

# NIGHTCRAWLER

by

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INFINITY OF STARS

over barren ground ... if not for a BILLBOARD it could be the moon ... CAMERA pushing over a rim to show

LOS ANGELES

shimmering in night heat ... *THRUM* of civilization ... a FREEWAY feeds into the city as a SEMI blasts by and CUT TO

THE CITY

seen closer now ... Oz-like and magical and CUT TO

POSTCARD VIEWS

of Los Angeles ... inside the city now ... Beverly Hills framed against mountains ... looking down from Mulholland ... boulevard lights like strings of pearls ... desert clarity and CUT TO

THE L.A. RIVER

flows darkly before us ... CAMERA rising above a FLOOD CHANNEL to a fenced industrial area where

LOUIS "LOU" BLOOM

is a silhouette against the city glow ... using bolt cutters to rip down a square of chain-link fence ... muscling it into the back of a beat-up CAR as he hears something, turns to SEE

HEADLIGHTS

approaching in the distance ... LOU slamming the trunk as the lights

SWEEP

and we see him ... LOU'S 30 ... pure primal id ... if there's music it's in his head ... disconnected ... feral ... driven by dollar signs and a dream of some imagined Eden as

A PICK-UP TRUCK

stops and a MAN gets out ... framed in headlights ... wearing a utility belt with mace and handcuffs ...

MAN'S VOICE

What are you doing out here?

LOU

I'm lost.

MAN'S VOICE

This is a restricted area.

LOU

I didn't know that. There's no signs.

MAN

They're everywhere. Let's see some I.D.

LOU

Why?

MAN

Because there's a broken gate back there and you're trespassing.

LOU

Excuse me, but that gate was open, sir. I was under the opinion that it was a detour. What kind of uniform is that?

MAN

I'll ask the fucking questions.

LOU seeing a SECURITY EMBLEM on the man's sleeve ...

LOU

Private outfit, huh? I tried to get one of those jobs. I like guarding things.  
(pulling a license)  
Here you go, sir. I think what happened is I just must've gotten turned around.

The MAN reaches for LOU'S license and CLOSE ON

A CHUNKY WATCH

on the MAN'S wrist ... minute hand ticking 1:19 AM as

LOU

*attacks* ... fight going to ground ... dust rising into the headlights and CUT TO

LOU'S CAR

gliding along an endless VALLEY BOULEVARD ... shut stores and deserted parking lots ... street lights on every empty corner ... like a movie set waiting for the next day's shooting ... LOU'S hand shifts on the steering wheel as he admires

THE GUARD'S WATCH

on his wrist ... industrial ROAR bleeding in and CUT TO

A GIANT MACHINE

eating CARS at the edge of the valley ... night CREW craning junkers into grinding blades as

INSIDE THE OFFICE

LOU speaks to the SCRAPYARD OWNER over the noise ...

LOU

I guesstimate I have 50 pounds of copper wire, a hundred pounds of chain-link and two manhole covers, the nice thick ones.

SCRAPYARD OWNER

I'll give 50-cents-a-pound for the wire, 15 for the fence and 10 for the covers.

LOU

That's below market value.

SCRAPYARD OWNER

*Market value?* You know the cops came by asking about manhole covers.

LOU

I'd like to counter at a dollar-a-pound for the copper, 30-cents-a-pound for the fence and 20-cents-per for the covers.

SCRAPYARD OWNER

Sell 'em somewhere else.

LOU

I'd feel good at 75, 25 and 15.

SCRAPYARD

I'm not negotiating with you.

LOU

I think we're close.

SCRAPYARD OWNER

We're done. Take it or leave it.

LOU

I'm willing to take less to establish a business relationship. If that's your last best offer then I guess I accept.

SCRAPYARD OWNER

Drive around back and unload 'em.

LOU

Sir, excuse me, I'm looking for a job. In fact, I've made up mind to find a career I can learn and grow into. Who am I? I'm a hard-worker, I set high goals and I've been told I'm persistent. Now I'm not fooling myself, sir. Having been raised with the self-esteem movement so popular in schools, I used to expect my needs to be considered. But I know that today's work culture no longer caters to the job loyalty that could be promised to earlier generations. What I believe, sir, is that good things come to those who work their asses off, and that people such as yourself who reach the top of the mountain didn't just fall there. My motto is if you want to win the lottery you have to make the money to buy a ticket. Did I say I worked in a garage? Sir, I think you and I could work well together. So how about it? I can start tomorrow or even why not tonight?

SCRAPYARD OWNER filling out a form ... muttering 'no' ...

LOU

How about an internship then? A lot of young people are taking unpaid positions to get a foot in the door. That's something I'd be willing to do.

SCRAPYARD OWNER

I'm not hiring a fucking thief.

DEAD OF NIGHT

LOU alone in his car, driving an L.A. FREEWAY ... windows down ... clock blinking 3:44 AM ... ad on the radio ... LOU sees an accident up ahead ... passes

TWO HIGHWAY PATROLMEN

trying to pull an unconscious WOMAN from a BLAZING CAR and

LOU

angles to the shoulder ... getting out to look as a POLICE HELICOPTER SEARCHLIGHT stabs the dark ... LOU drawn to the scene as a big panel VAN stops on the shoulder and

TWO MEN

jump out ... one in charge, tough and indifferent ... the other an employee ... both wear shirts with a logo that reads

**MAYHEM VIDEO**

The man in charge (JOE LODER) carrying a professional camcorder and filming as the employee yells

EMPLOYEE

We're first!

JOE LODER

Got a view in the car!

The MEN film the COPS trying to free

THE WOMAN

in the burning car as LOU looks inside their van and SEES

A DOZEN SCANNERS

blinking and blaring EMERGENCY COM-CHATTER ... two laptops set to GPS ... Los Angeles crime and tragedy tracked on high-def screens and surround sound and for

LOU

the effect is electrifying as

THE POLICE CHOPPER

banks low and

THE COPS

smash glass and

THE CAMERA GUYS

film as an

S.U.V.

skids to a stop and a MAN and WOMAN jump out and film and

LOU

looks inside the S.U.V. and regards an array of EMERGENCY SCANNERS and laptops and CUT TO

10 MINUTES LATER

and the two CAMERA CREWS have been shunted from the wreck ...  
filming the departure of a wailing ambulance ... action over,  
they head to their vehicles ... LOU following JOE LODER ...

LOU  
Excuse me. This'll be on tv?

JOE  
Morning news.

LOU  
What channel?

JOE  
Whoever pays the most.

LOU  
What do you get for something like this?

JOE  
Not much.

LOU  
Enough to buy all that gear.

JOE  
It's a flaming asshole of a job.

LOU  
How do you sell what you shoot?

JOE ignoring him, loading equipment in the van ...

LOU  
Can I ask you, are you currently hiring?

JOE  
No.

LOU  
Well thank you for taking the time to  
discuss what you do. You've been very  
helpful.

JOE  
(hears a call on the scanners)  
2-11 on Rosecrans! In progress!

They jump in the van and leave ... S.U.V. following as ...

LOU stands by the smoking car ... traffic passing ... POLICE  
stringing yellow tape around the crash site and CUT TO

## ORANGE GLOW

against an anthracite SKY ... night-black tinting day-blue as

## THE RIM OF THE SUN

crests the mountains ringing LOS ANGELES ... light strikes  
patch fog carpeting the basin ... angles to a black ocean ...  
we're looking at the west of a million years ago and CUT TO

## A FOREST OF HIGH-GAIN ANTENNAS

rising hundreds of feet above the peak of MOUNT WILSON ...  
every tv and radio station broadcasting from up here and

## THE SOUND

of competing, manic MORNING TV NEWS THEMES filters in ... a  
symphonic jumble of bass-heavy opuses as we CUT TO

## A SATELLITE DISH

on the roof of a crappy lego block L.A. APARTMENT COMPLEX set  
amid L.A. poverty sprawl ... a cable is spliced into the TV  
BOX with duct tape as we follow

## THE PIRATED CABLE

down the wall ... medley of MORNING TV NEWS THEMES reduced to  
a single, soaring score as we follow the cable into

## LOU'S APARTMENT

One shitty room ... near empty and neat ... perfectly made  
bed ... a few pressed shirts hanging on a pipe ... an old  
COMPUTER ... LOU watering a weedy plant on the windowsill,  
watching a

## TV

set on a milk crate as an L.A. MORNING NEWS SHOW begins ...

## TV ANNOUNCER

*In high-definition, this is the K.L.A.X  
Two News at six a.m. The Number One  
morning news in all of Southern  
California. Others may claim to be your  
local choice, but more Southlanders get  
their news here on K.L.A.X. Two. Your  
home for exclusive stories. Live and  
local. With Traffic, Weather and Sports.  
L.A.'s real, local, HD news choice.*

TWO plastic PEOPLE appear ... heavy make-up ... mock cheer...



**ANCHORWOMAN**

*Good morning, I'm Lauren Delgado.*

**ANCHORMAN**

*And I'm Brendan Clark. An unclaimed mega-millions ticket sold at a 7-11 in San Diego is worth a whopping 266 million dollars. Is it yours?*

LOU changing to another A.M. NEWS SHOW with older ANCHORS ...

**ANCHORMAN**

*It's been one week since officer Michael Hailey was gunned down, and new evidence has police hunting for one of their own.*

**ANCHORWOMAN**

*A fast moving bank robber in Sylmar didn't move fast enough and we'll explain how the F.B.I. caught up with him.*

LOU changing channels to two, caffeinated NEWS ANCHORS ...

**ANCHORWOMAN**

*A landmark court decision, Carl, has cyber-music fans singing the blues.*

**ANCHORMAN**

*Ouch. I might have to budget more for my music.*

LOU changing channels to another L.A. MORNING NEWS SHOW ...

**HAIR-SPRAYED ANCHORS**

reading news against glossy graphics until something catches LOU'S attention and he stops at

**THE K.W.L.A. MORNING NEWS**

Lower rent than its competitors ... Ken doll ANCHORMAN and pin-up ANCHORWOMAN peddling unvarnished fear and mayhem ...

**ANCHORWOMAN**

*With the build-up of gas the threat of a catastrophic explosion in the Fairfax District grows more likely by the hour.*

**ANCHORMAN**

*Twisted metal, a shattered life, all caught on tape last night at the scene of a fiery one-car collision on the 605.*

FOOTAGE

of the crash LOU saw fills screen ... the fiery car ... COPS pulling the WOMAN from the wreckage ... a red banner reads

**K.W.L.A. EXCLUSIVE**

ANCHORMAN

*Melinda Flores of Yorba Linda was severely burned but escaped with her life thanks to the incredible bravery of two C.H.P. officers. The crash started a fire that quickly consumed the vehicle.*

ANCHORWOMAN

*As we see in an exclusive K.W.L.A. video, C.H.P. officers Mike Tully and Ken Wu risked their lives saving the single mom.*

ANCHORWOMAN

*Flores was transferred to Saint Joseph's hospital in extremely critical condition with severe burns over nearly 80 percent of her body.*

A COMMERCIAL

plays and CUT TO

BRIGHT SUN

on white-glare sand ...

PEOPLE

riding bikes and jogging and roller-blading in Venice where we find

LOU

sitting on wall ... watching

A MAN

in a spandex bicycle outfit as he locks his racing bike, enters a juice store and

LOU

crosses ... picks the bike lock and CUT TO

A PAWN SHOP

LOU showing the bike to the OWNER ...

OWNER

I dunno. I'll give you 500.

LOU

This is a custom racing bicycle, sir, designed for competitive road cycling. This bike has a lightweight, space-age carbon frame and handlebars positioned to put the rider in a more aerodynamic posture. It also has micro-shifters and 37 gears and weighs under six pounds. I won the Tour de Mexico on this bike.

OWNER

700. High as I'll go.

LOU

It cost me over 8000 new.

OWNER

700.

LOU

2500, that's giving it away.

OWNER

No bike's got 37 gears.

LOU

2000.

OWNER

Nope.

LOU

Could I please speak with your boss, please?

OWNER

I'm the owner.

LOU

How about 800 in store credit?

OWNER

What are you looking for?

LOU

A camcorder and a police scanner.

MOONRISE

over L.A ... EMERGENCY RADIO CHATTER drums over the city ... Nonstop POLICE BAND as the MOON inches over L.A. and CUT TO

LOU

sitting in his beat-up car ... listening to the jumble of police code and call signs on a second-hand scanner ... LOU has a cheap camcorder and a map of L.A. and no idea what or where anything is happening until ...

POLICE RADIO

*Any Hollenbeck units, 4-15. Fight at 1-3-9-3-2 Tularosa Drive. Suspect number one, male black. Suspect number 2, male black juvenile. Code 2. Incident 3-6-7-4. R.D. 11-45.*

LOU checking the map ... pulling into traffic and CUT TO

TULAROSA DRIVE

is framed by squat apartment buildings and palms swaying against the night as

LOU

drives by ... sees a stopped POLICE CRUISER with its bubble lights blinking and CUT TO

A BLOODIED BLACK MAN

sitting on the sidewalk ... no shirt ... hands flex-cuffed behind him ... two COPS talking with a crying and bloodied TEENAGE BOY as

LOU

double-parks ... jumps out and comes up filming ... circling close ...

