

THE ANATOMY OF MURDER

by

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FADE IN:

EXT. SUBURBAN HOME - DAY

An eight year old GIRL sits talking to her DOLLS on the front lawn of her suburban RAMBLER.

LITTLE GIRL

(soft voice)

Mommy is going to take us to the pool today. We can wear our new swimsuits. Right after we take kitty to the doctor.

She continues to play, then starts looking around the YARD. Next to the CARPORT on the side of the house are a BOWL of water and a BOWL of cat food. The food bowl has "MUFFIN" written on the side in child's handwriting. The girls EYES settle on the BOWL.

LITTLE GIRL

(standing up)

Come on, Sally, lets go check on Muffin. She is getting a shot today.

The GIRL walks into the carport while calling out the cats name.

LITTLE GIRL

Muffin, Muffin!! Time to go to the doctor.

She continues to walk around the yard calling the cat. After pausing a moment in the driveway, she starts to walk down the deserted street.

LITTLE GIRL

Here Muffin, here girl. Time to come home!

On the street, she passes two telephone POLES joined together. Plastered up and down on the poles are FLIERS for lost dogs and cats with various PHOTOS of the animals. One FLIER notes last seen January 2, 1998. Another FLIER notes, "Lost 4/2/98."

LITTLE GIRL

(getting frantic,  
crying)

Please Muffin, it's time to come  
(MORE)

LITTLE GIRL (cont'd)

home!

As she speeds her walk down the street, she stops next to a small grove of trees and stares into the SHADOWS. In the grass at the base of the trees is a small, barely visible orange CAT. The CAT is not moving. The girl walks into the shadows and stares down at the animal. She tilts her HEAD slightly as she looks on with fascination.

LITTLE GIRL

(leaning down)

Muffin?

BLACK SCREEN SUPERIMPOSED "TEN YEARS LATER"

EXT. EVERGREEN HIGH SCHOOL - DAY

EVERGREEN HIGH SCHOOL sprawls out over several acres under bright sunshine. Enclosed by trees, the school seems isolated from the neighboring houses. Spread out over the football FIELD and surrounding track are hundreds of students in track OUTFITS. A starters GUN BLASTS as a group of boys run a hurtles race. Several GIRLS in different track suits run around the track. FANS cheers the various events from the stands. JENNY TAYLOR, an 18 year old senior with light blond hair, stands as a group of BOYS finish a 100 meter race. JAKE GALL, 18 years old, lean with well defined muscles, also a senior, breaks the yellow TAPE in first place. JOE GALL JR., Jakes identical twin, takes third. This puts a smile on ALLISON DANIELS FACE. Allison, a 17 year old high school junior, and Jenny, both climb down from the stands and head out to the track. While Jake is receiving congratulations from the other runners, Joe Jr. is bent over catching his breath.

JENNY

(running up to  
Jake)

Come here my hero.

Jenny takes Jake in her arms and they share a passionate kiss. Joe Jr. glances over and shakes his head as Allison walks up.

ALLISON

Nice run, handsome, best finish of  
the year.

JOE JR.

(still looking at  
Jake)

Yeah, I guess.

(MORE)

JOE JR. (cont'd)  
(sees Allison pout)  
It was pretty good...thanks for  
coming.

ALLISON  
(flirty)  
Come with me, I know how to take  
the sting out.

Allison leads Joe Jr. over behind a portable snack TRAILER. where they embrace in a passionate kiss. While they kiss, their HANDS move over each others BODIES. Donna Haller, Angela Thomas and Tami Ricker are working the booth. They all sneak peeks out through the back DOOR at the two teens. After several seconds Joe Jr. and Allison separate and stare at each other.

ALLISON  
When can we be together again. I  
can't wait much longer.

JOE JR.  
I think I can get the car tonight.  
Pick you up at 8?

ALLISON  
That's a deal. See you then speed  
racer.

Joe Jr. jogs off back towards the track. Allison watches him go as she licks her LIPS. Donna also stares at Joe, then over to Allison. Joe Jr. runs past JAKE and JENNY. Joe Jr. continues to focus his EYES on JENNY as he runs by. Jenny give Joe Jr. a slight nod of her HEAD.

JAKE  
So the lake tonight? Everyone will  
be there. I'm sure I can get the  
car. I don't think J.J. is doing  
anything. Rocket is bringing the  
bar.

JENNY  
I don't know. Don't you get tired  
of getting drunk with Rocket every  
weekend?

JAKE  
Oh, not this again.

JENNY  
Well?

JAKE

Look Jen, this is our last month of high school. Why can't you just go along. It's fun. Christ, its not like I'm asking you to put out or anything.

JENNY

Since when?

JAKE

(smiling)

Since last time..

JENNY

(thinking it over)

I don't know...

JAKE

Look, I promise I won't drink...much..And I'll keep Rocket on a leash.

(puts his arm  
around Jenny)

Well?

JENNY

(smiles at Jake)

I've always been a sucker for sweaty men in shorts. OK, pick me up at nine, handsome.

EXT. GALL HOUSE - DAY

ROGER ANDREWS, mid 50's with thinning black hair and squat frame, lays on his back under a 1965 Ford Mustang. The front of the CAR is up on RAMPS. The HOOD is open. Next to Roger is a toolbox with several WRENCHES spread out on the ground. COUNTRY MUSIC plays from an old RADIO set in the engine compartment. A MAIL BOX in the fence reads "Andrews." Jake and Joe Jr. walk up to the car.

JAKE

What the hell, Dad? I need the 'stang tonight!

JOE JR.

I don't think so, Rove, I've got a date lined up with Allison.

JAKE

I told you not to call me that,  
dickhead!!

JOE JR.

(taunting)

Sorry Rover..the car's mine.

At the last taunt, Jake jumps on Joe Jr, bringing him to the ground. They wrestle all around the dirt parking strip, kicking up a dust storm. While they continue to roll in the dirt, each trying to get the upper hand in the battle, Roger gets out from under the car and pops the top on a CAN of beer. After taking a couple drinks, he wanders over and grabs each boy by the HAIR and separates them.

ROGER

You children done with your little  
squabble, or do I need to call  
your mother?

Both boys are covered in DIRT. They each spit mud out of their MOUTHS while shaking dust from their HEADS. Joe Jr. give Jake a final shove.

JOE JR.

Rover...

JAKE

Jerk..

ROGER

Wonderful. Good to see no love  
lost between you two. Now, as for  
the car, its not going anywhere.  
Whoever drove it last..

(eyes Jake)

seems to have creased the oil pan.  
Now we've got our own little  
Valdez spill in the driveway.

JOE JR.

What??!!

ROGER

MY car's not going anywhere until  
I get a new pan installed...Now,  
why don't you both go inside and  
cleanup. I'm gonna need some help  
out here..Get going!!

INT. GALL HOUSE - DAY

Jake and Joe Jr. walk into a bright, spotless kitchen through a side door under a carport. On the counter is a platter of COOKIES and a large white envelope. Next to the cookies is a NOTE. Joe Jr looks at the note and picks up the ENVELOPE.

JOE JR.

(taunting, mean)

Oh look, my admissions paperwork for Berkley. Too bad you won't be going with me Rover.

JAKE

(taunting back)

Always been the brains, but never a winner.

(points up)

My trophy case in in my room, if you want to take a tour. Bring a lunch though, it'll take some time to get through.

Joe Jr. walks over and gets in Jake's face.

JOE JR.

(angry)

You think getting fucking first place in junior tennis or pee wee football is going to carry you through life..You've been the shit our whole lives, but next year, when I'm at college, learning something I can actually use, you'll be here, getting drunk, talking about how great you used to be.

(pokes Jake hard  
in the chest)

My days of always being in your fucking shadow are just about over!!

JAKE

(slaps Joe's hand  
away)

Fuck you. While you're gone smoking dope with a bunch of ex hippie burnouts, I'll be here getting acquainted with that sweet little thing Allison.

JOE JR.  
(half smirk)  
Uh huh. Gonna steal MY girlfriend  
huh?..OK buddy, whatever you say.

Joe turns his back on Jake and picks up the NOTE next to the cookies.

JOE JR.  
Mom left us these cookies. Says  
she's gone a couple days again  
helping with Dad's forever dying  
grandfather.

Joe Jr grabs all the COOKIES except one and starts to leave the kitchen.

JOE JR.  
I gotta make some calls..left a  
cookie for you there Rover.

JAKE  
(to Joe Jr's back)  
Asshole..

JAKE'S ROOM

JAKE (on the phone)  
Look Jenny, it's no big deal to  
ride with Rocket. If he gets  
carried away, I'll drive  
home..What..no he won't..  
(irritated,  
arguing)  
fine..great..yeah, well then, I  
will!!  
(slams down the  
phone)  
Bitch..

## JOE JR'S ROOM

JOE JR. (on the phone)

Look Allison, my step dad says the car should be done by tomorrow. We still could have Saturday night...You have to work?..Well, uh, what about your mothers car then..I see..

(looks at the ceiling, bored)

look, I'll call you tomorrow. We'll see whats up then..Huh, oh yeah, I love you too Ali..Bye.

## INT. ROCKET PICKUP TRUCK - NIGHT

Jake and MITCH "ROCKET" McALLISTER sit in the cab of Rocket's mid 1960's Chevy pickup as it travels down a dark highway. Red fuzzy DICE hang from the rear view mirror. Loud MUSIC blasts from the car STEREO. Jake reaches down and lowers the volume.

ROCKET

Hey, I love that song!! Turn it back up!!

JAKE

Damn it Rocket, I need some advice here!!

ROCKET

Look Jake, I don't know what to tell ya. I'm sure as hell not going to change just for her..or you for that matter. With her being so Ms. prissy perfect and all, I don't know why you keep after that patch? Not like you couldn't have any piece you wanted.

JAKE

(grinning)

It's a damn nice patch pal..

ROCKET

Whatever.. from the sound of it, you ain't cutting your spade in that ground near as much as you used to.

JAKE

Ever since she got into Stanford,  
she seems to think I'm a waste of  
her time.

ROCKET

(grinning)  
Well, are you?

JAKE

I don't know why it is that if you  
don't go away to college, you  
become a second class citizen in  
this damn town. What's wrong with  
staying here and working local.  
Lots of guys do it.

ROCKET

(pops the top on a  
beer can)  
Fuckin A. I'll be here with you.  
Why would any one want to leave  
this life anyway?

JAKE

I don't know, but between the cold  
shoulder I'm getting from her and  
the shit from my college bound  
brother, I've just about had it.  
(pops the top on a  
beer)  
Step on it, I'm ready to tie it on  
tonight..

INT. GALL HOUSE - NIGHT

Joe Jr. and Roger sit apart on a couch watching the movie  
"Halloween" on T.V. Beer CANS cover the end of the coffee  
table near Roger. Joe Jr., with his dirty SHOES camped on  
the table, cast a look over towards Roger, as if waiting for  
him to go to bed. Finally Roger stretches and gets up.

ROGER

I'm hitting it. Can you get this  
here?

(points to the  
cans)

J.J?

JOE JR.  
 (staring at the  
 screen)  
 I got it Roger.

After Roger leaves, Joe Jr. looks at the CLOCK on the wall. It reads 11:30. He grabs the REMOTE from the table, turns off the T.V. and walks into the kitchen. Once there, he turns off the kitchen light, leaving him in semi darkness. The house is quiet except for the DRIP of water from a leaking FAUCET. Joe Jr. crosses the kitchen and goes out the side door into the carport. He walks to the back and opens a DOOR in the rear wall. Idling in the alley is a dark 4 door late 60's Chevrolet IMPALA with the lights off. Joe Jr's EYES meet Jenny's EYES as she motions him over with her HAND.

EXT. LAKE KAPOWSIN - NIGHT

Several CAMPFIRES cover the shoreline with dancing light. Dozens of TEENAGERS roam the lakeside from fire to fire. Loud MUSIC blares from a huge SPEAKER in the bed of Rockets pickup. Next to the truck are 10 tapped KEGS of beer. Several beautiful GIRLS in sexy shorts and tops slam shots of tequila on a TABLE while a group of teenage BOYS cheer them on. Rocket and Jake sit on top of Rockets truck cab taking in the scene.

ROCKET  
 Take your pick buddy. These girls are ready for a Gall ball, if you know what I mean.

JAKE  
 (after a big drink  
 of beer)  
 I just might do it. Jesus, Jenny doesn't seem to be servicing me anymore..  
 (starts climbing  
 off the truck)  
 I'm going trolling, care to join me?

ROCKET  
 I'm right behind you pal.

The boys both jump down from the truck and head over to the tequila table. Several of the girls gather around the boys and hand them two SHOTS each, which they promptly drink.

EXT. LAKE KAPOWSIN-LATER - NIGHT

The CAMPFIREs have died down to a soft orange glow. Slow MUSIC filters through the night air. The crowd has thinned to small clusters of drunk TEENAGERS around the various fires. Many of them are either past out or making out in the shadows. Rocket and Jake share a fire off from the rest with TAMI RICKER and ANGELA THOMAS. DONNA HALLER, adjusting her PURSE, walks up from off screen and snuggles next to Rocket. Haller, 18, has long black hair and a slim figure. Rocket puts his arms around Tami and Donna while Angela reclines between Jake's legs with her head on his chest.

DONNA

Much better now.

TAMI

I think I may have had one too many tequila shots, Rocket.

ROCKET

No such thing as too many.

The group all share GRINS at this comment.

JAKE

Best way I know how to sober up is a quick dip in the lake.

ANGELA

You think?

JAKE

Why not?..unless you're scared?

ANGELA

(flirty)

Who said anything about scared?

As Rocket and his girls grin at each other, Angela gets up and strips off her top unleashing a pair of spectacular BREASTS. She then starts strolling down to the water while slithering out of her shorts. Jake watches and gets on his feet.

ROCKET

Need a life jacket Rover?

JAKE

(grinning, peeling  
off his shirt)

I've got it covered.

Rocket and his dates start to make out as Jake follows Angela down the lake.

EXT. TAYLOR COTTAGE - NIGHT

A distance view from between tree branches shows a faint flickering LIGHT from a shaded window of the Taylor cottage. Jenny's Impala is parked in front of a small cottage which is set apart from a massive main HOUSE. The two are further separated by a row of leafy TREES which partially block the view from one to another. The main house sits dark.

INT. TAYLOR COTTAGE - NIGHT

Several lit CANDLES cast shadows around the small bedroom. Scattered on the floor are the discarded CLOTHES from Joe Jr. and Jenny. Next to the bed are Joe Jr's dirty SHOES and Jenny's VANS. Joe Jr. glances at a sleeping Jenny before slipping out of the bed into the bathroom, where he begins to close the DOOR. A slight WIND kicks up outside, causing a CREAKING noise. Joe stops closing the door and peers out of the bathroom, as if trying to hear something over the wind.

EXT. TAYLOR COTTAGE - NIGHT

Outside the cottage, the night is quiet. The MOON is revealed by moving clouds. Standing still next to the Impala is a dark figure wearing dark clothing and a hooded sweatshirt. It is not clear if it is a man or woman. The CLOUDS cover the MOON again and the scene goes dim. MUSIC is heard coming from somewhere off screen. The FIGURE slowly looks slightly to their left towards the sound.

EXT. ROCKET PICK UP TRUCK - NIGHT

Rocket's pick up barrels down a dark two lane road. The huge SPEAKER in the bed of the truck blasts MUSIC into the night.

