

BLACK DIAMOND

by

Ira Israel

WGAw # 1025122

[iraisrael@yahoo.com](mailto:iraisrael@yahoo.com)  
(323) 428-6867

FADE IN

EXT. DESERT PLAINS - NIGHT

Full moon, open desert plains as far as the eye can see, stars shining more brightly than you've ever seen. Off in the distance in the middle of nowhere there's a fire burning.

We slowly CLOSE IN on the fire as the sound rises and we end on...

a group of Native Americans sitting around a carefully constructed bonfire - it's a ritualistic ceremony and the bonfire looks like a spherical tepee emanating from the ground. All of their eyes are closed and they're rocking back and forth as if they are in heavy drug-induced trances. Suddenly there's a roar and the fire inexplicably shoots up as a stream vertically into the air. Then it erupts some more, like a volcano or flame-thrower. The Native Americans start to gyrate and moan more and more frantically, along to the rhythm of the pulsing flame.

In the middle of the fire there's an object that we can barely get a glimpse of. It looks like some kind of large black onyx diamond the size of a human head and it seems to be feeding or stoking the fire in some way.

As the fire gets more rambunctious and unruly so do the Native Americans who now look as if whatever drug they taking hold of them. The ceremony takes on a more and more violent tone and grows louder and louder as we...

FADE OUT

Credits roll

FADE IN

INT. DEVRA'S HOUSE - DAY

DEVRA (35) is a very successful interior designer who works out of her exquisitely furnished house and home office. She's sexy in a smart, sophisticated, bright, and straight-forward way - not in a trashy, cheesy, or game-playing way.

She's an extremely refined and commanding self-made adult woman.

Devra is busily working when the phone rings and she picks it up.

DEVRA

Hello?

CUT TO:

INT. ART GALLERY - DAY

ROBERTO is looking at a photo of an abstract painting on his monitor as he speaks into the phone.

ROBERTO

Hi honey! How are you?

START INTERCUT

DEVRA

Can't complain - how are you?

ROBERTO

We missed you at the opening last week - everyone speculated that you must have a new beau.

DEVRA

You know I'm married to my work, dear. I just got the Taylor Estate so I've been putting in eighteen hour days trying to figure out what will make them happy.

ROBERTO

Congratulations! I'm sure it will be as beautiful as usual. Listen, I just got an email from Sam Winston who's having a silent auction this weekend and just added a new piece.

DEVRA

So?

ROBERTO

Well, it's odd but it kinda looks like your sister's work...

DEVRA

Really? Can you forward it to me, please?

ROBERTO

Sure, darling.

Roberto types Devra's email address and forwards the photo to her.

Devra goes over to her computer as the new message arrives.

DEVRA

Got it. Thanks. Talk to you later.

Devra hangs up, clicks on the attachment and then looks carefully at the photo. She must think that it really does resemble her sister's work even though it's supposedly by a Native American artist.

She looks down for the artist's name and finds it.

DEVRA (to herself)

Winding Creek? Who the hell is Winding Creek?

She gets the number off the screen and picks up the phone.

DEVRA (into phone)

Sam Winston, please.

(beat)

Mister Winston, this is Devra Swanson calling - Tara Swanson's sister.

CUT TO:

INT. SAM WINSTON GALLERY - DAY

Sam Winston stands in the middle of hundreds of pieces of art sorting them with his ASSISTANT.

SAM

How can I help you?

START INTERCUT

DEVRA

I just saw the painting you're auctioning supposedly by an artist named Winding Creek and I'd like to come down and take a look at it.

SAM

Sure, no problem. Just come down on Saturday and you can see it with everyone else.

DEVRA

It looks remarkably like my sister's work so we would like to take a look at it before it goes on sale because it could really affect the price of her works if it's so similar.

SAM

Firstly, I'm familiar with your sister's work and Winding Creek's piece has much more of a visceral, raw feel. Secondly, I won't have the actual painting until Saturday morning. But do come down to take a look at it. And bring Tara, I've always been an admirer of her work and would love to show her paintings sometime. Must run now... ta ta...

He hangs up and Devra is a little frustrated. She immediately dials another number and gets a voicemail answer.

TARA (V.O.)

Hi this is Tara and I'm not available now. Please leave your message after the beep and I'll call you back as soon as possible.

She waits for the beep then:

DEVRA (into phone)

Hi Tara - are you back yet? I haven't heard from you since last week when you called from the road and I'm a little worried about you so please call me as soon as you get this. There's this painting going on sale at the Sam Winston gallery that looks like yours so I want you to take a look at it. Call me! I love you!

Devra hangs up and dials another number.

DEVRA (into phone)  
(continuing)  
Jacob, it's Devra.

CUT TO:

INT. GARAGE - DAY

JACOB stops working on his dirty old motorcycle to take this call.

JACOB  
Hi Devra, how are you?

DEVRA  
Fine. Have you seen Tara?

JACOB  
She's painting out in the  
desert - or at least that's what  
she told me...

DEVRA  
That was last week - she called me  
on her way out there. I didn't  
think she'd be this long.

JACOB  
Uh... I heard from her a few days  
ago - if she calls again I'll have  
her call you.

DEVRA  
I'm a little worried -

JACOB  
If you like I'll come over and we  
can wait together...

DEVRA  
No, I'm going to go over Tara's  
place just to see if I can find  
anything out.

JACOB  
I'll meet you there.

DEVRA  
Sure.

Devra hangs up, grabs her keys, and heads out.

CUT TO:

INT. TARA'S STUDIO/LOFT - DUSK

Tara's loft is full of her paintings and is also her living space. Tara is an abstract painter whose style is a darkly eclectic combination of Francis Bacon and Georgia O'Keeffe. Her paintings seem almost alive and bursting off their canvases.

The key turns in the lock and Devra opens the door.

DEVRA

Tara? Is anyone here?

There's silence as Devra turns on the lights and starts looking around.

After a moment there's a light knock and Jacob peeks his head in the door.

JACOB

Hey Devra - how are you?

DEVRA

Tara's easel and paints are gone but she left her cell phone. When did you say she called you?

JACOB

I dunno - a few days ago...

DEVRA

How'd she sound? Did she say she was getting alot of work done?

JACOB

She sounded like she was working hard.

DEVRA

Did she say what she was painting - landscapes, portraits?

JACOB

She didn't say.

DEVRA

You don't seem very worried considering she's your girlfriend.

JACOB

She went to Hawaii for two weeks last Winter so since then I really

don't know what to expect from her... listen, you seem a little uptight - I'm sure there's some wine in the fridge - would you like a glass? Or we can go get some dinner if you like? I'm sure Tara will call soon...

DEVRA

I have to go home and work. I just came over because I'm worried.

Devra looks around Tara's personal belongings and frowns - everything is in order, nothing is suspicious. Computer is off, all of the books, etc. are in place.

Jacob comes up behind her and puts his hands gently on her tight shoulders and starts to massage them.

JACOB

Relax, Devra - just relax.

DEVRA

Get off me, Jacob.

JACOB

You seem tense. I'm just trying to help.

DEVRA

Well, you're not. I don't have time for this.

She leaves and heads for the door out.

DEVRA

(continuing)

Close the door on your way out, Jacob.

Devra leaves and Jacob is just standing there disappointed as we...

CUT TO:

INT. POLICE STATION - DUSK

Devra approaches the DESK SARGENT.

SARGENT

Can I help you?

DEVRA

I'd like to file a missing



person's report, please. How do  
I do it?

He hands her a form to fill out - she looks it over but it  
seems kinda pointless.

SARGENT

First you gotta fill out these  
five pages and then come back  
tomorrow to talk to someone to  
make sure everything is in order.

DEVRA

Can't I see someone now, please?

SARGENT

Take a seat and I'll see if  
there's a detective who hasn't  
gone home yet.

Devra takes the form, sits down with it, and starts  
begrudgingly filling it out.

After a few minutes DETECTIVE TOM GOLDSMID comes out. He's  
great-looking but kinda disheveled and fairly aloof. You can  
tell that he's not really happy with his job, doesn't really  
want to be there, doesn't really care.

TOM

Can I help you?

DEVRA

I haven't heard from my sister in  
over a week, don't know where she  
is and have no way to get in touch  
with her.

TOM

A week isn't very long - could she  
have just gone out of town on  
business?

DEVRA

Yeah, she's out of town but she  
should have been back by now.

Tom takes the form from her.

TOM

Listen, ninety percent of missing  
persons turn up within a week with  
some completely mundane  
explanation - flat tire or met a  
guy and had a fling - so why don't

you just come back next week?

Devra's fed up with him.

DEVRA

Were you a decent compassionate  
cop before you were a jerk or were  
you always a jerk?

He just stares at her for a beat - he really doesn't need  
this attitude at the end of the work day.

TOM

Why don't you just tell me how I  
can be of assistance to you,  
Ma'am???

DEVRA

Well firstly I'd like you to use  
some of my tax dollars on gas and  
come over to my sister's studio to  
see if your trained eye finds  
anything that you would consider  
suspicious.

TOM (deadpan, sarcastically)

It would be the city's pleasure  
and my pleasure too.

DEVRA

The address is on the form. I'll  
see you there.

She heads out and he watches her saunter away - his curiosity  
is piqued.

CUT TO:

INT. TARA'S STUDIO/LOFT - NIGHT

Devra unlocks the door and enters. Tom is a few feet behind  
her - his displeasure is obvious, he really doesn't want to  
be there but there's probably not much harm in hanging out  
with such an attractive woman - even if she's in a pissy mood.

Tom checks out Tara's art.

TOM

Kinda like a combination of  
Francis Bacon and Georgia  
O'Keeffe - but a little more  
abstract... surprisingly  
violent - don't you think?

Devra raises her eyebrows - she is impressed by his acumen.

DEVRA

How would you know that?

TOM

I may be a jerk but I'm a college  
educated jerk.

DEVRA

Right.

Devra goes over to the table where Tara's cell phone is and  
picks it up to show Tom.

DEVRA

(continuing)

She called me from the road last  
week but left her cell phone here.

TOM

She must be with somebody else.

(beat)

Or she came back, dropped off her  
phone and went back out.

DEVRA

I guess so...

TOM

Where's her car, Sherlock Holmes?

DEVRA

Either it's with her wherever she  
is or it's downstairs in the  
garage. I haven't checked yet.

TOM

Well let's go do that now.

They head out.

CUT TO:

INT. GARAGE - NIGHT

Devra turns on the light and Tom and she enter and find  
Tara's convertible with a bunch of canvases sticking out the  
back.

DEVRA

Shit! I had a feeling something

was wrong...

Devra inspects the canvases.

DEVRA

(continuing)

This is all of her old stuff. She didn't use this car to go out to the desert - she would've been too afraid that it would've broken down.

TOM

Don't jump to conclusions - I'm telling you, she's probably got some rich guy somewhere and they're in some swanky hotel ordering room service and taking baths...

DEVRA

And look:

Devra wipes her finger along the car.

DEVRA

(continuing)

Clean as a whistle - no sand or dirt or anything that would make it appear that she has been out in the desert.

TOM

You have a point but...

DEVRA

Listen to me, for the first time in our life she's been gone for nine days without calling me, her car is here and a painting is going on sale this weekend that looks like hers... I'm telling you, something isn't right.

TOM

Show me the painting...

Devra turns to leave as we...

CUT TO:

EXT. DEVRA'S HOUSE - NIGHT

Tom pulls up behind Devra in her driveway and they both get

out of their cars. He follows her inside. Tom looks at the house and is impressed.

TOM

What is it that you said that you did for a living?

DEVRA

I'm an interior designer...

They go inside.

CUT TO:

INT. DEVRA'S HOUSE/LIVING ROOM - NIGHT

Tom is equally impressed by Devra's style as he was of Tara's paintings.

TOM

There must be some kind of gene for aesthetics in your family.

DEVRA

Thank you.

TOM

I prefer a more staid, open Bauhaus look but the way you have everything laid out really lets the room breathe.

DEVRA

Are you sure you're a cop?

TOM

Cops can't have hobbies?

Devra gets the photo on her computer and points to it.

She pulls up another image of a painting of Tara's and juxtaposes it with the new one.

DEVRA

See the brushstrokes there. And there.

Devra highlights and enlarges the two parts she wants him to notice.

TOM

There's really no way to tell on the computer.

DEVRA

I know. But look here:

Devra points to and focuses in on what looks like a claw or hand mark in the corner.

DEVRA

(continuing)

There's some sort of damage... it looks like a claw mark or fingers or something...

TOM

That's interesting. If it's fingers then we could get some prints. But I'm telling you, your sister will probably call tomorrow to tell you she's getting married to some guy she just met and the painting is probably from some ingenue.

DEVRA

I hope you're right but I don't like the fact that Tara called and said she was driving out to the desert and then some Native American is selling a painting that looks like hers a week later.

TOM

If it will make you feel better I'll take some prints off the painting tomorrow.

DEVRA

Listen, I guess you're not such a bad guy after all - I'm sorry about what I said before. But the painting's not at the gallery - Sam Winston the curator said that they're not bringing it in until Saturday. Would you mind driving out there tomorrow?

