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COLD CASE

"Love Conquers All"

Written by
Kim Newton

Directed by
Greg Yaitanes

PRODUCTION #176-706
Episode Six

JERRY BRUCKHEIMER TELEVISION
In association with
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Production Draft
September 8, 2003
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 All"

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/BENNERT'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 All"

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 ALL"

FADE IN:

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

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

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:

EXT. FIELD - NIGHT - JUNE 20, 1981

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, à 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)
CONTINUED:

A GUNSHOT quickly silences her --

INT. STORAGE ROOM - DAY - 1981

A closed case box is shelved; a hand with black marker writes: 

INT. HOMICIDE - MORNING (DAY ONE)

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)
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)
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 --

INT. HOMICIDE - FUGITIVES - DAY

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)
CONTINUED:

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:

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

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 --

INT. AUTO REPAIR - NIGHT - 1981

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 --

INT. TRANS AM - NIGHT

Will sprays the passenger seat, smeared with blood.

CLOSE ON INDUSTRIAL FLOOR DRAIN

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

CUT TO:

INT. FUGITIVES - RESUME

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)
CONTINUED:

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:

INT. STORAGE ROOM - DAY

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)
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 --

INT. HARRELL AND SONS AUTO REPAIR - DAY

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)
CONTINUED: (2)

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 --

INT. HOMICIDE - DAY

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)
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:

INT. BAR - DAY

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:

INT. GRATERFORD PRISON - INTERVIEW ROOM - DAY

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)
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 back.

(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)
AL (CONT'D)
(beat)
My guess is she went to meet a guy.
She had someone on her mind 'round that time...

EXT. TRACK MEET - BLEACHERS - 1981

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 --

INT. PRISON - RESUME

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)
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 --

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EXT. HIGH SCHOOL - PARKING LOT - DAY

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)
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:

INT. CSU GARAGE - NIGHT

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.

(continues)
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)

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)
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 --

INT. JEFFERSON HIGH SCHOOL - HALLWAY - DAY - 1981

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)
CONTINUED:

He moves off, leaving Bennett and Jane entwined behind him --

INT. AUTO SHOP - RESUME

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:
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* --

**BENNEDT**
Hi. Bennett Cahill.

**RUSH**
Detectives Rush and Valens, Homicide.

**BENNEDT**
What's it about?

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

**BENNEDT**
I could probably place him.

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

**BENNEDT (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.

**BENNEDT**
More like acquaintances.
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.
VALENS
Will seem like he could get frustrated enough to hurt a girl?

BENNETT
I really don't know. I hope not.

Off which --

INT. HOMICIDE COURTYARD - DAY

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)
CONTINUED:

Vera sticks his head out --

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

CUT TO:

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

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)
CONTINUED:

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 been 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 --

INT. WILL'S PAD - NIGHT - 1981


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 --
INT. AUTO SHOP - RESUME

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:

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)
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 --

INT. HOMICIDE - DAY

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)
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 --

INT. JANE'S HOUSE - DAY
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)
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...

EXT. STREET CORNER - NIGHT - JUNE 20, 1981

(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 --

INT. JANE'S HOUSE - RESUME

Jane smiles at the memory, maybe too brightly --

RUSH
First time huh? That's sweet.

JANE
Yeah.

RUSH
His first time, too?

(CONTINUED)
CONTINUED:

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 --

INT. HOMICIDE - DAY

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 --

(continues)
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 --

INT. CENTENNIAL HOSPITAL - BENNETT'S OFFICE - DAY

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)
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:

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

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

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

CUT TO:

INT. PARKED CAR - DAY

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 --

INT. BENNETT'S OFFICE - RESUME

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

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

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)
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

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.
RUSH
We gotta talk about Bennett and Paige.

JANE
What about them?

RUSH
(knowing)
Come on now, Jane.

Janes 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)
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 --

EXT. JANE'S HOUSE - CONTINUOUS
Rush goes to her car, opens the door. Valens waits behind the wheel --

INT. RUSH'S CAR - CONTINUOUS
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)
CONTINUED:

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

42A INT. RUSH'S CAR - NIGHT
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 --
VALENS
Standing me up just like you did in
high school.

As Bennett enters the diner --

CUT TO:

INT. DINER - NIGHT (MOS)

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:

INT. RUSH'S CAR - RESUME

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:

INT. HOMICIDE - NIGHT

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 --

INT. INTERVIEW ROOM ONE - NIGHT

Rush with Bennett, who looks sorrowful but resolute --

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

BENNITT
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?

BENNITT
To see her dead.

We go to --
EXT. HIGH SCHOOL - DAY - 1981

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 --

INT. INTERVIEW ONE - RESUME

Rush and Bennett --

BENNETT
And that's what she did.

RUSH
She told you she killed her?

(CONTINUED)
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 --

INT. INTERVIEW TWO - NIGHT

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 --

EXT. HIGH SCHOOL - PARKING LOT - DAY - 1981

Bennett follows Jane toward her friend's car --

BENNETT
(pleading)
Please talk to me.

JANE
We're through Bennett.

(CONTINUED)
CONTINUED:

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
(weeping)
There's nothing to do.

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

Off his wild eyes, her tears --

INT. INTERVIEW TWO - RESUME

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 --

INT. HOMICIDE - NIGHT

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

VALENS
Jane's wacky.

(CONTINUED)
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

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)
CONTINUED:

BENNETT (CONT'D)

(beat)
She came up with this plan...

We go to --

INT. SCHOOL HALLWAY - DAY - 1981

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 --

INT. INTERVIEW ONE - RESUME

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)
CONTINUED:

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 --

INT. INTERVIEW TWO - NIGHT

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.
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 --

INT. INTERVIEW ONE - NIGHT

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 --

EXT. STREET CORNER - NIGHT - JUNE 20TH 1981

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

BENNETT
Paige? It's Bennett.

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

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

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

The Trans Am comes to a stop at the end of a dirt road, headlights still on --
INT. TRANS AM - NIGHT - 1981

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
(hers 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 --

EXT. TRANS AM - NIGHT - CONTINUOUS

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 --

(continuing)
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 --

INT. INTERVIEW ONE - RESUME

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

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

INT. HOMICIDE - NIGHT (MONTAGE)

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 --

INT. STORAGE ROOM - DAY (DAY FOUR)

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

INT. HARRELL & SONS AUTO SHOP - DAY

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:

EXT. OLD CONVERTIBLE - MOVING - DAY

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:

EXT. HIGH SCHOOL - BLEACHERS - DAY

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

RUSH'S POV - PAIGE PRATT

(Continued)
CONTINUED:

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