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COLD CASE

"Love Conquers All"

Written by  
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PRODUCTION #176-706  
Episode Six

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COLD CASE

"Love Conquers Al"

CAST LIST

LILLY RUSH  
JOHN STILLMAN  
NICK VERA  
WILL JEFFRIES  
SCOTTY VALENS

PAIGE PRATT \*  
AL CLARKSON  
WILL HARRELL  
BENNETT CAHILL \*  
JANE ARMSTRONG \*  
WOMAN (BLAIR)  
RICKY STOCKVIS  
GIL SHERMAN  
APRIL  
ISAAC  
STEVEN KITE  
HEIDI \*

COLD CASE

"Love Conquers Al"

SET LIST

INTERIORS

HOMICIDE  
Storage Room/Fugitives  
CSU Garage/Interview One/Two  
Courtyard \*  
PPD HALLWAY \*  
AUTO REPAIR  
Office/Storage Room/Will's Pad  
BAR \*  
GRATERFORD PRISON - INTERVIEW ROOM  
JEFFERSON HIGH SCHOOL/HALLWAY  
HOSPITAL/BENNETT'S OFFICE \*  
JANE'S HOUSE \*  
PARKED CAR  
RUSH'S CAR  
TRANS AM \*  
PAIGE'S BEDROOM

EXTERIORS

CRESPI HIGH SCHOOL - DAY \*  
Track Field/Bleachers  
Parking Lot  
HARRELL & SONS AUTO - NIGHT  
Back Door  
\*  
STREET CORNER - NIGHT  
JANE'S HOUSE - LATE DAY \*  
DINER - NIGHT  
DIRT ROAD/RIVER AREA - NIGHT  
TRANS AM - NIGHT \*  
OLD CONVERTIBLE - DAY

COLD CASE

"Love Conquers Al"

TIME SPAN

Scenes 1-17	Day 1
Scene 18	Night 1
Scene 19-26	Day 2
Scene 27-41	Day 3 *
Scenes 42-64	Night 3 *
Scenes 64A-67	Day 4

"LOVE CONQUERS AL"

FADE IN:

MUSIC: KEEP ON LOVING YOU (REO Speedwagon) sets the tone for --

1 EXT. CRESPI HIGH SCHOOL - TRACK MEET - DAY - MAY 15, 1981 1 \*

Crespi vs. Jefferson. The track is filled with runners, pole vaulters, long jumpers, etc. On the sidelines we see cheerleaders, parents, spectators. Our focus is on 16-year-old athlete PAIGE PRATT, who stretches on the field, warming up for her upcoming race. Purple eyeshadow complimenting her blue Crespi High uniform. She's Dentyne-fresh, adorable. \*

As we follow Paige to her starting mark, we glimpse others at the scene, among them:

AL CLARKSON, 21, smoking under the bleachers. A GOLD CHAIN on his neck. The guy who graduated three years ago but still hangs around high school.

WILL HARRELL, 17, unpopular, wrestling with a Rubix cube, watching in the bleachers.

BENNETT CAHILL, 18, all-star runner on the visiting team, Jefferson. Object of affection to girls and guys all around him. And lastly JANE ARMSTRONG, 18, the cutest, most confident little Yell Leader out there cheering on the team. \*

Paige settles into the starting blocks, ready for her race. As the STARTER PISTOL fires, Paige launches out of the blocks. \*

TRACK WITH PAIGE as she quickly breaks ahead of the other girls. She's intense, focused, breathing hard...

MATCH CUT TO:

2 EXT. FIELD - NIGHT - JUNE 20, 1981 2

Paige is still running, as if her race was never ending, going from day to night. But she's not in uniform -- she's dressed for a night out. One of those early 80s headbands across her forehead, a la Olivia Newton John. She's running with the same intensity, breathing hard, but something is different about her... she's not so focused, she's confused. Blood, not sweat, trickles down her forehead. Paige looks over her right shoulder, to check her lead. This time, she's not running to win, she's running for her life. She stumbles, falls to the ground. She looks up at an unseen figure, looming over her, like a scared animal --

PAIGE

(weak)

Please... don't...

(CONTINUED)

2 CONTINUED: 2

A GUNSHOT quickly silences her --

3 INT. STORAGE ROOM - DAY - 1981 3

A closed case box is shelved; a hand with black marker writes: \*  
Pratt, P. H81-122. June '81. Closed, '83. \*

4 INT. HOMICIDE - MORNING (DAY ONE) 4

November. Fall clothes. RUSH walks in, crosses with JEFFRIES --

RUSH  
He here?

JEFFRIES  
In interview One.

RUSH  
Doing what?

She moves over to the window into Interview One...VERA's already there, watching with amusement (admiration?) as SCOTTY VALENS, (30, day one in homicide, sharp dresser, super confident) talks with great animation and energy to a cute but skanky WOMAN at the table inside. We can't hear it, but through the glass it looks like a lover's quarrel --

VERA  
Meet your new partner.

RUSH  
Figured he'd make a good impression, bringing his girlfriend into headquarters his first day?

VERA  
Says she's an informant.

Valens is now smiling at the girl, patting her leg. Doesn't look like just business between them --

RUSH  
Really.

STILLMAN comes over to her --

STILLMAN  
Fugitives has something interesting.

RUSH  
Yeah?

(CONTINUED)

4 CONTINUED:

4

STILLMAN

Sherman picked up a guy in Virginia last night. Wants to trade information on an old one.

RUSH

(indicates Valens)

Do I break this up and bring the new kid with me?

The "new kid" is already coming out of the Interview room with the Woman, all smiles now --

VALENS

You get me what I need, I get you that steak dinner.

WOMAN

I know you will too, Scotty.

Valens throws a little wink at Vera, who's enjoying the show --

VALENS

Get outta here now, I'm working. \*

She wanders out. Valens turns to our guys; doesn't feel the need to explain the girl --

VALENS (CONT'D)

How's it going. Scotty Valens.

VERA

Nick Vera. Congratulations.

VALENS

Yeah, thanks. Big leagues now.

RUSH

That Hammond case was some good work.

VALENS

Talk about a bag of bones. But I got an angle on it. Figured that's what got me downtown.

Guy's got a lot of confidence --

STILLMAN

This is Detective Rush, you'll be working with her.

VALENS

Oh. You're Rush.

(CONTINUED)

4 CONTINUED: (2)

4

RUSH

Yeah. Congratulations.

Surprised, he shakes hands --

VALENS

I pictured a guy.

RUSH

You got the one girl in the joint.

VALENS

Yeah okay.

RUSH

We got an interview in Fugitives.

VALENS

Cool. What's our angle?

RUSH

Our angle is I talk, you listen.

VALENS

Got it.

They move off --

5 INT. HOMICIDE - FUGITIVES - DAY

5

Rush, Valens, and GIL SHERMAN sit with RICKY STOCKVIS, 44, seedy --

RICKY

I know something on a murder. What's that get me?

RUSH

Depends on what you did.

SHERMAN

Ricky was the driver in a Fishtown drug shooting, two months back.

RICKY

I thought I was driving a guy to a conversation. I didn't know he had a gun.

VALENS

Don't tell lies, Ricky.

Rush shoots him a look; already busting their plan. To Sherman --

(CONTINUED)



5 CONTINUED:

5

RUSH

Kite okayed making a deal? \*

SHERMAN

Yeah. Ricky here's small-time.

RUSH

(to Ricky)

Okay, whattaya got?

RICKY

A high school girl got iced back in '81. Big news, you remember?

RUSH

Remind me.

RICKY

Paige Pratt. \*

RUSH

Keep going.

RICKY

Ain't saying I saw the bullet leave the gun, but I did see something good...

