

Caulrain Episode One:
Without A Trace

Written by

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EXT. DARK WOODS - NIGHT

We see a man running through the woods. It's dark, and we don't see his face. He breathes heavily and breaks through branches as he runs.

A car is trailing him, lumbering down the cliff. Smoke trails in the headlights of the car. Branches snap and mud splatters away from the wheels.

The man stops in front of a large cliff. Turning around, he sees the car. We see his silhouette in front of the headlights. The car stops.

A man gets out of the car. We see he's wearing glasses, as they shine in the night.

MAN FROM CAR

It's the end of the line, Officer.
Nowhere to run.

The man from the car pulls a gun out and fires once at the man at the cliff. He screams and collapses to the ground.

A woman exits the passenger seat of the car.

WOMAN FROM CAR

Is he dead?

MAN FROM CAR

No. It's time we take him to the
cabin.

We fade out and the opening credits play, set to Burn the Witch by Radiohead. Images of witchcraft from old books and drone shots of a small town.

EXT. CHEYENNE POLICE DEPARTMENT - MORNING

A title card tells us that it's 1 year later.

INT. CHEYENNE POLICE DEPARTMENT

CAVETT BARTON, a young, fresh faced officer, sits at his desk talking to a woman with a plaid coat.

CAVETT

And where did you say this event
occurred?

PLAID LADY

Golden Yolks Waffle House.

CAVETT
And who did you say this man was?

PLAID LADY
Kevin Bacon. The film actor.

An older man in a tie walks out of an office room.

SHERIFF ROSS
BARTON! In my office now.

CAVETT
(To the Plaid Lady)
Sorry. I'll get back to you in a second.

Cavett walks into Ross's Office.

SHERIFF ROSS
Mr. Barton, you have worked tirelessly on our force for 5 years.

CAVETT
Yes...

SHERIFF ROSS
And as you know, the small towns here in Wyoming are, well... falling into disrepair.

CAVETT
Um... I suppose...

SHERIFF ROSS
Now don't take this the wrong way, Cavett, but our smaller towns are in need of some love. We're making an effort to redistribute our force to other towns, considering we have a surplus of officers here.

CAVETT
You want me to transfer.

SHERIFF ROSS
You're sharp, Mr. Barton. Right you are.

CAVETT
What town?

SHERIFF ROSS
Place called Ridge Hollow.

CAVETT
Never heard of it.

SHERIFF ROSS
I don't blame you. Population 3,
456. Barely on the map. Surrounded
on all sides by forest.

CAVETT
Oh boy. Sounds riveting.

SHERIFF ROSS
You might scoff at the idea, but
small towns sometimes hide big
secrets. Lotta kooky people down in
the woods.

CAVETT
If you say so...

SHERIFF ROSS
Well, pack your things.

CAVETT
I'm leaving now?

SHERIFF ROSS
Their police department has an
opening. They requested you be here
today.

Cavett sighs and leaves Ross's office. He goes back to his desk and puts some papers into his briefcase.

PLAID LADY
What are you doing?

CAVETT
Leaving.

PLAID LADY
My case isn't finished.

CAVETT
You seem to think I care.

PLAID LADY
Where are you going?

CAVETT
Place called Ridge Hollow.

The Plaid Lady goes quiet. Ominous music begins. Plaid Lady looks up at Cavett.

PLAID LADY

Be careful there. Strange things
reside within the trees.

Cavett gives her a strange look and continues packing.

INT./EXT. CAVETT'S APARTMENT

Cavett stands in his small apartment, putting his things into a small suitcase. He takes a picture of him and what appears to be a mother and father and places it in his bag.

EXT. EMPTY ROADS

Cavett's car drives along an empty road. He's surrounded by tall and dense trees next to the roads. Cavett stops at a small gas station.

An older man gets out of the building and walks towards the car. Cavett rolls down the window.

GAS ATTENDANT

How ya doin'?

CAVETT

Pretty good. How close am I to
Ridge Hollow.

GAS ATTENDANT

About 4 more miles. Why ya headin
there?

CAVETT

Transferred from Cheyenne. I'm a
cop.

GAS ATTENDANT

Good for you! That town needs some
cleaning up.

CAVETT

How so?

GAS ATTENDANT

Guy before you went missing.
Strange fella.

CAVETT

Huh.

GAS ATTENDANT

Great beer too.

CAVETT

Well, that's a plus. I guess.

Cavett looks off in the distance into the woods. He has a strange look on his face.

EXT. HARTLETT MANSION

An establishing shot of a huge mansion surrounded by trees.

INT. HARTLETT MANSION

A man in a suit looks out the window at Cavett's car driving down the street. He is JOSEPH HARTLETT. Behind him stands his wife, the beautiful VALERIE. They stand in a dark library room.

JOSEPH

Something is coming, Valerie. I can sense it.

Valerie takes a long sip of her wine glass.

JOSEPH (CONT'D)

I think it's time we place a call.

EXT. RIDGE HOLLOW MAIN STREET

Cavett drives into the main street of Ridge Hollow. He turns on the radio. "Dancing With Myself" begins to play.

We see old ladies walking down the street, people laughing outside the pub, and kids biking around. As Cavett passes by in his car, the locals look at him strangely. Some businesses are dilapidated, while others are full of activity. The town seems to be stuck in limbo, in between future and past. There are numerous pay-phones, and dead leaves coat the ground. He looks at some buildings: an apartment complex, the tavern (*The Beast of Burden*) a bakery (*Bonnie's Bakery*) and a small bookstore (*Bill's Books*).

Cavett stops at the police station. It's a small building, and Cavett looks at it wistfully.

Cavett walks into the building.

