Rapture

Ву

Tasha Henderson

8/12/11

EXT. HOLLOWAY BACKYARD - NIGHT (1991)

The sound of vomiting can be heard as JORI SOMMER is bent over in a dry heave. Jori is a young women, blond hair, at the ripe age of 20. The vomiting stops. Jori straightens up. She takes a deep breath while looking down at her mini skirt. It is stained with vomit and blood. Jori begins to throw up again.

> JORI(V.O) I knew I shouldn't have worn that skirt, but it was cute. I always wanted to look nice for Caleb.

The screen door opens behind Jori and the figure of CALEB ROGERS, 22, can be seen walking towards her. Caleb, red hair light green eyes, is wearing a ragged, bloody t-shirt and jeans with holes in them.

JORI(V.O) Even if meant ruining my clothes.

DAN(V.O.) So he made you dress up then?

Caleb puts his hand on Jori's back. Feeling Caleb's hand, Jori immediately straightens up.

JORI(V.O)

No. I liked to think of the time we spent together as a date. At least it started off that way. Then Amaya would show up.

DAN(V.O.) So the three of you hadn't planned on stopping at the Holloway house that night?

INT. JORI INTERROGATION ROOM - DAY (1992)

Jori is wearing an orange jumpsuit, seated at a metal table. Even without make-up on and her hair pulled back she still looks pretty. DAN BAILEY, 28, is sitting across from her. Dan is rather young, wearing a button up shirt, and black dress pants. Sitting on the table in between them is a black tape recorder. The red light atop the recorder is on, and the tape is rolling.

> JORI There was always a plan. Caleb always had a plan.

Standing behind a screen door is the silhouette of a young woman lighting a cigarette. The silhouette takes a puff watching as the smoke floats through the yard and to the back of Caleb's head. Inhaling the smoke Caleb turns toward the screen door. His smirk quickly turns to a frown.

JORI(V.O)

I just went along with it.

Caleb walks back into the house, with Jori following close behind. Walking into the house Jori keeps her on the back of Caleb's head. Laying in the entryway of the screen door are the bloody and lifeless bodies of TIM HOLLOWAY, 68, and NANCY HOLLOWAY,66.

INT. CALEB INTERROGATION ROOM - DAY (1992)

Out of a bag labeled "Press," Dan pulls out a yellow notepad and pen. After setting the materials on the table he presses the record button on a black tape recorder sitting in the middle of the table.

> DAN Why'd you do it?

Hands sitting under the table wearing an orange jumpsuit, Caleb leans in towards the tape recorder.

> CALEB "We killed for the sake of danger and for the sake of killing." (beat) Do you know what that's from?

> > DAN

No.

CALEB Come on, aren't you going to guess?

DAN BAILEY

Ted Bundy?

CALEB You're not even trying.

DAN BAILEY My knowledge of serial killers is not as extensive as yours. CALEB

It was a trick question. A real killer never said it. It was John Dall, from the movie Rope.

Dan looks confused.

CALEB

Rope, Alfred Hitchcock? You know, Brandon Shaw and his friend Phillip Morgan kill their friend in order to commit the perfect murder.

DAN I take it you've watched the film a lot.

CALEB

Funny, Funny. The film is based off of real life murderers Nathan Leopold and Richard Loeb. They both were geniuses, as Shaw and Morgan are in the film, and they decided to commit the perfect murder... As Shaw and Morgan do in the film.

DAN

So you wanted to commit the perfect murder?

Dan starts writing on his notepad.

CALEB

You don't get it. Yes the murders played a big part, but look how much notoriety Leopold and Loeb got. Think about it. They killed one kid and got a film made about them. If I wanted to commit the perfect murder, then I wouldn't be here right now.

DAN So you did it for fame?

INT. AMAYA INTERROGATION ROOM - DAY

Also wearing an orange jumpsuit, sitting across from Dan in her own interrogation room, is AMAYA WILLIAMS, 21. Amaya's hair is natural and her skin is olive. She is staring at Dan stoned faced and arms crossed. AMAYA

Ted Bundy, Ed Gein, Jack the Ripper, John Wayne Gacy. All serial killers, all famous, and all white.

DAN

So you had something to prove?

AMAYA

I didn't have to prove anything. I know what you're trying to get at. I did it because there weren't enough black serial killers. That's what you're going to write in your story isn't it?

DAN Is that what you want me to write?

A small smile pierces Amaya's lips.

AMAYA

No, I don't care what you write. Did it start out as me wanting to be noticed? Maybe, but not for the reasons you think.

DAN So you didn't kill for fame?

AMAYA Not the first time.

INT. HOLLOWAY HOUSE - LIVING ROOM - NIGHT (1991)

Standing at a bookshelf, in the corner of the living room, Amaya is ripping out pages from books before throwing to the ground. Caleb is sitting at Mr. Holloway's desk, across from the bookshelf, writing a note. Jori is hunching over the bodies of Mr. and Mrs. Holloway. After wiping a tear from her face, Jori reaches out and closes the eyes of Mrs. Holloway. She does not notice Caleb watching her from Mr. Holloway's desk.

> AMAYA (V.O.) But Caleb convinced me there could be so much more.

DAN (V.O.) So you did this because of Caleb? INT. JORI INTERROGATION ROOM - DAY (1992)

Wrinkling her brow, while pushing back her hair, Jori gets lost in thought. Her hands are fastened to a metal chain which is attached to the table. With each movement Jori makes the chains rattle.

> JORI I guess you could say that. I know it sounds crazy, but Caleb and I... we have a bond. We're in love.

EXT. GLENN LAKES UNIVERSITY - DAY (1991)

The sun shines bright on the campus of Glenn Lakes University. Jori is wearing a pair of drainpipe jeans with an over-sized sweater. Her hair, in big curls, bounces with each move she makes. Jori is not paying much attention to her surroundings, making quick glances at a sheet of paper and then to the buildings around her.

> JORI(V.O) The way we met was kind of funny. Like the way people meet in the movies. You know, before they start a whirlwind romance.

A little ways down the sidewalk, back turned towards Jori, Caleb is passing out flyers to students as they walk by. Not paying attention to where she is going, Jori bumps into Caleb. Both her books and his flyers fall the the ground.

JORI

I'm sorry.

They both bend down to pick up their things.

CALEB Are you okay?

JORI Yeah I'm fine, thanks.

Jori and Caleb make eye contact.

JORI I'm such a klutz.

CALEB It's fine, you obviously have the Freshmen blind spot. JORI Freshmen blind spot?

Grabbing his flyers and climbing to his feet, Caleb reaches out to help Jori from the ground.

CALEB

You can only see to your left and right. Too busy trying to read a small piece of paper to see what's in front of you. It's really just something I made up, the names not really catching on.

JORI No I get it, it's funny.

CALEB Can I help you find where going?

JORI I'm trying to find Gunderson Hall.

CALEB

Wow you're on the completely wrong side of campus.

JORI

What?

Caleb laughs.

CALEB No, You're actually really close. Just keep straight and it's the first red brick building on the right.

JORI

Thanks?

CALEB Caleb, and you are?

JORI

Jori.

CALEB Nice to meet you Jori.

JORI

Nice to meet you too.

Jori begins to walk away.

CALEB

Hey Jori.

JORI

Yeah?

CALEB Are you busy this weekend?

Jori smiles.

JORI

I'm free.

CALEB

Good. (beat) There's going to be a rally this Saturday. I'm putting it together.

Caleb hands her a flyer that reads "STOP THE WAR, START THE PEACE."

CALEB

It's an Anti-Gulf War Rally. You'll get some really good information about why we should stop the war. You should come.

JORI Yeah, I'll be there.

CALEB Great, can't wait to see you.

JORI Do I need to bring anything? Like chips, or something?

CALEB It's a rally; no need to bring anything.

Caleb winks.

INT. SOMMER HOME - DAY (1992)

On a ragged gray couch sits TIMOTHY SOMMER, 48. Behind him are pictures of Jori, which range from her as a little girl to an adult. Across from Timothy in a navy blue love seat is Dan. The tape recorder sits on a table in between them.

7.

DAN

Interviewing Jori's father, Timothy Sommer. Mr. Sommer, what was your reaction when you found out?

Timothy leans towards the tape recorder and clears his voice.

TIMOTHY

I couldn't believe it at first. I thought, my Jori couldn't possibly...

DAN Mr. Sommer, that's not necessary. You can speak in your normal tone, from where you are. The recorder will hear you.

Timothy slinks back.

TIMOTHY

I thought, my Jori couldn't possibly have done what they are saying she did. I feel like it's my fault a little bit.

DAN Why is that?

TIMOTHY

Well, after Jori's mother left I didn't know how to deal. Jori was a young girl and I thought if I couldn't do it as a husband, how could I as a father?

DAN Is it safe to say you were shocked?

TIMOTHY

Yeah it is. I really thought Jori was smarter than that. To get herself mixed up in that kind of stuff...

INT. JORI'S DORM ROOM - DAY (1991)

Jori is simultaneously curling her hair and holding outfits up to her body to see how they look on. On her bed are several Bloomingdale's bags, as well as several different shades of tan dress suits. While Jori is looking at the clothes the phone rings. Jori looks at the clock which reads: "8:20 AM" and sighs.

JORI Daddy, it's eight o'clock in the morning.

INT. SOMMER HOME - DAY

Jori's father is on the line. Timothy is talking on the house phone in the living room.

INTER CUT TELEPHONE CONVERSATION

TIMOTHY I know, but I wanted to know if you had any plans for today.

JORI Plans? Are you headed out this way or something?

TIMOTHY One of the drivers who goes out that way is sick, so I volunteered to take his route. I thought I'd stop by and see you.

JORI I can't today, I'm going to a rally.

TIMOTHY

Rally?

JORI It's this thing for like the war or something. I don't know I got invited by this guy.

TIMOTHY You've only been at college a week and you already have a boyfriend.

JORI He's not my boyfriend, he's just a guy I met.

TIMOTHY So what time is your date at? JORI In a few hours, that's why I have to go Daddy. I'll talk to you later, love you, bye.

Jori hangs up the phone before her father has a chance to speak.s

END PHONE CALL

EXT. GLENN LAKES UNIVERSITY - DAY

A) The front lawn of campus is filled with white lawn chairs set in three rows. At the head of the chairs is a podium. There are no students around as Jori pulls into the parking lot. Jori gets out of her car holding a box of donuts and wearing a tan dress suit. She spots Caleb and Amaya across the lawn. Amaya is laughing at something Caleb has said.

Caleb notices Jori's staring and walks over to her.

CALEB Jori, you made it.

JORI Yeah I know I'm a little early, but I brought donuts.

CALEB That's great, but we all ate about an hour go, kinda pulled an all-nighter to get ready for the big day.

Caleb points to a group of signs lying at the podium.

JORI I didn't know you were making signs. I would've loved to help.

AMAYA

(Snarky) Since the rally doesn't start for another two hours, a lot of the volunteers went home to rest and change. You should feel free to do so as well. Thanks for the donuts.

For the first time Jori realizes the clothes that Caleb and Amaya have on. Caleb is wearing blue jeans and a gray t-shirt that says "OH SAY CAN YOU CEASE?" while Amaya is wearing skinny jeans and a purple shirt the reads "PEACE FOR THE POWERFUL" in cursive. AMAYA The shirts are ten dollars.

JORI I didn't bring any money.

AMAYA

I don't think they would match with your whole ensemble anyways.

CALEB

Jori, why don't we go set your donuts at the information booth, I'm sure someone will want them. You know college kids, they love free food.

B) The information booth is a setup of two chairs and a long white table. Atop of the table are the shirts and some pamphlets.

CALEB Don't mind Amaya, she's a tough pill to swallow.

JORI I thought it was me. I do feel a little overdressed.

CALEB

Well you did bring donuts for everyone, so I guess, that makes you a volunteer, and volunteers get free shirts.

Caleb takes a shirt from each pile and hold them up to Jori's body.

CALEB

This one.

Caleb hands her a purple shirt.

JORI

Thanks.

INT. JORI INTERROGATION ROOM - DAY (1992)

Jori is looking down at the table, with a slight smile on her face.

(CONTINUED)

JORI You know I really thought he understood me; as stupid as that sounds.

DAN What do you mean?

JORI

I mean the little things, like picking out my shirt, or listening when I spoke. He made me feel special from the very beginning.

DAN

By listening to you he made you feel special?

JORI

Before my mom left she told me that I had "something special." I was eight years old when she said that and I didn't get it. I thought she was just rambling as usual. It wasn't until I turned sixteen, and started dating did I understand what she meant. Guys pretended to care until they got what they wanted and then they left. For some it was just a pretty girl on their arm and for others, it was more. Soon, after a while, I got good at telling who was genuine and who was not.

DAN How was that?

JORI

Their eyes. Some guys would look over my face and body, but never at me. Caleb's eyes said, I want to be your friend.

INT. HAL'S PIZZA - NIGHT (1991)

Caleb, Jori, and Amaya walk into the pizza parlor. There are only a few people inside with half eaten pizzas on their tables. A WAITER who is visibly annoyed walks over to them. WAITER We close in thirty minutes.

CALEB We prefer a booth.

WAITER We close in thirty minutes.

CALEB Good, it only takes fifteen minutes to make a pizza and ten to eat. We'll be out of here with five minutes to spare.

AMAYA

We'll have one large pepperoni.

Jori smirks, as she, Amaya and Caleb walk over the an empty booth.

CALEB So I feel like today was a success.

AMAYA I think we did a good job of getting the word out.

JORI Especially with that speech you gave Caleb.

AMAYA

And did you see all the news camera's there? I think we may be on the 10 o'clock tonight.

CALEB One can only hope.

JORI

It's so cool, how you guys pick a topic and go for it. I mean I never knew anything about the war until the rally.

AMAYA

Well it's a little more than just picking a topic. We don't rally just to be cool or on the news. JORI I just meant you guys are aware. I think that's awesome.

AMAYA

We're not aware to be cool. We're aware because it's a basic human need to know what's going on around you. Maybe if you spent less time doing your hair and worrying about your wardrobe, you could watch the news and you might realize what's going on around you.

CALEB

I like Jori's hair and her wardrobe. That's what we're here for. Some of us to look pretty and others to inform those that are meant to look pretty. It's like a circle.