INT. ROCKET'S PICK UP TRUCK - NIGHT

Rocket drinks a CAN of beer as he wheels his truck down the country road. Next to him is a past out ANGELA. Jake takes up the passenger seat. Jake reaches to turn down the RADIO.

ROCKET

Hey, hey, hey!! What is it with you and the radio?

JAKE

Jesus, Rocket, that damn thing could raise the dead. It's two o'clock in the morning for Christ sake!

ROGER

You sure this is the right move buddy? Dropping in like this in the middle of the night?

JAKE

Why not? I'm not going to get anymore out of her.

(nods towards  
Angela)

Besides, I think a little late night lovin' is just the excitement Jenny has been aching for!

ROCKET

You're the man pal.

(slows the truck)

Here we are.

JAKE

(opens the door)

Now make sure she gets home, got it..

Both boys look down at the dozing Angela. Her SHORTS are unbuttoned showing a peek of pink PANTIES.

ROCKET

(grinning)

She's in good hands..

JAKE

(sincere)

Thanks Rocket, I mean it, thanks for everything.

ROCKET

Don't start getting all mushy on me. Go find your patch..

JAKE

See you..

Jake shut the truck door and Rocket pulls away into the night. The SPEAKER begins to blare MUSIC again. Jake sees the dim light coming from the WINDOW past the Impala. The

figure is gone. Jake continues to the cottage DOOR, knocks quietly, then goes inside.

INT. ROCKET'S PICK UP - NIGHT

Rocket continues to drum the steering wheel in time with the MUSIC coming from the huge speaker. Angela starts to slide off the seat next to him. He reaches over and grabs her by the front of her SHIRT.

ROCKET  
Easy honey, I'll get you home  
soon.

Rocket pulls her back onto the seat. She stirs slightly and leans against the passenger door. Rocket then reaches over to try and seat belt her in. Restrained by his own seat BELT, he unhooks his to fasten hers. After securing her belt, he looks up just as his truck slams into a large DEER. The truck cuts sharply to one side and rolls several times. While rolling, Rocket is ejected from his door window and the truck rolls over him. The truck ends the violent accident on its roof. After coming to a rest, a shaken Angela crawls out of the cab. She takes a long look back at the truck, then starts to run away down the dark street.

EXT. TAYLOR COTTAGE-EARLY MORNING - NIGHT

Night has faded and dawn is near as the DOOR opens on the Taylor cottage. The view from the distance trees shows a person in dark clothing quickly walk from the door to the IMPALA, get in and drive away.

EXT. IMPALA-EARLY MORNING - DAY

The IMPALA cruises down the highway with MUSIC barely discernible from inside. From behind the car, we see a HOODED HEAD at the wheel. As the car passes a sign for "Lake Kapowsin Beach Area", the car suddenly starts to swerve violently. It weaves sharply back and forth before cutting sharply from the oncoming lane back to the right. The car tips onto the drivers side and slides towards a grove of large TREES. In a shower of sparks, the car slides sideways into one of the trees smashing the ROOF directly over the front seats. Once quiet returns, motion can be seen from the back seat area. A FIGURE slowly crawls out of the car and limps away from the wreck. As the figure recedes into the morning mist, the IMPALA explodes.

EXT. HIGHWAY-EARLY MORNING - NIGHT

Angela staggers down the highway past the turn off for Lake Kapowsin. A close up of her HEAD shows blood pouring from a large CUT on her forehead. Suddenly, she collapses and rolls partly off the road into some tall GRASS.

EXT. HALLER HOUSE - DAY

Early morning sun melts the dew fronting Detective BLAKE HALLER'S two story COLONIAL. An unmarked squad CAR sits in the driveway. From inside the house, a phone RINGS.

BLAKE (os)  
Hello?..Oh hi Mary..uh  
huh..uh..huh..two!!..I'll be right  
there..OK..Bye..

INT. HALLER HOUSE - DAY

Blake and CARRIE HALLER lay in bed trying to wake up. The CLOCK reads 5:25AM. Blake is mid 50's with a shock of thick white hair. Carrie is early 30's, pretty, with light straight brown hair and brown eyes.

CARRIE  
(noticing Blake's  
expression)  
What is it, honey?

BLAKE  
It's not good is what it is.

CARRIE  
Come on Blake, part of the our  
deal is you share, for better or  
worse, remember?

Blake rolls over towards his wife and rubs her ass through the sheets. He SIGHS, then gets out of bed.

BLAKE  
Well, it appears summer has  
started early this year. That was  
Mary at the 911 center. Looks like  
we have two fatalities after last  
night, and in two separate  
accidents.

CARRIE

Oh my god!!..Any idea who they were?

BLAKE

One for sure is Mitch McAllister. The other one is too badly burned for a quick I.D...Sorry baby, I gotta go..

EXT. HALLER HOUSE - DAY

Blake walks out the front door just as the newspaper carrier drives by, tossing a newspaper at his feet. Blake looks at the CAR as it passes by. He then takes in all the CARS parked along the other side of the street, which include a 1968 Volvo P1800 on the far left. Finally, he picks up the paper. The headline reads, "Spring Storms Predicted."

BLAKE

(looking at the sky)

I think they're already here.

EXT. RURAL HIGHWAY ROCKET ACCIDENT SCENE - DAY

Blake Haller pulls his squad car up to a fully involved accident investigation scene. Rockets TRUCK sits in ruin. Included in the response are several fire TRUCKS, a tow TRUCK and an AMBULANCE. A PATROLMAN approaches Haller to brief him.

BLAKE

What have we got?

PATROLMAN

Looks like the driver of the pickup hit a deer in the middle of the road. The carcass past through the windshield killing him instantly. It doesn't appear the driver had his seat belt on. And it appears he may have been drinking. His wallet ID'ed him as Mitch McAllister, 18, out of Fredrickson.

JAKE

Accident response, M.E?

PATROLMAN

The medical examiner is done and left with the deceased and accident should be done in an hour or so.

JAKE

Ok, very good. I need to get over to another scene. Be sure the reports get to me asap. I'll need the address for McAllister to make a visit to the parents.

PATROLMAN

Will do..good luck sir.

Haller takes another look at the SCENE, then get in his car and speeds away.

EXT. GALL HOUSE - DAY

Roger Andrews, dressed in pajamas, walks to the PAPER BOX in his fence. After grabbing the paper, Blake Haller's squad CAR pull up and Haller gets out. He wears a grim FACE.

ROGER

(concerned)

Morning Blake, what brings you out so early?

(see's Blakes expression)

God, Blake, what the hell is it?

INT. GALL HOUSE - DAY

Blake is seated on the living room couch while Roger paces the room.

BLAKE

I'm sorry Roger. It doesn't look good. I had to check if Jake was here.

ROGER

There's no sign of him. His room is empty.

BLAKE

After we traced the car back to the Taylor family, Jenny told us Jake stopped by early this morning while she was sleeping in their

(MORE)

BLAKE (cont'd)  
 guest house. They had some type of disagreement, then she let him leave with her car. She can't recall too much as she was asleep when he got there. She's pretty upset about this whole thing. I asked if she could tell if Jake had been drinking or anything, but she couldn't response. Her mother is with her now.

ROGER  
 When will you get an I.D?

BLAKE  
 The medical examiner has D.N.A. from the body in the car. With the hair from Jake's bed, we should know in a few day.

ROGER  
 This is a nightmare. I've got to call their mother... Jesus, I don't know what to do!!

Roger starts crying and slumps down on the COUCH next to Blake. While Blake rubs Roger's BACK, JOE JR. walks in, looking like he just woke up.

JOE JR.  
 (sleepy)  
 What's going on?

EXT. GALL GRANDFATHER HOUSE - DAY

A telephone RINGS several times from inside the house.

INT. GALL GRANDFATHER HOUSE - DAY

SANDY ANDREWS, mid 50's with long black hair in a PONYTAIL and a slim figure, sits in a cluttered living room at a desk overflowing with paperwork. She hangs up an old fashion rotary PHONE and stares into space. JOSEPH GALL yells from his bedroom.

JOSEPH (os)  
 Sandy, who was that?

## BEDROOM

Sandy walks into a large bedroom with a medical bed placed in the middle. She takes a seat next to the bed and pulls a tray of FOOD up next to the bed. Joseph Gall appears to be well over 90 years old. A fringe of neatly trimmed gray hair rings his bald head. Next to the bed is an overflowing book CASE that runs the length of the wall. On the opposite wall are several aging scientific and medical CHARTS. Included in the collection is a CHART with a DRAWING of the various parts of the brain. Each part of the BRAIN is labeled, but the labels are not clear. The wall in front of the bed contains a dresser with a framed DEGREE in medicine. Next to the dresser is an old TELEVISION turned on to Marcus Welby.

SANDY

It was Roger..

JOSEPH

(staring at the  
silent TV)

Oh?

SANDY

Blake Haller was just by. Seems there was an accident last night and someone was killed.

JOSEPH

My god! Do they know who?

SANDY

According to Blake, Jake was the last person known to be in the car that caught fire. Roger says it doesn't look like Jake came home last night. Looks like he stopped at Jenny's after a party at the lake.

JOSEPH

What type of injuries did the person in the car have?

Sandy give Joseph a curious look, then gets up and grabs her coat from the back of the chair.

SANDY

(upset)

Jesus, Joe, I don't know. The body was burned!! I gotta go. The student aide will be by this afternoon when school is out to check on you. I'll call when I

(MORE)

SANDY (cont'd)  
know anything.  
(she leans in and  
kisses him)  
Talk to you soon Joe.

Sandy leaves the room and we hear the front door open and close. He stares at the silent TELEVISION for a moment, glances back out towards the front DOOR, then reaches under his MATTRESS and pulls out a slim aging leather JOURNAL. He opens the book to a marked page and begins to read.

EXT. PIERCE COUNTY MEDICAL EXAMINERS OFFICE - DAY

A Pierce County Medical Examiner's van sits parked outside the building.

DISSOLVE TO

INT. MEDICAL EXAMINERS AUTOPSY ROOM - DAY

HAROLD JONES walks into an autopsy room. FLORESCENT LIGHTS glare from the ceiling. Laid out on a metal table in the center of the room is a BODY under a white SHEET. Jones walks over to the table and touches a blue tooth type MICROPHONE clipped on this ear. He then pulls the SHEET off to reveal a burned BODY. He pulls a TRAY of surgical tools over and grabs a small VISE.

HAROLD  
(speaking into mic)  
This is Dr. Harold Jonas, Pierce  
County chief medical examiner.  
Today's date is June 6, 2008. I am  
now beginning the autopsy of John  
Doe 3216.

Jonas puts the vise between the lips of the deceased and starts cranking the MOUTH open. Once the mouth is open wide, he removes the vise and takes a CAMERA from the tray. He then takes several photographs of the person's teeth.

HAROLD  
I have opened the mouth using the  
2 inch vise and completed a  
dental photo series for analysis.

Jonas then picks up a small cordless SAW and starts cutting into the CHEST. After completing the cut, he grabs a RIB SPREADER from the tool chest and spreads the STERNUM revealing the lungs. He then takes a SCALPEL and cuts into

the lung tissue. He puts down the scalpel and dons a set of lighted magnifying glasses to get a closer look.

HAROLD  
(while examining  
the internal  
organs.)

I have completed examining the lungs and find no evidence of heat damage to the lung lining or branches. This would indicate the deceased expired prior to smoke or fire exposure. Initial review of the major organs and heart show no direct trauma or lacerations. Moving to the brain now.

Jona's now takes the same scalpel and makes a cut from behind the EAR on the left side around the front of the head to behind the right EAR. He then pulls the top of the scalp off. After exposing the skull, he takes the saw and cuts off the top of the skull revealing the BRAIN. Once exposed, he again starts a close examination with the magnifying glass. Once he gets to the right lower side of the brain, he stops, wide eyed, and touches the ear piece.

HAROLD  
(in a rush)  
Removal of the scalp and skull have been completed. The initial inspection has revealed an injury inconsistent with an automobile accident. Further analysis and lab work to follow..

EXT. HOLY CHRISTIAN CHURCH OF CHRIST - DAY

TEENAGERS and adults into the main CHAPEL. As they walk up the steps to the main entrance DOORS, they pass large color framed PHOTOGRAPHS of Jake and Rocket. Somber Organ MUSIC plays from inside. Standing away from the crowd are Blake and Jonas.

BLAKE  
(watching the  
crowd)  
What the hell are you trying to tell me Harold?

HAROLD  
I'm saying the fire didn't kill him.

BLAKE

There's no way anyone could survive an accident like that. I was there, I saw the body.

HAROLD

The fire destroyed the body sure, but his organs were pretty much intact, including his brain.

BLAKE

So?

HAROLD

There was no evidence of smoke, or burned tissue in his lungs. They were clear.

BLAKE

So the crash killed him first, stopped his breathing.

HAROLD

Blake, listen to me. There was trauma to the brain. Trauma that is not consistent with any car accident I've ever seen.

BLAKE

What kind of trauma?

HAROLD

A massive hemorrhage, here..  
(Harold points to  
the back lower  
part of his head)  
caused by some type of thin, sharp  
object, like an ice pick, or  
knitting needle, about 4 inches  
long.

BLAKE

(clearly  
frustrated)

Jesus, Harold, you're coming to me with this now. It's been almost two weeks!!

HAROLD

I had to send my test results up to Seattle for review. This is beyond what we can handle in my office. I just got the fax this  
(MORE)

HAROLD (cont'd)  
 morning.

BLAKE  
 Look Harold, they're going to put  
 that kid in the ground this  
 afternoon. What am I suppose to  
 do?

HAROLD  
 That's your call Blake, but it  
 sounds to me that what was a  
 terrible accident now appears to  
 be a possible homicide.

BLAKE  
 (watching the  
 crowd)  
 Great, just great..

EXT. WOODBINE CEMETERY - DAY

A light drizzle falls on the small crowd as they gather  
 around an open grave with a white CANOPY over the hole.  
 Several of the mourners have UMBRELLAS open. Seated next to  
 the grave are Roger, Sandy and Joe Jr. Behind and around  
 them are several people, including many of Jake's  
 classmates. A priest is speaking.

PRIEST  
 To try and understand God's way  
 has been a mystery to man for all  
 the ages. The loss of such a fine  
 young man, in the prime of his  
 life, is difficult to comprehend.  
 All we can do is trust in the all  
 mighty to care for his soul in the  
 everlasting kingdom..

As the priest continues to talk, FRANCIS GALL, the twins  
 father, appears opposite the grave site crowd several yards  
 away. GALL is mid 60's with graying matted hair, a dirty  
 suit COAT and ill fitting PANTS. He has on worn tennis  
 SHOES. He appears homeless. Sandy cast her EYES his  
 direction as the PRIEST is wrapping up.

PRIEST  
 As we close, pray for Jake's  
 family and friends as they  
 struggle to carry on Jake's legacy  
 of decency and love for  
 others..Amen.

The crowd slowly breaks up and heads towards the parking lot. Sandy whispers in Rogers ear, then walks over to Francis. JOE JR. watches his mother as she goes over to his father when Allison walks up.

ALLISON

Whose your mom talking to over there?

JOE JR.

(staring at Francis)

That's my real dad.

ALLISON

Your real dad? I don't understand?