INT. POLICE DEPARTMENT

There is a reception desk with an older woman behind it. She's reading a romantic novel.

VERA

Oh hello!

CAVETT

Hi. I'm Cavett.

VERA

Ohhhh! You are quite the looker! I guess that figures, considering you're from the big city...

Cavett smiles awkwardly.

VERA (CONT'D)

CHIEF COULSON!

COULSON (O.S.)

WHAT?

VERA

THE NEW GUY'S HERE!

COULSON (O.S.)

LEAD HIM TO THE OFFICE, I'M DOIN SOMETHING!

VERA

You see the hallway behind the waiting area? Your office is in the 2nd door.

Cavett opens the wrong door and finds a man sitting at his desk watching TV wearing a shirt and underwear

UNDERWEAR GUY

HEY! WOAHH! What do you want?

CAVETT

Uh... sorry. Wrong office.

Cavett leaves the room and finds his way into another room. It's large and has 10 desks. Next to these desks is a fogged glass wall that leads to the forensics room.

The room looks about 2 decades behind. There are blocky grey 80s computers on each desk, and the room is filled with cigarette smoke. There's one unfilled desk with nobody at it. Everyone looks up from their desk at Cavett.

OFFICER GRADY

Hey! New guy!

Officer Grady, a tall, chipper, man, waves at Cavett. He is the only one in the room who seems excited to see him.

A large, scuzzy man gets up from his desk and walks towards Cavett.

AMOS

Amos Daindridge. I'm going to be your new partner.

Amos shakes Cavett's hand. Roughly.

Chief Coulson comes into the room. He's an older man with grey hair, but is quite handsome and muscular.

COULSON

Well looks like you all were introducing yourselves already!

CAVETT

I've only met Amos so far.

COULSON

Great! Well, once all the introductions are done, I want you in my office so we can chat.

The door opens again and the UNDERWEAR GUY walks in. He is now fully clothed.

UNDERWEAR GUY

Oh, you must be the new guy!

COULSON

This is our Police Detective, Stuart Pilton.

PILTON

A pleasure to meet you, good sir!

Pilton is a sleazy looking guy with a mustache. He often wears aviators indoors.

Coulson exits. Pilton's expression changes from smiley to smirky.

PILTON (CONT'D)

Let's dispense the pleasantries. If you want to get anything done around here, you need to get through me.

SLIM, an elderly man with a long, grey, beard gets up.

SLIM

You shut up, Pilton! You're not the boss around here!

SLIM walks up to Cavett and shakes his hand.

SLIM (CONT'D)
Slim Franklin. Traffic officer.
This is my wife Maggie.

Maggie gets up from her seat and shakes Cavett's hand.

MAGGIE
Maggie Franklin. Officer. This is
my husband Slim.

Officer Grady gets up and shakes Cavett's hand vigorously. A little too vigorously.

OFFICER GRADY
Great to have you on the force!

The other officers get up and shake his hand in succession.

DEPUTY GIBSON
Deputy Charles Gibson.

OFFICER WHEELLOCK
Dunn Wheelock.

Wheelock shakes Cavett's hand with a greasy, burger covered hand.

OFFICER MURPHY
Officer Leon Murphy.

OFFICER CARL
Carl Hennick. This is so cool! You
big city cops are such an
inspiration!

O'RYAN
Terrence O'Ryan. I heard you city
cops were all... homo.

OFFICER WHEELLOCK
HAHAHAHAHAHAH!

O'Ryan punches Cavett "playfully".

O'RYAN
I'm just joshing you, kid.

CAVETT
Oh. Haha.

PILTON

You better mosey on over to the Chief's office. City boy.

OFFICER WHEELOCK

Good one!

Cavett leaves the communal office and looks at his hand. It's red from all the hand-shaking and Wheelock's greasy hand.

Cavett walks to Coulson's office.

COULSON

Hello, Cavett. Sorry if the boys gave you a hard time over there.

CAVETT

It's fine.

COULSON

Well, glad you can take a joke. Our force is small and flawed, but we get the job done. Around here, we run things a bit differently than you did in Cheyenne.

CAVETT

Of course.

COULSON

In Ridge Hollow, everyone knows everyone. So some folks might be a little...opposed... to a newcomer. So take things slow.

Cavett notices that Coulson is smoking a cigarette. A blue one.

CAVETT

What's that your smoking?

COULSON

Blue Alice cigarettes. Only made in Chicago.

He takes a long drag of the cigarette.

COULSON (CONT'D)

I get them imported. Only thing I'll smoke.

CAVETT

I've never seen them before.

COULSON

There's a lot of things you haven't seen.

CAVETT

So what are things like here?

COULSON

To be honest, Cavett, our town is incredibly sedate. Closest thing to crime we get is some accidents at the mill.

CAVETT

Is that a big industry here?

COULSON

Our biggest claim to fame. That and the Beast of Burden.

CAVETT

The bar?

COULSON

Yep. Lotta drunkards in this town. Other than that, everything's pretty safe. You're in for some smooth sailing, Cavett.

CAVETT

Well that's good. I guess.

COULSON

I'll get Amos to show you around town. Oh, and if you need anything, just pop into my office. I don't let everybody waltz in at any time, you know. But I think I'll make an exception with you.

CAVETT

Oh! That's nice of you.

Coulson smiles.

COULSON

I like you, Cavett. You're going to do great things here.

Cavett is about to leave the room.

COULSON (CONT'D)

Oh! I almost forgot. Your badge.

Coulson salutes to Cavett.

COULSON (CONT'D)
May you strive to uphold the peace
in our little slice of America.

Cavett grins widely, and then leaves the office, beaming proudly.

AMOS
What'd he tell you this time?

