

Masterpiece

Original Screenplay by

Bridget E. Messaros

Bridget E. Messaros
Lakewood, OH
Bridget.E.Messaros@gmail.com

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1. EXT. FARM HOUSE- DAY- FLASHBACK

MONTAGE- opening credits overlay. Sunny day. Pan across fields. Pan of FARM HOUSE. AMY NAUMEN (47) and ELIZABETH NAUMEN (22) blonde, strong, au-naturelle types, feed their pigs, pick fruits from their garden. They're having fun.

2. EXT. FIELD- DAY- FLASHBACK

CHILD ELIZABETH (5) running with Amy (30) in the field. Laughing, sunny day. They pick dandelions. Child Elizabeth picks the petals off. Cut to dried dandelion petals are ground in a mortar and pestle.

3. INT. FARM HOUSE PAINT STUDIO- DAY- FLASHBACK

MONTAGE- Stroke of yellow paint across a canvas. Amy teaches Child Elizabeth how to hold a paint brush. She shows her how to mix colors to form green. Amy guides Elizabeth's brush on the canvas. They paint a rose together.

CUT TO:

4. EXT. FARM HOUSE PORCH- NIGHT

TEXT CARD- JUNE 2015

CORONER TRAVIS WATT(60's) quirky old man with circular glasses, inspects the body on the porch. Other police officers are searching the area. COOLEY (early 30's) fit, uniform type, is questioning Elizabeth. She's not speaking.

SHERIFF MICHAEL COPELAND (early 50's) warm, fatherly figure, and DEPUTY DANIEL PETERSON (20's) meat head type, walk onto the porch. Peterson chuckles.

PETERSON

I love watching Cooley struggle...

(to Copeland)

Boss, you're up.

Peterson walks away. Copeland inspects the body. Looks around the premise. Slowly walks up to Elizabeth.

COOLEY

Did you hear anything? ... Look darling, we're here to help you, but we need your cooperation...

Elizabeth doesn't respond. Copeland gestures for Cooley to leave. Stands there for a moment looking at everyone.

COPELAND

This is pretty messed up, huh?

Elizabeth stares.

COPELAND (CONT'D)

Have you been home all night?

He waits for a response. Studies Elizabeth as she avoids eye contact. She notices the body and shutters.

COPELAND (CONT'D)

May I come inside? There's no reason you should stay here and keep looking at this.

Elizabeth, hesitant, nods and steps inside.

5. INT. FARM HOUSE LIVING ROOM- NIGHT

Elizabeth plops in the chair as Copeland looks around. Pictures of Elizabeth and Amy are on the walls. Interior is aged, last redecorated in the 80's. Old BOX TV with BUNNY EARS in the corner. Copeland sits.

COPELAND

I know this is extremely difficult.
Do you live with anyone else?

Elizabeth shakes her head.

COPELAND (CONT'D)

What about your father?

ELIZABETH

He left.

COPELAND

Left? When exactly did he leave?

ELIZABETH

(reluctantly)

When I was a kid. I haven't seen him in 15 years.

COPELAND

That must be hard on you. No man in your life. Hard on your mom?

Elizabeth stares off into the distance.

COPELAND (CONT'D)

Did she have another man that she

(MORE)

COPELAND (CONT'D)

saw regularly?

Elizabeth stares blankly. Copeland changes the subject.

COPELAND (CONT'D)

Look. I know this is hard, but you have to understand, not talking is not helping you. Right now, there's only one person that has seen the body...

Elizabeth looks up. Confused. Reads Copeland. Gets agitated.

ELIZABETH

I didn't do this. That's my mother.

COPELAND

I know that. I'm sorry. I don't mean to be rude. I just want you to know how serious this situation is.

Elizabeth glares at him. Stands up. Walks over and opens the door. Copeland is taken aback. Elizabeth walks into the kitchen leaving the door open. Copeland stands up and walks out. Elizabeth watches him go, irritated.

6. EXT. FARM HOUSE PORCH- NIGHT

Copeland walks over to Peterson who peers through the door.

PETERSON

Whoa. How was that time warp? What does she think it is, 1972?

Elizabeth walks over and slams the door. You hear the lock.

COPELAND

Yea.. well, she's going to have one rude awakening after all this.

PETERSON

Did you get any info out of her?

COPELAND

No... She's completely traumatized. We might have to bring her in, get her out of her comfort zone.

Peterson looks confused. Teasing Copeland.

PETERSON

Wait, you sayin' you rusty?

COPELAND
 (laughs under his breath)
 It's been a long day.

PETERSON
 Gonna be a longer week.

7. INT. POLICE STATION BULL PEN- MORNING

Copeland sits down at his desk. Turns to Peterson.

PETERSON
 Amy Naumen. 47. Married once,
 divorced 17 years ago from Brad
 Markle. One child, Elizabeth.
 Socially awkward as we found out.

Copeland lets out a small laugh.

PETERSON (CONT'D)
 Amy worked at the library 4 days a
 week. Had a farm, large enough to
 live off of, small enough not to
 make a profit.

COPELAND
 Where's the husband?

PETERSON
 Last known address is Wellington,
 Utah. Phone's disconnected.

COPELAND
 Abuse? Money issues?

PETERSON
 No record of it.

COPELAND
 What records do we have?

Peterson is overwhelmed by the lack of information.

PETERSON
 That's kind of the problem. She's
 off the grid. No social media; no
 bank account, loans, debt, life
 insurance. Nothing. I don't know
 where to start for motive.

COPELAND
 We're going to have to get
 something out of her daughter...

(MORE)

COPELAND (CONT'D)

Why doesn't she want to talk?

PETERSON

You think she did it?

COPELAND

Stabbings indicate personal.

Peterson agrees.

PETERSON

Where do we start?

COPELAND

The library. See any background we can use against the daughter. Then swing back to the house and see if she's a little more sociable today.

8. INT. LIBRARY SECOND FLOOR- DAY

Copeland and Peterson approach KATHLEEN ROTH (60's) warm motherly type, short stature with graying hair.

KATHLEEN

Michael, how are you?

COPELAND

Hey Kathleen, I'm good. I wanted to ask you about your co-worker, Amy?

KATHLEEN

She was quiet, but very smart. Same with her daughter. It seems they would read a book a night.

COPELAND

Did she seem off lately? Anything new going on in her life? Or mention any fighting with Elizabeth?

KATHLEEN

Not really. Her and Elizabeth seemed to be fine. She did say she was thinking about dating again.

COPELAND

How long ago was that?

KATHLEEN

Well, she's mentioned it for years how nice it would be to find the

(MORE)

KATHLEEN (CONT'D)

right guy, since Brad didn't work out.

PETERSON

Her previous husband?

Kathleen nods.

KATHLEEN

She said she was so concerned about raising Elizabeth, she never put herself back out there. But with Elizabeth in her 20's, if she were ever going to, now would be it.

COPELAND

How did Elizabeth take that?

KATHLEEN

Oh... I don't know. Elizabeth and I don't speak very much, and when we do, it's more like a book club.

COPELAND

She never talks about what she does? Activities?

Kathleen's looks at them confused.

KATHLEEN

Are we talking about the same people?

PETERSON

Excuse me?

KATHLEEN

Amy and Elizabeth live on their farm. They have their animals for meat, gardens for food, and they have their books. If there's anything else, they surely don't discuss it.

COPELAND

Ok. Going back to the dating. Do you know if she met anyone?

KATHLEEN

She didn't mention it. She just kept saying she wanted to meet her Mr. Bennet.

Copeland and Peterson exchange deer-in-headlight looks.

KATHLEEN (CONT'D)

From Pride and Prejudice?

(to Peterson)

Did they not teach you anything in school?

PETERSON

How was she finding these men? Did she have someone hookin' her up? Or online?

KATHLEEN

You know... I never really thought to ask. It could have just been her fantasy, but you could try checking the computers here. I know she would log on from time to time.

COPELAND

Thanks Kathleen.

KATHLEEN

Absolutely. Michael, I'm bringing my pulled pork this weekend.

Copeland perks up excited.

COPELAND

I'll take half a pound.

KATHLEEN

It's already set aside.

Copeland thanks her. Copeland and Peterson walk through the library.

PETERSON

I'll call to get a warrant for the library computers. Look for any online dating apps or chat rooms.

COPELAND

She only logs in at the public library... That's going to take forever to narrow down let alone find a connection.

PETERSON

She's behind the times. Maybe she was stupid and used her real name.

9. INT. FARM HOUSE PAINT STUDIO- DAY

Elizabeth sits down at the easel. Starts painting the canvas green.

10. INT. FARM HOUSE- DAY- FLASHBACK

Amy (30) and her husband, BRAD (35) are arguing. Sound is muffled. Brad forcibly moves Amy aside and walks out the door. Amy runs after him, yells and slams the door. Amy runs to Child Elizabeth.

AMY

You don't need a man, Elizabeth.
You are strong, beautiful and
intelligent. You can do anything a
man can do.

Amy hugs Child Elizabeth as she stares out the front door.

11. INT. FARM HOUSE- DAY- FLASHBACK

Amy (35) braids YOUNG ELIZABETH's(10) hair.

AMY

What is our motto?

YOUNG ELIZABETH

Men are silly, stinky and rude. And
we're stronger women without them.

Amy smiles proudly.

12. INT. FARM HOUSE PAINT STUDIO- DAY

Elizabeth snaps out of a trance. Notices she's messed up the corner of the painting. Looks deflated. Walks away.

13. EXT. FARM HOUSE PORCH-DAY

Copeland knocks on the door.

COPELAND

Elizabeth. It's Sheriff Copeland
and Deputy Peterson. We're here to
ask you a few more questions.

No answer.

COPELAND (CONT'D)

Elizabeth. You in there? We just
want to talk.

No answer. Peterson is peering through the windows. No

movement inside.

PETERSON

Where else could she be??

COPELAND

Let's check the barn. Hopefully she's still here..

14. INT. BARN- DAY

Copeland and Peterson walk in and are looking at the stalls when a SHOTGUN COCKS.

COPELAND

Well afternoon to you too,
Elizabeth.

Elizabeth stares at them, gun drawn. Peterson hand on gun ready to draw. Copeland is calmer, both hands up.

COPELAND

(calmly)

I'm Sheriff Copeland, this is
Deputy Peterson. I'm going to ask
you to take the gun off of us now.

Elizabeth continues staring at them. Only movement in her posture is her eyes going from Copeland to Peterson.

COPELAND (CONT'D)

Elizabeth. We were here last night.
Remember? I sat down on your couch
and we had a little talk. Do you
remember what happened last night?

ELIZABETH

My mother was killed.

COPELAND

That's right-

ELIZABETH

By a man.

COPELAND

Excuse me?

ELIZABETH

There was a man. And he killed her.

COPELAND

Well why don't you take the gun off
(MORE)

COPELAND (CONT'D)

us so we can talk about this?

Elizabeth slowly lowers the gun to a holding position.
Peterson slowly pulls the gun from the holster and holds.

COPELAND (CONT'D)

Elizabeth, you can't expect us not
to be on our guard when you're
still holding the gun. Please place
it on the ground so Deputy Peterson
here can pick it up.

Elizabeth stares a moment. Starts to walk over to the wall.
Peterson points his gun at Elizabeth.

PETERSON

Put the gun down!

ELIZABETH

Calm down Deputy.

PETERSON

I'll calm down when you drop the
gun!

Elizabeth sets the gun down in a slot in the barn wall.
Turns around. Gestures sarcastically.

ELIZABETH

Better?

Peterson slowly puts his gun away.

COPELAND

Now Elizabeth... Why'd you have to
do that? We want to trust you but
you're making it hard on us.

ELIZABETH

The feeling's mutual.

PETERSON

(agitated)

You don't trust *us*? That's
reasonable.

ELIZABETH

You are trespassing on my property.
What's there to trust?

Peterson scoffs and turns to Copeland.

COPELAND

You're right. We should have called. Forgive us. We just want to find some answers about last night.

ELIZABETH

Like I said. There was a man-

PETERSON

What man-

ELIZABETH

(frustrated)

A man. If I knew I would tell you.

PETERSON

'Cause you've been so cooperative.

She gives him a glare

COPELAND

Ok. So a man came to the house yesterday that you've never met?

ELIZABETH

Yes. He was her date.

COPELAND

Where did they go?

ELIZABETH

I don't know. She left around 6, was supposed to be home around 1.

COPELAND

Did you see what he looked like?

Elizabeth shakes her head.

COPELAND (CONT'D)

Nothing? You didn't see what color hair he had? What he was wearing?

ELIZABETH

No.

COPELAND

Does she go on dates often?

ELIZABETH

Never.

PETERSON

And you weren't a *little* curious
what this guy looked like?

Elizabeth's blood starts to boil.

ELIZABETH

No. Bad things happen when men come
around.

COPELAND

What kind of bad things?

ELIZABETH

Like my mother getting killed! What
other bad thing do you think?

COPELAND

Excuse me. I'm sorry. Look, We
would love for you to come down to
the station so we can get your
statement.

Elizabeth stares, bewildered.

15. INT. POLICE STATION CONFERENCE ROOM- DAY

Elizabeth sits at the the table. She sizes up the room and
the station, notices the camera rolling in the corner. She
feels out of place. Officers walk by and stare at her.

COPELAND

Here's your water.

ELIZABETH

Thank you.

COPELAND

So, can you state for the record
what happened?

ELIZABETH

I was asleep on the couch. When I
woke up... I heard something, so I
went outside, saw my mother... And
called the police.

COPELAND

Do you remember what woke you up?
Was there a noise... Or a struggle?

Elizabeth, dazed, shakes her head. Copeland nods and takes
some notes. Peterson leaning back in his chair.

PETERSON

So, I'm sorry, but I can't get over the fact that you didn't want to see this man. Not even a *little* peak out the window? C'mon...

ELIZABETH

My mother taught me not to snoop, *sir*.

PETERSON

That's righteous and all, but the first date your mom goes on, you act uninterested, and she ends up dead. Sounds like a grudge to me.

ELIZABETH

(sternly)

I didn't kill my mother.

PETERSON

Right. Mystery man did. That you didn't see. And we can't even confirm exists.

COPELAND

What my partner is trying to say, Elizabeth, is if there's anything you know about this guy, you need to tell us.

No response.

COPELAND (CONT'D)

So what was your childhood like?

16. INT. ELEMENTARY SCHOOL- DAY- FLASHBACK

Young Elizabeth is at the front of the classroom, looking at her feet, scared. Dressed in a shabby dress in a 70's print. The class is in 00's clothes. MR WALTERS (50's) is talking to the class. The desks are assembled in groups of 4.

MR WALTERS

Everyone, I would like you to welcome our new student, Elizabeth. Please take a seat next to Tommy.

Mr. Walters turns to the white board and starts doing multiplication problems. TOMMY (10) leans across his desk.

TOMMY

Why do you dress so funny?

YOUNG ELIZABETH
What's wrong with my dress?

Tommy turns to JUSTIN (10) and they both start laughing.

MR WALTERS
Tommy, Justin. Pay attention.

17. EXT. PLAYGROUND- DAY- FLASHBACK

Tommy and Justin walk up to Young Elizabeth, who is holding a handmade doll.

TOMMY
What is this? Your only friend?

Young Elizabeth, scared, holds dolly close to her chest.

TOMMY (CONT'D)
Let me guess, mommy made this too?

