

WEDDING SLASHERS

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FADE IN.

EXT. LARGE SUBURBAN HOME - DAY

A large, but seemingly abandoned suburban house. The house is in disrepair, the grass is overgrown, there are no decorations or possessions outside the unlit home.

A half dozen police cars, lights blaring, are parked in front. A coroner's van and fire truck are also present.

Another police car approaches the house and parks. Uniformed officer LIZ POFFO, WF, late 20s, blonde, built like a softball player, exits the car.

She looks at the neighbors who are crowded around the police tape line, talking in murmurs. She walks towards them.

LIZ
Hey. You all live around here?

Nods and murmurs of assent.

LIZ (CONT'D)
You know who lives in this house?

A TEENAGE BOY responds.

TEENAGE BOY
No one. It's been empty my whole life.

A YOUNGER GIRL hides behind the teenage boy.

YOUNGER GIRL
It's haunted.

No one disputes her. Liz notices. She's concerned.

An OLDER LADY steps into the light where Liz can see her.

OLDER LADY
Nobody's lived there since the 70s.
A young family lived there. The parents died. Car crash.

Liz pulls out her notebook and starts writing.

LIZ
You remember their names?

The Older Lady shakes her head.

OLDER LADY

Didn't know them. Mailbox used to
say Green.

She gestures towards a post at the end of the driveway where
a mailbox once rested. Liz writes more.

TEENAGE BOY

What happened? Why so many cops?

Liz shrugs.

LIZ

Don't know. Just got here. Anybody
seen anybody near the house
recently.

Shaking heads. Murmurs of "no" and "not recently."

YOUNGER GIRL

Sometimes.

LIZ

You've seen someone?

The younger girl nods her head. She's afraid.

LIZ (CONT'D)

Who?

YOUNGER GIRL

I don't know. I see lights at
night. Sometimes.

LIZ

Like lights in the house?

The girl nods.

YOUNGER GIRL

Not real lights. Like flashlights.

Liz writes.

LIZ

When was the last time you saw
them?

YOUNGER GIRL

The night after the fireworks.

LIZ

July 4th?

The girl nods.

LIZ (CONT'D)
So you saw them on the 5th?

The girl nods.

LIZ (CONT'D)
What time?

YOUNGER BOY
After my bedtime. After 9.

LIZ
Where do you live?

The girl turns and points to a house that has a clear view of the Green house.

LIZ (CONT'D)
What's your name?

YOUNGER GIRL
Mary. Bergen.

LIZ
Thank you, Mary Bergen. Anyone else seen anything?

No one has. Liz puts away her notebook and heads for the house.

LIZ (CONT'D)
Thanks, everyone.

TEENAGE BOY
Tell us what you find in there.

Liz gives him a smile: "watch it on the news."

She heads inside.

INT. GREEN HOUSE - CONTINUOUS

Another uniformed officer, CARLTON, BM, 20s, greets Liz at the door. He's wearing a heavy coat and an N-95 mask. He grabs another jacket and mask and hands them to Liz.

CARLTON
Hey, Liz. You're gonna need these.

She takes them and puts them on.

LIZ
Is it really that bad?

CARLTON
Worst thing you've ever seen.

She walks further into the house. He points to the right.

CARLTON (CONT'D)
Basement. Door on the right.

LIZ
It's cold in here.

CARLTON
You have no idea.

Liz opens the door and walks down the stairs. She hugs herself against the cold.

LIZ
Jeez.

Her breath is visible.

She reaches the bottom of the stairs. She walks into the open basement area.

The basement is larger than the house. A dozen or so police officers, coroners and fire fighters mill about the space, all wearing masks and jackets.

Laid out across the basement floor are dozens of corpses. Most of them are decades old and desiccated. A half dozen corpses near the front are much newer and less decayed.

CAPTAIN JEFFRIES, BM, 40s, walks over to Liz. Even with the mask on, she has to fight not to vomit.

JEFFRIES
Thanks for coming out, Poffo.

LIZ
Of course, sir.

JEFFRIES
Sorry to have to give you this one.

LIZ
This ONE? All of these are one case?

He offers her a humorless smile.

JEFFRIES
No, this one...

He gestures to the six fresher bodies at the front.

JEFFRIES (CONT'D)
We definitely need two
investigations. The older bodies...

He gestures to the dried corpses in the back.

JEFFRIES (CONT'D)
They were killed DECADES ago.
Different MOs, too.

LIZ
The six have the same MO?

JEFFRIES
Half of them do. The others seem
random.

LIZ
So this could be the work of THREE
or more killers?

The captain nods.

JEFFRIES
Could be. These six were around the
same date. Same year at least. The
others go back to the 90s.

LIZ
The NINETEEN sixties?

JEFFRIES
Yeah. I'll get you the forensics
and all that ASAP. Why don't you
search upstairs, see if you can
find anything?

LIZ
Gladly.

She gives a sideways glance at the bodies.

LIZ (CONT'D)
I spoke to the neighbors.

JEFFRIES
You get anything?

She shakes her head.

LIZ
Not much. Some weird lights at
night.

JEFFRIES
I'll get a full canvass.

Liz nods. She heads back upstairs.

CARLTON
Did I tell you or did I tell you?

LIZ
You told me. What's with the cold?

CARLTON
Like that when we got here. Meant
to refrigerate the bodies, it
seems.

LIZ
Lucky for us.

CARLTON
Lucky for us.

She walks further into the house.

LIZ
Help me search this place.

CARLTON
For what?

LIZ
Clues, Scooby Doo.

His smile is visible through his mask.

CARLTON
Sure. I'll search down here. I
gotta keep an eye on the front
door.

Liz heads for the stairs to the second floor. The lightbulbs
have been taken from all the sockets from the stairs on up.

LIZ
Okay, I got the upstairs.

Liz pulls out her flashlight as she heads up. It's dark and
the flashlight provides the only illumination.

At the top of the stairs, she heads into the first room.

It's an office. She scans the wall and sees three framed documents. The first is a bachelor's degree for Samuel Green. Next is a bachelor's degree for Nanette Green. The third is a birth certificate for Lauren Green.

Liz pulls out her phone and takes pictures of each.

EXT. GREEN HOUSE - CONTINUOUS

Mary Bergen stares at the Green House. She can see Liz's flashlight through the second floor windows.

MARY

Not real lights. Like flashlights.

She turns and runs home, surprising others in the crowd.

INT. GREEN HOUSE, SECOND FLOOR - CONTINUOUS

Liz rifles through bills and envelopes on a desk. She repeatedly comes across letters from TUGENBUND MANAGEMENT. Several are stamped FINAL NOTICE. Liz pockets one.

She also sees numerous letters from the Eggleston Law Firm. She takes one of those as well.

INT. GREEN HOUSE, FIRST FLOOR - CONTINUOUS

On the first floor, Carlton looks on shelves in the living room. Tucked in a paperback as a bookmark is a photo. The first floor has lights, so Carlton can see the photo is of a young girl. He turns it over. The back reads "Lauren, age 6."

Liz walks into the room, putting her flashlight away.

LIZ

Find anything?

He walks towards her, holding up the photo.

CARLTON

Found this pic of....

BOTH

(simultaneously)

Lauren.

Carlton is shocked.

CARLTON

How?

LIZ
 Birth certificate on the wall
 upstairs. Framed.

Carlton nods and hands her the picture. She turns and heads for the front door.

EXT. THE BRILLSTEIN-GREY WEDDING - DAY

SUPER: The Brillstein-Grey Wedding, present

The wedding is expensive. The families aren't rich, but they saved up. The Brillstein family are Jewish and the wedding has a strong Jewish visual presence. Most men wear yamakas.

The groom, MORRIE BRILLSTEIN, WM, late 20s, prepares to break the glass, while the bride, CASSADY GREY, WF, mid-20s, looks on.

Morrie stomps on the glass.

EVERYONE
 Mazel tov!

The wedding cheers.

CUT TO:

LOREENA WHITE, late 30s, WF, blonde, athletic, modest dress, watches the dance floor while sipping from a glass of white wine.

The reception is costly, good food, expensive alcohol, fancy decorations, a real band. People are dressed VERY nicely. Loreena is a bit under-dressed.

A SERVER walks by with a plate of fancy lettuce cups filled with lobster. Loreena turns and sees the server.

LOREENA
 Ooh!

She sets her drink down on a nearby table. She takes a lettuce cup. Then another. Then another. The server gets upset and walks away. Loreena wolfs down the lettuce cups and washes them down with wine.

Loreena crosses the room to the BARTENDER. She hands him her wine glass.

LOREENA (CONT'D)
 White, please.

The bartender refills her glass. Another SERVER walks by carrying a tray.

LOREENA (CONT'D)
Ooh, are those little quiches?

She grabs three. The server hurries away as she starts eating. She turns back towards the bar to grab her wine. She bumps into GARRETT DELMONICO, WM, 40s, wearing an expensive tux. She gets crumbs on his jacket.

GARRETT
Look out!

Loreena blushes.

LOREENA
Oh my god! I'm so sorry!

She frantically tries to wipe his jacket off, but her hand is covered with crumbs and she makes it worse.

GARRETT
No, no, no. It's okay.

He turns to the bartender.

GARRETT (CONT'D)
Can I get a napkin and some club
soda. And a Macallan. Neat.

The bartender hands him the club soda and napkin and Garrett starts to clean himself up. He turns back to Loreena.

GARRETT (CONT'D)
What are you drinking?

She grabs her wine and holds it up to show him before washing down her mouth full of quiche. She chews a few more times before she swallows. She drinks more wine.

LOREENA
Sorry, I'm starving. I'm starting
with wine.

Garrett hands the napkin and club soda back to the bartender and picks up his Scotch.

GARRETT
Starting?

He gives her a wry smile.

LOREENA
It's a wedding, right?

She drains the rest of her wine and turns to the bartender.

LOREENA (CONT'D)
Bourbon.

BARTENDER
Wha--

She dismisses him with a wave.