Jori smiles at the ground, and pushes her hair behind her ear. .

AMAYA

(To Jori) Please don't tell me you took that as a compliment. (beat) I have to make a call.

Rolling her eyes, Amaya gets up from the table.

CALEB It's not wrong to take that as a compliment.

JORI

Thanks.

CALEB Like I said, Amaya takes a lot of getting used to.

JORI

Are you two?

CALEB No, we're just good friends. I think she might have a crush on me though. JORI You are very charming.

CALEB Well, I just know how to talk to people. That's really all it is. What about you?

JORI What about me?

CALEB

Tell me about you.

JORI There is not really anything interesting about me.

CALEB

There is always something interesting about a person. Like your major, that can always tell a lot about a person.

JORI This is probably no surprise, but theater.

CALEB

Really?

JORI Don't pretend like you didn't know.

CALEB

I'm not surprised, sixty-two percent of the students at Glenn Lakes University are wanna be actors, and thirty-six percent are just want to know wanna be actors.

JORI What about the two-percent?

CALEB

One point ninety-nine percent wanna make a name for themselves by whatever means possible.

JORI I guess you're the rest. CALEB Yeah I am.

JORI What is that?

CALEB You'll have to find out.

Amaya walks back to the table.

AMAYA

So some of the volunteers are getting together down on sixth. Caleb, did you want to come?

CALEB Nah, I think Jori and I are gonna stay.

AMAYA

Whatever.

Amaya rolls her eyes and walks out the parlor.

CALEB How did you get into acting?

JORI

It was something I had always wanted to do since I was little. When I got to school, I figured why not do it? Make a career out of it.

CALEB

So you've been acting since you were little.

JORI

Not exactly; My mom wanted to be an actress. When I was a kid she would take me out to see a movie, sometimes we would watch it one time through, sometimes we would stay in the theater until the movie came on again. Then when we got home, we would act out the scenes for my dad.

CALEB I take it your mom is dead?

Jori looks at Caleb in shock.

CALEB

Sorry, I didn't mean to... It's just the way you talk about her seems like she's moved on.

JORI I don't know if she's alive or not. She left us when I was eleven.

CALEB

Us?

JORI Me and my dad. It hurt him the most.

CALEB

I can only imagine. The woman he loves all of a sudden walking out on him.

JORI

That's the funny thing. It wasn't all of a sudden. We could already tell she had clocked out way before she left us, but when she actually did, it was hard. I had never seen my dad so lost.

CALEB

Do you ever miss her?

JORI

I used to, but like I said, she stopped being a mother years before she left. It wasn't just that she stopped spending time with me, or started drinking more. It was that she wanted out and I could tell. All her life she wanted to be famous, but then she fell in love, had a kid and was trapped. She tried to convince herself that the life she was living was what she wanted, but it wasn't. I used to stay up late and wait for her to come back home. After a while I convinced myself that she had made it to Hollywood and actually became a star. I saved my money every week just to go to the movies, so that maybe I could get a glimpse.

Jori bites her lip and a tear rolls down her face.

CALEB You know, Glenn Lakes is pretty far from Los Angeles.

Jori laughs wiping the tears from her face.

JORI

I know, it was one of the only schools my daddy could afford to send me.

CALEB

And?

JORI

And, I didn't make good enough grades at junior college to get a scholarship anywhere. CU was a little cheaper than the other schools in Los Angeles. Plus Modesto is only two hours away from Glenn Lakes, so I could go home to my dad whenever I need to.

CALEB

And?

JORI

And what?

CALEB And your dad is ok with you wanting to be an actress?

Jori smiles.

JORI He doesn't know. He thinks I'm here to study English.

CALEB How long do you plan to keep that a secret from him?

JORI

Until I star in my first major film. (beat) I'm tired of talking about me, what do you like to do?

Their pizza arrives.

CALEB The usual. Plan rallies, eat pizza, talk to pretty girls.

JORI Anything else?

CALEB There is one hobby that I am particularly fond of.

JORI What's that?

Caleb looks down at his watch. He takes a few bills out of his pocket and puts them on the table. Standing up he reaches out for Jori's hand.

CALEB

Come on.

INT. CALEB'S CAR - NIGHT

Caleb's brown 1988 Oldsmobile is parked on the side street of a residential area. The car sits across from a one story home. The lights in the house are still on but no one can be seen.

> JORI What are we doing?

CALEB People watching.

JORI People watching?

CALEB Something I like to do in my spare time.

JORI This is your hobby?

Jori looks disappointed.

CALEB When people don't know they're being watched you can see them in true form. All their insecurities show; their fears. Who people really are comes out when they think no one is looking.

(CONTINUED)

Caleb reaches in the back of the car and pulls out a pair of binoculars.

CALEB Hear, now look right over there.

Caleb points to a brown house across from them. The only light on in the house comes from the living room.

JORI So you just sit in front of people's homes?

CALEB Sometimes I go to the park, or sit outside of a coffee shop, or a movie. People are always on. (beat) I thought you wanted to know to what I liked to do? I can take you home.

Caleb starts the car.

JORI I do. I mean, I am interested.

CALEB You have to be patient, trust me it will get interesting.

INT. CALEB INTERROGATION ROOM - DAY (1992)

Caleb has a smirk on his face, and hands clasped as he stares down Dan. Dan is a bit unnerved.

DAN So you liked to watch others?

CALEB

Well when you put it like that it sounds so bad. You're watching me. You have your pen and paper out right now, so you can record my actions, the way I look, my gestures. While you tape my words. I'm no different than you. We both watch.

DAN You watched and followed the people you were going to kill. CALEB Not all the people I followed I killed. I mean that would just be crazy. Some people I watched, and some people I killed.

DAN So the stalking was just for fun?

CALEB

Do you know what bird watching is Mr. Dan Bailey? People stalk, as you say, birds and record their habits into little books, so they can have an idea of how each species of birds is different from the other. That's what I do. I watch people and gather information about each person, to see if they are equipped to live or die.

INT. CALEB'S CAR - NIGHT (1991)

There is a sudden movement from inside the house. The silhouette of a WOMAN with a MAN walking behind her passes by a window.

JORI They're moving.

EXT. RESIDENTIAL NEIGHBORHOOD - NIGHT (1991)

The front door to the house opens and a man wearing a dark suit walks out of the house. A slender, red haired woman in a colorful robe walking out behind him.

INT. CALEB'S CAR - NIGHT

Jori ducks down.

CALEB (Laughing) What are you doing? They can't see us. EXT. RESIDENTIAL NEIGHBORHOOD - NIGHT (1991)

The man takes a wad of cash out of his pocket and gives it to the woman. Taking the cash in her hand the woman pecks the man on the cheek.. The man then walks over to his car in the driveway and leaves.

INT. CALEB'S CAR - NIGHT (1991)

JORI Did he pay her? Is she a prostitute?

CALEB Mrs. Bosworth is a lot of things, and yes whore is one of them.

JORI You know her?

CALEB I met her and her husband once, somewhere, can't remember.

JORI She's married?

CALEB That's the best part.

Caleb points down the street at a pair of headlights coming towards the house.

EXT. RESIDENTIAL NEIGHBORHOOD - NIGHT (1991)

The Headlights pull into the Bosworth home. After a brief moment MR. BOSWORTH steps out of the car and walks into the house.

INT. CALEB'S CAR - NIGHT (1991)

Caleb laughs.

CALEB Every day like clockwork. I told you people watching was interesting, you just have to know where to look. Jori is in her pajamas eating a bowl of cereal and watching the morning news on TV.

INT. TELEVISION STUDIO - DAY

Behind the NEWS REPORTER is a small screen with red and blue letters which reads: "Gulf War Rally".

NEWS REPORTER Yesterday students from all over the state of California took to their library lawns in order to protest the impending Gulf War. Melissa Jones reporting.

EXT. GLENN LAKES UNIVERSITY - DAY (1991) - STOCK FOOTAGE

MELISSA JONES, 32, is standing on the front lawn of Glenn Lakes University. Behind her is a large group of students that includes Caleb, Amaya, and Jori. The camera pans over to a handful of students with signs, wearing rally shirts and shouting. Caleb is standing in front of the group with a bull horn in hand.

The footage then cuts to an even bigger Rally at Chastity University. There are twice as many students at the CU rally. All the students at the rally are holding signs and simultaneously yelling into the camera.

> MELISSA Students from Universities all over the state California held rallies this weekend in support of the anti-war movement.

EXT. CHASTITY UNIVERSITY - DAY

Melissa appears on screen with GRADY JONES. They are standing in front of a sign that reads: CHASTITY UNIVERSITY is wearing a shirt that reads "CU Students For Peace."

> MELISSA I'm here with Chastity University Campus organizer Grady Jones, who was the inspiration for the rallies taking place this weekend in California.

24.

INT. JORI'S DORM - DAY

Smiling, Jori turns of the television and walks to her closet.

EXT. GLENN LAKES UNIVERSITY - DAY

Caleb is sitting on a bench with a newspaper in his hand. He is turned to the crossword section. Jori also has a newspaper in her hand, as she sneaks up behind Caleb.

JORI

Hey.

CALEB

Ηi.

JORI Did you see this?

Jori holds up the newspaper. On the cover is a picture of Grady Jones holding a bull horn, while students have their hands and signs raised in protest. The headline reads "STUDENTS RALLY FOR PEACE." Caleb is not amused.

> JORI Aren't you excited? They also did a story about it on the news.

> > CALEB

I saw the report, and I read the paper.

Defeated Jori slaps the paper at her side.

JORI I didn't really care that much either. It's not supposed to be about making the news or being on TV anyways, right?

CALEB

I was only on screen for not even ten seconds, then they cut to the fucking Chastity University.

JORI

There rally was a little bigger. That's what reporters always do. They go for what they think is the bigger story.

CALEB

It doesn't matter how big. They missed the entire message. A bunch of trust fund babies want to do a rally to show they can do more with their parents' money than just spend it on cars and coke, and it's a national event. But when kids from hardworking family backgrounds, like us, try to do something for good, we're just following in the steps of rich kids. That Bitch Melissa Jones.

JORI

I don't really think it's Melissa Jones fault.

CALEB So you're with them then?

JORI No, I was just saying...

CALEB You were just saying that you agree with them. You think people like that are better than us?

JORI No, I was just trying to help Caleb.

CALEB

I know you're smarter than that Jori. You aresmarter than them. They didn't show our rally because they think they're better than us.

Caleb laughs.

CALEB

But Jori, we're smarter. People like us last longer than people like them. Do you understand?

INT. JORI INTERROGATION ROOM - DAY (1992)
Dan writes a little bit, then stops.

DAN What did he mean by that?

JORI

By what?

DAN "People like us last longer?"

JORI

People who used their brain to survive. (beat) Caleb was the first person to say I was smart. Can you believe no one has ever said that to me? In twenty-one years no one has ever said I was smart. You would think people would hear something like that at least once in their life, even if it wasn't true. I think that's why I was so eager to please Caleb. That was the only way I knew how to say thank you.

EXT. MOSS PARK - SUNSET (1991)

Caleb and Jori sit on a park bench watching young men and women run by.

JORI(V.O) After a while Caleb and I began to go on what I thought were dates. It usually started out with dinner and then we would go people watch. Caleb's favorite hobby.

Jori and Caleb sit not looking at each other and without any physical contact.

CALEB Jori, can I ask you a question?

JORI

Yeah.

CALEB What would you say to your mother if you saw her today?

JORI That's an odd question?

Jori laughs it off.

CALEB I was just wondering. Random thoughts come into my head when I'm out here.

A beat.

JORI I don't know.

CALEB You never thought about it?

JORI Not in a while. One day, I finally realized she wasn't coming back.

CALEB That still doesn't mean you don't have anything to say.

Jori fidgets for a brief second.

JORI

I'd tell her, she ruined my life, hurt my dad really bad, and I'd never walk out on a person the way she walked out on him.

CALEB Short and sweet.

JORI

I did see her once. It was Four years ago. I went to see a movie with some friends. There was this one scene. It was in a park. People are walking and doing whatever. All of sudden this lady in a blue dress walks across the screen. I remember thinking, who is that woman? Why does she look so familiar? It wasn't until the movie was over that I realized it was my mom. She had died her hair bleach blonde; probably why I didn't recognize her.

CALEB I don't watch movies.

Jori looks confused.

JORI

Why not?

CALEB

I just can't watch the films they put out now, they suck. It's the people's fault you know.

JORI How is that?

CALEB

People just want to see films where everything works out in the end. They don't want to hear about the people that have messed up lives and live in bad situations on a daily basis.

JORI

Why not?

CALEB

Because that's everyone's reality, shit. If they saw their shitty lives on the screen then they would have nothing to escape from.

JORI

It would just be crap all around them, every day.

CALEB

Exactly. That's why there are people like you and me Jori. We are here to send the truth.

JORI How do we do that?

CALEB By weeding out the weak.

INT. JORI'S DORM - DAY

Jori is wearing a white shirt with the name "Don Morgan" written in red and blue letters. Under the shirt she wears a tan pencil skirt. Jori is talking on the phone while putting items in her purse. CONTINUED:

JORI This is a very important election daddy.

INT. SOMMER HOME- SAME

A) Timothy is talking on the dining room telephone.

INTER CUT TELEPHONE CONVERSATION

TIMOTHY

Is that so?

B) Jori looks at herself in the mirror and primps her hair.

JORI Yes, Don Morgan is the voice of the new generation.

TIMOTHY The new generation?

JORI

Caleb says that Don is what Glenn Lakes needs. He said that after Don wins the mayoral election and serves two terms he can go on to be governor and maybe president. It will be real policies for real people.

TIMOTHY Caleb told you all this?

JORI Yeah, he's really smart.

TIMOTHY So are you two a couple yet?

JORI

Daddy!

TIMOTHY It's just a question. You two have been spending a lot of time together.

JORI We're just friends, that's it for now. 29.

TIMOTHY Be careful.

JORI Trust me, Caleb is a totally safe and a sweet guy. I'll talk to you later.

Jori hangs up the phone.

END PHONE CALL

EXT. ELECTION HEADQUARTERS - DAY

There are several signs that read "Don Morgan For Mayor", in different variations of red, white and blue.