Tommy and Justin laugh. Other kids gather around, some start laughing. Tommy grabs dolly and they start tugging over it. Tommy shoves Elizabeth to the ground then throws dolly down the hill. Young Elizabeth starts to cry. One girl tries to help her, another goes after the doll. Mr. Walters walks up.

MR WALTERS
Tommy. That is enough. I want you to apologize right now.

TOMMY
(unapologetically)
Sorry..

Young Elizabeth on the verge of a panic attack.

YOUNG ELIZABETH
Where's dolly?

MR WALTERS
Dolly? Who's Dolly.

TOMMY
She's too old to have a doll anyway. I did her a favor.

Young Elizabeth jumps up and shoves Tommy to the ground.

18. INT. PRINCIPAL'S OFFICE- DAY- FLASHBACK

Young Elizabeth is sitting in a chair by the door. Amy walks in and gives her a big hug.

MR WALTERS

Mrs. Naumen-

AMY

Ms. Naumen.

MR WALTERS

Sorry, Ms. Naumen, I'm so sorry
about what happ-

Amy on the verge of hysterical.

AMY

Sorry? One day, ONE day, I put my
child in public school and she gets
beat up. I can't trust any of you
for a second!

MR WALTERS

Now, I wouldn't say beat up. Boys
will be boys--

AMY

Oh that's wonderful. Let's breed
that kind of behavior! There
shouldn't be any repercussions for
physically assaulting women, am I
right?

Amy turns to help Young Elizabeth out of the chair.

AMY (CONT'D)

Boys will be boys my ass...

MR WALTERS

Ms. Naumen! He's just being a kid.

Amy and Elizabeth walking away.

AMY

You keep telling yourself that.

They walk out. Mr Walters is standing there, dumbfounded.

19. INT. SCHOOL HOUSE HALLWAY- DAY- FLASHBACK

Amy and Young Elizabeth walk through the hallway. Young
Elizabeth stops and looks back towards the office.

AMY (CONT'D)

Honey, what's wrong?

YOUNG ELIZABETH
I never got Dolly back...

AMY
Well... Don't you worry. I'll make
you a new dolly and she'll be
better than ever.

Amy gestures towards Elizabeth as if she is the doll.

AMY (CONT'D)
No boys allowed to touch this
dolly, ever.

Young Elizabeth stares off into the distance. Amy pulls her
into a hug.

20. INT. POLICE STATION CONFERENCE ROOM- DAY

ELIZABETH
Pretty normal upbringing.

Peterson gives out a small laugh. Elizabeth glares at him.

COPELAND
How did your mother handle your
father leaving?

ELIZABETH
She raised me to be independent.
Rely on myself.

COPELAND
Do you know the reason for the
divorce?

ELIZABETH
I was 5.

PETERSON
So about the guy that picked up
your mom.

Elizabeth is over Peterson's tactics.

ELIZABETH
I already told you, I don't know.
May I leave now? I don't know what
else I can tell you.

PETERSON
You don't wanna help us anymore?

ELIZABETH

I have animals that need me.

Peterson bewildered gives Copeland a glance.

PETERSON

We're investigating your mother's murder and you're worried about-

COPELAND

Give us just a couple moments.

21. INT. POLICE STATION HALLWAY- AFTERNOON

Peterson is frustrated. Copeland plays teacher.

PETERSON

She's hiding something.

COPELAND

But what?

PETERSON

Who knows. Amy forgot to feed the pigs again... Or Elizabeth wanted to leave and Amy wouldn't let her.

COPELAND

And then she starts dating again.

PETERSON

They only have each other. One messes up...

Peterson gives an SOL shrug.

PETERSON (CONT'D)

She's definitely not acting innocent.

COPELAND

Yes, but why? Why doesn't she want to talk to us...

(beat)

What did she say in the barn?

PETERSON

She was gonna shoot us.

COPELAND

No... Something about men. Bad things happen when men are around?

Peterson, unenthusiastically playing along.

PETERSON

Sure.

COPELAND

Get Miranda in here to talk to her.

PETERSON

You really think she's up for that?
She's never questioned anyone.

Copeland gives him a no more questions look.

22. INT. POLICE STATION BULL PEN- DAY

MIRANDA (23) young brunette cop in uniform is working at her desk as Peterson approaches frustrated.

PETERSON

Boss wants you to question a family member. I told him you wouldn't be up for it.

MIRANDA

I can do it.

Peterson rolls his eyes.

PETERSON

Why don't you try and then we'll see.

Peterson walks away. Miranda clearly frustrated but it's not the first time Peterson has pulled something like this.

23. INT. POLICE STATION CONFERENCE ROOM- DAY

Miranda sits across from Elizabeth who is avoiding eye contact. Peterson and Copeland are standing in the doorway.

MIRANDA

Do you wanna tell me what happened?

ELIZABETH

My mom was murdered.

There's a pause. Miranda is waiting for more information, but it's obvious Elizabeth is not giving it.

MIRANDA

I'm so sorry for your loss.

Elizabeth looks up and stares at her.

MIRANDA (CONT'D)

Do you know who did it?

Elizabeth looks pissed but doesn't say anything looks up at Copeland and Peterson, agitated.

PETERSON

(under his breath)

She's a real pro... This is why you don't send a woman to do a man's job.

Copeland, questioning his decision, decides to leave and gestures Peterson to follow. Peterson slams the door.

24. INT. POLICE STATION HALLWAY- AFTERNOON

COPELAND

She's smarter than she portrays. She seems... genuine.

PETERSON

Seriously? She talks about her life for 2 minutes and you think she's innocent?

COPELAND

I'm saying I'm doubtful. Did we get the forensics back yet?

Peterson holds his stare, amazed Copeland is trying to get rid of him.

PETERSON

I'll go check.

Peterson walks away wanting to punch something.

25. INT. POLICE CONFERENCE ROOM- DAY

Miranda fidgets.

MIRANDA

(apologetically)

Look. I'm not trained for this and I can't imagine what you're going through. Especially in your situation-

This strikes a nerve with Elizabeth.

ELIZABETH

What do you think you know about my
(MORE)

ELIZABETH (CONT'D)

situation?

MIRANDA

Well, the suddenness and no father to fall back on-

ELIZABETH

I don't need a man in my life. So please stop judging my mother and me. From what I've read in most books, I'm doing pretty well for a *girl*.

Miranda is a little defensive.

MIRANDA

Okay... What all have you read?

ELIZABETH

(more calmly)

Everything. My mom works at the library.

MIRANDA

I like to read too. Unfortunately, it's mostly paperwork these days.

ELIZABETH

And you judge me for my life... At least I enjoy mine.

MIRANDA

I enjoy my life.

ELIZABETH

Do you really?

There's a pause. Miranda isn't sure how to respond.

MIRANDA

Of course I do. I get the bad guys off the streets.

Elizabeth nods and holds a stare for a beat.

ELIZABETH

May I ask you something?

MIRANDA

Sure.

ELIZABETH

Why did you say bad guys?

MIRANDA

What do you mean?

ELIZABETH

Why not bad people? Surely there's a woman you've caught doing bad things.

MIRANDA

Of course. It's just a turn of phrase.

Elizabeth nods. Miranda, confused. Trying to dig deeper.

MIRANDA (CONT'D)

Do you think only men do bad things?

ELIZABETH

No. Historically speaking, women are just as capable of being messed up as men. It just seems to me, men like the title more.

MIRANDA

The title..? What's your problem with men?

ELIZABETH

Every man I've encountered either walked out or made fun of me. Then it took one date for a man to murder my mother. And your male friends think I did it.

MIRANDA

They're trying to make sense of the evidence. They're just following protocol.

ELIZABETH

(scoff laugh)

And there's no evidence to point in another direction?

MIRANDA

We're working on finding it.

Elizabeth processing the information. On the defense.

ELIZABETH

Should I be seeking representation?

26. INT. CORONER'S ROOM

Amy's body is on the table. Travis, quirky older man- tries to keep his work light-hearted, is working on the body.

COPELAND
Give me some good news Doc.

TRAVIS
Well, there's definitely some interesting things going on. So the assailant hit some major organs. Heart, liver, right lung. Also, cut the tendon behind the left knee.

COPELAND
So... what? she couldn't get away?

TRAVIS
Possible. Yes. Also, a cut through the left tricep, one more quarter inch and that muscle would be completely severed from the body.

COPELAND
Would she be able to move that arm after a cut like that?

TRAVIS
Possible, but excruciating. There's bruising on the wrists that indicate being tied or forced down. Then there's the carved cross on her chest, early because it bled.

COPELAND
Calling card?

TRAVIS
One would think, but our assailant had an affinity for the dramatics.

Copeland afraid to ask.

COPELAND
Really? What else did he grace us with?

TRAVIS
Her right pinky was removed.

COPELAND
Is that all?

TRAVIS

There's a hand print on the right arm. No decipherable prints, but the hand is small. Almost positively a woman's, or a man that would have some serious over-compensation issues.

COPELAND

The killer's?

TRAVIS

Well, that's up to you to decide Sheriff. There's DNA under her nails. She fought back, at least enough to give us that. Also, being stabbed in the heart would leave a lot of blood. I'm not sure the crime scene was enough.

COPELAND

The porch was a dump site.

TRAVIS

Yes, all cuts were clean through. And to answer your next question, no signs of hesitation.

COPELAND

So he's killed before.

Travis nods. Copeland thinks over the information. Takes one last look over the body and exits. Travis gets back to work.

COPELAND (CONT'D)

Thanks Doc. Let me know about the DNA.

TRAVIS

(to the body)

What other secrets are you keeping from me, dear?

27. INT. POLICE STATION BULL PEN- DAY

Copeland walks to his desk, Peterson jumps up.

PETERSON

So we had a call in about Amy. They say they remember seeing her out at a bar with a man.

COPELAND

Nice. What does our mystery man look like?

PETERSON

6 ft. Dark short hair. Fit. Very well dressed. Almost out of place well dressed.

COPELAND

(to himself)

Overcompensating...?

Peterson looks confused.

COPELAND (CONT'D)

They have a name?

PETERSON

No. They didn't talk to the guy. Just recognized Amy and wanted to fill us in.

28. INT. CORNER POCKET PUB-DAY

Rustic feel. Seat yourself. Picnic style tables with old chairs. Bartender male, ZACH (30's) muscular, 6 ft. tall, dark short hair, is taking inventory.

COPELAND

Excuse me. Were you working on Saturday night?

ZACH

No. That would have been Whitney. She's not here.

COPELAND

We would really like to talk to her. Do you have her number?

ZACH

Nope.

Copeland and Peterson flash their badges.

COPELAND

What about the manager? They should have records of that sort of thing.

ZACH

I am the Manager.

PETERSON

So when it gets busy and you need
to call someone in...?

Peterson gives a what-can-you-do shrug. Zach stares at them,
sizing them up.

ZACH

What's this about?

COPELAND

There was a murder the other night.
This is the last place the victim
was seen.

ZACH

I don't know anything about that.

PETERSON

Didn't say you did.

COPELAND

Were you here at all on Saturday?
That's a busy night. The manager
would almost positively work.

ZACH

Whitney can handle herself. I had
the night off.

PETERSON

Were you with anyone?

Peterson smiles smugly. Zach stares at Copeland waiting for
a response. Zach walks away and picks up the phone.

29. INT. CORNER POCKET PUB- NIGHT

WHITNEY (30's) edgier, strong, sarcastic female, sits with
Copeland and Peterson looking at a picture of Amy.

WHITNEY

I do remember seeing her. Primarily
because of the man she was with...

Copeland gives her a quizzical look.

WHITNEY (CONT'D)

When you work for tips, you tend to
notice a fancy watch.

COPELAND

So he was trying to impress?

WHITNEY

Yea, but usually with those guys,
they flirt a lot, try to get
everyone's attention, but he seemed
to avoid coming up to the bar.
Always sent her.

PETERSON

Do you remember anything about him,
other than the watch?

WHITNEY

Slim, but like athletic slim. Nice
clothes, seemed like a corporate
type... Drinks bourbon.

COPELAND

Hair color?

WHITNEY

It was slicked back, I think brown,
but he sat at that table. Darkest
seat in the room.

COPELAND

Any specific characteristics?

WHITNEY

Jewish nose? Small-er lips? Full
head of hair... I tried to buss
their table and he went to the
bathroom. Never got closer than 10
feet away.

COPELAND

Thank you.

Whitney goes behind the bar and starts cleaning.

PETERSON

He was hiding.

COPELAND

From the only guaranteed sober
person that could ID him.

PETERSON

So he's a planner.

Copeland nods.

COPELAND

Check with the regulars, see if
(MORE)

COPELAND (CONT'D)

anyone happened to get a better
look at the guy.

30. INT. CORNER POCKET PUB- NIGHT

WOMAN 1

He had blonde hair and smoothed
back in a very sophisticated way.
And his chin, uhhh. The strongest
cleft chin I've ever seen. I think
his eyes were blue?

CUT TO:

MAN 1

He was pretty dainty. I could take
him any day of the week with his
puny little arms and his fake
watch. I don't know who he was
trying to impress.

CUT TO:

WOMAN 2

Said he drove a semi. His eyes were
deep brown, I remember because he
winked at me. Dark longer hair
combed back.

CUT TO:

WOMAN 3

Buzz cut hair with a small nose.

CUT TO:

COPELAND

That's why we never get a statement
from drunks...

Copeland and Peterson, tired from questioning, walk out.

31. INT. POLICE STATION BULL PEN- DAY

Copeland and Peterson are discussing the case.

COPELAND

Did you run that scan I asked for?

PETERSON

No hits. Nothing remotely
resembling the MO.

COPELAND

There has to be another case with multiple stab wounds.

PETERSON

Multiple stab wounds yea. But they all have their pinky. I feel like that's distinctive enough...

COPELAND

Dig deeper. Maybe he just found his calling card. Also, run all the credit cards from the bar that night. Get some names.

Peterson doesn't look too excited about it but turns around and starts going through files on his computer.

32. INT. LIBRARY- DAY

Elizabeth walks around and finds some books on police procedure, protocol and law. She looks at an empty table.

33. INT. LIBRARY CONFERENCE ROOM- DAY- FLASHBACK

TEEN ELIZABETH (14) is looking at Medieval books. She overhears 4 boys talking about a school project. BRYCE (15) cute nerd type, with TYLER (16), CODY (15), and SCOTT (15), all jock looking characters.

BRYCE

Look at the state of unrest in the world. You need to know history so we don't repeat it and go back to the dark ages.

SCOTT

Bryce, why are we friends?

Bryce deflates as the others chuckle.

TYLER

Ok, back to the French Revolution. So people got mad at the King and beheaded him.

CODY

Then Marie Antoinette said let them eat cake, pissed off all the towns people so they killed her too.

TYLER

Seems like a reasonable reaction.

Teen Elizabeth, standing in an aisle, pokes her head out.

TEEN ELIZABETH
 Actually. It wasn't Marie
 Antoinette that said "Let them eat
 cake".

The boys look at her, surprised anyone else was around, let
 alone listening. They stare at her, confused. She spews out-

TEEN ELIZABETH (CONT'D)
 Well.. they actually discovered
 text with that phrase, umm, "Let
 them eat cake". And it was actually
 written in 1766. Marie Antoinette
 was only 10 years old at the time.
 It's actually thought to be about
 Princess Marie-Therese, a Spaniard
 from the 1600's. Over the years, it
 got convoluted into Marie
 Antoinette uttering the phrase,
 because she was a more prolific
 figure in history.

Teen Elizabeth, excited, receives blank stares. She fidgets
 nervously.

