SCENE ONE

EXT/INT. UNIVERSITY OF LOUISIANA/LECTURE HALL – DAY

The campus is busy with activity. Some broken pumpkins appear on the grounds outside a lecture hall. Inside, PROFESSOR PETER RHODES (40s) explains to the STUDENTS (20s) his experiment on a rabbit in his science lab.

The students gather around a table, and include CASSIE JENKINS, STEADMAN MARTINEZ, and ELLEN ASHWORTH. They watch a white rabbit slowly dies inside a large pottery basin. It squirms around and gasps for ‘air’ as it withers about in agony. Prof. Rhodes explains the need for extreme emotion for ‘imprinting’, which is required for his new research. The students ask many questions about this imprinting as he gives the details about how it actually records events into objects, which can be played back and revealed later, with specific electronic equipment, which he’s invented himself.

A STUDENT tries to get inside the lab, but the door his locked. The rabbit dies as Prof. Rhodes covers him with a cloth and resumes talking about his project. He needs more funding and research students to make his project get on the map scientifically speaking. He instructs Steadman to dispose of the dead rabbit and unlock the door.

Ellen unlocks it but the intruding student has now gone. Cassie remains behind talking to Prof Rhodes as Ellen and Steadman watch them. They comment on how she seems taken in by the professor and his research. Ellen isn’t so sure he’s good for her, but it’s not her business. She’s only her roommate. She works for the extra credit, which she needs to graduate soon. Steadman does it because it’s required for his scholarship. They leave the two alone and head down the hallway together. Neither is convince his actual project has any credit at all, but they’ll soon find out.

MEANWHILE. --

SCENE ONE (CONTINUED)

INT/EXT. BUILDING/SCHOOL PARKING LOT – DAY

Cassie follows Prof. Rhodes to the parking lot. They discuss the upcoming holidays and how Prof. Rhodes will be spending extra time with his family instead of with her. This
upsets Cassie who is tried of having an affair with a married man, even if she is part of his research project. She only signed on for this for one term, and doesn’t think she’ll e working with him after that. He should get someone else instead. He is disappointed in her and her commitment to his ‘research.’ He gets the feeling he has been using her for grades instead of actually believing in his project. She doesn’t care. She’s done with him and his research after this term. She’ll get another research project to advance her own academic career next year, and hopefully after that be able to teach her.

Prof. Rhodes agrees, but wants to wait until after the Thanksgiving break to break it off for good. Meanwhile, he’d like to see her later today at their usual hotel. Cassie is even more upset by this -- as Prof. Rhodes wife OLIVIA RHODES (30s) shows up in her car with his two sons in tow.

Prof Rhodes has forgotten about his son’s try out for lacrosse. Cassie says hello to his wife and leaves abruptly. Prof Rhodes says he forgot but will make it up to his son later. His wife says he always says that but always puts his own interests first before the kids, especially this new project of his, which is taking more and more time from her and the family. He says it can’t be helped. He needs to raise more money to get this off the ground still.

His wife leaves upset with the kids and says she’ll see him at home. She drives by the bus station where Cassie watches her drive by with her two sons. A moment later, Prof. Rhodes stops in front of her at the bus stop. He lowers the window and asks her if she wants a ride. He other STUDENTS look on as Cassie looks away and completely ignores him. He drives off, annoyed by this. Cassie is even more upset, as she waits for the bus along with the other STUDENTS. Long pause.

SCENE TWO

EXT/INT. SMALL DORM HOUSE – DUSK

Cassie enters the dorm house upset and closes the door. She sees Ellen in the small kitchen cooking and takes off her coat. She complains about Prof Rhodes and his treatment of her and his wife showing up with his kids. She feels ‘used’ by him and wishes she never got involved with him or his stupid project. She should have taken the project at UCLA instead.

Ellen has no sympathy for her. She knew he was married and crazy before she started all this. And what was she expecting anyway? Of course it would end. Especially when breaks and holidays come up. Ellen, “It’s the perfect time to get rid of the fling when you’ll be forced to be separated for a few weeks and back to families again”.

Meanwhile, Ellen ruins the dinner per usual which forces them to go out to eat instead. Steadman calls as usual and asks if he can drop by later to have Cassie look at a paper he’s written about imprinting and ‘physics’. Cassie says no, she’s too upset to talk about
it and hangs up. She can’t understand why he keeps bothering her all the time about his stupid papers. Why can’t some other girl to help him with it?

Ellen confirms that Steadman is interested in ‘Cassie’ and that’s why he keeps calling. And what’s wrong with him anyway? He’s a hunk, smart, and rich and isn’t married and even has a car! Cassie doesn’t care. She isn’t interested in Students or men anymore! They grab their coats and exit the house.

