

Agent X-9 (Secret Agent Corrigan)

"The Deadly Smile"

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"THE DEADLY SMILE"

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1. ACTION: Wide shot. The scene is a press luncheon for a major fashion show the next day. It's not a runway show. Hot babes and designers are mingling with the press.
- CORRIGAN: (off panel, caption) "Los Angeles, California. I'm at what the fashion industry calls a 'Meet and Greet'."
2. ACTION: We can now see Phil with a camera passing himself off as a magazine photographer. Show Press Pass pinned on.
- CORRIGAN: (caption, not a word balloon) "It's the day before a major runway show when all the designers try and impress the critics, press, and buyers."
3. ACTION: Change angle. Phil is taking a picture of a designer as he speaks to a woman. The reporter looks like she's a hundred years old and just sucked a lemon.
- CORRIGAN: (caption, not a word balloon) "So what am I doing here, you ask? I'm undercover as a photographer for Pretty Face magazine."

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1. ACTION: Phil is in the right foreground taking another picture of a couple of guys in the left midground. Even though they're wearing suits, they look like they should be at a wrestling match instead of a fashion function. They are speaking to a skinny guy in his mid-twenties dressed all in black. He's Stephan Muller, a designer.
- CORRIGAN: (caption, not a word balloon) "I'm investigating a group of high caliber scum from a European crime syndicate..."
2. ACTION: We are now looking through Phil's camera at the two thugs and the designer. Give me some numbers on the side and bottom of the panel to represent camera settings. Please put a targeting circle in the middle.
- CORRIGAN: (caption, not a word balloon) "...who have started to invest heavily in a new designer, Stephan Muller."
3. ACTION: Same camera shot but now a thug is sternly pointing a finger right in Muller's chest. Muller is scared.
- CORRIGAN: (caption, not a word balloon) "I'm here to find out why."

1. ACTION: Let's move to a different side of the room. Shell Scott (see reference picture after this page) is in the foreground talking to a blonde million dollar model. He has on a Hawaiian shirt under his white blazer. The model is dressed in an outfit that looks like she'll fall out of it if she sneezes. We can see Phil in the background.
- CORRIGAN: (caption, not a word balloon) "The only other person that looks out of place is some guy who seems determined to take a model home with him."
2. ACTION: Tighter shot so we can't see Phil. The model is now giving Shell a kiss that would make most men faint.
- CORRIGAN: (caption, not a word balloon) "I can't believe he's actually succeeding! His clothes seem too 'off the rack' for him to be a part of this crowd."
3. ACTION: Medium shot of Phil ducking out a back door and checking that he isn't being followed.
- CORRIGAN: (caption, not a word balloon) "I need to call Blackbone and see what evidence my pictures have yielded."

1. ACTION: On the other side of the door we can see that Phil has walked into a hallway filled with racks of garment bagged clothes for tomorrow's show. He is looking at the back of his camera and speaking to it.
- CORRIGAN: So, Blackbone...what have you got?
2. ACTION: Shot of the back of Phil's camera. We see a small liquid crystal TV built into it with Blackbone's face on the screen.
- BLACKBONE: (radio) You uploaded some good shots, X-9. We need all the evidence we can get to figure out this case.
3. ACTION: Looking over Phil's shoulder. From the angle we can see Blackbone on the camera. In the midground we see Shell Scott skulking around a door in the hall.
- BLACKBONE: (radio) I'm going to try and put some names with these faces.
- CORRIGAN: Hold on...I might have one more for you.

1. ACTION: Phil has walked up to Shell who was trying to listen through the door at what was going on in the closed room.
- CORRIGAN: Excuse me, guy...can I ask what you're doing?
- SCOTT: Listen, pal, why don't you go peddle your papers somewhere else. I'm on official business.
2. ACTION: Change the angle. Shell has gotten a little curt with Phil. He's whipped out his P.I. license and is putting it in Phil's face.
- COORIGAN: I don't see how hanging around the model's dressing room is official business.
- SCOTT: I'm a private investigator. Try and beat that or get lost.
3. ACTION: Medium CU of Phil. He is now flashing his FBI ID and has a sly smile.
- CORRIGAN: I'm an agent with the FBI. I guess that means I win.

1. ACTION: Shell is backing off. Phil is starting to raise his camera to take a picture.
- SCOTT: I guess that does. I don't know what you're working on, but I have a client who wants some answers.
2. ACTION: Shot of us looking at Phil with the camera up to his eye as he focuses. We can't see Shell.
- CORRIGAN: That's fine. If you don't mind I'd like to check out your credentials.
3. ACTION: Change the angle so we're almost looking over Phil's shoulder. He's taking Shell's picture. Shell in the meantime is posing like a ham with an "ain't I cute" kind of smirk.
- SCOTT: Okay, but make sure you get my good side.
- CORRIGAN: I don't think removing your pants will be necessary.
- SFX: (near camera) CLIK

1. ACTION: Phil is holding the camera in one hand and talking to Blackbone on the tiny screen. In his other hand he is holding Shell's PI license to read it.
- CORRIGAN: Blackbone, run a check on this yahoo...Shell Scott. Says he's a private eye. His license looks okay.
2. ACTION: Cut to Blackbone's office in Washington. The angle shows him looking at his large computer screen. On the screen is the picture Phil just took of Shell with some text on the side.
- BLACKBONE: He's clear. Sheldon Scott Investigations is in the Hamilton Building downtown. No marks on his record.
3. ACTION: Back to Phil and Shell. Phil is handing back the license to Shell and still holding the camera.
- CORRIGAN: Okay, thanks. Get back to me on those other pictures when you can.
- BLACKBONE: (radio, from camera) You got it.

1. ACTION: Phil and Shell.
- CORRIGAN: So who's your client, Mr. Scott?
- SCOTT: I'm working for Fabulous Lawrance. He's the West Coast promoter for Stephan Muller Fashions.
2. ACTION: Shell speaking.
- SCOTT: Muller's top model and girlfriend, Kinzy Zane, hasn't been seen since the tour was in New York last week.
3. ACTION: Phil speaking.
- CORRIGAN: You're right. I haven't seen her in awhile. Maybe her and Muller had a lover's quarrel.

1. ACTION: Shell speaking.
 SCOTT: Could be, but there's too much money involved for her to pull a disappearing act.
2. ACTION: Two shot of Phil and Shell.
 SCOTT: Can I ask what business you're on?
 CORRIGAN: I'm really not at liberty to say. I would like to meet Fabulous Lawrance and Stephan Muller.
3. ACTION: Same shot but now both men are shaking hands and smiling.
 SCOTT: Well, you're in luck...I'm due to meet them both now. Come along and if we can help each other out...we will.
 CORRIGAN: It's a deal.

1. ACTION: It's now about five minutes later. Shell and Phil are at Fab's office door.
 CAPTION: A short time later.
 SCOTT: Who am I going to say you are? I don't feel comfortable pulling a sly one on a client and a friend of mine.
 CORRIGAN: I'm Phil from Pretty Face magazine and I wanted to arrange a photo shoot with Kinzy.
2. ACTION: Medium CU of Phil.
 CORRIGAN: I know you feel weird about this but let me see where it goes. I'll let you in on the details in due time.
3. ACTION: Pan over. Shell is knocking on the door. We don't see Phil.
 SCOTT: It's cool.
 SFX: KNOCK KNOCK
 FAB: (off panel, balloon coming from door) Come in!