COP #1

Who are you?

LOU

Freelance.

COP #2

What are you doing?

LOU

Filming. For TV.

COP #1

Back away.

LOU

What's happening?

LOU'S CAMERA POV

as he PANS from the CRYING TEENAGER ... to the bloodied GUY in flexcuffs ... to the COPS, looking increasingly confused and irritated ...

COP #1

I said turn around and leave.

LOU

I'm fairly sure that I'm allowed to film this.

COP #1

Film *what*?

LOU

I don't know. What's going on?

COP #2

Walk away or get arrested for obstruction!

LOU backing up as he keep filming and CUT TO

LATER

LOU drives as the SCANNER spits out codes and calls, trouble touching down like a tornado stalled over L.A. and CUT TO

LATER

LOU at a FENDER BENDER ... COPS not into his filming ...

LOU

Excuse me, what's a 10-17? What's a 10-12?

COP

Leave! I'm not telling you again!

LATER

LOU at a GAS STATION ... hose to his overheating radiator ... car door open ... police radio cranked loud ... cacophony of police calls until ...

POLICE RADIO

*All Wilshire units, 2-11 just occurred.  
Shots at Western and First. Two male  
suspects, no description. Code two.  
Incident 1-7-7-9. R.D. 45-12.*

LOU yanking the hose, slamming the hood and CUT TO

WESTERN AND THIRD

is blocked by SQUAD CARS and AMBULANCES ... major crime scene  
developing as

LOU'S CAR

stops on the fringe ... he gets out filming and

LOU'S CAMERA POV

COPS chalk-circle bullet shells on pavement ... other COPS  
direct traffic as LOU hurries toward

PARAMEDICS

doing chest compressions on a MAN in the street and

LOU

hurries around a CAMERAMAN filming from a respectful distance  
... closer and closer until he's directly over the PARAMEDICS  
... filming something we don't see ... agonizing moans ...

COP

(sees LOU)

Get back! A hundred feet back! Back!

LOU'S shoved away ... COPS pushing the other CAMERAMAN from  
the scene ... unrolling yellow police tape ...

CAMERAMAN

Fucking asshole. You shut it down.

The CAMERAMAN kills the light on his high-end CAMERA ...

CAMERAMAN

Had a great fucking angle till you  
crowded in. Take your dumb-ass and get  
the fuck home. There's people fucking  
working out here. Fucking asshole.

The MAN crosses to a panel van, opens a door and LOU SEES

## THE SCANNERS AND COMPUTER SCREENS

of the trade ... the MAN hands the CAMERA to his PARTNER who downloads footage onto a computer ... one MAN editing as the other MAN speed-dials his cell ...

## MAN/ON CELL

Yeah, it's Ace Video. You want to start rolling to Koreatown. Your lead's gonna be at Western and First. Shooting. I got some good shots of a victim being treated. L.A.P.D. hasn't released it but a manager at a Walgreens says it's a carjacking and the victim's the owner. He's Asian and critical. I got 60 seconds cut with a quote from the manager and a neighbor. Yours exclusive for 500... so make a counter ... 400... 300 ... done ...

The MAN sees LOU listening, slams the door shut and CUT TO

## A LOS ANGELES TV STATION

in the high numbers on Sunset ... neon sign flickering against the night ...

# KWLA-TV Television Center

## INSIDE THE STATION

LOU enters the NEWSROOM where a night shift skeleton CREW is cobbling together the morning broadcast ...

LOU moving unnoticed through the open room ... eyes taking in everything ...

HALF-DOZEN WRITERS typing copy in cubicles ...

ASSIGNMENT EDITOR conferencing with REPORTERS (two hair-straightened WOMEN and a teeth-bleached MAN) ...

OVERHEARING bits of conversation ("*We're leading with the fire in Downey ... She wants a stand-up in every story ...*")

LOU drawn to a glass wall ... peering at the

## K.W.L.A. NEWS SET

with its sleek news desks and sweeping L.A. backdrops and studio-grade CAMERAS and teleprompters and green screens ... a bright, small, faux island in a cavernous black-shadowed sound stage and

LOU

is drawn to voices from a room down a hall and CUT TO

## K.W.L.A. EDITING BAY

Dark ... dingy ... an EDITOR works a console with two screens ... a WOMAN stands over him and

## NINA ROMINA

is a veteran of three decades in the blood-sport that is local TV news ... she's a 50-ish, over-made, hard-bitten beauty who began in front of the camera and has now, through sheer survival, become the madam of the whore house ...

NINA

(to the editor)

Put the neighbor here ... the kids with their mother ... by the door ... get it from back at 2:16 ...

EDITOR scrolling footage to stop at

## TWO SAUCER-EYED GIRLS

huddled by a WOMAN talking through a barred door ...

WOMAN/ON SCREEN

*It was probably like 10:30 or 11 an' she told me she heard a girl yelling so like she knew something was wrong an' then a bang so now she's like wow maybe that got something to do with what happened ... I mean he was nice, I used to see him all the time...*

NINA

Cut from 'she heard yelling' to 'and then a bang' and then I want to lay over some nat sound. Let's loop the neighbor's dog barking and then try taking the crying kid from b roll and dropping that in the background.

NINA sees LOU at the door ...



NINA

You my fill-in operator?

LOU

I don't think so. I shot some footage.  
For sale.

NINA

A stringer?

LOU

What?

NINA

Who do you work for?

LOU

At the moment I work for myself.

NINA

See Frank, out there, the way you came.  
(to the EDITOR)  
What's it time to?

EDITOR

1:06.

NINA

The slot's 56. Trim the header four.

NINA sips coffee as the EDITOR trims a shot of police tape around a smashed apartment door ... glancing back as LOU leaves ...

NINA

What do you have?

LOU

Something I'm fairly certain you'll be  
excited about.

NINA

What is it?

LOU

It's a shooting. A man is shot, several  
times in fact, and he's lying on the  
ground. He's bleeding on the ground. I  
would be surprised if he survived,  
honestly. He was shot during a car-  
jacking.

NINA

From Western and First?

LOU

Yes, that's right.

NINA

I heard Seven had the exclusive.

LOU

No. I was there and I was much closer to what was happening.

NINA

Well let's see it.

LOU

(hands her his camcorder)

You can watch it on the little screen.

NINA

You've never done this before.

LOU

Yes. I mean no. I'm just starting.

The editor connects LOU'S camera to the editing console and  
LOU'S CAMCORDER

plays ... image of LOU outside the pawn shop ... aiming the  
camcorder at himself ... just peering into the camera ...

LOU

You can fast-forward through this.

EDITOR fast-forwarding LOU'S video log ... past the flex-tied  
black guy ... past the COP yelling at him to leave and

LOU'S arrival at Motor and Washington comes up .. EDITOR  
slowing to real time and we see

LOU'S CAMERA POV

of the crime scene ... COPS chalk-circling bullets ... LOU  
elbowing past the other CAMERAMAN filming from a respectful  
distance ... moans of the as yet unseen victim as LOU comes  
in right over the PARAMEDICS' shoulders and CLOSE ON

THE SHOT MAN

with a gaping head wound ... blood everywhere .. footage so  
violent and immediate the

EDITOR

(recoils)  
Oh fuck.

NINA

glances from the screen to LOU ... unblinking gaze ...  
impassive ... watching his work ...

NINA

(dials a phone)  
I need you to see something.

NINA hangs up ... watches the screen as LOU'S shoved back by  
the police and ... FRANK KRUSE (brisk, capable) enters the  
editing bay ...

NINA

Lou Bloom, Frank Kruse, our assignment  
editor.  
(to the EDITOR)  
Play it back.

FRANK

watches LOU'S footage ... winces at the gore ...

NINA

That's the lead. I want to break it up  
and do a wrap-around from the scene.  
Let's get Joel rolling. I want a walking  
stand-up. Teaser at five and repeat on  
the half. I want the copy to start with  
a warning.

FRANK

You're going to show this?

NINA

With a warning.

FRANK

It's excessive.

NINA

We should have packages like this every  
day.

FRANK

People are eating breakfast.

NINA

And they'll talk about it at work. Tie it in with the carjacking last month in Glendale and the other one, the van in Palms, when was that? March. It's a carjacking crime wave. That's the banner. Call the victim's family. Get a quote. Mike it. You know what to do.

(to LOU)

How much?

LOU

Well, I'm selling this particular piece for ten thousand. I think at that price there's a lot of value in it for you.

NINA

Not even close. This late you have no where else to go. And the quality's for shit. I'll give you a 1000, that's the most I'll do. Now let's get you paid.

NEWSROOM BULLPEN

LOU alone ... looking around as ... NINA comes in, hands him a check ...

NINA

Buy some better equipment. A directional mike. Get interviews when you can. You have a good eye.

LOU

Thank you. I'm just beginning so praise from someone such as yourself, well you can imagine it means quite a lot.

NINA

I'll help anyway I can. And of course, you can help me by calling us first. I want you to contact me when you have something.

LOU

Something like this?

NINA

That's right.

LOU

Bloody.

NINA

That's only part of it. We like crime. Not all crime. A carjacking in Compton, for example, that isn't news, now is it? We find our viewers are more interested in urban crime creeping into the suburbs. What that means is a victim or victims, preferably well-off and/or white, injured at the hands of the poor, or a minority.

LOU

Just crime?

NINA

No. Accidents play. Cars, buses, trains, planes. Fires. Suicides.

LOU

But bloody.

NINA

Graphic. The best and clearest way that I can phrase it to you, Lou, to capture the spirit of what we air, is think of our newscast as a screaming woman running down the street with her throat cut.

LOU

I understand. I've always been a very fast learner. You'll be seeing me again.

NINA

I believe you.

A TV COMMERCIAL

begins ... ends ... the K.W.L.A. THEME SONG crashes in and CUT TO

LOU'S APARTMENT

A DVD recorder is patched to the TV as

THE K.W.L.A. MORNING BROADCAST

erupts ... full frame banner reading

# ***BREAKING NEWS CARJACKING CRIME WAVE***

The ANCHORS appear, suitably breathless ...

ANCHORWOMAN

*A tragic drug store visit to help his ailing wife claimed the life of a loving husband last night in East Los Angeles. Reporting from the scene is Joel Beatty.*

The REPORTER begins a walking stand-up toward the police-taped crime scene ...

REPORTER

*An act of kindness turned into a savage, deadly attack outside this market on Western and First at 2 am when 68-year-old Richard Cho of Mar Vista was walking toward his car with a prescription for his sick wife and was confronted right here by a black male with a 9mm handgun who police believe tried to take his vehicle. The vicious tragedy and senselessness of the brutal shooting as well as the victim's last moments were captured in graphic footage we are about to air. Viewer discretion is advised.*

LOU'S footage comes on ... full screen ... sound sweetened ... filling a full 30 seconds of the broadcast ... ending with the bloody images of the mortally wounded MAN and

PULL BACK TO SHOW

LOU inches from the tv screen ... watching his work ... news broadcast moving on to another tragedy as we CUT TO

LATER

LOU downloading the segment onto his laptop ... labelling the file *CARJACKING CRIME WAVE* and CUT TO

LATER

as the police scanner plays in LOU'S apartment ... LOU looking up police code definitions on-line and CUT TO

DINER

LOU drinking ice water ... crunching cubes as

A YOUNG MAN

enters ... ragged and rangy ... LOU waving him over ...

LOU  
Are you Richard?

RICK  
Rick.

LOU  
I'm Louis Bloom.

RICK  
Hi, Lou.

LOU  
Louis. Sit down.

RICK sits ... a broke hustler ... loser's self-disgust ...

LOU  
I need someone who doesn't drink or do drugs.

RICK  
Okay.

LOU  
The situation is that I lost an employee and I'm interviewing for a replacement.

RICK  
Your ad didn't list what the job was.

LOU  
It's a fine opportunity for some lucky someone.  
(pulling a notepad)  
I'd like to know about your prior employment and hear in your own words what you learned from each position.

RICK  
My old jobs? I did landscaping for a couple months. Mow, blow and go.

LOU writing his answer in the pad ...

RICK  
I learned I had hay-fever so I quit.

LOU  
Other jobs?

RICK  
I don't know, week here, week there.

LOU  
Why hire you? Sell yourself. Go.

RICK  
Okay. Well, I'm Rick, of course. I took three buses to get here. I finished high school. I need a job. I'll do just about anything. That's me. Hire Rick.

LOU  
What's your address?

RICK  
I don't have one. Not permanent I mean.

LOU  
You're homeless.

RICK  
I was for awhile.

LOU  
You trick.

RICK  
Work the street? No.

LOU  
It wasn't a question.

RICK  
I'm straight.

LOU  
A lot of straight guys trick. Do you have a driver's license?

RICK  
Yeah.

LOU  
Do you know L.A.?

RICK  
I grew up all around here.

LOU  
Can you start tonight?

RICK  
Doing what?



LOU

I run a successful tv news business. I film breaking stories. Maybe you saw my item this morning of a fatal carjacking.

