

**EXTREMELY WICKED, SHOCKINGLY EVIL, AND VILE**

by

Michael Werwie

based on true events

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*Find what you love and let it kill you.*

--Bukowski

1 THE BUZZSAW POWERCHORDS OF THE RAMONES (OR SOMETHING SIMILAR)  
CARRY US THROUGH FAST CUT ARCHIVAL FOOTAGE OF HOW THE WORLD  
WAS IN THE '70S, BEFORE IT KNEW TED BUNDY...

JOEY RAMONE (V.O.)  
Hey! Ho! Let's go!  
Hey! Ho! Let's go!

It was sexy... *BELL BOTTOMS...* *FLARES...* *SUNDRESSES...* *FARRAH FAWCET...* *DAVID BOWIE...* etc.

It was cool... *MUSCLE CARS...* *PUNK ROCK...* *STEVE MCQUEEN...* *IGGY POP...* etc.

It was eerily similar to the world today... *WATERGATE...* *VIETNAM...* *PROTESTS...* *RACIAL TENSION...* *TERRORISM...* etc.

Amid these iconic images, we INTERCUT 8MM/16MM FOOTAGE of all the young people at Seattle's LAKE SAMMAMISH on July 14, 1974... sunbathing... swimming... laughing... having fun...

A more innocent time back then. Evil still looked like "evil" and it was easily recognizable... *MANSON...* *ZODIAC...* *SON OF SAM...* *GACY...* and therefore it was easily avoidable.

But one man would change it all...

TED (V.O.)  
Dear Liz.

ABSTRACT SHOTS OF... female hands opening an envelope... unfolding a long, multi-page letter... eyes reading...

TED (V.O.)  
This will be my last letter and if anyone deserves to hear it as it was, it's you.

Gradually, the innocent scenes from Lake Sam give rise to NEWS REPORTS of the disappearance of two young women -- Janice Ott and Denise Naslund -- within an hour of each other, at busy Lake Sam, in the middle of broad daylight.

INTERCUT SHOTS OF... police interviewing beachgoers... detectives canvassing the area... a sketch artist at work...

TED (V.O.)  
After I clear my name, which will undoubtedly require a modicum of legal wrangling, I intend to get my hands on whoever's responsible for these unconscionable crimes to ensure they never do it again.

Meanwhile, the Ramones start to slow... the vocals get deeper... the song sounds WARPED...

TED (V.O.)  
I admit, I am in a little trouble,  
but it's all going to work out.

INTERCUT AUDIO of witnesses giving generic, if not completely contradictory, descriptions of a suspect...

*He had blond hair / He had brown hair / He was British / He was American / He drove a light car / He drove a dark car / It was metallic / It was matte / It was a Volkswagen -- the most popular car in America / etc.*

All as the Ramones continue to WARP DOWN to molasses...  
CROSSFADING DOWN as a dangerous SCORE FADES UP...

TED (V.O.)  
If anything goes wrong, you'll be  
reading about me in the papers.

A NEWSPAPER THUDS DOWN INTO FRAME -- with a generic looking POLICE SKETCH OF A MAN. Could be anyone. Your neighbor. Your friend. Your brother.

OVER, WE HEAR ONE SIDE OF A PHONE CALL (Shoot it too):

DISPATCHER (V.O.)  
King County Sheriff's Department.  
(beat)  
Whoa, whoa, whoa, can you take a  
deep breath, ma'am, slow down, and  
describe him for me?  
(beat)  
Does he look anything like the  
sketch?  
(beat)  
A minor resemblance is still a  
resemblance, I guess. What kind of  
car does he drive?  
(beat)  
Let me stop you right there. It's  
the right car but the wrong color.  
He's not the guy.  
(beat)  
I understand you're afraid, but  
it's not the guy. I can put his  
name down if it'll help you sleep  
at night, but...  
(beat)  
No, he won't find out.

By now, the Ramones have left the building and our score CRESCENDOS to an unpleasant volume, churning a sense of dread in the pit of our stomach...

SMASH TO BLACK.

TED (V.O.)  
Your love gives me hope. It always  
has. It always will.

After a long beat... the safe, soft, saccharine melody of the Archies' 1969 hit, "Sugar, Sugar", kicks in...

THE ARCHIES (V.O.)  
*Can't believe the loveliness of  
loving you...*  
(backup vocals)  
*Can't believe it's true...*

2 INT. SANDPIPER TAVERN - NIGHT

2

We're taken back to...

**SUPER: 1969. Five Years Earlier**

The height of innocence and bubblegum pop. It's ladies night at a popular college bar. Two frothy beers plunk down on a table crowded with empties, where LIZ commiserates with her best friend JOANNA.

LIZ  
Why did you have to drag me to a  
college bar? I feel invisible  
here.

JOANNA  
The best way to get over someone is  
to get under someone.

LIZ  
No guy wants to go with a single  
mom who works as a secretary.

JOANNA  
Tonight you're not a single mom,  
you're *single*. You're not a  
secretary, you *have* a secretary.  
And how can you be invisible if  
that guy's been staring at you all  
night?

Liz glances across the way at someone who causes her to momentarily lose herself. We don't see him yet -- we stay on her. Because she just fell in love.

*THE ARCHIES (V.O.)*  
*You are my candy girl...*  
*And you got me wanting you...*

Liz looks away. Takes a long pull on her beer.

LIZ  
 He's not staring at me, he's  
 staring at the blonde on the dance  
 floor who's not wearing a bra.

JOANNA  
 I think he's coming over.

LIZ  
 I think if I hear one more love  
 song I'm going to puke.

Liz gets up. Stumbles. She's had a few. On her way to the jukebox, she fumbles coins from her pocket which roll away. As she curses to herself and crouches to find them, TWO FEET step up.

The stranger opens his palm revealing a single coin.

Liz rises to meet TED. Handsome. Dapper. A smile that turns strangers into friends. She has yet to look away from his beautiful blue eyes. We have too. He has a clean cut, preppy look compared to all the longhairs.

TED  
 It's my last dime so we better make  
 it a good one.

In the background, Joanna checks out his ass. Gives Liz emphatic approval. Liz can't find her voice.

TED  
 I haven't seen you here before.

LIZ  
 It's the first time I've been out  
 since I moved to Seattle.

TED  
 Explains the new car smell.

LIZ  
 No, that's just Utah.

TED  
 That's in Wyoming, right?

Liz hides a smile. They flip through the selection cards.

TED  
So what do you do? Work? School?  
Race car driver?

Liz glances at Joanna in the background. Tries out her lie:

LIZ  
I make heart valves.

TED  
I'm a lawyer. Ever hear of *voir dire*?

LIZ  
Is that Latin or are you slurring too?

Ted bashfully laughs -- one of his endearing qualities.

TED  
Is it that obvious?

LIZ  
So what are you going to play for me, counselor?

He pretends like he's studying her.

TED  
Given it's taken you this long to leave your seat, I'd say you're probably ready to move. Since you needed four beers to get there, I suspect you're usually too shy to dance. But you left it up to me, so you're willing to take a risk. And seeing as you spent the entire night crying to your girlfriend instead of noticing me noticing you, I'm guessing probably not a love song. Unless you're feeling hopeful?

This guy's good.

LIZ  
How are you feeling?

Ted inserts the coin. Punches a number.

TED  
Like we could both use some company.

The opening pep of "Build Me Up Buttercup" by the Foundations rile up the place. Liz wilts in shyness. Ted pulls her toward the dance floor.

TED

What's the matter? They don't have dancing in Utah? What do they call folks from Utah anyway? Utonians? Utahites? Utahcrats?

Liz considers him. His eyes. His ease. His ear-to-ear grin that's as goofy as it is charming. There's something about him that's magnetic. Liz downs the rest of her beer.

LIZ

(hick voice)  
Utaaaaaaahns.

They laugh and start dancing with complete and utter reckless abandon. With the complete *innocence of youth*.

*THE FOUNDATIONS (V.O.)*

*Why do you build me up...?  
Buttercup, baby, just to let me  
down...  
And mess me around...  
And then worst of all...*

After a while, Ted pulls Liz close. Feels more intimate:

TED

What do you say we get outta here?

LIZ

I don't even know your name.

TED

But you already feel like you've known me all your life.

LIZ

How do you know that?

TED

Because I feel the same.

The electricity is undeniable. Each sizzling with desire, he leans in to kiss her...

LIZ

Wait. I don't make heart valves.

TED  
(shrugs)  
I'm not a lawyer.

Then, as if the world disappears around them, they kiss.

*THE FOUNDATIONS (V.O.)*  
*Buttercup, don't break my heart...*

3 EXT. SANDPIPER TAVERN - NIGHT

3

They stumble out laughing, heading for Liz's car.

TED  
I'm applying to law school after I  
graduate -- if I ever finish my  
Chinese Studies major, that is.

LIZ  
Does that mean you speak Chinese?

TED  
*Wo zai sho-hua.*

LIZ  
What did you just say?

Ted shrugs. They both laugh. Liz, clearly the drunker one, misses the keyhole on her car.

TED  
(John Wayne impression)  
Now, listen here, pilgrim. A  
cowboy never lets a lassie drive  
drunk. Life is hard, but it's  
harder if you're stupid, and  
gettin' behind that wheel is ri-god-  
damn-diculous. So hand 'em here,  
or I'm gonna hafta frisk ya'.

She teasingly hides her keys behind her back so he has to put his arms around her to get them.

4 EXT. UPSCALE NEIGHBORHOOD - NIGHT

4

Ted's VW BUG pulls over in a nice neighborhood.

LIZ (V.O.)  
Why are we stopping?

TED (V.O.)  
I wanna show you something.

HOLD ON the IDLING ENGINE of Ted's Bug.

TIME CUT:

Ted and Liz stroll arm-in-arm through the upscale neighborhood, brown-bagging a bottle of wine, his coat around her, comfortably close now.

TED

Someday, when I'm a big-wig lawyer,  
I'm going to buy one of these  
houses.

LIZ

There's one I like, it's big, with  
a brick chimney, and a view of the  
Puget Sound, not far from here.

TED

I can see it already -- warm fires  
on cold Seattle nights, barbeques  
in the backyard with friends...

LIZ

And a Mercedes in the driveway?

TED

We should get a dog too! A big one  
that we can take on hikes with us.  
In fact, I can hear him barking  
now. Do you hear it?

He makes her listen to the peaceful night breeze -- then BARKS really loud in her ear, scaring her half to death. They laugh and cuddle, the stars infinite and bright above.

5 INT. LIZ'S HOUSE - NIGHT

5

They arrive at her front door. Ted waits expectantly but Liz looks hesitant about inviting him in.

TED

Guess I better get going.

His disappointment is palpable. Liz is obviously conflicted.

Then the front door OPENS, revealing a HIGH SCHOOL GIRL with her coat and backpack. Liz blushes, embarrassed.

HIGH SCHOOL GIRL

Sorry to interrupt, but you said  
you'd be back two hours ago and I  
have school tomorrow.

LIZ  
 Ted, this is Rachel. My sitter.  
 (then)  
 I understand if you want to go.

Liz braces for rejection like she's used to it.

TED  
 Why on earth would I want to do  
 that?

Liz sighs with relief.

6 INT. LIZ'S BEDROOM - NIGHT

6

Ted and Liz look in on her BABY, asleep in a crib.

LIZ  
 Are you sure you don't want to run?

TED  
 Only if it's after you.

She smiles. They lay down on the bed, fully clothed. She puts her head on his chest and closes her eyes. They fall asleep together. Tender, sweet, and innocent.

FADE TO BLACK.

7 INT. LIZ'S BEDROOM - DAY

7

Sunlight floods the room. Liz is sprawled out in bed. As she wakes, the night's events start to come back to her. She looks over at the other side of the bed -- it's empty.

And so is the crib.

Liz dashes out in a panic--

8 INT. KITCHEN - DAY

8

--as Ted turns around with a knife, chopping omelette veggies, cooing at Liz's baby in a high chair. An idyllic, domestic scene with brilliant morning light saturating everything. He flashes that smile again when he notices Liz.

TED  
 You looked so pretty sleeping, I  
 didn't want to--

She cuts him off with a kiss. This is what love looks like.

SMASH TO:

**EXTREMELY WICKED, SHOCKINGLY EVIL, AND VILE**

BEGIN TITLE SEQUENCE:

A collage of PHOTOS and HOME MOVIES that show the blossoming of a spectacular relationship: Two beautiful young lovers... a baby that's growing up... holidays... vacations... birthdays... ticket stubs... a love we all hope for.

The images start to come faster, the passage of time shown by the baby growing into a LITTLE GIRL, faster, faster still...

SMASH TO:

9	EXT. SUBURBAN STREET - NIGHT	9
A Volkswagen Bug sputters by dark houses in the pre-dawn hour.		
10	SUPER: Utah. Six Years Later.	10
INT. VOLKSWAGEN BUG - CONTINUOUS		
	Ted's hunched over the wheel, driving the quiet, dark street. His hair is longer, shaggier now.	
	In his rearview, he notices another car tailing him, which he can only make as a silhouette behind the headlights.	
	Ted gives it a little gas but the other car keeps pace.	
	Suddenly the high beams flip on. He squints from the reflection in his rearview. Scared now, Ted punches it.	
11	EXT. SUBURBAN STREET - CONTINUOUS	11
	The Volkswagen Bug accelerates. The pursuing car keeps pace. Ted burns through a stop sign.	
	Only then do we realize that the pursuing car is a cop!	
12	INT. VOLKSWAGEN BUG - CONTINUOUS	12
	Red and blue lights play over Ted's face. He curses and steers over.	
13	EXT. SUBURBAN STREET - CONTINUOUS	13
	Ted cuts the engine and gets out. He strolls to the rear of his car as the cop pulls in behind. Ted shrugs, flashes that million dollar smile -- now becoming familiar to us.	

\*

TED  
(sheepishly)  
I guess I'm lost.

The cop is BOB HAYWARD, a no-nonsense highway patrol veteran on the tail end of his shift. Smiles don't work on him.

OFFICER HAYWARD  
You ran two stop signs, son.

TED  
I do apologize, Officer, but I couldn't make your car with the headlights in my eyes and, well, I guess I got spooked.

OFFICER HAYWARD  
Got a license?

Ted produces his ID.

OFFICER HAYWARD  
What's a kid from Seattle doing in Granger, Utah this time of morning?

TED  
I caught a late movie at the Redwood but I obviously missed the interstate on my way home. These subdivisions, man...

OFFICER HAYWARD  
Must have been a good movie, drove all the way from Washington.

TED  
I live in Salt Lake now. I'm a law student at the University of Utah.

Hayward pans his flashlight inside Ted's car.

TED  
(small talk)  
My girlfriend lives in Seattle. I'm going to propose once I graduate. Right now, I'm just trying to save money for a ring so I'd really appreciate getting off without a ticket, if you can find the heart.

OFFICER HAYWARD  
What'd you see tonight?

TED  
*The Towering Inferno.*

Hayward pans the flashlight back on Ted.

SMASH TO:

HANDCUFFS snap around Ted's wrists.

Hayward shuts Ted in the back of a squad car.

14 INT. INTERROGATION ROOM - NIGHT

14

Ted laughs, shaking his head at the absurdity of events as Hayward removes items from a black canvas duffle bag...

TED  
 It's just junk I picked up around  
 the house, I swear.

Garbage bags... flashlight... gloves... rope...

(NOTE: Additional items need to be shot; see end montage.)

"POSSESSION OF BURGLARY TOOLS," reads the arrest report.

OFFICER HAYWARD  
 Ever been to the town of Murray?

15 INT. LINE UP ROOM

15

Ted and seven doppelgangers file into a lineup facing their own reflections in a two-way mirror. Ted steps forward, turns profile, swallows hard.

16 INT. PHOTO ROOM

16

Ted turns for a mug shot, eyes ringed with shock.

JUDGE HANSON (PRE-LAP)  
 You are hereby charged with  
 aggravated kidnapping and attempted  
 criminal assault.

The flash bulb POPS.

17 INT. DISTRICT COURT - ARRAIGNMENT HEARING - DAY

17

Ted stands for arraignment, face drained of color.

JUDGE HANSON (O.S.)  
 Trial is set for the twenty-third  
 of February.  
 (MORE)

JUDGE HANSON (O.S.) (CONT'D)  
You shall remain in the custody of  
the Salt Lake County Sheriff's  
Department. Bail is set at one  
hundred thousand dollars.