1. ACTION: Wide shot from the top far corner of the room. Phil and Shell are entering a room that is being used as Fab's office. Muller is there also. Fab has his arms outstretched like he's happy to see Shell.
- FAB: Ah, Scott...what have you found out? Is Kinzy around?
2. ACTION: We see a piece of Shell on the left shaking hands with Fab. He's a little shorter than Shell. Dark hair with some gray on the sides. He's heavy but not fat.
- SHELL: Not much, Fab.
- FAB: That's not what I wanted to hear. Who's your friend?
3. ACTION: Phil speaking on left. Fab is now shaking his hand. Shell is backing away.
- CORRIGAN: I'm Phil, a photographer for Pretty Face magazine. I had a photo shoot scheduled with Kinzy Zane.
- FAB: Nice to meet you Phil. I'm Fabulous Lawrance. I don't think I've ever heard of your publication.

1. ACTION: Change angle. Phil is on right now. He's looking off panel towards an unseen Fab. Muller has stepped in on the left. He's nervous and smoking.
- CORRIGAN: We're new and based out of London. We're published around Europe.
- MULLER: I was not aware of Kinzy doing a photo shoot; all her appointments go through me!
2. ACTION: Phil is calm and speaking to Muller who is shocked by Phil's comment.
- CORRIGAN: Apparently she didn't tell you everything. If she did you would know where she was right now.
- MULLER: I will not be spoken to like this! Remove this insect from me!
3. ACTION: Fab speaking. He's a little upset. We see a piece of Phil on the side.
- FAB: I must agree. Mr. Muller is going through a hard time right now.
- CORRIGAN: I'm sorry. That was insensitive of me.

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1. ACTION: Muller is still angry. He's reaching into his pocket and pulling out a small cell phone that is ringing.
- MULLER: I still demand he leaves!
- SFX: (small near phone) BEEP BEEP
2. ACTION: Muller is speaking on the phone.
- MULLER 1: Yes?...I'm glad to hear that. I wish you would have said that sooner. No, as I told you earlier...
- MULLER 2: ...you made your position clear and it's too late. You left me no other choice. I'm leaving now.
3. ACTION: Muller has hung up and is putting the phone back in his pocket. Fab is questioning the call.
- FAB: Stephan, is everything okay?
- MULLER: What?...yes, yes, nothing to worry about. It's a personal matter. I have to go somewhere...Excuse me.

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1. ACTION: Three shot. Muller is leaving. Fab is motioning to Shell to follow him.
- FAB: Shell, go along with Stephan. Drive him where he needs to go. You can take my car.
- SCOTT: Sure thing, Fab. Hey Muller how about getting some food in our stomachs before we hit the road?
2. ACTION: Muller has opened the door and is adamant that he is going alone as he walks out. Shell is close behind.
- MULLER: No! I'm going alone!
- SCOTT: Aw, c'mon...it'll be fun.
3. ACTION: We're now out in the hallway. Our sight is from the end of the hall looking over a rack of clothes. Muller and Shell are in the midground. Behind the rack of clothes we can see an unknown shadowy figure with an automatic weapon and a long silencer. We can't see any details other than the weapon. This mystery person can't be seen by Muller and Shell.
- SCOTT: I know this great Italian place down the block.

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1. ACTION: CU of the silencer muzzle of the gun coming out from the clothes rack. No hands are visible.
2. ACTION: Shell can see the silencer muzzle now also even though it is off panel. He has a look of shock on his face. Muller hasn't seen it. Shell's hands are about to grab Muller by the shoulders.
- SCOTT: Muller!
3. ACTION: Same exact shot but now Shell is quickly pulling a surprised Muller back into Fab's office. Bullets are now spraying above the two men.
- SFX: PAPAPAPAPAPA

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1. ACTION: Wide shot. Back in Fab's office. Muller is thrown to the ground by Shell who has now gotten out his snub nose .38 revolver out. Phil and Fab are shocked. Bullet trails can be seen through the door.
- FAB: Good God! What is it?!
- SFX: (coming from door) PAPAPAPAPAPA
2. ACTION: Shell has his back against the doorframe with his gun up and ready. He's tense.
- SCOTT: Just your average shower of bullets!
3. ACTION: Back in the hallway. Shell is now cautiously looking out with his gun pointed at us. We can see bullet holes in the wall and doorframe.
- SCOTT: They're gone...it's clear.

1. ACTION: Fab is helping up Muller. He's really upset.
 FAB: Wh-What was that all about?! Stephan are you okay?
 MULLER: Get me out of here before they come back!
2. ACTION: Phil is escorting Muller but hasn't taken out his gun. We see a piece of Shell with his gun still ready. He isn't looking at Phil, but down the hall for another attack.
 CORRIGAN 1: That's the most logical thing you've said so far.
 CORRIGAN 2: You ready, Shell?
3. ACTION: Once again, back into the hall. Shell is leading with his gun still ready. Phil is escorting Muller and sort of protecting him with his body.
 SCOTT 1: Let's go!
 SCOTT 2: Fab, call the police!

1. ACTION: Wide aerial shot. Shell, Phil, and Muller are relatively in the same formation but have now walked out into the lobby of the center. Three uniformed security are coming at them with their weapons ready.
 GUARD ONE: What happened, Shell!? We heard banging through the wall like somebody had a hammer!
 SCOTT: Somebody just threw some lead at Muller and me! Did you see anything?
2. ACTION: Tighter shot of Shell and guard that just spoke in previous panel.
 GUARD ONE: No, we didn't! We just heard it.
 SCOTT: Get some of your guys into Fab's office and calm him down.
3. ACTION: Phil is still protecting Muller who looks more in shock than scared.
 VOICE: (off panel) Stephan! Stephan!

1. ACTION: A beautiful girl with long dark hair in a short, black dress is running up and hugging Muller. She looks relieved and Muller realizes who it is. Phil is backing away.
- MULLER: Kinzy!
2. ACTION: Different angle and widen out a bit. Muller and Kinzy are still hugging. Phil is off to the side and taking a picture with his camera.
- KINZY: Honey, I just got here and heard the shots! Are you okay?
- MULLER: Yeah...I'm okay! I'm so glad you're finally here!
3. ACTION: Widen out a bit. Three shot of Kinzy, Muller, and Shell. They've broken off the hug. Shell looks concerned.
- KINZY: Let's get you back to the hotel, Darling.
- SCOTT: Excuse me, but this man just had an attempt on his life. I'm sure the cops would like to talk to him.

1. ACTION: Phil is touching Shell on the shoulder to get his attention. Shell is turning his head to look at Phil.
- CORRIGAN: Shell, I'm sure Fabulous Lawrance employs some bodyguards. Let them take Muller back to his hotel.
- SHELL: What?
2. ACTION: Phil speaking.
- CORRIGAN: You're a private investigator. Shouldn't you be investigating who tried to put some holes in Muller?
3. ACTION: Two shot of Phil and Shell.
- CORRIGAN: Anyway it's time I had that talk with you.
- SCOTT: I guess you're right...give me a few minutes to arrange those bodyguards with Fab.

