

DIAGNOSIS MURDER

"Voices Carry"

TEASER

FADE IN:

1 EXT. DISPOSAL SITE – DAY

1

A TRASH TRUCK, with CONSTRUCTION WASTE DISPOSAL etched on the side, pulls into the disposal area. GEORGE emerges from the driver's seat and climbs onto the side of the truck. He's joined by his partner SID.

GEORGE

She wants me to go to night school and get a degree. So I tell her, what do I need a degree for? She says so I can get a profession. I told her, I got one baby.

George yanks on the CONTROL LEVER and the back-end of the truck begins to TIP UP, spilling SCRAP LUMBER, WOOD and METAL onto the ground.

GEORGE

I make a living sorting through someone else's trash, just like Dr. Laura, Johnny Cochran, Mike Wallace, Jerry Springer, Kenneth Starr...and everybody else.

the Sid uses a RAKE to untangle BLOCKAGES from the back of
truck as the refuse continues to tumble out.

GEORGE

Only difference between me and
them is I got no pretensions about
it.

SID

You also reek.

CONTINUED

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1 CONTINUED: 1

GEORGE

That, my friend, is the stench of an honest buck. It's the people you can't smell you got to worry about.

That's when a FULLY CLOTHED WOMAN'S BODY drops out of the truck into the PILE OF TRASH. Sid yells to his friend.

SID

George!

George, hearing the concern in his partner's voice, lets go of the lever and rushes to Sid's side.

2 THEIR POV 2

There, amidst the trash, is a WOMAN in a leotard. Her FACE is painted WHITE, her neck is BRUISED... and she's DEAD. Her FACE is suddenly ILLUMINATED by the BRIGHT FLASH of a FLASHBULB.

3 EXT. DISPOSAL SITE – LATER 3

Only now, there's POLICE PHOTOGRAPHERS everywhere... and FORENSIC TECHS picking through the PILE OF GARBAGE. STEVE SLOAN is interviewing George and Sid.

SID

You wouldn't believe the stuff
people throw out. Pianos. Anchors.
Grenades.

GEORGE

Sometimes relatives. Sometimes in
pieces. You get used to it.

STEVE

I don't.

him Steve spots A POLICE OFFICER, JURKOWSKI, coming toward
with CREDIT CARDS and DRIVERS LICENSE in a PLASTIC BAG.

CONTINUED

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3 CONTINUED: 3

JURKOWSKI
Found her credit cards and ID.

Steve takes the bag and looks at the cards through the clear plastic.

STEVE
Her name's Sally Jenkins. She's got a SAG card. Guess she was an actress.

JURKOWSKI
She's doing a great job playing dead.

Jurkowski walks away. That's when AMANDA finds Steve.

AMANDA
Where's the body?

Steve points to the trash truck. She groans and heads for the truck.

AMANDA
I can see already this is not going to be my day.

STEVE
It's better than hers.

And on his grim look, we –

FADE OUT:

END OF TEASER

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4.

ACT ONE

FADE IN:

4
4 EXT. COMMUNITY GENERAL – ESTABLISHING – DAY

5
5 INT. COMMUNITY GENERAL – CHILDREN'S WARD – DAY

tap
Whatever the children's troubles are, they are forgotten as they watch, with big smiles and wide eyes, DR. MARK SLOAN dancing in front of them to a joyful tune from his GHETTO BLASTER. A handful of doctor's and nurses are also enjoying the show. It's a toss-up, though, who is having more fun... Mark or his audience.

brings
Steve slips in and makes eye contact with his Dad. Mark brings his routine to a big finish... to warm applause from his audience.

STEVE
I've been looking all over for you.

MARK
It's been a while since I've entertained the kids.

STEVE
I suppose it's just a coincidence you picked fifteen minutes before

Harry Trumble's retirement party
to do it.

MARK
Oh, is that today?

Steve just gives him a look. Mark is a bad liar...at least
with his son.

STEVE
Dad, if you don't want to go, just
say so.

MARK
Why wouldn't I want to go?

STEVE
Because you didn't catch the
Clown Killer.

CONTINUED

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5.

5 CONTINUED:

5

MARK

That was a long time ago. The task force has been disabled for years.

STEVE

That doesn't mean it hasn't eaten away at you both.

MARK

I've put it behind me.

STEVE

Maybe you have but we both know Harry hasn't. Is that why you you're avoiding the party?

MARK

I was the last one to leave the task force eight years ago. We haven't spoken since.

(then)

It's an awkward time to start again.

STEVE

Or the best. He could use his friends today...he doesn't have many left.

Mark nods and joins his son. And as they leave, we CUT TO:

6 A DOOR

6

Marked "Clown Killer Task Force"... or at least it was. A
KNIFE scrapes across the door, taking off what's left of the
word "Clown" and is moving towards the next word. We PULL
BACK
to see a workman working diligently to scrape the letters off.
We HEAR a MUFFLED VOICE behind the door.

7 INT. TINY OFFICE - DAY

7

The cramped space is crammed full of FILE CABINETS and
SAGGING
BOOKSHELVES. Everything is incredibly neat and organized.
The
WALLS are COVERED with BULLETIN BOARDS full of NEATLY
CUT,
YELLOWING NEWSPAPER CLIPPINGS regarding the clown
killings.

CONTINUED

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6.

7 CONTINUED:

7

HARRY (V.O.)

I need to know who was staying at
the hotel three months ago.

A LARGE MAP of LA stuck with RED PINS fills one wall. It's
YELLOWING... clearly, it's been up for a long time. Covering
part of the Los Angeles map is a much more RECENT MAP of
THE
WORLD. Pins of DIFFERENT COLORS are stuck in it. HARRY
TRUMBLE, 60s, sits at his desk, cradling the phone between
his
ear and shoulder.

HARRY

(into phone)

Yes, operator, I'll hold. Allah
akhbar to you, too.

There's a RAP at the door and then it swings open. CAPTAIN
NEWMAN stands in the doorway. Seeing Newman, Harry
holds up a
finger to indicate "one minute." Newman looks impatient.

HARRY

(into phone)

Hello? Who is this? Mr. Sabib, my
name is Harry Trumble, I'm a
homicide detective with the Los
Angeles police. I need a complete
guest list going back--

(then, listening)

I don't have time for all of that.
What if I faxed you a letter from--

There's a CLICK. Harry hangs up in frustration and turns to Newman.

HARRY

The guy won't give me the guest list unless the request comes through the Dahran police.

(then)

That's going to take a few more days, easy.

NEWMAN

You're supposed to be packing, not calling Saudi Arabia.

HARRY

But I've really got something, Captain. Look at this.

CONTINUED

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7.

7 CONTINUED: (2)

7

He tosses a magazine at Newman. It's in ARABIC. Newman
hardly glances at it. Harry keeps on going.

HARRY

When the Clown vanished ten years ago, we figured he was either dead or in jail for something else. I've been watching foreign newspapers. It takes some time to get them translated and cross-checked but....

He goes to his world map and points to the pins.

HARRY

Mexico: three unsolved murders in '91, victims' faces painted like Ueuecoyotl, the Aztec trickster. Africa: four murders in '93, faces painted like Eshu, their cultural fool. And three months ago in Dahran, two dead women who--

Newman interrupts:

NEWMAN

--are none of your business or mine. Your retirement party is going on right now.

HARRY

I need a few more days.

NEWMAN
Your days are up, Harry. This is
the last one. Now eat some cake.
That's an order.

Newman leads him out to

8 INT. POLICE STATION – SQUAD ROOM – DAY

8

Where Mark, Steve, and a DOZEN other DETECTIVES and
OFFICERS
CHEER for Harry as he emerges. A BANNER behind them
reads
"HAPPY RETIREMENT." There's a CAKE and DRINKS on the
tables.
Officer Newman picks up a SODA and leads a toast.

CONTINUED

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8.

8 CONTINUED:

8

NEWMAN

Here's to Harry Trumble. Even a bullet in the throat couldn't keep him from achieving what every detective dreams of -- he milked one case for fifteen years and kept himself off the street!

The detectives laugh cheerfully. Harry smiles politely.
Newman reaches into his pocket and pulls out a WRAPPED BOX.

NEWMAN

Just a little something from the boys in homicide.

Harry opens the box. It's an ELECTRONIC WRISTWATCH.

HARRY

A watch. How thoughtful. Thanks.