LOREENA
Whatever you got. On the rocks.

The bartender pours her a glass of Blanton's on the rocks.
She picks it up. Garrett grins.

GARRETT
To Morrie and Cassady!

They clink glasses.

LOREENA
Morrie and Cassady.

They drink.

LOREENA (CONT'D)
(under her breath)
Who names her kid Morrie?

GARRETT
Morrie or Cassady?

Loreena furrows her brow, she doesn't understand the question.

LOREENA
What?

GARRETT
Bride or groom?

Oh, now she gets it.

LOREENA
Oh I'm an old friend of Cassady's.
You?

GARRETT
Cassady.

He takes a drink. Very self-satisfied.

LOREENA

Oh, how do you know Cassady?

She takes a sip of the bourbon.

GARRETT

I used to fuck her.

Loreena does a spit take. He laughs.

LOREENA

And she invited you to her wedding?

He laughs and shakes his head.

GARRETT

No. I'm crashing.

Loreena smiles.

LOREENA

Seize the day and all that.

She toasts him and drains her bourbon.

The wedding band launches into a note-perfect cover of "Shout!" by Otis Day and the Knights.

Loreena grabs Garrett's hand and pulls him towards the dance floor. He drains his Scotch and sets his glass on a table as they run by. The glass falls to the floor and shatters, but Loreena doesn't care. Garrett shrugs at the people sitting at the table.

Loreena dances. She sings the song and dances well. Garrett slowly gets into it, encouraged by Loreena's energy. While they dance, a STAFF PERSON sweeps up the glass.

A series of images:

-Loreena and Garrett dance to "Do You Love Me," by the Contours. Loreena sings all the words while outdancing Garrett.

-They do a shot.

-They do the "Hokey Pokey." Loreena is enthusiastic. Garrett is embarrassed.

-They do a shot.

-Loreena does the "Electric Slide." Garrett watches from the side of the dance floor. He's into her.

EXT. RECEPTION HALL - LATER

Cassady and Morrie get in their limo as the crowd sees them off.

Loreena and Garrett stand to the side of the crowd, face-to-face, close. Loreena smiles up at him.

LOREENA
That was fun.

GARRETT
It doesn't have to be over.

Loreena frowns briefly, but tries to hide it. Several people stand near them, and can clearly overhear them speak.

LOREENA
Go back to the Days Inn with you?

Garrett laughs.

GARRETT
I'm at the Autumn Pines B&B.

LOREENA
A B&B, huh?

GARRETT
It's very nice.

Loreena pretends to consider it.

LOREENA
No, thank you.

She leans in and gives him a hug. He frowns, quickly turning to a smile when she breaks the hug.

LOREENA (CONT'D)
Next time?

He chuckles.

GARRETT
Sure.

LOREENA
I'm a travel writer. Guide books.
I've got your card...

She holds up the card.

LOREENA (CONT'D)
Maybe we'll meet again.

He fakes believing her.

GARRETT
Maybe.

He turns and walks towards the parking lot. Upon reaching his car he turns and gives her a wave.

GARRETT (CONT'D)
Your loss.

He gets in and starts the car.

She waits until he's out of sight. She walks to her car. She looks at her phone. She finds the webpage for the Autumn Pines B&B. She transfers the address to her GPS.

LOREENA
See you soon, Garrett.

She gets in the car.

INT. KILL ROOM - LOCATION UNKNOWN

Garrett wakes up, tied to a table. It's good work, he has no chance of escape. He can barely move. He's naked and gagged.

The room is covered with blue tarp. The entire floor, all the walls, the ceiling.

Loreena wears a mask that covers the top half of her face and her hair is tucked into a stocking cap. You'd have to know her REALLY well to recognize her.

She selects from a case full of large knives and settles on one.

LOREENA
You ever watch "Dexter"?

Garrett mumbles through his gag.

LOREENA (CONT'D)
I guess you can't respond while gagged.

She waves the knife at him.

LOREENA (CONT'D)
Scream and I kill you. Nobody can
hear you anyway. This place is
quite remote.

She pulls the gag from his mouth.

GARRETT
Who are you? What is this?

LOREENA
Back to my question, then. You ever
watch "Dexter"?

GARRETT
The fucking TV show?

LOREENA
Yes.

GARRETT
What are you talking about?

She waves her arm at the kill room.

LOREENA
All this. You find yourself in a
Dexter situation.

GARRETT
You're going to kill me?

LOREENA
That's the plan.

GARRETT
I didn't do anything. I don't even
know you.

Loreena laughs. She walks back to the case of knives. She
puts the knife she's holding away. She has some trouble
choosing another.

GARRETT (CONT'D)
What are you doing?

His fear is audible when he speaks.

LOREENA
Trying to decide what to do...

She settles on a knife pulls it out. Changes her mind and
puts it back. She selects another. She's not happy with her
choice, but sticks with it.

She turns to face Garrett.

GARRETT
You don't have to do this.

LOREENA
But I do. You deserve it.

GARRETT
What did I do?

Loreena approaches him slow and hesitant.

LOREENA
The fact that you don't know is
part of the problem.

GARRETT
What?

Loreena puts the gag back in his mouth. He struggles, but he's bound too tight.

She raises the knife, ready to strike.

She changes her mind. She puts the knife down and picks up a syringe.

She injects him in the neck and he immediately passes out.

EXT. KILL HOUSE - LATER

Loreena sits in a car watching the exterior of the kill house. The kill house is a random suburban house at the end of a cul-de-sac.

She sips from a fancy coffee with whipped cream and all that.

Garrett exits the kill house. He's dressed now, but very frightened. He looks around. Seeing no one, he takes off running down the street.

Loreena chuckles. She gets out of her car and heads towards the kill house.

EXT. KILL HOUSE - LATER

Loreena comes from the kill house for the last time, carrying folded blue tarp. She puts it in the trunk, with the rest of the tarp and her knife case.

She gets in and drives away. She frowns and seems deeply unsatisfied.

INT. POLICE STATION, BULLPEN - DAY

Liz sits at her desk in the bullpen. Carlton sits at the closest desk.

CARLTON
You got anything yet?

Liz looks at the papers on her desk. She's puzzled.

LIZ
Bits and pieces.

Carlton walks behind her and looks over her shoulder.

LIZ (CONT'D)
We have the names of the former residents. But we have confirmation that they died more than 20 years ago.

CARLTON
What about the girl?

LIZ
She's missing.

CARLTON
What?

LIZ
Nothing in the records databases. Nothing online. She doesn't exist after her parents death.

CARLTON
Strange.

He stares at the picture of Lauren Green.

Jeffries walks to Liz's desk and hands her a manila folder.

JEFFRIES
We've got positive identification on all six of your corpses.

Liz gets excited, but tries to hide it.

LIZ
All of them?

She opens the folder and scans the names.

JEFFRIES
Should be pretty easy to cross-
reference with missing persons.

LIZ
From six years ago?

He nods.

JEFFRIES
I imagine you are about to provide
some departments, and families,
with closure.

LIZ
And find a killer or two?

JEFFRIES
That's the gig.

Jeffries returns to his office.

CARLTON
What do you need me to do?

LIZ
I've got this part. Can you head to
the library?

CARLTON
Sure. What am I looking for?

LIZ
Anything on the Green family.
Before the accident. After.
Especially the girl.

CARLTON
I'm on it.

LIZ
Thanks!

She starts searching the databases for the victims.

EXT. TERESA'S HOUSE - DAY

TERESA WEINBERGER, early 30s, WF, brunette, thin, wears a
flowery sun dress, shoeless, flowers in her hair, paints a
landscape with oil paint; little happy trees and little happy
clouds and all that.

The doorbell rings. Teresa frowns. She puts her brush and palette down.

She walks to the front door and opens it, revealing Loreena. Teresa is shocked.

LOREENA

Teresa.

TERESA

Loreena.

They stare at each other for a few moments.

TERESA (CONT'D)

It's been a while.

LOREENA

I know. Can I hug you?

Teresa hesitates.

TERESA

Yeah.

Loreena hugs her aggressively. Teresa resists at first, but Loreena persists and Teresa relents.

TERESA (CONT'D)

What are you doing here?

They break the hug.

LOREENA

I came to see you.

TERESA

After all this time?

LOREENA

I missed you.

Teresa doesn't respond.

LOREENA (CONT'D)

Are you gonna invite me in?

Teresa steps aside and lets Loreena enter.

INT. TERESA'S HOUSE - MOMENTS LATER

Teresa and Loreena sit in the parlor/art studio, sipping iced tea.

The room is filled with Teresa's paintings, mostly landscapes and still life paintings of household objects. NONE are of people.

TERESA
How long has it been?

LOREENA
Six years.

TERESA
That long? Seems longer.

They each take a sip of tea. The silence is awkward.

LOREENA
I went to a wedding.

Teresa is shocked.

LOREENA (CONT'D)
First time in six years.

TERESA
Did you?

Loreena slowly shakes her head.

LOREENA
I tried. I couldn't.

TERESA
What happened?

LOREENA
I found a guy... THE guy. Got him to the kill room...

TERESA
Oh no. Did he escape?

LOREENA
I let him go.

TERESA
What?

LOREENA
Don't worry. I wore a mask.

TERESA
Still... seems dangerous. You sure you didn't get spotted.

LOREENA
I'm sure. I did everything right.

TERESA
I don't know. I couldn't do it.

LOREENA
I know. Me neither.

Loreena stares at Teresa, grinning.

TERESA
No.

LOREENA
What? I didn't say anything.

TERESA
You were about to. I know you.

LOREENA
You can't say you don't miss it.

TERESA
I... I didn't say that.

Loreena smiles.

TERESA (CONT'D)
I've moved on. I'm painting now.

LOREENA
Painting.

Loreena walks around, looking at the various paintings.

LOREENA (CONT'D)
You did all of these?

TERESA
Indeed.

LOREENA
And these fulfil you? YOU, of all
people?

Teresa doesn't answer.