1. ACTION: Phil and Shell are now at the FBI's Los Angeles field office. Both are having a cup of coffee. Both have on the same clothes as in the previous scene.
- CAPTION: It's thirty minutes later. Phil has taken Shell to the Los Angeles field office of the FBI.
2. ACTION: Shell speaking.
- SCOTT: Okay, can you now tell what your case is about? Does it have anything to do with Muller?
3. ACTION: Phil speaking. He is holding a file.
- CORRIGAN: Yes, it does involve Muller but more importantly it involves some of the investors in his designs.

1. ACTION: Phil is handing the file to Shell.
- CORRIGAN: Some big players in the European criminal underworld have been financing Muller.
- SCOTT: Maybe they're just expanding their markets.
2. ACTION: Phil speaking.
- CORRIGAN: Could be, but the fashion game is too risky of a financial venture. These guys like quick gains.
3. ACTION: Looking over Shell's shoulder as he reads the file. Phil is sipping his coffee.
- CORRIGAN: I could look at the angle that Muller ships his products all over the world. The distribution is huge.
- SCOTT: Who is this Vladimir Kichenko?

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1. ACTION: Phil speaking.
CORRIGAN: Scum first class from the Russian Mafia. He now lives in Paris. Muller's main office is also in Paris.
2. ACTION: Shell looking up from reading the file.
SCOTT: Most designers in the free world are based in Paris. Does Kichenko deal in distribution of illegal goods?
3. ACTION: An outside shot of the FBI office.
CORRIGAN: (off panel, balloon from window) No, he's more the high tech type. Computer system viruses, financial database hacking, and so on.

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1. ACTION: Two shot of Phil and Shell.
SHELL: Does Muller have a background in technology or computers?
CORRIGAN: No, he graduated from the Berlin College of Art with a degree in Textile Science and Fashion Design.
2. ACTION: Shell looking confused.
SCOTT: How hard is Textile Science? Cotton shrinks, wool is itchy, and polyester doesn't need ironing. You're done.
3. ACTION: Widen out. Phil is chuckling as Shell is still holding the file. A laptop computer on a table is beeping.
SCOTT: Believe me, I have an impeccable taste in fashion. Can't you tell?
CORRIGAN: Hahaha...Maybe if you lived at a senior citizen resort in Miami Beach.
SFX: (from computer) BE-DEEP BE-DEEP BE-DEEP

1. ACTION: Above and over Phil's shoulder looking at the laptop screen. We see Blackbone.
 CORRIGAN: Hey, Blackbone...What do you have?
 BLACKBONE: (radio) Positive identifications on the men in your photos from the press conference.
2. ACTION: Shot of Blackbone on screen.
 BLACKBONE: (radio) Both men talking to Muller are key figures in Vladimir Kichenko's organization.
3. ACTION: Shot of a computer printer starting to print out data sheets from Blackbone. The one we see on the printout tray shows a picture of one of the men from Row 2, Panels 1-3. There's some unreadable text on the sheet.
 BLACKBONE: (off panel, radio caption) "I'm downloading their records to you now. They flew in from Paris last night."

1. ACTION: Phil still talking towards the computer. We don't need to see the laptop screen so choose any angle.
 CORRIGAN: Is one of them a hitman?
 BLACKBONE: (off panel, radio from computer) Yeah, one of them is handy with a gun; the other likes to use his fists.
2. ACTION: Phil speaking. Leave room for dialogue.
 CORRIGAN 1: Well, I think the one tried to earn his keep today. Someone made an attempt on Muller's life but failed.
 CORRIGAN 2: I'm going to upload a few more pictures to you. See what you can find on the girl in them, Kinzy Zane.
3. ACTION: Phil speaking and plugging the camera he used earlier into the laptop with a wire. More heavy dialogue.
 CORRIGAN 1: She's been missing since last week but suddenly showed up today. Get me anything you can on her.
 CORRIGAN 2: That includes any photos I took of her and Muller from when I was in New York.

1. ACTION: Wide shot of Shell, Phil, and the laptop on the table.
 BLACKBONE: (radio from computer) No problem. Anything else?
 CORRIGAN: Yes, Shell Scott was working for his client trying to find Kinzy Zane. Now that she's found he's out of work.
2. ACTION: Basically the same shot but now Shell is approaching Phil.
 CORRIGAN: I need his help on this case though. Get the paperwork started on signing him up as a freelance consultant.
 SCOTT: Excuse me, I'm in the room here...Isn't anybody going to ask me if I even want to work for the Feds?
3. ACTION: Looking over Phil's shoulder, we see a profile of his face. Shell is in front of him shrugging his shoulders like he's trying to play it cool. He still has the file and coffee in his hands.
 CORRIGAN: We pay a two thousand dollars a day plus expenses. You in?
 SCOTT: I'm in. I just wanted to be asked, that's all.

1. ACTION: A shot of the laptop. We see Blackbone on the screen and Phil's finger hitting one of the keys to sign off.
 BLACKBONE: (radio) Okay, I have those pictures from your camera and I'll start the other stuff now. See you later.
 CORRIGAN: (off panel) I'll talk to you then.
2. ACTION: Phil is walking away from the laptop. Shell is asking him a question.
 SCOTT: Okay, so what should I do?
 CORRIGAN: I need your assistance on a couple of important matters.
3. ACTION: Phil speaking.
 CORRIGAN: Pull whatever strings you can to get me a photo shoot with Kinzy Zane before the show tomorrow.

1. ACTION: Phil is taking the file back from Shell.
CORRIGAN: Also, since I'm technically undercover I can't be in the open to investigate the shooting on Muller.
SCOTT: Well, you're lucky on both requests. Fab owes me a favor so consider the photo shoot with Kinzy a lock.
2. ACTION: Shell is now writing down something on a business card.
SCOTT: Phil Samson is a captain on the police force. Call him at this number and see what his boys found.
3. ACTION: Shell is handing Phil the card.
SCOTT: He's my best friend and a good guy. I'm sure he can help you out. My business card is on the other side.
CORRIGAN: Thanks a lot. I do have one more request.

1. ACTION: Phil speaking with a sly look on his face.
CORRIGAN: That blonde you were talking to, or should I say kissing, at the press show today...Is she available?
2. ACTION: Shell holding his hands up like a gesture of "keep off".
SCOTT: Hey, man...That's Didi, Fabulous Lawrance's personal assistant. Her and I have been known to be an item.
3. ACTION: Two shot.
CORRIGAN: Well then have her bring a friend who is a model for Muller and the four of us will have dinner tonight.
SCOTT: Besides the obvious reason of partying with two gorgeous woman you have to have an ulterior motive.

1. ACTION: Different angle of the two shot.
 CORRIGAN: I want to talk to them about Muller. You know, an insider's view. Tell them it's for a magazine article.
 SCOTT: I had a feeling you were going to ruin this with business.
2. ACTION: Phil speaking with a slight smile.
 CORRIGAN: Don't worry, I'll sneak in a little pleasure, but Muller's runway show is tomorrow.
3. ACTION: Phil and Shell are shaking hands.
 CORRIGAN: After that the tour moves to Asia and that's out of my jurisdiction. I need to see what Muller's up to soon.
 SCOTT: I understand...Look, let me go see Didi and I'll ask her about tonight. Maybe I'll get lucky.

