

# THE NIGHT OF THE WORLD

Original Screenplay

by

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## THE NIGHT OF THE WORLD

FADE IN FROM BLACK:

EXT./INT. OUTSIDE A LARGE SANDSTONE CHURCH - NIGHT

1

Late October, crisp weather without snow. A late-model sedan waits at a stoplight. In the front seat of the car are two men, police detectives ETHAN EDWARDS (42 yrs. old, white) and PAUL MARTIN (36 yrs. old, white).

JULIE NEWSOM (VO)

This is Julie Newsom for Channel 5 News. I'm here on Park Ave in South Minneapolis. A grisly discovery was made tonight in this apartment building directly behind me. The body of a seventy-seven year old retired grandmother was found taped up in a large cardboard box in the closet of the apartment she had occupied for nearly thirty years.

EXT./INT. INSIDE THE CAR STOPPED AT TRAFFIC LIGHT - NIGHT

2

We see from the POV of the two detectives as they look to their left out of the car window and windshield. There is a side door of the church at the top of a short set of stairs which then continue for a few steps more inside the door. Because of the structure of the door (solid bottom half, window making up the top half) a prone heart attack victim lying on the floor at the top of the stairs is not visible. Only the upper arms, shoulders, head and chest of the kneeling PARAMEDIC desperately performing CPR are visible along with two standing others, one a PARAMEDIC, the other a SHERIFF, who stand looking on, arms crossed, seeming to be chatting nonchalantly, their heads and shoulders hidden by the wall above the door of the entrance-way, just as their feet and calves are hidden by the bottom half of the door.

JULIE NEWSOM (VO con't)

Allegedly her apartment had recently been taken over by a group of gang members and prostitutes, who were

apparently using the apartment as a drug, party, and prostitution den. Neighbors say they had been living in fear for weeks before the crime was discovered. They claim that recent appeals to City Hall and the Police were not acted on. The owner of the building claims to have reported the problem to the Police as early as two weeks ago. From the reports I've received he had an encounter with the suspects. We'll try to speak with him if we can.

As the light changes to green the two Detectives glance ahead and silently drive on.

EXT. OUTSIDE OLDER BROWN BRICK APARTMENT BUILDING - NIGHT 3-A

As the opening VO continues the camera settles on JULIE NEWSOM (27 yrs. old, black), who we first see on the monitor of her TV crew as well as standing in front of the aged apartment building. In the background the grounds behind her begin to fill with people and equipment (emergency personnel, reporters/TV crews, on-lookers with phones out recording). The scene is lit by over-bright television lights and lights from emergency vehicles lending an unreal quality to the scene. JULIE NEWSOM stands before a background of POLICE, PARAMEDICS, and a large crowd of ON-LOOKERS. The camera then settles on JULIE NEWSOM on the sidewalk.

EXT. TELEVISION CAMERA PERSPECTIVE ON MONITOR - NIGHT 3-B

JULIE NEWSOM

We're going to try to interview some of the authorities to see if we can get a more complete picture of what happened here.

EXT. THE CAMERA FOLLOWS JULIE NEWSOM - NIGHT 3-C

JULIE NEWSOM looks around trying to locate a police official.

JULIE NEWSOM

We're attempting to get a statement from the police. In the meantime perhaps we can speak with the owner of the apartment building, Charles Husband.

Julie Newsom looks left and right until she locates CHARLES HUSBAND (54 yrs. old, white). The reporter turns to face him as the TV camera tracks to find him.

JULIE NEWSOM

Mr. Husband, Mr. Husband, do you have a moment to speak with us, sir?

Charles Husband approaches. They stand face to face interview-style, Julie Newsom is holding a microphone which she moves in front of each speaker in turn.

CHARLES HUSBAND

(visibly shaken)

This is horrible, horrible, I'm in shock over this...I tried to report these people weeks ago but I couldn't get anyone to listen. Somebody should have done something.

JULIE NEWSOM

Mr. Husband, thank you for speaking with us. How long have you owned the building behind us?

CHARLES HUSBAND

(agitated, nervously shifting his weight)

I've owned this, and a few other buildings for about ten years now, ever since my father died. He was the original owner.

JULIE NEWSOM

And how well did you know the deceased?

CHARLES HUSBAND

(now looking at Julie Newsom)

I've known Mrs. James for years.

She's lived in this building a long time, at least 25 years. She was one of my father's tenants. She was a wonderful woman, very kind, very thoughtful. I'm sure her neighbors would say the same.

JULIE NEWSOM

Has there been any trouble in the past, or recently with crime in the neighborhood?

CHARLES HUSBAND

Well, this isn't the best neighborhood. There's always been drug-dealing and prostitution in this part of town. Like I said, I've reported such goings-on to the police and to the city, not that much has ever come of it.

Emergency personnel and Police walk past them into the building as they speak. Charles Husband's eyes follow them as they pass.

JULIE NEWSOM

When you spoke with the Police what was your complaint? Did you know about the drugs and the prostitution?

CHARLES HUSBAND

No, no. I suspected people were selling drugs in the neighborhood, but I was only made aware by my tenants that they had been hanging around the building, especially in the back, which is pretty secluded.

Pointing to back of building, which is shrouded in darkness in contrast to the overlit front.

JULIE NEWSOM

Had they threatened or assaulted anyone at that time?

CHARLES HUSBAND

(focusing his gaze on Julie Newsom)

Their presence was threatening enough.  
If some gang-banger is selling drugs in  
your backyard and you're seventy years  
old and the cops won't do anything,  
I'd say you're going to be afraid.

JULIE NEWSOM

Had they assaulted anyone?

CHARLES HUSBAND

(looking away)

Not that I was told. I've had some  
run-ins with them.

JULIE NEWSOM

Can you tell us about those?

CHARLES HUSBAND

(looking back at Julie Newsom)

I approached them once, telling them  
to get off my property, but they just  
sneered and laughed at me. They didn't  
physically assault me but they sure acted  
like they were in charge. They sat on the  
hood of my car and glared at me, stuff  
like that. I called the police but they  
said there wasn't much they could do but  
patrol...I asked them to do that.

JULIE NEWSOM

(quizzingly)

Did that have any effect?

CHARLES HUSBAND

I didn't see them for a while; I think  
that it just ended up driving them  
inside.

JULIE NEWSOM

You think that they went inside to avoid  
the Police?

CHARLES HUSBAND

I think it's possible.

(pause, as he looks around at the crowd)

JULIE NEWSOM

You discovered the body of Mrs James,  
didn't you?

CHARLES HUSBAND

No one had seen her for a few days, a  
lot of people, neighbors, were worried  
so I looked in on her out of fear for  
her welfare. I found her apartment in  
a terrible state, with liquor bottles,  
drug paraphernalia, and garbage all  
over the place. It was a total mess.  
I didn't find her body though, the Police  
did when I reported it.

JULIE NEWSOM

You personally did not find the body?

CHARLES HUSBAND

No, no I did not.

JULIE NEWSOM

This has been an unprecedented  
tragedy. Thank you very much for  
your time, Mr. Husband. I'd like  
to see if we can find someone in  
the police department to talk with us.

Julie Newsom turns away from Charles Husband and addresses her  
crew.

JULIE NEWSOM (con't)

Do we know who found the body?

Charles Husband turns and walks back into the TV frame to face  
Julie Newsom and then the Cameraman.

CHARLES HUSBAND

(agitated)

I really hope the people who did this  
pay for it. Too many people have  
gotten away with too much already.  
This is just so horrible, so damn

horrible.

JULIE NEWSOM

(startled)

Thank you, Mr. Husband. Let's see if we can talk to someone with the police de...

CHARLES HUSBAND

(bursting in)

I told them a number of times that this was a problem waiting to happen. They did nothing, I hope they do something now. We've had enough of this around here...

JULIE NEWSOM

(recoiling)

Thank you again Mr. Husband...

Looking around for help from her crew as Charles Husband looks directly at her.

JULIE NEWSOM (con't)

(unsettled)

This is Julie Newsom reporting live from the scene of this horrible crime in South Minneapolis.

INT. THE MURDER VICTIM'S APARTMENT - NIGHT

4

In a 1920s era run-down apartment building with old carpeting in the hallway, dark woodwork painted over in some instances, a small team of POLICE DETECTIVES and UNIFORMED POLICE OFFICERS are sweeping the apartment of MRS. EDITH JAMES (a white seventy-seven year old widow) for evidence, taking fingerprints, photographs, DNA samples, and are preparing to bag evidence. The apartment is in total disarray; liquor bottles, used condoms, drug paraphernalia, jewelry, wallets, credit cards, trash are everywhere. Toilets are filthy, unflushed and dishes are piled in the sink.

UNIFORMED POLICE OFFICER 2

Are they ready to bag up all this stuff yet?

UNIFORMED POLICE OFFICER 1  
 No, not yet. They're waiting for the  
 principals to get here, they'll wanna  
 see the place...

UNIFORMED POLICE OFFICER 2  
 (looking around)  
 Must have been one hell of a party.

UNIFORMED POLICE OFFICER 1  
 They're going to want to bag it all,  
 I'm sure. They'll probably take DNA  
 samples from all the old condoms too.

UNIFORMED POLICE OFFICER 2  
 (looking up, smiling slyly)  
 Doesn't sound like much fun. I think  
 I'll stick to patrol.

EXT. THE MURDER VICTIM'S APARTMENT BUILDING - NIGHT

5

As the two DETECTIVES (ETHAN EDWARDS and PAUL MARTIN) arrive at the scene there is a crowd of neighbors gathered, there is a considerable press presence, and the POLICE OFFICERS who found the body are waiting for DETECTIVES to arrive. CHARLES HUSBAND is speaking to another REPORTER on the front steps and the DETECTIVES have to brush by them to enter the building. As they do the REPORTER'S gaze follows them.

ETHAN EDWARDS  
 (looking around)  
 Where?..

UNIFORMED POLICE OFFICER  
 (calling from the second floor)  
 Up here, Detective.

They climb an old staircase, old dirty carpeting held together with duct tape in spots, peeling paint on the walls, etc. Once up the stairs a POLICE OFFICER from inside the apartment leads them in.

ETHAN EDWARDS  
 (irritated)

What do we have here now?  
This place looks like shit...

UNIFORMED POLICE OFFICER 1  
Wait until you see this...

Leading Ethan Edwards and Paul Martin into the adjacent bedroom.

INT. THE JAMES' APARTMENT BEDROOM - NIGHT

6

UNIFORMED POLICE OFFICER 1 leads ETHAN EDWARDS and PAUL MARTIN across an aged wooden floor covered by an old rug to the closet. Peeling back the flap of a large cardboard box he reveals the taped-up body of an old woman forced into a kind of fetal position in order to fit her into the box. The camera then pulls back to capture the room and its unmade bed, soiled bed linens, signs of drug use, empty and half-empty liquor bottles.

UNIFORMED POLICE OFFICER 1  
Meet Mrs. Edith James...

ETHAN EDWARDS  
(noticeably startled)  
Holy shit! What the fuck? Was she dead when they taped her up?

UNIFORMED POLICE OFFICER 1  
I can't answer that for you Detective. You'll have to wait for the M.E. to tell you that.

ETHAN EDWARDS  
Have the neighbors been interviewed yet?

UNIFORMED POLICE OFFICER 1  
Not yet, but the old lady across the hall said there was a party going on the last couple of days...

ETHAN EDWARDS  
What kind of descriptions do we have?

As he speaks he looks around the apartment, noticing the personal effects the perpetrators collected, and turns back to Uniformed

Police Officer 1.

UNIFORMED POLICE OFFICER 1  
So far, two black males, one black female...a couple of other females coming and going.

ETHAN EDWARDS  
Let's get all the statements together and then we'll see what we've got... Has the neighborhood been canvassed yet?

UNIFORMED POLICE OFFICER 1  
No, not yet.

ETHAN EDWARDS  
Get on it. I want to talk to the owner of the building.

UNIFORMED POLICE OFFICER 1  
That was him out front talking to the reporters.

ETHAN EDWARDS  
I want to talk to him up here.

UNIFORMED POLICE OFFICER 1  
I'll go get him...

Uniformed Police Officer 1 turns and exits.

Ethan Edwards and Paul Martin use this time to further examine the apartment, looking through drawers, cupboards, under the bed, poking with their pens through the pile of jewelry and personal effects. As they're doing this Uniformed Police Officer 1 and Charles Husband enter.

UNIFORMED POLICE OFFICER 1  
Here he is Detective, this is Charles Husband, he owns the building and called it in.

Uniformed Police Officer 1 and Charles Husband approach Detective Edwards.

ETHAN EDWARDS

(facing Charles Husband)

I'm Detective Edwards. Why don't you tell me what you found and how you found it, and what, if anything, you think you might know.

ON CHARLES

CHARLES HUSBAND

Well, I was worried about Mrs. James, no one had heard from her or seen her for a while, so I decided I'd check in on her. With aging tenants you get used to checking up on people.

ON ETHAN

ETHAN EDWARDS

How long's a while?

ON CHARLES

CHARLES HUSBAND

A few days...Her neighbors hadn't seen her, I hadn't either, I usually see her a couple of times a week, I take care of the building myself and I'm around here quite a bit.

ON ETHAN

ETHAN EDWARDS

(looking around the apartment)

What about her family?

The camera pulls back to capture the room.

CHARLES HUSBAND

I'm not aware that she has any family. At least I don't know if she does. She's a widow.

ETHAN EDWARDS

(looking at Charles Husband)

Alright, so you haven't seen her or heard from her, so what, you go into her apartment?

CHARLES HUSBAND

Yah, well I was worried so I wanted to check in on her. I knocked and knocked; when no one answered I used my spare to get in. I knew something was wrong as soon as I saw the condition of the apartment.

ETHAN EDWARDS

(looking around the apartment)  
How did you know she wasn't out of town?

CHARLES HUSBAND

There was no mail in her mailbox; anyway she probably would have told me if she'd gone out of town.

ETHAN EDWARDS

(looking back at Charles Husband)  
So someone emptied her mailbox...  
Did you look around her apartment when you looked in?

CHARLES HUSBAND

No. I just looked in and saw that the place was a mess. Mrs. James was always very tidy, so I knew something was wrong. Then I called the police.

ETHAN EDWARDS

(gesturing to the bedroom)  
So you didn't find the body then?

CHARLES HUSBAND

No, it was the officers who found her when they searched the apartment. I stayed near the door.

ON U.P.O. 1

UNIFORMED POLICE OFFICER 1

Tell Detective Edwards about the incident

you had a couple of weeks ago, you reported that some drug-dealer or criminal-types had been using this building...

ON CHARLES

CHARLES HUSBAND

It was a week ago tomorrow, the residents here had been complaining about some street-types using the grounds, mostly out back, it's pretty secluded back there, you can't see anything from the street or from the alley. Anyway they were using it to sell drugs and who knows what else. I caught one of them on the property and confronted him. Before I knew it, there were three of them, two guys and a woman, all black, and they got pretty belligerent with me. I told them to leave and they laughed at me, sat on my car, were just generally threatening, so I called and reported them. The person I talked to said they would send someone out. When the police got here they were gone of course, so they told me to call if they came back.

ON ETHAN

ETHAN EDWARDS

Could you identify them again? Have any of the tenants had any similar run-ins?

ON CHARLES

CHARLES HUSBAND

I'm pretty sure I would recognize them if I saw them again; no one else has mentioned any run-ins. Most of them are elderly and I'm sure stayed out of their way.

ON ETHAN

ETHAN EDWARDS

(a suspicious look on his face)  
 Alright, thank you. Make sure that we  
 get your statement, and keep in mind  
 that we may want to talk to you again.

He turns back to look over the apartment.

Charles Husband and Uniformed Police Officer 1 exit the apartment; Paul Martin and Detective Edwards talk about preserving as much of the evidence as possible. Photographers are in the process of capturing everything.

ETHAN EDWARDS

(hand sweeping over the room)  
 We should be able to get some DNA off of  
 a lot of this...Get some people up here to  
 start collecting this stuff. And get  
 the M.E. to come and get the body. I want  
 to know how she died. And when. Somebody  
 in this neighborhood has to know who these  
 people are, and where they are, they  
 shouldn't be too hard to find if they're  
 still around. And let's get people at the  
 airport and the bus and train stations.  
 Use the descriptions that the owner of  
 the building gave earlier.

PAUL MARTIN

Are we assuming that this was a crime of  
 opportunity? Did they kill the old woman  
 or find her dead?

ETHAN EDWARDS

That's what we need to find out. All of this  
 is evidence...

(hand sweeping over apartment motioning to the  
 mess)

PAUL MARTIN

(a look of disgust on his face)  
 This is some cold, cold shit.  
 I mean, they must have partied  
 with the old lady's corpse in the  
 closet...

(his voice trails off as he shakes his head)

Detective Edwards' gaze continues to sweep over the apartment.

INT. THE MURDER VICTIM'S APARTMENT BUILDING - DAY

7

POLICE OFFICERS are in the process of interviewing RESIDENTS of the building and NEIGHBORS of the murder victim. The camera tracks into the open door of the victim's apartment. The MPD CRIME LAB unit are in the process of gathering any possible evidence. DETECTIVES ETHAN EDWARDS and PAUL MARTIN are with them.

INT. THE MURDER VICTIM'S APARTMENT/KITCHEN - DAY

8

MPD CRIME LAB OFFICER 1

I want the back of the building swept as well. You might as well check all around the building. But I think we can find everything we need in here. This place is a treasure trove of evidence. But we might not be able to determine how many individuals are involved in this.