LOREENA (CONT'D)
That's what I thought.

Teresa shakes her head.

LOREENA (CONT'D)
Remember how much fun Toledo was?

Teresa smiles.

TERESA
Dammit.

Loreena grins. She knows she's got Teresa.

INT. POLICE STATION, BULLPEN - DAY

Liz sits at her desk, listening to the phone. She nods.

LIZ
Thanks, I will.

She hangs up. A uniformed officer, BUSH, approaches her with a file.

BUSH
Hey, Liz.

LIZ
Bush.

BUSH
Jeffries thought you might be interested in this case.

He hands her the file.

BUSH (CONT'D)
Man was kidnapped from a wedding.
Said a woman almost killed him, but
changed her mind and let him go.

LIZ
Strange.

BUSH
Jeffries said you have another
wedding-related case.

LIZ
Do I?

Bush shrugs and walks away. Liz opens the file and scans it.

BUSH (V.O.)
 Vic named Garrett Delmonico... The
 vic was kidnapped after the
 wedding... drugged... female
 perp... vic let go, unharmed.

LIZ
 Strange.

She puts the file aside. She starts looking through the other files. She takes notes as she goes.

CUT TO:

Liz stares at a white board. On it, she has listed her six victims and the weddings they were abducted from:

- Ben Tillerson, Wayne-Grayson
wedding
- Patrick Barr, Gilbert-Sullivan
wedding
- Ryan Acosta, Penn-Teller wedding
- Scott Coats, Statler-Waldorf
wedding
- Mike Haley, Campbell-Algar wedding
- Wilbur Meadows, Barnes-Nadir
wedding
- Garrett Delmonico, Brillstein-Grey
wedding????

Carlton walks into the bullpen, scanning the board.

CARLTON
 All your vics were nabbed at
 weddings?

LIZ
 Starting to look that way.

CARLTON
 I'm counting seven. What am I
 missing?

Liz walks to the board and points to Garrett's name.

LIZ
 Garrett Delmonico. He's not dead.

CARLTON
 He escaped?

Liz shakes her head.

LIZ
The perp let him go.

Carlton is surprised.

CARLTON
She let him go?

Liz nods.

LIZ
She? You know the stats. Women
aren't serial killers.

CARLTON
I don't know. Six, maybe seven men
kidnapped from weddings and killed?
Sounds like a woman with a revenge
fantasy to me.

Liz frowns.

LIZ
We'll see.

Carlton chuckles.

CARLTON
Headed to the library.

LIZ
Good luck.

Carlton leaves. Liz stares at the board for a while,
considering Carlton's words.

INT. COUNTY LIBRARY - DAY

Carlton sits at a microfiche machine. He scrolls through old
newspapers. He finds nothing.

He searches and searches, still nothing.

He's about to give up, when he finds an article about the
Green's car crash. There's nothing new, but he prints it
anyway.

He continues to search, but gets bored when he finds nothing
else.

He yawns. He looks at the date on the paper he's searching.
It reads February 16, 2000. Long after he should have seen
anything.

He gives up.

CUT TO:

Carlton walks up to the librarian, ELAINE KELLY, BF, 50s, white hair, conservatively dressed.

She smiles when she sees him approaching.

ELAINE

You find everything you're looking for, officer?

Carlton frowns.

CARLTON

Not really.

He slides the lone article across the counter.

CARLTON (CONT'D)

I'm researching this family, the Greens. The parents died in the 1990s. I can't find out what happened to the daughter, Lauren. This is the latest article I can find from the Post.

Elaine looks at the article, puzzled.

ELAINE

That's a long time ago. Is this important?

CARLTON

I think so. It may be related to a case we're working on.

Elaine isn't particularly interested.

CARLTON (CONT'D)

A murder case.

That gets Elaine's attention.

ELAINE

Oh yeah?

CARLTON

Yes, ma'am.

ELAINE

Who is it? I listen to EVERY true crime podcast. Maybe I can help.

Carlton smiles.

CARLTON
I can't really tell you anything...
Confidentiality, you know...

She nods.

CARLTON (CONT'D)
But if you were able to help me
find anything more...

Elaine picks up the article and smiles.

ELAINE
I'll see what I can do.

Carlton hands her his card.

CARLTON
Thanks...

He leans in to read her nametag.

CARLTON (CONT'D)
...Elaine.

ELAINE
Thank me next time we talk.

Carlton is impressed.

CARLTON
Confidence. I like it.

ELAINE
I'm a librarian. I have my sources.

Carlton grins.

INT. POLICE STATION, BULLPEN - LATER

Liz scans the police reports for the six older victims. She reads the name of the officer who investigated: R. Anderson. She scans the other five cases. All are signed by R. Anderson.

Liz walks to Jeffries' office and knocks on the doorframe while sticking her head through the doorway. Jeffries looks up.

JEFFRIES
Poffo.

LIZ
Quick question.

JEFFRIES
Shoot.

LIZ
These 6-year-old cases? They're all signed by a R. Anderson. Who is he?

JEFFRIES
Ric Anderson. I think he's over at the 13th.

LIZ
Thanks.

JEFFRIES
You going to meet him?

LIZ
Yes, sir.

JEFFRIES
Good luck. He's been pretty quiet since the incident.

Liz is puzzled.

LIZ
The incident?

JEFFRIES
Someone tried to kill him.

LIZ
Who?

JEFFRIES
They never found out.

EXT. PRECINCT 13 - LATER

Liz sits in a conference room. She sips coffee as she waits.

The door opens and RIC ANDERSON, BM, 50s, uniformed, walks in.

LIZ
Officer Anderson.

She shakes his hand.

ANDERSON

Poffo.

They take seats across from each other.

LIZ

I wanted to talk to you about some old unsolved cases.

ANDERSON

Which ones?

LIZ

Six missing persons. All kidnapped during or after weddings.

ANDERSON

Ah.

He stiffens.

She waits for him to say something.

He stays silent.

LIZ

Why'd you stop?

ANDERSON

Chasing the killers?

LIZ

Killers?

ANDERSON

There are two of them.

LIZ

How do you know that? There's nothing--

ANDERSON

They almost killed me.

Liz is shocked.

LIZ

What happened?

ANDERSON

They found out I was on the case. They kidnapped me.

Liz pulls out her pad and starts taking notes.

ANDERSON (CONT'D)

There were two of them, like I said. Women.

Liz, shocked again.

LIZ

Women?

Anderson shrugs.

ANDERSON

They were wearing masks, but curves in all the right places. And their voices...

LIZ

What did they do?

ANDERSON

At first I thought they were gonna kill me. They had me tied down to a table. They showed me these VERY large knives.

LIZ

What did you do?

ANDERSON

I couldn't do anything. They told me to drop the case or they'd kill me. I promised I would and they let me go.

LIZ

And you dropped it?

ANDERSON

Pretty much. Had a few possible leads, but let them die on the vine.

LIZ

You remember what they were?

He shakes his head.

ANDERSON

Put them out of my mind as soon as I could.

Liz frowns.

INT. POLICE STATION, BULLPEN - LATER

Liz sits at her desk, looking at the pictures of the corpses she's investigating. She starts to cry.

A UNIFORMED OFFICER walks by and Liz hides her tears and wipes her face. She smiles at the officer, who smiles back.

She turns to her computer and continues searching for information on Tugenbund Management. She finds that the business is registered locally. The principle is Loreena White.

Liz looks at the name, puzzled. She writes it into her notes.

An OFFICE ASSISTANT walks up to Liz.

OFFICE ASSISTANT
Your interviewee is here,
Delmonico.

Liz gets up and follows the office assistant.

INT. POLICE STATION, CONFERENCE ROOM - CONTINUOUS

Liz enters the conference room, where Garrett waits. He sips from a paper cup of coffee.

LIZ
Garrett Delmonico?

GARRETT
That's me.

Liz pulls out the chair and sits across from Garrett.

LIZ
Tell me about this wedding.

GARRETT
Standard wedding. Parents had
money. Good food. Free drinks. Hot
women.

Liz frowns.

LIZ
You get lucky?

Garrett laughs.

GARRETT
I did not. I was politely rebuffed.

LIZ
What was the woman's name?

Garrett shrugs. Liz writes in her notebook.

LIZ (CONT'D)
What happened next?

GARRETT
The woman left. I went back to my
B&B.

LIZ
B&B?

GARRETT
Bed and break--

LIZ
(exasperated)
I know what a B&B is. What was it
called?

GARRETT
I told all of this to the other
officers.

LIZ
I'm a different officer, working on
a different case.

Garrett is puzzled. Liz doesn't tell him more.

LIZ (CONT'D)
Name of the B&B?

GARRETT
Autumn Pines.

She writes the name down.

LIZ
Then what happened?

He shrugs again.

GARRETT
I don't know. I woke up and was
tied down to a table. The whole
room was covered in tarp...

LIZ
What color was it?

GARRETT
Blue. Bright blue.

LIZ
You weren't alone when you woke up?

GARRETT
I was not. A woman was there.

LIZ
Only one? You recognize her?

He shakes his head.

GARRETT
She wore a mask.

Liz writes.

LIZ
Did you identify her in any way?

GARRETT
No, she was good. I thought for sure she was gonna kill me. But she drugged me. When I woke up, she was gone, I was untied and my clothes were neatly folded and sitting on the table.

Liz writes.

GARRETT (CONT'D)
I got dressed, then I got out of there.

LIZ
Anything else? Anything that could help me find this woman?

He shakes his head.

GARRETT
Nothing that isn't already in your police report.

Liz closes her notebook and leaves.

INT. TERESA'S HOUSE - NIGHT

Teresa and Loreena sit in the parlor/art studio, sipping white wine.

TERESA

If we're gonna do this again, we have to do it right this time.

LOREENA

We did fine last time.

TERESA

We were sloppy.

LOREENA

We never got caught.

TERESA

Yet.

LOREENA

It's been six years. Cases that are cold that long tend to stay cold.