1. ACTION: It's now early in the evening. Give me a shot of a nice restaurant at dusk.
 CORRIGAN: (caption, not a word balloon) "Shell called me later and said everything was arranged with Didi and her friend for dinner. I met them at 7pm."
2. ACTION: Wide panel and shot. The four of them are being seated for dinner. Phil and Shell are in nice suits (not tuxedos). Didi is the blonde from Row 3, Panels 1 & 2. Phil's date is an artist's choice. The women are dressed in outfits that look like one spool of thread was used to make both dresses and you still had some left over. A maitre de is helping them with the menus as he seats them boy/girl, boy/girl.
 CORRIGAN 1: (caption, not a word balloon) "My date's name was Grace and let's just say this Grace definitely put me 'under pressure'."
 CORRIGAN 2: (caption, not a word balloon) "She's worked as a model for Muller for a year and as a breaker of my heart for the past five minutes."
 CORRIGAN 3: (caption, not a word balloon) "Shell also had some good news for me after we were seated."

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1. ACTION: Shell is leaning past Didi (or Grace depending on the angle) to speak with Phil.
SCOTT: Hey, Phil...you'll be glad to hear that Fab and Muller were so impressed with us today that they gladly...
2. ACTION: Same shot but zoom out a bit.
SCOTT: ...arranged a shoot with you and Kinzy tomorrow morning at 11. Kinzy isn't to pleased but she'll get over it.
CORRIGAN: Thank you, Shell. This will be a fine addition to this photo article I'm doing for Pretty Face.
3. ACTION: Zoom out more to show the whole table.
CORRIGAN: Which brings me to why I had Shell arrange this little dinner. What is it like working for Stephan Muller?

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1. ACTION: Looking over Phil's shoulder as Grace starts talking. This panel is the start of Phil doing caption narrations for a row or two.
CORRIGAN: (caption, not a word balloon) "Being a model that was constantly under the spotlight, Grace had no problem talking about herself."
2. ACTION: Different angle of Grace talking.
CORRIGAN: (caption, not a word balloon) "I got to learn all about this ravishing beauty and her career."
3. ACTION: Different shot of Grace talking.
CORRIGAN: (caption, not a word balloon) "Being a loyal company employee she didn't give any real dirt on Muller but I did learn a few things."

1. ACTION: Two shot of Grace and Phil.
 CORRIGAN: (caption, not a word balloon) "She mentioned that Muller was very dynamic but seemed a little paranoid for the past month or so."
2. ACTION: Wide shot. The waiter is passing around their food.
 CORRIGAN: (caption, not a word balloon) "He started dating Kinzy Zane about two months ago after she broke up with her American boyfriend, Bob Kite."
3. ACTION: Some time has passed and their food has been eaten. The two women are getting up and excusing themselves to go to the restroom.
 CORRIGAN: (caption, not a word balloon) "After our meal the ladies excused themselves to go check their make-up...like they really needed to."

1. ACTION: Shell has a drink in his hand as he talks to Phil.
 SCOTT: She said some interesting stuff about our boy Muller, huh?
 CORRIGAN: I agree, but she didn't seem to know anything about any new business partners or investors.
2. ACTION: Phil speaking as he wipes his mouth with a cloth napkin.
 CORRIGAN: Which means Muller is being secretive or his dealings with Vladimir Kichenko have nothing to do with fashion.
3. ACTION: Shell speaking.
 SCOTT: Did you speak to Phil Samson about the shooting this afternoon?

1. ACTION: Phil speaking and looking down as he spoons some sugar in his coffee.
- CORRIGAN: Yes...there wasn't much he could tell me. No weapon was found; the shooter appears to have run out a back door.
2. ACTION: Same shot but now he's stirring his coffee and looking up a bit.
- CORRIGAN: From the way I saw Kichenko's boys talking to Muller my hunch has to go with one of them as the gunman.
3. ACTION: Back to a two shot of Phil and Shell. Phil is now drinking his coffee.
- SCOTT: Which can only mean whatever it was...things must have gone sour with Kichenko.
- CORRIGAN: And that only makes this mystery more confusing.

1. ACTION: Two shot of the girls walking towards us as they return from the restroom.
- DIDI: Hey, boys...we have an idea.
- GRACE: Yeah, how about we go work off these calories with a little dancing?
2. ACTION: Didi is now seductively leaning close to Shell's face as she gets ready to whisper in his ear. Her arms are wrapped around his neck and shoulders.
- DIDI: Then after we go dancing maybe we could...
3. ACTION: Widen out a bit to get Shell's full reaction. Didi is now whispering and chewing on Shell's ear. Whatever she said was juicy and Shell is ready to hop out of his skin. He is smiling widely and his arm is raised as he looks for the waiter.
- SCOTT: Check please!

1. ACTION: The four of them are now at a nightclub dancing. It's like a disco with bright lights penetrating a dark room. They're all dancing.
- CORRIGAN: (caption, not a word balloon) "The girls brought us to a place called the Cricket Club. The word 'wild' is an understatement for this place."
2. ACTION: Two shot of Phil and Grace. She's looking at her watch.
- CORRIGAN: (caption, not a word balloon) "Two hours later Grace mentioned she had to get up early for Muller's runway show and that we should leave."
3. ACTION: Phil is saying goodbye to Shell and Didi.
- CORRIGAN: (caption, not a word balloon) "I told Shell I'd call him in the morning and thanked Didi for arranging the date with Grace."

1. ACTION: Phil and Grace are now at her hotel room door. Artist's choice on the room number seen on the door. She is getting a key out of her small purse.
- CORRIGAN: (caption, not a word balloon) "Fifteen minutes later we were at Grace's hotel room."
2. ACTION: The door is now unlocked and Grace is starting to walk in.
- CORRIGAN: Thanks for a great evening, Grace. I guess I'll see you at the show tomorrow afternoon.
- GRACE: Aw...I thought you would stop in for a nightcap.
3. ACTION: Medium shot of Phil.
- CORRIGAN: Sure I can, but I thought you had to get up early.

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1. ACTION: Back to a two shot. Grace is winking as she seductively pulls on Phil's tie like a dog leash. He is following her into the room.
- GRACE: I just said that so we could leave and get to know each other better back here.
- CORRIGAN: Sounds good to me.
2. ACTION: We're now inside the room as Grace is letting go of Phil's tie.
- GRACE 1: I knew I could convince you.
- GRACE 2: Make yourself comfortable...I'll be right back.
3. ACTION: A small bar is in the foreground. Phil is walking towards it. We see Grace on the side walking into another room.
- CORRIGAN: I can mix us up some refreshments.

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1. ACTION: Same shot but now Phil is at the bar making two drinks. From the door that Grace just walked through we see her dress come flying out. Phil doesn't see the garment in flight since he has his back to it.
- CORRIGAN: An avocado farmer taught me how to make this drink one night in a Mexican bar. It's called a Sweet Tina.
2. ACTION: Small thin panel. Waist up as Phil has turned around and is stopped dead in his tracks. His face is one of slight shock. We can't see what has grabbed his attention.
- CORRIGAN: Uhhhh...
3. ACTION: Slightly larger than normal size panel. Phil is in the left midground still holding the drinks. In the right foreground we see Grace's back from the waist up. She's in her birthday suit. Phil's face is now one of sheer delight.
- GRACE: Fun now. Drink later.