NEWMAN

It's also a pager.

HARRY

I'm sure that will come in real handy now.

Harry hands the watch back to Newman and goes over to see
Mark and Steve.

STEVE

Congratulations, Harry. Forty

years on the force, that's quite an achievement.

HARRY

Not exactly what I hoped to be remembered for.

MARK

You taught a lot of homicide detectives how to do their jobs. Your legacy lives on in them.

Harry gives Mark a look.

HARRY

You, of all people, know exactly what I'm talking about.

(more)

CONTINUED

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9.

8 CONTINUED: (2)

8

HARRY (cont'd)

Then again, you've solved so many murders since then... while I've been locked away in that little room.

MARK

You locked yourself in there, Harry.

HARRY

The Clown Killer is still out there. Only now, no one will be looking for him.

MARK

You did the best you could. Now it's time to put it behind you, enjoy life.

Mark hands him a slice of cake.

MARK

You always talked about sport fishing in Cabo, now you can do it.

HARRY

I talked about a lot of things, Mark. Wife, kids, grandchildren. But you know what happened to that.

Harry drops the cake in the trash on his way out the door. Mark and Steve look after him.

MARK
(to Steve)
Sure glad you talked me into
coming.

And on Steve's look, we DISSOLVE TO:

9 INT. COMMUNITY GENERAL - PATH LAB - NEXT DAY

9

Sally Jenkins lies on the autopsy table, only now the white
make-up has been wiped off her face.

CONTINUED

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10.

9 CONTINUED:

9

AMANDA

No surprises in the autopsy. Sally Jenkins was strangled, probably from behind, probably with bare hands.

We PULL BACK to REVEAL Amanda, Mark and Steve standing around the table.

AMANDA

You can tell from the shape of the bruising around the neck.

STEVE

Shame we can't get fingerprints off flesh.

AMANDA

That day will come. In the mean time, there's always DNA.

She holds up one of Sally Jenkins' hands.

AMANDA

She fought back. I found skin under her fingernails. Find me the killer, I'll nail him with chromosomes.

STEVE

Give me a day or two.

MARK

That's pretty optimistic.

STEVE

She's had an ex-boyfriend who didn't want to let go. She called the cops twice on him. Last time he broke down her door with a sledgehammer. He didn't show up for work today.

MARK

Sounds promising. Any idea why she was wearing white face-paint?

HARRY (V.O.)

Because the Clown Killer didn't finish his work.

CONTINUED

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11.

9 CONTINUED: (2)

9

They all turn around to see, much to their surprise, Harry Trumble standing in the doorway.

HARRY
(to Steve)
Why wasn't I notified about his
immediately?

Steve shares a look with this father, then:

STEVE
Because you're retired.

HARRY
The twenty four hours since I
turned in my badge hasn't dulled
my memory that much. I'm still the
expert on the Clown Killer.

STEVE
This isn't a Clown killing.

HARRY
I'll be the judge of that.

He steps up to the body, studies her, then gives Steve and Mark a withering look.

HARRY
It's a good thing I still have a
few friends on the force who let
me know about this... before the
trail got cold.
(then)

This is our best lead yet.

This is pathetic. Mark tries to gently reason with him.

MARK

The Clown stabbed his victims and painted crude clown faces on them. Sally Jenkins was strangled and she wasn't wearing a clown face.

HARRY

Because something or someone interrupted him before he could finish.

(more)

CONTINUED

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12.

9 CONTINUED: (3)

9

HARRY (cont'd)

That's what makes this the most significant break we've ever had -- there could be a witness out there.

AMANDA

The Clown Killer also made a small incision in his victims' tongues -- and she doesn't have one.

Harry snaps at her.

HARRY

He didn't get to finish -- aren't you listening?

STEVE

I've heard enough.

Steve hands a file to Harry.

STEVE

Sally Jenkins was an actress. Between gigs, she worked birthday parties as storybook characters. We checked her apartment. There was an open jar of white face paint on her make-up table.

MARK

She was probably sitting at the table putting on her make-up when

she was strangled.

(then)

The Clown Killer picked his victims off the street, he didn't break into their homes.

Harry drops the file on the body.

HARRY

I'm telling you it's him.

STEVE

And he just happened to strike the same day you retired and the task force was officially closed down.

CONTINUED

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13.

9 CONTINUED: (4)

9

HARRY

That's exactly why he did it. To
laugh at me... to laugh at all of
us.

Mark shares a look with Amanda and Steve. There's no way
around saying what has to be said.

MARK

(to Harry)

We all know how you must feel.
You've been forced to leave before
your work is done... but you have
to let go.

HARRY

I will... the day he's caught.

Harry storms off, enraged. Our heroes looking after him.

STEVE

He was a very good cop... once.

MARK

Yes, he was.

AMANDA

(to Mark)

Weren't the two of you close
friends?

Mark nods.

AMANDA

He could use one right now.

MARK
Not me.

Mark walks away. And on Amanda's look, we CUT TO:

10 INT. HARRY'S HOUSE – NIGHT

10

It's like a larger version of his office... walls lined with FILE CABINETS, teetering stacks of FILE BOXES, piles of YELLOWED NEWSPAPERS... only with a couch and a dinette set thrown in. Harry goes to a FILE CABINET and pulls out a BULGING FILE, taking it with him to the table, which is dominated by an old, desktop computer. He sits down and opens the FILE in front of him.

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11 THE FILE – HIS POV 11

It's PHOTOCOPIES of NOTES from the KILLER... each letter of each word is a DIFFERENT FONT, mimicking the style of those

old ransom notes that used letters cut-out from different newspaper headlines. One note reads: "IF I LAUGH AT ANY

MORTAL

THING, 'TIS THAT I MAY NOT WEEP. 2345" Beneath it is the photograph of a lovely young woman.

12 FLASHBACK 12

To the WOMAN'S BODY, sprawled on wet cement, a CRUDELY PAINTED

clown face on her own...

13 BACK TO SCENE 13

Another note: "IT IS MEAT AND DRINK TO ME TO SEE A CLOWN.

1430" Another young woman's photo.

14 FLASHBACK 14

To ANOTHER WOMAN'S BODY, lying on the ground, a CRUDELY

PAINTED clown face on her own.

15 BACK TO SCENE 15

And another note: "LAUGH AND THE WORLD LAUGHS WITH YOU, WEEP AND YOU WEEP ALONE. 0300" And another young woman.

16 BACK TO SCENE

16

Harry shuts the file. Suddenly he's hit with an AGONIZING SPASM. He CLENCHES UP against the pain, fighting it with all his will. The spasm passes... he takes a deep breath and comes to a decision. He turns on the computer and, as it boots up, reaches for a BOOK OF QUOTATIONS. He thumbs through it for a moment, then begins to type.

17 THE SCREEN – HIS POV

17

Each LETTER is a different font as he begins to write...ONE MUST LAUGH BEFORE ONE IS HAPPY OR ONE MAY DIE WITHOUT EVER LAUGHING AT ALL...1800 He hesitates for a moment, staring at the screen, then hits a key on his keyboard. And as the printer spits out the page, we CUT TO:

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18 INT. BBQ BOB'S – MORNING 18

Mark is having breakfast at the counter. Jesse is on the other side, showing him PHOTOGRAPHS.

JESSE

This is our world-famous Corned Beef salad. This is our Smoked Tongue Cobb. And this is our Sante Fe Pastrami Caesar.

MARK
Definitely original.

JESSE
I like to think of them as salads a man wouldn't be ashamed to eat.

MARK
Don't you think they're a little... hearty?

JESSE
It's the only way I'm going to get Steve to agree to a little roughage on the menu.

That's when Steve comes in and takes a stool beside Mark.

STEVE
Get me some eggs and bacon, will you, Jess?

Jesse gives him a look.

JESSE

You could go back and get them yourself.

STEVE

I could also gouge your eyes out
with my spoon.

JESSE

A bright good morning to you, too.

Jesse goes in back to get Steve's breakfast. Steve breaks into
a smile.

STEVE

This surly-in-the-morning routine
is great. You wouldn't believe the
things I get people to do for me.

CONTINUED

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18 CONTINUED: 18

MARK

So you're actually in a good mood.

STEVE

Very good. Got a line on Sally Jenkins' ex-boyfriend, Jed Pender. His brother Erno has a wrecking yard in Venice. I checked him out. Seems Erno also likes to open doors with sledgehammers, trucks, benches.