TERESA

How we gonna do it? Old rules?

LOREENA

Just the important ones.

TERESA

We take turns?

LOREENA

Obviously. Stick with bad guys?

TERESA

Of course. No one we know.

LOREENA

Sure, but I want to get this Garrett guy...

TERESA

The one you set free?

LOREENA

He's the only one to be in my kill room and live.

TERESA

Other than me.

LOREENA

Other than you.

TERESA

Okay. First, we need to go over the old weddings, make sure we're doing this as safe as we can.

LOREENA

Let's start with Wayne-Grayson.

Teresa nods.

INT. POLICE STATION, BULLPEN - DAY

Liz sits at her desk, Carlton at his.

CARLTON

It all sounds promising, but nothing definitive yet. What's next?

LIZ

I'm going to visit the families that hosted the weddings, see if they know anything.

CARLTON

The hosts? I wouldn't have thought of that.

LIZ

Anderson visited the victims' families multiple times back in the day. But most of them weren't at the weddings. They aren't actual witnesses.

CARLTON

But the hosts are.

LIZ

Exactly.

She grins.

EXT. THE WAYNE-GRAYSON WEDDING - DAY

SUPER: The Wayne-Grayson Wedding, 6 years ago

This is a white wedding. Everyone is dressed in white, the decorations are white, the flowers are white. The reception hall is a massive room at a winery with aged wooden floors and walls.

BEN TILLERSON, WM, 30s, stumbles to the bar, holding an empty glass.

Teresa and Loreena covertly watch him from a nearby table.

BEN
Gimme 'nother one. Stop watering
'em down.

The BARTENDER is not amused.

BARTENDER
Sir, you've clearly--

BEN
Did I ask for your feedback? If I
want your 'pinion, I'll smack it
out of you.

The bartender frowns.

BARTENDER
I'm going to ask you to leave.

BEN
What's wrong with you? Do you know
who I am?

The bartender ignores him and serves another guest.

BEN (CONT'D)
Motherf...

He grabs a bottle of tequila from the bar and runs.

BARTENDER
Hey!

The bartender hurries towards the front door, where two
PRIVATE SECURITY GUARDS stand.

Teresa turns to Loreena.

TERESA
He's the one.

LOREENA
Oh yeah.

Teresa and Loreena get up and walk for the front door.

The private security guards pursue Ben.

CUT TO:

The private security guards toss Ben out of the wedding. He tumbles to the ground, scraping his chin on the pavement.

The private security guards go back inside. Once they are out of sight, Teresa and Loreena step into view from behind a large van.

TERESA

You looking to keep partying?

Ben smiles as he struggles to his feet.

BEN

You got tequila?

LOREENA

We got anything you want, baby.

Ben grins.

LOREENA (CONT'D)

This way.

She turns and walks towards her car. Ben follows.

Teresa trails behind them. She pulls out a syringe and plunges it into his neck.

BEN

Wha--

He collapses. The women catch him before he hits the ground.

They carefully stuff him into the car.

INT. KILL ROOM - LOCATION UNKNOWN

Ben wakes up. He is strapped to a table. The room is covered on all sides with blue tarp, none of the actual room is visible.

He struggles and looks around frantically. He sees Teresa and Loreena wearing masks and focuses on them. He grunts through a gag, but they ignore him.

Teresa looks at assorted weapons laying on a table: knives, a katana, a scythe, a .44 Magnum, screwdrivers, hammers, etc.

Teresa picks up the .44.

LOREENA

Inelegant.

TERESA
My turn, my choice.

LOREENA
You're right.

Teresa turns towards Ben and takes a few steps forward.

She raises the .44 and points at Ben's chest.

She pulls the trigger. Blood spurts onto the blue tarp as the bullet enters.

Teresa fires two more times.

Loreena stares at the blood on the tarp.

LOREENA (CONT'D)
That's why we put tarp on the ceiling.

Teresa nods as she watches Ben die.

TERESA
Let's clean this shit up.

She puts the .44 back on the table.

INT. THE WAYNE HOME - DAY

SUPER: The Wayne home, present

The Wayne home is modest but large. Upper middle class. Very "live, laugh, love" vibe.

Liz sits across from MARTY and BARB WAYNE, both in their late 40s and very fit.

LIZ
Thanks for talking to me.

BARB
Of course. I was surprised no one talked to us back then.

LIZ
I am, too.

MARTY
We don't know anything.

LIZ

That's okay. You never know what might be helpful.

BARB

Thank you, officer. We'll answer any questions you have.

LIZ

Were there any people at the wedding that you didn't know? Any complete strangers.

BARB

Not really. Members of the Grayson family.

MARTY

Friends of the kids.

LIZ

Could you get me a list of attendees? Noting who are family members or other connected people?

Marty frowns.

BARB

It'll take some time.

LIZ

As quickly as you can. It'll help us a lot.

BARB

Sure.

LIZ

Did anything out of the ordinary happen at the wedding? Any unusual incidents?

Barb and Marty look at each other, puzzled.

BARB

I can't think of anything.

MARTY

It went off smoothly.

BARB

We were happy.

The couple exchanges a smile.

LIZ

If you remember anything else, give me a call.

She hands Barb a business card.

INT. TERESA'S HOUSE - NIGHT

Loreena sips her wine.

TERESA

What about your first time?

LOREENA

It was fun. A good time.

TERESA

Sullivan and Gilbert.

LOREENA

Patrick Barr.

TERESA

I hated that guy.

LOREENA

Maybe you should've killed him. He didn't die easy.

TERESA

Maybe you should use a real weapon.

They laugh.

EXT. THE GILBERT-SULLIVAN WEDDING - DAY

SUPER: The Gilbert-Sullivan Wedding, 6 years ago

The wedding is held on a former plantation. It has a lavish regency theme: fancy linens, bride and bridesmaids in princess gowns, excessive and expensive flowers everywhere.

Loreena and Teresa sit at a table at the back of the reception. At their table sit PATRICK BARR, WM, early 30s, slick hair, good looking. He talks to two random women, a BLONDE and a REDHEAD.

PATRICK

This is the worst food I've ever had.

He spits food onto his plate. The women laugh nervously.

Patrick takes a sip from his champagne glass. He makes a face of disgust and spits it onto the table. The women don't laugh this time.

Loreena and Teresa exchange a look.

Patrick turns toward the blonde. He tosses a \$20 on the table.

PATRICK (CONT'D)
I'll bet you this marriage doesn't
last a year.

The blonde makes a face of disgust. She and the redhead get up and walk away in a huff.

PATRICK (CONT'D)
Losers.

Loreena leans in to whisper to Teresa.

LOREENA
He's the one.

Teresa nods. Loreena moves over to the other side of the table, directly in front of Patrick. She smiles at him.

He's not particularly interested.

Loreena frowns. She thinks for a second.

She bares her breast where only Patrick can see it. He grins.

PATRICK
Now we've got a party.

Teresa pours liquid from a small bottle into Patrick's champagne glass.

She quickly pulls her hand away and hides the bottle as Patrick reaches for his glass. He takes a drink. It tastes funny and he makes a face of disgust.

His stomach gurgles. He has to hold in his vomit.

He runs toward the bathroom.

Loreena and Teresa slowly follow him.

Patrick vomits on the dancefloor. He rushes inside the bathroom.

Loreena and Teresa make their way towards the bathroom, making sure not to be seen.

INT. KILL ROOM - LOCATION UNKNOWN

Patrick wakes up, strapped to a table.

Loreena stands at the side table, choosing from a selection of knives. She chooses one.

Teresa looks on, both wearing masks.

TERESA

Is that a new knife?

Loreena laughs.

LOREENA

It sure is. Thanks for noticing.

She walks across the room. Patrick struggles, but he's secured too tightly.

Loreena stands over him and stabs Patrick in the chest three times.

He stops struggling.

INT. THE SULLIVAN HOME - DAY

SUPER: The Sullivan home, present

The Sullivan home is large. It is an elegant and spare space. They want to show off, but not overdo it.

Liz sits on the couch with ALLISON SULLIVAN, WF, 50s, clearly has had some plastic surgery.

ALLISON

The only thing I remember is that Patrick threw up. On the dance floor.

LIZ

Did he leave right away after that?

ALLISON

I think so? He went to the bathroom. Next time I saw him was the missing persons report on the news.

LIZ

Was he alone that night?

Allison thinks for a second.

ALLISON

I don't think so. Right before he threw up, two young women were following him. They backed off at first, but I watched closely and they followed Patrick into the bathroom.

LIZ

Did you see them leave?

ALLISON

No, I got distracted with wedding stuff. I never saw them again.

LIZ

You have a list of wedding guests?

ALLISON

I have a spreadsheet. I'll e-mail it to you.

Liz hands her a business card.

INT. TERESA'S HOUSE - NIGHT

Loreena takes a sip of white wine.

LOREENA

They say the first time ain't the greatest. I have to agree. I was nervous and distracted. I didn't even get to enjoy it.

TERESA

I enjoyed my first.

She drinks her wine.

LOREENA

But which did you enjoy more? The first? Or Acosta?

Teresa thinks for a second.

TERESA

Acosta.

They laugh.

EXT. THE PENN-TELLER WEDDING - DAY

SUPER: The Penn-Teller Wedding, 6 years ago

The wedding has a romantic theme: soft hues, delicate lighting, pastels, hanging lights, all writing is handwritten calligraphy, a flower wall.

The bride, FRANCES TELLER, WF, late 20s, throws the garter. RYAN ACOSTA, HM, 30s, muscles his way to the front and snatches the garter from another MAN.

The crowd cheers. Ryan quiets everyone down and grabs the mic. Frances and her new husband, MANFRED PENN, look on nervously.

RYAN

Sorry to interrupt the festivities,
but I'd like to invite my
girlfriend, Corinne to the stage.

CORINNE, WF, late 20s, sheepishly makes her way to the stage.

RYAN (CONT'D)

Corinne, you know I love you...