The GAVEL-POUNDS.

18 INT. UNIVERSITY MEDICAL DIVISION - DAY 18

Liz types at her desk. A FRAMED PICTURE of her and Ted  
caught in a moment of uncontrollable laughter beside.

JERRY (O.S.)  
Hey Liz, isn't this your boyfriend?

Liz's work neighbor JERRY -- unassuming, kinda shlubby --  
leans over to show her a newspaper. What she sees stuns her.  
She starts to feel uncomfortable when she notices coworkers  
looking at her. (She's the only woman who works here.)

19 INT. INTERVIEW ROOM - UTAH - DAY 19

Ted's lawyer JOHN O'CONNELL enters in his usual cowboy hat  
and boots. He's tall, bearded, with overgrown black hair.

TED  
John, what the hell is going on?

JOHN O'CONNELL  
Let's start on November 8th, 1974.

TED  
If I can't remember where I was on  
a random night one year ago, it's  
because my memory does not improve  
with time. It's safe to say what I  
was not doing, however. I was not  
having heart surgery, nor was I  
taking ballet lessons, nor was I in  
Mexico, nor was I abducting a  
complete stranger.

JOHN O'CONNELL  
An alibi would be the best first  
step.

TED  
I don't even know this woman! My  
heart goes out to her because that  
is a truly awful thing for anyone  
to have gone through, but she's  
obviously mistaking me for someone  
else.

JOHN O'CONNELL

The good news is there's no physical evidence and eye witness testimony is precarious at best.

TED

Why is this happening?

JOHN O'CONNELL

You remember anything about two girls disappearing at a lake last year in Seattle?

TED

(searching)

Yeah, I remember a police sketch of the suspect in the paper -- all my friends teased me about a resemblance. No one was serious, though.

JOHN O'CONNELL

Someone must have been because your name landed on a list. When the Utah police got wind of that, they started looking at you with more serious eyes because a similar thing has been happening here.

TED

I have a girlfriend, who has a young daughter, both of whom I love dearly. I would never hurt a woman.

JOHN O'CONNELL

There are twelve hundred names on that list and last I checked, brown hair and blue eyes are hardly grounds for conviction. It's an open and shut case, as far as I'm concerned. Let me do what I do best and in the end it'll be nothing more than a funny story you tell at cocktail parties. You're posting tomorrow.

TED

My bail's a hundred grand.

JOHN O'CONNELL

For a boy scout with no priors? I knocked it down to fifteen.

TED  
I don't have fifteen.

JOHN O'CONNELL  
Your pals in the Washington State  
governor's office passed a hat  
around. You think Utah's top  
defense attorney works *pro bono*?

Ted smiles. Finally good news.

POURING RAIN (PRE-LAP)

20 INT. KITCHEN - LIZ'S HOUSE - DAY 20

Wine POURS into a glass. Liz anxiously bounces her knee at the table with the newspaper Jerry showed her laid out before her. She takes a big drink.

Also at the table, her daughter MOLLY (now 8) draws a picture of a shark with crayons.

The DOORBELL RINGS.

Before Molly gets up--

LIZ  
Stay here.

21 INT. FOYER - DAY 21

Liz opens the door, revealing Ted holding a newspaper over his head in the rain. As he takes her face in his hands to kiss her -- she slaps him.

TED  
Jesus, Liz! What was that for?

Liz shows him the newspaper he was using as an umbrella. He's mortified by the headline.

LIZ  
How many stop signs did you run?

22 INT. LIVING ROOM - MOMENTS LATER 22

We finally see the newspaper: "Seattle Man Arrested in Utah" with TED'S MUGSHOT. Picking up mid-argument:

TED  
You don't actually believe this  
garbage, do you?  
(MORE)

TED (CONT'D)  
For chrissakes, Liz, I don't know  
if I should be offended or rolling  
on the floor laughing.

LIZ  
It's in all the papers, Ted.

TED  
That must make it true then. In  
six years, have I ever laid a hand  
on you? When we went shopping for  
ski racks and that lady got her  
purse snatched, what did I do?  
What did I do, Liz?!

LIZ  
You ran him down.

TED  
(re: newspaper)  
Is that the behavior of a man who  
does *this*? Jesus, Liz. You wanna  
search my bags too?

Liz breaks down crying.

TED  
(softening)  
Come here, stupid.

Ted pulls her into a hug.

TED  
I didn't tell you because I didn't  
want you to freak out. It's not  
exactly something to say over the  
phone. And, honestly, I was  
embarrassed. It's all a big  
misunderstanding. I know it's hard  
being apart, but we only have four  
semesters standing between us and  
our place on the Sound with a  
Mercedes and a dog, just like we  
always dreamed.

The moment's interrupted when Molly charges in, excited to  
see Ted.

MOLLY  
Ted!

TED  
Monkey! I missed you so much!

Ted scoops her up, slings her over his shoulder, and bounces her up and down.

TED  
Sack o' potatoes! Sack o'  
potatoes!

Molly laughs hysterically. It's their game.

TED  
(to Molly)  
I missed you so much, monkey. What  
do you say we get cheeseburgers and  
root beer floats tonight, and be  
big fatsoes?

MOLLY  
Can we go to the Pepper Pod, Mom?  
Can we, can we, can we? \*

TED  
Yeah, can we, Mommy?

Liz considers Ted and Molly. A precious sight.

TED  
(reassuring, to Liz)  
It's just a big misunderstanding.  
I've got it all under control.

Liz finally softens. She believes him.

23

INT. HAMBURGER STAND - NIGHT

23

Ted and Liz talk over cheeseburgers and fries while Molly colors with crayons on butcher paper.

TED  
You can ask me anything you want.

MOLLY  
Did you do it, Ted?

TED  
No, monkey. And I hired the best  
defense attorney in Utah and he  
says this case has no legs. It's  
all going to be thrown out.

LIZ  
Why did she pick you out of the  
lineup?

TED

My lawyer found out the police showed her my picture beforehand -- twice. So of course I looked familiar to her. But that's not the worst part. What happened in Utah wasn't dumb luck, Liz. The police already had my name. Someone gave it to them.

LIZ

(beat)

Who would do that to you?

TED

I'm sure I made a few enemies the year I worked the Rockefeller campaign, but that was politics. This is personal. It doesn't add up, Liz. The traffic stop, sure -- that was wrong place, wrong time -- but the way it escalated? What the hell are "burglary tools" anyways? There was nothing in my car you wouldn't also find in your own house right now. Only reason it was in there was because I was cleaning up before your visit. Now, suddenly I'm on trial, it's in all the papers, and my name's been smeared before I even had a chance to clear it.

(looks past her)

See that car over there? It's been following me since I got back.

(leans in)

I think I'm being set up.

A sense of paranoia builds as Liz turns to look... until she's startled by--

MOLLY (O.S.)

Done!

Molly shows them a CRAYON SHARK DRAWING she just did.

MOLLY

It's a thresher shark. They have a tail as long as their whole body.

TED

They do?! How did you get so smart, monkey?

MOLLY  
I read a lot.

\*

Ted tickles Molly, as Liz looks at the DARK SEDAN out the window Ted was referring to. She looks worried for Ted.

Over the din of a cocktail reception:

ROSS DAVIS (PRE-LAP)  
Hold on to this one, honey. He'll  
be governor himself one day.

24 INT. HOTEL BANQUET ROOM - NIGHT

24

A Republican fundraiser. ROSS DAVIS, Chairman of the WA State Republican Party, slings his arm around Ted, boasting to Liz.

ROSS DAVIS  
This man single-handedly got Dan Evans re-elected.

Ted secretly rolls his eyes at Liz. He excuses himself to steal away with Liz for a moment.

TED  
I know how you hate these things so I won't be completely torn up if you want to leave.

LIZ  
I'm fine.

TED  
Great. Then you won't mind if I do?

LIZ  
These people raised money for your defense!

TED  
And I'm grateful, but c'mon, I've had yawns more exciting than this.

LIZ  
We do need to get the sitter home by ten, but I thought I was dropping you at the law library to get ready for trial?

CAROLE ANN (O.S.)  
Welcome home, stranger.

They're interrupted by a tall woman in thick, tinted glasses, who hugs Ted. Pretty in a boyish way, her name is CAROLE ANN BOONE.

TED

Carole Ann! My goodness. How are you? Have you met my girlfriend Liz?

(to Liz)

Carole Ann and I worked together at DES in Olympia years ago.

(to Carole Ann)

How's your son?

CAROLE ANN

He just turned eight.

LIZ

Oh, that's my daughter's age.

(joking)

Maybe they'll date.

TED

(excusing himself)

Will you excuse us a second, Carole Ann?

Ted walks Liz to the exit.

LIZ

How will you get to the library?

TED

I just squeezed fifteen grand out of the Republican Party, I'm sure I can hitch a ride.

He pretends to bite her nose. Liz smiles. Completely in love. As she exits, Ted sees her off... then Carole Ann moseys over next to him.

CAROLE ANN

She seems great.

TED

She's the best. Liz is my rock.

CAROLE ANN

Everything's going to be okay, you know. The young Republican who worked the suicide prevention hotline? How many lives have you saved, for godsakes?

(MORE)

CAROLE ANN (CONT'D)  
 Whoever this woman accusing you is,  
 I'm sure she's just mixing you up  
 with another handsome stranger.

There's an awkward pause. Ted smiles bashfully. Carole Ann has a noticeable spark in her eye for Ted.

CAROLE ANN  
 If you need anything -- anything at  
 all...

Ted blushes, registers the roaring sexual tension.

25 OMITTED 25  
 26 INT. UW LAW LIBRARY - NIGHT 26

Ted enters the law library. All the girls turn their heads, one by one, watching him pass. One girl watches him from over her NEWSPAPER. Ted sends them all friendly smiles and winks, loving every second.

27 INT. BATHROOM / BEDROOM - NIGHT 27  
 Liz brushes her teeth before bed, as her eyes land on TED'S SUITCASE. She goes to it, thinks for a beat, then looks through clothes, toiletries, check book, etc. Nothing out of the ordinary.

She smells his clothes. Off her ambiguous look...

28 INT. BOOKSTACKS - UW LAW LIBRARY - NIGHT 28  
 Ted browses legal tomes. An ATTRACTIVE GIRL catches his eye through the HORIZONTAL GAP in the bookshelf. They can only see each other's EYES. She smiles at him.

Ted smiles back. Moments later, she nudges a book from her side, JUTTING OUT the opposing book on Ted's side. Ted debates, then returns a nudge of his own.

They repeat this exchange, a flirtation like PIANO KEYS down the shelf, until they get to the end where there are no more books and they finally see each other's faces.

They're both startled by a SECURITY GUARD...

SECURITY GUARD  
 Sir, will you come with me please?

ANGLE ON -- the girl reading the newspaper, watching Ted get escorted out, as the camera lands on TED'S MUGSHOT.

29

EXT. UW LAW LIBRARY - NIGHT

29

Ted protests as he's escorted out.

TED

I am an alumnus of this school!

SECURITY GUARD

Look, buddy, you seem like a nice guy, but you're making the girls nervous.

TED

What do they think I'm going to do, knock 'em over the head and attack 'em in the bookstacks?

The guard shuts the door on Ted. Fuming, Ted spots a SIMILAR DARK SEDAN across the street. The same one, or different? We can't tell. He marches up to it. Bangs on the window.

TED

Hey! Who are you? I know you're following me!

The car starts up and drives away.

TED

Who sent you?!

As it speeds off into the darkness, Ted fills with anger. Paranoia. Fear. He stands in the quiet night... alone.

30

INT. LIZ'S BEDROOM - NIGHT

30

Dead of night. Liz is fast asleep. She stirs, squints her eyes open... and realizes SOMEONE's sitting next to her UNDER THE SHEETS with a LIGHT ON.

She screams! Jumps up!

Ted startles out from under the sheets. Flashlight in his hand. Surprised by Liz's reaction.

LIZ

(re: flashlight)

What are you doing?

Ted shows her a paperback he's reading. Astute viewers may notice it's Capote's In Cold Blood.

TED

Reading.

LIZ  
With a flashlight under the sheets?

TED  
I didn't want to wake you.

They realize the absurdity of the situation and break into laughter. As Liz starts to catch her breath...

TED  
I think we should get married.

Liz loses her breath completely.

31 EXT. MOUNTAINS - DAY

31

Two skiers zzzzzzzzoooooommm past in a blur. Ted and Liz cut down a daunting double black diamond. Liz pulls ahead. Ted crouches lower. Gains ground. Neck and neck, fast approaching the finish...

...Liz wins by a hair! She taunts him in celebration. He tackles her in the snow and kisses her

INT. HALLWAY - SALT LAKE CITY COURTHOUSE - DAY

Ted and Liz meet O'Connell outside the courtroom on their way in. Ted's clean shaven in a light blue/gray suit, white shirt, and bow tie -- and noticeably tanner.

JOHN O'CONNELL  
Where'd you fly in from, Barbados?

TED  
Liz and I hit the slopes yesterday.  
We're engaged! Once we win this  
thing, I might just make you my  
best man.

LIZ  
(re: O'Connell's beard)  
You'll have to shave for our  
wedding photos, of course. Won't  
you scare the jury with that thing?

JOHN O'CONNELL  
If we had one. We waived it.  
Local press all but convicted him  
so an impartial jury was hard to  
find.

LIZ

(to Ted)

You waived the jury? Shouldn't we have talked about this?

TED

It's a good thing, Liz.

JOHN O'CONNELL

The whole case hinges on eyewitness testimony which is notoriously unreliable, but the most likely thing for a jury to convict on.

TED

That's why we're putting it all in the hands of the judge.

JOHN O'CONNELL

Hanson's a fair-minded guy with a reputation for controversial acquittals. I went to school with the sonofabitch.

TED

(to O'Connell)

You're really going to shave for the wedding?

JOHN O'CONNELL

Blow me.

33

INT. ROOM 310 - SALT LAKE CITY COURTHOUSE - DAY

33

JUDGE HANSON presides over a high-ceilinged courtroom. No jury in the box.

Ted finds Liz in the sparse gallery. Sends her a wink as the prosecutor DAVID YOCOM delivers his opening statement.

DAVID YOCOM

Your Honor, November 8th, 1974 may have been just another rainy night for most of Murray, Utah, but it was a life-altering tornado of horror for one woman in particular. She was shopping for a birthday gift at the Fashion Place Shopping Mall when she was approached by a man posing as a police officer. He flashed a badge and asked her to come with him.

(MORE)

DAVID YOCOM (CONT'D)

As the daughter of a police officer, she felt foolish to question his authority, so she followed him to the parking lot where he led her to what he claimed to be an unmarked police vehicle. When he drove in the opposite direction of the police department, she knew she was in trouble. When he slapped a handcuff around her wrist, she knew she was in danger. Fortunately, before he could latch the other, she twisted free and fled for her life.

(beat)

Then he pursued her with a crowbar.

The courtroom suddenly drops a few degrees.

34

INT. ROOM 310 - SALT LAKE CITY COURTHOUSE - LATER

34

CAROL DARONCH, a soft-featured, 19-year old, strawberry blonde girl, relives the pain of that night.

CAROL DARONCH

I was kicking him, and screaming. He held a small black gun to my head and said, "If you don't stop screaming, I'm going to kill you. I'll blow your brains out." I fell backward out of his car, and I ran as fast as I could.

DAVID YOCOM

As best you recall, Carol, is that man present in court today?

CAROL DARONCH

Yes.

DAVID YOCOM

Where is he seated?

She timidly looks toward Ted, who looks equally sympathetic and incredulous. Liz sends him support from the gallery.

DAVID YOCOM

Let the record show the identification of the defendant. No further questions, Your Honor.

Ted's lawyer JOHN O'CONNELL rises in his usual cowboy hat and boots. He's out for blood.

JOHN O'CONNELL

Ms. DaRonch, it is your testimony now that you did scratch this man?

CAROLE DARONCH

All my fingernails were broken.

JOHN O'CONNELL

Yet in the preliminary hearing Mr. Yocom asked, "Do you recall ever scratching him with those fingernails?" and you answered, "No." Do you have an explanation for that?

CAROL DARONCH

No.