INT. ELECTION HEADQUARTERS - DAY

The headquarters is filled with signs, as well as a handful of young COLLEGE AGED STUDENTS in political shirts. Jori is talking with another volunteer MICHEAL COX, 24, at a printer. Amaya and Caleb are there as well. They are both wearing "Don Morgan" shirts, over a pair of jeans.

> MICHAEL So the flyers turned out great.

JORI Thanks Michael.

Michael fidgets with the flyer before looking up at Jori.

MICHAEL A bunch of us are going out to the parlor tonight. I was wondering if you wanted to join us?

JORI I'd love too. I'll ask Caleb if he wants to come too.

INT. EMPTY HEADQUARTERS - DAY (1992)

Michael and Dan are alone in the empty headquarters. They are sitting at a makeshift desk, in metal chairs. There are only three Don Morgan signs hanging in the room. Michael is wearing a suit and tie. While Michael is adjusting his tie Dan is setting up the tape recorder. DAN You're not going to be on camera.

MICHAEL I know, force of habit.

Dan presses the record button on the tape recorder and speaks into it.

DAN Interviewing Michael Cox, Campaign supervisor for Don Morgan. (speaking to Michael) I'm just going to go right into it. Did anything about them strike you as odd?

MICHAEL Not at first. They all seemed pretty normal.

DAN What about Caleb?

MICHAEL I didn't really know him that well. He, Jori, and that Amaya girl all helped out during the election.

DAN BAILEY Did he ever do anything to alarm you?

MICHAEL He was a little condescending at times. The female volunteers really liked him; though, he was particularly watchful of Jori.

INT. ELECTION HEADQUARTERS - DAY (1991)

Michael is watching Jori count the flyers.

MICHAEL So you and Caleb are a couple then?

JORI No, not really. we're just...I don't really know.

Caleb noticing Jori and Michael talking walks over to them.

CALEB What's going on?

MICHAEL I was just telling Jori how much I liked the flyers she designed.

Caleb takes the flyers from Jori's hand.

CALEB Are these the flyers you made up?

JORI Do you like them?

CALEB They're great. (beat) Is this the font you wanted to go with?

JORI I was thinking about it.

MICHAEL I like the font.

CALEB

It's a little too flashy to me. I mean we want something that says "Don Morgan: mayor". Not "Don Morgan: pompous ass".

MICHAEL I don't think people will get that from the font Caleb.

JORI Caleb's right. I'll change it.

CALEB

Good.

Making sure that Michael is watching them, Caleb gives Jori a kiss on the cheek.

INT. EMPTY HEADQUARTERS - DAY (1992)

Michael is looking down at the desk.

MICHAEL You know how they say "hindsight is 20/20?" Well I guess it doesn't matter now, but there was just (MORE)

(CONTINUED)

MICHAEL (cont'd) something about the both of them. He needed her just as much as she needed him.

INT. ELECTION HEADQUARTERS - DAY (1991)

Michael has walked away, leaving Jori and Caleb alone at the copy machine.

JORI Some of the volunteers were talking about going to the parlor tonight.

CALEB Nah, I don't want to go. It's kinda not my thing.

JORI It did sound kinda lame.

CALEB We could go to Duke's.

JORI The two of us?

CALEB Of course, who else would be there.

Jori looks over at Amaya, who is talking to Michael. Caleb sees notices her staring at Amaya.

> CALEB Are you jealous?

> > JORI

No.

Caleb takes Jori's hand.

CALEB I'm only inviting you.

INT. DUKE'S BURGERS - NIGHT

The burger joint is not very crowded. Caleb and Jori sit in a back booth with barely eaten hamburgers and fries on their plate.

(CONTINUED)

CALEB I was thinking about moving to Sacramento after graduation.

JORI Sacramento?

CALEB Don told me I have a real "charismatic flair," which would be great for politics.

JORI

Maybe one day, you'll be mayor.

Caleb reaches down and touches Jori's hand and the two lock eyes. While they are in the moment Amaya walks into the diner. Jori is the first to notice her.

JORI

(In a whisper) I thought she wasn't coming.

CALEB I mentioned it to her but I didn't think she'd show up.

Amaya arrives at their booth.

AMAYA

Hey.

INT. AMAYA INTERROGATION ROOM - DAY (1992)

Amaya is staring seductively at Dan. Her hands are handcuffed to chain, which is cuffed to the table.

AMAYA Am I even going to be in your article?

DAN What do you mean?

AMAYA

Well, Jori is the pretty blond girl and Caleb is the red haired killer. Where does that leave me?

DAN You'll be in my article just as much as they are. AMAYA Good, I was just as much a part of it as they were.

DAN

Tell me how.

AMAYA Do you think I'm stupid?

DAN Excuse me?

AMAYA

These questions. Why is that? Tell me how. If you want to know the story, just ask me about the fucking story. Don't try to be my psychologist, you wouldn't be able to handle it.

DAN I want to know your involvement in the killings.

AMAYA I'll let you in on a little secret, Something I didn't tell the other reporters. ((She leans in close) I came up with the name.

DAN

The name?

AMAYA Every great Killer has a cool name. Jack the Ripper, Helter Skelter, Son of Sam. I gave us ours.

DAN The one from the letters.

Amaya leans into the tape recorder

AMAYA Yes, the ones from the letters, for everybody playing at home.

DAN Caleb said that he came up with the name.
AMAYA

Caleb takes credit for a lot of shit that didn't actually happen. That's what he does best. He tells people what they want to hear. The name thing was a lie, it was all me. The Rapture was all me.

INT. DUKE'S BURGERS - DAY (LATER) (1991)

Amaya is eating fries from Caleb's plate while they AD LIB about politics. CLIFF STEVENS, 23, walks into the diner and sits at the bar. Amaya sees him and nudges Caleb.

JORI

What?

CALEB That's Cliff Stevens, he's the campaign manager for Ken Tally.

JORI The other guy.

AMAYA Yes Jori the other guy.

CALEB That guy is such an ass.

JORI

Why?

AMAYA You can look at him and see it.

CALEB He grew up in Glenn Lakes. Went to Chastity University and now he's back here to help "the other guy" when his campaign.

AMAYA Glenn Lakes doesn't want people like him.

Cliff grabs a to-go bag and leaves the diner.

CALEB Let's follow him. INT. CALEB'S CAR - NIGHT

Caleb and Jori sit in the driver and passenger seat respectively, while Amaya sits in the back. Caleb has parked the car in front of the election headquarters for SEAN WEST. There are signs outside the small building that read "SEAN WEST FOR MAYOR." There are only a few people inside of the headquarters including Cliff.

> JORI(V.O) Somehow we always ended up in Caleb's car. Watching.

AMAYA They all look so happy.

CALEB

(Mockingly) Maybe if we stay late tonight then we can finally get a glimpse of what it fills like to be in the working class, ha ha ha.

AMAYA He's an ass, even more so than that dick Ken Tally.

CALEB We should kill him.

Amaya laughs.

CALEB We could just run in there right now with mask on, tie them up.

AMAYA Make them watch as we shot their friends.

Amaya pretends to shoot a small gun.

CALEB we don't shoot them.

AMAYA

Ok?

CALEB It's too impersonal. When you shoot a person, it's a quick kill. There's nothing enjoyable about that. It's when you take your time. (MORE) CALEB (cont'd) Stroke the hair. Run your blade against their skin. Nothing can beat that. AMAYA (Smiling) You're sick. CALEB Jori you in? JORI I, um... AMAYA It's a joke Jori. JORI I knew it was a joke.

Jori attempts a laugh.

AMAYA I'm sure you did.

EXT. FRONT OF JORI'S DORMITORY - NIGHT

Caleb and Jori stand at the front entrance of Jori's residence hall.

CALEB

So.

JORI

So.

Caleb takes Jori's hand.

CALEB Sorry about Amaya showing up, I didn't know she was coming.

JORI I'm sure you didn't, she always seems to...show up.

CALEB Yes she does. Once you get to know her she gets better, I promise.

There is an awkward pause.

JORI Well I'll see you tomorrow then?

Jori turns the front door knob.

CALEB Jori wait, about that conversation in the car.

JORI I know it was a joke.

CALEB I really like you Jori and the way I feel about you, I don't feel for other girls. I just wanted to make sure you felt the same way.

JORI

I don't understand.

CALEB

I mean, if you were to do something like what we discussed in the car, I wouldn't tell.

JORI I'm not going to kill anybody.

CALEB

I know.

Silence.

JORI Are you asking me if I?

CALEB Don't get me wrong, I don't intend to kill anybody. I just want to know, if I did, would you walk out on me?

Caleb stares at Jori, unable to look him in the face Jori looks down at the ground.

JORI I don't think I would.

CALEB

Think?

JORI I wouldn't.

CALEB I just wanted to make sure you trusted me as much as I trust you. You wouldn't want to be like your mother.

JORI Caleb, I wouldn't do that.

CALEB You promise?

JORI

I promise.

Caleb grabs Jori around the waste and kisses her.

INT. CALEB INTERROGATION ROOM - DAY (1991)

Caleb is watching Dan as he writes furiously on his notepad.

CALEB Got what you need?

DAN Tell me about the first murder.

CALEB Tisk, Tisk, Tisk. I can't just tell you about the murders.

DAN Why not?

CALEB Because that's no fun. I have to build up to it.

DAN How much building up do you have to do?

CALEB I would say about twenty-two years' worth.

DAN Sorry I have a limit on how many words my story can to be. CALEB Limit? In case you forgot Dan, I committed some of the most heinous crimes Glenn Lakes and the surrounding area has ever seen. I don't get a word limit. DAN What else do you have to say? CALEB Nothing really, I just prefer not to be rushed is all. Caleb laughs.

> DAN How did you pick your victims?

CALEB Victims? I don't really see them as...victims.

DAN What do you see them as?

CALEB Lost, confused souls. I helped them to get to where they needed to be.

DAN Where was that?

CALEB To the place where they could realize that their lives, up to that point, meant nothing. They were all just holding space, so greater purpose come into being.

DAN And what is that greater purpose?

Caleb smirks.

CALEB

Me.

INT. DUKE'S BURGERS - NIGHT (1991)

It is a slow night in the diner. Caleb and Jori sit in a booth, with partially eaten food on their plates. They both sit together in silence.

JORI The election is coming up?

CALEB (Uninterested) It's going to be great.

JORI I talked to some guys in my speech class about Don today. I think I may have gotten him a few more votes.

CALEB That's great Jori.

Jori looks down at her food and begins to pick at it. Caleb immediately perks up when she hears the ding of Duke's entrance door bell. Amaya has walked in the diner, holding onto a large black backpack. She is a little jittery when she gets to the booth.

AMAYA

Hey.

Shock comes across Jori's face, as she was not expecting Amaya to talk to her.

JORI

Hey.

CALEB Did you bring the stuff?

AMAYA

Yeah.

JORI What stuff?

AMAYA We're going to have fun tonight.

Amaya reaches into the backpack and slightly pulls out a case of beer. Jori is not amused.

CALEB

Let's go.

Caleb takes out a wad of cash and sets it down on the table.

EXT. ORCHARD STREET- NIGHT

The street entire street is filled with red and brown tract homes. Caleb parks in front of a home with the an "ADT PROTECTION" sign in the front window.

INT. CALEB'S CAR - NIGHT

Caleb and Amaya both sit in the front seat, while Jori has been relegated to the back seat, with the backpack.

CALEB

This is it.

Caleb looks to the direction of the home directly across the street from where he is sitting.

JORI What are we doing here?

AMAYA We're going to have a party.

JORI You know someone that lives here?

Amaya reaches to the back seat of the car grabbing the backpack. She takes out a beer and hands it to Jori.

INT. JORI INTERROGATION ROOM - DAY

Jori is looking into her lap.

JORI

I wish I could say that I knew something was going to happen that night. That I had a gut feeling, telling me what we were about to do, but I didn't feel anything. I just sat in the back seat, drank a beer and waited for what was next.

INT. CALEB'S CAR - NIGHT

Caleb and Amaya finish off their beers at the same time, while Jori holds hers in her lap.

CALEB (To Amaya) You ready?

AMAYA

Yep.

CALEB (Looking into the rear view mirror) Babe, you ready?

JORI

Yeah.

Amaya reaches into the bag and tosses a ski mask back to Jori, and hands one to Caleb.

CALEB

Here is the plan: You and Amaya are going to go to that house and pretend to have a flat tire. When they let you in, we're all going to put on our mask and pretend to rob them.

JORI

What?

CALEB We're going to pretend to rob the people that live in that house.

JORI What? Why?

CALEB It's going to be fun.

Amaya hits Caleb on the arm.

AMAYA I thought you said she was going to be ok with this.

JORI What if they don't find it funny? What if they have guns? They might call the police on us. CALEB John and Kate are not going to call the police. They're my friends.

JORI

You know them?

CALEB

Yes. John, and Kate Wiesel. They live at 1602 Orchard Street. They have no kids, but have a dog that John walks at 6:15 every morning. At 8:30 AM John leaves for his job as a construction site manager while Kate heads to Glenn Lakes Elementary school, where she works as a kindergarten teacher. At three Kate comes home to make a fresh cooked meal for John, who arrives at 6:48. At eight, they take their evening walk around the block, then go back into their home, watch television, presumably David Letterman, until they fall asleep.

AMAYA

My God.

CALEB

It's going to be fine. We are gonna go in there, have a little fun, and leave. It'll be one big joke, trust me.

Jori slinks back into her seat. Frustrated Amaya gets out of the car, stuffing the Ski mask into her back pocket.

> AMAYA I don't have time for this.

CALEB

If you want to stay in the car, that's fine. It'll just be Amaya and me.

Caleb turns to watch Amaya walk across the street. Jori looks out the car window and lets out a big sigh, before opening the car door.

JORI

Wait.

Jori chugs her beer and climbs out of the car.

Dan is reading over the notes he has been taking.

AMAYA

You have very pretty eyes.

DAN

Thank you.

AMAYA

When I was 15 I asked my dad if I could get green contacts. I wanted to fit in with the other kids at school.

AMAYA

As the daughter of a politician, I had to go to private school, with the kids of other notable politicians. You can imagine what that was like. How different I felt from the other kids. I just wanted to fit in.

DAN BAILEY What did he say?

AMAYA

He said no. According to him, I needed to celebrate my differences and be proud of who I was. All I wanted were contacts. Contacts were not going to change me in anyway. I wasn't going to affect the world with contacts. I cried almost every night for month after that.