PAUL MARTIN

(looking at a pile of personal effect)  
Or how many victims...

From inside the apartment we see Ethan Edwards step out of the bedroom.

ETHAN EDWARDS

Looks like you got your hands full here. Will you be able to give us anything anytime soon?  
(looking around)

MPD CRIME LAB OFFICER 1

(looking up at Edwards)  
We'll go all out on this but it may take a while to process everything. It seems everyone's got some kind of bug over this one. We've been told to give it top priority. Are you done?

Can we bag it all now?

ETHAN EDWARDS  
(nodding)

Other MPD Crime Lab Officers are starting to bag evidence, still checking for fingerprints, etc.

ETHAN EDWARDS

Addressing MPD Crime Lab Officer 1 while looking around the room.

Anything stand out to you so far?

MPD CRIME LAB OFFICER 1  
There's some jewelry, enough prints to stack to the ceiling, we'll have more DNA than anyone should need.

ETHAN EDWARDS  
Good, good. We should have statements from the neighbors today. Their preliminary statements are...disturbing. Let me know what you find.

MPD CRIME LAB OFFICER 1  
(looking at Ethan Edwards)  
The M.E.'s got the body right now, but I think the cause of death is pretty straight forward.

INT. POLICE STATION - DAY

9

ETHAN EDWARDS and PAUL MARTIN are at their desks in a crowded common office space.

PAUL MARTIN  
(looking at Ethan Edwards)  
You have that preliminary internal review hearing coming up, don't you?

ETHAN EDWARDS  
(not looking up)

Yah, it's this week. It's going to be...interesting, to say the least.

PAUL MARTIN

You think you'll be looking at any disciplinary punishment?

ETHAN EDWARDS

(looking at Paul Martin)

I don't know. They want to know what I know about the planting of evidence in the cases they've been reviewing ever since they learned about Lenkins.

PAUL MARTIN

You were his partner for a while. Do they think you were involved in what he did?

ETHAN EDWARDS

(looking down)

I think they probably do; I kind of have a bad feeling about it all.

A door opens and DETECTIVE 3 sticks his head in the door.

DETECTIVE 3

(addressing Ethan Edwards)

Guess what hero, it's official, they're sticking you with the old lady's murder.

ETHAN EDWARDS

(looking at Detective #3)

I wonder if they know what they're doing...At least it doesn't seem to be much of a case...We just have to sweep the neighborhood as soon as we get better descriptions of whoever hosted the party.

DETECTIVE 3

I hear they found a lot of jewelry and effects in the apartment so there may be more victims.

ETHAN EDWARDS

But only the old woman's body, right?  
So we're looking at just one potential...

PAUL MARTIN

(looking at Edwards)

...murder? They're canvassing the neighborhood now. They should soon have a pretty good idea who the creeps are. They still haven't determined if she was alive when they taped her up and put her in the box.

DETECTIVE 3

Fucking lowlifes...

The door closes behind him as he exits.

INT. POLICE STATION - DAY

10

ETHAN EDWARDS and PAUL MARTIN at their desks gazing at computers.

PAUL MARTIN

(addressing Ethan Edwards)

This case seems pretty straightforward.

ETHAN EDWARDS

(looking away from his computer)

I'm not so glad I got it,...This damn hearing's tearing me up inside.

PAUL MARTIN

You certainly don't seem too excited about it.

ETHAN EDWARDS

(looking back at his computer)

I can't say that I am. Everybody says to do the right thing. The only problem is no one will say what the right thing is.

PAUL MARTIN

To them you mean. At least you didn't do anything.

ETHAN EDWARDS

Let's hope I can convince the board of that. The problem is there were some people who wanted me to.

PAUL MARTIN

(looking over at Ethan Edwards)  
Like report the behavior of your co-workers...Well, you know what to expect, you've been through it before.

ETHAN EDWARDS

Yah, but that time was just about me. This time they want me to implicate others.

PAUL MARTIN

You always have the fifth.

ETHAN EDWARDS

Yah, me and Beethoven. That reminds me...

(chuckling)

I need to stop at the liquor store later.

PAUL MARTIN

You've got a shit choice to make.

ETHAN EDWARDS

(with a smirk)

Yah, I know. Bourbon or rye...

Their SUPERVISING OFFICER, LIEUTENANT VERA KS (44 yrs. old, white), sticks his head in the door.

LIEUTENANT VERA KS

(addressing Ethan Edwards)

You're going to appear before the preliminary hearing tomorrow, right?

ETHAN EDWARDS

(looking at Lieutenant Veraks)  
Yes sir, nine o'clock a.m.

LIEUTENANT VERAKS  
You have legal counsel, don't you?

ETHAN EDWARDS  
The union's provided me with a lawyer.  
I was going to go without but they convinced me otherwise.

LIEUTENANT VERAKS  
Good. Try to do the right thing, keep your fellow officers in mind. The reputation of this department is at stake. Do the right thing by it.

Paul looks at Ethan and cocks an eyebrow.

ETHAN EDWARDS  
Are you advising me to lie, Lieutenant?

LIEUTENANT VERAKS  
(perplexed look)  
You should know I would never do that.  
(smirking)  
I think we've all been in your position before.

ETHAN EDWARDS  
If you see something say something?

LIEUTENANT VERAKS  
Something like that. You've got to decide. I'm sure you'll do what's right for everyone involved. And wear a god-damned white shirt and tie to the hearing...

Lieutenant Veraks exits after a final glance at Ethan Edwards.

EXT. ESTABLISHMENT - PARKING LOT - DAY

11

A partially filled parking lot outside a small group of stores

with cars coming and going.

EXT./INT. ETHAN EDWARDS IN HIS CAR DRIVING - DAY

12-A

ETHAN EDWARDS is seen on his cellphone through the driver side window. He is speaking with his EX-WIFE (40-ish, white).

Into cellphone.

ETHAN EDWARDS

Hi, I just thought I'd give you a call while I had a chance. How are things with you.

Pulling into liquor store parking lot.

EX-WIFE (VO)

Everything's fine with me. You don't usually call unless there's something going on.

ETHAN EDWARDS

Getting out of car, walking to and entering liquor store.

Oh, I just have to appear before that damned hearing tomorrow.

Navigating aisles to whiskey section.

EX-WIFE (VO)

The investigation into planting evidence against those gang members, right?

ETHAN EDWARDS

(sighing)

Does everybody know?

EX-WIFE (VO)

(pause)

Do you have any clue how it's going to turn out?

ETHAN EDWARDS

No, not really...It'll probably  
lead to a Grand Jury though.

Picking up a bottle of whiskey he moves towards the register.

ETHAN EDWARDS (con't)

Being rung up he swipes his debit card at the counter.

I'm afraid they're really going to  
come after me. That seems to be  
the atmosphere right now. There's  
just so much public pressure right  
now, something's going to give.

EX-WIFE (VO)

Well, they kind of have a point, I  
mean, aren't you supposed to be held  
to a higher standard. You do repre-  
sent the law afterall.

The clerk bags the bottle and Ethan grabs the bagged bottle and  
exits the store.

EXT. PARKING LOT OUTSIDE SMALL GROUP OF STORES - DAY

12-B

ETHAN EDWARDS (con't)

Leaning against his car on driver's side.

It seems a big price to pay for not  
wanting to be part of something.

EX-WIFE (VO)

For not wanting to turn in your ex-  
partner, you mean. You can't just  
look the other way. You have, you  
bear certain responsibilities. It's  
not like it was an accident this  
time.

EXT./INT. ETHAN EDWARDS' CAR - DAY

12-C

Getting into his car, ETHAN EDWARDS closes the door and settles into the seat.

ETHAN EDWARDS

I've paid for that everyday since it happened.

EX-WIFE (VO)

It was someone's life; a young boy.

ETHAN EDWARDS

I know, I know...

(pause)

How's Debbie, will I be able to see her next weekend?

EX-WIFE (VO)

I wanted to talk to you about that. She's been cast in a play.

ETHAN EDWARDS

What play?

EX-WIFE (VO)

It's the school version of "A Christmas Carol". She's going to be the Ghost of Christmas Past.

ETHAN EDWARDS

Well, I guess that's about right.

EX-WIFE (VO)

She's been invited to stay over at a friend's and rehearse. I told her I'd talk to you about it.

ETHAN EDWARDS

A little early for Christmas isn't it?

EX-WIFE (VO)

Not really, they'll need the next couple of months to rehearse.

ETHAN EDWARDS

Why do things like that always come up when I'm supposed to see her?

EX-WIFE (VO)

It's not on purpose. It's just how things work out. She still loves you and misses you. I'll have her talk to you before she leaves.

ETHAN EDWARDS

That'll be the day. At least tell her...

The call is cut off and Ethan Edwards looks into the distance.

ETHAN EDWARDS

(to no one)

That I love her...

EXT./INT. THE PARKING LOT OUTSIDE SMALL GROUP OF STORES - DAY 13

ETHAN EDWARDS sits in the driver's seat watching a large crow in the street peck at a discarded bag of fast food before flying away with something in its beak. ETHAN EDWARDS sits in his car staring straight ahead. He then starts the car and slowly pulls out of the parking lot.

INT. POLICE INTERNAL AFFAIRS HEARING ROOM - DAY

14

ETHAN EDWARDS sits at a long table before a HEARING BOARD composed of SIX OFFICIALS (all 40 to 50 yrs old, white and black, with one woman). They are seated across from him. Beside him sits his LAWYER (36 yrs old, hispanic). All the men are dressed in suits, white shirts and ties.

INTERNAL AFFAIRS MEMBER 1

I'm going to call this preliminary hearing to order. I want you all to remember that even though you're not testifying today under oath, any testimony you give today will be part of a permanent record. Are all parties

in attendance?

LAWYER

(glancing at Ethan Edwards)

Yes sir.

INTERNAL AFFAIRS MEMBER 1

We are here today to examine the charge that members of the Minneapolis Police Department altered the course of investigations by falsely placing evidence which resulted in the prosecution of individuals suspected in felony investigations. My first question today is directed to you Detective Edwards. Did you ever place or plant evidence in any case under your control?

ETHAN EDWARDS

(leaning to speak into microphone)

No sir, I did not.

INTERNAL AFFAIRS MEMBER 1

Did you ever witness anyone place or plant evidence in any case?

ETHAN EDWARDS

(leaning over to whisper to his Lawyer who nods in response)

Yes sir, I did.

INTERNAL AFFAIRS MEMBER 1

But you never personally planted evidence in any case you worked on?

ETHAN EDWARDS

No sir, I did not. I personally have never placed or planted evidence in any case I was involved in.

INTERNAL AFFAIRS MEMBER 1

But you witnessed such actions?

ETHAN EDWARDS

(pause as he looks at his lawyer and then at the board members)  
Yes sir.

INTERNAL AFFAIRS MEMBER 1  
Did you at any time notify your superiors of such activity?

ETHAN EDWARDS  
No sir, I did not at that time. But I might add that I always made my thoughts on this matter clear to my partners and co-workers.

INTERNAL AFFAIRS MEMBER 1  
So you're testifying that your partner at that time planted evidence in cases that you worked together?

ETHAN EDWARDS  
Yes, I witnessed such behavior.

The board members lean in to one another, speaking in hushed tones.

INTERNAL AFFAIRS MEMBER 2  
Did you at any time see any other officer plant evidence in any ongoing case?

ETHAN EDWARDS  
No I did not.

INTERNAL AFFAIRS MEMBER 1  
That seems rather hard to believe. Did you suspect that it happened?

ETHAN EDWARDS  
I knew it happened. But I didn't know when or how it was happening. It mostly came to my attention in the course of after-hours talk with my fellow detectives. You know,

locker-room kind of talk. More like intimations I would call it.

INTERNAL AFFAIRS MEMBER 2

Did you report these 'intimations' to your superiors?

ETHAN EDWARDS

Personally I never did. I didn't feel it was necessary, seeing as it was just talk. I suspected, however, that my superiors were aware anyway.

INTERNAL AFFAIRS MEMBER 2

How were you superiors aware, were they complicit?

ETHAN EDWARDS

Not to my knowledge.

INTERNAL AFFAIRS MEMBER 3

But you did, at times, discuss the planting of evidence in certain cases?

ETHAN EDWARDS

(staring at the Board Members)

What do you mean discuss? Are you implying that I was part of a conspiracy?

INTERNAL AFFAIRS MEMBER 3

It seems it could be taken that way. Let me put it another way. How were your feelings on the subject known if you didn't discuss them...Or are we to assume that one day you just announced you feelings to your co-workers?

ETHAN EDWARDS

I tried to denounce it at every opportunity. If someone said so-and-so 'found'...

(making air quotes)

a gun or some drugs on a suspect,  
I would always make clear my opposition  
to that method of attaining a conviction.  
But I didn't report it because you can't  
make a case out of rumors and hearsay. I  
made certain to voice my concern.

INTERNAL AFFAIRS MEMBER 3  
(to the Member seated beside him)  
It seems you can ignore them however.

ETHAN EDWARDS  
(piqued)  
I'm sorry sir, what was that?

INTERNAL AFFAIRS MEMBER 3  
Where did that lead?

ETHAN EDWARDS  
Nowhere.

INTERNAL AFFAIRS MEMBER 2  
Isn't it true that you asked to be  
transferred out of the Task Force?

ETHAN EDWARDS  
Yes.

INTERNAL AFFAIRS MEMBER 1  
(intervening)  
Detective Edwards, you've stated  
that not only did you witness a  
member of the Metro Gang Task Force  
planting evidence to be used  
against alleged gang members but  
that you permitted such actions  
to occur, is that correct?

ETHAN EDWARDS  
(with emphasis)  
Yes, but they weren't alleged gang  
members, they were known gang mem-  
bers.

INTERNAL AFFAIRS MEMBER 1

Whatever the case may be, evidence was illegally introduced, is that correct?

ETHAN EDWARDS

Yes, that's correct.

INTERNAL AFFAIRS MEMBER 1

In approximately how many cases was this done?

ETHAN EDWARDS

I have no idea as to any exact number. At least six or seven.

INTERNAL AFFAIRS MEMBER 1

Over the course of years?

ETHAN EDWARDS

Yes sir, probably over a two to three year period.

INTERNAL AFFAIRS MEMBER 1

You do realize what this means for any convictions brought from those tainted investigations? You do realize what it means to come forward with this testimony at this time?

ETHAN EDWARDS

Yes sir. The few convictions we were able to obtain will now be subject to review.

INTERNAL AFFAIRS MEMBER 1

To say the least. You're going to throw this department into...I'm not even sure what...

INTERNAL AFFAIRS MEMBER 2

If I may...What's behind your testimony today? Do you suddenly have a respect for the law?

ETHAN EDWARDS

I've always had respect for the law, sir. That respect is a big part of my testimony here today.

INTERNAL AFFAIRS MEMBER 2  
Would the offer of immunity from prosecution in exchange for your statements today, and hopefully eventual testimony, have had anything to do with it?

ETHAN EDWARDS  
(looking over the board members)  
That's helped make it possible for me to come forward, yes sir.

INTERNAL AFFAIRS MEMBER 2  
Isn't it true that you agreed to testify in order to avoid prosecution?

ETHAN EDWARDS  
I was offered the deal in exchange for my testimony, yes sir.

INTERNAL AFFAIRS MEMBER 2  
So tell us, who was involved in the planting of evidence?

ETHAN EDWARDS  
There were three, possibly four members of the Metro Gang Task Force.

INTERNAL AFFAIRS MEMBER 2  
And you're willing to provide their names to the grand jury?

ETHAN EDWARDS  
Yes sir, I am.

EXT. OUTSIDE POLICE STATION/REVIEW HEARING - DAY

15-A

JULIE NEWSOM and a CAMERAMAN approach ETHAN EDWARDS as he exits the building after the preliminary review hearing.

JULIE NEWSOM

Detective, Detective Edwards, may we have a word with you please?

ETHAN EDWARDS

(glancing at Julie Newsom)

I don't have anything to say to you...

JULIE NEWSOM

We understand the hearing is investigating the planting of evidence; are you sure there's nothing you can tell us?

ETHAN EDWARDS

I don't have anything to say about what was covered. I just hope they're not chasing ghosts.

Ethan Edwards walks away down the sidewalk.

JULIE NEWSOM

Walking after Ethan Edwards.

We've been told that the hearing is investigating cases from the past three years, cases that you were involved in. Do you believe that the planting of evidence has been an issue in the Police Department?

ETHAN EDWARDS

I'm not under investigation; I'm just being asked if I'm aware of any malfeasance. I can't say anything more.

JULIE NEWSOM

Does the Review Board have any proof of any wrong doing on the part of any officers?

ETHAN EDWARDS

Tell me, where do you get your information?

UNIDENTIFIED SPEAKER  
 (from the background)  
 There he is, he's the one who shot  
 Troy!

Ethan Edwards flashes a quick look in the direction of the voice.

EXT. GROUP OF PROTESTERS OUTSIDE POLICE STATION - DAY 15-B

Camera pans across large assembled group of protesters before settling on TONJA RHODES (27 yrs old, black).

EXT. OUTSIDE POLICE STATION/REVIEW HEARING - DAY 15-C

JULIE NEWSOM and a CAMERAMAN are walking after ETHAN EDWARDS.

JULIE NEWSOM  
 We've just learned that you're now investigating the case of the seventy-seven year old woman found dead on Park Ave. Can you tell us anything about the case? Was she murdered?

ETHAN EDWARDS  
 Our investigation is just getting under way but we believe that's the case; we're waiting for the coroners report, but it looks as though the death was not due to natural causes. She was found in a cardboard box in a closet. We believe she had been dead for some time.