JOHN O'CONNELL

In fact, the officers on November 8th asked if you remembered if you hurt the man in any way, and you told them no then too, didn't you?

CAROL DARONCH

I don't remember.

JOHN O'CONNELL

You also said he had a mustache. But shortly after the incident you said he didn't. Then sometime later you decided he did again?

CAROL DARONCH

Yes.

JOHN O'CONNELL

When did you make that decision?

CAROL DARONCH

Right after I decided that he didn't have one.

JOHN O'CONNELL

Ms. DaRonch, had the police shown you any pictures of the defendant prior to your identification of him at the October 2nd lineup?

CAROL DARONCH

Yes.

JOHN O'CONNELL

You did in fact pick his picture out of a pile. But when asked why you chose his picture specifically, you stated, "It looks something like him, but I really couldn't say for sure."

DaRonch looks down. Tears up.

JOHN O'CONNELL

Tell me, Ms. DaRonch. If you were unsure of your identification then, ten months after the incident, what makes you so sure of it now, nearly a year and a half later?

DaRonch is at a complete loss.

TIME CUT:

Now Ted's on the witness stand -- dapper, relaxed, and confident. Liz sends him encouragement from the gallery.

DAVID YOCOM

Do you remember the night of August 16th, 1975?

TED

(smiles)

Isn't that why we're all here?

A few laughs in the courtroom. Not even a grin from Yocom.

DAVID YOCOM

You were arrested for fleeing an officer.

JOHN O'CONNELL

Objection, Your Honor.

DAVID YOCOM

You were arrested for evading an officer.

JOHN O'CONNELL

Objection.

TED

How about rabbited?

DAVID YOCOM

Fine. Why did you "rabbit" from Officer Hayward?

TED  
The truth?

DAVID YOCOM  
Only that which you swore to tell  
in whole and nothing but.

TED  
(matter-of-factly)  
I was smoking marijuana.

O'Connell nearly leaps out of his chair.

JOHN O'CONNELL  
Objection! Your Honor, I'd like to  
request a five minute conference  
with my cli--

TED  
It's okay, John.  
(to Yocom)  
I was smoking grass and had to air  
out the car. I'm only grateful the  
officer didn't notice me flick it  
out the window or he'd have stuck  
me with littering too and then I'd  
really be up a creek.

Chuckles in the court. O'Connell's about to faint.

DAVID YOCOM  
But you withheld this detail from  
your arresting officer, and  
apparently even your own attorney.

TED  
I was embarrassed.

DAVID YOCOM  
That may be, sir, but at the end of  
the day a lie is a lie.

Ted sheepishly grins, the gravity of his candor sinking in.

35 INT. JOHN O'CONNELL'S OFFICE - DAY

35

O'Connell barges in, followed by Ted and Liz.

JOHN O'CONNELL  
Stoned?!

TED  
Now, John, let's just relax here.

JOHN O'CONNELL

Do you realize you just took a dump on our entire defense? The game plan was keep your mouth shut and stick to the script.

TED

I won't sit there like a stuffed shirt while the state distorts all the facts. They're railroading me!

JOHN O'CONNELL

Your grandstanding took precedence over basic strategy and now it's all but done you in.

LIZ

People respect honesty. I think it was courageous. The truth is always the way to go.

JOHN O'CONNELL

In court, truth is what you leave out -- especially when it's a liability.

LIZ

It's going to turn out fine. I know it. I have a feeling.

JOHN O'CONNELL

It's in the judge's hands now. All we can do is hope.

Liz takes Ted's hand as a melancholy falls over the room.

EXT. DOG POUND - DAY

Ted and Liz walk up to a dog pound.

LIZ

Are you sure you want to do this now?

TED

If not now, when? Just because we don't have our house on the Sound, doesn't mean we can't look for the dog...

Ted opens the door for Liz.

36

I/E. DOG POUND - DAY

36

Ted and Liz look at DOGS IN CAGES.

LIZ

(re: a specific dog)

What about this guy? He looks like  
a good roommate.

Ted doesn't respond -- he's distracted by all these animals  
in cages. An ominous a reminder of his very possible future.

LIZ

Earth to Ted...

TED

He's right. This thing should have  
been a slam dunk. Why couldn't I  
just keep my mouth shut?

LIZ

If you could do that we never would  
have met.

Her attempt to lighten the mood falls flat. She notices  
Ted's hand shaking. She takes it in hers. Knows she needs  
to be the strong one now.

TED

No matter what happens, promise you  
won't leave me, Liz. I don't know  
what I'd do without you.

LIZ

I would never.

The BARKING in the background gets louder and more primal.  
He stares them down.

37

INT. TED'S APARTMENT - NIGHT

37

Warm, intimate tones. Close, intimate SHOTS: A half-empty  
bottle of tequila. A salt shaker. Chewed up limes. A  
turntable playing a LOVE SONG. Ted's pet plant "FERN."

Ted and Liz fool around -- drunk, giggling, undressing each  
other in a romantically playful way.

As it starts to get heavy -- he GRABS her by the hair. She  
gasps in exhilaration. It's hot. Two beautiful people in  
passionate throes.

Ted throws her on the bed. His eyes fix in a primal stare.  
Liz stares back in a hot combination of fear and desire...

As Ted goes in for the kill.

38 INT. TED'S APARTMENT - LATER

38

Ted and Liz catch their breath in twisted sheets, sharing a joint, looking like they just got fucked by a tornado.

LIZ  
What was that?

TED  
"Last Night of Freedom" sex?

She shoots him a look.

LIZ  
Too soon.

A GAVEL CLACKS... (PRE-LAP)

39 INT. ROOM 310 - SALT LAKE CITY COURTHOUSE - DAY

39

Restless murmurs die down to eerie silence. Judge Hanson looks out over the courtroom. Ted and Liz make flirty eyes from a distance. Last night still on their minds.

JUDGE HANSON  
After an agonizing weekend  
pondering the arguments presented  
in this courtroom, and by the power  
vested in me as both judge and  
jury, I hereby find the defendant  
guilty of aggravated kidnapping  
beyond a reasonable doubt.

Liz's blood runs cold. Her entire world flipped upside down.

JUDGE HANSON  
You will be remanded to the Utah  
State Prison to await sentencing.  
This court is adjourned.

CLACK! A court deputy handcuffs Ted, shell-shocked. Liz moves toward him but another deputy holds her back.

LIZ  
(crying)  
Ted...

TED  
Everything's going to be okay, Liz.

LIZ  
Ted, I'm sorry...

TED

Don't give up on me, Liz. I'm  
going to fix this. I promise!

LIZ

Ted, I'm sorry!

She stretches to touch him, but court deputies pull him away.

WE STAY WITH LIZ... watching her heart and soul ripped away.  
Crying. Two lovers. Torn apart.

40 EXT. UTAH STATE PRISON - DAY 40

Gates open to a drab, geometric compound coiled in razor  
wire.

41 INT. PROCESSING - DAY 41

Ted strips for a medical inspection while Jimmy Carter's  
victory speech plays on a TV.

42 INT. PRISON CELL - DAY 42

Ted carries prison-issue bedding and amenities and takes in  
the spartan digs as the door locks behind him.

LIZ (PRE-LAP)

(phone-filtered)

Is it scary?

43 INT. PRISON PHONEBANK - NIGHT 43

On the phone, Ted tries to shield the sound of an off-screen  
fight between inmates.

TED

Let's just say men convicted of  
crimes against women have a short  
shelf life in here. Everyone was  
lined up to see me when I arrived.  
They made me walk the gauntlet.

INTERCUT WITH:

44 INT. LIZ'S HALLWAY - NIGHT 44

Liz sits with a glass of wine, imagining the worst, while  
Molly plays with rubber shark toys in the tub.

TED

This whole thing is going to be  
overturned, Liz.

(MORE)

TED (CONT'D)  
We've already filed an appeal.  
I've been working day and night on  
it. How's Molly?

LIZ  
Ask her yourself...

Liz brings the phone into the bathroom for Molly.

MOLLY  
How's Jamaica, Ted?

TED  
(goes with it)  
Uh, just like the postcards,  
monkey. What are you doing?

MOLLY  
Playing with sharks. When are you  
coming home?

TED  
Soon as they print more plane  
tickets, monkey. They ran outta  
ink! I sure do miss you.

Liz takes the phone back and returns to the hallway.

TED  
Jamaica?

LIZ  
I was caught off guard.

TED  
Everything's going to be okay, Liz.

LIZ  
I want to come see you.

TED  
I was hoping you'd say that.

They each find smiles despite the distance. Their connection  
remains strong as ever.

Ted works late into the night annotating reams of legal  
files. A MAN IN A SUIT approaches. Better dressed than a  
guard, not as polished as a lawyer.

MAN IN A SUIT  
Mind if I join you?

Ted offers him a seat. Glimpses a DETECTIVE'S BADGE on his belt. We'll learn he's DETECTIVE MIKE FISHER.

DET. MIKE FISHER  
What'cha up to?

TED  
Indexing seven hundred pages of testimony.

DET. MIKE FISHER  
Sounds fun.

TED  
Not when it's about you.

DET. MIKE FISHER  
Ever been to Colorado, Ted?

TED  
My lawyer told me not to talk to cops.

DET. MIKE FISHER  
My badge give me away?

TED  
No, your five dollar haircut and complete disregard for my time. What's your game? I'm kind of busy.

DET. MIKE FISHER  
Did you say seven hundred pages?

TED  
The longest yarn ever spun.

DET. MIKE FISHER  
This is no yarn, pal.

TED  
Then why does it all unravel if you pull at any one thread?  
(rattling it off)  
(MORE)

TED (CONT'D)

It was a nonconsensual search, there was nothing in my car you wouldn't also find in your own garage, they showed my picture twice to the accuser before putting me in an unfair lineup next to seven other guys who looked nothing like me, all the evidence is circumstantial, the witness is unreliable, she contradicted herself multiple times, and she's on record saying she's only ninety percent certain it was me.

DET. MIKE FISHER

Ninety percent sounds pretty certain.

TED

A standard interpretation of "beyond a reasonable doubt" is, "If after a consideration of the evidence, you are ninety-five percent certain that the defendant is guilty, you must acquit, because there is *reasonable doubt*." Not even she could have found me guilty!

Fisher grins. Impressed.

DET. MIKE FISHER

Sounds like one whale of a tale, Ted, and I'm sure you're going to run the table on them, but all I really want to know is if you ever set foot in your friendly neighbor to the east.

TED

Mister, I'm a full-time law student. I hardly have time to step off campus.

DET. MIKE FISHER

Is that a no?

TED

I should get back to plotting my escape.

Fisher stands. Buttons his jacket.

DET. MIKE FISHER  
You were.

TED  
Sorry?

DET. MIKE FISHER  
You were a full-time law student.  
And for the record, my game is  
homicide. Catch ya' soon.

Fisher knocks on the table and walks away.

TED  
I can give you the number of a good  
barber.  
(under breath)  
Asshole.

Ted watches him go.

46 INT. UNIVERSITY MEDICAL DIVISION - DAY 46

Liz stares at that framed picture of her and Ted laughing.  
Her work neighbor Jerry discreetly leans over...

JERRY  
Liz, you have a call on line two.

Liz looks at the BLINKING LIGHT on her phone. She picks up.  
Talks in a whisper:

LIZ  
University Medical Division.

DET. MIKE FISHER (V.O.)  
Hi, Liz, this is Detective Mike  
Fisher. Do you have a moment?

LIZ  
(beat)  
What about?

DET. MIKE FISHER (V.O.)  
I think you know what it's about.

Liz turns away from Jerry.

LIZ  
(even quieter)  
They told me he was cleared.

DET. MIKE FISHER (V.O.)  
Who did?

LIZ  
The Seattle police.

DET. MIKE FISHER (V.O.)  
I don't work in Seattle. I work in  
Colorado.

LIZ  
I'm sorry, there's nothing I can  
help you with.

DET. MIKE FISHER (V.O.)  
Ms. Kendall, it's my understanding  
you've been cooperating with  
Seattle authorities?

LIZ  
(beat)  
Please don't call me anymore.

Liz hangs up. Fields a look from Jerry. She returns to that framed picture of her and Ted laughing. Concern sets in.

47 INT. VISITATION ROOM - DAY

47

Ted enters in good spirits, all things considered. His chains jangle. His lawyer O'Connell waits, looking serious.

TED  
Give me good news, John. Did the  
appeal go through?

JOHN O'CONNELL  
I told you not to talk to anyone.

TED  
I didn't.

JOHN O'CONNELL  
You didn't tell a homicide  
detective you'd never been to  
Colorado?

TED  
The guy with the hair?

JOHN O'CONNELL  
He had your gas slips. He knew you  
were lying. He was baiting you.  
He's going to extradite you for  
murder.

Like all the air got sucked out of the room.

\*  
\*  
\*

TED  
But I didn't lie.

JOHN O'CONNELL  
You've never been to Colorado?

TED  
I'm an avid skier, John, of course  
I've been to Colorado. Liz and I  
have been all around Colorado. But  
I didn't tell him I have, and I  
didn't tell him I haven't. I  
didn't tell him anything. He's  
putting words in my mouth!

JOHN O'CONNELL  
He's transferring you to Aspen  
where the state will establish  
cause to go to trial.

TED  
Since when is it a crime to go to  
Colorado?

JOHN O'CONNELL  
Since detectives in surrounding  
states started looking for  
commonalities in their open cases  
and finding ways to make you fit.

TED  
John, you have to stop this.  
They're railroading me!

JOHN O'CONNELL  
I'm not licensed in Colorado. I  
can give you names of good counsel,  
but they're expensive. Otherwise,  
they'll provide you with a public  
defender.

Ted looks like he just got punched in the gut.

JOHN O'CONNELL  
Did you learn nothing from your  
trial? When you don't know the  
angle, you keep your mouth shut.

TED  
How bad is it?

JOHN O'CONNELL  
 They're not saying, but my advice?  
 If you can't pound on the facts,  
 pound on the table.

O'Connell snaps shut his briefcase and gets up. Off Ted, alone. Shell-shocked.

48	OMITTED	48
49	INT. LIZ'S HOUSE - NIGHT	49

Joanna watches Liz pour a double vodka. They keep their voices down because Molly's sleeping.

JOANNA  
 (re: vodka)  
 Bad day?

LIZ  
 Ted's on his way to Colorado.

JOANNA  
 Colorado?

Liz takes a big gulp.

JOANNA  
 It's about a missing girl, isn't it?

LIZ  
 It's a mistake, Jo.

JOANNA  
 The news said Seattle PD's looking at him in connection to those two girls who disappeared from Lake Sam that one summer. Remember that sketch in the paper that looked like him?

LIZ  
 That sketch looked like everyone.

JOANNA  
 They're saying he's on a suspect list.

LIZ  
 There were over thirty thousand names at one point. Every brown-haired guy with a Volkswagen Bug.  
 (MORE)

LIZ (CONT'D)  
 It's a mistake -- the police told  
 me he was cleared -- twice.

JOANNA  
 How do you even know that? And why  
 is he in jail? And how did his  
 name get on that list in the first  
 place?

LIZ  
 (beat)  
 I think you should leave.

Liz downs the rest of her drink. She pours another. Joanna  
 watches, concerned by Liz's behavior, then goes.

50 INT. LIZ'S SHOWER - NIGHT

50

Liz sits in the shower, crying uncontrollably beneath the  
 stream.

51 EXT. COLORADO HIGHWAY - DAY

51

The corrections van approaches the picturesque Rockies.

EXT. PITKIN COUNTY COURTHOUSE - DAY

Over an establishing shot...

JUDGE LOHR (PRE-LAP)  
 These proceedings are a preliminary  
hearing to rule whether there  
 exists sufficient evidence to  
 require a trial.

52 INT. PITKIN COURTROOM - DAY

52

The gallery has more people than the Utah trial, including  
 local reporters and photographers.

Ted sits with his new public defender, the young JIM DUMAS,  
 whose youth and inexperience will make John O'Connell seem  
 like a Jedi Master in comparison.

[NOTE: Any time Ted is in court he will be in civilian  
clothes since he is not convicted of anything. He's got an  
 awesome sweater/turtleneck/bow tie collection.]

District attorney FRANK TUCKER stands before JUDGE LOHR.

