

Midnight Rain

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It is a dark rainy night in the Seattle suburbs. The middle-class home of the BLAKE family. Toys sit in the front yard. The living room light downstairs goes off.

SANDRA BLAKE enters the bedroom. She is a mother in her late 30's, slender build with long brown hair, wearing a night gown. Her son CHARLIE is getting into bed. He is an average looking young boy wearing spaceship pajamas. Sandra walks over to tuck him in.

"Mom, when is Heather coming home?", Charlie says.

Sandra sits on the end of the bed. A look of sorrow crosses her face. "Don't worry, I'm sure she'll be back soon," she says, "Now get some rest my little rocket man."

Sandra kisses Charlie on the forehead while tucking the sheets at his chest. One last glance around the room as she turns the light off and begins to leave. As the light goes off the room's reflection disappears from the window, revealing the silhouette of a dark figure.

THOMAS BLAKE sits at the dining room table. He is a clean-cut business man wearing his pajamas. He goes through paperwork. Sandra comes in and sits. She mentions that Charlie asked about his sister. They talk about how much they miss their daughter, HEATHER BLAKE, whom recently went missing.

Sandra tells Thomas not to stay up too late and wishes him good night. She walks upstairs to the master bedroom. Upon entering she turns on the light and notices a window open. A curious look around the room as though not remembering leaving it open, she continues to bed.

A short time later, only a dim light from outside illuminates the master bedroom. The KILLER creeps out of the bathroom. He wears a long raincoat and packer hat. The collar is flipped up to conceal part of his face, tinted glasses covering his eyes. He approaches the bed and looms for a moment.

The Killer picks up a pillow and forces it onto Sandra's face. Removing a knife from his coat as she struggles, he slices deep into her throat under the pillow. Her muffled SCREAMS turn into a GURGLE.

Thomas finishes up in the dining room and heads up stairs for bed. He walks into a darkened master bedroom, moves quiet, and sneaks toward the bed. Sandra appears to be under the covers laying on her side asleep. As he starts to get under the covers, but stops short of laying down completely. He sits up some, asking quietly if water was spilled in the bed while lifting the covers and looking underneath. He glances back up to see the Killer standing over him, knife in the air. Before he can say anything the Killer plunges the knife deep into his chest, through the bed covers. Thomas dies instantly as the blade pierces his heart.

The Killer enters Charlie's bedroom. Charlie lay in bed asleep. The Killer lingers beside the bed as he starts to wake up. His eyes widen at the sight of the Killer staring back at him.

All seems quiet in an ordinary suburban neighborhood. The cloudy sky hides the moon. Only light from the street lamps penetrate the heavy rain. The Blake home is in the distance. A faint SCREAM of

a child reverberates beneath the storm.

The next morning comes, police and ambulances in front of the Blake family home. An unmarked police car pulls up. HENRY WRIGHT, a well-dressed detective with a defining face and a short businessman's haircut, arrives with his partner DEAN KIRBY. Dean reflects the bachelor, a striking young man, just a little rough around the edges.

They enter the house and are met by GOMEZ, and average looking Hispanic male in his thirties.

“Good morning”, Gomez says.

“Mornings like this are never good,” Henry says, “But hey, it's morning.”

Gomez leads them up to the house's second floor and in master bedroom to examine the scene. The bodies lay in blood soaked sheets while the rest of the room is clean. The detectives talk with the CSI technicians about the wounds and other first observations. Dean suggests the clean room might mean the work of a professional. Gomez tells them to wait till they see the boys room.

The detectives walk into Charlie's bedroom. It's a horrific scene. There is blood spray all over. Bloody hand prints from the boy smear across the wall. A blood trail leads to the corner, where the body lay curled in the fetal position on the floor. An uncomfortable silence fills the room.

A TEENAGE GIRL walks by a sign that reads "Viretta Park". She continues along a path, carrying a backpack. The Killer stalks her. She goes into a restroom. The Killer follows. The door closes behind him, bouncing some as it comes to a rest.

It's a typical rainy fall day outside the east precinct. The roads bustle with traffic. Pedestrians rush about on their lunch hour break. Inside, photos and other evidence sprawls across boards in a conference room. It looks like months of work. A case that only began with the Blake Family murder. A map marks the location of the different murders and abductions. Dean is in a heated debate with homicide supervisor LIEUTENANT BOWERS, a tall overweight woman in her forties.

Henry enters the room just in time to diffuse the conversation. “Will you two stop it,” he says, “I walk down the hall to get some coffee, and you're at each others throat.”

Bowers goes on to say the Dean is trying to convince her that a recent missing child report of a girl, BRIDGETT CALLAHAN, last seen at Viretta Park, is related to the case. That the other girls were also abducted at parks along Lake Washington before their families were killed too. She says Dean is suggesting they should put police protection on the Callahan family. Henry replies that they should, keeping a cool facade.

Bowers is flustered. She says she'll okay it if Henry is on board too. However, she notes that someone will take the fall if another family dies while they are on a wild goose chase. Bowers leaves the room.

Henry gets a call from the lab. There are some results to discuss from a bag found belonging to the Callahan girl . Henry and Dean head to the lab.

MCADAMS is a gawky looking ginger with glasses. He sits hunched over the keyboard, looking up as Henry and Dean enter the room. He jumps with enthusiasm to show them what he found. He points to a drawing done in crayon under a bench magnifier. He says that at first it appears to be done by a young child, but at a closer look there was one problem, no fingerprints anywhere on the drawing.