DAN BAILEY

For contacts?

AMAYA

All my friends had Green, blue and hazel eyes. Mine are dark brown. They stuck out like a sore thumb. At the time not sticking out was important to me. Funny how things change.

EXT. ORCHARD STREET- NIGHT

Amaya and Jori stand at the front door.

AMAYA

You ready?

Jori can't get any words out of her mouth. All she can do is nod.

Amaya bangs on the front door. It is not long before they hear the door being unlocked.

JOHN WIESEL , a tall rather young man, opens the door. He is wearing blue pajamas underneath a plaid robe. He looks at both the girls and gives a faint smile.

> AMAYA Hi sir, sorry to bother you, but we just got a flat tire and were wondering if we could use your phone.

INT. CALEB'S CAR - NIGHT

Caleb watches Jori and Amaya enter the house. When they get inside Caleb grabs the backpack from the passenger seat and begins to rummage through it.

INT. WIESEL HOME - KITCHEN - NIGHT

A) Jori sits at the kitchen table with a glass of water in her hand. KATE WIESEL, 28, sits next to Jori. Kate is very pretty, with long blond hair; she looks similar to Jori, like and older sister. Amaya is dialing numbers into the kitchen telephone.

> KATE It's too bad you girls don't have a spare, John would have gladly changed it for you.

> AMAYA You'd be surprised by how many flat tires we've gotten. (beat) Hello?

JOHN What are you girls doing out so late?

Jori looks up and stares at Kate.

KATE

Oh John, you remember what it was like to be young. Late nights, even later mornings. They're just out having fun.

JOHN

You know you girls were lucky, we almost didn't open the door.

JORI

Sorry to wake you.

KATE

We've just been having some trouble with the neighborhood kids. We just moved in to the neighborhood a few months ago and the kids have been playing tricks on us.

JOHN I guess this is how they welcome new residents.

KATE John also accused them of going through our trash.

JOHN I know it was one of them.

KATE I told him it was probably raccoons.

JOHN Raccoons can't open a trash cans, no thumbs.

JORI What else have they been doing?

KATE

Nothing too harmful. Just things like ringing the doorbell and running away. Leaving pieces of paper in front of our peephole so we can't see who it is.

JOHN

If they think that will force us out then they are wrong. It takes more than that to scare a Wiesel. Amaya hangs up the phone.

AMAYA My cousins on his way.

The doorbell rings.

KATE That was fast.

JOHN It's probably those kids.

B) John walks to the front door. He looks inside the peephole.

KATE Who is it honey?

Kate walks to the doorway of the kitchen. John begins to unlock the door.

JOHN I don't know, there is something covering the peephole. It's those Damn kids again.

John opens the door to find Caleb with a big grin on his face.

CALEB My sister had a flat tire.

Amaya begins to walk closer to Kate very slowly.

JOHN They're in the kitchen.

John turns around, then pauses.

JOHN I'm sorry, which one is your sister?

CALEB The black one.

KATE John what's going on?

Caleb looks over John's shoulder at Kate.

CALEB She's a looker.

John looks confused.

JOHN I think it's time that you leave.

John turns towards the kitchen.

JOHN Jori, Amaya, it was nice meeting you but...

Caleb pulls out a sharp butcher knife and holds it to John's throat with one and covers his mouth with the other. At the same time Amaya puts her hand over Kate's mouth muffling her screams.

With his leg, Caleb closes the door behind him and leads John and Kate to the living room.

INT. CALEB INTERROGATION ROOM - DAY - (1992)

Caleb tilts his head, giving Dan a slight smirk.

CALEB

Is it sick that I often replay that first killing in my head, over and over again?

DAN I can't say.

CALEB Do you have a memory of something that you like to play over and over?

DAN I can't really think of anything right now.

CALEB Come on, anything. First kiss, first story published, first time you fucked your wife. Something has to be there.

Dan gives no reaction to what Caleb has said.

DAN I have nothing.

CALEB I could probably re-tell you every detail of that night. It was the first time I came alive.

There is a moment of silence. Caleb burst into laughter.

CALEB I'm so glad you knew I was shitting you. You're learning, that's good. (still laughing) Your welcome.

DAN BAILEY

For what?

CALEB For giving you a story.

INT. WIESEL HOME - NIGHT (1991)

Jori stands in the kitchen entry way, watching as Caleb and Amaya tie up the Wiesel's. Kate and John, both have ball gags in their mouths. Caleb holds a gun in his hand and has a small purple bruise on his cheek.

After tying the Wiesels up, Caleb stands in front of the couple pointing the gun at them. He looks over both of them before snatching a diamond necklace from Kate's throat.

CALEB You know this is your fault John. I didn't want to take out my gun, but you had to attack me. Do you feel good? Do you feel like a man?

Caleb slaps John with the butt of the gun.

CALEB This is no way to kill a man. Do you want to know a secret?

Caleb leans into John's ear.

CALEB

(In a Whisper) It's fake. (Normal speaking tone) It's a prop gun. Not even real. Got it from my daddy. Supposed to have been used by John Wayne himself. Ain't that something? Caleb throws the gun down. He reaches into his pocket and pulls out the butcher knife.

CALEB Now this, this is real.

Tears begin to roll down Kate's face, as she and her husband making moaning sounds.

CALEB

Who should we kill first? What do you think Jori?

Jori is frozen in the kitchen doorway. Amaya grabs Kate by the hair.

AMAYA I think we should kill her first, and let her husband watch.

CALEB Good idea. What do you think John?

Caleb takes out John's gag.

JOHN

(Crying) Please don't do this. We'll give you anything you want. I promise we won't say anything.

CALEB

Funny story John; I don't want your money. If I wanted anything you had, I would've taken it while you and Kate were at work. Or maybe when you were fucking your secretary. Oops, was I not supposed to say that?

John spits at Caleb but misses him.

CALEB

Good effort.

Caleb lunges at John with the knife but stops short his chest. John lets out a cry, wincing in fear. Caleb start to laugh.

AMAYA This is going to be fun.

Amaya starts to pet Kate's head.

AMAYA I love your hair, it's so pretty.

Amaya pulls Kate's head back. Amaya takes a knife out of her back pocket and chops a big piece of Kate's hair off.

CALEB Okay, enough foreplay let's get to it.

Caleb stabs John in the stomach. John lets out a loud scream, and so does Jori. Caleb stops.

CALEB

Thanks for the reminder John.

Caleb puts the gag back into John's mouth. Before Caleb can stab John again, he look to the kitchen doorway but doesn't see Jori.

INT. WIESEL HOME - KITCHEN - NIGHT

Jori is hunched over in a corner. Jori's knees are locked to her chest, and she has a blank expression on her face.

CALEB

Are you ok?

Jori doesn't say anything. Caleb goes to touch her with the same hand he holds the knife in, Jori jumps.

CALEB

(laughing) Don't be scared. I'm not going to hurt you. Turn around.

Jori stands and does what she is told. She watches as the blade comes across her face and down to her neck. Jori closes her eyes.

Caleb clasp Kate Wiesel's necklace onto Jori, then turns her around.

CALEB

For you.

Caleb kisses Jori on the forehead.

INT. JORI INTERROGATION ROOM - DAY (1992)

Jori stares into the palm of her hands.

JORI

All I could do was stand there, I was so in shock. It was the scariest thing I had ever seen in my life. Not like horror movie scary. I wasn't afraid of the bodies. I was afraid of Caleb. I've ever seen a person so happy over death.

DAN Why didn't you call the police?

Jori looks embarrassed.

JORI

I still thought that he knew John and Kate. I figured if he could kill his friends, he would have had no problem hurting me. I told myself as soon as I got to dorm, I was going to call the police.

INT. WIESEL HOME - NIGHT (LATER)

The lifeless bodies of Kate and John Wiesel lay on the living room floor. Caleb and Amaya, covered in blood, stand over their victims.

CALEB Pick up the rope.

Amaya grabs the rope that they used to tie the Wiesel's together and begins to stuff it into the backpack. Caleb checks his watch.

CALEB We have to go.

AMAYA Everything is in the bag.

CALEB Great, you ready to go Jori.

Jori has come out of the kitchen, and stands over the dead bodies. Caleb and Amaya head for the door.

(CONTINUED)

CALEB Jori come on; we're leaving.

Jori doesn't move. Caleb walks over to Jori and grabs her hand leading her to the door. He takes out the car keys and hands then to Amaya.

> CALEB Take the stuff out to the car.

Amaya walks out of the house, but Jori remains inside.

INT. KITCHEN - NIGHT

Inside the kitchen Caleb grabs the wall phone receiver and dials 911. Caleb starts to breath in and out heavily.

CALEB Help, help, please. They're going to kill us, they're going to kill us. 1602 Orchard Street.

Caleb hangs up.

INT. CALEB INTERROGATION ROOM - DAY

Caleb bites a piece of his nail off before spitting it out.

CALEB The first kill for me was a disappointment. I thought it was going to be more than it was.

DAN BAILEY Wasn't what you expected?

CALEB Everything is always built up more in your head than in real life.

INT. CALEB'S CAR - NIGHT (1991)

The car sits a little ways down the street from where it was originally parked. There are faint red and blue lights reflecting off the faces of Caleb and Amaya, both in the front seat, and Jori, who sits in the back.

> AMAYA What do you think the papers will say tomorrow?

CALEB

They're not going to say anything.

AMAYA

What do you mean? This is probably the first homicide in Glenn Lakes history, or at least for a while. The detectives are probably jizzing in their pants thinking about all the possible leads.

CALEB

The Wiesel's are not front page news. It was one murder, and that's it. A young American couple was killed in their suburban home. First murder since 1973, when little Johnny Stockton murdered his whole family while they slept in their beds. That's all it's going to be.

AMAYA

I still can't wait to read it.

CALEB

It was sloppy. We were sloppy. We looked like amateurs in there.

AMAYA

Well not all of us can be like the statue of liberty back there.

CALEB

Next time we need to be more careful; more planned out.

Caleb starts the car.

JORI

How did you know he was having an affair?

AMAYA Look who's back from the dead.

CALEB

I didn't, just made it up. Something told me John would be the type to cheat in his wife. EXT. FRONT OF JORI'S DORMITORY - NIGHT

Caleb's shirt is bloody, while Jori is completely clean. They both stand in front of the dormitory facing each other. Caleb kisses Jori.

> CALEB You're amazing.

JORI What just happened?

CALEB I kissed you.

Jori stairs at Caleb.

CALEB You mean the little incident back there? It was nothing.

JORI We killed someone.

CALEB We didn't do anything. I was the one who did the deed, not you. Don't worry.

JORI I can't...

CALEB You can't what?

Jori looks down at her shoes.

CALEB So that's it. You're done with me? You are your mother's daughter.

Jori looks at Caleb startled.

in.

JORI What's that supposed to mean?

CALEB You're one of the only people I trust. That's why I brought you along. (beat) I have a problem Jori. Haven't you ever had an urge

you couldn't resist? I had to give

Tears begin to fall down Caleb's face.

CALEB

I didn't want to. I really just wanted to scare them, but it happened. We can't change that.

JORI

We can get help Caleb.

CALEB

Help? By the police? We'll go to jail. It's already happened Jori. Nothing is going to change that. We just have to continue to live our lives.

JORI I can't think.

CALEB

Listen to me. I trust you to make the right decision. If you tell, we'll all get in trouble and I'll end up worse off than I am now. If you keep quiet then we'll all be ok. We'll go on like nothing happened. Pretty soon we'll have forgotten the Wiesels.

Caleb takes Jori by the Chin.

CALEB

I need to know that I can trust you Jori. Don't be like your mother. I don't know what I would do if I didn't have you.

Caleb hugs Jori.

INT. JORI INTERROGATION ROOM - DAY (1992)

JORI

I didn't know if he was making a threat or not, but I didn't want to find out. I'm not sure if I was more afraid of losing Caleb, or what he would do to me if I told. Caleb was right though, I did eventually forget about the Wiesels; in shorter time than I expected.

59.

INT. SOMMER HOME- DAY (1991)

Timothy is holding a picture of Jori at age 10. She is wearing a sparkly red dress with purple high heels. On her hands are long white gloves, and she has a load of make-up on her face.

> TIMOTHY I did begin to notice a change in Jori.

> > DAN

How so?

INT. EMPTY ELECTION HEADQUARTERS - DAY

Michael is thinking.

MICHAEL She began to keep more to herself. She got really quiet, more than usual.

INT. SOMMER HOME- DAY

Timothy keeps his eyes on the photo of Jori.

TIMOTHY

After a while, the calls stopped coming as frequently. Before, me and Jori would talk at least three times a week. Soon it was only once a week, then to every two. I just thought she was getting acquainted with college life. I didn't want to be pushy. She found herself a boyfriend and now he was her world.

INT. EMPTY ELECTION HEADQUARTERS - DAY

MICHAEL

She would, sometimes, tense up when Caleb walked into the room. If you did coax her into conversation, whatever you were talking about, no matter how interested in the topic she was, it all stopped when Caleb entered the room. INT. JORI INTERROGATION ROOM - DAY

JORI

On the news they said I had daddy issues. That, that was probably the reason I was so drawn to Caleb. He resembled characteristics in my father that I had craved.

DAN

Is it true?

JORI

No.

DAN Did Caleb have any of the same characteristics of your dad?

JORI

I love my dad, but he's too passive. When my mom left he didn't do anything but cry himself to sleep every night. Caleb wouldn't do that. Not for the girl he loved.

DAN What would he do?

JORI He'd go after me, because he loves me.

INT. KIGALI HOUSE - NIGHT (1991)

Standing over a lifeless MR.KIGALI, 56, Amaya lights a cigarette. The Kigali home is covered in blood and is in complete disarray. On the ground, with a gag in her mouth, lay MRS.KIGALI,52,. Although covered in blood, Mrs. Kigali is still alive.

AMAYA What should we do with her?

Caleb looks down at Mrs. Kigali. Mrs. Kigali is slowly crawling away from the both of them. The back of her teal robe is covered in blood. Caleb picks up the butcher knife from the ground and holds it out in the direction of Jori. Who is across the room.

CALEB Would you like to do the honors?

Jori has small spots of blood on her cocktail dress and hands. Caleb walks closer to Jori, with the tip of the knife pointed out towards her.