JULIE NEWSOM  
 Do you have a cause of death?

ETHAN EDWARDS  
 No comment at this time.

JULIE NEWSOM  
 Are there any suspects?

ETHAN EDWARDS  
 No suspects yet. We'd like anyone

with any information about this crime to please come forward. Anything at all could be helpful. We're interviewing the neighbors and others close to the woman, we should have a list of suspects fairly soon. A lot of people can identify whoever it was who took over her apartment. They need to come forward with that information.

Ethan Edwards continues walking away.

JULIE NEWSOM

Detective Edwards, one more question...

Ethan Edwards continues walking away.

JULIE NEWSOM

During today's hearing, did your past review come up at all? Does it have any bearing on the present investigation by the Review Board?

Ethan Edwards stops, turns and glares at her then continues walking away.

JULIE NEWSOM

(into the camera)

Some background information: four years ago Detective Edwards was involved in the shooting of an unarmed teen named Troy Deacon. He was cleared of any wrong doing at that time. Needless to say we're left with many questions. Stay with us and we'll do our best to get you all the facts of this and other cases.

EXT. OUTSIDE POLICE STATION/REVIEW HEARING - DAY-NIGHT

16

A large number of protesters have gathered outside the police station (with signs, flags, placards, etc.— BLM, No Justice No Peace!, Police The Police, etc.). As TONJA RHODES speaks the

background proceeds to shift from day to night. As night falls there are metal drums with fires burning, people singing, any number of TV and print journalists with cameras, lit by lights on stanchions, etc. TONJA RHODES is a leader/organizer speaking on an improvised stage. The crowd erupts at appropriate moments ("Hands up don't shoot", "No Justice No peace", "Whose streets, our streets", etc.) with fists raised, chanting...As often as possible we see the scene on the screens of TV camera monitors, etc. As police stand by in riot gear some protesters cajole and taunt them.

TONJA RHODES

We are here today seeking justice for our brothers and sisters. We've seen how the corrupt, criminal police treat us, twisting the facts, lying, planting evidence to illegally convict us. This stops now; we're peaceful protesters, but without real reform, without real justice we'll use any means necessary to insure justice for our community.

Chants of "No Justice, No peace" from the crowd.

TONJA RHODES (con't)

We are going to stay here until our voices are heard, until our concerns are addressed. We will not be turned away. *This is* the civil rights movement. Those who claim that BLM is a racist movement fail to see us in a long line of struggle in this country. We will not stand by while our community, our brothers and sisters, mothers, fathers, sons and daughters are subjected to this daily intimidation and harassment. We will stand for our rights, our civil rights, our human rights, in the face of any and all attempts to subjugate us. We are a free people. We stand here today, together, for justice— in our homes, in our workplaces, on our streets—

Chants of "Whose Streets, Our Streets" from the crowd of protest-

ers.

TONJA RHODES (con't)

We are your daughters, your sons, your mothers, your fathers, and our lives matter— as much as anyone's...

(pause)

The promise of this country has never been realized for the vast majority of us; the time has come to change that, to make, to force that change upon this city, this state, this nation. We stand here today engaged in peaceful assembly and protest. We demand that this police force submit to outside investigation to root out the corruption that occupies the heart of it. Yes, I said occupy— just as we occupy this street, corruption occupies the heart of this police force. But until there's justice there will be no peace.

A small contingent of protesters start chanting "No Justice No Peace, Prosecute the Police"; this fades as Tonja Rhodes continues speaking.

TONJA RHODES (con't)

I'm glad to see people of all races here tonight— black, white, asian, latin, we are all in this together. We either live together or we die together. This is the ongoing American revolution! But those of us of African descent have a personal interest in ending the crimes of these police. They and those who hold power have been using the strategy of dividing and conquering for centuries— keeping us at one another's throats— for meager jobs, for rights, for recognition and legitimacy— we must never allow them to divide us again. Too often we are pitted against one another— black against white, straight against gay, women against men— as though there weren't enough rights to go around.

This is just a tactic that the ruling powers use to maintain their hold, their strangle-hold over everyone else. It's time to end this structure of power and the very elements, the racism, sexism, classism that it embraces and uses. So we say- No justice, no peace!..

Chants start up again.

TONJA RHODES (con't)

And we will stay here until our voices are heard and our demands are met.

Cheers, etc.

EXT. REPORTER JULIE NEWSOM OUTSIDE POLICE STATION - NIGHT 17

JULIE NEWSOM being recorded reporting. She speaks into a handheld microphone looking directly into the camera.

JULIE NEWSOM

This is the scene outside the Fourth Precinct here in Minneapolis. The crowds have been growing all day and they say they're going to be here until they're heard and their demands are met. Their primary concern is the corruption they allege exists within the police department. As you can see they've completely occupied the street here outside the Precinct and seem to have even surrounded the station itself. We'll be here on the scene providing complete coverage for you. It promises to be a long night. This is Julie Newsom reporting.

EXT. THE PARKING LOT OF DEE'S BAR - NIGHT 18

ETHAN EDWARDS pulls his car into the parking lot and parks. Exiting his car he proceeds to the door of Dee's (an aging bar and pizzeria) and enters.

INT. THE BAR IN DEE'S Bar - NIGHT

19

Walking to the bar ETHAN EDWARDS finds and takes a seat at the bar. A BARTENDER is behind the bar and a large TV is showing a horror movie.

BARTENDER  
 (to Ethan Edwards)  
 Greetings Detective, how's things?

Moving across the bar from him.

ETHAN EDWARDS  
 It's too early to tell. How about  
 my usual.

Pointing at TV.

What's this? A Halloween special  
 or something?

BARTENDER  
 (looking at TV)  
 Some ghost movie or other. They  
 (nodding in the direction of a group of college-  
 aged drinkers)  
 wanted me to put it on. Based on  
 the news I've seen it should be  
 the tamest thing you've seen this  
 week. That thing with the old  
 lady was pretty creepy. Sometimes  
 you must wonder what it is you're  
 seeing.

ETHAN EDWARDS  
 Yah, never seen anything like that.

Sipping his drink, looking up at the TV as a spectral apparition in white appears and disappears. Just then a skirmish breaks out between two males in the back of the bar beside the pool table. ETHAN EDWARDS looks at the TV trying to ignore it as the BARTENDER moves to the end of the bar nearest the skirmish.

BARTENDER

(looking to the back of the room)  
 Hey! Knock it off or leave you two...

Continued shoving, angry unintelligible voices as the Bartender moves back across the bar from Ethan Edwards who's still looking up at the TV.

BARTENDER (con't)  
 (to Ethan Edwards)  
 Are you just going to sit there?  
 Aren't you going to...

ETHAN EDWARDS  
 (looking at the combattants)  
 Do I have to?

The friends of the combattants intervene to quiet the conflict.

ETHAN EDWARDS  
 (looking back at the Bartender)  
 See, all settled. Can I get another?

Holding glass up.

BARTENDER  
 (to Ethan Edwards)  
 Do I have to?

ETHAN EDWARDS  
 (looking at Bartender)  
 Remember, I'm the law.

BARTENDER

Reaching for bottle.

With that attitude you should go  
 far...

Pouring drink.

ETHAN EDWARDS  
 (mumbling, eyes still fixed on the TV)  
 Not much farther than another drink  
 will take me...

INT. INSIDE THE POLICE STATION HOMICIDE DEPT. - DAY

20-A

ETHAN EDWARDS sits at his desk, several other DETECTIVES, including PAUL MARTIN and LIEUTENANT VERAKS are present in the room.

DETECTIVE #1 (37 yrs old, white)  
So it seems that the evidence is that some, as yet unidentified persons, probably gang members, took over the old woman's apartment and used it as party central. My question is did they kill her or did they find her dead? What does the coroner say about cause of death?

PAUL MARTIN  
There's no blunt force trauma, her heart was good, asphyxia seems to be the cause of death...

DETECTIVE #1  
(looking at Ethan Edwards)  
So we can assume that she was murdered?

ETHAN EDWARDS  
(nodding at Detective #1)  
The immediate suspects don't necessarily have to be gang-bangers; we need to identify the trio of creeps seen around the building. We've got and are getting descriptions from the building owner and residents. Descriptions are sketchy right now, it seems a lot of black people look alike to frightened old white people. But, anyway, from interviewing the owner and residents it seems that there have been two to three black males, each approximately mid-twenties, and two females, one white, one black, both early twenties or so. We should have more detailed descriptions soon.

LIEUTENANT VERAKS

(speaking to Ethan Edwards)  
I want to see some results. I don't want this dragging on very long. I certainly don't want you dragging your feet on this case. This one is getting a lot of attention from the press and it's only a matter of time before some citizen's group gets involved. You're going to be a bit of a flash-point on this, but I think the Mayor sees you as a good guy due to the recent hearings. Plus, you're the only detective with a light case load right now, so I want you to dedicate yourself fully to this.

ETHAN EDWARDS

And Martin will team with me on this one?

LIEUTENANT VERAKS

Yah, we not going to change any assignments right now. But I do want you on this. You got it?

(glaring at Edwards)

INT. HOMICIDE DEPT. - DAY

20-B

ETHAN EDWARDS is seated at his desk. The door opens and a DETECTIVE pops his head in.

DETECTIVE #3 (30 yrs old, white)

(excited)

You're not going believe this but the wife of the guy who owns that apartment building was just reported missing.

ETHAN EDWARDS

(looking up, surprised)

What? Do you mean the apartment building where the old woman was found? Who reported her missing?

DETECTIVE #3  
Some friend that hadn't seen her  
in a few days...Oh, and her  
daughter.

ETHAN EDWARDS  
Standing.

How long has she been missing?

DETECTIVE #3  
Not quite a week...Anyway no one's  
seen her for that long. The daughter  
thinks she left her husband but  
hasn't seen her since.

ETHAN EDWARDS  
Is there any history of abuse in  
their relationship?

DETECTIVE #3  
Nothing's ever been reported. We'll  
have to see what the daughter has to  
say.

ETHAN EDWARDS  
I want to talk to the daughter.  
We need to get Husband in here too. I  
want to hear what he has to say...

INT. HOMICIDE DEPT. - DAY

20-C

DETECTIVE #3 begins to leave and suddenly stops, turning to face  
ETHAN EDWARDS.

DETECTIVE #3  
By the way, we did finally find a  
report that the building owner filed  
about some types at his building.

ETHAN EDWARDS  
(distracted)  
Show me that too...And add any

descriptions to our BOLO.

DETECTIVE #3 leaves, the door closing behind him.

INT. HOMICIDE DEPT. - DAY

21

ETHAN EDWARDS, PAUL MARTIN, and LIEUTENANT VERAKS are sitting at and standing around Edwards' desk.

LIEUTENANT VERAKS

This is about to get crazy...

PAUL MARTIN

Who do want on this now?

LIEUTENANT VERAKS

We'll put Thomsen on it, she can work it in coordination with you and Edwards. I want to know if there's any correlation between the two cases.

PAUL MARTIN

If there's any foul play involved in the wife's disappearance we do have suspects galore...

LIEUTENANT VERAKS

We need to find those guys from the building fast. I want that to be a priority. Then we need answers.

ETHAN EDWARDS

(looking at Veraks)

We need to find the wife, we need to know what happened to her...I've got this weird feeling about her husband...

LIEUTENANT VERAKS

(glaring at Edwards)

I don't care about your feelings Edwards. Just like I don't care about the feelings you inspire in your coworkers right now. I

just want this one closed.

EXT. THE HUSBAND HOUSE - NIGHT 22-A

A large suburban rambler in a well-off neighborhood.

INT. INSIDE THE HOME OF CHARLES HUSBAND - NIGHT 22-B

CHARLES HUSBAND is seen pacing, drinking, swearing at the TV which is on.

EXT./INT. ETHAN EDWARDS DRIVING - NIGHT 23

ETHAN EDWARDS is driving, first on a highway and then on a winding suburban street. He parks inconspicuously in the middle of a suburban block down from the home of CHARLES HUSBAND. Sitting in his car he watches, observing the strange behavior of CHARLES HUSBAND (acting-out, punching the air, yelling at the TV, mumbling, pacing as he drinks heavily).

INT. THE HOUSE OF CHARLES HUSBAND - NIGHT 24

CHARLES HUSBAND is in his suburban kitchen preparing dinner. A small TV sitting on a counter top plays the local nightly news. He glances at the TV as he prepares dinner.

INT. ON TV SCREEN 25

We see the talking head of a newscaster, while behind her a photo of Elaine Husband (48 yrs old, white) is projected.

NEWSCASTER (on TV)

Today a 48 year old wife and mother was reported missing. According to reports she has not been seen or heard from for several days. She was supposed to meet a friend but failed to appear. This friend, one Billie Sotter, and her daughter subsequently reported her missing to police. Her

husband, who is yet to be interviewed, is Charles Husband, owner of several rental properties in the city, one of which was where the body of seventy-seven year old Edith James was found taped up and left in a cardboard box. Her apartment was then allegedly used as a drug and prostitution den. Mr. Husband has yet to make a statement.

INT. THE KITCHEN OF CHARLES HUSBAND - NIGHT

26

As he prepares his dinner CHARLES HUSBAND glances back and forth at the TV. He appears unmoved by reports of his wife's disappearance. Just then a commercial comes on the TV, showing scenes of a dystopian future, plagued by zombies.

INT. A COMMERCIAL ON THE TELEVISION

27

Rapid cuts of ZOMBIES attacking, PEOPLE fleeing in panic, fighting back.

VO (MALE ANNOUNCER)

Imagine your whole world gone, no police, no hospitals, an entire society on the brink of total collapse. Imagine you family, imagine your wife...

At the word 'wife' Charles Husband looks intently at the TV screen. As he does so he catches a glimpse of a zombie dressed in diaphanous white that looks like his wife. As he spots her she disappears back into the snarling zombie horde. Charles Husband continues staring at the TV, having put everything else down, straining to find that zombie again.

VO (MALE ANNOUNCER con't)

...and your children, your entire family transformed before your eyes into mindless flesh-eating monsters, seeking only their grisly needs. This nightmare is about to

come true, don't miss— "When The  
Dead Live Again"!

SECOND VO (MALE)

Now playing in select cities,  
opening soon in yours.

EXT. ETHAN EDWARDS EXITS HIS CAR — NIGHT

28

ETHAN EDWARDS exits his car in hopes of getting a better view of CHARLES HUSBAND. Walking into a yard he proceeds behind the houses across the street facing the Husband home. As he makes his way behind the houses he sees a figure, or rather the white shirt of a figure, sitting on a tree swing. This perch has a clear view of the Husband house. The dark lends this figure a spectral appearance which the condensation from her breath accentuates. ETHAN EDWARDS watches this figure trying to determine who it is and what it is they're doing. The figure abruptly gets up, reaches for and jostles a set of hanging wind chimes, turns and begins to walk away through the yards. ETHAN EDWARDS watches this figure who at one point passes under a street light and we see that it's SUSAN HUSBAND (26 yrs old, white), daughter of CHARLES HUSBAND. As the figure gets into a car and drives away, ETHAN EDWARDS warily moves to the swing and, standing behind it where she was, trying to see what she was looking at, watches CHARLES HUSBAND move about his home.

INT. CHARLES HUSBAND STANDING IN HIS KITCHEN

29

Staring frozen at the TV on the counter, we see his reflection in the TV screen. As the commercial ends returning to the local news he grabs the remote and scrolls through the channels looking for the commercial he just watched. After running through the channels a couple of times he settles on a 20/20-48 HOURS style news magazine. We see shots of a midwestern city and grainy footage taken from the corner camera in an interview room.

ANNOUNCER/HOST (VO)

(As this VO continues we see a panicky Charles Husband opening and searching on a laptop computer for the commercial he just watched. Finding and watching it over it becomes clear that the zombie he thought was his wife is not in the commercial. He appears perplexed)

The year is 2008, the city is Des Moines, Iowa, although in reality it could be anywhere. The body of a wife and mother has been found stuffed into a garbage can in an abandoned garage. Reported missing weeks earlier, she had been smothered and strangled, a scarf still knotted tightly around her neck. The single suspect, her husband, 14 years her senior, has denied any knowledge of the crime.

INT. SHOTS OF POLICE OFFICE/INTERVIEW ROOM ON TV -

30

From a single camera in an upper corner, grainy image shows an overweight white man sitting in an interview room conversing with two Police Detectives, one overweight as well.

ANNOUNCER/HOST

Their initial preliminary interview was inconclusive, but new evidence has prompted Detectives Smirnak and Peters to question the husband of the murdered woman, Charles Deks, again. The detectives now believe that the husband knows more than he has let on to up to this point. They've asked him to come in for additional questioning.

INT. POLICE STATION ON TV -

31

The camera is on a POLICE DETECTIVE, who is speaking to the person off-camera holding it.

DETECTIVE

We know she was smothered and then strangled; a scarf was tied around her neck when we found her body. There were no signs of forced entry at her, and her

husband's residence; nothing was taken. This was not a robbery gone wrong. There are certain things about this case which lead us to believe this was a crime of passion, not the act of someone discovered during the course of a crime.

INT. THE KITCHEN OF CHARLES HUSBAND - NIGHT

32

CHARLES HUSBAND switches off the TV as he sits to eat his dinner. As he does we see his reflection in the darkened TV screen.

EXT. ETHAN EDWARDS SITTING IN A TREE SWING - NIGHT

33

After a brief time watching CHARLES HUSBAND in his home, ETHAN EDWARDS gets up and begins walking back to this car the way he came. As he passes the wind chimes dangling from the tree he reaches up and jostles them, setting them off.

