

TIGHTROPE

by Richard Tuggle

FADE IN:

BIRTHDAY PARTY
1. INT. APARTMENT - NIGHT

A birthday cake with 21 glowing candles is brought into a darkened apartment living room. MELANIE SILBER (21) bends down into the candlelight and blows out twenty of the candles.

With a quick second gasp she gets the 21st. Her friends in the darkened background cheer.

DISSOLVE TO:

BIRTHDAY PARTY APT./STREETS
2. EXT. APARTMENT - NIGHT

Melanie, loaded down with birthday gifts, comes out of the apartment building. She hesitates on the front steps, looking at the dense fog that has drifted in off the San Francisco Bay.

MISSISSIPPI RIVER

CLOSE ON MELANIE

She comes down the steps and begins to walk along the street, her footsteps echoing off the sidewalk into the otherwise still night. The damp fog and MOAN of a FOGHORN make her shudder and squeeze her gifts more tightly.

Suddenly, the soft SQUISH of tennis shoe footsteps begins to echo off the sidewalk somewhere behind her. Without slowing, she glances back.

MELANIE'S POV

The swirling fog in the night obscures any possible view.

CLOSE ON MELANIE

She crosses the street in the middle of the block, her footsteps changing to a different echo on the

street, then she reaches the opposite sidewalk, her footsteps returning to the previous echo.

The footsteps behind her also change as they cross the middle of the block, then reach the same sidewalk Melanie is on. In the distance, a dog begins to BARK.

Without slowing, Melanie turns to look back.

MELANIE'S POV

The footsteps still SQUISH behind her, but all she can see is the swirling fog. The foghorn MOANS again.

CLOSE ON MELANIE

She turns back around, and as she starts to increase her speed, one of the gifts suddenly falls from her grasp. She stops and quickly bends down to pick it up.

The footsteps get LOUDER and LOUDER, then suddenly STOP. She peers back into the fog.

MELANIE'S POV

She looks in every direction behind her, but she can't see or hear anything.

CLOSE ON MELANIE

Still looking back, she reaches down for her package.

NEW ANGLE

A man's hand enters the FRAME and touches her.

MELANIE

Aaaahh!!

TWO SHOT

A Police PATROLMAN picks up the package and holds it out to her.

PATROLMAN

You all right?

MELANIE

(trembling)

I thought someone was following me.

PATROLMAN

Want me to walk you home?

MELANIE

(pointing ahead)

I live right up there. Will you watch to see I get in?

PATROLMAN

Sure.

3. EXT. MELANIE'S APT. - NIGHT
FAVORING MELANIE

She walks past two apartments, goes up the front steps, balances her gifts, reaches for the key and opens the door, then waves to the patrolman.

FAVORING PATROLMAN

The patrolman waves back as the camera TILTS down his blue uniform.

He is wearing tennis shoes.

FADE TO:

4. EXT. HOUSE BACK YARD - DAY

WES BLOCK (40) intently stares straight ahead. Then he quickly backpedals with a football. PENNY BLOCK (6) breaks straight away from the line of scrimmage, then cuts left, guarded by a linebacker (7). AMANDA BLOCK (12) goes deep, faking out a defensive back (14). Block rifles the ball to Amanda. She catches it, feints one way, causing another defensive back (9) to fall down, then Amanda charges across the end zone and spikes the ball.

Block's Center (9) smiles a missing tooth grin, then he and a smiling Block slap palms.

AMANDA (O.S.)

Hey, Dad!!

NEW ANGLE

Amanda is looking at a trembling, bedraggled Welsh terrier licking the inside of a turned over garage can as Block, Penny and the rest of the kids approach.

AMANDA

Is he all right? *

Block squats down and looks at the terrier.

BLOCK

He hasn't had much to eat. No collar, either.

PENNY

Can we keep him?

Block begins to pet the terrier and the terrier licks Block's hand.

BLOCK

(to Penny)

We'd better take him to the pound, hon. They'll find someone to give him to.

Penny looks down at the trembling dog.

PENNY

What happens if they don't?

DISSOLVE TO:

5. INT. LIVING ROOM - NIGHT *

Block, wearing a Saints football cap, enters the living room carrying several blankets and a football. Penny is wearing a Saints windbreaker and sitting on a couch. Amanda, also dressed warmly, is reading the open pages of the Sports section.

BLOCK

Know who oughta quarterback tonight?

AMANDA

(still reading)

Stabler.

BLOCK

Unh-unh. Me.

He flicks the ball behind his back to Penny who catches it and giggles. The phone RINGS in the kitchen.

6. KITCHEN

Block goes into the kitchen and we see the ^{MUTT} ~~terrier~~ (looking cleaned up) hungrily eating out of a bowl. The angle WIDENS and we also see a dachshund, a ^{POODLES} ~~cocker spaniel~~, and a ~~Great Dane~~ ^{ST. BERNARD} eating out of their bowls.

They completely block him off from getting to the phone, so Block climbs onto the counter, strains to reach over the dogs for the phone, grabs it, and then watches as the phone slips from his grasp and falls SPLAT into the ~~terrier's~~ ^{MUTT} food.

The ^{MUTT} ~~terrier~~ sniffs the phone, licks it, then continues eating. Block gingerly reels the cord in until the phone comes back to his hand.

BLOCK
(into phone)
Yeah?

He listens for a second.

BLOCK
(into phone)
Right.

He hangs up and turns around. Amanda and Penny are looking at him from the doorway. They know.

BLOCK
Sorry . . .

CUT TO:

7. INT. MELANIE'S APARTMENT - NIGHT

Block is standing in the bedroom of a well-furnished apartment. Blinking red lights from patrol cars outside flash through the bedroom window, giving the room an eerie, bloody feeling.

A PHOTOGRAPHER begins to take pictures. FLASH. Some angled close-ups. FLASH, FLASH. An overhead shot. FLASH.

A LAB MAN dusts for prints. A SECOND LAB MAN goes over the carpet with a magnifying glass and powerful light as a THIRD LAB MAN vacuums behind him.

CLOSE ON BLOCK

Block looks around the room, the blinking red light giving it a sense of unreality.

BLOCK'S POV

He looks for anything out of place, but nothing in the bedroom has been disturbed. There are the normal articles in a girl's bedroom, plus some other items like flowers, a coffee mug, and a partially eaten brownie.

CLOSE ON BED

A MEDICAL EXAMINER moves away from the bed and we suddenly see it -- Melanie's naked body on the bed.

8. LIVING ROOM

Block comes back into the living room. It's a mess, with chairs, tables, sofa, lamps and the birthday presents turned over and strewn about. He glances at Detective JOE MOLINARI.

BLOCK
Get an I.D.?

MOLINARI
Over there.

Block looks around the trashed room and sees a purse on the floor. He takes out some tweezers from his pocket, lifts the wallet out of the purse and opens it.

INSERT - LICENSE

The driver's license shows a smiling picture of the girl in the bedroom. The name "Melanie Silber" is next to the photo.

FAVORING BLOCK

Using the tweezers, Block puts the wallet back in the purse. As he finishes, he notices an electric clock, its glass face smashed and its cord pulled from the wall, lying under the table.

Its hands point to 9:15.

Block approaches the medical examiner, who is putting away his equipment.

EXAMINER

I'd say she died on the bed.

BLOCK

Could he have killed her in here, then dragged her body in there?

EXAMINER

Possible, but not likely.

BLOCK

About what time?

EXAMINER

From the rigor mortis and body temp . . . about 18 to 20 hours ago.

He snaps his bag closed.

Block looks around the living room and sees a phone answering machine that's upside down against the wall. He goes over to it and notices a small light blinking on and off.

With his pencil, Block presses the replay button, the tape rewinds, and he presses the message button.

WOMAN'S VOICE

Hi, honey, just wanted to wish you a happy birthday.

(laughing)

Dad yelled to say he loves you. We're excited you'll be home for the weekend. Bye.

The DIAL TONE comes on. Block flicks the machine off.

CUT TO:

MELANIE'S
9. EXT. ~~APARTMENT BUILDING~~ - NIGHT
~~COVERED~~

Block and Molinari come down the apartment building steps. ~~The fog has started to roll in and the two of them button their coats. A FOGHORN MOANS.~~

MOLINARI

He said she died 18 to 20 hours ago. That would've made it no earlier than midnight.

BLOCK

So what?

MOLINARI

That clock looked like it was smashed in the struggle. If it says 9:15, why wasn't she killed until midnight?

BLOCK

Someone wanted to spend three hours with her first.

Block and Molinari move to the side and watch as TWO ATTENDANTS come down the steps, carrying Melanie's body in a rubberized bag.

BLOCK

Any sign the apartment was broken into?

MOLINARI

Unh-unh.

BLOCK

Then I want everyone on this block interviewed. Check out neighbors, delivery people, mailmen, garbage collectors, meter readers, whoever. Find out whether any cars were ticketed around here last night. And look into the sewers and garbage cans in a five-block radius.

9A. EXT CABILDO ALLEY - NIGHT

THEY COME OUT INTO CABILDO ALLEY AND
Block looks toward the sky.

INSERT - MOON

A glowing full moon shines through the incoming
fog.

MOLINARI (V.O.)

You think it brings the
crazies out?

TWO SHOT

BLOCK

They're always out.

CUT TO:

10. INT. BLOCK'S ^{Living Room} ~~HOUSE~~ - NIGHT

MRS. HOLSTEIN (60), sitting in Block's living room,
hears a car door shut. She looks out a window,
then opens the front door as Block approaches and
enters.

BLOCK

Everything O.K.?

HOLSTEIN

Fine, they're asleep.

BLOCK

Thanks, Ruth.

She squeezes his shoulder, goes out the door, and
Block closes it.

11. GIRLS' BEDROOM

The girls' bedroom door opens and Block peeks in.
Amanda is sound asleep, MUSIC still playing from
the radio next to her bed. Block softly clicks off
the radio, then turns to Penny. She is sound asleep,
her arms around the football Block earlier threw to her *
on the couch. Block pulls the blanket up over her shoulders.

12. BEDROOM

Block enters his darkened bedroom. We hear his shoes being pulled off and his pants hitting the floor. He makes a small GROAN, then climbs into bed.

For a second there is silence. Then Block reaches over for the light and turns it on.

BLOCK'S POV

The ^{MUTT} Welsh terrier, sleeping on Block's bed, leans over and licks him on the face.

CLOSE ON BLOCK

BLOCK
Jesus.

DISSOLVE TO:

13. INT. CORONER'S OFFICE - DAY

The camera PULLS BACK from an outline drawing of a human body to show Block and Coroner CARLYLE DUDLEY looking at it.

DUDLEY
Death came from strangulation. There were ligature marks on her throat and petechial hemorrhages around her neck. There were also two parallel, slightly indented marks on her wrists.

BLOCK
From what?

DUDLEY
Handcuffs, possibly.

Dudley points to various parts of the outline.

DUDLEY

There were bruises on her arms and shoulder blades from being pinned to the floor, and what looks like a knee bruise on her chest. Before she died, she was penetrated both vaginally and anally.

BLOCK

You get samples?

DUDLEY

I've already sent them to the lab.

BLOCK

When did she die?

DUDLEY

Close to midnight.

BLOCK

You sure?

DUDLEY

She ate a piece of angel food cake at seven o'clock, then over the next hour and a half consumed eight ounces of white wine, chardonnay, I believe, then at nine finished with a small amount of Swiss vanilla almond ice cream.

(pausing)

Anything else ... detective?

CUT TO:

14. INT. POLICE LAB - DAY - SHOOTING THROUGH MICROSCOPE

Three blurs gradually come into FOCUS until they become three strands of hair.

WIDER ANGLE

Block enters the lab and sees ^{LUTHER BOGGS} ~~HIROSHI OKADA~~ peering through a microscope. Nearby, a radio BLARES out a Giants baseball game.

~~HIROSHI~~ ^{BOGGS}
Take a look.

Block peers into the microscope.

SHOOTING THROUGH MICROSCOPE

The three hairs are magnified through a lens.

^{BOGGS}
HIROSHI (V.O.)
The circular one on top is a human scalp hair. The bulbous portion of its root is still attached, meaning it was wrenched out. The tapered one in the middle is an eyebrow hair, and the curved one on the bottom is a pubic hair.

TWO SHOT

Block looks up from the microscope.

BLOCK
All from the same person?

^{BOGGS}
HIROSHI
A brown-haired Caucasian, probably male, probably in his ~~thirties~~.

BLOCK
You're really nailing him down for me, Hiroshi. ^{LUTHER}

^{BOGGS}
HIROSHI
What more do you want?

BLOCK
How about his name and address . . .

CRACK. Baseball bat meeting baseball comes over the radio. Block silences Hiroshi with his hand as he listens briefly to the ^{radio} action.

Hiroshi gets out of his chair, goes to a table, and holds a test tube with a cloudy substance in it.

^{Block}
HIROSHI (O.G.G.S)

His semen.

BLOCK

You get a blood type? ... type?

^{Block}
HIROSHI (O.G.G.S)

"O". Just like the night before last.

CLOSE ON FIBERS

Two red fibers are enclosed between two small plates of glass. ^{Block} Hiroshi picks off the plates, puts them under the microscope, and Block takes a look. ^{Block} Has a look.

SHOOTING THROUGH MICROSCOPE

A single red fiber gleams under the intense light.

^{Block}

HIROSHI (V.O.)

That's a common, everyday, rayon and acetate fiber.

I found it under Yvonne Larkin's fingernail. ^{Block} fingernail.

The slide is moved until both red fibers now gleam ^{Block} under the microscope. They look exactly the same. ^{Block} the same

^{Block}

HIROSHI (V.O.)

I found that one sticking to the back of Melanie Silber's neck.

TWO SHOT

Block looks up from the microscope.

~~Doggs~~
~~HIROSHI~~

The killer didn't leave any prints this time, either. Every print in the bedroom matched Melanie Silber's. But there's one thing I don't get.

Block looks at him.

~~Doggs~~
~~HIROSHI~~

There was a cup on the dresser with traces of coffee.

BLOCK
I saw it. So what?

~~Doggs~~
~~HIROSHI~~

There weren't any prints on it.

They are silent for a couple of beats.

~~Doggs~~
~~HIROSHI~~

Why would he take the time to drink a cup of coffee?

BLOCK
He's starting to enjoy himself.

CUT TO:

~~BLOCK'S OFFICE~~
15. INT. POLICE HEADQUARTERS / - DAY

Block walks down a police headquarters corridor as Sergeant DEVLIN enters from a door at the other end.

DEVLIN
Wes.

Block slows and pauses in front of his office. At his side, standing just inside his office, BERYL TOWNSEND (30) watches him. Block, looking down the corridor toward Devlin, can't see her.

DEVLIN

A woman from the rape
something-or-other wants
to see you.

BLOCK

Where is she?

DEVLIN

Reception room.

BLOCK

Tell her I'm out.

DEVLIN

I did. She said she'd wait.

BLOCK

Then tell her I'm out of
town.