CAVETT
That I'm going to do great things
and uphold the peace in this little
slice of America.

AMOS
Oh yeah? He told me the same thing
when I joined.

Cavett loses his smile and looks dejected. Amos looks regretful.

AMOS (CONT'D)
Hey, I didn't mean it. C'mon, I'll
show you around.

Amos points to various rooms around the hallway and opens their doors.

AMOS (CONT'D)
Evidence room. Break room. Pilton's
office. Forensics room, we never
use it. It is now mostly for the
rest of us who don't want to deal
with Pilton and O'Ryan during
lunch. Interrogation room. Holding
cells. You got it?

CAVETT
Um... I guess so.

AMOS
I suppose I should show you around
town.

CAVETT
Yeah! I'm looking forward to it!

AMOS
I should warn you, there's not much
to see.

EXT. JAUREZ HOUSE

A small suburban home, from within we hear shouting.

INT. JAUREZ HOUSE (RICKY'S ROOM)

A skinny teen sits on his bed surrounded by punk posters.

RICKY
(Screaming)
YOU CAN'T RUN FAR.

He breathes.

RICKY (CONT'D)
YOU CAN'T RUN FAR. YOU CAN'T RUN
FAR.

EXT. RIDGE HOLLOW MAIN STREET

AMOS
Right across the street we got the
Laundromat. If you're a fan of
clothes, you would enjoy it there.

Cavett and Amos walk down the sidewalk as Amos points to
various businesses.

AMOS (CONT'D)
The courthouse... The Beast of
Burden, our local bar. Great beer,
bad music. Everybody in this town
likes fuckin' country.

CAVETT
And you don't?

AMOS
Hate it. I only listen to atonal
jazz.

CAVETT
Like Kenny G?

Amos looks shocked.

AMOS
Did you seriously just say that?
Kenny G is like white chocolate.

CAVETT
You don't like white chocolate?

AMOS

Christ no! Only the darkest. Atonal jazz has no melody. It's chaos.

CAVETT

So why do you listen?

AMOS

Chaos can be beautiful. It changes every second, you're never bored. You never grow tired of it, it's always something new. Anyway, there's the 711.

AMOS (CONT'D)

There's the bakery. Only good food in town.

CAVETT

I'm kind of hungry. Should we have some lunch?

AMOS

Fine by me.

The two walk towards Bonnie's Bakery. They enter.

INT. BONNIE'S BAKERY

BONNIE

Welcome back, Amos! Who's the fella with you?

AMOS

Cavett Barton. My new partner.

BONNIE

Well isn't that sweet! Well, today's special is blackberry cobbler. And because we have a newcomer, he gets it on the house.

CAVETT

Thanks!

BONNIE

No problem, sweetie.

Amos and Cavett take a seat behind a booth where Joseph Hartlett and his wife Valerie are seated.

JOSEPH
Cheer up, Valerie. The townspeople
are going to think you're unhappy.

VALERIE
What if I am?

JOSEPH
Nobody needs to know. We represent
this town, Val.

VALERIE
You represent the town. I'm your
little trophy who doesn't speak.

We cut back to Cavett and Amos.

CAVETT
Who's that?

AMOS
Joseph Hartlett. Mill owner.
Richest man in town. The lady is
his wife. 18 years younger than he
is.

CAVETT
(Whistles)

AMOS
They've been married two months.
First time I've seen her outside of
the mansion.

Joseph walks up to their booth.

JOSEPH
I couldn't help but overhear your
conversation, officers. You must be
the new policeman!

CAVETT
That's me!

JOSEPH
Coulson runs a tight ship! Our
police force is one of the greatest
in Wyoming!

CAVETT
So I've heard. So you run the mill,
huh?

JOSEPH

Indeed I do. Hey, if this whole police thing doesn't work out for you, you could always switch to the mill!

Joseph winks at Cavett. Cavett smiles.

AMOS

Hey Joe, ya mind leaving us alone for a moment?

Joseph stays in place and smiles awkwardly.

JOSEPH

As you wish, officer.

Joseph goes back to his booth.

CAVETT

He seemed nice.

AMOS

Far from it. He's a weirdo.

CAVETT

Says the guy who likes atonal jazz music.

AMOS

Woah there City Boy! Didn't know you had all that snark in you!

Joseph watches as Valerie finishes her bagel.

JOSEPH

Is this really any better than what Seamus cooks us?

VALERIE

A hell of a lot.

JOSEPH

You infuriate me.

VALERIE

Good. I wouldn't have it any other way.

Valerie and Joseph leave the bakery. The camera follows as they exit.

JOSEPH

What did you think of that new officer?

VALERIE

I thought he was quite nice-looking.

Joseph looks irritated.

JOSEPH

I think we need to call an old friend.

VALERIE

Already?

JOSEPH

It's been a while.

The two walk off into the distance.

EXT. RIDGE HOLLOW HIGH SCHOOL

Chad Keaton, a burly teenager, drives up to the front of Ridge Hollow High School in his loud, strikingly red truck. The other students, waiting for the doors to be opened, stare at him as he jumps out of the truck. He swaggers towards one group of girls. He gives a finger guns motion to one in particular as he walks by.

CHAD

Hey Sadie. How's it going?

The girls giggle as "Sadie" blushes.

HIGH SCHOOL GIRL

I heard you've been seeing Chad.

SADIE

I guess you could call it that?

JENNY BRUBAKER

He's a good catch. I heard his truck is the fastest in the state.

Penny, Sadie's artsy friend, walks up to the others.

PENNY

He's already got a fast car, all he needs is a pretty girl and he'll be living the American Dream. Typical male behavior.