TEEN ELIZABETH (CONT'D)
 I just thought, that could be an
 interesting tidbit in your paper...

Continued blank stares. Elizabeth stands there waiting for a
 response awkwardly. She turns and walks back to the aisle.

SCOTT
 What the hell was that?

TYLER
 Wait, is that the weird farm girl?

CODY
 The one that never goes out into
 public? Must be...

BRYCE
 Guys. Be nice. she's probab-

SCOTT
 Shut up Bryce.

TYLER
 Hey.

(beat)

(MORE)

TYLER (CONT'D)

Hey, French Revolution girl.

Teen Elizabeth's head pokes out, shocked, slightly excited.

TYLER

How come you know so much about the Revolution?

ELIZABETH

I really like to read books. I started reading history boo-

TYLER

So what makes you think we need your help?

Cody and Scott snicker, Bryce is not amused. Teen Elizabeth is taken aback and just stands there not sure what to do.

TYLER (CONT'D)

(rudely)

I asked you a question, girl.

TEEN ELIZABETH

I just overheard you reciting wrong and thought that-

CODY

Thanks but we don't need help from a hermit.

Elizabeth, hurt, turns and leaves the room. Tyler, Cody, and Scott laugh it off while Bryce looks disappointed.

34. INT. LIBRARY- DAY

Elizabeth snaps out of a trance. She grabs another book and goes to Kathleen's desk.

KATHLEEN

Elizabeth. How are you dear?

ELIZABETH

I'm getting along... It's been hard doing all the work around the farm, but I'm getting into a rhythm.

A small smile fades and she turns anxious.

ELIZABETH (CONT'D)

Do you mind if I don't check these out? I feel like the police will delve into it. I hate feeling like

(MORE)

ELIZABETH (CONT'D)

they're obtruding in my life.

KATHLEEN

Well, normally I would say no, but we don't have a lot of people interested in those books anyway. Just make sure to have them back by the end of the week.

ELIZABETH

Thank you.

KATHLEEN

How is the investigation going?

ELIZABETH

They don't have a clue. It's like they're not even trying.

Kathleen looks heartbroken.

KATHLEEN

I'm sure they're doing their best. I know you want to help dear, but this kind of stuff is usually best left to the professionals.

ELIZABETH

There has to be something missing.

KATHLEEN

Just be careful honey. I don't want to see anything happen to you too.

Elizabeth nods, small smile; leaves with the stack of books.

35. INT. POLICE STATION BULL PEN- DAY

Peterson walks up to Copeland's desk.

PETERSON

We got a hit on the credit cards. Alexander Call. Truck driver from Jersey and he has a record. Latest hit, aggravated sexual assault with a knife. His card was just used in Carbondale.

COPELAND

Let's see what he's up to.

36. INT. TONY'S PLACE BAR- AFTERNOON

Dive bar. Not a place to bring your mom. Some large bikers drinking at the bar. Copeland and Peterson show the picture of ALEXANDER CALL (late 40's) fit with brown hair, to the bartender, LINDSAY (mid 40's), she's seen better days.

LINDSAY

I dunno... Check the bathroom.

They walk into the men's room.

PETERSON

Alexander Call!

37. INT. TONY'S PLACE BAR WOMEN'S BATHROOM- AFTERNOON

Alexander, shirtless, looks up. A WOMAN (mid 30's) shirt is ripped, is pinned in the bathroom stall. Shirt shoved in her mouth, muffled cries, and Alexander has her arms pinned.

Alexander runs out of the bathroom pulling up his pants.

38. INT. TONY'S PLACE BAR- AFTERNOON

Alexander runs towards the door.

LINDSAY

Officers!!

Peterson sprints out of the bathroom and out the front door.

39. EXT. TONY'S PLACE BAR PARKING LOT- AFTERNOON

Alexander's face is smacked against the hood of a car. He bounces off and falls to the ground. He coughs.

ALEXANDER

Police brutality.

PETERSON

Shut the fuck up!

Peterson tries to cuff Alexander as he squirms, short of breath.

40. INT. POLICE INTERROGATION VIEWING ROOM- DAY

Copeland in a huff, walks in to meet Peterson.

PETERSON

We have him on camera at Harrah's casino that night.

Copeland deflates.

COPELAND
You sure it was him?

PETERSON
All night... I watched the tapes
myself.

COPELAND
Dammit..

41. INT. POLICE STATION CONFERENCE ROOM- DAY
Copeland, Peterson sit across from Elizabeth.

ELIZABETH
The paper said you had someone...

COPELAND
He was on camera in another town
that night. We've followed every
lead we could at this point.
There's really nothing else we can
do until something else comes up.

ELIZABETH
3 months and all you got were some
drunks to give you a shoddy
description. Couldn't find anything
on your sophisticated computers.

Peterson taking offense.

PETERSON
We found a serial rapist thank you
very much.

Copeland, trying to stay on subject.

COPELAND
Has anything new come to your
attention since that day? Any
memory or weird things going on-

ELIZABETH
As I've told you many times, no, I
never saw his face.

Copeland trying to find the words.

COPELAND
I just called you in today to let
you know at this point... There's
really nothing else we can do. We
(MORE)

COPELAND (CONT'D)

have other cases coming in that
need our attention.

Long pause where Elizabeth is staring at Copeland as he is
trying to get a read on her reactions.

ELIZABETH

Other cases...?

PETERSON

Yes. Crime keeps happening.

ELIZABETH

Really..? Like a mother getting
brutally murdered on her own
porch??

COPELAND

I get that you're upset-

ELIZABETH

Do you?? Do you get to go home to a
family?

COPELAND

I know... We've followed every lead
and they're all dead ends.

ELIZABETH

Pathetic.

Elizabeth leaves in a wave of rage.

42. EXT. POLICE STATION PARKING LOT- DAY

Elizabeth fumes to her truck. She gets in, puts the key in
the ignition but doesn't start it. Pauses. Hits the steering
wheel a few times and lets out a scream. She starts the
truck and drives away.

43. INT. CORNER POCKET PUB- DAY

Elizabeth walks in, observing everything she can, not sure
what to do. She avoids eye contact from Whitney when she
looks up. She takes a seat at the corner of the bar.

WHITNEY

Gotta be 21 to sit at the bar. ID.

Elizabeth looks up, confused.

WHITNEY (CONT'D)

Ya know... A Driver's license?

(MORE)

WHITNEY (CONT'D)

Passport? Anything with your
picture on it?

ELIZABETH

I don't have one...

Whitney sizes her up. Elizabeth is avoiding eye contact.

WHITNEY

You must be that Elizabeth girl.

ELIZABETH

Excuse me?

WHITNEY

Is your name Elizabeth?

(pause)

I mean, that's the only person I
can think of that wouldn't have ID.
And... you're a girl, so that helps
my assumption.

ELIZABETH

Why do you know my name?

WHITNEY

Well honey, it's a small town,
people tend to talk. And with your
mom passing, you're the favorite
subject.

ELIZABETH

That's unnerving.

WHITNEY

Maybe you should come out more. Let
people get a glimpse of ya.

ELIZABETH

I don't like people.

WHITNEY

(jokingly)

Most people don't like people. We
just put up with one another.

Whitney gets Elizabeth a water. Elizabeth looks around the
bar, taking it all in. She watches Whitney work while
Whitney watches her out of the corner of her eye.

WHITNEY

So why did you come out today?

ELIZABETH

They told me she was seen here that night.

WHITNEY

Yea... The man was super sketch. Did she always go for loonies?

Elizabeth looks confused.

WHITNEY (CONT'D)

Like your dad, was he psycho?

ELIZABETH

Just angry my mom said.

WHITNEY

Well, I can tell you, the guy's probably from the city. He was real clean cut, flashy, but somehow didn't show his face. That's a man who's up to no good... I'm sorry about your mom.

Whitney walks away. CARL SCHMIDT (30's) stumbles up to the bar drunk. Starts hitting on Elizabeth.

CARL

Hey new stuff. It's nice to see some new people around here lately. It gets rather... dull at times.

Carl reaches towards Elizabeth's hair and she moves away.

CARL (CONT'D)

Oh, come now darlin'. Don't be shy.

ELIZABETH

It's not shyness. I don't let people touch me.

CARL

It's just hair...

Carl reaches in again.

ELIZABETH

Don't touch me.

Elizabeth stares him down.

CARL

Ooo, why so hasty.

WHITNEY

Carl. You're lookin' like an ass.

CARL

What? No... I'm just sittin' here with my new friend.

ELIZABETH

We're not friends.

CARL

Don't have to be a bitch 'bout it. Just... Come home with me. It'll be a night to remember.

Carl leans into her face.

ELIZABETH

No.

WHITNEY

Carl!

CARL

Whatever. Fuckin' bitch.

Carl stands and throws his arms up, accidently hits the water glass as he stumbles back to his seat. Water spills onto Elizabeth. Whitney scrambles to get some towels.

ELIZABETH

What the hell??

WHITNEY

Sorry about Carl. When he drinks bourbon he thinks he's casanova...

Whitney shakes her head as she dabs up water.

ELIZABETH

And you let him get away with that shit?

WHITNEY

Wow. Ok. Look, I can't control what he does. There's no law against being an asshole.

Elizabeth gives her a WTF face. Whitney rolls her eyes.

WHITNEY

Welcome to the real world.

44. INT. FARM HOUSE PAINT STUDIO- NIGHT

Elizabeth, frustrated, sits and starts to paint. Starting with harsh, short strokes. A face is forming. She calms down. Reveal Amy's face. She falls asleep at the easel.

45. INT. COPELAND'S HOME- NIGHT

Copeland sits at the table with Amy's file. Copeland's wife, SARAH (late 40's), brings him dessert and sits. Copeland grabs it without looking up. Long pause.

SARAH

Michael... Try to enjoy dessert.

Copeland looks up at her. She looks concerned.

COPELAND

I'm sorry. Thank you... It's this case. You know that farm house off Maplewood.

SARAH

Sure... Ugh, how can someone be so secluded? And worse, seclude a child like that?

COPELAND

I guess she wanted to protect her from the outside world...

SARAH

By punishing her?

COPELAND

I just feel like I'm missing something. No one is that good.

Sarah notices he hasn't touched his dessert. She gestures to his bowl.

COPELAND (CONT'D)

I need to solve this one. She deserves a little justice... I keep thinking, what if something like this happened to Emily-

SARAH

Stop. Stop right now. That's not fair to you or her.

COPELAND

I know. But what if it did?

SARAH
 (shortly)
 Putting your family in your
 victim's place is not healthy, and
 you know this.

Copeland nods.

SARAH (CONT'D)
 Now. I am going to go to bed. Are
 you coming?

She leans in for a kiss.

COPELAND
 In a minute.

He gives her a peck. Copeland stares at the file. Sarah
 rolls her eyes, she knows what that means.

COPELAND (CONT'D)
 I will. Love you.

SARAH
 I love you too.

Sarah leaves as Copeland sits with the file in his hand.

46. INT. COPELAND'S HOME- MORNING

Sarah comes downstairs to find Copeland asleep at the table.
 She's slightly amused. She wakes him up. He heads upstairs.

47. INT. POLICE STATION CONFERENCE ROOM- DAY

Kathleen, feeling guilty, sits across from the men.

KATHLEEN
 I was going through her old desk
 and this picture was wedged in the
 back...

Picture shows Amy, Elizabeth and Brad's face is blacked out.

KATHLEEN (CONT'D)
 I remember her saying she would
 never let him lay a finger on
 Elizabeth... She never spoke of it
 again.

COPELAND
 Do you think Brad was abusing Amy
 and Elizabeth?

Kathleen nods, tearing up.

PETERSON

So after 6 months, this just dawned on you?

KATHLEEN

I'm sorry... She only mentioned it once and it was such a short conversation. I do remember once Elizabeth came in pretty bruised but they said it was one of the animals. I just don't know anymore.

48. INT. BRAD'S KITCHEN- DAY

BRAD (mid 50's) normal features, someone who would blend in. Seems genuine enough but also like he's hiding something. He gets the men some water.

PETERSON

You're a hard man to find.

BRAD

Amy always seemed to find me.

COPELAND

Did you ever visit the house?

BRAD

I tried. But I never knew how Amy was going to greet me. One day a hug, the next a gun... She was bipolar. She would get into these fits. I couldn't take it anymore.

Copeland a little agitated.

COPELAND

And you just left Elizabeth there?

BRAD

I tried to get her out. Amy was tougher than she looked and a whole lot crazier. I even tried taking her out of school one day. Amy found out and she never let her back.

PETERSON

Why didn't you file a report.

Brad a little embarrassed.

BRAD

I couldn't even convince my own mother. I swear, Amy could choose when to be crazy.

COPELAND

And Elizabeth was just... collateral damage?

Brad on the defense.

BRAD

I wanted to protect her, but Amy... She loved her more than anything. She would never hurt her. Right?

49. INT. CORNER POCKET PUB- NIGHT

Elizabeth sits at the bar. Semi full. Two guys play pool. There's a first date going on at the bar. Whitney walks up.

WHITNEY

Fancy seeing you again.

ELIZABETH

I didn't know where else to go. I needed to get out of the house.

WHITNEY

You're always welcome here. What can I get ya?

ELIZABETH

Water.

Whitney smirks and leaves. Elizabeth studies the first date. The awkward smiles. Playing 20 questions. The girl doesn't seem as into the date as the man. Whitney sets down a glass.

ELIZABETH (CONT'D)

So. Have you seen my mother's killer at all?

WHITNEY

Oh honey... Please tell me you are not sitting here because of him. You can't haunt yourself like that.

ELIZABETH

So that's a no?

WHITNEY

The loonie bin must've found a new
(MORE)

WHITNEY (CONT'D)

bar... Please tell me that's not all you're doing with your life.

ELIZABETH

No. I'm still reading and painting.

WHITNEY

What are you reading?

ELIZABETH

Criminal behavior and police procedure.

Whitney lets out a small laugh.

WHITNEY

And painting?

ELIZABETH

Mostly my mom.

WHITNEY

(sarcastically)

Well at least your coping well.

Elizabeth, doesn't understand the sarcasm.

ELIZABETH

Thank you. My mother is my life. She's taught me everything.

WHITNEY

As most moms do. But they also teach you to survive without 'em. That's the best, and worst thing about parenting. You have to teach your kids not to need you.

ELIZABETH

That just sounds sad.

WHITNEY

Well it is sad. But kids need to know how to live without them.

ELIZABETH

I'm living without her.

WHITNEY

Surviving is not living. There's so much more to life than a farm.

Elizabeth, avoiding eye contact; Whitney gets the hint.

Elizabeth watches the first date again. The man is desperate to gain back her attention, getting drunk and more aggressive. He grabs her by the arm. She pulls away, sets down a \$5 bill and walks out. The man chugs the rest of his beer and walks out.

ELIZABETH

Is that guy ok to drive?

WHITNEY

Yea. He comes in all the time. He's what we call a functional drunk.

ELIZABETH

And you allow that?

WHITNEY

Not me personally.

ELIZABETH

What if he hurts that girl?

WHITNEY

There's nothing we can do based on an assumption...

50. EXT. FARM HOUSE- DAY

A car pulls up the drive. Elizabeth steps out of the house shotgun drawn. The driver door opens. Hands come out of the car. Copeland steps out.

COPELAND

We have to stop meeting like this Elizabeth.

ELIZABETH

You need to stop coming on my property unannounced Sheriff.

COPELAND

You're right-

ELIZABETH

What do you want?

COPELAND

Well, first, I would like if you would stop pointing that gun at me.