Devlin nods and walks off. Block turns to enter his
office.

BERYL

Welcome back.

Block looks at her for a beat.

BLOCK

Thanks . . .

He walks past Beryl and enters his office.

BERYL

I've tried calling you
five times.

Block puts some files on his desk and pulls up a
chair for her.

BLOCK

I'm sorry . . .

She doesn't sit. Block looks at her for a beat, then
he goes ahead and sits at his desk.

BLOCK

It's just that I'm not particularly eager to talk to women who have a chip on their shoulder, complain I do a lousy job, then go out and get everyone pissed off at me.

BERYL

I wouldn't care to talk to them, either.

(pausing)

On the other hand, I don't particularly care to talk to cops who have a chip on their shoulder, stereotype women from rape centers, then go to any length to avoid them.

She sits down in the chair near Block.

BERYL

Of course, I'm sure you don't care for those kinds of cops, either.

Block leans back in his chair, takes an apple out of a bag, smiles, bites into the apple, and studies Beryl for a beat.

BERYL

Another woman was strangled last night. We're concerned it could be the same killer.

BLOCK

Why?

BERYL

Because she was killed in the same way. And because we heard a rumor the murders might be connected.

BLOCK

You know how it is with rumors.

BERYL

But it could be the same person

BLOCK

It's a possibility.

BERYL

Do you have any evidence?

BLOCK

I'm sorry, I can't give out evidence.

BERYL

Have you been able to establish a link between the victims?

BLOCK

I'm sorry, I can't tell you that, either.

BERYL

Look, all I'm asking is to be involved in the investigation. Maybe we could put up some warning posters.

BLOCK

That what? Some nut is going around strangling women?

BERYL

Why not?

BLOCK

Because we aren't sure it's true. If we did that, it would just terrify women all over the city.

BERYL
Maybe it should.

CUT TO:

16. INT. BLOCK'S ^{LIVING ROOM LATE AFTERNOON} ~~HOUSE~~ - NIGHT

The camera is TIGHT on the face of a pretty woman (38) in a color photograph. The angle on the photograph WIDENS to show her holding Penny and Block holding Amanda. Everyone is smiling.

REVERSE ANGLE

Block is looking at the photograph on his living room table. He hears a car pull up outside.

17. GIRLS' BEDROOM - LATE AFTERNOON

Amanda and Penny (both dressed up) look at Block as he enters their bedroom.

The doorbell RINGS from the front door. Block straightens Amanda's shirt collar, then turns to Penny.

BLOCK
You brush your teeth?

She nods. Block looks at the two girls.

BLOCK
Better get going . . .

They hesitate a beat, then go out the door.

Block sits down on Penny's bed as the camera LINGERS on him. He absently straightens a teddy bear on her bed as he hears the front door OPEN and SHUT.

Block gets up and pauses in front of a window. He hears a car door OPEN.

Block peeks through the blinds and watches a well-dressed MAN help the girls into a ~~PERSON~~ ^{MERCEDES} where they are greeted by the woman in the photograph (Block's wife).

Block lets go of the blinds, leans against the wall and closes his eyes.

CUT TO:

^{FRENCH QUARTER}
18. EXT. TENDERLOIN - NIGHT

^{FRENCH QUARTER}
Block drives slowly through the ~~Tenderloin~~, the scum district of ~~San Francisco~~, and looks out at the sleazy male and female HOOKERS cruising the night. The gaze back at him.

He sees an empty space and parks. As he gets out, a BOY (about 20) approaches.

BOY
You want some honey?

BLOCK
I don't eat sweets.

Block moves by him and walks down the sidewalk.
^{ONE} ~~The~~ black female HOOKERS watch Block approach.

HOOKER
You eat drumsticks, boy?

Block continues past them, crosses the street, and passes a leisure-suited Midwestern MAN, talking nervously with two seventeen-year-old GIRLS.

Block walks down the street as a car with two men in it slowly pulls along side of him.

The MAN in the passenger seat leans toward the window, but instead of looking at Block, he continues looking straight ahead through the windshield.

MAN
(quietly)
Need any help?

BLOCK
(quietly)
Not on this one, Gus.

The car drives on.

^{SARITA'S}
19. INT. BUILDING - NIGHT

Block enters a rundown building and climbs a flight of stairs that lead him to a corridor and a door at the end.

He approaches the door, presses the buzzer, and holds his badge in front of the eye peephole.

The locks are undone, the door opens, and Block enters.

^{SARITA'S}
20. INT. APARTMENT - NIGHT

SARITA (30, Eurasian, exotic looking, wearing a tight, black silk nightgown) looks at him, then closes the door.

The apartment is in stark contrast to the filth outside on the street. The furnishings are white, immaculate, modern and expensive. A large, lighted fish tank is built into one of the walls and laid-back jazz PLAYS on a stereo.

Sarita walks to a couch and sits. Block follows and sits in a nearby chair. He puts a photo of a smiling Melanie Silber on the table in front of them. Sarita looks at the photo, then up at Block.

BLOCK

I heard you worked together.

SARITA

Doing what?

BLOCK

A sandwich.

(pausing)

One on the bottom . . .
the other on top.

Sarita picks up a glass of brandy and sniffs it as we start to realize she is a little high.

SARITA

What else did you hear?

BLOCK

That you liked it. And you liked her . . . then she split.

Looking at Block, Sarita takes a long drink of the brandy.

SARITA

She developed a taste for cops.

BLOCK

She get close to any?

SARITA

Cops don't get close to anyone.

BLOCK

Did any come on to her?

SARITA

They kept coming and . . . coming.

She takes a capsule from a small box, breaks it in half, and inhales the escaping fumes. She closes her eyes for a second, then opens them and smiles liquidly at Block.

She gets up and begins to walk a wide, smooth, slow circle around him. She turns out a light.

SARITA

That's the funny thing about cops . . .

Sarita pulls a lavender ribbon from her hair; her hair tumbles down and she shakes it.

SARITA

You take a cop whose wife splits . . .

She moves to the next light and turns it out.

SARITA

Sooner or later . . .

One of her shoulder straps comes loose and the left side of her nightgown slides down her full breast to rest above her nipple.

SARITA

. . . that cop will
react like anyone else.

She moves to a floor lamp and presses her body up against the long, tall stem. She cups her hands around the stem at waist level, then she slowly slides her hands along the stem until they reach the lamp's neck. The lights go out.

She finishes circling Block, moves closer in front of him, and drapes the ribbon from her hair across his shoulder.

She begins to slowly pull the ribbon, its silky texture stroking the nape of his neck.

SARITA

(almost a whisper)
He'll start doing things . . .

She and Block look at each other for a beat, then she undoes her remaining nightgown strap. The nightgown falls down her sides to the floor and Sarita steps out of it. She now wears only a very brief "teddy" undergarment.

SARITA

. . . he wouldn't have done
before.

She turns out the last light. From outside, a hotel's neon sign ~~now tints~~ her living room a blue tinge.

~~SHOULD FLASH ON AND OFF~~

She kneels in front of Block and undoes his ~~belt~~, easing it out of the loops. ^{TIE}

SARITA

What happened to the rest
of the sandwich, Block?

Block takes the ^{TIE} belt out of her hands, looks at her for a beat, then crosses the ^{TIE} belt and loops it around her neck, keeping the ends in his hands.

BLOCK

Someone ate it . . .

Sarita and Block look at each other. Block begins to tighten the ^{TIE} belt, then pulls her head down toward him.

CLOSE ON PHOTO

The photo of Melanie Silber is brushed off the table, falling to the floor.

In the blue-tinged shadows we hear the metallic SCRAPE of a zipper.

CLOSE ON FISH TANK

The fish restlessly circle the tank, staring out at the room.

CUT TO:

^{SARITA'S BUILDING}
21. EXT. ~~STREET~~ - NIGHT

Block comes out of the building onto the street, fading in with the hookers.

Block suddenly stops and reaches down to his ^{COLLAR} waist. He's left his ^{THE} belt. He turns around, pauses to look back at the building, then he continues walking down the street.

As Block exits from the FRAME, the camera HOLDS on the lower legs of a man leaning against the front wall of the building.

Hookers in miniskirts walk by him. He is wearing tennis shoes.

CUT TO:

^{NAPOLEON}
22. INT. ~~BAY-AREA~~ ^{Foyer} HOT TUBS - NIGHT

JAMIE CORY (30, sexy) enters the foyer of the Bay-^{NAPOLEON} Area Hot Tubs. She approaches the manager, SANDOVAL, at the counter. He puts a towel and a bottle of talcum powder in front of her.

SANDOVAL

You're ten minutes late.

Jamie lifts up the towel and sees three twenty dollar bills between the folds.

JAMIE

Ten minutes after you send him down there he won't know the difference between the big hand and the little one.

SANDOVAL

Promise?

Jamie takes the money from the towel and slowly eases the money deep down the front of her tight jeans.

JAMIE

Trust me.

23. HOT TUB ROOM

Jamie enters a hot tub room and flicks on the hot water and air bubble jets. She takes one of the stereo tapes, puts it in the tape player and turns the MUSIC on.

A thin steam begins to rise in the small room. She unlocks and cracks the window, then begins to undress.

She takes off her top, her jeans and her panties, sticks a leg into the hot tub, then slowly OOZES her naked body all the way in. She takes the cold water hose, sprays some water on her face and takes a drink. She leans back against the tub and totally relaxes.

As the steam rises and the MUSIC plays, the camera PANS the room. We see Jamie relaxing, then her clothes on the small bed, then the window, now open much wider.

CLOSE ANGLE

The camera is TIGHT on Jamie, her eyes closed. Two hands enter the FRAME, sprinkle talcum powder along her shoulders and the nape of her neck.

JAMIE

Ooooohhh . . .

She smiles and relaxes deeper into the water.

One hand drops down and caresses her left breast under the frothing water. Jamie's smile fades and she begins to lick her lips. Another hand comes down through the water toward her right breast.

The steam rises, the MUSIC plays, the water swirls, and the air bubbles EXPLODE onto the surface. Jamie opens her heavy-lidded eyes and tilts her head back to smile.

Two eyes in a dime store monster mask gaze back at her.

CUT TO:

~~GIRLS' BEDROOM~~
24. INT. ~~BLOCK'S HOUSE~~ - NIGHT

Block hesitates in front of the girls' bedroom door, then opens it and looks in. Penny is sound asleep, but Amanda isn't in bed. He turns to see Amanda standing in the bathroom doorway, looking at him.

BLOCK
You're still up?

Amanda walks by him and climbs into bed.

BLOCK
What's the matter?

AMANDA
I couldn't sleep.

Block sits on her bed and strokes her forehead.

BLOCK
Where'd you go?

AMANDA
To his house.

BLOCK
What's it like?

AMANDA
Big . . .

Block and Amanda look at each other for a beat.

BLOCK
Did she ask about me?

Amanda shakes her head.

27
28.

AMANDA
But I ~~wanted to tell~~ I told
her about you anyway.

Block smiles some.

AMANDA
Where'd you go tonight?

BLOCK
To look for something.

AMANDA
Did you find it?

Block pulls the covers up and tucks them over
Amanda's shoulders.

BLOCK
I found out you should
be asleep.

He kisses her and turns off the light.

CUT TO:

^{BEDROOM}
25. INT. BLOCK'S HOUSE - NIGHT

MUTT A PHONE RINGS in Block's darkened bedroom. The
~~Walsh terrier~~ wakes up, looks curiously at the
phone, then nuzzles Block. Without even opening
his eyes, Block reaches for the phone.

CUT TO:

^{NAPOLEON}
26. EXT. ~~Bay Area~~ HOT TUBS - NIGHT

A COP waves Block's battered Chevy past a police
barricade, where a group of ONLOOKERS has gathered.
Block pulls up to the patrol cars, lab van,
ambulance, sedans, etc., drives over the curb and
parks on the sidewalk in front of the ~~Bay Area~~ Hot
Tubs. ^{NAPOLEON}

27. INT. NAPOLEON HOT TUBS ^{FOYER/CORRIDOR} - NIGHT *

Block enters the foyer of the Hot Tubs, where Molinari is waiting for him. Ten wet PEOPLE, wrapped in towels, are being interviewed by police at the side of the room.

Block follows Molinari down a corridor past numerous rooms with tubs and they enter the last room.

28. INT. HOT TUB ROOM

The room is hot. Sandoval and a COP are sweating -- Block and Molinari soon begin to sweat, too.

In the bottom of the hot tub is the body of a naked woman.

BLOCK

You found her?

Sandoval nods.

BLOCK

How long had she been here?

SANDOVAL

'Bout an hour. *

BLOCK

Anybody in here with her?

SANDOVAL

(hesitates)

Not that I saw . . .

Block looks at him for a long beat, then Block looks at the wide open window, the steam quickly escaping through it.

BLOCK

There a filter on the drain?

The manager nods.

BLOCK

Empty it.

The manager turns a valve and the tub begins to drain. Block takes a paper cup and saves a sample of the water.

CLOSE ON BODY

As the water GURGLES and is sucked out, the bruised body becomes more visible. Jamie Cory lies crumpled on her side, her face down. There are some marks on her wrists and on her hip is a tattoo, "Lookin' for Love", with a heart drawn next to it.

DISSOLVE TO:

29. ^{Police} INT. LAB - DAY

^{Boggs} Hiroshi, writing some notes, looks up as Block enters the lab.

~~HIROSHI~~ ^{LUTHER BOGGS}

From the hot tub's drain . . . drain

He hands Block the two small plates of glass. Between the plates now lie three red fibers. ~~Hiroshi~~ ^{Boggs} picks up two other items to show Block.

^{LUTHER BOGGS}

~~HIROSHI~~

This is the bite mark pattern on the brownie in Melanie Silber's bedroom. This is the mold I made from her teeth.

(pausing)

They don't match.

Block looks at them.

~~HIROSHI~~ LUTHER BOGGS

I'll coat the bite mark pattern and run it under the SEM. We might get a reading that will match the killer's teeth.

CUT TO:

30. INT. TASK FORCE ROOM - DAY

A large room is feverishly being transformed into a main task force room. Desks and chairs are brought in, phones are being installed, photo blow-ups of the crime scenes put on the walls, etc.

Block enters and a SECRETARY approaches and hands him a stack of messages.

SECRETARY

Thirty calls already.
Three from a Beryl
Townsend at the Rape
Center.

Block stuffs the messages in his pocket and continues walking until he approaches LEMASTER (female), WONG and ROSS.

BLOCK

(to Lemaster)

Start charting the specific days of the crimes, the times, meteorological conditions, phases of the moon, and everything else you can think of.

(to Wong)

Start checking BCI for similar M.O.'s and get a list of all the 290's who've registered in the Bay Area.

BLOCK

(to Ross)

Get a tail on the hot tub manager, then check out every sexual arrest in this town for the last two weeks, from a guy who's been humping sheep to someone who's been swinging his dick.