She frowns and shakes her head.

CORINNE

(meekly)
Don't...

Ryan kneels down and grins.

RYAN

Will you marry me?

The crowd gasps. A few people applaud, but their friends stop them. DERRICK PENN, late 40s, father of the groom, rushes at Ryan and takes the mic from him. He shoves Ryan to the floor.

Corinne runs from the room.

Ryan gets up and races after her.

Teresa turns to Loreena and grins.

TERESA

That's the guy.

LOREENA

Obviously.

Derrick tries to calm the crowd down. It doesn't go well.
Teresa and Loreena leave.

INT. KILL ROOM - LOCATION UNKNOWN

Ryan wakes up, strapped to the table. He looks around at the blue tarp, trying to figure out where he is.

Teresa stands looking at him, already holding a scalpel.

LOREENA
You aren't gonna stab him with
that, are you?

Teresa shakes her head.

TERESA
No. I wanted to try something new.

Loreena looks on eagerly. Ryan struggles to no avail.

Teresa steps closer. Ryan stretches his head away from her as far as he can.

It doesn't matter.

Teresa slits his throat. Blood sprays.

LOREENA
Wicked.

They watch Ryan bleed out.

INT. THE PENN HOME - DAY

SUPER: The Penn home, present

The Penn home was once nice, but it hasn't been kept up. Walls are somewhat dirty, plants are wilting, clutter takes up a lot of space, it's kept dark.

Liz sits at the dining room table with Derrick and CARLY PENN. She's early 40s, he's now in his 50s. Both are overweight.

LIZ
What happened after that?

CARLY
Things went back to normal,
although numerous people left.

DERRICK

We never saw that punk again.

CARLY

It took a while for Frances' parents to calm her down after that.

DERRICK

The whole thing was a shitshow.

LIZ

Do you have a list of people who attended the wedding?

CARLY

Only on our side.

DERRICK

You'd have to talk to the Tellers.

LIZ

Anything else?

CARLY

No, that's about it.

DERRICK

It's probably nothing, but I noticed these two women acting suspicious. I probably would've forgot about them, but they disappeared during Ryan's show and didn't come back. They weren't invited by either side; I asked.

LIZ

Any more details? Names? What they looked like?

DERRICK

Didn't get names. But I'd remember those faces. Very attractive. Both of them.

Carly scoffs. She gets up and leaves. Derrick watches her go. He shrugs.

DERRICK (CONT'D)

What? They were.

LIZ

Could you identify them if I showed you pictures?

DERRICK
(eager)
Definitely. Let me see 'em.

Liz shakes her head.

LIZ
I don't have them with me. I'll
call you. You'll come down to the
station.

Derrick nods.

INT. TERESA'S HOUSE - NIGHT

Loreena sips her white wine.

LOREENA
I think you're right, I did enjoy
the second time better.

Teresa nods.

TERESA
See, told you.

LOREENA
I don't know, it was easier. I had
less anxiety, I was looser. It just
felt right.

TERESA
It's a lot like sex.

Loreena is shocked.

LOREENA
Gross. Are you serious?

Teresa cocks her head with a grin.

LOREENA (CONT'D)
You're gross.

TERESA
Don't tell me you didn't get at
least a little turned on when you
killed Scott Coats.

LOREENA
Oh, fuck you!

They both burst into laughter.

EXT. THE STATLER-WALDORF WEDDING - NIGHT

SUPER: The Statler-Waldorf Wedding, 6 years ago

This is a Goth wedding. The main colors are black and red. Both men and women wear black eyeliner. The bride, FREIDA STATLER, and groom, JAMESON WALDORF, both wear black leather, he a kilt. The only lighting is candles.

SCOTT COATS, WM, 20s, flits around the room taking photos. He's NOT the wedding photographer. The actual WEDDING PHOTOGRAPHER is annoyed. So is the father of the bride, MERRICK STATLER, WM, 50s.

Merrick gestures to two of the USHERS and points at Scott. He gestures for them to take him outside. The ushers grab Scott by the arms and drag him towards the exit.

SCOTT

Good luck, Jameson and Frederica...
Fannie--

FREIDA

MY NAME IS FREIDA!

Merrick stands up.

MERRICK

Get that idiot out of here.

Scott pleads with the ushers.

SCOTT

What? I just met her. You have to admit Frieda is a weird name.

The ushers toss him out the door. He tries to get back in, but the ushers are stronger than him and hold the doors closed. He points his camera through the glass doors and takes a picture of the ushers.

SCOTT (CONT'D)

I got you guy's pictures. I'm going to file charges. You're violating my constitutional rights!

One of the ushers opens the door, ready to punch Scott. Scott runs.

SCOTT (CONT'D)

Fascist!

The ushers go back to guarding the doors. The wedding continues.

In the back of the room, Loreena and Teresa exchange a grin.

EXT. THE STATLER WALDORF WEDDING - LATER

Scott stands at the edge of the parking lot, smoking a cigarette.

Teresa approaches him, holding a joint.

TERESA
Got a light?

Teresa gives him a sexy smile. He sees her and gets excited. He hands her his Zippo.

SCOTT
Hell, yeah!

She lights up the joint and takes a puff. She gives him back the lighter.

She offers him the joint. He happily takes it and drags deeply.

TERESA
So they violated your rights? How?

He hands her back the joint. He grins.

SCOTT
Did you see me commit a crime?

TERESA
No. Maybe.

She laughs. The humor drains from his face.

SCOTT
That's not funny.

TERESA
I'm just playing.

He's not amused. He moves closer.

SCOTT
I'm a sovereign citizen! They have no right to kick me out! And you shouldn't be making fun of me.

TERESA

I wasn't making fun of you. I was making a joke for you to laugh at, too.

SCOTT

Bitches like you are always--

Loreen jabs a syringe in his neck and pushes the plunger. He starts to fall.

Nobody catches him.

INT. KILL ROOM - LOCATION UNKNOWN

Scott wakes up strapped to a table. His face is heavily bruised from falling in the parking lot.

Loreena has already chosen a large kitchen knife.

Scott struggles to get free. He's stronger than the other victims and he's close to breaking free.

TERESA

Look out!

Loreena brings the knife down and stabs Scott in the chest. He manages to spit the gag from his mouth. He screams.

SCOTT

Hel--

Loreena stabs him again. And again. And again. She's enjoying it.

TERESA

That's enough.

Teresa puts her hand on Loreena's arm.

TERESA (CONT'D)

He's dead.

Loreena calms down. She puts the knife back on the table.

TERESA (CONT'D)

Why don't you take a walk. Let me clean this one up?

Loreena is a bit out of it.

LOREENA

Good idea. Thanks.

Loreena leaves. Teresa watches her go, one eyebrow raised in concern.

INT. THE STATLER HOME - DAY

SUPER: The Statler home, present

The Statler home is an upper middle class home in mourning. The decor is black and red, there is much clutter (particularly, lots of black and red paperback novels). It's dark (lit by candlelight) and dusty.

Liz sits across from the Statlers, ROBIN, WF, 50s, and Merrick.

MERRICK

To be honest, after what that prick did, I wanted to kill him myself.

LIZ

I assume you have a strong alibi?

Merrick is offended.

MERRICK

Jeez, I was kidding.

ROBIN

He confirmed his alibi with the other cops.

LIZ

I believe you.

Merrick remains grumpy. He crosses his arms and frowns.

LIZ (CONT'D)

Did you notice anything else unusual. Strange women in attendance, for instance?

ROBIN

Strange in what way?

LIZ

Uninvited guests? Not supposed to be there?

Merrick shakes his head.

ROBIN

I don't think so.

LIZ
 Could you look over the guest list
 and see?

ROBIN
 I'll have to dig it out, but I can
 bring it to you, it's not here.
 It's in our storage unit.

Liz hands her a card.

LIZ
 Thank you. That would be super
 helpful.

EXT. THE STATLER HOME - MOMENTS LATER

Liz walks across the stones that lead to the driveway.
 Merrick comes outside, quietly closing the door behind him.

MERRICK
 Officer?

Liz turns towards Merrick.

MERRICK (CONT'D)
 When you asked about the women...
 It jogged my memory...

Liz nods excitedly.

MERRICK (CONT'D)
 There WERE two women. Nobody seems
 to know them. And I couldn't figure
 out who they were from the
 invitation list... or the
 guestbook... and nobody I asked
 knew them.

LIZ
 Did you get their names?

MERRICK
 No. But I remember that they were
 the VERY first ones to leave after
 the ceremony ended. The first
 people to leave after Scott Coats.
 And they never came back.

LIZ
 Your wife didn't see them?

MERRICK

No. And I didn't want her to think I was chasing after two pretty young things, if you catch my meaning?

LIZ

I do.

She gives him a sympathetic smile.

MERRICK

Did these women hurt anybody else? Other than Scott?

LIZ

We think so. That's why I'm here.

Beat.

LIZ (CONT'D)

Would you recognize their pictures?

He nods eagerly.

MERRICK

Like I said, they were very pretty. Can we do it down at the station, though? Like I said, Robin doesn't know and I'd prefer to keep it that way.

LIZ

Of course. I'll call you about a time.

MERRICK

Thank you much. I hope I can help.

He smiles.

INT. TERESA'S HOUSE - NIGHT

Teresa sips her wine.

LOREENA

What about Mike Haley?

Teresa gulps down the rest of her wine. She refills her glass and takes another sip.

TERESA

That was a fiasco.

LOREENA

What happened?

TERESA

I chose poorly. And it was a lot worse than I expected.

LOREENA

Is that why you freaked out? I mean, I didn't mind cleaning up, but you ran out of there without saying anything.

Teresa looks away in shame.

LOREENA (CONT'D)

Then you ghosted me.

TERESA

You found me.

LOREENA

No thanks to you.

TERESA

That's all in the past. I'm better now.

LOREENA

Really? I can't do this alone. And I need it.

Teresa stares at Loreena for a bit.

TERESA

You aren't alone. I'm with you. I'll be with you.