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1. ACTION: Phil is putting down the drinks as he makes his way toward Grace.
CORRIGAN: As I said before...Sounds good to me.
2. ACTION: Phil is holding Grace as she starts to undo his tie and top button. Phil's smile says it all.
GRACE: I do have one request.
CORRIGAN: What's that?
3. ACTION: Basically the same shot. Phil has now burst out in laughter from what Grace has said.
GRACE: No pictures.
CORRIGAN: HAHAHAAAA!

44

1. ACTION: A phone is ringing.
CAPTION: The next morning.
SFX: RRRIIIIIIINGG
2. ACTION: Same shot but now a hand is reaching to answer it.
SFX: RRRIIIIIIINGG
3. ACTION: Zoom out as we now see that it's Shell answering the phone. He's half asleep. We also see a piece of Didi sleeping next to him.
SCOTT: (wavy balloon) This better be important.

1. ACTION: Cut to Grace's hotel room. Phil is basically in the same pose as Shell in the previous panel. What I mean is that he's on the phone in the foreground and Grace is asleep behind him.
- CORRIGAN: Shell...get up, get showered, get dressed, and then kiss Didi goodbye. I need you to do something.
- SCOTT: (radio from phone) Phil? How did you know Didi was here?
2. ACTION: Cut back to Shell as he looks a little more awake. He's smiling as Didi's hand has crept up and is rubbing at his free ear. Shell's eyes are looking sideways at Didi's roaming hand.
- CORRIGAN: (radio from phone) If you're half the Romeo you make yourself out to be she should have kept you up half the night.
- SCOTT: If you only knew, my friend.
3. ACTION: Cut back to Phil. Grace's hand is now doing the same thing as Didi's was in the previous panel. Phil's reaction is the same as Shell's.
- CORRIGAN: Listen, meet me at my office in half an hour. You got that?
- SCOTT: (radio from phone) Yeah...I'll be there.

1. ACTION: Phil is out of bed and hanging up the phone. He's in his skivvies. Grace is now sitting up. The sheet is covering her chest.
- GRACE: Aw, Phil...do you have to leave already? I'd thought we'd have breakfast together.
- CORRIGAN: I'm sorry but I have meet Shell and then go to Fabulous Lawrance's studio for the photo shoot with Kinzy.
2. ACTION: Waist up of Grace in bed. We're looking right at her as if we were Phil. She has now lightly pulled down the sheet with her finger and thumb to fully expose her breasts. She's pouting out her bottom lip as she tilts her head down slightly and looks up with puppy eyes.
- GRACE: Gee...is there any way I can get you to change your mind?
3. ACTION: Wide shot as Phil is hopping back in bed.
- CORRIGAN: I think you just did.

1. ACTION: Phil is walking into his office. Shell is already there as he looks at his watch. Phil has on the suit from last night but Shell is dressed in a golf shirt and khakis.
- CAPTION: An hour later.
- SCOTT: You're late.
- CORRIGAN: Uh, yeah...well, uh...Grace wanted to have breakfast and since she told me some stuff about Muller...
2. ACTION: Different angle of the two shot.
- CORRIGAN: ...it was the least I could do to thank her.
- SCOTT: Yeah, right...breakfast. That's the first time I ever heard making love called breakfast.
3. ACTION: Phil is laughing lightly as Shell speaks.
- SCOTT: Brunch maybe, but breakfast?!
- CORRIGAN: Okay...okay. Give me a break.

1. ACTION: Shell is now near Phil's laptop. His hand is motioning towards the screen. We see Blackbone on the screen.
- SCOTT: It's cool. Anyway, I used the time to get to know my new good buddy Blackbone.
- BLACKBONE: (radio from computer) Shell told me about last night.
2. ACTION: Different angle of Phil and laptop. Blackbone on screen.
- BLACKBONE: (radio from computer) Maybe if I stepped away from this computer one time I could experience life like you guys do.
- SCOTT: Come to Los Angeles, I'll introduce you to some movie stars. Okay...a movie star. I only know one.
3. ACTION: Phil speaking.
- CORRIGAN: Let's talk holiday plans later, guys. Blackbone, what do have from the stuff I gave you yesterday?

1. ACTION: Blackbone in his office. We see Phil on his large monitor.
 BLACKBONE: Nothing much. Kinzy Zane has no criminal record. Your pictures from New York are in the printer.
2. ACTION: Different angle of Blackbone. Another monitor in his office is blinking with an ALERT message. Blackbone is responding.
 SFX: (small near monitor) BEEP BEEP BEEP
 BLACKBONE: Okay, we have a winner! You're not going to believe this...
3. ACTION: Back to Phil's screen with Blackbone's happy face. He's looking off screen as he reads the monitor with the alert.
 BLACKBONE: Vladimir Kichenko is trying to pass through Customs at Los Angeles International Airport.

1. ACTION: Phil is happy as he snaps a finger.
 CORRIGAN 1: Hot dog!...Whatever he's doing with Muller probably got pushed forward for some reason.
 CORRIGAN 2: For him to show up personally in our country confirms that something went drastically wrong.
 SFX: (small near hand) SNAP
2. ACTION: Blackbone on the screen.
 BLACKBONE: Phil, he's got no outstanding warrants with us. Should I detain him anyway?
3. ACTION: Phil has made his way to the computer printer and is getting the pictures. He is looking back to the laptop off panel.
 CORRIGAN: No! Let him pass but stall him long enough until we can get some agents there to follow him.

1. ACTION: Phil has now directed his attention to Shell as he gives him the pictures.
- CORRIGAN: Shell, here's what I need you to do. Look at these pictures real good and go to Muller's hotel.
2. ACTION: Phil speaking as he now is opening up a nearby filing cabinet.
- CORRIGAN: Stay in the lobby and watch everyone. If you see anyone in those pictures call me immediately on my cell phone.
3. ACTION: Phil is now pulling out a few more pictures from a file inside the cabinet and swinging around to hand them to Shell.
- CORRIGAN: Here's some pictures of Kichenko and his two men that hounded Muller yesterday. Definitely look for them.
- SCOTT: Okay.

1. ACTION: Shell is walking out of the office in the midground. Phil is in the foreground looking at him.
- CORRIGAN: Shell, I know you're used to working solo but don't make a move if you see any of these guys. Call me.
- SCOTT: Sure, Phil.
2. ACTION: Phil has made his way back to the laptop. Artist's call if the screen is on an angle to show Blackbone. Phil is hitting a button on the keyboard to disconnect Blackbone's call.
- CORRIGAN: Blackbone, I'm going to get changed and then go meet Kinzy. Call me if Kichenko makes a big move.
- BLACKBONE: I sure will, Phil.
- SFX: (small near Phil's finger) BEEP
3. ACTION: Phil is grabbing a camera bag and leaving.
- CORRIGAN 1: (thought balloon) Kichenko is in town, Muller has a major show today, and I'm about...
- CORRIGAN 2: (thought balloon) ...to meet one of the few people that know everything about this mess.

1. ACTION: Phil is now in Fab's photo studio. There's various equipment around. His clothes are more casual (artists choice). He is checking his camera as he holds it. In the background we see a female's leg in a dress entering the panel.
- CORRIGAN: (caption, not a word balloon) "I got to the studio and set up. Kinzy arrived and was hurried into makeup and wardrobe."
2. ACTION: The leg from the previous panel is Kinzy as she is angrily entering the studio. She's in a nice dress. She is also carrying a metal briefcase. One of Fab's female assistants is close behind.
- CORRIGAN: (caption, not a word balloon) "Happy wouldn't be the word to describe her."
- KINZY: Let's get this over with!
3. ACTION: Phil is ushering her to the set as Kinzy puts down the briefcase.
- CORRIGAN: What's in the case, your private make-up collection?
- KINZY: None of your business! Just take these pictures.