CUT TO:

EXT. ~~CLINICAL COOLERS BLDG.~~
31. INT. POLICE HEADQUARTERS - DAY

A sweating crowd of PRESS -- radio, television and print -- is jammed into a small room.

Block is standing at a microphone under the glare of television lights as print cameras FLASH.

BLOCK

We believe these murders have been committed by a single killer. Thus far, the victims have been women with links to unusual or aberrant sexual activity.

We urge all women, however, to exercise extreme caution until this killer is caught.

CUT TO:

32. INT. TATTOO MAN - DAY

Block opens a door marked "Tattoo Man" and looks around. He notices some tattoo machines, some tribal designs from the South Pacific, and, finally, some human skins with intricate tattoos on them.

He sees a room off to the side sheltered by beaded curtains. He spreads the curtains and looks in.

QUONO is etching a tattoo onto the inner thigh of a bikinied, 24 year-old girl, BECKY JACKSON. Block looks at the girl and the girl, sucking on a popsicle, curiously gazes back.

Quono, wearing only gym shorts, with tattoos almost completely covering his large, powerful body, looks up at Block.

Block hands Quono a snapshot. As he looks at it, Block and the girl casually eye each other, a hint of a smile on her popsicled lips.

INSERT

The photo shows a tattoo of "Lookin' for Love", with a heart drawn next to it, on a woman's hip.

THREE SHOT

BLOCK
You recognize that?

QUONO
Why should I?

BLOCK
You drew it.

QUONO
So what?

BLOCK
Tell me about it.

They look at each other for a beat.

QUONO
Jamie Cory. She came in here one day, saying this hot tub guy had beat her up. She wanted a tattoo, so I did it.

BLOCK
He said when she came in here you beat her up.

QUONO
Now do I look like the kind of guy who'd do something like that?

BLOCK

Yeah.

Quono smiles thinly, his fat lips receding to reveal gold teeth.

BLOCK

You ever heard of a girl named Melanie Silber?

QUONO

Sure. I like to beat her up, too.

The PHONE RINGS.

QUONO

Everyone's looking to get beat up . . .

He looks coldly at Block, then disappears through the beaded curtains to answer the phone.

Becky, sucking on the popsicle, is eyeing Block.

BECKY

What's your name?

BLOCK

Block.

BECKY

You're hanging out with the wrong kind of people, Block.

BLOCK

What kind would you suggest?

BECKY

Someone who's more . . . up your alley.

Block looks at her for a beat as she continues to suck on the popsicle.

BLOCK

Maybe I'll take you up on that sometime.

BECKY
(smiling)
And do what?

BLOCK
Take you . . . bowling.

BECKY
I don't like bowling.

BLOCK
Neither do I.

DISSOLVE TO:

~~BLOCK~~ ST. CHARLES ST. Trolley
33. INT. CAR - DAY

Trolley Block, Amanda and ~~two dogs~~ are in the front seat of ~~his car~~, and Penny and ~~two dogs~~ are in the back as they pull away from a Jack-In-The-Box drive-through window.

Block takes a sip of his coke.

PENNY
What's a hard-on, Dad?

Block stops in mid-motion. Some of the ice and coke SPLATTER onto his shirt.

PENNY
I heard Amanda say it
and she won't tell me
what it means.

Block glances at Amanda. She shrinks down in her seat and looks out the window.

BLOCK
Well, when a man is
attracted to. . . I mean
likes . . . a woman, he
sort of, kind of, you
know, likes her . . .
(pausing)
Understand?

PENNY

No.

BLOCK

Well, sometimes he likes her in a certain way.

PENNY

Why?

BLOCK

He just does. Male bears like female bears, too. So do male and female bees. So, occasionally they get together and they . . . they . . .

AMANDA

Dad.

Block glances at Amanda, who has shrunk even further down in her seat and is looking up at the ceiling of the car.

BLOCK

Huh?

AMANDA

Forget it.

CUT TO:

~~BOURBON ST.~~
34. EXT. ~~NORTH BEACH~~ - NIGHT

~~BOURBON ST~~
~~BROADWAY STREET~~ -- the center of the nighttime honkytonk of ~~North Beach~~. The neon signs of the strip shows, love dens, nude encounters, etc., glitter forth as the BARKERS out front try to reel in the suckers.

Block slows in front of "The Body Shop" and enters.

(MALE DANCER SIDE)

35. INT. THE BODY SHOP - NIGHT

Inside The Body Shop, a well-built MALE DANCER,

wearing bikini briefs, bumps and grinds in the middle of 75 SCREAMING FEMALES.

CLOSER ANGLE

The dancer approaches and teases the women, several of whom reach to fill his briefs with money.

FAVORING BLOCK

Block looks at this scene for a beat, then walks into the next room.

36. INT. BODY SHOP (FEMALE WRESTLER SIDE) - NIGHT

FULL ANGLE

TWO GIRLS, dressed in bikinis, are wrestling in a pit of mineral oil in front of 100 SCREAMING MEN.

CLOSE ANGLE

The wrestlers slip and slide against each other as the men CHEER them on.

FAVORING BLOCK

Block sits down at the bar.

BLOCK

Tequila.

The BARTENDER pours the shot and serves it. Block hands him a twenty-dollar bill.

BLOCK

Keep it.

The bartender nods, taps the bar, and sticks the twenty in a jar.

BLOCK

You know Jamie Cory?

BARTENDER

Sure. Wrestled here last night.

BLOCK

What for?

Becky opens the freezer section, removes a popsicle, then goes to a cabinet and gets two glasses. Block fills them.

BLOCK

You didn't tell me
you knew her . . .

BECKY

You didn't ask.

She hands him his glass of scotch.

BECKY

Besides, I thought
you came here to . . .
bowl.

She smiles, unwraps the popsicle and takes a bite. She moves to the couch and sits. Block sits next to her.

BLOCK

You see her talking
with anyone last night?

BECKY

Yeah, there were a
couple of guys.

BLOCK

Who?

BECKY

Customers, you know,
guys trying to hit on
her.

BLOCK

She let them?

BECKY

No, she thought they
were creeps.

BLOCK

How about other nights?

BECKY

If she liked someone,
she might have done
something about it.

BLOCK

They were mostly one-
night stands?

BECKY

Are there any other kind?

She smiles and licks the popsicle.

BLOCK

You knew each other well?

BECKY

Well enough.

BLOCK

She ever mention
anyone using handcuffs
on her?

BECKY

I think so, she liked
to get pretty kinky.

BLOCK

Remember who it might
have been?

BECKY

I think it was a cop.

She drains her scotch.

BECKY

Who knows, maybe it
was you . . .

She smiles and licks her popsicle.

CUT TO:

40. INT. BECKY'S BEDROOM - NIGHT

EXTREME CLOSE-UP ON CARPET

In an EXTREME CLOSE-UP, a drop of liquid SPLASHES onto the carpet in the dim light.

WIDER ANGLE

The camera TILTS upward until we see a man's bare feet hanging over the edge of the bed. Another drop of liquid forms on the man's feet. We hear labored breathing.

The camera PANS along the man's feet, and then a woman's feet, as we begin to realize their legs and feet are oiled. The camera TILTS up to show the shadows of the bodies reflected by candlelight onto a wall. The woman is lying face down on the bed, the man lying face down on her back. *

The shadows FLICKER in easy, undulating motion onto the wall. *

The camera TILTS down to show Becky Jackson LICK the sweat from around her lips. *

The camera PAUSES at Block's sweat-matted face. His eyes are open and something, sweat ... oil ... a tear, suddenly GLISTENS at the edge of his eye.

The camera TILTS past his face slowly up the woman's arms, which are stretched out straight ahead.

The camera SLOWS and STOPS at her hands. They are bound by handcuffs around the poster of the bed.

DISSOLVE TO:

41. EXT. VERSAILLES APARTMENTS - NIGHT *

Block and Becky exit from the Versailles Apartments and begin navigating through the crowds on Bourbon Street. Becky finishes eating a popsicly, then tosses the stick into a street drain.

The camera HOLDS on the drain as different shoes go by. A pair of tennis shoes and high heels go by, then the tennis shoes stop. They pause, then turn to face the direction Block and Becky were walking.

The camera TILTS up to the man's body to show it's the same man who was wearing the police uniform on the street outside Melanie Silber's apartment. He watches as Block and Becky disappear together into the crowd.

DISSOLVE TO:

42. INT. BLOCK'S KITCHEN - MORNING *

Amanda, holding a spatula, adjusts pancake batter cooking in a skillet. She glances at the cocker spaniel lying under the breakfast table, then Amanda cuts a small piece from the sausages cooking in the other skillet.

AMANDA

Fly ball, Willie Mays!

The spaniel jumps up, knocks against the chair, darts out from under the table, sits up on its hind legs and mouth catches with a CLOMP the sausage that Amanda tossed in the air.

Amanda rubs the spaniel's head, then she picks up Block's briefcase, which had toppled off the chair. She starts to stuff back things which have fallen out, then she pauses as she looks at three photos that have slid out of a folder.

INSERT PHOTOS

The first photo is of Yvonne Larkin's naked body on her living room floor. The second photo is of Melanie Silber's naked body on her bed. The third photo is of a naked Jamie Cory at the bottom of the hot tub.

Smoke rises from the skillet as the pancakes begin to burn. Amanda quickly moves the skillet off the heat.

Block enters the kitchen.

BLOCK
Need any help?

AMANDA
Unh-unh.

Block sits down, then Penny enters and joins him at the table. Block moves his briefcase out of the way as Amanda uses the spatula to slide the pancakes from the skillet onto their plates.

Penny lifts up her pancakes and looks at the burned underside. Amanda sits down, pours syrup on her pancake and passed the jar to Block.

AMANDA
How come you have to work so late every night?

BLOCK
There's been three murders, hon.

Block pours some syrup and passes it to Penny.

AMANDA
Couldn't you just work during the day?

BLOCK
Some people I can only see at night.

Penny pours a huge gob of syrup onto her pancakes, holding the jar upside down till the last drop drains out.

AMANDA
What kind of people?

BLOCK
The kind that don't have day jobs.

Amanda forks a piece of pancake, but doesn't move to eat it.

AMANDA

Dad?

BLOCK

Uh-huh?

AMANDA

Could you get hurt?

Block stops chewing and looks at Amanda. Then he turns toward Penny to see her quietly looking up at him.

CUT TO:

43. INT. POLICE CHIEF'S OFFICE - DAY

The CHIEF OF POLICE (black) looks out his window.

CHIEF

Tell me, Wes, how
are things at home?

He turns and looks at Block, who is sitting in front of the Chief's desk.

BLOCK

What do you mean?

CHIEF

I mean I'm not sure
you're ready yet to be
running this task force.

The Chief sits down at his desk.

CHIEF

Beryl Townsend talked to the Mayor about you and he called me. He said if I don't come up with something soon, he's gonna start shitting all over me.
 (pausing)
 Shit runs downhill, Wes.

CUT TO:

44. INT. RAPE CRISIS CENTER - DAY

WOMEN

Ya-ah!!

WOMEN from 17 to 70 clumsily kick in the air, then they disorganizedly YELL again as they jab forward with their hands.

WOMEN

Ya-ah!!

Leading the class is Beryl Townsend.

BERYL

I don't know if you'll be able to hit anyone, but I've got a feeling you might at least scare someone-to death.

The class laughs. Beryl approaches a homemade dummy of a male body and turns it toward the class, then she notices Wes Block watching from the doorway.

BERYL

(to class)

In most of the situations you'll encounter, you'll have several options. First, you could try to reason with him. If that doesn't work, then blow your whistle, start yelling, create as much uproar as you can. If that still doesn't work, you're forced to become even more persuasive.

She turns the dummy toward her.

BERYL

Several ways of sending him
a message are stomping his
toes....

She stomps the dummy's toes and a bell RINGS.

BERYL

...kicking into his kneecaps...

She kicks the dummy's kneecap and a BUZZER goes off.

BERYL

...and striking his solar plexus.

She strikes his solar plexus and a light FLASHES.

BERYL

(dryly)

And if he still continues to act
tacky, you can always drop back
and punt.

She delivers a kick into two socks holding tennis balls situated
at the dummy's groin. WHAP! Bells, buzzers and lights go off
simultaneously. A tennis ball comes out of one of the socks and
bounces and bounces and bounces across the floor toward Wes Block.

He catches it, rolls it over in his hand, looks back
at the numerous women looking at him, and smiles.

BLOCK

Hi . . .

45. INT. BERYL'S OFFICE - DAY
OFFICE

Beryl, in her office, begins unbuttoning her workout
shirt to change clothes. She looks up to see Block
standing in the doorway.

BERYL

I'll bet you were just
about to knock.

BLOCK

Actually, I was con-
sidering just standing
here and being . . .

(tossing the tennis ball
from hand to hand)

. . . tacky.

He smiles.

Beryl's shirt is unbuttoned to just above her breast. She stops unbuttoning, but she makes no attempt to button her shirt back up, either.

BERYL
Tell me, Detective
Block. . . .

BLOCK
Block.

He tosses the tennis ball to her and she catches it.

BLOCK
Wes Block.

BERYL
How do you like the
rape center?

BLOCK
I love it.

BERYL
Would you like to make
a charitable contribution?

She hands him an envelope.

BLOCK
Any reason I should?

BERYL
Maybe I'll talk about
the Mayor.

Block eyes her for a beat.

BLOCK
I hear you go out with
him.

BERYL
Once in a while.

BLOCK
I also hear he's gay.

BERYL
Did you want a date
with him?

Block smiles.

BLOCK BLOCK
I'd like to get him off
my back.

BERYL
Don't tell me he
interrupted your busy
schedule?

BLOCK
Awful, isn't it?

BERYL
Maybe you should have
told him you were out
of town.

Block smiles again.

BERYL
I called him because I'm
just playing by your rules.
If you'd help me, I'd like
to help you.

BLOCK
The killer's Caucasian,
mid-~~thirties~~ ^{forties}, brown hair,
with type "O" blood. And
we've found similar red
fibers on all the victims.

BERYL
From what?

BLOCK
We don't know.

BERYL
Any suspects?

BLOCK
A hundred and fifty
thousand.

They look at each other for a beat, then Block pulls out his wallet, puts some bills in the envelope she gave him, and leaves the envelope on a table. He moves toward the door.

BERYL
Anything you'd like me
to tell the Mayor?

BLOCK
Yeah. He's one of them.

CUT TO:

46. INT. BLOCK'S ^{KITCHEN} HOUSE - NIGHT - LATE AFTERNOON

Mrs. Holstein and Penny watch as Amanda brings a tray of cookies out of the oven. They hear the front door being unlocked.

47. LIVING ROOM - LATE AFTERNOON

Penny comes running out of the kitchen into the living room.

PENNY
Dad!

She runs into Block's arms and he picks her up.

BLOCK
Hi, pumpkin.

PENNY
Am I heavy?

BLOCK
Not to me.

PENNY

I weigh ~~seventy~~ now!
FIFTY

Block groans, carries her to the sofa, and places her so that while she's still holding onto him, her feet are also resting on the top of the sofa back.

