

"Cold Case"

A Film Noir

By Kaiden Hancock

1 INT. CAFE - MID AFTERNOON

A man, CHARLIE, walks into a small cafe, it is practically empty, only a few tables are occupied. He scans the cafe and makes his way over to a table where a man, JAMES, is sitting and reading a news paper.

CHARLIE

This seat taken?

JAMES

Charlie! Good to see ya pal. Take a seat.

As Charlie sits down, James begins to explain why he has called Charlie to meet.

CHARLIE

When you called you said you had a case?

JAMES

So, I know you're not really a detective anymore, but I think you're going to want to work this case. A few weeks back, the owner of the factory down the street, George Peterson, died. The police ruled it a suicide, said "It's a stressful job, probably just had enough". His secretary found him on Monday morning, the officers said he died Friday night, but something just doesn't add up. I got to thinking, and it reminded me of that case you were obsessed with when we met a couple years ago. The "Dalton Street Cold Case".

CHARLIE

God, that was the one case I never solved. All the other cops wanted to say it was suicide but I knew better.

JAMES

Exactly, the same thing is happening here, and I need you to help me out, I think there's a killer in town.

As James is saying this, a young waitress, ANNA, approaches the table.

ANNA
Afternoon Mr. Collins, Mr.

She pauses, waiting for Charlie to introduce himself.

CHARLIE
Jones. Charlie Jones.

ANNA
Anna Thomas. You must be new to town,
I don't recall ever seeing you.

CHARLIE
(motioning to James)
Yep, just visiting an old friend.

ANNA
Oh, well in that case, welcome.
Anyways what can I get for you two
gentlemen.

JAMES
I'll just have a water, thanks.

CHARLIE
Uh, a coffee please, three sugars.

ANNA
Okay, I'll be right back with those.

Anna walks away, to get their drinks. James and Charlie
resume their conversation inaudibly.

ANNA
(muttering under her breath)
Charlie Jones. Where have I heard the
name before? Charlie Jones...

CUT TO

2 INT. RESTAURANT - NIGHT - FLASHBACK

SUBTITLE FADES IN: 2 YEARS AGO

ANNA is sitting at a table in a restaurant, she is the only
one there. She is reading a news paper with the headline
"Dalton Street Death Ruled Suicide". A WAITRESS approaches
her table.

WAITRESS
Can I get you anything ma'am?

ANNA

An iced tea please.

WAITRESS

Sure thing.

(she leans over to glance at the
paper Anna is reading)

I heard about that. That poor family.
My husband thinks that it was murder,
said the facts don't line up, but I
think he watches too many movies. I
constantly have to remind him that he
ain't a detective.

(she laughs)

Although I did hear that Detective
Jones is still investigating it, so
who knows, maybe my husband s right!

ANNA

Detective Jones?

WAITRESS

Detective Charlie Jones, he's the best
detective in the city, there ain't
been a case he hasn't cracked. If this
was a murder, he'll find the guy for
sure. Anyways, I'll be right back with
that tea.

The waitress turns and leaves the table.

CUT TO

3 INT. CAFE - MID AFTERNOON - PRESENT

ANNA, with a now panicked look on her face, rushes to get the
drinks for JAMES and CHARLIE.

ANNA

Detective Charlie Jones.

As she goes to leave the server area, she pauses, takes a
breath, and makes her way back to their table.

ANNA

Here you go, anything else I can get
for you?

JAMES
I think that'll be all.

Anna turns to leave, but stops.

ANNA
I couldn't help but overhear you
talking about factory owner who just
died. Are you here to investigate his
death?

Charlie hesitates, looking to James who just shrugs in
response.

CHARLIE
I am, yes.

ANNA
Can I help? Before you say anything, I
think it was a murder, and I hear a
lot of gossip in here. The town is
starting to think his wife did it, out
of jealousy or something.

CHARLIE
Jealousy?

ANNA
Yeah, they said he was hiding
something from his wife, wife found
out, got mad. At least that's what the
girls who come in on Sundays think.

CHARLIE
Well, the more information the better,
I guess it wouldn't hurt if you
helped. I'm going to look around, see
if I can find anything out, but we're
meeting at James' tonight at 7.

ANNA
My shift ends at 6:30, I'll head
straight there.

Charlie reaches for a napkin and pulls a pen out of his
pocket to write on it, as he finishes he hands the napkin to
Anna.