CUT TO:

6 EXT. HARRELL &amp; SONS AUTO REPAIR - BACK DOOR - NIGHT - 1981 6

Ricky, 22, in a mechanic's workshirt with a patch on it, "Rick", polishes off a Mickey's Big Mouth and trashes it. Pulls his set of keys from his belt. Up to no good. Ricky looks left and right, making sure nobody sees him, then unlocks the back door --

7 INT. AUTO REPAIR - NIGHT - 1981 7

Will Harrell, 17, has his Rally Sport in the pit, both doors opened wide. (Note: his tires are new Uniroyal Tiger Paws). Will is soaking wet, disgusted, using a pressure washer to spray out the interior of the car. Ricky watches, unseen by Will. Will leans into the driver's side -- \*

8 INT. TRANS AM - NIGHT 8 \*

Will sprays the passenger seat, smeared with blood.

CLOSE ON INDUSTRIAL FLOOR DRAIN

(CONTINUED)

8 CONTINUED:

8

*as the bloody water splashes against the concrete, swirls down the drain. Off Ricky, watching --*

CUT TO:

9 INT. FUGITIVES - RESUME

9

Rush, Valens, Sherman and Ricky --

RICKY

It was all over the news 'bout Paige the next day. I put things together. Will Harrell musta killed her.

Rush writes it down. Valens is incredulous --

VALENS

You trying to get a deal offa that?

RICKY

It's good information.

VALENS

It's crap.

RUSH

(shut up)

Valens. Remember our angle.

VALENS

Right, okay.

RUSH

Why didn't you say anything back then, Ricky?

RICKY

I went to the shop that night to steal stuff. How was I gonna explain that?

RUSH

You worked there?

RICKY

Yeah. For Will's dad. Hated him.

Rush starts to get up --

RICKY (CONT'D)

This gonna get me outta hot water?

SHERMAN

We'll see how it pans out.

(CONTINUED)

9 CONTINUED:

9

RICKY

Here's the other part. Someone else  
went down for this.

RUSH

Yeah?

RICKY

Some mope named Al Clarkson. He's  
doing life.

Off Rush --

MAIN TITLES.

FADE OUT.

## ACT ONE

FADE IN:

10 INT. STORAGE ROOM - DAY

10

Rush with the Pratt box, a PHOTO of Paige. Valens runs his hand across the old boxes, restless -- \*

VALENS

Cold cases, I don't know. I like being out on the street.

RUSH

(absorbed)

Paige died in a field near the Schuykill River.

VALENS

So, what, I work a few of these then go on the line?

RUSH

You act like this is the B assignment, Scotty.

VALENS

Ain't it?

RUSH

Not to me. I chose it.

(back to her file)

She had a head injury that woulda killed her even if she hadn't been shot.

VALENS

Passion crime. Someone she knew.

RUSH

Al Clarkson was her boyfriend, convicted in '83.

VALENS

Commonwealth musta had a case.

Rush flips through court transcripts --

RUSH

Lots of testimony that he had a temper.

VALENS

That's nothing.

(CONTINUED)

RUSH

His gold chain was found forty feet  
from her body.

VALENS

Better.

RUSH

Tracks at the scene matched the tires  
on his Nova.

VALENS

Goodrich TA Radial or Uniroyal Tiger  
Paw?

Rush checks the transcript --

RUSH

Uniroyal. How'd you know that?

VALENS

Popular tire upgrade on a muscle car  
like that.

RUSH

You know a lot about cars?

VALENS

Everything.

RUSH

So this Will Harrell that Ricky saw  
cleaning blood outta his car --

VALENS

What kinda ride he have?

RUSH

Trans Am. \*

VALENS

(nods)

Easily coulda had those same tires.

RUSH

So it coulda been his car at the  
scene.

VALENS

All right. This snitch's story gets  
a little credibility.

(CONTINUED)

10 CONTINUED: (2)

10

RUSH

Plus a head injury means a lot of blood. Not much found near Paige's body.

VALENS

So she did most of her bleeding somewhere else.

RUSH

Like inside a car.

She packs up the box to take it upstairs; he's still trying to figure her out --

VALENS

So why you like these old jobs?  
Don't like the action?

RUSH

Don't like assholes getting away with murder.

They head out --

CUT TO:

11 INT. HARRELL AND SONS AUTO REPAIR - DAY

11

Rush and Valens enter the garage, and we see a flash of the Will at age 17 before he turns into the 39-year-old mole he is today --

RUSH

Will Harrell?

WILL

Yeah. Help you folks?

Rush flashes her shield --

RUSH

You remember a guy named Ricky Stockvis? Worked here back in 1981?

WILL

Yeah. Unfortunately.

VALENS

Why you say that?

WILL

Guy was a thief. He was lifting our tools, hocking 'em. Fired his ass.

(CONTINUED)

RUSH

Well Ricky told us a story we're checking out.

VALENS

Says he saw you washing out your Trans Am, June 20th, 1981.

WILL

That's pretty specific.

RUSH

It was the same night a girl named Paige Pratt died.

Will stares, stunned at the accusation --

WILL

I don't know what he's talking about.

VALENS

Did you know Paige?

WILL

No.

VALENS

Friend of the family, church?

Valens talks fast, intimidates easily --

WILL

I just said I didn't know her.

RUSH

You sold your Trans Am right around the time of her death. According to VIN records it was just six days after.

WILL

I wanted the new ZX.

VALENS

What kinda tires were you sportin', Will? Factory install or upgrade?

Will's feeling some heat now; struggling to keep up --

WILL

I don't recall.

VALENS

Well that's what records are for.  
(MORE)

(CONTINUED)

11 CONTINUED: (2)

11

VALENS (CONT'D)

Mind if we sit in your office, look  
through your paperwork?

WILL

I do mind. I've got a shop to run,  
I don't got time to reminisce.

Will moves off --

12 INT. HOMICIDE - DAY

12

Rush and Valens move through, updating Stillman --

RUSH

Will got pretty hinky near the end  
there.

STILLMAN

Make any connect between him and  
Paige?

RUSH

No. Went to different high schools.

VALENS

That age, high school's your whole  
world.

RUSH

We're still looking for her parents.  
They're not at their old address.

Jeffries and Vera approach --

JEFFRIES

You Valens?

VALENS

Yeah.

JEFFRIES

Will Jeffries, congratulations.

VALENS

Thanks, it's great being here.

JEFFRIES

(to Valens)  
Someone named Roxy called for you.

\*

VALENS

Oh yeah? Good.

(CONTINUED)



12 CONTINUED:

12

RUSH  
 (to Vera)  
 You guys get a job?

\*

VERA  
 Hardly. Confession at the scene.  
 Total duck.

\*

RUSH  
 You wanna track this old Trans Am  
 for us? See if it's still on the  
 street somewhere?

\*

JEFFRIES  
 Sure thing.

STILLMAN  
 (to Rush)  
 Maybe you should go see Al Clarkson.  
 Get his view of the world.

Rush nods; Valens looks at Jeffries and Vera --

VALENS  
 Be good to find the second owner on  
 it, whoever bought it from Harrell.

That's 101 stuff; Jeffries just smiles --

JEFFRIES  
 Thanks, we'll do that.

STILLMAN  
 (to Jeffries)  
 You could learn something from this  
 guy.

\*

Valens is oblivious to their teasing --

CUT TO:

13 INT. BAR - DAY

13\*

Vera and Jeffries with a waitress APRIL, 50, taking her  
 cigarette break. They're drinking coffee --

\*

APRIL  
 I got a car habit. Mercedes taste  
 on a Mazda salary.

JEFFRIES  
 I hear you.