Penny rests her head on Block's shoulder, and looks at him.

PENNY

I missed you.

BLOCK

I called a lot, but it was always busy. How come you and Amanda are so gabby?

Penny hesitates for a beat, then doesn't answer.

BLOCK

Did Mom call?

Penny nods her head.

48. KITCHEN - LATE AFTERNOON

Amanda is putting the cookies on a plate as Block, alone, enters the kitchen.

Block looks at the cookies.

BLOCK

Can I have one?

AMANDA

Uh-huh.

Block picks one up and takes a bite. Amanda hasn't yet turned to face him.

BLOCK

I heard you got a phone call.

AMANDA

She's getting married.

A beat as Block stops chewing the cookie, then starts again.

AMANDA

She wants me and Penny to come. She also said something about having us move in with her.

Block stops chewing again.

AMANDA

Can she do that?

BLOCK

~~I don't know.~~

They are silent for a beat.

AMANDA

I used to make these for her.

BLOCK

I know.

Amanda turns around so that they now face each other. Amanda's eyes are watering.

AMANDA

I like making them for you better.

Block pulls her close and they hold each other.

DISSOLVE TO:

49. INT. SWAP MEET ^{OFFICE} - NIGHT

The OWNER of the "Swap Meet" is sitting in his office. He looks at a photo of Yvonne Larkin.

OWNER

No.

He looks up at Block, then looks back down at a photo of Melanie Silber.

OWNER

No . . . too bad.

He looks at a photo of Jamie Cory.

OWNER

Yeah, I've seen this one here.

BLOCK

Anybody ever get violent with her?

OWNER

That's part of the turn-on, isn't it?

BLOCK

You know who it was?

The owner leans back in his chair and shakes his head. Block looks at him for a beat, then Block gets up. He picks up the pictures and heads toward the door.

OWNER

What about you?

Block stops at the door, turns back and looks at him.

OWNER

You ever see her in here?

BLOCK

No.

50. BATHING AREA

Block enters the bathing area of the Swap Meet. Fifteen to twenty mostly naked MEN and WOMEN are lounging in the large jacuzzi or are sprawled around it.

Loud, piped-in MUSIC pushes an incessant beat as flashing, brightly-colored lights illuminate the room.

A male and female bather look up warily as the fully-clothed Block approaches them. He holds out the photo of Jamie Cory. The bathers look at the photo and shake their heads, the pounding MUSIC obscuring any conversation.

CUT TO: CUT TO:

51. MIRRORED ROOM

Block passes and looks into a small, dimly-lit mirrored room. MEN and WOMEN, some naked, some covered with towels, are casually lying on large pillows in groups of twos or threes.

CUT TO:

52. SMALL ROOM

The man who was dressed as a cop outside Melanie Silber's apartment and who was selling flowers ^{WALKING DOWN} ~~in North Beach~~ is standing in a small, dark room ^{DOUBLED ST.} staring into a mirror.

CUT TO:

53. CORRIDORS

Block enters a darkened corridor with small rooms flanking each side. As he walks along, soft MOANS and the SQUEAKING of metal springs, just audible above the pounding disco MUSIC, filter through the doors.

In an adjoining corridor, a leather-masked face suddenly fills the FRAME as it peers out of a small room. The man wearing it comes down the empty corridor, then pauses in front of a room, its door partially ajar.

The man looks in at a plain, red-headed WOMAN (wearing glasses), lying on a small bed. He slowly pushes the door open, the faint light from outside EASING slowly, slowly along her naked upper torso until it reaches the small towel barely covering her waist.

The MUSIC continues to POUND.

The woman looks back at the man.

Wes Block comes down the corridor and the man and Block look at each other. Block slows in front of him and reaches up the with photo of Jamie Cory. The man looks at it for a long beat, then looks at Block and shakes his head.

Block looks toward the room. Inside, the redhead is looking out at him.

54. ROOM

Block walks in front of the man and enters her room. The MUSIC continues to POUND.

The woman sits up and Block holds the picture in front of her. She shakes her head. Block, lowering the picture, continues to look at the woman. His gaze travels the length of her naked torso to the small towel, then he looks back up at her face. She smiles a small, sad smile.

WOMAN
(softly)

Close it . . .

Block looks at her.

WOMAN

The door . . .

55. CORRIDOR

The man is just outside the doorway looking into the room. The door suddenly CLOSES in his face.

56. ROOM

The woman and Block look at each other. He starts to say something, then stops as she takes off her glasses and puts them on a shelf. They look at each other for another beat, then she stands and slowly begins to unbutton Block's shirt.

Her elbow rubs against something at his waist and she pushes his coat back slightly. She looks at a pair of handcuffs clipped to his belt, then she looks up at Block.

The MUSIC continues to POUND.

57. CORRIDOR

The man is standing in the empty corridor. He hears a faint BUZZ, just audible above the POUNDING MUSIC, filter through the door. He moves into the adjoining room.

58. ROOM

The woman STROKES an electric hand massager slowly down Block's chest, then kisses his nipple. The hand massager reaches his waist, then the woman moves it lower, then lower still, until it drops below FRAME.

Block closes his eyes.

The woman's towel falls to the floor at her feet.

The camera TILTS up the wood wall from the floor and STOPS on a hole in the wood. An eye peering through the hole watches the activity in the room.

The MUSIC continues to POUND.

CUT TO:

LIVING ROOM

59. INT. BLOCK'S HOUSE - NIGHT

The camera is TIGHT on a small, chewed-up lime, then the camera TILTS up to show the large, color photograph of Block, his wife, Amanda and Penny.

REVERSE ANGLE

Block, sitting at a table in his living room, looks at the photograph of his family. He downs a shot of tequila, then bites into another small lime.

FAVORING PHOTOGRAPH

The chewed-up lime is tossed onto the table, rolling to a stop near the photograph.

The camera PANS past the photograph and lime to reveal fifteen more chewed-up limes and an empty salt shaker.

60. GIRLS' BEDROOM

Amanda wakes up as she hears a CRASH from the living room.

61. LIVING ROOM

A fallen lamp lies on the living room floor. Amanda, carrying a pillow and blanket, puts the lamp back on the table and looks toward Block. Breathing heavily, he is passed out on the sofa.

Amanda goes to the table and puts the limes and empty tequila bottle into a wastebasket.

She comes back to Block and covers him with a blanket. As she starts to tuck the pillow under his head, she stops cold.

A small, framed photo is tightly gripped in Block's hand. Between Block's fingers, Amanda sees a young Block in a suit holding his wife. She is wearing a bridal dress.

Amanda finishes tucking the pillow under Block's head.

She pulls the blanket back, gets onto the sofa with Block, then pulls the blanket over them both. She squeezes up close to him, nestles her head on his shoulder, closes her eyes, then feels for the lamp and turns it out.

DISSOLVE TO:

62. EXTERIOR - NEW ORLEANS - DAWN *

A helicopter with a PILOT and Block skims above Lake Ponchartrain, the morning sun just beginning to light up New Orleans from the eastern end of the Lake.

The copter veers past the Ponchartrain Causeway, then approaches a marshy edge of the Lake.

BLOCK'S POV

Block sees a shrimp trawler surrounded by a number of police boats. Two FROGMEN are swimming in the water nearby.

63. EXTERIOR - MARSH - DAY *

The copter comes in for a landing as the trawler's nets are lifted out of the water and eased onto the shore.

The copter lands, Block gets out, and approaches Molinari.

BLOCK

When'd they find it?

MOLINARI

About 20 minutes ago.

In the middle of one of the large nets is a pile of crumpled up smaller nets. A foot is sticking out from underneath them.

Block walks onto the large net, then lifts the top of the smaller nets. The lifeless face of the red-headed woman from the Swap Meet looks back at him.

CUT TO:

64. INT. POLICE LAB - DAY

Light flashes in a photomultiplier tube, bulbs on a small control board begin to blink, and an electronic black and white image is displayed on a video screen.

WIDER ANGLE

The angle WIDENS as Block enters and sees Hiroshi watching the screen of a scanning electron microscope.

BLOCK

What is it?

HIROSHI

Particles from the smudge marks found in Melanie Silber's bedroom, magnified forty thousand times.

BLOCK

Can you tell anything?

~~HIROSHI~~ LUTHER BOGGS

Yeah, it's mostly good
old dirt.

LUTHER BOGGS

~~Hiroshi~~ turns off the machine.

BLOCK

What about this morning?

~~HIROSHI~~ LUTHER

There were cuff marks
on her wrists.

Block looks back at Hiroshi for a beat.

BLOCK

What else?

~~HIROSHI~~ LUTHER

This . . .

He reaches up with the plates of glass. Four red
fibers now lie between the glass.

CUT TO:

65. INT. TASK FORCE ROOM - DAY

The San Francisco Chronicle's front page headline
blazons "Fourth Woman Murdered!".

The camera TILTS up from the newspaper to show
Block silently watching the feverish activity
in the task force room. Molinari approaches him.

MOLINARI

We struck out with the
manager of the hot tubs.
Wrong blood type. Maybe
we should --

BLOCK

What was her name?

65 CONT.

REV. 9/26/83

58.

MOLINARI

Who?

BLOCK

The girl IN THE BAYOU.

MOLINARI

Judy Harper . . . she
was a nurse.

CUT TO:

66. INTERIOR - CRIMINAL COURTS BLDG. DAY

Doctor SARAH YARLOFSKY (50) walks down a corridor with Block.

YARLOFSKY

Every mass murdered has a motive, Wes. It could be as bizarre as voices he hears commanding him to kill. The voices could come from God... or from the refrigerator.

(pausing)

Or his motive could be as simple as anger...frustration...revenge. That could be why he uses handcuffs on the women.

Yarlofsky slows down and turns toward Block.

YARLOFSKY

Has he contacted you?

Block shakes his head.

YARLOFSKY

I wouldn't be surprised if he did.

BLOCK

Why?

YARLOFSKY

Once you started going after him, you became closer to him than anyone else.

BLOCK

I'm not sure how close I want to get.

Yarlofsky studies Block for a long beat.

YARLOFSKY

There's a darkness inside all of us, Wes. You, me, the man down the street. Some have it under control...others act it out.

(pausing)

And the rest of us try to walk a tightrope between the two.

CUT TO:

BATHING AREA

67. INT. SWAP MEET[↑] - DAY

Block walks through the bathing area of the Swap Meet, the daylight making it look very plain. In the b.g., a janitor sweeps up around the empty jacuzzi. Block walks by the empty mirrored room, the pillows untouched. He enters the corridor, dark even in the day.

68. INT. SWAP MEET ADJACENT ROOM - DAY

Block slows in front of a room, hesitates, then goes in.

He looks around the bare, empty room, then stops cold and stares at a small hole in the wall to the adjoining room.

Block turns around to leave. A pair of handcuffs, hanging from a nail on the back of the door, looks back at him.

Block slowly reaches down the outside of his coat and feels the handcuffs on his belt.

The disco MUSIC begins to POUND.

CUT TO:

69. INT. HEALTH CLUB - ~~EVENING~~ LATE AFTERNOON

^{PUNCHES SPEED BAG}
A tired Block ~~lifts a heavy barbell~~ one final time, then wearily lays it down and walks through the weight room of an attractively laid-out health club.

He walks over to a Nautilus machine, sets the weight to 120 pounds, sits down, and notices a shapely WOMAN in tights, across from him, adjusting the weights on her machine.

She turns and sits directly facing him. It's Beryl Townsend. She and Block eye each other for a beat, then Block puts his elbows against the upper torso pads and pushes.

Beryl starts the same time as he, and the two of them push almost in synchronization. They finish one . . . two . . . three . . . four repetitions, their bodies heaving in unison.

Beryl tugs at her tights, the sweat dripping down her body making them sticky.

Block starts a fifth as Beryl follows along, their chests thrusting, bodies quivering, hearts pounding, as they finish together.

They sit there, breathing heavily, bodies drenched in sweat, looking at each other.

70. EXT. HEALTH CLUB - NIGHT- LATE AFTERNOON

Beryl, dressed and showered, comes out of the health club's front door.

BLOCK

Want to see who can
lift more pizza?

~~CHUCKS~~

Beryl turns to see Block waiting at the entrance way.

CUT TO:

71. EXTERIOR PADDLEWHEELER - SUNSET *

Block and Beryl are sitting on the top open deck of a paddlewheeler cruising the Mississippi. In the background, the sun has begun its fade and the lights of New Orleans are beginning to blink on. At one end of the deck a small jazz band and singer are playing romantic ballads.

A WAITER brings Block and Beryl a large plate of oysters on the half shell. Block uses his small fork to blend horseradish into a tomato sauce for dabbing on the oysters.

BERYL

I've never seen you work out there before.

BLOCK

I went there looking for you.

Beryl looks at him for a beat.

BLOCK

We found another body this morning.

BERYL

I know.

BLOCK

I'm sorry it happened.

BERYL

Why tell me?

BLOCK

I didn't know who else to tell.

Beryl puts some of the sauce on an oyster.

BERYL

You didn't have to bring me here to tell me that.

71. CON'T.

62.

BLOCK
No...

*

BERYL
Why did you?

She slides the oyster from the shell into her mouth.

BLOCK
Because watching you at the
gym, I started wondering
what you were like.

BERYL
Why the sudden interest?

BLOCK
I was wondering if you always
came there alone.

BERYL
What else were you wondering?

BLOCK
You really want to know?

She nods.

BLOCK
What it would be like to
wipe the sweat off your body.

Block slides an oyster from the shell into his mouth.

BERYL
You'd enjoy it.

BLOCK
Think I'll get to find out?

BERYL
You never know...

She slides an oyster into her mouth as she and Block
look at each other. The soulfull band continues to play
as the lights of New Orleans float by.

BERYL

Do you always say exactly what's on your mind?

BLOCK

You don't like it?

BERYL

It could be a little more subtle.

BLOCK

What I said?

BERYL

It was more the way you said it.

BLOCK

How would you like me to say it?

BERYL

As if you're not saying it to somebody every night.

BLOCK

What else would you like?

BERYL

To find out what's underneath the front you put on.

Block takes a bite of pizza and chews it.

BLOCK

Maybe you wouldn't like what you'd find.

BERYL

Maybe you're scared I would.

CUT TO:

72. INTERIOR FARMER'S MARKET - NIGHT

Beryl walks along Farmer's Market, a 24-hour semi-open air market with long rows and rows of fruits, vegetables and assorted edibles. She stops at the tomatoes, picks one up and looks it over.

Block approaches holding a small shopping cart filled with fifteen frozen t.v. dinners. She looks at his cart.

BERYL

I take it you're not married, Block.

BLOCK

What makes you say that?

BERYL

Just a hunch.

BLOCK

Ever heard the one about the Polish cop? His wife leaves him a note saying she's fallen in love with anyone else.

Beryl puts the tomato in her cart.

BERYL

Did your wife leave you a note?