Henry looks closer. His eyes light up. "The person who made it was wearing gloves," he says, "I remember those types of depressions in C4, back in the days with Special Ops, it was from the gloves."

McAdams says Henry is correct. That no child would use gloves, and the impressions look too big for a child's finger. He also notes a hypothesis that the bag was returned to the scene afterward, saying that a sample of dirt came back with preliminaries suggesting compounds the girl would not have been exposed. Henry tells McAdams to keep him updated then leaves with Dean.

RENEE WRIGHT cleans up in the kitchen. The front door CRASHES open. She jumps. Henry yells from the front room, apologizes, saying the wind caught the door. He joins Renee in the kitchen.

Renee tells Henry his dinner plate is in the oven, since he missed dinner, again. He can tell she is not happy. Brief banter is followed by a loving embrace as Henry promises to try harder to be home more. She says that their son, KYLE WRIGHT, is ready for bed, suggesting Henry should go tuck him in.

Henry walks into Kyle's bedroom. Kyle sits on the floor playing with some toys. He is a geeky looking eight year old with glasses and short brown hair. Kyle jumps up and calls out while giving a big hug.

Kyle goes into a long winded ramble about a pet snake a kid brought into school. Henry has a large smile as he plays along with false enthusiasm before leading him to bed.

It's a bright night, the moon high in the sky. A patrol car pulls up outside the Callahan house. A HEFTY PATROLMAN gets out and approaches another patrol car already there. He queries the AVERAGE PATROLMAN in the car about the night. The Average Patrolman says it has been quiet.

A dark sedan pulls up to a stop sign in the distance. The Hefty Patrolman notices it. Hard to see, he stares to try to see better. The car suspiciously sits there, the driver staring back. Then the car leaves.

The Average Patrolman is not convinced it is anything but a curious neighbor. The Hefty Patrolman suspect more though. So the Average Patrolman says he will drive around some on the way back.

While driving down a nearby street the Average Patrolman sees a similar dark sedan parked to the side. He pulls up behind and runs the plate. It is a stolen car. He calls it in. Back up is on the way.

The Average Patrolman exits the car. He looks at the house, flashlight searching. It appears vacant, a for sale sign in the yard. A SQUEAK comes from the gate on a side fence. The Average Patrolman walks around the side, toward the backdoor.

On the back porch, glass CRUNCHES under the Average Patrolman's feet. He looks at a broken window on the backdoor. He starts to grab to check to see if the door is still open. The Killer grabs him from behind and slits his throat. The cop's body drops to the ground and convulses for a moment.

Henry and Dean walk down the street on a surprisingly beautiful sunny day in Seattle. They discuss where to grab a bite to eat. Dean moves on to mention his frustration about the patrolman getting killed.

In the background a ball rolls into the street, a young boy runs after it. HONK, a bus attempts to stop. Henry turns and without hesitation swoops the boy out of the way just in time. Settling the boy back on the sidewalk, Henry asks if he is all right. The boy nods with a shocked shyness.

Henry and Dean finish up lunch. It gets down to business as Henry brings up the case. He mentions hearing from McAdams about the mark on the bag. He said it had compounds that are highly likely to only come from an industrial area. Somewhere the teenage girl would not have been.

Dean points out an interesting coincidence that a car similar the one involved in the patrolman's death was spotted in the industrial district. It had different plates, but the make matched. It appeared to be abandoned. They both agree a stake out is the next logical thing to do, see if it's really abandoned.

Henry and Dean sit parked in the industrial district. The suspect car is barely visible in the distance, mostly in an alley. Dean's face is plastered against the window as he sleeps. Henry stays alert.

A FIGURE emerges from the alley by the car. The Figure looks around a bit then jog across the street, entering an abandoned building. Henry wakes up Dean to tell him. He says the person matches the rough description given by a neighbor near the house where the patrolman's murder occurred.

It is the next night. Henry sits at the dinner table with his family. His daughter, AMBER WRIGHT, asks if she can stay out a little late Saturday for a get-together with some friends. Everyone knows she means a party, even young Kyle, but her parents say they'll allow it if she's back by eleven o'clock.

The kids head upstairs after dinner. The parents clean up. Henry mentions a police raid being planned for the next morning for the place which they have tracked the suspect. She is worried, but understands. She tells him to be careful. He says he always is, reminding SWAT will be there.

The industrial district is quiet at dawn. The street looks empty, all except for the subtle movement of the police. A SWAT SNIPER perches low on an adjacent building. A SWAT VAN parks down one of the alleyways. Henry and Dean exit out from the front with body armor on. Several SWAT OFFICERS file out the back, guns in hand. The SWAT LIEUTENANT walks up. The operation begins.

Henry and Dean go with the main SWAT TEAM into the building. They clear room by room, first using a WIRE CAMERA to check under doors, using battering rams if needed. Everyone ends up in a large open work floor, old and degraded from years of neglect. A few old pieces of equipment sitting around.

A single office, one floor up, sits isolated by itself in the corner. Two SWAT Officers go up the metal staircase to the door. They use the Wire Camera to look. It reveals a Teenage Girl bound to a chair in the office. She matches the Callahan girl's description. They pull back and report.

Meanwhile, what the Wire Camera view did not show was a BOOBY TRAP mechanism behind the Girl's head. It holds a revolver connected to a rigged counterweight. A thin fishing line runs up to the

ceiling, carefully concealed as it runs to the door knob.