JENNY BRUBAKER
Yeah. Isn't it so dreamy?

EXT. RIDGE HOLLOW MAIN STREET

Amos continues to show Cavett around.

AMOS
Here's my apartment. Room 217 if
you need me. Or my wife. Not even I
need her, so I can't imagine you
would either.

CAVETT
You're married?

AMOS
If you want to call it that...

Amos takes Cavett over to Bill's Books.

AMOS (CONT'D)
My friend Bill owns this place.
Good guy. Never left Wyoming and
he's 36.

CAVETT
That sounds painful.

They walk inside.

INT. BILL'S BOOKS

It's filled with books, hardly any room to stretch your arms.

BILL
Hey Amos! You must be Cavett!

AMOS
Don't shake his hand.

BILL
Oh.

Cavett looks over to Amos.

AMOS
I saw how you handled that fork in
the bakery. You're suffering from
Wyoming Handshake Syndrome.

BILL
Affects all the newcomers in these parts.

CAVETT
What kind of books you got here?
Any crime fiction?

BILL
Can't say I have any. Mostly boring old history books and romance. For Vera. Oh, and records for Amos.

AMOS
You might want to stock some Hardy Boys, Bill. For the new guy.

CAVETT
What's that supposed to mean?

Amos just smiles slyly.

BILL
So this guy's replacing Chet, huh.

AMOS
Sure thing.

CAVETT
I've heard lots about him.

BILL
Good man.

AMOS
Wasn't expecting that response, Bill.

BILL
Hey man, just because he married my girl doesn't mean I have to hate him.

AMOS
You're a stronger man than I could ever be.

BILL
Ironic for a bookstore owner I suppose.

Cavett sees a huge, old, book on the shelf. The spine is eroded.

CAVETT
What's this?

BILL
Woah, Woah, Woah! Don't touch that!
Not for sale! It's for research.

CAVETT
On what?

BILL
Witchcraft.

CAVETT
Oh, you're writing a movie? You
ever see...what's that movie...

BILL
This town has a lot of secrets,
Cavett. Witchcraft included.

CAVETT
Halloweentown! That's it! Great
flick. Aired on Disney Channel in
'98. Scariest movie I ever saw.

AMOS
See, what'd I tell you? Hardy Boy.

CAVETT
I am NOT a Hardy Boy! I'm... I'm
the Wyoming Sherlock Holmes!

BILL
I see you more of as a... Murder
She Wrote.

CAVETT
Hey!

BILL
It's a compliment! It's a good
show!

AMOS
You're a regular Barney Fife,
Cavett.

CAVETT
Who?

AMOS
Exactly.

BILL

Well, I got shelves to stock, guys.
You should really be going.

AMOS

Great talking to you, Bill.

BILL

You too. Nice to meet you Cavett.

AMOS

Oh, and before I forget. Did you
get the Thelonius Monk album I
ordered?

BILL

Yeah.

Bill hands Amos a record, factory sealed.

AMOS

Dammit.

BILL

What?

AMOS

This is the reprint. 1971. You can
find this in any Goodwill around
the nation. Sorry, Bill.

BILL

Oh. That's alright. I guess I could
listen to it.

Amos laughs.

AMOS

You go ahead and do that Bill.

INT. POLICE DEPARTMENT

Cavett and Amos walk in to the communal office.

COULSON

Perfect timing! I have a job for
you two.

CAVETT

Awesome!

AMOS

Oh boy.

Wheelock snickers hoarsely.

COULSON

You're going to clean out the filing cabinets! They've been in a state of disrepair.

Cavett looks disappointed.

COULSON (CONT'D)

Oh I know what you're thinking. But the biggest scourge of modern law enforcement is messy file cabinets.

INT. EVIDENCE ROOM

Cavett and Amos sit at a desk surrounded by files.

CAVETT

Ms. Dunlap's missing cat- doesn't have a tag on it.

AMOS

Solved. I think.

CAVETT

A loose bag of cocaine... was this intended for the Vanahiem case but get lost?

AMOS

Yeah, or it might be Pilton's.

Amos laughs at his own joke. Cavett doesn't.

CAVETT

How about this? Bonnie's store window getting shot out?

AMOS

That was Chad Keaton. Solved.

Cavett picks out a file with a SOLVED tag on it.

CAVETT

The disappearance of Andy McCullough...the tab says it's solved but it's in the unsolved section of the cabinet.

AMOS

Set that one aside.

CAVETT

A child disappearing. Seems a little out of place in a town like this.

AMOS

Guess so.

CAVETT

The case file labels it a disappearance but inside it says he was murdered.

AMOS

He went missing in '84. Body has never been found. 8 years later in '92 a little girl went missing. The body was found in a janitor named Leroy Mueller's backyard. They connected the dots and put Mueller in jail for both.

Cavett reads over the file and looks suspicious.

CAVETT

But the MO's are so different...The girl's body was found buried in a shallow grave in this dude's backyard. But the boy was never found.

AMOS

So?

CAVETT

I don't know, it just feels wrong.

AMOS

It's a 35 year old crime, Cavett. Who cares?

CAVETT

Nothing happens here, Amos. A double child murder that remains quasi-unsolved is all there is to investigate here.

AMOS

What, you don't care about file sorting?

Cavett looks at the files and notices a polaroid picture. It's an image of Andy, who looks about 7. He's wearing a small clown suit and a cheap Frankenstein mask.

He reads that the boy went missing on Halloween night.

CAVETT
Halloween night.

AMOS
Spooky.

Cavett takes the file and puts it on a table.

AMOS (CONT'D)
Coulson won't be happy that you're looking through those.

CAVETT
Why?