JOE JR.

(irritated with Allison)

Like I said, my real dad... Christ, I haven't seen him in at least 5 or 6 years. I didn't know he was even around anymore.

ALLISON

Aren't you going to go over and talk to him?

JAKE

Why?

ALLISON

Why..because his your dad, that's why!

JOE JR.

(looks at Allison)

Look Ali, don't even pretend to understand my relationship with my father, got it?

ALLISON

Take it easy, Joe. It just seems like you would want to talk to him after all this time, you know?

JOE JR.

(angry)

Well, I don't..if that's all right with you..

Joe Jr turns his back on Allison and starts talking to other people in the crowd. Meanwhile FRANCIS casts a look over Sandy's shoulder towards JOE JR.

FRANCIS

(weak, quiet voice)

Looks like Joe doesn't want to speak to me.

SANDY

You didn't answer my question Francis. What are you doing here?

FRANCIS

Sandy, my own son died. Why wouldn't I be here?

SANDY

(sarcastic)

Oh, I don't know. Maybe because we haven't seen you in 8 years!

(looks towards Joe Jr.)

How did you even find out Jake had been killed?

FRANCIS

(vague)

Oh, I keep in touch..So, is there going to be a wake. I would really like to go, if that is OK with you.

SANDY

(resigned)

The Taylor's are hosting a wake for both Jake and Mitch at their house after the service. I guess as Jake's father, there is no way I can keep you from it..Just be sure to steer clear of anyone who might have an issue with you being there. Do you understand?

FRANCIS

Don't worry. I won't embarrass you Sandy. I may be a little rough around the edges, but I still know how to mingle with the town folks.

While Sandy and Francis talk, Jenny walks up to Allison who is still standing where Joe Jr left her.

JENNY  
What's up over there?

ALLISON  
(cooly)  
That's Jake and Joe's dad.

JENNY  
(amazed)  
Really?

ALLISON  
(turns towards  
Jenny)  
What do you know about that?

JENNY  
Joe never told you?

ALLISON  
No...why?

JENNY  
Jake's dad kind of went crazy a  
few years ago.

ALLISON  
What do you mean?

JENNY  
I mean he walked of the  
reservation..crazy..When the boys  
were about 10, he took them  
camping in the woods by the lake.  
When he had them out there, he  
began to tell them about their  
family, their history..

ALLISON  
Whats wrong with that?

JENNY  
Lets just say the Gall's don't  
have exactly a strong family tree.

ALLISON  
What about their family?

JENNY  
Look. I don't want to get into it  
here, but the story goes that Jake  
and Joe's old man, Dr. Francis,  
tried to convince them to follow  
the company line. He told them  
(MORE)

JENNY (cont'd)  
 camping up at the lake. Then  
 something happened and he just  
 left them there..he disappeared,  
 leaving the boys alone. I don't  
 think they have seen him  
 since..until now.  
 (turns to leave)  
 ...See you at the house.

ALLISON  
 Uh yeah..sure.

Jenny walks away leaving a bewildered Allison alone with her thoughts.

EXT. TAYLOR HOUSE - DAY

A large crowd mingles on the extensive front lawns of the Taylor MANSION. TEENAGERS in dark cloths whisper to each other while the adults greet each other. A receiving line has formed, with the attendees sharing comforting words with the parents and Joe Jr. Francis stands away from the line exchanging tentative waves and head nods with some of the older guests. Donna and Tami are huddled away from the crowd.

TAMI  
 (whispering)  
 I can't believe Dr. Gall showed  
 up!

DONNA  
 Why wouldn't he? He's Jake's  
 father.

TAMI  
 Old man Gall went crazy a few  
 years ago. Left the boys, left his  
 wife, left his job at the  
 university. He just checked out!

DONNA  
 I wonder what happened with him?

Tami glances over at FRANCIS. When she looks, FRANCIS is staring directly at her with an expressionless FACE. TAMI quickly turns away from him.

TAMI  
 God, he is staring right at me!

DONNA looks over at Francis and they both stare at each other for a beat, then she slowly turns back to Tami.

DONNA  
He's not looking anymore..So  
what's the deal with the Gall  
family?

TAMI  
Follow me, let's get away from  
here.

Tami takes Donna by the ARM and leads her away through the crowd.

EXT. TAYLOR COTTAGE - DAY

Tami and Donna move through the trees separating the Mansion from the cottage and now stand in the parking area fronting the cottage.

DONNA  
Geez Tami, what's the big deal?  
Why all the secrecy.

TAMI  
Look Donna, the Galls have a very  
weird history. About 200 years  
ago, their family founder created  
a new field of science, one that  
involved the human brain.

DONNA  
(laughing)  
Come on, 200 years ago, give me a  
break.

TAMI  
It's not as long ago as you might  
think. Jake and Joe's grandfather  
is still alive and he's almost a  
hundred. HIS great grandfather was  
the founder of this new science.

DONNA  
Fine, I'll bite, whats the story?

TAMI  
Apparently this guy was a  
scientist. He did experiments on  
the brains of animals, then moved  
on to the brains of murderers that  
had been hanged. He claimed the  
(MORE)

TAMI (cont'd)  
human brain was made up of  
different organs and that one of  
the organs was what he called the  
murder organ.

DONNA  
The murder organ?...People  
believed this stuff?

TAMI  
Not only did they believe it, they  
encouraged more study. The  
original Dr. Gall traveled  
throughout Europe garnering the  
attention of the entire scientific  
community. They all wanted a way  
to determine if someone was going  
to be a murderer. The good doctor  
claimed just by feeling the skull  
of people, he could tell if they  
had the murder organ in their  
brain.

DONNA  
Whats all this got to do with Jake  
and Joe?

TAMI  
The boys grandfather, the one  
still alive, he continued the  
studies, in Germany, during the  
war. Only he continued the studies  
on live people, trying to destroy  
the so called murder organ in  
living humans!

DONNA  
Jesus..

TAMI  
Yeah, supposedly the boys own  
father was trying to continue the  
training on this crazy science  
with his own kids up at the lake.  
That's when their dad left them  
there. Something happened when  
they were alone in those woods.

DONNA  
How did you learn about all this?

TAMI  
 My grandmother told me about it.  
 (reflective)  
 She died shortly after that..

DONNA  
 Does anyone else have this  
 information?

TAMI  
 I don't think so. I always thought  
 it wasn't really my business, so  
 why talk about it.

As Tami finishes her story, SIRENS can be heard. Both girls look over towards the wake as several police CARS with lights flashing pull up in the driveway. The GIRLS look at each other.

TAMI  
 Come on, we better get back.

EXT. TAYLOR MANSION - DAY

Blake Haller pull his unmarked CAR up with three cruisers trailing. All the officers and Blake get out and purposely stride towards the staring MOURNERS. CANDY and DAVID TAYLOR hustle out to meet the police.

DAVID  
 Afternoon, Blake. Care to tell me  
 what the light show is all about?

Blake notices the CROWD all staring at him and his MEN.

BLAKE  
 Perhaps we better take this  
 inside, Dave.

Blake, Candy and Dave head into the house. The other officers walk over to the carriage HOUSE and start putting crime scene TAPE around the building.

INT. TAYLOR MANSION - DAY

The Taylor's lead Blake into a beautifully appointed living room. As Blake looks around taking in the room, the Taylor's stare out the WINDOW at the carriage HOUSE.

CANDY  
(nodding towards  
the window)  
What's that all about?

BLAKE  
I'm sorry to bring this out to you  
today, but we have to preserve any  
evidence that might be in the  
cottage.

DAVID  
Evidence? For what?

BLAKE  
For the murder of Jake Gall.

CANDY  
(and David  
together)  
Murder!!

DAVID  
Jesus, Blake, what the hell are  
you talking about?

BLAKE  
I'm sorry Dave, but I can't talk  
about the specifics right now. All  
I can tell you is that your  
cottage was Jake's last known  
location before he died.

CANDY  
Jenny was with him before he left.  
There was nothing to it!!

BLAKE  
We're going to need to get her  
statement Candy. I'm sorry, but as  
of now, this is a formal police  
investigation.

DAVID  
(standoffish)  
Do I need to get her an attorney,  
Blake.

BLAKE  
That's up to you. She is not under  
arrest. We just want to ask her  
about that night and what she  
remembers.

(looks out the  
(MORE)

BLAKE (cont'd)  
 window)  
 We are going to need to process  
 the car too. Can you take me to it  
 Dave?

David looks at his WIFE, then leads Blake back out the room.  
 Candy then looks back out at the carriage HOUSE. She is  
 clearly concerned.

EXT. TAYLOR MANSION-SAME TIME - DAY

JENNY and JOE JR. both notice Blake and Jenny's parents  
 enter the house. Joe motions with his HAND for Jenny to  
 follow him. She nods her HEAD in understanding and trails  
 Joe Jr. as he walks to the other side of the house. Allison,  
 TAMI, Donna, Carrie, FRANCIS, Sandy and Roger all notice the  
 two slink away. They meet up in front of the garage.

JENNY  
 What are the police doing here?

JOE JR.  
 (nervous, looking  
 around)  
 I don't know.

JENNY  
 They went in the house with my mom  
 and dad.

JOE JR.  
 They put crime scene tape around  
 the cottage too.

JENNY  
 I'm worried Joe. I never told  
 anyone about you being over that  
 night!! What do we do?

JOE JR.  
 I'm not sure, but for now, we  
 stick to the story. Jake came by  
 and woke you up. You got mad at  
 him for coming by so late and told  
 him to leave. He pissed and moaned  
 about the walk, so you gave him  
 the car keys. Keep it simple Jen.  
 (looks at her)  
 Can you do that Jen. If the police  
 get a different story now, it will  
 not look good for either of us.  
 Don't shit on Jake's memory

(MORE)

JOE JR. (cont'd)  
because you can't keep it  
together..OK.

JENNY  
I just don't like all the lying,  
that's all.

JOE JR.  
(hugging her)  
Look, the last thing people want  
to hear today is that Jake was  
being two-timed by his girlfriend  
and his brother, got it.  
(looks back down  
the driveway)  
Come on, lets go see what this is  
all about..Christ..what a circus.

A moment after Jenny and Jake leave, David and Blake come out the door of the house and walk towards the garage. David pushes a REMOTE in his hand and the far garage door starts to rise.

DAVID  
After the accident, we had the car  
brought back here. It belonged to  
Candy's mother.  
(stops at the open  
door)  
God, what a mess. I don't know  
what you're going to find in this.

While David waits, Blake slowly circles the smashed and partially burned car, peering inside with a small pen light he had in his coat.

BLAKE  
You'd be amazed what they can do  
now with forensics, you know, like  
on T.V. We will need to take this  
down to the lab to go over it.

DAVID  
Uh..don't you need a warrant on  
something for this?

Blake reaches into his coat pocket and hands David a WARRANT. David reluctantly takes it and starts reading.

BLAKE  
It's all there Dave, the cottage,  
car, even the mansion itself.

DAVID

(upset)

The main house, what the hell for?

BLAKE

(coming on strong)

You don't get it do you? This is the last place anyone saw Jake before he died. He was in your cottage, with your daughter, driving your car. Shortly after he leaves, he's dead, and not from any fire or other accidental cause. He was fatally wounded, before the accident. If I were you Dave, I might give that attorney a call after all!

EXT. TAYLOR DRIVEWAY - DAY

While Blake and the police secure the car and cottage, ANGELA THOMAS slowly drives up the driveway. She parks her CAR, gets out and starts walking towards the crowd. Her FOREHEAD carries a large bandage on one side and her left cheek has several long scratches. Allison walks out to meet her.

ANGELA

What's going on?

ALLISON

I'm not sure, but the police are taking Jenny's car and sealed up the cottage house.

Jenny's surveys the scene with a concerned look on her FACE. She then focuses in on David as he walks up on the porch.

TAYLOR PORCH

DAVID

(to the crowd)

Can I have every ones  
attention..First of all, we want  
to thank all of you for coming  
here today to celebrate the lives  
of two wonderful young men, Mitch  
McAllister and Jake Gall. As you  
can see, the police have taken an  
increased interest in this  
terrible situation. In order to  
assist them in their  
investigation, we are going to  
have to ask everyone to leave at  
this time.

The CROWD all start to talk at the same time. David tries to  
get their attention again.

DAVID

Many of you will certainly have  
questions about why the police are  
here today. I am not at liberty to  
discuss the specifics, but  
information will be released  
shortly.

(scans the crowd)

Thanks again for coming. Have a  
nice afternoon.

The crowd drifts to their cars lining the driveway. Angela,  
still standing next to Allison, turns to leave.

ALLISON

Where are you going?

ANGELA

I better get going. I've got a  
doctors appointment later. See you  
Allison.

ALLISON

(staring at Angela)

Ok..see you.

INT. FREDRICKSON POLICE DEPARTMENT - DAY

Blake sit at a clustered DESK in an open room among several other desks. A female OFFICER drops a report on top of his STACK. Several uniformed police officers are coming and going or talking on phones at the other desks.

BLAKE

What's that?

FEMALE OFFICER

Forensics on the Taylor cottage.

BLAKE

What about the car?

FEMALE OFFICER

Should have in a couple days.

BLAKE

(weary)

Thanks.

Blake grabs the report and starts to read, then his PHONE RINGS.

BLAKE

Haller..I just got it..Now?..ok.

Blake grabs a large file on his desk, along with the new report and walks across the office to a glass door. The name on the door reads "Dan Murphy." He knocks and goes in.

DAN

So where are we?

BLAKE

(taking a seat)

Just got forensics on the cottage. Haven't had a chance to review it yet. The car should be done in a couple days. I've got an interview list started, but I'll tell you Dan, this thing is getting bigger and bigger.

DAN

I just got another call from Roger Andrews. Apparently you had quite a meeting with them last week.

BLAKE

There's no easy way to tell  
someone their son was murdered.

DAN

They seem to think we are going to  
put someone in jail by the end of  
the week.

BLAKE

(upset)

I'm not sure where they got that  
idea. All I said was we would do  
everything we could to bring the  
killer to justice.

(looks at his boss)

To tell you the truth Dan, I may  
need some help on this one.

DAN

You got someone in mind?

BLAKE

My old partner, from my F.B.I  
days. He's retired, chasing  
cheating husbands now. I think  
he'll jump at this.

EXT. FIVE SPOT BAR-SEATTLE - DAY

Blake pulls his unmarked police CAR up behind a 1970 Mach 1  
MUSTANG convertible. The SPACE NEEDLE is barely visible  
through the rainy mist. Blake gets out and goes inside.

INT. FIVE SPOT BAR - DAY

Blake walks into the dimly lit bar. Scattered around the  
room are several tables and chairs. A series of booths take  
up the back wall. The place is empty except for a few  
patrons at the bar. Blake scans the ROOM and spots JOHN  
RIGGS nursing a beer in one of the booths. Riggs is late  
50's, tall and thick, with a mess of salt and pepper hair.  
Blake heads over and takes a seat.

JOHN

(surly)

I hate this damn smoking ban.  
Christ, how's a guy suppose to get  
through an entire day without a  
puff?

BLAKE  
(grinning)  
Good to see you too, John.  
(points to Johns  
nearly empty beer)  
Can I get you another?

JOHN  
You buying?

BLAKE  
Sure.

JOHN  
(yells to the  
bartender)  
Double Jack, hold the window  
dressing.