MARK

Maybe he went to his brother for some understanding and support.

STEVE

Exactly what I was thinking.

That's when Jesse rushes out of the kitchen, very concerned.

JESSE

The TV was on in back. You'll want to see this.

Jesse takes a REMOTE from under the counter and aims it
the TV
ON THE WALL. Mark and Steve turn around on their stools to
see:

19 THE TV - THEIR POV 19

It's a MORNING NEWSCAST.

NEWSCASTER

The Clown Killer terrorized the city a decade ago in a string of killings which left six women dead... and police baffled. And now comes the frightening news that he's back.

INTERCUT WITH:

20 BACK TO SCENE

20

Mark and Steve watch the broadcast in anger and disbelief.

CONTINUED

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17.

20 CONTINUED:

20

NEWSCASTER

The Clown Killer took responsibility for the slaying in a note delivered to our station late last night... it was confirmed as authentic by Lt. Harry Trumble, head of the Clown Killer Task Force.

The NEWSCAST cuts to a FILMED SEGMENT with Harry.

HARRY

Yes, there has been another killing and, unfortunately, it is consistent with his past murders... and so is the note, which contained information only the Clown could know.

Mark takes the remote from Jesse and switches off the set.

MARK

I knew Harry was obsessed with the Clown... but I never thought he'd go that far.

STEVE

He's going to have the whole city in a panic.

Almost immediately, Mark and Steve's beepers go off. Mark and

Steve both hurry out. And on Jesse, left to eat Steve's breakfast, we CUT TO:

21 INT. POLICE STATION – SQUAD ROOM – DAY
21

It's CROWDED with DETECTIVES, and OFFICERS, including Mark and Steve. Harry and Captain Newman address the ranks.

NEWMAN
The Chief has reactivated the Clown Killer Task Force and reinstated Harry Trumble to lead it. As of now, you are all assigned to it. All your other case work is suspended until further notice.

There is some GRUMBLING around the room. A DETECTIVE speaks up.

CONTINUED

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18.

21 CONTINUED:

21

DETECTIVE

How do we know it was the Clown
and not some crank?

HARRY

All the Clown's letters included the
victim's time of death -- something
only the killer and we knew. He put
it in military time at the end of
his message. We never released that
tidbit to the media.

NEWMAN

You will report directly to Harry,
who will be coordinating the
investigation. That is all.

to Harry starts moving through the room, handing out folders
the detectives.

HARRY

These are your duty assignments. It's
scutwork... but that's how we're
going to nail him. I want reports
daily, on my desk no later than nine.

He stops at Mark.

HARRY

I'd like you back on the team.

MARK

I won't help you perpetuate this

fraud. The Clown Killer didn't
write the letter. You did.

Harry looks Mark right in the eye.

HARRY

Get your priorities straight,
Mark. The Clown Killer is still
out there. We have to stop him.

MARK

And while you monopolize the
resources of the police department
to evade retirement, how many
other killers are walking free?

CONTINUED

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19.

21 CONTINUED: (2)

21

hands Mark walks out. Harry simply turns his back on him and
Steve a folder.

HARRY

Your assignment, detective.

STEVE

How nice of the Clown to say
hello. And how timely, too.

HARRY

You have a job to do, now get out
there and do it.

Harry walks on. Steve goes to Captain Newman.

STEVE

You don't really believe the Clown
is back, do you?

NEWMAN

What I believe is that every
newspaper and television reporter
in this city is camped outside the
Chief's office. They are expecting
results. We have to deliver them.

STEVE

The Clown didn't kill Sally Jenkins.
Give me a day and I can prove it.

then Newman glances at Harry, conferring with some detectives,

back to Steve.

NEWMAN
One day.

Steve hands Newman his file and hurries out. Harry watches
him
go. He's about to approach Newman about it when a PHONE
RINGS.

Harry turns to the sound of the phone. It's coming from his
TINY OFFICE. He goes to it.

22 INT. TINY OFFICE - DAY

22

Harry answers the phone.

HARRY
Harry Trumble.

CONTINUED

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22 CONTINUED: 22

There's a moment of silence, then:

MAN'S VOICE

"As the husband is, the wife is, thou art mated with a clown." 1100 hours.

HARRY

Who is this?

MAN'S VOICE

It's been a long time, Harry.
Thanks for inviting me to clown
around again.

Harry hangs up, as if the phone had suddenly turned RED
HOT.

NEWMAN (V.O.)

Something wrong?

Harry turns to see Captain Newman in the doorway.

HARRY

Just a crank.

And on Harry, still shaken, we CUT TO:

23 THE CLOWN KILLER 23

His face bathed in SHADOW. He snaps shut a CELL PHONE in
his
face latex-gloved hand and looks down at a DEAD WOMAN, her
face

crudely painted like a CLOWN.

MAN'S VOICE

It's so nice to be back.

And on the DEAD WOMAN, we FADE OUT.

END OF END OF ACT ONE

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21.

ACT TWO

FADE IN:

24 THE BODY

24

of a young woman lies on the ground, a crude CLOWN MASK painted on her face.

AMANDA (V.O.)

I hoped I'd never hear myself saying this, but the Clown Killer is back.

25 EXT. PARK - DAY

25

It's a crime scene. Squad cars, forensics units, flashing lights, and lots of yellow tape to keep out the crowds of lookiloos. Overhead, HELICOPTERS buzz mercilessly.

Amanda and

Steve kneel over the body, checking it out carefully.

STEVE

Maybe it's a copycat.

AMANDA

I don't see how.

Amanda gently opens the dead girl's mouth with one rubber-gloved hand.

AMANDA

Look there. She's got a small
incision in her tongue. Just like
on all of the Clown's victims.
And that information was never
released to the public.

CONTINUED

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22.

25 CONTINUED:

25

STEVE

But Harry knew it... and that
Sally Jenkins didn't match the
Clown Killer's profile at all.

Amanda sees where Steve is going. She doesn't want to
follow
him.

AMANDA

There's a huge difference between
faking a letter and committing
murder.

STEVE

To you. To me. To Harry?
(off Amanda's look)

Okay, maybe I'm reaching. But
something's not right here.

CONTINUED

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23.

25 CONTINUED: (2)

25

AMANDA

I won't argue with that.

That's when there's a COMMOTION from the police lines.

Amanda

and Steve turn to see Harry, thronged by PRESS, forcing his way through the crowd.

REPORTER #1

Is this another Clown killing?
Can you tell us why he's come back?

Harry pauses before the reporters.

HARRY

I have no comment at this time.

Harry ducks under the crime scene tape and heads towards
the
body and comes up to them, but he can't take his eyes off
the
corpse at their feet.

STEVE

I guess I should congratulate you,
Harry. You were right all along.

Harry ignores him and crouches down by the body, studying
it
carefully.

HARRY

What do we know?

AMANDA
Young female, 22, driver's license
gives her name as Trudy Shedlow.

Pulling on rubber gloves, he starts to open the victim's
mouth.

CONTINUED

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24.

25 CONTINUED: (3)

25

AMANDA

It's there.

Harry has to look anyway. He stands up, trying not to feel overwhelmed by what's happening.

HARRY

When I got the page, I could barely bring myself to come down here. And even in the car, I was hoping...

STEVE

We all were, Harry.

HARRY

All that matters now is making sure this never happens again. Can I count on your help?

STEVE

Yes. But maybe not in the way you think.

And with that, he turns and walks away. Harry watches him, then turns back to Amanda.

HARRY

I need to know everything you've seen since you got here.

CONTINUED

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25 CONTINUED: (4) 25

And as Amanda turns back to him, we GO TO:

26 INT. WRECKING YARD GARAGE – DAY 26

Steve stands in front of a pile of auto parts. He takes a fuel pump down and is looking at it when the door SLAMS open.
He casts a casual glance backwards to see ERNO PENDER, 30s, grease-stained and tough, glaring at him.

PENDER

Hey, pal, you see that sign?

He points at a sign on the wall: AUTHORIZED PERSONS ONLY.

PENDER

You been authorized? I don't think so -- 'cause I'm the only one who can authorize you to be here.

STEVE

You -- and the chief of police.

He holds out his badge. Pender glares at him.

STEVE

Lieutenant Steve Sloan.

PENDER

All those parts are clean. Salvaged scrap. I got receipts.