CALEB

All you need to do is start at her left ear and go across her neck until you don't feel any more bone.

Caleb places the knife in Jori's shaking hand. Jori walks up to Mrs. Kigali who is still crawling, even slower, on the floor.

CALEB

Do it Jori.

Tears are forming in the eyes of both Jori and Mrs. Kigali. Jori Kneels over the body of Mrs. Kigali and puts the knife to her throat. Through the gag, Mrs. Kigali screams.

INT. JORI INTERROGATION ROOM - DAY (1992)

Dan has stopped writing mid-sentence.

DAN So you killed her?

JORI No. I couldn't do it; at least not yet.

INT. KIGALI HOUSE - NIGHT (1991)

Jori drops the knife and runs into a hallway. Caleb sighs and walks over to Mrs. Kigali. Amaya watches as Caleb slits Mrs. Kigali's throat. A smile sweeps across Amaya's face.

INT. JORI INTERROGATION ROOM - DAY (1992)

DAN What happened after that?

JORI It is a blur. At some point Caleb dropped off Amaya and we went home. I think he was scared. DAN

Caleb?

JORI

Yeah.

INT. JORI'S DORM ROOM/BEDROOM - NIGHT (1991)

Caleb has his eyes closed and arms wrapped around Jori as they both lay in bed. Jori is wide awake, and can see her and Caleb's reflections from where she lay.

> JORI(V.O) When we got to my apartment he didn't say anything. We just lay there; next to each other.

> > DAN (V.O.)

Why?

JORI(V.O) He was scared. He thought I was going to tell, so he stayed.

DAN (V.O.) Where you?

INT. JORI INTERROGATION ROOM - DAY (1992)

JORI

No.

INT. EMPTY HEADQUARTERS - DAY (1992)

Michael's eyes roll back; he smiles.

MICHAEL I guess I should have seen the signs. They were all there. Looking back, I can see all the weird behavior.

INT. ELECTION HEADQUARTERS - DAY (1991)

Jori walks into the headquarters. A group of INTERNS are gathered around a small television, mumbling to one another. Michael is the only one of them working. JORI What's going on?

MICHAEL There been another murder.

JORI Another one?

MICHAEL The second one in the last three months. The police think it is the same person. He's only targeting couples.

Caleb emerges from the crowd of people watching the news and walks over to Jori and Michael.

JORI (Stiff) Did you hear about the murders?

CALEB Of course I have, it has been all over the news.

MICHAEL Apparently they got a letter from the guy. He's calling himself the...

CALEB

The Rapture.

Jori and Caleb make eye contact.

MICHAEL That's it. Pretty stupid name if you ask me.

Caleb rolls his eyes.

CALEB No one did Michael.

INT. CALEB INTERROGATION ROOM - DAY(1991)

Caleb is leaned forward in his seat, smiling at Dan.

DAN Why did you write the letter. CALEB All the greats sent notes to the press.

DAN You think of yourself as one of the greats?

CALEB What? Because I got caught, I'm not a major player?

DAN So you sent letters to the press.

CALEB

Sometimes you have to help them along. Get them to make the connections. I wouldn't want the public to think that there were multiple killers on the loose in our little town. It would give Glenn Lakes, California a bad name.

INT. ELECTION HEADQUARTERS - DAY (1991)

There is a small stamp book at Michael's station. Caleb eyes the book before picking it up.

CALEB

Are these the stamps you had made?

Caleb opens the book and shows the stamps to Jori. The stamp has a simple white background with red letters that read: "VOTE MORGAN".

CALEB (Reading) Vote Morgan. (beat) Simple and sweet.

Michael gets back to work. Jori watches Caleb as he takes a page from the stamp booklet and places it in his pocket.

INT. CALEB INTERROGATION ROOM - DAY (1992)

Caleb slinks back in his chair.

CALEB They diagnosed me with six personality disorders, Bundy only had five.

DAN Do you think you're better than him because of it? CALEB Have you talked to Jori, and Amaya yet? DAN BAILEY yes. CALEB Both? DAN Yes. CALEB Amaya's a hot piece of ass isn't she? DAN I have a wife. CALEB So, you don't think women are attractive? DAN I can't really say. CALEB I liked Amaya, but she wasn't my type. DAN Why not? CALEB Well she's crazy. I mean, can you believe what she did. DAN You were involved as well. CALEB I feel like this is turning into another psyche evaluation. Are you a reporter or Psychologist?

Dan laughs to himself.

DAN I'm sorry. Just pointing out that you had as much to do with the murders as she did.

CALEB Yes, but Amaya always took it to the next level. In some ways I can respect that. But you can't have your bitch outshining you.

INT. DUKE'S BURGERS - DAY - (1991)

Jori Caleb and Amaya sit in their usual booth, at the back of the restaurant. All except for Jori have a plate of food in front of them.

Jori tenses up, grabbing Caleb's arm, when she sees an OFFICER walk into the diner.

> CALEB Are you scared?

Amaya turns around to looks at the cop, then begins to laugh.

> AMAYA Oh no they've come to get us.

Seeing that Jori is fear stricken, Caleb waves the officer over to the table.

> CALEB Officer, can you settle a bet for me and my friends here?

The man is very big, and intimidating,

OFFICER

Sure.

CALEB Jori was telling me that in the state of California, one can be charge with accessory to a crime, by simply knowing it was going to happen, despite any physical action.

OFFICER

Well....

CALEB Oh, and let's say the crime is murder.

The Police officer looks at Jori and Amaya Puzzled.

CALEB They've been watching a lot of Murder She Wrote.

OFFICER Yes, in California, knowing about a crime and who committed it, is punishable to the same or lesser amount as the person who actual did the act.

CALEB Looks like you were right.

OFFICER You two don't plan on killing someone do you?

AMAYA Not anytime soon officer.

Everyone at the table laughs except for Jori. The officer walks away.

CALEB See, nothing to worry about.

INT. POLICE STATION - NIGHT (1991)

There is little movement in the station. Only a few officers are around, filing papers and taking calls. DETECTIVE Howard HUDSON, 48, sits at a small brown desk across from Dan. In between them sits the tape recorder. The recording light is on.

> DAN Detective Hudson, you were the lead detective on the case?

> > HOWARD

Yes I was.

DAN Can you describe for me the moment you knew you were dealing with multiple killers? HOWARD It was at the third crime scene, about a month and a half after the second set of murders.

DAN The Kigali couple.

HOWARD This time it was Borden. Andrew and Abby Borden. The scene was more gruesome than before.

INT. BORDEN HOME - LIVING ROOM - DAY (1991)

There is blood splattered all over the walls in the Borden home. In the living room lay ANDREW BORDEN and ABBY BORDEN. On the wall, directly above where their bodies, is a large R.

HOWARD (V.O) I started to notice patterns, more than the obvious ones that they were giving.

DAN Which were?

Howard leans over Andrew's body. He has multiple stab wounds on his neck and chest.

> HOWARD Do you see this?

A young detective, DETECTIVE SEAN BECKETT, comes up behind Howard.

SEAN The stab wounds?

HOWARD Look at these, on Mr. Borden, and then look at Mrs. Borden.

Howard points to the stab wounds on Andrew's body, then those on Abby.

HOWARD The stab wounds. They are deeper in Mr. Borden than they are in Mrs. Borden.

SEAN

Do you think he got tired by the time he got to Mrs. Borden?

HOWARD

Maybe, but look at the wounds. Mr. Borden was played with; taunted.

SEAN

Just like the others.

HOWARD

Exactly, the men were killed first. They were cut in a way that they would let them live long enough to slowly bleed out. These wounds are more methodical than the ones on the women. Like one guy took his time, while the other just went for it.

SEAN

If the wounds are more precise on the men, why would they be deeper than the ones on the women?

Howard stands.

HOWARD

Two killers. One guy probably isn't as strong as the other and that's why he has to kill the women. They're easier to control.

INT. CALEB INTERROGATION ROOM - DAY (1992)

Dan looks over his notes.

DAN Why couples Caleb?

CALEB

I have to be different. John Wayne Gacy killed little boys, Bundy Beautiful women, Dahmer fags. I want to stand out. That's what they teach you in school. Be different, think outside the box. I did pretty good with that lesson. INT. JORI INTERROGATION ROOM - DAY (1992)

DAN A short time after you killed the Kigali's, you murdered the Borden's. Why the speed up?

JORI

Caleb got bored. After the first two murders we were talked about for a month. When the hype dies down, we killed again. Caleb became obsessed with killing, it was all he could talk about.

INT. JORI'S DORM - DAY - (1991)

Caleb is sitting on Jori's couch, writing a note in red ink. On the news Melissa Jones can be hear talking about the Borden murders.

> MELISSA (0.S) This is the third murder committed by the mysterious Rapture.

Jori walks into the living room.

CALEB Hey babe look at this.

Caleb holds up the note.

JORI What is it?

CALEB A letter. I'm going to send it to the police.

JORI

Why?

Jori sits next to Caleb on the couch.

CALEB They've been getting a lot of facts wrong on the news. They've been saying that the victims targeted

are usually well to do couples in their late thirties. Not true. That it is most likely two men. Not true. And they aren't saying the (MORE)

(CONTINUED)

CALEB (cont'd) name right. Listen to how Melissa says it. The Rapture. We're the Raptures.

JORI They've been talking a lot about us on the news?

CALEB

Well we were all they ever talked about. The public has a short attention span. If I have to hear about that stupid election race one more time, I think I might kill someone.

Jori does not laugh at Caleb's joke.

CALEB

Question. Who do you want to do your prison interview?

JORI Prison interview?

CALEB

All the great ones get interviews. People want to go inside the mind of a killer. Even the guy who killed John Lennon pulled in the big names. Mine would be the guy who gave Bundy his last interview. I want to see what he thinks of me.

Caleb goes back to work on the note, while Jori is lost in thought.

JORI Daphne Maine.

CALEB

Who?

JORI

Daphne Maine. She was this reporter from my hometown. Every night at six o'clock, we would gather around the TV and watch Daphne Maine report the news. It was one of the things we used to do as a family.
CALEB You want your big interview to come from a hometown local.

JORI She went big time. Got picked up by a big news station in LA. She's a big deal in my town.

Jori looks Caleb in the eye.

JORI

I want her to do my interview.

INT. CALEB INTERROGATION ROOM - DAY - (1992)

Dan is looking over his notes. Caleb watched him impatiently.

CALEB Have you ever killed a bug?

Dan looks up.

DAN

Yes.

CALEB So why aren't you in this seat?

DAN That doesn't make me a killer.

CALEB How many bugs do you kill a day?

DAN I don't know.

CALEB

Guess.

DAN

Three.

CALEB

If you killed an estimated three bugs a day for a year, that means on average you have committed murder at least 1,095 times; and you say I'm a bad person.

DAN BAILEY I don't kill people.

CALEB

What makes your life worth so much more than a bug's? Is it because your taller, stronger, more powerful? Don't you think I feel that way when I kill? It really is all in the eye of the beholder Dan. When you see a human I see a pesk, asking to be slaughtered at my will.

Dan sets down his notepad.

DAN BAILEY You think that makes it alright? That is why you kill? People have families, loved ones, friends. But because you see them as pesk, all that does not matter.

EXT. BUSY SIDEWALK - DAY (1991)

No one notices Caleb as he walks to a blue mailbox on the side of a busy street. Caleb is wearing a shirt that reads: "Glenn Lakes University". Caleb drops a letter into the box and closes it. Caleb then turns around to a shop window. In the reflection of the window Caleb can see himself and everyone else on the street.

CALEB (V.O)

When you walk down the street do people know who you are? Do people stop you and say "hey Dan the article you wrote about the food shortage in Africa was amazing"? When you go home and fuck your wife, and she starts to talk dirty in your ear, does she whisper to you about the story you wrote on that politician who cheated on his wife? No. She's probably thinking about me. After this interview you're only going be associated with me. Ann Rule, Robert Kessler, Dave Reichert. All made famous because of the murderers they were associated with.

In one of the mirrors Caleb notices Tim and Nancy Holloway. The couple are holding hands, as the catch Caleb's eye. Tim drops a letter into the mailbox with one hand, still clutching Nancy with the other.

CALEB (V.O)

No one remembers the names of the little boys John Wayne Gacy killed, the women Ted Bundy strangled, or how many victims Ed Fish really had. All that matters is the legend. That is what they are.

INT. CALEB INTERROGATION ROOM - DAY (1992)

Caleb smiles sadistically at Dan.

INT. REGAL MOVIE THEATER - NIGHT (1991)

The light from the film screen shines brightly on Caleb and Jori. There are only a few couples in the theater beside Caleb and Jori. There are screams coming from the film, as viewers in the audience jump and wince, as the screams get louder. Caleb and Jori are unaffected. As the screams get louder Caleb grabs Jori's hand and begins to squeeze. Jori looks at her hand and then over to Caleb, whose eyes are glued to the screen.

INT. AMAYA INTERROGATION ROOM - DAY (1992)

Amaya taps her hand on the table.

AMAYA Do you want to know what made me mad about the press coverage after we got caught?

DAN

What?

AMAYA

The way they made Caleb and Jori seem like fucking star crossed lovers. Like it was all them. She killed for him, or he forced her to do it. A modern day Martha Beck and Raymond Fernandez. DAN And this made you mad?

AMAYA

Jori had nothing to do with the murders, I helped plan them, I came up with the name, I killed. Caleb would bring her trinkets that he would take from the houses, and she would where them everywhere. She was so proud.

INT. DUKE'S BURGERS - DAY (1991)

Caleb hands Jori a small box.

JORI What is this?

CALEB

Open it.

Jori looks inside the box and pulls out a small chain bracelet.

JORI

I love it.

CALEB I got it from the Borden house. I saw you looking at it. Had to wash the blood off before I gave it to you.

The two don't notice Amaya as she walks into the diner and up to the booth. She drops a newspaper on the table that reads: "LETTER RECEIVED FROM KOUPLES KILLER." Below the headline is a photocopy of the letter. Caleb looks over the paper disappointedly.

> JORI What's wrong?

> > CALEB

No one follows directions anymore. I told them to print the letter. All they do is copy and paste it to the front page. They also got out name wrong. The "Kouples Killer," they don't even respect us enough to get out name right. We need to show them we're serious. AMAYA Another letter?