SCENE THREE

EXT/INT. THELMA’S BARBEQUE RESTAURANT, DOWNTOWN – NIGHT

Everyone chows down as Ellen and Cassie sit a booth in the back, sharing chicken and ribs. Their ‘relationship’ discussions continue. Ellen is convinced Cassie has a ‘father’ issue, which explains her interest in the Prof over grad students. She’s worried she’ll end up with a laborer like her real dad that she can’t talk too instead of someone with a brain. She also doesn’t feel right about men who treat her with respect and intelligence like her own father, which further explains her interest in men like Prof. Rhodes.

Steadman shows up with a few of his own DORM BUDDIES. He sees Cassie with Ellen and waves as he takes a seat in another booth nearby. The guys order food as Ellen watches them. She goes into her own sad life, being an child raised by a sad lonely dad, who doesn’t want to date any women because he still idolizes her dead Mom. How she’s supposed to compete with that? I feel guilty even having a boyfriend. Who’s going to look after him? Meanwhile, she’s jealous of all the men Cassie gets to turn down, including Steadman when she has trouble even getting a ‘real date’.

If Cassie had a heart, she’d invite Steadman and his buddies over to join them. Maybe then she could get a date instead of having to resign her self to working in her father’s hardware store for the rest of her live, once she graduates at the bottom of their class. This research project with Prof Rhodes is the only hope she has for even graduating with a decent grads, and unlike her and Steadman, she isn’t even smart enough to get any scholarships. Her student loans will have to be al paid back and with interest by her and her dad. She’ll be lucky she even gets married someday or has kids or a ‘real’ job.

Cassie feels bad for Ellen suddenly and gives in. She tells Steadman and the buddies to join them. They come over and sit, as Ellen is as happy as a clam. They pass around the crawfish as Steadman eyes Cassie who is less thrilled by this. The WAITRESS brings the food and beers and serves them all.

SCENE FOUR

EXT/INT. LECTURE HALL/SCHOOL CAMPUS/POTTERY SHOP - DAY
Prof. Rhodes shows slides to a large class about EDOUARD-LEON SCOTT DE MARTINVILLE. A Frenchman named Eduardo-Leon Scott de Martinville recorded himself singing a French folk song in 1860. He then takes them into the pottery building where ADELE SPENCER (20s) shows the student the process of kilns. Ellen looks on at Cassie seems to be almost annoyed by all the pretense and the display of antics by Prof. Rhodes who she is still upset with because of their previous conversation of breaking up with after the school break. She makes a mockingly comment about his research.

Ellen herself is equally unimpressed. Steadman however, notices that most of the other students appear to be interested who intrigues him. The students all leave at the end of the demonstration as Cassie gives Prof. Rhodes a nasty look. She leaves last, still upset. Prof. Rhodes returns to his conversation with the other people present, ignoring this display of hostility by her.

SCENE FIVE

EXT/INT. LOWER CAMPUS/PRIVATE OFFICE – DAY

Several old administrative building with well manicured lawns. Inside the office Prof. Rhodes meets with his father, PROFESSOR RAYMOND RHODES, late 60s that is head of the Science Department and Funding Programs for Science Research.

Soon, there is a heated discussion about Peter’s proposal for the imprinting project and the viability of its scientific research. Also the school committee doesn’t really feel its ‘true nature’ is good enough to validate school funding. And then there is the treat that after several other failed books and articles written by Peter that this project -- should it also fail, will bring further embarrassment to the department and draw more attention to both Peter and his father who runs the department that Peter is not doing his part to keep up the name of Rhodes at the school.

Peter gets upset by all this and insists his project is not only viable but something of world news if done right. He needs this funding and nearly demands getting it, which infuriates his father. In the end, Peter is granted another week to rework the proposal and try and convince the committee that he can make the project seem more worthy of the funding it needs, or else he agrees to drop the project. He leaves the meeting upset but they have reached an agreement.

SCENE SIX

EXT/INT. STARBURST MOTEL – NIGHT

Prof. Rhodes/Peter’s Volvo sits parked outside a motel on the outskirts of the city. Inside, Cassie and Peter are finished having sex. Cassie lies in bed watching TV and eats some Chinese take out as Prof. Rhodes takes a shower.
Cassie remarks about how each time Peter has a fight with his father he ends up having a sudden need for sex with her. She can’t figure it out, but it seems to trigger a deep need for emotion in him of some sort.

Meanwhile, Peter confesses he needs more than just sex from her. He needs her help him rewriting the proposal and make it more convincing or else he will loose the funding for the project. She again feels used by him. They discuss again about breaking things off after the Thanksgiving school break, which is coming up in a few weeks.

Cassie agrees but only as long as she gets full credit for her part in the research project up till now, which is why she came to this school in the first place and why she got this scholarship. He agrees. They kiss and make love again on the bed. She agrees to also help him fix the proposal, even though she doesn’t know why she should do this. He promises he’ll also include her name in his research somehow, and make it all up to her.