AMOS
The guy you replaced- Chet Harper- went missing. He was fascinated by Andy's disappearance. Just like you. And now...well, he's nowhere to be found.

CAVETT
What do you mean he went missing?

AMOS
He just did. Last seen at the Beast of Burden, the next morning he didn't show up for work. Left behind a wife and two kids. Coulson never liked that Chet was investigating a 35 year old case, can't imagine he'll warm up to you doing the same.

Cavett sighs.

AMOS (CONT'D)
Listen, city boy. Not everything here is going to be America's Most Wanted. We're in Wyoming for chrissakes. Our most famous export is Bison Burgers.

CAVETT
Hey, that's one hell of an export.

EXT. RIDGE HOLLOW HIGH SCHOOL (LANGUAGE ARTS ROOM)

Millie, Bill's crush and Chet Harper's widow, stands in front of the class taking attendance.

MILLIE
Chad Keaton?

CHAD
Here.

MILLIE
Jenny Brubaker?

JENNY BRUBAKER
Here.

MILLIE
Ricky Juarez?

No one responds.

MILLIE (CONT'D)
Does anyone know where Ricky is?

CHAD
He doesn't comprehend!

The other kids laugh.

MILLIE
I will not tolerate such humor in
this class.

CHAD
As opposed to the great humor that
can be seen in Catcher in the Rice.

BECKY LANCASTER
Maybe he went to the same place
that your husband went to.

Millie bites her lip and gives Becky a steely glare.

MILLIE
Anyway, today we are beginning our
look into The Crucible. Now I know
a lot of you are dropping class
recently because of the upcoming
Harvestland festival. Now I'm just
as excited as all of you are, but
these next few days are quite
important. Just as important as
smoking pot in the corn maze and
making out on the ferris wheel.

Everyone giggles.

MILLIE (CONT'D)
Now The Crucible was written in
1953...

INT. POLICE DEPARTMENT (EVIDENCE ROOM)

Coulson walks in on Cavett reading the McCullough case file
and Amos eating a sandwich.

CAVETT
It just doesn't add up. Amy Cole's
body was found 2 days after she
went missing, Andy's body still
hasn't been found. It just doesn't
seem like this guy to clean up his
tracks so well. Only one piece of
evidence was found after Andy's
disappearance. With the girl, her
whole body was discovered.

Amos continues to eat his sandwich.

CAVETT (CONT'D)
What's the piece of evidence that
WAS found?

AMOS
(In between bites)
A shoe. It hash a shymbol on it.

CAVETT
Well where is it? Did they keep it?

Amos shakes his head.

AMOS
Coulson threw out everything from
before 1989, when he became the
chief.

CAVETT
Shit.

AMOS
Why do you care so much about this
dead kid?

CAVETT
Why are you so uninterested?

AMOS
Fair enough.

Coulson walks into the room.

COULSON
How far are you boys into the
sorting?

Neither responds.

COULSON (CONT'D)
Not much by the looks of it.

CAVETT
What do you know about Andy
McCullough?

COULSON
Why do you want to know?

Coulson's expression becomes steely and stern.

CAVETT
Well, I'm just interested. Some of
the facts don't add up.

COULSON
Leroy Mueller killed Andy
McCullough and Amy Cole. End of
story.

CAVETT
I just think-

COULSON
I want you to stay out of the
McCullough case Cavett. That was 35
years ago. It's 2019. We don't
solve cases from 1984.

Coulson leaves the room.

AMOS
See? I told you.

EXT. RIDGE HOLLOW MAIN STREET

Joseph and Valerie walk down a side walk.

VALERIE
I don't think you should call him.
I really don't.

JOSEPH

May I remind that I am the one who
has 375 million dollars to my name?

VALERIE

May I remind you that if you die, I
get every cent of that?

JOSEPH

Point taken.

Joseph and Valerie walk down a crosswalk.

Cut to a speeding truck barreling down the street towards
them.

The truck rushes towards Joseph and Valerie. Valerie runs to
the side, but Joseph stares at it head-on in shock. Joseph
steps awkwardly to the right, as the truck narrowly grazes
the back of his shirt. It bowls him over, and he hits the
ground.

TOWNSPERSON

Oh my god!

TOWNSPERSON II

Is he OK?

Valerie stands on the sidewalk and crosses her arms.

Bill watches from his bookstore.

JOSEPH

FIND THE MAN WHO RAN ME OVER! I
WANT HIS HEAD!

His mouth begins to bleed. The townspeople pick him up from
the ground.

STAN BESSICK

I saw the plate number! PH7351!

TOWNSPERSON

Somebody call the police!

JOSEPH

(To Valerie)

We are definitely calling Corso.

INT. POLICE DEPARTMENT

The Townsfolk burst into the station with Joseph.

STAN BESSICK
He got hit by a truck! License
plate PH7351!

VERA
JOSEPH DID?

STAN BESSICK
YES!

VERA
Oh my!

Coulson runs towards the crowd.

COULSON
What happened?

JOSEPH
I nearly got run over, Dan.

COULSON
Did you get the license?

STAN BESSICK
PH7352!

COULSON
Alright let's get you to the
doctor's office.

JOSEPH
I want you to find the man who did
that to me. Soon. Are we in
accordance, Daniel?

COULSON
Yes sir.

Joseph smiles. We see the other officers rush towards the crowd in a wide shot.

EXT. EMPTY ROADS

The truck continues to drive down the road. Through the window we get a blurry image of a bearded man.

INT. RIDGE HOLLOW HIGH SCHOOL HALLWAY

The end of day bell rings. Sadie Harper, a young, pretty, girl, exits a classroom.

She walks inside of Millie's classroom. Chad Keaton walks by her and gives her a kiss on the cheek.