1. ACTION: They're both near a table. There's a bottle of wine and a glass present. The backdrop looks like a French café.
- CORRIGAN: Aren't we a bundle of joy. I'll start off with some free poses and then we'll do some seated ones.
2. ACTION: Kinzy is posing and Phil is snapping away.
- CORRIGAN: (caption, not a word balloon) "Disposition aside, Kinzy was true professional and I was faking it as best as I could."
3. ACTION: Kinzy is starting to sit at the table. She is holding the wine bottle.
- CORRIGAN: (caption, not a word balloon) "The whole time I was wondering what was in that briefcase of hers."

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1. ACTION: Phil is bumping into Kinzy. She is surprised as she spills the wine from the bottle down the front of her.
CORRIGAN: (caption, not a word balloon) "And that's when I had the idea."
KINZY: Oh!
2. ACTION: Kinzy is angrily reacting to the spill. The assistant is there with a towel. Phil is trying to help.
KINZY: You clumsy fool!
CORRIGAN: I'm sorry...Sheila will you please help Ms. Zane get cleaned up?
3. ACTION: The assistant is helping Kinzy out of the studio. Phil is in the foreground. He is putting down the camera and reaching into his pocket with his other hand.

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1. ACTION: We see that Phil has pulled out a lock picking set in what looks like a wallet.
2. ACTION: He is using a fancy thin key and picking at the lock of Kinzy's briefcase.
3. ACTION: Tight shot as the latch springs up.
SFX: KA-KLIK

1. ACTION: Zoom out. The briefcase is now open as we view the contents. There are three items inside with a foam core (like a rifle case) cut to fit the items. On each side is a white metal box. In the middle is a black garment. We see Phil's hands grabbing the garment.
2. ACTION: Widen out. Phil has pulled the garment out and lets it hang as he holds the top. We see it's the dress that Kinzy wore in Row 19, Panel 1. If you can, show two short wires hanging out of the shoulders. Phil looks curious.
- CORRIGAN: (thought balloon) This is the dress Kinzy had on yesterday. What are these things in the shoulders?
3. ACTION: Tight shot of Phil's hands looking at what appears to be some sort of computer plugs. Have them look like a modified phone jack.
- CORRIGAN: (thought balloon, off panel) Can these be what I think they are?

1. ACTION: Chest up shot of Phil as he now holds the dress in one hand and one of the white metal boxes in the other. We can see that both items have similar plugs on them. Phil is mildly amazed.
- CORRIGAN: (thought balloon) Absolutely amazing! Now this case is starting to make some sense.
2. ACTION: Phil is quickly returning the items and closing the case.
- KINZY: (off panel) I have never met someone so unprofessional!
3. ACTION: Kinzy is back on the set. The case is closed and Phil is standing there holding his camera again. She is grabbing the case and storming out.
- KINZY: You are the worst photographer I ever met!
- CORRIGAN: Lady, quite frankly I don't see myself in this kind of work in the near future anyway. Good day.

1. ACTION: Phil is back at his office. He is near the computer printer as it prints out something.
- CORRIGAN: (caption, not a word balloon) "After Kinzy left I ran back to the office and printed out a second set of my pictures from New York."
2. ACTION: Looking over Phil's shoulder as he looks at one of the pictures. We only see some figures but not much detail. We can tell it's a three shot of two males and a female. The female has on a black dress.
- CORRIGAN: (caption, not a word balloon) "There was a player in this game who just proved to be a major wildcard."
3. ACTION: Phil is at the laptop with Blackbone on the screen. He's also on his cell phone. Room for dialogue please.
- CORRIGAN 1: (caption, not a word balloon) "I spent the next hour working out my theories with Blackbone."
- CORRIGAN 2: (caption, not a word balloon) "I also phoned Shell and gave him new instructions."

1. ACTION: Phil is now in at the center where Muller's show is taking place. He has his camera equipment (Press Pass again). His camera has a large flash unit on it. He is talking to an FBI agent in a suit (artist's choice on agent's looks). If you can, show the agent's small earpiece for his radio. The wire is running into his collar.
- CORRIGAN: (caption, not a word balloon) "Soon I had to rush over to Muller's show before it started. Agent Carter met me there."
2. ACTION: Agent Carter speaking.
- CARTER: Kichenko left the airport and had lunch in town. He later met his two guys at their hotel and then came here.
3. ACTION: Back to a two shot.
- CARTER: He brought three guys with him which now makes their total six altogether. They're all in this building.
- CORRIGAN: Okay...good work. Continue to keep an eye on them. I don't want them near Muller.

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1. ACTION: Wide aerial shot. Many people are in the large lobby now.
- CORRIGAN: (caption, not a word balloon) Another thirty minutes passed by without much happening...until Shell walked in.
2. ACTION: Phil is talking to Shell.
- CORRIGAN: What are you doing here?
- SCOTT: I did find the guy you told me to watch for at the hotel. I followed him here.
3. ACTION: A man (artist's choice) is standing in the crowd. He's holding a case similar to the one Kinzy had at the studio.
- SCOTT: (off panel) He's right over there.

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1. ACTION: Cut back to Phil and Shell. Fabulous Lawrance has burst into the panel and is grabbing Shell by the shoulders.
- FAB: Shell! Shell, thank God you're here! Muller hasn't shown up yet and he's not answering his phone!
2. ACTION: Zoom in to Shell and Fab. Shell is trying to calm his friend down.
- SCOTT: Whoa!...What do you mean he's not here?! His major West Coast show starts in ten minutes!
- FAB: I know! What should I do? Do you think something happened to him?!
3. ACTION: Phil is taking out his cell phone. He is starting to dial. We can see Fab.
- CORRIGAN: What's the hotel's number?
- FAB: 555-2469...He's in Suite 907.

1. ACTION: Phil talking on the cell phone.
CORRIGAN 1: Yes, hello...please listen to exactly what I'm telling you. I'm Agent Phil Corrigan of the FBI...
CORRIGAN 2: I need your house detective to run up to Suite 907 immediately. This is not a joke.
2. ACTION: Fab looks puzzled as he questions Shell.
FAB: FBI?
SCOTT: I'll explain later.
3. ACTION: Different angle of Phil on the phone.
CORRIGAN: Yes, I see...uh huh...call the police immediately and seal off that floor.

1. ACTION: Phil is putting his phone away and giving the news to a shocked Fab and Shell.
CORRIGAN: Muller is dead...He was murdered. The bodyguard Fab hired is also dead. Both were found in Muller's room.
SHELL: What?!
2. ACTION: Phil speaking.
CORRIGAN: Muller tried to spell something on the floor. He got as far as "KI".
3. ACTION: Fab looks like he's going to have a heart attack. Shell is helping him.
FAB: "KI"?...Could that stand for Kinzy?! Ohhh, I don't feel so good.
SCOTT: Take it easy, Fab. You have to figure a way to stop the show without raising too much suspicion.