CHARLIE
Here's the address, see you then.

Anna nods, accepting the napkin and leaving their table, going to one across the restaurant where a couple had just sat down. Charlie turns back to talk to James, who is smirking as he drinks his water.

CHARLIE

What?

JAMES

For the past two years that I've known you, you've never let anyone help you on your cases.

CHARLIE

Well, she had some helpful information, could be useful.

JAMES

(teasingly)

Mhmm, sure.

Charlie glares at him, and tosses a napkin at his face.

CHARLIE

Shut up, we've got to focus on this case.

FADE TO

4 INT. KITCHEN OF JAMES' HOUSE - NIGHT

JAMES and CHARLIE are sitting at the kitchen table, catching up, when ANNA knocks on the door. James gets up and walks to the door, opening it to let Anna in.

CHARLIE

I said 7, not 7:30.

ANNA

I know, I'm sorry, my manager wouldn't let me leave.

CHARLIE

(sighs before motioning to the open chair at the table)

Sit.

Anna crosses the room and sits at the table, James follows and does the same.

CHARLIE

So, I got the local police to give me their files on George Peterson and everyone the interviewed, and the only thing that stands out is that his secretary said that they left the factory together Friday night. But she was the one who found him Monday morning, so somebody either killed him, and brought him back to the factory, or somebody knew he would be going back.

Charlie's voice begins to fade out.

FADE TO

5 EXT. SIDEWALK - DAY - FLASHBACK

SUBTITLE FADES IN: 4 MONTHS AGO

ANNA is walking down the sidewalk, when she bumps into A MAN.

ANNA

Oh! I'm sorry, I wasn't paying attention to where I was going.

GEORGE

It's not a problem.

(he pauses)

I know everyone in this town. You're not from around here are you?

ANNA

Um, no I just moved here a few days ago. Looking for a fresh start and all that.

GEORGE

I see, well if you ever need someone to show you the town, I own the factory just over that way...

(he points down the street)

...feel free to stop by anytime.

ANNA

Oh, thank you...

She pauses, waiting on him to say his name

GEORGE

George Peterson, and you are?

ANNA

Anna Thomas, pleasure. Well, I best be going, nice meeting you George.

GEORGE

And you as well Anna.

FADE TO

6 INT. KITCHEN OF JAMES' HOUSE - NIGHT - PRESENT

CHARLIE is still explaining what he has on the case to JAMES and ANNA, as Anna zones back in.

CHARLIE (CON'T)

So it isn't much, but it's a lead.
What about you Anna, have you heard anything that might be helpful?

ANNA

Sorry, what?

JAMES

Have you got anything useful?

ANNA

Oh, sorry no. The cafe was pretty empty today.

CHARLIE

That's fine, I think I'm going to head back to my hotel, see if I can find anything the local officers may have missed.

JAMES

Alright, I'll see you tomorrow for breakfast then?

CHARLIE

Sure thing.

Charlie collects his things and heads for the front door.
Anna rushes after him to meet him outside.

ANNA

Hey, wait up.

CHARLIE

What?

ANNA

You're the same Detective Jones that worked the Dalton Street case from the next city over, aren't you?

CHARLIE

I am. Why does that matter?

ANNA

Well I was living in the city when it happened, I actually lived a few blocks down from Dalton Street. I was just curious if you ever gave up on it.

Charlie turns to her, frustrated at the assumption that he gave up on the case.

CHARLIE

I didn't give up. I was assigned a new case that became more pressing.

ANNA

And that just kept happening, for two years?

CHARLIE

Exactly, it's been two years, and as much as I want to find the person who killed that man, because it for sure wasn't a suicide, there aren't any leads. Except for this. It's the same scenario over again, and if I can figure this one out, maybe I can solve Dalton Street and finally prove to the captain that I need to be put back on the force.

ANNA

You got kicked off the force? Was it because you wouldn't drop the case even though there weren't any suspects?

CHARLIE

Suspended indefinitely, without pay.
Not that it's any of your business!
For gods sake Anna, focus on the case
that were working on! Not a cold one
from 2 years ago!

Charlie turns to walk down the sidewalk, leaving his car in
the driveway of James' house.

ANNA

I thought you said you were going back
to your hotel?

CHARLIE

I'm going for a walk instead.
Although, again, not any of your
business! Go home!