RICK

I don't have a tv.

LOU

Do you have a cell phone?

RICK

Yeah.

LOU

Does it have GPS?

RICK

Yeah.

LOU

Congratulations. You're hired. Your job will be to listen to the emergency radio, learn the police codes, help navigate and watch the car.

RICK

What's it pay?

LOU

It's an internship.

RICK

I can't do that. I need money.

LOU

I'm giving you the chance to explore career options and gain insight into my organization. It's not at all unusual for me to make full-time job offers to my interns.

RICK

I gotta get paid. At least something.

LOU

I'll give you 30 dollars cash per night.

RICK

Okay. I guess.

THE SUN

sinks into the sea as police radio chatter plays over ...  
isolating on ...

POLICE RADIO

-- 4-A-27 at Main and Washington  
requesting code 10 for one.  
-- Hollenbeck stand-by, 4-A-27 go ahead.

LOU

4-A-27 has requested a code 10, to clear  
the frequency for warrant information.

POLICE RADIO

4-81 prowler complaint, Sixth and  
Rampart. Male Hispanic wearing a blue  
shirt. Incident 2-1-5-6. R.D. 32-65.

LOU V.O.

Code two is respond immediately, no  
lights and sirens. And code three is?

RICK

With the lights and sirens.

POLICE RADIO CHATTER continues as

A CELL PHONE SCREEN FILLS FRAME

GPS map of Los Angeles ... user location pinging on a street  
in West Hollywood ...

POLICE RADIO

-- 2-A-1 responding, Sixth and Rampart,  
code two.

LOU'S CAR

parked in Hollywood ... LOU at the wheel ... RICK shotgun ...

RICK

So should we go?

LOU

No. We want victims, and not the kind  
that live on Sixth and Rampart.

TIME LAPSE

An hour passes in seconds ... LOU and RICK nearly motionless  
in the front seat ... listen to POLICE RADIO CHATTER and ...

LOU

Structure fire.

(to RICK)

Seat belt. Seat belt. Seat belt.

VIEW THROUGH WINDSHIELD

LOU driving hyper-speed through L.A. ... POLICE RADIO blaring ... RICK reading his GPS ... calling directions ... freaked by the speed ...

RICK

-- you're getting off at the next exit,  
coming up, slow down, man --

RICK braces and grabs the dash as LOU takes the exit ... sparks flying as he brushes the guardrail ...

RICK

-- too fast dude! --

LOU

Where are we going?

RICK

-- left at the light! --

LOU

I'd like more warning next time.

LOU skidding into a hard left turn ...

LOU

Talk to me, Richard. What next?

RICK

-- keeping on this -- five, no six blocks  
then a right --

LOU

On what?

RICK

I made a mistake! Shit! It was the next  
exit!

LOU looking at him ... dead stare ... pulling a screeching u-turn and CUT TO

FIRE TRUCKS

block a street ... COPS string yellow tape and

LOU

hustles up to the action as he's filming ... arriving late ... seeing several freelance CREWS packing gear to go ...

LOU

Did they bring them out?

FREELANCE MAN #1

Ambulance left five minutes ago.

LOU filming a smoke-sooted doorway ... gawking NEIGHBORS ... FIREMEN rolling hoses ... nothing else to shoot and CUT TO

LOU'S MOVING CAR

LOU driving ... RICK beside him ... POLICE RADIO playing ...

LOU

I'd bet I wasted five dollars of gas just getting here, or don't you think that's a lot of money?

RICK

I'm sorry.

LOU pounds the car horn ...

RICK

You were going too fast. I couldn't see the screen.

LOU

Okay. First off, Richard, don't answer by telling me a problem. I have enough of those already. Bring me a solution. Then we'll make a decision together.

RICK

Maybe if you didn't rush me.

LOU

Don't rush you. Okay. Good, I can use that ... You see, Rick, they've done studies, and they found that in any system that relies on cooperation, from a school of fish or say even a professional hockey team for example, these experts have identified communication as the number one single key to success.

LATER THAT NIGHT

LOU doing 80-MPH on a BOULEVARD ... engine red-lined ...  
POLICE RADIO blasting ... RICK on the verge of panic ...

LOU  
Do you know what fear stands for?

RICK  
What?

LOU  
False Evidence Appearing Real.

RICK  
You're going really fucking fast.

LOU  
Get out of your head, Rick. It's a bad  
neighborhood. Now when you have a chance  
I need to know where I'm going.

CRIME SCENE

Mixed neighborhood ... POLICE CARS painting the night red ...  
LOU films as he comes through a line of gawking NEIGHBORS ...

LOU  
What happened?

NEIGHBOR  
Who the fuck are you?

LOU keeps filming ... approaching an OLD NEIGHBOR ...

LOU  
TV news. What's going on?

OLD NEIGHBOR  
There was a shooting. I counted 20, I  
dunno, 30 shots. Place is supposed to be  
boarded up. They don't fucking care.

LOU  
(still filming)  
Let's try it again without cursing.  
Thank you. So what's going on?

OLD NEIGHBOR  
Not doing it again.

LOU  
For tv.

OLD NEIGHBOR

I don't have a tv.

The OLD NEIGHBOR walks away .. LOU goes to the police tape ... films COPS outside an abandoned HOUSE ... a FREELANCER passes, heading to his van ...

FREELANCER

S'over. Shot the place to shit.

LOU stops filming ... walking back to the car when he has a view into the yellow-taped backyard where he SEES

A WHITE COUPLE

outside a HOME adjacent to the shooting ... crying MOM with BABY ... COPS examining bullet holes in the house exterior as

LOU opens the gate of the WHITE COUPLE'S row home ... going to the front door ... knocking ... but the OWNERS are in the backyard with the COPS and LOU knows it as he lets himself in and CUT TO

INSIDE ROW HOME

LOU filming ... moving through the couple's house ...zooming in on a stroller ... reaching the kitchen where he sees

A REFRIGERATOR PHOTO

of the COUPLE with their BABY ... LOU pauses ... moves the photo close to a nearby bullet hole ... resumes shooting and LOU sees mail on a table ... grabbing a letter and CUT TO

K.W.L.A. NEWSROOM

LOU, NINA and FRANK KRUSE packed in a cubicle watching

LOU'S FOOTAGE inside the house ... family photo beside the bullet hole ...

NINA

Great shot. Oh that's fantastic. That's a great piece of tape.

FRANK

You didn't get an interview with the couple?

LOU

I have footage of them.

A clip appears ... far-away view of the young COUPLE talking to the police in their backyard ...

LOU

I also have an interview with a neighbor.  
He curses but you can cut that out.

FRANK

How'd you get inside the house?

LOU

The door was open.

FRANK

They allowed you?

LOU

I heard someone yell to come in, but when  
I didn't find them inside I left.

FRANK

The only shot of the owners is over a  
fence?

LOU

The police were shutting it down.

FRANK

I don't like it.

NINA

Like what?

FRANK

The footage looks like he broke in. He  
has no close-ups of the homeowners --  
(holding the letter LOU took)  
-- and he's giving us their names off a  
piece of private correspondence.

LOU

Excuse me, that's junk mail.

FRANK

Well I have a problem with that.

NINA

We'll knock out a killer package.

FRANK

This is *my* job.

NINA

Your job's writing the tweet of the day  
and getting Deb to turn sideways during  
the weather forecast. We're running it.

## NEWS SET

NINA walks LOU onto the news set ... TECHS prepping ...

LOU

I liked how you handled Frank. You didn't soften the truth or dilute it. I think being clear with your objectives is more important than trying to present ideas in a non-confrontational manner.

NINA

You have experience in an office?

LOU

Myself? Not presently, no.

NINA

So where'd you get all that?

LOU

I study a lot on-line.

NINA

Yeah. What?

LOU circling the news set ... taking it in as he talks ...

LOU

Well, all sorts of things, actually. I'm on my computer all day. I haven't had what you'd call much formal education but you can find most anything if you look hard enough. Last year I took an on-line business course, for example. I learned you have to have a business plan before starting a business, and that why you pursue something is as important as what you pursue. The site advised you to answer the following question before deciding where to focus your abilities. The question was 'What do I love to do?' The site suggested making a list of my strengths and weaknesses. What are you good at? And what are you not that good at? Maybe you want to strengthen and develop knowledge about the things you're already good at. Or maybe you might want to strengthen your weaknesses. I recently remade my list and I'm thinking now that television news might just be something that I love as well as something that I happen to be good at.



LOU stops at the large, high-def L.A. backdrop ...

LOU

On tv it looks so real.

NINA

Yes it does. Well, I have a show to do.  
Your check's at the desk. Outstanding  
work, Lou. Really.

LOU

Thanks, Nina. That means an awful lot.

NINA leaves ... LOU alone ..... sitting in the anchor chair  
... staring into the black eyes of the cameras and CUT TO

MOUNT WILSON

Tallest antenna ... churning K.W.L.A. theme song and CUT TO

LOU'S APARTMENT

LOU close to the TV ... K.W.L.A. INTRO playing ... montage of  
police chases, banking helicopters, wailing ambulances ...

ANCHORWOMAN

*A Westchester couple and their newborn  
daughter narrowly escaped death overnight  
after being caught in a raging crossfire  
between suspected drug dealers that left  
two dead.*

WOMAN REPORTER outside the yellow-taped crack house ...

REPORTER

*It's every parent's nightmare. Imagine  
singing a lullaby to your infant, tucking  
them in for sleep and then shielding them  
as a barrage of high-powered bullets  
literally blast through your home. Well  
for the Cahills of Westchester that fear  
became a terrifying reality when an  
adjacent drug house was the setting for a  
scene right out of the Wild West.*

LOU'S footage of the crime scene appears ... soundtrack  
sweetened by sirens and barking dogs ... a banner reads ...

## ***K.W.L.A. EXCLUSIVE Horror In Westchester***

**REPORTER/OVER**

*This sleepy Westchester lane erupted in gunfire at approximately 1:20 last night, with sheriff's deputies telling K.W.L.A. that over 30 shots were exchanged in a shootout that left two unidentified but alleged drug users dead in the foreclosed home behind me. But the horror was only beginning inside the neighboring house where Robert and Cathy Cahill were left frantically checking their baby daughter for injuries after the barrage shattered the safety, as well as their windows and rooms, with high-caliber bullets.*

The inside of the couple's house is seen ... money shot of the family photo on the bullet-pierced fridge ...

**REPORTER/OVER**

*Police investigators are now mounting a massive search for the gunmen, with one senior official telling K.W.L.A. that it was a miracle innocent victims weren't injured or killed in the shootout. That official also conveyed concern for the very real possibility of more gunplay in other L.A. neighborhoods, urging all Southland residents to exercise caution by locking their doors and windows.*

**ANCHORMAN** appearing ...

**ANCHORMAN**

*Deena Rain, live for us in Westchester.*

**LATER**

**LOU** downloading the recorded news broadcast onto his computer ... labelling the file *HORROR IN WESTCHESTER* and ...

**TIME LAPSE**

**LOU'S** computer screen fills with files ...

*CARJACKING CRIME WAVE ...*

*HORROR IN WESTCHESTER ...*

*NURSING HOME NIGHTMARE ...*

*TODDLER STABBED ...*

*D.W.I. CRASH CLAIMS FOUR ...*

*CARJACKING/WOMAN DRAGGED ...*

*MURDER/SUICIDE IN DUARTE ...*

*BOTCHED SWAT RAID ...*

*RAMPAGE IN RESEDA ...*

*FIERY DEATH ...*

HEADLESS BODY IN CARSON ...  
SAVAGE DOG ATTACK ...  
BUSINESSMAN SHOT IN GARAGE ...  
HAMMER SLAYINGS ...  
POWERLINE ELECTROCUTION ...  
TRACTOR TRAILER CRUSHES CAR ...  
GAS EXPLOSION IN INDUSTRY ...  
RESTRAINING ORDER MURDER ...  
SON STABS FATHER ...  
GANG SHOOTING HIGH SCHOOLER ...  
ROAD RAGE DEATH ON 110 ...  
A.T.M. KILLING ...  
KIDNAPPER KILLS VICTIM ...  
HATE CRIME MURDER ...  
MISSING MOM ...  
DRIVE-BY IN VENICE ...  
PARKING LOT RAPE ...  
SUICIDE BY COP ...  
AIRPORT BODY ...  
CO-WORKER CRUSHED ...  
TOT TAKEN ...

CAMERA closing on words in the continuing list ...

*KILLING* ...

*VICTIM* ...

*SHATTERED* ...

*BLOODY* ...

*BOTCHED* ...

*SCREAMS* ...

*KNIFE* ...

*BRAINS* ...

*OFF-DUTY* ...

*CRAZED* ...

## GAS STATION

Gaudy sunset ... LOU wiping the windshield of his brand new, red CHALLENGER ... RICK filling the tank ... pulling the pump as LOU runs over ... furiously wipes some spilled gas ...

LOU

Rick, I'm really pleased with how you've progressed and you're doing a great job. However you just spilled gasoline on my car, which will eat the paint. I'd like you to tighten up a bit on this, because if you fill it like that again I'm gonna terminate you immediately, I promise you.