VERA  
 You shoot a wad on that TA?

\*

(CONTINUED)

APRIL

Naw, that was a steal. Dumb kid didn't know what it was worth. I sold it for twice what I paid.

\*  
\*

JEFFRIES

Why'd he sell it so cheap?

APRIL

I didn't ask. A good deal falls in your lap, you take it.

VERA

Remember anything about the kid you bought it from?

APRIL

Just that he kept the car up pretty good. Seemed to love it, but still he was selling.

(stubs out her  
cigarette, stands)

Look, my boss is giving me the evil eye.

\*  
\*

JEFFRIES

Mind if we finish our coffee?

\*  
\*

APRIL

Naw, live it up.

\*  
\*

She moves off --

\*

VERA

Will worked in an auto shop. He never heard of the Blue Book value?

JEFFRIES

Motivated seller maybe.

Off which --

CUT TO:

14 INT. GRATERFORD PRISON - INTERVIEW ROOM - DAY

14

Rush and Valens head into the visiting area. Valens is chattering away --

VALENS

West Detectives was all about the volume. Every night it's hoppin'. You're out there running your whole shift.

(CONTINUED)

RUSH

Uh huh.

VALENS

That's why I'm saying, I just don't know if cold cases is gonna be my thing.

RUSH

And I just don't know if you got a choice. Lieutenant gave you an assignment.

They cross with a corrections officer Valens recognizes --

VALENS

Hey Tilverton, how you doing.

RUSH

You know him?

VALENS

I know a lot of guys here.

Now they join AL CLARKSON, 43, weathered, greasy, "88" tattooed on his forearm. A flash to the 21-year-old Al we saw in the teaser. Despondent and disaffected, he sits across from Rush and Valens, arms folded --

AL

What do you want with me?

RUSH

Looking into your case again, Al.

AL

Lock him up and throw away the key. That was my case.

VALENS

Anyone on the inside ever say they're guilty?

AL

I didn't kill Paige. I got no reason to lie. My life's over anyway.

RUSH

I see Rudy Tanner was your lawyer.

AL

Strip mall hack.

(CONTINUED)

VALENS

One of them guys in bad clothes,  
dropping his folders all over the  
place?

\*  
\*  
\*  
\*

RUSH

(smiles, knows Tanner)  
That's about right.

\*

AL

I was 21. My parents were out to  
lunch. I found the guy in the Yellow  
Pages.

RUSH

(opens her file)  
How do you explain your necklace  
being at the crime scene, Al?

AL

Paige was wearing it.

RUSH

She wear it a lot?

AL

When we were getting along. She'd  
give it back when we weren't.

RUSH

Lots of people say you were always  
pissed off at Paige. Jealous.

AL

She ran wild on me. I loved her...so  
it hurt. Jealousy ain't against the  
law.

VALENS

How come you weren't with her that  
night?

AL

She was supposed to be grounded.  
But she musta snuck out.

RUSH

She do that a lot?

He smiles, almost fondly, remembering her --

AL

She had a lot of energy, you know?

(MORE)

(CONTINUED)

14 CONTINUED: (3)

14

AL (CONT'D)

(beat)

My guess is she went to meet a guy.  
She had someone on her mind 'round  
that time...

15 EXT. TRACK MEET - BLEACHERS - 1981

15

Paige in the bleachers with Al, before her race. Mid-fight --

AL

What am I missing Paige? You're  
here to run. Why you gotta wear  
purple eye shadow?

PAIGE

I can race and look good.

AL

Uh huh.

(looks around)

Which one is he?

PAIGE

I'm tired of the third degree, Al.

AL

And I'm tired of being your fool.  
Who is he?

PAIGE

Why don't you just leave. I'll get  
my own ride home.

Paige moves off, leaving him behind --

\*

16 INT. PRISON - RESUME

16

Rush, Valens, Al --

VALENS

So which one was he?

AL

Never found out.

RUSH

You ever catch her with another guy?

AL

No. I just knew.

(CONTINUED)

16 CONTINUED:

16

VALENS

'You had a theory about other  
boyfriends, Al, why didn't you say  
it on the stand?

AL

Tanner said I'd look bad, calling a  
dead girl a slut.

RUSH

Ever know a kid named Will Harrell?

AL

Naw.

Rush shows him a PHOTO of Will at 16 --

RUSH

This jog your memory? Maybe Paige  
hung out with him?

AL

(studies it, then)

No, I never saw that guy.

His honesty scores him points in Rush's book --

RUSH

Okay, thanks for your time, Al.

AL

Yeah, go pound sand.

He gets up, goes back toward the cells --

VALENS

Nice friggin' guy.

Off which --

17 EXT. HIGH SCHOOL - PARKING LOT - DAY

17

The weathered old '81 Trans Am is being loaded onto a flat-  
bed truck (different tires). Vera and Jeffries try to ease  
the pain for a stunned sophomore boy, ISAAC --

\*

ISAAC

You can just take my car?

VERA

(nods)

Don't worry, kid. We'll get it back  
to you when we're done.

(CONTINUED)

17 CONTINUED:

17

ISAAC

There's a dance Friday night. Will I have it by then?

JEFFRIES

(no)

We'll do our best.

ISAAC

Yeah, 'cause I just bought it. Only had it two weeks.

VERA

First car, huh.

Isaac nods. The flat bed truck pulls away --

ISAAC

Friday, right?

Vera and Jeffries walk away, knowing the kid's car is gonna get savaged --

JEFFRIES

Hope he's got insurance.

VERA

He don't.

Off which --

CUT TO:

18 INT. CSU GARAGE - NIGHT

18

The Trans Am sits on the floor. Two CSU techs go at the car, cutting into the cloth seats. Rush, Valens, Vera and Jeffries look on --

\*

VERA

Upholstery could've been shampooed fifty times, we're still gonna know if blood was shed in there.

JEFFRIES

Figure out a Will and Paige connect?

RUSH

(shakes head)

She was an athlete at Crespi, he was a loser at Jefferson. No activities in common.

\*

(CONTINUED)

VALENS

So maybe Willy's hanging around the  
Wawa one night, looking for a party...

Valens acts it out like he's Will, cruising for some action --

VERA

He's got the car going for him.

JEFFRIES

Paige needs a ride.

VALENS

He's a little mole, doesn't do good  
with girls. Makes a play for her.

RUSH

She gives him the brush off...Will  
breaks her head open.

Not a great theory, but plausible. Now the techs finish  
peeling off the seat covers on the driver and passenger sides,  
exposing the foam inner core. Each tech waves an aerosol  
can of Luminol over the foam --

VERA

Here's the best part.

JEFFRIES

Hit the lights.

The lights go out, the garage turns to pitch black. The car  
seats glow with Luminol, illuminating grisly streaks of blood --

RUSH

He knew her somehow.

Off Rush, taking in the glowing remnants of Paige's last  
moments --

END OF ACT ONE



## ACT TWO

FADE IN:

19 INT. HARRELL AND SONS AUTO REPAIR - OFFICE - DAY (DAY TWO) 19

Rush and Valens back with Will Harrell --

RUSH

Found your old Trans Am, Will. Blood,  
blood, and more blood. \*

VALENS \*

Wanna see pictures?

He shows photos of the Luminol results. Will swallows --

WILL

Okay. Just...here's what happened.

(beat)

I hit a dog on the Turnpike.

VALENS

A dog.

WILL

It was so long ago I forgot about  
it.

RUSH

But now you remember.

WILL

I put it in my car, had to hose it  
down after. That's what Ricky musta  
seen.

Rush and Valens just stare --

VALENS

You a special kind of stupid, Will?