FADE TO

7 INT. CAFE - THE NEXT MORNING

ANNA is cleaning tables, when CHARLIE and JAMES walk into the
store. There is an awkward tension between Charlie and Anna,
but Charlie ignores it.

CHARLIE

We've got something. I reread the
interviews with Mr. Peterson's
colleagues and family, and the one
person the cops never interviewed was
his ex-wife. She was supposedly "out
of town" at the time the interviews
were taken, but they did the
interviews Tuesday, the day after
Peterson's secretary found him. So
either she was in town and hiding out,
or she left sometime within 72 hours
of her ex-husband's death.

JAMES

I was thinking about what you said
Anna, about those girls saying that
they thought his wife did it. His ex-
wife would've had practically the same
motive.

ANNA

That's a good point. The next time they come in I can ask them if they know anything about her?

CHARLIE

No need, I already called her. She should be here any minute.

As soon as Charlie says that, a conveniently timed jingle from the bells on the door is heard. A woman, MS. JOHANSSON, makes her way over to the group.

MS. JOHANSSON

Well, are we going to stand around all day or are you going to ask me if I killed my ex-husband.

Charlie, Anna, and James all exchange a look, before Anna motion to a table across the restaurant.

ANNA

We can head to that table if you want.

Ms. Johansson nods, and they make their way to the table. As they sit down, Charlie begins asking Ms. Johansson questions.

CHARLIE

So, Ms. Johansson, as you know, I'm doing a private investigation on the death of George Peterson, your ex-husband, and you're the only person that the police never made contact with before ruling his death a suicide. What can you tell me about that weekend three weeks back?

MS. JOHANSSON

Well, my alibi is solid, if that's what you're asking. I was up in the mountains for my fiance's birthday, we left Friday morning, and we weren't back until the following Friday. By the time I got back, the cops said it was suicide and that was that. He wasn't ever a very happy person, so I can't say I'm shocked.

JAMES

For a woman who just found out that someone she knew closely is dead, you don't seem overly concerned.

MS. JOHANSSON

Well, me and George were never on the best of terms, especially when he left me with no warning for that new wife of his.

ANNA

So, he's left you, and he was, supposedly, about to leave his new wife, both for no underlying reason?

MS. JOHANSSON

I guess so yeah.

ANNA

So would you say that you both have a motive to kill him, and could've worked together?

CHARLIE

Anna!

ANNA

What?

CHARLIE

That's not how you interrogate someone!

MS. JOHANSSON

Well, the girls not wrong. It's a pretty strong motive.

JAMES

So you're saying you killed him?

MS. JOHANSSON

No, I've got an alibi, I just told you. But I'm just saying that you might want to look at motives like that one.

CHARLIE

So we should look into his current wife, Claire.

MS. JOHANSSON

It couldn't hurt. And while you're at it, that spoiled daughter of theirs, Jane. I wouldn't be surprised if she didn't get what she wanted and overreacted.

The group sits in silence for a beat.

CHARLIE

Well, thank you Ms. Johansson. We'll call you if we need anything else.

Ms. Johansson gets up and walks out of the cafe.

JAMES

Well then. That wasn't very helpful, we just got told to talk to a brat, and someone the cops already cleared.

CHARLIE

It'll be fine. The police didn't talk to Jane, maybe she's got some information. And while we're at it I think we should track down his secretary, see what she has to say.

JAMES

You two have fun with that, I've got to head to work.

James hits the table as he gets up. He walks towards the door and throws a wave over his shoulder as he leaves. Anna turns to Charlie quickly, to apologize for the night prior.

ANNA

Charlie, I'm sorry about last n-

CHARLIE

It's fine. Just forget it.

ANNA

No really I-

Anna is interrupted as her boss shouts from the kitchen.

BOSS (O.S.)
Anna! I'm not paying you to flirt with
customers! Let's go!

Anna glances towards Charlie apologetically as she gets up and heads to the kitchen. Charlie sighs and packs up his files and leaves the cafe, the sound of the bell on the door ringing very prominent.

CUT TO

8 INT. FACTORY - FLASHBACK

SUBTITLE FADE IN: 3 MONTHS AGO

ANNA knocks on a door, and GEORGE opens the door, smiling.

GEORGE
Anna! Glad you finally came around.
What can I do for you?

ANNA
Well, I've hit a bit of a hard spot
actually, I'm having trouble finding a
job.

GEORGE
Well, I heard that the cafe is running
low on servers, I could put in a good
word..