CHAD

See you tonight, babe.

Millie watches this sadly.

MILLIE

What's going on tonight, Sadie?

SADIE

I'm seeing Chad. We're watching a movie.

MILLIE

Sure.

SADIE

Honest, mom! Really!

MILLIE

You need to take care of Elliot tonight, young lady. I have a faculty meeting to attend to.

SADIE

Mom!

MILLIE

Don't you argue with me!

SADIE

Sorry mom...

MILLIE

It's okay, honey. I understand. I wanted to make out all the time when I was your age too.

SADIE

That's not what I'm doing, mom!

MILLIE

You don't have to lie to me. I just want Elliot to be safe. He needs somebody there with him. You know how hard he took Chet's disappearance.

SADIE

Fine. I'll look after him tonight.

MILLIE

Great!

SADIE

Just this once though. Next time we
hire Mrs. Daindridge.

Sadie walks away from Millie and starts talking to Chad.
Millie looks at them wistfully.

INT. POLICE DEPARTMENT (COMMUNAL OFFICE)

COULSON

Alright, Amos and New Guy, you two
are going to figure out who ran Mr.
Hartlett over.

Amos rolls his eyes.

CAVETT

Woah, Woah, Woah! That's a little
bit extreme, don't you think?
That's a pretty huge crime for a
newcomer like me to handle!

COULSON

I guess you're right...Slim, will
you and Maggie handle this one?

O'RYAN

Hey, I wanted to take that case!

COULSON

O'Ryan, you're already handling the
loose dog.

Slim and Maggie exit the communal office with Coulson.

AMOS

That was good, City Boy. Nice way
to weasel yourself out of solving
that dud.

CAVETT

Thanks!

AMOS

Hey man, don't get too full of
yourself.

CAVETT

Sorry...

AMOS
Hey now, don't beat yourself up.

PILTON
Or do! That way I don't have to see
your ugly face anymore!

Wheelock and O'Ryan laugh at Pilton's joke.

Cavett gets up and goes back into the evidence room.

PILTON (CONT'D)
Where ya going?

CAVETT
Evidence room.

PILTON
Why? What's in there?

CAVETT
Do you know about the Andy
McCullough case?

PILTON
Yeah. Kid got murdered.

O'RYAN
Hey, 1985 called, it wants its case
back.

CAVETT
1984.

PILTON
What?

CAVETT
1984. It happened in 1984.

PILTON
Man, Amos. You have the worst luck
when it comes for partners.

OFFICER WHEELLOCK
On the force and in terms of sexual
ones!

Everyone laughs at Wheelock's joke.

PILTON
You trying to be the next Chet
Harper or something?

OFFICER MURPHY

Chet was an honest man.

PILTON

Well you know what else he WAS?
Alive.

CAVETT

Chet was investigating Andy, right?

OFFICER CARL

Yeah. It was part of an ongoing
case he was looking into.

CAVETT

So he wasn't JUST investigating
Andy?

OFFICER CARL

Correct.

CAVETT

What was the other part of the
investigation?

AMOS

That's classified. But I can tell
you he was nowhere near as
interested in Andy as you were.

CAVETT

Well, I intend to carry Officer
Harper's flame. He started
something, and I intend to finish
it.

AMOS

You don't want to go down that
rabbit hole, Cavett. Trust me.

INT. JAUREZ HOUSE (RICKY'S ROOM)

Ricky sits on the bed, continuing to scream.

RICKY

YOU CAN'T RUN FAR!

Ricky coughs heavily from screaming. We hear a loud truck
roaring by his window. Ricky looks out the window and sees
that it's the truck that almost ran Joseph over. He gets back
on his bed and continues to scream.

RICKY (CONT'D)
YOU CAN'T RUN FAR!

INT. POLICE DEPARTMENT (EVIDENCE ROOM)

Cavett and Amos continue to organize the file.

CAVETT
What happened to Andy's parents?

AMOS
(Exasperated)
I DON'T KNOW. I was watching Sesame Street in '84. You think I know every in and out of a 35 year old case?

CAVETT
You have no idea?

AMOS
I do, okay. They divorced after Andy disappeared. The dad owns a tackle shop in town, the mom moved to Casper.

CAVETT
Can we go meet them?

AMOS
I mean, yeah. But I don't know why you would want to.

CAVETT
I need to figure this out, Amos.

AMOS
You don't want to end up like Chet Harper, kid. Trust me.

INT. BILL'S BOOKS

Bill sits at his desk and puts Amos's unwanted record on his turntable. Erratic, atonal jazz begins to play loudly. Bill is visibly uncomfortable. He gets up, grabs the record from the turntable and throws it at the window.

INT. HARTLETT MANSION

Joseph is lying in bed with Dr. Lantz and Valerie by his side.

DR. LANTZ

Well, the truck never did so much
as nick ya, so you should be good.

JOSEPH

Thank you, Doctor.

DR. LANTZ

Any time.

Dr. Lantz leaves.

JOSEPH

We're alone now, Valerie. Bring me
my phone.

Valerie hands him a phone and he dials a number on it.

INT. TEXAS APARTMENT

A man's head is pressed up against the wall of a small and
scuzzy Texas apartment. He has a gun put to his forehead by a
man with a leather jacket and greased hair. He is Corso.

CORSO

Any last words?

DRUG DEAL MAN

Don't kill me! Jesus Christ no!

CORSO

You didn't say the magic word.

Corso shoots the man. He slumps down the wall, leaving a
trail of blood behind him. Corso's phone rings. He take sit
out and answers it.

CORSO (CONT'D)

What do you want?

JOSEPH

It's been so long, Corso.