## NIGHT

LOU driving ... dozen new EMERGENCY RADIOS crammed on the dash ... overlapping chatter ... RICK glued to two computer screens ... checking emergency band texts and locations as

LOU stops at a red light ... eyeing the road ... listening to the scanners ... fingers drumming on the wheel ... waiting for the right call ...

RICK

(glancing across the street)  
Crate and Barrel. That's a good store.

LOU not answering ... constant emergency chatter ...

RICK

Making peace with what you don't have. That's what it's all about. Living with what you ain't got. Right? Don't you think?

EMERGENCY SCANNER

-- *Traffic units, ambulance traffic, Benedict Canyon, overturned vehicle, crash with injuries.*

LOU

Crash with injuries. Good neighborhood.

LOU running the light ... bombing into the hills and CUT TO

## BENEDICT CANYON

A half-dozen cars stopped on a sharply curved uphill road ... panicked MOTORISTS mill by their cars, talk on cell phones as

THE RED CHALLENGER

appears ... driving the shoulder to the front of the line of stopped cars ... LOU jumping out ... already filming ...

LOU

(to a freaked MOTORIST)  
TV news. What happened?

MOTORIST

Head-on! They're dead!

LOU

Did you see it happen?

MOTORIST

No, after.

LOU

What exactly did you see?

MOTORIST

Bodies. Blood. Get that camera out of my face.

LOU jogging up the road ... coming upon the crash and

LOU SEES

one FATALITY in a crushed car ... spies another FATALITY ejected from a smashed truck ... body half-hidden in the brush beside the road ... distant sirens and

LOU

goes to the body in the car ... props it into view ... drapes it over the steering wheel ... runs to the brush ... drags a second body by the leg onto the road ... positions a lifeless arm ... stepping back and

LOU'S POV THROUGH CAMCORDER

as he focuses on a shot of both bodies in the foreground ... red RECORD light on ... fire starting ... entangled cars becoming a bonfire as

FIRETRUCKS and POLICE

start arriving and

LOU

goes up an embankment ... shooting through the flames as

## A FAMILIAR VAN

pulls up and the two STRINGERS seen at the first car crash jump out ... blocked by COPS from coming close ... JOE LODER in a MAYHEM VIDEO shirt spotting LOU filming and CUT TO

## K.W.L.A. NEWS SET

as the wall clock ticks 5:54 AM ... ANCHORS taking seats at the news desk ... MAKE-UP ARTIST applying touch-ups ... cameras dolly in ... WEATHER GIRL practicing in front of a green screen ... stage lights flooding on as

LOU

watches from the shadows ... stepping out of the way as a GRIP unspools electrical cable ... seeing NINA approach ...

NINA

(handing him a check)  
1500.

LOU

(re: the anchors)  
Scott Kim wears the same blue tie on Fridays.

NINA

We're leading with it. That's your third start this week.

LOU

I'm focusing on framing. A proper frame not only draws the eye into a picture but keeps it there longer, dissolving the barrier between the subject and the outside of the shot.

NINA

Is that blood on your pants?

LOU

I don't think so. You know I recently heard about a Mexican restaurant called Cabanita. Have you heard of it?

NINA

It's also on your sleeve.

LOU

I didn't see that.

NINA hands him a make-up towel ... LOU wiping his sleeve ...

LOU

What I was asking is do you like Mexican food, Nina?

NINA

Yeah.

LOU

Cabanita has been called an authentic taste of Mexico City. Most evenings there's live music, but on Saturdays classic Mexican films are shown. Do you want to go with me? I think it would be fun if we went together.

NINA

Thanks, but I'm busy.

LOU

Saturday's your night off, isn't it?

NINA

I have a rule, Lou. I don't date people I work with. And I'm twice your age.

LOU

I like older women. Besides, I don't work with you, you're somebody I sell to.

NINA

And I don't want to fuck that up.

LOU

What if by saying no you fuck it up?

NINA

Is that what you saying?

LOU

I didn't say that.

NINA

I don't know what to say.

DAWN

Sun ascending a sheet-white sky ... LOU leaving K.W.L.A. ... walking to the Challenger as

THE MAYHEM VIDEO VAN

pulls to the curb ... JOE emerging ...

JOE

Lou, hey Lou. Joe Loder. Mayhem.

LOU keeps walking ... JOE catching up ...

JOE

Great get tonight. They were closing it down by the time we showed up.

LOU

Were you waiting for me out here?

JOE

I was driving by and saw your car. You need an air-card if you really wanna be a mobile station. Import the video to the laptop, cut the video, upload to your FTP site and notify the stations you got something for sale. Boom boom boom.

LOU listens ... acting less interested than he really is ...

JOE

Otherwise it's a nice ride. I had a '97 Challenger but lost it in a divorce. The laws of California aren't friendly to alimony payments. You got a good run going but there's valleys out there. Believe me, I've been nightcrawling eight years. You hear I'm adding a second van?

LOU

I didn't hear that.

JOE

Gonna be a game changer. Cut our on-scene time in half. And I'm setting up a dedicated dispatch. No more listening and driving. You like the Canon 300s?

LOU

I never used one.

JOE

Six thou a piece. 2.4 megapixels, night vision, 18-to-1 zoom, image stabilizing. I got one with your name on it.

LOU

I have a camera.



JOE

I want you running my second van. Two crews. Half the territory to cover. Now I know what you're thinking, half the money. But it also means twice the sales 'cause we're gonna be first at the scene. Why compete when we can work together? You can use my press cards. Puppydog off my police connections. This is the big move. The next level. We can corner this whole thing. I'm talking about putting some heavy digits in our pockets.

LOU

Thanks for offering me the position but working for myself is more in line with my skills and career goals.

JOE

Take a few days to think about it.

LOU

No. You'll need to hire someone else and I don't want to hold up the process.

JOE

You want to be on the inside of this. I'm gonna be tag-teaming every call.

LOU

You keep talking like it's something I might be interested in but I'm not.

JOE

You don't even understand the offer. If you did you'd be asking questions. What does this mean? What does that mean?

LOU

I feel like grabbing you by your ears and screaming in your face I'm not fucking interested. Instead I'm going to drive home and do some accounting.

LOU gets in his car, pulls away and CUT TO

MEXICAN RESTAURANT

Crowded and loud ... Mexican movies projected on walls ...  
LOU and NINA eating at a table ...

NINA

I didn't wake up till five. My body's so off I feel like it's time for breakfast.

LOU

I'm sure you're beautiful anytime of day. In fact I'd say you're much prettier than Lisa Mays. I like the dark make-up on your eyes. I also like how you smell.

NINA

Where are you from, Lou?

LOU

The north end of the valley. Some of the calls sometimes take me over that way but nobody I know is still out there. You're from Philadelphia, Pennsylvania.

NINA

How did you know that?

LOU

It's online. Everything about you's online. Well not everything, but definitely a lot. I've watched all the videos from when you were a reporter. I'm sure you look at them of course.

NINA

God no, not without a drink in my hand.

LOU

I watch my work all the time.

NINA

Do you want to become a reporter?

LOU

No.

NINA

Most of you guys want air-time.

LOU

Not me. I want to be the guy who owns the station that owns the camera. The business is doing well but I'm ready to grow to the next level. To do that I need to stay one step ahead of my competition and take risks. I also need financial support to implement expansion. Would you like another margarita?

NINA

One's enough.

LOU

Thanks for coming out to talk. The place I'm in now is that I want a relationship with somebody I can team up with and share, like we share the same hours, the same job and whatnot. I could go down a laundry list but you get the idea.

NINA

I hope you find someone.

LOU

Here's the thing about that, Nina, I'm quite certain that I already have.

NINA

Okay, let me put this politely. I only came out to dinner with you, Lou, purely as a professional courtesy.

LOU

Thank you, because I don't think it's a secret that I've single-handedly raised the unit price on your ratings book.

NINA

Our ratings book price?

LOU

I'm a very fast learner, Nina. We had a conversation and I specifically mentioned that. Do you remember? Well do you?

NINA

Yes.

LOU

I recently learned, for instance, that most Americans watch local news to stay informed. I also learned that an average half-hour of Los Angeles television news packs all its local government coverage -- including budget, law enforcement, education, transportation and immigration -- into 22 seconds. Local crime stories, however, not only usually led the news but filled 14 times the broadcast, averaging 5 minutes 7 seconds. And K.W.L.A. relies heavily on such stories. With Los Angeles crime rates going down I think that makes items like mine particularly valuable, like rare animals. I imagine your needs will only increase during next week's rating sweeps period.

NINA

We certainly appreciate what you do.

LOU

There's certain good things in being alone. You have time to do the things you want to do, like study and plan. But you can't have dinners like this. Or be physical with a person, I mean beyond a flirtationship.

NINA

Where are you going with this?

LOU

I want that. With you. Like you want to keep your job and your health insurance.

NINA

Look, just for starters I don't need you to keep my fucking job.

LOU

You're the news director on the vampire shift at the lowest rated station in L.A. I have to think you're invested in this transaction.

NINA

Where did you get the balls to even suggest something like this?

LOU

We're still talking.

NINA

There's nothing more to say.

LOU

You can leave.

NINA

You've done well. Okay? We pay you well. Very well. We always have. If you like, I can get you an exclusive retainer, that would be on top of your segment fees. I could maybe even get you a job at the station, starting as a production assistant, so you can learn the business from the inside, that's where you said your interests lie, see where it goes.

LOU

You're not listening, Nina. I happen to know you haven't stayed at one station for more than two years at a time, and you're coming up on two years soon. So I can imagine you have a contract for that length of time and that ratings during the next week will directly affect that.

NINA

You're threatening if I don't ...

LOU

I'm negotiating.

NINA

You're threatening to stop selling to me.

LOU

That's your choice. The true price of any item is what someone's willing to pay. You want something and I want you.

NINA

To fuck you.

LOU

And as a friend.

NINA

Jesus Christ. Friends don't pressure friends to fucking sleep with them.

LOU

Actually that's not true, Nina. Because as I'm sure you know ... a friend is a gift you give yourself.

LOS ANGELES

smudged in morning haze... city sounds creeping in and CUT TO

A BATTERY OF SPRINKLERS

ker-chunk, ker-chunk, ker-chunk over a manicured golf course and CUT TO

PEOPLE

in a park and

BEACH SCENE

as night comes and CUT TO

A 20-FOOT TALL, NEON COLORED, INFLATABLE DANCING FIGURE

writhing outside a gas station ... sound of an over-revved engine bleeding in and TIME LAPSE AS

NIGHT

crashes down ... inflatable figure still writhing and

BLAST OF WIND AND NOISE

as the challenger roars through NIGHTTIME L.A. and CUT TO

INSIDE THE MOVING CAR

LOU slamming through corners ... RICK glued to the GPS ... calling directions ... babel of emergency COM-CHATTER blasting in surround sound and

PAN

the dozen SCANNERS crammed on the dash ... blinking and burping codes ... each marked with its own label ...

*LAPD - CITY WIDE TAC1 / LAPD - CITY WIDE TAC2  
LAPD - CITY WIDE TAC3-5 / LASD - DISPATCH1  
LASD - L-TAC1-3 / LAFD - DIV / LAFD - DIV2  
SAN FERNANDO - TAC1 / SAN FERNANDO - TAC2  
SAN FERNANDO FIRE / CHP COMMAND  
LAPD AIR-TO-AIR*

RICK

Left on Roth then six blocks to the ramp.

LOU

You're putting me on the 5?

RICK

The 2 to the 5 to the 110 to the 10.

LOU

Did you read my traffic memo yesterday?

RICK

Did I read it? Yeah. I read it.

LOU

What did it say? About the 5?

RICK

I looked at it. Okay, what?

LOU

Well for one thing it included the 5 has floating construction in the fast lane for the next three weeks. So knowing that, I'd expect you to put me on the 2 to the 101 to the 110 to the 10.

RICK

Half of one, six of the other.

LOU

It's half-dozen of one, six of the other. What I'd like is for you to admit that you didn't read what you said you did. I think you know that I'm a reasonable person, but no one likes to be lied to.

RICK

Yeah, well when am I gonna get my raise? I mean that's reasonable, right? Like you keep talking about this performance review but when's that gonna happen? Two months and every night I'm here working my ass off. I'm tired of your promises for more pay, man. I'm sleeping in a fucking garage ...

RICK launching into a monologue for more money ... his voice joining the overlapping emergency chatter and

LOU

glances at the SPEEDOMETER NEEDLE fluttering at 90 as

THE JUMBLE OF EMERGENCY SCANNER

reports build ... machine-gun stacatto tragedy blending with RICK'S appeal for a raise until

LOU

Rick. Trying to leverage your salary in this economic environment is near impossible. Most firms have set starting wages. Ideally, you could leverage with other offers but that is just not the case in your situation right now.

LOU knows the music of the emergency bands as his

HAND

darts and cranks the volume on *SAN FERNANDO - POLICE TAC2* ...