ANNA
You would do that, really?

GEORGE
Sure! Until you back on your feet, of
course!

ANNA
Thank you so much!

CUT TO

9 EXT. HOUSE - DAY - PRESENT

CHARLIE, JAMES, and ANNA are standing outside a fairly large house.

ANNA
So, are we going to knock?

JAMES

Yep! Go ahead Charlie.

Charlie sighs before making his way up to the front door. He knocks about four times before a YOUNG GIRL opens the door, she is no older than 7. Charlie turns to look at the group before turning back to the little girl.

CHARLIE

Uh, hi. What's your name.

JANE

Jane. Who're you?

JAMES

(muttering to Anna)

Well, looks like we found our murderer.

Anna and James laugh quietly as Charlie continues to talk to the little girl.

CHARLIE

Right, well, my name is Charlie, is your mother here?

JANE

Yep.

Jane closes the door on Charlie, and Anna and James laugh at him.

ANNA

Well detective, you ready to make your arrest?

CHARLIE

Shut up. We're here to talk to her mom, the wife of the murder victim. Remember that.

As Charlie says this, the door opens again, and this time it is CLAIRE, George's wife.

CLAIRE

Hi, how can I help you folks?

CHARLIE

Hi, I'm Detective Charlie Jones, this is Anna Thomas and James Collins, we're investigating the death of your husband, George Peterson.

CLAIRE

I don't understand, the police ruled it a suicide two weeks ago.

CHARLIE

Right, this is more of a personal investigation. I had a case very similar to this one a few years back, and I thought I may be able to connect the two.

CLAIRE

Oh, well, I don't have much information about his death, that's why the cops thought I did it at first.

CHARLIE

Well, if you don't mind us asking some of our own questions.

CLAIRE

Sure, come on in.

FADE TO

10 INT. DINING ROOM OF CLAIRE'S HOUSE - DAY

CHARLIE, ANNA, JAMES, and CLAIRE are sitting around Claire's dining room table, Charlie has files spread out in front of him on the table.

CHARLIE

So Mrs. Peterson, where exactly were you that Friday night, say around 9 pm.

CLAIRE

I was here, I had just finished tucking in Jane when I got a call that George was going to be working late, so I went to bed.

CHARLIE

And why didn't you think to contact the police when he didn't come home the whole weekend.

CLAIRE

He was supposed to be leaving for a business trip early Saturday morning, he wasn't supposed to be back until Wednesday, so I just assumed I had missed him leaving that morning.

JAMES

Okay, and when-

James is cut off as JANE runs into the room.

JANE

Momma! I want to play!

CLAIRE

Not now Jane.

ANNA

(to Jane)

I can play with you if you'd like?

JANE

Sure! Come on!

Jane drags Anna off to a separate room.

CLAIRE

Sorry about her, she still hasn't grasped that he isn't coming home from a business trip.

JAMES

Sorry to hear that, our condolences.

CHARLIE

Right, yes. Anyways, where were we?

FADE TO

11 INT. JANE'S BEDROOM - DAY

JANE pulls ANNA over to a doll house and hands Anna two dolls.

JANE
(motioning to the dolls in Anna's
hand)
That's Casey and Lily, they're
sisters.

Anna nods, and begins messing with the dolls hair.

JANE
(timidly)
Are you here because of my daddy?

ANNA
What do you mean?

JANE
Mommy says he isn't coming home, are
you going to bring him home?

ANNA
Oh. Uhm, no. I'm uh, I'm not bringing
him home, but me and my friends are
going to try to find out what happened
to him.

JANE
Oh. Well, okay then. I hope you figure
it out, I miss my daddy.

CUT TO

12 EXT. FACTORY PARKING LOT - FLASHBACK

SUBTITLE FADE IN: THREE WEEKS AGO

GEORGE is walking in the parking lot with his SECRETARY, and
when he gets into his car, ANNA is sitting in the passenger
seat. He jumps, scared by her presence.

GEORGE
(chuckling)
Anna! You scared me! How are you,
anything I can do for you?

ANNA
Call your wife and tell her you're
working late.

GEORGE
Uh, okay. Why?

ANNA
We have some things to discuss, let's
head to your office.

CUT TO

13 INT. JANE'S BEDROOM - BACK TO PRESENT - DAY

ANNA is zoning back in from her memory, when JAMES calls her.

JAMES (O.S.)
Anna! Time to go!