CALEB Funny, but no. We have to do what we do best.

AMAYA That sounds good to me. When?

JORI What about election night?

AMAYA

Election night?

CALEB

That's perfect. We'll just be a thought in the back of everyone's head by then. Everyone's guard will be down, and if we do it right, we can knock the mayoral race right off the front page.

INT. CALEB INTERROGATION ROOM - DAY (1991)

DAN Tell me about where you grew up.

CALEB You want my life story?

DAN

I just want to know about your childhood.

CALEB

I grew up with six brothers and sisters, to an alcoholic, prostitute mom, and alcoholic father. My dad worked for the railroad company until he lost his legs in a freight train accident. My mother and father argued a lot. I don't think I can remember a time when they didn't argue. If my mom wasn't yelling at my father, then she was yelling at me or my siblings. I hated and loved her. I remember once when I was five, I had a bad dream and wet the bed. I was too scared to stay in my room (MORE)

(CONTINUED)

CALEB (cont'd)

by myself, so I went to my parents' bedroom. My father wasn't home, and when dad's away, well mothers worked. I opened the door to her bedroom and saw some sweaty old man heaving and panting on top of her. I began to cry as I watched them make love. When my mother heard me she stopped, got out of bed and picked me up. I could smell the Jameson on her breath. She placed me in the bed next to her and that man as they finished. The next day she beat me for interrupting her while she was at work. When my father came home, drunk off his ass, he beat me for wetting the bed. Parents' right?

DAN

That was good story. Except it didn't happen to you.

CALEB You're sure?

DAN

Unless your name is Henry Lee Lucas.

CALEB

So you know your serial killers, good job. You're right. The first part is from his life; the second part I made up. I was born in Killeen Texas. My father was a private first class in the army and my mother was a kindergarten teacher. When I was two my parents got divorced and we moved to Michigan. She later got remarried to a mechanic.

DAN

Did you and your step-farther get along?

CALEB

Do step parents ever get along with step children? He used to hit me for no reason. My mother was in love. She hadn't had the touch of a (MORE) CALEB (cont'd) man in so long, that when she finally found someone, he was her world. I meant nothing.

DAN

So what happened?

CALEB

I lived with it. That's all you can do. I started to think about killing women when I was twelve. I liked to follow them, the girls. When they walked home I stayed five or six paces behind them so not to get noticed.

DAN Did you ever get caught?

CALEB

The first few times I was let go with a warning, but after a while parents started to complain. They didn't want me being in the same classes with their daughters. I was too weird.

DAN What happened?

CALEB I got expelled.

Dan turns off the tape recorder.

CALEB What are you doing? I'm not done.

DAN

Did you ever start? I'm not stupid, and I've done my research. Carl Eugene Watts.

CALEB

You do know your stuff. Not many people know about Watts. Probably because he's black.

DAN Are you going to tell me your life story? CALEB

Why? You think by my telling you my childhood memories you're going to find something? So you can write in your article what led me to kill? You just want to be able to sleep at night. It is better to believe that I had some fucked up childhood, where my mother forced me to have sex with her, and my father beat me every night. This way you can rest assured that it was the circumstances that made me this way, not my brain. People with normal lives don't kill. That's only reserved for the white trash and boys with mommy issues. Well I have news for you: none of that happened to me. I grew up in Bakersfield, my father was a construction worker, and my mother was a nurse. I was an only child and got all the love and attention a boy could want from his parents. I had friends in high school. I wasn't popular, but I wasn't a nerd either. The first time I thought about killing a person was in the tenth grade, when my Spanish teacher gave me an F on a midterm and refused to let me take it over. Up until now, I've had a normal life. Is that alright with you?

Dan turns the tape recorder on.

DAN

Thank you.

CALEB Dan, don't pretend to stop my interview again.

Caleb smiles.

INT. ELECTION HEADQUARTERS - NIGHT (191)

Inside the headquarters, people are gathered around the television drinking champagne. The inside is decorated with red, white and blue balloons and the inhabitants are dressed in the same color scheme.

JORI(V.O)

Caleb quit the campaign a week and half before election night. He said it was because Don was beginning to represent everything he hated about America. Caleb said he was a phony.

EXT. ELECTION HEADQUARTERS - NIGHT

Jori runs out of the headquarters to Caleb's waiting car.

INT. CALEB INTERROGATION ROOM - DAY

DAN Are you proud of what you did?

CALEB

Proud?

DAN I mean you talk like you wanted notoriety. Is this not the case?

CALEB I never thought of myself as proud before. I'm very fortunate.

DAN

How so?

CALEB

Well think of the great artist over time. Van Gogh, El Greco, Wegener. They all died without knowing the impact they had on the world. I've done countless interviews, received hundreds of letters. I've had my picture taken at least 100 times. People love me, and I got to figure this all out before my execution.

DAN

So you are not scared about being executed?

CALEB I look forward to it. INT. AMAYA INTERROGATION ROOM - DAY

Dan is looking over his notes.

DAN Do you think it's fair?

AMAYA No. What are you talking about?

DAN BAILEY Jori only gets life, while you get the death chair.

AMAYA

Why would I be mad? It's the only piece of justice that I've gotten since the trials started. You thought I'd be upset that Jori gets off scot free, while I'm the bitch that gets the chair? You know how many women California executed last year?

Dan does not answer.

AMAYA

Two. I'm one of the few. I'm finally getting some recognition for all I've done. I always hear Jori this and Jori that, but on December fifteenth 1992, it will be me they're talking about. Kinda wish I was going to be alive to see it.

EXT. RESIDENTIAL NEIGHBORHOOD - NIGHT (1991)

Several homes have their lights on in the small residential neighborhood. There are a mixture of Don Morgan and Ken Talley signs on the lawns.

INT. CALEB'S CAR - NIGHT

Caleb takes a deep breath in, before turning to the backseat to face Jori.

CALEB This is the big night. If we play it right, we knock that silly little election off the front page. (MORE)

(CONTINUED)

CALEB (cont'd) Do it just like we've talked about. Got it?

AMAYA

Got it.

JORI

Got it.

Amaya opens the car door.

INT. SOMMER HOME - DAY (1992)

TIMOTHY

Jori didn't have a lot of boyfriends growing up. She was, is, a beautiful girl. I had to be strict. I knew what boys wanted from her. When boys called, or came by the house, I tried to be intimidating. I didn't want my little girl to end up with some loser who beat her every night. I think I was too strict. She was with Caleb because he was the very thing I had kept her from having.

DAN

A bad boy?

TIMOTHY

Love.

INT. JORI'S DORM - LIVING ROOM - DAY (1991)

A loud knock wakes Jori from her sleep. Jori is wearing one of Caleb's bloody shirts. When Jori answers the door Caleb is holding up a newspaper that reads: "THE RAPTURE STRIKES AGAIN."

Caleb drop walks into Jori's room dropping the newspaper at his side. Caleb grabs Jori by the waist and begins to kiss her. Jori does not pull away. INT. JORI'S DORM - BEDROOM - DAY

Caleb and Jori lay in bed, wrapped in blankets. Their fingers are interlocked as they both stare up at the ceiling.

CALEB Did you hear who won the election?

JORI

No.

Caleb sits up.

CALEB That's because we're the big news.

JORI We make a good team.

Caleb kisses Jori on the neck.

CALEB

Yes we do.

INT. THOMPSON HOUSE - DAY

Kneeling over the bodies of MR. THOMPSON and MRS. THOMPSON, Howard uses a rubber glove to pick up a cigarette lying between the Thompson's interlocked fingers.

> HOWARD Detective Beckett.

Sean walks over to Howard, who hands him the cigarette.

HOWARD

Bag this.

SEAN

cigarette?

HOWARD It was placed right in between them.

SEAN Like they wanted us to find it.

HOWARD They're messing with us now. Amaya is sitting at the counter of the pizza shop. The television is adjacent to her, but she is not paying attention.

EXT. THOMPSON HOME - NIGHT

Reporter Melissa Jones is standing in front of the Thompson house. There is caution tape, as well as police officers walking in and out of the house.

INT. HAL'S PIZZA - NIGHT

Amaya looks at the television screen puzzled. She motions to a cook.

AMAYA

Hey, turn it up.

The cooks turns up the television.

MELISSA

There has been a new development in the case. The police have found DNA evidence, which they believe will help them catch the suspects. DNA evidence was first used by authorities in the UK four years ago. In 1987 Colin Pitchfork was the first individual arrested and convicted based on DNA evidence. From my understanding, the police are going to be using the same procedures used by the UK authorities to find the suspects.

INT. HAL'S PIZZA - NIGHT

Amaya walks out of the restaurant.

INT. JORI'S DORM ROOM - NIGHT

Loud banging is coming from Jori's front door. Jori walks out of her bedroom wearing one of Caleb's shirts and a pair of jeans. Jori opens the door. JORI

Amaya.

Amaya walks into Jori's dorm.

AMAYA Where is he?

lere is ne?

JORI

Who?

AMAYA Caleb. (yelling) Caleb. Caleb get out here.

Caleb, who now has a five o'clock shadow, walks into the room.

CALEB What is it?

INT. AMAYA INTERROGATION ROOM - DAY - (1992)

Amaya takes in a deep breath.

AMAYA He was trying to make me seem crazy. Like I was stupid. That's what he does. He tries to make it so it seems you're the one with the problem, when he's the one who's messed up.

INT. JORI'S DORM LIVING ROOM - NIGHT - (1991)

Caleb places his hands on Amaya.

CALEB Amaya, calm down. What's going on?

AMAYA DNA evidence. They know it is us Caleb.

CALEB What do you mean?

AMAYA Evidence, DNA test. CALEB

Yeah?

AMAYA We didn't think this through. We should have been more careful.

Caleb is calm.

AMAYA Do you not care?

CALEB DNA, what's the big deal.

ON.

AMAYA They are going to find out it was us.

CALEB Are you scared? You had to know we would get caught eventually Amaya.

Amaya takes in a deep breath.

CALEB

You were the one who just had to have a cigarette after every kill. I was the one who picked up your cigarette butts. Maybe I forgot one. Look Amaya, I do care, but I'm a realist. All great things must come to an end.

Amaya begins to pace the room. Caleb starts to laugh.

AMAYA

What is so funny?

CALEB

You. You're so scared. You don't want to get caught. You go on about notoriety and all that shit, but at the end of the day you're all talk.

Amaya pushes Caleb and walks out the door.

Caleb takes a seat on the couch. Jori remains in same spot as she was during the fight.

86.

JORI

CALEB

Yeah?

Caleb.

JORI Is she right?

CALEB About the DNA?

JORI

Yes.

Caleb turns on the television and begins to flip through the channels. He does not look at Jori.

CALEB Have you ever gone to jail?

JORI

What?

CALEB Have you ever been to jail, arrested, locked-up?

JORI

No.

CALEB

Neither have I, and as far as I know neither has Amaya. Unless they have that stuff on file they can't get you. They don't have our fingerprints, our spit, our DNA. We're fine.

Caleb turns off the television.

JORI Shouldn't we tell Amaya?

CALEB

I will. Not now though. She needs to learn. I'm in control.

Caleb faces Jori to see her staring at him blankly.

CALEB Jori, we are fine. They are not going to know it was us because of some DNA they supposedly found. INT. POLICE STATION - DAY

Sean walks briskly up to Howard's desk, and sets an envelope down.

HOWARD What is this?

SEAN A letter that was sent to the papers.

HOWARD What about it?

SEAN You see the stamp.

Howard takes a closer look at the envelope. He sets it down and smile crosses his face.

INT. ELECTION HEADQUARTERS - DAY

Inside the headquarters there are still banners read: "DON MORGAN FOR MAYOR." There are several young people putting banners and signs into boxes. Jori is helping Michael pack. The detectives enter the headquarters. Noticing the two men Michael walks over to them.

> MICHAEL Can I help you?

Howard, then Sean flash their badges.

SEAN Yes we're here to investigate a series of murders that have been happening in the area.

MICHAEL

You mean?

HOWARD

Yes.

MICHAEL

I can assure you, officers, no one here has anything to do with that. One of the murders took place on election night. Everyone was here, celebrating. HOWARD

I want to believe you. As you may or may not know, the killers have been sending in letters to the newspapers. One of the letters, had a Don Morgan stamp on it.

Sean holds up the envelope.

INT. EMPTY HEADQUARTERS - DAY (1992)

Michael has sunken back in his chair. His tie is also a little crooked.

MICHAEL

I didn't even notice the missing stamps. How could I be working with someone so crazy on a daily basis and not notice it. That's what they say about psychopaths; they can always seem calm no matter what the situation.

INT. ELECTION HEADQUARTERS - DAY

Jori has stopped packing boxes and is now watching Michael talk to the detectives. After a moment she walks over to them.

JORI What's going on?

MICHAEL Apparently the Rapture used the stamps from the campaign to send the letters.

Jori glances at the letter in Sean's hand.

HOWARD Do you know anything about this?

JORI

Yes.

MICHAEL

Really?

Jori bats her eyes at the officers.

JORI I went to the post office, to mail off the letters to the contributors. Well, I set the booklet on top of the mailbox so I could stamp the envelopes as I put them inside. I was in a rush cause I had to meet a study group at five-thirty. It wasn't until I was half way across town that I realized I had left the stamp book on the mailbox. When I went back, the booklet was there, but a page of stamps was missing.

HOWARD

A page of stamps was missing.

Michael writes onto a small notepad.

JORI I had a blonde moment I guess.

INT. POLICE STATION - DAY (1992)

DAN And you believed her?

HOWARD

Yes.

INT. DUKE'S BURGERS - NIGHT - (1991)

Caleb, who now has a more prominent beard, and Jori are sitting in their booth. there is an uneaten burger on Jori's plate, and a half-eaten burger on Caleb's.

> CALEB And he believed you?

> > JORI

Yes.

CALEB And the award goes to... Jori Sommer. This is good Jori. You're evolving. You're getting stronger.

JORI I don't think he suspects anything. CALEB What was his name again?

JORI Detective Hudson.

CALEB You know, I'm a little jealous.

JORI

Why?

CALEB You talked to the police and got them on our side. That's the best part about committing the perfect murder. When the heat is on, that's when you use your magic. Point them in another direction.

JORI

Who?

CALEB The world.