1. ACTION: Phil is looking around the crowd. He seems a little excited.
- CORRIGAN: Where's that guy you followed, Shell?
2. ACTION: Two shot as Shell is reacting to Phil's question by craning his neck to look in the crowd. Phil is speaking into his watch.
- SCOTT: I don't know. I lost track of him in the excitement.
- CORRIGAN: Carter, where's Kichenko?
3. ACTION: Cut to Carter as he is speaking into a small mic that looks like a lapel pin. His one hand is pressing his earpiece so he could hear Phil better.
- CARTER: They just met a guy with a silver briefcase and walked in a back hallway. It was too tight to follow them.

1. ACTION: Phil and Shell are making their way through a crowd. Phil is still speaking into his watch.
- CORRIGAN: Don't move in until I get there. Have some men outside in case there's a back door.
2. ACTION: Different angle of Phil and Shell.
- SCOTT: What are we going to do, Phil?
- CORRIGAN: Stop this mess before it gets too out of hand.
3. ACTION: Phil has made his way across the room and is now next to Carter by a door.
- CORRIGAN: Carter, get whatever men you have available in here to quickly and calmly evacuate this crowd.

1. ACTION: Phil and Shell are standing by the door. They are both drawing their guns. Phil has his Glock and Shell has a snub nose .38 revolver.
- CORRIGAN: You ready?
- SCOTT: As ready as I'll ever be.
2. ACTION: Phil is turning a knob on the flash of the camera with a couple of his fingers from his gun hand.
- CORRIGAN: Wait...let me set this thing to rapid flash.
3. ACTION: Shell is now quickly pushing on the door to open it. Phil is holding the camera up and ready. Both have there guns up.
- SCOTT: Here we go...

1. ACTION: Cut to inside the hallway. Shell and Phil are coming through the door in the background with guns drawn. In the immediate foreground we see the man with the briefcase on the right and Kichenko on the left. Kichenko now has custody of the briefcase. Both men are surprised. Artist's choice on Kichenko's looks.
- CORRIGAN: Freeze! FBI!
2. ACTION: Larger panel. Kichenko is fleeing while his men pull out their guns.
3. ACTION: Phil is looking right at us. He is firing off the camera's rapid flash. Please show rays of lights or spots to convey the flash.
- CORRIGAN: Not so fast!
- SFX: (near flash) FWA-FWA-FWA-FWA

1. ACTION: Two of the henchmen are reacting to the strobe light by shielding their eyes. One of them is dropping his gun. Put spots or light rays in the panel.
- MAN: The light!
- OTHER MAN: My eyes! I can't see!
2. ACTION: Phil is hitting the last henchman who was still holding a gun. He's doing it with his camera to the guy's jaw. The henchman is in pain.
- SFX: THWACK!
3. ACTION: Shell is pointing down the hallway. We see a figure running in the distance. It's the guy who was holding the briefcase.
- SHELL: Our buddy who had the briefcase is going for the exit.

1. ACTION: Phil speaking.
- CORRIGAN 1: Let him go. Carter's boys will get him in the alley.
- CORRIGAN 2: Which way did Kichenko go?
2. ACTION: Two shot as Phil and Shell start to run again.
- SCOTT: He and what remained of his crew made a left down there.
- CORRIGAN: Then to the left it is.
3. ACTION: They've made their way down the hall a bit. Shell is pointing to a closed door.
- SCOTT: I think they went in here.

1. ACTION: This panel takes up the whole row. Phil and Shell have run straight into the large dressing room for Muller's models. There's a truckload of beautiful women in various states of undress (be careful not to show any frontal nudity below the waist). The momentum of their running has put Phil and Shell smack dab in the middle of the room before they realize they made a wrong turn. Both men are stopping on a dime and seem a bit stunned. Have fun with this one, John.

1. ACTION: Looking over Phil's shoulder as an angry model is demanding to know who they are.
- MODEL: How dare you! This is are dressing room! Who are you?
2. ACTION: Phil is trying to be cool and smug on the left. Shell is leaning over from behind Phil's shoulder on the right with a big smile to put his head beside Phil's.
- CORRIGAN: Bond...James Bond.
- SCOTT: Yeah...and I'm Matt Helm!
3. ACTION: Same exact shot but now the girl's hand is entering the panel and slapping Phil and Shell in the face. Both men react in pain.
- SFX 1: (near Phil) SMACK!
- SFX 2: (near Shell) FWACK!

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1. ACTION: Cut back to the hallway. Phil and Shell are running out of the dressing room and back down the hall.
SHELL: Wow! Those babes were so mad they didn't even see our guns!
2. ACTION: Phil is turning a corner and running straight into Grace (she's in a fashionable dress).
CORRIGAN: Wha-?!
GRACE: Ooooooofff!
3. ACTION: They realize who the other one is. They're both surprised.
CORRIGAN: Grace!
GRACE: Phil! What are you doing with a gun?

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1. ACTION: Phil is explaining to Grace.
CORRIGAN: Listen, sweetheart...I'm really an FBI agent and I'm on a case. Did you see four ugly men come this way?
GRACE: Yes, they took off toward the stage entrance.
2. ACTION: Phil is happily kissing Grace.
CORRIGAN: Thanks! You're a doll!
3. ACTION: Phil is in the midground as he starts to run again. He is turning back to Grace and waving. Grace is in the left foreground. If you can fit him in, show me a piece of Shell with Phil.
CORRIGAN: How about dinner tonight?
GRACE: Ah, yeah...sure. Pick me up around seven.

1. ACTION: Cut to the main runway set up for the fashion show. Kichenko and his three men have also made a wrong turn and now stand confused on the runway with their guns drawn. There is a curtain behind them.
- MAN: Boss, what should we do?
- KICHENKO: Shoot anything that tries to stop us!
2. ACTION: Phil is bursting out from behind the curtain. He is hitting one of the guys with his fist. The man is in pain.
- SFX: FWAM
3. ACTION: Shell has now come out from behind the curtain also and is hitting another henchman right in the stomach.
- SFX: WHUMP
- MAN: Ooooooofffff!

1. ACTION: Now Phil is hitting the last henchman in the jaw.
- SFX: BHIP!
2. ACTION: Widen out. Kichenko is nervously trying to aim his gun at either Phil or Shell (who have their guns ready).
- CORRIGAN: Don't even try it, Kichenko.
3. ACTION: We're looking directly at Phil (on left) and Shell (on right) from Kichenko's point of view. Both men have their guns pointed directly at us.
- CORRIGAN: The odds don't seem to be playing in your favor now, do they?

1. ACTION: Some time has passed and everything has calmed down. We're back in Phil's office. Present are: Phil, Shell, Fabulous Lawrance, and Captain Phil Samson. Samson is big and burly with sharp eyes and gray hair. He's chewing on a cigar. Maybe the angle could be from a high corner of the room.
- CAPTION: An hour has now passed and all the loose ends are being taken care of back at the FBI office.
2. ACTION: Phil is shaking Samson's hand.
- CORRIGAN: Captain Samson I'm glad you could make it. I wanted you to be here when I explained all that has happened.
- SAMSON: Thanks for the invitation. I hope part of that explanation involves who killed Stephan Muller.
3. ACTION: Phil speaking.
- CORRIGAN: Oh, it does indeed. You'll remember that Muller tried to reveal his killer by writing their name in blood...

