

CORRECTIONS:

A TELEPLAY

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A TELEPLAY

HONORS THESIS

Presented to the Honors Committee of
Texas State University-San Marcos
in Partial Fulfillment
of the Requirements

for Graduation in the Honors College

by

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San Marcos, Texas
May 2015

ABSTRACT

This is a teleplay written as a pilot script for a new show, *Corrections*. Andrea Saunders is a former parole officer teaching at the School of Social Work at Texas State. She is brought on as a consultant to help identify a suspect in a string of violent robberies in Wimberley. Along the way, she is joined by Emmett, a sophomore struggling with depression, who is fascinated by her work.

ACKNOWLEDGEMENTS

I would like to thank John Hood (M.F.A., Honors College), my thesis supervisor and my teacher for The Art of Storytelling, Playwriting and Screenwriting back in the day. I first downloaded Celtx for your Playwriting class, and I never looked back. This script might not have been finished and finished well without John Hood's continual reminders that "we're getting on in the semester."

I would also like to thank Antonio Gragera (Ph.D., Department of Modern Languages) for helping me create the linguistic profiles for Andrea Saunders and Police Chief Reyes and for helping this non-native speaker to write believable Spanish. Bilingual communication is an interest of mine, and incorporating it into this script was something I couldn't have done alone.

Special thanks to Lea Velez (LMSW, M.S., School of Social Work) for providing her background as a parole officer and helping me to develop the characters of Andrea Saunders and Matt Hoban. I could have listened to your stories all day, but I had to get back to writing.

Thanks also to Hilary Anand (M.S., Counseling Center) for helping with the portrayal of Emmett's depression symptoms and teaching me about counseling ethics.

And finally, thanks to everyone in my life who takes an interest when I tell them I write screenplays. Your support is what keeps me writing.

CORRECTIONS

"Pilot"

Written by

Sam Hankins

ACT I

EXT. ALTWOOD - NIGHT

An upper-class neighborhood in Wimberley.

All is quiet, deserted. A handful of lights are on, but for the most part the neighborhood is asleep. A few coyotes howl in the distance.

Stop on ONE OF THE HOUSES. The sound of a window creaking open is heard.

INT. CHAPMAN LIVING ROOM - NIGHT

A BURGLAR, mid-twenties, wearing black clothes and a ski mask and carrying a backpack, enters through the window. He looks around cautiously, then proceeds into the house, passing a BIG-SCREEN TV mounted on the wall.

INT. SPORTS ROOM - DAY

A room filled with expensive SPORTING EQUIPMENT. The thief passes a metal BASEBALL BAT as he enters the room.

The thief rummages quickly, picking up whatever looks valuable and stashing it in his bag.

A door opening is heard. The burglar freezes. He looks around. Hears footsteps. Getting closer, closer...

Now he's panicked. He drops the bag and makes a dash for the door, then stops, realizes he may not get very far. He looks around the room.

Sees the baseball bat.

The footsteps quicken. He has to act. He picks up the baseball bat and flattens himself against the wall behind the door.

The door is pushed open from the other side. MR. CHAPMAN, forties, paunchy, enters the room.

MR. CHAPMAN

Hello?

He walks in, looking around. Silence. Then, he turns. Sees the burglar.

The burglar swings the bat. He hits Mr. Chapman hard in the chest. Mr. Chapman groans as the air is knocked out of him.

The burglar swings again, this time connecting with the side of Mr. Chapman's head.

INT. CHAPMAN LIVING ROOM - DAY

Crime scene. POLICE mill around, taking photos.

ASSISTANT POLICE CHIEF DANIEL TOVAR, mid thirties, sits across from MRS. CHAPMAN, forties, visibly shaken.

MRS. CHAPMAN

This kind of thing never happens around here. And for someone to do that to Frank...

TOVAR

Ma'am, your husband's going to be fine. They're just keeping him under watch on account of the head trauma. But right now I need you to tell me what happened. If there's anything you saw or heard, anything...

MRS. CHAPMAN

I never saw or heard anything! All I know is when I woke up, Frank was there, bleeding, saying something about a break-in...

She starts sobbing.

TOVAR

All right, ma'am. At this time you should consider contacting your insurance company, make an account of--

MRS. CHAPMAN

I don't care about that! I just want to know we're safe! Three robberies in one week. Why haven't you caught him?

TOVAR

All right, ma'am, I feel the need to keep the facts straight here. We don't know if the other cases are related.

MRS. CHAPMAN

But they are, aren't they?

TOVAR

I can't really give any speculation-

-

ROLLINS (O.S.)

--but we suspect so, yes.

POLICE CHIEF ROLLINS, late thirties, enters from the kitchen.

ROLLINS (CONT'D)

Mrs. Chapman, the facts are starting to line up. Every move this guy makes brings us closer to catching him. Our number-one priority right now is stopping him before he strikes again.

MRS. CHAPMAN

You think he'll do it again?

ROLLINS

I think he'll try.

INT. ROLLINS' OFFICE - DAY

Rollins sits at a desk, staring at files, his earlier confidence evaporated.

Tovar enters the office.

TOVAR

So just to be clear, are we getting any closer to catching the guy?

ROLLINS

I had to tell her something.

TOVAR

I think it might be time to bring in outside support.

ROLLINS

Like what, for instance?

TOVAR

Do you remember right after you took the job, when I introduced you to the head of campus PD in San Marcos?

ROLLINS

No. Wait. Yes. What was his name? Ramirez.

TOVAR

Reyes, actually. And when he has a problem, he pulls in the local resources.

ROLLINS

Consultants?

TOVAR

It is a university, sir

ROLLINS

You think I should talk to someone in the Criminal Justice department?

TOVAR

Or the School of Social Work.

INT. ALKEK TEACHING THEATRE - DAY

A teaching theatre at Texas State University. A group of about 60 HIGH SCHOOLERS sit in the chairs, paying an unusual amount of attention to

ANDREA SAUNDERS-MENDOZA, social work lecturer, smart, efficient, but with a certain warmth. She walks up and down as she addresses the students.

SAUNDERS

A lot of times when people hear about my track record with prevention, they don't realize that my background is actually in parole, in corrections. So I guess my answer to that would be that as you move forward in your field, it's less about what you learn in the classroom and more about the kinds of opportunities you seek out. Does that answer your question?

MALE STUDENT

Yes.

COORDINATOR

All right, we'll take a couple more. You in the green shirt.

FEMALE STUDENT

Miss Saunders, you had talked about having this interest in understanding why criminals act the way they do.

SAUNDERS

Yes.

FEMALE STUDENT

So why didn't you study, I guess, forensic psychology, or did you even consider it?

SAUNDERS

I think a lot of people "consider" forensic psychology. That's just the shadow of Dr. Lecter and network television.

A few laughs.

SAUNDERS (CONT'D)

And it's a noble profession. The research, the comprehension of the criminal mind. But my background gives me a different angle. I wanted to help people. Take them off the streets, but also help them. I think everyone needs help.

INT. DR. NOVAK'S CLASSROOM - DAY

An auditorium-style classroom designed to seat about 80 students, probably mostly used for beginning-level classes. In this case, PSYCH 1310.

SAUNDERS (V.O.)

Even the people you'd least expect.

DR. FRED NOVAK, late forties, a career academic, straightens a stack of essays as STUDENTS file out of the classroom.

He looks up as EMMETT BLANC, sophomore, approaches his desk.

DR. NOVAK

Emmett. Can I help you?

EMMETT

Yeah, I just want to say I'm sorry I didn't turn that last paper in. I mean, I wish I could tell you I had a family emergency or I pulled a muscle and was in the ER that day, but honestly I just blanked.