Loreena smiles.

EXT. THE CAMPBELL-ALGAR WEDDING - NIGHT

SUPER: The Campbell-Algar Wedding, 6 years ago

This wedding has a vintage theme. The bride and groom are in vintage clothes, the decor is filled with antiques, the lighting comes from lanterns, etc.

The ceremony is nearly over, the BRIDE and GROOM read their vows, which they wrote themselves.

In the back of the room, MIKE HALEY, WM, 20s, underdressed, leans against a stack of chairs and knocks them over.

They crash to the ground with a cacophony that interrupts the ceremony.

Everybody turns to stare at him.

MIKE

Sorry.

He backs away, tripping over one of the fallen chairs. He crashes to the ground. Some people gasp, others laugh.

He scrambles to his feet and rushes from the building.

Teresa and Loreena watch him go.

LOREENA

Him?

Teresa chuckles and nods.

The wedding continues.

INT. KILL ROOM - LOCATION UNKNOWN

Mike wakes up, strapped to a table. He does the usual struggle to get free, to no avail.

Teresa looks at the weapons on the other table. She's having trouble choosing.

TERESA

Is he the right one? Is he worthy?

LOREENA

You saw him.

TERESA

I did.

LOREENA

If not him, then who?

TERESA

I don't know.

Teresa runs her hand along the wooden handle of a claw hammer.

LOREENA

He's already here. It's not like we can let him go now.

TERESA

No, I know you're right. I'm just not sure we chose wisely.

Loreena places her hand over Teresa's, causing them both to grab the hammer.

LOREENA

You want me to do it?

Teresa shakes her head.

TERESA

No, it's my turn.

Loreena squeezes Teresa's hand.

LOREENA

We're doing the right thing. As always.

Teresa thinks for a few moments.

She nods and picks the hammer up. She walks over to Mike.

Mike shakes his head vigorously and pleads through the gag.

Teresa raises the hammer up while staring at Mike's pleading eyes.

LOREENA (CONT'D)

Do it.

Teresa brings the hammer down, striking a glancing blow off Mike's head.

He's wounded and bleeding, but still vary much alive.

TERESA

Fuck!

LOREENA

You HAVE to put him out of his misery.

TERESA

I know!

She shoots Loreena a dirty look.

Teresa strikes again, but somehow her blow is even more errant. Another wound, more blood, but no closer to death.

Teresa drops the hammer and runs out of the room.

LOREENA
(yelling)
T! I know you're not leaving me
with this mess.

No answer.

LOREENA (CONT'D)
Fuck!

Loreena grabs a knife from the table and buries it in Mike's chest.

Blood splashes on the blue tarp.

Loreena stabs him again.

Blood splashes her mask.

She stabs him again, her eyes frenzied behind the mask.

INT. THE CAMPBELL HOME - DAY

SUPER: The Campbell home, present

The Campbell home is designed with a vintage look. Antiques are everywhere, even the furniture is old. One wall is filled with collector's item books, mostly pre-1900.

LIZ
So other than Haley's outburst, you
saw nothing else out of the
ordinary.

CRAIG CAMPBELL, WM, 60s, shakes his head.

CRAIG
Everything went well after that.
Overall, it was a good wedding.

HARRIET CAMPBELL, WF, 60s, enters the room carrying a stack of papers.

HARRIET
Hot off the printer.

She smiles as she hands the papers to Liz.

Liz flips through the papers, a list of people invited to the wedding.

LIZ

This is great, thanks. What about you? Anything else from the wedding stand out in your memory?

Harriet shakes her head.

HARRIET

Other than that clumsy boy, it was an enjoyable wedding. The kids have been happy ever since.

CRAIG

They moved on down to Jackson if you need to talk to them.

Liz shakes her head.

LIZ

This should be enough for now.

She holds up the invite list.

LIZ (CONT'D)

We have some leads. If I need to talk to... Shawn and Casey?

Craig and Harriet both nod.

LIZ (CONT'D)

If I need to talk to Shawn and Casey, I'll be in touch.

Liz smiles as the couple continues to nod.

INT. TERESA'S HOUSE - NIGHT

Loreena sips her wine.

TERESA

Besides, you weren't a lot better your last time.

LOREENA

I... You're right.

TERESA

Every time you did it, the frenzy seemed worse and worse.

LOREENA

It's like there's something inside me.

TERESA
Something that hurt ME.

LOREENA
That was CLEARLY an accident.

TERESA
That was clearly carelessness.

Loreena sips her wine.

TERESA (CONT'D)
Are you over all that?

LOREENA
I... I think... Yes. It's gone.

Teresa is skeptical.

LOREENA (CONT'D)
But I'm afraid it'll come back if I
don't... FEED it.

Teresa frowns.

EXT. THE BARNES-NADIR WEDDING - DAY

SUPER: The Barnes-Nadir Wedding, 6 years ago

This wedding has a whimsical theme. It's filled with bright colors, multicolored balloons, streamers, bright floral arrangements, and mismatched chairs.

WILBUR MEADOWS, WM, 30s, stands at the gift table, looking at the various gifts. He talks some tech bro business into his phone.

Loreena and Teresa stand at the other end of the table. They deposit a large gift with no card nor identification of who the gift is from.

Wilbur keeps talking and puts a TINY gift on the table.

Loreena and Teresa exchange a grin.

LOREENA
That's a mighty tiny gift, sir.

Wilbur puts his hand over the phone.

WILBUR
Hold on a sec, babe, I'm talking
here.

He removes his hand from the phone and goes back to talking.

LOREENA

Babe?

TERESA

Small gift, small dick?

The women burst into laughter.

Wilbur frowns, overhearing them. But he doesn't stop talking.

Teresa whispers in Loreena's ear. Loreena smiles and both women laugh.

Wilbur paces back and forth while he talks.

Teresa and Loreena wait until Wilbur turns their direction. With grins on their faces, they both pull down the tops of their dresses and flash him.

Wilbur stops in his tracks and stares at them

The women pull their tops back up. Loreena grabs Wilbur's tiny gift and the women walk outside.

WILBUR

Hey, I'm gonna need to call you
back.

He hangs up. He grins, then follows the women outside.

INT. KILL ROOM - LOCATION UNKNOWN

Wilbur wakes up, strapped to the table. He doesn't resist. He eyes the masked women warily.

Loreena has already chosen a knife. She has a crazed look on her face.

Teresa stands next to her, holding Wilbur's tiny wedding present.

Loreena pulls the gag from Wilbur's mouth.

WILBUR

What's going on? Where are we?

The women laugh.

LOREENA

Hush up, Wilbur. We'll ask the
questions.

She turns to Teresa.

LOREENA (CONT'D)
Open it up, let's see what Wilbur
got his friends for their wedding.

WILBUR
What do you want? I have money.
Lots of it.

TERESA
Then this gift should be amazing!

LOREENA
Right?

Teresa opens the package to reveal a pair of aluminum salt-and-pepper shakers. The price tag is still on it: \$9.99.

The women burst into laughter.

WILBUR
Every household needs--

Loreena slashes her knife across Wilbur's chest. He screams.

TERESA
He's too loud.

Loreena isn't listening. She slices across his chest again. Blood splashes onto the blue tarp. The look in Loreena's eyes is pure frenzy. Wilbur screams even louder.

TERESA (CONT'D)
Someone's gonna hear. Let me put
the gag--

Loreena swings the knife at Wilbur again, but Teresa gets in the way and Loreena slashes her deep in the forearm.

Teresa grabs her arm as she holds in her scream.

TERESA (CONT'D)
What's wrong with you?

Loreena is in a frenzy. She rushes the table and buries the knife in Wilbur's chest.

He stops screaming.

Loreena looks up. Teresa is gone.

The frenzy ebbs from Loreena's eyes.

LOREENA

Fuck.

Loreena goes outside. The kill house is in a quiet suburban neighborhood. No one is out at this time of night.

Loreena runs back and forth, looking for any sign of Teresa, but she's long gone.

LOREENA (CONT'D)

Fuck.

She goes back inside.

INT. THE BARNES HOME - DAY

SUPER: The Barnes home, present

The Barnes home is expensive and large. The decor is eclectic, mismatching vintage and modern.

MAGGIE BARNES, WF, 50s, sits across from Liz.

LIZ

So you never even saw Meadows?

Maggie shakes her head.

MAGGIE

I thought I saw his car. But I never saw him at the wedding.

LIZ

Was that odd?

MAGGIE

Yeah, he and Tyler were best friends in college. No way he would've missed it.

LIZ

Anybody else supposed to be there not show up?

MAGGIE

Not that I know of. Everybody from Connie's list showed up. I can't speak for Tyler's side. I can give you his parents' number though.

LIZ

Could you e-mail that to me?

Liz hands her a business card.

MAGGIE
I sure can.

LIZ
Thank you.

Liz leaves.

EXT. TERESA'S HOUSE - DAY

SUPER: Teresa's house, 6 years ago

Loreena drives up to Teresa's house and parks in the driveway.

She gets out of the car and stares at the house for a moment.

She walks up the front steps and rings the doorbell.

INT. TERESA'S HOUSE - CONTINUOUS

This time, Teresa doesn't offer Loreena wine or anything else.

TERESA
I'm worried.

LOREENA
About?

TERESA
You?

Teresa holds up her bandaged arm.

LOREENA
It was an accident.

TERESA
You were in an uncontrolled frenzy.

LOREENA
That's awfully dramatic.

TERESA
Didn't you kill a guy?

Loreena laughs.

LOREENA

Who are you to talk? You've done the same.

TERESA

But I keep it under control.

LOREENA

Like with Mike Haley?

TERESA

I... I...

LOREENA

Exactly.

TERESA

I didn't lose control. I chose poorly. It was a mistake.

LOREENA

But you aren't making a mistake now?

TERESA

No. We have to stop. You're reckless and we're gonna get caught.

Loreena stares at Teresa, angry.

LOREENA

What if I don't want to stop?