EXT./INT. ETHAN EDWARDS SITTING IN HIS CAR - NIGHT

34

Returning to and entering his car ETHAN EDWARDS is seen through the driver side car window sitting and pondering, still watching the house of CHARLES HUSBAND. After a short time ETHAN EDWARDS starts the car and begins driving.

EXT./INT. ETHAN EDWARDS IN HIS CAR IN THE CITY - NIGHT

35

ETHAN EDWARDS sits in his car stopped at a stoplight in the city. As he waits for the light to change from red to green he notices that a car, in the lane perpendicular left to his, has failed to move with the green. As there are no other cars on the road he waits through his green light, observing the other, stopped, car. It sits motionless through another green light. The car is running, exhaust can be seen in the cold, but no one can be seen in the car. Waiting through one more light, and seeing no movement, he pulls his car over, parking.

EXT. ETHAN EDWARDS APPROACHES THE STATIONARY CAR – NIGHT 36

Exiting his car ETHAN EDWARDS walks through the intersection to the running car. As he approaches we see two older women, both slumped forward in their seats. Thinking they've succumb to carbon monoxide or some health crisis, he walks to the near front passenger side door. As he raps on the window, reaching for the door handle, the two women suddenly sit straight up, eyes wide open. Glancing up at ETHAN EDWARDS with shock on their faces, the driver suddenly accelerates and speeds away through the intersection leaving him standing in the empty street.

ETHAN EDWARDS  
 (chuckling and shaking his head)  
 Wine tasting...

As Ethan Edwards walks back to his car laughing to himself, a cold wind blows on the frozen but snowless streets whipping trash around— plastic bags, paper coffee cup, fast food wrappers, paper, leaves, etc.

EXT. THE MURDER VICTIM'S APARTMENT BUILDING – DAY 37

Establishment shot of an aging brick apartment building in a line of like-apartment buildings.

INT. THE MURDER VICTIM'S APARTMENT BUILDING – DAY 38

DETECTIVES and UNIFORMED POLICE OFFICERS canvass the RESIDENTS seeking any information that might aid their investigation into the missing wife.

UNIFORMED POLICE OFFICER (26 yrs old, white)

Knocking on an apartment door. The door opens slowly as an OLDER WOMAN RESIDENT 1 (70 YRS OLD, WHITE) peeks out of an orderly, comfortable apartment. UPO remains in the hallway. We see from behind him.

Excuse me Ma'am, may I ask you some questions? It's about what's occurred in the building recently.

OLDER WOMAN RESIDENT

(looking puzzled)

I don't know how I can help you...

UNIFORMED POLICE OFFICER

Anything you can think of might be helpful. Did you happen to see anything out of the ordinary in the past couple of weeks?

OLDER WOMAN RESIDENT

Just a bunch of young colored people hanging around and coming into the building, you know, the street-type people, not nice people at all. I always made sure my door was locked when they were around. But poor Edith, she was so sweet. She always had a kind word to say or was always doing something nice for someone.

UNIFORMED POLICE OFFICER

Do you think you could identify anyone you saw? Do you remember what they looked like?

OLDER WOMAN RESIDENT

I'm not sure I could identify them if I saw them again. I don't mind telling you I was scared of them. They were selling drugs in the back for a week or so. Charles, er, Mr. Husband even tried to get rid of them once.

UNIFORMED POLICE OFFICER

How long have you lived in this building?

OLDER WOMAN RESIDENT

I've been here for almost twenty years now. The Husband family's always been so nice to all of us.

UNIFORMED POLICE OFFICER

How did he try to get rid of the people

selling drugs? Did he call the police?

OLDER WOMAN RESIDENT

He confronted them once and they weren't very nice to him. He said he called the police then.

UNIFORMED POLICE OFFICER

Did you witness their confrontation?

OLDER WOMAN RESIDENT

I watched out my back window. Mr. Husband said he told them to stay away but I don't think they cared; they just stood there glaring and even pushed him once.

UNIFORMED POLICE OFFICER

Mr. Husband said he was worried about Mrs. James, that's why he checked in on her after she hadn't been seen for a while.

OLDER WOMAN RESIDENT

We were all worried about her. We heard sounds from her apartment but no one had seen her for at least a few days. I asked him to check in on her right away; I'm not sure if he did or just not then. I know he finally checked in on her and found... Well, he found you know what.

UNIFORMED POLICE OFFICER

And this was a few days before Mrs. James was found?

OLDER WOMAN RESIDENT

When I first ask him to look in on her, yes.

UNIFORMED POLICE OFFICER

And you have no reason to believe he looked in on her right away? He waited a few days before doing so?

OLDER WOMAN RESIDENT

I don't think he did until after about a day or so, yes.

UNIFORMED POLICE OFFICER

Did you ever see his wife, Mrs. Husband, here?

OLDER WOMAN RESIDENT

She would help some of us out whenever she could. Elaine has always been so kind. I hadn't seen her here recently though.

UNIFORMED POLICE OFFICER

How did Mrs. Husband help you out?

OLDER WOMAN RESIDENT

Oh, she would take us to our appointments and such, and would even run errands for us some times.

UNIFORMED POLICE OFFICER

Well, thank you for your time Ma'am. We may have more questions for you later.

OLDER WOMAN RESIDENT

I hope you catch these people; they shouldn't be running free.

UNIFORMED POLICE OFFICER

No, Ma'am. Thank you again.

Her door closes as Uniformed Police Officer jots notes in a small black notebook.

INT. THE APARTMENT OF MRS. JAMES - DAY

39

DETECTIVE ETHAN EDWARDS is inside the apartment of the murdered EDITH JAMES looking around, looking out the windows, getting the lay of the place. He spends some time sitting on the bed, at the kitchen table, etc. As he is about to leave there is a knock at the door. It's the neighbor from across the hall, an elderly woman (MRS. GREESON, 74 yrs old, white). EDWARDS opens the door, being surprised that anyone knocked on the door.

ETHAN EDWARDS  
(surprised at seeing an old woman)  
Well, hello, who might you be?

MRS. GREESON

Standing outside the apartment in the doorway.

I'm Ida Greeson, I live across the  
hall. I was wondering who you were...

ETHAN EDWARDS  
I'm Detective Edwards, I've been assigned  
to investigate the death of Mrs. James.  
How did you know I was here?

MRS. GREESON  
I saw you go in through my peephole.  
You're not like the other Police  
who've been around here.

ETHAN EDWARDS  
Well, thanks for that.  
(smiling)  
Did you know the late Mrs. James?

MRS. GREESON  
(straightening up)  
I most certainly did.

ETHAN EDWARDS  
You must have seen a lot of what  
went on here then. Can you tell  
me what, if anything, you saw?

MRS. GREESON  
I wouldn't say I was spying but  
I sure saw plenty. It was horrible,  
poor Edith. I tried confronting them  
once but they threatened me you know.

ETHAN EDWARDS  
Who threatened you?

MRS. GREESON

(expressing contempt)  
Two dirty black hoodlums. They told me to mind my own business or they'd make sure I couldn't talk. They claimed to be friends of Edith's, that they were helping her redecorate. I didn't believe them for a minute.

ETHAN EDWARDS

Did you complain or report it to anyone?

MRS. GREESON

I complained to Mr. Husband. I asked him to call the police and to check on Edith, but I don't think he cared that much.

ETHAN EDWARDS

Why do you say that?

MRS. GREESON

I don't think he ever did much of anything about it.

ETHAN EDWARDS

Did you ever see Mrs. Husband around here?

MRS. GREESON

Not much. She did help some of the others though.

ETHAN EDWARDS

What do you mean by 'helped'?

MRS. GREESON

She helped run errands and took people to their appointments. She was always very nice.

ETHAN EDWARDS

And how about Mr. Husband? Was he around here much?

MRS. GREESON

He never was around very much. Once early on when I complained about the people in the back he said he confronted some drug pushers but I don't believe him. Then on the day the police came to Edith's he was here.

ETHAN EDWARDS

You saw him here on that day?

MRS. GREESON

Yes, I saw him a couple of times.

ETHAN EDWARDS

(perplexed)

A couple of times?

MRS. GREESON

Oh yes. I watched him. He went into her apartment twice about an hour apart.

ETHAN EDWARDS

(surprised)

Did you tell anyone else this? Any other officer?

MRS. GREESON

I never told the other officer, the one who questioned me. He mostly asked me about those horrible people who did that to Edith.

ETHAN EDWARDS

And you're sure he went into the apartment twice?

MRS. GREESON

Oh yes...You're going to catch them aren't you?

ETHAN EDWARDS

We're certainly going to try. Is there anything else you can tell me

that might help?

MRS. GREESON

I don't think so...there were just a lot of people coming and going.

ETHAN EDWARDS

Thank you for your time. Thank you very much.

INT. CLOSE UP OF CHARLES HUSBAND - EVENING

40

CHARLES HUSBAND is seen in his chair, blinking cobwebs out of his eyes. Slowly he rises, walking out of the livingroom into the kitchen. Returning with a drink in hand he sits back down in his chair. Changing the channel he settles on what appears to be a mob movie. We see TWO WELL-DRESSED WHITE MOBSTERS (late 40s, early 50s, white) exit a car and walk up a grassy knoll overlooking a seaport. We occasionally glimpse the reflection of CHARLES HUSBAND in the glare of the TV screen.

MOBSTER #1

Are you sure no one will ever find her?

MOBSTER #2

She's gone, completely gone, out of the picture gone, never to return, gone...

As they look out over the ocean a car pulls up, stops and a man exits. We only see him from behind at first as he moves quickly up the rise to the two men. As the camera rotates around him it is revealed to be Charles Husband. He is confronting the two Mobsters.

CHARLES HUSBAND

Rushing up to the Mobsters.

Where is she, what have you done to her? Tell me, tell me what you've done to her...

Charles Husband begins wrestling with the two men, pushing one and grabbing the other by the lapel to try to force an answer out

of him. Just then a DRIVER (40s, white) and TWO BODYGUARDS (30s, white) intervene and pull Charles Husband off the two mobsters.

MOBSTER #1

What the fuck is wrong with you, are  
crazy or something?

(to his Bodyguards)

Get this asshole offa me!

As the Bodyguards pull Charles Husband off Mobster #1 the camera cuts from the TV back to the vacant face of Charles Husband sitting in his chair as gun fire erupts on the TV. We again see the reflection of Charles Husband in the glare of the TV screen.

INT. POLICE STATION INTERVIEW ROOM - DAY

41

Seen from the perspective of a surveillance camera in an upper corner ETHAN EDWARDS sits at a table, with him is DETECTIVE VERA THOMSEN (39 yrs. old, black) who is leading the missing persons investigation of the wife of CHARLES HUSBAND, who enters, led in by a UNIFORMED POLICE OFFICER.

ON ETHAN

ETHAN EDWARDS

Hello again, good afternoon. I'm glad you could find the time to meet with us today. To remind you, I'm Detective Edwards and this is Detective Thomsen. I'm leading the investigation into the death of Mrs. Edith James and Detective Thomsen is looking into the reports of your wife being missing. Detective Thomsen and I are interested to see if there is anything that might connect the two cases.

ON THOMSEN

DETECTIVE THOMSEN

I'd like to begin by asking why you didn't report your wife missing...

ON CHARLES (we see from behind Edwards and Thomsen)

CHARLES HUSBAND

(nervously)

Well, I didn't think she was missing. I mean, she left, we've been having... difficulties lately and she packed a bag, took her phone and car and left. I guess I just thought that was that, you know, the end. She's an adult so I figured she can go where she wants to. She was very clear that she didn't need me.

DETECTIVE THOMSEN

Do you know one Ms. Billie Sotter?

CHARLES HUSBAND

(perking up)

Is that who reported my wife missing?

DETECTIVE THOMSEN

Yes, after she spoke with your daughter.

CHARLES HUSBAND

(looking down)

I thought she left to be with her. I mean that Billie Sotter; they've been seeing a lot of each other. I guess you could call her my wife's girlfriend or something.

VERA THOMSEN

You said they've been seeing a lot of each other; how long has this been going on?

CHARLES HUSBAND

(looking up)

I don't know; I've known about it for about a month or so. She only recently admitted it. I think my daughter's known for longer than I have.

ETHAN EDWARDS

(shifting in his chair)  
Let's change the subject for a moment. I want you to tell me everything you know pertaining to the death of Mrs. Edith James.

CHARLES HUSBAND

(looking at Ethan Edwards)  
I don't know what more I can tell you. I received some complaints about noise and boisterous behavior from some residents in the building. I'd been aware of some street-types hanging around the building for a while, I actually reported them to the police once, a lot of good that did. They were using my property to hide their goings-on. I think they were selling drugs behind the building. It's pretty secluded back there, you can't be seen from the street.

ETHAN EDWARDS

We have a copy of your complaint. I want to know the circumstances of your finding Mrs. James.

CHARLES HUSBAND

(looking down and then up again)  
Like I said, there'd been some complaints and when no one had seen Mrs. James for a while I got worried. It was funny though, her mail and newspaper were taken in, so for a while I thought I just kept missing her. Eventually I got so worried that I used my spare key and entered her apartment. It's when I saw the state it was in that I called the police. It was the police who found the body, not me.

ETHAN EDWARDS

Had you had any run-ins with these 'street-types' you say were hanging around your building...other than

stated in your previous complaint?

CHARLES HUSBAND

I confronted some people at one point. I have no idea if they were the same people who did what they did to Mrs. James. It's not a very nice neighborhood, there's all types of people around there. I told them they should stay off my property, that they couldn't do what they were doing there, selling drugs or whatever.

ETHAN EDWARDS

What did they do? Did they leave?

CHARLES HUSBAND

Eventually, yah. But not before they tried to intimidate me, you know, telling me that they could do whatever they wanted and acting tough. They even sat on my car, I think I had my wife's that day. They threatened to hurt me and my family, things like that. It was a bit nerve wracking. Do you think because I had my wife's car they targeted her thinking it was me?

Looking nervously back and forth at Vera Thomsen and Ethan Edwards.

DETECTIVE THOMSEN

That's something we're trying to determine.

ETHAN EDWARDS

Is this when you made the police complaint?

CHARLES HUSBAND

Yah, it was a little after that. It had more to do with complaints from my tenants than with that episode, though.

ETHAN EDWARDS

Do you think there could be any connection between the death of Mrs. James and the fact that your wife is missing?

CHARLES HUSBAND

I have no idea; I guess I would doubt it. I mean, I assumed my wife was with her girlfriend or maybe our daughter or something. Unless maybe they thought it was me in her car.

ETHAN EDWARDS

We've talked to both your daughter and Ms. Sotter.

DETECTIVE THOMSEN

Sitting up and leaning forward.

Neither of them have seen your wife. Can you think of anywhere else she could be, or anyone else she could be with?

CHARLES HUSBAND

No, no one, if not her family. She did take her credit cards, phone, and car with her, so I don't know, can't you track her with them or something?

Looking back and forth at Vera Thomsen and Ethan Edwards.

VERA THOMSEN

We're doing everything we can, don't worry. Is there anything else you can think that might help us to find your wife?

CHARLES HUSBAND

(shrugging)

I...I don't know...I can't think of

anything.

ETHAN EDWARDS

I have testimony that you entered the James apartment twice on the day you reported her missing. Can you explain that to me?

CHARLES HUSBAND

My head's in a whirl right now. I can't really think of anything that could be helpful. I may have gone in twice, I can't really remember. I was pretty upset. I couldn't believe what I was seeing.

VERA THOMSEN

That's understandable. I know this is a lot to process right now. But if you think of anything at all, we'd like to know.

ETHAN EDWARDS

Now, back to your wife. You don't really seem upset by the fact that she's missing.

CHARLES HUSBAND

I know she left. I guess I'm surprised she's missing. I still think she's somewhere with her new girlfriend.

ETHAN EDWARDS

Well, that doesn't seem to be the case. If you hear from her let us know immediately, okay?

CHARLES HUSBAND

(looking puzzled)  
Of course...

ETHAN EDWARDS

Thanks for coming in and talking with us. With your permission we're going to arrange for you to take a polygraph

test. Is that okay?

CHARLES HUSBAND  
 (looking at Ethan Edwards)  
 Yah...sure...whatever you want.

INT. POLICE STATION INTERVIEW ROOM - DAY

42

Seen from the perspective of a surveillance camera in an upper corner the DETECTIVES shake hands with CHARLES HUSBAND and then he leaves the room.

INT. POLICE STATION - Day

43

ETHAN EDWARDS and VERA THOMSEN are watching a recording of their interview with CHARLES HUSBAND on a computer monitor. We see them from behind.

ETHAN EDWARDS  
 Alright, I don't trust that guy...  
 He's seems off somehow...

VERA THOMSEN  
 The old before looking for outlaws,  
 look at the in-laws, right...

ETHAN EDWARDS  
 I think it may hold true in this case.

VERA THOMSEN  
 I'm not convinced; he seemed shocked,  
 or at least surprised to hear his wife  
 is missing.

ETHAN EDWARDS  
 I'm not buying it; I think he was  
 shocked that we knew...Let's see what  
 we can find out about this guy and  
 their marriage. His daughter should  
 be able to help us with that.

VERA THOMSEN  
 You do realize this is not your case,

right? I think you have your hands  
full with the murder of the James woman.  
Not to mention...

ETHAN EDWARDS

Yah well, I told you, I got a feeling  
on this one.

VERA THOMSEN

Well, my feelings tell me he's nuts  
if he thinks he can beat the poly...