Anna turns to Jane and smiles.

ANNA
Sorry Jane, I have to leave.

JANE
That's okay, thank you for helping my
daddy!

Anna gets up and leaves Jane's room, she breathes shakily before making her way down the hallway, and back into the kitchen where CHARLIE is packing up his files and thanking CLAIRE. James catches Anna's eye.

JAMES
Anna, you good?

ANNA
Fine.

CHARLIE
(to Claire)
Thank you again, Ms. Peterson, we'll
let you know if we find anything else.

Charlie, James, and Anna slowly make their way out of the house, and once the front door closes, James turns to Charlie.

JAMES
Why did he call to tell her he was
working late if he and the secretary
left at the same time.

CHARLIE

Because I don't think they did. I think they started to, and then whoever killed Mr. Peterson cornered him and made him go back to the office where he was found. I just don't know who or where.

Charlie and James start walking back to Charlie's car, leaving Anna behind. She waits a moment before following.

FADE TO

14 INT. CHARLIE'S HOTEL ROOM - NIGHT

CHARLIE is sitting on the bed of a hotel room, files and papers spread around him. He sifts through the papers and stops on a picture of a note, it is labeled "Dalton Street Suicide Note". Charlie looks at it for a moment before he turns around and looks through a small stack of papers before pulling out another picture of a note, this one is labeled "Peterson Suicide Note". He studies the two of them side by side. It is evident that they are almost identical.

CHARLIE

(astonished)

It's the same note. Neither one of these were suicides, it's the same killer.

FADE TO

15 INT. CAFE - MORNING

ANNA is cleaning tables when JAMES and CHARLIE walk in. They approach Anna and sit at the table she was cleaning.

JAMES

They're connected.

ANNA

Good morning to you, too.

JAMES

No time for jokes, the "Dalton Street Cold Case" and the "Peterson Case" are connected.

Anna pauses in her cleaning before she finishes wiping up the table.

ANNA

How?

CHARLIE

The suicide notes.

(Charlie pulls out the same pictures he was looking at the night prior)

They match, to a T. They weren't suicides, they were homicides. Strategic and well thought-out homicides at that. We're looking for the same killer.

ANNA

(Shakily)

Well, that certainly changes things.

JAMES

That changes everything. This just got a lot more interesting, we've got to catch a killer!

CHARLIE

We've got to do a lot more before that first. I called the secretary last night, she agreed to meet with us at around 4 tonight. Are you both able to be there?

JAMES

Of course.

CHARLIE

Good. Anna?

ANNA

Uhm, I can't, I have to cover a late shift.

CHARLIE

Okay, well, we can meet at my hotel tomorrow morning and go over everything? We're close to something, I can feel it.

James and Charlie grin, as Anna forces a fake smile.

ANNA

Well boys, I'll leave you to it, I've got a job I have to do.

Anna makes her way to the bathroom, locking the door behind her. She looks at herself in the mirror.

ANNA

(quietly to herself)

Shoot.

FADE TO

16 INT. KITCHEN OF JAMES' HOUSE - AFTERNOON

JAMES and CHARLIE, followed by Mr. Peterson's secretary, SARAH.

CHARLIE

Thank you for agreeing to meet with us Ms. Reynolds.

SARAH

Just Sarah works. And I don't understand why you need to question me. The officers said it was a suicide.

CHARLIE

Well, some developments. Anyways, Sarah, you said that you and Mr. Peterson left together Friday night?

SARAH

That's right.

JAMES

Did you actually see him leave in his car?

SARAH

Well, now that you say that, no I didn't. I pulled out of the parking lot before him.

CHARLIE

So he was at the factory alone after you left?

SARAH

Yes, I guess so.

CHARLIE

And you have someone to confirm that you had left.

SARAH

If you're insinuating that I killed him, I didn't. My boyfriend can tell you. I left the factory at 7, got home at 7:30.

CHARLIE

We're not saying that you did this. We are just trying to find out who did. Did you see anyone at the factory that night?

SARAH

No. Me and Mr. Peterson walked out to the parking lot, he got in his car, I got in mine. Although he didn't start his car right away, which I thought was odd, but I left before I saw anything or anyone.

JAMES

Is it possible that someone was in his car, waiting for him?

SARAH

I-I guess. I never thought about that. Oh my god, if I had checked on him before leaving he wouldn't be dead.

CHARLIE

You can't think like that in cases like these, we have no idea what time he was actually killed.