TERESA

You don't have a choice. I'm out.

LOREENA

You don't think I can do it without you?

TERESA

No. Not without making a mistake.

LOREENA

If I remember correctly, I had to clean up YOUR mess.

TERESA

Get out! This is over.

Loreena stands her ground. Teresa does, too.

LOREENA

Fuck it.

She turns and leaves.

Teresa grabs the wine from the fridge.

INT. POLICE STATION, BULLPEN - DAY

SUPER: Present

Carlton sits at his desk. The phone rings. He picks up.

CARLTON

Carlton.

ELAINE (O.S.)

Officer Carlton? This is Elaine.
Elaine Kelly. From the library.

CARLTON

Of course. How are you Elaine?

ELAINE (O.S.)

I did a broader search, as per your
request...

CARLTON

Thank you. Did you find anything?

ELAINE (O.S.)

I did. I'll mail it over, but the
short of it is... Lauren Green was
adopted by Byron and Melanie White.
In the adoption, she changed her
name to Loreena.

Carlton writes down the name as he speaks.

CARLTON

Loreena White is Lauren Green?

ELAINE (O.S.)

Yes, that's correct.

CARLTON

Thank you, Elaine. That's very
helpful.

ELAINE (O.S.)

Don't forget. You said you'd tell
me--

CARLTON

I can't say much. Open case and all that. But we may have a serial killer.

ELAINE (O.S.)

Is this Lauren... Uh, Loreena, the killer?

CARLTON

Let's just say she's a 'person of interest.'

ELAINE (O.S.)

That's fascinating. Is there any danger?

CARLTON

Stay away from weddings.

He hangs up.

CUT TO:

Liz walks in. Carlton waits for her eagerly.

He hands her the paper. She reads it.

LIZ

(shocked)

What?

CARLTON

Yep. Lauren Green is now Loreena White.

LIZ

How'd you find that out.

He grins.

CARLTON

Public library.

They both laugh.

CARLTON (CONT'D)

Already found her on Facebook.

He hands her a picture. She examines it.

She walks to her desk and digs out the picture of the young Lauren Green. She compares the two pictures.

LIZ

That definitely could be the same person.

She hands both pictures to Carlton. He compares them.

CARLTON

I'd wager a week's salary it's her.

LIZ

Yeah.

She sits at her desk and pulls out her notepad.

She finds the phone number and calls Allison Sullivan.

INT. POLICE STATION, CONFERENCE ROOM - LATER

Allison sits at the conference table.

Carlton lays out 10 photos of women before her.

LIZ

Look carefully. Tell me if one of these looks like the woman you saw.

Allison scans the pictures. She slows down when she gets to Loreena's picture. She almost points to it, but continues on to the other pics.

When she's looked at all of them, she looks again.

After several moments, she points to Loreena's picture.

CUT TO:

Derrick Penn sits at the table. He quickly points to Loreena's photo.

DERRICK

No question. That's one of them.

Liz nods.

CUT TO:

Merrick Statler sits at the table. He has no problem identifying Loreena.

MERRICK

That one.

Liz and Carlton exchange a satisfied look.

EXT. THE DICKENSON-SAWYER WEDDING - DAY

SUPER: The Dickenson-Sawyer Wedding

The wedding has a modern theme: clean lines, geometric shapes, minimal designs, sleek seats, bold colors.

The reception is in full swing with music, drinks and dancing.

Loreena and Teresa sit at a table near the dancefloor, alone. They have a good vantage point to see the whole room.

GRADY MONTROSE, WM, 20s, blonde hair, blue eyes, athletic build, flits around the room. He stops to chat several times with young women in the 10-15 year old range.

Teresa watches him clearly flirt with two TEENAGE GIRLS.

TERESA

You see that guy? 11 o'clock.

Loreena searches and finds Grady.

LOREENA

The guy who looks like Steve Rogers?

TERESA

Yes. Nerd.

They both laugh.

TERESA (CONT'D)

Unless I'm mistaken, he's hitting on YOUNG women.

They both watch him for a while. He finds a 13-YEAR-OLD GIRL in the back corner of the room.

TERESA (CONT'D)

I'll confirm his douchebaggery.

LOREENA

Hurry, before he moves on.

TERESA

I have a feeling this guy is on the hunt tonight.

LOREENA
He's not the only one.

Teresa crosses the room, making sure to stay out of Grady's eyeline. She gets close enough to overhear him talk. She sits with her back to him.

GRADY
You're very pretty, Katrina. How old are you?

KATRINA, BF, 13, is hesitant to answer.

KATRINA
I... I'm 13.

GRADY
That's a good age. Have you tried the champagne?

KATRINA
N-no. I'm not old enough.

Grady scoffs.

GRADY
Nonsense. You're old enough to do whatever you want.

Katrina smiles.

GRADY (CONT'D)
Here, have some.

He hands her a full glass of champagne.

GRADY (CONT'D)
I'll stand in front of you so no one can see you.

Katrina takes a sip.

GRADY (CONT'D)
Good, good. Drink up.

Teresa makes eye contact with Loreena across the room. Teresa nods and cocks a thumb in Grady's direction.

INT. KILL HOUSE - LOCATION UNKNOWN

Grady wakes up strapped to the table. He struggles and tries to scream.

Teresa smacks him across the face. He calms down.

Loreena selects a knife.

TERESA

Be careful. Keep yourself under control.

LOREENA

I'm good.

Teresa isn't confident.

Loreena takes a deep breath. She stabs Grady in the chest.

Blood splashes the blue tarp.

Loreena stabs him again, barely controlling the frenzy.

Teresa watches her closely.

Loreena checks, Grady has no pulse. She puts the knife back on the table.

Teresa relaxes.

INT. POLICE STATION, BULLPEN - DAY

Liz stares at the evidence board. At the top is the picture of Loreena and both her names. Next to that is a giant question mark, captioned as Jane Doe.

Along the bottom are living and dead pictures of the victims and a picture labeled "Garrett Delmonico."

Carlton comes into the room and they both sit down.

CARLTON

Any luck?

Liz frowns.

LIZ

No. No known address or job for Loreena or Lauren. No identification of her partner.

Liz holds up the invite lists.

LIZ (CONT'D)

Nothing useful in this stack of wedding invitations.

She frowns.

LIZ (CONT'D)
It's like these women don't even exist.

CARLTON
Or are really good at hiding. You checked the invitation lists, but what about the guestbooks?

LIZ
I didn't think to ask for those. It'll take weeks--

Carlton shakes his head.

CARLTON
They're in Anderson's files. We have copies.

Liz jumps up and hugs Carlton. It's awkward, but he gives in.

LIZ
I could kiss you!

CARLTON
Don't.

They both laugh.

LIZ
Let's get those guestbooks.

They head for the evidence room.

INT. POLICE STATION, CONFERENCE ROOM - LATER

Liz and Carlton stand over the table, papers spread out before them. Carlton is frustrated and ready to give up.

Liz has a eureka moment. She grabs two pieces of paper and compares them. She finds what she's looking for and gets excited.

CARLTON
What is it?

Liz digs around and finds a third piece of paper. She compares it to the others.

LIZ
Bingo!

Carlton moves around to Liz's side of the table and looks over her shoulder.

CARLTON
What is it?

LIZ
Look!

She points to the first piece of paper.

LIZ (CONT'D)
LW.

She points to the second.

LIZ (CONT'D)
LW.

And the third.

LIZ (CONT'D)
LW. Same handwriting. Same person.

Carlton doesn't get it.

LIZ (CONT'D)
LW. Loreena White.

Carlton nods.

LIZ (CONT'D)
It's not just that.

She points to each piece of paper again.

LIZ (CONT'D)
TW. TW. TW. Same handwriting.

CARLTON
TW. They both have a W last name.
Maybe sisters?

LIZ
Maybe. Let's find the other three.

Carlton goes back to his side of the table. They both start looking through the papers.

CARLTON
Found one!

Liz looks up with excitement.

LIZ

Good.

They keep looking.

LIZ (CONT'D)

Another one.

They keep looking.

Nothing for a while.

CARLTON

Got it!

LIZ

Nice. Read them and see if their messages have any meaning.

They read the six pages.

CARLTON

Nothing. Standard wedding pablum.

LIZ

Same here. Check Loreena's social media. Maybe she has a sister.

CARLTON

Whose name starts with 'T.' On it.

Carlton leaves the conference room. Liz re-reads the guestbook entries for LW and TW.

INT. THE PARKER-BARROW WEDDING - DAY

SUPER: The Parker-Barrow Wedding

This wedding takes place in a barn and has a rustic theme: string lights, mason jars, twine, lace, everything made of wood.

The reception is in full swing: music, drinks, dancing.

Teresa and Loreena sit at a table where they can see the dance floor.

TERESA

Good job last time.

LOREENA

Not my first rodeo.

TERESA

Yes, but it was your first rodeo in six years. So, good job.

LOREENA

Thanks.

Loreena seems a bit offended, but she doesn't say anything.

Teresa watches the bar. STEVEN RATCLIFFE, WM, 30s, carries two glasses of champagne. He sets them down on a table of empty glasses and plates for a moment.

He pulls out a pill. He looks around to make sure nobody is watching him.

He doesn't see Teresa, but she watches him closely.

TERESA

Look. 3 o'clock.

Loreena looks towards Steven.

She and Teresa watch Steven drop the pill into a champagne glass. It briefly fizzes, then dissolves.

He picks up the glasses and crosses the room to a woman, RENA, WF, 20s, who waits for him.

He hands her the spiked glass. They toast and she drinks the spiked champagne.

LOREENA

There he is.

TERESA

No question.

Steven and Rena cross the room towards the entrance. Rena stumbles.

TERESA (CONT'D)

Let's go.

They follow Steven and Rena to the elevator bank.

INT. HOTEL, 4TH FLOOR HALLWAY - MOMENTS LATER

The elevator doors open. Teresa peeks into the hallway. She sees Steven carry the now-unconscious Rena into a room.