WILL

I'm not making it up. And the night  
of that girl's murder? I was at  
Raiders of the Lost Ark.

VALENS \*

You recall that now too, huh? \*

WILL \*

You guys coming 'round made me think  
of it. \*

(CONTINUED)

19 CONTINUED:

19

RUSH

Who'd you see the movie with?

\*

WILL

Bennett Cahill. My best friend,  
not to mention class president. And  
his girlfriend, Jane.

\*

And we go to --

20 INT. JEFFERSON HIGH SCHOOL - HALLWAY - DAY - 1981

20

Bennett and Jane (both 18) walk down the crowded hall, arm  
in arm. Beauty couple. Will's behind them, catching up --

JANE

I have Yell practice til six.

BENNETT

So when can we talk?

JANE

Dinner at 6:30...

BENNETT

I'll call you at 6:45.

Will falls in step with them, over eager --

WILL

Hey, guys.

JANE

Hey.

WILL

I'm seeing 'Raiders' tomorrow.

BENNETT

Cool.

WILL

Getting in line at noon. I'll get  
three tickets if you wanna go.

Jane nudges Bennett to say no; but he's interested --

The BELL RINGS --

BENNETT

Sounds good.

WILL

Great. Saturday. Raiders.

(CONTINUED)

20 CONTINUED: 20  
*He moves off, leaving Bennett and Jane entwined behind him --*  
 21 INT. AUTO SHOP - RESUME 21  
 On Will --

WILL

I still have the ticket stub to prove it.

Even more unbelievable --

RUSH

You have the stub from 22 years ago?

VALENS

That's some good luck.

WILL

It's my favorite movie. You keep stuff like that.

Rush almost feels sorry for him, his story's so bad --

RUSH

Will, you realize we got science to tell us the difference between dog and human blood, right?

WILL

I have the ticket stub.

VALENS

You and Bennett still close?

WILL

Bennett's really successful. Went to Princeton. He's a surgeon now, Centennial Hospital.

\*  
\*

VALENS

You're friends with a surgeon huh?

WILL

Old friends.

RUSH

Okay Will, we'll check out that story.

WILL

I have the stub. I do.

\*  
\*

Off Rush and Valens --

\*

CUT TO:

22 INT. CENTENNIAL HOSPITAL - BENNETT'S OFFICE - DAY

22\*

Rush and Valens wait for Bennett, Rush holding a Jefferson yearbook. Valens checks out the Ivy League plaques --

VALENS

So what happened to your other partner?

RUSH

Detailed out to H.I.U.

VALENS

Gotta weed out the weak ones.

RUSH

He needed all daywork 'cause of his diabetes. He wasn't weak.

Valens nods, only a little chastened. Now Bennett, 40, enters, handsome in blue surgical scrubs. Flash to Bennett at 18 --

BENNETT

Hi. Bennett Cahill.

\*

RUSH

Detectives Rush and Valens, Homicide.

BENNETT

What's it about?

RUSH

Guy named Will Harrell. You went to high school together?

BENNETT

I could probably place him.

Rush opens the yearbook, flagged to Will's high senior photo --

BENNETT (CONT'D)

Oh, right, that guy. What'd he do?

RUSH

We don't know yet.

VALENS

Will says you and him were best friends.

BENNETT

More like acquaintances.

(CONTINUED)

RUSH

He says you went to Raiders of the  
Lost Ark with him and your girlfriend.  
June 20, 1981.

Bennett racks his brain --

BENNETT

I doubt it. I probably was with  
Jane, but Will..?

He shakes his head --

VALENS

Willy kind of an outcast type?

BENNETT

You could say.

(nods)

But he had this room at his dad's  
shop. It was a no-parents zone, you  
know? So a lot of us would hang out  
there, drink beer, whatever.

VALENS

How'd he do with the ladies?

BENNETT

Don't recall any big scores.

RUSH

He ever mention a girl named Paige?

BENNETT

No.

(beat)

We didn't talk a lot. And after he  
freaked me out one night, I stopped  
going over.

RUSH

What'd he do?

BENNETT

Showed me a gun. Called it a Bitch  
Killer.

Rush and Valens look at each other --

BENNETT (CONT'D)

Yeah. That's when I stopped going  
over there.

(CONTINUED)

22 CONTINUED: (2)

22

VALENS

Will seem like he could get frustrated  
enough to hurt a girl?

BENNETT

I really don't know. I hope not.

Off which --

23 INT. HOMICIDE COURTYARD - DAY

23\*

Rush, Valens, Stillman have picked up hot dogs and hoagies  
for lunch. They sit outside to eat them --

\*

RUSH

Will was a B-list kid with A-list  
aspirations.

VALENS

Hottie like Paige woulda blown him  
off for sure. He meets her, gets  
the snub, it's the last straw. Pulls  
out his Bitch Killer.

STILLMAN

His what?

VALENS

Nothing Boss.

Rush and Valens laugh --

\*

STILLMAN

You ever find Paige's parents?

RUSH

Moved to Atlanta in '84. Aren't  
returning phone calls.

VALENS

They already got someone in jail.  
Why relive the nightmare.

STILLMAN

DA's office is gonna hate this.

RUSH

Kite's already called a hundred times.

\*

VALENS

Who's Kite?

\*

RUSH

Assistant D.A. Ivy League jerk.

(CONTINUED)

23 CONTINUED:

23

Vera sticks his head out -- \*

VERA  
 CSU called, Rush. It's was Paige's  
 blood in the Trans Am. \*

CUT TO:

24 INT. HARRELL &amp; SON'S AUTO REPAIR - STORAGE ROOM - DAY

24

The room is packed with file cabinets, tool boxes. An  
 industrial-type shower in the corner, a toilet. Will watches  
 helplessly as Rush and Valens lead a search with two n.d.  
 detectives -- \*

WILL  
 I'm telling you I hit a dog.

RUSH  
 Well that dog had Paige Pratt's DNA. \*

Will shows her his crumpled Raider's ticket --

WILL  
 Look at the date. June 20th, 1981.

Valens, lifting ceiling tiles, calls out --

VALENS  
 Heads up. Found the Bitch Killer.

He pulls a .38 revolver from the ceiling. Will's eyes bug  
 out --

WILL  
 I've never seen that in my life.

VALENS  
 My money says this is the gun 'killed  
 Paige.

RUSH  
 Party's over, Will.

WILL  
 I was with Bennett and Jane that  
 night!

RUSH  
 We talked to Bennett. He didn't  
 back your story.

WILL  
 What?

(CONTINUED)

24 CONTINUED:

24

VALENS

Your 'best friend' barely remembered  
you, Willy.

Will looks astonished. And hurt. He shakes his head.  
Rush reads him, sees an opening --

RUSH

He said you were a nobody in high  
school. A hanger-on who got used by  
the popular kids 'cause you gave 'em  
a place to party.

WILL

He didn't say that.

RUSH

That he'd never be seen at the movies  
with you.

Valens seamlessly adds to the embellishment --

VALENS

'Specially on a Saturday night.

We suddenly see the vulnerable, teenage Will --

WILL

Well then screw him.

Rush and Valens wait. Will works up his resolve --

WILL (CONT'D)

You wanna know the truth?

VALENS

For a change, you mean?

WILL

We were supposed to go to the movies.  
It didn't happen.

The current storage room transforms into what it was in 1981 --

25 INT. WILL'S PAD - NIGHT - 1981

25

*Will lies on a single bed, staring at the ceiling. The same  
shower stall and toilet. Posters of Pat Benatar, Foreigner,  
The Cars, Journey on the walls. A make-shift bedroom. THE  
BEST OF TIMES by Styx plays out of the boom box.*

*In his hand, Will stares blankly at three crisp new movie  
tickets for the 9pm showing of Raiders of the Lost Ark. The  
clock next to him reads 11:45. Now his door pushes open,  
revealing Bennett, out of sorts, disheveled, bloody hands --*

(CONTINUED)



WILL

Where the hell you been?