BLOCK

No, just two kids.

Block and Beryl continue down the aisleway, passing an elderly couple shopping together.

BERYL

Where is she now?

BLOCK

Still in New Orleans.

BERYL

You ever thought of moving away?

Block grabs several bags of beignets (local doughnuts) and throws them in his cart.

72. CON'T.

BLOCK

Twenty-nine years ago I borrowed forty bucks from my Dad, packed a beat-up suitcase and took a bus here. I was seventeen.

Block grabs several bags of pralines and tosses them in his cart.

BLOCK

I got off the bus, walked through the French Quarter, looked out over the Mississippi and swore I'd never leave.

BERYL

Ever come close?

Block starts to pass a counter, then stops and gets two half gallons of milk.

BLOCK

Only once...

He turns to look at Beryl.

BLOCK

When I looked back down and saw my suitcase was gone.

He smiles some.

73. EXTERIOR WHARF - NIGHT

Carrying their bags, Block and Beryl walk toward their cars, parked along a wharf banking the Mississippe.

BLOCK

You ever been married?

Beryl shakes her head.

BLOCK

How come?

72 CON'T

BERYL

I guess I haven't met the
right man. Or maybe I've
scared him away.

BLOCK

Then he wasn't the right man.

They reach their cars and Beryl, still holding her
groceries, reaches for her keys to unlock her trunk.
Block takes the groceries from her and as she opens
the trunk, he places them inside.

BERYL

(slight smile)

My mother thinks it's my job.

BLOCK
What do you think?

BERYL
It doesn't matter,
I like what I do.

BLOCK
Helping women?

BERYL
Men, too.

She closes her trunk, the sound ECHOING toward the river.

BLOCK
What makes you so
sure they need it?

BERYL
We all need it.

LIVING ROOM/BLOCK'S BEDROOM
74. INT. BLOCK'S HOUSE - NIGHT

Mrs. Holstein and Block look toward his bed where
Amanda and Penny have fallen asleep watching TV.

Block sits down on the bed as Amanda and Penny
open their eyes and rub them.

AMANDA
Hi, Dad.

BLOCK
Guess what? I had a
date tonight.

The girls' faces light up.

AMANDA
You did? Who with?

BLOCK
Just someone I met.

PENNY
Where'd you go?

BLOCK
~~We ate pizza.~~ OUT ON THE RIVER

PENNY
Is she nice?

BLOCK
Yeah.

AMANDA
Do you like her?

BLOCK
I can't figure it out.

AMANDA AMANDA
Did you kiss her?

BLOCK
Hey, come on.

The PHONE RINGS.

PENNY
I bet that's her right
now. She's calling to
tell you she had a great
time, she wants to see
you again, and you can
have a hard-on anytime
you want.

CUT TO:

68.

75. INTERIOR TASK FORCE ROOM - NIGHT

The camera PULLS BACK from brown wrapping paper with "Detective Block, New Orleans Police" typed on it, and PANS to a small female red-headed doll wearing glasses, its hands bound together with toy handcuffs. A note is voodoo-pinned to its chest.

INSERT NOTE "Another one will soon be dead; you could stop it if you knew what's ahead."

TWO SHOT

MOLINARI

Luther's on his way over.
You think it's from a crank?

BLOCK

No...

A small formal envelope is attached to the doll. Holding the envelope with a handkerchief, Block cuts open the flap and removes a card. Typed on the card is "Sam's".

MOLINARI

Sam's...what's that?

CUT TO:

^{SAM'S}
76. EXT. FOLSOM STREET - NIGHT

Block walks along a run-down, dirty, darkly-lit street. He slows, turns toward a metal door, and reaches for a bright red knob.

CUT TO:

^{ENTRY}
77. INT. SAM'S - NIGHT

Block faces SAM (female, muscular, shaven-head, dressed in leather and chains). She reaches below her desk and presses a BUZZER.

78. ROOM

Block enters a well-furnished room. It looks similar to a normal living room, except for one thing. There is a bed in the corner with a short whip lying on it.

The lights go out, leaving Block in the dark for an instant. Then red, overhead lights come on. The room takes on a crimson, almost garish aura.

A side door opens and an innocent-looking GIRL (20), wearing knickers, enters. The girl walks slowly up to Block and smiles. Then she suddenly SLAPS his face as hard as she can.

She feels his shoulder, then his arm muscles.

GIRL

You're strong. I like to be punished by strong men.

She picks up the whip and hands it to him.

GIRL

He said you'd want this.

BLOCK

What for?

GIRL

Me.

Block's face begins to look a little sweaty.

BLOCK

He's wrong.

The girl looks at Block, then she suddenly reaches out and SMACKS Block, again as hard as she can. A line of blood forms at the corner of his mouth.

GIRL

He said you were just like him.

BLOCK

Who's he?

She reaches back to hit him again, but this time Block catches her arm, pulls her across the room, and SLAMS her against the wall.

78 CON'T.

70.

GIRL

Use the whip . . .

Block looks at her for a beat, then he drops the whip on the floor.

GIRL

Then you're to wear this to Praline's. *

She picks up a black rose and pins it to his coat.

GIRL

I don't know who he is.

She reaches up toward Block's face again, but this time she uses a handkerchief to softly wipe the blood from his mouth.

CUT TO:

PRALINE'S

79. EXT. ALLEY - NIGHT

Block walks along a street, turns into a deserted alley, and rounds a corner.

Two hands suddenly grab him.

The angle WIDENS to show a WINO staring at Block as he tries to steady himself, then the wino lets go and stumbles off.

Block continues ahead, approaching a small neon sign reading "Praline's".

80. INTERIOR PRALINES - NIGHT

71.

Block, wearing the black rose in his lapel, enters Pralines. He looks around at a wide ranging group of customers. The only thing the customers have in common is that they are all men.

FAVORING BLOCK

Block puts a dollar on the bar and the BARTENDER hands him a Dixie beer. Block turns around, takes a slug of beer and surveys the bar.

VOICE (O.S.)

Looking for something...Alice?

Block looks to his side at a MAN dressed in leather wearing a studded collar. Block looks at him for a beat, then turns and looks the other way down the bar.

Block sees a foppishly dressed young BLOND MAN. The blond smiles, then turns toward Block. Like Block, he is wearing a black rose attached to his coat lapel.

The blond walks away from the bar as Block begins to follow.

CUBICLE:

They enter a small, private cubicle and sit on a bench. An erotic male film plays on the wall in the background.

The blond puts his hand on Block's knee and begins to rub his leg.

BLOND

He said this was your first time.

BLOCK

Who?

BLOND..

You don't know?

Block shakes his head.

BLOND

He bought me for you.

BLOCK

Have you seen him?

BLOND..

No.

BLOCK

When does he pay you?

80 CONT.

72.

BLOND
Right after this at
the MARDI GRAS WAREHOUSE.

Block stands up to leave.

BLOND
You don't want it?

BLOCK
No.

The BLOND stands up close to Block in the cramped space. The light from the projector projects the movie onto their faces.

BLOND
He said you did, you
just didn't know it yet.

BLOCK
He's wrong.

The BLOND rubs Block's waist.

BLOND
How do you know, if
you haven't tried it?

BLOCK
Maybe I have.

CUT TO:

81. EXTERIOR WAREHOUSE - NIGHT

Block is standing outside his car looking at an extremely large warehouse. He whispers into his radio mike.

BLOCK

Fourteen fifty Water Street...

82. INTERIOR WAREHOUSE - NIGHT

A grotesque paper mache' head faces the camera as the camera PULLS BACK to show the head is almost 10 feet tall.

The blond walks through the dimly-lit warehouse, crowded with gigantic floats and displays stored when not in use during Mardi Gras. He silently moves by a float with two wax human figures facing each other, then the blond disappears between two other large floats.

Block quietly eases through the warehouse, moving very carefully, looking very closely. He pauses directly under the float with the two wax figures. He doesn't notice anything unusual, but we do because one of the wax figures has changed position.

Block continues through the floats, moving slowly, carefully. He approaches a light switch and, easing it carefully, almost silently CLICKS it on.

A couple more lights turn on in the warehouse, but the light in the huge hall remains low. The added electricity, though, has begun to move a number of the figures on the floats.

Block, gun now in his hand, begins moving through the surrealistic warehouse. He hears a slight noise and moves through several floats toward it. Block rounds a float just as a wooden club comes DOWN HARD at his head.

82. CON'T.

He instinctively ducks, then looks up at a mechanical figure that is striking the club up and down, up and down, up and down. Block continues through the floats, the gigantic bizarre heads staring at him.

Block slows as he sees a partially opened door on one of the floats. He sees something on the floor in front of the door and quietly reaches down and picks it up. It's a small piece of red ribbon.

Block reaches up with his gun and opens the door. Someone COMES RIGHT at him, then suddenly STOPS. It's the blond, dead, a red ribbon throttling his neck and tied to a hook like a leash.

83. OMIT

84. INT. TASK FORCE ROOM - DAY

Molinari approaches Block at his desk. Several desks away are two COPS questioning the girl with the whip from Sam's. Outside, a light rain is beginning to fall.

MOLINARI

We checked the saliva on the stamps. The sender had --

BLOCK

Blood type "O".

Molinari nods. He reaches up with the typed notes, wrapping paper, and the red ribbon now protected in plastic bags.

MOLINARI

The notes are from a '72 Olivetti. The letters "e" and "s" are worn down, and the "k" is misaligned. That's all they can tell.

BLOCK

What about the ribbon?

MOLINARI

Luther said the fibers he's got came from one just like it.

BLOCK

The warehouse?

MOLINARI

We looked everywhere. He's gone.

Block reaches for the note and studies it for a beat.

BLOCK

If you knew what's ahead...

Block looks at the doll on his desk.

BLOCK

"What's ahead ..."

He picks up the doll and looks at the head. He grips it and tries to turn it, but it won't budge. He tries to pull it and POP! the head comes off.

Block turns the head upside down, takes some tweezers and reaches through the opening in the neck into a hollow in the head. He feels something and pulls it out until it falls down onto the table.

It's a popsicle stick broken in two.

CUT TO:

85. ^{Becky's} INT. APARTMENT - DAY

Becky Jackson enters her apartment, brushes the rain off her clothes and enters her bedroom.

Noticing the rain SPLATTERING through an open window, she stops and closes it. She turns on the TV, and a soap opera comes on as Becky goes to the closet.

She moves some clothes and we glimpse the bottom half of a piece of red ribbon dangling in the back of the closet. Becky removes a bathrobe, and the camera HOLDS on the ribbon as we HEAR Becky remove her wet clothes and put on the bathrobe.

Becky pushes her clothes into the back of the closet floor as the red ribbon suddenly disappears out of FRAME.

She looks around the crowded closet for something, then reaches into the back. Her head pressed into the clothes, she is only able to blindly grope along the back wall.

The red ribbon enters the FRAME, moving toward Becky's hand.

She suddenly TOUCHES the ribbon, then removes it from the hook it was hanging on.

She comes back into the bedroom, turns toward the mirror and uses the ribbon to tie a bow in her hair.

She turns toward the TV to watch the soap opera.

And looks a man wearing a ski mask standing right in front of her.

CUT TO:

86. INT. BECKY'S APT. (LATER)

LUCY DAVIS (25, black) struggles with a wet bag of groceries as she enters the apartment she shares with Becky Jackson.

She looks around the living room at several pieces of furniture that have been overturned. She glances at a woman's shoe, its heel broken off.

She looks toward a closed bedroom door. The SOUND of a television program is coming from inside.

LUCY

Becky?

There is no reply. Lucy puts down the groceries.

LUCY

Becky, you in there?

Lucy nervously approaches the door, hesitates, then slowly reaches for the knob. BRRRING! Her hand jumps as the PHONE suddenly starts to RING. She reaches for the phone, picks it up, and listens for a beat.

She quickly drops the phone, begins to back away from the bedroom door, and backs right into a MAN'S grasp. She SCREAMS.

It's Wes Block.

CUT TO:

87. INT. BECKY'S APARTMENT - DAY

CRIMINOLOGISTS search through Becky's bedroom for clues. There is no sign of Becky.

Block and Lucy are watching from the living room.

LUCY

She could still be
alive . . . couldn't
she?

DISSOLVE TO:

~~TASK FORCE ROOM~~ ~~LATE AFTERNOON~~
88. INT. POLICE HEADQUARTERS - NIGHT

~~Afternoon~~
The task force room is on ~~night~~ shift, so activity in the room is somewhat muted. Block, sitting at his desk, looks up as the Chief and Molinari approach.

CHIEF

Still no sign?

BLOCK

It won't take long.

The Chief sees a COP bring Quono into the room.

CHIEF

Any luck with him?

BLOCK

No.

The cop hands Quono his personal belongings.

CHIEF

You're letting him go?

The Chief watches Quono leave, then turns back toward Block.

CHIEF

I heard you knew her, too.

BLOCK

That's right.

The Chief looks at Block for a beat.

CHIEF

Just out of curiosity,
Wes

(pausing)

Did you happen to know
any of the other victims?

Block sees two COPS bring the owner of the Swap Meet into the other end of the room. Block looks back at Molinari, then at the Chief, for a long beat.

BLOCK

No

DISSOLVE TO:

TASK FORCE ROOM

89. INT. POLICE HEADQUARTERS - NIGHT

Block absentmindedly twists a rubber band. It finally SNAPS and Block tosses it onto his desk. He gets up and goes to the window. The continuing rain makes it impossible to see out.

Block opens the window, lets the rain SPLATTER on his hands, then wipes his face with the water.

He walks over to RANNIGAN.

BLOCK

Alex, you have anybody
that could drive by my
house tonight?

RANNIGAN

Your kids?

Block nods.

RANNIGAN

Sure.

Block walks back toward his desk and looks at the doll. It's head is still detached. Wong comes up and hands him a bag of food from McDonald's.

WONG

They were out of boiled
octopus.

He attempts a half-smile that Block doesn't return. Block takes the bag over to his desk. A RUMBLE of THUNDER is heard. He takes out some french fries and a cheeseburger, lays them on the desk, then opens his drawer.

He reaches for a salt shaker. There is a picture of Becky Jackson tucked away behind it. He puts the salt shaker next to the burger, then reaches back into the drawer, removes her picture, and gazes at it.

CUT TO:

TASK FORCE ROOM NIGHT
90. INT. ~~POLICE HEADQUARTERS~~ - DAWN

NIGHT
It's ~~down~~ in the task force room and a faint light peeks through the rain onto Block's empty desk.

The salt shaker remains next to the burger and fries, neither of which have been touched.

BRRRINGG!! The red phone on a special table in the corner of the room suddenly jolts the silence.

BRRRINGG!! It rings again.

Block's eyes blink open and try to focus. BRRRINGG! He unsteadily pushes himself up from a couch and begins walking toward the phone. Everyone in the office is watching.

BRRRINGG! He looks at the phone, knowing he doesn't want to answer it.

CUT TO:

PIAZZA d'ITALIA NIGHT
91. EXT. ~~ORIENTAL TEA GARDEN~~ - MORNING

Several police cars and vans are parked on the grass at the edge of the ~~Oriental Tea Garden~~ in the ~~Golden Gate Park~~ PIAZZA d'Italia. Block drives up and runs toward a small cupola. There's a RUMBLE of THUNDER.

92. EXT PIAZZA D'ITALIA - NIGHT

Waiting for Block under it are several POLICEMEN.
A small form is covered by a blanket. Flies, swarming in the muggy air, buzz around it.

The rain continues to BEAT DOWN and
a ROLL of THUNDER is heard.

COP
You want to look?

Block, looking at the blanket, doesn't reply.

The cop waits for Block to say something. But he's looking at something else.

BLOCK'S POV

One of the statues is of a woman. Knotted around her neck is a man's tie.

CUT TO:

92A. INTERIOR POLICE HEADQUARTERS - DAY

Block walks down a corridor in the police station. A COP and the bartender from *THE BODY SHOP* suddenly come out of a room and walk by Block. The bartender and the cop glance at Block, then look away.

Block, thinking to himself, continues walking and turns a corner. At the end of the hall he sees Sarita and another COP walk out of a room, cross the hall and enter another room. Block slows down, then stops still.

CUT TO:

93. INTERIOR RAPE CENTER/BERYL'S OFFICE - DAY

Beryl's PHONE RINGS and she picks it up.

INTERCUT with Block *IN THE TASK FORCE ROOM*:

BLOCK

Could I see you tonight?

BERYL

I've got some work--

BLOCK

Could it wait?

BERYL
Are you O.K.?

BLOCK
I don't know...

94. INT. LAB - DAY

Luther looks up as he sees Block enter the lab.

LUTHER
Remember the smudge marks
in Melanie Silber's bedroom?

Block nods.

LUTHER
The killer made them.

BLOCK
How do you know?

LUTHER
Because the marks have the
same chemical composition
as particles on the doll
you were sent.

BLOCK
Any idea what they are?

LUTHER
Some kind of glass fragments
covered with a type of barley
residue.

BLOCK
Where could they come from?

LUTHER
Who knows? Maybe a grain
storage bin. He must have
picked up the fragments in
the treads of his tennis shoes.

94 CON'T.

83.

BLOCK

He wore tennis shoes?

LUTHER

By tomorrow I might even
know the make.

BLOCK

Tell me, Luther, how'd you
get to be so smart?

LUTHER

Spinach.

CUT TO:

83a.

95. EXT. BOURBON STREET - HALLOWEEN - NIGHT

Block, Beryl, Amanda and Penny (the girls dressed in Halloween costumes) walk down Bourbon Street, the French Quarter alive with Halloween.

Numerous costumed celebrants parade down Bourbon Street, Block, Beryl and the kids blending in with them.

NEW ANGLE:

Four BLACK DANCERS carrying flambeau torches dance by Block, Beryl and the kids.

NEW ANGLE:

Drums pound as the Mardi Gras Indians, dressed in full Indian regalia and headdress move down the sidewalk.

NEW ANGLE:

A TAP DANCER does a fancy routine for a circle of admirers. The dancer suddenly pulls Amanda out of the circle and spins her around in a fancy dance step.

NEW ANGLE:

The Olympia Jazz Band marches down the middle of the street. Marching right behind them, and holding hands, are Block (now wearing a Halloween hat), Beryl (also wearing something Halloween), Amanda and Penny.

CUT TO:

96. INT. PRESERVATION HALL - HALLOWEEN - NIGHT

The Preservation Hall Jazz Band is pounding away on some hot jazz.

NEW ANGLE:

Block, Beryl and the two kids are in the small, sweaty room with 50 others listening to the great band.

NEW ANGLE:

The band is now steaming away on "When the Saints Come Marching In."

96. CON'T.

NEW ANGLE:

Penny does a jazz boogie march along the space in front of the crowd as it claps along in unison with her steps, the angle WIDENING to show a smiling Block now sitting in at the piano with the band.

96A. EXT. PRESERVATION HALL - NIGHT

Block, Beryl and the kids come out of Preservation Hall. Block bumps against someone, looks up and is suddenly face to face with Sarita. A very drunk CONVENTIONEER (60) has his arm around her.

Block and Sarita look at each other for a beat, then Block moves onward. As he and Beryl walk away, Beryl glances silently up at him.

CUT TO:

97. EXT. JACKSON SQUARE - NIGHT

Block, Beryl walk along Jackson Square as the kids get some taffy from the Roman Candy Man. Jackson Square isn't as crowded or wild as Bourbon Street, but there are costumed revelers and some people just out for a stroll.

Block and Beryl look at the street artists and art as the kids stop to watch a man making music with glasses of water filled to varying heights.

TWO SHOT:

Block and Beryl sit down on the grass and watch people amble by. Block looks very quiet for a beat.

BLOCK

Do you ever feel lonely?

BERYL

Sometimes... sometimes
more than sometimes.

97. CON'T.

Block looks toward the crowd, then out in the distance.

BLOCK
They found one of the bodies
near here.

BERYL
I know.

BLOCK
They're getting closer.

BERYL
To each other?

BLOCK
To me.

Beryl starts to say something, but Block looks away.

AMANDA AND PENNY

The girls watch a mime pantomime his act.

BLOCK AND BERYL

BERYL
Have you investigated many
sexual crimes?

BLOCK
Why?

BERYL
I was wondering if they had
any effect on you.

BLOCK
(pauses)
I started wanting to treat
my wife more tenderly in bed.

BERYL
How did she respond?

BLOCK
She said she wasn't looking
for tenderness.

AMANDA AND PENNY

The girls leave the mime and join a circle of
spectators CHEERING a juggler.

97 CONT.

FAVORING BLOCK AND BERYL

Block and Beryl watch the girls.

BERYL

They're nice kids, Block.

BLOCK

They're about the only
part of my life I haven't
screwed up.

BERYL

Some people don't even
have that.They fall silent for a beat as they continue to
watch the girls.

BERYL

Why didn't your wife take
them when she left?

BLOCK

They were part of what she left.

BERYL

What'd you tell them?

BLOCK

I didn't need to. They already knew.

FAVORING AMANDA AND PENNY

Two jugglers now have Amanda and Penny as volunteers and the jugglers are pitching hoops to each other with the girls in the middle.

TWO SHOT - BLOCK AND BERYL

BERYL

It must be hard raising them by yourself.

BLOCK

It's harder because they're girls.

BERYL

Do they act jealous when you bring a woman home?

BLOCK

I don't bring any home.

BERYL

What about the woman ~~in~~ you ~~the elevator~~ bumped into?

BLOCK

What about her?

BERYL

I had the feeling you knew her.

BLOCK

She's sort of a friend.

97 CON'T.

BERYL

Did friends like that
have anything to do with
your wife leaving?

BLOCK

I made those kinds of
friends after she left.

WIDER ANGLE

Amanda and Penny leave the jugglers and run to
Block and Beryl.

PENNY

Let's come back tomorrow,
Dad!

97. CON'T.

Block smiles as he and Beryl get up. They begin to walk along Jackson Square as Amanda and Penny follow behind them.

AMANDA AND PENNY

A CLOWN (in make-up and clown suit) approaches Amanda and Penny with his hands holding numerous helium balloons on strings. He is wearing a sign "Balloons - 75¢".

PENNY

I want a balloon!

Amanda reaches in her pocket and pulls out some change, dropping a quarter on the pavement.

LOW ANGLE:

She bends down to pick it up and next to her hand we see the clown is wearing tennis shoes identical to the ones we've seen before.

THREE SHOT:

Amanda hands him the money. The clown hands Penny a balloon and makes a funny clown face at the two girls.

BLOCK AND BERYL

Block and Beryl are waiting in a horsedrawn carriage.

BLOCK

Come on!!!

WIDE ANGLE:

Amanda and Penny begin running toward the carriage.

CLOSEUP

The string that Penny holds onto the balloon with is a red ribbon.

WIDE ANGLE:

Penny suddenly stumbles against a costumed reveler and loses control of the string. The balloon begins to fly away.

98. CARRIAGE - NIGHT

The girls hop in the carriage and the carriage carries Block, Beryl and the girls off into the night.

CLOWN

The clown watches the horsedrawn carriage trot off, then watches the balloon and string rise up toward the sky.

CUT TO:

99. OMIT

*Girls' Bedroom*100. INT. ~~BLOCK'S HOUSE~~ - NIGHT

In the girls' bedroom, Block watches Beryl button up Penny in her pajamas. Amanda, brushing her teeth, motions to Block to join her in the bathroom.

AMANDA

Beryl's nice. She's pretty, too, don't you think?

BLOCK

Uh-huh.

AMANDA

I can tell she wants
to see you again.

BLOCK

No kidding?

AMANDA

If I were you, I'd ask
her out this weekend.

Amanda rinses her mouth out.

AMANDA

Dad?

BLOCK

Yeah?

AMANDA

Find out if she likes
dogs.

101. BLOCK'S BEDROOM

Beryl enters Block's bedroom as he is picking up
dirty clothes from the floor.

BERYL

Need any help?

BLOCK

I'm almost done.

Beryl sits on the bed. Block picks up dirty socks
and throws them under the bed, picks up a pair of
handcuffs and puts them on a table near the bed,
and picks up some dirty towels and throws them into
a closet.

Beryl looks at the handcuffs.

BERYL

Why do you think the
killer uses handcuffs?

BLOCK

Control . . .

He picks up some dirty shirts. Beryl picks up the handcuffs and looks them over.

BERYL

Do you use them very often?

Block looks at her for a beat, then he stuffs the shirts in a drawer.

BLOCK

It depends.

BERYL

On what?

Block closes the door and sits on the bed next to her.

BLOCK

The situation . . .

BERYL

When you feel you're threatened?

BLOCK

You could put it that way.

Beryl opens one of the cuffs.

BERYL

With these, no one can get to you . . .

BLOCK

They stop just about everyone.

Beryl LOCKS the cuff around her wrist. CLICK.

Block and Beryl look at each other, but neither speaks. Beryl puts her uncuffed wrist next to her cuffed one and holds them in front of Block.

Block and Beryl look at each other, neither moving. Then Block turns the key in the lock, the cuff dropping off her hand onto the floor.

ABRUPT CUT TO:

~~102.~~ INT. ^{BERYL'S BEDROOM} HOUSE - NIGHT

A WOMAN is asleep in bed. A clock on a nearby nightstand TICKS quietly. From OFFSTAGE comes the sound of movement.

103. INT. BERYL'S KITCHEN - NIGHT

In the kitchen, the window above the sink slides open. A tennis shoe appears, then a MAN in a ski mask enters the window, careful to avoid a row of empty glass bottles along the sill. But his pants leg brushes a bottle and moves it to the edge of the sill.

The man climbs from the sill onto the kitchen counter as his other pants leg brushes the bottle again. The bottle teeters, teeters . . . then tips over and CRASHES toward the sink.

A hand enters the FRAME and catches the bottle just before it shatters, then puts the bottle back on the sill.

104. INT. BERYL'S BEDROOM - NIGHT
CLOSE ON MAN

The man moves into the woman's bedroom and pulls a thick red ribbon out of his pocket. He rolls an end around each hand, then begins to move toward the bed.

TWO SHOT

We now realize the woman in bed is Beryl. Facing away from the man, she listens as he approaches. He begins to reach for her neck with the ribbon and she suddenly turns over and SMASHES him in the cheek with a heavy ashtray.

The man jolts backward, then recovers and attacks her. She grabs his ski mask and as he attempts to pull away from her, the mask splits in two and comes off.

The man is Wes Block.

ABRUPT CUT TO:

105. INT. BLOCK'S ^{BEDROOM/BATHROOM} HOUSE - NIGHT

Block wakes with a start, his face covered with sweat. He enters the bathroom, stands in front of the mirror cabinet and looks at the reflection of his sweating face.

He reaches up and touches his cheek, then he turns to see Beryl (loosely wearing his shirt) standing next to him, looking at him quietly.

DISSOLVE TO:

106. INT. POLICE HEADQUARTERS - DAY

Block walks along a corridor in police headquarters. Molinari approaches him and holds a plastic bag containing three \$20 bills.

MOLINARI

From Jamie Cory's pants. We've traced the serial numbers to currency Louisiana Bank sent to 1750 Magazine Street for payroll disbursement.

Block studies the bills.

BLOCK

Even if he saw her earlier that night at the Body Shop, how do we know she got these from him? Hell, a drunk could have given them to her.

MOLINARI

Luther found minute glass fragments on them similar to fragments on the doll. He also found a barley residue that resembles the smudge marks on the carpet.

Block becomes very still.

BLOCK

What's at 1750 Magazine Street?

MOLINARI

Dixie Beer.

CUT TO:

107. INT. DIXIE BREWERY - DAY

94.

Machines ROAR on the floor of one of the rooms of Dixie Brewery. The work is noisy, dirty, hard and robot-like. Anonymous WORKERS operate the machines, lubricate them with oil guns, weld with blowtorches, etc. Block surveys the room.

CUT TO:

Block moves through a room with thick steam drifting almost up to his thighs, watching workers rolling and stacking beer kegs.

CUT TO:

Block enters the largest room, the SOUND of the machinery almost deafening. He passes a small sign "Danger - Ammonia Sulfide" and begins to follow the assembly line for the bottling of the beer.

He notices a pair of tennis shoes, stops and looks up to see the MAN's face is covered by a gas mask. Block starts walking toward him. The man suddenly TURNS toward Block with a broken beer bottle gripped in his hand. The man tosses the bottle in a trash can as two more WORKERS join the man to repair the machine. Block sees these men are also wearing tennis shoes.

Block moves away and approaches another part of the assembly line.

CLOSE ON WORKER

Block's reflection REFLECTS off the glass window of a metal helmet. The angle WIDENS to show a solitary worker, wearing a helmet, closely watching Block.

The camera TILTS down to show him turn on a blowtorch.

CLOSE ON BLOCK

Block looks at the huge machines as he begins walking toward them.

CLOSE ON PISTONS

The pistons POUND feverishly, vibrating the plant amidst the deafening ROAR.

ABRUPT CUT TO:

108. INT. "SWAP MEET" ROOM - NIGHT

QUICK FLASHBACK

A woman's hand slowly moves a massager down below Block's belly button.

ABRUPT CUT TO:

109.

CLOSE ON BEER BOTTLES -

95.

THE LINE OF LONGNECKS incessantly pump UP AND DOWN.

ABRUPT CUT TO:

110. INT. HOT TUB ROOM - NIGHT
QUICK FLASHBACK

Water is sucked from a hot tub, exposing the naked body of Jamie Cory.

ABRUPT CUT TO:

111. CLOSE-UP - BLOCK

Block continues to stare at the machines as he gets closer to them.

CLOSE ON WHEELS

Massive wheels rotate into a blur as tiny beads of oil drip down.