The Police decide to rush the room. They explode through the door in normal fashion. PING, the Booby Trap is set off. Everyone freezes at the sound of the counterweight, a SQUEAL as the line reels. The Teenage Girl's eyes get big. BANG, her forehead explodes as the revolver fires. The bullet continues and hits Dean in the chest. He goes down. Henry checks Dean, it is a clean shot to the vest.

Henry runs out of the room, furious and flustered. Police scramble to bring medical attention and secure the area. Henry looks up to the second floor office windows that overlook the work floor. He sees a FIGURE in one of the windows move. With no delay, he gathers some SWAT and head up stairs.

On the second floor, Henry sees the Killer move down a hall. He runs, getting ahead of SWAT as they finish clearing a room. At the corner Henry glances down the hall. His eyes meet with the Killer's, before as he ducks into a room. SWAT catches up with Henry, they prep to breach the room. CRASH, the Officers pour into the room. It's empty, only an open window. Radio chatter declares the suspect gone.

Weeks later, Henry is sluggish entering his house. Renee saves him from the boundless energy of his son Kyle and informs him that Amber will not be home for dinner. She asks him about his day. Henry does not hesitate to mention an assistant DA that has been hassling him. He does not stay on that subject long though, smelling cigarette smoke on Renee. He calls her on it, she having quit. She blames stress.

Late at night, the neighborhood is quiet, all except the loud engine and rock music coming from the car pulling up out front Henry's house. Amber's boyfriend TOMMY drops her off. Amber heads into the house. She closes the door and turns around to find Henry standing there. Surprised, Amber stops short of screaming.

“Dad!” she says, “You scared the shit out of me!”

“Watch your mouth young lady,” Henry says, “You know what time it is!”

Henry reprimands her for being late and says she is grounded with no web cam privileges till further notice. She's is stopped short of any talking out of it and goes to bed disappointed.

Henry turns off the foyer light and heads to the kitchen in the back of the house. He stops in the hall, looking at a spot on the wall where the color changes. As if a picture was once hanging there. He dismisses it and continues on.

A dark and dreary room. It looks like a run down office from the fifties, decades of filth. Clutter on various tables and filing cabinets. Only one dusty lamp shines atop a metal desk. The Killer sits in a high-back office chair working at the desk.

With surgical gloves on, the Killer removes a scalpel from an old black doctor's bag. He carefully cuts at a picture of the Wright family. Using tweezers, he lifts the cutout of one of the family members. He steps over to the wall where a child-like drawing of the Wright house hang on the wall. He glues the picture cutout to the area on the drawing in the house's front yard.

Henry sits at a diner table in the late morning. He sips coffee while reading the paper. Dean plops down across the table. He's a train wreck, clothes wrinkled, hair a mess, and in need of a shave.

"Ugh...I feel like this has been going on for years," Dean says.

Henry fold down the newspaper, looks over at Dean and says that he just needs more rest. He continues to say that the time he started taking off for is family was a godsend. A waitress interrupts to take their order. She pours some coffee. Dean grins as she leaves.

"Yeah, well, while you've been spending time with your family, I've been working 24/7", Dean says.

"Working hard at losing your personal life, maybe your mind," Henry replies, "Look at yourself, you're a mess. Bowers has..."

"Bowers has what" Dean interrupts, "Suggested I need more time off, I already lost twos weeks after the shooting." Dean gets a loud and BANGS the table saying, "I was wearing a vest dammit!"

Henry looks at Dean like a parent at a small child. He goes on to explain that Bowers has asked if they should bring in outside help, like the FBI. Dean whines about their involvement to Henry's sympathetic ear. The waitress comes up to check on them cutting him short. She leaves again.

"I know that obsessive twinkle in your eye," Henry says, "You found a lead right?"

Dean goes on to explain that it is not exactly a lead. A friend working undercover with narcotics heard a bartender at a dive bar down by the industrial district talking. The bartender spoke of a patron that has seen a suspicious individual going in and out of an vacant warehouse nearby.

Henry offers to help, but Dean wants to just check it out himself first. He expresses doubt of much cooperation from the locals. Henry nods and tells Dean to keep him updated.

Henry and Dean leave the diner. Henry is talking about football when he notices Dean is distracted. Dean stares across the street at a HOMELESS MAN, putting his hand up to stop Henry. Henry turns to look the same way, asking what's up.

"You see that guy?" Dean says, "He's going to try something."

Henry smiles and replies with doubt just as the homeless man runs toward the back of a BUSINESS WOMAN. He snatches her designer purse, knocking her over. Tires SCREECH, horns HONK, as Dean takes off running through traffic across the street. The Homeless Man ducks into an alley way.

Henry carefully makes his way across the street. Dean disappears into the alleyway in pursuit. Henry stops at the woman as she stands up. He makes sure she is all right. She tells him to go get the bastard.

Trashcans and dumpsters CRASH. Henry approaches a offset to the alleyway behind some buildings. Dean has the Homeless Man to the ground, arm behind his back to the point of breaking. The Homeless Man cries out for mercy. Henry yells for Dean to stop. They argue.

A YOUNG BOY comes out from behind a dumpster across the way. He wears an old raincoat with tape

on it to repair holes. He calls out to stop hurting his daddy. Dean turns to look, but does not let up.

The Young Boy runs up to Henry. "Can you help me!" he says.

The words seem to echo in Henry's head. He stumbles back some. His reality dissolves to a war ravaged city in the Middle East at night. Henry is much younger, dressed in black special ops uniform. SHOTS from assault rifles sound out near and far, ricochets bounce close by. One of soldiers in the squad turns and suggests to Henry they fall back. Henry replies to the negative, says to stay on target.