STEVE

I'm sure the burglary auto
detectives will be thrilled to
learn that. I'm in homicide.

Now Pender gets what this is all about. He scowls.

PENDER

I haven't seen my brother in
months. I already told those other
cops.

STEVE

That's why I rushed down here as
soon as they filed their report.
I always wanted to run a scrap
yard.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

26.

26 CONTINUED:

26

PENDER

And I always wanted to be able to harass anyone I felt like. Guess we both made the wrong career choice.

STEVE

Ever hear of the Racketeer Influenced and Corrupt Organization Act of 1986, Erno?

Pender stares at him, not liking where this is going.

PENDER

This place isn't tied to the mob.

STEVE

That's the great thing about RICO. Any property used in the commission of any crime can be seized by the arresting agency. You know, like a \$5 million yacht that just happens to bring in a little undeclared cargo from Columbia.

PENDER

Does this look like a Columbian drug cartel to you?

STEVE

I read about a woman who lost her Volvo just because hubby borrowed it to pick up a hooker. Doesn't

seem fair, does it?

PENDER

What do you want?

STEVE

Like I said, to run my own scrap
business. After it's seized, of
course. For harboring a fugitive,
accessory to murder --

PENDER

You can't do this.

CONTINUED

"Voices Carry" 12/2/98 (GREEN) 27.

26 CONTINUED: (2) 26

STEVE

Maybe not. But the County of Los Angeles has lots of lawyers who'd be willing to fight the case for lots of years.

(then)

How long's the lease here? Or do we own the property?

PENDER

Okay, I'll tell --

That's when there's a CRASH from the shop outside. Steve turns and runs out into:

27 EXT. WRECKING YARD - DAY 27

Where JED PENDER, 30s, his face scratched, pushes a WORKMAN away from a car he's working on and jumps into the driver's seat. Steve pulls out his gun.

STEVE

Police!

But Jed doesn't stop, slamming the door, cranking the key, and flooring the pedal. He's hunched over the steering wheel like he's going 500 miles an hour -- when Steve taps on the window with his gun. Jed looks up at him, shocked.

STEVE
Gotta love that front wheel drive.

And as Jed realizes that the drive wheels are spinning uselessly in space, suspended on the jack, we GO:

28 INT POLICE STATION – TINY OFFICE – DAY

Harry leads Mark to a table, which is covered in Harry's accumulated papers. Harry digs through them as he talks.

HARRY
I'm glad to have you back on the team, Mark.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

27A.

28 CONTINUED:

28

MARK

I'm here to finish a job I started ten years ago. That's all. I still believe the letter was a fraud and I will find out the truth when this is over.

HARRY

Fair enough.

MARK

So where has the Clown been hiding all these years?

HARRY

He hasn't been.

(then:)

After the last killing in 1989, no one could figure out why the Clown just disappeared.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

28.

28 CONTINUED: (2)

28

MARK

I remember there were lots of theories.

HARRY

Right, that he'd gotten bored with killing. Or finished some pattern we never understood. Or maybe got killed trying to take his next victim.

MARK

They were all pretty useless.

HARRY

Because they were based on nothing except wishful thinking. The truth is, the Clown never stopped killing.

That does surprise Mark.

MARK

I never heard of any murders that sounded anything like the Clown's.

HARRY

Because you were looking in the wrong places. Just like I was for so many years.

Harry digs around in the mess on the table and comes up with a MAP. With Mark's help, he pins it to the wall and points to

locations as he talks. Then Mark stands back and looks at a marked spot, surprised.

MARK
Siberia?

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

29.

28 CONTINUED: (3)

28

HARRY

It's pretty rugged country there, only thaws out a couple months in the summer. July of '87, when the snow melted, it uncovered half a dozen dead women.

MARK

They were stabbed?

HARRY

Siberian record-keeping isn't up to our standards, but at least one had an incision on her tongue. And enough of the faces had survived the winter to find traces of greasepaint.

MARK

Clown faces?

HARRY

Not exactly.

an He digs through his papers and comes up with a sketch of
odd, semi-human face. Mark looks at it, not understanding.

HARRY

I reconstructed this from the bits and pieces I could find in the photos of the victims. It's the Skomorokhi-- in medieval Russian mythology, it was the trickster or

joker.

MARK

You reconstructed it? So you don't know that this is what was actually painted on the victims.

Harry holds up a hand -- hold on. He finds another sketch.
It looks like an African tribal mask.

HARRY

Eshu, in many African cultures, this is the Fool. Found indications of him on three dead women in Nigeria, 1993.

(more)

CONTINUED

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30.

28 CONTINUED: (4)

28

HARRY (cont'd)
(another sketch)
This is Nasr-ed-Din. Saudi Arabia.
Do I have to explain what he is?

Mark takes the sketches, stunned.

MARK
The Clown has been travelling the
world, adapting his murders to the
local cultures. And you managed to
figure it out.

Harry basks in the praise. After all these years, to be taken
seriously.

HARRY
I knew he would never stop killing.

MARK
(then, realizing)
Siberia, Saudi Arabia, Nigeria.
They're all oil producing
countries.

HARRY
(exactly)
Add England and Mexico and you've
traced his path over the last
fifteen years.

MARK
He works for an oil company. And
the reason he stopped killing here

is because he was transferred.

HARRY

And now he's been transferred back.

MARK

So we've got to figure out which oil companies have operations in all these countries, and then get a list of employees whose movements parallel the killings --

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

31.

28 CONTINUED: (5)

28

HARRY

That's why they've given me a dozen officers. It's just a matter of time until you watch me bring him down.

That's when the door swings open, and Steve comes in, dragging the handcuffed Jed Pender. His face is scratched.

STEVE

Harry, Dad, I'd like you to meet Jed Pender. He just admitted murdering his girlfriend Sally Jenkins.

HARRY

He couldn't have.

STEVE

Seems Jed wanted Sally to stay home and watch videos with him. But she wanted to go to work -- playing Raggedy Ann at a child's birthday party. So he settled the argument by throttling her to death. I think a DNA test on the skin found under her fingernails will prove it.

Mark turns to Harry, concerned.

MARK

Why would the Clown confess to

someone else's murder?

STEVE

Go ahead, Harry, explain that to us.

Harry desperately tries to find a way out. There is none.

HARRY

The only reason I can think of is he's toying with us.

MARK

Somebody is.

Mark storms out, leaving Harry alone. Harry slams his fist on the table...and is suddenly hit with another AGONIZING SPASM.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

32.

28 CONTINUED: (6)

28

It's so severe, it brings Harry TO HIS KNEES. He holds the table for support, waiting for it to pass. It does... slowly. Harry pulls himself to his feet... to find himself staring down again at the PICTURE of one of the CLOWN'S VICTIMS.

And

on Harry's grim determination, we GO:

29 INT. POLICE STATION – CAPTAIN NEWMAN'S OFFICE – DAY
29

Newman regards Mark and Steve skeptically.

NEWMAN

You think Harry faked that letter so we wouldn't take away his task force?

STEVE

Of course he did.

NEWMAN

And then what happened? He didn't think we were enthusiastic enough, so he killed that second girl himself?

MARK

We don't believe Harry would ever do anything like that, Captain. But if he forged the letter, he is responsible for the second murder.

NEWMAN

(to Mark)
You and Trumble had some problems
in the past, didn't you?

MARK
That has nothing to do with this.

NEWMAN
Of course not. Unlike Harry, you
have no personal agenda at all.

STEVE
If the Clown was living in LA and
read about the faked letter, it
might have inspired him to start
killing again.

Newman regards them coolly.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

33.

29 CONTINUED:

29

NEWMAN

That's an interesting theory,
Lieutenant. What's the point?

STEVE

You've got to take Trumble off the
task force.

NEWMAN

No.

He turns back to his paperwork, dismissing Mark and Steve.

But

they don't go.

STEVE

You're going to reward him for
what he did?

NEWMAN

Have you checked the TV news
lately, Sloan? People out there
are scared. Harry makes them feel
safe.

MARK

Harry is the reason they're scared.

NEWMAN

They don't know that. All they do
know is this force has an expert
on the Clown Killer, and he's
using all his expertise to stop
this maniac before another

innocent woman dies.

STEVE

His investigation is hopelessly
compromised, sir. Forging that
letter --

NEWMAN

-- is an accusation which so far
has no evidence to back it up.
Unless you've been holding out on
me.