SARAH

You're right. That's all I know really, I didn't hear from him at all that weekend, and well, Monday...

CHARLIE

Right. Thank you for talking to us Ms. Reynolds. We'll call you if we need anything else.

Sarah nods as she gets up. James walks her to the door and opens it, letting her out. As he closes the door, he turns to Charlie.

JAMES

Well?

CHARLIE

Someone was in the car, for sure.

JAMES

Who would want to kill George though?
Everyone in the town loved him.

CHARLIE

Well, maybe someone new to town
didn't.

JAMES

Everyone in this town has been here
for years.

CHARLIE

Any old business rivals?

JAMES

No. I'm telling you, everyone loved
George Peterson.

CHARLIE

We're missing something, the detail
that ties all of this together. And I
still haven't figured out what Dalton
Street and Peterson have in common for
the same person to kill them both.

James paces around the kitchen thinking as Charlie sifts
through papers.

JAMES

Jealousy?

CHARLIE

(without looking up from his
papers)

No, the same killer wouldn't have
reason to be jealous of the both of
them.

James resumes pacing. He stops as another idea comes to him.

JAMES

Love?

CHARLIE

If some girl was in love with the both of them, I'd hate to meet her. But it's a strong option.

Charlie looks through a few more papers, before stopping.

CHARLIE

Pasts.

JAMES

What?

CHARLIE

Their pasts. That's it. The killer must've known them both or knew about their past or something, but look at this.

James walks over to the table, where Charlie has pulled out two pieces of paper that contain information about both cases and the victim's pasts.

CHARLIE

You see that?

(he points to a certain spot on one of the pieces of the paper, and does the same to another spot on the other paper)

They both were under investigation in their early 20's. They were investigated for murder, but got off.

JAMES

Murder?

CHARLIE

They both managed a factory three cities over and something happened, injured a few employees, killed one: Jess Thomas.

JAMES

That's sad.

CHARLIE

Yeah, but it could also give us a lead into why both of these guys were killed.

JAMES

Any family?

CHARLIE

I'll look into it. In the meantime, I need to get pictures and surveillance footage from the police. Think you can help me out?

JAMES

On it.

FADE TO

17 EXT. JAMES' HOUSE

ANNA is standing close to the door, listening to JAMES and CHARLIE'S conversation. It is muffled and hard to understand. Anna looks scared, having heard parts of the conversation discussing the possible murder suspect.

ANNA

(breathing deeply, muttering to herself quietly)

Okay. They don't know its you yet. You...you have time. Probably two, three days. It'll be okay.

Footsteps approach the door Anna is standing next to. She quickly hides as the door opens.

JAMES

I'll be back in about an hour, my friend at the police station said there's a lot to go through.

CHARLIE (O.S.)

The more the better.

James leaves the house and closes the door. As he leaves to go to the police station, Anna slowly comes out from hiding.

ANNA

(quietly to herself)

Maybe only one day.

FADE TO

18 EXT. CHARLIE'S HOTEL - MORNING

ANNA walks up to a door with the number 7 on it and knocks. A beat passes before CHARLIE opens the door.

CHARLIE

James isn't here yet, but I need a second pair of eyes to look at this. I think I found something.

Charlie leads Anna over to the bed where he has papers spread across it. He looks over the bed for a moment before he reaches over to grab a photo from the other side of the bed. He hands it to Anna quickly.

ANNA

Have you slept?

CHARLIE

No, not important. What does this look like to you?

Anna looks down to study the photo. It is a woman opening the door of a car.

ANNA

It looks like a girl opening a door?

CHARLIE

Exactly. That's George Peterson's car, an hour before he and Sarah made it to the parking lot.

ANNA

So, you think that's our killer?

CHARLIE

Yes! She-

Charlie is cut off by a knock at the door. Anna goes to open it, showing JAMES with a bag of food and coffee's.

JAMES

Let's solve a murder.

Charlie walks over and grabs a coffee from James before taking the photo out of Anna's hands and pushing it into James'. As he is drinking the coffee, he points at the woman in the photo. James looks to Anna for help.

ANNA

He thinks that's our killer. Said that this is the factory parking lot an hour before George and his secretary left. But that doesn't make sense for someone to be in his car, he and his secretary left at the same time.

JAMES

Huh. Last night Sarah, his secretary, said that he didn't turn his car on right away and she left the parking lot before he did, so it makes sense actually.