TOM

I can't even file the report until she's been gone ten days so...

Devra turns on the charm.

DEVRA

Are you hungry? I haven't eaten yet and I have some leftovers in

the fridge. Will you join me?

Tom thinks for a beat as we...

CUT TO:

INT. DEVRA'S HOUSE/DINING ROOM - NIGHT

Devra has whipped up an elaborate candlelit dinner. They're just finishing up what's on their plates and it must have been really good because they both have eaten everything.

TOM

Well thanks for the "leftovers."  
Sure beats the frozen pizza I  
would've had back at my place.

DEVRA

Frozen pizza - and donuts too? So  
you really are a cop...

They chuckle - it's romantic and playful and they've really warmed up to each other over dinner.

They're both still sipping wine - Devra's glass is empty and Tom refills it, turning the bottle in the correct manner so that it doesn't drip.

DEVRA

(continuing)

Thanks. Have you always been in  
Missing Persons?

TOM

No. After I got out of uniform I  
went straight into homicide.

DEVRA

Homicide? That sounds awful.  
I've never seen a corpse - I don't  
know if I could handle it.

TOM

You get used to it.

DEVRA

You mean 'numb.'

TOM

I guess so...

DEVRA

So why aren't you in Homicide  
anymore?

TOM

It's a long story - maybe some  
other time.

He doesn't want to tell her. The phone rings and Devra gets  
up to answer it, excited.

DEVRA (to Tom)

Maybe it's her...

(into phone)

Tara? Hello?

(beat)

No, Jacob, I haven't heard from  
Tara. Yes, well, I'm starting to  
get worried also. No, I'm  
tired - I don't want to  
"brainstorm." I'll call you  
tomorrow.

She hangs up and sits back down.

TOM

Who was that?

DEVRA

Tara's boyfriend.

TOM

What's his story?

DEVRA

We were at a party and he came up  
to me and tried every line in the  
book. After about two weeks of  
hearing 'no' 'no thank you' and  
finally 'not in this lifetime,' he  
turned his attention towards my  
sister. She's an artist, she  
spends too much time alone so  
whenever anyone gives her  
attention she's happy. I told her  
that he was just looking to get  
laid but she said that she didn't  
care - that she was just looking  
to get laid also. That was about  
eight months ago.

TOM

Has she gone away without him  
before?

DEVRA

She went on one other painting



expedition to Hawaii but that was it.

TOM

And you're sure she's not seeing anyone else?

DEVRA

She really wouldn't have time. Anyway, I'm sure she'd tell me if she was and she hasn't said anything - we're very close.

TOM

I'll want to talk to the boyfriend to see what he thinks of all this.

DEVRA

I'll give you his number. And - oh yeah - the last time Tara called was from a cell phone to tell me that she was heading out to the desert. I was too busy to chat but is there any way to find out whose phone she called from?

If it wasn't her phone then whatever phone she used is probably from the person who drove her out to wherever she is now.

TOM

Sure. No problem. Just give me the date and approximate time.

Awkward beat. They look at each other.

TOM

(continuing)

Well, thanks again for dinner... I'd best be going.

He starts to get up.

She gets up and follows him through the living room. The wine has relaxed her and there's something very sultry about her now.

DEVRA

So Tom... maybe you're right, maybe I'm over-reacting and she'll call me and tell me about some great love affair that she's having with the man of her

dreams...

TOM

I'm telling you, the majority of  
the time that's the way it turns  
out.

She moves in kinda close to him - he tries to move back  
because he's not really comfortable.

DEVRA

But then... what would I have to  
tell her???

He smiles - he knows where she's leading with this. He takes  
a whiff of the perfume emanating from her radiant skin and  
doesn't know what to do - it's overwhelmingly sensual.

The dim lights and candles aren't detracting from the  
atmosphere.

Devra's now close enough to kiss if he wanted to. He backs  
off.

TOM

Uhhmm... listen, dinner was great  
and you're really beautiful but  
it's not a good idea for me to get  
involved with someone when there's  
a potential case.

DEVRA

I thought you said that she'll  
call tomorrow.

TOM

Yeah... but... I dunno...

She kisses him - slowly, softly, gently... he can't refuse.

He kisses her back and soon they're locked in each other's  
arms.

They quickly fall into one of Devra's sofas and start ripping  
off each other's clothing as we...

FADE OUT

FADE IN

INT. DEVRA'S BEDROOM - MORNING

Devra is sleeping alone when the phone rings.

She wakes up, looks around for Tom, then answers the phone.

DEVRA (into phone)

Hello?

CUT TO:

INT. TOM'S CAR - DAY

Tom is driving while talking on the cell phone.

TOM

Good morning - I snuck out to do some research. I found out that Devra called you from the telephone of someone named "Robbie Tomahawk." Ever hear of him?

START INTERCUT

DEVRA

No. But I bet he has something to do with "Winding Creek."

TOM

I'm on my way over so get dressed and we'll drive out to the desert, take a look at the painting then have a talk with this Winding Creek and Robbie Tomahawk.

DEVRA

Great - thanks!

TOM

Well, thank you for last night - that was really nice. It's been a long time... and under that rough exterior you're so sweet...

DEVRA

Rough exterior?

TOM

You know what I mean - you weren't exactly all peaches 'n cream when you came into the station yesterday.

DEVRA

You're right, it was very very  
sweet last night... thanks...

They both revel in the memories of their ecstasy-filled  
lovemaking session.

DEVRA

(continuing)

Well, do me a favor and pick me up  
at Tara's studio, please - I need  
to check something out before we  
go.

TOM

I'll see you there.

They both hang up as we...

CUT TO:

INT. TARA'S STUDIO/LOFT - DAY

Devra is mulling through some drawings when she hears a car  
horn outside.

DEVRA (to herself)

Shit.

She goes to the door.

CUT TO:

EXT. TARA'S STUDIO/LOFT - DAY

Tom is waiting in the driveway.

Devra comes down the stairs and hands Tom a mug of coffee  
then bends over and kisses him.

DEVRA

One minute. I need to check  
something out in her car...

Devra pops into the garage.

CUT TO:

INT. GARAGE - DAY

Devra goes through the paintings that are sticking out of the  
backseat. She sees something on the floor and picks it up.

DEVRA (to herself)

Bingo.

It's a parchment sketchbook - she leafs through it quickly then tucks it under her arm and heads out.

CUT TO:

EXT. TARA'S STUDIO/LOFT - DAY

Devra comes back out with the sketchbook and gets into the car.

CUT TO:

INT. TOM'S CAR - DAY

Devra gets in. Tom throws it in reverse and pulls out.

TOM

What's that?

DEVRA

Tara usually does some sketches before she puts the brush to canvas.

I'm hoping that there's something here that shows her thoughts leading up to the painting that's supposedly by Winding Creek.

She starts thumbing through the sketchbook while Tom puts the car in reverse and pulls out of the driveway.

CUT TO:

EXT. DESERT HIGHWAY - DAY

Tom drives down the deserted highway that has little scenery to offer except sand and cacti as far as the eye can see.

TOM

Find anything?

DEVRA

It's just really vague images and forms but... there's some odd poetry that doesn't make much sense. She's not as literate as she is visual - it's a different part of the brain.

TOM

What's it say?

DEVRA

"You can see the past. You can see the future. You can see inside. And you can see out."

TOM

I don't get it.

DEVRA

Me neither - it very weird for her... she's not the spiritual type...

TOM

Is she into drugs or anything like that?

DEVRA

No way, clean as a whistle. Doesn't even drink.

Tom sees a small sign pointing to a dirt road.

TOM

Here it is...

CUT TO:

EXT. DESERT HIGHWAY - DAY

Tom turns his car down a decrepit dirt road.

CUT BACK TO:

INT. TOM'S CAR - DAY

Devra squints - there doesn't really look like there's anything up ahead.

DEVRA

What is it? I don't see anything.

TOM

I looked them up - the Iowaca Tribe - there's not many of them left. They used to be fairly nomadic but the government gave them a strip of land up ahead and I guess they haven't realized that they could turn it into a casino...

DEVRA

Who would come all the way out here for a casino the size of a matchbook?

TOM

People would fly to the moon to gamble, Devra... anyway, the Chief is named Broken Wing and there are no land lines for phones, no gas, no electricity - they really live off the land, authentically.

DEVRA

Then why the hell are they trying to sell this painting so secretly through the Sam Winston gallery? Doesn't seem very "authentic" - does it?

Devra and Tom look out ahead and obviously see something that gets their attention.

CUT BACK TO:

EXT. DESERT DIRT ROAD - DAY

The car goes down an incline and all of a sudden it appears as if there's a small village up ahead. It's like entering a time warp, a hidden dimension.

Out of nowhere comes a chief in full regalia on a horse. He pulls up on the dirt road and blocks their way. Must be BROKEN WING.

Tom stops the car and they get out of it.

A few other NATIVE AMERICANS come up on horses and surround Tom and Devra - it's kind of menacing.

Broken Wing gets off his horse and comes towards the car.

BROKEN WING

What do you want? You're not allowed on this land.

Tom starts to take out his badge. As he goes for it the other Native Americans move towards their weapons - tomahawks, mostly - in case Tom is going for a gun. Tom sees this and moves slowly and deliberately.

TOM

Police. We're looking for three things: a guy named Winding Creek, a painting by him, and then a guy

named Robbie Tomahawk. Can you help us?

Broken Wing stares him down. Tom throws his badge to Broken Wing who takes a look at it. Then he throws it back.

BROKEN WING

You're out of your jurisdiction, Detective Goldsmid. This is tribal property and we have our own police here.

TOM

Well, who would that be? I'd like to speak to him.

BROKEN WING

You are.

Tom shakes his head - he kinda knew the answer already.

TOM

I know that you're not going to ask me to get a federal search warrant and subpoena because that would bring up an odd tax situation regarding the painting and whole bunch of other questions that you probably don't want to answer, so why don't you talk to me now so that we don't end up wasting each other's time. Y'follow?

Broken Wing thinks for a beat.

BROKEN WING

You follow me.

He gets back on his horse and they get back in the car and follow him. After a minute they get to a typee-type of large animal skin tent.

Broken Wing goes inside.

Tom stops the car, they get out and follow him inside.

CUT TO:

INT. LARGE TENT - DAY

Broken Wing authoritatively sits on his ceremonial chair and Tom and Devra approach him.



TOM

So can we speak to Winding Creek,  
please? Is he here?

BROKEN WING

"She's" at the sweat lodge  
cleansing herself with the other  
women and won't be back for a few  
days.

DEVRA

Well then we'd like to see the  
painting that you're selling. Sam  
Winston told me that you still  
have it.

Broken Wing ignores her - obviously women are treated like  
second class citizens for this tribe and not acknowledged or  
don't have the right to speak directly to men.

TOM (to Devra)

Let me speak to him, please.  
(to Broken Wing)

There's a painting going on sale  
this weekend supposedly by Winding  
Creek that we'd like to take a  
look at. We need to authenticate  
it before it goes on sale.

BROKEN WING

Police officers don't authenticate  
paintings, Detective.

DEVRA

I work for a buyer who is  
interested in purchasing the  
painting. He'll meet whatever  
price your asking - we just need  
to know that the painting is  
authentic.

Tom throws her a look that says "Good work, thanks for the  
quick thinking."

Broken Wing thinks for a beat.

BROKEN WING

Firstly, you're lying: you don't  
represent any buyer. And  
secondly, "I" authenticate the  
painting. If I say it is by  
Winding Creek then it is by  
Winding Creek. That is the law.  
If you want to buy it then go to

the auction. Now I will ask you  
to remove yourselves from our  
sacred land.

Tom and Devra look at each other, disappointed.

TOM

Before we leave we'd like to speak  
to Robbie Tomahawk.

BROKEN WING

Never heard of him.

TOM

Well, a cell phone registered to  
someone named Robbie Tomahawk was  
used from somewhere out here ten  
days ago.

BROKEN WING

No telephones are permitted on the  
reservation. No Iowaca has one -  
we don't want to be contaminated  
by the outside world.

TOM

I understand. We thank you for  
your time, Broken Wing.

They head for the door, but when they get there Tom turns  
back around to get one more question in.

TOM

(continuing)

Oh yeah: there may be a missing  
girl involved. She's white, about  
5'8" and maybe was involved or  
friendly with this Robbie  
Tomahawk. If he shows up will you  
have him call me, please?

Tom walks back over and hands him his card.

BROKEN WING

If he's here then he won't be able  
to call - anyone caught with a  
telephone would have to answer to  
me.

TOM

Robbie Tomahawk has a cell phone.  
And the white girl used it ten  
days ago make a call.

BROKEN WING (angry)  
There's been no white girl here.  
We are a pure race. Maybe the  
last.

Tom and Broken Wing stare at each other menacingly and then  
Tom and Devra exit.

CUT TO:

EXT. LARGE TENT - DAY

Tom and Devra head towards the car.

DEVRA  
He's lying.

TOM  
And there's nothing we can do  
about it. He's right.

I have no jurisdiction here and we  
can't force him to tell us or show  
us anything without a federal  
warrant - which we'll never get  
before the auction so we'll just  
have to be patient until then.