BENNETT

There was a problem.

WILL

Did you wreck my car?

BENNETT

No. It'll be fine.

Will moves closer, as Bennett splashes water on his face --

WILL

Is that blood?

BENNETT

(nods)

I hit a dog.

WILL

Were you with Jane?

BENNETT

No. I was on my way to her house. I tried to save it, take it to the vet. It bled all over the seats.

Will hands him a towel; not so mad anymore --

WILL

Shoulda called me.

BENNETT

Yeah, well. Upholstery's gonna need a wash down.

WILL

I'll do it.

Will starts out of the room --

BENNETT

Let's tell people we went to Raiders, okay? I don't want my mom knowing 'bout the dog.

WILL

No, sure.

BENNETT

Thanks pal.

Will smiles, leaving Bennett alone --

26 INT. AUTO SHOP - RESUME

26

Valens smirks; not buying --

RUSH

That's a dumb ass story, Will.

\*  
\*

WILL

It's the truth. I loaned Bennett  
the car. He musta killed that girl.  
And planted that gun in the ceiling.

\*

VALENS

Why did you cover for him? About  
the blood?

\*  
\*

WILL

Me and Bennett had a deal. Not to  
talk about it.

(beat)

And I thought we were friends.

Rush looks at him; despite the implausibility, a part of her  
believes him. It's just all too easy --

\*  
\*

FADE OUT:

END OF ACT TWO

## ACT THREE

FADE IN:

27 INT. PPD HALLWAY - DAY (DAY THREE) 27\*

Rush sees Valens talking to someone. He indicates to her to wait up. She stops, finding herself right in the path of ADA STEVEN KITE -- 30s, refined, blue blood to match the tie -- \*

KITE

You owe me a call, Rush.

RUSH

I was getting to that today.

KITE

There's a difference between cold cases and closed cases, get my meaning?

RUSH

You agreed to the deal with that snitch.

KITE

No one mentioned his information was on a case we already won.

RUSH

Oh, right. Well then let's just ignore the DNA and ballistics.

KITE

Am I supposed to go to my boss, tell him "sorry, you screwed the pooch on this, we're starting over"?

RUSH

An innocent man's been sitting in jail for 22 years 'cause of your Boss. Why don't you tell him that?

Valens joins them; ignored by Kite -- \*

KITE

I don't spring Al Clarkson 'til you arrest Harrell.

RUSH

I'm holding him.

(CONTINUED)

27 CONTINUED:

27

KITE

I want him arrested.

RUSH

I want to give it a day.

KITE

No.

Asshole --

RUSH

Okay then. Will's locked up.

Kite moves off, unceremoniously -- \*

VALENS

Who's that charmer?

RUSH

A.D.A. Kite. He's above cops. \*

VALENS

Ain't above checking you out.

And yeah, Kite is looking back their way. They go into --

28 INT. HOMICIDE - DAY

28

Rush, Valens, Vera, Jeffries having been combing back through the contents of the Pratt box, strewn all over the desk. Vera's looking through both school yearbooks. Rush stands over the table, something bugging her -- \*

JEFFRIES

*Thought you had your guy.*

RUSH

I might. But I want to go through it all again. This time with Bennett in mind. \*

VALENS

Don't matter that everything's pointing to Will?

RUSH

Al Clarkson got screwed 'cause prosecutors didn't look at all the angles. *I'm not doing that to Will.*

VERA

We looking for a Bennett and Paige connect?

(CONTINUED)

28 CONTINUED:

28

RUSH

Yeah.

He's got one. Shows her a page in the Jefferson yearbook --

VERA

Bennett was captain of the track team.

RUSH

Paige ran track for Crespi. \*

She opens the Crespi yearbook to Paige's track team photo -- \*

JEFFRIES

Coulda met that way.

RUSH

And Al thought she was flirting with someone at a track meet, remember? Just a month before.

VALENS

Now something's cooking.

She's putting on her jacket --

VALENS (CONT'D)

We going back to the Doc?

RUSH

No, let's go to the girlfriend he was supposedly with that night. Jane.

(to Vera and Jeffries)

You guys keep reading.

VERA

Sure, then we'll wash your car.

As Rush and Valens grab their guns --

29 INT. JANE'S HOUSE - DAY

29\*

Rush and Valens with JANE ARMSTRONG, 40. *Flash of her as a senior cheerleader* -- \*

RUSH

Jane Armstrong? Detective Rush and Valens. \*

VALENS

Want to talk to you about Bennett Cahill. \*

(CONTINUED)

JANE

(pales)  
Did something happen to him?

VALENS

Nah. Alive and kicking.

RUSH

He was your high school boyfriend,  
right?

JANE

All four years.

VALENS

Pretty serious?

JANE

Very. But we ended up at different  
colleges. Lost touch. \*

RUSH

Did either of you date anyone else  
in high school? \*

JANE

(absolute)  
No. No, we were together.

VALENS

So there wasn't a girl named Paige  
Pratt in your lives? \*

He shows a PHOTO. Jane blinks, hesitates --

RUSH

She went to Crespi. Ran track, like  
Bennett. \*

JANE

I know who you're talking about,  
because of what happened to her.  
But we didn't know her.

VALENS

*You and Bennett knew all the same  
people?*

JANE

Why are you asking about this?  
Someone was convicted of that crime.

RUSH

He's been unconvicted.

(CONTINUED)

29 CONTINUED: (2)

29

Jane stares, absorbs this --

JANE

What do you want from me?

RUSH

I don't suppose you remember what you were doing June 20, 1981?

VALENS

'Course she doesn't.

A beat --

JANE

Actually, I do.

Convenient. Jane's getting more interesting --

JANE (CONT'D)

For a good reason...

30 EXT. STREET CORNER - NIGHT - JUNE 20, 1981

30

*(This is near the phone booth we'll see in an upcoming flashback) Bennett and Jane embracing. Then, forehead to forehead --*

BENNETT

You sure you're ready for this?

JANE

I'm sure.

BENNETT

We don't have to.

JANE

I want to. We love each other. If we're gonna go to the next level...

*She smiles. He kisses her lovingly, holds her tight --*

31 INT. JANE'S HOUSE - RESUME

31\*

Jane smiles at the memory, maybe too brightly --

RUSH

First time huh? That's sweet.

JANE

Yeah.

RUSH

His first time, too?

(CONTINUED)

31 CONTINUED:

31

JANE  
(offended)  
We were devoted to each other.

VALENS  
So that's a yes? \*

JANE  
That's a yes.

VALENS  
You're not covering for Bennett all  
this time later, are you Janie? \*

JANE  
Bennett Cahill was an angel. \*

Off which --

32 INT. HOMICIDE - DAY

32

Rush and Valens return. Jane gave them the creeps --

VALENS  
Angel, yeesh.

RUSH  
You wanna write up her interview?

VALENS  
Yeah.

RUSH  
While you're at it you gotta redo  
Clarkson's.

VALENS  
Whaddya mean?

RUSH  
You wrote it in third person. It's  
gotta be their words.

She hands back his interviews. He doesn't like being wrong,  
but takes them. Now they've reached Vera and Jeffries,  
standing over the Pratt evidence -- \*

VERA  
We got goods, Rush.

RUSH  
Yeah?

Vera shows her a long scrawled inscription in Paige's yearbook --

(CONTINUED)



VERA

Three pages of blah blah blah, look  
what this girl writes to Paige at  
the end.