Elizabeth lowers the gun and leans it on the porch. She walks down the steps and waits at the base. Copeland carries some homemade food.

COPELAND (CONT'D)

I was wondering if I could look around a bit. I know it's been some time since your mother passed-

ELIZABETH

7 months.

COPELAND

Yes. 7 months. It doesn't add up and I just feel like I'm missing something, so I would like to take a second look.

Elizabeth notices the food.

ELIZABETH

You're saying you messed up? And you're just now coming back?

Copeland gives a small, defensive, shrug.

COPELAND

Better late than never. And my wife is one hell of a cook.

ELIZABETH

If you say so Sheriff. If you don't mind, I need to check in the barn. Please wait outside.

COPELAND

Sure thing.

Elizabeth walks away. Copeland sets the food down and looks around. The stain is very faded but there. He peers in the window. There's an open door down the hall, he sees paintings covering the wall and Amy's face on the easel.

He walks around to the back of the house to look in the window. He sees a stack of paintings of Amy and roses. One canvas is ripped with dark colors smeared around.

ELIZABETH

Did you find something Sheriff?

Copeland jumps. Elizabeth is standing 2 feet from him, slightly agitated.

COPELAND

I... I didn't know you painted.

ELIZABETH

My mother taught me. It's relaxing.

COPELAND

It's good stress relief. I've tried drawing before.. nothing like what you're capable of apparently.

ELIZABETH

Thank you.

Copeland, still a little off guard, changes the subject.

COPELAND

So... did you clean the porch?

ELIZABETH

I tried to get rid of the stain. But it never really went away.

COPELAND

Did you bleach it?

ELIZABETH

Would you want to look at that every day?

Copeland can't argue with that.

COPELAND

Do you mind if I look inside? 10 minutes is all I need.

ELIZABETH

(Jokingly)

Haven't you already been?

Copeland smiles. Elizabeth is starting to warm up to him.

51. INT. FARM HOUSE- DAY

Copeland looks around. Some pictures have been replaced with paintings of Amy. He notices the law books.

COPELAND

Looking to start your own investigation?

ELIZABETH

I just thought I could help.

COPELAND

I get it. Doubt comes with the job.

(MORE)

COPELAND (CONT'D)

People always doubt us.

ELIZABETH

(harshly)

Is that because you let a case go
cold after 7 months?

COPELAND

Something like that.

Copeland starts to walk down the hallway to the studio.
Elizabeth cuts him off.

ELIZABETH

That room is off limits.

Copeland looks quizzically at Elizabeth.

ELIZABETH (CONT'D)

The police searched every inch of
this place. I need a space that is
mine. Untouched by other people.

Elizabeth deflates. Copeland takes a step back.

COPELAND

You know I really liked the
painting I saw-

ELIZABETH

It's still off limits. To admirers
or otherwise. You already snooped
anyway.

Copeland focuses on what's in the open. Looks around the
house some more. Elizabeth glances back at the studio.

52. INT. LIBRARY- MORNING

Elizabeth, in a trance, is replacing the books, starts
walking away when HUNTING THE DEVIL catches her eye. She
reads the back, then grabs 8 more books from that section.

She looks for Kathleen, decides against it. She spots the
security camera, then goes to a dead zone and puts all the
books in her bag. Starts to walk towards the door.

Kathleen turns the corner.

KATHLEEN

Elizabeth! Good to see you. How are
you dear?

Elizabeth, a little frazzled, tries to act normal.

ELIZABETH

Good... I was just putting those books back for you.

KATHLEEN

Are you not getting anything else?

Elizabeth lies for the first time to Kathleen.

ELIZABETH

Not today... Wilbur is sick.

KATHLEEN

Take good care of him. Please come around more often. I love seeing you.

Elizabeth forces a small smile. And walks out.

53. INT. FARM HOUSE LIVING ROOM- NIGHT TO DAY

Elizabeth on the couch reading vigorously. The books are strewn out on the coffee table. AMERICAN PSYCHO, THE SILENCE OF THE LAMBS, THE ENCYCLOPEDIA OF SERIAL KILLERS, among the titles. HUNTING THE DEVIL is in hand. Time lapse of Elizabeth reading and taking notes, through the night.

54. INT. CORNER POCKET PUB- EVENING

Elizabeth searches for Whitney but Zach is tending.

ELIZABETH

Can I get a water please?

Zach sets down the water and stares, hoping she will order more. She doesn't. He walks away. She surveys the crowd.

She notices DRUNK GUY (20's) dressed nicer than the rest, flashing his money. He hits on WOMAN (late 20's). She slaps him across the face and moves down.

DRUNK GUY

Wow. BITCH. No need for that.

The woman rolls her eyes, moves farther down the bar and composes herself. MAN (30's) walks up and asks if she's ok. They begin talking. She starts to laugh and flirt.

Elizabeth, confused how she can move on so quickly, takes notes of her body language. Elizabeth starts mimicking her movement. She tucks her hair, changes her posture. Woman walks out with Man as Drunk Guy yells at her.

DRUNK GUY

You're making a mistake. You could've had all this...

Drunk guy waves a wad of money.

DRUNK GUY (CONT'D)

But nnooo.

Drunk guy slams the wad down on the bar. Notices Elizabeth.

DRUNK GUY

What are you looking at?

Elizabeth studies him then scans the rest of the bar. No one else is interesting. She sets \$1 down and gets up to leave.

ZACH

(mansplaining)

A buck? Seriously? For an hour of my time, you should graciously tip better than that.

Whitney comes in but isn't noticed.

WHITNEY

Hey sorry I'm late.

ELIZABETH

I'm sorry I thought tips were for when you did a service. You refilled my water once-

Whitney turns, notices Elizabeth standing there startled.

ZACH

Look you dumb bitch-

WHITNEY

Whoa. To the back right now.

Whitney shoves Zach towards the kitchen.

WHITNEY

Elizabeth... You're fine honey. Zach can just get heated over things like this.

Whitney goes to the kitchen. They start yelling. Elizabeth watches for a moment and leaves. Whitney comes back out.

WHITNEY

Way to go asshole! I think I'm the only person she talks to in life.

Zach shrugs it off and starts packing up. Whitney looks discouraged out the front door.

55. INT. PAINT STUDIO- NIGHT

Elizabeth sits, fuming, and starts to paint a head shape. She tries to turn it into a flower. It's not working. She smears paint forcibly, and puts the brush though the canvas. She grabs the canvas and throws it against the wall. It knocks down a painting of Amy.

Elizabeth stares, still fuming, then realizes what she did. She hangs the painting back up. She notices some paint smear on Amy and grabs a wet cloth to wipe it away.

ELIZABETH

I'm sorry mom.. I'm so sorry.

56. INT. FARM HOUSE BEDROOM- NIGHT- MONTAGE

Elizabeth sits at the makeup table with a picture of Amy. She tries different makeup/hair styles. She puts a little too much on, then wipes it off and tries again. Finished product is heavy, slightly tacky, but not cartoonish.

57. INT./EXT. ELIZABETH'S TRUCK- NIGHT

Elizabeth with makeup, pulls up to the Corner Pocket Pub, but hesitates, looks in the rear view at herself. Puts the truck back in Drive and heads toward town.

58. INT. WINDEL'S BAR- NIGHT

It's fairly crowded. Elizabeth finds a table near the corner. People are looking at her as she walks by. She's insecure, but tries to play it off. 10 minutes go by, sitting by herself, no drink, no phone, watching people. BRIAN (20's) fit and attractive, walks up.

BRIAN

Did your date stiff ya?

Elizabeth not sure hot to respond, shakes her head.

BRIAN (CONT'D)

Let me buy you a drink.

ELIZABETH
I'd like a water.

Brian looks at her, are you serious?

ELIZABETH (CONT'D)
And.. a beer?

BRIAN
A beer?

Elizabeth nods.

BRIAN
Any kind?

ELIZABETH
Sure...?

Brian, confused, goes to the bar. Brings Elizabeth a beer.

BRIAN
That'll be 4.50.

Elizabeth, confused, starts pulling money from her pocket.

BRIAN (CONT'D)
That's a joke.

Elizabeth looks frazzled.

ELIZABETH
Oh.

BRIAN
You don't get out much do you?

ELIZABETH
You can say that.

BRIAN
What's your name?

ELIZABETH
E... Eeemily.

BRIAN
Hi, Eeemily. I'm Brian. So where
you from?

ELIZABETH
The next town over.

BRIAN

Right.

Elizabeth looks scared and shy. She tries tucking her hair, changes her posture. Brian is trying to figure her out.

BRIAN (CONT'D)

Alright. Well... Good talking to you, Eeemily.

He walks back to the other table and starts talking and the table starts laughing. Elizabeth deflates, tries her beer, gross. Watches Brian's group for a minute then leaves.

59. INT. DOUBLE Z'S BAR- NIGHT

JUNE 2016

Elizabeth sits in the corner, watching. One man SHAUN (late 20's) better dressed than most, is talking to a woman. She flips him off and walks away. Shaun shmooses around the bar.

SHAUN

I love seeing fresh faces. They always have the best stories.

ELIZABETH

Really?

SHAUN

Like you. You can take care of yourself but would like a man to do it for you.

ELIZABETH

Is that so?

SHAUN

Indeed. Let me buy you a drink. What can I get you?

ELIZABETH

You know my story... Surprise me.

Shaun looks impressed. Goes up to the bar. Elizabeth questions what just happened then is pleased. He comes back with a scotch and a COSMO. Time lapse of several drinks. Shaun has double the glasses and is slurring his speech.

SHAUN

The bitch just got up and left. I make the money. Ungrateful bitch...

ELIZABETH
I like your watch.

SHAUN
O this bad boy? 10 grand. Shock
resistant, tritium gas. Swiss, so
you know it's good.

Elizabeth looks disgusted but plays along.

SHAUN (CONT'D)
So when are we getting out of here?
This is getting boring.

Elizabeth smirks. They leave together.

60. INT. FARM HOUSE BASEMENT- NIGHT

Shaun is passed out and Elizabeth is struggling to tie him up. With FARMING GLOVES, she ties his arms to a post with ROPE. He keeps falling and she has to readjust. He snores loudly. Elizabeth, disgusted, finds DUCT TAPE for his mouth.

ELIZABETH
Goodness. Why are you so loud.

Elizabeth takes a step back, satisfied. She pokes him in the face. Nothing. She pokes harder. Nothing. She slaps him across the face. His head picks up, and drops.

ELIZABETH
Hmm..

CUT TO:

Elizabeth comes down the stairs with her easel and canvas. She sets up a few feet away from Shaun. She paints Amy. Elizabeth looks guilt ridden.

ELIZABETH
I'm sorry you aren't here to see
this. This is what men deserve.

She starts painting the lines like she's painting Shaun. Time lapse to show the form of an abstract flower forming based off the lines of Shaun's body. A CALLA LILY.

61. INT. FARM HOUSE BASEMENT- MORNING

Elizabeth is woken up by muffled screams. She snaps to, looks at Shaun's restraints, he's still put. She stretches and looks at the painting; she's pleased with it. Shaun yells through the tape, Elizabeth rolls her eyes.

ELIZABETH

Do you ever shut up?!

Shaun glares at her and continues to yell through the tape. She walks over to him and gets at his eye level.

ELIZABETH (CONT'D)

I'm going to take the tape off, but you have to promise you'll be quiet. Can you do that for me?

Elizabeth gives him a look of do you understand? Shaun glares at her.

ELIZABETH (CONT'D)

Ok then.

She takes the tape off. Shaun yells.

SHAUN

HELP! SOMEONE! I'M DOWN IN TH-

Elizabeth puts the tape back over his mouth.

ELIZABETH

I just have a few questions for you. That's all! Now can we have a reasonable conversation or not?

Shaun looks at her like what the hell?

ELIZABETH (CONT'D)

Well can we?

Shaun looks bewildered. Elizabeth takes the tape off.

SHAUN

What the fuck do you want?

Elizabeth shushes him. Long pause of Elizabeth sizing him up. Shaun is anxiously waiting for her to speak.

ELIZABETH

Why do you hate women?

Shaun, bewildered, lets out a WTF laugh.

SHAUN

I don't hate women. I kinda hate you. But I think that's obvious why.

ELIZABETH

No.. see, the way you talked about
(MORE)

ELIZABETH (CONT'D)

women at the bar. I think you hate them. What did they ever do to you?

SHAUN

Well, shrink.. my mother was an alcoholic. My female boss is an utter bitch, so yea, I guess there are some women I hate... and you.

Elizabeth studies him.

SHAUN (CONT'D)

Seriously, what the fuck??

Elizabeth is standing there, studying. Shaun notices the KITCHEN KNIFE on the table.

ELIZABETH

I think the real problem is you don't respect women. Even after one created and nurtured you-

SHAUN

Not all mothers are saints.

ELIZABETH

It amazes me that you can have no respect for someone who goes through the trouble of raising you.

SHAUN

(sarcastically)
You got me there...

Elizabeth goes to say something, then composes herself. She turns the canvas around to show her mother.

ELIZABETH

Do you know who this woman is?

Shaun, bewildered, can't speak.

ELIZABETH (CONT'D)

She was killed by a man that doesn't respect women, also wore a really nice watch.

62. INT. FARM HOUSE BASEMENT- AFTERNOON

Shaun is still tied up. Elizabeth is pacing.

ELIZABETH

(to herself)

(MORE)

ELIZABETH (CONT'D)

Clearly no manners, or respect. The world is better off without him.

SHAUN

Let me go you crazy bitch!

Elizabeth whips around.

SHAUN (CONT'D)

I've answered your questions. Just let me go!

Elizabeth glares at him for a moment. Starts pacing again.

ELIZABETH

(to herself)

No remorse for his situation. Just gets angrier.

SHAUN

Did you hear me?? I swear to God, I have the best attorney and when I get outta here, he's going to take everything from you!

Elizabeth, still pacing, talking to herself.

ELIZABETH

Now he's threatening. He deserves this.

SHAUN

Your mom was a maniac!

Elizabeth snaps back, glaring at him.

SHAUN (CONT'D)

She locked you in this house and took away your childhood.

ELIZABETH

How dare you.

SHAUN

She made you completely dependant on her!

ELIZABETH

I can handle my own.

SHAUN

Really?? You're kidnapping people and you don't think you're bat-shit

(MORE)

SHAUN (CONT'D)

crazy?

Elizabeth, fire burning in her eyes. Shaun, realizes he shouldn't have said that, starts bargaining.

SHAUN (CONT'D)

Look. Just let me go and I promise,
I can help. I can help you move on.

Elizabeth tries to compose herself but is slowly failing.

ELIZABETH

Move on...? You want me to move
on?? How am I supposed to forget
about my own Mother?

SHAUN

No... Not forget. Move-

ELIZABETH

She loved me and I would give
anything to have her back.

Shaun starts to panic. Trying to loosen his restraints as Elizabeth slowly closes in.

SHAUN

I believe you-

ELIZABETH

And you disregard her like she
meant nothing!

SHAUN

What? I didn't know her-

ELIZABETH

No woman will ever mean anything to
you! You worthless, pompous shit
show of a man!

SHAUN

Please calm down, I am asking-

Elizabeth grabs the knife from the table.

ELIZABETH

Why should you be allowed to walk
the earth when she can't?!

Elizabeth stabs him in the gut. Shaun stares at the knife. Shocked. Looks up at Elizabeth.

SHAUN

You bitch...