SCANNER

-- Task force 98, engine 91, North Division, battalion 12, heavy rescue 56, air ops, respond to reported plane down, Whiteman Field, south of Foothill.

LOU

Re-route us to that.

RICK

(regarding the GPS screen)  
We're 22 minutes from Foothill and only five from a suicide.

LOU

They're rolling heavy rescue and an air ambulance. Get me there, please.

THE REMAINS OF A PLANE

burn in the weedy barrens beside a foothill freeway ... full emergency response as

THE CHALLENGER

stops at a police perimeter set far from the scene and

LOU

gets out with the camera ... blocked by police tape ... tries zooming to the wreckage ... too distant to register as

SEVERAL OTHER STRINGERS

arrive ... also shut out of shooting anything saleable as

A FIGURE

emerges from inside the accident scene ... carrying a camera ... it's JOE LODER ...

JOE

(seeing LOU, smiles)  
Five fatals. Come screaming outta the fucking sky. All lit up with the brush on fire. Mine. Exclusive. I'm banging.

JOE ducks under the police tape ... pausing before LOU ...

JOE

Oh, and my other van's in Carson getting the jumper. I was trying to hook you up. I was trying to learn you. Welcome to the future, bra.



THE K.W.L.A. NEWSROOM

is busier than usual ... sweeps week creating added energy  
... clock reading 4:35 AM and CUT TO

THE CONTROL ROOM

where the walls of screens are set to competing channels ...  
LOU showing NINA the night's haul ... car accident on one  
monitor ...

NINA

None of this is going to knock anybody  
out. I can't use any of this in my  
lineup. Is this it?

LOU

No, I have the stabbing in Corona.

NINA

Where's the plane crash at Foothill?

LOU

I don't mind saying that I'm trying to  
bring you stories that happen here, on  
the ground.

NINA

Four has it. It'll be their lead.

LOU

And I hope they do well with that, but  
you should look at the Corona stabbing.

NINA

I don't give a goddamn about fucking  
Corona. You know how important this week  
is. This shit's fucking death to me.

LOU

I understand your frustration. I guess  
I'm trying not to be too hard on myself.

NINA

I sold you upstairs as some kind of  
fucking sweeps savior and I'm leading  
with a goddamn stabbing in Corona.

LOU

So you want that then?

## NINA

I want you to get in the goddamn game. I want something that people can't turn away from. I want what you fucking promised me.

## SUNNY BOUGAINVILLEA BLOSSOMS

swarming with bees ... bright, blinding flowers clinging to

## A TELEPHONE POLE

as we go wider TO SHOW

## A BACK ALLEY

between apartment buildings ... garages and garbage cans ... sunlight angling to shadow ... the workday's ending as a

## CAR

pulls into a car port ... MAN getting out with a briefcase ... entering a back door and

## LOU'S CHALLENGER

drives past ... parks behind a dumpster and

## LOU

steps out ... scanning the empty alley before taking a

## WRENCH

from his car and moving to a line of open garages where the

## MAYHEM VIDEO VAN

is parked ... beat before

## LOU

slides under the van ... squeak of bolts turning and CUT TO

## A MOONLIT CANYON

and the rustles and whispers of the night ... wind through dry scrub ... waves of car and plane and ocean sounds pulsing over the earth ... the electricity of existence drowned by

## THE CHALLENGER

thundering down the canyon road ... power-sliding through turns ... descending into the glow of the valley ... coming upon a much slower car and CUT TO

LOU

drives ... calmly berating RICK over the emergency radios ...

LOU

Since when did Laurel become faster than Coldwater? What was the thinking there? I didn't ask that to hear myself speak.

RICK

Because Laurel only has six lights.

LOU

Coldwater has places to pass. I can't get around this person in front of us until Ventura.

RICK

It's the same argument. I said this route and you should have said something if you wanted to take Coldwater.

LOU

I thought you'd worked in other factors. If I didn't think you could do better I wouldn't ride you about routes. You have to know that, Rick. I think it's just possible that I have a higher opinion of you than you have of yourself.

LOU flooring it and passing

## THE SLOWER CAR

on a blind turn ... pure chance the lane's clear ...

RICK

What the fuck?! Goddamnit! Seriously?! To get to a van crash on Moorpark? Who cares? What's the rush? Why aren't we heading for the rape in Griffith Park like everyone else?

LOU accelerating into a sharp turn and CUT TO

VENTURA BOULEVARD

THE MAYHEM VIDEO VAN is wrapped around a telephone pole ...  
LOU filming the wreckage ... POLICE waving traffic around ...  
PARAMEDICS pulling two broken bodies from the crash ...

RICK

(running up to LOU)

Oh fuck. Fuck me. Oh God. That's the  
Mayhem van. It's Joe and the other dude,  
what's his name, fucking Marcus. What  
the hell happened?

LOU

According to witnesses they were driving  
at a high rate of speed, probably heading  
for Griffith Park, when they apparently  
ran head-on into this light pole. No  
other cars. Single-vehicle.

RICK

How do they just hit a pole? Jesus.

LOU filming JOE being carried by ... a god-awful mess ...

RICK

Don't film that, he's one of us.

LOU

Not any more. We're professionals, Rick.  
He's a sale.

CAMCORDER POV

LOU filming JOE ... time display blinking 12:29 PM and CUT TO

THE CHALLENGER

moving deep into the valley as

LOU

drives fast on an empty boulevard... emergency com-chatter  
always ... dash clock reading 4:27 AM ...

RICK

Man, we are way the hell out here.

THE SPEEDOMETER

rises to 80 miles per hour and

LOU

accelerates for a freeway on-ramp back to L.A. and CLOSE ON  
SAN FERNANDO TAC 2

stops on an emergency frequency ... DISPATCH heard ...

DISPATCHER

*Any Mission units, residential 211 in  
progress at 8-3-0-7 Bonhill Road. Code  
30 activation. Units responding, respond  
code 3. Any air unit come up on mission  
frequency for a residential 211 in  
progress.*

LOU

Armed response on a home invasion.

RICK

-- we're five blocks away --  
(off the G.P.S.)  
Pull a u-turn, left at the next street!

LOU muscling a high-speed u-turn ... flooring it and CUT TO  
A CUL-DE-SAC

at the end of a tree-lined street ... big estates behind high  
walls and greenery as an over-revved engine is heard and

THE CHALLENGER

blasts by a PRIVATE STREET SIGN and CUT TO

RICK

watching the G.P.S. ping approach the destination ...

RICK

-- number 8-3-0-7 -- end of the street --  
coming up --

LOU

We beat the police.

LOU power-sliding to a stop at an ivied-wall ... jumping out  
with the camera ... filming as he sprints to an open gate and

LOU

enters the grounds, alarm heard and

THE HOUSE

is big and the lights are blazing and there's

A DARK CAR

angled by the open front door and

TWO GUNSHOTS

explode from inside as

LOU

veers from entering the home and

A BIG MAN

plows out ... squeezes himself into the

DARK CAR

and pounds the horn and

LOU'S CAMERA POV

filming from the darkness as

A SECOND MAN

runs out... blood streaking a cheek ... jumping in the car  
... spray of gravel ... tail-lights disappearing down the  
drive and

LOU

emerges ... alone on the lawn ... house door open ... alarm  
wailing ... LOU filming as he approaches and enters the home  
and CUT TO

INSIDE THE HOUSE

there's a shotgun on the marble foyer floor and a sweeping  
staircase and a broad streak of red where

A BODY

was dragged and the alarm's wailing and LOU'S filming as he  
follows the blood trail into

A LIVING ROOM

with a soaring ceiling and antiques and

A DEAD LATIN AMERICAN WOMAN

shot in the chest slumped on a sofa and

LOU

films as he moves deeper into the house and enters

A HUGE, CUSTOM KITCHEN

with bullet-pocked appliances and wood panelling and

A MIDDLE-AGED WHITE MAN

lying in his underwear in a pool of spilled soda .. makes a slight gasping sound and

LOU

shoots the scene, utterly unaffected as he circles back and

LOU

leaving the kitchen ... back in the foyer ... taking

THE SWEEPING STAIRCASE

and moving quickly up the curved, carpeted steps to

THE SECOND FLOOR

where he films a dropped shotgun with a pistol stock and follows a new blood trail down a broad hall and enters

A BEDROOM

decorated to a high degree where

A WHITE WOMAN

dead from multiple gunshots is sprawled on a sleigh bed with designer sheets and

LOU

films from several angles before backing out and crossing

THE HALL

and walking into

A NURSERY

fit for a prince and it's dim and a night light projects

A ROTATING STAR PATTERN

on the ceiling as LOU films

A CRIB

and story-book wallpaper and there's no sign of a baby and the alarm doesn't stop and

LOU

works fast and efficiently and he's shooting every detail before leaving the nursery and hurrying back down

THE HALL

and he rapidly descends the stairwell to FIND

RICK

standing scared in the foyer near the open front door ...

RICK

What's going on?!

LOU

We're leaving.

LOU exits and RICK follows and CUT TO

LOU

jogging down the driveway toward the front gate as approaching SIRENS are heard in the distance ...

RICK

What's in there?! What's going on?!

LOU

You should have walked in and looked, Rick. If you were half-curious. That's what I'm paying you to do. You need to show initiative. There's no better way to achieve job security than by making yourself an indispensable employee.

RICK

I heard gunshots. There was fucking blood on the floor.



LOU

All the more reason. You might have helped me. You might have learned a new skill that made you more useful and put us on a track toward growth.

LOU jumping in the car as RICK follows and

THE CHALLENGER

doughnuts the cul-de-sac ... speeds down the private street ... disappears into the night as

FLASHING POLICE LIGHTS

appear from the other direction and three POLICE CARS cut down the cul-de-sac with sirens screaming and CUT TO

THE K.W.L.A.

studio sign blazing against the night as

LOU

pulls up outside the station ... turning to RICK ...

LOU

Step outside for a minute.

RICK

Why?

LOU

Because I asked you to.

RICK gets out and LOU downloads the camcorder to his laptop ... fingers flying and CLOSE ON

COMPUTER SCREEN

as LOU edits out the two fleeing ASSAILANTS ... fast-forwards to the wounded MAN in the kitchen ... editing out the moment he gasps and CUT TO

NINA

in the glassed-in conference room ... leading a pre-broadcast meeting with her STAFF as

LOU

enters the newsroom ... eye-contact ... NINA stepping out ... draining a cup of coffee ...

NINA

I've been trying to reach you for the last hour. In the future, when you don't have anything, man-up and don't dodge my fucking calls. It's a waste of my time.

LOU

I do have something.

NINA

What?

LOU

I have a home invasion triple murder in Granada Hills.

NINA

That's just breaking now.

LOU

We got there before the police.

NINA

You have it?

LOU

I'm not going to list the many benefits of this piece. I think it's best that you probably just watch it for yourself.

NINA

I could have had someone out there by now, why didn't you call it in?

LOU

To increase your need and improve my bargaining position.

NINA

(into the conference room)  
Frank, Jenny -- bay two, now.

LOU following NINA down the hall and CUT TO

THE HOME INVASION FOOTAGE

starts on the main screen of an editing bay ... beginning with LOU already inside the house and CLOSE ON

THE FACES

of NINA, FRANK KRUSE and a young producer named JENNY ... viewing his work ... curiosity ... horror ... gasps as

LOU

watches behind them ... proud to the point of serene as

NINA

picks up a phone ...

NINA

Get Linda in here.

Carnage on the screen is reflected in their expressions as

LINDA

enters (middle-aged, managerial) ... crammed close ...  
unblinking gaze ... hard eye ...

NINA

Home invasion in Granada. He got there  
before the cops. It's 10 minutes to air  
time, how much of this can we show?

LINDA

You mean legally?

NINA

No, morally. Of course legally.

LINDA

Have they been identified?

FRANK

It just happened, so you have to assume  
no. And that's just one of the issues.

LINDA

Well you can't broadcast their identities  
without notifying next of kin.

NINA

We're not identifying them.

LINDA

You are by proxy by showing their faces.

NINA

We pixilate the faces.

LINDA

Where did you get this?

NINA

Stringer.

LOU  
(extending a hand)  
Hello, Linda, I'm Lou.

JENNY  
(re: the screen)  
Oh Jesus, is there a dead baby inside there?

LOU  
No, the crib was empty.

NINA  
For Christ's sake, are we breaking the law by showing this?

LINDA  
Block the faces, don't give the exact home address, do that, I guess, I mean, I don't, I wouldn't think so, no.

FRANK  
Journalistically and ethically --

NINA  
This isn't Hartford.

LOU  
(re: the monitor)  
Well, that's mostly it right there. From this point on I just went downstairs and then I left.

FRANK  
(to NINA)  
What did you pay for this?

LOU  
The price hasn't been negotiated.

NINA stabs the freeze frame button ...

NINA  
(to the room)  
Give us a minute, please, thank you.

The OTHERS leave ... closing the door ...

NINA  
How much?

LOU  
A hundred thousand.

NINA

How much?

LOU

Fifty thousand.

NINA

I air in nine minutes. I need a number.

LOU

I've given you two.

NINA

5,000.