RUSH

(reads)

"Forget the A, go for the B."

VERA

Could be grades. Could be Al and  
Bennett.

VALENS

That's not bad.

RUSH

(re: signature)

Who's Heidi?

VERA

We're tracking her down.

JEFFRIES

I'll go you one better.

He holds up a handful of surveillance photos --

RUSH

Surveillance of Al Clarkson?

JEFFRIES

At Paige's memorial service.

He points to a face, deep in the crowd behind Al. Bennett  
Cahill --

\*

JEFFRIES (CONT'D)

What's Bennett doing there?

Off Rush, taking the photo --

33 INT. CENTENNIAL HOSPITAL - BENNETT'S OFFICE - DAY

33\*

Rush, Valens, Bennett. He's not as amicable this time around --

BENNETT

I have surgery in ten minutes, can  
we make this brief?

RUSH

Sure. Were you screwing Paige Pratt?

\*

BENNETT

I didn't even know her.

(CONTINUED)

33 CONTINUED:

33

VALENS

You just like memorial services.

Rush hands Bennett the surveillance photos. Bennett's startled; then shakes his head, can't argue with a photograph.

BENNETT

I feel like I'm eighteen again.

They wait. He's busted. He holds up his hands, confessional mode --

BENNETT (CONT'D)

I guess I don't have to lie anymore.

(beat)

I did know Paige -- for about an hour.

And we go to --

CUT TO:

34 EXT. CRESPI HIGH SCHOOL - TRACK MEET - PARKING LOT - 1981

34\*

Jane stands outside a school bus filled with cheerleaders from Jefferson High. Bennett, sweaty in his track uniform, gives her a kiss --

JANE

Call me when you get home?

BENNETT

The very moment.

Jane climbs onto the bus with the squad. As the bus pulls out, Bennett turns to see Paige, in her Crespi uniform --

\*

PAIGE

(shy)

Hi.

BENNETT

Hi. Miss your ride?

PAIGE

Yeah. Can you believe it?

BENNETT

It's gonna be dark soon. How far do you live?

Paige lights up, hopeful --

(CONTINUED)

34 CONTINUED:

34

PAIGE

Not that far. Six miles. I can pay  
you for gas.

He nods, checks her out. Babe. Off which --

CUT TO:

35 INT. PARKED CAR - DAY

35

ECU on the inside of the car. The windows are steamy. Paige  
and Bennett are making out --

PAIGE

(can't believe it)

Wow. I've like, always noticed you.

Bennett's hardly listening --

PAIGE (CONT'D)

I look for you at all the meets.

BENNETT

(whatever)

Yeah. I've seen you too.

PAIGE

What'd you think?

BENNETT

I thought...I gotta meet that girl.

Bennett's worked up. She's psyched out of her mind. As  
things heat up --

36 INT. BENNETT'S OFFICE - RESUME

36

Bennett's not proud of it; in fact he's a little agitated at  
the memory --

BENNETT

It was such a stupid thing to do. I  
had a girlfriend.

VALENS

But she wasn't providing.

BENNETT

I dropped Paige at home, never saw  
her again.

RUSH

Never called her?

(CONTINUED)

BENNETT

(shakes head)  
Just pretended it didn't happen.  
But when she died...I felt guilty.

VALENS

And went to her service.

BENNETT

Yeah.

RUSH

Did Jane know about Paige?

Bennett goes deep down memory lane for a moment --

BENNETT

Jane and I had an epic love. She  
couldn't know about this. It would  
have killed her.

Off Rush, wondering at his intensity --

37 INT. HOMICIDE - DAY

37

Vera and Jeffries have tracked down Paige's friend HEIDI,  
38, chatty, lost her girlish figure. She's reading her  
inscription in the old yearbook, smiling at the memory --

\*

HEIDI

Paige had a huge crush on Bennett.  
But he went to Jefferson, and was  
very taken.

JEFFRIES

By Jane.

HEIDI

(nods)  
Was she a bitch.

VERA

Yeah? Why?

HEIDI

She found out 'bout Paige and Bennett  
doing it that one time. She kept  
calling Paige up, saying "you're a  
damn slut" and all this...

JEFFRIES

How do you know it was Jane?

(CONTINUED)

HEIDI

She was head cheerleader at Jefferson.  
I knew her squeaky little voice.

VERA

You didn't tell the cops 'bout this?

HEIDI

Didn't seem important. Al was such  
a slimebag, we all just thought he  
did it.

JEFFRIES

Did Paige ever see Bennett again?

HEIDI

No. Track season was over. She was  
still hung up on him though. She  
wrote me all these notes about him,  
always hoping he'd call her.

JEFFRIES

You still got any of those notes?

HEIDI

Nah. Wish I did.

VERA

Wish you did too.

HEIDI

Is it true Al didn't kill her?

VERA

Looks that way.

HEIDI

That's a wasted life, huh?

Off which --

TIME CUT TO:

38 INT. HOMICIDE - DAY

38\*

Rush, Valens, Stillman. Jeffries writes on notebook paper  
at a nearby desk; a few folded notes next to Rush --

RUSH

Bennett and Jane supposedly had this  
epic love... 'til Bennett cheats.

VALENS

He says Jane didn't know.

(MORE)

(CONTINUED)

VALENS (CONT'D)

But she knew enough to call Paige  
and tell her off.

STILLMAN

So Bennett coulda done it to shut  
Paige up...or Jane coulda done it,  
for revenge.

Valens' cell phone RINGS. He moves off to answer --

VALENS

(in phone)  
Not a good time.

RUSH

(to Stillman)  
Complicated social life.

Stillman looks at the folded notes next to Rush --

STILLMAN

What's with the origami?

RUSH

Letters from Paige to her best friend.  
Full of dirty details about Bennett.

STILLMAN

Uh huh.

Jeffries hands off a finished "letter" to Rush for inspection --

JEFFRIES

Here's another.

RUSH

A little more loopy with the letters.

JEFFRIES

How do I get stuck doing this?

RUSH

I'm doing the fancy folding.

Off Stillman, watching Rush fold the letter into an origami-  
type shape --

39 EXT. JANE'S HOUSE - LATE DAY

39\*

Rush at Jane's door. We can see Jane's husband and young  
son in the dining room behind them --

JANE

I don't appreciate you coming here.

(CONTINUED)

RUSH

We gotta talk about Bennett and Paige.

JANE

What about them?

RUSH

(knowing)

Come on now, Jane.

Jane stares. So does Rush. Then, relenting --

JANE

It was a one-time thing.

RUSH

That what he told you?

JANE

He begged my forgiveness. We moved past it.

RUSH

But Bennett wasn't a virgin anymore. That had to hurt.

JANE

(repeats)

It was a one-time thing.

RUSH

Not according to these.

Rush brings out the fabricated origami letters --

RUSH (CONT'D)

Paige wrote these notes to her friend Heidi. They're all about Bennett and the nine different times she was with him.

Tears well up in Jane's eyes. Rush sees it; pushes further --

RUSH (CONT'D)

I highlighted the good parts.

JANE

(overly emotional)

This girl was a liar.

RUSH

And a slut, right? Like you told her on the phone.

(CONTINUED)

39 CONTINUED: (2)

39

JANE

You should go.

RUSH

I'll just leave these for you.

She hands her all the letters --

RUSH (CONT'D)

Still want to stick to your story,  
Jane? That you and Bennett had your  
"first time" June 20th? Or did  
something else go on that night?

JANE

I told you what happened.

RUSH

Well I'm meeting with Bennett first  
thing tomorrow morning. Hopefully  
your stories will match.