1. ACTION: Zoom out to include Shell.
- SCOTT: Yes, but he only got as far as "KI". Fab mentioned before he thought it could be Kinzy.
- CORRIGAN: Kinzy tried the first time but failed. Besides, when Muller was killed Kinzy was with me at the studio.
2. ACTION: Change the angle to show Fab with Phil.
- FAB: Could it have been this Kichenko fellow?
- CORRIGAN: No...Agent Carter had an eye on him and his men the whole time and if one of them did slip out...
3. ACTION: Phil speaking.
- CORRIGAN: ...Shell would have seen them in the lobby of Muller's hotel. No, the killer was Bob Kite!

1. ACTION: Samson looks confused and Shell is rubbing his chin curiously. John, be aware that from here until the end of the story these panels are going to get pretty wordy so please lay them out accordingly. Thanks.
- SAMSON: Bob Kite?!
- SCOTT: Wait a minute...I've heard that name before. Wasn't that Kinzy Zane's old boyfriend?
2. ACTION: Phil looking a bit surprised.
- CORRIGAN 1: Great memory, Shell...you're right. Gentlemen, pay attention. This one is a little complicated.
- CORRIGAN 2: I must say, Blackbone was a great resource on this case.
3. ACTION: Phil speaking.
- CORRIGAN: After Grace mentioned Kite I checked him out as a routine measure. Kite is a brilliant computer engineer.

1. ACTION: Different angle of Phil speaking.
- CORRIGAN 1: He invented a fiber that could hold data similar to a computer disk.
- CORRIGAN 2: He then had Grace pretend to strike up a relationship with Muller so they could work him into their plan.
2. ACTION: Two shot of Shell and Phil.
- SCOTT: Why would he willingly let his girl mess around with a fashion designer?
- CORRIGAN: Because that fashion designer was a master in textile science.
3. ACTION: Flashback panel to Phil holding up the dress from Row 57, Panel 2.
- CORRIGAN 1: (caption, not word balloon) Kite had Muller make a fabric using his computer data storage fiber.

1. ACTION: Flashback Panel of Phil now holding the dress with the one white metal boxes. Row 58, Panel 1.
- CORRIGAN 1: (Caption, not a word balloon) The dress had two plugs sewn into it that would hook up to transfer boxes and then plug into a computer.
- CORRIGAN 2: (Caption, not a word balloon) The storage capability in that dress was equivalent to fifty gigs.
2. ACTION: Cut back to present action. Phil is handing a picture to Samson. It's the three shot photo Phil had from Row 59, Panel 2. We can now see clearly that it's Kite, Muller, and Kinzy. Phil's dialogue is going to get a bit heavy in the upcoming panels so please leave room.
- CORRIGAN 1: I took this in New York. It's Kite, Muller, and Kinzy.
- CORRIGAN 2: I remember overhearing talk about the dress Kinzy was wearing but I couldn't piece it together back then.
3. ACTION: Phil speaking.
- CORRIGAN 1: Unfortunately, Kichenko caught wind of this through his channels and was forcing Muller to sell it to him.
- CORRIGAN 2: Kite already had a buyer in Asia he wanted to sell to.

1. ACTION: Phil speaking. Change angle.
- CORRIGAN 1: Kite wasn't happy and kept Kinzy in New York with the dress until he could give it a final test.
- CORRIGAN 2: That's why Muller was never really upset with Kinzy's disappearance. It was during this time that...
2. ACTION: Flashback panel. It's Muller on his cell phone from Row 13, Panel 1.
- CORRIGAN 1: (caption, not a word balloon) ...Kite and Kinzy decided to cut Muller out of the deal. It was Kinzy who called Muller on the phone.
- CORRIGAN 2: (caption, not a word balloon) She wanted to meet with him, but she was really waiting in the hall with a gun.
3. ACTION: Flashback panel of gun from Row 15, Panel 1. Draw in flash since the gun was never actually shown firing.
- CORRIGAN 1: (caption, not a word balloon) Nobody would question her walking in. When she failed to kill Muller she ran out a back door to Kite.
- CORRIGAN 2: (caption, not a word balloon) She then came around front to make it seem like she just got there. Muller believed it was Kichenko's men.

1. ACTION: Flashback panel. Row 19, Panel 1. Kinzy hugging Muller.
- CORRIGAN 1: (caption, not a word balloon) Kinzy said she heard the shots. The guards inside never really heard shots, just noises like a hammer.
- CORRIGAN 2: (caption, not a word balloon) How could Kinzy know they were shots unless she was there. She wore the dress to show Muller she was in control.
2. ACTION: Cut back to present. Phil speaking.
- CORRIGAN 1: Kinzy and Kite never wanted the briefcase out of their sight. That's why Kinzy brought it to the photo shoot.
- CORRIGAN 2: Kite couldn't very well carry it, he was back at the hotel killing Muller and the bodyguard.
3. ACTION: Different angle of Phil.
- CORRIGAN 1: Kite was hiding in Kinzy's hotel room that was next to Muller's. All he had to do was knock and shoot.
- CORRIGAN 2: That's why Shell never saw Kite enter the hotel but did see him leave...and followed him to the show.

1. ACTION: Outside shot of the FBI office.
- CORRIGAN 1: (word balloon from building) Kite was then going to sell Kichenko a counterfeit set of transfer boxes and a dress. That's why he showed up.
- CORRIGAN 2: (word balloon from building) Then he and Kinzy were going to fly to Asia to meet the real buyer.
2. ACTION: Back to Phil speaking.
- CORRIGAN 1: Kichenko wouldn't know it was fake until he hooked it up to a computer. Kite and Kinzy would be long gone.
- CORRIGAN 2: A big break is that we now have Kichenko committing a crime on our soil. He'll be on ice for a long time.
3. ACTION: Wide shot of the room.
- CORRIGAN: That's about it.
- SCOTT: That's enough.

1. ACTION: Samson speaking to Phil.
 SAMSON: Well, I have to get to my office and start all this paperwork. Phil, can I have your report tomorrow?
 CORRIGAN: I'll drop it off in the morning.
2. ACTION: Shell has walked into the shot. Samson is confused by Shell's comment as Phil laughs.
 SCOTT: Yeah, that's unless Grace wants to have breakfast.
 CORRIGAN: HAHAHAAAAHA!
3. ACTION: Samson is walking out the door and giving a small wave.
 SAMSON: You know, Shell...the biggest mystery of this whole case is how you got hired by the FBI as a freelancer.
 SCOTT: Hahaha! I guess they know an expert when they see one.

1. ACTION: Phil is shaking Fab's hand.
 CORRIGAN: Well, Fabulous I'm sorry things didn't totally work out in your favor.
 FAB: C'est la vie. Besides, now I can hire Muller's models to an exclusive contract with me. It's not all bad.
2. ACTION: Phil is now shaking Shell's hand. He also has his other hand on Shell's shoulder as a friendly gesture.
 CORRIGAN: You know, Shell...I was impressed with your work. We could use a guy like you at the Bureau.
 SHELL: Thanks, Phil...I have to say I am flattered and it is something to think about, but I'll stay here for now.
3. ACTION: Phil speaking with a smile.
 CORRIGAN: If you gentlemen will excuse me I need to get ready for a date with Grace. Let's hope it includes breakfast.
 CAPTION: (small in lower right corner) THE END

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