ABRUPT CUT TO:

112. INT. BECKY'S BEDROOM - NIGHT
QUICK FLASHBACK

A tiny bead of oil drops from Block's toe over the bed as his foot makes a quick, involuntary shudder.

ABRUPT CUT TO:

113. CLOSE ON DRILLS

AAHHHH shrieks a drill a worker uses on a machine.

ABRUPT CUT TO:

114. INT. BLOCK'S BEDROOM - NIGHT
QUICK FLASHBACK

Block suddenly sits up in bed, his face covered with sweat.

ABRUPT CUT TO:

115. CLOSE ON BLOCK

Block's face has become damp.

A hand suddenly enters the FRAME, grabbing Block's shoulder from behind. Block whirls around and looks at the HEAD FOREMAN, their conversation becoming lost in the ROAR.

CUT TO:

116. INT. ~~HOMATIC CORPORATION~~ - DAY
~~DIXIE Brewery~~

~~Brewery~~ Block and Molinari are sitting in the ~~Homatic~~ Dixie
~~Corporation~~ office with the PRESIDENT and Head
 Foreman.

BLOCK

How many employees?

PRESIDENT

Almost three thousand.

BLOCK

All have medical files?

The President nods.

BLOCK

We'll pull out all blood
 type "O"'s and narrow
 down from there.

PRESIDENT

Look, that payroll was
 disbursed over a week ago.
 The bill could have passed
 through ten different hands
 since then. Isn't it possible
 she got it from someone else?

BLOCK

No.

CUT TO:

117. INT. BLOCK'S ^{KITCHEN} HOUSE -- ~~NIGHT~~ LATE AFTERNOON

The PHONE RINGS in Block's house and Amanda answers
 it in the kitchen. The room's a mess, with pots,
 pans, and food filling all the counter space. Penny,
 sitting next to Amanda, is trying to season several
 pieces of chicken.

INTERCUT WITH TASK FORCE ROOM:

AMANDA

Amanda's.

BLOCK

What's up?

AMANDA

Dinner!

BLOCK

Wish I could be there,
but I'm working late.
Will you save some for
me?

Penny accidentally knocks the plate of chicken onto the floor. The ~~Great Dane~~ comes over and licks it, but Penny pushes his head away, picks up the chicken, and puts it back on the plate.

AMANDA

(watching Penny)

Sure! It'll be terrific.

BLOCK

See that Mrs. Holstein
locks up. Look after Penny,
too.

AMANDA

Gotcha, Dad.

CUT TO:

118. INT. TASK FORCE ROOM - NIGHT-LATE AFTERNOON

Block hangs up, then turns to Rannigan. Block, Rannigan and everyone else in the room have Hematis medical files piled on their desks. *Dime closely*

RANNIGAN

You'd like another car
to check on them.

Block nods.

CUT TO:

119. INT. BLOCK'S ^{KITCHEN} HOUSE - NIGHT

Mrs. Holstein, holding a cup of coffee in her left hand, opens Block's refrigerator, pulls out a bowl of cookies with her right hand, and reaches for the refrigerator door with her elbow.

She starts closing the door and looks at a ski-masked face staring at her.

CUT TO:

120. GIRLS' BEDROOM

Amanda is asleep, the radio near her bed PLAYING softly. Penny is also asleep, her arms wrapped around her teddy bear.

The bedroom door opens and the ski-masked MAN looks at the two girls.

He chews a cookie, drinks from the cup of coffee, then sets the cup and cookies on a chest of drawers.

CUT TO:

121. EXT. BLOCK'S HOUSE - NIGHT

Block parks his car near his house, gets out and closes the door. He yawns and walks toward the house.

122. INT. BLOCK'S ^{LIVING ROOM} HOUSE - NIGHT

Block unlocks the front door and enters. He looks around, not seeing anyone.

BLOCK

Hello?

He heads for the kitchen.

123. INT. BLOCK'S KITCHEN - NIGHT

BLOCK

Mrs. Holstein?

He sees a bowl of spilt cookies on the kitchen floor. Block leaves the kitchen, goes to the girls' bedroom and looks in. Penny is asleep in her bed, but Amanda's bed is empty.

124.

INT. GIRLS' BEDROOM

Block sees a STEAMING cup of coffee and a half-eaten cookie on the chest of drawers. He hears a NOISE coming from his bedroom. He quickly goes to Penny's bed.

BLOCK

(low)

Penny! Penny!

Block shakes her and she sleepily opens her eyes.

PENNY

Daddy?

Block lifts her up and sits her on the bed.

BLOCK

(low)

Do just what I say. Get in the closet until I come back. O.K.?

Penny sleepily nods her head. Block goes to the doorway, looks back at Penny, then closes the door and heads for his bedroom.

125. BLOCK'S BEDROOM

His bedroom door is slightly ajar. He pulls out his gun, then pushes the door open. Amanda is lying in his bed with a gag across her mouth.

CUT TO:

126. GIRLS' BEDROOM

Penny reaches for her closet door, then hears a sudden SOUND of movement inside. Penny hesitates, looks toward the door where Block just left, then turns back toward the closet.

Trembling, she reaches forward and opens the door. The Welsh terrier bolts out and nuzzles her.

MUTT

CUT TO:

127. BLOCK'S BEDROOM

Block lifts Amanda out of his bed, wrapping the covers around her. Her dazed eyes tearfully look at Block as she reaches up to hold onto him.

Her hands are bound together by handcuffs.

CUT TO:

128. GIRLS' BEDROOM

Penny, sitting in the closet, watches as the closet door opens. Block carries Amanda in and lays her on the floor with Penny. Block motions for Penny to stay with Amanda and closes the door.

He pulls out his gun again, this time CLICKING back the hammer.

FAVORING BLOCK

Block, followed by the ^{MUTT}terrier, enters the living room and quietly looks around. A SOUND suddenly comes from the kitchen.

129. KITCHEN

Block cautiously moves into the kitchen. The ^{MUTT}terrier goes to the storeroom door and begins sniffing at it. Block approaches the door, then slowly and carefully pushes it open.

The dachshund, ^{POODLE}cocker spaniel, and ^{ST. BERNARD}Great Dane are lying in a dead heap. Mrs. Holstein's bruised face is inside the clothes dryer, pressed against the window, looking out.

Block looks around the kitchen. He quietly moves to the breakfast table and lifts the tablecloth hanging over it. No one's under there.

Block turns toward the large cabinets that lie under the counter space.

He opens a cabinet door. Empty. Block moves to the next cabinet and opens it. Nothing. POTS AND PAWS COME TUMBLING OUT.

Block moves to the cabinet under the sink. He opens it and WHAM, the ski-masked MAN CRASHES out, the cabinet door knocking Block's gun to the side as Block FIRES BLAM, BLAM.

The killer charges into Block, knocking him backward and SLAMMING Block's head against the sharp edge of the refrigerator, stunning Block and knocking the gun from his grasp.

Gasping for breath, Block grabs the killer's tennis shoe as the killer tries to reach the gun. The killer turns to kick Block with his free foot.

MUTT
The ~~terrier~~ suddenly enters the FRAME, leaping at the killer and sinking his teeth into the fleshy rear of the killer's thigh. The killer SCREAMS in pain, falling on top of Block.

Block reaches for the gun on the floor. The killer also reaches for it and gets it first. Block grabs the killer's wrist as they struggle for the gun.

They come up off the floor, SLAM up against a large window, then the killer slowly pushes the barrel of the gun against Block's chest.

130. BEDROOM CLOSET

The girls' heads are jerked up by the BLAM, BLAM of two gunshots, the EXPLOSION of GLASS, then the BLAM of another shot.

They wait as they next hear only silence, neither daring to move. Then they hear the door to their bedroom being OPENED. FOOTSTEPS approach the closet door.

PENNY
(trembling)
Daddy?

WAIST LEVEL

Shooting at waist level, the doorknob turns and the door opens. A man's hand holds a red ribbon. The camera TILTS UP to show it's Wes Block.

Penny and Amanda rush into his arms.

DISSOLVE TO:

131. INT. BLOCK'S HOUSE - NIGHT

Numerous POLICE and CRIMINOLOGISTS swarm throughout Block's house. Block is talking with Beryl, who is holding Penny's hand. Molinari approaches.

MOLINARI

She's ready, Wes.

132. EXT. BLOCK'S HOUSE - NIGHT

Block comes out of the house and approaches a MEDIC standing at the rear of an ambulance.

BLOCK

(hesitating)

Was she . . . ?

The medic shakes his head no.

133. INT. AMBULANCE - NIGHT

Amanda is lying on a stretcher with two COPS sitting near her. Block enters the ambulance and takes Amanda's hand. They look at each other for a beat, then Amanda starts to cry. Block holds her face in his arms.

134. EXT. APARTMENT ROOF TOP - NIGHT

An angle from an apartment roof top shows the ambulance drive off. The angle WIDENS to show the backside of a MAN on the roof top, watching.

As his head turns to watch the ambulance leave, the light shows a ski mask covering his face, and ~~blood covering his left shoulder.~~

CUT TO:

135. INT. HOSPITAL - NIGHT

Light filtering through a window into a darkened room outlines Amanda asleep in a hospital bed.

WIDER ANGLE

The angle WIDENS to show Block, sitting in a chair next to the bed, silently holding Amanda's hand.

DISSOLVE TO:

136. INT. BLOCK'S ^{LIVING ROOM} ~~HOUSE~~ - NIGHT

Block looks around his darkened living room. The normally noisy house is now very still.

137. GIRLS' BEDROOM

He looks into the girls' bedroom. Amanda's radio continues to softly ~~PLAY~~. Block clicks it off.

138. BLOCK'S BEDROOM

He looks into his own bedroom, then approaches and looks at his bed. He bends over and begins pulling the blanket off. Then he starts yanking the sheet off, and soon begins ripping and tearing at all the covers.

He pushes the mattress off the bed, KNOCKING OVER a table and BREAKING a lamp. He starts to turn over the bed frame and box spring on top of everything, then stops as he looks toward the doorway.

The ~~Welsh terrier~~ ^{MUTT} is sitting there watching him.

CUT TO:

139. INT. BERYL'S HOUSE - NIGHT

Beryl opens a door to a bedroom in her house and she and Block look at a sleeping Penny.

BERYL
She's quieted down.

140. KITCHEN

Block and Beryl enter the kitchen. She goes to the refrigerator, pours two glasses of orange juice, and puts one on the counter in front of Block. Block, looking at the juice, doesn't move.

BERYL
It wasn't your fault.

Block turns his back to Beryl and pours his juice into the sink.

BERYL
No one could have known
what he'd do.

Block takes a tequila bottle and fills the empty glass with tequila.

BLOCK
No one but me.

He doesn't pick up the glass. Instead, he turns toward Beryl, his eyes watering.

141. BERYL'S BEDROOM

Block sits on Beryl's bed. She takes off his coat and gun holster. She unclips the handcuffs from his belt and puts them on the table.

Block pulls off his shoes and lies down on top of her bed.

Beryl, fully clothed, lies down on the bed next to Block, and turns off the light.

141 CON'T.

105.

In the moonlight, the camera PANS past Beryl, laying her head on Block's shoulder, PANS past Block, blinking back the tears, then PANS to the table and RESTS on the handcuffs, gleaming from the moonlight shining into the room.

DISSOLVE TO:

142. INT. TASK FORCE ROOM - DAY

Block enters the task force room. The room quiets momentarily as everyone looks at him, then the general commotion continues.

Molinari, Lemaster and Wong are waiting at Block's desk.

MOLINARI

There are 300 male
Caucasians with type "O"
blood at Dixie. Fifty
of them were working night
shift during the murders.

BLOCK

(to Lemaster)

Run a check to see if any
of the others have a
record.

(to Wong)

Start comparing their
hair color with the
samples we have. And
get their dental records
to Luther so he can try
to find a match to the
bite mark pattern.

(to Molinari)

And I want you to find someone...
Lionel Rolfe.

CUT TO:

143. INT. ~~SAN FRANCISCO~~ ^{NEW ORLEANS} GENERAL HOSPITAL - DUSK

Block, holding Penny's hand, walks down the hospital corridor. DR. FITZPATRICK comes out of a room and walks toward them. Block picks Penny up and sits her on a bench.

BLOCK

(to Penny)

Stay here a minute, hon.

Block joins Dr. Fitzpatrick and they walk along the corridor.

BLOCK

How is she?

FITZPATRICK

Better.

BLOCK

Penny wants to spend the night with her.

Fitzpatrick nods. They slow in front of a room that has a police GUARD outside the door.

144. INT. HOSPITAL ROOM - DUSK

Amanda, eyes closed, is lying in bed.

A light rain is TAPPING at the windows. Block quietly approaches the bed. Amanda opens her eyes and Block takes her hand.

He reaches into the package he has brought with him.

BLOCK

I brought you something ...

He pulls out her baseball glove.

Amanda smiles, takes the glove, puts her hand inside it and opens it slightly.

A girl's gold necklace falls out onto her chest.

BLOCK

My mom wore that. I
thought you might
like to wear it, too.

CUT TO:

145. INT. HOSPITAL ROOM - NIGHT

Amanda and Penny are asleep in their hospital beds.
Block is standing at the window, staring out at
the rain.

He turns around and looks at his wife, sitting
between the girls' beds.

The door opens and a NURSE looks in.

NURSE

(whispering to Block)
Telephone.

146. CORRIDOR

In the hospital corridor, Block picks up a phone
at the nurses' station.

CUT TO:

147. INT. POLICE HEADQUARTERS - NIGHT

Molinari is at a phone in the task force room.

MOLINARI
(into phone)

Bingo.

CUT TO:

148. INT. CAR - NIGHT

Block drives quickly through the rain.

CUT TO:

149. EXT. ROLFE'S ROOMING HOUSE - NIGHT

Molinari is sitting in his car, parked on a quiet street near a rooming house. Three patrol cars and three more unmarked police cars are parked behind him.

Block's car suddenly skids to a stop in front of Molinari and Block quickly gets out of his car and gets into Molinari's.

150. INT. MOLINARI'S CAR - NIGHT

MOLINARI

Lionel Rolfe just finished
eleven years at Atascadero
for going nuts one night and... *

BLOCK

...raping two teenage prostitutes.

MOLINARI

You remember him?

BLOCK

(pausing)

He was a cop.

MOLINARI

Did you know him?

BLOCK

I arrested him...

Block and Molinari look at each other.

MOLINARI

He left Dixie a half hour ago.

151. INT. ROOMING HOUSE - NIGHT

Block and Molinari enter the shabby lobby of the rooming house and approach the desk CLERK.

Block opens his wallet to show his badge.

BLOCK
Which room is Lionel
Rolfe's?

CLERK
216.

152. INT. CORRIDOR

Block and Molinari stop at room 216. Block quietly unlocks the door.

153. ROOM 216

Block, gun drawn, enters the small, plain, neatly kept room. There is a bathroom, an open closet, a television, a bed and some furniture. No one's there.

Block looks around and sees a small piece of red ribbon protruding from a dresser drawer. He opens it.