INT. POLICE STATION - DAY

Caleb is all smiles as he walks into the Glenn Lakes Police Station. He is wearing a shirt that reads: "Glenn Lakes University," holding a medium sized manila envelope in his hand. He goes over to the desk of a WOMAN COP, in her late 20's. No one in the police station is paying attention to Caleb.

WOMAN COP

Can I help you?

CALEB

I'm here to drop something off to detective Hudson.

The woman cop begins to motion in the direction of Howard.

CALEB

Febvres.

The woman cop turns around before getting Howard's attention.

WOMAN COP

Excuse me?

CALEB

French?

WOMAN COP Yes. People usually have trouble pronouncing it.

CALEB I feel your pain. My last name is Prchal. P-R-C-H-A-L.

WOMAN COP

Wow.

CALEB That's usually the reaction I got throughout grade school.

WOMAN COP We need to stick together.

Woman cop laughs. Caleb holds up the envelope and sets it on her desk.

CALEB Make sure Detective Hudson gets this.

Caleb glances up at the security camera in the left hand corner of the station.

CALEB Check those often?

WOMAN COP We check them enough.

CALEB

Good.

Caleb leaves the station.

EXT. POLICE STATION - DAY

Outside of the Station Caleb strikes a match from a matchbox that is missing the front flap. Caleb stops to take a puff of the cigarette before continuing down the street unnoticed. Detective Hudson is looking down at files at his desk, when Woman cop sets the envelope in front of him.

HOWARD What's this?

WOMAN COP I don't know, some guy dropped it off, said it was important you get this.

Detective Hudson opens the envelope and pulls out a piece of paper that has been folded. Inside there is a message in big red letters that reads: "SORRY I MISSED YOU." Detective Hudson unfolds the paper again, and the top flap of a matchbox falls out. The front of the flap says "Duke's Burger's Since 1957."

Howard briskly walks to the desk of woman cop.

HOWARD Who gave you this?

WOMAN COP I don't know, it was some kid. He had red hair and a beard. I think his name was Prchal.

HOWARD How long ago did he leave?

WOMAN COP He just left.

Detective Hudson runs to the exit of the police station.

EXT. POLICE STATION - DAY

Outside of the station there are couples holding hands, mothers with their children, and several men and women walking down the street. Howard looks around frantically, but there is no sign of Caleb.

HOWARD

Shit.

Caleb is now clean shaven and sitting with Jori their back booth at Duke's Diner. Some people in the diner watch the television, while others enjoy their meal.

INT. POLICE STATION - DAY - STOCK FOOTAGE

A bearded Caleb is seen walking into the police station with a manila envelope in hand.

INT. DUKE'S BURGER'S - NIGHT

Caleb points to the television.

CALEB

Look.

JORI

Is that?

CALEB

Yes it is.

Jori looks around the diner, everyone is either consumed with the news, or what is going on at their table.

JORI

Why?

CALEB What? You shouldn't have all the fun. Give the rest of us a chance.

INT. JORI INTERROGATION ROOM - DAY (1992)

DAN This is going to be an odd question but...why Duke's Burger's?

JORI What do you mean?

DAN BAILEY Why always to there? You planned the murders there. You met there. The matchbox came from the diner. Why meet in the same spot where people could connect the dots so easily? JORI Caleb liked the food, and once he found something he liked he usually did it, or ate it, over and over and over again. Crazy I know.

INT. DUKE'S BURGER'S - NIGHT - (1991)

AS Caleb and Jori eat, Amaya walks into the diner and up to their booth.

CALEB Look who's here.

AMAYA Can I sit down?

Jori scoots over and Amaya slides into the booth.

CALEB Do you have anything to say?

AMAYA I'm not apologizing.

CALEB No one is asking you to.

AMAYA

I had the right to be angry. I don't care about getting caught Caleb. I just didn't want it to go down like that?

CALEB Down like what? The police using evidence against you?

AMAYA We still have more to do. I mean we could make this a cross country thing. Just think about it. National, maybe even global killers.

Caleb stops eating, and wipes his face. He puts his hand on top of Amaya's.

CALEB Amaya, you're crazy. AMAYA And you like it.

Jori looks down at their hands. Anger sweeps across her face.

INT. AMAYA INTERROGATION ROOM - DAY - (1992)

DAN Why did you go back?

AMAYA Go back? Caleb and I were never done.

DAN

He humiliated you. You thought he cared for Jori more than he did for you. So why did you continuously follow him?

AMAYA

He was the only one that got me. I wanted more than to just be a politician's daughter. He wanted more than what he had too.

DAN What about Jori?

Amaya laughs.

DAN BAILEY What's so funny?

AMAYA

Everyone thinks she's this innocent little girl who got pushed in with the wrong crowd. She fooled us all.

DAN BAILEY

How so?

AMAYA Ask her what really happened in the Holloway house. EXT. STALLION STREET - NIGHT (1991)

Parked on a small street, with the car lights off, Caleb, Jori and Amaya sit and wait. There are several signs up at the end of the street and in front of the houses that read, "NEIGHBORHOOD WATCH" and "THIS STREET IS PATROLLED BY POLICE 24/7."

> AMAYA Which house is it?

CALEB It's a few streets over.

JORI Didn't want the neighborhood watch to see the car parked in front of the house. They might call the cops.

AMAYA She's helping you plan these things now?

CALEB She's a fast learner.

AMAYA

I guess.

CALEB We're going to do it just like the Wiesel 's.

EXT. HOLLOWAY FRONT DOOR - NIGHT

Mrs. Holloway opens the front door. Jori and Amaya greet her with smiles.

CALEB (V.O) You and Jori are going to knock on the door and tell them you're having car trouble.

INT. HOLLOWAY HOUSE - LIVING ROOM - NIGHT

Mrs. Holloway lets the girls into the house.

AMAYA (V.O.) What if they're asleep?

Mr. Holloway sits on the couch watching television.

(CONTINUED)

CALEB (V.O)

They won't be. The Holloway's watch the tonight show every night before going to bed. It should still be on when you get to their house. Once you explain that you were having car trouble, ask if you can call your cousin to come pick you up.

INT. CALEB'S CAR - NIGHT

From the back.

JORI What if he wants to fix it himself?

INT. HOLLOWAY HOUSE - LIVING ROOM - NIGHT

Mr. Holloway is attempting to walk out the front door, but Amaya blocks him from going outside. He continues to try and get around them.

> CALEB (V.O) Tell them your car is parked a few blocks away and they were the only ones to let you in.

Mr. and Mrs. Holloway stop trying to get around the girls.

INT. CALEB'S CAR - NIGHT

CALEB It's not safe to go outside at this time of night with those killers on the loose.

INT. HOLLOWAY KITCHEN - NIGHT

Amaya picks up the receiver of a yellow dial phone attached to the wall. She slowly begins to press numbers into the phone.

Jori is sitting at the kitchen table next to Tim, while Nancy pours water into a kettle.

AMAYA (V.O.) Who should I call? CALEB (V.O) It doesn't matter. Twenty minutes after you walk to the house, I'll be at the front door.

AMAYA

Caleb, it's Amaya. The Car broke down. Jori and I need a lift back to the dorms. We're at?

MRS. HOLLOWAY 15101 Stallion Street.

AMAYA

15101 Stallion Street. It's a big brown and yellow house at the end of the road. please hurry.

MR. HOLLOWAY I assume you both go to Glenn Lakes University?

JORI

Yes.

MR. HOLLOWAY That's Nancy, and I's Alma Mater.

MRS. HOLLOWAY It is also were we fell in love.

JORI You two met at school?

MRS. HOLLOWAY My very first day. Tim was a junior and I was a young and naive freshmen. I was trying to find my way to Gunderson Hall. Is that building still there?

JORI I think it is.

MR. HOLLOWAY I walked her to class.

MRS. HOLLOWAY And I was ten minutes late because he kept getting lost. MR. HOLLOWAY I needed an excuse to talk to such a pretty girl.

Mrs. Holloway opens the cabinets and takes out a plate, and four mugs.

MRS. HOLLOWAY He stood outside of my class until it was over, asked me out on a date.

MR. HOLLOWAY She said no at first. I had to beg.

Mrs. Holloway puts some cookies on a plate. She grabs a picture sitting on the bar and it to Jori along with the plate of cookies. The picture of young Mr. and Mrs. Holloway. They are standing in front of a 1941 Buick. Mr. Holloway has his hands wrapped around Mrs. Holloway's waist.

> MRS. HOLLOWAY I was embarrassed for him. So I said yes, and we've been inseparable ever since.

Jori runs her fingers across the picture.

MRS. HOLLOWAY Are you seeing anyone dear?

Jori opens her mouth to speak.

AMAYA Do you have any kids?

MRS. HOLLOWAY No. The Lord didn't bless us with any of our own. But Tim comes from a big family. Lots of nieces and nephews for us to spoil.

The doorbell rings.

MR. HOLLOWAY That must be your cousin.

They all get up and walk to the front door. Amaya and Jori glance at each other as they follow behind Mr. and Mrs. Holloway.

INT. HOLLOWAY LIVING ROOM - NIGHT

Mr. Holloway opens the front door. Caleb greets them with a smile.

CALEB

Hi.

Caleb walks into the house, before the Holloway's have a chance to invite him in or protest.

MR. HOLLOWAY You must be...

AMAYA My cousin. Can't you see the resemblance?

Amaya burst into laughter. The kettle to screeches. Caleb slams the door.

MR. HOLLOWAY I think it would be best if you all left now.

AMAYA

No.

The Mr. and Mrs. Holloway turn towards Amaya. Mrs. Holloway grabs Mr. Holloway's hand. Caleb pulls a gun from his back pocket and hits Mr. Holloway then Mrs. Holloway on the back of the head. They both fall to the ground.

Jori slumps back into the entryway of the kitchen.

INT. JORI INTERROGATION ROOM - DAY - 1991

Dan leans across the table.

DAN Why didn't you help?

JORI

Caleb?

DAN The Wiesels, the Kigalis, the Bordens, the Thompsons, the Holloways. Why didn't you do anything? What could I do?

DAN Anything. Called the police; something. You had every opportunity to stop it, but you didn't. Why?

JORI I was scared. I wanted to help, but I didn't know what they would do to me.

INT. HOLLOWAY LIVING ROOM - NIGHT

Caleb finishes Tying Mr. Holloway up. The couple is knocked out, sitting side by side. Amaya hands Caleb two cups of water and slowly dumps the cups on Mr. and Mrs. Holloway's heads.

CALEB

Wakey, Wakey.

They both arise tied up, with ball gags in their mouth. Mrs. Holloway begins to whimper and Amaya promptly smacks her across the head.

AMAYA

Shut up.

CALEB We're going to play a game. It is called who can bleed the most. Sound like fun?

Caleb points the gun at Jori, who jumps.

CALEB

Sorry.

Caleb drops the gun to his side.

CALEB (To Jori) Go get a knife from the kitchen.

Jori does as she is told.

CALEB (Yelling) Get the biggest one you can find. Jori returns with a large butcher knife. She is quiet as she hands it to me.

CALEB Just hold it.

Caleb kisses her on the forehead.

INT. SOMMER HOME - DAY (1992)

Timothy Sommer eyes are completely red, and tears are streaming down his face.

TIMOTHY

She was always a follower. Maybe it was because she didn't have her mother. She didn't know she was special.

DAN

How so?

TIMOTHY

She being famous would make her special. She thought it would bring her mom back. She wanted to be an actress, or a star is how she would put it. I...I discouraged it. I didn't want her to end up like her mother. Now she's worse off I guess.

INT. HOLLOWAY LIVING ROOM - NIGHT - (1991)

Caleb runs the blade of a small knife across Mr. Holloway's chest, as Mrs. Holloway watches in horror. All except for Jori are covered in blood from head to toe. The Holloways are screaming, through their gags, while Caleb and Amaya laugh.

CALEB We're having fun right? I know I am.

Amaya takes the gag from Mrs. Holloway's mouth.

MRS. HOLLOWAY Please. Please don't do this. AMAYA

Well we've kinda already started. We wouldn't want to leave anything incomplete now would we?

Mrs. Holloway begins to scream. Caleb smacks her.

CALEB

Shut up.

Mr. Holloway breaks free of his rope. Leaping from his chair, Mr. Holloway attacks Caleb. They both fall to the ground. For a while there is a small struggle. Mrs. Holloway screams prompting Amaya to put the gag back into Mrs. Holloway's mouth. Caleb has broken free from the old man, being the first to stand up. once off the ground, Caleb kicks the old man repeatedly. He then pulls out a gun and shoots the old man in the stomach. Everyone falls silent.

INT. JORI INTERROGATION ROOM - DAY (1992)

Jori looks into the palms of her hands.

JORI Caleb was a totally different person when he was...you know. The look in his eyes changed. It was pure evil. He enjoyed it, too much.

INT. HOLLOWAY HOUSE - NIGHT (1991)

Everyone is staring at the lifeless body of Mr. Holloway. Caleb bends over the body and cuts Mr. Holloway's throat.

> AMAYA I thought the gun was a fake.

CALEB Not this one. It was real.

AMAYA I thought you said not shooting.

CALEB He attacked me. There was nothing else I could do.

AMAYA I guess I'm left to kill her then. CALEB No. Jori's going to do it.

INT. CALEB INTERROGATION ROOM - DAY - (1992)

CALEB Do you and your wife have hobbies?

DAN

Yes.

CALEB What are they?

DAN Hiking, crossword puzzles. The normal stuff.

CALEB

That sounds so boring. I sometimes wonder what it would have been like if me and Jori were into stupid stuff like that. We'd be at home now, trying to figure out a six letter word for handgun.

DAN BAILEY

Is that why you forced her kill Nancy Holloway? So you could have something you did together?

CALEB

I didn't force her to do anything. Jori wanted to do it. She would always ask me how it felt to kill someone. Was it like in the movies? She wanted to experience the same rush that I got. All she needed was the right push.

INT. HOLLOWAY HOUSE - LIVING ROOM - NIGHT (1991)

Jori is standing in front of Mrs. Holloway, while Caleb stands behind her. He is rubbing her shoulders.

CALEB You've got this. Just like we talked about. AMAYA She's going to chicken out again. I should just do it.

CALEB You can do this. I know you can. Right in the heart.