**SCENE SEVEN**

**EXT/INT. PROF. PETER RHODES HOUSE – DAY**

Prof. Rhodes wife, Olivia, clears off the table as Peter comes home late. It’s obvious from the house his wife has some money, or at least her family does. She’s getting fed up with him and how he’s treating her and the kids (especially repeating mistakes with his own kids that his father did with him) and how all these things and his ‘projects’ are affecting the lives they have.

Meanwhile, she suspects he might be having an affair or unhappy with their marriage. She is on the verge of tears as he denies this. Soon she is sobbing and unsure if she can continue on like this much more. He comforts her and promising to make it up to her. He will take her and the kids away for a whole month in January right after Christmas. She is surprised by this and is please. He says she can make the arrangements and plan the whole trip tomorrow. Wherever she says they’ll go, he’ll agree to it. No questions asked. For now, she seems happy again.

**SCENE EIGHT**

**EXT/INT. UNIVERSITY CAMPUS/LECTURE HALL – DAY**

The proposal went through and Prof. Rhodes seems to have his funding for the 'imprinting' project. Ellen, Cassie and Steadman are there to help him get the rest of the team together and this project finished.

As he interviews more STUDENTS for research positions, it becomes clear Steadman and Cassie and Ellen are the only recruits who are actually viable candidates, either because of their scholarships or because of their backgrounds. Everyone else leaves, and
again they are all ‘stuck’ with each other with no other students to help with the ‘technical’ aspects. They’ll have to make do.

**SCENE NINE**

**SUPER:** DAY BEFORE THANKSGIVING

**INT/EXT. CAMPUS/LARGE CLASSROOM/CAMPUS GROUNDS – DAY**

Steadman sits in front of some machines. Ellen, Cassie and Prof. Rhodes are also busy with their jobs. None of the equipment seems to be working right. None of the recording or images is being played back in any form that makes them identifiable.

Things are not going well. Everyone is getting on each other nerves. They are all at each other throats about who’s the cause. None of the research has enough ‘emotional’ weight to impact the imprinting in the right way to make it play back right. Nobody has a clue how to make this project work and now it’s time for everyone to break for the holidays. They group breaks up and goes it separate ways. But for Prof. Rhodes and Cassie, is permanent. They will not be getting back together to work on this anymore when they return from the break.

They meet outside on the Campus grounds as Prof. Rhodes tries to convince Cassie to stay one more night. He’s worried his project is going to fail. The school committee is meeting again in a few hours to discuss his funding again. He’s afraid they’re going to let his funding go.

Cassie feels used again. The project is not her life. She needs to something else that makes her happier than just work and school. She leaves upset, as the Prof begs her to spend just one more night with him alone. He’ll pay for her ticket to go home tomorrow, but Cassie says ‘no.’

**SCENE TEN**

**INT. SCHOOL CONFERENCE ROOM – DUSK**

The school committee meets about Peter’s project. Raymond and Peter are there along with other committee members, including PROFESSORS. PROF. MOSES BECK (50s). He insults Peter’s project, which in turns makes Raymond feel humiliated. In the end, nobody really supports the project and Raymond leaves the room upset. He wishes them all a Nice Thanksgiving and says he will make his final decision when the get back.

**SCENE ELEVEN**
MONTAGE BEGINS

CASSIE’S HOUSE - NEW JERSEY. A small modest working class house in a working class neighborhood. Broken fences, dogs running loose and the smell of turkey’s cooking everywhere. Cassie is in the kitchen with her MOM (50s) and her sisters who are all busy cooking and arguing with each other. Cassie is no help and just in the way. And why isn’t she married yet and with kids? Why is she always waiting for the right one and so ambitious anyway? She should forget school and settle down.

Cassie can’t get why they can’t get her and gives up. She leaves the kitchen and sits alone with her blue-collar father in the living room. He nurses a beer and watches football on TV. He barely acknowledges her. Cassie tries to talk to him about sports and shows she hasn’t a clue about this. He tries to talk to her about school and also has no clue about this.

There is no ‘warmth’ or real connection between them. Cassie sighs, frustrate about this. Her father doesn’t get why she’s not married wither by now and what he real problem is. Doesn’t she even want kid? Cassie gives up and heads back into the kitchen again. She doesn’t seem to fit in.

STEADMAN’S HOUSE - PANAMA, CENTRAL AMERICA. A huge wealthy home with servants and stables. Steadman’s Dad is a greedy old land developer and participates in local politics and ‘corruption’ in deals that don’t always serve the Panama people well. He sits at a large table with his new YOUNG (20s) Cuban BRIDE. Steadman’s mother is dead and he is the only child. Steadman is upset about the recent marriage, which seems more like a ‘business’ deal than actual love. His father doesn’t care and demands Steadman treat her and him with respect. Steadman insults the woman and his father and leaves the table.