Someone tugs on Henry's belt. He spins around with his rifle ready for anything. A young MIDDLE EASTERN BOY stands there, wearing baggy clothes covered in dirt.

"Can you help me!", the Middle Eastern Boy says with a strong accent.

Henry looks flustered. He shouts out to fall back while giving cover fire. The Middle Eastern Boy ducks down from the noise. The soldiers start to fall back into an alley way between two buildings. As the last soldier passes, Henry tells him to take the boy. The soldier throws the Middle Eastern Boy over his shoulders and moves to the alley.

Henry turns back to look as the Soldier and Boy are going into the alley. He notices wires hanging out of the boys shirt as they disappear into the alley. A look of panic sets in. He goes to call out. BOOM, a cloud of dust follows the shock wave of an explosion. As the dust settles, Henry lay on the ground covered in light debris. He starts to move.

Henry phases back to the present. Dean is shouting at him to snap out of it, the Homeless Man still on the ground. Henry tells him to let the guy go. Dean talks back. Henry reasserts his demand.

Dean finally submits and releases the Homeless Man. The Man scrambles to his feet and rushes to the Young Boy. They hug. Henry tells him to get lost and take the boy somewhere they can both get help. The Homeless Man thanks him adamantly and leaves with the boy.

Henry turns back to Dean, whom is already complaining. Henry stoops to pick up the purse on the ground. He tells Dean to shut up, reminding he could get in a lot of trouble for roughing someone up like that. Henry holds out the purse and tells Dean to go give it to the Business Woman. Dean grabs it like a scorned teen.

A late evening once again. A quaint apartment. A nice living room with the clear signs of a bachelor pad. Rock music blares in the background just loud enough to barely avoid the neighbors calling the police. The front door opens slowly. The Killer creeps through the apartment. A shower can be heard in the background. The Killer enter the bedroom and approaches the closet.

Dean exits the shower, the bathroom choked with steam. He walks over to the mirror and runs a comb through his hair. Dean finishes up and heads toward the bedroom. He walks through bedroom and approaches the closet.

The doors open to reveal nothing but clothes. He dresses and exits to the hall.

As Dean walks down the hall he passes a coat closet. The door begins to open behind him unbeknownst to him. The Killer starts to creep out and pounces, putting Dean into a sleeper hold. Dean attempts to

struggle before passing out.

Dean awakes teetering atop a chair in his living room. He is bound with bed sheets, a rope noose around his neck, his mouth gagged. The room is dark, only light from the hallway shining in the distance. He tries to focus his eyes.

The Killer stands in the corner of the room. Dean struggles to get free. The Killer steps forward. Dean looks at him and stops struggling. There is a moment before the Killer gives a solid kick to the chair. Dean drops as the noose tightens around his neck. He convulses as the life drains from his body. The Killer just stares as silence befalls the room.

A day thereafter, in the hallway outside Dean's apartment. Henry comes up the stairs. Everything moves in slow motion, like a dream. Henry rushes toward the door to the apartment. Gomez and a couple uniformed OFFICERS grab him. The tension, the heartache is on Henry's face as he demands to be let in.

It all comes crashing to reality when Bowers comes out from the apartment. A quick glimpse of Dean can be seen hanging, no longer bound by bed sheets. She closes the door.

“What is he doing here?” Bowers says, “They should have never let him in the building!”

Bowers orders Henry to be escorted from the building, and wait out front for her. He backs away. An officer approaches, Henry refuses to let them touch him. He leaves on his own accord.

Henry stands in the front of Dean's apartment building. He looks over at the door as the CORONER exits. Henry stares. The Coroner carries a small black doctor's bag. He walks over to a van and opens the door. He starts to remove his medical gloves. Then, as if sensing someone watching him, he looks over toward Henry. Henry looks away quickly.

Bowers comes out the front door and walks up to Henry. She sympathizes with Henry's grief, suggests he be taken off the case and put on leave. Henry looks like is going to explode for a second. He grabs his composure and makes an argument that they have come too far, he needs to stay on the case. That Dean's death cannot be in vain. Bowers gives in and says Gomez will partner with him for help. She says that he will need to take some time off first though, at least a week or two.

It is gloomy morning in Seattle. Bagpipes play to the rhythm of the light morning rain. The honor guard is present. It's Dean's burial service. Henry stands with Renee, their heads hung low. A crowd of police officers. A line of cars with the hearse that came to the cemetery. Henry kneels down by the casket. He vows to not stop till it is over.

Another wet night, Amber sits in her room staring at the computer. A KNOCK at the door. She switches the page from Facebook to a word processor. Henry pops his head in. He asks if she is working on homework. She grins and replies yes. He informs that he is off to play poker with friends, asks if she can help her brother with homework if needed. She unenthusiastically acknowledges.

The second Henry closes the door, Amber returns to chatting on the computer with her boyfriend,

Tommy. She goes on about be grounded, and being pissed her dad would not let her go to the dance that weekend. Part of her punishment, no web cam. Tommy decides to make her a little video to send instead. He types “BRB” (be right back).