Jori stands over Mrs. Holloway, hands shaking. She takes the ball gag from Mrs. Holloway's mouth.

MRS. HOLLOWAY Please, Please don't do this to me. Please.

Jori stares at the woman.

CALEB

Hit her.

Jori slaps Mrs. Holloway across the face. Mrs. Holloway begins to cry.

INT. JORI INTERROGATION ROOM - DAY (1992)

DAN

You still have not explained why you killed Mrs. Holloway. Why not have Amaya do it like the others?

Tears begin to fall down Jori's face.

JORI

My mom was a drunk and liar, that walked out on my dad. He loved her so much. If she had of came back he would have forgiven her in a heartbeat. It was unconditional love.

DAN That's how you feel about Caleb?

JORI

That's how much Caleb loves me. Despite his faults Caleb loved me, and I loved him. At times I wondered if he even knew it. How much I needed him in my life. I hated seeing him with Amaya. They shared something me and Caleb didn't. I hated it. And that bitch Mrs. Holloway knew it. INT. HOLLOWAY HOUSE - LIVING ROOM - NIGHT (1991)

Jori is hunched down at eye level with Mrs. Holloway.

JORI(V.O)

I thought about it at first. Using the knife to untie her. Letting her run free. I looked her straight in the eyes. I was going to cut the rope; tell her to run. She was whimpering. I thought she was crying. Then she looked over at Amaya.

Mrs. Holloway looks at Amaya. The two make eye contact and Amaya starts to laugh. Soon Mrs. Holloway starts to laugh as well.

JORI(V.O)

That's when I realized she knew. She knew everything that was happening. Her marriage was perfect, and I was stuck following some guy around. She knew I couldn't measure up to Amaya. She knew that at the end of it all, it was going to be Caleb and Amaya that everyone remembered. I was going to be forgotten. She wasn't afraid, she was laughing at me. She was laughing at who I was. I was some kind of joke.

Jori holds the knife into the air.

JORI(V.O) I got angry. I was going to help her. She didn't care. I held the knife in the air, and stabbed in the stomach, over and over and over again.

Jori stabs Mrs. Holloway repeatedly.

EXT. HOLLOWAY BACKYARD - NIGHT

Jori is throwing up. Caleb puts his hand on her back and begins to rub.

JORI(V.O) He came to comfort me right after. He never did that for Amaya.
108.

CALEB I'm so proud of you. You did so good in there.

JORI I ruined my skirt.

CALEB You still look beautiful.

INT. JORI INTERROGATION ROOM - DAY (1992)

Jori wipes the tears from her eyes.

JORI It was all a blur after that.

INT. HOLLOWAY HOUSE - LIVING ROOM - NIGHT (1991)

Amaya is breaking pictures, and vases that are in the Holloway's living room. Caleb sits at Mr. Holloway's desk writing a note, while Jori is stands over the bodies of Mr. and Mrs. Holloway. The three of them are covered in blood. Amaya looks back at Jori and then looks over to Caleb. Caleb looks up from the desk to give a devilish grin.

INT. JORI INTERROGATION ROOM - DAY (1992)

DAN Did you feel remorse?

JORI I was jealous. They loved each other so much, and in the end, they get to be together forever. I wanted that for me and Caleb.

INT. CALEB INTERROGATION ROOM - DAY

DAN So what happened next?

CALEB We did the usual. Break stuff. Write messages to the police in blood. DAN Is that when you heard the knock?

CALEB When it all started to crumble.

DAN

I mean it iss the most important part of the story. Hubris is the downfall of all man.

CALEB Your saying I thought I wasn't going to get caught?

DAN

Did you?

CALEB I knew it had to come to an end eventually Dan.

INT. HOLLOWAY HOUSE - LIVING ROOM - NIGHT (1991)

Caleb sits at Mr. Holloway's desk, looking through is drawers. Jori is still looking at the bodies, while Amaya sits impatiently on the couch.

AMAYA Why are we just sitting here?

CALEB Let's take it all in.

AMAYA This is stupid.

CALEB No cigarette tonight?

AMAYA

Maybe later.

There is a loud banging at the door.

CALEB Everyone ready?

AMAYA

Who is that?

Lifted from her trance, Jori walks to the front door.

JORI There's an officer outside.

INT. CALEB INTERROGATION ROOM - DAY (1992)

Caleb leans back in his chair.

CALEB

The police response time is quiet slow in Glenn Lakes. Surprising for a small town. It took them I would say 15 minutes after the gunshots to respond. I was expecting ten tops. Guess I was wrong.

INT. HOLLOWAY HOUSE - LIVING ROOM - NIGHT (1991)

AMAYA What are we going to do?

CALEB Let's wait till he knocks again.

The OFFICER knocks louder. Caleb winks at Jori.

CALEB Open the door Jori.

Jori does as she is told.

JORI Can I help you?

OFFICER We got word of a noise complaint, coming from this house.

CALEB Why don't you come in, officer.

The officer walks inside the house. Once inside he notices the bodies on the ground. The officer reaches for his gun, but Caleb shoots him in the stomach. The officer falls to the ground.

CALEB

Let's go.

The three of them walk out of the house, leaving the officer in the doorway. Caleb is the last to walk out. When he steps over the officer's body he drops the missing flap of the matchbox. The is an R on the inside. INT. POLICE STATION - NIGHT - (1992)

HOWARD It's was at the Holloway house that I realized, we were dealing with someone either incredibly smart that had made a few dumb moves, or someone incredibly fortunate, whose luck had just ran out.

DAN

How so?

INT. HOSPITAL - DAY

Laying on a gurney is the injured officer. Howard and Sean both stand in front of his bed. There is a MAN who is drawing on a piece of paper as the officer speaks.

> HOWARD (V.O) The officer lived. Two inches to the left or the right he would have died. He was able to describe the car and what the suspects looked like.

The Man shows the picture to the officer. It is an exact rendering of Caleb.

INT. DUKE'S BURGERS - DAY -(1991)

At the diner the detectives talk with a FRY-COOK. They show him the rendering of Caleb. The cook points them to the booth they usually sat at.

> HOWARD (V.O) We also had the matchbox. It came from this place called Duke's. It's a hamburger joint. Apparently they ate there all the time. We found out where they went to school, lived, their schedules.

EXT. GLENN LAKES UNIVERSITY - DAY

Six police officers and detective Sean Beckett, walk up the steps of a large classroom building. Students point and whisper to one another as the group moves up the steps.

HOWARD (V.O) After that it was easy.

INT. ART STUDIO - DAY

Amaya and other students are sitting in a circle with canvases in front of them. In the middle of the circle sits a bowl of fruit.

> HOWARD (V.O) We went after Williams first.

While painting Amaya notices a BIG OFFICER walk into the room. The big officer points to Amaya. Holding her head high, Amaya sets down the brush and walks towards the officer.

INT. CLASSROOM - DAY

While taking notes in class Jori glances out the window. There are several news vans parked outside the school, with some pulling in right after the other. Detective Beckett walks into the class room.

HOWARD (V.O)

Then Sommer.

The entire class looks at her.

INT. JORI'S DORM LIVING ROOM - DAY

Caleb's head is slammed against the couch as a group of officers put handcuffs on him.

HOWARD (V.O) The ringleader, Caleb Rogers, he dropped out of classes. Was living with Sommer.

INT. POLICE STATION - NIGHT - (1992)

Howard scratches his head.

HOWARD You want to know what was crazy?

DAN

What?

HOWARD I think he wanted to get caught.

INT. JORI'S DORM - LIVING ROOM - DAY (1991)

There are officers leading Caleb out of the front door, where Detective Hudson is standing in the doorway.

> HOWARD (V.O) When we escorted him out he said, "It was about time you got here."

Caleb mouths the words that Detective Hudson is speaking.

EXT. GLENN LAKES UNIVERSITY - DAY

A large group of reporters have gathered outside the school to greet Amaya and Jori. The two women are handcuffed and being led to an awaiting police car at the edge of campus. Students have also gathered with the reporters to get a glimpse of the two girls.

Jori has a smile on her face as her hair blows in the wind.

JORI(V.O) I felt so glamorous walking to car. Like I had finally arrived. They all knew my name. They wanted to see me.

Jori stops short of the police car and turns to the reporters and news cameras.

JORI Thank you all. I appreciate the love and support.

INT. CALEB INTERROGATION ROOM - DAY (1992)

Caleb sits back in his chair, pleases with himself.

CALEB

Jori is a star. I saw it, and now the world sees it. You can say I was her Norman Maine to her Vicki Lester. She waited her whole life for this moment and I gave it to her. INT. AMAYA INTERROGATION ROOM - DAY

A GUARD walks over to Amaya.

GUARD

Time is up.

AMAYA

Jori is an actress. That's what she does best. She fooled me, she fooled the police, she fooled everyone. She plays innocent, until it's her time to shine.

The guard grabs Amaya by the arm.

AMAYA Don't forget about me in your story.

INT. POLICE STATION - NIGHT - (1992)

HOWARD 32 times. Mrs. Holloway was stabbed 32 times. It was gruesome. Only a monster could do something like that and be so proud.

INT. EMPTY ELECTION HEADQUARTERS - DAY (1991)

Michael shakes his head.

MICHAEL I knew her. I worked with her. I asked her out on a date. Out of the three of them, she was the last one that I thought could... On the outside, she was the girl next door, but on the inside she was so much worse.

INT. SOMMER HOME - DAY (1992)

Timothy wipes a few tears from his eyes and looks into his hands.

TIMOTHY All she ever wanted to do was be famous. I stopped her. Maybe that's why she turned to Caleb. INT. JORI INTERROGATION ROOM - DAY

Jori lets out a loud yawn. There are no more tears in her eyes.

DAN Do you regret any of it?

JORI

I got everything I've wanted. I'm famous. I've given several interviews. I get letters on daily basis from men and women, sating how much they admire me. Little girls want to be Jori Sommer. I'm Grateful. If it wasn't for Caleb, none of this would have been possible.

Jori holds up her hand and calls to a MALE GUARD who has been standing in the corner. He pulls out Jori's chair, and unlocks a chain connected to the table. Jori looks down at Dan.

> JORI I'm done with interviews for the day. Thank you.

The guard escorts Jori out of the room.

INT. CALEB INTERROGATION ROOM - DAY

Dan puts all of his things into his black press bag. Once he has gathered all of his things, Dan begins to walk towards the exit, but stops short.

DAN Can I ask you a question? Off the record?

CALEB What is it?

DAN If you were trying to commit the perfect murders, then why get caught?

CALEB Get Caught? DAN

Plant the cigarette. Send the police the matchbox. Shoot Mr. Holloway and wait for the police to come. You wanted to get caught. Didn't you?

CALEB I think you already know the answer to that.

DAN I want to hear it from you.

Caleb sits back in his chair.

CALEB

Yes, I wanted to get caught.

DAN

You could have gotten away with it.

CALEB

I don't care about that Dan. It's not the perfect murder unless someone knows you did it.

DAN That's what this was for? Notoriety?

CALEB

For me? No. I just wanted to have a little fun. Amaya, she wanted to be noticed, Jori too. All I wanted was to have a little fun. Bring some awareness to the world.

Dan heads toward the exit.

CALEB

Dan.

He turns around.

CALEB You can quote me on the last part. INT. PRISON HALLWAY - DAY

Caleb is being escorted down a prison hallway. One guard is in behind him, holding a shotgun, while another guard stands in front. There are no cells down the hallway Caleb is being led down.

> DAN (V.O) Why do people kill? Greed? Jealousy? Boredom? All of the above?

INT. DAN'S HOME - DAY

In a dimly lit room, Dan sits in front of a computer screen typing away. He has the tape recorder and three sets of notepads next to him.

INT. PRISON HALLWAY - DAY

Amaya is being led down a hallway by two women cops. Her hallway is filled with jail cells, that have doors instead of bars. Amaya is content.

> DAN (V.O.) I recently sat down with a group of three that called themselves, the Rapture. They are Amaya Williams, Caleb Rogers and Jori Sommer.

INT. PRISON HALLWAY - DAY

Jori is being led by two women cops down a hall. The cells down Jori's hall are made up of bars instead of doors. Jori wears a smirk.

INT. DAN'S HOME - DAY

Dan looks through his notes, before typing again.

DAN (V.O.) The reasoning behind their crimes is not so clear. Amaya Williams did it because she wanted more. Living in the shadow of her father. She was living in a world that she was forced to be a part of. A large woman guard unlocks a cell door and leads Amaya inside while the other guard stands watch. The woman unlocks Amaya's handcuffs.

DAN BAILEY (V.O.) Amaya my was angry, because she wasn't getting the recognition she knew she deserved. In the end she got what she wanted.

The guard steps back, leaving Amaya to stare blankly at them, before they close the door on her.

INT. JORI'S CELL - DAY

INT. PRISON HALLWAY - DAY

Jori is lead to a small cell. Before stepping inside the guard unlocks her handcuffs.

DAN (V.O.)

For Jori Sommer, it was fame that drove her to kill. Depending on who you ask, they might say love. I believe it was a mixture of both. She was so in love with the idea of being a star she was willing to do anything to make it happen. She has the looks that could rival any of today's Hollywood women. She also made me believe she was completely naive to it all. Sometimes it takes more than looks and ability to make it in the world.

As the cell closes the shadow from the bars slide across Jori's face.

INT. EXECUTION ROOM - DAY

Caleb is lying on a white gurney. His hands and feet are being held in by brown straps. There is DOCTOR and nurses walking all around him. One nurse picks up a large needle and hits it with her fingers a couple of times.

> DAN (V.O.) Caleb Rogers had everything going for him. He was Charismatic, charming, and smart. You only saw what he wanted you to see. He was the worst of them all. He had no (MORE)

DAN (V.O.) (cont'd)

real reason other than it was fun. He truly believed that what he was doing was right. He was a monster in the truest form. The scariest part is, he's going to get all that he wanted. Forever more, people will remember Caleb Rogers. He is going to go down as legend. That's all he ever really wanted.

The Caleb is wheeled to a large window. Caleb stares into his reflection at the window.

DOCTOR Any last words?

CALEB I've said all I needed to say.

The nurse presses the needle into Caleb's arm. Caleb remains calm. Once the needle is emptied, and while still looking at himself in the mirror, Caleb gives a slight smirk.

FADE TO BLACK.

THE END