DR. NOVAK

I don't know what to tell you, Emmett.

(MORE)

DR. NOVAK (CONT'D)

The weekly assignments are only a small portion of your grade, but in your case, they're starting to add up.

EMMETT

This isn't me. Normally I'm on top of this stuff. I'm just a little overwhelmed right now.

DR. NOVAK

A lot on your plate?

Emmett heaves a big sigh, like "you have no idea."

EMMETT

No, not really. It's just taking a lot out of me for some reason.

He notices Dr. Novak is paying close attention.

EMMETT (CONT'D)

(embarrassed)

Sorry. Won't happen again.

Emmett turns to leave.

DR. NOVAK

Emmett.

EMMETT

Sir?

DR. NOVAK

Are you doing OK?

Emmett stops. No, he's not.

INT. SAUNDERS' CLASSROOM - DAY

A much cozier setup, with about 15 STUDENTS seated around a table. Saunders is at the head.

SAUNDERS

The faster you have to make a decision, the more you're relying on your subconscious. For better or for worse.

JORDAN

That's where heat-of-the-moment crime comes from. People not having a lot of time to make a decision and then making a bad decision.

BRIANNE

You're being a ray of sunshine as usual, Jordan.

A few laugh.

SAUNDERS

It's good to have that perspective. He's not wrong, is he?

(beat)

Anyway, once we get into the next unit, you'll see--

(notices clock)

--but not right now because the time got away from me again, apparently. You're all free to go.

All stand up and gather their things.

SAUNDERS (CONT'D)

OK, everyone's here, right? Everyone's here. OK. Bye.

Saunders takes out her cell phone and checks it. She has a missed call. She frowns when she sees the name: Chief Reyes.

Dr. Novak enters from the hallway.

SAUNDERS (CONT'D)

Afternoon, Dr. Novak. How's the paper coming?

DR. NOVAK

Good. Better.

SAUNDERS

Can I help you with anything?

DR. NOVAK

Do you still do therapy?

SAUNDERS

Not since I stopped my parole work.

DR. NOVAK

But you could.

SAUNDERS

OK, Fred, let me give you some advice, speaking as your friend.

(MORE)

SAUNDERS (CONT'D)

I know you're going through a rough time right now, the publication climate and all, but I don't think there's anything wrong with you that can't be cured by just throwing yourself into this paper, if you just--

DR. NOVAK

No, it's not for me. It's for one of my students.

SAUNDERS

Do you mean it's for "one of your students"?

DR. NOVAK

No. Andrea, no.

SAUNDERS

All right. Sorry.

DR. NOVAK

Do you think there's something wrong with me?

SAUNDERS

I think there's something wrong with all of us and acknowledging it is part of being healthy. What student?

DR. NOVAK

His name's Emmett. He's in my Intro class. He's really smart. At the start of the year, he was always the one raising his hand and asking questions.

SAUNDERS

But he's burning out?

DR. NOVAK

I hope that's all it is. Now he just sits there, head down--he always looks like he isn't getting enough sleep. I swear he's lost weight.

SAUNDERS

That could be the midterm slump. Or it could be something a lot worse. Did you refer him to the Counseling Center?

DR. NOVAK

Have you ever tried telling a nineteen-year-old boy he needs professional help?

SAUNDERS

I have, as a matter of fact.

DR. NOVAK

Anyway, I know you, and I know you have good judgment about these kinds of things. I don't want you to take him on as a patient. I'm sure there's a conflict of interest in there somewhere.

SAUNDERS

Of course.

DR. NOVAK

But if you could just meet with him for an hour or so, I think you could determine if anything were actually wrong.

SAUNDERS

You really are worried, aren't you?

DR. NOVAK

I just don't want another one of my students to get hurt.

SAUNDERS

Fred, there was nothing you could have done--

DR. NOVAK

I know. This isn't about that. This is about Emmett. One meeting. Quick, just to see if anything's wrong.

SAUNDERS

I'll do it.

DR. NOVAK

Thank you.

SAUNDERS

For your peace of mind. And because I'm interested. And because I'm worried.

DR. NOVAK

No. Great. Thanks. I'll pass along your contact information. OK, I have a class.

SAUNDERS

And I have a voicemail from Reyes.

DR. NOVAK

Mm.

INT. REYES' OFFICE

The well-kept office of an upstanding police chief.

POLICE CHIEF DOMINGO REYES, forties, always busy but never tired when it comes to civil service, sits at his desk typing up a report.

His desk phone rings. He picks up.

REYES

UPD.

INTERCUT WITH:

INT. HALLWAY - DAY

Saunders exits the classroom, on her cell phone.

SAUNDERS

Buenas tardes. I got your message.

REYES

Y qué piensas?

SAUNDERS

Who contacted you? Tovar?

REYES

Claro, fue él. Por qué?

SAUNDERS

I haven't met the new police chief over there. El tema es que...I don't know whether he's going to like having a stranger consult on a case.

REYES

Te entiendo, pero Tovar quiere tu ayuda.

SAUNDERS

All right, I'll give him a call.
I'll let you know how it goes. Un
abrazo. Chau.

EXT. POLICE STATION - DAY

A beat-up sedan pulls into the parking lot at the police
station. Saunders gets out.

Tovar comes out of the building to meet her.

TOVAR

Hey!

SAUNDERS

Good to see you again, Tovar. Long
time.

(warm handshake)

Reyes said you were in trouble. How
bad is it?

TOVAR

You'll see.

INT. ROLLINS' OFFICE - DAY

Rollins looks up as Tovar enters the office with Saunders.

TOVAR

Sir, this is the woman I was
telling you about.

ROLLINS

Oh, yes. How are you doing? Police
Chief Rollins.

SAUNDERS

Andrea Saunders.

Formal handshake.

ROLLINS

I'll be honest with you. I was
hesitant about bringing in a
consultant. I prefer to treat this
type of thing as a police matter.

SAUNDERS

No problem. I'm actually a police
officer.

ROLLINS

Really?

SAUNDERS

Ex. Parole.

ROLLINS

Oh. Anyway, let's talk about what's on the table. Do you have the details on the case?

SAUNDERS

Domingo Reyes contacted me. Something about a string of break-ins.

ROLLINS

Right.

SAUNDERS

In a high-profile community?

ROLLINS

High-profile enough that people are starting to talk.

SAUNDERS

I see.

ROLLINS

When things like that happen, we generally try to keep it quiet, avoid a panic. "Remember to lock your doors," that kind of thing. Then someone got hurt.

He hands her a stack of photographs. She sorts through them. Images of Mr. Chapman, badly bruised about the face and neck.

ROLLINS (CONT'D)

Mr. Frank Chapman went to investigate a noise at about four in the morning. That's when he was attacked.

SAUNDERS

And this had never happened before?

ROLLINS

Of the three break-ins, no. This was the first time it escalated to violence.

SAUNDERS

So we've got a robber who targets the upper-class, normal enough, and then one day he decides to go rogue on this Mr. Chapman. What changed?

INT. CHAPMAN LIVING ROOM - DAY

Saunders, Rollins and Tovar re-visit the crime scene. Saunders admires the room and the big-screen TV.

SAUNDERS

Nice place.

TOVAR

All the houses in Altwood are like this. The residents are monied professionals who decided to settle in Wimberley. They want something more picturesque than the big city.

SAUNDERS

And less dangerous, yet here we are. What all was taken?

TOVAR

Some costly sporting equipment. Mr. Chapman was an outdoorsman.