DEVRA  
Patience is not my forte.

TOM  
We don't have any choice.

Tom gets in the car. Devra looks around one last time to see  
if she notices anything. Then she gets in the car.

Tom pulls out and they start their long drive back to  
civilization.

CUT TO:

INT. DEVRA'S HOUSE - DAY

Devra is trying to work but is obviously distracted. JUAN is  
trying to show her some fabrics and she couldn't care less.

JUAN  
I was thinking about this one for  
the chairs on the veranda... where  
are you?

DEVRA  
This is not happening for me

today. I'm really worried about my sister. Could we do this another time, please?

JUAN

Sure, no problem.

Juan hugs her then packs up his stuff and heads out.

JUAN

(continuing)

I'll call you later.

Devra sits there staring at her computer then makes a decision. She punches up a map, scrutinizes it, then prints it out. She hits print and then gets ready to leave.

CUT TO:

INT. POLICE STATION - DAY

Back at the station Tom goes over to another officer's desk. TONY LITTLEDOVE is obviously some sort of Native American.

TOM

Tony, I was wondering if you could help me out for a minute.

TONY

Sure Tom, what is it?

TOM

Ever hear of the Iowaca tribe?

TONY

They're the ones with no electricity, phones, indoor plumbing - right?

TOM

Yeah, that's them. They're trying to sell a painting and it seems kinda out of character. I'm not even sure that the painting is theirs. What do you think there interest in art could be?

TONY

No idea. Is it some kinda tribal painting?

TOM

No, it's really quite modern, abstract - can't really tell what

it's about...

TONY

"Famous Abstract Native American Painters" - sounds a little like "Famous Jewish Baseball Players."

They chuckle.

TOM

So have you ever heard of a tribe auctioning off a piece of modern abstract art?

TONY

Nope.

TOM

What could their interest be?

TONY

Maybe their interest is just in the money?

TOM

Doesn't make any sense. What do they need the money for if they live off the land?

TONY

I guess you're right.

TOM

I saw something on the Internet about some ceremony they used to do that was outlawed.

TONY

Most of all of the old tribal ceremonies have been outlawed - nothing unusual there.

TOM

What kind of ceremonies - like sacrificing goats?

TONY

Who knows? Could be anything. People who live out in the desert have a lot of free time on their hands - sometimes the sun gets to them...

TOM

If you think of anything, let me know.

Tony thinks while Tom starts to turn away - then he has an idea.

TONY

I've got a cousin - Roger - who lives out on the reservation near Alamandas. If you want I could try to get in touch with him, see if he'll talk to you. He may be able to help.

TOM

That'd be great - thanks.

TONY

If I can get a hold of him I'll leave his number on your desk.

Tom walks back over to his desk as we...

CUT TO:

EXT. DESERT HIGHWAY - DAY

A car barrels down the highway.

OFF we hear a cell phone ring.

CUT TO:

INT. DEVRA'S CAR - DAY

Devra is driving back to the reservation as she picks up the phone.

TOM (V.O.)

Did Tara ever mention an interest in rituals or ceremonies?

DEVRA

I don't think so... why?

CUT BACK TO:

INT. POLICE STATION - DAY

Tom's at this desk on the phone googling on his computer things like "Robbie Tomahawk," "Native American rituals," etc.

TOM

I'm trying to look it up now but

it looks like the Iowaca tribe had some sort of weird sacred ceremony outlawed years ago when they got their land.

START INTERCUT

DEVRA

So what's that got to do with Tara and the painting?

TOM

Well, you know that Gaugin went to Tahiti and other painters went to exotic lands to document other cultures, I was wondering if your sister may have been working on something like that...

DEVRA

We looked at the painting together, Tom. Did you see any sort of ritual in it?

TOM

Abstract expressionism isn't my forte - why don't you look in the sketchbook again? She didn't keep a diary or anything - did she?

DEVRA

I don't know - we can check on her computer later.

TOM

Where are you?

DEVRA

Uh... just going to a client's house.

TOM

OK, well I filed the Missing Persons report so now it's official. I still think she'll call any minute but just in case I can now do everything in my power to find her.

DEVRA

I hope she turns up before the auction... once it's sold it will be a pain in the ass to find out anything else about the painting.

TOM

Well I'll make sure that we get some fingerprints off it this weekend. In a worse case scenario I'll just say it's evidence in a Missing Persons case and confiscate it.

DEVRA

Great. Thank you. Let's talk later.

They hang up and Devra continues driving towards the reservation.

CUT BACK TO:

INT. POLICE STATION - DAY

Tony comes over to Tom's desk with a slip of paper.

TONY

I just spoke to my cousin. You can call him now if you like.

He hands Tom the paper and Tom picks up the phone as Tony walks off. He dials quickly, then:

TOM (into phone)

Roger, please. This is Officer Goldsmid - yeah, I work with your cousin Tony. I'm trying to get some information on an ancient ceremony of the Iowaca tribe and I'm also interested to know if you've ever heard of a guy named Robbie Tomahawk...

Tom waits for the answer as we...

CUT BACK TO:

EXT. DESERT HIGHWAY - DAY

Devra pulls her car over near the sign leading to the dirt road that one would turn down to get to the reservation.

She grabs a bottle of water and heads off towards the reservation.

DISSOLVE TO:

EXT. RIDGE - DAY



Devra comes across a ridge from the other side of the reservation. She looks down and sees a bunch of smaller tents on the outskirts - this must be the women's community.

She looks out and sees a fire pit in the distance with some rocks encircling it. She takes out her digital camera and takes a photo of it - but it really doesn't look like much in the light.

Then she starts to scale down the ridge towards the smaller tents.

When she gets down to the bottom she sees a few squaws washing clothing in a small stream. She slowly and carefully approaches them so that she doesn't scare them off.

They spot her and one of them, FAWN, immediately comes over and accosts her.

FAWN

What are you doing here? You're not supposed to be here.

DEVRA

Please, help me. My sister is missing and I need to know if you've seen her...

FAWN

There have been no white women here... you are not permitted here.

DEVRA

What about Winding Creek?

One of the squaws washing clothes in the stream looks up, afraid - must be WINDING CREEK.

FAWN

What about her?

DEVRA

Her painting, I need to see it.

Winding Creek, gets nervous, breaks into a sprint and Devra goes after her. Then Fawn and the others go after Devra.

Winding Creek soon trips and Devra catches up to her but at the same time Fawn pounces on her back knocking her to the ground.

Devra struggles with all of her might towards Winding Creek.

DEVRA

(continuing)

I need to see the painting!

(to Winding Creek)

Did you paint it or not? Have you  
seen Tara! Where is she?!

Winding Creek is freaking out but she makes no sound -  
actually she's mute.

Fawn pulls Devra away from Winding Creek and pushes her up  
against a tree.

FAWN

You shouldn't have come here - if  
the men saw a white woman here  
they would make us all pay for  
it...

DEVRA

I'm just trying to find out about  
my sister... I don't want any  
trouble... I just want to see the  
painting.

FAWN

Broken Wing has it and nobody can  
see it - he said that it was  
poison and that we had to heal it  
then get rid of it as quickly as  
possible.

She looks over to Winding Creek.

DEVRA

Did you paint it?

FAWN

She can't talk. Her father cut  
her tongue out for talking to a  
white man years ago.

DEVRA

That's fucking barbaric.

FAWN

It's the law. We could all be in  
trouble for talking to you.

DEVRA

I'll leave - just tell me the  
truth about my sister and the  
painting. Winding Creek is not  
even a painter - is she?

Fawn doesn't know what to say. Winding Creek looks away.

DEVRA

(continuing)

And you wouldn't even know how or where to buy paints and the canvas - would you? Never been off the reservation - have you?

Fawn points up to the ridge.

FAWN

The painting was found over there. It must have fallen down the hill - the frame was damaged. That's why nobody can see it, because they're fixing it now so that they can get rid of it and get back the Black Diamond.

DEVRA

Black Diamond?

Fawn realizes that she has said too much. She shuts up. Devra waits for her to reveal more but Fawn just stands there.

DEVRA

(continuing)

Tell me about the Black Diamond.

FAWN

You must go now.

DEVRA

When can I see the painting?

FAWN

Not while it's on the reservation - it's impossible.

DEVRA

My sister is missing and I think she painted it. I don't want to wait until the weekend to see it. It's the only thing that may be able to help me find her. Please.

FAWN

I'm sorry but you have no choice.

They stare at each other intensely for a second but it's clear that Fawn isn't going to budge. Devra understands - there's no choice.

DEVRA

Well then, thank you for your time.

FAWN

Good luck finding your sister.

Fawn moves back so that Devra can leave the same way she came as we...

CUT TO:

INT. POLICE STATION - DAY

Tom is still on the telephone. He's taking copious notes.

TOM (into phone)

Well thank you, Roger, for the information and I appreciate you being up front with me - I had no idea and it's not exactly the type of thing you can find on the Internet... is this a good number to call you on if I need any more information? Great. Take care.

Tom hangs up then picks up the phone again and dials a number.

CUT TO:

INT. DEVRA'S CAR - DAY

Devra's driving down the highway when her cell phone rings and she picks it up.

DEVRA

Hi Tom.

START INTERCUT

TOM

Listen, I just had a discussion with an guy who lives on another reservation out that way. He told me that the ceremony that was outlawed when the Iowacas got the land was this crazy sacred ritual that they're actually still doing.

DEVRA

So?

Tom looks at his notes.

TOM

Well, supposedly they eat some  
root and dance around this holy  
voodoo black diamond thing and  
they see things...

DEVRA

Wait, did you say "Black Diamond?"

TOM

Yeah, why?

DEVRA

Wait, tell me what they see first.

TOM

This guy said that they could see  
time: the past, the future -  
events... things that happened,  
things that were going to happen...

DEVRA

Are you serious?

TOM

Yeah... isn't that what Tara  
wrote in that poem in her  
sketchbook...

DEVRA

Yeah - she did, didn't she?

Devra pulls the car over and looks in Tara's notebook at the  
poem.

DEVRA

(continuing)

"You can see the past. You can  
see the future. You can see  
inside. And you can see out."

Devra flicks through some of the pages.

DEVRA

(continuing)

Oh my god.

TOM

What is it?

DEVRA

There are sketches of this circle  
with a black diamond-shaped thing  
in the middle of it. I didn't

recognize it before. So Tara must have gone to one of these ceremonies?

TOM

I doubt it - they don't allow any women.

DEVRA

So what do you think happened and where do you think she is now?

TOM

I don't know, but this other guy said that the Iowacas were trying to raise money to get a new black diamond onyx thing or get the old one back - he didn't really know but when I told him about the painting he said that they were offering a reward for the black diamond.

DEVRA

Where did it go? How could they lose it?

TOM

Nobody knows. All they know is that it isn't there anymore and without it they can no longer perform their rituals.

DEVRA

Maybe that explains why the squaws were so weird to me.

TOM

You didn't go back there - did you?

DEVRA

Tom, Tara is missing. I can't just sit around and do nothing. It's driving me crazy.

TOM

Shit! You're not a police officer you can't just go snooping around wherever you please!

DEVRA

Well I was able to meet Winding Creek and found out that she didn't paint that painting - they

found it. I bet that Tara went out there, painted the painting, then something happened to her... maybe the Iowacas caught her and kidnapped her or something... we have to find Robbie Tomahawk before it's too late. Are you working on it? How can we find him?

TOM

I'm working on it.

An OFFICER comes over to Tom's desk and drops a file.

OFFICER

Two more just came in.

The Officer goes off. Tom opens one file and then shuts it.

He opens the file and it grabs his attention. He stares at the photo in it.

DEVRA (V.O.)

Tom, are you there? Tom?

Tom comes back.

TOM

Devra, where are you?

Devra looks up and sees a sign in the distance.

DEVRA

The middle of nowhere - there's a place called Xyenka up the road, I think - I passed it on the way out.

Tom clicks on an icon and pulls up a map on his screen and looks at it.

TOM

Go straight about twenty miles past Xyenka. You're going to get to a town called Angel City. I want you to pull over and wait for me.

DEVRA

What for?

Tom starts to get up from his desk.

TOM

Just do as I say. Keep your cell phone on. I'm getting in the car right now - just wait in whatever gas station is closest to the highway exit - got it?

DEVRA

Yeah. I'll be there.

She hangs up and starts the car back up.

Back at the station Tom puts on his jacket and heads out in a hurry.

CUT TO:

EXT. XYENKA GAS STATION - DAY

Devra is waiting at the gas station in this one-horse town when Tom pulls up and gets out of his car.

DEVRA

What the hell are we doing here?  
I really don't have time for this,  
Tom.

TOM

Get in.

She hesitates for a second then sees that he's serious.

CUT TO:

EXT. BACKROADS - DAY

Tom's car winds down an old dirt road.

CUT TO:

INT. TOM'S CAR - DAY

Tom is on his police radio.

TOM

Yes Sheriff, we'll be there  
shortly.

He puts down the microphone.

DEVRA

Robbie Tomahawk? Does this guy  
have him and we're going to see  
him?