ETHAN EDWARDS

If he's nuts he probably can...

VERA THOMSEN

Look, the two cases might be related  
but let me run my own case, alright  
Edwards?

ETHAN EDWARDS

(distracted)

Yah, sure...

EXT./INT. CHARLES HUSBAND IN HIS CAR - LATE AFTERNOON

44

After the interview with the DETECTIVES, CHARLES HUSBAND enters his car and begins driving home to his residence. En route he passes a strip mall and as he passes he sees TWO MEN (40s, white), with them is a WOMAN resembling his wife (blond, 40s, shapely) standing amongst them. The men are detaining her, pushing her into a car, etc. Craning his neck he barely avoids hitting another car. CHARLES HUSBAND turns around and pulls off the road into the parking lot. Getting out of his car he approaches the two men; the woman has disappeared.

EXT. A STRIP MALL - LATE AFTERNOON

45

CHARLES HUSBAND approaches the TWO MEN outside a store.

CHARLES HUSBAND

(with a manic expression)

Where is she? What have you done

with her? I saw her with you...

MAN #1

What the fuck are you talking about?

CHARLES HUSBAND

(frantic)

The woman who was with you, where is she?

MAN #1

What the fuck are you talking about?

CHARLES HUSBAND

Who was the woman who was with you just now?

MAN #2

(flabbergasted)

What???

CHARLES HUSBAND

Where is she, what have you done to her? Tell me where she is you bastards...

Grabbing hold of Man #1.

MAN #1

Struggling.

What the fuck is wrong with you, are you crazy or something?

(to his companion)

Call the fucking cops!

As Man #2 pulls Charles Husband off of Man #1 Charles Husband pulls out of his grasp and hurries back to the safety of his car.

EXT./INT. CHARLES HUSBAND IN HIS CAR - LATE AFTERNOON

46

CHARLES HUSBAND is glaring out of the open driver side window.

CHARLES HUSBAND  
 I'll find out, I'll find out, you  
 can't hide her! I'll find her!

Barely missing a car as he drives out of the parking lot Charles Husband continues home, clearly troubled.

INT. POLICE STATION, OUTSIDE INTERVIEW ROOM - DAY

47

DETECTIVES ETHAN EDWARDS, VERA THOMSEN, and MARTIN ROBINSON are waiting to re-interview CHARLES HUSBAND. The DETECTIVES are waiting for CHARLES HUSBAND who is taking a polygraph test. As they wait they're watching grainy security camera video of CHARLES HUSBAND harassing MAN #1 and MAN #2 outside a store in the strip mall. On another screen they're monitoring the polygraph test in progress which is in the process of being completed.

INT. POLICE STATION, INTERVIEW ROOM - DAY

48

CHARLES HUSBAND enters the interview room. Another DETECTIVE (34 yrs old, black) enters with him and hands VERA THOMSEN the results of the polygraph test.

VERA THOMSEN

Nodding thanks to the Detective and rising to greet Charles Husband.

Thank you for joining us today Mr. Husband. Again, I'm Detective Thomsen and this is Detective Robinson. I believe you know Detective Edwards. We'd like to ask you a few more questions about your wife's disappearance and about your relationship with her.

Sitting down.

CHARLES HUSBAND  
 I understand. I don't know what more I can tell you, she left about a week ago. We've been having some difficulties

lately and I guess she decided that she had to leave for a while to figure herself out or something.

VERA THOMSEN

You're telling us that she just up and left? Where did she say she was going?

CHARLES HUSBAND

(looking at Thomsen)

She didn't tell me where she was going. She just packed a few things and left. I guess I assumed she was going to her...to her friend's to stay.

ETHAN EDWARDS

As he speaks Vera Thomsen is glancing at the results of the test.

Do you mean Billie Sotter? The woman who reported her missing? She says she was involved with your wife.

CHARLES HUSBAND

(looking at Ethan Edwards)

That's her. They were having an affair or something. It's one of the reasons we were having the, umh, difficulties.

MARTIN ROBINSON

How long had, or has, this affair, or something, been going on?

CHARLES HUSBAND

(looking at Martin Robinson)

I'm not sure. I just found out about it a few weeks ago now. She just announced it one day.

VERA THOMSEN

(looking up from the results of the polygraph)

So can you explain to us again why you didn't report her missing?

CHARLES HUSBAND

(looking back and forth, clearly frustrated)  
I didn't know she was missing. She left  
like I said about a week ago and I  
haven't had any contact with her since.  
She's an adult, I couldn't stop her from  
going where she wanted. All I could do  
was plead with her.

VERA THOMSEN

Did you try to contact her?

CHARLES HUSBAND

I was sure she didn't want to hear  
from me. I tried calling her a couple  
of times but I didn't get through  
so I just left messages.

ETHAN EDWARDS

Did you and your wife fight at all  
before she left? You know we're going  
to interview your wife's girlfriend  
and your neighbors, so please, just  
tell us the truth.

CHARLES HUSBAND

Look, we didn't fight any more than  
anyone else. I'll take another lie  
detector test if you want. I mean,  
we had our moments, especially in the  
last few weeks, when we were yelling  
at one another and I guess things got  
pretty crazy at times, lots of tears  
and anger and such, but she was  
intent on her new relationship, so what  
could I do? I didn't think that  
anything I could say would make a  
difference.

VERA THOMSEN

So, you've had no contact with your  
wife since the time she left?

CHARLES HUSBAND

(looking at Vera Thomsen)

None at all. Like I said, I tried calling her but didn't talk with her. I did see her the other day...I'm sure it was her.

ETHAN EDWARDS

You mean the incident in the strip mall?

CHARLES HUSBAND

(to Ethan Edwards)

Yah, yah. I'm sure she was there.

VERA THOMSEN

Well, we sort of have a problem with that. Your wife is missing and you claim that the two of you have had fights in the last couple of weeks. To tell you the truth none of that sits well with me. I think you're hiding something. Why don't you tell us what really happened...

CHARLES HUSBAND

I told you I'd take a lie detector test and I did. What did it tell you?

VERA THOMSEN

The results of your polygraph were inconclusive. Which isn't really reassuring.

CHARLES HUSBAND

(emphatically)

I told you I didn't do anything.

MARTIN ROBINSON

How well do you know Billie Sotter?

CHARLES HUSBAND

(to Martin Robinson)

I've never met her; I think she was someone my wife met through mutual friends...

ETHAN EDWARDS

Friends of yours and hers?

CHARLES HUSBAND

No, no...friends of hers and...that  
Sotter woman.

MARTIN ROBINSON

Well now. You know she seems to think  
that you had something to do with your  
wife's disappearance. Why do you think  
she believes that?

CHARLES HUSBAND

I really don't have any idea. I guess  
I'm the obvious suspect, I mean, even  
you police suspect me, right?

The Detectives look at one another with a 'don't know' expression  
on their faces.

ETHAN EDWARDS

Can you tell us what's going on in  
here? Lucky for you the two men  
don't want to lodge a complaint after  
we explained your situation to them.

Turning a video monitor on and playing the security video from  
the incident at the strip mall.

CHARLES HUSBAND

(clearly perplexed)

I...I thought I saw my wife with them  
...I was trying to find out if they  
knew anything...I saw her with them...  
I did, I saw her there.

ETHAN EDWARDS

There was no woman with the men. They  
say so and the security footage proves it.

CHARLES HUSBAND

(confused)

I don't know what to say, I thought  
I saw my wife. Are you sure that she  
wasn't there? She was dressed in white.

I'm sure I saw her there.

VERA THOMSEN

(confused)

We don't know what to think right now. We're trying to establish just what's going on. Either she's run off on her own or else something's happened to her, right? So what can you tell us about what's going on? Can you enlighten us about her habits, what did she like to do, where did she like to go, anything at all could be helpful.

CHARLES HUSBAND

Well, we've kind of grown a little apart lately, I assume she's been spending a lot of time with her girlfriend. She been saying for weeks now that she was going to move out as soon as she was able. While we were together she wouldn't do anything out of the ordinary, I mean, she had a writers group every Saturday morning, they would get together for potlucks and readings a couple of times a year. I think that's where she met a lot of people.

MARTIN ROBINSON

You keep referring to her as your wife's girlfriend, how did you find out about their relationship?

CHARLES HUSBAND

She told me. I mean, I remember we were arguing about something, I can't remember what, and she told me she had something she needed to tell me.

MARTIN ROBINSON

Did she tell you she was going to leave before she told you about Ms. Sotter?

CHARLES HUSBAND

Yah, she wanted to leave me before that.

VERA THOMSEN

Why did she want to leave you? Did you ever hit her?

CHARLES HUSBAND

I never...I never hit her. We just had problems.

VERA THOMSEN

(leaning in)

What kind of problems?

CHARLES HUSBAND

The usual problems, things got... cold between us.

VERA THOMSEN

(quizzically)

What do you mean 'things got cold'?

CHARLES HUSBAND

(looking down)

We had intimacy problems...

We didn't, you know, have sex anymore.

(shrugging)

She wasn't interested anymore. I guess she started to change, or find herself or something like that. I don't know, she wouldn't tell me anything after a while.

VERA THOMSEN

You mean she stopped talking to you?

CHARLES HUSBAND

She'd talk to me, she just wouldn't let me know what was going on in her life. She was pretty secretive about it for I don't know, a few months I guess. I mean, she was having an affair and it was a secret until she told me. Ask my daughter, she might know more.

ETHAN EDWARDS

She's been contacted...

VERA THOMSEN

Did you have any suspicions about her affair?

CHARLES HUSBAND

I don't know, I think I suspected but I thought it was someone else, someone in her writing group, some guy named Brian or something. I told her I was jealous and she laughed.

VERA THOMSEN

How did you feel about it when she told you she was leaving?

CHARLES HUSBAND

I was angry, you know, I was hurt, all those things. I was confused too.

ETHAN EDWARDS

(fixing his eyes on Charles Husband)

Did you want to get back at her for hurting you?

CHARLES HUSBAND

I told you I had nothing to do with my wife's disappearance. I'll take as many lie detector tests as you want...You know, if there's nothing else I'd like to leave now.

VERA THOMSEN

Okay, it's been a day. I don't think another polygraph is going to be necessary. But keep in mind we may have more questions for you later. Thank you for coming in Mr. Husband.

Charles Husband gets up. Martin Robinson offers his hand but Charles Husband, with a faraway look, ignores him and leaves.

INT. POLICE STATION - DAY

49

ETHAN EDWARDS is at his desk; there are three other DETECTIVES present, PAUL MARTIN, VERA THOMSEN and MARTIN ROBINSON.

ETHAN EDWARDS

Where do you guys stand on the disappearance of this woman? We've got to look at the husband for it, don't we? Something is clearly wrong with him...

VERA THOMSEN

Wait, wait, not so fast. We talked to the woman who filed the missing persons report; she's an interesting case. It seems she was charged with domestic assault two years ago. She claims that she and the Husband woman were having an affair, that she would never leave without some kind of word.

ETHAN EDWARDS

Well, our case seems pretty straight forward; we just need to find whoever it was who took over the apartment. That shouldn't take too long unless they've made their way to Mars or something. It's only a matter of time.

MARTIN ROBINSON

Our next step is to do some in-depth interviews with the girlfriend, with the daughter, the neighbors and see what we come up with.

(to Ethan Edwards)

So you're thinking it could be the husband?

ETHAN EDWARDS

He seemed pretty nervy when I first talked with him; that was right after the body was found. There's something about him that rubs me the wrong way. He seems...distant or something.

I talked to his daughter and she thinks he's acting strangely too.

VERA THOMSEN

How does he treat the people who rent from him?

ETHAN EDWARDS

He struck me as just putting up with the people who live in his building. They're mostly old, retired types living on fixed incomes. I just get a feeling from him I can't explain. What did you think, Paul?

PAUL MARTIN

I just thought he was your typical scumbag landlord, the kind who raises your rent and blames it on taxes or whatever. I mean that building is not in the best of shape and security is almost non-existent. And then he complains about how frightening the neighborhood is for old people...

VERA THOMSEN

That's pretty much par for that course. We need to press him on his relationship with his wife, but the poly we gave him was inconclusive. And, according to it, he actually believes he saw his wife.

ETHAN EDWARDS

Whatever, let's just make sure we coordinate. I'm going to talk to the daughter again and go back over the statements from the neighbors of the old woman. I want to know what, if anything, links these two cases.

VERA THOMSEN

They could be linked, but it could just be coincidental.

ETHAN EDWARDS

Do you think the same people that killed the old woman killed the wife as well? I'm not convinced of that. I tell'ya I personally suspect the husband; I think he's dirty on this one.

MARTIN ROBINSON

Let's wait and follow the evidence shall we? We don't really have much to go on yet. Let's see what we can turn up.

ETHAN EDWARDS

Well, we'll see. Let's canvass the building and the neighborhood. Get some photos of the wife and see if anyone remembers seeing her in the neighborhood. If she's never been seen there we might have a problem. I can't imagine small-timers like the types who supposedly did that to the old woman would tend to branch out from their neighborhood.

VERA THOMSEN

That makes sense; we also have to think about motive too. What motive would they have to go after her? Did she see something she shouldn't have? All that assumes she was in the building or the neighborhood.

ETHAN EDWARDS

Husband seemed intent on linking her with the perps hanging around the building. He made sure to tell us he had her car the day he claims to have confronted them and to float the idea that maybe they were after him but got her instead.

MARTIN ROBINSON

We're collecting all the statements now. So far nothing has jumped out except how afraid a lot of the residents were.

## ETHAN EDWARDS

It looks like we're going to have to coordinate on this. Let's keep some eyes open as to any details that might help one another's investigation. Maybe we can wrap these up together. Although, like I said, I don't think they're connected. But, I've been wrong before.

EXT./INT. CHARLES HUSBAND DRIVING - EVENING

50-A

CHARLES HUSBAND is behind the wheel of his car driving through traffic. He is muttering to himself about the police, blacks, his wife, her girlfriend, and his wife's disappearance.

## CHARLES HUSBAND

(muttering angrily)

God-damned cops, what the fuck do they want from me. I took their damn polygraph, ...That showed'em...They got nothing on me!..

(pause)

Wait till they find those black assholes. Then the cops'll see...I...

Slamming the dash repeatably with his hand.

That stupid bitch girlfriend had to report her missing, Fuck, fuck, fuck!!!

As things slow on the freeway he glances to his right to see in the back seat of a car (identical sedan as that driven by Ethan Edwards) slowly pulling alongside and passing him a woman dressed in diaphanous white who, through its partially fogged windows, bears a striking resemblance to his missing wife. Startled, filled with anxiety and confusion, he does a double-take as traffic frees up and the car pulls away. Accelerating, he tries to follow but trapped in his lane he makes a desperate lane change as the car pulls away. As it does the woman in white alone in the back seat (and strangely out of focus) turns and looks at him in an emotionless glare. Intent on catching up to the car he starts chasing it. Weaving in and out of traffic he's nowhere near to catching up to the car when he suddenly sees flashing lights be-

hind him. After continuing until it becomes pointless he pulls over to the side of the road and watches the car he was chasing disappear.

EXT./INT. THE SIDE OF A HIGHWAY - EVENING

49-B

A PATROL OFFICER sits in his patrol car writing down the license plate number of Charles Husband's car. The Patrol Officer slowly approaches the Husband car.

PATROL OFFICER

Approaching the driver side window and knocking with his knuckles.

You were driving pretty recklessly,  
what do you think you were doing?

CHARLES HUSBAND

(frantic, near babbling)

My name is Charles Husband. I thought I saw my wife, she's been missing for almost a week now...I thought I saw her in that car. I was trying to catch up to it. She was in white, you must have seen her...

PATROL OFFICER

I'm sorry, I didn't notice anything unusual. Did you get the license plate number, I could call it in. What kind of car was it?

CHARLES HUSBAND

I don't know I was too upset to think about any of that.

PATROL OFFICER

Well, I'll report it, but in the future I suggest you leave the car chases to the professionals. What you did was dangerous. No matter the circumstances I'm going to have to write you a ticket for reckless

driving. I'll need to see your  
license, registration, and proof  
of insurance.

Charles Husband hands him his license. Reaching into the glove  
box he hands some papers to the officer.

Going back to his car he proceeds to write out a ticket while  
Charles Husband sits waiting anxiously. Exiting his car he hands  
the ticket, license and documentation back to Charles Husband.

PATROL OFFICER

Like I said, leave the car chases  
to the professionals.

The Patrol Officer returns to his vehicle. Charles Husband  
abruptly drives away. After a short drive we see him pulling into  
his driveway, getting out of his car, and entering his house.

INT. THE SUBURBAN HOUSE OF CHARLES HUSBAND - EVENING

51

CHARLES HUSBAND is fixing himself a drink.

CHARLES HUSBAND

(muttering to himself)

What the fuck, what the fuck, what  
the fuck. That couldn't have been her.  
Was it a double? Is someone fucking  
with me? Who would do that?

Taking a swallow of his drink.

CHARLES HUSBAND (con't.)

(muttering)

Maybe I'm going crazy...That couldn't  
have been her...

Looking out of the window.

CHARLES HUSBAND (con't.)

I think those cops did a number on me.  
It couldn't have been her...I must  
have been hallucinating or something.  
That has to be it.

Charles Husband walks to an easy chair in front of a television set which he switches on using a remote. On the screen the local news is in progress; we see the standard pair of anchors, one male, one female. They announce that they are going to go to an interview with the landlord of the building that Edith James, the elderly woman found dead in the cardboard box, lived in.