ROGER  
Fabulous.  
(to the bartender)  
And a diet Coke.

John then pulls out a pack of cigarettes and lights up. The bartender shoots him a LOOK, shakes his HEAD and continues to talk to the customers at the bar.

BLAKE  
You're looking good, John.

JOHN  
(chuckles)  
I saw a guy who'd been dead a  
month the other day. That guy  
looked better than me.

The bartender delivers the drinks. John drains half of his between puffs. Blake sips his Coke.

JOHN  
This is your meeting buddy..shoot.

BLAKE  
Like I told you on the phone,  
We've got a murder with a mess of  
people who need to be interviewed.  
Plus I'm gonna need some leg work  
done. Every time I start down an  
alley, I find another cross  
street.

JOHN

Sound like you need a map.

BLAKE

What I need is a guy who knows his way around the alley. Come on John, it's mostly high school kids you'll be looking at.

JOHN

(grinning)

Just like the old days, eh partner

BLAKE

Not exactly.

JOHN

High school girls?

BLAKE

(frustrated)

Look, a promising young man is dead. I got his parents up my ass and not a lot of time. This should be nothing for an old Fibbee. Are you in or not?

JOHN

Keep your dress on, Sally..Yeah I'm in. This beats the shit out of tailing cheating spouses any day.

(finishes his drink)

So were do I start?

BLAKE

I'll be doing most of the initial interviews. What I need you to do is help with some of those and also do the follow up on what they tell me. See whose telling the truth and whose full of crap.

JOHN

They're all full of crap  
Blake..OK..lets see what you got.

Blake opens a large BRIEFCASE he brought in with him and puts a file on the table.

INT. EVERGREEN HIGH SCHOOL AUDITORIUM - DAY

A standing room only crowd sits listening to Joe Jr. as he finishes the commencement speech. Several of the girls dab tears on their gown sleeves.

JOE JR.

Although we have lost a friend,..and a brother, we will never forget Jake's smile, quick,and sometimes...

(grinning)

cutting wit, and his ability to make us all laugh. I know this was suppose to be him up here talking to you, and I know he would have done a far better job than me. I can only guess at the jokes he would make, probably at my expense, but one thing I know he would say..no.. scream, from the top of his lungs, is, congratulation class of 2008, you did it!! Now lets get out there and raise some hell!!

At Joe Jr's last comment, the class goes wild, screaming and hugging, as they throw their mortar BOARDS high in the air.

EXT. TAYLOR COTTAGE - NIGHT

It's graduation night party time. Dozens of teens roam the Taylor lawns under thousands of overhead strung twinkle lights. House music booms from a DJ table set up next to a full tiki bar complete with a grass canopy. Personal security GUARDS roam the perimeter, taking car KEYS from all who enter. Allison and Joe Jr. stand arm in arm talking to David and Candy Taylor. All have to speak loudly over the music.

CANDY

Your speech tonight was beautiful...

JOE JR.

Thank you ma'am.

DAVID

(chuckling)

Beautiful..hell, you had half the girls eating out of the palm of your hand.

CANDY

David!!

ALLISON

(snuggling Joe Jr.)

Don't worry Mr. Taylor, I know  
where to put those palms..

Both Taylor's laugh.

DAVID

I think that's our cue Candy..Good  
night kids, have fun..

As the Taylors start to leave, Tami walk up.

CANDY

Good night kids, be good.

TAMI

We will..thank you so much for  
throwing this party..it's quite a  
change from the last time we were  
here.

EXT. TAYLOR COTTAGE-LATER - NIGHT

The party has picked up steam. Several kids dance around the DJ table and tiki bar. Others run in and out of the cottage. Music blares into the night. Jenny and Angela share a joint in the trees between the cottage and mansion.

JENNY

God, I've been waiting for a smoke  
all day. Mom and Dad insisted on  
throwing this blowout after what  
happened during Jake's wake. I  
loved Jake and all, but their  
guilt is starting to wear on me.  
I'm ready to move on.

ANGELA

(staring at Jenny)

Jeez Jen, that's a bit harsh.  
Aren't you worried about the  
detective that has started  
interviewing people who were at  
the lake that night. I know a  
couple girls who already talked to  
him. I heard he even has some  
retired FBI agent checking out  
everything people tell him.

JENNY

(stoned)

Big deal..Dad is lining me up with  
an attorney friend of his. What do  
we have to worry about?

Angela is clearly worried, chewing her NAILS and twisting  
her hair.

ANGELA

You're right, I guess..what do we  
have to worry about?

TAYLOR GARAGE

Tami walks away from the crowd towards the garage. Lined up  
in front of the garage are several port a potties. She walks  
by the lighted back door of the mansion. After she goes in a  
stall, a gloved HAND reaches up into the light FIXTURE and  
unscrews the bulb, casting dark shadows over the area in  
front of the sani-cans. The party is barely discernible in  
the otherwise quiet night. After a moment, Tami exits the  
stall, and looks around in the dim.

TAMI

Hello? Is someone there?

Tami takes a couple tentative steps towards the house. As  
she peers into the shadows, her EXPRESSIVE changes to one of  
caution recognition.

TAMI

Oh..uh..hello..

Suddenly, an ARM comes out of the dark and strikes Tami in  
the side of the HEAD with a baseball bat. Her skull  
explodes in a shower of BLOOD as she collapses on the  
pavement. A gloved hand then places the bat on the porch  
next to other bats and softball equipment. The din of  
voices, music and laughter envelopes the scene as Tami lies  
in a pool of her own blood.

EXT. TAYLOR MANSION AND COTTAGE - NIGHT

Squad car LIGHTS splash over the lawn and MANSION. Crime  
scene TAPE runs the length and across the entire driveway.  
DOGS sniff through the trees on the perimeter of the  
property. A PHOTOGRAPHER snaps pictures of Tami. Blake pours  
coffee from a thermos into John's cup as they stand next to  
John's car. Both look tired and stressed.

BLAKE

This is turning into a fucking nightmare..Jesus, they had private security and everything. We have got to turn something on this.

JOHN

The party goers at the lake have all pretty much come up with the same story so far. Jake and Mitch arrived in McAllister's truck and drinking and screwing ensued by all. I'm still trying to narrow down who ended the night with Jake. He got to Jenny's house somehow. No way he walked all that way, especially with the blood alcohol content he had.

(lights a  
cigarette)

Anything jump out at you from forensics?

BLAKE

A couple things. There was dirt in the cottage from a pair of sneakers, probably 10 or 10 and a half. The tread design didn't match up with the shoes Jake had on that night.

JOHN

Yeah?

BLAKE

Yeah..also, we hit on a different blood type in the Impala.

JOHN

Hell, that could be anything.

BLAKE

True, but it tested AB negative. Not too much of that around. We're checking with the local blood banks and hospitals to get a list.

(takes a drink of  
coffee)

We're also taking another look at McAllister's truck. So far no one we talked to actually saw Jake leave with Mitch, but it's a strong possibility

JOHN

What the hell will that prove?

BLAKE

I don't know, but I'm running out of option here.

JOHN

I was suppose to talk to Tami tomorrow. Bad fucking luck. We've still got the Taylor girl and Angela Thomas to question. I hear old man Taylor's been stonewalling with his lawyer, and Thomas is recovering from a car accident of some sort.

As soon as John makes the statement, both men look at each other.

BLAKE

Holy shit..

JOHN

I'm fucking on it..

EXT. FREDRICKSON COMMUNITY CENTER - DAY

In a driving rain, John pulls his Mustang into a nearly full parking lot. He takes a hit from a pocket FLASK, then gets out and goes inside.

INT. FREDRICKSON COMMUNITY CENTER - DAY

John enters a busy lobby area. People in work out gear pass through into an adjacent workout room visible through an interior window. A RECEPTIONIST eyes the disheveled ex-cop.

RECEPTIONIST

Can I help you sir. Would you like a tour of our facilities?

JOHN

(gruff)

Are you kidding me?

As he continues to look around, John pulls a pack of CIGARETTES out of his coat pocket.

RECEPTIONIST

(loud)  
Sir, please...

The receptionist point to a "No Smoking" SIGN on the wall.

JOHN

(angry)  
Of course...  
(puts the smokes  
back in his  
pocket)  
Looking for the pool. Meeting a  
friend there.

The receptionist continues to scowl at John.

POOL

John opens the door to the pool area. Clipped on his jacket is a large visitor BADGE. Chairs line both sides of the room. He takes a seat and studies the few swimmers doing laps. After a moment, ANGELA gets out of the water and starts to towel off. John takes notice of her incredible BODY. As she finishes and walks through the DOOR to the women's locker room, John gets up and leaves.

EXT. FREDRICKSON COMMUNITY CENTER-LATER - DAY

John leans against his car smoking while watching people leave the center. Several give him curious looks. Finally Angela leaves and starts walking across the parking lot. John follows, reaching her as she arrives at her car.

JOHN

Ms. Thomas, can I speak with you a  
minute?

ANGELA

(startled,  
defensive)  
Who are you, what do you want?

JOHN

(shows his ID)  
My name is Riggs, John Riggs. I'm  
a special investigator with the  
Fredrickson police department.

ANGELA

Yeah.

JOHN

I'm investigating the events on the night Jake Gall was killed. I understand you attended a party with Mr. Gall that evening.

ANGELA

So?

JOHN

We're trying to determine who was the last person to see Jake that night. Do you have any information about that?

ANGELA

What if I do?

(looks around,  
nervous)

Am I in some kind of trouble?

JOHN

That all depends on what you tell me. You come clean about what you know, there shouldn't be any trouble. Look Ms. Thomas, we have a dead kid, a distraught family and a lot of unanswered question. So, please, what do you know?

Angela see several gym MEMBERS staring at her.

ANGELA

Can you follow me somewhere? I know too many people here.

JOHN

Sure, lets go..and Ms Thomas, don't try to lose me. That would be a mistake.

EXT. WILDWOOD PARK - DAY

John pulls up beside Angela's mid 80's Honda Civic next to a sign for "Wildwood Park." Both get out and walk across the dirt parking lot into the park.

JOHN

Do you know where you're going?

ANGELA

Just follow me. There's a quiet spot in here that people don't come to.

John follows Angela to an overgrown child's baseball field. Grass is taking over the infield. A teetering set of BLEACHERS sits along the first base side. Angela takes a seat on the bottom row. John takes a seat one row above and over from her. Both stare out into the empty field. A slight breeze blows through the TREES. There is not another soul in the park.

JOHN

So why all the secrecy?

ANGELA

(upset)

I don't know if you have been paying attention, Mr. Riggs, but three people, my friends, are dead!

JOHN

And hiding in an abandoned park is going to protect you?

ANGELA

All I know is that when Tami was suppose to talk to you, she was killed before she could. And at a party that I was attending..with security!!

(hugs herself)

So if I seem a little upset, I think I have a right.

JOHN

Fair enough...Look, all myself and Detective Haller are trying to do is solve a murder..Christ..two murders..and bring the killers to justice..Now, please..what can you tell me about the night of the party.

ANGELA

(looking out over the park)

It was your typical party at the lake. Rocket..Mitch..showed up in that huge truck of his and set things up. He had a shot table, kegs delivered and of course, that

(MORE)

ANGELA (cont'd)  
obnoxious speaker blaring from his  
truck bed. Everyone was there, you  
know, blowing off steam as the  
year winds down..

JOHN  
And Jake came with Mitch?

ANGELA  
Yeah. He was suppose to drive  
Jenny up in his dads Mustang, but,  
for some reason, that didn't work  
out, so he ended up riding with  
Rocket. Jake was pretty pissed  
about that. Said Jenny wouldn't  
ride with Rocket..going on and on  
about Jenny and how she was too  
good for us, stuff like that.

JOHN  
Lets jump forward to later that  
night. From what some of the kids  
have told me, people sort of went  
their own ways. So far, I haven't  
been able to find out what Jake  
was doing.

ANGELA  
(agitated)  
Why does all this matter?

JOHN  
Because there is a big hole in  
time that night on what Jake was  
doing and who he was with.

ANGELA  
(after a beat)  
Jake and Rocket had a fire going  
away from the others next to the  
woods. Donna, Tami and I were all  
there, you know, hanging out,  
talking. Then Jake makes a comment  
about skinny dipping. I'm drunk,  
so is he, so what the hell, we go  
skinny dipping. When we get back,  
Tami and Donna have left, so I ask  
Rocket for a ride.

JOHN  
Tell me about the ride.

ANGELA

Things get a little hazy there. I was pretty out of it. I remember getting in the truck between Jake and Rocket. Rocket was driving. The next thing I remember is the crash. It was terrible. I wake up and Rocket is just a blur of blood. Somehow I'm seat belted in the passenger seat, upside down.

JOHN

Were you hurt?

ANGELA

Not really, not that I recall. It all happened so fast.

JOHN

What happened next?

ANGELA

I freaked out. Somehow I got unbuckled and out of the cab. I didn't know where I was so I just started running.

JOHN

What about Mitch, you just left him there?

ANGELA

He was gone Mr. Riggs. I know that much..it..it..it was just too much for me to handle..I'm sorry.

Angela starts to cry uncontrollably while John waits. After a moment, she pulls together.

JOHN

So what did you do, after leaving the scene?

ANGELA

I kept running. Finally I was back at the Taylor's. There were no lights on in the mansion.

JOHN

What about the cottage?

At John's question, Angela gets up hugging herself and starts pacing back and forth on the small baseball field. She is clearly upset.

JOHN

Jesus Angela, what the hell happened at that cottage.

JAKE

(still pacing,  
crying)

I'm scared Mr. Riggs, my friends are dying, don't you understand!!

John gets up and goes over to Angela. He grabs her by the shoulders and stares into her FACE.

JOHN

Look Angela. The police found you unconscious by the entrance to Lake Kapowsin. You had a massive head wound and scratches on your face. You weren't hurt in the truck accident. Now you tell me you were at the Taylor cottage around the time Jake was killed. Now what the hell happened at that cottage!!

EXT. WOODLAND PARK PARKING LOT - DAY

John leans on the trunk of his car as he watches Angela drive away. He is on a cell phone.

JOHN

(on the phone)

She says she was attacked.

INT. FREDRICKSON POLICE DEPARTMENT - DAY

Blake sit at his desk on the phone with John.

BLAKE

(on the phone)

Attacked? What the hell is this!!  
I don't buy it.

EXT. WOODLAND PARK PARKING LOT - DAY

JOHN

(on the phone)

Dammit Blake. I actually believe her. This kid is scare. She says when she got to the Taylor's, there was a car parked along the side of the road. As she walks up to it, someone wearing dark cloths and a mask comes out from the trees and hits her with something hard, like a bat or club of some sort. She goes down. As she's laying there, the perp actually kneels down and feels her head with both hands, then says "You're OK, I'll let you live."

INT. FREDRICKSON POLICE STATION - DAY

BLAKE

(on the phone)

Jesus..So she must have stumbled on until she collapsed by the lake.

EXT. WOODLAND PARK PARKING LOT - DAY

JOHN

(on the phone)

That's the strange part. She said she's not sure, but she actually thinks this person who hit her, put her in this car and drove her down the highway and dropped her near the lake entrance, then sped off. She walked a ways down the highway, then collapsed. Next thing she knows, she's in the hospital.