ELLEN’S HOUSE - LOUISIANA. A modest house with nicely cared for lawn and garden. In the kitchen, Ellen makes a small Turkey in the old oven. Her father helps her in her take the turkey out which looks perfectly done now. He puts it on he dining room table and carves it for them. They toast a glass of wine together and drink. Ellen’s Dad talks to her about how schools going and the hardware store. He’ll need her to work more hours over the holiday’s as everyone else will be taking time off to be with their families.’

This upset Ellen a bit, as he Dad notices this. He promises to put on more help soon and pay for her to stay in college if she wants. She says, no, she’s run out of steam about school now anyway. Time for something new I guess. What she doesn’t know. They enjoy their turkey dinner together and talk about other thing. After next term, Ellen will be moving home again. Ellen is not too happy about it, but will move back just the same.

MONTAGE ENDS
SCENE TWELVE

EXT/INT. PETER RHODES HOUSE – DAY

Thanksgiving continues at Peter’s house with his family. His father Raymond, Olivia, his two sons are present at the large dining room table where his father cuts the turkey. Discussions soon lead to the meeting and the lack of funds for Peter’s research project. This upsets Peter who is annoyed that his father is even bringing that up at the holidays. They start to argue about it as Olivia tries to change the subject quickly to talk about the vacation she and Peter and the kids will be taking soon.

This upset Peter as well who seems less interested in going now that his project is going to be put on hold. This upset Olivia deeply as he promised her to go. Another argument breaks out as Olivia goes upstairs crying which ruins the dinner. The kids look on, upset as the maid comes out of the kitchen concerned, and then returns to the kitchen.

Later in the living room the discussion continue between Peter and his Father. They also get heated again. With the kids come down in pajamas and are worried about why Olivia is still upset and crying. Peter sends them back to bed as Raymond encourages Peter to take the trip and make his wife happy. His marriage is apparently the only thing he’s ever gotten ‘right’ so there is no read to screw that up now, because of his other problems.

Peter is even more pissed by this remark from his father and is nearing the ‘breaking’ point. It seems there is nothing he can do right and his life seems to be spinning out of control. He realizes now, no matter what he ever does he can’t compete with his father, or ever get it ‘right’ enough to please him. Even more distraught, Peter goes upstairs to talk to crying wife, leaving father alone with his ‘bitter words’ while seated in his living room.

SCENE THIRTEEN

EXT/INT. SMALL DORM HOUSE/BEDROOM – NIGHT

Ellen sends her father home with some left over turkey and goes to bed. She tells her father she’ll see him at the store tomorrow and says good night. She goes upstairs and goes to bed. Shortly later someone is downstairs in the house. She goes downstairs and finds an INTRUDER (un-identified and who’s face is unseen) inside the house. She seems to know him and asks what he’s doing there. A few minutes later, she is lying in the living room, her throat cut.

SCENE THIRTEEN (CONTINUED)

INT. LOCATION UNKNOWN/SMALL LAB/OFFICE - NIGHT
GRUESOME IMAGES played back in slow motion and are repeated several times. The IMAGES consist of a knife swinging wildly, two figures fighting each other in SHADOWS displayed on the wall. A lamp floor and are used and is used by the victim. The lamp is pulled away as the knife stabs her stomach.

A final blow with the knife is given to her throat as she lies on the ground. Blood is everywhere as Ellen’s lies on the floor with the lamp beside her. Her eyes are open as the gloved reaches for the lamp, removes it from her hand and wipes it off. The lamp is returned to the table and the shade it put back on.

SCENE FOURTEEN

EXT/INT. ASHWORTH HARDWARE/SMALL DORM HOUSE – MORNING

Ellen doesn’t show up for work. Will gets worried about this and goes to the house. He finds his daughter dead. A dozen Police cars surround the house. Inside, LT. ALLEN KNIGHT (50s) questions Will as POLICE CAPTAIN TOM GILFORD (60s) and other DETECTIVES and POLICE secure the ‘crime’ area.

Cassie returns from her trip stunned to learn of the murder. The police inform her she can’t stay in the house. She leaves with Will and stays with him at his house for a few days while the police search for ‘clues’ about the murder.

SCENE FOURTEEN (CONTINUED)

INT. PROF. RAYMOND RHODES OFFICE – MORNING

Raymond questions a disheveled Prof. Rhodes/Peter in his office. He says he’s got bad news for him about his research project. It’s being cancelled for good. Peter isn’t surprised. He says he’s got other investors now, so he doesn’t mind. (He lies about this and makes up one) He’s going through with the research anyway. This surprises his father.