SAUNDERS

That's all?

ROLLINS

Sporting equipment can be pretty expensive. It's crazy, but even a high-quality pedometer can be as much as--

SAUNDERS

I'm a runner. I know how much a pedometer costs.

TOVAR

She does marathons.

SAUNDERS

My question is, if he came through this room, why didn't he take anything in here?

TOVAR

Like the TV?

SAUNDERS
(gently sarcastic)
Yes, Danny, the TV.

ROLLINS
The DVDs.

SAUNDERS
Exactly.
(examines DVDs)
They're not exactly valuable, but
they're easy to resell. It's
strange he didn't grab a few,
(under her breath)
especially if he didn't know about
the equipment beforehand...

ROLLINS
I guess he didn't think of that.

SAUNDERS
No, he would have thought of that.

ROLLINS
What makes you so sure?

SAUNDERS
Three break-ins and no substantial
leads. You're dealing with
someone...I don't want to say
"smart," but definitely methodical.
He knew how to do this without
getting caught, and he knew what he
wanted to steal.

INT. SPORTS ROOM - DAY

They enter the room and look around.

TOVAR
I was thinking. Maybe he's a
baseballer. Maybe that's why he
picked up the baseball bat.

SAUNDERS
No, he picked up the baseball bat
because it was the most dangerous
thing in the room. Oh, never mind,
I see the dumbbell over there in
the corner. Where was the baseball
bat?

ROLLINS
Why?

SAUNDERS

Sometime between the time he came in and the time Mr. Chapman was attacked, your guy saw a baseball bat and decided to pick it up. Do you know where it was?

ROLLINS

I...

Rollins and Tovar look at each other. Neither of them know where the baseball bat was.

SAUNDERS

OK, where was he when Chapman came in?

TOVAR

Behind the door.

SAUNDERS

So he picks up the baseball bat, which presumably was in plain view somewhere.

Saunders stands behind the door.

SAUNDERS (CONT'D)

Stands over here, and then...

She closes her eyes. Is still. Then swings with an imaginary baseball bat. Rollins flinches.

SAUNDERS (CONT'D)

Okay. So that's how it happened. Yeah, I see it now. I see you.

ROLLINS

Sorry?

SAUNDERS

(to Tovar)

Earlier today, Jordan was talking about crimes of passion. Split-second decisions you make in the heat of the moment.

TOVAR

So maybe the beating wasn't a thought-out action.

SAUNDERS

No, maybe the beating wasn't a consciously thought-out action. He didn't go for the window, he didn't go for the hallway, and he didn't exactly take one swipe and make a break for it. Your victim was hit several times, badly injured.

TOVAR

And you think there's a good reason for that.

SAUNDERS

Well, I don't think your guy broke in here for a couple of high-end fishing poles. And I don't think he attacked Chapman just for self-defense. He wanted to hurt someone.

TOVAR

Why?

SAUNDERS

We're in the wealthiest neighborhood in town. I can think of a few reasons.

END OF ACT I

ACT II

EXT. ALTWOOD - DAY

The three of them leave the house. Saunders and Tovar walk close together, talking intently.

SAUNDERS

I'm guessing it's someone who lives close by or otherwise has a connection to this community.

TOVAR

I can buy that, but it doesn't explain targeting the equipment.

SAUNDERS

No. What else has your guy been targeting?

TOVAR

Off the top of my head, there was a couple of watches, a tablet at the last place, credit cards--

ROLLINS

He never takes cash.

TOVAR

(meaningful)
That we know of.

SAUNDERS

I feel like I'm missing something here.

TOVAR

Three weeks ago, a couple in the area reported a lost sum of money. \$500, cash. But we're treating it as unrelated. There's no sign of a break-in and no clear indication the money was stolen from inside the house.

INT./EXT. SQUAD CAR - DAY

Rollins drives. Tovar rides shotgun. Saunders sits in the back.

SAUNDERS

Watches, tablets...I'm noticing something missing from the list.

TOVAR

What?

SAUNDERS

Jewelry.

(beat)

And anything communal. We know the equipment belonged to the sir of the house. Maybe that's the common thread. Maybe he only steals from the man.

ROLLINS

So he's not an equal opportunity thief?

SAUNDERS

Something gender-related. That could go back to his parents. People who commit these types of crimes sometimes come from bad homes. Something to create resentment toward the father and loyalty to the mother.

TOVAR

That's quite a motive.

SAUNDERS

And it gets worse.

TOVAR

How?

SAUNDERS

Your guy went for the room with the good stuff, like he knew where it was. Your guy has broken into two houses already without arousing attention at the time of the break-in. He has intimate knowledge of these homes and the people in them.

ROLLINS

Now wait a minute. First you say he's working-class, now he's got intimate knowledge of high-society homes?

SAUNDERS

Makes your job easier. Very few people fit that description.

(beat)

Think.

(MORE)

SAUNDERS (CONT'D)

Who do we let into our homes? When does a blue-collar worker get into Altwood? When something breaks. Plumbers, electricians, the guy who puts up the cabinets. I don't know. Go back to your victims. See if maybe all of them have the same handyman.

She catches Rollins' gaze in the rear view mirror.

SAUNDERS (CONT'D)

Please.

EXT. POLICE STATION - DAY

Tovar walks with Saunders to her car.

SAUNDERS

What's the situation with the \$500? I know that look. You don't think it's unrelated.

TOVAR

You just painted us a picture of a bitter, male-resenting blue-collar guy who takes stuff that belongs to the man. Where's the room there for taking \$500 in a completely dissimilar M.O.?

SAUNDERS

Maybe he hadn't found his M.O. He starts off taking a little cash on the side, a little something for himself and his mother--

TOVAR

Mother?

SAUNDERS

I'm pretty sure he lives with his mother or supports her. Didn't I say that? Anyway, maybe he started there and then, once he got a taste for crime, developed a signature.

TOVAR

You think that's what happened?

SAUNDERS

It's a detail. The point is, you know the guy you're looking for. Now go get him.

INT. JAMESON MASTER BEDROOM - NIGHT

A loud crash wakes up MR. JAMESON, forties, who was sleeping alone. He hesitates, then gets up to investigate.

INT. JAMESON LIVING ROOM - NIGHT

Mr. Jameson enters the darkened living room. He puts his hand on the light switch.

Out of nowhere, he is struck by a PIPE WRENCH.

INT. SAUNDERS' OFFICE - DAY

Saunders opens the door to admit Emmett, who shakes her hand.

EMMETT

Hi. I'm Emmett.

SAUNDERS

Miss Saunders. Have a seat.

She closes the door, and they sit down.

SAUNDERS (CONT'D)

OK, Emmett, tell me a little about why you're here.

EMMETT

Dr. Novak, my professor, he thinks something's wrong because I'm not doing my homework.

SAUNDERS

You can't be the only student not doing your homework.

EMMETT

Yeah, I don't know.

Awkward silence. Emmett laughs nervously.

SAUNDERS

OK, let's try again. Tell me a little about yourself.

EMMETT

Well, I'm a sophomore. Currently I'm majoring in Undeclared. My classes this semester are mostly basics. Psych, ethics, bio lab...

SAUNDERS

OK, I'm going to stop you right there.

EMMETT

Huh?

Saunders' desk phone starts ringing. She ignores it.

SAUNDERS

Why, when I ask you to tell me about yourself, do you start listing your classes? I expect you to tell me about some of the things you do day-to-day, but taking basics? Majoring in Undeclared? Surely there's more to life than that.

The phone goes to voicemail. It's Reyes.

REYES (V.O.)

Andrea!