D.A. FRANK TUCKER

Your Honor, the state of Colorado seeks to prosecute the defendant to the fullest extent of the law for the murder of Caryn Campbell, who disappeared from a well-lit hallway at the Wildwood Inn in Aspen on January 12, 1975. A month later, her nude body was found in a snowbank several miles away. She was killed by blows to her head with a blunt instrument that left distinctive linear grooved depressions on her skull.

Therefore, the state would like to enter into record the defendant's most recent conviction in Utah in the attempted abduction of a young woman with a crowbar bearing an unmistakable similarity in shape to the skull fractures found on Ms. Campbell.

Ted kicks Dumas under the table -- *do something.*

JIM DUMAS

Uh, objection, Your Honor.

Dumas stands before he knows what he's going to say. Ted writes something on a piece of paper for him.

JIM DUMAS

Uh, your Honor, this is a baseless and desperate ploy to conjoin nonexistent areas of commonality between two separate cases in two separate states.

JUDGE LOHR

(beat)

Sustained.

Ted breathes a sigh of relief. That was close. A small victory in a bigger ballgame. We hear camera shutters.

53 INT. HALLWAY - LATER 53

DEPUTY WESTERLUND, steps out into the hallway to smoke as the pre-trial continues...

54 INT. PITKIN COURTROOM - DAY 54

A FEMALE WITNESS points off-screen.

FEMALE WITNESS  
That's him, Your Honor.

JUDGE LOHR  
Ma'am, are you sure you saw Caryn  
Campbell in the corridor of the  
Wildwood Inn with that man?

FEMALE WITNESS  
No doubt in my mind, Your Honor.

REVEAL she's not pointing at Ted, but UNDERSHERIFF BEN MYERS.

An ERUPTION OF CAMERA SHUTTERS as murmurs ripple through the room. Ted suppresses a smile. There may be hope after all.

55 INT. UNIVERSITY MEDICAL DIVISION - DAY

55

Liz huddles on the phone, looking like hell, nursing a splitting headache. She tries to speak quietly at work.

TED (V.O.)  
(filtered)  
Guess where I am.

LIZ  
Where?

TED (V.O.)  
No, really, guess.

LIZ  
I don't know, Ted.

TED (V.O.)  
Not even one guess?

LIZ  
How the hell should I know?

She fields a glance from Jerry. Turns away, embarrassed.

INTERCUT WITH:

56 INT. LAW LIBRARY - PITKIN COURTHOUSE - DAY

56

Ted spins around in a swivel chair.

TED  
Well if you're going to be a  
spoilsport about it... I'm sitting  
in the law library of the Aspen  
Courthouse. Can you hear my chains  
jangling?

LIZ  
No, Ted. I can't.

TED  
That's because I'm not wearing any!

WIDEN TO REVEAL -- Ted at a long, lacquered wooden table, with no restraints. Aside from Deputy Westerlund guarding the door, he's alone.

TED  
I convinced the judge to make me co-counsel which means I have all the privileges of a lawyer. They gave me a typewriter, a desk, trips to the library, and uncensored use of the phone. The other prisoners think I'm some big-wig!

Ted watches Westerlund step out into the hall for a smoke. Westerlund stays nearby, hitting on a YOUNG WOMAN.

LIZ  
Can we talk later? I have a headache and I have to work.

She hangs up. After a beat, the PHONE RINGS again.

LIZ  
(answering)  
University Medical Division.

TED  
I want to tell you about this book.  
Have you heard of *Papillon*?

LIZ  
A book?

TED  
It's about a guy wrongfully convicted of a terrible crime and sentenced to life--

LIZ  
Goodbye, Ted.

She hangs up. The PHONE RINGS again. Patience wearing thin:

LIZ  
What?

TED

He obsesses over the day he'll be free again, spends years hatching escapes, getting caught, punished, beaten, and betrayed, but he never loses hope. That's my wish for us, Liz -- that we never lose hope.

LIZ

(beat)

Does he make it out?

TED

I'm not going to ruin the ending.

LIZ

(softening)

Call me tonight.

She hangs up. A small smile lingers.

57 OMITTED

57

58 INT. LIZ'S BEDROOM - NIGHT

58

Liz is on the phone with Ted. A glass of wine nearby. She absently switches on and off a lamp as they talk: On... off... on... off...

TED

What's wrong? You seem distant.

LIZ

Would you still love me if you found out something awful you didn't know?

On... off...

TED

Liz, you're scaring me. Are you sure you're okay?

LIZ

I don't know if I can stand another trial, Ted. It's too painful to go through again.

TED

It's not a trial, it's a preliminary hearing to establish cause to go to trial, which won't happen because the evidence is all fabricated and the eyewitness picked out the wrong guy. They're going to throw this out and send me back to Utah -- which is still under appeal -- where I'll finally show it for what it is -- a witch hunt. Have you bought your plane ticket yet?

LIZ

(again)

I can't do another trial, Ted.

TED

You have to come, Liz. Promise you'll come.

(beat)

Liz? Promise you'll come!

Off Liz, staring. On... off.

59

INT. LAW LIBRARY - PITKIN COURTHOUSE - SAME

59

Still waiting on her answer, Ted hears her hang up. Or did they get disconnected? Either way, it worries him.

COURT DEPUTY (PRE-LAP)

All rise!

60

INT. PITKIN COURTROOM - DAY

60

Ted looks very distracted. First time he looks anything but confident in court.

JUDGE LOHR

As a pretrial, we're not here to consider the credibility of the evidence, only its existence, therefore this court rules in favor of the defendant standing trial for the murder of Caryn Campbell.

HARD SMASH INTO Ted's horror-stricken incredulity.

D.A. FRANK TUCKER

Your Honor, the state also seeks a hearing to consider the death penalty should the trial come to that phase.

JUDGE LOHR

We'll determine that at a later date. For now, the defendant shall be held without bail. This court is adjourned.

Lohr clacks the gavel. Everyone rises but Ted, who remains in paralytic shock.

TED

Death penalty?

JIM DUMAS

It's just a formality. Their case is circumstantial at best and their centerpiece is an eyewitness without very good eyes. It's a slam dunk.

TED

Funny, my last lawyer said the same thing.

As he's shackled, a gust of wind BLOWS PAPERS off the table. Ted notices BILLOWING CURTAINS at an OPEN WINDOW in the back.

61 INT. LAW LIBRARY - PITKIN COURTHOUSE - NIGHT 61

Ted waits on the phone, listening to it ring and ring and ring, but no one picks up.

62 INT. TED'S CELL - NIGHT 62

Ted sits on his top bunk, stewing, staring down at the hard floor, a decision taking shape in his mind...

TELEVISION REPORTER (PRE-LAP)

Ted, you're a law student standing trial for murder, convicted of an attempted kidnap, yet you adamantly maintain your innocence. You've been in Colorado two months. Does it make you angry?

63 INT. CELLBLOCK HALLWAY - DAY 63

In an on-camera interview, Ted now has a BEARD and OVERGROWN HAIR. Despite the turmoil of his personal life, he exudes infectious charisma. Smiling, articulate:

TED

Sure I get angry. I get very, very angry and indignant.

TELEVISION REPORTER  
But you are not guilty?

INTERCUT: Ted jumps off the top bunk in his cell.

TED  
Does that include the time I stole  
a comic book when I was five years  
old?

INTERCUT: Ted jumps off his bunk again.

TED  
(laughs)  
I am not guilty of the charges  
which have been filed against me.

TELEVISION REPORTER  
And the allegations?

TED  
And the allegations.

INTERCUT: Ted jumps off his bunk again.

TELEVISION REPORTER  
And the rumors and innuendo...

TED  
(laughs)  
I don't know all of what you're  
speaking about, it's too broad and  
I can't get into it in any detail,  
but I'm satisfied with my blanket  
statement that I'm innocent.

64 INT. LIZ'S HOUSE - DAY

64

Liz watches TED'S INTERVIEW with a drink in hand.

TELEVISION REPORTER (ON TV)  
You have yet to stand trial and the  
death penalty is already being  
discussed.

TED (ON TV)  
I think I stand about as much  
chance dying in front of a firing  
squad as you do being killed in a  
plane flight. Let's hope you  
don't!

65 INT. JAIL BARBER SHOP - DAY

65

Ted watches his own interview as he gets a shave and cut, making him look very different from the interview footage.

TELEVISION REPORTER (ON TV)  
 You don't lie awake at night  
 thinking about it?

TED (ON TV)  
 Not a moment.

66 INT. TED'S CELL - NIGHT

66

Ted jumps off his bunk again, sticking a hard landing -- steeling his ankles for impact.

TELEVISION REPORTER (V.O.)  
 Do you think about getting out?

CUT TO:

67 TED'S TV INTERVIEW

67

A mischievous smile spreads across Ted's bearded face...

TED  
 (beat)  
 Legally, sure.

68 INT. PITKIN COURTROOM - DAY

68

Ted's now clean shaven, with close-cropped hair, and we get the sense he planned it that way. He's also oddly bulked in heavy layers despite everyone else's light, summer clothing.

Just over his shoulder, the CURTAINS of the open window BILLOW in the background.

Sweat rolls down his temple. Heat? Or nerves?

JUDGE LOHR  
 Does the defense have anything further to add in this pretrial sentencing consideration?

JIM DUMAS  
 Your Honor, the death penalty is premised upon blood vengeance. It carries the very real risk that the innocent will be executed.  
 (MORE)

JIM DUMAS (CONT'D)  
The defense requests that this court exclude the death penalty on the grounds that it is arbitrary and capricious.

JUDGE LOHR  
Let's take a fifteen minute recess before concluding with the prosecution's final arguments.

Lohr bangs the gavel and retires to his chambers. The courtroom empties out.

JIM DUMAS  
Let's get some air.

TED  
I'm going to stay and practice my final remarks if that's alright.

Dumas exits, leaving Ted alone in the courtroom. Ted throws a friendly smile to Westerlund, standing post at the door.

The curtains billow at the open window in the back.

Ted gets up. Wipes sweat from his temple. His heart thumps loudly in his chest. He wanders around the room, pretending to read a file while stretching his legs.

Westerlund finds his pack of smokes and steps into the hall for his regularly scheduled smoke.

Once Westerlund exits, Ted climbs onto the sill of the open window. Heart beating out of his chest. Random foot traffic below. He steps out onto the ledge -- higher than he expected. He steadies himself...

EXT. PITKIN COUNTY COURTHOUSE - DAY

As a WOMAN waits for her LITTLE DOG to poop on the courthouse lawn...

...Ted jumps out a second story window, twisting his ankle upon landing. He gives a smile and a wave to the woman, who watches him briskly limp away.

Westerlund flirts with the same YOUNG WOMAN:

DEPUTY WESTERLUND  
 ...so I unholstered my service weapon, making like I was about to discharge -- that means shoot -- and this punk drops to his knees quicker than Warhol on a naval ship, slides the record across the floor right on up to my boots. You know what it was? Iggy Pop. So I arrested him for bad taste.

The WOMAN WITH THE LITTLE DOG and pooper scooper interrupts:

WOMAN WITH A LITTLE DOG  
 Pardon me, but is it common for people to jump out of windows around here?

Westerlund looks inside. His cigarette drops from his lips.

70 EXT. ALLEYWAY - DAY 70

Ted sprints down an alleyway.

71 INT. PITKIN COURTHOUSE - DAY 71

Westerlund leaps down stairs, radio mic to his mouth.

DEPUTY WESTERLUND  
 Code 9! Repeat, Code 9 at the Pitkin County Courthouse!

72 EXT. ASPEN STREET - DAY 72

Ted dashes across traffic.

73 EXT. PITKIN COURTHOUSE - DAY 73

Westerlund shoves outside, frantically looking everywhere.

74 EXT. ASPEN STREET - DAY 74

Ted ducks into some foliage. Strips down to blue jean cutoffs and a long-john top. Ties a red bandana around his head -- completely transforming his appearance.

75 INT. PITKIN COURTROOM - DAY 75

The court reconvenes to a heavy din of panic and surprise. Dumas looks at Ted's empty seat:

JIM DUMAS  
(to himself)  
That's the poorest show of faith in  
this argument I've seen yet.

76 EXT. ASPEN STREET - DAY

76

Now looking like a college student, Ted stuffs his excess layers into a pack fashioned out of a turtleneck. Throws it over shoulder. Rejoins the sidewalk traffic without a second glance from anyone -- except those girls who think he's cute. Ted gives them a smile, like there's nothing wrong.

As SIRENS erupt in the distance.

77 EXT. VARIOUS STREETS AROUND ASPEN - DAY (ARCHIVAL)

77

Police cruisers skid across lanes, two at a time, blocking traffic in and out of the city. We hear a HELICOPTER.

EXT. FORESTED AREA - DAY (VOLTAGE FOOTAGE - *COMPANY YOU KEEP*)

Ted races through the woods -- cops, dogs, and helicopters not far off.

78 EXT. HIKING TRAIL - DAY

78

Ted scampers up a steep grade trail at a relentless pace, making a getaway into... the MOUNTAINS.

79 INT. LIZ'S HOUSE - NIGHT

79

Liz puts away groceries after work. Her phone rings.

LIZ  
Hello?

JOANNA (V.O.)  
Turn on the TV.

CUT TO:

*ARCHIVAL FOOTAGE of Ted's escape... the daring jump... the stunned courtroom... the buzz around Aspen... roadblocks... tracking dogs... posses on horseback... etc.*

80 INT. LIZ'S HOUSE - NIGHT

80

Liz is WATCHING THIS COVERAGE ON TV when -- a sudden KNOCKING at the door startles her. She sees a MAN'S SILHOUETTE. Could it be?

Liz slowly moves toward it. She peeks out at... Colorado Detective Mike Fisher. He shows her his badge.

81

INT. KITCHEN - NIGHT

81

Liz pours Fisher coffee.

DET. MIKE FISHER  
Did he give any indication he was  
planning this?

Liz shakes her head.

DET. MIKE FISHER  
I can't stress how important it is  
you notify me if he contacts you.  
And if you know anything that  
you're not telling me, you would be  
guilty of aiding and abetting.

LIZ  
You came all the way from Colorado  
just to tell me that?

Fisher reveals a large MANILA ENVELOPE marked "CONFIDENTIAL."

DET. MIKE FISHER  
I thought you should see firsthand  
just how serious this is.

Liz doesn't take the envelope. Doesn't want to?

DET. MIKE FISHER  
If you help us get him, you can  
prevent it from happening again.

LIZ  
Whatever you think you know about  
him, it's all a lie. He didn't do  
what you think he did. This is all  
a mix-up.

DET. MIKE FISHER  
Ma'am, there are things you don't  
know, that I can't tell you right  
now, that will shock you beyond  
your worst nightmares, and it's  
only a matter of time before the  
cards are on the table. And when  
they are, they will wrack you.

LIZ  
(cross-armed)  
Is that it?

Fisher leaves the envelope on the table, gets up, and shows  
himself out. Liz looks at the envelope but doesn't open it.

82 I/E. MOUNTAIN CABIN - DAY

82

Ted snaps awake in a cabin he broke into for the night. He orients himself, then gets up and stretches. A peaceful mountain morning.

In the kitchen, he rifles through cupboards. Saltines, tins of Polish bacon, stewed tomatoes -- he shovels it all in...

...until a POLICE HELICOPTER roars overhead.

Ted drops to his knees, scurries to the window -- where he hears POLICE and SEARCH DOGS approaching in the distance!

Ted scurries back to the far window. He CLIMBS OUT, back-crawling away, then running, but he trips, falls, and--

--looks up INTO THE BARREL OF A SHOTGUN.

83 OMITTED

83

84 INT. PITKIN COURTROOM - DAY

84

Back in custody in the same courtroom he just fled, ARMED DEPUTY SHERIFFS flank Ted as Lohr arraigns him on new charges. The windows are also now locked and guarded.

JUDGE LOHR

...Two counts felonious escape, one count burglary, one count auto theft, one count misdemeanor theft, the sum of which carry a total of ninety years. I hope it was worth it, son.

TED

(grins)

It was just too pretty outside.

He gets a chuckle from some in the courtroom. Photographers snap away. He realizes he's the center of attention now.

EXT. GARFIELD COUNTY JAIL - DAY

An establishing shot of the quaint 10-cell "mom and pop" jail with a PRIVATE RESIDENCE affixed to the end.