It's deliberately planted information --

RUSH (CONT'D)

Good night.

She moves off --

40 EXT. JANE'S HOUSE - CONTINUOUS

40

Rush goes to her car, opens the door. Valens waits behind  
the wheel --

41 INT. RUSH'S CAR - CONTINUOUS

41

She gets in next to Valens --

VALENS

How'd it go?

RUSH

We'll see. \*

Valens' phone RINGS. He checks the number, turns off the  
phone. Beat. She's not gonna ask. But he volunteers -- \*

VALENS

Just Roxy. \*

RUSH

That the one from the other morning? \*

VALENS

Naw, that's Blair. \*

(CONTINUED)



41 CONTINUED:

41

RUSH

So which one's your girl?

VALENS

I don't got a girl. They're contacts,  
on the Hammond case. I'm still  
looking for a guy.

(few beats, then)

You know -- in West we didn't write  
our interviews first person.

It takes her a second to realize he's still thinking about  
something that happened hours ago; she shrugs --

RUSH

In Homicide we do.

VALENS

Uh huh.

He's not used to being humbled; Rush figures it's good for  
him --

RUSH

Homicide's got the best guys Scotty.  
You're not gonna be the superstar  
your first week.

Valens absorbs that sting; swallows a little ego. Now Jane  
exits the house, bundled in a long coat and scarf --

VALENS

There she goes.

Jane gets in her car. Valens starts the engine --

CUT TO:

42 EXT. DINER - NIGHT (MOS)

42

Through the window, we see Jane sitting at a booth, waiting,  
getting a coffee refill --

42A INT. RUSH'S CAR - NIGHT

42A\*

Rush and Valens, waiting along with Jane --

VALENS

The surgeon blowing her off?

RUSH

Just taking his time.

A car pulls up. It's Bennett. He gets out, hurries to the  
diner --

(CONTINUED)

42A CONTINUED:

42A

VALENS

Standing me up just like you did in  
high school.

\*

\*

As Bennett enters the diner --

\*

CUT TO:

\*

42B INT. DINER - NIGHT (MOS)

42B\*

It's the first time they've seen each other in years. Jane rises to meet him. They're both emotional. The love of each other's lives.

\*

\*

They talk, calmly at first, but it escalates into heated hand gestures. Jane starts crying, he's defensive; both panicked. It deteriorates quickly, fingers pointing at each other. Jane leaves, their situation unresolved --

CUT TO:

43 INT. RUSH'S CAR - RESUME

43\*

Rush and Valens, watching the story without words --

\*

RUSH

Be a good time to bring 'em in.

As they get out of the car to do that --

FADE OUT.

END OF ACT THREE

## ACT FOUR

FADE IN:

44 INT. HOMICIDE - NIGHT

44

Rush, Valens, report to Stillman --

RUSH

She's pointing at him, he's pointing  
right back.

STILLMAN

Who do you believe?

VALENS

I could see it either way. \*

RUSH

(agreeing)  
Fifty-fifty.

VALENS

We got 'em in separate rooms.

STILLMAN

Give 'em separate workouts.

Off which --

45 INT. INTERVIEW ROOM ONE - NIGHT

45

Rush with Bennett, who looks sorrowful but resolute --

RUSH

Will Harrell might not be your friend,  
but do you want him going to prison  
for the rest of his life? \*

BENNETT

I feel like a heel doing this to  
Jane, but...

(sighs)

She's responsible for this. When I  
told her about Paige she went crazy.  
Couldn't control herself. She wanted  
one thing. \*

RUSH

What was that?

BENNETT

To see her dead. \*

We go to --

46 EXT. HIGH SCHOOL - DAY - 1981

46

*Under the bleachers, Bennett and Jane. He's just confessed. She's aghast --*

JANE  
How could you do that?

BENNETT  
It was meaningless.

*He tries to touch her --*

JANE  
Get away.

BENNETT  
I was stupid. I'm sorry.

JANE  
I was going to give myself to you.  
And you threw it away on this nobody.

BENNETT  
Don't say that. This can't ruin  
what we have.

JANE  
What we had is gone.  
(disgusted)  
I can't be with you now.

BENNETT  
Jane.

*He looks at her, tears fill his eyes. Jane glares --*

JANE  
Who is she? 'Cause I'll kill her.

*Off her fury --*

47 INT. INTERVIEW ONE - RESUME

47

*Rush and Bennett --*

BENNETT  
And that's what she did.

RUSH  
She told you she killed her?

(CONTINUED)

47 CONTINUED:

47

BENNETT

(nods)  
 It'll be hard for you to understand.  
 Jane and I had something most people  
 don't. In our situation, it didn't  
 seem wrong.

RUSH

What situation, Bennett? \*

BENNETT

Love. Ours was different than other  
 people's.

Off which --

48 INT. INTERVIEW TWO - NIGHT

48

Valens with a defiant Jane --

JANE

This was Bennett's doing. \*

VALENS

Not what he says. He says you were  
 so jealous of Paige you went out and  
 killed her. \*

JANE

I killed her? \*

VALENS

That's his position. \*

She flares, shakes her head --

JANE

He came to me, crawling. Saying  
 he'd do anything, anything...to be  
 together again. Guess what that  
 "anything" was?

And we go to --

49 EXT. HIGH SCHOOL - PARKING LOT - DAY - 1981

49

Bennett follows Jane toward her friend's car --

BENNETT

(pleading)  
 Please talk to me.

JANE

We're through Bennett.

(CONTINUED)

49 CONTINUED:

49

*Bennett takes her arm, stops her --*

BENNETT

No. I have to have you back.

*Jane shakes her head --*

BENNETT (CONT'D)

What can I do? Name it. I'll do whatever you say...

JANE

(weeps)

There's nothing to do.

BENNETT

Yes there is. I know there is. And I'll do it.

*Off his wild eyes, her tears --*

50 INT. INTERVIEW TWO - RESUME

50

On Jane --

JANE

He got a gun, took her out to a field...and got her out of our lives. Came and told me after.

VALENS

And you kept that secret for him.

JANE

What else could I do?

VALENS

Head for the hills and call the cops?

JANE

I don't think you're hearing me. He loved me so much he did murder for me.

*She almost smiles at this, like it's a great thing --*

51 INT. HOMICIDE - NIGHT

51

Rush, Valens, Stillman. Stillman's been watching the interviews through the glass --

VALENS

Jane's wacky.

(CONTINUED)

51 CONTINUED:

51

RUSH

So's Bennett.

STILLMAN

Both pretty invested in the "epic love" angle.

VALENS

'Guess murder's okay when you're Romeo and Juliet.

RUSH

They think like teenagers. No one ever fell in love before they did.

STILLMAN

Two minds like that coming together -- I could see how trouble brewed.

RUSH

They wanna act like they're so special, let's encourage it. Let 'em explain it to us down on the ground.

Valens nods at the strategy --

52 INT. INTERVIEW ONE - NIGHT

52

Rush, Valens, Bennett --

RUSH

Been looking through the Jefferson yearbook, Bennett. You and Jane are all over it.

BENNETT

We were both popular, if that's what you mean. \*

RUSH

Best couple. Prom king and queen. Musta been great. \*

BENNETT

It was. It was the best. \*

VALENS

Too bad you ruined it with that little indiscretion. Must've been hard to make it up to her. \*

BENNETT

I could get past it. Jane couldn't. (MORE)

(CONTINUED)

52 CONTINUED:

52

BENNETT (CONT'D)

(beat)

She came up with this plan... \*

We go to --

53 INT. SCHOOL HALLWAY - DAY - 1981

53

Jane and Bennett stand at Bennett's locker, close, whispering, frantic pace. High emotions --

JANE

I know what we can do.