SAUNDERS

Let me get that.

She goes to turn the phone off.

REYES (V.O.)

Hubo otro asalto, y todo ha salido mal.

She stops when she hears this.

REYES (V.O.)

Chief Rollins hizo una detención, pero no saben si es él. No sé. Llámame pronto.

He hangs up.

SAUNDERS

OK, that's actually really important.

She dials back.

EMMETT

What is?

SAUNDERS

Venga, Reyes, pick up...

EMMETT

I only did two years of Spanish.
Not gonna lie, he lost me at
"Andrea."

SAUNDERS

Chief Reyes, hi. Look, I heard your
message. I'm in an appointment
right now, but obviously that's a
big deal if they made an arrest, so
I'll be there as soon as possible.

EMMETT

Wait, what?

SAUNDERS

Sounds great. Bye.

She hangs up.

EMMETT

What happened?

SAUNDERS

Emmett, one thing Dr. Novak might
not have mentioned about me is that
I do consulting work with area
police departments.

EMMETT

OK. Oh, wow.

SAUNDERS

Yeah, I know. And right now there's
just been a development in a case
I'm working on down in Wimberley.
I'm sorry, I have to go.

EMMETT

You're going to leave?

SAUNDERS

(gathering her things)
I have to. They've arrested a guy
and they don't know if it's the
guy. And the police chief--no, I'm
not going to delve into that. The
point is I have to go.

She leaves. Emmett starts picking up his belongings.

Saunders re-enters.

SAUNDERS (CONT'D)
 Why don't you want me to leave,
 Emmett?

EMMETT
 I don't like getting left places.

SAUNDERS
 Does that happen to you a lot?

EMMETT
 Feels like it, yeah.

Saunders quietly takes a seat.

EMMETT (CONT'D)
 It's cool. We can talk about it
 later.

SAUNDERS
 Or we can examine our other
 options.

INT./EXT. SAUNDERS' CAR - DAY

Saunders drives. Emmett rides shotgun.

EMMETT
 So you speak Spanish?

SAUNDERS
 My parents are from there.

EMMETT
 (incredulous)
 Mexico?

SAUNDERS
 (heavy accent)
 Buenos Aires.

They turn onto Aquarena.

SAUNDERS (CONT'D)
 We need to pick someone up.

She hands Emmett her cell phone.

SAUNDERS (CONT'D)
 Dial Jordan. Put it on speaker.
 Please.

Emmett dials. JORDAN, Saunders' student from earlier, picks
 up.

JORDAN (V.O.)

Hello?

SAUNDERS

Hi, Jordan. Do you want to help me out today?

JORDAN

I'm kind of studying for midterms.

SAUNDERS

Are you, though?

EXT. CABANA BEACH APARTMENTS - DAY

A generic luxury student apartment complex.

Saunders and Emmett proceed up the steps.

EMMETT

So who is this guy? Student, assistant...?

SAUNDERS

One of my students. Although you could consider him an assistant, or a protégé. Now they've got a suspect, he can really help us out.

Saunders rings the doorbell. Jordan answers.

JORDAN

Miss Saunders, hi.

INT./EXT. SAUNDERS' CAR - DAY

Jordan is in the backseat.

SAUNDERS

There's been a string of robberies in Wimberley. The last one before I got there ended in a violent beating.

JORDAN

And now?

SAUNDERS

There was another attack last night. My guess is emotions are running high. Local PD made an arrest.

JORDAN

And you want me to talk to the guy.

SAUNDERS

Things are complicated now. If this is the guy, they can't risk letting him go. But if we can't prove anything, they won't be able to keep him for long.

Emmett looks between them, enthralled.

INT. POLICE STATION - DAY

Saunders, Emmett and Jordan approach Rollins and Tovar.

SAUNDERS

Police Chief Rollins. This is Jordan, one of my students.

ROLLINS

Shadowing?

JORDAN

Something like that.

Jordan shakes Rollins' hand. He nods politely to Tovar. They've met.

SAUNDERS

Police Chief Reyes told me there was a pertinent development in the case. Another attack?

TOVAR

A worse one.

INT./EXT. ROLLINS' OFFICE - DAY

Saunders examines photos of a grisly black-and-blue Mr. Jameson lying in intensive care.

ROLLINS

Mr. Jameson was beaten within an inch of his life using a blunt instrument, which has not been recovered.

SAUNDERS

He took it with him.

ROLLINS

Saunders, I respect your academic expertise, but I refuse to believe this was some spur-of-the-moment--

SAUNDERS

I know.

ROLLINS

You know?

SAUNDERS

This attacker's got the taste of blood, and all that frustration has been let loose. Mrs. Jameson wasn't home, I'm guessing?

ROLLINS

She was away visiting a family friend. Obviously she's been notified. How did you know?

SAUNDERS

Like I said, intimate knowledge of the homes. Your attacker knew Mr. Jameson would be alone, meaning he'd have all the time he needed to do this.

EMMETT

That's sick.

JORDAN

It's the way some people act.

SAUNDERS

All things considered, I don't blame you for acting on impulse.

ROLLINS

Excuse me?

SAUNDERS

Making that arrest when you did.

TOVAR

Saunders, this arrest was made with all due process. We used the information you gave us. It was quite helpful.

SAUNDERS

Thank you.

Tovar hands Saunders a printed mug shot. She looks at the face of the suspect, MATT, mid twenties, staring at the camera with the sullen look of someone who's not getting out on bail.

TOVAR

The kid's name is Matthew Hoban. Local maintenance guy, just like you said. Aged 25. Rough background. Got into trouble a lot at school. And he has no alibi for any of the nights in question.

ROLLINS

He's in holding now.

SAUNDERS

Good. I'll let Jordan talk to him.

ROLLINS

Huh?

TOVAR

(to Jordan)

With me.

Tovar and Jordan exit.

ROLLINS

Ma'am, I'm not trying to tell you how to do your job--

SAUNDERS

Chief, you have either a highly dangerous criminal or an innocent man in that room. Just give Jordan some time alone with him, and we can figure out which from which.

ROLLINS

I have some doubts about that.

SAUNDERS

You don't know Jordan.

INT. HOLDING ROOM - DAY

A small room where people are kept for questioning.

Matt, a restless type, sits at a small table.

Jordan enters, strangely calm and authoritative.

MATT

Who are you supposed to be?

JORDAN

They told me to talk to you.

MATT

(deprecating)

We can do this the easy way or the hard way.

JORDAN

I'm not going to play games with you, Mr. Hoban. We have reason to believe you attacked Mr. Jameson.

MATT

That's not true.

Jordan sits down. Looks Matt in the eye.

JORDAN

Convince me.

INT. WHATABURGER - DAY

A small Whataburger in the area.

Saunders stands with Emmett at the register.

SAUNDERS

...and one grilled chicken sandwich.

INT. WHATABURGER - MOMENTS LATER

Saunders and Emmett sit at a booth.

EMMETT

So why are we here making a burger run?

SAUNDERS

It's been a long day for these officers, talking to victims and making the arrest. They probably haven't had lunch yet.

EMMETT

You know, when we left San Marcos to work on a criminal investigation, I imagined it would be more like...

SAUNDERS

Not buying hamburgers for cops.

EMMETT

I mean, I thought you'd come in and take over the show so you could catch the guy. That head cop guy, he doesn't respect you.

SAUNDERS

That's another reason I brought Jordan. He's good with interrogations, and I wanted him to talk to the suspect first. And he's a man.

EMMETT

Wait, it's a sexist thing?