We hear an ELECTRONIC BUZZ... (PRE-LAP)

85

INT. VISITATION ROOM - DAY

85

A prison door opens. Ted bounds in, running into Liz's arms, both crying tears of happiness.

TIME CUT:

Ted and Liz sit as close as two people can, touching and cuddling each other. First time they've been together in a while. Security is lax in this mom and pop shop.

TED

It's a bed and breakfast compared to Utah. The head jailer and his wife live in an apartment attached to the end of the jail. Kinda feels like a vacation if you don't think about it too much.

Ted surprises her with a newspaper-wrapped GIFT.

TED

Merry Christmas.

LIZ

I didn't bring you anything.

TED

You brought me the only thing I wanted in the whole world when all I really deserved was a lump of coal. Open it.

Liz unwraps newspaper off a well-worn copy of Papillon.

TED

I've read it four times. You remember what it's about, right?

LIZ

"Never lose hope."

TED

You haven't, have you?

A melancholy falls over Liz.

TED

I know it's hard. It's hard for me too. It was foolish of me to run, but you weren't answering my calls and I got scared you were going to leave--

Ted suddenly realizes, Liz came here to break up with him.

TED  
Oh no. Don't do this, Liz.

LIZ  
Your lawyer called. He said the Utah appeal was rejected.

A major blow.

TED  
I'll take it all the way to the Supreme Court if I have to. Liz, I've got documents that will destroy their case.

LIZ  
They didn't give you probation. They gave you fifteen years.

TED  
That's a maximum. No one gets the max on a first conviction.

LIZ  
And now you're looking at ninety more for running.

TED  
I told you, I'm going to straighten everything out.

LIZ  
I can't do this anymore, Ted.

TED  
Do you not love me anymore?

LIZ  
No, I do. That's the problem.

TED  
What if I got out? We could run away together. Canada, maybe. I don't understand, Liz.

LIZ  
I'm sorry. This is from Molly.

She gives him an ENVELOPE and hurries away in tears.

TED  
Please don't do this, Liz!

Ted looks like he was hit by a truck. Now he's all alone. He opens the envelope -- inside is a CRAYON DRAWING OF A SHARK.

86 OMITTED 86

87 INT. TED'S CELL - NIGHT 87

Ted tapes Molly's shark drawing on the ceiling so he can look at it while he lies in bed.

88 INT. UNIVERSITY MEDICAL DIVISION - NIGHT 88

Sparse Christmas decorations adorn the office. Liz looks like hell. She stares vacantly at the copy of *Papillon*. Her desk phone is noticeably silent.

She removes the picture of her and Ted from the frame and sticks it in the pages of *Papillon*, literally closing the book on Ted. She puts the book in a drawer and shuts it.

JERRY (O.S.)  
What's your resolution?

Jerry unpacks a brown bag snack at the next desk over.

JERRY  
For the new year. Mine's to lose  
two belt notches, except I always  
manage to find 'em later.

LIZ  
I don't really have one.

JERRY  
Everyone's got something they want,  
or wanna get rid of.

LIZ  
What if you don't know which it is?

JERRY  
My experience, you probably already  
know but aren't ready to admit it.

Liz wells up. Not Jerry's intention.

JERRY  
But I'm wrong a lot.

89 INT. TED'S CELL - NIGHT

89

Ted lies on his bunk, still staring at Molly's shark drawing... as his eyes take focus on something else -- the METAL PLATE in the ceiling holding the light fixture.

TED (V.O.)

Dear Liz.

90 INT. GARFIELD COUNTY JAIL - DAY

90

Ted waits on the phone but the other end just keeps ringing. He hangs up. Crushed.

TED (V.O.)

There are many things I can live  
without...

91 INT. PRINT SHOP - DAY

91

At his print shop job, Ted slices reams of paper, staring off. Losing hope... as we slowly PUSH IN on the BLADE.

TED (V.O.)

...but you're not one of them.

92 INT. TED'S CELL - DAY

92

Ted extracts the blade hidden under his pant leg in his sock. Considers its sharpness.

TED (V.O.)

I may have lost you, but I'll never  
lose hope.

Ted climbs onto his bunk and knocks on the metal plate in the ceiling. It's HOLLOW.

He grates the paper cutter blade against it. GROOVES appear.

93 INT. JUDGE LOHR'S CHAMBERS - DAY

93

Ted and Dumas meet with Judge Lohr privately. Christmas decorations adorn the court.

JUDGE LOHR

I've concluded there's no way to  
obtain an unbiased jury in Aspen in  
light of recent events, so I'm  
moving you to Colorado Springs  
where your antics have not been  
daily news.

Ted stares back at Lohr in sheer panic. His shot at escape now in jeopardy.

TED

Your Honor, I have a good feeling about Aspen. I'd prefer to stay right where I am.

JUDGE LOHR

I've ruled and it's final.

JIM DUMAS

Ted, this is great news.

JUDGE LOHR

You'll be transferred after the holidays. Merry Christmas.

Ted looks anxious.

EXT. GARFIELD COUNTY JAIL - NIGHT

Over a reminder shot of the "mom and pop" jail with private residence affixed to the end, we hear URGENT SAWING.

94 INT. TED'S CELL - NIGHT

94

With the SHOWERS on in the background to mask the noise, Ted double-times it with the paper cutter blade, making quick work of a square foot cutaway in the metal ceiling plate.

The showers momentarily shut off. Ted stops sawing. Waits. They turn back on and he resumes.

95 INT. ATTIC CRAWL SPACE - NIGHT

95

A square foot of metal POPS FREE. TED'S HANDS reach up into a dark, cobwebbed crawl space and feel around. He hoists himself up, squirming through the narrow hole.

Down a ways, a SHAFT OF LIGHT spears up from the floor. He crawls toward it, coughing from the dust, trying to keep quiet on the old wooden paneling.

The JAILER and his WIFE are having a marital argument below:

HEAD JAILER (O.S.)

I don't understand why you're so teed up?

JAILER'S WIFE (O.S.)

It's called intimacy, Ed -- ever heard of it? It doesn't work if you hide things from me.

HEAD JAILER (O.S.)  
 Ever heard of not going to bed  
 angry?

Ted SNEEZES. Did they hear him? He keeps perfectly still.

JAILER'S WIFE (O.S.)  
 What was that?

HEAD JAILER (O.S.)  
 I said goodnight.

Ted HEARS A LAMP CLICK OFF. The light through the floor GOES OUT. He waits IN THE DARK as they fall asleep...

96 INT. HEAD JAILER'S BEDROOM - NIGHT - LATER

96

The HEAD JAILER and his WIFE are sound asleep in the middle of the night.

A FINGER emerges from the HOLE in the plasterboard ceiling. A panel is carefully removed. TED'S LEGS dangle through the hole, as he eases himself down into their PRIVATE RESIDENCE.

Ted drops down. The jailer and his wife stir but don't wake.

Ted tiptoes toward the dresser and carefully opens the drawers. The antique wood squeaks. Ted holds his breath, but the couple still doesn't wake.

Ted sheds his prison garb and puts on the jailer's warmer clothes. He then climbs a bookshelf next to the sleeping jailer and carefully replaces the ceiling panel, leaving no trace of his presence.

97 EXT. GARFIELD COUNTY JAIL - NIGHT

97

Ted exits in CIVILIAN CLOTHES out of the PRIVATE RESIDENCE affixed to the quaint 10-cell "mom and pop" jail. He hurries off into the cold night as his LETTER VO RESUMES...

TED (V.O.)  
 Hope that we'll meet again, in a  
 big house, with a brick chimney, a  
 view of the Sound, and a rowdy  
 little doggy eager to lick our  
 faces happy again.

98 INT. TED'S CELL - DAY

98

The next day, the HEAD JAILER delivers lunch to Ted's cell, where he finds an untouched breakfast tray. Sees Ted asleep under the covers, but not breathing. The jailer enters...

TED (V.O.)  
 Where we'll make love like we did  
 back when things were serene and  
 uncomplicated, and life was still a  
 dream waiting to be had.

The jailer rips back the covers revealing COILED LEGAL PAPERS and LAW TEXTBOOKS in the shape of a body.

TED (V.O.)  
 Love, ted.

HEAD JAILER  
 Son of a...

CUT TO:

*ARCHIVAL FOOTAGE of Ted's escape... the square foot cutaway in the ceiling... the dumbfounded cops... the warnings to the public to lock their cars and their homes... etc.*

99 INT. LIZ'S HOUSE - NIGHT

99

Liz looks out the window. Joanna's with her.

JOANNA  
 Liz, this is crazy. He'll never  
 come here. The cops are probably  
 on a round-the-clock stakeout.

LIZ  
 If anyone could do it it's him.

JOANNA  
 What are you going to do? Run  
 away? Live on the lam? He's a  
 fugitive.

LIZ  
 I need a drink.

JOANNA  
 You just had one.

Liz starts for the liquor cabinet. Joanna blocks her.

LIZ  
 Since when is it a crime to take  
 the edge off every once in a while?

JOANNA  
 Since your little girl started  
 asking why her mommy's so sad.  
 (MORE)

JOANNA (CONT'D)

And it's more than once in a while  
so don't try to soft pedal it and  
make me out to be the grinch.  
Everyday's the same, Liz. You read  
letters from Ted, you drink, and  
you cry.

LIZ

I take care of myself, I have a  
job, it's not like I leave my child  
at home while I run from tavern to  
tavern. I'm a good mother!

JOANNA

You're a great mother. You're also  
in denial. What is it about this  
guy?

LIZ

When I feel this love, I feel like  
I'm on top of the world. When I  
don't, I don't feel anything.

(then)

What if the only thing he's guilty  
of is running a stop sign?

JOANNA

He's been convicted of abduction in  
Utah, accused of murder in Colorado  
-- the first time may have been bad  
luck, but you can't tell me the  
second wasn't a little suspicious.  
What if there's a third?

LIZ

There isn't a third.

JOANNA

You better hope not, because that  
would be pretty damn convincing.

Liz glares at Joanna, a voice of reason Liz isn't ready to  
accept yet. Liz goes around Joanna, pours herself a drink.

JOANNA

(beat)

You know this didn't start with a  
stop sign.

*THE FOUNDATIONS (PRE-LAP)*

*Why do you build me up...*

CUT TO:

*ARCHIVAL FOOTAGE of snowy Aspen and the local police  
"certain" Ted is nearby and won't get far...*

EXT. TALLAHASSEE - DAY

Establishing shot of warm, humid, Florida.

100 INT. TED'S ROOM - FLORIDA ROOMING HOUSE - DAY 100

An old LANDLORD shows Ted a shoddily furnished room with paint chipping off the walls. He's sweating in a rolled up T-shirt because it's hot, humid, and sticky here.

Ted opens the window, letting in the warm FLORIDA breeze. They shake on a deal to rent.

Ted tapes Molly's dog-eared, well-creased shark drawing to the wall and gets wistful because it's his only familiarity.

We'll start to notice the song playing over plays a HALF-BEAT SLOWER THAN NORMAL. Like the Ramones in the beginning, it's a nearly imperceptible warp to an otherwise happy song. Something's off -- we don't know it; we *feel* it.

101 I/E. PHONEBOOTH - NIGHT 101

On his way home with groceries (SORORITY GIRLS pass in the b.g.), Ted stops in a phonebooth, debates calling Liz...

102 INT. LIZ'S BEDROOM - NIGHT 102

Meanwhile, Liz is curled in depression, staring at the phone, willing it to ring...

103 I/E. PHONEBOOTH - NIGHT 103

Ted thinks better of calling and hangs up instead.

104 INT. SHERROD'S NIGHTCLUB - NIGHT 104

A pulsing college disco. Ted's pouring his heart out to EMPATHETIC CO-EDS who really feel his pain.

105 INT. VOLKSWAGEN BUG - NIGHT 105

Ted drives, singing along to the song he played for Liz on the jukebox that first fateful night for two young lovers. He thumps the steering wheel to the beat, as the song ends.

He tunes the radio through various stations playing music and news of the time, during which we'll catch the words "Chi Omega sorority." Before we get a chance to hear more--

RED AND BLUE LIGHTS play over Ted's face.

TED  
No...

He clocks his rearview. Hears a siren CHIRP.

TED  
No, no, no...

Ted cuts a sharp turn -- into a DEAD END. He hits the breaks and pounds the steering wheel as the cop boxes him in.

106 EXT. CROSS & WEST DOUGLAS STREET - NIGHT 106

Ted steps out of the car, feigning innocence like he did in the beginning with Hayward in Utah.

OFFICER DAVID LEE, young and husky, steps out of his police cruiser.

TED  
My apologies, Officer, I couldn't make your car with the headlights in my eyes and I guess I got spooked.

A loaded beat as Ted waits to see if Lee buys it. Doesn't look like it. Ted tries to RUN. Lee GRABS HIM. Wrestles Ted down. They tussle around like a schoolyard fight.

The commotion causes nearby homes to turn on their lights. A ROBED MAN exits his front door, puzzled by the scuffle.

ROBED MAN  
(to Lee)  
What are you doing to that young man?

OFFICER LEE  
Stay back, sir!

Lee flips Ted onto his stomach and drives him into the pavement with his knee. He latches a handcuff, but before he gets the other--

ROBED MAN  
Leave him alone or I'm calling the police.

OFFICER LEE  
I am the police!

--Ted writhes free! He takes off sprinting. Lee draws his gun.

OFFICER LEE  
Halt! Halt or I'll shoot!

Lee fires a WARNING SHOT. Ted keeps running until he disappears into the shadows. Lee curses and runs after.

107 INT. KITCHEN - LIZ'S HOUSE - NIGHT

107

Liz, Joanna, and Molly are playing Go Fish over dinner. They're all laughing, even Liz.

Then the PHONE RINGS.

Liz gets a bad feeling. Joanna and Molly keep playing as Liz gets up and slowly makes her way to the ringing phone. She's afraid to answer. She hesitates, then picks up. She can't find her voice.

TED (V.O.)  
(beat)  
I'm in Florida.

We STAY ON LIZ, only hearing Ted. He sounds down. Deflated. His spirit gone.

TED (V.O.)  
I'm in custody.

A dagger in Liz's heart.

TED (V.O.)  
I made a deal with the police they wouldn't announce my arrest until I could call you first. They didn't know who I was. I've been playing with them all night. I finally gave them my name for this phone call.

A long pause. We hear Ted sniff back tears.

TED (V.O.)  
(beat)  
It's going to be bad when it breaks, Liz. Real bad.

Liz looks at Joanna, who can already tell it's bad. They both get tears in their eyes. Molly's luckily too preoccupied to notice.

112 INT. INTERVIEW ROOM - NIGHT

112

A TAPE RECORDER rolls. Ted's with three detectives, PATCHEN, CHAPMAN, and BODIFORD, who look like a tough audience. Ted has the wear and tear of his scuffle with Lee on his face.

TED

You seriously never heard of me?  
Don't you watch the news?

DET. NORMAN CHAPMAN

Right. You jumped out of a window  
like I won the Super Bowl.

The detectives laugh. Ted looks slightly disappointed.

Then the door OPENS and Officer Lee (the arresting officer) enters and lays down an FBI Ten Most Wanted flyer with TED'S FACE on it.

OFFICER LEE

Would you sign it for me?

This raises a few eyebrows. Proudly:

TED

Who wants to hear about my second  
escape?

111 INT. TED'S CELL - NIGHT

111

Ted's slumped in a windowless iron cell with a bed and combination sink-and-toilet, admiring Molly's well-creased shark drawing, which he's managed to keep.

The light's poor and the humidity makes him sweat.

The CELL DOOR UNLOCKS. A man in an expensive suit and haircut enters, picking lint off his sleeve. SHERIFF KEN KATSARIS -- tall, Greek, and handsome.

TED

Are you my lawyer?

SHERIFF KEN KATSARIS

That's funny, I thought you were  
one?

Katsaris straightens his cuffs. Ted doesn't respond. Not sure who this guy is, or what the angle is yet.

## SHERIFF KATSARIS

The game is over, Ted. Your days of walking without the clatter of chains are done. Florida is the Buckle of the Death Belt and it's my job to tighten things up in a major way.

## TED

A bit excessive for stealing a car, don't you think?

Katsaris smirks like he knows something Ted doesn't. He sees Molly's shark drawing.