CORSO

Joseph?

JOSEPH

In the flesh.

CORSO

What do you need?

JOSEPH

I want you to come back to Ridge Hollow.

CORSO

I'm in Texas, Joe, I can't right now.

JOSEPH

This is of the utmost importance, Corso. I need you here. NOW.

CORSO

Fine. What should I bring?

JOSEPH

Only yourself and some of the good stuff.

CORSO

I'll be right over.

Corso takes a duffel bag from the kitchen counter of the apartment and stuffs two guns in it. He then walks from the apartment.

EXT. TEXAS APARTMENT

Corso walks to a sleek black car and unlocks it. He steps into the driver's seat and turns on the radio. Playing is "A Little Less Conversation" by Elvis Presley. Corso smiles and starts driving.

INT. POLICE DEPARTMENT (SHOOTING GALLERY)

Pilton fires at some targets with headphones on. O'Ryan comes in.

O'RYAN

What do you think of the new guy?

O'RYAN (CONT'D)

He'll be gone in 3 weeks. I can feel it. You know how Joseph feels about newcomers.

PILTON

Hopefully he goes the way of Harper.

Pilton fires his gun loudly at a target. It nails directly in the brain.

PILTON (CONT'D)
If you catch my drift.

O'RYAN
I think I do.

INT. MILLIE'S HOUSE

Elliot, Millie's young son, watches TV with Sadie. There is a knock on the door. Sadie gets up and opens it.

CHAD
Hey babe. I heard you ordered a
pizza with a side of Chad.

SADIE
Oh, stop it. I gotta take care of
Elliot.

CHAD
He'll be fine! He's a little stud.
He'll manage.

SADIE
Chad...

CHAD
Hey Elliot! You're manly, right!

Elliot, still on the couch, nods.

CHAD (CONT'D)
See? What'd I tell you! Let's go to
the Beast!

SADIE
My mom's going to be so pissed,
Chad!

CHAD
She's always pissed! Let's ride,
baby!

SADIE
Why do you always talk like that?

CHAD
Like what?

SADIE
You say things like "let's ride,
baby".

CHAD
My one fatal flaw.

Sadie smiles and looks at Elliot.

SADIE
Stay out of trouble, okay? Chad and
I are going out.

ELLIOT
Bye.

Sadie and Chad get into Chad's truck and drive off.

INT. POLICE DEPARTMENT

Cavett is sitting at his desk when his phone starts buzzing.

CAVETT
Ross?

SHERIFF ROSS
It sure is. How's Ridge Hollow
holding up for you?

CAVETT
It's alright...not much happens
here.

SHERIFF ROSS
Well, you wouldn't want terrorism
threats left and right, now would
you?

CAVETT
Well, actually, I did find
something of interest among their
files.

SHERIFF ROSS
Oh?

CAVETT
You ever hear about Andy
McCullough?

SHERIFF ROSS
Dead kid, right?

CAVETT
Yeah. In '84 he vanished without a
trace.

(MORE)

CAVETT (CONT'D)

Only thing they found was one piece of evidence that I can't find.

SHERIFF ROSS

They found the killer, didn't they?

CAVETT

Yeah, but i don't think he did it.

SHERIFF ROSS

Cavett, why are you investigating a 35 year old case?

CAVETT

Because it bothers me that this guy was arrested without substantial evidence!

SHERIFF ROSS

Didn't he also kill a little girl? Didn't they find evidence for that?

CAVETT

Yes, but...

SHERIFF ROSS

How many child murderers do you think there are in that podunk town?

CAVETT

You said it yourself, Sheriff. This morning you told me that sometimes small towns hold big secrets. And I think this is an example of just that.

SHERIFF ROSS

Cavett, I want you to stay out of trouble there. This is not some big important case you're doing. It's 35 years old and may I remind you, it has been solved.

CAVETT

I just want to...

Ross hangs up. Cavett slumps down in his chair, defeated. Amos looks at him.

AMOS

Hey city boy.

CAVETT

What?

AMOS

Listen, I'm sorry about what I said before. Being a hardy boy is a good thing. They did some cool shit.

CAVETT

I guess I could start filing traffic violations. Nothing else to do around here.

AMOS

Don't give up just yet, man. They're going to try and stop you, hell, I'M going to try and stop you, but that doesn't mean you should stop.

CAVETT

I think I'm going to leave for the night.

Cavett gets up as Amos watches him, a disappointed look on his face.

EXT. EMPTY ROADS

Corso is driving his car down some dark, desolate roads as another Elvis song plays on the radio. We see the man's license plate is LVIS77. He has a steely look on his face that slowly peels into a devilish grin when he sees a sign saying he is 30 miles from Ridge Hollow.

INT. MILLIE'S HOUSE

Elliot is sitting alone on a couch watching TV. All the lights are off. Suddenly a loud cracking noise emanates from outside. Elliot jumps from the couch and looks around. Suddenly he notices a silhouette in the window. We the figure's eyes staring directly at him. Elliot screams and rushes upstairs. The figure continues to watch and breathes heavily.

EXT. BEAST OF BURDEN

Sadie and Chad drive up to the Beast of Burden, the local tavern. They park out in front.

SADIE

How are we going to get in?

CHAD

You really think they care? We're half of the business they get!

Chad kisses Sadie and they embrace.

Ricky drives up to the Beast on his moped. He watches Sadie and Chad kiss and then goes inside.

EXT. POLICE DEPARTMENT

Cavett gets into his car and drives off. He drives up to the Budget Hotel and gets out.

INT. BUDGET HOTEL

He checks in with the concierge.

CAVETT

I'd like a room here.

CONCIERGE

For how long?

