

INTUITION

a screenplay by

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INT. TOP OF STAIRWELL -- DAY

We are looking down from the top of the stairwell on detective KEVIN TOMLIN as he works on a drawing below. We PAN and TILT away from here, and two JANITORS preparing themselves for cleaning work are revealed. JANITOR #1 is clearing off items from a trolley while JANITOR #2 is reading out the items from a list on a paper sheet that he's holding.

JANITOR #2  
Bags?

JANITOR #1  
Check.

JANITOR #2  
Brooms?

JANITOR #1  
Check.

JANITOR #2  
Compound?

JANITOR #1  
Check.

JANITOR #2 checks off the items. JANITOR #1 sets down a hefty white bag and takes out some gum he was chewing. He tosses it at the garbage bag. It misses and falls to the floor. Clearly annoyed by this, JANITOR #2 shakes his head.

INT. BOTTOM OF STAIRWELL -- DAY

Detective KEVIN TOMLIN is drawing on an easel. We see that the sketch is an unfinished panorama of the stairwell area. KEVIN sets down his materials and starts pacing around the area, alternately looking down at the floor and back up at his surroundings. His pace looks anxious; his face troubled.

KEVIN returns to the easel and crouches near it. He holds his hands to his head and rubs his brow some as he continues to stare on at the stairwell area with noticeable concentration.

Something on the floor catches KEVIN's eye: he walks over and picks up a small piece of balled-up paper. KEVIN unravels the paper. The capitalized letters "GODKIN" are scrawled across it. The top and right edges of the paper are torn. KEVIN pockets the paper and returns to his drawing.

A STUDENT carrying some books walks into the area. When he notices KEVIN, he stops walking.

STUDENT

Oh... sorry... you're that  
detective who uh, *draws* right?

KEVIN

(*looking away*) Yeah.

STUDENT

...Think you'll find Bobby soon?

KEVIN

Hopefully.

STUDENT

How does *drawing* help you with  
cases anyway? That's too weird.

Detective JONATHAN NEVILLE walks in.

JONATHAN

Get lost, buddy. Told ya to put up  
some tape, Kevin.

JONATHAN stops next to KEVIN. He looks at the drawing.

JONATHAN (CONT'D)

(*sarcastically*) Any epiphanies?

KEVIN ignores the question. JONATHAN takes out a blueprint of  
that whole floor of the school building.

JONATHAN (CONT'D)

Well, let's hurry it up. He's  
probably not even in this building.

As JONATHAN walks away, KEVIN glares at him with obvious  
irritation. KEVIN then slams his pencil down onto the easel's  
panel and lets out a frustrated-sounding sigh as he continues  
to look on at the area.

INT. LONG HALLWAY -- DAY

We see KEVIN kneeling down in the hallway, using a flashlight  
to look into crevices. He looks tired. With the other hand,  
he has a cellphone up to his ear. He hears JONATHAN's voice  
on the other end.

JONATHAN (V.O.)

Yeah... searched all of this  
floor... let's move on.

JONATHAN is also searching around the area as he talks to KEVIN on his cellphone.

KEVIN  
Maybe he's buried...

JONATHAN  
Can't just dig up every tile...

KEVIN walks into another hallway. In the distance, JONATHAN appears in frame. He walks ahead.

JONATHAN (CONT'D)  
He's maybe not even dead.

JONATHAN walks up closer to KEVIN. They hang up their phones. KEVIN stares ahead, down the long hallway.

INT. KEVIN'S APARTMENT -- NIGHT

KEVIN (V.O.)  
(beat) He's dead.

KEVIN types in a search for "GODKIN" and gets back a bunch of partial matches, but only one exact match. He pulls up this page. It features a hexagon-shaped logo. KEVIN prints it out.

On the logo, there is the text: "The Catholic GODKIN". Below the logo, the words: "God's True Kin"...

KEVIN then clicks into a database. The page reads "SUSPECT -- THEODORE B. MARKINSON". Going through TED's background, KEVIN notices the line reading "Denomination - Roman Catholic".

INT. TED'S LOCKER -- DAY

TED is searching frantically through his school locker.

TED MARKINSON  
Stupid *riiing!* (beat) Come onnn...

KEVIN and JONATHAN then walk up behind him and hearing these footsteps, TED turns around.

JONATHAN  
We're gonna search your locker, Mr. Markinson. You should leave now.

TED MARKINSON  
(standing up) OK...

TED grabs his coat.

KEVIN

What's this about a ring?