CHARLIE

(after finishing the coffee)
Exactly. So our killer is this woman. Now why? James remember the girl from last night? Jess Thomas?

JAMES

Yeah, why? Did you find something?

CHARLIE

Mhmm. She had a daughter, orphaned after the accident.

JAMES

What was her name?

CHARLIE

It doesn't say, but she would be about the age of the woman in the photo.

JAMES

So its Thomas's daughter, getting revenge for her mom.

ANNA

That seems a bit far-fetched guys.

Charlie and James both turn to Anna.

CHARLIE

No it doesn't, it makes perfect sense. We've got our killer, now all we need to do is I.D. her and confront her. I'm finally going to solve the "Dalton Street Cold Case".

Anna looks around the room nervously before looking at the clock.

ANNA

Oh! Is that the time? I'm going to be late for work. Sorry boys got to go.

Anna leaves the room quickly. As she does James turns to Charlie.

JAMES

Did she seem-

CHARLIE

Extremely weird and suspicious? Yep.

JAMES

You don't think that Anna knows who the killer is do you?

CHARLIE

I didn't until you said that, but with the way she's acting, she might. That would make sense with all the questions she asked about the Dalton Street case the first night. She must've already known they were connected.

JAMES

Why would she be helping us solve a murder where she already knows committed it? To throw us off?

CHARLIE

Probably. Something doesn't make a lot of sense though.

JAMES

We should go stop her. Before she tells the killer.

CHARLIE

(looking through the papers again.)
What if she's the killer?

JAMES

I'm sorry?

CHARLIE

She said she lived close to Dalton Street when that murder took place, and now she is conveniently lives here when a murder of the same style has happened.

JAMES

So Jess Thomas is her mom?

CHARLIE

She would have to be. It actually makes a lot of sense, helping with the investigation to through us off and all.

JAMES

Well, we should go stop her, call the police, something.

CHARLIE

No, she doesn't know we're onto her.

JAMES

So what do we do?

CHARLIE

You follow her today, make sure she doesn't see you. We can't risk her running away, and if I can make a few more connections, I can finally solve both of the cases fully, no empty gaps. We'll confront her tomorrow.

JAMES

Okay, sounds like a plan. Tomorrow.

James leaves, and Charlie begins to pack all of his papers and files away.

CHARLIE

(to himself, almost victoriously)
Finally!

FADE TO

19 INT. ANNA'S HOUSE - NIGHT

ANNA walks in, still wearing her apron from the cafe. She takes it off and throws it across the room. She makes her way slowly to the kitchen where she opens a drawer and pulls out a notebook and a pen. She flips to a blank page and begins writing.

ANNA (V.O.)

Detective Jones, good job. It took you a little longer than I thought it would, but you figured me out nonetheless. You were right, I killed those two men because they killed my mom, and got away with it. It's unjust, I am just making things even. I am truly sorry you won't be getting back on the force, you were so close too. You probably should have listened to James this morning and gone after me. I was still at the door listening anyways, it would've been easy. That was a rookie mistake detective, it seems that the Dalton Street case may have taken a toll on you. Oh, and I know you had James follow me around today.

CUT TO

20 EXT. SIDE OF THE ROAD - NIGHT

JAMES is sitting unconscious in his car.

ANNA (V.O. CON'T)

He wasn't very inconspicuous. Tell him I'm sorry for the black eye by the way. He was persistent, I'll give him that, but I needed to be alone for this.

CUT TO

21 EXT. CHARLIE'S HOTEL - NIGHT

ANNA walks up to the door with the number 7 on it. She slips an envelope under the door, and walks away.

ANNA (V.O. CON'T)

You're a smart guy, detective, I'm sure you'll figure out my next location, probably in a year or so. It was nice to finally meet you, by the way. It's about time I put a face to the detective I'm deceiving.

FADE TO

22 INT. CHARLIE'S HOTEL ROOM - THE NEXT MORNING

JAMES and CHARLIE are reading the letter Anna left. James is holding an ice pack to his eye.

ANNA (V.O. CON'T)

'Till next time detective. Have fun with these two cold cases in the meantime. It's not going to be as easy as you think finding me again, but I'll give you a hint, there are only two names left on my list, find the list, you'll probably find me. Best of luck Detective Charlie Jones. Yours truly, Anna Thomas, or whatever my name is the next time we meet.

FADE TO BLACK