LOU

I got five for the food truck stabbings.

NINA

There were more dead.

LOU

Those were poor Mexican people in a roach coach. Two of them were illegals. These are three wealthy white people shot and killed inside their mansion, including a suburban wife shotgunned in her bed. I know you, Nina. I know your interest and excitement in this product is greater than the amount you're offering.

NINA

7,500.

LOU

35,000.

NINA

8,000.

LOU

25,000.

NINA

9,000.

LOU

25,000.

NINA

10,000.

LOU

15,000.

NINA

10,000.

LOU

15,000.

NINA

Give me a serious number.

LOU

15,000. And that's the absolute lowest that I'll go.

NINA

Can't do it. Never happen. There's the matter of precedent. 10's my last, best offer.

LOU stands to leave ...

LOU

Okay.

NINA

Stop. What? Where are you going?

LOU

Seven's approached me at least several times. The ND there gave me his card. I think Seven will offer more. It's a five minute drive.

NINA

Hold on. Goddamn it. 12.

LOU

15.

NINA

I can't spend a month's budget on a single story.

LOU

What if the story's not over? The people who did this escaped. They're still out there, walking around with the rest of us. If I had a family and I lived in a home that might make me nervous. I would want updates on what was going on. With this footage people will turn to your channel for the story. Now I like you, Nina, I look forward to our time together, but you have to understand that

(MORE)

LOU

15,000 isn't all that I want. From here on, starting now, I want my work to be credited by the anchors and on a burn. The name of my company is Video News Productions, a professional news gathering service. That's how it should read and that's how it should be said. I also want to go to the next rung and meet your team and the anchors and the director and the station manager, to begin developing my own personal relationships. I'd like to start meeting them this morning. You'll take me around and you'll introduce me as the owner and president of Video News and remind them of some of my many other stories. I'm not done. I also want to stop our discussions over prices. This will save time. So when I say a particular number is my lowest price, that is my lowest price and you can be sure I've arrived at whatever that number is very carefully. Now when I say I want these things I mean that I want them and I don't want to have to ask again. And the last thing that I want, Nina, is for you to do the things I ask you to do when we're alone together at your apartment, not like the last time.

NINA staring ...

LOU

Now. Tell you what. I have the van crash on Moorpark tonight. It was a couple of stringers, actually. That could lead by itself on an average night. I'd be willing to throw that in for free. So. What do you say? Do we have a deal?

NEWS SET

NINA introducing LOU to KEN and LISA ... sitting at the news desk, minutes from air-time and CUT TO

A WALL OF MONITORS

show a dozen local tv broadcasts ... a clock clicks 6:00 AM as SEVEN CHANNELS switch to local news and CLOSE ON

THE K.W.L.A.

main monitor as the usual intro is replaced by pulse-pounding music and a red banner warning ...

# BREAKING NEWS

WIDER TO SHOW THE CONTROL ROOM

where NINA oversees a DIRECTOR, PRODUCTION ASSISTANT and TECHNICAL DIRECTOR operating the control board ...

TECHNICAL DIRECTOR

10 to open.

DIRECTOR

Standby 12.

TECHNICAL DIRECTOR

Track red.

NINA

Where's the title?

DIRECTOR

I didn't think we decided on one.

NINA

Horror house. What did we talk about?  
Slug it on the break.

TECHNICAL DIRECTOR

And 5 - 4 - 3 - roll C - 2 - 1 --

DIRECTOR

Fade lower frame.

TECH DIRECTOR fading the graphic to the bottom of the screen ... ANCHORS appearing and

ANCHORMAN

*This is K.W.L.A. breaking news. In the last half-hour we have received word of an apparent home invasion triple homicide in the Granada Hills area of the San Fernando Valley. At present that number, that is the number of those dead, has not been confirmed by police, but K.W.L.A. has obtained exclusive footage from inside the crime scene in which at least*

(MORE)



ANCHORMAN

*three bodies can be observed. We are going to show segments of that footage throughout the broadcast and throughout the day as we break for police updates and information. Again, we're about to show exclusive K.W.L.A. video from inside the crime scene.*

NINA keying the ANCHORWOMAN'S ear-piece ...

NINA

*It's graphic. Repeat it.*

ANCHORWOMAN

*Before broadcasting this video we want to warn viewers that these are extremely graphic images. We have obscured the address and the faces as well as any identifying details and apart from that, this is mostly raw and unedited actual footage again of a triple homicide home invasion that has just occurred in the upscale San Fernando neighborhood of Granada Hills.*

NINA/OVER EAR-PIECE

*Hit it again. Harder. Then roll.*

ANCHORWOMAN

*We have a team of K.W.L.A. reporters setting up at the scene that we will be speaking with shortly after we show what I must repeat is extremely graphic footage and I'm hearing from the control room that we have that and we're going to cue up that footage now.*

LOU'S footage fills FRAME ... superimposed credit reading

**VIDEO NEWS PRODUCTIONS**  
**A PROFESSIONAL NEWS GATHERING SERVICE**

LOU

*watching from the shadows ... dreams blossoming and ...*

**ANCHORMAN**

*This footage was obtained exclusively by K.W.L.A. from Video News Productions, a professional news gathering service. It begins on the premises, inside the house, and that is what appears to be blood on the floor of the residence, leading into what apparently is the living area, or a living area, and there is the first body, restrained it seems to a chair, again the faces, all the faces, will be blurred.*

**NINA/OVER EAR-PIECE**

*They escaped. They're on the loose.*

**ANCHORWOMAN**

*And that is the first of what we understand are three bodies in the home in Granada Hills, the result of what early reports suggest was a home invasion or robbery committed by a suspect or suspects who at this time are believed to have escaped. Who are still out there. And that's a very frightening thought.*

**INTERCUT: NINA keying the anchorman's ear-piece ...**

**NINA**

*Repeat that.*

**ANCHORMAN**

*It's very concerning, particularly given the savagery of what we're seeing and that looks to be the kitchen where you can see another body on the floor, and again I want to repeat, because it bears repeating, that the person or people who committed this brutal home invasion robbery are presently unidentified and at large, and that has to be a great worry not only to residents in the Granada Hills area but--*

**ANCHORWOMAN**

*All of greater Los Angeles--*

**ANCHORMAN**

*The entire Southland, absolutely.*

**LOU watching from the dark ... footage on display and ...**

**ANCHORMAN**

*... that's the third body there in the bed of the home in Granada Hills --*

NINA/OVER EAR-PIECE

Vicious attack.

ANCHORWOMAN

*-- and the only thought I have, the feeling I have is the viciousness --*

ANCHORWOMAN

*The severity of the violence --*

ANCHORMAN

*An apparent family attacked and savagely killed in their own home in what is one of the quieter and safer and frankly most expensive neighborhoods in the valley --*

ANCHORWOMAN

*In Los Angeles --*

ANCHORMAN

*By unknown assailants who have committed a vicious attack in this upscale enclave. That's a nursery there, and a crib --*

NINA/OVER EAR-PIECE

Build it.

ANCHORWOMAN

*And that is a child's room, and you just pray that there's nothing in that crib --*

Tension builds until LOU'S tape shows the crib is empty ...

ANCHORMAN

*Thank goodness. My understanding is there was no baby found in the house or any baby that was seen by the people who filmed this--*

ANCHORMAN

*Video News, a professional news gathering service, that apparently arrived before the police and entered the home to help or offer assistance and came upon the crime scene that we're watching now.*

NINA/OVER EAR-PIECE

We're cutting to commercial then going to Joel and a police statement.

ANCHORWOMAN

*And I'm getting word the police are getting ready to make a statement from the scene and Joel Beatty is there for that and I think we're going to now take a break from this graphic footage, with much more to come on the vicious home invasion triple murder in Granada Hills.*

ANCHORMAN

*And we'll be back after this ...*

The monitor cuts to a commercial as a make-up person darts out to touch-up the anchors and CUT TO

CONTROL ROOM

DIRECTOR sitting back as an upbeat ad plays ...

DIRECTOR

That's a 10 share.

NINA

I want theme music on the return. The score we used for the Simi rail crash.

PRODUCTION ASSISTANT scrambling ... scrolling a computer as the control room phone rings ... NINA answering ...

NINA

Hello.

(beat)

Thank you.

(beat)

Well actually he asked to meet you.

NINA glancing at LOU ... LOU watching the anchors get touched up on one of the monitors and CLOSE ON

ANOTHER MONITOR

as a live feed cues from outside the crime scene ... JOEL BEATTY preparing for a report ...

UNSEEN CAMERAMAN/VO

Picture.

JOEL BEATTY/OVER MONITOR

The police spokesman's making an announcement in 60 seconds.

DIRECTOR

We'll break it.

TECHNICAL DIRECTOR/OVER EAR-PIECE  
Breaking in 30.

DIRECTOR  
Two-shot number one.

NINA/ON PHONE  
We're going back. I gotta go.

JOEL BEATTY/ON MONITOR  
Nina, we're getting a ton of heat from  
the police out here on the video. Nina,  
are you there? Nina.

NINA hangs up ... keying communication with the live feed ...

NINA  
They can call the station.

TECHNICAL DIRECTOR  
Fifteen seconds.

JOEL BEATTY/ON MONITOR  
They want to talk to who shot it.

LOU going close, speaking directly to JOEL on the monitor ...

LOU  
I shot it. It's Video News Productions.  
You can give them my number.

NINA  
Lou, he can't hear, it's not directional.

DIRECTOR  
Back in five, four, three, two, one --

THE COMMERCIAL FADES

and the ANCHORS return ... banner on the screen reading ...

# **K.W.L.A. EXCLUSIVE** ***HORROR HOUSE***

Theme music ... score suitable for slaying dragons and CUT TO  
MOUNT WILSON  
at dawn and CUT TO

LOS ANGELES

brightening and CUT TO

LOU

in his apartment ... sitting on the side of his tightly made bed ... watching tv news and the continuing, building story of a triple homicide home invasion when there's

A KNOCK ON THE DOOR

and LOU stands ... unlocking and opening it to reveal

A WOMAN

wearing a jacket and pants ... gold shield on her belt ...  
MAN in a suit standing beside her --

WOMAN

I'm Detective Fronteiri, this is  
Detective Lieberman.

LOU

Hello. I'm Lou.

DETECTIVE FRONTEIRI

You live here?

LOU

Yes. That's right.

DETECTIVE FRONTEIRI

May I come inside?

LOU

Why?

DETECTIVE LIEBERMAN

Why not?

LOU

You want to?

DETECTIVE FRONTEIRI

Yes.

LOU

I don't care.

DETECTIVE FRONTEIRI

Wonderful.

THE DETECTIVE

entering LOU'S apartment ... looking around ...

DETECTIVE FRONTEIRI

You were in Granada Hills last night.  
You shot the video in the house.

LOU

Yes, ma'am. I did. That's right.

DETECTIVE FRONTEIRI

You went inside the house and you filmed  
all through the house and you even filmed  
the bodies. All before the police came.

LOU

That door was open, ma'am --

DETECTIVE FRONTEIRI

Detective.

LOU

It was open and what I did was I went in  
to see if I could help because the alarm  
was ringing.

DETECTIVE FRONTEIRI

An active crime scene.

LOU

I didn't know it was a crime scene.

DETECTIVE LIEBERMAN

You knew what it was.

LOU

I know alarms mean someone's in trouble.

DETECTIVE FRONTEIRI

And you sold it to be shown on tv.

LOU

We're a professional news gathering  
service.

DETECTIVE FRONTEIRI

What did you see when you arrived?

LOU

Two men leaving in a car.

DETECTIVE LIEBERMAN

What kind of car?

LOU

It was dark. I couldn't see what kind.

DETECTIVE FRONTEIRI

Describe the men.

LOU

Well they were just shapes, really. I was afraid so I hid and then I saw the shapes of two men. I remember the men were running, if that helps.

DETECTIVE LIEBERMAN

Do you have film of the men or the car?

LOU

No, I don't. I didn't start filming until I was inside.

DETECTIVE FRONTEIRI

I'd like a copy of that footage.

LOU

Do I have to give it to you?

DETECTIVE FRONTEIRI

Is there a reason you wouldn't?

LOU

No. I made you a copy. I expected someone to come.

LOU takes a zip-drive from a drawer, hands it to her ...

DETECTIVE FRONTEIRI

We'll be in touch.

The DETECTIVES leaves ... LOU filling a glass and watering the weedy plant on the windowsill as he watches

THE DETECTIVES

drive off and

LOU

pulls his computer from under his bed and turns it on and

THE UNEDITED CRIME SCENE VIDEO

begins from when he arrived at the house and



THE TWO MASKED MEN

seen fleeing ... one big ... the other's mask ripped, face bleeding and

FREEZE-FRAME

of the man ... features visible ... LOU downloads it and

FREEZE FRAME

of the dark car ... LOU zooming ... heightening contrast and

A LICENSE PLATE

is seen ... LOU jotting the number ... turns to his computer and types

license plate search

WEB SERVICES

scroll ... dozens of internet ads offering to identify car owners from government records ... LOU typing and ANGLE ON

THE TV

news broadcast transmitting dread and danger and CUT TO

LOS ANGELES

in bright sun ... sound of overlapping TV NEWS BROADCASTS building a frenzy of home invasion fear ... day passing as

FOG

rolls in ... closes over the city like a sideways curtain ... darkness descends and CUT TO

A BUSY LOS ANGELES BOULEVARD

as emergency com-chatter rises ... louder and louder until

THE CHALLENGER

passes fast ... weaving around slower cars and CUT TO

LOU

driving ... RICK shotgun ... dash clock clicking 8:24 PM and

RICK

I'm tired. Why're we starting so early?