Shaun coughs up blood. Elizabeth takes the knife out of his gut. Shocked, realizing what she's done. Drops the knife. Starts hyperventilating. Steps back staring at Shaun.

63. INT. POLICE STATION BULL PEN- DAY

Copeland is sitting at his desk with Amy's case file.

PETERSON

It's cold boss. There's nothing more we could have done.

Copeland nods in a daze.

PETERSON (CONT'D)

You have to let it go.

COPELAND

I feel like I'm failing her.

PETERSON

Elizabeth? Look, I get it, it's a tragedy... but she'll survive.

Copeland gives a half nod. Goes back to scanning the file.

PETERSON (CONT'D)

We got a call about a stolen car... You comin'?

COPELAND

You can handle it. Let me know if things get hairy.

Peterson gives up and leaves.

64. INT. FARM HOUSE BASEMENT- DAY

Shaun is coughing up blood; short breaths. Elizabeth is standing in front of him, staring. The stare turns angry and she starts pacing.

She notices the blood on his gut. Fascinated by it, she swipes it up and rubs it around on her fingers.

ELIZABETH

Your days of degrading women are over.

Elizabeth takes the knife and stabs him through the tricep, liver, behind the left knee, carves a cross on his chest,

and musters up the strength to stab him through the heart.

65. EXT. FARM HOUSE PORCH- NIGHT- FLASHBACK

A truck speeds away. Amy is laying on the porch. Elizabeth, terrified, slowly walks up and falls to the ground. She tries to wake her mom, pulls her hand away and they're bloody. She notices her mom's hand and her pinky is gone.

66. INT. FARM HOUSE BASEMENT- DAY

Elizabeth focuses on Shaun's pinky, fear comes over her. She grabs the pinky, puts the knife against it. Pauses, gressed out. Takes a deep breath and cuts the pinky off. She gags. Slowly looks at the pinky in her hand.

ELIZABETH

Jesus... Men are fucked up.

Elizabeth cuts him down. Shaun collapses to the floor. She struggles to pick him up and drops him back to the floor.

ELIZABETH

Shit...

67. EXT. FIELD BEHIND POLICE STATION- DAY

Copeland and Peterson walk up to the body of Shaun.

COPELAND

Has the same stab wounds as Amy.

PETERSON

Jesus Michael. You're talking about her like she was your sister.

COPELAND

She deserves justice, Daniel.

PETERSON

Stop making this case so personal.

COPELAND

This is personal.

Peterson looks frustrated and concerned.

COPELAND (CONT'D)

He's mocking us. Leaving us a victim right in our backyard.

PETERSON

Or, it's a wide open area. Away from the street. Good cover by the

(MORE)

PETERSON (CONT'D)

woods.

COPELAND

No. It's a statement.

Peterson walks away frustrated.

68. INT. SHAUN'S MOTHER'S HOUSE- DAY

Copeland and Peterson are sitting in the living room with MARTHA (60's). She has a photo album and tissues in her lap. A handful of sympathy cards are on display.

COPELAND

Can you think of anyone who would wish harm on your son?

MARTHA

Only his ex. They were engaged but she called it off. But I don't think she would ever kill someone. She was crazy, but not that crazy.

PETERSON

What did your son do for fun?

MARTHA

He liked spending time with his friends. He was always going somewhere.

COPELAND

The popular type?

Martha nods while looking at his picture.

MARTHA

Why would someone want to kill him?

PETERSON

Well, ma'am, that's what we're gonna figure out.

MARTHA

I heard he was stabbed. Is that true?

PETERSON

Yes ma'am.

MARTHA

Is it the same as that woman a while back?

She starts tearing up

MARTHA (CONT'D)
Please tell me it wasn't like that.

COPELAND
It wasn't like that. We think it
was someone he knew.

Peterson gives a side glance at him, irritated.

MARTHA
I just don't want to think he
suffered.

COPELAND
No one does ma'am. We're very sorry
for your loss.

69. EXT. SHAUN'S EX'S HOUSE PORCH- DAY

Peterson and Copeland on the porch. KRISTEN (mid 20's) has
the door open but leaves the screen door closed.

KRISTEN
Shaun? What the hell did he do this
time?

PETERSON
He's dead ma'am.

Kristen is taken aback. But doesn't respond.

COPELAND
Have you seen him recently?

KRISTEN
Not since we broke up.

PETERSON
And that was?

KRISTEN
3 months ago.

COPELAND
May we ask what happened?

KRISTEN
I was ready to start a family, he
wasn't. He liked the attention of
having money in a bar. It always
attracted... other women. You can

(MORE)

KRISTEN (CONT'D)

imagine that caused a lot of tension. I told him he had to choose, and so, here we are.

PETERSON

Did that anger you?

KRISTEN

Well of course it angered me...
(cautiously)
It would anger anyone.

PETERSON

Did you ever reach out after the breakup or try to bump into him?

Kristen starts to get antsy.

KRISTEN

Do you have a point officer?

COPELAND

We're trying to figure out who he talked to recently, where he went.

KRISTEN

Then start at the bars... That's where I always found him when I lost him.

COPELAND

Thank you for your time, Ma'am.

Kristen shuts the door. They walk back to the car.

PETERSON

Gotta love when the ex's don't hold a grudge.

COPELAND

Pull her phone records.

PETERSON

I'll dig into her social media too. See if they were seen together.

COPELAND

Either way, I don't trust her. Find out what she's hiding.

70. INT. FARM HOUSE LIVING ROOM- MORNING

Elizabeth is woken up by a knock on the door. She scrambles

to grab the SHOT GUN from under the couch.

COPELAND (O.S.)
Elizabeth? You home?

Elizabeth exhales and leaves the shot gun. Opens the door halfway. Copeland holds up some food.

ELIZABETH
What can I do for you, Sheriff?

COPELAND
Just wanted to check in on you.
Make sure everything was ok.

ELIZABETH
Why wouldn't everything be ok?

COPELAND
We found out about your father...
Do you remember him being physical?

ELIZABETH
Mother just said he was an angry
man.

Copeland realizes she was too young. Awkward pause.
Elizabeth stares. Copeland tries to find a new subject.

COPELAND
There was a new murder. I thought
you might like to know.

ELIZABETH
I read the papers.

COPELAND
I was hoping to... take a few swabs
of the floor boards here, see if
there's anything we missed.

ELIZABETH
I told you. I bleached the porch.
That kills DNA.

COPELAND
Yes. Yes it does.

Copeland notices the books on her coffee table. AMERICAN
PSYCHO, THE SERIAL KILLER FILES and others.

COPELAND (CONT'D)
More research huh?

ELIZABETH

You haven't been able to catch the bastard, maybe it would be smart to see the world through his eyes.

COPELAND

I see.

ELIZABETH

There's been killers all through history Sheriff. You could say it's human nature. Look at the frivolous wars throughout history. In the late 19th century the British invaded Africa and the commander sat on the tribe's golden stool. That was offensive, so they broke out in war and 3,000 people died.

COPELAND

Well, you sure read some interesting stories... So tell me, did you know bleach killed DNA before or after you cleaned up the porch?

Elizabeth gets fidgety, on the defensive.

ELIZABETH

I thought I was off your suspect list, Sheriff.

COPELAND

You are. It's just an interesting fact you know there.

ELIZABETH

Which one? The golden stool or DNA?

COPELAND

You're right. I'm sorry. You just surprise me with things you know. And things you're capable of.

(beat) (genuine)

Like painting.

They stare at each other for an awkward moment.

COPELAND (CONT'D)

Well, if you don't mind, I'm going to swab anyway. In hopes you missed something.

ELIZABETH

Feel free.

Copeland hands her the food. Elizabeth shuts the door. Copeland swabs the porch and leaves. As he gets into his car you see Elizabeth looking out the window.

71. INT. THE BOARDROOM BAR- NIGHT

TEXT CARD- JUNE 2017

Elizabeth sits at a table in the corner. PHIL (late 20's) buying rounds for people. Flashing money. Elizabeth makes eye contact. He goes over and starts talking to her. Empty glasses fill the table. Elizabeth and Phil leave together.

72. INT. FARM HOUSE LIVING ROOM- NIGHT

Elizabeth gets a bottle of vodka and sits on the couch next to Phil. He takes a swig goes in for a kiss. Elizabeth, disgusted, shoves him back.

PHIL

(drunkenly)

Oh come on.. Why else am I here?

Phil forces himself on Elizabeth. She panics and fights back. Phil rips her shirt. She kicks and weasels her way out from under him.

ELIZABETH

I... Need to wash my face.

Elizabeth rushes to the bathroom and locks the door. Phil stumbles down the hallway and bangs on the door.

PHIL

Come out... What the hell?? I thought you were into me.

Phil starts slowly pounding on the door.

PHIL (CONT'D)

This isn't how this works!

He pounds harder. Builds to punching the door.

73. INT. FARM HOUSE BATHROOM- NIGHT

Elizabeth is getting freaked out by the pounding. She looks around trying to find a weapon. The pounding gets louder.

74. INT. FARM HOUSE BATHROOM- DAY- FLASHBACK

Child Elizabeth is in the middle of the bathroom scared. Her father busts through the door.

BRAD
Elizabeth it's time to come with me!

Brad forcefully grabs Elizabeth's arm. Amy springs on top of Brad. They struggle.

AMY
Elizabeth! Run!

Elizabeth tries to run out the door. It's blocked by the struggle. She sees the window and climbs out.

75. INT. FARM HOUSE HALLWAY- NIGHT

PHIL
Come on you stupid cunt! Open the damn door!!

He steps back and kicks the door then lowers his shoulder and rams it.

76. INT. FARM HOUSE BATHROOM- NIGHT

Elizabeth is out the window and running around the house.

77. INT. FARM HOUSE BACK DOOR- NIGHT

Elizabeth quickly comes in the back door. There's a loud bang. She runs to under the couch and grabs her gun. Gun drawn, she's heads towards the bathroom.

78. INT. FARM HOUSE HALLWAY/BATHROOM- NIGHT

Elizabeth comes up on the bathroom door. It's broken down. She quickly turns the corner. Phil hit his head on the sink and is passed out in the middle of the bathroom floor.

79. INT. FARM HOUSE BASEMENT- NIGHT

Phil is tied up, tape over his mouth. Hanging at different angles than Shaun. Elizabeth paints the shape into an abstract flower.

CUT TO:

Elizabeth is painting a giant rose. The outline is there. She starts filling in it's second petal.

CUT TO:

Stabs into the gut, behind the knee, into the heart.
Elizabeth regrets having to do the pinky again.

80. INT. COPELAND'S HOME- NIGHT

Copeland hangs up his coat. Sarah appears from the kitchen.
Copeland, standing, is staring blankly at the T.V.

SARAH
Rough day?

Copeland snaps out of a trance.

COPELAND
It's this case.

SARAH
The burglary?

COPELAND
No... The Amy Naumen case.

SARAH
(shocked)
Wow. We're back on that one... is
there some new evidence after two
years?

COPELAND
No...

Sarah not sure how to respond. Copeland walks over and sits
on the couch.

SARAH
So, why is it back on your plate?

COPELAND
I can't get Elizabeth out of my
mind.

SARAH
It sounds like she's taking
Tiffany's place...

Sarah walks over and sits next to him.

COPELAND
I was young and dumb then. I missed
things...

SARAH
You've been visiting Elizabeth and
(MORE)

SARAH (CONT'D)

she sounds stronger. She's not showing any signs of wanting to take her own life.

COPELAND

I'm not going to lose her too.

SARAH

I know... I'm just afraid of losing you.

Sarah gives him a kiss on the cheek and snuggles up to him. Copeland starts to relax.

81. EXT. CORNER POCKET PUB- DAY

Copeland and Peterson are inspecting the body of Phil. Corner Pocket Pub can be seen in the background.

PETERSON

What's personal about this?

COPELAND

Last place Amy was seen alive. two years later. He's taunting me..

PETERSON

This is turning into a twisted calendar reminder.

Copeland nods his head. Peterson gives him a pat on the shoulder and starts sweeping the scene.

82. INT. POLICE CONFERENCE ROOM- DAY

Copeland and Peterson have taken over the conference room, hanging photos and all other details on the walls and white boards, of the murders of Amy, Shaun, and Phil. In walks AGENT ELISE WALKER (late 30's) FBI type.

WALKER

Sheriff Copeland?

COPELAND

Yes?

WALKER

I'm agent Elise Walker with the F.B.I. We found a victim, Sarah Green, outside of West Plains Missouri that match some recent murders in your town.

Peterson walks over and extends a hand.

PETERSON
Deputy Peterson.

Peterson winks at her. Walker, no nonsense, moves on.

WALKER
I need you to catch me up on your
suspect list, evidence, and
anything else on these murders.

COPELAND
Sure...

Copeland gathers some files and offers Walker to sit.

COPELAND (CONT'D)
It started three years ago, June
25th with a local woman, Amy
Naumen. Worked at the local
library. No priors. She was the
first murder in 25 years...

Copeland pulls a photo of Amy up on the projection screen.
Shaun Baker's photo appears next to Amy's.

PETERSON
Second victim. Shaun Baker. 29.
Worked for a law firm about an hour
away. Multiple sexual assault
claims but all charges were
dropped. Dad is running for Senate.

WALKER
DNA?

Copeland shakes his head no. Photo of Phil Myers appears.

COPELAND
Third victim. Phil Myers. 27. Found
yesterday. Assault and Battery
charge 4 years ago filed by an
ex-girlfriend. All killed on June
25th, but as far as we know, these
people didn't breathe the same air.

Walker is looking at all the crime scene photos taking in as
many details as she can.

WALKER
Did you expand the search?

PETERSON

Statewide. Nothing remotely close to this level of sickness. Amy Naumen's daughter was a person of interest, but no forensics to back it up.

Copeland defending Elizabeth.

COPELAND

Amy was also seen on a date with an unknown male suspect the day she was killed.

Peterson gives an unenthusiastic nod. Slight tension between the men and their opinions of the case.

WALKER

I'm going to send this to our cyber division and expand it out nationwide. I would like to walk the crime scenes.

83. INT. FARM HOUSE BASEMENT- AFTERNOON

Elizabeth cuts down ANDREW (20's). Fills in a rose petal; over half full. A new abstract flower beside her. You hear a car pull up. Elizabeth, startled, looks herself over, notices some blood splatter. She splatters herself with paint with multiple colors.

84. EXT. FARM HOUSE DRIVEWAY- AFTERNOON

Copeland, Peterson, and Walker standing in the driveway.

COPELAND

Daughter was asleep inside. The body was dumped on the porch and the truck took off.

Walker looks around. Barn doors are open.

WALKER

Can I see the barn?

Walker brushes past Peterson before they can answer.

PETERSON

How would you say she got so high up? Daddy make a call?

COPELAND

I'll take whatever help I can get.

85. INT. FARM HOUSE LIVING ROOM- AFTERNOON

Elizabeth closes and locks the basement door. Looks out the window and sees them walking to the barn. She looks at herself in a mirror. Her hands are red. She goes to the kitchen and washes her hands. Puts on a different shirt. Grabs the gun and walks out.

86. INT. BARN- AFTERNOON

The three look around. Walker looks at the pigs.

WALKER

Did you do a sweep of the barn for any blood splatter? Nice open place, if she's the first victim, the assailant could have needed a torture location on the fly.

COPELAND

We checked the barn but nothing seemed out of the ordinary. No need for forensics.

Elizabeth walks up, shotgun pointed down at the ground.

ELIZABETH

We have to stop meeting like this Sheriff.