INT. ON THE TELEVISION - EVENING

52

We see CHARLES HUSBAND being interviewed by a REPORTER (white female, 30s) outside of the apartment building where EDITH JAMES was found.

REPORTER

The police are examining the apartment now, you notified the police, can you describe for us what condition the apartment was in?

CHARLES HUSBAND

Speaking to the Reporter, occasionally glancing at camera.

Well, from what I could see when I went in to check on Edith, the apartment was a mess. All I could see were the remnants of a party, as though a hundred people had partied in there all weekend long. It was a total mess, liquor bottles, cigarette butts, clothes, jewelry, trash, just garbage strewn everywhere. Edith was known to be a drinker, but nothing like what I saw in her apartment.

Camera cuts back and forth between the TV and Charles Husband as he watches himself on TV, the voices on the TV becoming voice overs as that happens.

ON TV

REPORTER

Had any neighbor complained to you

about what was going on in the apartment?

CHARLES HUSBAND

Not really about that, just about the neighborhood creeps and drug dealers who had them all frightened, I tried to do what I could.

REPORTER

Isn't it true that you told them to call the police?

CHARLES HUSBAND

I told them that, yes. The police can do more than I can.

ON CHARLES (in his chair)

REPORTER (VO)

What, if anything, did the police do about the situation?

CHARLES HUSBAND (VO)

I don't want to blame anything on anyone, I mean I'm sure the police did whatever they could...

EXT. THE PARKING LOT OF DEE'S BAR - EVENING

53

ETHAN EDWARDS parks his car and exits, walking into Dee's Bar.

INT. INSIDE DEE'S BAR - EVENING

54-A

ETHAN EDWARDS walks up to the bar and takes a seat.

BARTENDER

(approaching)

Well, hello there Detective, how's things?

ETHAN EDWARDS

Horseshit, I'll have my regular.

BARTENDER

Jack Daniels rocks coming right up.  
What's new in the detecting game?

INT. IN THE BACK HALF OF DEE'S BAR - EVENING

54-B

Two POLICE DETECTIVES, JERRY LENKINS (white, 42 yrs old) and TOM MONROE (white, 38 yrs old) glare at ETHAN EDWARDS up and down whispering to one another before looking away.

INT. THE BAR OF DEE'S BAR - NIGHT

54-C

ETHAN EDWARDS

Noticing the two Detectives and addressing their half of the room.

Well, if it isn't Tom and Jerry...

(addressing the Bartender)

They've given me the case of the old woman murdered in her apartment. Or at least we believe she was murdered. They gave it to me because they believe it'd be a slam-dunk. They're maybe trying to make me out to be some kind of good guy now.

BARTENDER

What's wrong with being the good guy for a change? They beat you up pretty bad a few years ago...

Putting a drink in front of Ethan Edwards.

ETHAN EDWARDS

Taking a long sip from his drink.

Yah, now they want me to be the guy who pulls their collective asses out of the smoldering B.S. around the whole planting of evidence thing.

BARTENDER

They want you to be the guy who turns on your ex-partner?

ETHAN EDWARDS

(sighing)

Something like that. I'm not sure what I can do about any of it.

BARTENDER

I saw on the news that the wife of the landlord is missing now...Any connection with the old lady's death?

ETHAN EDWARDS

Taking another long drink.

I don't know. I've meet the guy, interviewed him, and I don't like him. It could all be just a coincidence, but I have my doubts...

BARTENDER

(smiling, looking around sarcastically)

You know me, who am I going to tell.

ETHAN EDWARDS

Well, the missing wife isn't my case so I can only be an interested party as far as that goes.

BARTENDER

Maybe the two cases will come together. I mean, the creeps who fucked-up the old lady could have been involved in the wife's disappearance too. It's not that unlikely is it?

ETHAN EDWARDS

Give me another one of these and I'll think about. Time will tell, I guess.

Lifts glass and empties it.

BARTENDER

Maybe you should do a little extra-curricular work. Maybe this Husband character just needs the right kind of push.

Turning away to grab whiskey bottle.

ETHAN EDWARDS

You sound like his daughter, she said he was one push away from losing it...

BARTENDER

Push him then. To change the subject, how's the ex and your daughter?

Pouring whiskey into Edwards' glass.

INT. INSIDE DEE'S BAR - NIGHT

54-D

The same two POLICE DETECTIVES from earlier are seated in the back of the bar sneering and muttering as they watch ETHAN EDWARDS at the bar.

INT. INSIDE DEE'S BAR - NIGHT

54-E

ETHAN EDWARDS is seated at the bar.

ETHAN EDWARDS (con't)

It's hard to get my daughter to spend time with me, it's like I'm poison or something. The ex says not to worry, she'll come around. I guess I'm just be the cop who killed a kid right now.

Finishes his drink and puts some money on the bar.

See ya soon.

Ethan Edwards turns and exits.

EXT. ETHAN EDWARDS LEAVING DEE'S BAR - NIGHT

55

ETHAN EDWARDS walks to his car. He gets in, starts the car and begins driving.

EXT./INT. ETHAN EDWARDS IN HIS CAR - NIGHT

56

As he drives down a street lit by streetlights and ambient highway lights, lending an artificial glow to the scene, he sees a speeding car turning onto a freeway entrance banked by concrete noise barriers. As the car turns right onto the entrance the driver loses control and drifts rapidly to the left slamming the front left of his car into the retaining barrier. The car then slides off the wall like a skin being sloughed off and drifts rolling right, slowing until it hits the right retaining wall, coming to a complete stop. There aren't any other cars on the road as it's late so all is a stillness which seems almost artificial, all the more extreme due to the surrounding stillness. Ethan Edwards stares ahead and keeps driving.

EXT./INT. ETHAN EDWARDS IN HIS CAR - NIGHT

57

Again parking inconspicuously down the street from the home of CHARLES HUSBAND to avoid being seen ETHAN EDWARDS sits in his car watching CHARLES HUSBAND move about his home. After watching a while he exits his car carrying something white in his hand and proceeds behind the houses across the street from the Husband residence to the spot near the swing. He stands there watching CHARLES HUSBAND. His is only a dark indistinct presence in the deep suburban darkness between the houses. Standing there he ties what turns out to be a piece of diaphanous white cloth to the hanging supports of the swing.

INT. INSIDE THE HOME OF CHARLES HUSBAND - NIGHT

58-A

CHARLES HUSBAND is seen making himself a drink. He then sits in his chair for a while. As he flicks through the channels we see the typical offerings, sit-com, cartoon, talk show, etc. CHARLES HUSBAND stops on a police drama showing a suspect being questioned by a pair of Detectives in a non-descript police office.

INT. ON THE TELEVISION

58-B

We see from the perspective of CHARLES HUSBAND. On the television are TWO POLICE DETECTIVES and a white SUSPECT who resembles CHARLES HUSBAND.

TV DETECTIVE 1

We're going to ask you again, how did you get possession of the briefcase? Did you have a partner...

TV DETECTIVE 2

We know you couldn't have pulled this off by yourself...Who else was in on it with you?

TV SUSPECT

(desperately)

I told you already, I found it, I didn't steal it or anything, I don't know anything about it. It was just there by the bench so I took it.

TV DETECTIVE 1

We know you knew what was in the briefcase, you tried to sell it to an undercover officer...If you didn't know what was in it...

TV SUSPECT

(exasperated)

I opened it up when I got back to my place. There's no mystery here...

INT. THE HOME OF CHARLES HUSBAND - NIGHT

58-C

CLOSE-UP of CHARLES HUSBAND seated in a chaise-lounger sipping his drink. We see him briefly reflected in the TV screen.

INT. THE HOME OF CHARLES HUSBAND - NIGHT.

58-D

Cut back to TV showing same scene with TV DETECTIVES and SUSPECT, although now CHARLES HUSBAND is seen in place of the SUSPECT.

TV DETECTIVE 1

We know you're guilty, we just can't prove it yet. We're patient though and time is definitely on our side.

CHARLES HUSBAND

(becoming increasingly angry)

How many times do you I have to tell you, I didn't do it, I didn't do it.

TV DETECTIVE 2

You can say it as many times as you want, we know you're guilty.

Rising from his chair.

CHARLES HUSBAND

I tell you I'm innocent, I didn't kill her...

TV DETECTIVE 1

Wait a minute, who are we talking about now? Who's 'her'?

CHARLES HUSBAND

Sitting down, he stares silently with grim contempt on his face.

INT. CLOSE UP OF CHARLES HUSBAND - NIGHT

58-E

CHARLES HUSBAND is seen slumping back in his chair, staring into space with the same grim contempt on his face. Slowly he rises, walking out of the room into the kitchen.

EXT./INT. ETHAN EDWARDS IN HIS CAR - NIGHT

59

Returning to his car he again reaches up and jostles the wind chimes hanging from a tree branch as he passes. ETHAN EDWARDS sits watching the Husband home for a while. As one by one the lights in the Husband home go out, he starts the car and drives back the way he came.

INT. POLICE STATION - MORNING

60

ETHAN EDWARDS is on the computer at his desk as PAUL MARTIN walks hurriedly in.

PAUL MARTIN

(excitedly)

Good news on two fronts— I think we found our guys. They were trying to get on a bus to Chicago. We got a tip canvassing the neighborhood and it seems to have paid off. They're bringing them in now. And— you're not going to believe this—

(chuckling)

Some old lady called in to report a car in her garage...

ETHAN EDWARDS

What?! Don't tell me...

PAUL MARTIN

Guess who's car?

ETHAN EDWARD

(looking up at Paul Martin)

No shit. Who's the old lady?

PAUL MARTIN

She's the grandmother of some kid who claims he stole it off the street. And, it turns out he's a relative of one of the guys we picked up.

ETHAN EDWARDS

Good news comes in bunches. How sure are we that they're our guys?

PAUL MARTIN

They fit the descriptions and we've got two people in the neighborhood who ID'd them from photos. Plus their fingerprints match some we found in

the apartment. We should find the women soon.

ETHAN EDWARDS

(excitedly)

Good. I want to question them as soon as possible. Have they finished processing the evidence yet?

PAUL MARTIN

They've swept the room but they haven't been able to go through everything they've collected. The credit cards and IDs are straight forward, we're trying to contact the owners, but there's some other effects that have to be processed yet. We haven't been able to determine who any of it belongs to. There's a quite a bit.

ETHAN EDWARDS

And the car?

PAUL MARTIN

The kid says he found it on the street with the keys in it. He doesn't have a record or any known ties, not even to his cousin, one of our suspects.

ETHAN EDWARDS

Sounds like something anyway... Has it been processed yet?

PAUL MARTIN

So far it's clean and his story seems to hold.

ETHAN EDWARDS

Alright, I want to know everything there is to know about these guys. Do we know if they have anything outstanding or in the record?

PAUL MARTIN

Just piddling local stuff, nothing major.

ETHAN EDWARDS

Alright. Let's let'em sweat for a while and then we'll talk to them. I want this to be clean and on the up and up.

DETECTIVE TOM MONROE

From the background.

You're the man for that, hunh Edwards...

INT. POLICE STATION - AFTERNOON

61

ETHAN EDWARDS and PAUL MARTIN are walking down a corridor en route to interview the recently apprehended SUSPECTS #1 and #2 in the murder of EDITH JAMES.

ETHAN EDWARDS

We need to know what all was in that apartment, have any weapons shown up, drugs, stolen property? Right now they look good for murder, we have them in the apartment, but we need to see if there's anything else going on. Lean on everyone, I want to know everything about everything we've collected. Let's talk to these guys, see what they have to say. Anyway, we need some kind of statement. What were they told when they were arrested?

PAUL MARTIN

We picked them up on suspicion of the old lady's murder. They know that's why they're here.

ETHAN EDWARDS

Okay, let's hear what they have to say.

Opening the door to an interrogation room. Entering the room they both step to a table with chairs. Across from them is Sus-

pect #1 (black male, late 20s), dressed in current street fashion, cuffed to the table.

INT. INTERVIEW ROOM – AFTERNOON

62

Camera angle is that of corner mounted security camera, grainy quality. We see from the perspective of a DETECTIVE watching on a video monitor outside the room.

PAUL MARTIN

Well, if it isn't the face of contemporary urban gangsterism...

SUSPECT #1

Looking up and sneering at Paul Martin; addressing Ethan Edwards.

I didn't kill nobody. I didn't kill that old lady you think I did.

PAUL MARTIN

What were you doing in the old lady's apartment then? We got your fingerprints so we know you were there.

SUSPECT #1

I was just there for the party, you know...

Looking back at Paul Martin, smiling.

ETHAN EDWARDS

Who else was there...for the party?

SUSPECT #1

(smirking)

I can't remember, you know, it was a really good party.

ETHAN EDWARDS

(in a measured 'good cop' tone)

But there were other people there,

you weren't there all by yourself  
were you?

PAUL MARTIN  
Maybe he likes to party all by  
himself with dead 'old ladies'?

SUSPECT #1  
(glaring at Paul Martin)  
Fuck you.

PAUL MARTIN  
(chuckling)  
You must think I'm a dead old lady.

SUSPECT #1  
(looking at Ethan Edwards)  
Fuck you. I want a lawyer.

PAUL MARTIN  
You think a lawyer's going to help  
you?

SUSPECT #1  
Fuck you. I ain't saying nothing else.

ETHAN EDWARDS

Looking hard at Suspect #1.

Alright, we'll get you a lawyer.  
Then maybe we can talk, huhn?  
Listen, if no one else was there  
then this is all going to be on  
you. Let me know how you want it  
to play out. I can't speak for  
your partner but you don't seem  
stupid. So think about it.

Ethan Edwards and Paul Martin exit the interview room.

INT. HALLWAY OUTSIDE INTERVIEW ROOM - AFTERNOON

63

ETHAN EDWARDS and PAUL MARTIN stand in a hallway discussing the

interview that just took place.

ETHAN EDWARDS

(addressing Paul Martin)

Knock off the tough guy stuff, I want these guys to talk. They're not going to do that if you just antagonize them. Let's show'em the options, one of them will flip.

Paul Martin nodding.

ETHAN EDWARDS (con't)

Now let's go see what's behind door number two.

Turning, they move down the corridor to Interview room 2. As Ethan Edwards peers into a video monitor shot of the security camera in the interview room showing Suspect #2 seated. Another Detective rushes up to them.

DETECTIVE

(excitedly)

Edwards, you're not going believe this. We found the missing Husband woman's ring in the apartment of the murdered old lady. It was only when we were almost done that we found it.

ETHAN EDWARDS

(looking up, his gears turning)

OK, now it's on. Let's let these guys sweat for a while. How was the ring ID'd?

DETECTIVE

By the engraving...

ETHAN EDWARDS

Okay...

INT. INTERROGATION ROOM IN POLICE BUILDING — AFTERNOON

64

ETHAN EDWARDS brainstorming with PAUL MARTIN and VERA THOMSEN.

PAUL MARTIN

Okay, what do we have?

ETHAN EDWARDS

We have one dead old lady, one missing woman and a bunch of questions.

PAUL MARTIN

We need to find out what happened to the missing woman...

ETHAN EDWARDS

(insistent)

We need to find her body... What we need is to know who died first.

PAUL MARTIN

So you think she's dead?

ETHAN EDWARD

(incredulous)

Looking at Paul Martin.

Do you think she's hiding from her daughter, from her girlfriend, that maybe she's changed her identity or something? She's dead alright...and I still like the husband for it.

PAUL MARTIN

(puzzled)

Even though the ring was found in the old lady's apartment? If they didn't kill her then how did the ring end up there? Did they find it?

ETHAN EDWARDS

They're not the only ones who had access to the apartment.

Remember I've got a witness who says Husband went into the apartment more than once on the day he called the cops.

VERA THOMSEN

If she can be believed...

ETHAN EDWARDS

She lives across the hall.

VERA THOMSEN

Some drunken old woman? I remember what Husband said about it too...

ETHAN EDWARDS

That he may have been in shock and can't remember, I know. Look, we need to find the wife's body, then we can figure out what happened to her.

VERA THOMSEN

What if she's still alive? I mean the polygraph was inconclusive, there's no sign of a struggle or a crime in his house. Christ, he even volunteered to let us search it. He even claims to have seen her...

PAUL MARTIN

If she's dead I still think the bangers did it.

ETHAN EDWARDS

(irritated)

Where's the rest of her stuff then? Where's her phone, where are her credit cards? All we have is her ring and a car with keys in it stolen off the street.

VERA THOMSEN

Well, investigations start with small circles and expand from

there...

ETHAN EDWARDS

(sarcastically)

Well thanks for that, Detective...  
And why did she take the ring  
with her?

VERA THOMSEN

Maybe she's sentimental...

PAUL MARTIN

(to Edwards)

So you're going to do what  
exactly?

ETHAN EDWARDS

It might help to make Husband nervous,  
raise his level of uneasiness, maybe  
pretend that we found her body or  
that we've discovered some kind  
of evidence...To flush him out or  
force him to tip his hand. We have  
to let him know we have the guys  
and they're talking...His daughter  
definitely wants to help.

VERA THOMSEN

How are you going to do that?

ETHAN EDWARDS

I've got some ideas.

VERA THOMSEN

Are you going to share those?

ETHAN EDWARDS

I'll let you know if they work.

Ethan Edwards walks out of the room, clearly frustrated.

INT./EXT. THE HOUSE OF CHARLES HUSBAND — DAY

65

CHARLES HUSBAND is seen taking garbage/recycling from his garage

out to the end of his driveway. As he does so he is approached by a neighbor, MRS. FETTERMAN, (white, 52 yrs old), bundled against the cold.