TED MARKINSON

Yeah, yeah... high school grad ring. Guess I managed to lose it...

TED walks away. KEVIN and JONATHAN start searching through the locker. Eventually, KEVIN pulls out a linen bag that has been knotted at the opening. KEVIN quickly unties this square-shaped knot. Inside the linen bag, KEVIN finds pieces of random bric-a-brac, including a scrapbook.

KEVIN starts flipping through the book's pages. One holds a glued photo of Leopold & Loeb. KEVIN stops on a sketch that catches his eye: it is noticeably a similar design to the hexagon-shaped GODKIN logo, though not exactly the same. From his blazer pocket, KEVIN takes out the printout he did of the GODKIN webpage. He compares the two images side-by-side.

INT. KEVIN'S APARTMENT -- NIGHT

KEVIN is sleeping. From this image of him, we enter his dream: some photos are seen in JONATHAN's hands, then laid down on a table. They are profile pictures of TED MARKINSON.

JONATHAN (O.C.)

Ted Markinson... psych student... we only know he was briefly seen with the boy that day.

Rapidly-cut images of areas around the school building now confront us. Eventually, we rest on an image of the stairwell again. KEVIN now awakens, favoring his head.

JONATHAN (V.O.) (CONT'D)

Yeah, we needa move on from the school now. Why you still here?

INT. BOTTOM OF STAIRWELL -- DAY

KEVIN stands on the stairs with his easel and pencil set. JONATHAN walks up next to him. Numerous discarded papers lay on the floor near KEVIN. He has focused in on drawing a specific portion of one of the walls near the stairwell.

KEVIN

I keep thinking back to this stairwell for some reason.

JONATHAN

It's just taking too long. *(beat)*  
You know... you could be making  
something outta nothing, Kevin.

KEVIN walks up to the wall he was concentrating on in the drawing. He closely inspects the wall itself, as well as the floor directly underneath the wall.

KEVIN

There a room behind this wall?

JONATHAN pulls out the blueprint of that floor again.

JONATHAN

No, no it's just a... *(beat)* huh,  
there *is* a little bit of a gap  
here. Doesn't say it's a room,  
though. Let's check it, I guess.

INT. STORAGE ROOM -- DAY

KEVIN and JONATHAN enter this room and start looking around. JONATHAN is shaking his head, clearly aggravated.

JONATHAN

They said it was a *full* blueprint.  
Dunno why this wasn't listed...  
some kinda storage room?

KEVIN approaches the corner at the very back. Resting against the wall is a pileup of wood and debris. KEVIN immediately starts clearing away the objects.

JONATHAN (CONT'D)

OK. Gotta let the department handle  
the clear-outs, Kevin.

KEVIN ignores JONATHAN. Reluctantly and with a sigh, JONATHAN follows. Eventually, they pull up a large wooden panel, which reveals a garbage bag that was hidden underneath.

KEVIN tears open the side of the bag. A male forearm is pulled halfway out from the opening. KEVIN starts inspecting the fingernails. JONATHAN moves around to the top of the garbage bag. He unties the square knot, and opens the bag.

This reveals BOBBY FRANKS's face. KEVIN looks up now and notices that BOBBY is wearing a Catholic Cross neckchain.

JONATHAN (CONT'D)

So how'd you know this time?

KEVIN

(*beat*) Just intuition, I guess. The drawing helped me see it.

JONATHAN

'Intuition,' huh. (*beat*) Too bad you're so *slow* about it... we coulda found him days ago.

Brushing off JONATHAN's comment, KEVIN looks back down at BOBBY's Catholic Cross neckchain.

INT. STORAGE ROOM -- DAY

JONATHAN and KEVIN are searching around the crime scene area for clues. KEVIN is crouched down, focusing on an area of the floor with a stills camera.

KEVIN

When can we bring that Ted guy in for more questioning?

JONATHAN

Not until we find more... they weren't even in any classes together, so we need something better that really connects the two together. And all this GODKIN crap you've been looking into doesn't cut it. It's all coincidental as far as I'm concerned.

KEVIN

He's Catholic... and the neckchain--

JONATHAN

You consider those convincing connections, huh?

KEVIN

Maybe. (*beat*) I just need to... look into that group more. And I'll find something better.

INT. KEVIN'S APARTMENT -- BEFORE DAWN

JONATHAN (V.O.)

I doubt it.

We see images of KEVIN pacing thoughtfully around his apartment. Finally, he moves to a closet and takes out from it his easel, paper materials, and pencil set.