INT. FREDRICKSON POLICE STATION - DAY

BLAKE

(on the phone)

This thing has just gotten a lot bigger. I've got to get crime scene out to both that road by the cottage and the lake entrance.

While Blake is on the phone, the desk sergeant, ANNIE POWELL, stands next to Blake, clearly waiting for him to hang up.

BLAKE (on the phone)  
(glances at  
Powell, irritated)  
I gotta go, nice job Riggs.  
(hangs up)  
What is it Annie? I'm kind of busy  
here.

ANNIE  
That veterinarian that called  
earlier is here.  
(sees Blake's  
questioning face)  
I told you about him. He says  
people are bringing in all these  
dead pets to him.

BLAKE  
(not interested)  
So? Pets do die you know.

ANNIE  
He says they didn't just die, they  
were killed..Someone is stabbing  
this animals in the head.

EXT. HIGHWAY AT TAYLOR COTTAGE - DAY

Blake and John stand outside yellow crime scene TAPE surrounding the side of the road and part of the trees on the Taylor property. Through the trees in the distance is the Taylor COTTAGE. A crime scene VAN sits with the back doors open as various white suited technicians process the scene.

BLAKE  
God, I'm sick of this place. Every  
time something happens, it seems  
to lead back here.

JOHN  
Anything so far?

BLAKE  
Oh yeah. We've got blood in the  
area that Angela described. There  
are tire tracks next to the blood,  
plus some foot prints.

JOHN

Didn't you guys check this the first time.

BLAKE

(irritated)

Why?..When Tami was killed, all the action was down by the driveway. Hell, that's a quarter mile away from here. Even when we found out Jake was killed, we were focusing on the Taylor Impala and cottage. Now we've got a whole new collection of evidence to check out!!

JOHN

Take it easy Blake. We're making progress, OK?

BLAKE

Yeah..

(looks down at the mansion)

I'm finally having a go with Jenny tomorrow. I told her attorney that if she didn't give me an interview, I'd put her in jail on a Friday night as a material witness.

JOHN

(chuckling)

Good one. The old weekend stay in the pokey. Bet he loved that.

BLAKE

(grinning)

I got my interview, didn't I?

JOHN

So what's next?

BLAKE

We run the tire tracks. The techs are telling me they are not something they usually see. May be something there. I'm still going to type Angela's blood with what was in the Impala. Her gracious attacker story still seems too convenient to me. I also want you to expand our interview pool. Start looking at the Taylor

(MORE)

BLAKE (cont'd)  
family, the Gall's, even Roger  
Andrews.

JOHN  
You think that's necessary?

BLAKE  
I'm angry John. These are kids and  
their dying on my watch. So, yeah,  
it's time to cast a wider net.

JOHN  
OK buddy, OK.

EXT. SORRENTO HOTEL SEATTLE - DAY

The Seattle skyline lays bare on a beautiful sunny day as  
Joe Jr. and Jenny sit enjoying an outdoor lunch at the  
Sorrento Hotel.

JENNY  
I love it here. I can't wait to  
get out of Fredrickson.

JOE JR.  
(grinning)  
The view from the room is quite  
nice.

JENNY  
(flirty)  
Easy tiger. We've got all day..and  
night.

JOE JR.  
When are you being thrown to the  
wolfs?

JENNY  
(somber)  
Tomorrow afternoon. That damn  
detective actually threatened to  
put me in jail if I didn't talk to  
him.

(takes Joe Jr's  
hand)  
Joe, I think I'm going to tell him  
that you were there. If we are  
going to have a future, we can't  
stay in the shadows. We've got  
nothing to hide and nothing to be

(MORE)

JENNY (cont'd)  
ashamed of..OK?

JOE JR.  
(looking to the  
view, a beat)  
Yeah...OK.  
(strokes her arm)  
So, want to check out that view?

JENNY  
(grinning)  
Lets go tiger.

INT. SORRENTO HOTEL ROOM - NIGHT

Jenny and Joe JR. giggle in bed as they make love. The open window blind shows a wonderful view of the CITY. As Joe Jr. rolls over on top of Jenny, a cell PHONE on the bedside table rings.

JOE JR.  
(looks at the  
phone)  
Your's.

JENNY  
Uhh..

Jenny reaches over and looks at the screen.

JENNY  
Shit, my mom.  
(opens the phone)  
Hi Mom.

Joe Jr. gets up and walks to the window to take in the view. Jenny continues to lay on the bed.

JENNY  
(on the phone)  
Slow down Mom! What do the police want?..You and Dad?..Jakes parents?..Even Jake..yeah, OK..I'll be home in a couple hours..Bye Mom.

JOE JR.  
(back sitting on  
the bed)  
What was all that?

JENNY

The police found new evidence by the cottage. Now they're looking at everybody. We gotta go.

JOE JR.

Everybody?

JENNY

(sees Joe Jr's concern)

Yeah?

JOE JR.

Shit.

INT. HALLER HOUSE - DAY

Blake Haller sits at his kitchen table having breakfast. He is ready for work in his suit and tie. His GUN peeks out from his belt. Donna come out in her pajamas, sits down and pours a bowl of cereal.

BLAKE

(smiles)

This is a first, up before noon on summer break.

DONNA

(smiling)

You're funny..for a cop.

BLAKE

You think?

DONNA

Uh, no Dad..jesus.

BLAKE

Oh..

Both chuckle at their banter.

DONNA

Besides, I have my home care job today.

BLAKE

(after a beat)

Talking to Jenny today. Any advice there?

DONNA  
She thinks she's too good for the  
rest of us.

BLAKE  
Yeah?

DONNA  
Yeah..so Dad..I gotta tell you  
something Tami told me at Jake's  
wake.

BLAKE  
(looking at the  
paper)  
What's that honey?

DONNA  
Dad!!

BLAKE  
(puts the paper  
down)  
Sorry. What did she tell you?

DONNA  
She told me this stuff about the  
Gall family, like from a long time  
ago.

BLAKE  
What kind of stuff?

DONNA  
Things about Jake and Joe's  
grandfather. Experiments he did  
during the war on peoples brains.

BLAKE  
(very interested)  
What!!

DONNA  
Yeah. I guess the family founder  
created some type of brain  
science. Part of his work involved  
the size of skulls and destroying  
part of the brain that made people  
murderers. Their grandfather kept  
up the study of this science, only  
he did it on live people.

BLAKE

Are you sure that's what she said,  
the part about skulls and  
destroying part of the brain?

DONNA

That's what she said, Dad. Creeped  
me out.

BLAKE

(looks at his  
watch)

Thanks for the info, D, you have  
no idea how much this helps me.

(gets up)

I gotta go. Wish me luck.

DONNA

(looking at paper)

Good luck.

EXT. LAW OFFICES - DAY

John pulls up in his Mach 1 next to Blake. Blake is going  
through some papers on the hood of his car. John gets out  
and walks over.

JOHN

What kind of crazy crap do you  
want me to do now?

BLAKE

Good morning to you too, sunshine.

JOHN

Are you kidding me with this whole  
Gall mad scientist stuff. Come on  
Blake, are you that desparate?

BLAKE

Maybe. Look, Jake's brain was  
pierced with a sharp object. No  
one knows that, we've kept it in  
our pocket to flush the cranks.  
Now I hear the Galls have a family  
history in brain science. Then, a  
local veterinarian walks into the  
station and tells me about all  
these animals he's seeing where  
their brains have been punctured  
with a sharp object. I don't have  
to tell you what this could mean.

JOHN

Yeah, yeah..the makings of a  
serial killer..

BLAKE

Most start on animals you know.

JOHN

But why kill Jake. Hell, he's a  
Gall himself.

BLAKE

I don't know. What I do know is  
the grandfather is German, he was  
in Germany during the war and his  
own son is a doctor of anatomy.

JOHN

So what do you want from me?

BLAKE

I want you to check out the Gall  
family tree, history, occupations,  
where they live, criminal records,  
where they spend their time.  
Anything you can.

JOHN

(taking notes)

OK, will do. Anything else?

BLAKE

That's enough for now. I think you  
may find more that we bargained  
for.

(looks at his  
watch)

I gotta get in there. Jenny and  
company await. Let me know as soon  
as you have something.

JOHN

Will do.

INT. LAW OFFICE - DAY

Blake walks into a well appointed reception area complete  
with muted leather furniture, a magazine covered coffee  
table and a pretty RECEPTIONIST behind a desk.

RECEPTIONIST

Can I help you sir?

BLAKE

Blake Haller for Judge Kaiser on  
the Taylor interview.

RECEPTIONIST

Of course, one moment please. I  
believe everyone is here.

The receptionist gets up and walks down a short hall through  
a set of open double doors. A moment later, she returns to  
her desk followed by JUDGE KAISER. Kaiser is late 60's,  
completely bald and rather fit for a man of his age. He  
approaches Blake and shakes his hand.

JUDGE

Good to see you Blake, damn shame  
under such unpleasant  
circumstances.

(pulls Blake away  
from the  
receptionist)

Blake, Ms. Taylor, Jenny, is very  
nervous. Let's try to keep this  
friendly, huh?

BLAKE

(grinning)

I'll do my best judge, but you  
know the Taylor's have been  
stalling this interview for weeks.

JUDGE

They're very busy people Blake.

BLAKE

With all due respect  
Judge..bullshit.

JUDGE

(now grinning)

I'm glad we have an understanding.  
(gesturing to the  
doors)

Shall we?

CONFERENCE ROOM

Blake follows the Judge into a equally well appointed  
conference room. Jenny is seated at the end of a large  
table. David Taylor mans the chair at the opposite end. The  
judge points to a chair on the table side next to Jenny  
while he takes the chair on the opposite side.

JUDGE

Thank you all for coming. As this is an informal interview..

(looks at Blake)

there will be no formal court reporter or recording of any kind. Of course anyone is welcome to take notes. If, at any time, I feel things are getting too exciting, I'll advice my client to stop answering questions. Any questions?...no..good..Detective Haller?

BLAKE

Thanks Judge.

(looks at Jenny)

Thanks for coming Jenny. While I ask you questions, please bare in mind our whole goal here is to help find Jakes killer. Do you understand?

JENNY

Yes sir.

BLAKE

Very good. Why don't you tell me how you and Blake met.

JENNY

It was at the fall dance, you know, the one after the first football game. Jake ran for the winning touch down that night. Anyway, he showed up late at the dance. I was just leaving when he walked in. We sort of bumped into each other. He asked where I was going. When I told him home, he offered to take me.

(smiling at the memory)

I didn't get home until the next morning, but it's not what you think. We spend all night talking. It was the probably one of the best nights of my life...Anyway, we just clicked, and have...uh..or..were..a couple for the rest of the year.

BLAKE

How would you describe your relationship over, say, the last two months of the school year?

JENNY

It was changing, I won't lie to you. Everyone was talking about college. I applied and got into Stanford. I was so excited, but Jake didn't want to talk about it. Like he didn't care or anything. Whenever I tried to talk about our future, he just wanted to talk about the next party.

BLAKE

How did that make you feel?

JENNY

Mad I guess. I mean getting into Stanford is a pretty big deal. Jake didn't really have any plans to go to college. It was definitely an issue between us.

BLAKE

Ok..lets talk about the day Jake was killed. What can you tell me about that.

JENNY

(big sigh)

I had gone to the track meet to watch Jake run. Afterwords, he asked me to go to a party at the lake. I really didn't want to go, but he pushed and so I say OK. He was going to drive his dad's Mustang.

BLAKE

What happened next?

JENNY

We made a plan for him to pick me up at nine. But, later, he called and told me he couldn't get the car. That's when thing kind of went downhill.

BLAKE

How so?

JENNY

He offered to have Rocket drive us up to the lake. I definitely did not want to go with Rocket, so I told him no. He got pissed, starting going on and on about how he would keep Rocket under control, but I just didn't want to spend another night watching Jake and Rocket get drunk. Anyway, we kind of hung up on each other, and that was it.

BLAKE

Tell me about later, that same night. What did you do?

At Blake's comment, Jenny starts to fidget in her seat and looks down into her lap.

BLAKE

Jenny, you OK?

JENNY

Yeah.

BLAKE

After your call with Jake, can you please describe the rest of your evening for us.

JENNY

After the call, I was pretty upset. Sometimes, when I get like that, I like to go over to the cottage. Mom and Dad were gone and I don't like being in that big house all by myself. Anyway, when I got to the cottage, I had a couple drinks to try and un-wind.

At this comment, both David and Judge grimace and adjust in their chairs. Blake shots them a quick look.

BLAKE

Then what?

JENNY

I must of dozed off. When I woke up, it was about nine o'clock. I didn't really feel like being alone, so I called a friend to see if we could get together. They didn't have a car so I borrowed

(MORE)

JENNY (cont'd)  
the Impala and went to and picked  
them up.

BLAKE  
What time was this, that you  
picked up your friend?

JENNY  
It was about 11:30.

BLAKE  
(surprised)  
11:30?

JENNY  
Yeah.

JUDGE quickly shots DAVID a concerned look.

JUDGE  
A moment please Blake.

DAVID  
It's OK, Judge...go ahead Blake.

BLAKE  
And who was this friend, the one  
you picked up.

JENNY  
Joe Gall.

BLAKE  
Joe Gall? Jakes brother?

JENNY  
Yes.

BLAKE  
How long have you and Joe been  
friends?

JENNY  
I've known Joe as long at I've  
known Jake. He is always around.  
Sometimes I would even mistake Joe  
for Jake because they look so much  
alike.

BLAKE  
OK, I understand that you have  
known Joe for a while. What I  
asked is how long have you been  
(MORE)

BLAKE (cont'd)  
friends..or..more than friends,  
with Joe?

JUDGE  
OK, I think we have gone far  
enough..

DAVID  
Judge, I'll tell you again, let  
her finish!

JENNY  
Joe and I have always been  
friends. But the last couple  
months, I guess you would say we  
have been more than friends. Jake  
spent so much time at practices  
and games and stuff, that I had a  
lot of free time. I knew Joe had  
got into Berkley so we started  
talked about going to school in  
the Bay area, what is would be  
like. Anyway, we just sort of  
clicked.

BLAKE  
Would you say you and Joe had an  
intimate relationship?

JENNY  
(head down,  
quietly)  
Yes.

BLAKE  
Did Jake know about yours and  
Joe's relationship.

JENNY  
I don't think so, at least until  
that night, we were pretty quiet  
about it.

BLAKE  
OK, so you went and picked up Joe  
in the Impala. What happened next?

JENNY  
Joe and I headed back over to the  
cottage. It was pretty late by  
that time. We had a couple drinks,  
then....turned in for the night.  
(head still down)  
(MORE)

JENNY (cont'd)

The next thing I know Jake is knocking on the cottage door. Before I'm even awake all the way, he comes in and starts whispering to me to see if I'm up. I open my eyes and at first think it's Joe. Anyway, I said something like, "Joe, what is it." Then Jake started yelling. Now, I'm fully awake. I look around, but Joe is gone.

BLAKE

Then what?

JENNY

Jake's going crazy. It's obvious he's been drinking. He wants to know why I said Joe's name, what do I have going with Joe, that kind of stuff. So I thought, what the hell, so I told him. I told him about me and Joe, how we were both going to college in the bay area, how I was through with him and his crap and that Joe was the new guy in my live.

BLAKE

And then?