MRS. FETTERMAN

(with a shy subdued smile)  
Hello Charles, I hope you're  
holding up during all of this...

CHARLES HUSBAND

Well, I've been better; but then  
again so have things.

MRS. FETTERMAN

Has there been any progress on  
your wife's disappearance? I saw  
on the news that the police think  
they found the people responsible  
for that poor woman's death.

CHARLES HUSBAND

You know as much as I do. The  
police now think Elaine's dis-  
appearance is somehow related  
to the death of Mrs. James...

MRS. FETTERMAN

(sympathetic, concerned expression)  
I'm so sorry, it must be so hard...

CHARLES HUSBAND

(nodding)  
Thanks...I'm trying to hang in  
there...

MRS. FETTERMAN

I was wondering...I wanted to  
ask you if you've seen anything  
suspicious around here lately?

CHARLES HUSBAND

(confused)  
What do you mean?

MRS. FETTERMAN

Well, the last couple of nights I swear I've seen someone peeping or something. I've definitely seen someone. They could even be casing the neighborhood.

CHARLES HUSBAND

I haven't noticed anything. Where did you see this someone?

MRS. FETTERMAN

Motioning to, looking at the house across the street.

Behind the Pittman's house, I've seen something for a couple of nights now. When I first noticed it, I heard something, I thought maybe it was an animal, you know like a cat or something, but when I looked, it looked big, so I'm sure it was a person sitting on the swing the Pittman's put in the tree in the lot next to them. Your wife liked that swing a lot, didn't she?

CHARLES HUSBAND

(growing anxious)

Yah, yah, she liked it a lot. And those silly chimes. When exactly did you see this person?

Looking over at swing.

MRS. FETTERMAN

Last night, and two nights before that. Just after dark when it gets hard to see clearly. She, I think it's a woman, at least it looks like a woman, must move behind or between the houses.

CHARLES HUSBAND

(interested)  
 What makes you think it's a woman?

MRS. FETTERMAN  
 (stammering)  
 It looked like a woman...I saw  
 her briefly when she passed by  
 a light. It looked like...I don't  
 (hurriedly)  
 ...It looked a lot like Elaine.

CHARLES HUSBAND  
 (straightening up like he's seen a ghost)  
 I...I...That...I...

MRS. FETTERMAN  
 (sheepishly)  
 I just thought I had to tell you.  
 I'm sorry if I upset you.

CHARLES HUSBAND  
 (in a distant tone of voice)  
 Yeah, thanks...  
 (shaking his head in an exaggerated manner)

Turning abruptly he walks back into his garage, depresses a button and turns, looking blankly across the street as the garage door descends.

INT. THE BAR OF DEE'S BAR - EVENING

66

ETHAN EDWARDS takes a seat at the bar and addresses the BARTENDER. A television is on in the background; CHARLES HUSBAND is being interviewed by JULIE NEWSOM. The sound is off.

ETHAN EDWARDS  
 (addressing the Bartender)  
 I don't trust that asshole at all. Everybody thinks he had nothing to do with his wife's disappearance. I don't believe it for a second.

BARTENDER

You think he's guilty? Do you think he killed her?

ETHAN EDWARDS

Probably. I think he's just using the old lady's murder to cover it all up and de-tract suspicion from himself.

BARTENDER

Didn't they find his wife's ring in the murdered lady's apartment? How do you figure it got there?

ETHAN EDWARDS

He had plenty of opportunity to drop it there...He owns the damn building after all.

Putting his empty glass down and leaving cash on the bar.

I can't help but think that there's more going on here. I think he's crazy.

Getting up from the bar he leaves after looking up at the TV again.

BARTENDER

(to Edwards' back as he's leaving)  
Well, don't let it drive you crazy.  
I got a feeling you'll figure it out.

EXT./INT. THE PARKING LOT OF DEE'S BAR - NIGHT

67

ETHAN EDWARDS is seen getting into his car. We follow him as he drives out to the suburban neighborhood of CHARLES HUSBAND.

EXT./INT. ETHAN EDWARDS IN HIS CAR - NIGHT

68

Driving to the house of CHARLES HUSBAND he parks down the street making sure that his car cannot be seen by CHARLES HUSBAND. He sits in the car in the dark. As he watches CHARLES HUSBAND he sees him moving about his house, watching TV, getting up for a drink, etc. At one point CHARLES HUSBAND peers out the front pic-

ture window staring intently across the street.

EXT. ETHAN EDWARDS EXITS HIS CAR — NIGHT

69

ETHAN EDWARDS gets out of his car and follows a now familiar path behind the houses across the street from the HUSBAND home. He is carrying what appears to be a piece of diaphanous white cloth. He proceeds to arrange this cloth in such a way that it appears to be someone on the swing.

INT. THE HOUSE OF CHARLES HUSBAND - NIGHT

70-A

CHARLES HUSBAND is seen in his living room, mixing a drink, flicking through TV channels. Surfing through the channels CHARLES HUSBAND stops on a scene where an unidentified woman pulls a ring off her finger and throws it at an unidentified man. The sound of the wind chimes from across the street rouses CHARLES HUSBAND and getting up again he goes to the window to look.

EXT. FROM THE PERSPECTIVE OF CHARLES HUSBAND — NIGHT

70-B

CHARLES HUSBAND looks across the street and sees a vague figure in the adjacent yard. This figure is dressed in white, obscured by the deep suburban shadows and dark between the houses. CHARLES HUSBAND appears frightened and puzzled. The figure seems to disappear and reappear just as it appeared.

EXT. THE YARD ACROSS FROM THE HUSBAND HOME — NIGHT.

70-C

Noticing CHARLES HUSBAND peering out the window in his direction ETHAN EDWARDS grabs the white cloth and ducks out of view as he begins moving slowly back behind the houses, returning to his car.

EXT./INT. THE CAR OF ETHAN EDWARDS — NIGHT

71

Sitting in his car observing CHARLES HUSBAND for a while, ETHAN EDWARDS starts his car and leaves.

INT. THE HOUSE OF CHARLES HUSBAND - NIGHT

72

CHARLES HUSBAND is seen in a chair in front of the TV. The local news is covering a rally for the missing ELAINE HUSBAND in a park.

EXT. A LARGE CITY PARK - EVENING/NIGHT

73

A rally against violence against women is being held. The rally is also being used to bring attention to the missing ELAINE HUSBAND. In attendance are her daughter, SUSAN HUSBAND, and BILLIE SOTTER. The reporter JULIE NEWSOM is on the scene with a CAMERAMAN. As the rally continues the background proceeds from evening to night, this taking place behind JULIE NEWSOM and her interview subjects who are overlit by the television lights, throwing the background outside of the ring of light into deep shadows.

JULIE NEWSOM

I'm here in Loring Park at a rally to draw attention to the age-old and ongoing problem of violence against women. This occasion is also being used to draw attention to the disappearance of Elaine Husband, who's been missing now for nearly a week. There's an amazing turnout tonight for this important event; there are a number of speakers planned and then the rally will culminate in a candle-light procession through the park into the surrounding neighborhoods. I'm going to see if I can speak to some of the participants here.

Approaching a group of women among whom is Billie Sotter.

JULIE NEWSOM

Can you tell me your name please?

BILLIE SOTTER (45 yrs old, white)

I'm Billie Sotter, I'm a friend of Elaine Husband.

JULIE NEWSOM

Do you have any idea what may have happened to her? Any information that might help the authorities find her?

BILLIE SOTTER

(shifting uneasily from foot to foot)

I've spoken with the police, I was the one who reported her missing. I only have my suspicions about what happened to her. But I can tell you that I don't trust her husband, she told me many times that he was unstable, that he had violent tendencies.

JULIE NEWSOM

Do you believe that her disappearance has anything to do with the death of Mrs. James, the elderly woman found dead in her apartment on Park Avenue?

BILLIE SOTTER

Elaine did help those residents whenever she could, running errands for them and things like that. She was very close to some of them, but I don't think she was in anyway involved with the people accused of hurting that woman.

JULIE NEWSOM

Isn't it true that you yourself have a history of domestic violence? I'm aware of at least one instance when a restraining order was sought against you. Didn't a past girlfriend of yours accuse you of being violent towards her?

BILLIE SOTTER

(angrily)

That was a misunderstanding. It happened years ago and it bears no relation to what's happening right now or to the fact that Elaine is missing.

As they speak there is a rousing cheer from the growing mass of protesters. Some begin chanting ("Shame, shame, patriarchy is the name!"), responding back to the speaker who has been reciting statistics relating to domestic abuse and violence against women.

JULIE NEWSOM

(talking over the crowd)

But weren't you arrested for domestic abuse?

BILLIE SOTTER

(talking over the crowd)

That's ancient history, I'd rather talk about Elaine, she's the one who's needs our help now.

JULIE NEWSOM

(talking over the crowd)

When was the last time you had any contact with Mrs. Husband?

BILLIE SOTTER

(talking over the crowd)

About a week ago; we spoke on the phone. She told me she was going to leave her husband. We made plans for her to stay with me.

JULIE NEWSOM

(talking over the crowd)

And you haven't heard from her since?

BILLIE SOTTER

(talking over the crowd)

No, nothing at all.

JULIE NEWSOM

(talking over the crowd)

Well, thank you for speaking with us.

Protesters marching by drown them out as Julie Newsom gestures to her cameraman that this is the end of the interview. Billie Sotter joins in with the marchers and disappears into the crowd.

JULIE NEWSOM

As the protesters pass.

I think I see someone else we'd like  
to have a word with. There she is...  
Yes, the daughter of the missing woman.  
Susan Husband, can we have a word  
with you, please?

SUSAN HUSBAND

Approaching Julie Newsom.

Of course.

JULIE NEWSOM

Why are you here tonight?

SUSAN HUSBAND

(emotional, upset)

We're here to draw attention to my  
mother, she's been missing for almost  
a week now and she has to be found.

JULIE NEWSOM

When was the last time you had any  
contact with your mother?

SUSAN HUSBAND

I talked with her a few days before  
she disappeared. I think it's very  
suspicious the way she just hasn't  
been heard from. I'm very worried...  
I told the police I'll do whatever  
I could to help...

JULIE NEWSOM

Do you think her disappearance is in  
any way connected with the disappear-  
ance of Mrs. James?

SUSAN HUSBAND

I not so sure of that. I know she  
spent some time with some of the  
older residents of that building

but I think something else happened  
to my mother.

JULIE NEWSOM

You suspect something else happened  
to her?

SUSAN HUSBAND

If I had to guess I would think my  
father was involved in some way...  
He treated her so badly sometimes I  
think he knows more than he's admit-  
ting.

With an angry look she rejoins the marching protesters as now the  
sun is down and the candles are being lit.

JULIE NEWSOM

We all wish her the best, beyond  
that we here can't speculate any  
further.

A large long group of very loud protesters are marching past.

JULIE NEWSOM (con't.)

(speaking over the passing protesters)

They're marching past us right now,  
this is Julie Newsom reporting live  
from Loring Park.

INT. OFFICE OF CHIEF OF DETECTIVES - DAY

74

ETHAN EDWARDS is meeting with his superiors, CAPTAIN BILSON and  
LIEUTENANT VERAKS.

CAPTAIN BILSON

Well, finding the ring in the murdered  
lady's apartment makes this a big win  
for you, now doesn't it Edwards? I can't  
see how anyone can argue with the evidence  
so I expect this to be handled quickly.  
We don't want this investigation to drag  
on...There's been enough bad press for

this department lately. We need a win on this one. Tell me you understand...

ETHAN EDWARDS

I understand, but to tell you the truth I'm not all that convinced...I still think there's something fishy going on here. Why did they find only the ring? Where's the rest of her effects? I mean, they have credit cards from other victims, why not hers? If they dumped everything else because they were afraid it would come back to them then why keep the ring? And how did her car end up on the street with the keys in it? I still don't rule the husband out, I think he's dirty somehow.

LIEUTENANT VERA KS

As for her other stuff they were probably smart enough to dump it. Maybe they forgot the ring or someone liked it. It's gold after all. I mean, we're assuming that she's dead, and the ring ties them directly to her. How else do you explain the ring? She was known to be in the building on occasion helping out.

ETHAN EDWARDS

I can't explain it yet, but you can't deny that Husband had access to the apartment.

CAPTAIN BILSON

But he passed a polygraph...And claims he's seen his wife alive since she was reported missing...

ETHAN EDWARDS

You know that's bullshit, the poly was inconclusive. Look, I don't like it, it's all too easy. She's been

missing for a week and the M.E. says the old lady dies five to six days ago. So to follow the timeline you have to suppose that they killed the wife first, and then the old lady. I just don't buy that. Why not dump the old lady's body like they supposedly did with the wife. But why not take her credit cards? Or even any other jewelry?

CAPTAIN BILSON

Maybe they held her there, maybe they're holding her someplace else. Anyway, you better get this straight and I mean straight in a hurry.

ETHAN EDWARDS

I wanna get it right...

LIEUTENANT VERAKS

And you'd better get it right. Right now you're not going to win any popularity contests around here. You could turn that around.

ETHAN EDWARDS

That's encouraging.

CAPTAIN BILSON

Pacing.

I know the suspects we have denied having anything to do with the wife; you don't believe them do you?

ETHAN EDWARDS

Listen, I'm not convinced of any of it right now. I still think there's something more going on here. I could be wrong, but then again I could be right. But I'm going to find out.

Trust me on this one.

CAPTAIN BILSON

I hope you know what you're doing. This city's ready to come apart. We want this settled. We want it done right. *Do not* let me down. You'll be letting the whole damned department down. And believe me, this department has taken it lately and it's gonna get worse; I think you know what I mean because you're in the middle of a lot of it. I understand what you've done, but I'm not happy about any of it. Like you, I'm not satisfied with the way things feel or look. Look, whatever you're spinning now I want it to come out right. No fuck ups. Get it done and get it done right. If you think the husband did it then prove it. But if not get something on these creeps. The press has decided we're not trustworthy right now so we need this to be an upright arrest.

(stern look)

But nail somebody. The public needs it. This department needs it. The god-damned media needs it! Which reminds me... You're going to be on TV...

(smiling)

INT. A TELEVISION STUDIO - DAY.

75

We see a Geraldo/Maury-style panel talk show with multiple guests. A semi-circle of chairs face a ring of cameras and a live studio audience. Among the guests are ETHAN EDWARDS, CHARLES HUSBAND, BILLIE SOTTER, JULIE NEWSOM, and TONJA RHODES. The host is MORT RIVERS (38 yrs. old, white). We see everything on a monitor screen, which can alternate with direct shots.

MORT RIVERS

Welcome to our show today. We're going to focus on some recent disturbing incidents which have

attracted special attention, not only because of their horrible nature but also because of the racial implications involved. We're privileged to have with us some people who are at the center of these incidents. To my left are Billie Sotter, a friend of Mrs. Elaine Husband who's been missing for over a week now, and Tonja Rhodes, a community activist and organizer, intimately involved in issues of justice and policing in Minneapolis minority neighborhoods. To my right is Mr. Charles Husband, husband of the missing Elaine Husband and owner of the apartment building where Edith James, an elderly widow was found dead after her apartment was allegedly taken over for nefarious purposes by a group of young criminals. Next to him is Detective Ethan Edwards, who is in charge of investigating the death of the late Mrs. James, and now it seems of the missing woman, and Julie Newsom, reporter for WXYZ NEWS.

Applause, with panning shot of the applauding audience.

MORT RIVERS (con't.)

Let's start at the beginning with the discovery of the body of Edith James, who lived in an apartment in a building owned by Charles Husband. Now Mr. Husband, it's you who first contacted the police. What lead you to do so? How did this all start?

INT. INSIDE THE HOUSE OF CHARLES HUSBAND - EVENING

76

CHARLES HUSBAND is seen in his chair in front of the TV. The Mort Rivers Show is on. He has a drink in his hand. He occasionally nods off only to perk back up again.

CHARLES HUSBAND (VO from TV)

I was asked by some neighbors of Mrs. James to look in on her, they had seen strangers coming and going from her apartment and were worried about her.

MORT RIVERS (VO from TV)  
I understand that you didn't actually find her body did you?

CHARLES HUSBAND (VO from TV)  
No, I didn't. I went into her apartment after not receiving any response to my knocking and found just a terrible mess. Like someone had a party in there for a week, which I guess they did.

MORT RIVERS (VO from TV)  
What did you do then?

CHARLES HUSBAND (VO from TV)  
I called the police and waited outside for them to arrive. They found her.

INT. INSIDE DEE'S BAR — EVENING

77

ETHAN EDWARDS walks to the bar and takes a seat, acknowledging the BARTENDER. There is a TV on above the bar. On it The MORT RIVERS show is playing. The TV plays in the background while ETHAN EDWARDS and the BARTENDER converse. The dialogue from the TV continues as a VO when the camera is on ETHAN or the BARTENDER.

CLOSE ON Ethan

ETHAN EDWARDS  
Well, now that's some good TV.

CLOSE ON Bartender as he approaches

MORT RIVERS (on TV/VO)  
Now I want to introduce Julie Newsom. She's a reporter with WXYZ and has been covering this and other stories. Ms. Newsom, you were the reporter at the scene of Mrs. James' 'alleged' murder. You've interviewed all the principles in this story, you've even, I understand, spoken with the

BARTENDER

I'm glad you approve. Do you want me to change it?

CLOSE ON Ethan

ETHAN EDWARDS

No, leave it...

The Bartender helps another patron while Ethan Edwards looks up at the TV.

ETHAN EDWARDS

(to no one)

Sure surprised the hell out of me..

BARTENDER

(coming back)

What's that?

families of the accused and we hope to soon speak with them as well. Did you ever have even a glimpse of the extent of this story? It just keeps seeming to grow. I mean, who saw the implications with the missing woman, Mrs. Husband, being linked to the death of Mrs. James.

JULIE NEWSOM (on TV)

I don't think anyone foresaw that when we first became aware of the death of Mrs. James. The fact that effects of Elaine Husband have been found in the apartment of Mrs. James came as a rather chilling development.

MORT RIVERS (on TV)

It did seem, the missing woman I mean, to have been a story of, I hate to say it, another missing woman with the husband as the main suspect in her disappearance.

JULIE NEWSOM (on TV)

That's right, it was the link between the two storylines that came as a surprise to everyone.

MORT RIVERS (on TV)

We now know that the husband, Charles Husband, is no longer an active suspect in the investigations.

JULIE NEWSOM (on TV)

Yes, he has asked for and passed a polygraph test. This and finding some of the missing wife's personal effects in

Ethan Edwards waves off the Bartender and continues looking at the TV.

ETHAN EDWARDS

I don't know, there's something not quite right here. I don't trust that asshole Husband at all. Everybody thinks he had nothing to do with his wife's disappearance.

BARTENDER

You think he's guilty? Do you think he killed her?..

Turning to Ethan Edwards.

BARTENDER (con't)

But she said he passed a poly...

ETHAN EDWARDS

He's been getting a lot of mileage out of that alright. I think it's B.S.

BARTENDER

And you still suspect him?

ETHAN EDWARDS

Yeah, I do. I think he's just using the old lady's murder to cover it up and deflect suspicion from himself.

ETHAN EDWARDS

the apartment of the dead woman has shifted the focus of the investigation.

MORT RIVERS (on TV)

Is there any reason to doubt the direction of the investigation at this point?

JULIE NEWSOM (on TV)

I'm not going to second guess the police and their investigation. The only thing that I think could effect the investigation is the ongoing troubles within the Police Department itself.

MORT RIVERS (on TV)

What is this investigation?

JULIE NEWSOM (on TV)

It's not surprising that many don't know about it. Until recently it's been a pretty tightly held secret. But the facts are that there is just beginning an investigation into certain members of the Police Department planting evidence in order to obtain convictions of known gang members. And it turns out that Detective Ethan Edwards will be testifying against fellow members on the Metro Gang Taskforce.

MORT RIVERS (on TV)

The same Detective Edwards who's assigned to the James case?

JULIE NEWSOM (on TV)

The very same. I think the

(looking up at the TV)  
Okay, here we go.

ON BARTENDER

BARTENDER  
Well I guess that cat's out of the bag now, hunh?

BARTENDER  
(to Ethan Edwards)  
Let me get this straight. Even though they found the wife's ring in the murdered woman's apartment you still think the husband did it? So how did the ring get there?

ON ETHAN

ETHAN EDWARDS  
(to Bartender)  
He had plenty of opportunity, he owns the damn building after all.

ETHAN EDWARDS  
(addressing the TV)  
Or with my daughter for that matter. Like I've been saying...

ON BARTENDER

BARTENDER  
(gesturing to TV)  
I didn't know she apologized.

ON ETHAN

department thought they were giving him a simple open-and-shut case that he could pursue while the preliminary investigation took place. They also wanted to use his bona-fides as a straight-shooter on gang matters.

MORT RIVERS (on TV)  
Isn't this the same Ethan Edwards you accused of racism a couple of years ago?

JULIE NEWSOM (on TV)  
It was after he accidentally shot a teenage boy. I apologized for that.

MORT RIVERS (on TV)  
The young man had a facsimile gun and Edwards was subsequently cleared of any wrong doing in that case. Which was very controversial at the time. So now he's been transferred out of the anti-gang taskforce into homicide?

JULIE NEWSOM (on TV)  
As you can well imagine he's not very popular in the Metro Gang Taskforce these days...

MORT RIVERS (on TV)  
I imagine not. How widespread is the abuse in the Department?

JULIE NEWSOM (on TV)  
That I'm not sure about. Right now it seems to be confined to the anti-gang task force and its members.

ETHAN EDWARDS

Yah, on the air, at the end of some broadcast...Look, I think there's more going on with Charles Husband; I got a feeling. It just strikes me as weird that just the wife's ring was found. Where's her other stuff? Her phone? Her credit cards? Where the fuck is her body? There's too many unanswered questions. The whole thing stinks.

ON BARTENDER

BARTENDER

So what're you gonna do?

ON ETHAN

ETHAN EDWARDS

(smiling, looking at TV)

Well, I'm just going to have to rely on my ghost of a chance.

The camera follows Ethan Edwards out of the bar.

EXT./INT. THE PARKING LOT OF DEE'S BAR - NIGHT

78

ETHAN EDWARDS is seen getting into his car. We follow him as he drives out to the suburban neighborhood of CHARLES HUSBAND.

EXT./INT. ETHAN EDWARDS IN HIS CAR - NIGHT

79

Driving to the house of CHARLES HUSBAND he parks down the street making sure that his car cannot be seen by CHARLES HUSBAND. He sits in the car in the dark. Through the windshield he watches CHARLES HUSBAND moving about his house with The Mort Rivers Show on the TV, getting up for a drink, etc. At one point CHARLES HUSBAND looks out the front picture window staring intently across

the street. The following VO takes place over this.

MORT RIVERS (VO)  
Your wife is missing, is she not Mr.  
Husband?

CHARLES HUSBAND (VO)  
Yes, she's been gone for about a week now.  
(agitated)  
But I've seen her twice since. Once in a  
car and once in a parking lot.

ETHAN EDWARDS (VO)  
I don't believe you've seen her.  
No one else has. You're either  
lying or you're seeing things.

Pause.

MORT RIVERS (VO)  
I understand, Detective Edwards, that  
one of the items discovered in the  
apartment of, can we say the murdered woman,  
belonged to the missing Elaine Husband?

ETHAN EDWARDS (VO)  
Yes, the wedding ring of Elaine Husband  
was discovered in the apartment of Edith  
James. And the Medical Examiner determined  
Mrs. James was alive when she was taped  
up and placed in the box. So we consider  
it a murder yes.

TONJA RHODES (VO)  
(angrily)  
The two men you have in custody  
claim that they found her after she  
was dead and just used her apartment.

ETHAN EDWARDS (VO)  
That's not what the M.E. says.

EXT. ETHAN EDWARDS EXITS HIS CAR - NIGHT

80

Quietly exiting his car ETHAN EDWARDS is seen walking behind the

houses across from the HUSBAND home. He's holding something white as he makes his way to the swing. ETHAN EDWARDS ties a piece of diaphanous white cloth to the swing hangers and before he leaves ducking behind the house he jostles the metal wind chimes. The following VO takes place over this.

MORT RIVERS (VO con't)

What did they use the apartment for?

ETHAN EDWARDS (VO con't)

We believe they used the apartment for staging prostitution and for selling and using drugs. The women we are looking for are known prostitutes.

TONJA RHODES (VO con't)

(accusatively)

You don't have any proof of any of that. You don't have any proof other than the ring to connect them to the missing woman. Aren't you the detective who is presently testifying at the hearing about the police planting evidence?

ETHAN EDWARDS (VO con't)

I'm not presently able to comment beyond saying that I'm cooperating with the investigation into some recent allegations.

TONJA RHODES (VO con't)

Probably after having been promised immunity...

MORT RIVERS (VO con't)

Okay, let's bring in our other guest at this point. Billie Sotter is the woman who reported Mrs. Husband missing. Which begs the question Mr. Husband, why didn't you report her missing?

CHARLES HUSBAND (VO con't)

We had broken up, she left me days before she went missing. I assumed she was with her new...friend. Ask

her...

INT. THE LIVING ROOM OF CHARLES HUSBAND — NIGHT

81

Fading into the dream of CHARLES HUSBAND dozing in his chair, we see shadows fighting, one male figure seeming to strangle a female figure. We see a door in the darkness. Suddenly a presence, the shadow of a pair of feet, appears in the crack of light under the door. Just then the knob is jostled from the other side of the door. CHARLES HUSBAND is startled awake by the dream at this point and hears the wind CHIMES from across the street. Shaking his head he moves hesitantly to the living room picture window to gaze across the street. The following VO takes place over this.

BILLIE SOTTER (VO con't)

(snarling)

She wasn't with me, she was going to leave you and move in with me but she never showed up.

MORT RIVERS (VO con't)

Did Mrs. Husband ever go to the apartment building Mrs. James lived in?

CHARLES HUSBAND (VO con't)

She sometimes ran errands for some of the older residents.

MORT RIVERS (VO con't)

When exactly did she leave you Mr. Husband?

CHARLES HUSBAND (VO con't)

She left me on the 24th in the afternoon. I've told the police all of this; I've even passed a lie detector test.

MORT RIVERS (VO con't)

How did that affect you?

CHARLES HUSBAND (VO con't)

You mean the polygraph?

MORT RIVERS (VO con't)  
No, no. I mean your wife leaving...

CHARLES HUSBAND (VO con't)  
(embarrassed)  
We fought about it, shouting at one another. Recriminations, hurts,...

INT. THE LIVING ROOM OF CHARLES HUSBAND – NIGHT

82

CHARLES HUSBAND walks cautiously to the large picture window and strains peering out. The following VO takes place over this and the next four scenes.

MORT RIVERS (VO con't)  
You knew about her girlfriend?

CHARLES HUSBAND (VO con't)  
Yeah, I'd known for a while. She kept it secret at first, but then her conscience or something got to her and she told me.

MORT RIVERS (VO con't)  
How did you take it?

CHARLES HUSBAND (VO con't)  
How do you think...

BILLIE SOTTER (VO con't)  
She said you got really angry. It made her afraid.

CHARLES HUSBAND (VO con't)  
Yah, I got angry and yelled. I never touched her though, which is more than I can say for you and your history.

BILLIE SOTTER (VO con't)  
You're an (bleeped). She needed to start over, she felt trapped.

EXT. THE YARD ACROSS THE STREET FROM THE HUSBAND HOME – NIGHT 83

We see from the perspective of CHARLES HUSBAND as looking out the picture window he sees a ghostly apparition— a woman, his wife!, dressed in white on the swing.

INT. THE LIVING ROOM OF CHARLES HUSBAND – NIGHT 84

Shaking his head, he begins to panic, peering harder to try to determine what it is he's seeing.

EXT. THE YARD ACROSS THE STREET FROM THE HUSBAND HOME – NIGHT 85

From the perspective of CHARLES HUSBAND we see the same apparition of his wife, this time staring blankly back.

INT. THE LIVING ROOM OF CHARLES HUSBAND – NIGHT 86

He becomes increasingly frenzied and frantic, pacing back and forth, looking out the window peering into the dark across the street.

EXT./INT. THE CAR OF ETHAN EDWARDS – NIGHT 87

During this time ETHAN EDWARDS surreptitiously returns to his car and sits in the driver's seat watching the house of CHARLES HUSBAND through the windshield.

INT. THE LIVING ROOM OF CHARLES HUSBAND – NIGHT 88

CHARLES HUSBAND's fantasies become acute: on the TV, which is darkened between shows, we see the quick reflection of CHARLES HUSBAND, and then we see a silhouetted fantasy scene of a man smothering a woman with a pillow before it returns to The Mort Rivers Show. CHARLES HUSBAND then gets up from his chair and peers back out the large picture window across the street.

EXT. THE YARD ACROSS THE STREET FROM THE HUSBAND HOME – NIGHT 89

We see from the perspective of CHARLES HUSBAND looking out his living room picture window at what appears to be his wife as the wind dislodges the white cloth tied to the swing. It looks as though someone is running away. He watches it disappear as mysteriously as it seemed to appear.

INT. THE LIVING ROOM OF CHARLES HUSBAND - NIGHT 90

CHARLES HUSBAND begins to panic, pacing, muttering to himself. He suddenly grabs his car keys in a seeming frenzy and hurriedly leaves his house without a coat and in his house shoes.

EXT. CHARLES HUSBAND WALKING TO HIS CAR - NIGHT 91

CHARLES HUSBAND hurriedly exits his house and walks to his car, parked in the driveway.

EXT./INT. THE CAR OF CHARLES HUSBAND - NIGHT 92

CHARLES HUSBAND gets in his car and starts driving in a crazed, hurried manner out of his driveway through the suburban streets onto a highway. The following VO takes place over this and the following scene.

EXT./INT. ETHAN EDWARDS IN HIS CAR - NIGHT 93

ETHAN EDWARDS starts his car and struggles to follow CHARLES HUSBAND as he drives in an erratic manner speeding away.

CHARLES HUSBAND (VO con't)  
She told me she needed a new start.

TONJA RHODES (VO con't)  
How does anyone know that this Husband woman went to the building during this period? Are there any witnesses?

MORT RIVERS (VO con't)  
Detective, are there any witnesses?

ETHAN EDWARDS (VO con't)  
 We interviewed everyone we could.  
 Although they said she often helped  
 the older residents, even driving  
 them to appointments sometimes, no  
 one saw her there recently. This  
 doesn't mean she wasn't there. Her  
 car was missing as well. It turned  
 up stolen.

BILLIE SOTTER (VO con't)  
 Don't you usually suspect the hus-  
 band in these cases?

ETHAN EDWARDS (VO con't)  
 We did initially question Mr.  
 Husband. Then his wife's ring was  
 discovered when the lab people pro-  
 cessed what had been found in the  
 apartment. That shifted the focus  
 of our investigation.

MORT RIVERS (VO con't)  
 And he really passed a polygraph?

INT. THE TELEVISION STUDIO OF THE MORT RIVERS SHOW -

94

A shot of the show in progress from a monitor.

MORT RIVERS (on TV monitor)  
 This story just keeps growing  
 and growing...

JULIE NEWSOM (on TV monitor)  
 It's much more involved than  
 I suspected when I first re-  
 ported from the James crime  
 scene.

EXT./INT. CHARLES HUSBAND IN HIS CAR DRIVING - NIGHT

95

CHARLES HUSBAND drives down a dark country dirt road, ending up  
 by a small body of nearly frozen water. He pulls over. The fol-

lowing VO takes place over this.

MORT RIVERS (VO)

We will most definitely need to follow up on this. Are these police hearings, I assume they've been internal until now, expected to result in any Grand Jury indictments?

JULIE NEWSOM (VO)

That would my assumption. I don't see at this point how it, assuming the alleged acts took place, could end any other way.

MORT RIVERS (VO)

Well, thank you very much. This has been a very interesting conversation. I wish we could get a statement from Detective Edwards about this. We definitely have some more questions.

JULIE NEWSOM (VO)

I think he'd agree that he's not allowed to say much more at this time.

MORT RIVERS (VO)

Detective?..

ETHAN EDWARDS (VO)

I'm sorry, no comment.

EXT./INT. ETHAN EDWARDS IN HIS CAR - NIGHT

96

ETHAN EDWARDS pulls onto the dirt road following CHARLES HUSBAND. As he does so he turns his car lights off and follows the road until he almost runs off it. He stops, quietly exits his car and walks the rest of the way until he sees the car of CHARLES HUSBAND. Stopping, he listens as he hears scrapping and huffing sounds off to his right away from the water. Following a path for

a short time he eventually sees CHARLES HUSBAND on his knees bent over working at the ground with a flat piece of wood, his breath visible in the cold. The following VO takes place over this scene.

MORT RIVERS (VO con't)  
How did you happen to learn of it?

JULIE NEWSOM (VO con't)  
An anonymous source which has since been confirmed by Police liasons.

MORT RIVERS (VO con't)  
Do we know if he, well, if either your source or Detective Edwards have any deeper connections to this alleged scandal of planting evidence?

JULIE NEWSOM (VO con't)  
Are you asking me if they were involved in the alleged actions by the Police?

MORT RIVERS (VO con't)  
I am, yes.

JULIE NEWSOM (VO con't)  
That's something I don't know. It's possible that either one were offered a deal, but I have no direct knowledge of that either way.

MORT RIVERS (VO con't)  
Do you think this investigation has or can or will have any effect on the investigation into the James murder and the fate of the missing Mrs. Husband?

EXT. CHARLES HUSBAND AT THE GRAVE OF HIS WIFE - NIGHT

97

With ETHAN EDWARDS watching in the background, CHARLES HUSBAND is

digging at the semi-frozen ground with his hands now, uncovering something large wrapped in white cloth. ETHAN EDWARDS steps forward in time to see CHARLES HUSBAND lift a white cloth off of the face of ELAINE HUSBAND which is staring blankly in death. The following VO takes place over this.

JULIE NEWSOM (VO con't)  
That is yet to be seen. We can imagine ways it may have an effect, beyond that I have no answer for you. The Department and its prejudicial policies have been called out; the effects could be far reaching.

MORT RIVERS (VO con't)  
Can we have you back when more of this story comes to light?

JULIE NEWSOM (VO con't)  
Yes, of course. It'd be a pleasure.

MORT RIVERS (VO con't)  
Well, I'd certainly like to thank all my guests tonight...

Applause.

EXT. CLOSE-UP OF THE FACE OF THE DEAD ELAINE HUSBAND — NIGHT 98

As the applause from The Mort Rivers Show echoes, the camera fixes on the frozen, moon-lit face of the dead ELAINE HUSBAND, finding one of her fixed, dilated pupils, closing in and dissolving into that empty blackness.

FADE TO BLACK

As the screen fades to black the dim lights of emergency vehicles flash silently from the sides of the screen.

END