## TED

That's a thresher shark. They have tail as long as their whole--

Katsaris RIPS up the drawing.

## SHERIFF KEN KATSARIS

I'm the sheriff of this town... and I'm the one who's going to get you. Washington missed you, Utah gave you away, Colorado lost you, I'm going to fry you.

Ted's eyes darken. Katsaris turns and walks out. As if on cue, a PAIR OF JAILERS enter and FORCE Ted onto his back. They HOLD HIM DOWN as a DENTIST follows.

## TED

(struggling)

What are you doing to me?

A DENTAL SPECULUM is shoved in Ted's mouth. His TEETH are photographed with a macro lens. The speculum is RIPPED OUT. MODELING PASTE farts out of a tube. An IMPRESSION TRAY is shoved in. Ted GAGS under the barbarism...

...as Sheriff Katsaris watches on with a sadistic grin.

Welcome to Ted's new nightmare.

CUT TO:

*ARCHIVAL FOOTAGE of the Chi Omega reporting... a chilling crime... no suspects yet... etc.*

108 EXT. CHI OMEGA SORORITY HOUSE - DAY (ARCHIVAL FOOTAGE) 108

Tripod video of a SORORITY HOUSE.

REPORTER (V.O.)  
 The killer struck first at the Chi  
 Omega sorority house.

109 INT. BEDROOM CRIME SCENE - DAY (NEWS FOOTAGE) 109

A pillow soaked in blood. Spattered sheets.

REPORTER (V.O.)  
 He clubbed and then strangled to  
 death twenty year old Lisa Levy and  
 twenty one year old Margaret  
 Bowman.

CUT TO:

110 NEWSPAPER HEADLINES: 110

*"Shadow of murderer looms over campus"*

*"Police seek clues in slaying of two FSU sorority women"*

*"Reward is offered"*

And a NEWSPAPER PHOTO of a terrified sorority girl peering  
 out a window.

REPORTER (V.O.)  
 At least one of them was raped.

113 INT. ELEVATOR - NIGHT 113

Ted rides down in baggy green jail coveralls, handcuffs, and  
 leg chains, flanked by armed DEPUTIES. He looks scared and  
alone. And then it gets worse...

...as the door opens to an unexpected flurry of CROWD CHATTER  
 and CAMERA FLASHES. A media frenzy.

In the midst of it all is Sheriff Katsaris in his impeccable  
 suit, crisp shirt, and shit-eating smirk, holding an  
 indictment. He's making a show of it -- he's the hero and  
 Ted's the villain.

Realizing the ambush, Ted swallows his disdain, puts on his  
 game face, and LIMPS out of the elevator.

114 INT. HALLWAY - CONTINUOUS 114

Now "on" for the cameras, Ted jauntily LIMPS up to Katsaris.  
 Before Katsaris can get a word in, Ted takes control,  
 continually interrupting:

TED

What do we have here, Ken? Let's see. Oh, it's an indictment! Alright, why don't you read it to me.

SHERIFF KATSARIS

In the name of, and by the authority of the state of Florida--

TED

You're up for re-election, aren't you?

SHERIFF KATSARIS

You are charged with--

TED

You told them you were gonna get me.

(to the reporters)

He said he was gonna get me.

(to Katsaris)

You got the indictment. That's all you're gonna get.

SHERIFF KEN KATSARIS

Under section 780.04 of Florida statute--

Ted raises his right hand theatrically like an oath for the news cameras.

TED

I'll plead not guilty right now.

SHERIFF KATSARIS

You are charged with two counts murder in the first degree in the Chi Omega sorority killings...

TED

(mockingly)

My chance to talk to the press.

Ted paces in front of Katsaris -- wallpaper in comparison -- and posts against the wall, jaw set, eyes burning into the cameras. Enjoying this, his theatricality completely eclipses Katsaris who drones on in eye-glazing legalese.

TED

We've displayed the prisoner now.

Ted yanks the indictment out of Katsaris' hands.

TED

I've been kept in isolation, I've been kept away from the press, I've been buried by you, you've been talking -- it's my turn now.

SHERIFF KEN KATSARIS

We got a court order. There won't be any press interviews.

TED

Sure there won't. I'm gagged, you're not.

The deputies pull Ted back toward the elevator.

TED

I will be heard!

Ted holds up the indictment and rips it in half.

CONTINUE WITH:

*ARCHIVAL FOOTAGE of the sensational Chi Omega coverage... how, while on the run after two escapes, a man wanted for murder in three states may have committed more murders...*

115 INT. PRISON PHONES - DAY

115

Ted waits on the phone, listening to it ring. It goes unanswered.

INT. LIZ'S HOUSE - DAY

Liz's phone rings, but she doesn't answer it.

INT. PRISON PHONES - DAY

Ted hangs up, dejected. Then he gets an idea and dials a different number...

116 INT. VISITATION ROOM - DAY

116

A large room arranged like a cafeteria with bolted down tables and chairs. Armed guards all around.

Ted limps in, in his usual handcuffs and leg chains. He looks around, smiles when he sees...

...CAROLE ANN BOONE, the girl from the Republican fundraiser, who would do "anything" for Ted. Still has that same spark in her eye.

Ted limps over and gives her a big hug.

CAROLE ANN

Why are you limping? Did they hurt you?

TED

I have a problem with my leg -- I run too fast.

He shows her a ghastly-looking orthopedic LEG BRACE that runs rigid from his left foot to thigh, which he'll wear anytime he's outside his cell.

TED

I'm glad you came.

\*

CAROLE ANN

I'm glad you called.

\*

CUT TO:

Ted and Carole Ann sit closer now. He's just told her his entire saga.

TED

It's all a ploy for the sheriff to score political points in the next election. He's been chasing his tail for months on this case and suddenly the biggest fish in America swims right into his pond? Who do you think he pins it on? I just autographed my own wanted poster. I'm more popular than Disney World!

Carole Ann shakes her head in sympathy, drinking it all up.

CAROLE ANN

How did this whole thing start?

TED

Someone gave my name to the police years ago in Seattle, one thing led to another, and now I'm in Florida.

CAROLE ANN

My God, it really is a witch hunt.

TED

I can't tell if it's a comedy of errors, or a Kafka novel.

CAROLE ANN

You must be lonely, so far from home.

TED

There are worse places to be than Florida, I guess.

CAROLE ANN

You probably don't get too many visitors here.

TED

Luckily I make friends easily.

CAROLE ANN

It would probably feel good to have a familiar face around.

TED

(half-joking)

You gonna move to Florida, keep me company?

CAROLE ANN

(beat)

There are worse places to be.

They look at each other. Neither wants to say it but it feels like they've just come to an implicit agreement.

117 INT. UNIVERSITY MEDICAL DIVISION - DAY

117

LIZ breaks a pencil tip. She opens her desk drawer for a sharpener, and freezes when she sees *Papillon* inside.

She lifts the book out. Pages through it. Finds the picture she stuck inside of her and Ted. *Never lose hope.*

118 INT. TED'S CELL - NIGHT

118

Ted's new PUBLIC DEFENDERS sit on foldout chairs outside Ted's cell. They look more like first year associates than criminal attorneys. Lead counsel is the "elder" DAN DOWD (40s).

DAN DOWD

This is Ed, Lynn, and Peggy. I'm Dan, I'll be your lead counsel. We're going to make sure you get the best defense taxes can buy.

TED

Is it true they're putting news cameras in the courtroom?

DAN DOWD

You'll be the first nationally televised trial in history. If you make it to trial, that is. The state's offering a deal. If you plead guilty to the murder charges, they've agreed to recommend life sentences instead of the death penalty.

TED

That's a joke, right?

DAN DOWD

Considering the evidence they have, it's worth a discussion.

TED

If you think there's any chance in hell I'll plead to these charges, you're out of your fucking mind.

The attorneys trade looks.

119

INT. VISITATION ROOM - DAY

119

Ted and Carole Ann hold hands. They've obviously grown close quickly.

CAROLE ANN

What do you mean they want you to plead?

TED

They're young, they're inexperienced, only one has ever done a murder trial, and nothing of this magnitude. How are my own attorneys against me?

CAROLE ANN

What can I do?

TED

What can you do?

CAROLE ANN

What if I was like your publicity agent?

(MORE)

CAROLE ANN (CONT'D)  
I could set the facts straight,  
make sure your side of the story is  
heard.

TED  
That would actually help a lot  
because I'm under a gag order. You  
would do that for me?

CAROLE ANN  
Ted, I'm staying in Florida.

TED  
I would never ask you to do that,  
Carole Ann.

CAROLE ANN  
You're not asking, I'm insisting.  
You need me.

TED  
This trial could get pretty rough.  
You might hear some pretty ugly  
things.

CAROLE ANN  
It can't be any worse than what  
they're already saying on TV.  
They've taken something wholesome  
and twisted it sinister. But what  
do they know?

TED  
Obviously not the truth.

She gazes into his eyes like she's falling in love. If it  
feels a little weird, it should.

CUT TO:

121

ARCHIVAL FOOTAGE

121

*of the Florida trial ramping up: Media coverage, interviews,  
fanfare, etc. INTERCUT WITH...*

INT. HALLWAY - METRO JUSTICE BUILDING - DAY

Lead prosecutor LARRY SIMPSON gives soundbites to the press.

LARRY SIMPSON  
This man is a threat to society and  
I have every intention of removing  
him completely...

123 INT. VISITATION ROOM - DAY 123

Ted feeds Carole Ann talking points...

124 EXT. METRO JUSTICE BUILDING - DAY 124

Carole Ann regurgitates Ted's words to the press...

CAROLE ANN

It's obvious the media has already convicted him before he's had his day in court, and to broadcast it to a national audience proves just how big a charade this really is...

STILL  
INTERCUTTING:

*ARCHIVAL FOOTAGE of pretty college girls describing why they're so taken by this charming, accused murderer...*

*As national media interest grows... as throngs of reporters and broadcast equipment descend in and around the Miami courthouse in an unprecedented manner...*

127 EXT. METRO JUSTICE BUILDING - DAY 127

*ARCHIVAL FOOTAGE of a MEDIA CIRCUS: News vans from every network, throngs of reporters, live feeds, etc. Cordoned off to either side are TED PROTESTORS who want him to fry, and TED SUPPORTERS who are mostly young women.*

SUPER: Miami, FL.

It's the Super Bowl of court cases.

VARIOUS SHOTS of key players as they enter the courthouse alongside the public: Larry Simpson, Ted's legal team (Ed, Lynn, Peggy, Dan), Detectives Patchen, Chapman, and Bodiford, Sheriff Katsaris, etc... \*

120 INT. LIZ'S HOUSE - DAY 120

Liz lays around reading *Papillon*, looking like she hasn't slept or showered in days. The DOORBELL RINGS. It's Jerry with a takeout bag.

JERRY

I brought chicken soup. You haven't been at work all week so I figured you were sick.

128 INT. HOLDING ROOM - DAY

128

It's dead silent in here, where Ted changes out of his prison jumpsuit into a dapper suit and bow tie -- like he's getting ready for a performance.

He makes a phone call.

129 INT. KITCHEN - MOMENTS LATER

129

Jerry (alone) portions out the soup into bowls. He notices *Papillon* and pages through, unaware of its significance. Then PHONE RINGS. Jerry looks, unsure if he should answer.

LIZ (O.S.)  
(from the bathroom)  
Can you get that?

Jerry answers.

JERRY

Hello?

130 INTERCUT - TED

130

All the color drains from Ted's face.

TED  
(beat)  
Who is this?

JERRY  
Who is *this*?

Tense silence. Ted looks sick.

JERRY  
You can't call here anymore.  
You're killing her.

Ted's not sure what to say. It hurts:

TED  
Will you give her a message for me?  
Will you tell her... will you tell  
her I love her?

Dead silence.

Jerry hangs up the phone.

LIZ (O.S.)  
Who was that?

Jerry's startled to find Liz there, drying her hair.

JERRY  
(shrugs)  
Just a salesman.

Liz holds on him for a beat, like she knows, then lets it go.

131 INT. HALLWAY - DAY

131

Ted carries a beer carton of legal files, leading a procession of jailers toward the courtroom door where the DIN OF THE CROWD becomes audible. Like a boxer before a fight.

Just before entering, he takes a deep breath. Puts on his game face. A jailer opens the door to...

132 INT. MIAMI COURTROOM - DAY

132

...a vast, octagonal room paneled with tropical wood, brass rectangles, and suspended light fixtures. If Utah was an empty house, and Colorado was a bigger ballgame, Miami is a sold out show.

Thirty three JOURNALISTS with press credentials have reserved seats. The public fills the hundred-seat gallery. Attractive college girls (the "TED GROUPIES") have staked out the front row. Only the jury box is empty.

Ted takes in the enormity. They're all there for him. He finds Carole Ann in the crowd, who waves and blows a kiss.

BAILIFF DAVE WATSON, 70s, a white-haired spark plug of a man, in a crisply starched white shirt and dark pleated trousers, bellows over the crowd:

BAILIFF WATSON  
Court will come to order!

The noise dies down.

BAILIFF WATSON  
Please rise for the Honorable  
Justice Cowart!

Everyone rises as JUDGE COWART assumes his marble bench. A venerable St. Bernard of a man, with great sagging jowls, horn-rimmed glasses, and a proclivity for old Southern sayings.

JUDGE COWART

Bless your hearts. Please sit. In regards to the cameras, we're conducting the public's business, and we're going to do it in the sunshine. After all, this is Florida.

(to Ted)

You look nice, partner.

TED

Thank you, Your Honor. I'm disguised as an attorney today.

Laughter softens the mood.

JUDGE COWART

Well, then, let's put on a show.

Ted surveys all the NEWS CAMERAS.

CUT TO:

133 A LIVE BROADCAST

133

Lead prosecutor Larry Simpson enters the courtroom as if it was rehearsed (it was). We PAN with him to a prearranged chalkboard and easel for his opening statement.

LARRY SIMPSON (ON TV)

Ladies and gentlemen, this case is so much more than a double murder. This case is about catching a monster.

He clears his throat. Little nervous because it's a national broadcast. During his speech, he sorts through ACTUAL EVIDENCE PHOTO BLOW UPS on the easel (we'll see them better/closer later).

LARRY SIMPSON

In the early morning hours of January 15th, 1978, a young woman arrived home to the Chi Omega sorority house after a date. She heard a thump upstairs. A man ran down, carrying an oak log, and fled. The young woman went upstairs to investigate, where one of her sorority sisters stumbled out of her bedroom, spitting up blood because her face had been smashed. Her roommate's too. She was sitting on her bed in a daze.

(MORE)

LARRY SIMPSON (CONT'D)

(beat)

They were the lucky ones.

We SLOWLY start to PUSH IN...

LARRY SIMPSON

In the next room over, another young woman was lying face down in her own blood. Her neck has been twisted at an inhuman angle. Her jaw was broken. She was missing a nipple. Her body had bite marks on it. She was raped and strangled with a pantyhose garotte so tight her neck was constricted to half its size.

(long pause)

The next girl, we're still not sure if she died from strangulation or the blow to her head that left a baseball-sized hole her skull. We do know that her underwear was torn off with such force it left a burn mark on her thigh.

(longer pause)

Then the police received a call about the next incident six blocks away.

134

INT. LIZ'S HOUSE - DAY

134

REVEAL -- Liz rapt before the TV. Absolutely horrified by what she's just heard.

LARRY SIMPSON (V.O.)

Ladies and gentlemen, this case is so much more than a double murder. It's about catching a monster. Innocent, young women were his prey. Savagery was his method. Tragedy will be his legacy. You will be his judge.

On screen, Ted betrays no emotion.

135

INT. MIAMI COURTROOM - DAY

135

Detective Norman Chapman is on the witness stand, getting questioned by prosecutor Larry Simpson:

DET. NORMAN CHAPMAN  
When we questioned him about the  
crimes, he declined to have an  
attorney present. In fact, he  
requested it that way.

LARRY SIMPSON  
He asked not to have counsel?

DET. NORMAN CHAPMAN  
That's right.

Ted leans over to his head counsel, Dan Dowd:

TED  
(whispers)  
Object. He's lying!

Dowd holds up his hand to calm Ted.

DET. NORMAN CHAPMAN  
Then he asked we turn off the  
recorder, that no notes be taken.

LARRY SIMPSON  
So this was off the record.