He also asks him about the murder of the female student who was on his research project two days ago. Peter doesn’t seem very concerned about it and brushes it off as a ‘campus’ sex crime most likely. From what Raymond read, it’s not a sex crime. He asks where he heard that? Peter ignores him and says he’s in a hurry. He’s leaving on his vacation early with is family. They changed their plans last minute and decided not to wait till Christmas. Olivia needed the rest.

Raymond looks up shocked. School isn’t out yet so who will be covering his classes? Peter’s taken care of it. He’s got someone to cover his classes for the next few weeks. He leaves the office abruptly and says he’ll be back in a few weeks. Raymond leans back in
the chair, confused by all this. The paper in front of him reads about the murder of the student.

SCENE FIFTEEN

SUPER: DAYS LATER

EXT/INT. SCIENCE LECTURE HALL/CAMPUS GROUND – DAY

Cassie and Steadman sit in the back of the classroom as PROFESSOR LEARY (50s) gives a lecture instead of Prof. Rhodes who’s on vacation. They walk through the campus discussing what happened to Ellen. Steadman seems to think it’s suspicious and finds it odd that Prof. Rhodes didn’t even come to the funeral given that Ellen is his research assistant.

Also, the murder seems to give Steadman the creeps. Many details seem to make him think if Prof. Rhodes and his recent actions. As well as his not showing up at the funeral, his funding problems, his need for a ‘murder’ almost to get the right emotion and his suddenly disappearance on this vacation when school isn’t even over. Cassie is shocked to hear him talk like this and walks off, upset by all this.

SCENE SIXTEEN

EXT/INT. THERESA'S BBQ RESTAURANT/MALE DORM – NIGHT

Cassie and Will sit at booth eating dinner. Steadman comes in. He talks to Will, saying how sorry he is about Ellen. He asks if the police had any suspects yet. Will says no. Something Steadman says peaks Cassie’s interest again about Prof. Rhodes being involved in the murder.

LATER THAT NIGHT

Cassie heads to Steadman’s dorm and talks to him more about how he sees Prof. Rhodes involvement in all this. He thinks the timing is suspicious. The funding problems, the research problems, the murder, then the trip, now the crime scene being restricted, and by the time he gets back, he most likely will be able to view it without the police being involved. The objects he needs will still be all there, right? Cassie is still not convinced Prof. Rhodes is a murder and leaves.

SCENE SEVENTEEN

SUPER: DAYS LATER
EXT/INT. SMALL DORM HOUSE – NIGHT

The Police let Cassie return to her home finally. Cassie walks around the living room and examines things that prove Steadman could be right about the objects and other things. She starts to examine things more closely as the DOORBELL RINGS. Prof. Rhodes enters. He sees that she has disturbed some of the things in the living room.

He tells her to be careful of the objects and not to move anything. She asks why? He says he’s concerned about Ellen’s murder and thinks he can help to figure out who the murder was using his ‘research’ techniques. He also wanted to make sure Cassie is safe and is worried the murder may return to the house. All this makes Cassie even more suspicious of him.

Cassie asks why he didn’t call sooner or go to Ellen’s funeral. Prof. Rhodes says he’s had some marital problems that he’s still trying to ‘work out’ and resolve. He wants to leave his wife, but with the kids and the holidays here it’s been too hard for him to leave her. Prof. Rhodes starts to make a pass at Cassie and kisses her. He says he missed her and has had second thoughts about them breaking up. Cassie pushes him away and doesn’t care anymore. She’s happy it’s ended now and wants to only remain friends. This angers the Prof. Rhodes as the DOORBELLS RINGS. Steadman enters the house.

Steadman saw the house lights on outside and Prof Rhodes car parked in the driveway. He was worried about Cassie and is surprised to see Prof. Rhodes in the house with her. Prof. Rhodes gets the sense something is ‘up’ with him and Cassie. Maybe they are having sex now and are a couple? He wants to speak to Cassie alone, but she refuses. She wants him to leave and says it’s late and she’s tired.

Prof. Rhodes goes to leave, but sees that Steadman is staying behind with Cassie. He says he has to speak alone to Cassie and has something ‘private’ to discuss with her. Cassie say’s it’s okay if he stays. This upsets Prof. Rhodes even more who leaves.

Cassie gets a drink, shaken by all this as Steadman watches the Prof drive away. He asks what they talk about. Cassie says he doesn’t want me to touch anything. He says he’s going to try and help solve the murder using his ‘techniques’ now. Only the police don’t know anything about it. She is convinced now Steadman maybe is right about Prof. Rhodes and Ellen’s murder after all. They are connected maybe and all in the name of his sick and relentless ‘research.’

SCENE EIGHTEEN

EXT/INT. PROF. RHODES HOUSE/STUDY – NIGHT

Prof. Rhodes goes over his bank statements. Olivia comes in and they have a conversation where he confesses that he needs to take money out of their trust funds to cover his research project. She mentions he never did this before and that he told her
father he had other investors helping with this now. He said he lied and he’s tired of having to depend on his father. He needs this one break to break free of him and the school forever.