JENNY

Then the strangest thing happened. Jake started crying, I mean really sobbing. Going on and on about how he hated Joe. How he felt Joe was the reason their father left, how Joe was better than him because Joe was going to college and he wasn't, things like that..It was weird. I'd never heard this from Jake before. He also seemed so confident and everything. I felt sorry for him. Anyway, we talked for a little while, then he fell asleep for a couple hours while I watched over him. When he woke up, I gave him the keys to the car so he could get home..That's pretty much it.

Blake stopped his note taking and looked out the WINDOW for a few moments, then looked back at JENNY.

BLAKE

So did you ever find out what happened to Joe?

JENNY

He told me he was in the bathroom when he heard Rocket drop Jake off. So he grabbed his cloths and left out the back door.

BLAKE

Did you ever ask him where he went after he left?

JENNY

No. I guess I just figured he went home.

BLAKE

But you never asked him?

JENNY

No...is that going to be a problem?

BLAKE

How far is it from your house to the Gall home?

JENNY

Oh I don't know. It's got to be a good 10 miles. They live in town and we are in the country.

BLAKE

Pretty far walk, 10 miles, don't you think..What time was it when Joe left?

JENNY

I don't know. I didn't see him leave. He told me he left when he heard Jake get there!

BLAKE

You said that Jake was upset because he and Joe didn't get along, right?

JENNY

(nervous)

Yes.

BLAKE

Did Joe feel the same way about Jake, that he hated him, I think is what you said.

JENNY

(uptight)

They had their differences, if that's what you mean.

BLAKE

(aggravated)

Pretty convenient that Joe wasn't around when Jake left, but Jake ends up with a fatal wound right after he leaves your house, in your car, with Joe facing a 10 mile walk home, in the middle of the night, don't you think?

JENNY

I don't know what you mean!

BLAKE

I mean just what I said, that's it pretty damn convenient for you and Joe, the last two people to see him alive, to have a nice little story all put together on how Joe had left and you let an angry, drunk jilted boyfriend drive home in your car, that's what the hell I mean!

JUDGE

OK, OK, lets calm down everyone. David, Blake, if you have any furthers questions for my client, they can be answered in a court room, got it. We are done here.

BLAKE

Like hell we are Judge, trust me, this is only the beginning.

EXT. LAW OFFICES - DAY

As Blake leaves the office, Joe Jr. cruises by in Rogers MUSTANG. Joe's EYES meet Blake's EYES. Blake starts to run out towards the car as Joe Jr. speeds away.

BLAKE  
Hey!!! Hey!! Stop!!

Blake stops on the side of the street after the Mustang leaves. Then his cell phone starts to RING. Blake pulls out the phone and answers it.

BLAKE  
(on the phone)  
Hey John, have I got some more work for you. You got something to?..OK..see you there.

INT. FIVE SPOT BAR - NIGHT

Blake and John are back in their original booth. Both have half full COCKTAILS in front of them, along with a half eaten pizza. John has a CIGARETTE burning.

BLAKE  
Phrenology? Never heard of it. You say the Gall's are responsible for an entire field of scientific study of the brain.

JOHN  
That's what I'm telling you. It started with the family founder 200 years ago and has been passed down to each generation. It's rumored Jake's own grandfather continued the studies during World War Two on prisoners of war. The twins own father was fired from his professor job at the University of Washington when he started teaching it as a legitimate science in his own classes.

BLAKE  
(rubbing his head)  
Jesus...this jives with what Tami told Donna about the Galls. I can't believe this.

JOHN

That's not all. I talked to a buddy of mine who teaches criminal law at the U. He says Gall actually brought cadavers into the class and punctured a part of the brain he called the murder organ. He claimed that this murder organ was hereditary and could be detected based on the size and shape of the skull. He was trying to prove that this part of the brain was what led someone to be a killer and that he could literally destroy that part of the brain in a living person!

BLAKE

We need to talk to their father, ASAP. After my little talk with Jenny, I put out an APB on Joe Gall. Based on your research, both are looking good for Jake's murder.

JOHN

Pierce county records show a cabin owed by Gall in the woods surrounding Lake Kapowsin. On top of that, the forest surrounding the Taylor property runs all the way to the lake. There are trails in those woods. I think we may want to go in strong on this one Blake. Gall has been pretty much off the grid since he got fired, and from what I hear, make quite an appearance at his son's funeral.

BLAKE

He did look like he'd been living in the woods. God, this could really get messy.

JOHN

I think it already is buddy, I think it already is.

EXT. GALL CABIN - DAY

Forest sounds surround an aging log CABIN situated amongst an endless canopy of evergreen TREES. A light rain mutes the

bird CALLS from the tree tops. From the shadows, several S.W.A.T team MEMBERS move slowly towards the structure. Blake leads the first team of three up the side of the overgrown rutted ROAD fronting the cabin. He speaks into a whisper MICROPHONE attached to his vest collar.

BLAKE

Just like we planned, my team will go in strong through the front. Team 2, you take the back door on my signal. Team 3, you have the windows...Ready..GO! GO! GO!

At his signal, Blake's team rushes the DOOR, smashing it down with a battering ram. A flash bang grenade explodes after being tossed in, then Blake's group entered the house, GUNS drawn. At the same time, team 2 completes the same exercise. Both teams sweep clear the house room by room, ending at a bedroom DOOR down the hallway. Blake kicks the door in and rushes the room with his team in tow. As soon as they do, they all stop and stare. Inside the room are rows and rows of SHELVES holding clear plastic bags of severely decomposing human HEADS.

BLAKE

(whispering)

Oh my God!

EXT. GALL CABIN-LATER - DAY

Blake stands off from the scene as the technicians complete their work. On the side of the cabin, Blake spots a TRAIL. He walks over and disappears into the woods, following the overgrown trail until it opens onto a long BEACH. Next to the trail head is a used fire PIT. Scattered down the beach are several more remnants of fires. Blake surveys the beach with a inquisitive scowl on his FACE. While deep in thought, John speaks up from behind him, startling Blake.

JOHN

Blake, I think you will want to see this.

John leads Blake back into the house, down the HALL and into the bedroom. The room is ablaze in portable lights. A TECHNICIAN snaps pictures of the shelves. One of the shelves has been pulled back to reveal a dusty WORKBENCH full of TOOLS. A BOX of awls sits open on the bench top. In the middle of a row of dust covered awls is the clean HOLE of the outline of a missing awl.

BLAKE

(to the technician)

I want an immediate A.P.B put out on Francis Gall to every police agency within 200 miles. Include his most recent photograph..got it?

TECHNICIAN

Yes sir.

JOHN

Blake, you better hear this too.

John motions Blake out of the room and both men go back outside and walk to the side of the cabin. Another technician is there. He is bent over looking at some tire MARKS in the dirt. He also is reviewing a black and white PHOTOGRAPH of some tire MARKS.

JOHN

(to the technician)

Tell him.

TECHNICIAN 2

Sir, this is a picture of the tire tracks from the scene we processed on the road by the Taylor cottage. As you recall, when we ran the tracks, we found they belonged to a tire from a European model vehicle. From the width of the tracks, we determined it was from an older vehicle that hadn't been manufactured in a least 30 years.

BLAKE

(irritated)

Yes, officer, I read the report..and?

TECHNICIAN 2

Yes..well sir..the tire tracks in the dirt here, they seem to be a perfect match for the tracks found at the Taylor site. I'd same we are dealing with the same vehicle sir.

JOHN

When I did my background search on the boys father, I found a registration for a 1968 Citroen in Mr. Galls name.

TECHNICIAN 2

That would fit with the small list of vehicles that would have this tire type.

BLAKE

OK, we need to add that vehicle's plate number and description to the A.P.B.

(looks around the scene)

Come on John, while the search is on for old man Gall, lets go have a talk with his son.

INT. HALLER HOME - NIGHT

Donna stands at a cutting block chopping ONIONS. Scattered on the counter are various plates of food. The TABLE next to the kitchen has been set. Carrie is on the kitchen phone.

CARRIE

(on the phone)

You are going over there tonight. Isn't it kind of late?...OK..yes I'll tell her..I know..for better or worse..Love you too dear..bye.

Carrie hangs up the phone and starts putting plastic wrap over the plates of food.

DONNA

Dad?

CARRIE

(angry)

Your father will not be joining us tonight. He sends his agologies.

DONNA

(sad)

Great..

CARRIE

He seems to think talking to Joe Gall this very moment is going to break his case wide open. Jesus,

(MORE)

CARRIE (cont'd)  
how long is this damn  
investigation going to go on?

DONNA stands still for a moment, a blank expression on her FACE, then she seems concerned about Carries comment.

DONNA  
So Dad thinks he may be able to  
stop what's happening..you know,  
by talking to Joe?

CARRIE  
(angry)  
Yeah...what ever..

Carrie finishes putting away all the food and looks at the TABLE.

CARRIE  
We can leave that for now. I think  
I'm going to take a bath and try  
and relax. You OK by yourself?

DONNA  
Sure, I've got some college stuff  
I need to work on..enjoy your  
bath.

CARRIE  
Thanks honey.

Carrie walks out of the kitchen and into a bathroom down the HALL. She shuts the DOOR and water can be heard running, then MUSIC starts playing. Donna stares at the TABLE for a moment, then turns and walk out the kitchen back door.

EXT. GALL HOUSE - NIGHT

Blake and John both pull up in their respective vehicles and park in front of the Gall HOUSE. Lights and MUSIC both come from the house. The men approach the front door.

BLAKE  
(in low voice)  
Don't forget these people have  
already lost one son. We don't  
want to spook them that they may  
lose another

JOHN  
 (also in low voice)  
 I still don't like the ambush  
 interview. It could drive them to  
 a lawyer!

BLAKE  
 Look, we have to talk to Joe. You  
 don't see Sandy or Roger returning  
 any of our calls do you?

John give him a grimacing look, then knocks on the door.

INT. GALL HOUSE - NIGHT

Sandy and Roger sit on the couch watching "Anatomy of a  
 Murder" on T.V. At the sound of the KNOCK, Roger turns off  
 the set and goes to the door.

SANDY  
 Who would that be at this time of  
 night?

ROGER  
 (looking through  
 the peep hole)  
 Shit, it's Blake and that F.B.I.  
 guy. They must be here to talk to  
 Joe.

SANDY  
 Joe hasn't done anything Roger.  
 Let's let them in and get this  
 over this. I can't stand this  
 thing hanging over the family  
 anymore.

JOE JR BEDROOM-SAME TIME

Joe Jr. sits on his bed in his darkened room rocking back  
 and forth. He is obviously tense by the expression on his  
 FACE. Through his open WINDOW he hears Blake and John's cars  
 pull up and the men talking on the way to the door. When he  
 hears the KNOCK, he grabs a dark COAT and his car KEYS. Once  
 the men are inside and the door closes, he slides his WINDOW  
 all the way open and crawls out.

LIVING ROOM

Roger opens the door.

ROGER

Evening Blake. Kind of late isn't it?

BLAKE

You don't seem to returning any of my calls Roger.

SANDY

(from the couch)

Come on in Blake. Roger, could you get some coffee going please.

(looks at the men)

I've been pretty busy caring for the boys grandfather. Haven't been home much.

Roger takes a look at both men as they enter the house, then turns and goes to the kitchen. Sandy gets up from the couch and approaches them.

SANDY

(holds her hand  
out to John)

I'm Sandy Andrews. We've never formally met.

JOHN

John Riggs. And ma'am, I'd just like to say how sorry I am about your son. We are doing everything we can to catch whoever did this.

SANDY

Thank you Mr. Riggs. Please, have a seat.

BLAKE

(and John together)

Thank you.

As they sit down on the couch, Roger returns from the kitchen. He and Sandy take seats on a love seat opposite the couch.

ROGER

Coffee will be ready in a minute. So what can we do for you gentlemen tonight?

BLAKE

We really need to talk to Joe.

SANDY

Since...what happened to Jake, Joe has been, well, struggling. I don't know if talking to him right now is the best thing.

BLAKE

Sandy, we've talked to Jenny. We know Joe was at her cottage the night Jake died. We have some pretty serious questions about what he did that night that need to be answered.

ROGER

What are you saying, Blake?

JOHN

He's saying some of the statement's made by Jenny concerning Joe, are, at the least, suspect.

SANDY

(getting upset)

I'm not liking the sound of any of this Blake. One of my son's is dead and now you come around with this crap. I think it's probably best that you leave..now.

The two policemen share looks of concern. Then, a car motor ROARS to life outside. Everyone runs to the DOOR, with Sandy arriving first. She throws it open just as Joe Jr. peels away in the MUSTANG.

SANDY

Joe!!

BLAKE

Shit!!

JOHN

(running out)

I've got him, stay here!!

John runs out and jumps in his MACH 1, starts it up and spins the WHEELS as he chases Joe down the street.

## EXT. FREDRICKSON STREETS - NIGHT

John races down the wet street trying to keep up with Joe's MUSTANG. Joe continues to take turns at each intersection, nearing missing an oncoming CAR after his first turn. John gains on Joe on a long stretch of two lane highway. As they continue, they enter a business district with streetlights, strip malls and parking lots on either side of the street. Light traffic causes Joe to weave in between several cars and cut into oncoming traffic. JOHN sees the traffic and slows down to give Joe some room. Joe takes his EYES off the road as he looks in his MIRROR at John's retreating MACH 1. When he glances forward again, a beer TRUCK is pulling across his lane of travel. He slams on his BRAKE PEDAL and slides sideways into the side of the truck. The MUSTANG'S passenger side crushes half way under the truck BOX, causing the car windows to explode. A moment later, John drives up, parks, jumps out of his car and runs up to the MUSTANG. He finds Joe Jr. conscious and bleeding from his FACE.

JOHN

(taking in the  
scene, distraught)

Shit...It's OK son, help is on the  
way!! Don't move!!

## EXT. HOSPITAL - NIGHT

An AMBULANCE pulls up to the emergency room entrance with John trailing in his MACH 1. Two paramedics open the ambulance rear DOORS and gently help Joe step out of the back into a waiting wheelchair. He is covered in bandages and hooked to an I.V. They push Joe through the doors with John trailing.

## INT. HOSPITAL - NIGHT

John stands alone outside a hospital room. The DOOR is closed. Nurses and doctors walk the hall. John nervously fingers a CIGARETTE. Roger and Sandy quickly walk up to John with Blake trailing behind.

SANDY

(in John's face)

Dammit, you had to chase him  
didn't you!! I told you he was  
struggling and now this!! I don't  
want you anywhere near him again,  
do you understand?

JOHN

Yes, ma'am.

Sandy and Roger then enter the room, closing the door behind them. Blake approaches John.

BLAKE

You all right?

JOHN

I don't get it. What is this kid so worried about? I'm afraid we may never know now.

BLAKE

Maybe. I was on the phone on the way over. Judge Nelson said he would sign a warrant for Joe's arrest if we thought we needed it.

JOHN

I think that's the last thing we want right now, you know.

BLAKE

(sighing, looking  
at the door)

Yeah, I know

INT. HOSPITAL-LATER - NIGHT

Blake and John sit in a waiting area down the hall from Joe Jr's room. Both are dishevelled. Sandy approaches both men.

SANDY

(to Blake)

Joe wants to talk to you, Blake.

(looks at John)

Only you.

The two men share a glance, then Blake gets up and follows Sandy down the hall. She gives Blake a look, then goes in. Blake follows.