SAUNDERS

There are a few reasons people look down on you out of hand in this field. Gender is one of them. Either way, the only way to change his mind is to get results. I can't wait to meet him.

EMMETT

The police chief?

SAUNDERS

No, the guy. Matthew Hoban. They've got him pegged as the violent type. I have to talk to him.

EMMETT

You like talking to violent people?

SAUNDERS

I like knowing where people like that come from. And where they're going. The more you know, the more you understand, the more you're in a position to help them out or put them away. Or both.

CASHIER

Number 227.

SAUNDERS

(standing up)

Time to check on Jordan.

INT. BREAK ROOM - DAY

A harshly lit break room at the police station.

Jordan slams a paper cup into a coffee dispenser and pours himself a coffee.

Saunders walks in with a hamburger.

SAUNDERS

Hey, Jordan, you hungry?

JORDAN

No thanks.

SAUNDERS

How'd it go? I thought you'd still be in there.

JORDAN

Cool-down.

He takes a pull from the coffee.

SAUNDERS

For him?

JORDAN

No, me.

(another pull)

Remind me how I let you talk me into this independent study thing?

SAUNDERS

Because you're good. Not a lot of people your age have a good sense of how to work with...certain kinds of people.

JORDAN

What does that say about me?

SAUNDERS

Nothing bad. Don't ever forget that.

JORDAN

Sometimes I don't think I'm cut out for it, you know? Not when it shakes me up this bad.

SAUNDERS

I know. And I know it's not easy to not be the nice guy you are.

(MORE)

SAUNDERS (CONT'D)

But you know you're good, and you know you're doing a good thing. And that's why you're sticking around.

JORDAN

He's not giving me anything. He's too smart to talk and too stupid to lawyer up. But I think he's super guilty.

SAUNDERS

Yeah?

JORDAN

He has this hatred in him, but I don't know toward what. Authority, maybe.

Rollins enters the break room.

ROLLINS

I just got of the phone with Mrs. Hoban. She cooperated with us to a point, but now she's trying to tell me there's no possible way her baby boy could have, and so forth.

(to Jordan)

Did you learn anything?

JORDAN

I think he's super guilty.

ROLLINS

Sorry?

SAUNDERS

I'm ready to talk to him. Give me a minute.

She goes to the door, but Rollins cuts her off.

ROLLINS

I can't let you do that, ma'am. We have reason to believe this guy is dangerous. At this point it's strictly a liability issue.

SAUNDERS

Well, that's interesting. You weren't too happy about my 22-year-old student going in there. But I don't remember you saying anything about a liability issue. Sir, I know about the work you do.

(MORE)

SAUNDERS (CONT'D)
I've seen it for myself. And I
guarantee you that kid has nothing
I can't handle.

END OF ACT II

ACT III

INT. HOLDING ROOM - DAY

Matt has his head down on the table.

Saunders enters.

SAUNDERS

Hello.

MATT

Aaaarrrrrrgggaaaahhhurrhh.

SAUNDERS

Nice to meet you too. Matthew
Hoban. Go by Matt?

MATT

Don't tell me--good cop, bad cop?

SAUNDERS

None of the above.

She puts the hamburger on the table.

SAUNDERS (CONT'D)

I brought you the last hamburger.

MATT

How come?

SAUNDERS

Well, because I thought you might
be hungry, but something tells me
you're not going to buy that.

Matt looks at the burger, considering, but doesn't take it.

SAUNDERS (CONT'D)

You're not big on the kindness of
strangers, are you, Matthew?

MATT

It's Matt, and no, not really.

SAUNDERS

Why?

MATT

Look. I didn't do any break-ing.
And if you think I'm going to sit
here and talk about it, you're
wrong.

SAUNDERS

Well, now, that's one way to go about it. Clamming up and waiting. If the police don't find any further evidence, they'll have no choice but to let you go.

Silence.

MATT

(deprecating)

I'm sorry, who are you again?

SAUNDERS

I'm the reason you're in here. I looked at the evidence and told them everything I could about the person who did it. Which, for whatever reason, pointed to you.

MATT

You're a profiler.

SAUNDERS

Parole officer, comma ex. But I make a point of knowing how people work.

MATT

You know how I work?

SAUNDERS

You come from a rough background, but you grew up a stone's throw away from unattainable luxury. My associate thinks you have authority issues. From our conversation so far, I think he's basically right about that. But there's something else, isn't there?

MATT

Like what?

SAUNDERS

You tell me.

They sit in silence, neither making the next move. Saunders gives in.

SAUNDERS (CONT'D)

You resent people who have what you don't.

(MORE)

SAUNDERS (CONT'D)

Money, power...It's about power, isn't it? It wasn't at first, but then you saw what you could do to a man like Mr. Chapman with nothing but a baseball bat and the will to act.

MATT

This is ridiculous. I don't have to-

-

SAUNDERS

I think you're having more fun right now than any of us. All those cops out there, they're scared of you.

(off his look)

Oh yeah. They put you in here because they're afraid of what you can do. All your life you've been building up this rage toward those that have, and now you've found the perfect way to let it all out.

(beat)

And you're too proud to accept a cheap hamburger.

INT. SURVEILLANCE ROOM - DAY

Tovar watches the proceedings on an old-fashioned monitor.

TOVAR

Good, Andrea. You got him.

Emmett passes by the door.

EMMETT

Excuse me. Is Jordan around here?

TOVAR

I don't know, but do you want to see your professor at work?

Emmett enters and watches on the monitor.

INT. HOLDING ROOM - DAY

MATT

You don't really think it's me.

SAUNDERS

I wouldn't be here if I didn't.

MATT

Nah, this isn't about me. It's about you, your ego. You got something to prove, don't you?

SAUNDERS

Sorry?

MATT

You just want to catch somebody. You want to prove to all these cops you're not just a pretty face.

Silence as Saunders hides her anger.

MATT (CONT'D)

This is so stupid. If you want to catch a criminal, I'll tell you what. You don't have to look any further than--

SAUNDERS

Yes?

MATT

Never mind. You don't care.

SAUNDERS

You know someone who might be of interest to the police?

MATT

Hell yeah. You familiar with a Jenkins family?

SAUNDERS

I don't live in Wimberley, Matt. I just work here.

MATT

He says 'jump,' she says 'how high.' She's scared of him.

SAUNDERS

Who?

MATT

Ms. Jenkins. I went over there the other day to check on the pipes, and she had makeup on her face like this.

(gestures)

(MORE)

MATT (CONT'D)

You're not the only one who can tell about people. I know he puts his hands on her.

SAUNDERS

I'm sorry, I thought you were trying to convince me you weren't the one doing the beatings.

MATT

Yeah, I figured you wouldn't care.

SAUNDERS

You care, don't you? These aren't just random crimes. You're hurting people, but there's a reason behind it. Did Mr. Jameson hurt his wife? What about Mr. Chapman?

Matt doesn't answer.

SAUNDERS (CONT'D)

Matt, I'm not your enemy. I want to help you. You'll serve time for this, but--

MATT

But I still have a chance to make a real man out of myself? You sound like my mother.

SAUNDERS

Why do you hate your father, Matt?

MATT

Because he kicked us to the curb.

SAUNDERS

Care to explain that?

MATT

No, I don't think I will.

SAUNDERS

(standing)

You know, I think we're done here. I need to talk to Rollins.

MATT

You're a hack.

SAUNDERS

We're done here.

INT. ROLLINS' OFFICE - DAY

Saunders enters the office, where Rollins and Tovar are discussing the case.

TOVAR
What's the verdict?

SAUNDERS
Can you keep him here overnight?