DET. NORMAN CHAPMAN  
He thought so.

LARRY SIMPSON  
What do you mean?

DET. NORMAN CHAPMAN  
The state of Florida allows bugs --  
surreptitious recording devices.  
But it malfunctioned. That's why  
that part of the tape cuts out.

LARRY SIMPSON  
What part is that, Detective?

DET. NORMAN CHAPMAN  
His confession.

Ted shoots a look at Dowd who still doesn't object.

LARRY SIMPSON  
(to Chapman)  
What did he say?

DET. NORMAN CHAPMAN  
(beat)  
He said he was a vampire.

TED  
Objection!

Everyone's surprised. Two half-asleep jurors perk up.  
Cowart waits on Ted for grounds.

TED  
(beat)  
Narration on the part of the  
witness, Your Honor.

Ted's own lawyers crack smug smiles at his adorable attempt  
to play lawyer. Until...

JUDGE COWART  
Sustained.

Even Ted's surprised. Just the shot of confidence he needs.

TED  
Your Honor, I also move to have the  
detective's entire testimony  
stricken from the record on the  
basis that the word "surreptitious"  
should automatically disqualify  
anything from masquerading as  
evidence, given it's synonymous  
with secret, stealthy, clandestine,  
sneaky, sly, furtive, concealed,  
and hidden. No true evidence  
should, could, or would, ever be  
described in such terms. To make  
no mention of the fact that the  
most important part of his story is  
conveniently missing. One might  
even conclude he's lying.

DET. NORMAN CHAPMAN  
(to Ted)  
You confessed that you did it.

TED  
Not according to the witness.

DET. NORMAN CHAPMAN  
What witness?

TED  
Me.

DET. NORMAN CHAPMAN  
You're the defendant.

TED  
And a defense attorney.

JUDGE COWART  
Now I'm confused as a cow on  
astroturf.

A bizarre moment -- Ted's simultaneously the defendant,  
defense attorney, and witness.

LARRY SIMPSON  
Your honor, this is preposterous.

JUDGE COWART  
Testimony will be stricken.

TED  
One other thing, Your Honor, while  
I've got your ear--

JUDGE COWART  
Quit when you're ahead, partner...  
but I didn't say how far ahead.  
Bless your heart.

A moment between Cowart and Ted. *Respect.* Ted smiles to  
himself. His groupies swoon. Carole Ann gives a thumbs up.

136 INT. VISITATION ROOM - NIGHT 136

On the phone, Ted listens to it ring...

137 INT. LIZ'S HOUSE - NIGHT 137

...as Jerry holds Liz as she dozes off to sleep. We'll  
notice he has discreetly DISCONNECTED the phone cord.

138 INT. VISITATION ROOM - NIGHT 138

Ted hangs up, more than a little on edge. Reveal Carole  
Ann's there with him, cuddling.

CAROLE ANN  
How do you keep your spirits up,  
Bunny? Doesn't it get you down?

TED  
I'm lucky I have things that make  
happy. That way I never lose hope.

CAROLE ANN  
(with innuendo)  
I wish I could make you happy in  
other ways.

TED  
How much money do you have?

139 INT. VISITATION ROOM RESTROOMS - MOMENTS LATER 139

Ted and Carole Ann have sex in a prison bathroom. They both orgasm together. Need a moment to catch their breath.

CAROLE ANN  
Wow. What was *that*?

TED  
(beat)  
"Last Night of Freedom" sex.

He's thinking about Liz, but Carole Ann thinks it's all about her.

140 INT. MIAMI COURTROOM - DAY 140

Ted stands before Cowart without the jury present.

TED  
Your Honor, there is no  
justification for the treatment  
I've been receiving. This is a  
game and I won't be a party to it.  
I'm not staying in this kind of  
Waterloo! There comes a time when  
I have to say, "Whoa..."

JUDGE COWART  
If you say "Whoa," I'm going to  
have to use spurs.

TED  
Since I have been in Dade County--

JUDGE COWART  
Don't shake your finger at me,  
young man.

TED  
I am strip searched after seeing my  
attorney--

JUDGE COWART  
Don't shake your finger at me!

Ted tilts his finger toward Dowd at the defense table.

JUDGE COWART  
That's fine. You can shake it at  
Mr. Dowd.

TED

He deserves it more than you do. Since I have been in Dade County, I did not have any choice in the selection of my attorneys, nor have I been asked at any time *my* opinion about who should be representing me.

JUDGE COWART

(aghast)

Sir, I don't know of any case where an individual has received the quality and quantity of counsel you have. Who's minding the store for the public defender I can't tell you. It's unheard of. I've never seen anything like it in the history of any case I've tried in twenty-seven years at the bar.

TED

I demand the reins of my own defense!

JUDGE COWART

You may have them, sir, but might I also caution that any lawyer who represents himself has a fool for a client.

Dowd stands.

DAN DOWD

Your Honor, this is as good a time as any to raise the issue of my client's competency. The man's life is at stake and he's playing his trial like a circus!

Ted makes a fist, turns to Dowd.

TED

(angry)

You want a circus? I'll make a circus. I'll rain on your parade, Jack! You'll see a thunderstorm!

Court deputies prepare to spring into action.

JUDGE COWART

(angrier, to Ted)

This court is going to proceed on schedule without your voluntary interruptions. Do you understand?

Ted takes a breath, finds his cool.

TED

Yes, Your Honor.

JUDGE COWART

Then we're together. Bless your heart. I just hope you stay with us. If you don't, we'll miss you.

TED

And all these people won't pay their money to come see me.

The court chuckles. Ted loves the attention. Dowd's resentment grows. Ted stares straight into the court camera lens...

141 INT. LIZ'S HOUSE - NIGHT

141

...straight into Liz's eyes, as if they're somehow connected in this moment. Liz finds a tiny grin. It's tender.

ANGLE ON Jerry, watching it all. He doesn't like that Ted still has a hold on her.

142 INT. VISITATION ROOM - DAY

142

Ted limps in to see... his mother LOUISE, who tears up at the sight of her son shackled.

TED

Mom?

Louise goes to hug him. Ted finds Carole Ann and his attorneys off to the side and does the math.

TED

What is this, some kind of ambush?

CAROLE ANN

Of course not, Bunny. But your lawyers have something important to discuss, I thought it would be best to have your family here too.

His mother's voice cracks with heartache:

LOUISE

I wouldn't be able to live if I lost you. It would simply break my heart and never be put back together again.

TED

(re: Dowd)

Did he put you up to this?

DAN DOWD

When you consider the evidence they have, combined with pretrial publicity, and all your antics, it's highly likely they can secure convictions, and because of the nature of the offenses, several death sentences.

TED

I'm not pleading! The evidence is all fake!

LOUISE

They are going to take your life. My first born. My beautiful baby. A mother cannot outlive her son.

TED

Mom, I did not do these things. I want people to know that. I want them to know the truth.

CAROLE ANN

We'll know, Bunny. Who else matters?

Off Ted, as doom sinks in...

143

INT. MIAMI COURTROOM - DAY

143

Ted sits among his defense team, bouncing his knee -- looking like he's about to sell his soul.

JUDGE COWART

(to Ted)

I understand you have a matter you'd like to present to the court?

Ted struggles to stand, paralyzed by doom.

TED

Your Honor...

His mouth runs dry. He takes a sip of water, hand shaking.  
As a decision takes shape...

TED  
(machine gun precision)  
Never have I encountered a man so  
brazen in coercing his own client  
into admitting guilt that it makes  
me wonder if he has the stamina or  
basic mental acuity to roll up his  
sleeves and do the hard work. I do  
not plead, I will not plead, and I  
demand the resignation of my  
roundly inept counsel immediately.

The courtroom hangs in heavy silence.

DAN DOWD  
Your Honor, I'd like to resign as  
counsel.

TED  
The counselor's first words I can  
agree to.

DAN DOWD  
Fuck you.

JUDGE COWART  
Muzzle yourselves, counselors!

TED  
I'll consider the motion granted.

DAN DOWD  
How's this for motion?

Dowd storms out of the courtroom. The prosecution looks  
befuddled. Carole Ann and Louise look worried. Ted looks  
proud.

144 INT. VISITATION ROOM RESTROOMS - DAY

144

Ted and Carole Ann have sex again, but this time it's more  
utilitarian. Ted climaxes. Carole Ann looks distant, angry,  
and hurt.

TED  
Is something wrong?

CAROLE ANN  
Do you still love her?

TED  
(playing dumb)  
Who?

CAROLE ANN  
(realizing)  
I'm so stupid.

TED  
Carole Ann...

CAROLE ANN  
I've only uprooted my entire life  
for you.

TED  
She's not here. You are. She  
abandoned me. And to think I  
almost married her... You're the  
one I should marry.

She looks at him. Not if he's serious.

TED  
I can already see it. Once I get  
out, we could get a house on the  
Sound, maybe a Mercedes in the  
driveway, maybe a dog? I can hear  
him barking now, can you hear it?

CAROLE ANN  
I'm allergic to dogs. But that  
sounds nice. I just wish we didn't  
have to wait.

TED  
We don't.

CAROLE ANN  
You'll never convince the judge.

TED  
Who says I need his permission?

145 INT. MIAMI COURTROOM - DAY

145

DR. RICHARD SOUVIRON, handsome, 50s, in a dapper vest-suit  
and goatee, directs a pointer over an oversized, double-  
panel, color blowup of TEETH -- Ted's teeth. He's the  
state's biggest gun and has a flair for the theatrical.

DR. SOUVIRON  
(indicating on the photos)  
These are laterals... bicuspids...  
(MORE)

DR. SOUVIRON (CONT'D)  
incisors...

(to jury)  
Each individual's teeth have particular characteristics that make them unique -- alignment, irregularities, chips, size, sharpness...

Souviron opens another double-panel (which we don't see).

DR. SOUVIRON  
This is an enlarged photograph of the victim Lisa Levy's buttocks.

(using the pointer)  
You can see the double bite. The individual bit once, then turned sideways and bit a second time. The top teeth stayed in about the same position, but the lower teeth, biting harder, left two rings.

LARRY SIMPSON  
Doctor, can you tell us within a reasonable degree of dental certainty whether or not the teeth represented in that photograph are those of the defendant?

DR. SOUVIRON  
Yes sir. They made the marks.

A collective gasp erupts throughout the court.

LARRY SIMPSON  
No further questions.

Cowart bangs the gavel to restore order as Simpson returns triumphantly to his seat. Ted gets up to cross-examine.

TED  
Dr. Souviron, analyzing bite marks is part art and part science, is it not?

DR. SOUVIRON  
I think that's a fair statement.

TED  
And that really depends upon the experience and education of the examiner?

DR. SOUVIRON  
Yes.

TED

And your conclusions are really a matter of opinion.

DR. SOUVIRON

That is correct.

TED

You've got a given set of teeth, or models, and a given area of skin, a thigh or a calf. Is there any way to test whether those teeth will make the same marks over and over?

DR. SOUVIRON

(smiles)

Yes, because I did an experiment just like that. I took models and I went to the morgue and I pressed the models into the buttocks area on different individuals and photographed them. Yes, they can be standardized, and, yes, they do match.

TED

(feigning disbelief)

You said *cadavers*?

DR. SOUVIRON

I couldn't find any live volunteers.

TED

As with any art form, there must be subjective variance.

DR. SOUVIRON

If there's an area of inconsistency, out it goes. But the odds of finding an *identical* set -- with the wear on the centrals, the chipped lateral incisor, everything identical -- would be astronomical.

TED

When you say "the odds," you're speaking of some kind of probability?

DR. SOUVIRON  
A very high degree of probability.  
It becomes a practical  
impossibility.

TED  
Is it fair to say that odontology  
is a relatively new forensic  
science?

DR. SOUVIRON  
No. I don't think that's fair at  
all. Historically, you have a case  
of Paul Revere doing  
identifications, you have testimony  
admitted to the bar in  
Massachusetts in the late 1800s,  
and you can find citations for bite  
mark cases in the legal justice  
system that go back twenty-five  
years. So what's new?

TED  
(conceding)  
No further questions.

Ted collapses into his chair.

146 INT. MIAMI COURTROOM - DAY

146

Ted's on the witness stand. His own attorney questions him.

PEGGY GOODE  
To the best of your recollection,  
when did you incur the chip in your  
tooth?

TED  
In the middle of March 1978.

PEGGY GOODE  
Two months after the Chi Omega  
murders.

TED  
I was eating dinner in my cell in  
the Leon County Jail and I bit down  
hard and pulled out a white piece  
of tooth.

CUT TO:

Larry Simpson, on cross-examination, looks at Ted askance:

LARRY SIMPSON

You don't know what the Utah dental records look like, do you?

TED

I don't exactly carry them around in my book bag.

LARRY SIMPSON

(cocky)

Are you speaking as the witness or the attorney right now?

Ted watches Simpson, wondering what his game is.

CUT TO:

Ted as defense attorney approaches the witness, Carole Ann.

TED

Ms. Boone, did you ever visit me in the Garfield County Jail in 1977?

CAROLE ANN

Yes, I did.

TED

And to the best of your memory, did I have any kind of a chip in my front tooth at that time?

CAROLE ANN

No, you did not.

They hold each other's gaze for a beat before Ted returns to his showmanship.

TED

Your Honor, I think you understand what I'm getting at. I'd like to subpoena all newspapers to turn over their negatives of me. If the chip did not occur until March 1978, two months after the Chi Omega crimes, and the state's odontologists say otherwise, then the state's odontologists have obviously taken my teeth and twisted them every which way but loose to fit.

JUDGE COWART

Sir, you may jump up and down and hang from the chandelier, but the court will not dash for new evidence at your command.

TED

(under breath)

Lazy prick...

JUDGE COWART

You impress me not, sir.

TED

The feeling is mutual, Your Honor.

JUDGE COWART

I'm sure it is, bless your heart. Unless there is anything else, Ms. Boone may be excused.

TED

There is one more matter, Your Honor.

Ted and Carole Ann smile at each other.

TED

Will you marry me?

CAROLE ANN

Yes.

TED

Then I do hereby marry you.

The court freezes in surprise.

LARRY SIMPSON

(beat)

Are you shitting me? Objection.

TED

Your Honor, public declaration, properly phrased, in an open courtroom, in the presence of court officers, constitutes a lawful marriage in the state of Florida.

Cowart shrugs at the incredulous Simpson. The newlyweds gleam.

Then -- the image CUTS OUT like a TV shutting off.

147 INT. LIZ'S HOUSE - NIGHT

147

Jerry has just turned off the TV. Liz sends him a vicious look.

JERRY

You need to let him go. He is slowly killing you and you don't even realize it.

LIZ

You're just jealous Ted and I have a bond that you and I never could. I know you unplug the phones when I fall asleep. Was it him that called the other day?

Jerry doesn't answer.

LIZ

What did he say?

JERRY

It doesn't matter.

LIZ

WHAT DID HE SAY?

JERRY

He froze up because he knows I know he's a weasel. He is going to fry, Liz, and if you ask me, that's the easy way out compared to the slow, protracted destruction you're putting yourself through by holding onto him like this. He is killing you, because you're letting him.

LIZ

Get out.

Jerry doesn't move.

LIZ

GET OUT!

Liz slaps Jerry who stands his ground. Instead of leaving, Jerry steps toward her.

JERRY

You need to let him go, Lizzy.

LIZ

(breaking down)

I just want this all to be over. I  
wish I could take it all back.

JERRY

Take what back? Why do you act  
like you're personally responsible  
for everything that's happening to  
him?

PUSHING IN on Liz...

LIZ

(long beat)

Because I'm the one who gave his  
name to the police. That's what  
started this entire nightmare.

OVER, we HEAR/SEE THE OPENING POLICE CALL -- but now we also  
get the *other* side of the conversation...

DISPATCHER (V.O.)

King County Sheriff's Department.

LIZ (V.O.)

Yes, my name is Elizabeth Kendall.  
I'm calling to report someone who  
matches the description of the guy  
from Lake Sam who was seen with  
those girls who disappeared...

Liz was the one who gave Ted's name to the police.

LIZ (V.O.)

Is he ever going to find out it was  
me who called?

DISPATCHER (V.O.)

No, he won't find out.

INT. MIAMI COURTROOM - DAY

As Larry Simpson delivers his closing statement, again with  
his easel, this time we SEE IN DETAIL THE ACTUAL EVIDENCE  
BLOW UPS...