She says she doesn’t understand why he can’t just be happy with what they have, and why he has to always prove something to his father. They have money, a great marriage, wonderful kids, everything to make them happy, but to Peter, it’s never enough. He is always trying to prove something.

She worries he’ll never be happy and will end up making their sons just like him and his father, who competed with each other and know nothing about ‘real’ love or even being human to each other. Peter promises to try and change and knows she is right. He promises again, this will be the last time. After his research project is done, he’ll never ask for anything again from her.

She eventually agrees but worries again, that he is lying to her again. Even the vacation they took seems to have done nothing to change him. He left still ‘tired’ and drained and is more anxious and nervous than ever. She knows something new is bothering him, and it’s getting worse. But Peter refuses to talk to her about it. He leaves the room.

SCENE NINETEEN

EXT/INT. SCIENCE LECTURE HALL – DAY

Prof. Rhodes packs up his equipment into boxes. Cassie enters with Steadman enter. Cassie is upset that Prof. Rhodes has asked to bring his equipment into the house so he can do experiments with the equipment. After arguing, Prof. Rhodes tries to calm her down some.

He tries to convince her it’s to help capture the murderer and to help the police. He even says he has the permission of the police, which is a lie. Steadman goes along with them; just to be sure Cassie is okay.

SCENE TWENTY

EXT/INT. DOWNTOWN LOUISIANA, POLICE STATION – DAY

Detective Knight goes over the police report with Will. They haven’t any leads yet or any new suspects to question. Det. Knight, “No forced entry, no sexual assault, no theft. And the murderer also took his time clean up after himself being sure to leave no clues. He seemed to know exactly what he was doing, which makes it even harder for us to solve this case.” Will is outraged. He has now lost hope that the police are even capable of solving his daughter’s murder. He is impatient with them and demands they figure this out, or he’ll be hiring his own detectives. He leaves the office, deeply distressed.
SCENE TWENTY-ONE

EXT/INT. SMALL DORM HOUSE – DAY

Prof. Rhodes is busy setting up his equipment in the living room as Cassie and Steadman watch as he marks off things they shouldn’t touch. Outside, Will’s truck slows down near the house and sees cars parked in the driveway. He pulls behind Prof Rhodes Volvo and parks behind it. Inside, he sees Steadman, Cassie and Prof. Rhodes in the living room, along with all the ‘research’ equipment being set up and markers around several objects.

He finds out Prof. Rhodes will be doing his ‘research’ experiment in the house in the hopes of solving Ellen’s murder. He asks if the Police know about this. They all say ‘no’. Outraged, he orders them all out of the house. Prof. Rhodes apologizes and admits he lied about the Police, because they knew they would allow for his research. Only if he can prove something with his ‘skills’ will they or others take his ‘research’ seriously. That’s why he’s doing this now. To prove he can help people like Ellen and the police, that his ‘research’ does have a purpose and can be used to even solve murders.

Will is even more confused by all this. Cassie takes Will aside in the kitchen and assures him that she knows what she’s doing. If they find out anything helpful, she will be the first to notify the ‘police’ about it herself. She promises she and Steadman are doing what’s right for Ellen and not the ‘research’. Will is not entirely convinced about this, but wants the murder solved. He leaves, upset. The research continues.

HOURS LATER

Cassie tosses and turns in bed. She hears noise downstairs. She goes downstairs and sees Peter in the kitchen with the key. She asks how he got in. He reminds her of how she left the key under the back doormat in case she got locked out. She tells him to put it back and go home to his wife.

Prof. Rhodes follows her into the living room. He says his marriage is over and he’s still in love with Cassie. He’s about to lose everything, his work, his job, everything he cares about. He needs her because she is now all he has left. She cannot believe what she is hearing. Now suddenly she is his whole world instead of his wife and career? When did all that happen? Before, Thanksgiving, he couldn’t wait to be rid of her.

Prof. Rhodes tries to reassure her, he’s not always as honest with even himself as he should be. He’ll make it up to her, especially once he’s out from under his wife and father’s ‘grip’. He turns on the equipment in the room without Cassie knowing it and the equipment starts to record ‘events’ in the room. He tries to make love to her and moves her to the same spot on the floor where Ellen was killed. Cassie resists even more confused by his behavior as – the doorbell RINGS. Steadman again shows up and enters the house without waiting for the door to open. He finds Prof. Rhodes on the floor with
Cassie. They both rise. This angers Steadman. Cassie says she can explain but Steadman doesn’t care about all that. Steadman only wants to know if they found out anything new by all this ‘research’ so he can get back to a normal life again, without anymore of Prof Rhodes research projects.