COPELAND

Elizabeth. I want you to meet our friend. Elise Walker. She's with the F.B.I. We're hoping to finally put an end to these killings.

WALKER

(to Peterson)

She always carry a gun?

PETERSON

Yea, it's part of her warm welcome.

ELIZABETH

You know you all are trespassing right?

COPELAND

We know Elizabeth. It's just Agent Walker's first day in town. She wanted to see all the crime scenes-

ELIZABETH

Well you're in the wrong spot.

Walker with a well-then kind of look.

WALKER

Do you mind walking me to the right spot?

Elizabeth gestures her head toward the house.

87. EXT. FARM HOUSE DRIVEWAY AND PORCH- LATE AFTERNOON

Elizabeth leads the group up to the house. Walker stands in the doorway.

WALKER

So you were standing here when you saw the truck pull away?

Elizabeth nods.

WALKER (CONT'D)

And your mom was where?

Elizabeth gestures to the slight stain in the wood. Walker walks over and kneels.

WALKER (CONT'D)

When did you realize it was your mother?

ELIZABETH

(hesitant)

When I rolled her over.

Copeland and Peterson share a confused glance. New info.

ELIZABETH (CONT'D)

That's when I saw her face... I can never get that out of my mind.

COPELAND

Did you notice anything else about the body?

ELIZABETH

No... I just wanted to run away. After I could move again, I ran inside and called the police.

Walker stands up. Looking towards the road.

WALKER

Do you mind if we take a look
inside?

Elizabeth rolls her eyes. Walker peers through the window.

ELIZABETH

I don't see why you need to.
Everything happened out here.

WALKER

I know but it helps to try to
understand the victim. It could
lead to why she was targeted.

Elizabeth studies Walker. Then nods and shows them inside.

88. INT. FARM HOUSE LIVING ROOM- EVENING

Elizabeth leans on the basement door. Walker looks around.
Copeland and Peterson stand next to the front door.

WALKER

You and your mother close?

Peterson gives out a small laugh.

PETERSON

You could say that.

Elizabeth and Walker glare at Peterson. Peterson turns to
Copeland. He shakes his head.

ELIZABETH

We are all each other have.

WALKER

Pack your lunch and drive you to
school every day?

ELIZABETH

Home schooled.

WALKER

Your mother must have been a very
smart woman... Did you paint all
these?

Elizabeth nods with a slight smile.

WALKER

These are really good! This your
mom?

ELIZABETH

Yea.. It's how I keep her close.

WALKER

That's really sweet.

Walker notices the studio behind Elizabeth.

WALKER (CONT'D)

Is that your studio?

Elizabeth looks over her shoulder and nods.

WALKER (CONT'D)

I'm sorry to be a burden. But do you mind? I love home paintings.

Walker slowly walking towards the studio before any real answer. Elizabeth looks reluctant

WALKER (CONT'D)

Thank you so much. You really have great painting skills.

Elizabeth lingers by the basement door. The men stay by the front door. She starts walking down the hall, glaring back at the men.

PETERSON

She's just a bundle of sunshine, isn't she?

89. INT. FARM HOUSE PAINT STUDIO- EVENING

Paintings of Amy are everywhere. Also different renditions of roses and abstract flowers. Walker finds the CALLA LILY, Shaun's flower. Walker stares at it as if in a museum.

WALKER

Wow... This is truly beautiful. All the lines and colors. Have you ever thought about selling any of these?

Elizabeth, standing in the hallway, shakes her head no.

WALKER (CONT'D)

Well if you ever do, please give me a call. I would love one of these.

Walker points at Shaun's flower.

WALKER (CONT'D)

This one in particular.

Elizabeth looks back over her shoulder at the men. They haven't moved. She turns back and gives a small smile.

WALKER (CONT'D)
Well. We'll get out of your hair.
Sorry for the intrusion.

Walker heads back down the hallway towards the men.

WALKER (CONT'D)
We really do appreciate your time.
I'll be in town so if you think of
anything, or just want to chat...
I'm just as good as a shrink and I
don't charge.

Elizabeth gives a genuine small smile. She's warming up to Walker. The men give her a nod. The three walk out to their car. Elizabeth watches them from the window. Looks back at the locked basement door.

90. INT. POLICE STATION CONFERENCE ROOM- DAY

Copeland and Peterson sit discussing the case.

PETERSON
She turned the body over? Why would
she never tell us that?

COPELAND
Because we're men...

Walker steps in.

WALKER
I got the report back. Things just
got more interesting.

PETERSON
What's up?

WALKER
17 deaths. All with multiple stab
wounds, cross on chest, and a pinky
removed.

COPELAND
17??

WALKER
National database has some sickos.
This is across 15 states. Started
back in '94.

COPELAND

He's been killing for over 20 years
and we're just now on to him?

WALKER

He was good. All really small
towns. Never dumped in the same
state, until your town. Killed
about one a year until '02, then
there was a five year hiatus.

PETERSON

Why the break?

WALKER

Thought he was close to being
caught, bodily injury. There's
several reasons that could happen.

Copeland getting more reserved and frustrated.

COPELAND

Alright. Lets go over the files.
Anything these people did: yoga
classes, traveled to the same city,
drank the same coffee brand.. there
has to be *something* tying them all
together. Anyone else need coffee?

They shake their head. Copeland gets up and walks out.

WALKER

Do you think he's going to be able
to focus?

PETERSON

He's been looking for over 2 years.
It was bad enough when it was 3
bodies. 17? He'll look for this guy
until it kills him.

Walker looks out of the conference room concerned.

91. INT. HIDEOUT BAR- NIGHT

TEXT CARD- JUNE 2018

Elizabeth sits at a table in the corner. DAVID (mid 20's)
charming and genuine, walks over to her, with 2 drinks.

DAVID

So what brings you out here tonight
by yourself?

ELIZABETH
Just looking to have some fun.

DAVID
What, like play pool?

Elizabeth sizes up David.

DAVID (CONT'D)
I'm David.

ELIZABETH
Christina.

DAVID
It's nice to meet you.

Elizabeth smirks.

DAVID (CONT'D)
So you never did answer my
question.

ELIZABETH
What's that?

DAVID
Are you here to play pool? 'Cause
I'm pretty good. I mean you look
like someone who would be good at
it and I always like a challenge.

ELIZABETH
I've never played pool.

DAVID
Perfect. I'll teach you just enough
so I can still beat you. Come on.

Elizabeth looks hesitant. David pulls her away to the pool table. Time lapse of him teaching her how to play. She hits a combo. They celebrate. Elizabeth is enjoying herself.

92. INT. POLICE CONFERENCE ROOM- DAY

WALKER
The cyber division went through
online accounts of the men from
your town. Those two liked to
party.

PETERSON
Any similar places?

WALKER

No. No link between locations, but
the pictures show a lot.

On the projector screen they flip through photos. All clean
cut, surrounded by people at a bar.

WALKER (CONT'D)

They like attention, and look at
what they're wearing. All very
classy taste.

COPELAND

(under his breath)

Overcompensating...

Copeland studies the picture.

WALKER

What was that?

COPELAND

Witnesses reported seeing Amy out
at the bar with a man in expensive
clothes, flashing his money... What
if he has killer remorse?

WALKER

Interesting theory... As he gets
older he realized he has a problem,
and now he's trying to rid the
world of anything that reminds him
of himself.

Copeland is transfixed on the projection screen. Walker and
Peterson continue on discussing other details.

93. EXT. HIDEOUT BAR- NIGHT

David holds the door open for Elizabeth.

ELIZABETH

Thank you for tonight. I had a lot
of fun... I should get home.

DAVID

Can I at least get your number?

Elizabeth smirks.

ELIZABETH

I don't have one.

Elizabeth turns and starts to walk away.

DAVID
 Seriously?

Elizabeth looks over her shoulder walking away.

ELIZABETH
 Seriously.

Elizabeth turns the corner into the parking lot. David stands there bewildered. Walks back into the Hideout Bar.

94. INT./EXT. ELIZABETH'S TRUCK- NIGHT

Elizabeth gets into her truck smiling/giggling. She catches herself in the rear view. She studies herself, her happy self, then turns quizzical. Wondering what just happened.

95. INT. PHIL'S MOTHER'S HOUSE- DAY

Copeland, Peterson, Walker and Phil's mother, MICHELE (60's) are sitting in the living room.

MICHELE
 Phil loved going out with his friends. Always seemed to be meeting up with someone.

PETERSON
 So he partied alot?

MICHELE
 Well I don't know about partying..

COPELAND
 We looked into his profiles. I know this might be hard, but do you think your son ever did any drugs?

Michele looks shocked.

MICHELE
 What? No! Of course not. Sure he liked to go out, but he would never do any drugs.

COPELAND
 I know it's personal, it's just we have to ask.

WALKER
 It looks like he was very well
 (MORE)

WALKER (CONT'D)

liked.

Walker gestures to the stack of SYMPATHY CARDS on display.

MICHELE

Oh yes. People loved him. The community has been so warm.

Walker nods with a warm smile.

96. INT. SHAUN'S PARENTS' HOUSE- DAY

Martha and SHAUN'S FATHER (60's) sit on the couch across from the three. Pictures of Shaun on the mantle. Sympathy cards on display.

COPELAND

Did your son do any sort of drugs?

SHAUN'S FATHER

Oh no. Shaun was a health nut. The only unhealthy thing he allowed was beer. And that was just on weekends.

97. INT. POLICE STATION CONFERENCE ROOM- EVENING

Walker and Peterson sit going over files. Copeland stands up.

COPELAND

You guys want some coffee?

Both shake their heads. Copeland nods, deflated. Leaves.

WALKER

He's cloudy.

PETERSON

He just wants to catch this guy.

WALKER

We all do. Does he trust you?

PETERSON

Of course.

WALKER

You should talk to him.

PETERSON

He won't listen.

Walker looks at him with a "I'm not asking" look.

PETERSON (CONT'D)
 (sarcastically)
 But I'll try.

98. INT. POLICE STATION BREAK ROOM- EVENING

Copeland pours himself coffee. Peterson walks in. Stands behind him. Copeland doesn't look up.

COPELAND
 I know.

PETERSON
 Have you been sleeping?

COPELAND
 As much as I can knowing a serial killer is taunting me and using lives to do it.

PETERSON
 You've put a lot into this case.
 We've tried every angle we know.
 Maybe it's time for fresh thinking.

Copeland, still not looking at Peterson, nods blankly.

PETERSON (CONT'D)
 I'm just saying-

COPELAND
 I get it.

Peterson tries to find the words. Starts walking out.

PETERSON
 We're going to catch him.

Peterson waits a second for a response. Copeland stands facing the wall. Walker walks up.

WALKER
 We have a new victim. Nathan Harris. 28.

99. INT. NATHAN'S PARENTS' HOME- DAY

LAURA HARRIS (50's) sits across from the three. There's several pictures of NATHAN (late 20's), and a stack of sympathy cards are on the coffee table between them. An OLD CARDSTOCK CARD is seen a few cards down.

COPELAND

So Nathan had a pretty big social life.

LAURA

Yes. He did. He loves attention.

Walker is gazing around the room. She notices the sympathy cards. Then notices one card, old cardstock. It seems out of place. She thinks she's seen it before.

PETERSON

Did he start going out with new friends lately, or something that struck you as strange?

LAURA

No. He always kept me posted. I guess you can say he's a momma's boy.

PETERSON

Do you know where he went-

WALKER

I'm sorry Mrs. Harris, do you mind if I look at your cards here?

LAURA

(quizzically)

Sure. Is something wrong?

WALKER

Oh no. I just...

Walker picks up the stack and starts going through them.

WALKER (CONT'D)

Have you had any odd encounters since your son passed? Weird phone calls? Or calls where the person just hangs up?

LAURA

No... Not that I recall.

WALKER

No, cars sitting out front of your house?

LAURA

No.

Walker nods. Pulls out the cardstock card. Opens it. "Sorry for your loss" written in calligraphy. No signature.

PETERSON

Did all these cards come in the mail?

LAURA

Some of the cards were sent straight to the funeral home after his service.

WALKER

Do you happen to remember who sent you this one?

LAURA

I would have to check the inside... It was all a blur.

Walker opens the card and shows Laura the inside.

WALKER

It's anonymous.

Laura looks confused/shocked. Can't find any words.

WALKER (CONT'D)

Would you mind if we took this with us?

LAURA

Should I be concerned about something?

WALKER

Not many people send an anonymous sympathy card. And we would like to look at it further.

LAURA

Sure... I guess. Am I in danger?

COPELAND

No Mrs. Harris. If they sent it to the funeral home-

LAURA

Who? Nathan's killer?

WALKER

We can't say for sure ma'am. It's just odd. And odd peaks our

(MORE)

WALKER (CONT'D)

interest.

Laura, in shock, nods. The three stand up and thank her and leave with the card in a PLASTIC BAG.

100. EXT. MALE VICTIM'S PARENT'S HOUSES- DAY

The three go to previous victims' parents's homes, and retrieve the same anonymous sympathy card from each.

101. ESTABLISHING- POLICE STATION CONFERENCE ROOM- DAY

Show the board with the victims' pictures. Zoom in on last female victim. SAMANTHA GREEN (40's) is pictured with her husband CHRIS GREEN (late 40's)

102. EXT. SAMANTHA GREEN'S HOME- DAY

Walker knocks on the door. Chris Green answers. Walker flashes her badge.

WALKER

Hello Mr. Green. I'm here about your wife's death. Do you have a couple minutes?

CHRIS

I already told the police everything I know.

WALKER

I understand sir. But I'm looking for something specific. Did you receive a card like this?

Walker holds up the old cardstock card.

CHRIS

No...

WALKER

Did you happen to keep all the sympathy cards you received?

CHRIS

Yea. Let me grab 'em.

Chris walks away. Comes back with a handful of sympathy cards. She goes through them. Nothing matches.

WALKER

Thank you for your time Mr. Green.

CHRIS

Is that all?

Walker nods, hands the stack back to Chris while taking out her phone; walks away. Chris shuts the door.

103. INT. POLICE STATION CONFERENCE ROOM- DAY

Copeland and Peterson sit going over case files.

WALKER (V.O.)

I went through the whole stack. He didn't receive one.

PETERSON

Is the mail backed up?

WALKER (V.O.)

Ms. Green's funeral was 3 weeks ago.

COPELAND

So what now? Go back to all the other female victims' homes?

WALKER (V.O.)

We have to be thorough.

104. EXT. FEMALE VICTIM'S HOMES- DAY

Walker stands outside of numerous homes. They all shake their head no when shown the anonymous sympathy card.

105. INT. DUSTY BREW BAR- NIGHT

Elizabeth sits at the corner of the bar. Carl Schmidt walks in, loudly, flashing his money. Elizabeth, shocked, watches him. A FACELESS MAN crosses in front of Carl. Carl catches her glance, orders a drink and sits next to her.

CARL

Well hey there pretty lady. Never seen you in here before.

Elizabeth smirks.

ELIZABETH

I thought I would try somewhere new.

CARL

It's nice to see some new people around here lately. It gets rather

(MORE)

CARL (CONT'D)

dull at times.

ELIZABETH

Do tell...

106. INT. POLICE STATION CONFERENCE ROOM- EVENING

Copeland, Peterson, and Walker sit at the table with sympathy cards in bags in the middle.

COPELAND

That's unfeasible. Everything is exactly the same.

WALKER

The sympathy cards are a distinct calling card.

COPELAND

And what about the pinky? That's not distinctive enough?