The Killer approaches a suburban house, wearing the long raincoat and packer hat. He RINGS the doorbell. A middle-aged MOTHER answers. The Killer says in a raspy voice that his car broke down and he needs to use a phone. The Mother invites him inside out of the rain. She asks if he would like some coffee, pointing out the phone. The Killer says nothing, just looks at the table. There is a picture of Tommy's family. The Mother walks back over to ask about coffee again. Before she can finish the sentence the Killer attacks. He grips her throat. Her eyes open wide, as he squeezes the life out.

Amber sits doing homework. A message pops up about a download. It's Tommy's video. She clicks download and goes to check on Kyle with his homework. Upon returning the video is up and ready to start. Tommy sits frozen framed in front of his web cam. Amber smiles and clicks play while sitting.

Tommy stands up and steps away from the web cam. He says he knows she really wanted to go to the dance, and he had been practicing. He dances in place, pretending she was there. Amber's smile grows.

The door starts to open behind Tommy. The Killer enters. He has a large knife in his hand. Amber, caught up in the moment, calls out, forgetting it is a recording. The Killer grabs Tommy from behind. He tries to struggle with little success. One quick slash sends blood spraying across the room, coating the web cam. Tommy's lifeless body can be seen dropping to the floor. The video stops.

Amber is frozen in shock. A TONE sounds from an incoming message from Tommy. It reads, “I'm always watching”. Amber burst into tears and screams. She runs out of the room.

Renee sits in the study working. Amber explodes through the door. She says Tommy is dead. She grabs her mother's arm and starts leading her out of the room. Renee looks confused, but goes along.

They both enter Amber's room. The video is still stopped on the red soaked image of Tommy on the floor. Renee thinks it's a prank, at first. Amber insists he would never. Renee tries to stay calm while trying to call Tommy and his house. No answer. Panic sets in. Renee calls the police, then Henry.

Henry sits at a the poker table. He answers the phone. “Calm down,” he replies, “Say that again.”

The next day. Henry walks into Bower's office. An anxious look about him, he tosses a USB flash drive down on the desk. He asks if she cares to see the video copied from the computer. She passes for now and asks how Amber is doing.

Henry sits down and rubs his face, says she is fine. Bowers suggests have Amber talk to the department psychologist. Henry looks a bit perturbed. He says therapy can wait, stating her immediate safety is of most concern.

Bowers asks what he has in mind. Henry explains that with all that is happening that the Killer has obviously got his family in his sights. That they have to get away some place. Bowers says she as some friends in the Spokane Police Department. That they have a safe house. She will make some calls. Henry says that is perfect. He is going to head home and prepare the family. They leave that evening.

Henry walks out of Bowers' office. Gomez walks in over to his desk. Henry approaches and ask about crime scene report. Gomez says that CSI found some sort of timer and macros on the computer. That the Killer was probably long gone, though the time of deaths occurred shortly before then. Henry tells him that the guy must be smart to do that, also considering the contraption at the raid.

“They always say that about serial killers. I don't buy it,” Gomez says, “They always make some stupid mistake. We just have to stay with it and catch this bastard when he slips up.”

Henry agrees, but says they are going to have to do it without him for now. He explains they are relocating his family to an undisclosed location. Gomez acknowledges and says he can count them.

At the Wright house. Renee sits on the couch counseling the kids. Amber's eyes are red from crying. Kyle just looks confused. Henry enters the front door in a hurry. Renee asks what the rush is about. Henry tell them all to get packed for a couple weeks and be ready to leave in two hours. Everyone looks at him in dismay. Amber starts to looks worried. She asks what's going on.

Henry kneels by them all. He explains that he loves them too much to take any chances. That they are going away somewhere to be safe. Till the police catch the bad guy. The kids go upstairs to pack.

Renee stands with Henry to talk. She asks where they're going. Henry tells her that they are going to Spokane. He hands her a cell phone and map, explaining to follow the route, leave all their cell phones at home, and call a Lieutenant CROSSWELL when they arrive. He explains he'll go later. She does not like it, but agrees, tells him to be careful.

Later that night, Henry walks out the front door with a suit case. He gets in the car. Before leaving he calls Renee. She answers and tells him they arrived at the safe house. Henry says that is great, he'll be arriving late. She wishes him well.

Henry backs the car out of the driveway. There is no traffic in the neighborhood. All is quiet, but a barking dog in the distance. Before he can put the car in drive, headlights catch his eye in the rear view mirror. A van approaches in the distance. Henry continues ahead with caution.

Henry's car pull up to a stoplight. The same van pulls up behind him, stopping at a distance as though parking. Henry looks in the rear view mirror, a nervous look on his face. He looks down at the seat, his gun holster visible. He says to himself that he needs to think about his family now. He turns attention back to the road. A PEDESTRIAN starts to cross the road, looking at Henry strange. The light is green.

The Pedestrian finishes crossing the road. Henry makes a quick right turn and speeds down the road. The van follows.

Henry's car turns into an alley. He floors it. Trash and debris blow around in his path. Shortly behind, the van enters the same alley in pursuit. Henry looks in the mirror, sees he is losing the van. He jerks the wheel to the left. The car drifts across the pavement, and continues down the road. The van attempts the same move but slides on the wet pavement, side-swiping a parked car.

A glance to the side mirror reveals the van still behind him. “Why can't I lose this guy!” Henry says.

Henry swings the car in a quick u-turn. He passes the van headed the opposite way. The van tries to turn around, skidding to hop the curb and take out a mailbox. Letters go flying. Now having a good lead, Henry pulls into a parking area at a highway underpass.

He drives around behind some of the pillar supports and turns off the car quick. A moment later the van drives by. Having succeeded in evasion, Henry pulls out and gets on the highway, heading out of town.