CAVETT

Uh... indefinitely. I'm here on business. I'll need this place until I find a house.

CONCIERGE

Ok, how does 3rd floor, room 314 sound?

CAVETT

Fine by me.

CONCIERGE

Alright, I'll get you a key.

CAVETT

Hey, what do you know about Andy McCullough?

CONCIERGE

Dead kid, right? Well, I used to be friends with his mom. She was an activist. Trying to stop the mill from expanding.

CAVETT

Do you think Leroy Mueller killed him?

CONCIERGE

No.

CAVETT

Why?

CONCIERGE

Listen, I'm a hotel concierge. I don't want to get interrogated here. Ask the police or something.

CAVETT

I am the police.

CONCIERGE

Oh. Well, I think that boy was kidnapped. In fact... I think he's still alive. I've seen this man with a long beard milling around town, I have a hunch that might be him.

CAVETT

Thank you, ma'am. Sorry to pester you.

CONCIERGE

Oh, it's alright.

Cavett goes up the elevator and a man gets on. He has incredibly hollowed cheekbones and faces his back against the door. He stares at Cavett with huge, bulging eyes and doesn't stop even when it's Cavett's floor. Cavett hurriedly goes into his room and places the photo of his family on the desk. Cavett sighs and sits on the bed. He stares out the window into the dark night. He turns on the TV and the local kid's show Gonzo Gilbert's Funtime Hour.

GONZO GILBERT

Hey kids! Have you ever felt sad?
Well, if you have, guess what?
That's OK! Everyone is sad at some point in their lives!

Cavett hears a shouting noise from outside. Cavett turns off the TV and looks outside. It's Amos, standing in the parking lot, staring up at Cavett's window.

AMOS

HEY! CITY BOY!

CAVETT
WHAT?

AMOS
COME DOWN HERE!

Cavett, thinking this is some kind of emergency, rushes downstairs to meet Amos.

CAVETT
What happened?

AMOS
Nothing.

CAVETT
What?

AMOS
Do you want to have a drink?

CAVETT
What do you mean?

AMOS
Do you know what a beer is?

CAVETT
Yes, I think.

AMOS
Well do you want one?

CAVETT
Sure.

AMOS
Let's go then.

CAVETT
To where?

AMOS
The Beast of Burden.

Amos and Cavett get in the car and drive off in the distance. "Beast of Burden" by the Rolling Stones starts to play in the distance.

EXT. BEAST OF BURDEN

Corso's jet black car drives up to the front of the Beast of Burden. He gets up and takes out a cigarette and lights up. He walks inside.

After he enters, Cavett and Amos drive up. They get out and enter the building too.

They step inside. The Beast of Burden has a small stage and a bar with a few tables. The bar is packed tonight. On the wall is a mural of the town. "Beast of Burden" plays over the radio. Amos and Cavett have a seat at a table. Cavett eyes the other people in the building. He notices Sadie and Chad, sitting at the bar laughing.

CAVETT
Are those teens?

AMOS
Yeah. The girl is Chet Harper's kid.

CAVETT
They shouldn't be drinking.

AMOS
Let it go, city boy. Just relax.

Cavett looks away and then notices Ricky. Ricky is gazing blankly at Sadie and Chad. Amos orders something, but we don't hear what he says. The music is overpowering the dialogue.

Corso takes a seat at the bar and stares at Cavett. Cavett looks at him suspiciously.

CAVETT
Who's that?

AMOS
I don't know. Never seen him before.

INT. MILLIE'S HOUSE

Millie walks through the front door.

MILLIE
I'm home!

She finds that Elliot and Sadie are nowhere to be found.

MILLIE (CONT'D)
Elliot?

She goes into the kitchen.

MILLIE (CONT'D)
Sadie?

ELLIOT (O.S.)
Mommy?

His voice comes from upstairs. Millie rushes upstairs and finds Elliot hiding in his room.

MILLIE
Elliot, honey! Are you okay?

ELLIOT
There was a man outside, mommy!
Watching me! I had to hide so he
didn't get me!

MILLIE
Where's Sadie?

ELLIOT
She left with Chad.

Millie's face turns hard and angry.

MILLIE
Elliot, I'm going to drop you off
at the Bessick's. You be good OK?

ELLIOT
Ok.

EXT. BEAST OF BURDEN

Millie drives up to the Beast of Burden, a very angry look on her face. She swings the door open harshly. Sadie jolts up when she sees that it's her mother. Her eyes widen. Millie stomps over to Sadie.

MILLIE
What are you doing here?

SADIE
Mom, I'm sorry! I-

MILLIE

There is no excuse for this!
Someone was stalking your little
brother, Sadie! Because YOU weren't
there!

SADIE

I'm sorry, OK?

Millie swats the drink from Sadie's hand. She points to Chad.

MILLIE

I don't want you hanging out with
this fool anymore!

They continue to argue, but we don't hear, as we are now back
at Cavett and Amos's table.

CAVETT

So that's the lady Bill likes, huh?

MILLIE

Yep. She's a teacher at the high
school.

CAVETT

Yeah, I can tell by the way she's
talking to her.

Millie grabs Sadie by the arm and drags her out of the Beast
of Burden.

Corso gets out his phone and texts Joseph. He writes "I'm
here".

Chad sits at the bar, dumbstruck. He downs his beer in one
sip and gets up. He leaves through the back door.

Chad stands in the back alley behind the bar. He spits on the
ground and it lands in a puddle. He walks towards a side
alley and sees a man standing at the end of the alleyway. He
has a long beard and his face is obscured. Chad looks scared
and goes back into the Beast of Burden.

The credits roll over a bird's eye view of the bar and all
its patrons as the music continues to play.

THE END