WALKER

They wouldn't be a successful copycat if the pinky was still attached, now would they?

Copeland shakes his head in disbelief.

PETERSON

Look, sir. With all due respect. You called her in because we need fresh eyes and damn good ones at that. We need to follow where the evidence is taking us.

Copeland sits for a second and nods slightly.

COPELAND

We never released information about the pinky.

WALKER

You never did, but that doesn't mean another precinct didn't. Unfortunately, these whackos get some serious admirers.

Copeland stands up.

COPELAND

Who needs coffee?

WALKER

I will this time. Thank you.

Copeland looks at Peterson. He shakes his head. Copeland leaves. Walker looks out to make sure he's out of ear shot.

WALKER

I'm thinking little miss innocent,
isn't so innocent.

Walker stares him down. Peterson agrees but wants to protect Copeland. He lets out a sigh.

PETERSON

You better get some evidence before
droppin' that bomb on Michael. He's
done everything in his power to
protect her. He won't believe
someone from *his* town could do
this...

WALKER

What do you think she does all day
on that property?

Peterson nods, unsure what to say next.

PETERSON

You gonna bring her in on that?

Copeland walks in.

COPELAND

What did I miss?

107. INT. FARM HOUSE BASEMENT- NIGHT

Elizabeth cuts down Carl. No real emotion showing. She fills in another rose petal. Puts the finishing touches on the abstract flower, Asiatic Lily, deep red. She takes her wallet and keys out of her back pocket.

Finds a note, "You shouldn't interfere with things you do not understand."

Elizabeth, shocked and scared, tries to rack her brain of how the note could have gotten with her things.

108. INT. DUSTY BREW BAR- NIGHT- FLASHBACK

Elizabeth searching for anyone who might be watching her. A couple in the back corner. One man sits at a dark table with a beer. A date at the bar. A hand places the note with her

things. FACELESS MAN crosses Carl.

109. INT. FARM HOUSE BASEMENT- NIGHT

Elizabeth's anger builds as she rips the note and throws it at Carl. She rolls his body up in a tarp and drags it towards the stairs.

110. EXT. WOODS BEHIND LIBRARY- DAY

Copeland and Walker stand over the body of Kathleen. Travis comes up to examine the body.

COPELAND

Glad to see you doc.

TRAVIS

Well if you missed me, you could have just called.

Walker and Copeland walk over to inspect the drag path in the leaves.

WALKER

Looks like the killer dragged the body from the road. Smart. No tire marks--

COPELAND

I haven't found drag marks before...

WALKER

Killer's getting sloppy. I like it.

COPELAND

Don't say that.

WALKER

I'm sorry?

COPELAND

This woman shouldn't be here. I should have solved this already.

TRAVIS (O.C.)

Sheriff!

Walker and Copeland walk over to Travis and the body.

TRAVIS (CONT'D)

I've got a hair.

COPELAND
What kind?

TRAVIS
Long. Very long and pretty.

COPELAND
Accomplice?

WALKER
Or killer?

COPELAND
You think a woman is capable of
this?

TRAVIS
And the plot thickens. Female
serials are a rare kind.

WALKER
A man, theoretically, could carry
him here. Why drag him?

COPELAND
He's in his 50's...

WALKER
It's just a theory. Doc, let me
know when you get the DNA back on
that hair.

TRAVIS
Sure thing Agent.

Walker walks over to Peterson and they start talking.
Copeland stands there. Looks at the body, then the drag
marks, trying to process the new information.

111. INT. CORNER POCKET PUB- EVENING

Elizabeth sits in her old seat, looks over her shoulder, a
little on edge scanning the faces. Whitney comes up.

WHITNEY
Well, well, well. Look who's back.

Whitney starts pouring a water.

WHITNEY (CONT'D)
And where have you been stranger?

ELIZABETH
Keeping myself busy.

WHITNEY
Finally getting out and seeing a
little more of the world?

ELIZABETH
You can say that.

WHITNEY
Glad to hear it.

Elizabeth gives a genuine smile.

ELIZABETH
You know what, I'll have a cosmo.

Whitney gives her a look. Extends her arm out dramatically.

WHITNEY
Pinch me! I think I'm dreaming!

Elizabeth stares at her confused. Whitney tries to get her
to go along with it, then gives up the shtick.

WHITNEY (CONT'D)
Did Zach really scare you that bad?

ELIZABETH
No. I'm used to that. I just...
Took your advice. Got out. Tried
new places.

WHITNEY
Well good for you. Are you still
painting?

ELIZABETH
Oh yea. Lots of pieces I'm really
proud of. I'm thinking about
selling some of them.

WHITNEY
And here I thought you just
dabbled.

Another customer calls Whitney over. She puts up her hand.

WHITNEY (CONT'D)
Well, it's nice to hear you're
doing better. You look good.

Whitney walks away. Elizabeth sips on her cosmo and scans the crowd.

112. INT. POLICE STATION CONFERENCE ROOM- DAY

The pictures of Shaun, Phil, and Nathan have been separated from the rest. Kathleen is up on the projection screen. The sympathy cards lay on the table.

COPELAND

Don't females usually like poisons?

WALKER

Historically that is the weapon of choice.

PETERSON

It takes a lot of strength to stab someone through the heart... That would be one beastly woman.

WALKER

Or someone who's done it before.

COPELAND

The first victim, Shaun, had clean cuts. No hesitation.

WALKER

Killers usually start with animals.

COPELAND

Yea, dogs and cats, but that's not the same force needed to stab someone through the heart.

WALKER

Pigs are used a lot for human stand ins for scientific experiments.

COPELAND

Seems like a stretch.

Walker looks at Peterson. He gestures to hold back.

WALKER

Doesn't your friend, Elizabeth have animals that she slaughters?

Peterson drops his head. Copeland glares at Walker

COPELAND

What are you trying to say, Agent?

WALKER

Lots of property. I'm sure had to
carry her fair share of heavy
loads. Slaughters animals-

COPELAND

For food!

WALKER

It's not that big of a leap.

COPELAND

Killing for survival and pleasure
isn't much of a leap for you?

WALKER

Who said she never enjoyed killing
animals?

Copeland jumps from his seat.

COPELAND

Wow! You have some nerve. This poor
girl grew up in a living *hell*.

WALKER

Perfect breeding grounds for a
sociopath.

Copeland is disgusted.

COPELAND

Jesus Walker.

WALKER

Who else would know of the exact
stab wounds other than the killer?

Copeland gives her a where are you heading look?

WALKER (CONT'D)

Maybe a victim's family member who
found the body? Motive- she's been
upset you can't find the killer so
she's taking out men that fit the
bill. Flashy, expensive taste.

Copeland, pacing, is having a hard time listening to this.

PETERSON

Michael... She makes some good
points.

COPELAND
No way. Not in my community.

WALKER
Also, I haven't shared this yet-

COPELAND
And what divine intervention did you have today Agent??

WALKER
These cards.

Walker picks one up looks at it and presents it to Copeland.

WALKER (CONT'D)
I've seen this paper before.

COPELAND
It's old cardstock. You can get that at any craft store.

WALKER
I remember seeing it in the paint studio. There was a stack in the corner. I'm 90% positive.

Copeland shakes his head. More composed.

COPELAND
You're going to ruin any chance she has at a normal life if you're wrong.

PETERSON
She's never known a normal life...

COPELAND
And if this comes out, she won't be able to show her face around here.

PETERSON
She'd prob'ly like that.

COPELAND
Don't be an ass!

Awkward moment. Tension is high. No one knows what to say.

COPELAND (CONT'D)
Let me go over and talk to her. She trusts me.

PETERSON

She never let you in that studio.

WALKER

And no offense, but you are a man.
Maybe I should go.

COPELAND

We'll go together. Daniel, you can
stay in the car for backup.

Peterson nods. They all get up to leave.

113. EXT. FARM HOUSE- DAY

Copeland and Walker exit the car. Peterson stays behind.
Copeland walks up and knocks on the door. It opens halfway.

ELIZABETH

Sheriff.

COPELAND

Hi Elizabeth. How've you been?

ELIZABETH

Fine.

COPELAND

Still researching?

ELIZABETH

Have you caught him yet?

COPELAND

No...

ELIZABETH

Then I'm still researching.

WALKER

Hi Elizabeth. Do you mind if we
come in and chat?

Elizabeth on the defensive.

ELIZABETH

I'm getting a little tired of
hosting you so much. Why don't you
try another house to search?

WALKER

Trust us. We have been. We have
been working very hard to find your

(MORE)

WALKER (CONT'D)

mother's killer.

ELIZABETH

And why is this house so important you feel the need to search it every couple months?

WALKER

I love the crown molding... And when there's new evidence, we like to look at the past and try to find a pattern.

ELIZABETH

So there's new evidence?

WALKER

With every new body there's new evidence... We would love to see what you've been up to.

Walker and Elizabeth stare each other down. Stale mate.

WALKER (CONT'D)

Are you still reading? I hear you read a lot of interesting things.

ELIZABETH

I just read the US Marshals were created when the West was first being settled to hunt fugitives.

WALKER

Created during George Washington's presidency in 1789. The oldest federal law enforcement agency.

ELIZABETH

And actually attached to the Judicial branch.

Walker smirks.

WALKER

So you've been studying a lot on police history?

Elizabeth smirks.

ELIZABETH

Are you more interested in the fact that Cleopatra was born to a Greek Macedonian lieutenant to the

(MORE)

ELIZABETH (CONT'D)

Ptolemaic Dynasty. So for all intents and purposes she's not of Egyptian descent?

Walker lets out a small laugh. Turns to Copeland.

WALKER

Fun fact for the day.

Walker takes out a sympathy card. Shows it to Elizabeth. She seems unfazed by it.

WALKER

Do you recognize this?

ELIZABETH

No. What is that?

WALKER

So you didn't receive one of these from the funeral home after your mom's service?

ELIZABETH

I didn't receive anything from the funeral home.

WALKER

No sympathy cards at all?

ELIZABETH

One. From the library.

COPELAND

Nobody else from the community reached out?

ELIZABETH

No.

Copeland is taken aback. Walker gives him a glance to compose himself. Copeland's phone rings. He checks it, ignores it.

114. INT./EXT. POLICE CRUISER- EVENING- CONTINUOUS

Peterson on the phone.

PETERSON

Peterson.

TRAVIS

Peterson, it's Travis. Are you at

(MORE)

TRAVIS (CONT'D)

the Naumen house?

PETERSON

Yea. Copeland and Walker are talking to Elizabeth.

TRAVIS

The hair I found, didn't hit in the database. But it has 13 chromosomes in line with Amy Naumen.

PETERSON

Shit.

115. EXT. FARM HOUSE PORCH- EVENING- CONTINUOUS

ELIZABETH

Is there anything else I can do for you Sheriff?

WALKER

We would really like to come in Elizabeth.

Elizabeth thinks for a moment. On the defensive.

ELIZABETH

Do you have a warrant?

COPELAND

You've never asked for one before.

ELIZABETH

You've never came this late before. I have dinner to make.

Copeland and Walker share a glance.

COPELAND

Are you sure about this Elizabeth?

ELIZABETH

Should I not be?

WALKER

We'll be in touch.

Elizabeth shuts the door. Walker and Copeland walk away.

WALKER

I'm telling you, I saw that paper in her studio.

COPELAND

Lets go around back, see if we can see through the window.

They walk around the side of the house.

116. INT. FARM HOUSE LIVING ROOM- EVENING- CONTINUOUS

Elizabeth shuts the door. Locks it. Looks at the basement. Notice Walker and Copeland walking around the side of the house. She looks at the paint studio. Runs to the back and shuts the blinds.

117. EXT. FARM HOUSE BACKYARD- EVENING- CONTINUOUS

Copeland and Walker turn the corner as the blinds are shut.

WALKER

Shit. She's on to us.

Peterson runs around the corner.

PETERSON

Doc just called. The hair on the body in the woods? It belongs to Amy's child.

WALKER

Elizabeth was near that body.

Copeland trying to reduce tension and keep composure.

COPELAND

Let's just go talk to her.

WALKER

She's obviously aggravated and we know she's armed. We need to think this through.

PETERSON

Should we get a warrant? Where the hell would she go? She's not going to skip town.

COPELAND

Let's stake her out tonight. Make sure she doesn't move, and come in the morning when we have the light on our side.

WALKER

And a warrant.

118. INT. FARM HOUSE- NIGHT

Elizabeth walks towards the bathroom. She notices her shadow on the wall. She turns the light on in the bathroom and steps back and tries to find a way to get to the basement without being noticed. She turns off all the lights.

119. INT./EXT. POLICE CAR- NIGHT

Peterson sits up. Stretches. Looks through the binoculars trying to see any movement. He scans the whole house.

PETERSON

Looks like she's going to bed...
Boss? Does it look like a basement
light is on to you?

Copeland leans in. Peterson hands him the binoculars.

COPELAND

Keep focusing on it. If anything
else happens, we'll call Walker and
tell her to expand the warrant.

120. INT. FARM HOUSE BASEMENT- NIGHT

Elizabeth with one dim light on, puts on gloves and takes out BLEACH. She cleans up where the bodies were tied, wipes down the table and sink. She lays out a TARP, throws the cardstock, rope, dirty towels, and some paint brushes on it. She walks over and opens the back window a crack. Steps back. Satisfied. She rolls up the tarp.

121. INT./EXT. POLICE CRUISER- NIGHT

Copeland and Peterson sit. Peterson, bored, has binoculars. Trying to see in the windows.

PETERSON

(overly dramatic)
2:37 a.m. Elizabeth gets up and
gets a glass of water.

COPELAND

So this is really happening?
Elizabeth actually has something to
do with this...

Peterson nods.

PETERSON

Why do you think she killed her
mom?

COPELAND

I hope she didn't... How the hell
could we have missed that?

Peterson nods. Goes back to looking in the binoculars.

COPELAND (CONT'D)

Why would she want to kill those
men?

PETERSON

She's a crazy psycho bitch.

Peterson laughs at his own joke. Copeland not amused, dazes
off. Peterson retracts his seat.

COPELAND

Has she tried to go to the
basement?

PETERSON

Nope... We could just say she did
to the judge.

Copeland mulls that over, unhappily.

COPELAND

Do it. Tell Walker to ask for an
extension in the search warrant.

122. EXT. FARM HOUSE PORCH- MORNING

Copeland knocks on the door. Peterson and Walker stand
behind him. You see Elizabeth moving on the couch.

COPELAND

Elizabeth. It's Michael.

Elizabeth opens the door. Looks like she just woke up.

WALKER

Elizabeth. We have a search warrant
for your paint studio and the
basement of this house.

ELIZABETH

The basement...?

PETERSON

You haven't been acting yourself
lately.

ELIZABETH

And what would you know about that?

Walker busts past Elizabeth into the house.

WALKER

Excuse us.

123. INT. FARM HOUSE PAINT STUDIO- MORNING

Walker walks into the studio, looks around. The cardstock is gone. She looks in the drawers, behind the paintings for a false back. Nothing. Elizabeth stands in the doorway.

ELIZABETH

Can I help you find anything Agent?

Walker, with her back to Elizabeth, rolls her eyes.

124. INT. FARM HOUSE LIVING ROOM- MORNING

Walker brushes past Elizabeth who gives a small smirk. Peterson and Copeland are waiting for her by the basement door. She shakes her head. They head downstairs. Peterson lags behind to go after Elizabeth.

PETERSON

The feeling's mutual...

Peterson gives her a wink. Elizabeth stares him down and heads down the stairs.