TERESA

Got them.

CUT TO:

Teresa and Loreena stand outside room 414.

LOREENA

You sure this is the right room?

TERESA

Definitely.

LOREENA

Okay.

Loreena knocks on the door. Teresa holds her hand over the peep hole.

STEVEN (O.S.)

Who is it?

LOREENA

Management. There's a problem with your credit card.

Teresa pulls out a syringe and stands ready.

Steven opens the door.

Loreena smiles.

LOREENA (CONT'D)

Can we talk about this inside? Away from prying ears.

STEVEN

I... uh...

Loreena and Teresa smash into the door together. It hits Steven in the face and knocks him onto his back.

Teresa jumps on him and buries the needle in his neck. She pushes the plunger and Steven passes out.

Rena, lying on a bed, stirs. She makes eye contact with Loreena, getting a clear view of her face.

Loreena puts a finger to her lips, telling Rena to keep quiet.

Teresa and Loreena carry Steven out the door and into the hallway.

INT. KILL ROOM - LOCATION UNKNOWN

Steven wakes up, strapped to the table.

LOREENA
What are you gonna use?

TERESA
Certainly not this fucking hammer.

She picks the hammer up and tosses it across the room.
Loreena laughs. Steven struggles to break free to no avail.

TERESA (CONT'D)
I should stick to old reliable
here.

She picks up the .44.

LOREENA
Good choice.

Teresa holds the .44 to Steven's head.

She pulls the trigger.

She checks and makes sure Steven is dead. He is.

INT. POLICE STATION, BULLPEN - DAY

Liz and Carlton sit at their desks. Jeffries enters.

JEFFRIES
We got another one.

LIZ
What?

JEFFRIES
Another disappearance from a
wedding.

CARLTON
Do we have a body?

JEFFRIES
No, but we have a witness.

Liz and Carlton exchange an excited look.

INT. POLICE STATION, CONFERENCE ROOM - MOMENTS LATER

Liz and Carlton sit across from Rena, who sips from a coffee cup.

LIZ

Tox screen says you were definitely drugged.

RENA

It had to be when Steven gave me the champagne. I started feeling weird right after I drank it. I blacked out soon after that.

LIZ

When did you wake up?

RENA

No idea how long it was, but I was upstairs in a hotel room.

CARLTON

Steven Ratcliffe?

He holds up a picture of Steven. Rena nods.

LIZ

And what was Steven doing?

RENA

He was knocked out himself. Two women were pulling him from the room.

LIZ

Would you recognize the women if you saw them.

RENA

One of them, I never saw her face. I made eye contact with the other. I'll never forget her face.

Carlton starts laying pictures out before Rena.

LIZ

Tell us if she's one of--

RENA

(supremely confident)
That one.

It's the third picture Carlton lays down. He finishes laying out the 10 photos.

LIZ
You sure?

RENA
No question.

Liz and Carlton exchange an excited look.

LIZ
Loreena White.

CARLTON
I've got an idea.

LIZ
(to Rena)
Thank you. You were super helpful.

They exit the room.

INT. POLICE STATION, CONFERENCE ROOM - LATER

Liz and Carlton sit across from Garrett.

GARRETT
Let me get this straight, you want me to be bait?

LIZ
Yes. We can catch them. With your help.

GARRETT
How?

CARLTON
Are you in?

GARRETT
Tell me the plan and then I'll decide.

LIZ
We'll get you an invite to THIS wedding.

She slides the wedding announcement to the Ungar-Madison wedding.

CARLTON

You announce on your social media
that's where you'll be.

LIZ

We're convinced that they think of
you as a loose end.

CARLTON

We think they're monitoring your
schedule.

LIZ

They're never invited to these
weddings, so they have to plan
ahead.

CARLTON

You go to the wedding...

LIZ

And the second they appear...

CARLTON

We'll have a dozen undercover cops
ready to pounce.

LIZ

There's no evidence they bring
weapons to the actual weddings.

CARLTON

You'll be totally safe.

LIZ

And they'll be in a jail cell 30
minutes later.

Garrett thinks for a moment.

GARRETT

You promise? Can I get this in
writing.

LIZ

Yes.

GARRETT

Okay.

Liz and Carlton smile. Garrett is scared.

EXT. THE UNGAR-MADISON WEDDING - DAY

SUPER: The Ungar-Madison Wedding

This wedding has an art deco style: robust fonts, ornate gold, luxe sparkles, geometric shapes, sharp lines.

The ceremony is over and folks are finishing up eating. WAITSTAFF are clearing tables and setting up for drinks and dancing.

Garrett goes to a newly-set up bar.

GARRETT
Macallan. Neat.

The BARTENDER prepares his drink. Garrett scans the room. He makes eye contact with Liz, who wears a button-down shirt and slacks. He turns and sees Carlton, who is dressed in a tux.

Garrett nods to Carlton and takes a sip of his drink.

EXT. THE UNGAR-MADISON WEDDING - CONTINUOUS

Loreena and Teresa stand outside, hesitant to go in.

Teresa takes a sip from a flask, then hands it to Loreena.

TERESA
You sure he's gonna be here? We can
ALWAYS find another douchebag.

Loreena drinks from the flask.

LOREENA
He's definitely gonna be here.

TERESA
You have some kind of secret
source?

LOREENA
Yes.

She hands the flask to Teresa.

TERESA
What's your source?

LOREENA
Instagram.

They both laugh.

TERESA
Just in case...

She pulls up her dress to reveal a gun strapped to her thigh.

LOREENA
What's that for?

TERESA
Any surprises we might encounter.

LOREENA
Let's hope we don't need it.

They head inside.

INT. THE UNGAR-MADISON WEDDING - CONTINUOUS

Loreena and Teresa enter the room. The reception is bumping, the dancefloor filled.

LOREENA
Drinks?

Teresa nods.

TERESA
I'll get them. You find Garrett.

LOREENA
On it.

She turns and bumps into Garrett. He screams.

The only nearby cop is Carlton. He pulls his gun and aims at Loreena. The other cops converge on the scream.

Carlton hesitates to pull his trigger.

Teresa doesn't.

She fires and hits Carlton in the leg. He goes down.

Loreena grabs Garrett around the neck and she and Teresa stand back-to-back, moving towards the entrance.

Liz approaches. She and several other cops aim their guns at the women. The crowd backs away. The music stops.

LIZ
Freeze!

TERESA

Come any closer and I kill him.
Then I open fire on the crowd.

Screams and gasps.

Liz holds up her gun and holds out an arm to keep the other cops back.

Teresa and Loreena back out of the room, pulling Garrett with them.

Liz rushes over to Carlton. She kneels to check on him.

CARLTON

I'm okay. It's a flesh wound. Go
get 'em.

She nods then gets up.

LIZ

(to another UNDERCOVER
COP)

Get him an ambulance.

The undercover cop pulls out his phone.

Liz runs for the front entrance.

EXT. THE UNGAR-MADISON WEDDING - CONTINUOUS

Teresa and Loreena rush outside.

TERESA

Leave him!

LOREENA

He has to die!

Garrett tries to fight loose, but Teresa points the gun at him.

TERESA

We don't have time.

Loreena is in a rage, she wants to kill him.

LOREENA

(to Garrett)

You're lucky I don't have my knife.

She tosses him aside and they run for their car, a 2019 Bugatti Chiron, and hop inside.

They speed away.

Liz runs outside in time to see them speed away. Another UNDERCOVER COP checks on Garrett.

Liz talks into her walkie talkie.

LIZ
Get me as many cars as you can.
Fast cars.

She runs for her car.

EXT. HIGHWAY - SUNSET

Teresa drives the Bugatti. The speedometer passes 200 miles per hour.

Behind them, at a distance and losing ground are a dozen police cars, led by Liz. She talks into her walkie talkie.

LIZ
They're headed for Mt. Rikshaw.
Once they're on the mountain,
there's only one way back down.

She presses the accelerator and pulls away from the other police cars.

EXT. MT. RIKSHAW - NIGHT

Teresa drives up the winding mountain road. The trees grow thicker and thicker as they go up.

She turns down a private road that goes even deeper into the forest.

Liz is close enough to see them turn down the road, but she's still far away.

LOREENA
Cops are getting closer.

TERESA
You remember the plan?

LOREENA
From 6 years ago?

TERESA
Yeah.

LOREENA

Barely.

TERESA

They need to be close. They have to see us.

CUT TO:

The CAMERA cuts to an arial shot. Teresa drives the Bugatti towards the edge of a cliff.

Liz follows, but she's still a ways away.

The CAMERA goes back to ground level.

The Bugatti drives full speed towards the cliff.

The doors are open, barely visible in the dark. Loreena and Teresa aren't visible.

The Bugatti flies over the cliff.

Liz slams on the brakes and comes to a stop at the cliff's edge.

Liz gets out of the car and looks over the cliff at the Bugatti, which explodes in a fireball.

EXT. THE LAFLEUR-GUILLAUME WEDDING, FRANCE - DAY

SUPER: The LaFleur-Guillaume wedding, 6 months later

This wedding has a nautical theme: blue and white tones (with stripes), beach motifs like shells, anchors, ropes, and sailboats. The wedding is outdoors, the ocean can be seen in the distance.

Teresa and Loreena sit at a table towards the back of the reception.

LOREENA

Why did we come to France? We met in Spanish class?

Teresa shushes her and keeps on eavesdropping on the next table over. Loreena drinks from her glass of champagne.

TERESA

I can't speak for you, but MY French is quite good.

Loreena scrunches her face at Teresa. They both laugh.

TERESA (CONT'D)

For instance, this guy behind us is the father of the bride and he's over here hitting on these young ladies.

LOREENA

So?

TERESA

So? He's wearing a wedding ring.

Teresa points across the room.

TERESA (CONT'D)

And that's his wife over there.

Loreena finishes off her champagne.

LOREENA

Let's get this fucking guy.

They stand up and we:

SMASH TO BLACK.