ROLLINS
He's under arrest, so yeah. Why?

SAUNDERS
Do it. I think he's your guy.

ROLLINS
Did he give you any evidence?

SAUNDERS
If you mean did he make a confession, then no. But he matches the profile.

ROLLINS
But no evidence.

SAUNDERS
Police Chief Rollins, hard evidence is your area of expertise, not mine. I think he's guilty, and so does Jordan, but what we think isn't worth a hill of beans unless you people do your jobs.

ROLLINS
We are doing our jobs.

EXT. POLICE STATION - DAY

Tovar walks with Saunders, Jordan and Emmett to the car.

TOVAR
He's a good guy. But he's a cop's cop, if you know what I mean.

SAUNDERS
Yes, Danny, I know how cops work. I was a cop, remember?

TOVAR
You know what I mean.

SAUNDERS

I do. I've been through this before. Every time I work with someone new, I have to re-convince them I know what I'm doing. You were skeptical about me once, if I remember correctly.

TOVAR

Granted.

SAUNDERS

It's part of the job. It doesn't bother me.

TOVAR

You sure?

They've stopped at the car. Saunders is surprised by his sincerity.

SAUNDERS

There's only one way to get on his good side, and that's to move forward with the investigation. I'm going to take these guys back to San Marcos.

INT./EXT. SAUNDERS' CAR - DAY

They drive back to San Marcos.

EMMETT

That was really intense. Specially the part where you were like, "Why do you hate your father, Matt?" Chills.

SAUNDERS

I'll take that as a compliment.

EMMETT

(to Jordan)

Is that what y'all do all the time?

JORDAN

That was pretty typical, yeah.

EMMETT

So how did you get into this, if you don't mind me asking?

SAUNDERS

Jordan's a criminal justice student. He's not just doing this for fun.

JORDAN

I'm doing an independent study. I come along with Professor Saunders, and at the end of the semester I have to write a paper about it.

EMMETT

I hate writing papers.

JORDAN

I mean, I don't mind it, but I never feel like I get much out of it. That's why I'm doing this. I got too bogged down learning everything in a classroom. I wanted to get out there.

Emmett thinks about this.

EXT. CABANA BEACH APARTMENTS - DAY

Saunders parks in front of Jordan's apartment.

INT./EXT. SAUNDERS' CAR - DAY

JORDAN

I appreciate the ride and everything.

SAUNDERS

What about the case? Do you want me to keep you updated?

JORDAN

Sure...

SAUNDERS

But you don't want to go back, necessarily.

JORDAN

Are you going to need me?

SAUNDERS

Probably not. Maybe. No, I don't think so. Don't worry about it. I'll let you study for your midterms.

JORDAN
Hey, on second thought...

They share a laugh.

SAUNDERS
Bye, Jordan.

JORDAN
Bye.

Jordan gets out of the car.

INT./EXT. SAUNDERS' CAR - LATER

Saunders drives Emmett back to his apartment.

EMMETT
You and Jordan are pretty tight.

SAUNDERS
He has a skill for this kind of
work. Doesn't quite have the
stomach for it yet, but he's
getting there.

EMMETT
And that other guy, what's his
name?

SAUNDERS
Tovar?

EMMETT
Yeah.

SAUNDERS
Oh yeah, Daniel Tovar and I go way
back.

EMMETT
You have friends wherever you go,
don't you?

SAUNDERS
And enemies.

EXT. THE HEIGHTS II - DAY

Another apartment in San Marcos, where Emmett lives.

Dr Saunders' car enters through the gate.

INT./EXT. SAUNDERS' CAR - DAY

Saunders pulls up outside one of the buildings.

EMMETT

So. We never really got to finish
our...

SAUNDERS

Hm?

EMMETT

(disappointed)
You forgot.

SAUNDERS

No I didn't.

EMMETT

OK, then what? Do I have some kind
of...like Dr. Novak thinks?

SAUNDERS

I think college life isn't treating
you well right now, Emmett. You
need to find something outside of
class, something you can enjoy that
will get you out of your head. But
if that doesn't work, I strongly
recommend you make an appointment
at the Counseling Center. There's
no shame in that.

EMMETT

You're going to follow up on this
case, right?

SAUNDERS

I'm still a consultant. Once
anything happens, I'll be over
there.

EMMETT

Any chance of me coming along?

SAUNDERS

I don't know, Emmett.

EMMETT

I wasn't getting in the way or
anything, was I? I'm sure I could
help. I could make the burger runs.
I'll get you for gas, even.

(MORE)

EMMETT (CONT'D)

Just, today was really real, and I feel like I'm...

SAUNDERS

Not getting left alone again.

EMMETT

Look, forget I said that. I don't know why I said that. It was stupid.

SAUNDERS

You were just trying to say how you felt. Nothing stupid about that.

EMMETT

You said I needed something outside of school.

SAUNDERS

Not police work.

EMMETT

I can handle it.

SAUNDERS

All right.

EMMETT

Seriously?

SAUNDERS

Just...I'll see what happens. If I get the chance, I'll bring you with me.

EMMETT

Sweet! Thanks.

SAUNDERS

Just don't get your hopes up. It could be a while.

INT. EMMETT'S BEDROOM - DAY

Disheveled, badly kept.

Emmett is stretched out on the bed, his eyes closed. His cell phone lies on the floor nearby.

The phone begins ringing.

INT. SAUNDERS' BEDROOM - DAY

Also a little unkempt.

Saunders paces, on her phone.

SAUNDERS
Venga...Come on, Emmett...

The phone stops ringing. She dials again.

INT. EMMETT'S BEDROOM - DAY

The phone continues ringing.

Emmett shifts in bed, waking up. He answers the phone.

EMMETT
Hello?

INTERCUT WITH:

INT. SAUNDERS' BEDROOM - DAY

SAUNDERS
Emmett! I was just about to give
up.

EMMETT
What's up?

SAUNDERS
I'm going to be at your apartment
in about twenty minutes. Will you
be ready to go?

Emmett looks down at himself. He fell asleep in the clothes
he was wearing yesterday.

EMMETT
Yeah, why?

SAUNDERS
Something's come up.

INT./EXT. SAUNDERS' CAR - DAY

Saunders and Emmett are in the car, driving back to
Wimberley. Emmett is wearing a fresh shirt.

SAUNDERS
Early this morning, sometime
between the hours of 1 a.m. And 4
a.m., there was another break-in,
another beating.

EMMETT

Like the ones that have been going on?

SAUNDERS

That's what they say. Trouble is, Matt Hoban was definitely in jail at the time.

EMMETT

So it wasn't him.

SAUNDERS

Well, that's the big question, isn't it?

INT. ROLLINS' OFFICE - DAY

Rollins sits at his desk.

Saunders enters with Emmett.

SAUNDERS

Police Chief Rollins. You've had a busy morning.

ROLLINS

I have. I take it you heard about the new developments.

SAUNDERS

Another break-in that may or may not be the same person, and Matthew Hoban is a free man. I'm slightly confused as to why I had to hear all this from Reyes. Who, thank God, can be bothered to look at a police report.

ROLLINS

The case was clear-cut. We didn't need professional consultation.

SAUNDERS

I respectfully disagree.

ROLLINS

Ma'am--

Saunders pulls something up on her phone and reads.

SAUNDERS

Robbery took place at Wood Street. Just outside of Altwood, nowhere near the attacker's original hunting grounds.

ROLLINS

Classy enough.

SAUNDERS

Victim was admitted to the local hospital with bruises and fractures about the face. A later update states the victim was discharged. A broken nose, really? Sir, the attacks were becoming more violent, not less. By rights this person should have been dead.