JOE JR'S ROOM

Joe Jr. sits up in a hospital bed wearing a gown. He has a bandage on the right side of his FACE. Roger is leaning against the wall while a NURSE puts pillows behind Joe's back. When she finishes, Roger and the nurse both exit, leaving Sandy and Blake with Joe. Blake and Joe stare at each other.

BLAKE  
(sits in a chair  
next to the bed)  
Joe, you wanted to talk to me.

JOE JR.  
(struggling)  
There's some things I think you  
need to know. Things that may help  
you find Jake's killer.

SANDY  
(shocked)  
What are you talking about, Joe?

JOE JR.  
Mom, you might not want to be here  
for this.  
(sees Sandy's  
wounded  
expression)  
I'm sorry mom, but I have to tell  
the detective some stuff that you  
may not want to hear. Stuff about  
dad, not Roger, but my real dad.

Sandy stares at Joe Jr. for a moment, then moves to the far  
wall and takes a seat. Blake and Joe both watch her, then  
Blake turns back to Joe.

BLAKE  
OK then..go ahead Joe.

JOE JR.  
(staring into  
space, after a  
beat)  
I know about your interview with  
Jenny, how you think she wasn't  
telling the truth and everything.  
But the fact is, I did leave the  
cottage before Jake got there.

BLAKE  
How do you know what happened in  
that interview?

JAKE  
Because Jenny and I talked.  
(looks at Sandy)  
I'm sorry mom, but Jenny and I  
have been a couple for a while..I  
guess, well..I think I may love  
(MORE)

JAKE (cont'd)

her mom.

Sandy's FACE clearly shows she is upset by this news. She dabs her EYES with a tissue.

BLAKE

Joe, I guess that's our problem. Because of yours and Jenny's relationship, both of your stories are, well, questionable, to say the least. I don't think it's any secret that you and Jake hated each other, and after what Jenny told Jake that night, I would think he would be looking to extract some vengeance against you.

JOE JR.

He probably would have, if he had the chance that night, but the thing is, I never saw Jake alive again after that night at our house... I never saw Jake at Jenny's.

BLAKE

Then where did you go after you left. It's over 10 miles from Jenny's house to yours, yet I saw you that morning after Jake's accident. How did you get home.

Joe Jr. looks at SANDY, then down to the bed. After a moment, he looks back at Blake.

BLAKE

My dad gave me a ride home.

SANDY

(loud, shocked)

Roger?

JOE JR.

(in quite voice)

No mom, my real dad. He was there. He gave me a ride in that old car of his. He said he'd been following me, to protect me.

BLAKE

Protect you?..Jesus... Joe, why are you coming forward with this information now, after all this

(MORE)

BLAKE (cont'd)  
time? Why didn't you tell us  
before?

JOE JR.  
I don't know, I guess I should  
of...I know that it doesn't make  
things look too good for him. I  
also know you guys are looking for  
him. But if you knew what I know,  
you wouldn't be.

BLAKE  
(frustrated)  
What the hell is it, Joe. What is  
it we don't know about your father  
that would not make him the prime  
suspect in your own brothers  
death.

Joe Jr. looks directly at Sandy as he starts to speak.

JOE JR.  
Because he tried to kill Jake once  
before, but he wouldn't do it.

SANDY  
What??!!

BLAKE  
(quickly, cutting  
off Sandy)  
When Joe, when did you father try  
to kill Jake?

JOE JR.  
(beat)  
It was eight years ago, in the  
woods around Lake Kapowsin. Dad  
took us camping up there.  
Remember, this was eight years  
ago, people didn't really use the  
lake much then. Anyway he was all  
excited to show us this cabin that  
belonged to his father.

FLASHBACK

As Joe Jr. continues, we flashback to a younger,  
professional looking Francis Gall leading two 10 year twin  
boys through the woods. Francis points to the CABIN set in  
the woods. The BOYS both SMILE and run to the PORCH.

JOE JR. (vo)

He took us in and showed us all around. It was wonderful. Beautiful logs, wood furniture, everything you would expect in a log cabin. We immediately set up our sleeping bags on the floor in the living room area.

FLASHBACK CONTINUED

The twin boys run around the living room, touching all the furniture, looking out the window, hugging their dad, having a great time. Francis hugs the boys back, while rubbing and feeling their HEADS at the same time. A pained expression passes over his FACE, then quickly changes to a smile as the boys spread their sleeping BAGS.

HOSPITAL ROOM

JOE JR.

(staring into  
space,  
remembering)

We were having a great time. Then it was time to go to bed. Dad told us these wonderful ghost stories. I'll never forget how happy I was.

FLASHBACK CONTINUED

CANDLES flicker casting shadows around the cabin living room. As the two boys sleep in their matching Toy Story sleeping bags, FRANCIS stands still in the corner, barely visible in the shadows. He holds an shiny AWL on his hand. Then, he slowly walks over to one of the twins. He kneels down next to the sleeping boy and caresses his HAIR.

JOE JR. (vo)

Anyway, we all drifted off to sleeping to the sounds of the woods.

HOSPITAL ROOM

JOE JR.

I remember thinking I heard something. Even now I'm sure why I woke up, but I did.

## FLASHBACK CONTINUED

After pulling the sleeping down to expose the lower part of the boys HEAD, Francis lifts the AWL up, ready to plunge it into the boy's skull. With wide EYES, he speaks in a whisper.

FRANCIS

This is for you Dad. God, please  
forgive me.

When he speaks, the other twin opens his EYES and stares wide eyed at FRANCIS. Francis' EYES meets the twins EYES.

JOE JR.

(as a child)

Daddy?

## HOSPITAL ROOM

JOE JR.

When I opened by eyes, Dad was over Jake, holding some type of shining object. He has the most frightening expression on his face I've ever seen in my live. We stared at each other for a moment. He looked at me, then at the pick he had..

## FLASHBACK CONTINUED

Francis looks at Joe Jr., then screams..

FRANCIS

This is madness Father!! I won't  
do it, I can't!!..To hell with  
you!!!

Francis gets up and runs out the DOOR of the cabin, leaving the now both awake twins staring after him as he leaves.

## HOSPITAL ROOM

JOE JR.

He yelled something about his dad and how he couldn't do it, then ran out, leaving me and Jake there alone.

(looks back to  
Blake)

And I never saw him again..until  
Jakes funeral.

Both Sandy and Blake stare in silence at the perspiring Joe Jr. Then Blake gets up and walks over to the window, staring out.

BLAKE

Sandy, I'm going to have to talk to your father in law. I don't know what the hell to believe anymore, but something is going on here, and it seems to keep going back a generation in the Gall family

(looks at his watch, rubs his eyes)

Christ, it's late. Lets call it a day. We'll see his tomorrow. At least I know he's not going anywhere.

BLAKE

(looks back at Joe Jr.)

Joe, thank you for telling me. I know that wasn't easy. For you sake, and your fathers, I hope it's true son, I hope it's true.

INT. FREDRICKSON POLICE DEPARTMENT - DAY

Blake sits at his desk making notes on a yellow PAD. Next to the pad is a large red file with "Gall" written on the front. Dan Murphy comes out of his OFFICE carrying a piece of paper and walks up to Blake.

DAN

So you're gonna question the old man this morning?

BLAKE

I'm meeting Sandy there at ten. I'm not sure I've ever questioned a 100 year old man as a murder suspect before.

DAN

(chuckling)

It's a first for me too. Will Riggs be there?

BLAKE

He's still trying to run down the  
boys father.

DAN

Yeah?

BLAKE

Yeah. As much as I want to believe  
Joe's story, the father still  
looks too good to just give him a  
pass without questioning him.

DAN

OK...hey, I got a call from Tami  
Ricker's parents. They haven't  
been able to locate Tami's car.

Dan puts the sheet of PAPER on top of the red file. Blake  
looks at it.

BLAKE

(sighs)

Did you tell them the county took  
the lead on Tami's case

DAN

Tami was killed in the county, but  
the Rickers live in the  
city..you're on it pal.

BLAKE

(irritated)

Great..a stolen car case..

Blake gets up from the desk, grabs the FILE, along with the  
paper on the car and walks out with DAN watching.

DAN

(to Blake's back)

Good luck..Call if you need  
anything.

EXT. GRANDFATHER HOUSE - DAY

A hard rain falls as Blake pulls his unmarked police CAR up  
in front of the house. Parked next to his car is a dark  
green 1968 Volvo P1800 two door sports CAR. As Blake  
prepares to get out of the car, he glances at the car for a  
moment, then tries to read the license PLATE through he  
rain. The plate is blurred by the rain. He grabs his file

and runs to the front door. Just as he is about to knock, the DOOR opens and Angela almost runs into Blake.

ANGELA  
(surprised)  
Oh, good morning detective. You here to talk to Doctor Gall?

BLAKE  
Yeah..so, what are you doing here Angela.

ANGELA  
(gestures back into the house)  
She needed extra help this morning, so I came over.  
(snugs past Blake out the door)  
I gotta get going, sir. I hope you get what you came for.

Blake steps out of Angela's way as she opens an umbrella.

BLAKE  
(to her back)  
Hey Angela, do you know who's car that is?

Angela is barely visible in the rain as she quickly walks down the sidewalk.

ANGELA  
That's Tami's car detective, that's Tami's car.

A wide eyed Blake slowly looks from ANGELA back to the VOLVO parked in the driveway. He then opens his FILE and pulls out the sheet of PAPER Dan gave him. The paper is a B.O.L.O. for a 1968 Volvo P1800. It lists the LICENSE NUMBER as 494 CLP. Blake looks over at the car PLATE, 494 CLP. He pauses for a minute, then digs through the file and pulls out another sheet of PAPER. This is an EVIDENCE LOG. He looks down the sheet and reads "POSSIBLE TIRE MATCHES." Under the title is a list of various cars, "1967 Porsche Targa", "1965 Peugeot Alliance", "1968 Citroen", "1968 VOLVO P1800." Blake slowly looks up in the house through the open DOOR. He knocks on the door jam.

BLAKE  
(into the house)  
Hello..Sandy?..hello, it's Blake..I'm coming in.

Blake crosses the threshold and walks into the house.

INT. GRANDFATHER HOUSE - DAY

Blake slowly walks into the living room. All the blinds are closed. The room is semi dark. Blake stops in the middle of the room and takes in the various displayed items.

-A FRAMED MEDICAL DIPLOMA FROM BERLIN UNIVERSITY.

-A CORK BOARD WITH SEVERAL MEDICAL ARTICLES DISPLAYED.

-A DUSTY MEDICAL BAG IN THE CORNER OF THE ROOM.

He spots a small framed black and white PHOTOGRAPH on a small desk. He walks over and looks closely at the picture. The photograph appear quite old and shows a smiling young boy about 4 years old sitting on the ground in front of a very old man with white bushy hair. Blake FROWNS as he looks at the picture. He walks towards the HALL.

BLAKE

Sandy, are you back here?

Blake reaches the bedroom door at the end of the dark hall. He looks into the semi dark room. The T.V.flickers casting shadows over the room. A pony-tailed woman with black HAIR sits on the bed in the middle of the room with her back to Blake. She is whispering to the pale old MAN propped up in the bed.

DONNA

(to Dr. Gall)

It's almost over, it's almost over. Please, just stay with me a little while longer.

(crying)

I don't know if I can finish this along.

BLAKE

(loud)

Finish what Sandy!!! Finish what!!

Blake takes a step into the room and reaches for his GUN.

BLAKE

Please stand up slowly and turn around.

Donna slides off the bed and turns around. She stares at a dazed Blake.

DONNA  
 (crying)  
 I'm sorry Dad.

BLAKE  
 Donna, what the hell are you doing  
 here. Where's Sandy?

DONNA  
 Your office called and told her to  
 come later. I work here dad. I  
 take care of Dr. Gall.

BLAKE  
 What do you mean, my office. What  
 are you talking about?

DONNA  
 (partly crying)  
 I've been volunteering dad, for  
 almost five years. I found Dr.  
 Gall after I took an interest in  
 his study of the brain. I..uh..I  
 needed him when my own research  
 could only go so far.

BLAKE  
 What research?

DONNA  
 (quietly)  
 My study of the brain..with  
 animals, Dad.  
 (sees Blake  
 frightened look)  
 You've kind of been out of it Dad,  
 after Mom died. Dr. Gall gave me  
 the direction I needed. He agreed  
 to help me, a KID, when no one  
 else was around.  
 (blank expression,  
 a realization)  
 I guess you could say he's been  
 grooming me..all this time.

BLAKE  
 (hard stare at  
 Donna)  
 Donna, what is Tami's car doing  
 outside?  
 (sees Donna  
 hesitate)  
 Donna, what are you doing with  
 (MORE)

BLAKE (cont'd)  
Tami's car!!

DONNA  
(quietly)  
I've been driving it.

BLAKE  
Since when Donna? How long have  
you had her car?

DONNA  
Since that night.

BLAKE  
What night Donna. Dammit, what  
night!!

DONNA  
Since the night of the party, the  
night..Jake died.

BLAKE  
I thought Tami drove you home that  
night after the party. That's what  
you told me.

DONNA  
Tami never drove dad, even before  
the party. Tami never got her  
license dad. I drove her home that  
night and dropped her off.

BLAKE  
It was you, wasn't it. It was you  
that parked outside the Taylor  
cottage that night. You gave  
Angela the ride home, when you  
found her on the highway that  
night.

As Donna and Blake talk and move around the room circling  
each other, JOSEPH opens his EYES and stares at Blake.

DONNA  
(crying again)  
I'm sorry dad, but they have to be  
stopped...I have the cure..

BLAKE  
Jesus, Donna, why?..I don't  
understand?

DONNA  
 (pleading)  
 The twin's are murderers..Dr. Gall  
 has proved it. I'm not a killer  
 dad, I'm trying to save lives,  
 don't you see..

BLAKE  
 Oh my god..Donna..

DONNA  
 Please dad, we're so close. Dr.  
 Gall knows he doesn't have much  
 time left!! That only leave Joe  
 and their father. I have to finish  
 it Dad..I have too!!

Blake continues to circle the room with Donna. At Donna's  
 last statement, Blake stops and stares at her.

BLAKE  
 Donna, it's time to go honey. Come  
 on, we need to go now.

DONNA  
 (crying)  
 I'm sorry dad, I'm so sorry.

Donna and Blake meet in the middle of the room and hug.  
 Blake strokes Donna's hair as he looks over her head at Dr.  
 Gall. Gall stares back.

BLAKE  
 (crying)  
 It's OK honey, it's OK. It's over  
 now. Come on, lets go home Donna.

DONNA  
 (in barely a  
 whisper)  
 I can't do that daddy, I can't do  
 that.

JAKE  
 (still hugging)  
 What's that honey?

DONNA  
 (louder)  
 I can't let you stop me daddy, I'm  
 sorry.

Donna takes her HAND off Blake's BACK and move it under his ARM. Then she stabs him with a small KNIFE she had concealed in her hand. Blake immediately pushes Donna to the FLOOR and clutches his side. He pulls his HAND away to reveal it's covered with BLOOD. He staggers, looks at her FACE, then reaches into his jacket and pulls out a pair of HANDCUFFS.

BLAKE

(coughing up blood)

I gotta take you in honey, you're gonna need some help..Please, Donna, don't do anything more to make this worse.