He waits, but neither Steve nor Mark has anything.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

34.

29 CONTINUED: (2)

29

NEWMAN

You want Harry Trumble punished
for what he did?

MARK

If he forged that letter, I
believe he should be held
accountable.

NEWMAN

(to Steve)

I assume you share your father's
sentiments.

STEVE

Yes, sir.

NEWMAN

Then I give you full authority to
investigate Harry Trumble's role
in this killing.

STEVE

Thank you, sir.

But Newman's not done yet. He holds up a hand to stop
them
from leaving.

NEWMAN

Said investigation is to commence
one hour after the Clown Killer is
arrested.

(off their looks)

You want Trumble? Help him get me
the Clown and he's yours.

He turns back to his papers. Mark turns and walks out into:

30 INT POLICE STATION – DAY

30

where Harry addresses a GROUP OF COPS. Any trace of
insecurity, pain or fear is gone.

HARRY

...not only the oil companies, but
businesses that service them,
build their equipment. We need
personnel records, travel
documents, anything you can get.

CONTINUED

"Voices Carry" 12/2/98 (GREEN) 35.

30 CONTINUED: 30

Mark stalks up to them.

MARK

We have to talk about that first letter.

HARRY

Couple hours, Mark, I'm kind of busy here.

MARK

But I'm in the mood to talk now. To you or to the press, it's your choice.

Harry looks over at him and sees the determination in Mark's eyes. He turns back to his team.

HARRY

You've got your assignments. We need answers by end of business tomorrow.

(to Mark)

Let's go somewhere private.

And on Mark's look:

31 31 INT POLICE STATION – TINY OFFICE – DAY

Harry looks infuriatingly calm as Mark steams.

HARRY

I'm assuming the fact we're meeting here rather than Newman's office means you couldn't get me kicked off my own task force.

MARK

Who wrote that letter, Harry?

HARRY

Until we have evidence to the contrary, it's credited to the Clown.

MARK

He didn't kill Sally Jenkins.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

36.

31 CONTINUED:

31

HARRY

Then we'll add fibbing to his list of crimes. Are we done?

MARK

But that other girl, Trudy Shedlow -- her death is on your conscience.

HARRY

I'm going back to work.

He starts for the door. Mark stops him.

MARK

You woke him up, Harry. You demanded he start killing again. Just so you could have the glory of catching him.

HARRY

He murdered dozens of women. Even if he had stopped for good, you want to let him retire in peace? You want to know he's out there, free, laughing at us?

MARK

If the alternative is more deaths, yes.

HARRY

You're a coward. You don't care about justice. You just want to be

spared from the pain.

MARK

This has nothing to do with justice. This is an old man desperate to find meaning in his pathetic, wasted life.

Harry stops for a moment, stunned. Even Mark's a little shocked at what he's said. Harry looks Mark right in the eye.

HARRY

I wasted my life? You mean, I never married, never raised a son to take my place when I retired?

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

37.

31 CONTINUED: (2)

31

MARK

Harry, I'm sorry. I didn't mean it.

But Harry isn't going to drop it -- or accept an apology.

HARRY

Why is that, do you think? Why didn't I ever get married? I seem to remember I was in love once. I was even engaged.

MARK

Forty years ago, Harry, let it alone.

HARRY

Oh, yes, it's coming back now. Her name was Katherine and she was beautiful. She loved me, Mark, I remember that. And then she met a young doctor, and she didn't love me anymore.

MARK

You know we didn't mean for that to happen. You know --

But Harry won't listen anymore.

HARRY

You stole my life. So don't lecture me about my conscience. Not until you're ready to talk about your own.

And with that, Harry storms out, leaving Mark behind, shaken.

32 EXT. HARRY'S HOUSE – NIGHT

32

Harry trudges up to the door, clearly in physical pain and not bothering to hide it any more. As Harry fumbles for his keys, he spots a LARGE ENVELOPE on the stoop. He picks it up and carries it into:

33 INT. HARRY'S HOUSE – NIGHT

33

Where he slams the door shut behind him, then quickly opens the envelope with trembling hands.

CONTINUED

"Voices Carry" 12/2/98 (GREEN) 38.

33 CONTINUED: 33

A PHOTOGRAPH falls out onto the ground, and as Harry bends over to pick it up with a handkerchief, he sees

34 THE PHOTOGRAPH 34

Is of Trudy Shedlow, dead, with her clown-face half-applied.

35 BACK TO SCENE 35

Harry stares at the picture for a moment, then, dreading it, pulls out a LETTER from the envelope.

36 THE LETTER 36

Is written in the same melange of fonts as the Clown's other correspondence. It reads: AS THE HUSBAND IS, THE WIFE IS, THOU ART MATED WITH A CLOWN. 1100.

37 BACK TO SCENE 37

Harry can't take his eyes off the letter. Until there's a KNOCK at the door. Jolted out of his thoughts, Harry jams the letter and the photo back in the envelope and, hiding his physical pain, opens the door. Mark Sloan stands in the doorway.

HARRY
What do you want?

MARK
Same as you. To catch the Clown.

Mark Harry thinks for a moment, then stands back enough to let
in.

HARRY
And bring some meaning to my
wasted, pathetic life?

MARK
Can't help you there, Harry, only
you can do that.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

39.

37 CONTINUED:

37

HARRY

I see the Clown behind bars,
that's all the meaning I've ever
needed.

slips
to
him.

Mark nods. He can accept that. That's when the envelope
out of Harry's hand. He grabs for it, but it's Mark who picks
it up. He's about to hand it to Harry when a thought occurs
to him.

MARK

How are we doing on the oil
companies?

HARRY

We should start getting personnel
records first thing in the
morning. Then we put on our comfy
shoes and hit the streets.

MARK

I've got a pair that needs
breaking in. Mind if I tag along?

Harry can't take his eyes off the envelope.

HARRY

You want to help, I'm not going to
turn you away.

(then)

But if you're on the team, you
work for me. No questions. No

second guessing.

MARK

I can do that -- as long as you
promise you'll be completely
honest with me.

They take a moment, then shake hands. Mark turns to go.
Harry
clears his throat. Mark turns back, not understanding.

HARRY

The envelope?

The what? Oh, yeah, Mark completely forgot he'd been
holding
it. He hands it out to Harry, who snatches it back.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

40.

37 CONTINUED: (2)

37

MARK

Don't tell me, I was about to walk
out of here with some crucial
evidence you needed to study
tonight.

HARRY

It's nothing like that. It's
just... junk mail.

pain Mark smiles and leaves, and on Harry, buckling under the
he was hiding, we FADE OUT

END OF END OF ACT TWO

"Voices Carry" 12/2/98 (GREEN)

41.

ACT THREE

FADE IN:

38 38 EXT. OIL REFINERY – ESTABLISHING – DAY (STOCK)

39 39 INT. TRIAX PETROLEUM – PERSONNEL OFFICE – DAY

FAMILY PHOTOS clutter the office. HOWARD WEBER, 40s, an affable with a ready grin, saunters up to Mark and Harry, offering his hand.

WEBER

I'm Howard Weber, head of personnel. I gathered the files you requested. May I ask what this is all about?

HARRY

We're investigating a homicide.

WEBER

That much I figured out when you introduced yourself on the phone.

Weber brings over a stack of files and sets them on a table in front of Mark and Harry. Weber studies Harry.

WEBER

You're the guy I saw on TV the other day, aren't you? This is

about the Clown Killer.
(off Harry's nod)
Those killings were years ago. Why
would he come back now?

MARK
We don't think he ever stopped...
just moved on.

A look of horror creeps onto Weber's face

WEBER
You don't think...
(then)
He's one of our employees? A
homicidal maniac is working here?

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

42.

39 CONTINUED:

39

MARK

We're checking a dozen oil companies with operations in Southern California. He could work at one of them... or none.

HARRY

After the killings stopped in LA a decade ago, similar murders occurred over the years in oil producing countries. We think there may be a connection.

Weber sits down, visibly shaken.

WEBER

We had a company picnic last week. My wife and kids were there. He was there, too. I even let him pick up my daughter.

Mark and Harry share a look.

HARRY

You know who it is?

Weber nods and picks a file off the stack.

WEBER

We have lots of employees who worked in places you listed... but only one who's travel schedule matches the dates you gave me.