ROLLINS

And I guess you'd prefer that.

SAUNDERS

I'd prefer you didn't make these kinds of decisions without my input.

ROLLINS

Saunders, I didn't ask for your input for a very simple reason. You're not a consultant on this case anymore.

SAUNDERS

Why?

ROLLINS

You helped us out with the profile. But now we're headed in the right direction, you're slowing us down, keeping us from doing what we do best. Due respect, your theories aren't worth the instincts of one of these officers.

EMMETT

Look--

SAUNDERS

Emmett.

(to Rollins)

Police Chief Rollins, I respect the fact that you're under pressure right now.

(MORE)

SAUNDERS (CONT'D)

But I'm going to tell you one last time, I think you're making a rash decision.

ROLLINS

Duly noted. Goodbye, ma'am.

Saunders and Emmett exit.

EXT. MAIN STREET - DAY

Saunders and Emmett walk down a busy street.

EMMETT

So he's gonna strike again.

SAUNDERS

The police don't have a lot of time. Less if they're going in the wrong direction.

EMMETT

So let me get this straight. You think it's Matt still.

SAUNDERS

You know, there's a chance Matt's just a handyman with an attitude problem, but that assumption isn't worth someone's life. Yes, I think it's Matt.

EMMETT

You should talk to Tovar. I bet he'd believe you.

SAUNDERS

Tovar answers to Rollins. Getting his help now would be asking him to go AWOL.

EMMETT

But you have to do something.

SAUNDERS

Oh, I will. I'll just be doing it alone.

EMMETT

Not alone. You have me.

Saunders smiles.

END OF ACT III

ACT IV

EXT. LEWIS HOME - DAY

MRS. LEWIS, twenties, answers the door and sees Saunders and Emmett.

SAUNDERS
Mrs. Lewis?

MRS. LEWIS
That's me.

SAUNDERS
My friend and I have some questions
for you and your husband.

INT. LEWIS LIVING ROOM - DAY

Saunders and Emmett sit across from Mr. and Mrs. Lewis. MR. LEWIS, twenties, the victim, has some swelling and bandages on his face.

SAUNDERS
OK--

EMMETT
Hold up. Any chance of me getting a
glass of water? 'Cause I am super
thirsty.

MRS. LEWIS
I'll get it.

She stands and goes to the kitchen, leaving them alone with Mr. Lewis.

MR. LEWIS
I'm not gonna lie, I'm really not
in the mood to talk about what
happened. I fell asleep on the
couch, woke up to some guy in my
house, next thing I know I'm
getting pounded with a golf club.

SAUNDERS
Golf club. He's branching out on
his sports paraphernalia. Anything
else you can tell us about the
attack?

MR. LEWIS

(points to cabinet)

He was going through that cabinet over there. It's got papers in it, a little cash...Making a lot of noise. I mean, this was a young guy, maybe about my age, he was...

SAUNDERS

Yes? And?

MR. LEWIS

I don't know. The police said I could have remembered wrong.

Saunders stands and walks a short distance away, hiding her anger.

Mrs. Lewis re-enters with the water glass, which she gives to Emmett.

MRS. LEWIS

Everything all right?

SAUNDERS

I'll kill them. If those officers tampered with good mental evidence, I will kill them.

EMMETT

(to Mr. Lewis)

You were saying?

MR. LEWIS

The guy who attacked me...if I remember correctly...was black.

EXT. WOOD STREET - DAY

Saunders and Emmett walk down the street together.

SAUNDERS

If this is true, it throws a monkey wrench in Rollins' version of events. The rest of the witness testimony is a little scattered, but everyone seems to agree the attacker was white.

EMMETT

So this could be a different guy. Like a copycat criminal or whatever.

SAUNDERS

Or the police could be right and he's remembering wrong. A lot of things can play tricks on your memory. Racial prejudice is just one example.

EMMETT

So what do we do now?

SAUNDERS

Well, I'd really like to have a word with whoever actually attacked Mr. Lewis. A twentysomething black golfer could be fairly easy to track down, but we might have to leave that for another day.

EMMETT

So what's the current plan?

SAUNDERS

Well, let's think. If Matt is our guy, and it seems like he is, and if he's planning to strike again, and it seems like he is, then he's probably still around here somewhere.

EXT. HOBAN HOME - DAY

A small house in a poorer neighborhood. Lots of chain link fences and dirt.

Saunders and Emmett stand outside the door.

Saunders knocks.

In the next yard over, a BIG DOG barks.

EMMETT

Hey!

SAUNDERS

Take it easy.

MRS. HOBAN (O.S.)

Who is it?

SAUNDERS

We'd like to speak to Matthew Hoban.

The door opens a crack. There's a chain on it. MRS. HOBAN, late forties, Matthew's mother, looks out.

MRS. HOBAN
Are you the police?

SAUNDERS
No, but--

She slams the door shut.

EMMETT
So now can we get Tovar?

SAUNDERS
I really don't want to, but I will.

She paces away.

SAUNDERS (CONT'D)
Five minutes. If I could just talk to her for five minutes, I could probably figure out whether Matthew Hoban is going to attack someone tonight.

EMMETT
And you need a cop.

SAUNDERS
For once, yeah, I do.

EMMETT
Well, guess what?

SAUNDERS
What?

EMMETT
She didn't say it had to be a Wimberley cop.

Saunders pulls out her phone and begins dialing.

SAUNDERS
Emmett, you're learning to think outside of the system. That's good for law enforcement, probably for life in general. If you were one of my students, I'd say well done.

EMMETT
That's good enough for me.

SAUNDERS
 (into phone)
 Buenas tardes.

EXT. HOBAN HOME - LATER

Reyes, newly arrived on the scene, knocks at the door. They wait.

REYES
 Qué vamos a preguntarle?

SAUNDERS
 En primer lugar, si está su hijo.

EMMETT
 Or you could speak English. We're all friends here.

MRS. HOBAN opens the door again. Sees Reyes. Closes the door, unchains it, and opens it all the way.

MRS. HOBAN
 Officer, I know my rights, so if you're here about my son--

REYES
 There have been some new developments. I'd like to speak to him. That's all.

MRS. HOBAN
 Sorry, but you'll have to come back with some kind of warrant because--

SAUNDERS
 Ma'am. Is your son home?

MRS. HOBAN
 (beat)
 No.

All react to this.

MRS. HOBAN (CONT'D)
 He packed some of his things and left, soon as he got back. I don't know where he is now. That's the honest truth.

SAUNDERS
 Did he give any indication? His behavior, anything out of the ordinary--

MRS. HOBAN

He was quiet. Seemed unhappy. He seemed like he wanted to move on.

SAUNDERS

Or move forward.

INT. HOBAN LIVING ROOM - DAY

They all sit in the living room, drinking coffee.

SAUNDERS

He wouldn't leave unless he thought he was still a suspect. And if he did think he was still a suspect, there's no way he would be stupid enough to come back.

EMMETT

Jeez, can we talk to Tovar now?

SAUNDERS

Emmett, please. I'm trying to think.

She thinks, then looks back at Emmett.

SAUNDERS (CONT'D)

I'm sorry. It's been a long day.

EMMETT

No, you're fine.

SAUNDERS

Chief Reyes, what course of action do you recommend?

REYES

Recomiendo que...well, I think we should set up a sting, of course. I guess you have some idea of where he's going to strike next.

SAUNDERS

Given a map of the places he's hit so far and his work schedule, yeah, I could narrow it down to a coverable range. I might be able to narrow it down to one house depending on how this meeting goes.