Prof Rhodes reveals the research hasn’t found anything yet. He still needs to run more tests. Meanwhile, Cassie orders Prof. Rhodes to leave. Before he does, the Prof tries to turn off the equipment but Steadman blocks him from doing so without being ‘noticed.’ He leaves upset, as moments later, Steadman notices that the recording equipment is ON.

He asks Cassie why this is ON which she is shocked about. Steadman looks around the room and realizes she was on the same spot on the floor where someone killed Ellen! Was Prof Rhodes going to kill her too? Cassie remembers him trying to move her to that exact same spot on purpose. She wonders what it all means as Steadman examines the equipment more closely.

Eventually it leads to even more unsolved questions about this ‘research’ project and what is being ‘gained’ by it in terms of this murder. Steadman turns the recorder OFF. He realizes Cassie is only trying to help him and Ellen now. She is no longer really interested in Prof. Rhodes or his research. She wants this to all end, as much as he does.

SCENE TWENTY-TWO

EXT/INT. CAMPUS GROUND/SCIENCE LECTURE HALL – MORNING

Prof. Rhodes finishes giving a lecture to a large class of STUDENTS. The class leaves as the end of the discussion. Det. Knight shows up to question Prof. Rhodes personally. He says he knows the Prof. Rhodes has been avoiding him ever since he started asking questions about both Ellen and Cassie, both his students and research assistants. He also wants to know more about his ‘research’ project they were helping him work on.

Outside. Det. Knight follows Prof. Rhodes to his car. The Prof says his research is private and doesn’t want to talk about it. The girls were merely students of his and nothing more, like all his students. Det. Knight isn’t buying it. Especially about Cassie whom he knows he’s seen ‘in private.’ He’s not looking to reveal this but does need it know more about his research. He says he’s been asking around about it and knows he’s been having trouble getting funding together and needs money. He also knows it the research to do with solving ancient mysteries and even possible ‘murders.’

All this alarms Prof Rhodes. He reveals he did have an affair with Cassie, Ellen’s roommate, but that’s long over. So why is he now spending time at her house? And why did he lie about his where about that night of the murder? His plans to leave on his vacation where the day after. He called the airlines. And his Olivia lied too about this. She old him you were home that night, with her. Prof. Rhodes has nothing to say about all this. He says he and his wife must have been confused about all that. Det. Knight
orders the Prof to come into his office more questioning later today with his wife Olivia. If he doesn’t show this time, he’ll have him picked up and called a definite ‘suspect’. He leaves, as Prof. Rhodes is even more worried about all this.

**SCENE TWENTY-TWO (CONTINUED)**

**EXT/INT. DOWNTOWN LOUISIANA, POLICE OFFICE – DAY**

Steadman and Cassie are also inside the police office as Olivia and Prof. Rhodes are questioned. Will shows up and asks what’s going on. He learns that Prof. Rhodes maybe a suspect. After Prof. Rhodes leaves, Cassie and Steadman are asked more about this ‘research project’ in private inside Det. Knight’s office. It is clear that the Professor maybe become the prime suspect now.

**SCENE TWENTY-THREE**

**EXT/INT. PROF. RHODES HOUSE/DINING ROOM – NIGHT**

Prof. Rhodes, Raymond, Olivia, Billy and James sit around the table eating dinner. Raymond asks more questions about the murder and the police now questioning them about it. Prof. Rhodes/Peter doesn’t want to discuss it around the kids. Raymond sends them upstairs. An argument breaks out. After Olivia goes out of the room, Raymond also confesses he’s heard about the affair with Cassie -- Ellen’s roommate.

Peter denies this while Olivia, now in the kitchen overhears this through the door. The pressure is mounting from every side on Peter/Prof. Rhodes as he and his father continue to argue about what an embarrassment he is to the school, his career and his family now, should this scandal even get worse. What can he be thinking? Why can’t he get anything in his life right?

Olivia goes to bed upset. Exasperated with him, his father makes one last comment that it seems the only thing he did get right in his life was his wife, Olivia. This triggers even more anger in Peter. He doesn’t know where to put his anger now, as it’s growing inside. He is a volcano about to erupt.

**SCENE TWENTY-FOUR**

**INT/EXT. SMALL DORM HOUSE – DAY**

Cassie and Steadman are busy setting up the equipment in the living room. Prof. Rhodes enters, surprised to learn that they are now cooperating with his desire to conduct ‘imprinting experiments’ on the now ‘cold’ crime scene.
Prof. Rhodes goes along with this only to find out that things are wrong with the formula numbers. The new formulas haven’t been calculated yet. He gets excited as they start to make some progress. Cassie and Steadman are a little freaked by his Enthusiasms' but go along.