Harry takes the file and flips it open.

HARRY
Randy Horsting.

WEBER
He's a platform driller. Just
returned from Saudi Arabia six
weeks ago.

(then)
He doesn't get along well with
female coworkers...so we work
around that.

HARRY
What's his problem with women?

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

43.

39 CONTINUED: (2)

39

WEBER

Let's just say after you spend a couple months on an oil platform on the North Sea, the first woman you meet is likely to get a lot more attention than she wants.

(then)

Most of our female employees understand that.

HARRY

But not every woman he meets is an understanding employee.

WEBER

Something like that.

MARK

Mind if we borrow these other files... sort through them ourselves.

WEBER

Of course.

Weber hands Mark the files, then adds:

WEBER

Just do me one favor. When you catch this guy... whoever it is...do you have to mention where he worked?

HARRY

It will come out.

WEBER

Then if you'll excuse me, I have to call my stockbroker. Most of my 401K is in Triax Petroleum stock.

And on Harry's look, we CUT TO:

40 EXT. BAR – NIGHT

40

is A dive. Unremarkable, except maybe for the fact Steve's car parked across the street.

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44*.

41 INT. STEVE'S CAR – NIGHT

41

Harry sits in the passenger seat, wincing with pain. Until Steve appears at the driver's side with two cups of take-out coffee. Harry straightens quickly, hiding his pain as Steve gets in.

He takes the coffee Steve offers him. Steve glances at the bar.

STEVE

It's been two hours. Any chance Horsting slipped out the back?

HARRY

He's picking his victim.

STEVE

According to his records, he used to harass any attractive woman he saw in a bar. Or anywhere else, for that matter. Wonder when he got so choosy.

They sit in silence for a moment. Harry grimaces, hiding a wave of pain. It passes. Harry hesitates. There's something he wants to say.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

45*.

41 CONTINUED:

41

HARRY

You're a good cop, Steve. I'm sorry we haven't gotten to know each other better.

STEVE

Three nights in a car together, I know your favorite radio station, how you take your coffee, and why you hated Titanic. What else is there?

HARRY

I meant before. All these years working in the same building. Never really talked.

STEVE

It's a big department.

Harry stops, rebuffed. Then:

HARRY

I see a lot of your mother in you.

STEVE

You knew her?

HARRY

I introduced her to your father.

STEVE

Guess I should thank you.

If Harry was hoping Steve would start asking questions, he's going to be disappointed.

HARRY
Got a girlfriend?

Steve looks over at Harry. What is this?

STEVE
I'm seeing someone.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

46*.

41 CONTINUED: (2)

41

HARRY

She okay with you spending all these nights away from her?

STEVE

She knows it's the job.

HARRY

They always say that. Then one day, they stop meaning it. You won't know how much it really hurt her until she's already left you.

STEVE

You know a lot for a guy who never got never married.

HARRY

Don't I?

(then)

Being a cop's a good thing. Being a cop and having a life...

(then)

If I had a son, that's what I'd wish for him.

He puts a paternal hand on Steve's shoulder. Steve isn't sure what this is all about exactly. Fortunately, that's when Steve notices RANDY HORSTING, 40s, staggering out of the bar, his arm around a BEAUTIFUL WOMAN in shorts and a halter top. She's about half his age.

STEVE
Horsting.

CONTINUED

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41 CONTINUED: (3) 41

He starts the car as Horsting hoists his new ladyfriend into the passenger seat of his truck. Harry stares at Horsting hungrily.

HARRY
I've got you now.

And as the pickup truck pulls into traffic, Steve's car following, we GO:

42 EXT. PARK – NIGHT 42

As Steve's car pulls up, lights off, a few hundred feet behind Horsting's pickup.

43 INT. STEVE'S CAR – NIGHT 43

Harry is struggling against the pain, focussing his mind on the truck in front of them.

STEVE
Are you all right? *

HARRY
Sore back from sitting in the car. *
I'll be fine. *

44 EXT. PARK – NIGHT 44

Horsting climbs out of the cab of his truck and goes around the other side. He pulls the girl out of the cab, and they

both land on the ground, laughing.

45 INT. STEVE'S CAR – NIGHT

45

Steve watches, dubious.

STEVE

This doesn't feel right.

HARRY

It's him. Just wait.

They do. As:

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46 EXT. PARK – NIGHT 46

Horsting and the girl are back on their feet. Horsting grabs her and kisses her. Then twists her arm behind her back --
too
hard. She pulls away -- or tries to. Horsting backhands her across the face, then grabs her before she can fall and
throws
her into the back of the pickup truck.

47 INT. STEVE'S CAR – NIGHT 47

Harry's already grabbing for his door handle. So is Steve.

HARRY
Seen enough?

And he's out the door, Steve right behind him.

48 EXT. PARK – NIGHT 48

Horsting has climbed into the back of the truck and is about to jump on the girl when Steve pulls out his gun and aims.

STEVE
Police!

Horsting looks up -- then leaps out of the back of the truck and runs into the driver's seat. Steve's about to squeeze off a shot when the girl sits up in the back, blocking him. Horsting slams the truck into gear and peels out, sending
the
girl flying out of the back of the truck onto the ground.

HARRY
Get the girl!

Harry
over
Steve runs over and kneels by the girl on the ground as
aims and fires...and fires...and fires. The truck rumbles on
for a few feet, then stops, its HORN BLARING. Harry runs
to it, but before he reaches the driver's door, he's seized by
a spasm of pain and collapses.

49 STEVE

49

Checks to make sure the girl is okay. She blinks up at him,
dazed.

STEVE
Are you all right?

She nods. Steve looks around for Harry and sees

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50 BACK TO SCENE 50

Harry is lying on the ground, writhing in agony.

STEVE
(to the girl)
I'll be right back.

Steve rushes over to Harry, who's gasping for breath.

HARRY
Did we get him?

Steve glances over at

51 THE PICKUP TRUCK 51

Where Horsting is slumped over the wheel, dead, his lifeless torso still pressing down on the horn.

STEVE
You got him.

Harry nods, satisfied, then closes his eyes. And as Steve whips out his cell phone, we GO:

52 INT. COMMUNITY GENERAL HOSPITAL – ICU – DAY
52

Where Harry lies in bed, hooked up to IVs, monitors, and all sorts of other equipment. Mark comes in, looking grim.

HARRY
You look like you've got bad news.

MARK

Nothing you don't already know,
I'd guess. You've got cancer.

HARRY

Colon cancer.

MARK

That's where it started. Now it's
spread through your entire body.

HARRY

So I've got, what, a couple weeks?
Maybe a month?

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

50.

52 CONTINUED:

52

MARK

It didn't have to be like this. If
you'd come in for treatment
early --

HARRY

I'd have been on chemo for a year.
Think the Clown would have taken
the time off out of respect?

(then)

Cheer up, Mark. Today's a good day.

MARK

You finished your life's work, now

you can die in peace?

HARRY

There are worse things, aren't
there?

MARK

I suppose.

Harry is seized by a momentary fear.

HARRY

As long we got the right guy.
They're going to make the case
stick against him, aren't they?

MARK

He's dead, Harry. You shot him.

HARRY
We have to know.

MARK
Horsting's house was full of
violent pornography. He's got a
huge collection of knives in his
garage.

HARRY
Not enough.

Mark smiles gently. He was holding back a little.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

51.

52 CONTINUED: (2)

52

MARK

Steve found the make-up the Clown used on his last victim in the glove compartment of Horsting's truck.

Harry relaxes. Then tries to get up out of bed.

HARRY

There's one more thing I have to do.

MARK

It can wait until you're a little stronger.

HARRY

It's been waiting fifteen years.
(off Mark's look)
The file from the first Clown killing. It's at home. I've been waiting all this time to mark it closed.

MARK

My shift is over in a couple of hours. I'd be happy to get it for you -- if you're a good patient.

He gently pushes Harry back down on the bed.

HARRY

I can wait. I'm good at that.

And on his peaceful look, we GO:

53 INT. HARRY'S HOUSE – DAY

53

Mark unlocks the door and steps inside. The moment he enters,
it's clear that he is shocked, and saddened by what he see:
this isn't a home, it's a storage unit for the Clown Killer
task force.

Mark wanders slowly through, taking it all in, when he spots
a framed photo of a WOMAN. He picks it up and studies it
for
a moment...