LOU

One of the people in the house last night was alive. I cut that part out. I also cut out the men leaving in their car. I have a name and an address. We're going to drive there and find the person who drove that car.

RICK

You know who killed those people?

LOU

One of them, quite possibly, yes.

RICK

You gotta call the cops.

LOU

And we will. At the right time. I'm offering you a real opportunity, Rick.

RICK

To do what?

LOU

I don't usually share my business plan with you, but a moment has arrived that could allow the company to make enough money to expand to the next level. We could call this the critical moment. I'm inviting you, Rick, to be part of the team that pounces on this opportunity.

LOU stopping at a light ... looking at RICK ...

LOU

You've been asking a lot about your performance review. Well, for starters I'm seeing a great improvement with regards to your overall focus and order following. Given complex problems you're developing a real ability to find clear, simple solutions. I'm also aware of your increased enthusiasm. It's great to see how your eyes light up when you're working on new ideas. I hope you'll be inspiring us with your innovative thinking for years to come.

RICK

Thanks, man. I'm trying.

LOU

Which is why I'm promoting you to executive vice president of Video News.

RICK

What am I now?

LOU

You're an assistant.

RICK

Does it come with a raise?

LOU

Absolutely.

RICK

How much?

LOU

Pick a number.

RICK

75 a night.

LOU

Agreed.

RICK

What about more?

LOU

Well not now. We closed the deal.

RICK

I could've gotten more couldn't I?

NEIGHBORHOOD

in East Los Angeles ... foggy and forlorn as

THE CHALLENGER

passes ... drives down a street of box homes with fences and gated windows and CUT TO

INSIDE THE CHALLENGER

the scanners are turned low ...RICK watching the GPS ...

RICK

It's half way down the block, coming up on the right. Here, 36-57 North Burns.

LOU pulling up ... parking behind a dumpster and ANGLE ON  
THE DARK CAR

from the home invasion tucked beside a bleak row home as LOU  
LOOKS THROUGH THE CAMCORDER

Night vision view ... zooming tight on the license plate ...

RICK

That's the car?

LOU

That's the car.

RICK

No shit? You think there's a reward?

LOU

There is a reward.

RICK

How much?

LOU

50,000.

RICK

Do I get any of it?

LOU

I just gave you a raise.

RICK

That's salary, I'm talking about a bonus.

LOU

Bonuses come at the end of the year.

LOU staring across the street ... clock clicking 8:48 PM and

RICK

So we gonna call it in?

LOU

We're going to wait.

RICK

For what?

LOU

First we want to make sure he's actually inside. Then we want to find a more interesting place to film the arrest.

RICK

Where?

LOU

Anywhere we want. What we're going to do is we're going to wait for him to leave and then we're going to follow him. When he reaches what would be considered a better or more populated neighborhood we'll report his location to the police. He's a violent, wanted criminal. I have to believe that he's not going to just peacefully surrender.

RICK

Okay, I want more money. A lot more.

LOU

What makes a job desirable isn't just the dollar amount attached to it, Rick. You're on the ground floor of a growing business. Your reward is a career.

RICK

Fuck that. You're talking about some fucked up shit and you're asking me, you just expect me to be part of it.

LOU

I can't make people do things, Rick. You have a choice to do this and I have a choice if you don't.

RICK

You threatening to fire me? Hey, I got something too. Not calling criminals in, waiting for 'em to start shit so you can film it, that's against the fucking law. The cops would be majorly interested no fucking doubt. I want more money.

LOU

We can reopen negotiations, Rick, but remember that when it comes to your work reputation you can't un-ring the bell.

RICK

I want half of whatever we make tonight.

LOU

How did you arrive at that number?

RICK

There's two of us sitting here. 50-50.

LOU

I'll counter at 10,000.

RICK

You don't set the numbers on this. I want half.

LOU

If you're saying I can't negotiate then I guess I have to give it to you.

RICK

Alright then. Now I feel good about it. Now I'll go the extra mile. You never understood that, that's been the problem. You gotta bring people in, man. I'm serious. You gotta talk to 'em like they're human beings. I'm saying this to help you, dude, for the future. 'Cause you got a seriously weird ass way of looking at shit. You know you do. I mean you know what your trouble is? You don't fucking understand people.

LOU staring at him ... listening ... com-chatter beat ...

RICK

Now I'm gonna take a nap now. We can do shifts. See, now we're working together.

RICK reclining his seat ... shutting his eyes and

BLACK OUT

Murmur of emergency chatter ... doppler of distant sirens and

LOU V.O.

Wake up.

RICK OPENS HIS EYES

to the same scene ... dash clock blinking 12:24 AM ... LOU as we left him, staring across the street, still as a statue ...

LOU

He's leaving.

ACROSS THE STREET

the man from the home invasion comes out ... face scratched  
... climbing into the car ... driving off ...

RICK

Is that him?

LOU

That's one of them.

LOU

starts the Challenger and CUT TO

A BROAD BOULEVARD

of forever-stretching traffic lights flashing in fog as

THE CAR

pulls down a street ... stops at an apartment building and

LOU

kills the headlights and parks to observe ...

RICK

You're too fucking close, man. Shit,  
this guy might've seen us and brought us  
here as a trap. You ever think of that?

LOU watching as

THE LARGE MAN

from the home invasion exits the apartment building ...  
backing into the car he's so big ... car pulling out ... LOU  
following and CUT TO

INSIDE THE CHALLENGER

the scanners are burbling ... GPS blinking ... LOU following  
... unblinking gaze and CUT TO

THE CAR

driving into a gas station and CUT TO

THE CAR

stopped at a traffic light and CUT TO

THE CAR

pulling into a bright, busy fast food restaurant ... the two MEN going in and CUT TO

INSIDE THE CHALLENGER

as LOU parks outside ... opens his phone ... dials 9-1-1 and

911 DISPATCH/OVER

*9-1-1, what's your emergency?*

LOU/INTO PHONE

Yes, good evening, hello. I'd like to report the location of the two men responsible for the home invasion-murder in Granada Hills last night.

9-1-1/OVER

*What's your address?*

LOU/INTO PHONE

I followed them and they've just pulled into a restaurant called Chinatown Express at Western and Third. I can see them inside.

911/OVER

*Okay, this is the Chinatown Express at Western and Third.*

LOU/INTO PHONE

That's right. I can see them at the counter and they're ordering. These are the men wanted for the triple murder in Granada Hills last night.

911/OVER

*What's your name, sir?*

LOU/INTO PHONE

Louis Bloom.

911/OVER

*Do you have a description of the men?*

LOU/INTO PHONE

Yes I do. They're both Latin American men. What you'd probably call Hispanic. One's big, very much on the heavy side, and the other's face is scratched. He has red scratches across his face.



911/OVER

*How old are the men?*

LOU/INTO PHONE

*I'd say they're 30. Maybe perhaps 35.*

911/OVER

*What are they wearing?*

LOU/INTO PHONE

*The big man's wearing sweat pants with a camouflage pattern and a white t-shirt, and the man with the scratches is wearing black pants and a white-t. He looks like he has a gun.*

911/INTO PHONE

*The suspect is armed?*

LOU/INTO PHONE

*I believe so, yes. I'm sorry, I have to hang up otherwise they might see me.*

LOU hangs up ... turns up LAPD DIV-1 and

SCANNER

*-- All Wilshire units, possible 1-8-7, suspects there now, Western and Third, at Chinatown Express. Suspects are two male Hispanics. Number one, large build, number two with scratches on his face, inside the location, possibly armed. Code three, incident 3-5-7-7. R.D. 97-73.*

LOU reaching in the backseat, pulling the camera as

RICK looks from the scanner to the restaurant ... the two MEN waiting on line to order ...

RICK

*There's fucking people in there.*

LOU

*I count 6.*

RICK

*Oh shit, man. They could start shooting.*

LOU

*They could.*

RICK

You said we were waiting for a better neighborhood with more people, not a fucking crowded restaurant.

LOU

We work with what we're given.

LOU hands RICK a small camcorder ...

LOU

You're going to go around and get an angle inside from those dumpsters over there. Steady hands, use the zoom, and no fast pans. I'll be filming from here.

RICK

Fuck that. I'm not leaving the car.

LOU

I want a second angle from behind the dumpsters. We can cut them together. Two angles. Believe me, it's more dangerous here in the car.

RICK

I don't believe anything you say. This is fucked.

LOU

Do you know I've never once cursed in front of an employer.

RICK

I'm not going out there. I'm not doing it.

LOU

You're making a mistake.

RICK

I don't care about my fucking title.

LOU

What if my problem wasn't that I don't understand people but that I don't like them? What if I was the kind of person who was obliged to hurt you for this? I mean physically. I think you'd have to believe afterward, if you could, that agreeing to participate and then backing out at the critical moment was a mistake. Because that's what I'm telling you, as clearly as I can.

RICK takes the camcorder ... gets out of the car and CLOSE ON

LOU

powers the camera ... wipes the lens ... looking through and

CAMERA POV

inside the restaurant ... perfect view through plate glass  
... the two MEN at a table ... waiting for their order and

PAN TO

RICK in shadow behind the dumpster ... looking inside as

LOU

glances in the rear-view, SEES

A POLICE CAR

silently slide into the parking lot and

LOU

presses RECORD and

LOU zooming tight on the two MEN inside the restaurant ...  
sitting at a table and

LOU zooms to two POLICEMAN as they enter ... passing the two  
MEN at the table ... going to the counter and

WE SEE

On the camera viewfinder ... the two cops at the counter ...  
looking up at the menu ... conferring about food ...

LOU unsure what's happening ... zooming in on the cops ...  
seeing them talk between themselves at the counter ...  
utterly casual and

LOU pans to the two MEN at the table ... talking while they  
await their order ...

LOU watching ... waiting ... nothing happening as

RICK

films from a second angle ... glued to his viewfinder ...  
the two MEN and the COPS only 15 feet apart and

LOU

staring ... not understanding ... zooming in closer to see ... the HEAVY MAN'S hand slide beneath the table and rest by his waistband and

LOU PANS

to the COPS to see ... one of the COPS spotted the move ... hand settling on his hip ... near his gun ... body language of both COPS changing as the angle slightly from the counter ... still pretending to decide what to eat and

RICK

filming as the second POLICE CAR pulls up ... two more COPS emerging and

LOU'S CAMERA

shifts to the second police car ... two COPS radioing their arrival ... slowly approaching the front door ... hands on holsters ... stepping inside as

LOU ZOOMS IN

as the HEAVY MAN spots the two COPS coming through the door ... electric beat and ... the HEAVY MAN stands while drawing a gun and ...

THE NEXT HAPPENS IN SECONDS

HEAVY shoots the lead of the two arriving COPS ... who fires and shoots HEAVY as he falls ...

SCRATCHED FACE begins a gun battle with the two COPS at the counter ... both COPS hit ...

Window shattering as ...

SCRATCHED FACE is hit in the shoulder ... propels himself through the broken glass ... crashing outside ...

GUN blazing ... leaping in the ESCALADE and speeding away as

ONE OF THE COPS

sprints around the front .. firing at the fleeing Escalade and

THE ESCALADE

navigates a sharp right hand turn and

LOU

starts the engine ... car leaping forward ... LOU stopping in the street as

RICK

jumps in ... clawing to close the door as

A POLICE CAR

wails into view ... COP on the street waving it down the alley as

LOU

fishtails in pursuit ... nearly hits the COP and

RICK

Oh fuck fuck fuck! Oh my God!

LOU

Did you get it?

RICK

There's people dead in there!

SCANNERS

blaring com-chatter of the shooting and locations as

LOU

floors it ... eyeing the following police car and escaping car's taillights ...

LOU

Aim the camera at the car and start filming.

RICK

This is fucking fucked!

LOU

Film the car. I'm relying on you to deliver a winning performance, Rick.

Speed climbing as they skid onto Third and

RICK

starts filming as they trail

THE POLICE CAR

close behind ... pursuing the CHASE CAR ...

LOU

Wide angle. Get it all. Nice and centered.

SPEEDOMETER

sweeping through 80 ... 90 ... 100 as

SCANNERS

-- 7-A-27, we just turned Northbound on Western. Requesting back-up and an air unit.

-- Any air unit, come up on Wilshire frequency.

-- Northbound, 70 miles an hour, approaching a fresh red.

-- Black Escalade, give me an E.T.A. on that air unit.

-- Stand-by.

-- Heading North on Western.