BENNETT

You do?

JANE

I know how we can be together.

BENNETT

Tell me.

JANE

If we kill her, we can erase her.  
You'll be a virgin again.

BENNETT

Yeah?

JANE

Bennett. It's to save us.

BENNETT

You're right. You're right.

*Off Bennett --*

54 INT. INTERVIEW ONE - RESUME

54

On Bennett --

BENNETT

At the time, it made some sense. We  
had something so amazing we had to  
get it back. We had to get rid of  
her. \*

Bennett's veering off course; fuzzy in the head --

RUSH

We?

BENNETT

What?

(CONTINUED)



54 CONTINUED:

54

RUSH

You said we had to get rid of her.

BENNETT

She. I meant she.

RUSH

Tell us about her plan.

As he looks at them --

55 INT. INTERVIEW TWO - NIGHT

55

Rush and Valens sit down with Jane --

VALENS

Okay Janie, here's the lay of the land. Bennett told us how it went.

JANE

How what went?

VALENS

The murder.

RUSH

(off her look)

'Bout the gun. The barbells you were gonna use to sink her in the river.

VALENS

And that magical notion you had. That if you killed Paige, it erased her.

JANE

Did he explain...why?

RUSH

(as if she understands)

So you two could start over again. Like it never happened.

VALENS

Only thing is, he's still pinning it on you.

Suddenly it's teenage Jane --

JANE

(*sympathy*)

He's just scared.

(CONTINUED)

55 CONTINUED:

55

RUSH  
Want to help him along?

VALENS  
What do you say, Janie?

All Jane's old, crazy love for Bennett is rushing back -- \*

JANE  
(soft)  
Bennett and I should do this together.

Off which --

56 INT. INTERVIEW ONE - NIGHT

56

Jane and Bennett now sit side by side. Holding hands. Reinvested in their teenage love and crazy logic. Explaining their amazing selves to Rush and Valens --

BENNETT  
What we thought would save us actually ruined us.

JANE  
And the worst thing? We never loved anyone else the way we loved each other. Not anyone who came after.

Bennett nods; it's true --

RUSH  
That's the worst thing, huh?

BENNETT  
We belong together.

Now it's the teenage versions of Bennett and Jane --

JANE  
We'll go down together.

And we go to --

57 EXT. STREET CORNER - NIGHT - JUNE 20TH 1981

57

Bennett is standing at a payphone, nervously dials a number --

BENNETT  
Paige? It's Bennett.

58 INT. PAIGE'S BEDROOM - NIGHT 1981 (INTERCUT) -- AFTERNOON

58

Paige fiddles with Al's GOLD CHAIN, around her neck --

(CONTINUED)

PAIGE

I didn't think you'd call.

BENNETT

Yeah, sorry about that. I've been...well...Jane and I broke up.

PAIGE

(thrilled)

Oh, I'm sorry.

BENNETT

Yeah. I was wondering if you wanted to get together. Tonight. I know it's late, but --

PAIGE

I can sneak out.

BENNETT

I'll pick you up in ten minutes?

As they hang up, we PULL BACK to see Jane with Bennett (behind them is Will's borrowed Trans Am). They embrace. Then, forehead to forehead (echoing the earlier flashback) --

BENNETT (CONT'D)

You sure you're ready for this?

Off which --

59 INT. TRANS AM - NIGHT - 1981

59\*

Air Supply's "Every Woman in the World" on the radio. Paige opens the passenger door, smiles --

PAIGE

Hi.

BENNETT

Hi.

PAIGE

Where are we going?

BENNETT

A nice quiet place.

Paige gets in --

60 EXT. DIRT ROAD/RIVER AREA - NIGHT - 1981

60

The Trans Am comes to a stop at the end of a dirt road, headlights still on --

61 INT. TRANS AM - NIGHT - 1981

61\*

The music plays on as Bennett cuts the engine. Paige looks at him, ready to make out. But he just looks back --

BENNETT

I guess it's time.

Suddenly Jane pops up in the back seat, startling Paige. Paige is confused, instinctively afraid. Looks to Bennett, somehow hoping he'll protect her --

JANE

(to Bennett)

Do it!

Bennett grapples for Paige's throat, tries to strangle her. She slaps at him, amped up now --

PAIGE

(her voice quaking)

No! No...

Paige fights back, hard. Bennett can't keep a grip on her, as Paige kicks and screams --

Now we see on the floorboard in the back seat -- two barbells, rope, a gun. Jane grabs a barbell, reels back, and slams the weight against Paige's skull. Once. Twice...

But Paige isn't down for the count...she fumbles for the door handle, desperate. Jane cracks her again, and blood spills down Paige's face. The door flies open --

62 EXT. TRANS AM - NIGHT - CONTINUOUS

62\*

As Paige falls out of the car, pulling herself to her feet, the GOLD CHAIN around her neck breaks, falls to the ground --

JANE (O.S.)

Do it! You have to do it!

Paige runs for her life, stumbling into the field. She breathes hard, moves as fast as she can. Looks over her shoulder, to see --

Bennett running behind her. He raises a gun as Paige trips, falls to the ground. She looks up as Bennett looms over her --

PAIGE

(weakly)

Please...don't...

The startling sound of the SHOT. Bennett stands over Paige's lifeless body, trying to catch his breath --

(CONTINUED)

62 CONTINUED: 62

*Jane catches up, seeing that Bennett has kept his promise and finished off Paige --*

JANE  
*I can't believe it.*

*They embrace, sigh, cry. Saved --*

63 INT. INTERVIEW ONE - RESUME 63

*Jane and Bennett hold both each other's hands now, tears falling. Forehead to forehead --*

*Off Rush and Valens, sizing up these nut jobs --*

64 INT. HOMICIDE - NIGHT (MONTAGE) 64

Music: Billy Joel's "She's Got A Way" plays over MONTAGE:

*ECU ON A WOMAN'S THUMB, rolling across an ink pad, being booked. PULL BACK to see Jane, tears well up in her eyes, as she's processed by a uni. Flashback to teenage Jane, then we return to adult Jane --*

PAN ACROSS and THROUGH THE WALL to find:

*BENNETT STANDS IN PROFILE, a camera flash makes him flinch. As he turns face forward, we flash to teenage Bennett. Resume adult Bennett as the final mug shot is taken --*

64A INT. STORAGE ROOM - DAY (DAY FOUR) 64A

*Rush and Valens with the Pratt box. He shelves it, writes "Closed, 2003" on it. As they head back out together --* \*

65 INT. HARRELL & SONS AUTO SHOP - DAY 65

*WILL HARRELL back at work in his garage, going on with his life. Flash to teenage Will, whose life was sadly too similar to the way it is now. Then back to adult Will --*

PAN ACROSS and THROUGH THE WALL to find:

66 EXT. OLD CONVERTIBLE - MOVING - DAY 66

*Al Clarkson behind the wheel. A free man. Flashback to the 21-year-old, then back to adult Al. Starting out again --*

PAN ACROSS WITH HIM and THROUGH A CONCRETE BARRIER to find:

67 EXT. HIGH SCHOOL - BLEACHERS - DAY 67

*Rush sitting in the empty bleachers. She's looking out at --*

RUSH'S POV - PAIGE PRATT \*

(CONTINUED)

67 CONTINUED:

67

fresh faced, sixteen, wearing her track jersey. Paige is running her own race, alone.

*PICK UP PAIGE*

Paige runs intense, sweating, just as before. She glances up in the stands, making eye contact with Rush. Paige smiles the slightest of smiles, then goes back to her race.

Off Rush, watching Paige disappear on the track, we --

FADE OUT.

End Episode