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54 THE PHOTO 54

It's old, perhaps forty years, but the woman's beauty hasn't dimmed at all.

55 BACK TO SCENE 55

He strokes her face tenderly with a fingertip. This was Mark's wife. He set the photo down and goes to the table, where he finds the bulging, original Clown case file.

Mark is heading for the door when the FAX MACHINE hums
to life
and spits out a page. Mark goes to the machine and takes
the
page...his face immediately registering his horror.

56 THE FAX – HIS POV 56

It's a note, each letter a different font. Mark reads it aloud:

MARK'S VOICE

How does it feel to switch places,
Harry? I picked Horsting, you
killed him. What a team we make!
"All the world loves a clown".
0130.

57 BACK TO SCENE 57

Mark puts the note down, shaking with rage. Then
something
occurs to him. He rushes out.

An EXPLORER is parked in the drive-way. Kids toys and bikes are on the front lawn. It's the very picture of domestic, family bliss. But for some reason, it seems to unsettle Mark as he approaches the front door. He knocks. ANNE, 40s, attractive but harried, opens the door. Two YOUNG KIDS, maybe three or four years old, run around playing in the entry hall behind her.

ANNE
Can I help you?

MARK
I'm Dr. Mark Sloan. I'm looking for Howard Weber. His secretary told me I could find him here.

CONTINUED

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53.

58 CONTINUED:

58

ANNE

He's around back, grilling some salmon for dinner. We've been back a month and still haven't unpacked the kitchen.

MARK

Back?

ANNE

From Saudi Arabia. We move so much, sometimes I think it would be easier just to live in a tent.

One of the kids SCREECHES. Anne smiles apologetically.

ANNE

Excuse me. I have to prevent a murder.

(then)

You can get to the back through the gate.

She closes the door. Mark, clearly shaken, walks around the front, opens the gate and goes into the

59 EXT. BACKYARD – DAY

59

"KISS
To see Howard Weber standing at the barbecue grill in a
THE COOK" apron, a big smile on his face.

WEBER

You're just in time, Dr. Sloan.
Dinner is almost ready. Fresh
salmon, lightly seasoned. It's
great for you.

MARK
You're the Clown Killer.

The kids run out the back door and chase each other around
the
grass. Weber smiles at Mark.

WEBER
Of course I am.

Mark looks at the kids, then back at him.

CONTINUED

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54.

59 CONTINUED:

59

MARK

You've murdered sixteen women.

WEBER

Closer to forty, but who's counting?

MARK

I don't understand. You have a family. You must put some value on human life.

WEBER

It wouldn't be fun otherwise.

Mark stares at him in horror. This is a nightmare.

MARK

The women you killed... they are no different than your wife and kids.

WEBER

I would never do to my wife and kids what I do to the women.

(then, to kids)

Cheryl, stop pulling Jimmy's hair. How would you like it if he did that to you?

Weber smiles at Mark and flips the fish over with a spatula.

WEBER

Complicated guy, aren't I?

Anne sticks her head out the back door.

ANNE

How long until dinner is ready?

WEBER

Another five minutes, honey.

He sprinkles some more seasoning on the fish and turns to Mark.

WEBER

It's not like I don't want to do it to my wife. I would if it was something she could survive. But as we both know, it's not.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

55.

59 CONTINUED: (2)

59

MARK

You can't go on killing. We'll stop you.

WEBER

From what I read in the papers, you already have. The Clown Killer is dead. The case is closed.

(then)

Everybody must be so relieved. I know I feel a lot safer now.

Anne comes out and sets dishes on the picnic table.

ANNE

Will you be staying, Dr. Sloan?

MARK

Thank you, but I'm feeling a little sick to my stomach.

WEBER

I'm sure it will pass.

Mark turns to leave.

WEBER

Oh, doctor...

Mark looks over his shoulder. Weber smiles.

WEBER

All that stuff I said? Just clowning around.

Weber gives Mark a big wink. And on Mark, disgusted and horrified, we FADE OUT.

END OF END OF ACT THREE

ACT FOUR

FADE IN:

60 60 INT. POLICE STATION – NEWMAN'S OFFICE – DAY

Mark paces angrily in front of Newman's desk as Steve looks on. Newman is angry too -- but he's staying cool. He's more dangerous that way.

MARK

Howard Weber is the Clown.

NEWMAN

That's funny, I thought Randy Horsting was the Clown.

(then, to Steve)

You remember Randy Horsting, don't you, Lieutenant? He's the guy your commanding officer shot in the back last night.

MARK

Weber set up Horsting to save himself.

NEWMAN

So when Horsting's relatives launch a \$90 million wrongful death suit against this department, I guess we can tell them it really wasn't our fault.

STEVE

Horsting was a violent rapist who was fleeing from police pursuit.

NEWMAN

At least, that's what looks good on the report.

Steve wants to leap across the desk and throttle his captain. Instead, he slaps a file folder in front of him.

STEVE

I've tracked down three of Horsting's previous victims, and they all confirm he raped them. He threatened to kill them if they pressed charges.

Newman barely glances at the file.

CONTINUED

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57.

60 CONTINUED:

60

NEWMAN

That's reassuring. Maybe if we put that at the top of the press release, no one will notice the small print where it says oops, we still haven't caught the Clown.

STEVE

We know who he is now. Let's tear his house apart. Or better yet, let me bring him in.

NEWMAN

And I'm going to get a warrant based on what?

MARK

His confession, for one.

NEWMAN

That would be the confession he gave you while he was barbequeing dinner for his kids? You want me to go to a judge with that?

Mark can't believe what he's hearing.

MARK

So what's your alternative? We let him keep killing?

NEWMAN

If he really is the Clown, he's not going to kill now. Not with

the case closed and the possibility that we're watching him.

STEVE

Unless that just makes it better.

Newman sighs. He wants this to go away.

NEWMAN

I'll authorize a 24-hour watch on Weber for the next two weeks. But if one word leaks out that we're not sure Horsting was the Clown, I'm yanking the surveillance. Is that clear?

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

58.

60 CONTINUED: (2)

60

STEVE

Yes, sir.

Newman takes up a file and starts leafing through it. Steve is dismissed. But Mark isn't ready to go yet.

MARK

Weber is smart. He'll just wait until he's out of the country to start killing again.

NEWMAN

Then it won't be our problem, will it?

And on Mark's rage, we GO:

61 INT COMMUNITY GENERAL HOSPITAL – ICU

61

Where Harry lies in bed, surrounded by newspapers all of which feature screaming headlines about the death of the Clown Killer. Mark comes in, carrying the file like it weighs a ton. Harry smiles at him.

HARRY

Come to finish me off, Mark?

MARK

I don't understand.

HARRY

You've got the murder weapon in
your hand.

(off Mark's look)

The Kit Camry file. The clown's
first killing. You know the only
reason I'm hanging around is to
write closed on it.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

59.

61 CONTINUED:

61

Now Mark understands. He fingers the fax from the Clown.

MARK

I'm afraid it's not going to be that easy.

HARRY

There's one thing I learned after forty years in homicide: Dying is always easy. It's life that's hard.

MARK

I went to your house to get the file...

HARRY

Then you know what I mean. Fifteen years I buried myself in the hunt for the Clown Killer. I was the only one who could stop him -- sure. Truth is, it kept me from having to live my own life.

MARK

I know you forged that letter, Harry.

Harry gazes up at him calmly. What's the point of lying now?

HARRY

I had to.

MARK

You brought him back.

HARRY

I'm sorry about Trudy Shedlow. But then, I'm sorry about a lot of things.

(then)

I never hated you for stealing Katharine, you know.

MARK

Had me fooled.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

60.

61 CONTINUED: (2)

61

HARRY

I pushed her away. Told myself my job was more important than any relationship. Fact is, I was terrified of committing myself to another person.

(then)

Every time I looked at you, I saw the man I was afraid to be.

Mark accepts that. Then:

MARK

I think she understood that.

HARRY

Let me have the file, Mark. I'm not afraid anymore.

Mark thinks about it, then hands him the file -- after taking out the fax. Harry's about to write "closed" on the file when he notices the piece of paper in Mark's hand.

HARRY

What's that?

MARK

Just a prescription. Something to let you sleep a little better.

And with that, Mark folds the fax and stuffs it in his pocket.