-- A PILLOW SOAKED IN BLOOD

-- FLAKES OF OAK BARK ON BLOOD-SPATTERED SHEETS

-- BUTTOCKS BITE MARK PHOTO

-- MACRO CLOSEUP OF TED'S GHASTLY TEETH

-- PANTYHOSE MASK

-- "HOLE-IN-THE-HEAD" PHOTO

-- SKULL MISSING ENTIRE FRONTAL PLANE FROM BLUNT FORCE TRAUMA

-- PANTYHOSE GARROTTE SO TIGHT THE NECK IS HALF ITS SIZE

LARRY SIMPSON

...He may ask for mercy. His mother may ask for mercy. But how nice it would have been if Lisa Levy's and Margaret Bowman's mothers could have been there that morning of January 15, 1978 and asked for mercy for them.

TIME CUT:

Now Ted delivers his closing statement...

TED

Ladies and gentlemen, the prosecution opened this trial by arguing this case is about more than murder. I'd like to close it by making that same argument. There are two ways for the police to investigate a crime. They can go to a crime scene, look for clues, and follow those clues to their logical conclusions. Or, they can begin with a suspect, decide on a suspect, and work to make the evidence fit only that suspect.

Two jurors, FLOY and BERNEST, actually drowsed in their seats.

TED

This is about more than murder. This is about truth. You can't judge a man until you know the whole truth.

155

INT. LIZ'S HOUSE - CONTINUING SC. 147

155

Liz breaks down in Jerry's arms, collapsing into a rock-bottom mess. Jerry gently rocks her as she cries.

We thought we saw love in the beginning with Ted but it was an illusion. THIS is what love looks like.

149 INT. HOLDING ROOM - DAY

149

Ted waits with reporters. Carole Ann by his side. Contrasted against Liz and Jerry, Ted and Carole Ann's relationship feels hollow, an artifice.

REPORTER

Is it just being in the wrong place  
at the wrong time, Ted?

TED

It's just being me in any place, I guess. One set of circumstances seemed to bootstrap another, and once you get people thinking in that vein, police officers, they want to solve crimes, and sometimes they don't really think things through. They're willing to take the convenient alternative. The convenient alternative is me.

Bailiff Watson arrives:

BAILIFF WATSON

The jury has reached a verdict.

TED

Seven hours. Bless their hearts.

150 INT. MIAMI COURTROOM - DAY

150

The jury files in. The foreman passes the verdict to Judge Cowart who passes it to COURT CLERK SHIRLEY LEWIS.

Ted stands.

COURT CLERK LEWIS

We the jury, in Miami-Dade County,  
Florida, find the defendant,  
Theodore Robert Bundy...

...as we PUSH IN on the lawyers, the groupies, the press.

...on Louise.

...on Carole Ann.

151 INT. LIZ'S HOUSE - DAY

151

...Liz and Jerry, now watching together. He's her support.

152 INT. MIAMI COURTROOM - DAY 152

...CLOSER ON Ted, *alone*, betraying no emotion.

COURT CLERK LEWIS (O.S.)  
...guilty as charged.

...Larry Simpson pumps his fist. He won.

153 INT. LIZ'S HOUSE - DAY 153

...Liz's soul dies behind her eyes.

154 INT. MIAMI COURTROOM - DAY 154

THE SOUND DROPS OUT, except for Judge Cowart's voice, which sounds as clinically detached as the narration of an old public service announcement.

JUDGE COWART

It is this court's reasoned judgment that you be adjudicated guilty of murder in the first degree; that the killings were indeed atrocious and cruel, in that they were extremely wicked, shockingly evil, vile, and with utter indifference to human life; and that you shall be put to death by a current of electricity that shall pass through your body until you are dead.

156 INT. MIAMI COURTROOM - DAY 156

Now in the penalty phase of the trial, Ted listens to his mother break down on the witness stand.

LOUISE

I consider the death penalty to be the most primitive, barbaric thing that one human can impose on another. My Christian upbringing tells me that to take another's life under any circumstance is wrong, and I don't believe the state of Florida is above the laws of God.

JUDGE COWART

(tenderly)

Now, now, mother. We haven't lost a mother yet.

Ted chokes up.

INT. AA MEETING - NIGHT

Liz stands in an AA MEETING.

INT. MIAMI COURTROOM - DAY

As Ted stands before Judge Cowart.

INT. AA MEETING - NIGHT

Trembling. Scared:

LIZ

My name is Elizabeth Kendall, and  
I'm an alcoholic.

INT. MIAMI COURTROOM - DAY

Shaky. Tearful. Like a son facing his father:

TED

I'm not asking for mercy. I find  
it absurd to ask for mercy for  
something I did not do. I'm not  
the one responsible for these  
horrific acts. Although the  
verdict found in part that those  
crimes had been committed, it erred  
in finding who committed them. As  
a consequence, I cannot accept the  
sentence, because it is not a  
sentence of *me*, it is a sentence of  
someone else who is not standing  
here today.

JUDGE COWART

The court is going to sentence the  
person found guilty of the offense.  
Your name, sir, was on the verdict.

Carole Ann struggles to restrain her own revulsion.

JUDGE COWART

(genuinely)

Take care of yourself, young man.  
I say that to you sincerely.  
You're a bright young man. You'd  
have made a good lawyer, and I'd a  
loved to have you practice in front  
of me. But you went another way,  
partner.

(MORE)

JUDGE COWART (CONT'D)  
It's a tragedy to see such a total  
waste of humanity that I've  
experienced in this courtroom. I  
don't have any animosity toward  
you. I want you to know that.  
Take care of yourself.

TED  
Thank you.

Cowart anti-climactically taps the gavel. Ted looks into the gallery in time to see Carole Ann running out without looking back. He's now completely alone.

As he's shackled and taken away, the CAMERA FINDS -- etched into the wood of the defense table where Ted's seat was, the SILHOUETTE OF A SHARK.

CUT TO BLACK.

We think it's over, until...

INT. UNIVERSITY MEDICAL DIVISION - DAY

The office is now more modernized. Other women work here now, and there's a different face at Liz's old desk.

**SUPER: 1989. Nine Years Later.**

After a beat, LIZ, now in her 40s, exits an office marked "DIRECTOR." She's several years sober and further along in her life. She watches the office work. Proud of how far she's come.

A young woman arrives -- Liz's very own SECRETARY:

LIZ'S SECRETARY  
Mrs. Kendall? This came for you.

LIZ  
(smiles)  
Thank you, Janet.

Liz feels a jolt when she sees the return address is from FLORIDA STATE PRISON. She considers it the same way an alcoholic considers a drink after nine years of sobriety...

INT. LIZ'S OFFICE - DAY

Liz puts the unopened letter in her desk drawer and shuts it. \*  
But we can tell it's the only thing on her mind. \*

INT. LIZ'S OFFICE - NIGHT

Later, with her coworkers gone for the evening, Liz shuts the door. She takes the letter out from her desk, opens it, and reads it alone... \*

TED (V.O.)  
Dear Liz. This will be my last  
letter. If anyone deserves to hear  
it as it was -- it's you.

Off Liz, yet to look away...

CUT TO:

*ARCHIVAL FOOTAGE of the usual mix of protesters and supporters lined up outside the prison with signs and t-shirts... the circus is still strong nine years later...*

NEWS REPORTER (V.O.)  
...convicted murderer Ted Bundy is  
set to die tomorrow in the electric  
chair unless the Florida Supreme  
Court grants him a fourth stay of  
execution...

161 INT. HIGH SECURITY VISITATION ROOM - DAY

161

Liz waits, nervously bouncing her leg. A metal door OPENS. Liz steels herself. This is the hardest thing Liz has ever had to do.

SEPARATED BY GLASS... guards usher in Ted, now 42, thinner, gaunt, lacking the sturdy frame of his youth. Pale from nine years behind bars. By now he's gotten used to the LEG BRACE and CHAINS as he moves. He stops dead when he sees Liz.

He sits across from her. Picks up the phone. She hesitates, then picks up hers.

A long beat of silence. Neither know what to say.

TED  
(beat)  
Never lose hope.

Ted notices Liz's wedding ring. Tries to hide the sting with a smile. His smile -- which doesn't have the same power anymore. It's dimmer. Weaker.

LIZ  
I didn't come to catch up, Ted. I  
came because I need to hear the  
truth.

TED

It's all there in the letters.

LIZ

The whole truth.

TED

There is no truth, only  
controversy.

LIZ

There are detectives from seven  
states out there, lined up with  
armloads of open case files.

TED

It's never going to stop, is it?

LIZ

It will stop with the truth. You  
can stop it.

TED

I didn't do anything, Liz.

LIZ

(re: detectives outside)

You're telling them that you did.  
That's what you're doing, right?  
Trading the truth to buy more time?

TED

I'm telling them what they want to  
hear because it's the only way to  
save my life. I haven't been  
convicted of anything except this  
Florida thing -- which I'm still  
appealing -- but they're going to  
fry me tomorrow if I don't give  
them something. I have no choice.

LIZ

Do you remember the night we met?

TED

You made heart valves.

LIZ

You told me you were a lawyer. We  
started with a lie, Ted.

TED

My love was never a lie. I fell in  
love the moment I saw you.

LIZ

I need to hear the truth now.

TED

You know I'm not capable of these things, Liz. I would never hurt a woman. Have I ever laid a hand on you? Have I ever even raised my voice? Remember when we went shopping for ski racks and that lady got her purse snatched--

LIZ

I'm the one who gave your name to the police.

Ted lets it sink in.

LIZ

It was 1974. They put that sketch in the paper of the man at Lake Sam who used a fake cast to lure two girls into helping him mount a sailboat onto a ski rack on his Volkswagen Bug. A ski rack that I lent you.

TED

I remember that sketch. Everyone teased me about the resemblance. We used to laugh about it together.

LIZ

Part of me never believed you were capable of these things. Part of me still doesn't. For years, I've carried this horrible guilt that I'm to blame for everything. I used to think I ruined your life, but now I realize you almost ruined mine. What if I could have saved some of those girls? I can't live like this anymore, Ted. It's not my guilt. It's yours. You're the only one who can release me.

A long beat. You could hear a pin drop. Ted's unreadable.

LIZ

Did you do these things, Ted?

TED

Of course not.

LIZ

Denise Naslund and Janice Ott, the  
two girls from Lake Sam?

TED

No.

LIZ

Carol DaRonch, the girl from Utah,  
who was too scared to even look at  
you in court?

TED

No!

LIZ

The Colorado girls?

TED

Oh, Liz, you've always been  
insatiable. You've obviously come  
with an agenda and I'm sorry I  
can't give you what you want.

LIZ

The sorority girls in Florida?

TED

(laughs)

Absolutely not.

LIZ

Kimberly Leach? She was twelve,  
Ted... TWELVE!

Ted suddenly POUNDS the table. A flash of anger.

TED

I did not do these things, Liz.

LIZ

(long beat)

Did you ever want to do that to me?

A long, heavy silence.

TED

I wish we could be alone... and  
talk about things... with nobody  
listening...

LIZ

(beat)

Ted, are you telling me... that  
you're sick?

TED

(barks)

Back off!

First time we've seen him unhinged. First time Liz is in control.

LIZ

I told you the truth, now you need  
to do the same for me.

Ted stares at her. Nostrils flaring. She's not letting up.

LIZ

(desperate)

I've been suffocating for nine  
years, Ted. Nine years I've had  
your hands around my neck. You are  
killing me, Ted. You need to  
release me.

TED

Not you, Liz. Anyone but you.

Liz pulls out a MANILA ENVELOPE marked "CONFIDENTIAL" -- the one Detective Fisher left at her house all those years ago. From it, she withdraws a 9x11 PHOTOGRAPH and PRESSES IT AGAINST THE GLASS in front of Ted.

We don't see the photo, we just see Ted fixed on it.

His carotid artery pulses fast in his neck. His jaw protrudes. His eyes fix in a lock-stare that looks almost inhuman, like he's just been transported to whatever scene he's seeing. And it's absolutely fucking terrifying.

LIZ

(beat)

What happened to her head?

As if broken from deep reverie, Ted looks up -- pupils shrunk to pinholes, like he's receded into a distant tunnel in the back of his head.

TED

(slightly disoriented)

Um, if she was deposited in the  
woods, animals could have  
conceivably--

LIZ  
Animals don't do that.

Ted starts to tremble.

TED  
Don't make me say it, Liz. I'm not a bad guy.

LIZ  
(beat)  
You need to release me.

Room tone LOUDER THAN THUNDER...

After an unbearably long beat, Ted lifts his finger as if to TOUCH the photo, but then we hear the SQUEAK of his finger on glass and realize HE'S WRITING SOMETHING over the photo...

Once he finishes, Liz looks terrified to remove the photo and reveal it. Before she does...

ECU on TED'S SIGNATURE BLUE EYES, as we ZOOM THROUGH A BARRAGE OF IMAGERY THAT IS **EXTREMELY WICKED, SHOCKINGLY EVIL, AND VILE...**

QUICK CUTS OF THE DESTRUCTION HE HAS WROUGHT -- INTERCUT WITH EARLIER MOMENTS FROM OUR MOVIE THAT NOW HAVE A COMPLETELY DIFFERENT FEEL TO THEM IN THIS NEW CONTEXT...

-- *Ted barking in Liz's ear on their first date...*

-- *The burglary tools we didn't see: ski mask... crowbar... ice pick...*

-- *Ted slinging Molly over his shoulder...*

-- *Ted pretending to bite Liz's nose at the fundraiser...*

-- *Liz smelling Ted's clothes in his luggage...*

-- *Ted under the covers with a flashlight peeping at Liz's naked body as she sleeps...*

-- *Ted "hunting" Liz as their foreplay...*

-- *Ted clamping his hand around Liz's neck in sex...*

-- *Ted's anger in pounding the table...*

-- *Ted's EYES -- no longer sweet and blue, but black and scary...*

The cuts come so fast it's nauseating. Realizing *this evil has been in front of us -- seducing us -- the entire time*.

It's not that we didn't see it, it's that we didn't want to. Like Liz, like his victims, like everyone he encountered, we were inexplicably mesmerized by Ted. *We wanted to believe him because we liked him*.

Now that we know the truth -- the *whole truth* -- and *nothing but the truth* -- we feel disgusted.

THIS BARRAGE OF IMAGES ALL CULMINATES WITH ONE WORD SCRAWLED IN THE DUST OF THE WINDOW AS LIZ REMOVES THE PHOTO...

hacksaw

The "K" is written backwards.

Liz SKIDS up out of her chair, gasping in revulsion. Eyes filled with shock, awe, horror... backing far, far away...

Ted keeps his eyes downcast. Face pale. Can't bring himself to look Liz directly in the eye and makes no effort to explain. He is, in this precise moment, lost to her.

WE STAY WITH LIZ, retreating from her former lover, a complete and monstrous stranger now.

She BANGS on the door.

162 INT. PRISON HALLWAY - CONTINUOUS 162

Liz hurries through security checkpoints, tears streaming, past a LONG LINE OF DETECTIVES -- there's Mike Fisher, Norm Chapman, Kathy McChesney, etc. -- all with arm loads of CASE FILES...

163 EXT. RAIFORD PRISON - DAY 163

...into the claustrophobic humidity where she finally lets free a maelstrom of emotion released in an instant.

It's not sadness or shock. It's a great burden leaving her -- guilt -- insecurity -- self-loathing -- codependency --

Ted.

And there waiting for her, next to a cheap rental car... are JERRY and TEENAGE MOLLY. They wrap their arms around Liz -- her journey is now complete.

TEENAGE MOLLY  
I'm proud of you, Mom.

Together, they get into a RENTAL CAR and drive onto a deserted highway that cuts through the vast wasteland that is Starke, Florida... driving away from the prison... moving forward.... starting new... feeling strong.

FADE OUT.

SUPER:

*Ted Bundy was executed on January 24, 1989. Days before his execution, he confessed to 30 murders. He is suspected of many more. Most of his victims have never been found.*

*He was cremated and scattered in the Cascades... one of the resting spots of many of his victims.*

*Liz still lives in Washington with her family. She is sober.*

*Carole Ann gave birth to a girl fathered by Ted while on death row. Their whereabouts are unknown.*