Tom says nothing - poker face, concentrates on driving.

Devra is starting to get worried.

DEVRA

(continuing)

Tom, please tell me what's going on.

Tom concentrates on the directions - up in the distance we can see a Sheriff's car with the lights on and an old cemetery behind him.

CUT TO:

EXT. NATIVE AMERICAN CEMETERY - DAY

Tom pulls up as the CORONER is handing samples to the SHERIFF.

Devra starts to realize what is going on.

Tom and Devra get out of the car. Tom approaches the Sheriff and they shake.

SHERIFF

Detective Goldsmid, I presume.

TOM

Sheriff Dickerson.

SHERIFF

This is Arnold Hopskin, county coroner.

Devra is quivering in fear as it slowly dawns on her that she is going to see a dead body - maybe her sister's.

TOM

This is Devra Swanson.

SHERIFF

This way, please.

They follow the Sheriff to the other side of the cemetery.

SHERIFF

(continuing)

Whoever it was just left the body in a shallow grave. Must have thought they had to get out of here fast because they just kicked some dirt over it - didn't really take the time to bury it properly

or do anything like that...

As they get closer Devra takes Tom's arm for balance.

TOM  
Cause of death?

CORONER  
Blunt trauma to the head three or  
four times. Just kinda smashed it  
open like a coconut...

Devra looks like she's going to be ill.

CORONER  
(continuing)  
Sorry, ma'am.

As they approach the shallow grave Devra spots a foot  
dangling out of it. She squints as she looks more closely at  
it.

DEVRA  
Oh my god... that's Tara's shoe!

And with that she faints into Tom's arms.

TOM  
Help me get her back to the car.

The Sheriff grabs her legs and they start to carry her back  
to the car.

CUT TO:

INT. COUNTY CORONER'S OFFICE - DAY

The Coroner is wheeling in the cart with Tara's body as Tom  
tries to revive and console Devra.

The Sheriff starts to fill out the necessary paperwork.

Devra wakes out of her groggy state, look around and  
understands where she is.

TOM  
I'm sorry. I'm so sorry. There  
was no identification. Are you  
sure it's her?

DEVRA  
I gave her those sneakers for her  
birthday. How did she die? I  
mean, did she suffer?

TOM

I'm sorry, Devra.

Devra is now crying realizing that her sister is gone for good.

DEVRA

It's so awful. She was so young... I'm just glad that our parents don't have to go through this - there's nothing worse than losing a child... they both passed a few years ago.

TOM

I'm sorry. We should get back before dusk - there are some detectives waiting to ask you some questions about Tara.

DEVRA

Aren't you going to handle the case?

TOM

It's not a missing persons case anymore. I'm sorry. I'll drive you back and send someone for your car later.

DEVRA

Thank you.

He puts her arm around her and help her up. The Sheriff sees them exiting.

SHERIFF

Doc'll be done in a few hours - seems kinda straightforward. We'll get the info from you later on where you want the body shipped and whatever else. Again, Ma'am, our condolences.

DEVRA

Thank you.

TOM

Thank you, Sheriff.

Tom leads her out.

CUT TO:

EXT. TARA'S STUDIO/LOFT - DUSK

Tom pulls up and Detectives MCCLEARY and SEXTON are patiently waiting in their unmarked car.

Tom and Devra get out of Tom's car and the Detectives get out of theirs.

Tom goes way back with Rich McCleary and Ted Sexton so they greet each other like old friends that have some unresolved tension between them.

TOM

Rich, Ted, this is Devra, sister of the deceased.

RICH

Our condolences, ma'am.

DEVRA

Thank you.

RICH

We picked up the Missing Persons file so we know about the phone call from Robbie Tomahawk's cell phone as well as the painting that's going on sale. Is there anything else you want to tell us?

DEVRA

I can't think of anything right now. You're more than welcome to take a look inside.

TOM

Thanks.

Devra goes towards the door and the men follow her. Rich and Ted take the opportunity to catch up quickly.

RICH

So you've been well, Tom?

TOM

Can't complain. You?

RICH

It's been a busy summer but nothing we can't handle.

TED

We had three collars last week

alone.

RICH

Did you hear about the old lady  
who tried to make her husband's  
murder look like a suicide?

TOM

Next time she probably won't shoot  
him three times.

TED

Probably just liked the loud  
noise...

The men chuckle together - it's obvious that Tom is a little  
nostalgic and would rather be in Homicide than Missing  
Persons.

CUT TO:

INT. TARA'S STUDIO/LOFT - DUSK

The Detectives enter and start looking around.

Ted goes over to Tara's laptop and pulls it out.

TED

Mind if I take a look?

DEVRA

Go right ahead.

Meanwhile Rich goes through Tara's other personal  
belongings - armoire, dresser, etc.

Devra takes a seat and Tom goes over and gets a glass of  
water for her.

Ted starts going through Tara's computer files and finds an  
agenda file. He clicks on it and opens the file.

Ted calls over to Devra.

TED

When did you say she called you  
last?

DEVRA

Uh... ten days ago...

TED

There's a note here reminding her  
that "Robbie" is coming at noon to

pick her up that day...

Devra, Tom and Rich go over to the computer.

DEVRA

What else does it say?

TED

That's it.

RICH

She never mentioned him to you?

DEVRA

No.

RICH

So you have no idea who he is or  
what their relationship was?

DEVRA

No.

TED

Let me see if there's anything  
else here.

Rich and Tom move away from the computer and Ted goes back  
into it.

Devra's cell phone rings and she turns around to answer it.

DEVRA (into phone)

Hello?

(beat)

Jacob, Tara was murdered... she's  
dead. No, I'm not joking. I saw  
her body... I'm in her studio and  
the police are here now... it's so  
awful...

Rich speaks softly to Tom.

RICH

That's the boyfriend?

TOM

Yes.

RICH

Tell him that we'll want to see  
him down at the station - just for  
a statement.

Devra has heard Rich.

DEVRA (into phone)  
Jacob, the police would like you  
to go down to the police station  
and make a statement - when you  
saw her last, when she called...  
(beat)  
Good. I'll tell them you'll be  
down in half an hour. Thanks.

Ted finds something else on the computer and calls over to  
Rich.

TED  
Hey, take a look at this.

Tom follows Rich over to the computer.

TED  
(continuing)  
It's from a month ago -

RICH  
Great.

Tom takes a look at the screen.

TOM  
I guess that's enough to declare  
the painting evidence.

RICH  
Shouldn't be a problem.

DEVRA  
What is it?

TOM  
An email from Robbie Tomahawk  
telling her that he has arranged  
for her to paint the ceremony on  
the day he was going to pick her  
up.

DEVRA  
Well then he must have killed her  
or at least knows who do it.

The cops look at each other.

RICH  
We have his cell phone number and  
email address so we should be able

to track him down fairly quickly  
if he lives anywhere around here.

TED

We should get back to the station  
and wait for Jacob then.

Rich and Ted pack up their stuff and head out.

RICH

We'll be in touch if we have any  
news.

TED

Our condolences, Ma'am.

RICH

Coming, Tom?

TOM

I'll meet you back at the station.

Rich gives him a really nasty look that Devra notices.  
There's a lot of tension between Rich and Tom that Devra tries  
to break.

DEVRA

It's OK, Detective - I don't want  
to be alone right now...

Rich just shakes his head, throws one more look at Tom and  
then exits. Ted follows.

DEVRA

(continuing)

Well at least the painting won't  
be sold this weekend and we'll be  
able to take a look at it.

TOM

I'll ask if I can go out there  
tomorrow since Rich and Ted will  
probably be more concerned with  
interviewing people.

DEVRA

I'd like to go with you if you  
don't mind.

TOM

We'll see. I've gotta get down to  
the station.

DEVRA



I guess I'll go back to my house  
now and start making arrangements.  
Can you stop by later?

TOM

If it's not too late - I'll try...

She hugs him intensely.

He backs off and they walk out together.

CUT TO:

INT. POLICE STATION/HOMICIDE DIVISION - NIGHT

The Detectives are finishing up with Jacob who appears to be  
somewhat distraught.

JACOB

She called during the week but  
didn't say where she was or when  
she was coming home...

RICH

If you don't mind we'd like  
permission to take a look at your  
phone records to see where she  
called from.

JACOB

Sure. No problem.

TED

Anything else you can tell us  
about her behavior recently - was  
she loving? Distant? Preoccupied?

JACOB

Actually, that's what I liked  
about her. She was very  
consistent. No mixed messages.  
Very sure of herself. Knew what  
she wanted and went for it....

That's all he has to say.

Rich and Ted look at each other - no more questions - then  
turn back to Jacob.

RICH

Well, we have your address and  
phone number if we need to get a  
hold of you. You're not planning  
any trips - are you?

JACOB

No, I'm here if you need me,  
officer.

RICH

Detective.

JACOB

"Detective."

TED

You're free to go then.

Jacob gets up to leave.

CUT TO:

INT. DEVRA'S HOUSE - NIGHT

Devra enters her house carrying Tara's sketchbook and a few  
paintings. She puts them down and crashes into the couch.  
She starts to cry.

CUT TO:

EXT. POLICE STATION - NIGHT

Jacob exits the building and heads off to the visitor parking  
lot while Tom approaches from the other direction and heads  
inside. They don't make eye contact with each other or  
recognize each other - they clearly miss each other.

CUT TO:

INT. POLICE STATION - NIGHT

Tom enters and heads towards the Homicide division.

Rich looks up and frowns.

RICH

When we were at the academy I  
thought you were the least likely  
to be the he-fucked-up-his-life-by-  
following-his-dick award. For  
chrissakes, Tom, you get demoted  
to Missing Persons from Homicide  
for getting involved with a  
witness and then 5 minutes later  
you're at it again. You're going  
to be back writing parking tickets  
if you continue down this path.

TOM

Firstly, it wasn't a murder rap until this afternoon and two nights ago it wasn't even a missing persons case.

She asked me to come over to take a look at the photo of the painting and she... well whatever happened between us happened. We're two adults, we can make decisions for ourselves so don't get so high and mighty with me, Rich.

Rich gestures with his left and right hands.

RICH

Business. Pleasure. Business. Pleasure. Do you see why they're not called the same thing, fuck-for-brains?

TOM

Fuck you. She a nice girl, she's smart, she's great-looking - I'm not on that case so what I do on my own time is my business.

TED

More importantly, tell us about this Robbie Tomahawk guy.

TOM

Nothing to tell. Couldn't find him in the database, no prints, no priors, nothing on him on the Internet, and the Iowaca chief said he never heard of him.

RICH

Well, we called that cell phone number and it was one of those crappy pre-paid ones that anyone can get and the email he sent was from the local postal service in that shit town out where the body was found.

TOM

So that's the only lead we have on this guy?

TED

Unfortunately.

Tom shakes his head then picks up the Coroner's report.

TOM

Blunt trauma to the head? Hammer?

TED

More like a sledge-hammer.

RICH

Someone really did a job on her.

TED

Used some kinda big rock. Whoever did this didn't have alot of love for the victim.

TOM

Doesn't seem very random - does it?

RICH

Probably just in the wrong place at the wrong time.

TOM

Tomorrow's my day off so if you don't mind I'll drive out and pick up the painting. The sister really wants to take a look at it ASAP. Is that OK?

Rich and Ted frown - it's not OK.

RICH

Don't fuck up our case, Tom.

TED

The last thing we need is for you to hotdog this one.

TOM

I'm just going to pick up the painting and bring it back so that we can get some prints off it. Call me if you locate the Robbie Tomahawk guy.

Tom starts to head out.

RICH

And you do the same.

TOM

Of course.

Tom exits and Rich and Ted get back to work as we...

CUT BACK TO:

INT. DEVRA'S HOUSE - NIGHT

Devra hears a knock on the door and looks up.

DEVRA

Coming.

(to herself)

Didn't think you'd be back so soon.

She runs to the door, excited that Tom is back already.

She opens it but it's Jacob.

DEVRA

(continuing)

Oh... Jacob...

He comes in and hugs her as if they're family.

JACOB

It's terrible what's happened...

I'm so sorry.

Devra tries to pull away but Jacob is all over her.

Devra finally manages to escape and go back over and sit on the couch alone.

JACOB

(continuing)

If you need any help with the arrangements or anything... just let me know and I'll do whatever I can...

DEVRA

Thanks.

JACOB

I'm so sorry that you had to identify the body - it must've been awful. I can't imagine it...

DEVRA

It was awful, Jacob. But now I just need to be alone to think this out so I think it's best if you go home now.

The doorbell rings. Jacob is curious.

JACOB

I thought you wanted to be  
alone...?

DEVRA

Jacob, it's time for you to leave.

Devra gets up and gets the door while Jacob waits.

She opens the door and it's Tom. He kisses Devra on the  
cheek and she hugs him - it's obvious that he's not just  
there that late at night on official police duty.

Jacob awkwardly gets up and starts to head out.

DEVRA

(continuing)

Jacob, this is Detective Goldsmid.

Jacob hesitantly shakes his hand and they meet eyeball to  
eyeball - there's some tension between them.

JACOB

Pleasure.

TOM

My condolences.