INT. STORAGE ROOM -- EARLY MORNING

We see KEVIN setting up his materials in this room. After drawing a wide panorama of the area, KEVIN narrows in on a specific portion of that drawing and starts a new drawing concentrating on that portion. This process is continued a couple of times until KEVIN is drawing a portion of a wall in the room that he has chosen to focus on.

KEVIN leaves the drawing and approaches that portion of the wall. He examines it closely. He scrutinizes the wall in careful detail, and looks around it some. KEVIN thinks back to JONATHAN's previous statement:

JONATHAN (V.O. REPEATED)  
 'Intuition,' huh. *(beat)* Too bad  
 you're so *slow* about it... we  
 coulda found him days ago.

Clearly frustrated again, KEVIN rushes back over to his easel, grabs the drawing, and angrily tears it into pieces. KEVIN then folds up his easel and storms off.

INT. STORAGE ROOM -- EVENING

We see KEVIN arriving at the crime scene spot again. JONATHAN is already there, investigating the area. JONATHAN gestures toward the corner where KEVIN's torn-up drawing of the wall is scattered around the floor.

JONATHAN  
 That one of yours by any chance?

KEVIN  
 Oh... yeah, yeah. You were right...  
 it was taking too long. Nothing  
 came to me. I think I'll just quit  
 that drawing stuff now.

JONATHAN prods at a spot on the floor with a Q-tip.

JONATHAN  
 I see. *(beat)* That GODKIN thing you  
 were looking into, though... maybe  
 there's more to that than I  
 thought.

(MORE)



JONATHAN (CONT'D)

(*beat*) It's not like we have much else to go on here. Might as well keep on that.

KEVIN

Yeah? (*beat*) OK.

KEVIN turns to survey the room. A few moments pass before he starts pacing around again, and he gets that familiar troubled look on his face.

KEVIN (CONT'D)

It's just... there's still something else, I think. Might be this room, might be the stairs... I dunno. Just not sure.

INT. BOTTOM OF STAIRWELL -- EVENING

KEVIN is now pacing around the stairwell area again. His concentration is broken by the sound of a door opening. JANITOR #1 steps out, pulling along a trolley with some boxes and other janitorial supplies on it. JANITOR #1 parks the trolley in a corner and walks away.

KEVIN begins to turn his attention away from here now, but seems to notice something in the process and looks back at the trolley. KEVIN approaches the trolley to get a closer look at the items on it. His attention is drawn to a hefty white bag with the logo: "**Godkin's Sweeping Compound**".

KEVIN stares at this logo. Frantically, he starts searching through his blazer and eventually pulls out the crumpled paper with "GODKIN" scrawled across it. He pays extra attention to the right edge of the paper this time: it is torn. KEVIN looks back at the logo, clearly distressed now.

JONATHAN (V.O. REPEATED)

You know... you could be making something outta nothing, Kevin.

INT. TOP OF STAIRWELL -- DAY

Flashback. With an annoyed sigh, JANITOR #2 tears off a small piece of paper from the bottom of his list. He bends down to pick up the gum with it, but just before he does so, JANITOR #1 rushes over and picks it up himself.

JANITOR #1

I got it, I got it.

We see the word on JANITOR #2's small piece of torn paper: "GODKIN". He balls it up and tosses it at the garbage bag, but it misses, falls down from above, and lands below.

JANITOR #2

Dammit...

INT. BOTTOM OF STAIRWELL -- EVENING

KEVIN is now pacing around the area, looking pensively down at the floor. He is clearly straining himself with thought.

INT. STORAGE ROOM -- DAY

Flashback. We see the empty room, and slowly we DISSOLVE into seeing TED MARKINSON strangling BOBBY FRANKS on the floor. When finished, TED notices a ring on BOBBY's left hand. TED has to take off his gloves in order to get the ring off of BOBBY's finger, obviously leaving his own fingerprints on it in the process. He then pockets the ring, puts the gloves back on, and goes back to work.

Once finished with hiding BOBBY, TED turns to leave the room. While walking away, he stumbles over a small chair and nearly falls down. The ring falls out from his jacket side pocket. TED doesn't notice this. He gets back up and leaves the room.

As TED closes the door, we look on at the empty room. Then, slowly, we begin to PAN and ZOOM toward that specific portion of the wall in the storage room that KEVIN was drawing earlier. We TILT down to an area on the floor directly below that portion of the wall.

Clearly visible within a small crevice under the wall is BOBBY FRANKS's ring.

THE END