Donna jumps up and moves closer to Gall. Blake closes in as she partially blocks his view of Gall.

DONNA

(pleading)

Please dad. Dr. Gall is a brilliant man!! He needs my help to stop this madness. You have to believe me!!

BLAKE

(struggling with his wound.)

Turn around Donna, please, don't make this any harder than it is.

Donna then turns back towards Blake and away from Gall. In Galls hand is a Ruger HANDGUN. Gall fires two shots into Blake. Blake EYES meet Donna's EYES, then he drops to the floor. Both Gall and Donna stare at his dead body.

JOSEPH

(in weak voice)

He would of stopped us, you realize that Donna. He had to be controlled.

DONNA

(slowly turns back to Gall)

Tell me what I need to do. How do I end this?

EXT. HOSPITAL - NIGHT

Several police CARS block the emergency room entrance. John stands out of the driving rain under the entrance portico with Dan Murphy. John is smoking while Dan talks on a cell PHONE.

DAN

(on the phone)

OK..you are bringing her here now?  
Alright.

Dan closes the phone and looks at Riggs.

DAN

That was Roger Andrews. He's bringing Sandy over now. She's pretty upset as you can imagine.

JOHN

Anything on the grandfather?

DAN

They think he was shot at the same time as Blake...Jesus, Donna Haller found her own father dead.

JOHN

What the hell was she doing there anyway?

DAN

She's a volunteer aid, takes care of old people, something to do with getting into college, I don't know? Anyway, she comes screaming out of the house covered in blood when Sandy got there.

JOHN

Jesus..

DAN

Donna tells Sandy that the old man was still alive when she got there. Before the old man died, he told Donna the twins father came in, going on and on about how he has to fulfill his destiny or some shit, then he shots both Blake and the old man and leaves..

(rubs his head,  
stressed)

Christ, I just saw Blake this

(MORE)

DAN (cont'd)  
morning when he was going over  
there to question the guy.

JOHN  
I knew that story the kid fed us  
was crap. Their old man isn't  
trying to protect anyone, he's  
trying to finish what he started  
eight years ago.  
(looks back into  
the hospital)  
You got someone watching him now?

DAN  
Two plain cloths are outside his  
room now. No way his old man is  
getting in there.

JOHN  
So what next?

DAN  
I've got every police department  
within 300 miles looking for Gall.  
He can't stay hidden forever.

As they continue to watch the scene outside the entrance,  
Roger pulls up in his MUSTANG. He gets out, runs around and  
opens the door for Sandy. Both of them get out and start to  
walk in.

SANDY  
(to Dan)  
Are you keeping an eye on Joe?

DAN  
Yes ma'am, I've got two cops with  
guns outside his room. No one is  
getting in there tonight unless I  
say so.

ROGER  
We've got to see him. Does he know  
what happened tonight?

Riggs and Dan share a look.

JOHN  
He knows, and he's pretty upset  
about the death of his  
grandfather. We haven't told him  
the part about his own father  
though. Remember he thought his  
(MORE)

JOHN (cont'd)  
father was trying to protect him.

DAN  
I'll radio ahead that you are on  
your way up. I'm so sorry about  
all this. You folks have certainly  
had more than enough grief for one  
family.

INT. HOSPITAL-LATER - NIGHT

Roger and Sandy sit in the waiting room down the hall from  
Joe's room. The two COPS stand post on either side of the  
door. Dan walks up to the two parents.

DAN  
Excuse me folks, there are two  
girls at the front who say they  
are friend's of Joe's. They want  
to come up and see him.

ROGER  
(concerned,  
unreceptive)  
It's kinda late.

SANDY  
Who are they?

DAN  
Jenny Taylor and Angela Thomas. I  
can send them away if you want.

SANDY  
It's OK, Joe's up. Got ahead and  
send them in..  
(grinning)  
A couple cute girls may be just  
what Joe's needs about now.

As Dan talks into his radio, the lights dim in the hall. At  
the same time a nurse walks by the waiting area.

DAN  
(to the nurse)  
Excuse me nurse, what happened to  
the lights?

NURSE  
They turn down 30 minutes after  
visiting hours end.

Dan nods his understanding as Angela and Jenny walk up. Both have on long black rain coats with hoods. Jenny's hood is down and her hair is soaked. Angela's hood is up concealing her face. The coat is soaked.

ANGELA

(barely visible  
under hood)

Sorry we're here so late. We just left Donna. She's pretty messed up. Her step mom is trying to deal with everything.

JENNY

(nods toward Joe  
Jr. door)

How is he?

SANDY

Physically he's fine. He was suppose to get out today. But, with everything that's happening with his father and grandfather, he's a mess mentally. The police thought this was the best place to keep him given the circumstances.

ANGELA

Can we go in?

ROGER

(trying to be  
cheerful)

Go on in girls, he'll be happy to see you.

The girls both walk over and knock on Joe's door. The two cops are now off to the side talking. They barely give the girls a look. After they knock, the two girls go in the room, shutting the door behind them.

JOE JR'S HOSPITAL ROOM

Joe's lays elevated in his hospital bed. The room lights are dim. When Jenny sees him, she rushes over and smothers him with hugs and kisses. Angela comes over and gives him a more tentative hug, then sits in a chair next to the bed. Jenny continues to sit on the bed next to Joe.

JENNY

Joe, I'm so sorry about your grandfather. I can't believe he's dead.

JOE JR.

Thanks..I wish I had more  
information what happened. Who  
would want to kill an old man.

The two girls exchange a look.

ANGELA

Joe, you don't know what happened  
with your grandfather?

JOE JR.

(concerned)

I know he and detective Haller  
were shot by someone, why?

JENNY

(looks at the door)

God, I can't believe the police  
sometimes!!

JOE JR.

What the hell is it Jenny? I'm  
already freaked out about all  
this.

JENNY

Joe, I don't know exactly how to  
tell you this, so I'll just say  
it. It looks like your dad killed  
your grandfather and Mr. Haller.

JOE JR.

My father..that's impossible!! Who  
told you this?

ANGELA

Everyone is talking about it, but  
I guess Donna is the one who said  
it was your father.

JOE JR.

Donna? How the hell would she know  
what happened?

JENNY

She was there, Joe. Before your  
grandfather died, he told her it  
was your father that shot him and  
the detective. I'm sorry Joe.

JOE JR.  
 (mumbling to  
 himself)  
 That just can't be, it doesn't  
 make any sense.

As Jenny comforts Joe Jr, Angela's cell phone RINGS. She excuses herself and leave the room. Joe Jr. and Jenny watch her leave.

JOE JR.  
 So how did you end up here with  
 Angela tonight? I didn't know you  
 two were that close.

JENNY  
 We're not I guess. But she called  
 and wanted me to go see Donna with  
 her. I couldn't just say no,  
 especially after all her and Donna  
 have been through, you know?

JOE JR.  
 Yeah, I guess so.

Angela comes back in the room. He has a concerned look on her FACE.

ANGELA  
 That was Donna. She wants me to  
 come back to her house...I'm sorry  
 Joe.. I better go.  
 (to Jenny)  
 Can you get a ride home?

JENNY  
 Sure..thanks Angela

Angela puts her hood up and leaves the room. She quickly walks past the cops and down the hall.

ANGELA  
 (to the cops)  
 I'll be back in a couple hours to  
 pick her up.

The cops nod and go back to their conversation.

INT. HOSPITAL-LATER SAME NIGHT - NIGHT

The hall is empty on Joe's Jr's floor. The nurses station and waiting room are deserted. One cop remains next to Joe's

room asleep in a chair. At the other end of the dimly lit hall, the elevator DINGS it's arrival. A lone figure in a dark wet raincoat steps out and walks down the hall. The HOOD is up concealing the person's face. As they approach the room, the COP stirs at the squeak of the wet SHOES on the linoleum. He sleepily glances at the figure, gives a half hearted wave and goes back to sleep. The figure softly opens Joe's door and enters. The door shuts behind them.

#### JOE'S ROOM

Joe is asleep on the bed while Jenny sleeps in two chairs she has set up facing each other. A faint light from the bathroom casts shadows over the dark room. Flashes of tree branches moves from the storm outside the windows. Donna moves closer to Jenny. From her jacket POCKET she pull a knife. She stares down her peaceful FACE, then she puts a HAND over Jenny's mouth. At her touch, Jenny slowly opens her eyes and stares wide EYED at the knife. In a flash, Donna cuts her THROAT. BLOOD shoots up and covers Donna's coat and face. Donna holds Jenny down by the mouth until she is greeted by Jenny's death stare.

With Jenny dead, Donna puts the bloody KNIFE back in her pocket and pull out a shiny AWL from her other pocket. She walks to the bed and sits down next to Joe Jr. As she watches him sleep, she takes a yellowed piece of paper from her pocket. She opens the paper and reviews the aging hand drawn PICTURE of a human brain. The drawing shows the brain separated into several sections. One section labeled "Murder Organ" is circled in red. She then returns her gaze to Joe Jr and places the awl tip below and behind his right ear. In one swift motion, she stabs the AWL deeply into his HEAD. Joe immediately opens his EYES and looks into Donna's EYES. A small amount of BLOOD escapes from the wound.

#### DONNA

I'm trying to save you Joe.  
Please, don't move. I didn't mean  
to kill your brother. He fought  
me, disturbing the surgery.

Joe continues to stare at Donna as she get off the bed and moves to the door.

#### DONNA

I'll call the hospital in an hour  
to have them check on you. I hope  
you can forgive me Joe..I hope you  
can forgive me.

Donna snugs the hood back down, slowly opens the door and leaves. Joe glances over and sees Jenny. He panics and tries

to get out of bed. When his FEET hit the floor, he collapses, smashing a tray table as he falls. The sound echo's through the room.

HOSPITAL HALL

The elevator door opens to reveal John and the other policeman. Both have coffee. They start walking down the hall when they hear the CRASH from Joe's room. They exchange panicked LOOKS, run to the room and go inside.

JOE JR'S ROOM

John and the policeman both run into the room and spot Jenny and Joe.

JOHN  
(to the policeman)  
Get a doctor, quick!!

John takes another look at JENNY and realized she is dead. He then kneels down next to JOE and feels his NECK for a pulse. While John is kneeling, Joe opens his EYES and speaks to John.

JOE JR.  
(in a whisper)  
Donna Haller, it was Donna Haller.

JOHN  
(hard stare at Joe)  
When?

JOE JR.  
Two minutes ago..

Joe closes his EYES again as a doctor and the policeman return to the room. John gets up and rushes out.

HOSPITAL HALL

The hall lights blaze as more policeman and hospital personnel arrive. John starts down the hall and is met by Dan.

JOHN  
Dan, it's Donna Haller. She  
stabbed Joe in the skull..and  
Jenny Taylor is dead!!

DAN  
God dammit..how much time do we  
have?

JOHN

She's not more than three minutes out, tops!! We need to seal off the hospital, no one in or out unless they are screened by the police. Set up road blocks 6 blocks from the hospital. Call Tacoma P.D. and have them send their chopper over. We need to get an idea whether she is driving or on foot..Come on..lets go.

The men run down the hall and exit through the stairs door.

EXT. SEVEN ELEVEN STORE - NIGHT

Donna speed shops through a 7-11, grabbing scissors, make up, a tourist tee shirt and a BOX of blond hair DYE. She dumps the contents on the COUNTER as the clerk rings up the purchase. Outside, three police cruisers speed by with lights flashing and sirens blaring. Donna keeps her face partially hidden from the clerk. He looks at Donna, bags the items and hands her the change.

DONNA

Bathroom?

CLERK

Out back.

Donna leaves and runs around the building sticking to the shadows. She finds the ladies room and goes in.

## LADIES ROOM

Inside the ladies room, she strips off her coat and blood stained shirt. She takes this off, then starts cutting her long black hair.

## QUICK CUTS

-Donna finishing cutting her hair.

-Donna applying the dye and working it in

-Donna washing her face, then putting on extreme make up, including bright red lip stick.

-Donna taking off her bra and putting on the too tight tourist tee shirt. She then uses the scissor to cut the neck low and the waist high

-Donna spiking up her now bleached blond hair, taking one last look in the mirror, then leaving.

## EXT. BUSY BUSINESS DISTRICT - NIGHT

Cars speed by as Donna struts down the shoulder. She now looks like a prostitute. She hold her THUMB out trying to catch a ride. Police cars continue to speed by in the opposite direction. After a minute, Tami's Volvo P 1800 pulls up. Donna opens the passenger door and looks in at a smiling Angela. Donna jumps in and the car speeds away.

DISSOLVE TO

## EXT. RIO DE JANAÍRO - DAY

Traffic whizzes by the famed Copacabana beach as sun worshippers strut and play in and out of the water. Donna and Angela share a kiss as Angela rubs sun tan lotion on Donna's BACK. Both girls, in monokinis, lay down on their towels to catch some sun.

## INT. PORTERS DANCE CLUB - NIGHT

A huge crowd of DANCERS weaves to the house music thumping over the large club dance floor. Donna and Angela grind on each other as several Latin MEN surround them clapping and cheering. As Donna watches the men, the crowd parts to reveal John Riggs standing still staring at her. Donna's EYES grow wide as the crowd again fills the space between her and John.

EXT. PORTERS DANCE CLUB - NIGHT

Donna and Angela struggle to run down the sidewalk outside Porters, pushing and shoving their way through the crowds. They continue to run, while looking over their shoulders. Finally the sidewalk is deserted as they have reached a run down part of town. They slow their walk and duck into a litter strewn alley.

ANGELA

How do you know it was him? How could Riggs find us here, after all this time?

DONNA

It was him Angela!! He's here, now!! We've got to get away from here, out of Rio, as quick as we can!!

ANGELA

I'm scared D, this is not the life I thought it would be, hustling for money, living day to day..Maybe we can make a deal with Riggs, you know?

DONNA

(menacing)

There will be no deals, period!

While the girls look out the alley entrance they came in, a CAR slowly pulls across the other end of the alley, blocking the exit. At the same time, Francis Gall appears in front of the girls. Behind him is John.

DONNA

Oh my god!

Angela starts to freak out, dropping to her knees, crying.

ANGELA

(pleading)

Please, please, please..I didn't have anything to do with all those killings. I just wanted to out, out of Fredrickson, out of Washington, Donna said she would help me..please, you have to believe me!!

FRANCIS

(to Donna)

You killed my son, you killed my father, you almost killed my other son. You ruined so many lives..You are going to die, in this alley..tonight..It is time to pay for your deeds.

As Francis talks and closes space between himself and the girls, Donna begins to back up down the alley. She looks over her shoulder and spots the car blocking the other end. Several large, hard looking MEN exit the car and stare at her. Angela continues to cry on the pavement.

DONNA

(looking to Riggs)

You're a policeman, you can't let this happen, you can't let this crazy man kill me..you can't!!

JOHN

You murdered your own father, my best friend...my only friend..all because he was trying to stop you. Stop the insane plot created by Dr. Gall and carried out by you...We found the diary, Donna. the apartment in Rio, Gall's money from the war..everything...He's read it..

(points to Francis)

I hope you find hell to your liking, because there will not be another escape for you, not tonight.

John turns and walks out of the alley as a group of men walks in. In front of the men, Francis continues to close on the girls. From his pocket, he pulls a long shiny ice PICK. His FACE is a mask of calm.

FADE OUT.