HOURS LATER

Things are not going well. Steadman plays back SOUNDS, which are all DISTORTED and SHRILL. Nobody can understand anything. On a Laptop images are equally distorted and blurred. They overlap and are scrambled and then vanish. Prof. Rhodes needs even more ‘trauma’ to get this stuff to actually work. Even a ‘gruesome’ murder doesn’t seem to be enough to make it come together.

This line of thinking freaks Cassie out even more. One murder is not even enough for him. He is even crazier than she thought. An argument breaks out. Prof. Rhodes leaves the house. Steadman is going to stay, but Cassie makes him leave also, just so that Prof. Rhodes thinks she is going to be alone. He says fine, but he’ll be back shortly because he doesn’t trust this ‘nut’ or her staying here alone.

At home, Peter gets into an argument with his wife Olivia and is still acting strange. She wants to know where he was and why he is working so late again on this project when he’s now being questioned about a ‘murder’. She reveals she knows about his affair with Cassie and has known for sometime. He continues to act even more strange and takes a gun from a dresser drawer and leaves the house as Olivia begs him to stay home.

SCENE TWENTY-FOUR (CONTINUED)

INT. SMALL DORM HOUSE – LATER

Steadman comes back to the house holding a pizza and enters. Inside he is hit with a blunt object and falls to the floor. Cassie hears this in her bedroom and wakes up. She sees Prof. Rhodes downstairs standing over Steadman’s body holding a metal pipe. She runs into the bathroom as he goes after her.

Soon, Prof. Rhodes has thrown Cassie down the stairs. She now has injuries too and a broken ankle. He ties them both up and first uses Steadman to do some of his ‘research’ on as a life subject of torture. He hooks him up to his electrical equipment starts to inflict pain on him, which he records.

SCENE TWENTY-FOUR (CONTINUED)

EXT. MAIN ROAD – CONTINUOUS
Will’s truck makes it way down the street and sees lights on in the house. He pulls over and enters through the back door. He sees Cassie lying on the floor in the hallway tied up. He also sees Steadman being ‘tortured’ in the living room. He tries to free Cassie first but is soon ‘shot dead’ by Prof. Rhodes who stops him.

**SCENE TWENTY-FOUR (CONTINUED)**

**INT. PROF. RHODES HOUSE – CONTINUOUS**

Olivia calls Det. Knight who is on his anniversary date with his wife and who is not taking calls. He takes this one however and drops off his wife. He goes to the small dorm house, after ordering POLICE to check up on Cassie and the others.

**SCENE TWENTY-FOUR (CONTINUED)**

**EXT/INT. SMALL DORM HOUSE – NIGHT**

Police surrounds the house. The experiments now proceed to Cassie as well. Prof. Rhodes knows his life is over, but wants his work to live on. He wants all his documentations of his experiments to still put ‘imprinting’ on the map and hopefully be recognized as something ‘useful’ in the world.

The police and Det. Knight break into the house just as Cassie is about to be disfigured or even worse, killed -- Det. Knight confronts Prof. Rhodes about what he is doing in the name of science. Prof. Rhodes only cares about that his work. He makes him promise it will get into the right hands and then suddenly uses the gun and shoots himself in the head. He’s dead. Det. Knight, “Poor bastard. What some people will do for a little love and a decent father.”

**SCENE TWENTY-FIVE**

**SUPER: DAYS LATER**

**EXT/INT. THELMA’S BBQ RESTAURANT – DAY**

CUSTOMER’S read about the murder in the local paper. The front headline is about PROF. RHODES who is guilty of a students (Ellen’s) murder and now DEAD.

**SCENE TWENTY-FIVE (CONTINUED)**

**EXT. PROF. RHODES HOUSE – DAY**
Olivia packs up her car and her two sons. She is moving back home with her parents and selling the house. She tells Raymond who shows up at the house, shocked to see her leaving so abruptly that he will have to handle the funeral arrangements alone. She has to get out this place now and doesn’t want her sons exposed to any more of this scandal. She also doesn’t want her sons to grow up like the other men his this family. So she’s taking them away from this place for good.

**SCENE TWENTY-FIVE (CONTINUED)**

**INT. LOUISIANA HOSPITAL – DAY**

Steadman is busy re-cooperating in his hospital bed. Cassie enters with a bag of fresh crawfish for him to eat for lunch. She and Steadman discuss what has happened and how the whole town and school are reacting to all this. Prof Rhodes life has left town and his father has retired suddenly from service.

There is a definite ‘attraction’ between them now. Steadman kisses her as she tries to feed him some crawfish. He wishes it didn’t have to nearly ‘die’ in an experiment to finally get her ‘attention’. She acknowledges in the love department, women like her are always a little ‘slow.’ Smart girls don’t go for normal guys, or the good ones. They are too busy falling for adulterous ‘murders.’ He’s been warned now. Steadman doesn’t care. He’s sticking around anyway, only this time, he’ll be making sure she doesn’t get mixed up anymore nutty ‘professors’.

THE END