-- Another red --

THEY APPROACH AN INTERSECTION

and

A CAR

appears ... going fast ... sailing into view and

BROADSIDING THE POLICE CAR

directly in front of us... two cars tumbling away and

SCANNERS

-- 7-A-27 come in.

-- 7-A-37 come in.

-- No response from 7-A-27.

LOU cranking the volume ... filling the car with overlapping scanners ...

LOU barreling by the crash ...

RICK

filming through the passenger window and

LOU IS THE CHARIOTEER

of a hyper-speed weaving train of madness ... destruction in the rear-view ... dollars ahead and CUT TO

AN INTERSECTION

of two major avenues ... fast TRAFFIC taking the light as

A POLICE CAR

skids through ... directly in front of the Escalade ...

ESCALADE ramming into the police car from behind ... several times ... accelerating and launching it sideways ... POLICE CAR crashing violently as

THE ESCALADE

veers ... losing control and split-second view of

AN EXPLOSION OF GLASS AND STEEL

as the Escalade crashes head-on into a line of parked cars and CUT TO

LOU

brakes hard and he's heading straight for the truck at

90 MPH

and

LOU

cuts the wheel at the last second and

THE CHALLENGER

threads the wreckage to come to

A STOP

some 100 feet away as

LOU

jumps out with his camera and calls to RICK ...

LOU

Let's go. Get up there and film it.

LOU jogging toward the mangled CHASE CAR as

RICK

follows ... frightened but filming with the camcorder and

LOU'S CAMERA POV

zooming on the crashed CHASE CAR and

THE SCRATCHED FACE DRIVER

is glimpsed in the wreckage ... bloody and

RICK'S VIEW

as he films through the windshield of the crashed SUV as

SCRATCHED FACE

raises the gun and aims and

BAM!

BAM!

BAM!

as

RICK

takes three SHOTS point-blank to the chest and

THE COPS

open up from the opposite direction ... firing dozens of  
shots and CUT TO

LOU

filming as

SCRATCHED FACE

is shredded ... frantic law enforcement overkill ...  
collapsing back into the wreckage and the

COPS

swarm as

LOU

backs away and approaches



RICK

flat-backed on pavement ... bloody ... breathing his last and

LOU

zooms close as

RICK

speaks ...

RICK

-- you saw him --

LOU

stops shooting ... crouching down ...

LOU

I can't jeopardize the company's success  
to retain an untrustworthy employee.

RICK

-- you're crazy --

LOU

You took my bargaining power, Rick. You  
used it against me. You'd have done it  
again. Just admit it.

RICK

I don't know ... I don't know ...

LOU

I know ... I know ...

RICK dies as

LOU

looks up and sees

EMERGENCY VEHICLES

coming from all directions and

LOU

taking RICK'S camcorder and walking through a swarm of

FIRST-RESPONDERS

and speed-dialing his cell and climbing into

THE CHALLENGER

and pulling away and CUT TO

THE K.W.L.A. SIGN

blazing through fog ... neon letters humming with current as

THE CHALLENGER

speeds into the parking lot ... LOU exiting with the two cameras and CUT TO

INSIDE THE STATION

as LOU strides through the newsroom ... straight and tall ... saying hello to people he walks by ...

LOU

Hello Dean ... Hello Meredith ... Hi  
Jenny ... Good evening, Charles ...

PEOPLE nod as LOU passes the ANCHORS coming from make-up ...

LOU

Hello Lisa. Hello Ken.

LISA

Hi.

KEN

Hey. Lou, right? Video News.

LOU

Yes. Hello. Nice to see you.

KEN

Got anything good for us tonight?

LOU

I think so. I'm actually on my way to  
show it to Nina right now.

(calling back)

I can tell by your tie it's Friday.

KEN laughs as he and LISA continue down the hall and CUT TO

EDITING BAY

as NINA and the EDITOR sit in darkness ... watch LOU'S  
footage ... stunned silence ... sirens and crash sounds and  
brakes and gunshots coming from the screen and CLOSE ON

THE MONITOR

as the footage ends with RICK dying on the pavement ...

NINA  
(to the EDITOR)  
You can go.

The EDITOR leaves ... NINA turns to

LOU

in the shadows ...

NINA  
Wasn't that your partner?

LOU  
As a matter of fact that's him.

NINA  
Well. I'm floored. I mean it's amazing.

LOU  
Thank you.

NINA  
I mean ... just amazing.

LOU  
Thank you.

NINA  
Thank you. Thank you for bringing it to me.

LOU  
You're welcome.

NINA  
I want it. Obviously.

LOU  
How much do you want it?

NINA  
You tell me.

BLINDING BRIGHTNESS

as the news set lights flood on and CUT TO

THE CONTROL ROOM

is busy ... LOU'S footage on several screens ... NINA riding herd as TECHS slug segments ... set music ... copy typed as

THE WALL CLOCK

clicks 5:56 AM and

DETECTIVE FRONTIERI AND HER PARTNER

come through the door ... looking around ... seeing the footage on the screens ...

DETECTIVE FRONTIERI

(to an ASSISTANT)

Who's in charge here?

The ASSISTANT points to the DIRECTOR ...

DETECTIVE FRONTIERI

(approaching the DIRECTOR)

Who are you?

DIRECTOR

Who are you?

DETECTIVE FRONTIERI

(showing her badge)

LAPD. Major case. Pull the footage on these screens. Round it up. Let's go. All copies.

NINA

Can I help you?

DETECTIVE FRONTIERI

You can help yourself by collecting up every copy you have of the shoot-out, the chase, the crash -- all of it. Now.

NINA

It's K.W.L.A. property.

DETECTIVE FRONTIERI

It's evidence.

NINA

Of what?

DETECTIVE FRONTIERI

I got a cop near death in the hospital,  
two dead and four wounded and a dozen  
major crimes stretching a mile of Third.  
That tape is evidence.

NINA

It's news footage bought and paid for  
from an independent contractor.

DETECTIVE FRONTIERI

How do you think he got it?

NINA

If there's an issue speak to him.

DETECTIVE FRONTIERI

Don't get in the way of this.

NINA

Unless you have a judge's order we're  
going with it in four minutes.

Charged beat as the SECOND DETECTIVE looks at the wall of  
monitors and SEES

LOU

on one of the screens ... standing in the sound stage ...  
staring at a live shot projection on the weather board of  
sunrise over MOUNT WILSON and --

SECOND DETECTIVE

Hey, isn't that him?

DETECTIVE FRONTEIRI

(seeing LOU, to NINA)

I'll make a note of your refusal to  
cooperate.

The DETECTIVES leave and CLOSE ON

CONTROL ROOM MONITORS

as the DETECTIVES are seen entering the sound stage and

NINA

watches them roughly arrest LOU ... handcuffing him and  
escorting him out a side entrance as

FRANK

enters the control room and approaches her ...

FRANK

Joel's got a source in the sheriff's department who says they've found drugs at the Granada Hills house. Cocaine in wrapped packages hidden in a crawlspace. Over 50 pounds. He's confirmed it with an investigator at the scene. It wasn't a home invasion, it was a drug robbery.

NINA

Give it to the noon crew.

FRANK

This is news.

NINA

It detracts from the story.

FRANK

It is the story.

NINA

The story is urban crime creeping into the suburbs. Innocent victims. That's the story.

FRANK

Jesus, you sound like Lou.

NINA

I think Lou is inspiring all of us to reach a little higher.

DIRECTOR

60 seconds.

NINA

(donning a headset)

I want a banner on the wrap-around and music through the dissolve ... Okay Bill if you'd like to put Joel up on three before you forget ...

DIRECTOR

45 seconds ... 45 seconds to the show ...

TECHNICAL DIRECTOR

It'll probably be coming out of edit four. 20 to the roll, 30 to the show.

NINA

Standby 12. After the break ready to roll 33.

DIRECTOR

15 to the roll.

TECHNICAL DIRECTOR

We'll be coming to you with a box.

DIRECTOR

And 10 - 9 - 8 - 7 - 5 seconds - 4 - 3 -  
2 - 1 -

TECHNICAL DIRECTOR

Roll 24 and put it up with track.

NINA

Big energy.

MAIN MONITOR

as a commercial ends and a banner graphic appears

## ***K.W.L.A. BREAKING NEWS***

Driving, end of humanity score and CUT TO

VIDEO VIEW OF AN INTERROGATION ROOM

LOU alone ... calm and seated as

DETECTIVE FRONTIERI

enters ... sits across and CUT TO

INSIDE THE ROOM

LOU and DETECTIVE FRONTEIRI regarding each other ...

DETECTIVE FRONTEIRI

You understand you've been read your  
rights and you're here voluntarily?

LOU

That's right, yes.

DETECTIVE FRONTEIRI

That this is being recorded and filmed?

LOU

From the camera up there, yes. Wide  
angle.

DETECTIVE FRONTEIRI

Would you tell me how it is you were at the Chinatown Express tonight and called in the 911?

LOU

Of course. I'm happy to. It began earlier in the day. I was watering my plant and I looked out my window at my apartment, the one you visited, and I saw a dark colored car with two men parked across the street. I didn't think much about it, otherwise I would have reported it then. We began our night, my employee and myself, and around approximately 12:38 I looked in the rear view mirror and saw that we were being followed by what looked to be the same men in the same car. I made an evasive maneuver, circled back and tailed them to the Wendy's, at which time I witnessed them go inside and I recognized them as the men from the home invasion.

DETECTIVE FRONTEIRI

You told me you didn't see the men, that you didn't get a good look at them.

LOU

Well it came back to me when I saw them going in. Their shapes and their movements. Then I saw that one of them had a gun under his shirt and so of course I immediately got my phone and I called 911.

DETECTIVE FRONTEIRI

And started filming.

LOU

Exactly. That's what I do.

DETECTIVE FRONTEIRI

That's your story?

LOU

That's what happened. That's why I'm here talking to you. I think they tracked me down after seeing my footage.



DETECTIVE FRONTEIRI

Would you like to know what I think?

LOU

Yes, please.

DETECTIVE FRONTEIRI

I think you withheld information. I think you saw the two men at the murder house in Granada Hills and you saw the car and you sat on it to start something you could film. What do you think about that?

LOU

I think it would be very unprofessional for someone to do that in my business.

DETECTIVE FRONTEIRI

It would be murder.

LOU

I can understand why you're looking into it but I didn't do anything like that, nothing that could be considered wrong.

DETECTIVE FRONTEIRI

You left the scene of an accident.

LOU

I wasn't involved in the accident. I avoided it and stopped.

DETECTIVE FRONTEIRI

You don't fool me for a minute.

LOU

I'm glad.

DETECTIVE FRONTEIRI

I think everything you've said is a lie.

LOU

I wish my partner was here to support what happened.

DETECTIVE FRONTEIRI

Your dead partner.

LOU

That's right.

DETECTIVE FRONTEIRI  
You left your dead partner.

LOU  
The ambulances had arrived. They're  
trained professionals.

DETECTIVE FRONTEIRI  
You seem real broken up about it.

LOU  
He died doing what he loved.

DETECTIVE FRONTEIRI  
You filmed him dying.

LOU  
That's my job, that's what I do. I like  
to say if you're seeing me you're having  
the worst day of your life.

VIDEO CLOSE-UP

of LOU'S face ... waiting for the next question and CUT TO

SUNRISE

over Los Angeles as

LOU

leaves the POLICE STATION ... squints at the sky ... stops on  
the sidewalk to listen to the music of 9-1-1 coming from

A PARKED POLICE CAR

with its windows down as the COPS inside give him a look and

LOU

smiles ... starts down the street ... blending with other  
PASSERSBY and DISSOLVE TO

AN ISLAND OF FLUORESCENT LIGHT

in a gas station parking lot where

TWO NEW VANS

stand side-by-side ... both bearing the logo

# VIDEO NEWS PRODUCTIONS

A Professional News Gathering Service.

Two young MEN and a young WOMAN stand outside the vans ...  
each wearing matching shirts with the Video News logo as

LOU

steps into the light ... looks them over ...

LOU

Tuck your shirt in, Bob, please. Thank  
you.

One of the employees tucks in his shirt ...

LOU

(addressing them)

Congratulations. Your selection by Video  
News Productions is evidence of the  
hiring committee's recognition of your  
employment history and unique personal  
qualities. It is my hope that through  
hard work and commitment you will move  
through the intern program and continue  
to pursue your career goals as full-time  
employees of Video News. I can tell you  
from experience that the surest way up  
the ladder is to listen carefully and  
follow my orders. You may be confused at  
times and other times unsure but remember  
that I will never ask you to do anything  
that I wouldn't do myself.

The three EMPLOYEES staring at him ...

LOU

That's it.

LOU climbs in one van, followed by one of the EMPLOYEES ...  
the other two EMPLOYEES get into the second van ... engines  
start and

THE TWO VANS

head into the Los Angeles night in opposite directions ...  
sound of emergency com-chatter filtering in and HOLD SHOT AS

THE MOON

breaks the rim of the mountains ...

ANTENNAS ON MOUNT WILSON

framed in silhouette ... perpetual POLICE CHATTER heard over  
as credits roll ...

MOON

climbing into the night and

THE END