She looks at Mrs. Hoban.

MRS. HOBAN

I still can't believe it's him. But the more I think about it, the more it makes sense. I tried so hard ever since his father left.

SAUNDERS

When was that, if you don't mind me asking?

MRS. HOBAN

About eleven years ago.

SAUNDERS

Did your son have any behavior problems before then?

MRS. HOBAN

He used to get into fights at school. Even in middle school, and he was so little then. He always said he was protecting someone, and he used to say they'd be sorry if he ever got to be bigger...

She starts crying.

MRS. HOBAN (CONT'D)

I'm sorry. I'm so afraid he's going to hurt someone. I know you think he's a criminal, and if what you say is true...But I know he's a good boy. He was there for me, and he took care of me when...

SAUNDERS

When your husband hurt you.

MRS. HOBAN

He told you about that?

SAUNDERS

I know why your son is doing these things. And I know where he's going to strike next.

INT. ROLLINS' OFFICE - DAY

Saunders speaks to Rollins.

SAUNDERS

The Jenkinses. I heard it from his own mouth. He thinks Mr. Jenkins hits his wife.

(MORE)

SAUNDERS (CONT'D)

That's the connection. If he perceives any domestic conflict, those are the homes he hits. It's a double whammy, the socioeconomic factor and the emotional factor. Perfect storm. I recommend, and Police Chief Reyes agrees with me, that we increase security in Altwood and get a few extra officers to watch that particular home. But incognito. We don't want to arouse suspicion.

ROLLINS

You were right the whole time.

SAUNDERS

Yes, we're past that. So about the plan?

INT. BREAK ROOM - DAY

Saunders enters the break room, where Reyes is waiting.

SAUNDERS

Reyes, you have a place in the sting if you want it. Rollins and Tovar are prepared to give you all the information you need.

Emmett enters the break room.

REYES

What about you?

SAUNDERS

Well, I'm going to take Emmett back to San Marcos.

EMMETT

Wait, what?

SAUNDERS

Emmett, I really have to put my foot down. This isn't a great time for you to be involved.

EMMETT

Well, if you were just going to get rid of me, why did you bring me here in the first place?

Silence.

REYES
Quieres que me vaya?

SAUNDERS
If you don't mind.

Reyes exits.

SAUNDERS (CONT'D)
Emmett, you're a sound, responsible
guy, and I couldn't be happier with
the way you've been conducting
yourself. But this isn't a great
time for a ride-along.

EMMETT
If Jordan asked, what would you
say?

SAUNDERS
Jordan is trained for these kinds
of situations. You're not.

EMMETT
Then train me.

SAUNDERS
What?

EMMETT
I've made up my mind. This
independent study thing Jordan's
doing, that's what I want to do,
to.

SAUNDERS
That's not how it works. You have
to go through the Department of
Criminal Justice. You can't just
decide you want to start working
for me.

EMMETT
Couldn't we, like, do a trial run
and have me sign up next semester
if I decide it's a good fit?

She starts to protest, then stops.

SAUNDERS
Why do you want to do this, Emmett?
I mean, what part of this did you
look at and say, "Yeah, this is for
me"?

EMMETT

You know how Rollins didn't respect you before you figured out Matt was still the guy? That's me too. People don't take me seriously.

SAUNDERS

Why? Because you're a student?

EMMETT

Because I'm a wash-up. I never do anything. But this is something, you know? It seems really worthwhile.

SAUNDERS

Catching bad guys?

EMMETT

Relating to them. Figuring out how they think. That's something people should know how to do.

EXT. ALTWOOD - NIGHT

Total stillness.

Saunders' car sits on the street.

INT./EXT. SAUNDERS' CAR - NIGHT

Saunders sits in the front.

Emmett is sound asleep in the back.

Next to Saunders, a walkie-talkie crackles to life.

REYES (V.O.)

Andrea, anything to report? Over.

SAUNDERS

(into walkie)

Todo tranquilo over here, Reyes.

ROLLINS (V.O.)

Maybe he skipped town.

SAUNDERS

He didn't skip town.

ROLLINS (V.O.)

How can you be sure?

Emmett wakes up.

SAUNDERS

He's gotten himself fixated. The only way for him to stop is for him to be stopped.

EMMETT

At least he found something, right?

SAUNDERS

Don't get any ideas, Emmett.

REYES (V.O.)

Wait a minute.

Silence.

SAUNDERS

Reyes, what is it? Over.

REYES (V.O.)

I think I see something.

EXT. JENKINS HOME - NIGHT

Matt slinks around the back of the house, crowbar in hand, trying not to be seen.

INT./EXT. REYES' CAR - NIGHT

Reyes and Rollins sit in the front. Reyes speaks into the walkie-talkie.

REYES

Yeah, someone just went around behind the house. We're going to go check it out.

INT./EXT. SAUNDERS' CAR - NIGHT

SAUNDERS

(into walkie-talkie)

Reyes, listen. Matt's here out of anger, so don't give him a reason to get angry. Just talk to him and...

EMMETT

Hey. I think he's got this.

EXT. JENKINS HOME - NIGHT

Matt stops at a back window. He starts to pry the window open.

REYES (O.S.)
Put your hands where I can see
them!

Matt turns around and sees Reyes and Rollins. He raises the crowbar defensively.

ROLLINS
You heard him. Hands up. Let's go.

MATT
(lying)
I'm not scared of you.

REYES
Come on. This isn't the way.

MATT
Easy for you to say. You don't know
what it's like.

INT./EXT. SAUNDERS' CAR - NIGHT

Saunders fidgets.

SAUNDERS
I don't like this. I need to talk
to him.

EMMETT
Reyes?

SAUNDERS
Hoban!

EMMETT
What would you say?

SAUNDERS
I can think of about five things
I'd like to say. I can only hope
Reyes has thought of at least one.

EXT. JENKINS HOME - NIGHT

REYES

I don't know your situation, but I know what it's like to have a rough start in life. And I know you can make yourself better.

ROLLINS

(under his breath)

We're wasting time. I could disarm and handcuff him right now.

REYES

So could I. I'm giving him a chance. That's what Andrea would do.

Matt makes a break for it.

ROLLINS

Hey!

They run after him. Matt swings the crowbar, hitting Reyes in the face.

Rollins pins him to the ground.

ROLLINS (CONT'D)

Matthew Hoban, you're under arrest for robbery and aggravated assault, including attacking a police officer.

(to Reyes)

You all right?

EXT. POLICE STATION - NIGHT

Saunders and Reyes walk together to where the cars are parked. Reyes holds an ice pack to his face.

SAUNDERS

Sorry about your face.

(beat)

I should have known he wasn't going to go without a fight. Out of interest, what did you say to him?

REYES

Todo lo que pude. No eres la única que sabe cómo piensan los criminales.

SAUNDERS

You know what you're doing. Pardon my ego, as usual.

REYES

No pasa nada. Quién es el joven?

SAUNDERS

Emmett? He's...

Emmett comes running out to the car.

EMMETT

(to Reyes)

Great job out there. Sorry about your face.

(to Saunders)

Thanks again for letting me come along. That was really real, you know? I mean, terrible, of course, dangerous, yeah, but...I don't know. It was interesting.

Saunders smiles at his enthusiasm.

SAUNDERS

I don't know if you two have officially met. Reyes, this is Emmett. He's thinking about pursuing a career in criminal justice. I wanted to show him what that's like.

REYES

(to Emmett)

And what are your thoughts?

EMMETT

(looks at Saunders)

Maybe there is more to life than majoring in Undeclared.

THE END