Hours have passed on the road. A sign on the highway reads 5 miles to Moses Lake. Henry's cell phone RINGS. The number is blocked. He answers. It's the Killer. He comments on the day of the raid. Seeing Henry in the hall, that he should have know he would be become a target. That it's not nice to mess up routine.

“I enjoyed our little joyride through the city,” the Killer says, “But the ride stops here.”

The line goes dead. Henry exits at Moses Lake and finds his way to a 24-hour roadside diner. The lot is empty other than a couple tractor trailers toward the back.

Henry walks in the diner. An older WAITRESS stands behind the counter. She calls over to sit wherever. He takes one nearby. She comes over with coffee, saying he looks like he might need it. Henry asks if he looks that bad. She says not too bad, but he does look exhausted. She asks if there is something bothering him. He says it is nothing, but thanks her. She gives a motherly look, says to holler if he needs anything.

After finishing his coffee, Henry is exiting the diner. He walks toward his car. KABOOM, his car explodes in a fiery ball of light. Henry knocked to the ground, the pressure wave SMASHES the diner's front windows. As the fireball clears, shrapnel PINGS the ground.

Henry starts to get up. He runs back into the diner, calling out if anyone is hurt. The Waitress says she's fine, she'll call 911. A TRUCKER in the back jumps into action to help, grabbing a fire extinguisher to put out a small fire started by debris.

Henry walks back outside to get a view of the wreckage. He makes a call to Crosswell, explaining the situation. Crosswell says he'll send someone to pick Henry up. Henry thanks him and says to wait on telling his wife. Crosswell agrees.

It's the break of dawn the next morning when Henry arrives at the safe house. An old multilevel warehouse. Renee meets him out front and leads him upstairs. Henry asks how the kids are doing. Renee says they're fine, but Amber is not talking much. Henry says he'll talk to her after getting some rest. They enter a door. It is a nice two bedroom loft apartment.

Renee closes the door. She walks up to Henry, noticing some scratches on his face from the explosion. She asks about them. He says not to worry about that now, they'll talk later. She says whatever it is, she's glad he is there now. That he should go take a shower and get some rest.

Henry wakes from a short slumber to the pleasant surprise of his son. They enjoy leftover pizza for breakfast. Perfect for Kyle. A reminder they need to shop for Henry. Renee explains that Crosswell

thought it would be best they wait till he got there. Henry agrees that was best. He says that he'll go shopping and stop by the police station. First, he wants to talk to Amber.

Late in the day, Henry sits in Crosswell's office. They're talking about the situation, the accommodations. Henry says that the loft is just fine. He asks about the car bomb scene. Crosswell says they are still waiting for the preliminaries regarding the cause. He acknowledges it definitely looks like an explosive device. Henry says to keep him up to date, that he is headed to go shopping.

Henry arrives at the Grocery Store. He exits the car and walks toward the entrance.

A police GUARD stands in the alcove at the safe house. The Killer walks out of the nearby alleyway, just out of the Guard's sight. He walks along side a Police SUV. Removing a knife from his coat, the Killer SCRAPES it gently down the SUV doors.

The Guard steps out to the sidewalk. He looks over at the SUV. Nothing is there. He walks over and observes the marks on the car. The Guard becomes more alert, looking around. He approaches the alleyway with caution. He slowly enters the alley with a hand on his holster. Nothing but some old dumpsters and trashcans.

He turns back and stops at the edge of the alley and sidewalk, looking to the street. The radio goes off, startling the Guard. It's dispatch calling to let him know his relief is going to be 20 minutes late. He acknowledges and signs off, saying under is breath that is all he needs. He SIGHS.

The Killer grabs him. Before he can react a knife comes around and impales the Guard in the soft tissue under the chin. The Killer rips the knife back out and plants it in the Guards chest. One more pull leaves the Guard's lifeless body dropping to the ground face first. The Killer grabs the body by the feet and drags it into the alley, leaving a trail of blood.

Renee is standing by the couch in the loft apartment. Her phone RINGS. It's Henry. He is calling to ask about the grocery list. Renee answers his questions and hangs up. She tells Amber and Kyle that she is going upstairs for some air. She exits through the front door.

Renee rests on the railing of the fire escape finishing up a cigarette, looking several stories down. She turns to put the cigarette butt in a makeshift ash tray and climbs back through an open window. The warehouse is old and decayed in this section. Paint peels from the walls. Renee enters the stairwell and heads down.

She exits the stairwell on the loft's floor. Before taking a few steps, the Killer grabs her from behind, hand over the mouth, and drags her into the stairwell again. Renee manages to get her arm free and elbows him. He tightens his grip on her other arm, bending it behind her back. With a raging thrust he shoves her down the stairs. She hits the landing with bone snapping THUD.

Renee now lay on the floor, motionless. A broken femur protrudes out of her leg. The Killer stands atop the stairs. He casually strolls down, one step at a time. He stares a moment longer. She starts to move some. The Killer lifts his foot and steps on the protruding bone. Renee screams in agony. He takes out the knife.

The Killer kneels down and raises the knife in the air. Renee's face trembles in absolute terror. The Killer plunges the knife into her chest. He rips the knife back out and thrust it back in again. A CLINK can be heard as the knife hits the concrete floor beneath her. He continues, again and again. With a final heavy blow, he leaves the knife in for a moment before slowly pulling it out with a SLOSHING.

The Killer stands up above, staring at his work for a moment. The knife by his side, dripping red.