The entire drawer is OVERFLOWING with yards and yards of red ribbon.

CUT TO:

154. EXT. ^{ROLFE'S ROOMING HOUSE} STREET - NIGHT

The rain is beginning to FALL much HARDER.

Parked down the street from the rooming house, Molinari watches the street from his car.

Across the street, on the other side, Block watches from his car.

Across the street from the rooming house, a laundry truck is parked in the rain. Inside the truck, a COP watches the front of the rooming house through a peephole. Next to him are three COPS, dressed in SWAT gear, holding rifles.

155. INT. ROOMING HOUSE - NIGHT

In the rooming house lobby, a plain clothes COP has taken the clerk's place behind the desk. Two other plain clothes COPS (dressed as vagrants) are playing checkers across a table.

ROLFE'S ROOMING HOUSE

156. EXT. ~~STREET~~ - NIGHT

Block watches as a taxi approaches the rooming house, then stops at the entrance. Block tenses forward and squints out his rain-soaked window.

The rear taxi passenger door opens and a WOMAN gets out.

Block eases back, trying to relax.

CUT TO:

157. INT. BERYL'S HOUSE - NIGHT

Beryl is lying on her bed, reading a book. She shifts uneasily, adjusting her pillow more comfortably. Outside, the rain is falling HARD.

158. LIVING ROOM

PATROLMAN HARVEY RESTIC is sitting in Beryl's living room, tossing cards at an empty ashtray. There is a ROLL of THUNDER.

CUT TO:

159. EXT. BERYL'S HOUSE - NIGHT

PATROLMAN JULIO MENENDEZ is sitting in an unmarked car parked down the street from the front of Beryl's house.

CUT TO:

160. EXT. REAR OF BERYL'S HOUSE - NIGHT

In an alley behind Beryl's house, PATROLMAN JAKE HOLMES is sitting in an unmarked police car, sipping from a thermos cup of hot coffee. The wipers brush off the rain, giving him a view of the back of her house.

The driver-side wiper suddenly stops wiping, remaining vertical as the rain starts to cloud the windshield. Holmes fiddles with the wiper switch.

He rolls down the window and reaches out for the wiper.

A line cord drops around his neck and his head is WRENCHED out of the window, his choked-breath gurgles lost in the PATTERNING of the raindrops.

The steaming hot coffee splashes silently down his chest.

FULL ANGLE

A MAN, his head and face covered with an executioner's hood, is lying on top of the car in the rain, choking a jerking Holmes to death.

CUT TO:

161. EXT. STREET IN FRONT OF ROOMING HOUSE - NIGHT

Block picks up the microphone to his radio.

BLOCK
How long's it been?

162. INT. MOLINARI'S CAR - NIGHT
INTERCUT WITH MOLINARI'S CAR:

MOLINARI
Almost an hour.

BLOCK
You think he saw us?

MOLINARI
Maybe.

163. EXT. BERYL'S HOUSE - NIGHT

The rain PELTS the lawn and shrubbery around Beryl's house. The killer opens a telephone terminal box and cuts the wires.

CUT TO:

164. INT. JULIO'S CAR - NIGHT

Julio watches the front of Beryl's house through the wipers. Everything seems normal.

CUT TO:

165. EXT. GAS STATION - NIGHT

Block's car is parked at a closed gas station. Block, at a pay phone, listens to a ring.

CUT TO:

CUT TO:

166. INT. BERYL'S HOUSE - NIGHT

Beryl is still reading in bed. The phone on her nightstand is not ringing. Closer than before, there is a ROLL of THUNDER.

CUT TO:

167. INT. BLOCK'S CAR - NIGHT

Block, driving quickly through the wet city streets, speaks into his microphone.

BLOCK

I just phoned her,
Julio. There wasn't
any answer.

CUT TO:

168. INT. JULIO'S CAR - NIGHT

Julio rolls down his car window and throws his cigarette out.

JULIO

Well, she's in there.
So is Restic.

CUT TO:

169. INT. BLOCK'S CAR - NIGHT

BLOCK

(into microphone)
Seen anything, Jake?

CUT TO:

170. INT. HOLMES' CAR - NIGHT

Holmes' driverless car sits quietly in the rain behind the house.

CUT TO:

171. INT. BLOCK'S CAR - NIGHT

Block hears only STATIC.

BLOCK

Jake?

More STATIC.

BLOCK

He doesn't answer, Julio.

CUT TO:

172. INT. JULIO'S CAR - NIGHT

A line cord through an open window has wrenched Julio's neck out of the window, and is choking him to death.

BLOCK'S VOICE

(from radio)

Julio?

CUT TO:

173. INT. BLOCK'S CAR - NIGHT

Block throws the mike down and GUNS his car.

CUT TO:

174. EXT. BERYL'S HOUSE - NIGHT

A FLASH of LIGHTNING briefly outlines the killer as he moves low to the edge of Beryl's house.

175. INT. BERYL'S HOUSE - NIGHT

Beryl hears a slight CLANK and looks up from her book. There is a ROLL of THUNDER.

CUT TO:

176. INT. BLOCK'S CAR - NIGHT

Block approaches a car stopped ahead of him at a red light. He swerves around the car into the left lane, **BLASTS** his **HORN**, and guns his car through the light.

SIDE ANGLE

From the side, a car approaching the green hits its brakes as Block suddenly appears in the intersection. The car just misses him, skidding across the wet street.

CUT TO:**177. INT. BERYL'S HOUSE - NIGHT**

Beryl goes to the bedroom door that connects to the living room and opens it.

BERYL

Did you hear --

As the door opens, Restic's upper torso and head, which were jammed up against the bottom of the door, **THUD** at Beryl's feet.

She turns around to run. The execution-hooded killer stands right in front of her.

CUT TO:**178. EXT. CAR - NIGHT****179. EXT. BERYL'S HOUSE**

Block's car skids around a corner, goes up over the curb, goes across the front lawn of a house, **SMASHES** over two garbage cans, then careens back onto the street between two parked cars and **ROARS** off.

CUT TO:

179. INT. BERYL'S ^{BEDROOM} HOUSE - NIGHT

The killer STRANGLES Beryl from behind with a red ribbon. She loops her leg around his and kicks up, knocking them both off balance. They KNOCK INTO a chest of drawers, scattering buttons, scissors, jewelry, etc., onto the floor.

Beryl bends over quickly, pulling the killer down with her. Then she comes back up quickly and SLAMS the back of her head against his chin. They careen backwards, bounce off the wall, and fall to the floor.

The killer continues to choke her. She picks up the scissors from the floor and jabs it backward into his shoulder. He SCREAMS and chokes harder. She jabs him again, her hand finally losing its strength and dropping down to the floor, the scissors remaining stuck in his flesh.

CUT TO:

180. EXT. BERYL'S HOUSE - NIGHT

Block drives up over Beryl's front lawn and hits the brakes, the car skidding into a hedge. There is a FLASH of LIGHTNING. Block jumps out of the car and runs to the front door. There is a heavy ROLL of THUNDER. The door is locked. Block picks up a potted plant, SMASHES it through the window, then leaps in after it.

181. INT. BERYL'S ^{BEDROOM/BATHROOM} HOUSE - NIGHT

Block sees the killer dart out of the bedroom. He levels his gun and FIRES BLAM! BLAM! as the killer disappears from view.

Block edges toward the bedroom, stepping over Restic's body. He sees Beryl lying on the floor and quickly and silently moves to her. She is sucking in huge breaths.

BERYL
(whispering)
I'm O.K. . . .

Block cautiously moves toward the bathroom and looks in. It's empty, the window open. He takes three quick steps toward it.

^{Bern's}
182. EXT. HOUSE - NIGHT

Block comes diving out of the bathroom window, breaks his fall with his arms, rolls into a crouch, and gets up.

The barrel of a .38 comes right at his face through the rain. Block pushes Molinari's gun away.

BLOCK
Get inside!

FAVORING HEDGE

The killer approaches a hedge, leaps over, and runs across an alley. A beat later, Block leaps over the hedge and heads for the alley. There is a FLASH of LIGHTNING.

183. EXT. VARIOUS LOCALES - NIGHT

The killer, with Block seconds behind him, comes to a wood fence, grabs the top, boosts himself over, and CRASHES down into a pile of garbage cans.

Block grabs the top of the fence. As he lifts himself over, the wood SHATTERS. Block falls down onto a garbage can, which tilts over and sends him CRASHING into other cans.

He gets up and WHAM, the killer smashes the top of a garbage can into his face. Block is knocked back against the fence. The killer takes the top and

crushes Block's face between the top and the fence.

Block, his face smeared with blood, drops to the ground. The killer throws the top down and sprints away. There is a CRASH of THUNDER.

TRACKING SHOTS

The killer runs across the backyard of a house. He tears through a clothesline full of hanging clothes, then comes out and WHAP, runs right into a parked motorcycle.

The cycle CRASHES to the ground, the killer glances off, staggers toward the ground, then gets up and continues running. Dogs in nearby houses begin to BARK furiously.

From the sky above come SOUNDS of a helicopter. The killer bursts through a hedge and runs toward a street. A police car, lights flashing, SCREECHES to a halt, blocking his path. The killer turns back to run the other way. Suddenly, a searchlight FLASHES down from the helicopter above, catching the killer in its beam.

SHOOTING DOWN FROM HELICOPTER

From the helicopter, the camera FOLLOWS the searchlight beam as it traces the killer darting into a typical New Orleans above-ground cemetery.

TRACKING SHOTS

The killer appears, disappears and reappears as he races between the large above-ground tombs.

The killer approaches a gardening hut and, WHAM, Block suddenly enters the frame and tackles him.

TOOL HUT

They CRASH into the hut and hit the floor, Block landing on the bottom. He reaches for the gun in his holster, but is only to slide it partially out.

The killer grasps a pair of hedge clipping shears and applies them to Block's head. Block SCREAMS in pain, reaches up, struggles with the killer, and forces the shears off his head. The killer bolts away and races out of the hut.

TRACKING SHOTS

The killer sprints across the cemetery into the rain. Block, bruised and bloody, is seconds behind him. The helicopter searchlight beam crisscrosses the landscape, looking for the killer, then briefly finds him until he zig-zags out of its beam.

The killer runs onto a street. A police cruiser, lights flashing, is heading right toward him. He runs in the opposite direction. Another cruiser quickly whips out of the driveway, guns toward him, and hits its brakes.

The car SKIDS wildly out of control on the wet pavement. Block dives to the side of the street as the cruiser barely misses him and CRASHES into a parked car.

Block gets up and sees the killer rounding a corner up ahead. Block races after him, rounds the corner, and frantically looks around. He's gone.

The killer races across Decatur Street, then goes behind Jax Brewery.

184. EXT. JAX BREWERY - NIGHT *

Block races past Jax Brewery, then frantically looks around. The killer has disappeared! Block looks at the railroad tracks running between Jax Brewery and Toulouse Street Wharf. It's the only place the killer could have gone.

185. EXT. RAILROAD TRACKS - NIGHT *

Block runs onto a series of tracks with freight cars parked on some tracks, an engine pulling cars on other tracks and an engine backing and filling on another track.

Block looks around the tracks, then sees an engine pulling several cars slowly RUMBLING by. He grabs a handle and pulls himself through the open door into a freight car.

186. INT. FREIGHT CAR - NIGHT *

Block looks into the darkly lit freight car and reaches under his coat for his gun. It's not there. He looks under his coat; the holster is empty. Block hesitates for a second as the CLACKETY CLACK from the wheels below reverberates in the night.

Block looks around the darkest end of the car, sees nothing, then turns back to look out of the car.

A FLASH OF LIGHTNING illuminates the yard and the interior of the car. In the back of the car, the light shows the killer coming out of a barrel holding a stevedore hook.

Block, hand on the doorway, continues to scan the yard. His hand feels something and he looks at it. The edge of the doorway is lined with blood.

In one continuous motion, Block turns just as the stevedore hook comes at him, and he grabs the killer's arm. They wrestle along the edge of the open doorway as the train continues to slowly RUMBLE on. They TEETER on the very edge, as Block forces the hook to begin to RIP the killer's hood from his face. They BANG against the doorway and fall out of the car.

187. EXT. TRACKS - NIGHT *

Block and the killer hit alongside of the tracks, the killer's hood RIPPING free in Block's hand. Their bodies separate, then Lionel Rolfe (now without hood) scrambles to his feet and begins racing west alongside a parallel track, Block seconds behind him.

An eastbound train comes toward them, its headlight looming larger and larger. Outlined in the oncoming light, Block closes in on Rolfe and reaches out for him.

Rolfe suddenly swerves over the track, DIRECTLY IN FRONT of the oncoming train. The train rumbles by, cutting off Block's view. Block drops to his knees, looks between the wheels and sees Rolfe's legs continuing west along the track.

Block runs west, continually glancing toward the train separating him from Rolfe. Steam from the train suddenly SHOOTs from the train enveloping Block and the camera.

The train finally RUMBLES completely by. There's Rolfe!

Block crosses the track and chases Rolfe west along the adjoining track. A westbound train approaches from the rear, its headlight beaming down the track.

Block and Rolfe lurch over the rails as Block gets closer, closer, closer. Block dives and tackles him, the two of them going down in a pile. They wrestle on the track, illuminated by the oncoming light.

The train's DRIVER sees two figures, almost indistinguishable from each other, struggling in the middle of the track. He reaches for his horn. BEEEEEP!!

Rolfe gets his hands around Block's throat and begins to choke him and pound his head on the track. Block claws at Rolfe's face and eyes, then grasps Rolfe's throat and begins choking him back.

They continue to choke each other as the train comes closer and closer. BEEEEEP!! The two men share a deep look into each other's eyes as they squeeze each other's last breath away. BEEEEEP!!

187 CON'T.

122.

*

Block strains to roll off the railing, but the man has him in a death grip.

BEEEEEP!! In a split second, the train HURTLES past.

The SOUND of the train and horn recede, then all is quiet.

Block's body lies motionless just outside the railing. A forearm and hand grasp his throat. The body connected to the arm is gone.

The camera CLOSES IN until we see Block is breathing. He pries open the fingers that still choke him and pushes the limb away.

Block crawls away from the railings, picks himself up and begins limping away from the tracks.

188. EXT. STREET - NIGHT

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Police cars with SIRENS and FLASHING LIGHTS begin SCREECHING to a halt on the street. Beryl jumps out of one of the cars and runs toward Block.

Beryl approaches Block, then slows as she gets close to him. They stand there looking at each other. Then Beryl reaches up with her hand toward his cheek (in the exact same manner that earlier triggered his dream that he had attacked her). Her hand hesitates at his face, then this time she goes ahead and wipes the blood from his cheek.

Block reaches out and caresses her face with both hands. Then he brings her toward him and holds her very tight.

FULL ANGLE

Block and Beryl slowly walk past the commotion of the sirens and flashing lights and head out into the quiet New Orleans night.

FADE OUT:

THE END