JACOB

Thanks. I was just on my way out  
so I guess I'll see you some other  
time.

Jacob awkwardly tries to kiss and hug Devra goodbye but she  
really doesn't want him to get so close.

Jacob exits.

DEVRA

What happened at the station?

TOM

They're going to try to track down  
Robbie Tomahawk and we'll go pick  
up the painting tomorrow and get  
it analyzed first thing.

DEVRA

Good. I'm glad you're working on  
the case and I'm glad you're here.  
I'm devastated. I never imagined

that my little sister would go  
before me... she was so  
innocent... so pure... it's just  
so fucking wrong that somebody  
would do that to her...

(crying)

It's just so wrong....

(beat)

Tom, I could really use a hug...  
please...

She hugs him like a hurt girl would hug her father. After a  
beat she wipes her tears then takes his hand and leads him to  
the bedroom as we...

FADE OUT

FADE IN

EXT. DESERT DIRT ROAD - DAY

Tom's car slowly makes its way down the dirt road towards the  
reservation.

CUT TO:

EXT. IOWACA RESERVATION - DAY

Tom pulls up in front of the large tent where all the Native  
Americans are eating.

Broken Wing looks up and makes eye contact with Tom through  
the windshield. Broken Wing is not happy - his face is  
solemn.

Tom and Devra get out of the car and shut the doors.

Tom heads right for Broken Wing who stops eating and stands  
up.

TOM

The painting that's supposedly by  
Winding Creek is now material  
evidence in a murder  
investigation. I'm here to pick  
it up.

Broken Wing stands up.

BROKEN WING

I will take you to where we were  
keeping it.

Tom and Devra look at each other curiously.

BROKEN WING

(continuing)

Follow me.

Broken Wing exits the tent and Tom and Devra follow him.

DEVRA

What do you mean "were" keeping  
it, Broken Wing?

Broken Wing ignores her because she is a woman.

TOM

Broken Wing, do you have the  
painting? It's evidence. I don't  
want to have to arrest you for  
obstruction of justice.

They arrive at a tent and Broken Wing opens the flap and  
enters.

CUT TO:

INT. TENT - DAY

Tom and Devra follow Broken Wing into the tent. On the other  
side is an empty easel and then on the other side of the tent  
is a small table that must have held some other artwork like  
a vase or an urn.

BROKEN WING

The spirits are testing us.

TOM

Where's the painting, Broken Wing?

BROKEN WING

Last night the spirits entered  
while we were asleep and took the  
painting back to the spirit side.

He turns to Devra and finally addresses her directly -  
heartfelt.

BROKEN WING

(continuing)

I know that Winding Creek admitted



to you that she did not paint the painting. But it was our painting, the tribe's - it belonged to us. It doesn't matter if one of our names was on it or not. The spirits gave it to us in order to test us. And we have failed. So they have taken it away.

Devra and Tom just look at each other - they don't want to know about the spirits - just the facts.

TOM

You have no idea where it is or who took it?

BROKEN WING

The spirits took it back, obviously. To punish us for not being pure enough.

TOM

What do you mean?

BROKEN WING

You wouldn't understand, you wouldn't understand the power of being pure, having the gods on your side, making your life peaceful, the power of being able to practice our rituals and go to the other side.

DEVRA

The other side of time, is that what you're talking about?

Broken Wing is poker-faced.

DEVRA

(continuing)

My sister wrote about seeing the past and future...

BROKEN WING

It's not possible for the white man. Only for those who have not been contaminated by society, those who have been initiated.

TOM

So no white man has ever partaken in your ceremony?

BROKEN WING

Our ceremony was outlawed when we got the land. There is no ceremony.

Devra is getting irate.

DEVRA

My sister was murdered and I think that she was out there doing the ceremony or watching it and you saw her and...

Devra stops short of calling Broken Wing a murderer.

TOM

Devra. Stop.

(he turns back to the Chief)

I don't know if Devra's right or wrong about her sister, but the one thing I know is that Tara knew an guy named Robbie Tomahawk and that she didn't get out her by herself. So we need to speak to Robbie Tomahawk and we need to do it now. No more games, Broken Wing.

Broken Wing stares Tom down again, obviously doesn't want to discuss it.

After a beat Broken Wing sighs, sees he has little choice.

BROKEN WING

Tomahawk became fascinated by the white man's world when he was a teenager, took on the name Robbie and started going out with white women. I was banished him from this land four years ago.

TOM

So is he with another tribe?

BROKEN WING

Probably lives in some city devoid of spirit and full of distractions such as drugs, television, stores that sell things that nobody needs, sexy girls...

DEVRA

He knew my sister.

BROKEN WING

Tomahawk knows many white women.

TOM

Yes, but one of them is dead now.

BROKEN WING

Robbie Tomahawk is many bad things  
but he's not a murderer.

DEVRA

Well if he didn't kill Tara then  
it must have been you or another  
Iowaca because -

Tom heels her by interrupting her - it's easier to get  
information with sugar than spice - but it's too late.

BROKEN WING (furious)

NO IAWOCA WOULD EVER TAKE THE LIFE  
OF A LIFEGIVER! PERIOD.

Devra steps back now not knowing what to say.

TOM

Do you know where we can get a  
hold of Tomahawk? He's not  
answering his cell phone anymore.

BROKEN WING

He sneaks onto the reservation and  
talks to his sister sometimes.

TOM

What's her name?

BROKEN WING

Kataka. I will introduce you and  
ask if she knows anything.

TOM

Thank you.

Devra and Tom follow Broken Wing out of the tent.

CUT TO:

EXT. TENT - DAY

Devra and Tom follow Broken Wing out of the tent in the  
direction of the women's section.

Devra looks up at the ridge.

DEVRA

The painting was found by the ravine - that means that the Tara must have been up on that ridge over there...

TOM

When and where was the painting found, Broken Wing?

BROKEN WING

Winding Creek found it when she went to wash clothes last week. It must have fallen down the hill because the frame was broken and there was some damage.

Tom and Devra take in the nature as they walk towards the women's area.

They go towards the ravine and come upon some small tents.

Broken Wing stops in front of one tent and knocks on the flap.

BROKEN WING

(continuing)

Kataka, come out please.

Kataka emerges from the tent.

BROKEN WING

(continuing)

These people need to speak to Tomahawk.

KATAKA

He comes to see me when he comes to see me. There's no schedule. I don't know how to get in touch with him.

TOM

What about friends? Where does he stay?

She looks at Broken Wing for approval to speak to Tom - he nods.

KATAKA

He has girlfriends. He is very handsome. They let him stay - he is nice to them.

DEVRA

He must be very charming - my sister wouldn't let anyone stay with her. And she had a boyfriend anyway. Did he ever mention a woman named Tara to you?

KATAKA

We didn't talk about his personal life. He never mentioned names.

BROKEN WING

He knew that he disgraced us by going out with white women and that is why I forbid him to return to the tribe.

TOM

If you absolutely had to get in touch with him, Kataka, what would you do?

She thinks for a beat, then looks at Broken Wing again for approval. He nods.

KATAKA

There was a bar, the owner was Navaho and she let Tomahawk drink for free.

TOM

Where was the bar?

KATAKA

I don't know but I think it's name was the something pony.

TOM

"Gilded Pony?"

KATAKA

Yes, that's it.

DEVRA

You know it?

TOM

Yeah, let's go.

(to Broken Wing)

We're sorry to disturb you and thank you for your time.

(to Kataka)

If your brother stops by tell him

that he should call us immediately.

She nods and Devra and Tom go back the way they came.

CUT TO:

EXT. GILDED PONY - DAY

Tom and Devra pull up in Tom's car in front of the bar. Hanging over the door is a sign that reads The Gilded Pony and there's a gold pony hanging over the door.

Tom and Devra get out of the car and head for the door.

CUT TO:

INT. GILDED PONY - DAY

MAMA is behind the bar surrounded by a few local DRUNKS.

Tom and Devra enter and head for Mama who is obviously of Native American descent.

Tom quickly scans the room to see if there are any young male Native Americans that could be Robbie Tomahawk. He heads towards the bar and Mama looks suspiciously at him - he's not a regular and he's a little too well dressed for this dive bar.

He flashes his badge and speaks discreetly to Mama. Devra is right behind him.

TOM

I'm looking Robbie Tomahawk.

MAMA

I don't suppose you came to tell him that he won the lottery.

TOM

I'd just like to talk to him, Ma'am.

MAMA

He didn't get another girl in trouble now - did he?

DEVRA

What do you mean by "another?"

MAMA

I didn't see your badge, Detective.

DEVRA

I don't have one - my sister was murdered and Robbie Tomahawk and her were friends.

Tom is visibly upset - Devra has overstepped her boundaries by speaking out and giving that information.

MAMA

I'm sorry about your sister but the meanest thing about Robbie Tomahawk is his name: he wouldn't hurt a fly.

TOM

Well that's a fantastically original alibi, ma'am, but we'd still like to talk to him if you don't mind.

MAMA

Haven't seen him in almost two weeks...

TOM

Do you know where we could find him?

MAMA

He used to squat with that little hussy, the one he got pregnant - what's-her-name?

(she calls over to a drunk at the end of the bar)

Hey Bobby, what was that floozy's name that Robbie used to bang?

BOBBY perks up.

BOBBY

Sammy, Samantha, Sandra - no, it was Sandy. She's got a place down on Horton Street, on the corner above the laundromat.

TOM

Last name?

BOBBY

I don't even think Robbie knows her last name - I don't think he knows the last names of any of his girlfriends...

All the DRUNKS burst out laughing.

Devra can't take it anymore.

DEVRA

Thanks for your help, asshole.  
C'mon, Tom, let's go.

Devra starts to head out. Tom turns to Mama first:

TOM

Thanks - we'll be in touch if we  
need you.

MAMA

I'm sure you will.

They exit.

CUT TO:

EXT. HORTON STREET - DAY

Tom and Devra get out of Tom's car and head towards the  
laundromat.

Tom goes over to the buzzer on the door and starts looking up  
names.

TOM

S. Bancroft - let's give it a shot.

He hits the buzzer.

After a beat there's a crackle.

SANDY (V.O.)

Who is it?

TOM

Police. Looking for Robbie  
Tomahawk - is he there?

There's silence.

Tom steps back and looks up at the window over the laundromat.

Tom sees a Native American MAN quickly look out the window  
then dart away from it.

SANDY (V.O.)

There's nobody here by that  
name - sorry...



Tom draws his gun and holds it down by his side. Eyes wide open on the window above he speaks to Devra with a sense of urgency.

TOM

Get back to the car now!

DEVRA

Why, what's going on?

TOM

Just do as I say!

He grabs her arm while still maintaining a view of the window and he pulls Devra back to the car.

TOM

(continuing)

Get in and stay there.

Devra understands and does it. Tom grabs the radio and speaks into it.

TOM

(continuing)

This is 5 Albert requesting back-up at Horton and Greer, roger.

Tom checks his firearm and moves cautiously away from the car and towards the laundromat.

After he takes a few steps along the side of the building he hears a door slam around the other side of the building - he breaks into a cautious sprint.

CUT TO:

EXT. LAUNDROMAT/REAR - DAY

Tom comes around the corner to see ROBBIE TOMAHAWK scaling the fence at the end of the alley.

TOM

Freeze! Police!

But Robbie hops to the other side and Tom doesn't have a clear shot because Robbie is too far away.

Tom lowers his gun and runs towards the fence but by the time he is able to climb up on a garbage can to see the other side he is only able to get a final glimpse of Robbie Tomahawk's back fleeing into the distance.

Tom shakes his head as we...

CUT TO:

INT. APARTMENT - DAY

Rich, Ted and Tom question Robbie's girlfriend, SANDY, who is standing there cradling her baby and being rather defensive with the Detectives. Devra stands off to the side just listening.

SANDY

Yeah, he's Jamie's father but that doesn't mean that he's ever here. Look in the bathroom: no toothbrush. Motherfucker won't even keep a toothbrush here. I'm just the unlucky one who got preggers...

TED

Just calm down so that we can ask some questions.

RICH

So where else would he go if he's not here?

SANDY

It's not like that, man! I don't ask questions like that - cause I know that the lying bastard won't answer them. I mean, he gives me money for the baby's food and diapers but other than that he's nowhere to be found. Just look in the dictionary under "absent father" and you'll find a picture of Robbie Tomahawk.

Tom can't take it anymore - he's out of line but jumps in.

TOM (to Sandy, aggressively)

I don't think you understand what's going on, Ms. Bancroft: right now Robbie Tomahawk is the prime suspect in a murder investigation and if you don't start telling us where we can find him then your baby is not only going to have an absent father but an absent mother also - got it?!

RICH

Tom, this is our investigation.

Stand down.

Tom knows that he's right and steps back.

Ted turns back to Sandy in the good cop/bad cop way. He's all sweet.

TED

Listen Sandy, we only want to talk to Robbie right now. Him running away doesn't look very good but he's only going to make it worse for himself if he doesn't turn himself in and you're only going to make it worse for both yourself and him if you don't help us find him.

But Sandy's a little crazy and also angry - she gets right up in Ted's face.