Mark is back, knocking on the door. Anne Weber opens it, smiling when she sees Mark.

ANNE

Dr. Sloan -- I'm afraid you just missed Howard. He's on his way to the refinery.

MARK

Actually, I'm here to see you and the kids.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

61.

62 CONTINUED:

62

ANNE

I don't understand.

MARK

Howard didn't tell you?

(off her look)

I'm heading up Triax Petroleum's
new family health care program. My
goal is to personalize our service.

ANNE

It's about time.

She welcomes Mark inside.

63 INT. SUBURBAN HOUSE – DAY

63

She leads Mark into the living room. There are still MOVING
BOXES everywhere.

ANNE

The company doctors always treat
me like a robot that's
malfunctioned. I'm afraid one of
these days they'll just decide I'm
too expensive to repair.

Mark smiles warmly.

MARK

I want to harken back to the days
of the old-fashioned family
doctor -- starting with an initial

house call to get to know everyone
and their health problems.

ANNE

What a marvelous idea. It's the
last thing I'd expect from Triax.
So where do we start?

MARK

With your family's health history.
Let's begin with your pregnancy.

And on her willing smile, we DISSOLVE TO:

"Voices Carry" 12/2/98 (GREEN)

62.

64 INT. SUBURBAN HOUSE – DAY

64

Mark is now entertaining the kids with LITTLE MAGIC TRICKS while Anne prattles on.

ANNE

...and Cheryl got the measles and krupe when we were in England. It was so cold and damp there...we seemed to catch everything. Jimmy had a constant ear infection. It was hell. I thought moving to warmer climate would make a big difference.

MARK

Did the transfer to Saudi Arabia improve their health?

ANNE

Not really. I swear, Cheryl and Jimmy are like flypaper for germs, viruses and parasites. Maybe it's the moving... maybe the difficulty of adjusting to new environments, new foods, and new people affects their immunity...

Mark stops his tricks. Something she's said has struck him.

MARK

That's certainly possible. Could you show me the drugs the children have been taking?

Anne rises.

ANNE

Sure.

or She leaves the room. Mark entertains the kids for a moment
two until she returns, carrying a box, which she sets on the
table.

ANNE

They aren't taking most of this
stuff any more. But I've hung on
to it just in case.

He sorts through the bottles.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

63.

64 CONTINUED:

64

MARK

Tetracycolene. Benedryl.
Physostigmine ointment. Lomotil.
Amoxicillin. Cefaclor.

He holds up the ointment.

MARK

Is Jimmy still taking this?

She nods, a little guiltily.

ANNE

I didn't say anything about it to
the customs people. To tell you
the truth, I was afraid they
wouldn't let him back into the
country.

got She doesn't know Mark as well as we do. She can't see he's
exactly what he came here for.

MARK

Jimmy is going to be just fine.
I'll see to that.

And on his reassuring smile, we CUT TO:

65 INT. COMMUNITY GENERAL - PATH LAB - DAY

65

his Mark is leaning over a microscope, Amanda watching over
shoulder.

MARK
This sample is from Trudy Shedlow,
right?

AMANDA
Yes.

MARK
And you didn't see this on Sally
Jenkins?

AMANDA
Definitely not. I checked and
rechecked.

Mark leans back from the microscope and sighs.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

64.

65 CONTINUED:

65

MARK

Then we know for certain now that
Sally Jenkins and Trudy Shedlow
were not murdered by the same man.

AMANDA

But you knew that already.

MARK

Now I know much more.

Howard Before Amanda can ask what the heck he means by that,
Weber strides in.

WEBER

I won't let you harass my family
and violate our privacy.

Mark rises from his seat.

MARK

Amanda, this is Howard Weber. You
don't know him, but you're
familiar with his work.

(then)

He's responsible for Trudy Shedlow.

shock Amanda stares at Weber in horror. If this was meant to
or unsettle Weber, it doesn't work. Amanda goes across the
room to the phone. We don't hear who she calls...but a
moment

later, we HEAR the HOSPITAL OPERATOR paging STEVE SLOAN to the pathology lab over the PA SYSTEM.

WEBER

You impersonated a Triax physician in order to extract personal information from my wife and children.

MARK

I'm glad you stopped by. I've been looking into your son's eye problem.

WEBER

Expect to be contacted by our lawyers, who are filing a complaint with the Medical Association as we speak.

Weber advances on Mark, who doesn't flinch.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

65.

65 CONTINUED: (2)

65

MARK

He's still got a nagging case of desert lice. A subspecies of pediculus palpebrarum, that lives in the eyelids and eyelashes... and is unique to Saudi Arabia. All it takes is the slightest human contact to pass it to someone else. His ointment isn't doing much good.

WEBER

Your concern for my children is touching. But they are already being cared for... by a doctor who, unlike you, will still be practicing medicine next week.

Weber turns and starts to go. Amanda joins Mark.

MARK

I found the same parasite in Trudy Shedlow's eyelashes. She's never been to Saudi Arabia.

Weber stops and faces Mark for a parting shot.

WEBER

But Randy Horsting has. More proof that you caught, and killed, the right man. How gratifying for you.

AMANDA

Just one problem -- Horsting isn't

infected with the parasite.

MARK

Your son, on the other hand, is.
So unless he's the Clown...that
leaves you.

WEBER

And thousands of people who arrive
in the United States from Saudi
Arabia every day.

That's when Steve arrives... with two officers in tow. Weber
merely smiles.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

66.

65 CONTINUED: (3)

65

STEVE

It's enough to arrest you... and
obtain a search warrant for your
house, car, and office.

Weber isn't shaken at all as Steve handcuffs him.

WEBER

It's such a waste of time. Are you
sure you want to do that?

(to Mark)

I will walk out of jail tomorrow
an innocent victim of police
incompetence...the press will
hound me, of course. I'll probably
have to hire a publicist...maybe
even an agent.

STEVE

I'll take that chance.

WEBER

The public will wonder just who
the police killed the other
night...and why. It may be years
before the police department
regains the public's trust and
respect... if ever.

Steve leads Weber away towards the elevators.

66 INT COMMUNITY GENERAL - LOBBY - DAY

Mark follows Steve to the elevator.

WEBER

The good news is there could be a
book deal in this.

(to Mark)

A few more deaths would really
jack up sales.

That's when the elevator doors open. Harry Trumble is
standing
there in his patient gown and robe. He looks Weber right in
the eye. Weber smiles.

WEBER

"Laugh and the world laughs with
you, weep and you weep alone."

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

67.

66 CONTINUED:

66

Harry shoots Weber THREE TIMES POINT BLANK with the gun hidden in the pocket of his robe. Weber drops...dead before he hits the floor. Almost at the same moment, Harry collapses in the elevator.

Mark goes to Harry.

MARK

You didn't have to do that. We would have stopped him.

Harry forces a smile.

HARRY

I owed you, Mark.
(then)

Thank you for taking such good care of Katharine.

And on Mark's grim look, we DISSOLVE TO:

67 INT. BBQ BOB'S – NIGHT

67

A memorial gathering of cops, in plainclothes and uniforms. Mark is there, too, as is Captain Newman. They are raising their drinks in a toast led by Steve.

STEVE

To Detective Harry Trumble, a relentless, dedicated cop who wouldn't even let death cheat him out of getting his man.

They all toast. It's bittersweet for Captain Newman.

NEWMAN

The Chief will be lucky to hang on to his job...in fact, so will I.

MARK

We proved beyond any doubt that Howard Weber was the killer...we even found his knife and make-up buried in a lockbox in his backyard.

CONTINUED

"Voices Carry" 12/2/98 (GREEN)

68.

67 CONTINUED:

67

NEWMAN

After he was murdered by a cop who faked letters from the killer to the media...and after the city paid Randy Horsting's family \$15 million to preempt a wrongful death suit.

MARK

We stopped him, in the end that's all that matters.

NEWMAN

Tell that to the special investigator when the hearings start in six weeks.

Newman walks away. Steve joins Mark.

STEVE

How are you doing?

MARK

Fine.

STEVE

It's funny. Harry and I worked in the same precinct for most of my career but we only really talked once...

MARK

The night Horsting was killed?

STEVE

I got a strange feeling he was trying to reach out to me. Don't know why.

MARK
What did you talk about?

STEVE
Nothing much. Life. You know.

MARK
I think so.

And on Mark's pensive look, we FADE OUT.

THE END