125. INT. FARM HOUSE BASEMENT- DAY

There's only an easel with one paintbrush on the table. The painting on the canvas is the GIANT ROSE, completely filling the canvas.

WALKER

This is an interesting place to paint seeing as you have your studio upstairs.

ELIZABETH

Sometimes to be creative, you have to match your surroundings with your mood.

PETERSON

Such a beautiful painting for such a depressing atmosphere.

ELIZABETH

Ever hear you need the bad to appreciate the good? Deputy?

Peterson walks over to a sink. Walker walks over to him and whispers.

WALKER

It's awfully clean down here.

PETERSON

Yea, too clean.

WALKER

We need to get forensics down here.

Walker walks to the main part of the basement.

WALKER

Elizabeth we're going to have to take you in.

Copeland looks shocked.

ELIZABETH

On what charge??

WALKER

Your hair was found on the body of Kathleen Roth, our latest victim. Care to explain that?

Elizabeth, blind sided by this news.

ELIZABETH

Kathleen's dead...?

PETERSON

Funny how that keeps happening around you.

ELIZABETH

I would never harm her!

Peterson, not convinced. Elizabeth starts to realize what the note truly meant. Walker grabs her by the arm and walks her upstairs. Elizabeth looks to Copeland for help. He stands there stuck between his thoughts.

126. INT. POLICE INTERROGATION VIEWING ROOM- DAY

Elizabeth sitting at the table fidgety but content. Walker and Copeland stand there observing.

COPELAND

Is this really necessary?

WALKER

Did you see the basement? It was a little too clean for my taste. I sent forensics over to look.

COPELAND

Too clean...? You detain people for cleaning their house? You saw the canvas. She said she goes down there to paint.

WALKER

I also didn't find the cardstock. I intend to find out what she's hiding.

Walker walks out of the room. Copeland is fed up with her.

127. INT. POLICE INTERROGATION ROOM

Walker walks in with pictures of victims Amy through Kathleen. Sets them out on the table. Sits down. Stares at Elizabeth.

WALKER

Do you recogniz-

ELIZABETH

I want a lawyer.

WALKER

Why do you need a lawyer? Did you do something?

ELIZABETH

I want a lawyer.

WALKER

We can talk. Woman to woman.

Elizabeth stares at her.

WALKER (CONT'D)

Fine. But the pictures stay.

Walker stands up. Heads toward the door.

ELIZABETH

A female lawyer.

Walker rolls her eyes and walks out. Elizabeth, amused, watches her leave. She turns back and looks at the photos, notices her mom. She has trouble looking at it. Impatience builds as she reaches for the photos.

128. INT. POLICE INTERROGATION VIEWING ROOM- DAY- CONTINUOUS
Copeland is studying Elizabeth. Walker walks into the room.

WALKER
Now to find her a male lawyer.

COPELAND
Female.

WALKER
No. That's what she wants.

COPELAND
And if you want her to speak, which I assume you do since you're holding her for having a clean basement, then get the female lawyer.

Elizabeth turns over the photos.

WALKER
Wasn't expecting that.

COPELAND
Because that's what an innocent person would do?

WALKER
A *remorseful* person... is she regretting it?

COPELAND
You just put a picture of her mutilated mother in her face.

WALKER
How did her hair get on Kathleen?

Copeland doesn't have an answer to that. Walker takes out her phone to make a call and walks out. Copeland watches Elizabeth. For the first time, he has to face the fear that Elizabeth could be a killer. He gets a call.

COPELAND
What'd you find out?

129. INT. LIBRARY- DAY- CONTINUOUS
Peterson standing in the corner, library in the background.

PETERSON
We got an anonymous tip. Claims he saw Kathleen arguing with a girl that fits Elizabeth's description.

COPELAND (V.O.)
Can you confirm it was her?

PETERSON
No. There's a lot of camera dead zones. Appears they updated last in '95...

COPELAND (V.O.)
So it's circumstantial at best.

Peterson sighs.

130. INT. POLICE INTERROGATION VIEWING ROOM- DAY- CONTINUOUS

COPELAND
Thanks for the update.

Copeland hangs up the phone. Watches Elizabeth. A wave of distress comes over his face. Walker pokes her head in.

WALKER
There's one on her way. I'm going to head over to the house. See how forensics is doing.

131. INT. POLICE INTERROGATION ROOM

LAUREN SZALLER (mid 40's) strong professional, walks in.

LAUREN
Hello Elizabeth. I'm Lauren Szaller. I'll be representing you. We're going to move to the conference room to talk.

132. INT. FARM HOUSE LIVING ROOM- DAY

Walker looks around the living room. Hovers over things but doesn't touch. She peeks in the studio. Forensics team are taking pictures and searching through all the paintings. She gets a call.

COPELAND (V.O.)
Did they find anything?

WALKER
Nothing yet. They're about to head
downstairs.

133. INT. POLICE STATION CONFERENCE ROOM- DAY

Lauren sits across the table from Elizabeth. Elizabeth is facing the wall. Lauren is glancing over the file.

LAUREN
So. They have nothing on you. So
that's good. But I have to ask, and
I ask every client this...

Lauren looks up and stares her down eye to eye.

LAUREN (CONT'D)
Did you do it?

Elizabeth is taken aback. She stares back.

LAUREN (CONT'D)
You need to be able to trust me and
I need to be able to trust you.
There are no secrets with me.

ELIZABETH
I didn't touch Kathleen.

LAURA
What about the men?

Elizabeth stares.

LAUREN (CONT'D)
I can't represent you if I feel
you're hiding something.

Elizabeth leans back and looks around the room.

ELIZABETH
I saw the news reports. Those men
were all scum bags. The world
surely doesn't miss them.

Lauren looks concerned.

LAUREN
It doesn't matter if the world will
miss them or not. I need to know if
(MORE)

LAUREN (CONT'D)

you killed them.

ELIZABETH

Do you think I'm capable of killing my own mother?

LAUREN

Nothing surprises me.

ELIZABETH

Everything changed that day. My only friend, my mother, gone. Noble, hard-working woman who wouldn't hurt a fly. And a man just saw her as a toy he could discard.

Lauren sits quietly. Listening.

ELIZABETH (CONT'D)

They say my mom was killed by a man with all the money he could want. And yet... Treats people like shit.

LAUREN

So you took your mother's death pretty hard I see.

Elizabeth sits and nods.

LAUREN (CONT'D)

How'd you cope?

Elizabeth decides to open up, just a little.

ELIZABETH

I painted a lot. It's very relaxing. Something my mother taught me to do.

LAUREN

And what did your father teach you?

Elizabeth, agitated, fidgets. Looks away from Lauren.

ELIZABETH

(dryly)

To run away from everything.

LAUREN

Do you resent him for it?

ELIZABETH

Would you?

134. INT. FARM HOUSE BASEMENT- DAY- CONTINUOUS

Walker is walking around then stops at the painting of the rose. She looks at it like a museum piece. The center has a brown tinge to it and the outer petals are vibrant red. Forensics team member, ERIC (mid 30's) calls out.

ERIC
Bleach stains. And a lot of it.
Lots of concentration here.

Eric is standing where the men were held. Walker calls Copeland.

WALKER
She bleached the basement.

Copeland lets out an aggravated sigh.

WALKER (CONT'D)
You might need to stall her if we
need to scan closer.

COPELAND (V.O.)
She's in with her lawyer right now.
Keep me posted.

135. INT. POLICE STATION CONFERENCE ROOM- DAY- CONTINUOUS

ELIZABETH
My father was a coward. Every man
is. And disrespectful. Most of the
time just flat out rude.

LAUREN
Every man?

Elizabeth nods.

ELIZABETH
Yea... every man. Sheriff tries his
best to be nice to me, but he still
brought me in here. On nothing...

LAUREN
Speaking of which. Your hair was
believed to be found on a dead
woman. Want to tell me about that?

ELIZABETH
I told you. I would never harm
Kathleen. She was my mother's only
friend.

LAUREN

There's a claim that you were fighting with her the day she was killed.

ELIZABETH

What??

Lauren writes something down. Elizabeth taken aback, trying to remember how that could be true, begins to realize, she's being set up. Lauren has already moved on.

LAUREN

You like to read I hear. What about your books? What'd you read lately?

ELIZABETH

Police protocol and laws pertaining to murder cases. I became obsessed with finding my mother's killer.

LAUREN

Were you able to find anything that helped your mother's case?

ELIZABETH

I would say I was successful in keeping her case open.

136. INT. FARM HOUSE BASEMENT- DAY- CONTINUOUS

Walker checks over the shoulders of Eric who's working on the wall behind where the men were tied up.

WALKER

No splatter or *anything*?

ERIC

The wall was bleached as well.

Eric is following a trail of bleach stains from where the men were tied up to the table. Another forensics team member, RENEE (early 30's) calls out from by the sink.

RENEE

The sink also got bleached out. But look here.

Walker walks over to her. Shes holding a paint can.

RENEE (CONT'D)

This is lighting up too. Why bleach paint?

137. INT. POLICE CONFERENCE ROOM- DAY- CONTINUOUS

Elizabeth leans over the table, taking control of the interview.

ELIZABETH

Do you paint, Ms. Szaller?

LAUREN

No. I can't say that I do.

ELIZABETH

Do you know how hard it is to create just the right colors? The time of blending until you find the hue that matches your thoughts?

LAUREN

I never really thought about it.

ELIZABETH

It's more complicated than people think. The palate can make or break a painting. You try so hard to imagine gorgeous pictures, but with the wrong colors, it's atrocious.

138. INT. FARM HOUSE BASEMENT- DAY- CONTINUOUS

Eric sprays the table and paintbrush, they light up. While looking at the table, he gets close to the rose and notices a small spot light up. Confused he sprays down the painting and the whole rose lights up brighter than the floor.

ERIC

Agent Walker...

WALKER

Yea. What is i-

Walker sees the painting and is stopped by shock.

WALKER (CONT'D)

Is that-

ERIC

Blood.

WALKER

Whose?

ERIC

Testing it now...

Eric pulls out a small tester and puts the swab in. Waits a second. It changes color.

ERIC

Human.

Walker stunned, has an epiphany and grabs the spray bottle and goes upstairs.

139. INT. FARM HOUSE PAINT STUDIO- DAY- CONTINUOUS

Walker starts spraying all the paintings. Eric and Renee come running into the studio. Walker turns off the lights. All the paintings start glowing.

140. INT. ESTABLISHING- POLICE STATION CONFERENCE ROOM- DAY- FLASHBACK

Sympathy cards lay on the conference room table.

141. INT. POLICE STATION BULL PEN- DAY- CONTINUOUS

Copeland answers his phone.

WALKER (V.O.)

You need to check something.

142. INT. POLICE STATION CONFERENCE ROOM- DAY- CONTINUOUS

ELIZABETH

Let me ask you something Ms. Szaller.

LAUREN

Sure.

ELIZABETH

Do you ever go out to any bars?

LAUREN

Of course.

ELIZABETH

Do you ever feel threatened by a man? One get too close or try to touch you inappropriately?

LAUREN

Sure. It happens all the time to everyone.

ELIZABETH

Everyone?

LAUREN

Yea.

ELIZABETH

You mean every-woman?

143. INT. POLICE STATION BULL PEN- DAY- CONTINUOUS

Copeland grabs a sympathy card, pulls it out of the evidence bag and sprays it. It lights up. On the phone.

COPELAND

Positive...

WALKER (V.O.)

Get a swab on it right now. We need to know who's blood that is.

Copeland hangs up the phone. Rubs his face. Grabs a swab and labels it. Grabs another bag.

144. INT. POLICE STATION CONFERENCE ROOM- DAY- CONTINUOUS

ELIZABETH

Wouldn't it be nice if there were ever a time where men had to feel anxious, and scared, worried that maybe, just maybe, it'll be them this time that has to be on the receiving end of unwanted advances...

(beat)

Wouldn't that be a great day?

Lauren shrugs.

LAUREN

It comes with the territory of being a woman. You learn to live with it.

Elizabeth fed up with this game.

ELIZABETH

And why should we? Why should men have all the luxury of feeling safe when women have to feel guarded?

LAUREN

Cultural I guess?

Elizabeth leans in over the table.

ELIZABETH

Because women put up with it. We think we are at a disadvantage because we're genetically smaller and we're taught that men could break us if we don't listen. Men abuse women every day because they don't *respect* us.

Copeland bursts into the conference room.

COPELAND

You sick son of a bitch! After everything I did. I stood up for you! I made sure they treated you fairly. And this, this is how you repay me??

Copeland throws down a sympathy card. Elizabeth looks at it. Looks up at Copeland, still/stern.

COPELAND (CONT'D)

You sent that to his mother! How would *your* mother feel about that??

LAUREN

Elizabeth don't say a word!

Copeland and Elizabeth stare at each other sternly. Lauren turns to Copeland.

LAUREN (CONT'D)

Do you mind telling me what the hell is going on??

COPELAND

That sympathy card was sent to the family. It's painted in the victim's blood.

Lauren, confused, looks over at Elizabeth disgusted. Copeland throws up his arms. Turns around and slams the door. Elizabeth sits there staring at the card.

145. INT. POLICE STATION BULL PEN- NIGHT

Copeland is sitting at his desk staring blankly at his computer. Walker and Peterson walk in.

WALKER

Forensics got back. 7 unknown DNA samples from the painting. They're running it through missing persons.

PETERSON

They also found human DNA in the pig troughs.

WALKER

Real world garbage disposals. They're cross checking to see if it matches with the paintings.

PETERSON

She really is a crazy psycho bitch.

Copeland sits there nodding at nothing.

WALKER

There's nothing more we could have done, Copeland.

Walker looks at Copeland, but gets no response. She shrugs it off. Walker and Peterson turn to exit.

COPELAND

Are you sure about that?

WALKER

Positive. She's a sociopath that was ready to snap.

COPELAND

What if we would have caught her mother's killer?

PETERSON

You've been beating yourself up over this case for 2 years. Can't you be happy it's over?

COPELAND

Where's Kathleen's sympathy card? There's victims from 1995. That's not Elizabeth's doing.

Peterson throws up his arms.

WALKER

And that's not your jurisdiction. That's mine. I'm starting on it tomorrow. I'll let you know when we catch the bastard.

COPELAND

10 lives were ended because we couldn't solve a case. That just

(MORE)

COPELAND (CONT'D)

doesn't sit right with me.

WALKER

And 15 other police departments
can't solve that case. It just
happened you had a sociopath in the
mix. You can't predict that.

PETERSON

Go home Michael. Spend some time
with your family. Take a vacation.
Get the hell out of here.

Copeland, in a trance, nods towards his computer.

WALKER

Come on. Want to get a drink with
us? I know I could use one.

COPELAND

No. I'm going to go home to my
family. Thanks though.

Copeland stands up and gathers his things. Peterson and
Walker walk out together. Copeland exits behind them.

146. INT. PRISON CRAFT ROOM- DAY

Elizabeth, in an orange jumpsuit, sits down in the prison
craft room by herself in the corner and begins a painting.
She looks around studying people. She notices the GUARDS and
studies them checking out some of the WOMEN. One INMATE and
a GUARD exchange flirting glances. She notices the KEY RING
attached to his belt.

Time lapse of her watching people and watching their
exchanges as a flower is emerging on her canvas in the shape
of the guard. He notices her watching him, then looks
interested. Elizabeth smirks, and goes back to painting.

147. BLACK

ELIZABETH (V.O.)

Well this might be easier than I
thought.

END