Henry pulls up to the safe house in his wife's sedan. He exits the car and walks up to the building, groceries in hand. The Guard is no where to be seen. Henry calls out to no answer. He sets the bags down and looks around. The police SUV is still parked by the road. He walks closer. A look to the alleyway reveals the blood soaked drag mark. An anxious look overcomes his face. He rushes over.

Henry immediately sees the police Guard. The body lay face first in filth. He rolls the body over. The disfigured face and blood soaked clothes make it clear the he is dead. Henry races back out of the alley.

Henry runs into the buildings front entrance. He darts up the stair. As he approaches the first landing Renee's body comes into view. She lay in a pool of blood. Everything starts to slow down, motion blurs, dead silence overwhelms. He falls to his knees by her body. He reaches out to touch her, only to remove his hand covered in blood. Speechless, a pale look on his face. Henry's head drops.

As he lifts his head, horrific pain is seen on his face. A tear starts to escape the edge of his eye. Everything returns to normal speed as is eye open wide. He looks up the stairs, and calls out for his children. He stands up and runs.

Henry comes crashing through the door of the loft apartment. He continues to yell for his kids. There is sign of struggle in the living area. He frantically searches the apartment, going quickly from room to room. There is no answer to his calls. He runs again to exit the apartment.

Emerging back to the street outside, Henry collapses to his knees. He appears in shock and starts to sob. After a moment, he gathers his composure and stands back up. He sprints to the police SUV.

Henry opens the SUV door and grabs the radio handset. His voice trembles. "This is Detective Henry Wright," he says, "I'm reporting a 187/207 at 6200 Alki Avenue, requesting emergency assistance."

Crosswell overhears the call and takes over the microphone at master control. Henry explains that his wife is dead, and his children missing. Crosswell curses off radio. He comes back to Henry saying emergency services and CSI are on the way. He requests Henry come to the station immediately. Henry tries to refuse, but Crosswell says to come in or be brought in. Henry complies.

Henry arrives at the police station just to catch Crosswell leaving. Crosswell assures they are on top of it. He suggests Henry go get cleaned up and try to relax, maybe get something to eat. Henry agrees, but insists to be kept up-to-date. Crosswell says there would be no other way, and leaves for the safe house.

Crosswell arrives at the safe house crime scene. The CSI TECHNICIANS lead him to the alley where the Guard was found. Then they go over the landing where Renee's body was found. The corpse already removed, they show Crosswell the marks in the concrete where the knife hit through the body. They discuss the tremendous force and anger required for such an act.

There is a call out from the apartment upstairs. They found the boy. Crosswell rushes upstairs. It is Kyle, alive. He lay in at the bottom of bedroom closet, in shock, the whole time the event took place. Partially covered in blankets, and unable to respond to calls from the shock, he was missed by even Henry. Crosswell hugs the boy and reassures that he'll be all right. The paramedics give Kyle the okay. They head back to the police station. Henry is notified to meet there. Maybe Kyle has the information to help find his sister.

At the police station, the front doors burst open and Henry runs inside. The CLERK recognizes him and opens the door, instructing him to the room where Kyle is. Henry comes into the room. His presence seems to breath life back into Kyle. The boy runs and wraps his arms around his dad. They hug, and both cry. The FEMALE OFFICER that was watching Kyle leaves them alone.

After a brief reunion, Kyle and Henry sit at the table. Henry has to ask the hard questions of what happened. Kyle being the trooper, pulls together to explain. He paints a picture of he and Amber watching a movie and arguing over the volume, Amber thinking it was too loud. Then, at that moment, there was a knock on the door.

He says Amber thought their Mom got locked out. She went to open the door and was confronted by the Killer. Kyle explains that Amber managed to catch the Killer's arm in the door to delay him. Kyle says that gave him a chance to run and hide. Kyle goes on that there was the sound of commotion, Amber yelling. Then it all went silent. He says that is all he remembers.

Henry thanks Kyle for being so brave. They hug. Henry then explains that he must leave him here, to go find Amber. It is obvious that Kyle does not want to be left, but he seems to understand. Henry leaves Kyle to the Female Officer to take care of him.

Crosswell meets again with Henry. Henry says that he must go try and find his daughter. Crosswell says he can't let him do that, but can't order him to stay. Nor is he going to put him in custody. In his own way Crosswell agrees to look the other way, telling Henry not to cause any trouble.

Henry pulls up at the safe house crime scene. He makes his way to the loft apartment. The scene of the struggle. He turns on all the lights, but still uses a flashlight to look under tables. Something catches his eye. Under the edge of the couch, a pack of matches. He picks them up. They are white with red writing on the front. It says "Soaring K", a truck stop brand.

A dry night in the northwest. A full moon hovers high in the sky. Henry approaches a small truck stop with a huge lot loaded with trucks. A "Soaring K" sign glows up in the air. He parks the car and goes inside. A friendly FEMALE CLERK greets him upon entering.

Henry makes his way around to a interconnected diner. He sits down for a quick cup of coffee . While the WAITRESS gets it, he goes to use the restrooms and look for clues. Finding nothing, he makes brief small talk with the Waitress before leaving.

On his way out, through the truck stop mart, Henry notices there is another restroom area. He enters the mens room. He looks in the trashcans, the stalls, everywhere. He finds nothing. He stands at the mirror looking at himself, splashes some water in his face.