SANDY

I hope you do put the motherfucker away so that I can get back on welfare! He said he was going to give me a chunk of change but I ain't seen jack shit.

He's in love with some other bitch and he's taking her on all kinds of trips while I'm stuck in this dump trying to raise our son!

And now it's Devra's turn to erupt.

DEVRA

That "bitch" was my sister and she's dead now so I'd appreciate it if you would show a little respect!

Devra leans in to menace Sandy and Tom grabs her and pulls her back to her spot before it turns into a catfight.

Rich and Ted just shakes their heads in dismay. The questioning isn't going well. Rich turns back to Sandy.

RICH

What kind of trips? Where has he been going?

SANDY

After I got pregnant he came up with some stupid idea to make

money giving tours of the tribal  
lands. But his chief - Broken  
Arm -

TOM

Broken "Wing."

SANDY

Whatever. "Broken Wing" forbid  
him from coming on the land so  
Robbie had to sneak around.

DEVRA

What about the girl he was in love  
with?

TED

Tom, will you put a muzzle on her?  
She's not even supposed to be in  
here for godssakes!

Tom gives Devra a stern look and she backs off. But Sandy  
knows what the question at hand is.

Sandy starts to empathize with Devra.

SANDY

The painter - right? Your sister  
was the painter?

DEVRA

Yes. Tara. He took her out there  
to paint something.

SANDY

It went all wrong he told me.

TED

What do you mean, "all wrong?"

SANDY

He just said that it went all  
wrong. That's it.

TOM (to Rich)

Let's take her downtown - she's  
not telling us all she knows.

SANDY

I'm fucking telling you  
everything, man!

TED

Tom, back the fuck off!

RICH

Get out. Both of you. Just wait outside.

TOM

But...

TED

Out. Or your career is toast.

Tom understands. He nods to Devra and they exit.

CUT TO:

EXT. HORTON STREET - DAY

Devra and Tom exit the building.

DEVRA

There's not alot of love lost between you and Rich and Ted - is there?

TOM

We go way back.

They come out of the building, visibly upset.

RICH

Seriously, what the fuck is wrong with you, Tom?

TED

We have an APB out on the guy so unless he comes back and gives himself up we're just gonna have to wait it out.

TOM

He's probably in fucking Idaho by now. If you didn't get a good lead from that girl then we're fucked.

RICH

This is not your investigation, Rich! Go back to Missing Persons...

TED

That is, if they don't demote you again for sleeping with the suspects.

And that's it. Tom goes berserk and rushes towards Ted trying to grab him by the collar and lift him off his feet.

But Rich grabs Tom around the midriff and tackles him down onto the hood of his car.

RICH

Chill out! Just chill the fuck out!!!

Tom knows that he shouldn't let his anger get the best of him but it has. He calms down.

But Devra's ears have perked up. She doesn't know what to think.

TED

Take your girlfriend home and stay the fuck out of our way, dickhead.

Ted puts his shirt and jacket in order and heads for their car. Rich follow him leaving Devra and Tom awkwardly standing there.

Rich and Ted drive off.

Tom starts back to his car. Then realizes that Devra isn't following him - she's just standing there.

TOM

Coming?

DEVRA

It's time to come clean with me. What did Ted mean when he said that you got demoted for sleeping with the suspects.

TOM

"Suspect." Singular. Not "suspects." And it's none of your business.

DEVRA

So you worked with Ted and Rich in homicide until one day...

TOM

Hey, I'm trying to help find out who killed your sister. And you're the one who asked me to come to your house to look at the painting then invited me to stay

for dinner. And besides, your not  
a suspect: you're the one who  
filed the complaint.

DEVRA

And what happened in the other  
case? Why did you get demoted?

TOM

Just get in the car. I don't have  
time for this.

DEVRA

I'm not going anyplace with you  
until you tell me exactly what  
happened.

TOM

Don't play games. Just get in the  
car, Devra.

DEVRA

Fuck you, Tom. Rich and Ted don't  
want you involved because they're  
afraid of you mucking things up,  
which is exactly what you seem to  
be doing so that's it... basta...  
you're out... lose my number. Got  
the picture?

She turns to walk in the other direction leaving Tom standing  
alone by his car. He just shakes his head and watches her  
walk off - he knows that there's nothing he can do.

CUT TO:

INT. DEVRA'S HOUSE - NIGHT

Devra is drinking a glass of wine and making dinner for  
herself when the doorbell rings.

She thinks that it must be Tom coming over to apologize so  
she steam over to the door angrily.

DEVRA (to herself)

I thought I told you to piss off...

She opens the door to find...

JACOB.

Who rushes in. He's distraught.

JACOB

Devra, I have to talk you.

DEVRA

What is it, Jacob?

Jacob goes over and pours himself a drink then comes over and sits down next to her on the couch.

JACOB

What's up with you and that detective?

DEVRA

Firstly there's nothing going on between me and the detective - he's not even on the case. And secondly, it's none of your business.

JACOB

I know, I just don't want to see you make any mistakes... I care about you - y'know?

She kinda just wants him to leave - she doesn't want to get into any type of emotional discussion with him.

DEVRA

So what's so important?

JACOB

I dunno... it's just that I was thinking...

DEVRA

Get to the point please, Jacob, it has been a long day.

Jacob moves closer - he wants to be intimate.

JACOB

I know this is going to sound a little weird but - in some way - maybe this was all meant to be...

DEVRA

What???

JACOB

I mean, maybe all this had to happen so that we could finally... I dunno... spend some time together...



DEVRA

You can't be serious, Jacob.

JACOB

I am. You know that I've always  
been attracted to you, Devra...

DEVRA

Get out, Jacob.

He moves in to kiss her.

She pushes him away. Then gets up from the couch and moves  
away from him.

DEVRA

(continuing)

This is outrageous. You were  
Tara's boyfriend and this is how  
you grieve for her???

JACOB

Devra, please.

DEVRA

Get out now before I call the  
police.

Jacob gets upset.

JACOB

Go ahead, call your detective-  
boyfriend.

DEVRA

You sound like a jealous little  
boy.

JACOB

I'm going to leave you now but you  
should think about this before you  
do anything stupid.

Devra is a little too frightened to say anything back - she  
doesn't want to prolong the fight.

They look at each other tensely for a minute like two rats in  
a cage.

Jacob slowly moves towards the door while Devra stays as far  
away from him as possible.

JACOB

(continuing)

I'll see you tomorrow.

And with that he exits.

Devra runs up and bolts the door behind him then crashes into a ball on the floor terrified. She drops to the floor and curls up as we...

CUT TO:

EXT. CEMETERY - DAY

Devra is standing over Tara's fresh grave privately saying her last goodbye. It's obvious that the small funeral has just ended. The PRIEST gives Devra one final gentle reassuring pat on the shoulder, makes the sign of the cross, and says goodbye.

After everyone has dispersed Devra is deep in contemplation when she realizes that somebody is standing behind her. She slowly turns to find...

ROBBIE TOMAHAWK

And she is rightfully startled.

DEVRA

What are you doing here? If you take a step closer I'll scream.

ROBBIE TOMAHAWK

I came to pay my respects. And I need your help.

DEVRA

You took her out to the reservation to paint the ritual - didn't you?

ROBBIE TOMAHAWK

Yes.

DEVRA

And then you killed her.

ROBBIE TOMAHAWK

No, I didn't.

DEVRA

If you didn't do it, then who did?

ROBBIE TOMAHAWK

I don't know. But I know it looks as if it was me so I've got to get

outta here. I just wanted you to know that I loved Tara and would never hurt her.

From out behind a tree in the distance behind them we hear...

TOM (V.O.)

FREEZE!

Robbie jumps but then realizes that it's too late - if he moves he's dead.

Tom comes out from behind the tree, firearm drawn and leveled dead at Robbie's chest.

TOM

Raise you hands and drop to your knees or you're history, Robbie.

Robbie drops to his knees and Tom quickly swarms in on him, pushes his face into the ground and pats him down for a weapon. Nothing. He's clean.

DEVRA

Tom...

TOM

What is it, Devra?

DEVRA

I dunno, Tom... I'm not sure it was him...

TOM

I think it's best if we let a jury decide that, Devra.

Tom handcuffs Robbie and reads him his Miranda.

TOM

(continuing)

"You have the right to remain silent. Anything you say can and will be used in court of law..."

Tom lifts Robbie to his feet and starts to take him towards his car.

DEVRA

Wait, before you take him in, I want to know about Tara's painting. Where is it, Robbie? If you really loved Tara like you said you did, then tell me.

Tom stops and both of them wait to hear what Robbie has to say.

After a beat he decides that his best option is to come clean.

ROBBIE TOMAHAWK

When the women found the painting Broken Wing knew that a white person had been there and that it could only be me who brought him or her. He saw Kataka and summoned a meeting with me. I understood how much I had disappointed him as a teenager and how I had put the whole tribe in jeopardy by causing them to lose the Black Diamond. Without the ceremony the spirits would abandon the tribe and everyone would die. Being able to see the future allowed them to have the confidence that kept them pure for all these years.

DEVRA

So you really can see the future and the past?

ROBBIE TOMAHAWK

Yes, you can.

TOM

Devra, this is ridiculous - he's pulling your chain. I'm taking him in.

DEVRA

No, wait... please.

(to Robbie)

So where's the painting, Robbie?

ROBBIE TOMAHAWK

Tara asked me to take her there to paint the ceremony but when we got there she wanted to experience it also. She insisted and I wanted her to be happy. I had snuck down earlier and got some roots just in case and we stayed up on the ridge while the men performed the actual ritual below.

DEVRA

Then what happened?

ROBBIE TOMAHAWK

Then it all went bad.

(beat)

Tara painted the ritual but then she started freaking out. The roots are extremely powerful, even if you only take a little. It was like she was transformed, like she entered the painting and became a part of it. She was using her whole body - her whole soul - to paint. It was so intense. There was no distinction between her arm and her hand and the brush and the paint and the canvas. They were all one.

DEVRA

Then what?

ROBBIE TOMAHAWK

Then she started to see things, she said. She got really really scared...

DEVRA

What did she see?

ROBBIE TOMAHAWK

I don't know. She wouldn't say. It was too awful.

DEVRA

And then what?

ROBBIE TOMAHAWK

And then... I don't know. Somebody came up really fast behind me and heaved me over the cliff. I woke up in the bushes a few hours later and Tara was nowhere to be found.

TOM

That's gotta be the lamest story I've ever heard. We're going to the station right now.

He starts to tug Robbie towards the car.

ROBBIE TOMAHAWK

I'm telling you the truth. I

loved her! I didn't do it, man.

DEVRA

Tom, have him take us to the painting - whoever murdered Tara - I dunno - his prints have to be on it too...

TOM

If I don't bring him in right now I could lose my job, pension, everything that I've worked for. I already screwed up once and got thrown off homicide, I'm not going to screw up again.

DEVRA

Robbie, where is the painting?

Robbie is a little ashamed but realizes he has no choice.

ROBBIE TOMAHAWK

Kataka has it. I asked her to take it because I was sure that whomever took the Black Diamond - the same person who must have killed Tara - would want to destroy the evidence, the painting, so I wanted to keep it safe. I couldn't tell Broken Wing about the murder - he just wants the Black Diamond - so he's the one who wanted to sell it because he thinks that the white man is only interested in money. He would do anything to get the Black Diamond back - even risk corrupting himself - for the sake of the tribe.

DEVRA

Tom, before it's too late, let's go get the painting.

TOM

No fucking way.

DEVRA

Tom, please. I believe him. He didn't kill her. But right now he's the only one who can help us find who did. Trust me. Please. Before it's too late.

Tom looks at her and reads her conviction as we...

CUT TO:

INT. POLICE STATION - DAY

Rich and Ted are finishing up their work and getting ready to call it a day.

Rich is shutting down his computer.

TED

Are you shutting down?

RICH

Yeah. Marty and Sam are getting the guys together at Bobby V's for a beer. Coming?

TED

Sure.

Wearing a lab coat, KITRELL, the coroner, walks through with a file. He spots Ted and Rich.

KITRELL

This is the Morty Mortimer file - 12 gauge shotgun wound to the chest.

RICH

That's the one where the brother was cleaning the gun - right?

TED

Yeah, the brother that was screwing the wife.

The three men chuckle and then Kitrell starts to head out as Rich and Ted put on their coats to leave.

Then Kitrell turns back around.

KITRELL

Oh yeah, I forgot to tell you, but I found some motorcycle grease in the Swanson's girl hair.

It looked as if it had got caught up in the gears of a bike or something - there was a patch missing.

RICH

Sure it wasn't 10W40 off the road?

KITRELL

I've been riding for thirty years - I know the difference between 10W40 and motorcycle grease. See ya.

Kitrell heads out.

Rich turns back to Ted.

RICH

Motorcycle - eh?

TED

You thinking what I'm thinking?

RICH

Your computer still on?

TED

Let's take a look...

Ted takes off his coat, sits down and starts typing as we...

CUT TO:

INT. TOM'S CAR - NIGHT

Tom drives down the desert highway.

CUT TO:

EXT. DESERT DIRT ROAD - NIGHT

Tom pulls his car over and stops it.

Devra gets out and Tom gets out and opens the back door for Robbie who gets out hands still cuffed behind him.

ROBBIE TOMAHAWK

Hey man, it's hard to walk with my hands behind my back like this.

Tom takes out his keys, unlocks the cuffs in back but then quickly relocks them in front of Robbie.

TOM

Don't fuck with me because I will not think twice about shooting you dead - y'hear me?

ROBBIE TOMAHAWK



Yeah.

Tom pulls a flashlight out of the glove box while Devra looks on.

TOM  
OK, let's go.

CUT TO:

EXT. IOWACA RESERVATION - NIGHT

Robbie leads Tom and Devra to Kataka's tent.

ROBBIE TOMAHAWK  
This way.

Tom and Devra do their best to follow him in the dark being guided by just a flashlight.

They finally reach the tent - Robbie walks right up to it.

CUT TO:

INT. KATAKA'S TENT - NIGHT

Kataka is startled as Robbie enters. She runs over to a large object covered by a blanket - it's obviously something she is trying to protect.

ROBBIE TOMAHAWK  
It's OK, Kataka, everything is going to be alright.

KATAKA  
What are you doing in handcuffs?

Tom and Devra enter and Kataka is even more taken aback.

KATAKA  
(continuing)  
What are they doing here???

ROBBIE TOMAHAWK  
They're going to help me, help me get the Black Diamond back for Broken Wing. Trust me.

DEVRA  
Is that the painting?

KATAKA  
Yes.

DEVRA

Let me see it, please.

Kataka takes the covered painting out and holds it up.

Devra goes over and uncovers it. Tom and Devra standing there in awe at the painting.

TOM

It's very powerful.

DEVRA

It's her best work.

TOM

Let's get it down to the station  
so I can get some prints off it.

DEVRA

No. I have another idea.

TOM

What?

DEVRA

Trust me.

They start to follow Devra out - Robbie turns to Kataka, hugs her.

ROBBIE TOMAHAWK

Stay here - Broken Wing will not  
forgive you if you come. And you  
will wind up like me.

Kataka understands, she nods in acceptance.

CUT TO:

EXT. RIDGE - NIGHT

Devra drags the painting intently up the hill. Tom and Robbie follow her.

TOM

We have to get back to the station.

DEVRA

We will. But first I want to see  
what Tara saw - then we'll know  
who killed her.

TOM

This is ridiculous.

When they get to the top of the hill, Devra holds up the painting in the general direction of where the Iowaca ceremony is held. She looks intensely at the painting and then at the circle of rocks down below off in the distance.

TOM

(continuing)

Playtime is over. Let's go.

DEVRA

No.

Devra turns to Robbie.

DEVRA

(continuing)

I want the root.

Robbie just stands there.

TOM

I cannot partake in this. The painting is evidence, he's a murder suspect, and you've gone off the deep end.

DEVRA

I believe him. I don't think he killed her.

TOM

I don't care what you think. I can't just stand here while you take some illegal drug.

DEVRA

It's not a drug and it's not illegal. It's just a root. And I'm going to take it and look at the painting and see what Devra saw when she was killed.

TOM

This is insane.

DEVRA

Robbie, do you have some?

Robbie is hesitant.

ROBBIE TOMAHAWK

Not on me.

DEVRA

Where is it?

ROBBIE TOMAHAWK

They keep it on the ceremony  
ground. Buried.

DEVRA

Let's go.

Devra, Robbie and Tom walk down the hill towards the ceremony  
circle.

CUT TO:

EXT. CEREMONY CIRCLE - NIGHT

Robbie takes the lead and guides Devra and Tom to the circle.

Once there he goes right towards the center where the flame  
and Black Diamond usually sit. He moves away the debris and  
burnt logs to reveal a reinforced stone lid that he uses all  
of his weight to slide back.

ROBBIE TOMAHAWK

This is where the Black Diamond  
must live. Broken Wing told me  
that without it the Iowacas will  
perish - that's why he was selling  
to painting because the spirits  
told him that whoever had the  
black diamond needed money to go  
far away.

Robbie digs into the revealed hole to uncover a little wooden  
box buried in the ground.

ROBBIE TOMAHAWK

(continuing)

It must be protected. It is  
sacred.

He opens the box and takes a little piece of root out.

Tom and Devra watch in awe as Robbie daintily and carefully  
handles the box and the actual roots. Even though Broken  
Wing officially kicked him out of the tribe he still has  
reverence for the rituals and customs.

He puts the box back in the hole and covers it up.

All of the sudden Devra is scared and Tom can see it. He  
takes her aside.

TOM

Devra, this is not a good idea.  
It's not too late - we'll just  
take him into custody and go  
through the proper procedures to  
find out what happened to Tara.  
Listen to me: I care about you and  
don't want to watch you jeopardize  
the case we already have against  
him.

Devra thinks for a beat - she's really pensive, doesn't know  
what to do. Scared.

Then she turns back to Tom.

DEVRA

I'm sorry, Tom. I don't think he  
killed Tara.

EXT. JACOB'S HOUSE - NIGHT

Detectives Rich and Ted pull up and get out of their car.

They go to the front door and knock.

RICH

Jacob, this is Detective McCleary.  
We have some questions for you.

No answer.

TED (to Rich)

I'll check around back.

CUT TO:

INT. GARAGE - NIGHT

Ted slowly opens the door and peaks inside.

TED

Jacob?

No answer.

Ted draws his gun as he flicks on the lightswitch.

Right in front of him is Jacob's dirty old motorcycle.

TED

(continuing)

Holy shit.

Ted's eyes widen. He approaches the gears on the rear tire and after looking carefully for a moment pulls out a clump of Tara's hair.

He calls out.

TED  
(continuing)  
Hey, Rich!

But then all of a sudden Jacob comes out of nowhere and slams Ted over the back with a beam.

THWACK!

And Ted crashes into the bike which falls to the ground with Ted on top of it.

Ted's gun drops to the floor and Jacob picks it up.

Just then Rich comes in with his gun drawn and sees Jacob standing there with a gun and his partner out cold on the ground.

RICH  
Freeze, asshole!

But Jacob instinctively fire two shots in Rich's direction...

BOOM BOOM!!!

Then Jacob runs out the back door when Rich ducks out of harm's way.

Rich goes over to protect and tend to Ted.

RICH  
(continuing)  
Ted? Ted, wake up?

He pats Ted on the face.

OFF we hear a CAR turn over and quickly SCREECH AWAY as we...

CUT BACK TO:

EXT. RIDGE - NIGHT

Still with his hands cuffed in front of him, Robbie hands a small bit of the root to Devra.

ROBBIE TOMAHAWK  
You're going to need to sit down  
for a few minutes while it takes

effect.

Devra takes the drug and sits down on the ridge overlooking the circle. She puts Tara's painting in front of her so that she can look at it and then glance at the actual ceremony site. She's trying to sit in the same position she imagines Tara was sitting in.

CUT TO:

EXT. DESERT HIGHWAY - NIGHT

Jacob cruises down the highway in his car towards the Iowaca reservation.

CUT BACK TO:

EXT. RIDGE - NIGHT

As the drug starts to work, Devra looks intensely at Tara's painting and the image transforms into a flashback...

CUT TO:

EXT. DESERT PLAINS - NIGHT - FLASHBACK

Full moon, open desert plains as far as the eye can see, stars shining more brightly than you've ever seen. Off in the distance in the middle of nowhere there's a fire burning.

We CLOSE IN on the fire as the sound rises and we end on Broken Wing leading the tribe in the ceremony around the bonfire. All of their eyes are closed and they're rocking back and forth as if they are in heavy drug-induced trances. Suddenly there's a roar and the fire starts to shoot up. Then it erupts some more, like a volcano. The Native Americans start to gyrate and moan more and more frantically.

In the middle of the fire there's the Black Diamond and it seems to be feeding or stoking the fire in some way.

As the fire gets more rambunctious and unruly so do the Native Americans who now look as if whatever drug they took is making them go to into uncontrollable seizures. The ceremony takes on a more and more violent tone and grows louder and louder.

INSERT SHOT OF DEVRA JERKING BACK WILDLY AS SHE GETS ANOTHER PERSPECTIVE ON THE ACTION:

CUT TO:

EXT. RIDGE - NIGHT - FLASHBACK

Tara is sitting on the ridge furiously painting.

Pull Back to reveal Robbie Tomahawk next to her. Both her and Robbie must have ingested the root because they're trembling and shaking with the same frenzy that the men down below are shaking with.

INSERT SHOT OF DEVRA JERKING BACK WILDLY AS SHE GETS ANOTHER PERSPECTIVE ON THE ACTION:

CUT TO:

EXT. CEREMONY CIRCLE - NIGHT - FLASHBACK

As the men continue to go deeper and deeper into fits and spasms, Broken Wing suddenly bounces up and begins to dance around the fire.

After a few seconds of dancing he grabs the bottom of one of the burning branches that comprise the tepee-like bonfire. He dances some more and then streams off into the distance holding the fire high in the air.

Then another Native American grabs another burning staff and follows Broken Wing.

Soon all of the Native Americans grab parts of the bonfire and rush off into the desert.

It's clear that this is a calculated part of the ceremony - there's one burning staff for each Native American.

All that's left in the middle of the circle is the mysterious Black Diamond.

CUT TO:

EXT. RIDGE - NIGHT - FLASHBACK

Tara is still sitting on the ridge furiously painting. She looks out and watches the stream of fires move from the ceremony circle out towards the open plains as the Native Americans head off towards the horizon.

CUT BACK TO:

EXT. RIDGE - NIGHT

In real time Devra looks deeper and deeper into the painting and the drugs take hold on her. She's now rocking back and forth and Tom is starting to get worried.

TOM

Devra, what are you seeing?



DEVRA

She's painting the men, she has taken the drugs and she's almost dancing with the paint, dancing with the brush, dancing with the canvas...

TOM

What else?

DEVRA

Robbie Tomahawk is there. Dancing too. He's happy - happy to be there with Tara... he really likes her...

Tom looks at Robbie.

TOM

Yeah...sure.

DEVRA

Wait-a-second... wait...

Devra jerks back again as she gets another glimpse of the flashback.

TOM

What do you see??

CUT BACK TO:

EXT. RIDGE - NIGHT - FLASHBACK

The ceremony has dissipated and Robbie is leaning over the ridge, rocking back and forth, watching his brothers go off in a single line of fire into the distance.

Still painting, Tara stops for a moment and begins staring at her work and she getting transfixed by it... her face starts to drop as some kind of horrific realization comes over her...

TARA

Oh my god!

ROBBIE TOMAHAWK

What is it, darling?

TARA

Noooooooooooo!!!!!!!!!!!!

Suddenly from out of nowhere, a MAN violently rushes Robbie, smacks into him and sends him flying off the ridge.

There's a THUD below as Robbie's body crashes below into some bushes.

Tara realizes what has happened and whips around to find...

JACOB.

TARA

(continuing)

Jacob, don't do it. Please.

JACOB

This is bigger than just you,  
Tara. I'm sorry.

But she's too drugged to defend herself - she just tries to stand but instead falls directly into the easel and canvas which both go tumbling down the ridge.

Tara falls backwards onto her back and Jacob stands over her.

But the drugs are making Tara lucid.

TARA

You never loved me - did you? You were always in love with Devra - weren't you? You're obsessed with her... all those questions you asked about her...

JACOB

Nobody would ever call you stupid... but "obsessed" has some nasty connotations... I think that Devra will soon realize that we were meant to be together...

TARA

You're delusional, Jacob... she wouldn't even know you existed if it weren't for me...

He moves closer to Tara and she starts to realize that she had better move quickly.

JACOB

You're wrong... she loves me - deep down - she just hasn't had time to get to know me yet, to realize that we're soulmates, were meant to be together... but now she will...

Jacob lunges towards her and she springs backwards down the

ridge and tumbles down.

TARA

Noooooooooo!!!!!!!!!!!!!!

Jacob can't believe his eyes - but she really had no option.

And no Jacob has no option either - he starts to scale down the ridge.

CUT BACK TO:

EXT. RIDGE - NIGHT

Devra is crying while staring out into the distance while watching the murder play out in her mind's eye.

TOM

What? What's going on?

DEVRA

It's too awful... it's too awful...

TOM

Tell me!

Devra just shakes her head and more images flood her mind's eye:

DEVRA

Wait, there's more coming...

Her body jerks again.

CUT BACK TO:

EXT. BASE OF RIDGE - NIGHT - FLASHBACK

Tara finishes rolling and tumbling down the hill. She slowly regains her composure and consciousness and looks around: there's Robbie Tomahawk who looks dead or close to it.

She rushes over to him and starts gently slapping his face to wake him up - but he doesn't. It's even hard for her to tell if he's alive so she as Jacob's footsteps crow louder Tara puts Robbie's head down and starts to run the best she can considering she's on hallucinogenic drugs and can't see her way in the dark.

We can hear Jacob's footsteps as he makes his way down the ridge the best he can.

Tara is really terrified as she can feel Jacob gaining on her quickly.

CUT BACK TO:

EXT. RIDGE - NIGHT

Tears stream down Devra's face as she prepares herself to watch the movie in her head of her sister's murder.

Now Tom can take it no more - he starts to shake Devra so that she says something, snaps back to reality.

Devra finally manages to utter some words...

DEVRA

I told you, Tom... it wasn't  
Robbie Tomahawk.

TOM

Who was it?

DEVRA

It was Jacob... he... he loves...  
he loves... ME...

TOM

What???

DEVRA

He has some fantasy about me, that  
we're supposed to be together...

TOM

It's the drugs... you have to snap  
out of it... this is NOT evidence  
in a murder case! This is just  
some fantasy, the drugs making you  
crazy!

DEVRA

Shhhhhhh.....

Devra's body jerks again as she turns her attention back to the flashback in her head.

CUT TO:

EXT. CEREMONY CIRCLE - NIGHT

Tara is winded, wounded and out of breath.

Jacob calmly comes up to her - she looks around and she's in the middle of the Iowaca ceremony circle. There are ashes and cinders at the base of the inner circle where the fire was that are now adding a slight glow to the black diamond

onyx.

TARA

You don't have to do this,  
Jacob... I can help you.

JACOB

Shut it, bitch! You were right:  
I never loved you - I never even  
liked you. You and those stupid  
pointless paintings... everyone  
thinks you're so talented but you  
know that those painting are  
shit - don't you?

Tara seems to accept her fate as Jacob maniacally grabs the  
scalding hot black diamond from ashes with his bare hands.

TARA

Jacob, please!

He rushes towards Tara who is completely in tears because she  
has already seen the future and painted her abstract version  
of it: the painting she has painted is actually a vision of  
Tara's own murder.

TARA

(continuing)

Noooooooooooo!!!!!!!!!!!!!!!!!!!!

Tara starts to scream as Jacob wields the burning black  
diamond high into the air and then violently comes down upon  
Tara and we...

CUT TO:

EXT. RIDGE - NIGHT

Devra starts to scream in unison with Tara as she is being  
murdered by Jacob.

DEVRA

Noooooooooooo!!!!!!!!!!!!!!!!!!!!

Tom can tell that something is drastically wrong in Devra's  
head and tries to get her to come back to reality by hugging  
her, caressing her forehead, kissing her - anything he can  
think of.

ROBBIE TOMAHAWK

She'll be OK - the roots will wear  
off in an hour or so...

TOM

Shut up and help me carry her back  
to the car...

Devra overhears this.

DEVRA

No... we're not done yet... first,  
you should know that this painting  
Tara painted was of her own  
future...

TOM

What do you mean?

DEVRA

She painted her own murder!

TOM (to Robbie)

Help me get her to the car, she's  
going insane...

DEVRA

No, wait!

Devra starts to go into another type of flashback and starts  
to shake violently.

Devra starts to stare at Tom intensely and suddenly FLASH!

CUT TO:

EXT. RIDGE - NIGHT - FLASH FORWARD

This must be a hallucination or some form of precognition  
because in Devra's mind she starts to see Tom's future.

There a flash and we see Jacob standing over Tom and emptying  
his revolver into Tom's chest.

BOOM! BOOM! BOOM! BOOM! BOOM!

Jacob then points the gun at Robbie, smiles and squeezes but  
all he hears is...

CLICK! CLICK!

JACOB

Shit!

Jacob then throws down the gun and starts to rush towards  
Devra as we...

CUT BACK TO:

EXT. RIDGE - NIGHT - REAL TIME

Devra starts to scream, hyperventilate, panic.

DEVRA

Tom, get out of here! Get out of here now!

TOM

I'm not leaving you here. What is it?

And right then there's a gunshot

BOOM!

And Tom is shot in the back. He reels around in pain and falls off Devra who screams.

DEVRA

Noooooooooooo!!!

Tom crashes to the ground and Jacob stands over him and empties his revolver into Tom's chest.

BOOM! BOOM! BOOM! BOOM! BOOM!

Jacob then points the gun at Robbie, smiles and squeezes but all he hears is...

CLICK! CLICK!

JACOB

Shit!

Jacob then throws down the gun and starts to rush towards Devra.

Robbie runs over and attacks Jacob the best he can but his hands are cuffed so it isn't long before Jacob is able to get him down on the ground in a choke hold. Robbie fights the best he can but soon loses consciousness.

Meanwhile Devra is on the ground trying to crawl to safety.

Jacob swoops down on her, grabs her around the waist and heaves her over his shoulder like a sack of potatoes. He then grabs the painting and heads back towards his car.

Groggy drugged Devra struggles the best she can then gives up.

DEVRA

What are you going to do with Tara's painting?

JACOB

Destroy it.

DEVRA

You can't: the painting is magical.

JACOB

I can and I will - I'm going to burn it as soon as we get to a safe place.

DEVRA

So you will kill me too?

JACOB

Kill you? No way. We're going to be together forever - just like we should have been in the first place.

Jacob continues to walk with Devra on his shoulder - he goes further and further into the distance towards the desert highway.

CUT BACK TO:

EXT. RIDGE - NIGHT

Tom is lying motionless on the ground - suddenly he starts to move a little.

He opens his eyes and then moves his hands to where the bullets hit on his back and chest.

TOM

Ouch...

Tom then reaches down under his collar and starts to wiggle out of his bullet-proof vest.

After a few seconds he regains his composure - lifts his head to see what's going on.

As he sits up he rips off the vest via his collar.

He looks over where Devra and the painting were and realizes what has taken place.

He looks over the ridge and doesn't see anything going on down there, then sees Robbie's lifeless body and runs over to him.

Takes out his keys and quickly undoes the handcuffs while



tapping Robbie lightly on the face.

TOM

(continuing)

Robbie, Robbie - wake up...

After a few seconds Robbie regains consciousness.

TOM

(continuing)

Did you see what happened?

ROBBIE TOMAHAWK

Jacob, Tara's boyfriend, she didn't even like him... he's the one who must have pushed me down the cliff - he's the one who must have killed her - not me. I loved that girl - but I knew if I went to the police they'd lock me up in a heartbeat... I was just trying to get the Black Diamond back for Broken Wing. He must've taken it when he killed her. We were going to sell the painting to have some money to offer for the Black Diamond. Without it, the whole tribe would disintegrate, become impure... like me...

TOM

Which way did they go?

ROBBIE TOMAHAWK

I dunno... but he must've taken her with him - if he hasn't already killed her too.

Tom knows that Robbie is right and that he has to act quickly. He helps get Robbie to his feet. Both of them look around for Devra.

TOM

They must've gone back towards the highway. C'mon, let's go.

Tom starts to run back to where the cars are parked by the highway and Robbie follows him lagging a few steps behind.

CUT TO:

INT. JACOB'S CAR - NIGHT

Off the side of the road is Jacob's car. He has shoveled

Devra's limp drugged body into the back seat and she's so terrified that she can't even move.

DEVRA

Please... don't do this.

JACOB

I'm going to make you the happiest woman in the world.

Jacob puts Tara's painting in the front seat and then shuts the door.

He comes back around to the rear seat, spreads Devra's legs and nestles his knees in between them.

He starts to caress her breasts and open her blouse. He's getting fairly worked up and it's becoming obvious that he's going to rape her imminently.

Devra is slipping in and out of her drug-induced state trying to push him off of her but she's really just too weak to resist him.

CUT TO:

EXT. DESERT HIGHWAY - NIGHT

Rich and Ted barrel down the highways towards the Iowaca reservation.

CUT TO:

EXT. RIDGE - NIGHT

Wounded and hurting, both Tom and Robbie make their way back towards the car area near the highway. Robbie trails behind Tom who's trying to pick up the pace.

CUT BACK TO:

INT. JACOB'S CAR - NIGHT

Devra is now really fighting the best she can as Jacob starts to move in on top of her. She beats his chest with his fists and tries her best to squirm out from under him.

JACOB

It's not your fault, you just don't understand...

DEVRA

What don't I understand, Jacob?!

JACOB

That we were meant to be together,  
together forever!

DEVRA

You're delusional! I never liked  
you, I always thought you were a  
scumbag and now I also know that  
you're a murderer - so how can you  
even think for one second that  
we're ever going to be together???

He smacks her hard and her whole body goes rigid with shock  
for a second.

She doesn't know what he's going to do next.

JACOB

There's no choice here, Devra. We  
are one and you are obviously not  
going to understand until I'm deep  
inside you so let's stop playing  
games.

And with that Jacob rips down his button-down jeans with one  
fell swoop and starts to yank off Devra's pants.

She squirms some more and manages to get to her side.

Just then she sees the Black Diamond on the floor on the car  
next to her.

Jacob is just about to penetrate Devra when all of a sudden  
she lifts the Black Diamond with all of her might and smashes  
it down on Jacob's head.

Jacob goes reeling backwards out of the car clutching his  
bruised noggin.

Devra does her best to get her pants back above her hips and  
starts to crawl out the other side of the car.

After the immediate pain subsides Jacob rubs the blood from  
his forehead and when he sees it can't believe his eyes. He  
become absolutely infuriated.

JACOB

(continuing)

You bitch! I can't believe you  
hit me! And it hurts! I would  
never hit you! I would never hurt  
you! I just have to show you what  
you need to know!

And with that he rushes back towards the car and is able to grab her by the ankle as she is crawling out the other side.

But then the car door suddenly smashes down on the back of Jacob's legs as he is leaning over the seat.

JACOB

(continuing)

Ouuuch!!!!!!!!!!

He lets go of Devra's leg and she crawls out of the other side of the car onto the dessert ground.

Underneath the car she can see Tom's body lying where he bounced off the door.

DEVRA

Tom! Tom! Wake up!

Tom opens his eyes and looks over at Devra assuredly, then starts to get up.

Meanwhile Jacob has spun around and is grabbing his shins trying to make sure that his tibia bones aren't broken - they're not. He opens the car door wide and sees Tom getting up and he starts to boil with rage.

Jacob rushes Tom as he is starting to get up and kicks him squarely in the ribs sending Tom up into the air then down on the ground.

Jacob pounces on Tom and they wrestle fiercely trying with all their might to get each other in a headlock while exchanging blows to each other's face.

JACOB

Did you fuck my girlfriend?! Did you fuck her?! I'm asking you, cop, did you fuck Devra???

TOM

You're going to jail, you fucking psychopath!

Tom gets in a punch to Jacob's face.

But then Jacob gets the upper hand for a second and is about to deliver a devastating blow to Tom's face when all of a sudden Robbie Tomahawk flies into him and tackles him knocking him off Tom.

As Jacob is getting up off the ground Devra then comes up and smashes the Black Diamond into his head one more time.

Then Tom makes it over, punches Jacob into unconsciousness, rubs his face in the dirt, swivels his arms tightly behind him and cuffs him.

Broken Wing and his men come up the hill on horses.

Detectives Rich and Ted pull up in their car, sirens blaring, lights flashing. The spotlight/searchlight from their car lights up the whole area.

Devra falls into Tom's arms.

TOM

(continuing)

Are you OK?

DEVRA

I'm fine - you came just in time.  
How are you?

TOM

I'll be OK.

She kisses him on the cheek and they hug even more tightly.

Detectives Rich and Ted get out of their car guns drawn.

Robbie goes over and picks up the Black Diamond.

Detectives Rich and Ted see Jacob handcuffed lying on his stomach, go over to him and lift him off the ground by his shoulders.

Tom calls over to Rich.

TOM

(continuing)

The first charge will be first degree murder for the death of Tara Swanson and then attempted murder of a police officer, I'll fill out the rest of the paperwork later...

RICH (reluctantly)

Good work, Tom.

TED

See you back at the station.

DEVRA

Tara's painting is in the back of his car - don't let them forget it.

TOM (to Ted)  
You'll send a tow for the car?

TED  
Sure thing.

Devra is proud of Tom - she loses herself in his arms.

Rich and Ted lead Jacob back towards their car.

Robbie Tomahawk solemnly presents the Black Diamond to Broken Wing.

ROBBIE TOMAHAWK  
I'm sorry, Broken Wing. Please  
forgive me.

Broken Wing descends his horse and takes the Black Diamond.

BROKEN WING  
It is time for you to come home,  
Tomahawk. Do you think you're  
ready?

Tomahawk considers the proposition for a beat.

ROBBIE TOMAHAWK  
Yes, I'm ready, Broken Wing.

They shake and hug then Robbie turns back towards Devra and Tom - they acknowledge him for his help with a nod.

Broken Wing gets on his horse and swings Robbie Tomahawk up on the horse behind him. They take off and all of the Iowacas follow them leaving Tom and Devra alone in the desert under the warm glow of the stars.

TOM  
So the drugs have worn off?

DEVRA  
Uh-huh... I really did see the  
past and the future...

TOM  
So how do we end up?

DEVRA  
I think it is what it is: life.  
I'll always keep the memory of  
Tara alive in my heart and in her  
paintings but the past and all  
this I know I have to put behind  
me. As for the future, let's

write that book together.

TOM

Let's do it.

They hug again and then head back arm in arm towards Tom's car as the sun starts to rise over the desert and we...

FADE OUT