A look down reveals some odd white powder on the floor. Henry examines it closer. It looks familiar. He removes the pack of matches. Sure enough, there are traces of the same white powder on the match pack. He uses a paper towel to scoop some of the powder from the floor.

He takes the powder back out front to the Female Clerk. He asks her if she knows what it is. She smiles and says her dad use to track that stuff home all the time. It's alumina dust, from the old aluminum refineries in the area. She says it was really common before the really big plants closed. He asks if there is an old one nearby. She replies yes, right down the road. He thanks her before leaving hastily.

Henry arrives at the old refinery in no time. It's dilapidated, overgrown bushes and grass everywhere, vines crawl the walls. Henry parks his car and approaches some large sliding doors. He tries them, but they're locked. He starts to make his way to the side. There is a man door. The chains have been busted, the door slightly ajar. Henry removes his gun and flashlight. He cautiously enters.

A long building with a tall roof. Rusted metal catwalks and stairways litter the room. Some reaching high above. Light is seen in the far distance. Henry mumbles to himself that someone is home. SCRAPE...CLANG, something falls from a catwalk above. Henry shines his flashlight up. A FIGURE is seen moving away. Henry assumes it's the Killer. He runs for a ladder and starts climbing.

Making it onto one of the catwalks, Henry begins to move quick toward the light in the back. He looks passionately for the Killer. Something catches his eye across the way. The Killer stands, staring menacingly in the distance, then takes off. Henry sees a crossing section. He runs to get over and pursue the Killer. A loud CRACK explodes through the room as the crossing catwalk shifts.

Henry stops and attempts to get across carefully. The supports buckle. BANG, the catwalk starts to tear apart. He rushes to grab the railing. The walkway falls many yards before getting caught in a jolting stop. Henry barely holds on. The flashlight drops. A long drop before it smashes to pieces far below. Henry manages to pull himself to safety. Full of adrenaline, he runs for the light to the rear of the building.

Henry enters a section with a series of hallways going around a few rooms. The hall lights are on, as well as in the one room. He approaches with caution, gun drawn.

SMASH, the door swings open with force. Amber sits bound and gagged, tied to a chair with a hood over her head. Henry approaches with caution, looking around. He removes the hood. She looks up at him. Her eyes get big. She starts to struggle. Henry removes the gag and she screams.

Henry tries to calm her screams. He covers her mouth gently. She stops screaming, trembling some. He removes his hand and continues to untie her. The moment she is free, Amber makes a run for it. She runs out the door, into the hallway. Henry follows.

Amber corners herself with a dead end turn. Henry comes around, puzzled and scared at her reaction. He tries to approach her, but she back away in fear. He asks her what is wrong, assures everything will be okay. She starts to cry.

“No, you did this,” she yells, “The kidnappings, the murders, Tommy, Mom...it was all you!”

Henry's face turns pale. He stumbles back and drops the gun. It falls in slow motion as memories start

to flash through Henry's head.

The man cutting the pictures out and pasting them on the children's drawing, it was him.
Dean in a noose looks at the Killer, he stops struggling, at the sight of Henry. Henry kicks the chair.
The Mother letting the man in the house to use the phone. It was him.
The car chase was only him.
He sees him setting the bomb on his car.
He sees him walking toward the grocery store, then stopping, only to return to the car.
The Killer stands over Renee on the stairwell landing. It was him.
He sees himself putting Amber in the truck of his car.
He sees himself looking into the mirror where he found the powder. It falls from his own shoe.

The gun hits the floor. Henry appears in shock. He reaches slowly in his pocket, removing the pack of matches. He looks at the cover. They are a blank white. A shiver goes through his body. He drops the matches and collapses to his knees. His head goes down, it looks like he's going to be sick. Amber stands in the distance. Henry raises his head back up, tears run down his face.

“Go!” Henry yells.

Amber looks confused, replies, “What?”

Henry reaches into his pocket and pulls out the car keys. He tosses them to the ground at Amber's feet.

“The car is outside,” he says, “Go get your brother at the police station in downtown Spokane. Tell him I'm sorry for everything...I love you both.”

Amber seems hesitant. Then she turns and runs.

Amber exits the refinery building. It's raining now. She walks over to the car and opens the door. She stops for moment, looking back at the building. Sad and distraught, she continues to get in the car. The car starts and drives away.

Henry returns to the room he found Amber. He finds the Killer's clothes on the floor. He picks them up and makes his way to a restroom nearby.

Now dressed in the Killer's clothes Henry looks at himself in the restroom mirror. The long raincoat and packer hat now has a face. Henry looks torn apart. The thoughts and flashbacks rippling through his mind reflect on his expression. He looks at the gun he caresses in his hand.

The rain picks up outside the old refinery. A gun shot is heard in the distance. Barely audible over the storm. The dark, black march of midnight rain.

AUNT RACHEL opens the door and walks inside a suburban house. She is a middle-aged woman with average build and dirty blond hair. The house is a quaint home, perfect for a couple kids. Kyle and Amber enter with suitcases. Aunt Rachel calls out for NATHAN to help the kids with the bags.

A television is on in the living area. Amber sets her suitcase down. A news report is coming on.

“People are still shocked to discover the series of kidnappings and murders were committed by a

Seattle Homicide Detective,” the reporter says, “Henry Wright was a decorated military officer that has been a detective on the force for over a decade...”

Amber walks up to the television, staring at the news reporter sitting at a desk. A picture of Henry floats to the side of the reporter talking.

“The body of...” the reporter says.

The screen goes blank as Amber turns off the TV.

FADE OUT: