

MANIPULATION

by

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MANIPULATION

FADE IN:

INT. SORENSEN HOUSE - ATTIC - SWITZERLAND - DAY

Footsteps can be heard running up a set of stairs. They belong to a LITTLE BOY who enters and continues running with a toy glider through the musty room. It's filled with old furniture and storage trunks.

After whirling around with it a few times while making airplane noises with his mouth, the little boy sends the glider on its own course. The glider lands behind a large swivel mirror.

The boy runs to the mirror and moves it aside. He reaches for the glider, but then stops as he spies a large storage trunk.

Down on his knees, he opens the trunk and finds a multitude of evening gowns covered in mothballs.

Rummaging through a few gowns, the little boy begins to take them out and admire them. One gown in particular catches his eye.

Approaching the other side of the reflective side of the mirror, the little boy holds the gown against himself as if to see how he'd look.

INT. SORENSEN HOUSE - BASEMENT LAB - SWITZERLAND - DAY

Standing at a table filled with beakers, test tubes and petri dishes, DR. JOHAN SORENSEN, 35, extracts a small piece from a mushroom and places it on a microscope slide. A book about the psychoactive properties of mushrooms lies open in front of him.

Setting the slide under a microscope, he peers into the lens.

DR. SORENSEN (in Swedish)
(to himself)
Stefan? Stefan, come quickly!

No answer. Dr. Sorensen looks up and sees nobody.

INT. SORENSEN HOUSE - ATTIC - SWITZERLAND - DAY

DR. SORENSEN (O.S., in Swedish)
Stefan? Stefan?!?

After a moment, Dr. Sorensen OFFSCREEN footsteps are heard climbing the stairs. When he enters, his facial expression goes from that of excitement to total shock as he sees the little boy, who is STEFAN SORENSEN, staring back at him, wearing the gown and some necklaces.

Being that the gown is too big for him, Stefan's chest is exposed, bearing a 'shamrock-like' birthmark.

Stefan appears startled at his being caught. Though, Dr. Sorensen only looks upon Stefan with disappointment.

STEFAN (in Swedish)
 Father?

After a moment, Dr. Sorensen's face hardens and he quietly turns and exits. Stefan chases after his father, but Dr. Sorensen closes and locks the attic door, thus trapping Stefan.

STEFAN (in Swedish)
 Let me out!

Stefan shakes the doorknob while trying to open the door.

STEFAN (in Swedish)
 Father?!?

After a few moments, Stefan sits down, draws his knees to his chin and begins to cry.

FADE OUT.

"TWENTY YEARS LATER"

FADE IN:

EXT. SMALL TOWN SQUARE - DAY

Reminiscent of small town America, the square is a grassy park with a single REDWOOD TREE in the middle. A sign near the tree reads, "Welcome to Jasmine, California. Est. 1903. Home of Fats Delgado."

On the other side of the square stands the COURTHOUSE.

INT. COURTROOM - DAY

A sad woman with dark circles under her eyes, KAREN RIVARD, 45, sits at the WITNESS STAND. JUDGE OLIVER, 60, presides over the court.

KAREN
 I thought I was delusional. I didn't tell anyone because I thought they wouldn't believe me.

Karen begins to cry. The PROSECUTOR gives her a tissue. At his seat, the DEFENSE ATTORNEY rolls his eyes.

PROSECUTOR
 It's okay. Just let it come.

KAREN
 I noticed that when I left his office, I was always hurting.

PROSECUTOR
 Hurting? How?

KAREN
 (embarrassed)
 Down... you know.

JUDGE OLIVER
 I know it's uncomfortable, but you have to tell the jury.

KAREN
In... in my vagina.

Many of the WOMEN in the courtroom seem appalled. In the back, Karen's son TONY, 20, trembles with anger.

PROSECUTOR
Anywhere else?

KAREN
I had bite marks on my breasts.

PROSECUTOR
And you think it was Dr. Sorensen.

DEFENSE ATTORNEY
Objection. Leading the witness.

JUDGE OLIVER
Sustained. Rephrase.

PROSECUTOR
Why did you think they were bite marks?

Not far from Tony, OFFICER PATRICK ALVARADO, 45, watches. He's a fit man, but wears an expression of worry on his face. A large number of creases marks his forehead.

KAREN
Because it only happened after each appointment.

PROSECUTOR
Were you intimately involved with anyone at the time?

KAREN
No.

PROSECUTOR
And what was found in you after a routine urinalysis?

KAREN
Rohypnol.

PROSECUTOR
Rohypnol. The date rape drug.

DEFENSE ATTORNEY
Objection! Leading the witness. Rohypnol, though illegal, was not developed for the sole purpose of committing sexual battery.

JUDGE OLIVER
Overruled.

PROSECUTOR
Karen, I want you to tell me with all honesty... did he help your condition, the one for which you went to see Dr. Sorensen?

KAREN
 No. It was as if he didn't want
 me to improve so that I could
 continue seeing him.

The prosecutor retrieves a document from his table and
 brings it to Karen to read.

PROSECUTOR
 Can you tell me what this is?

Karen scans it.

KAREN
 Signed statements from other women
 who saw Dr. Sorensen. Mine's the
 seventh one down.

PROSECUTOR
 What does it say?

KAREN
 It says that Johan Sorensen, MD
 did willingly administer rohypnol
 to render said patients
 unconscious so as to perform
 sexual battery on said patients.

PROSECUTOR
 (to Judge Oliver)
 Your Honor, I'd like to submit
 this signed deposition as evidence
 in the State of California vs.
 Johan Sorensen, MD. No more
 questions.

Dr. Sorensen, now in his 60's, sits next to the defense
 attorney. Coldly, Dr. Sorensen stares into Karen's eyes
 as she descends the witness stand.

INT. PRISON CELL BLOCK - DAY

A CELL BLOCK GUARD escorts Dr. Sorensen into his cell and
 locks the gate.

From across the corridor, a PERVERTED INMATE leers at Dr.
 Sorensen and blows him a kiss. Forlorn, Dr. Sorensen
 sits on his bunk.

DR. SORENSEN
 Stefan.

INT. PRISON SHOWER - DAY

Among other showering men, Dr. Sorensen approaches a
 spigot and tests the water. From another spigot, the
 perverted inmate watches him.

Without warning, the perverted inmate attacks Dr.
 Sorensen from behind, knocking him to the floor.

The other inmates spectate as Dr. Sorensen is pinned down.

DR. SORENSEN
 Get off me!! Get off!!!

The perverted inmate mounts Dr. Sorensen and begins beating and sodomizing him. Dr. Sorensen vomits.

PERVERTED INMATE
You're gonna take it up the hole,
and you're gonna like it, boy!

Dr. Sorensen looks up to the other inmates, but they only watch and rant.

DR. SORENSEN
Help me! Get him off!!

PERVERTED INMATE
Yeah!! Beg you Euro-trash fuck!
Beg!! Make me come. Make me come!

The perverted inmate commences bashing Dr. Sorensen's head, causing him to lose consciousness.

EXT. HILLSIDE - SWITZERLAND - DAY

Stefan, now 30, with long hair and a beard is angrily crying as he reads a letter. Wearing a loosely buttoned shirt, the 'shamrock-like' birthmark still decorates his chest.

Sitting next to him, HANS, 30, has his arm around Stefan.

HANS (in German)
He loved you. Stefan, your father
love you.

STEFAN (in German)
I failed him.

Hans continues to embrace Stefan, kissing him on the forehead and the lips.

INT. SORENSEN HOUSE - BASEMENT LAB - SWITZERLAND - DAY

Unlocking a steel door, Stefan enters and descends a staircase into the dark and dank room. Igniting a flashlight, Stefan approaches a dusty table that has a few remnants of beakers and test tubes. He stares at them longingly.

Suddenly, in a burst of rage, Stefan knocks away the old lab equipment.

INT. ZURICH AIRPORT - DAY

Somberly, Stefan and Hans sit together near the boarding gate.

HANS (in German)
Are you sure about this?

A few tears stream down Hans' face.

HANS (in German)
You don't have to do this. I
would always be there for you.
What are you going to do?

STEFAN (in German)
 Continue what he began. Perfect
 it. Money's no concern.
 (a beat)
 I couldn't earn his love in life,
 but maybe in death. Maybe in many
 deaths.

FLIGHT ANNOUNCER (O.S.)
 Ladies and gentlemen, Swiss
 Airlines Flight 670 nonstop to
 Stockholm is now boarding.

Stefan rises and approaches the boarding gate. He hands
 his ticket to the GATE ATTENDANT, turns to look at Hans
 and proceeds through the gate.

FADE OUT.

"SEVEN YEARS LATER"

FADE IN:

EXT. JESSUP STABLES HOUSE - NIGHT

Exiting his secluded dwelling, ABE JESSUP, 65, stumbles
 through his yard in a hypnotic state.

INT./EXT. JESSUP STABLES BARN - NIGHT

Abe enters and unlatches the gates of four steeds' pens.
 Exiting the barn, Abe leads the four horses via a long
 rope each. Abe makes his way to the...

PASTURE

...where he positions the horses facing four directions.
 Still grasping the ropes, he positions himself in the
 middle and sits down.

He ties a rope to each foot and one to each wrist. Upon
 lying down, he retrieves a small pistol from his pocket
 and fires. Disturbed, the horses whinny and buck.

In the middle, Abe remains serene as the horses gallop in
 different directions. The ropes tighten, stretching to
 their limits.

From OFF SCREEN, the sound of Abe's body being torn apart.

EXT. JESSUP STABLES HOUSE - MORNING

The STABLE BOY arrives at the front door and knocks.

STABLE BOY
 Mr. Jessup?!? Mr. Jessup, it's me.

No answer.

INT. JESSUP STABLES BARN - MORNING

The stable boy enters, grabs the manure shovel from the
 corner and notices the four open gates.

STABLE BOY
Mr. Jessup?

EXT. PASTURE - MORNING

Finding three of the horses, the stable boy is puzzled by the ropes around their necks. One of the horses, GRINGO, approaches.

STABLE BOY
How'd you and the others get out,
Gringo? Mr. Jessup's gonna kill
me for lettin' you get loose. And
I wasn't even here!

The stable boy notices some tension on the rope. Reaching its end, he goes pale as he spots Abe Jessup's torn arm and passes out.

INT. MYSTIC BEAN COFFEE SHOP - DAY

The decor in the Mystic Bean is exotic, containing cultural artwork on the walls. At an espresso machine, strong brew drips into a small pitcher. Milk is steamed in a larger one.

RACHEL, a pretty woman in her 30's, finishes preparing a cappuccino and serves it to a DEADHEAD.

RACHEL
Dollar seventy-five.

The Deadhead reluctantly hands her crumpled money.

DEADHEAD
Don't ya' think that's steep?

RACHEL
In Seattle it'd be two-twenty
five. In San Francisco, it'd be
twice that.

DEADHEAD
That's not the point. It's
coffee. It's like the lifeblood
of the planet.

RACHEL
And it takes just a little bit of
money to keep that lifeblood
pumping, huh?

The Deadhead frowns, takes his cappuccino and scuttles off.

DEADHEAD
Capitalist.

RACHEL
Spoken like the son of rich,
capitalist parents.

Alvarado enters, now the POLICE CHIEF, is arguing on his cell phone.

ALVARADO

Yeah, I do have a problem. It's dangerous, and if you were nine, there's no way I'd allow it!

Rachel smiles and begins to steam some skim milk.

ALVARADO

I know Rickie's careful. I know you're careful, but you're not superhuman. You've seen too much of that Australian crocodile guy on TV. And you know what, even though he was a professional, he got killed.

Rachel combines the espresso and steamed skim milk into a cup and adds chocolate syrup.

ALVARADO

(to Rachel)

Ummm. Orange. No, make it mint.

Rachel adds mint syrup to the cappuccino.

ALVARADO

(to the cell phone)

Nothing. I'm at the Mystic Bean.

(a deep breath)

No, I'm not trying to run your life. I just want it to last longer than mine.

Rachel places the chocolate-mint cappuccino onto the counter.

ALVARADO

Okay, but I want you to wear goggles with that one. Alright? I love you.

Alvarado hangs up the phone and reaches into his pocket for money.

RACHEL

Elaine?

Alvarado is taken by Rachel's pretty face. Rachel in turn seems momentarily smitten by him.

ALVARADO

Yeah. Hard headed as hell. After she went with Martie Rickenbaucker to see 'em at the San Diego Zoo, she suddenly went haywire over the damn things. If she was under eighteen-

RACHEL

But that's just it, she's not.

Fretting, Alvarado puts the money on the counter, retrieves the cappuccino and takes a sip.

RACHEL
 (continuing)
 I'm sure Rickie will take good
 care of her, and God does protect
 fools and children.

ALVARADO
 Then I must be a damn fool for
 letting her go on with this hobby.

Alvarado's cell phone rings. Rachel watches him.

ALVARADO
 (answering)
 Talk at me.
 (pause)
 The Jessup Stables? You mean
 Abe's place. What's the matter?
 (pause)
 Why don't you tell me, Brian?
 (pause)
 Okay, Alvarado out.

Alvarado hangs up his phone.

RACHEL
 What's wrong?

ALVARADO
 Something with Abe. Brian seemed
 pretty shaken. Wouldn't go into
 detail.

RACHEL
 Hope Abe's all right.

ALVARADO
 Yeah, me too.

As Rachel returns to her work, Alvarado glances her way
 once more, but then quickly opens the front door and
 exits.

INT. HERPE HOUSE - DAY

Caught in a snake hook, a WESTERN DIAMONDBACK RATTLESNAKE
 is lifted from its tank.

A pair of tongs grips its head, insuring that it cannot
 turn to strike. The snake handler is MARTIE
 RICKENBAUCKER, 30's.

With her, ELAINE ALVARADO, late 20's, is in awe of the
 rattlesnake.

ELAINE
 This is so cool, Rickie.

Martie carries the snake to a table, and gently sets it
 down. On the table sits a jar with a sheath stretched
 across the top and an unsharpened pencil.

MARTIE
 Are you sure you're up for it?
 They can sense fear, and that

MARTIE (cont'd)
really means danger, which in turn
makes them dangerous to you. You
have to be really sure.

Elaine takes the snake hook and places it on the reptiles
mouth. It rattles, startling Elaine.

MARTIE
Carefully. Let it get to know you.
(a beat)
Ready?

Nervously, Elaine nods.

MARTIE
Now take the back of its head,
like I showed you...

Elaine places her thumb and middle finger on opposite
sides of the snake's head, while placing her index finger
on top of it.

MARTIE
...and then gently pick up its
body with your other hand.

Elaine sets the snake hook down and picks up the
unsharpened pencil to extract the fangs. She gently
presses the snake's mouth against the jar's sheath until
the fangs puncture it, expelling a lethal dose of venom.

ELAINE
Look at that!

MARTIE
Enough to kill forty-five men.

EXT. PASTURE - DAY

Alvarado parks near a wooden fence with a sign that reads
"Jessup Stables" and exits the SUV. In the distance,
several DEPUTIES scour through the tall grass.

Alvarado climbs over the fence. A few yards down, he
sees the stable boy drinking a Coke and speaking with
another DEPUTY.

MORAN, his unkempt, pale and sweaty First Deputy
approaches.

ALVARADO
What happened to you?

Moran composes himself and tucks in his back shirt tail.

ALVARADO
Talk at me, Brian!

MORAN
He... Chief, I don't know how...

ALVARADO
Take a rest. You look like an
albino snowball.

As Alvarado approaches the crowd of deputies, he notices the four horses grazing in the distance.

Within the crowd, FAISAL, a Bangladeshi medical examiner, who's probing Abe's remains within the tall grass. Alvarado is stunned.

DEPUTY 1
Chief.

ALVARADO
What's going on here?

FAISAL
(thick accent)
Been about eight hours, Patrick.

ALVARADO
What happened?

FAISAL
You saw the horses. Put it together.

ALVARADO
Yeah, I get it. Is that all of him?

FAISAL
No. Still looking for an arm.

ALVARADO
Any witnesses?

DEPUTY 2 points to the stable boy at the fence.

DEPUTY 2
The boy found him, but that was a little after dawn.

ALVARADO
What was he doing here?

DEPUTY 2
He works... worked for Jessup.

ALVARADO
Poor kid. Have you notified his parents?

DEPUTY 2
Yeah.

DEPUTY 3 (O.S.)
Found it!

Alvarado, Faisal and a few deputies run to where Deputy 3 is stooped over an arm lying in the grass, its hand still clinching the pistol.

ALVARADO
(shaky)
Dust the weapon for extra prints and bag it. Search for anything on the remains of the deceased

ALVARADO (cont'd)
that'll shed even a speck of light.

Alvarado returns to the SUV, but before he gets in, he vomits.

INT. PSYCHIATRIC OFFICE - COUNSELING ROOM

Lying on the inclined couch, JANICE EVANS, 40, is under hypnosis. Behind her, DR. LAZARUS COHN, 65, guides her.

DR. COHN
...where are you now?

JANICE
In the desert.

DR. COHN
Why are you in the desert?

JANICE
He brought me here. The demon.

Janice shudders and begins to hyperventilate.

DR. COHN
It's okay, Janice. He's not there. He can't harm you. He is a figment and does not exist. There is no demon. Do you understand me, Janice? He does not exist.

JANICE
I'm thirsty. It's so dry!

DR. COHN
It's okay, Janice. It's not dry. You are here in my office-

JANICE
It's so dry! So salty! He's making me eat salt! I'm so thirsty! I'm gonna die! My body is so dry. Make him stop! Make him stop!!

DR. COHN
Okay, Janice. You don't have to answer the question. He is gone. Do you hear me? He's gone and there is no salt.

Janice gradually calms.

DR. COHN
Janice, I want you to return to the door in the rock and walk through, closing the door behind you.

(waiting a moment)
Where are you Janice?

JANICE
In the door.

DR. COHN

And in the door, you are safe.
Nothing can harm you here. Now,
I want you to follow the light up
the stairs, slowly counting from
one to ten. While you count, you
will be coming out of a deep sleep
and will awaken feeling refreshed
and calm. Do you understand?

(a beat)

Now, ascend the staircase slowly.

JANICE

One. Two. Three.

INT. PSYCHIATRIC OFFICE - FRONT DESK - DAY

Dr. Cohn escorts Janice out of his counseling room. The grumpy receptionist, TERESA, types away at a computer.

DR. COHN

I think you're doing very well,
Janice. Really, I do.

Dr. Cohn gives Janice a reassuring pat on the back as she shyly approaches the counter, withdrawing her purse. Teresa reviews Janice's file.

TERESA

Twenty-five.

Janice gives Teresa the cash, smiles meekly and exits. Teresa looks on sourly.

DR. COHN

And what's your trouble?

TERESA

You seriously think she's doing
well?

DR. COHN

Yes, I do.

Suddenly, there's OFF SCREEN commotion as the entrance door SLAMS open, followed by intense SCREAMING. Dr. Cohn and Teresa run out to the...

WAITING ROOM

...where they see STEVE & ANNE MAGNUSSEN trying to control their son, BERNARD, 17. Wearing a T-shirt displaying a wizard conjuring a spell, Bernard is on the floor in a tirade.

BERNARD

I can't get out of it!! I don't
want to die!! I don't want to go
to Hell!!!

ANNE

You're not going to Hell!

Dr. Cohn rushes to Bernard's side.

DR. COHN
Is he on any medication? Drugs?

STEVE
Of course not!

DR. COHN
Is he allergic to anything?

STEVE
No!

DR. COHN
Teresa, two Valium!

Teresa rushes back into the office.

BERNARD
He can't love me!! He'll send me
to Hell!

STEVE
(to Anne)
This is what I'm talking about!
Why you had to let him get into
all that Dungeons and Dragons
stuff?!?
(to Dr. Cohn)
We brought him here hoping you
could do something. Hypnotize
him! Medicate him! Anything!!

ANNE
Pastor Davidson said that it would
be okay. Maybe we should bring
him back to the church.

STEVE
Davidson doesn't know shit.
(to Dr. Cohn)
Can you help our son?

DR. COHN
I'll have to know the problem
first.

BERNARD
Mom?!? I'm so scared. You have
no idea how scared I am!

ANNE
There's nothing to be scared of.

BERNARD
Mom, you have no idea!! It's the
devil. He wants me.

ANNE
Stop it! Bernard, stop it!!

Bernard quiets down, but begins to cry. Teresa rushes
back in with two Valiums and a cup of water. Dr. Cohn
takes the Valium and water and gives it to Bernard.

DR. COHN
Bernard, take these. You'll feel better.

ANNE
What are they?

DR. COHN
Valium. It'll help him relax.
(to Teresa)
When's my next?

TERESA
Two o'clock.

DR. COHN
(to Steve and Anne)
I've got a free hour.

STEVE
But we don't have-

DR. COHN
It's on me.
(to Bernard)
Take them.

Shaking, Bernard swallows the Valiums and swigs the water behind them.

DR. COHN
Now, come with me, and we'll see if we can't find the cause of your anxiety.

He helps Bernard to his feet.

DR. COHN
(continuing)
Teresa will take you back to my office, and I'll join you in a minute.

Teresa escorts Bernard towards the counseling room.

ANNE
Anxiety? He has anxiety!?!?

DR. COHN
Mrs.-

ANNE
Anne. Anne Magnussen.

DR. COHN
Anne, anxiety is a generalized term for any kind of psychological stress. An expression of a deeper problem, sometimes caused by a lack of serotonin.

STEVE
He's a good boy. A really good boy. He's never given us any trouble. A few years ago he got

STEVE (cont'd)
 into this role playing garbage.
 Could that-

DR. COHN
 I doubt it.

Steve chews on that thought.

STEVE
 Is Bernard... is he crazy?

DR. COHN
 No one is crazy! Troubled yes,
 but I never use the word crazy.
 And I hope you don't use that word
 around your boy.

Dr. Cohn exits, leaving Bernard's parents bereft.

INT. COURTROOM - DAY

On a television, a VCR plays a video of a man raping, and strangling a woman.

In the WITNESS STAND, LINUS MACALLISTER watches himself on the television raping the woman. He's horrified.

On the television, the woman can hardly breathe, but Linus squeezes harder. Finally, the woman goes limp.

A different PROSECUTOR from Dr. Sorensen's trial turns off the television.

PROSECUTOR
 And you still contend that you
 have no memory of raping and
 murdering Joanna Holly?!?

Linus remains transfixed on the television. The prosecutor retrieves a file from his table.

PROSECUTOR
 Your psych evaluation came back
 one hundred percent sane, and yet
 you've conveniently forgotten this?

Linus does not answer. The prosecutor slaps the Witness Stand with the file, startling Linus.

PROSECUTOR
 Do you hear me, Linus?!?!?

LINUS
 I didn't do that.

PROSECUTOR
 No?!? How about your fingerprints
 being all over the cassette? DNA
 doesn't lie. It was your semen.

LINUS
 I don't remember any of it!!

PROSECUTOR
Defense, your witness.

Embarrassed and flustered, a different DEFENSE ATTORNEY from Dr. Sorensen's trial approaches the Witness Stand.

INT. ALVARADO'S OFFICE - DAY

Dropping two Alka Seltzers into a glass of water, Alvarado leans back in his chair. He takes a sip, puckering at the bitter taste.

The intercom buzzes.

ALVARADO
Talk at me, Lacy.

LACY (O.S.)
Chief Alvarado? I have Faisal Hossain on line one.

ALVARADO
Put him through.

The intercom clicks off, and the phone rings. Alvarado answers.

ALVARADO
Talk at me, Faisal.
(pause)
How do you think?!? Been off to a fantastic start.
(pause)
Depressed?!? Not that I knew of.
(pause, grows curious)
Only Abe's fingerprints?
(pause)
A note? In his pocket? What did it say?

As Alvarado listens, he produces a pen and scribbles on paper.

ALVARADO
Uh-huh. Yeah. Okay.

Alvarado hangs up and reads the note. Perplexed, he frowns.

INT. PSYCHIATRIC OFFICE - COUNSELING ROOM - DAY

Sitting in a chair facing Dr. Cohn, Bernard is still tense, but not panicked. Trying to be inconspicuous, he intermittently crosses the air with his right index finger. Dr. Cohn notices.

BERNARD
Three weeks. It was after I went to visit SFSU. It wasn't that much at first, but I couldn't stop those thoughts.

DR. COHN
That you were going to Hell.

BERNARD

Yeah.

DR. COHN

Why would you think that?

BERNARD

Because... because I want to.

DR. COHN

Why?

BERNARD

I don't know. I just feel like I want to go to Hell! And that's what scares me.

DR. COHN

You know, curiosity about the occult is normal.

BERNARD

It goes deeper than that. It's more of an insatiable desire.

DR. COHN

To be with the Satan. The devil.

BERNARD

(trembling)

Yeah.

Dr. Cohn watches Bernard's crossing finger.

DR. COHN

If you don't mind my asking, have you prayed today?

BERNARD

Tons.

DR. COHN

Any during our visit?

BERNARD

Yes.

DR. COHN

How many times?

BERNARD

I don't know. Thirty. Forty.

DR. COHN

What do you say?

Trying to relax, Bernard stretches. Dr. Cohn notices a bruise in the crook of Bernard's arm.

BERNARD

I... I ask God to not send me to Hell, even though I feel like I want to go. I'm always praising His name and cursing the devil.

DR. COHN
Your father mentioned that you like to play some dragon game?

BERNARD
Dungeons and Dragons? Since I was a kid. Until a few weeks ago.

DR. COHN
What is it?

BERNARD
Fantasy role playing. Wizards. Knights. Elves. Dragons.

DR. COHN
Did you ever role play demons, or evil creatures?

BERNARD
No.

DR. COHN
Did you play a lot?

BERNARD
Once, twice a week. You know, with friends. Usually at the Mystic Bean.

DR. COHN
Ah. And your friends? How do you know them?

BERNARD
From church and school.

DR. COHN
Do you or they take drugs?

BERNARD
No.

DR. COHN
Tell me about your trip to San Francisco State. You mentioned that your thoughts began afterwards. Did anything happen?

BERNARD
It's strange because I usually have a really good memory, but for some reason, I can't recall a lot of the details. My parents were pissed, though.

DR. COHN
Why?

BERNARD
Because I didn't call to let 'em know I'd arrived okay.

DR. COHN
Have you ever not called them

DR. COHN (cont'd)
before while being out?

BERNARD
Never.

Dr. Cohn ponders this for a moment, opens a desk drawer, retrieves a prescription pad and begins to scribble in it.

DR. COHN
I'm going to give you a short supply of Ativan. It will help alleviate your anxiety symptoms. But, I want you to come back next week. If you're still having these thoughts, we'll start you on some medication.

Dr. Cohn hands the prescription to Bernard while peering at his bruise.

DR. COHN
That's some bruise.

BERNARD
(looks at his bruise)
I guess I banged into something. Don't remember what, though.

Both rise and approach the door. Dr. Cohn opens it to let out Bernard.

DR. COHN
I'm curious about one thing. What faith are you?

BERNARD
Lutheran.

DR. COHN
Did anything happen to you at your church? Did anyone say something to make you feel this way? Parents? Minister?

BERNARD
Nothing. I've always been a Christian, but not the hellfire type. Then three weeks ago... bam! I've been seeing the devil in my mind and liking it.

DR. COHN
(gravely)
Next week, Bernard.

Bernard exits.

INT. MYSTIC BEAN COFFEE SHOP - EVENING

Straining, Rachel lifts a heavy sack of coffee beans onto the counter.

RACHEL
Twenty pounds of Mexican beans.

On the other side of the counter, Martie sniffs the bag as Rachel rings it up. In the background, Janice Evans sits at a table, finishing a cup of coffee while reading a book.

RACHEL
You're lucky. I don't really smell it anymore.

MARTIE
I'm sorry to hear that.

RACHEL
Don't be. I'm a recovering caffeine addict. Now, I'm just a pusher. That'll be twenty-five.

Noticing the exotic decorations, Martie hands Rachel the money.

MARTIE
You have a very unique setting.

RACHEL
It's not as exotic as it seems. Most everything here is made in China; although, I've picked up a few trinkets here and there.

MARTIE
(impressed)
We're very much alike. We wander the world, regarded highly by the people who know us, appreciated for our chosen professions, but still separated from the rest.

Martie deftly picks up the bag and smiles. In the background, Janice Evans throws away her empty cup and exits.

MARTIE
Thank you again for the coffee.

As Martie opens the front door, Tony Rivard, now 27, enters. A set of military dog tags dangles from his neck.

MARTIE
(to Tony)
You're new.

Martie exits, leaving him a little taken aback.

RACHEL
Don't worry about her. A bit eccentric.
(a beat)
Running a special on cappuccinos. Not the kind you find in those megabookstores. The real stuff.

TONY
Sounds good, but just a decaf.

RACHEL
I've got decaf espresso.

TONY
Thanks, but just a plain, old
decaf. Black.

RACHEL
Mellow it is.

Rachel prepares his coffee.

RACHEL
A little stressed?

TONY
Something like that. How much?

RACHEL
A dollar twenty.

Rachel serves Tony his coffee. He pays her a dollar, and she makes change. He sips his brew.

RACHEL
Been here for a coupla years and
know everyone around, except you.

TONY
I was just about to say the same.
Tony.

They shake hands.

RACHEL
Rachel. From here?

TONY
Yep. Except for the past few
years. I was overseas.

Rachel takes a closer glance at Tony's dog tags.

RACHEL
Did you go AWOL.

TONY
No, I'm not that adventurous.
Just didn't re-enlist.

Rachel fills a grinder with beans.

RACHEL
Why not?

TONY
This is my home. Just had to get
out for a while after the whole
shrink thing.

RACHEL
You mean the Sorensen deal.

TONY
Yeah.

RACHEL
Wasn't here, but from what I heard, it sounded like he needed to have his testicles removed with a plastic butter knife soaked in muriatic acid.

TONY
Yeah, you could say that.

Tony finishes his coffee.

TONY
That was damn good.

RACHEL
Glad you enjoyed it. Second one's on the house.

TONY
Great.

He hands her his cup.

TONY
Where's the bathroom?

RACHEL
Directly behind you.

TONY
Thanks.

As Tony exits through the small door behind him, Rachel begins cleaning the counter. A few moments later, Elaine enters.

RACHEL
Elaine!

ELAINE
Hi, Rachel! How's it going?

RACHEL
That's what I wanted to ask you. How was it?

ELAINE
Incredible! Rickie let me milk a Western Diamondback.

RACHEL
You mean a rattlesnake?

ELAINE
Yeah. It was possibly one of the most amazing events of my life. I mean, you've got this creature that people fear and would kill in a blink of an eye, but they don't realize that it's so fragile and just wants to be left alone.

Rachel begins to prepare a cappuccino for Elaine.

RACHEL
And you weren't scared of being
bitten?

ELAINE
Maybe at first, but then I forgot
about that. Anyway, Rickie's got
antivenin.

RACHEL
Even so, I've heard that it feels
like your blood's on fire.

Rachel serves the cappuccino as Elaine pays for it.

ELAINE
Rickie would never let anything
happen to me.

TONY (O.S.)
Elaine!

Shocked, Elaine turns and grows angry. Rachel watches
with keen interest.

ELAINE
What are you doing here?

TONY
I'm home. Elaine, I-

ELAINE
Don't!

With her cappuccino, Elaine exits toward the BACK LOUNGE.

RACHEL
Oh, you're that Tony!

TONY
Glad to know I wasn't forgotten.

Tony exits to the...

BACK LOUNGE

...which is decorated in a Victorian style and serves as
a library/parlour. Elaine is scanning old books on the
shelves. She ignores him.

TONY
(referring to the
room)
Nice set up.

No response. Elaine withdraws a book and begins reading
the first page.

TONY
I never stopped thinking about
you, but I had to get away. After
the thing with my mom and then her
leaving. It wouldn't have been
good.

Elaine replaces the book, takes a final sip of her drink and exits. Tony looks shot down, but re-enters the...

COFFEE BAR

...and finds Elaine gone. Sullen, Tony leans against the wall and bows his head.

RACHEL
I'm closing soon, unless you want
to help clean up.

Dejected, Tony starts for the front door. Rachel looks up with a subtle smile.

RACHEL
Tony?

TONY
What?!?

RACHEL
Good things come to those who
wait. Great things come to those
who don't.

Tony nods and exits.

EXT. TOWN STREET - EVENING

Just outside the Mystic Bean, Tony appears, spotting Elaine down the street.

TONY
Elaine?!?

INT. VAN - EVENING

Appearing like the Grim Reaper, a SHROUDED STRANGER watches Tony chase Elaine.

TONY
Elaine?!?

EXT. TOWN STREET - EVENING

TONY
Elaine! Wait up!

Tony rushes to catch Elaine, but stops when she turns.

ELAINE
It's enough that you're back. But
please, just stay away.

Elaine exits.

INT. VAN - EVENING

The shrouded stranger watches Elaine leave, starts the engine and drives towards Tony.

EXT. TOWN STREET - EVENING

Fretting about Elaine, Tony turns and heads back from where he came. The van slowly pulls up next to him.

Tony notices the van, but before he can act, the shrouded stranger pulls a gun and shoots Tony in the neck with a dart. Tony reaches for it, but falls to the ground, unconscious.

After opening a side door, the shrouded stranger jumps out. With difficulty, the stranger heaves Tony up from under his arms, drags him into the van and shuts the door. A few moments later, the van pulls away.

INT. ALVARADO HOUSE - KITCHEN - EVENING

While making dinner, Alvarado's wife, LESLIE, 50's, stands over a boiling pot of pasta. A pan of sauce simmers on another burner. Somberly, Alvarado cuts some bread on a cutting board. Leslie takes note of his sour mood.

Leslie sticks in a fork, retrieves a noodle and throws it against the wall. It sticks. Leslie peels it off and tosses it into the sink.

ALVARADO
Why don't you just taste it?

LESLIE
I've heard this is the way it's done. Janey went on one of those culinary tours in Tuscany and said that a lot of the chefs threw pieces of pasta on the wall. If it stuck, it was al dente!

ALVARADO
(unenthused)
Oh.

Disappointed over Alvarado's reaction, Leslie turns her attention to the cooking. Placing a strainer into the sink, Leslie turns the stove off and heaves the pot.

She pours the pasta into the strainer and drains the water. Steam envelopes her as she carries the strainer back to the stove and dumps the pasta into the sauce.

ALVARADO
You can smell that garlic a mile away.

LESLIE
It'll sweeten your mood.

Groggy, Elaine enters and yawns.

LESLIE
Hi, Elaine.

Elaine wanders to the pot and takes a sniff. She frowns.

ELAINE
Mom, so much garlic?

LESLIE
Won't have to worry about those
snakes then, will we? One bite of
you, and they'll be seeking the ER.

Alvarado puts the bread onto the dining table.

ALVARADO
That's not funny! You know how I
feel about that.

Leslie chuckles as she puts the pot onto the table.
Elaine opens the refrigerator and retrieves a pitcher of
juice.

ELAINE
Dad, it's not like I poke 'em on
the nose.

ALVARADO
You're not funny either!

Elaine pours three glasses.

ELAINE
I'm not tryin' to be.

They all sit at the table, and begin serving themselves.

LESLIE
Don't worry, Elaine. Your
father's in a mood.

ALVARADO
It's been a shitty day.

ELAINE
What happened?

Alvarado and Leslie exchange knowing looks.

ELAINE
What?!?

LESLIE
It's about Abe.

ELAINE
What?!? Tell me!

LESLIE
Tell us more about the new snake
Rickie's getting.

Elaine gets up...

ELAINE
You treat me like I'm a baby!

...and stomps out of the room.

ALVARADO
Elaine! Elaine!!

Alvarado begins to rise, but Leslie rests her hand on his arm to stop him.

ALVARADO
She can't just leave like that.

LESLIE
Let her be.

ALVARADO
What the hell's her problem?

LESLIE
Tony's back.

ALVARADO
(cautious)
Tony?
(a beat)
Well, better before than after.
Did she say how he was doing?

LESLIE
How do you think? I mean after
what happened to that poor kid and
his mother?

ALVARADO
I just don't want her getting
hurt, again. Also, it's ever
since she went on that San Diego
trip with Rickie. She's been
distant.

LESLIE
Patrick.

ALVARADO
Didn't even call that whole
weekend to let us know she made it
okay!

LESLIE
Patrick!

ALVARADO
What?!?

LESLIE
You're just afraid to let go.

Alvarado takes a swig of his drink.

INT. DARK PIT - NIGHT

On a wall is a large poster with names written across its top. Two of the names are crossed out.

INSERT - POSTER PAPER

The crossed out names of "Joanna Holly" and "Arlene Jessup".

A line is drawn from Arlene's name to "Abraham Jessup", who's name is circled. Upon further revelation, a gloved hand crosses out the name of "Janice Evans" with a red marker.

INT. EVANS' BEDROOM - NIGHT

Dressed in a T-shirt and jogging pants, Janice enters. The bruise in her arm's crook is still evident.

As she turns over the bedding, the OFF SCREEN phone rings. She tries to ignore it and climbs into bed, but it continues.

Jumping out of bed, Janice approaches the...

KITCHEN

...where she enters and reaches for the blaring phone.

JANICE
(answering)
Hello?!?

After a few moments, Janice's eyes become glazed and she goes into a trance.

JANICE
Yes, I understand.

As Janice hangs up the phone, her eyes flutter and roll in REM. She approaches the doorway, and exits into the...

LIVING ROOM

...where she unlocks and opens the front door, letting in the shrouded stranger. He has a voice distortion apparatus in front of his face.

SHROUDED STRANGER
It's nice to see you, Janice.

JANICE
Yes, it is.

SHROUDED STRANGER
Have you been a good girl?

Janice's eyes flutter.

SHROUDED STRANGER
I brought you a gift. Do you want to know what it is?

JANICE
Yes.

The shrouded stranger produces a can of table salt from under his robe.

SHROUDED STRANGER
Strawberry nectar. Does that sound good?

JANICE
Yes, it sounds good.

SHROUDED STRANGER
It sounds good because you are
very thirsty. Your tongue feels
like a desert. Your lips are
cracked.

Janice begins to lick her lips, stick out her tongue and
slightly pant.

SHROUDED STRANGER
And the only cure for your thirst
is strawberry nectar. How do you
feel, Janice?

JANICE
Thirsty.

The shrouded stranger lifts the metal nozzle, and hands
the can of salt to Janice.

INT. PSYCHIATRIC OFFICE - FRONT DESK - MORNING

As Teresa types, Alvarado enters and approaches the desk.
He carries a manila envelope. Teresa does not look up.

Nearby, a copy of the local newspaper lies on the desk.
Alvarado reads the headline.

INSERT - NEWSPAPER HEADLINE

"MACALLISTER FOUND GUILTY"

BACK TO SCENE

TERESA
Sign in and have a seat.

ALVARADO
I'm not a patient. Official
business.

Annoyed, Teresa stops typing and takes a gander at
Alvarado.

TERESA
Okay. Don't sign in, but have a
seat anyway.
(on speaker phone)
Dr. Cohn, you have an "official"
visitor.

Taken aback, Alvarado has a seat. He studies the office,
noticing paintings by Salvador Dali and M.C. Escher.

DR. COHN (O.S.)
Chief Alvarado?

ALVARADO
 (rising)
 Dr. Cohn.
 (referring to the
 painting)
 Was this guy one of your patients?

DR. COHN
 Escher? I could only wish.
 Anyone that can draw his self
 portrait in a convex form must be
 both a genius and disturbed.

Teresa rolls her eyes.

DR. COHN
 (continuing)
 Let's go to my office.

Alvarado follows Dr. Cohn to the...

COUNSELING ROOM

...in which both enter.

ALVARADO
 Your receptionist. She's-

DR. COHN
 Nasty, I know. But she has her
 benefits.
 (gesturing to the
 couch)
 Please.

Alvarado sits, while Dr. Cohn approaches his desk.

ALVARADO
 Feel like one of your patients.
 (a beat)
 Speaking of which, I need to know
 if Abraham Jessup was a patient of
 yours, since you're the only
 psychiatrist within fifty miles.

DR. COHN
 No, he wasn't. I didn't know him
 well, but well enough to know that
 he was happier than most. He used
 to come into town about three
 times a week. Loved that coffee
 house.

ALVARADO
 The Mystic Bean.

DR. COHN
 Yes. I frequently passed him on
 the street during my lunches.
 Always with a smile.

ALVARADO
 Yeah. Now that you mention it, he
 did. But...

DR. COHN
But what?

Alvarado retrieves a small plastic bag from the manila envelope. It contains a note.

ALVARADO
Well, that's kind of why I came.
I need you to look at this.

Alvarado gives Dr. Cohn the bag, who reads the note through the plastic.

DR. COHN
It was written under tremendous stress.

ALVARADO
How can you tell?

DR. COHN
Look here.

INSERT - SCRIBBLED NOTE

"...that wish. Pulled..."

BACK TO SCENE

DR. COHN
See how jagged and angled the handwriting is? Could be hostility. Anxiety. Depression. Especially in the "W."

ALVARADO
And the content?

DR. COHN
I couldn't say, but the destructive imagery usually goes hand and hand with an obsessive-compulsive disorder. Did you find this in Abe's house?

ALVARADO
On his person. Well, what was left of him.

DR. COHN
May I keep this?

ALVARADO
No. Police evidence.

DR. COHN
Then let me copy it down, and I'll look into it more.

Dr. Cohn copies the note, and hands the bag to Alvarado.

DR. COHN
I have a friend in the literature department at the university. He may recognize it. I'll give him

DR. COHN (cont'd)
a call.

Alvarado approaches the door and Dr. Cohn rises.

ALVARADO
I'd appreciate that. Get back to
you in a few days.

DR. COHN
Anything I can do to help.

Dr. Cohn opens the door, allowing Alvarado to exit. Dr. Cohn shuts the door and returns to his desk. He reads the note to himself.

INSERT - COPIED NOTE

"Might the Four Horsemen grant me that wish. Pulled to shreds by angels and wraiths."

INT. MYSTIC BEAN COFFEE SHOP - MORNING

Alvarado enters, but sees nobody.

ALVARADO
Hello? Rachel?

RACHEL (O.S.)
Coming! Just give me a second.

Her voice is coming from behind the counter. Leaning over it, he sees an open trap door leading towards a cellar. A small Kashmiri rug is rolled next to it.

RACHEL
That's why you don't see any bean bins up here.

ALVARADO
Ah, the Deposit Box.

RACHEL
The what?

Rachel closes the trap door, and rolls the rug back over it. He watches her, fondly.

ALVARADO
The Deposit Box. For bootleggers. It was constructed in the Twenties and acted like, well... a deposit box. It was difficult to locate, so it was a good way to stash the booze.

RACHEL
I think I'd heard something about that. Didn't know its name, though. Maybe I should charge for tours.

ALVARADO
You wouldn't make a cent. Almost everyone in this town's been down

ALVARADO (cont'd)
there. Before you showed up, it
was a teen hangout.

Infatuated, both Alvarado and Rachel are stricken for a moment...

RACHEL
Thirsty?

ALVARADO
Uh... yeah. Chocolate-mint.

...but quickly return to reality as Rachel begins preparing a chocolate-mint cappuccino.

RACHEL
So the rumors are true? About the
tunnel? The one that stops at the
grate?

ALVARADO
Rumors?!? Documented fact. In
1926, old Fats Delgado, quite a
name around here in transporting
liquor, was picking up a shipment
down below and got busted by
federal marshalls. That's when
the tunnel was discovered.

Alvarado approaches the window, from where he can see the Herpe House, and beyond that, the Pacific coastline's cliffs.

ALVARADO
(continuing)
Goes all the way to the coast. A
ship could anchor offshore and
send a rowboat with a few men to
dump the booze. Runs right under
Rickie's place.

RACHEL
Great. I'll go down to the cellar
one day and die of snakebite.

ALVARADO
I wish Elaine had your sentiments.

Rachel serves Alvarado the cappuccino. Their hands touch for a moment, but quickly part. Alvarado savors the beverage.

RACHEL
(concerned)
How are you? I mean, after
yesterday.

ALVARADO
I've been better.

A moment of silence.

ALVARADO
I'll be seeing you.

Reluctant to leave, Alvarado exits.

INT. PSYCHIATRIC OFFICE - FRONT DESK - DAY

Dr. Cohn approaches Teresa who's busy at her computer.

DR. COHN
Has Janice Evans called to say
she'd be late?

TERESA
No.

DR. COHN
Hmm. Never been late before. Did
you-

TERESA
Yes, I reconfirmed her appointment
yesterday for ten o'clock this
morning.

Dr. Cohn looks at the wall clock, which reads "10:22 AM."

DR. COHN
Would you ring her up and transfer
it to my office?

TERESA
(sarcastic)
Dream come true.

Dr. Cohn returns to the...

COUNSELING ROOM

...where he picks up the phone receiver, but receives no
answer.

EXT. EVANS HOUSE - DAY

Arriving at the front door, Dr. Cohn knocks. Ajar, the
door opens.

DR. COHN
Janice?!?

No answer.

INT. EVANS HOUSE - LIVING ROOM - DAY

Dr. Cohn enters the dark house.

DR. COHN
Janice? Dr. Cohn here.

No answer. Dr. Cohn continues towards the...

KITCHEN

...and fumbles for the light switch. He flips it on. A
moment later, he's flabbergasted by what he sees.

INT. ALVARADO HOUSE - BATHROOM - DAY

Elaine washes her face in the sink. A bruise is noticeable in the crook of her left arm.

EXT. ARLENE JESSUP'S HOUSE - DAY

Carrying the manila envelope, Alvarado knocks on the front door, but no one answers.

After waiting for a moment, Alvarado goes around back towards a...

STAND ALONE GARAGE

...where he sees ARLENE JESSUP, 35, with her back to him. In front of her are braids of rope hanging from a hook.

ALVARADO
Ms. Jessup?

She doesn't respond. Alvarado steps inside.

ALVARADO
Ms. Jessup?

She turns, exposing her red, tearful face.

INT. ARLENE JESSUP'S HOUSE - LIVING ROOM - DAY

Sitting on the couch with the envelope on his lap, Alvarado has coffee with Arlene.

ARLENE
He had three loves. Mom, me and his horses. That's all he lived for. He was up at four-thirty every morning tending to 'em. Friesians. Arabians. Clydesdales. They were so well taken care of, Andheiser-Busch used them for a couple of spots.

Choking back tears, Arlene takes a sip.

ALVARADO
I didn't know your father personally, but from what little I knew about him, I wish that mine had been a tenth of what Abe was.

Arlene smiles.

ALVARADO
I know this may... must be difficult as hell for you, but I'd like to ask you a few questions about your father.
(a beat)
Did he ever have mood swings? Any mental illness?

ARLENE
(insulted)
He was a rock.

Doubtful, Alvarado sips his coffee, rises and strolls to a window. Arlene follows.

ARLENE
What are you not telling me?

Alvarado retrieves the plastic bag from the envelope.

ALVARADO
This note was found on your father.

He hands the plastic bag to Arlene, who tries to open it.

ALVARADO
That's still evidence.

She resigns to reading through the bag. Confused, she frowns.

ARLENE
You found this where?

ALVARADO
In his pocket.

Arlene hands the bag back to Alvarado.

ARLENE
I have to get back to my work.
Please, leave.

Alvarado tucks the bag into the envelope and exits. After Arlene hears the front door open and close, she bawls.

INT. SUV - EVENING

While driving, Alvarado receives a call on his cell phone.

ALVARADO
(answering)
Talk at me.
(pause)
Janice Evans? What happened?
(pause)
Why didn't you let me know
earlier?!?

Alvarado throws down the phone, flips on the siren and pours on the speed.

INT. DARK PIT - NIGHT

An IV trickles a viscous fluid into Tony's arm, leaving a bruise to circumvent its puncture. In the background, the name poster hang on the wall.

Tony drifts into semi-consciousness and sees a sliver of light shining from an overhead trap door.

Too weak to move, Tony falls back into unconsciousness.

EXT. EVANS HOUSE - NIGHT

Alvarado's SUV comes to a halt near an ambulance.
Several police cars litter the yard.

Exiting the SUV, he notices Deputy 1 slumped against the
wall just outside the front door, puffing a cigarette.

DEPUTY 1
(shaky)
Chief.

Deputy 1 looks away and takes another drag.

INT. EVANS HOUSE - LIVING ROOM - NIGHT

Upon entering, Alvarado sees a FORENSICS TECH dusting the
doorknob for fingerprints.

FORENSICS TECH
In the kitchen.

Two PARAMEDICS escorting a gurney with a body bag move
past Alvarado. They nod to him, which he returns.
Alvarado approaches the...

KITCHEN

...where Faisal is bent over an empty salt can sitting on
the table. Vomitus is spewed around it. Moran stands
over Faisal.

MORAN
Chief! You're not gonna believe-

ALVARADO
Obviously Ms. Evans is dead. Why
didn't you call me earlier on
this?!?

MORAN
We tried, but couldn't get
through. Network was busy. Why
don't you use a radio like the
rest of us?

ALVARADO
Too noisy. What happened?

FAISAL
The woman drank an entire can of
salt.

ALVARADO
Wouldn't she have thrown it up?

FAISAL
And she did.

Faisal points out the vomitus. Alvarado bends down to
study the can of salt.

ALVARADO
How do we know someone didn't pour
it down her throat?

MORAN

She was found holding the can.

The forensics tech enters...

FORENSICS TECH

No sign of forced entry, and only one set of prints on the door knob. Probably the victim's.

ALVARADO

Searched her room yet?

FORENSICS TECH

Just about to.

...and exits.

ALVARADO

So, either she did it to herself, or let in the nut who did it to her, who then planted it in her hand. Who found her?

DR. COHN (O.S.)

I did.

ALVARADO

(surprised)

You found her?!? What were-

DR. COHN

I came by because she had missed our session, which up to today, she had never done. I needed to make sure she was all right.

ALVARADO

Because you thought that she had done something to herself?

DR. COHN

Possibly had done something to herself.

ALVARADO

What time was this?

DR. COHN

A quarter to eleven this morning.

ALVARADO

And someone can corroborate your story?

DR. COHN

Am I a suspect?

ALVARADO

I have to ask.

DR. COHN

If you must know, we keep all appointments on record, and the next one is always made when the

DR. COHN (cont'd)
 patient is leaving. We can go
 right now, and I'll show you.

FORENSICS TECH (O.S.)
 Chief?!?!? Chief, I think you need
 to see this!

ALVARADO
 (to Dr. Cohn)
 No. That's all right.

The four men rush out to the...

BEDROOM

...where the forensics tech, with gloved hands, is
 reading from a diary.

FORENSICS TECH
 Wait'll you hear this. "Salt
 demon possessing my tongue.
 Deserted lips, void of glandular
 dew."

The forensics tech flips through the entire diary.

FORENSICS TECH
 She's got it scribbled throughout.

MORAN
 Sounds satanic.

DR. COHN
 Compulsion to devour a can of
 salt, even with regurgitation?
 She was suffering, but not out of
 her mind. If Ms. Evans wanted
 out, she would've chosen something
 less painful than hypernatremia.

FORENSICS TECH
 But how would someone force
 another to drink salt. With a gun
 pointed to their head?!? Either
 way-

ALVARADO
 You can die, and the gun's a
 better choice.
 (to Moran)
 Bag that diary as evidence and
 let's clean up. I want a match on
 the prints from the can and a UV
 scan for any possible semen stains
 ASAP. And Faisal, I want you to
 find out if she took anything else
 besides a sodium chloride overdose.

FAISAL
 You'll have it.

ALVARADO
 Dr. Cohn? Come with me.

Both Alvarado and Dr. Cohn exit to the...

LIVING ROOM

...where they can remain in private. Dr. Cohn appears troubled.

ALVARADO

Did Janice Evans ever mention anything to you about knowing Abe, because there's something just a little too coincidental about this?

DR. COHN

It seems so, but no.

ALVARADO

You wouldn't suspect a suicide cult or something like that?

DR. COHN

Between those two?

ALVARADO

No, you're right. But you gotta admit, those notes...

Dr. Cohn does not respond. Alvarado notices Dr. Cohn's preoccupied expression.

ALVARADO

What's wrong? You've hardly heard anything I've said.

DR. COHN

It's that the way Ms. Evans has taken her life is similar to a persistent dream she was having.

ALVARADO

Why didn't you say something before?

DR. COHN

I'm saying so, now.

(a beat)

Anyway, I called my contact at the university. He said the passage seemed familiar and that he'd research it further.

ALVARADO

Thanks.

Dr. Cohn approaches the front door.

EXT. DUMPSTER - DAY

Lying in a heap of trash, a disheveled and unshaven Tony awakens to a raccoon's snout in his face. After startling one another, the raccoon hurriedly escapes. With a pounding headache, he massages his temples.

Hearing a truck's engine start and drive away, Tony rises and sees that he's in an...

ALLEY

...where he awkwardly begins to climb out of the dumpster. Navigating the dumpster's lip, Tony loses his grip and falls to the ground, landing on his left arm.

Rubbing his elbow, Tony slowly finds his balance and wanders out onto a quiet...

STREET

...where he looks up and sees the sign reading "The Mystic Bean."

INT. MYSTIC BEAN COFFEE SHOP - DAY

Still disoriented, Tony enters. He cradles his left arm with his right hand, exposing a dark bruise in his arm's crook.

TONY

Hello?

RACHEL (O.S.)

Just a minute!

Tony takes a few more steps towards the counter where he hears Rachel's footsteps ascending the cellar stairway.

RACHEL (O.S.)

I received an extra batch of Mexican instead of the Blue Mountain I ordered. So, it's two for one, as long as one's a Mexican coffee.

As Rachel emerges from the cellar, carrying a sack of Mexican coffee beans, she's surprised to see Tony in his wretched condition.

RACHEL

Tony?!?

TONY

Uhh... you're...

RACHEL

Rachel.

TONY

Oh, yeah... Rachel.

RACHEL

Are you all right? What's wrong with your arm?

Tony looks down at it and exposes the bruise. Rachel grimaces.

RACHEL

What did you do to yourself?

Tony is at a loss for words.

RACHEL
Come on over here. You like
bagels, ham, cream cheese and
Mexican coffee for breakfast?

TONY
Sure. I'm starved.

He sits on a stool at the coffee bar, then searches his
pockets for a wallet, but finds nothing.

TONY
I... I don't have any money with-

RACHEL
It's on me.

TONY
Thanks.

Rachel feeds a split bagel into the conveyor toaster,
opens the coffee sack and dumps some beans into the
grinder, mashing them into a fine silt.

TONY
I must have been really bummed.

RACHEL
Why's that?

TONY
Elaine blew me off.

Rachel puts the grounds into a large filter and begins
brewing an urn.

RACHEL
Give it time. I don't know what
went on between you two, but I
know Elaine well enough to know
that when she gives her heart,
it's forever.

TONY
I'd like to think so, but the way
she stormed outta here last
night... I don't know.

RACHEL
(referring to the urn)
It'll take a few minutes.

Rachel ponders for a moment.

RACHEL
I don't remember Elaine being here
last night.

TONY
How could you not? I just met you
last night.

The bagel halves slide out of the toaster. Rachel
spreads cream cheese onto each slice.

RACHEL
No, that was Wednesday.

TONY
Wednesday?!? What's today?

Slapping a piece of ham onto each bagel half, Rachel serves them to Tony.

RACHEL
Saturday.

TONY
Saturday?!?

RACHEL
Saturday. Tomorrow's Sunday, and the next day, I'm closed.

TONY
But I was here last night. I remember I ran after Elaine, and then... I must have gotten wasted or something, because I woke up in the dumpster around the corner.

RACHEL
Do you need a doctor or someone to talk to?

TONY
Except for my headache and arm, I think I'm fine.

RACHEL
Well, eat up. You'll feel better.

Tony takes a bite of his bagel as Rachel fills a pot with freshly brewed coffee.

RACHEL
You should go see her.

TONY
Not really up to seeing her parents just yet.

Rachel fills a cup with coffee for Tony.

RACHEL
I don't think you'll have to. Bet you anything she's with her snakes right now.

TONY
Snakes?

INT. HERPE HOUSE - DAY

Kneeling amongst rows of stainless steel serpent tanks, Elaine lowers a small canvas bag into a tank the size of a child's swimming pool which sits on an elevated section of the concrete floor.

Out from the bag scurries a rabbit. On the other side of the tank, a BUSHMASTER VIPER senses the rodent and flicks its tongue.

ELAINE
Make it quick.

The viper slithers closer to the unsuspecting rabbit, snatching it in a nanosecond. Elaine grimaces as she replaces the tank's top, heaves a cinder block onto its edge and locks it.

TONY (O.S.)
Elaine?

Tony, clean and shaven approaches her.

ELAINE
(indifferent)
What are you doing here?

TONY
Is this a bad time?

ELAINE
I'm working.

Eyeing the tanks, Tony seems apprehensive. She notices.

ELAINE
It's safe. They can't get out.

TONY
You sure about that?

ELAINE
I'm not keeping you here.

TONY
(taken aback)
You've probably been wondering where I've been for the last few days.

ELAINE
Not really.

She turns and walks away. Tony follows.

TONY
Wait! I wanted to talk to you.

ELAINE
About what?

TONY
When I said that I needed to be alone, I meant it. I remained alone. But, I had to get away.

ELAINE
The wedding was two weeks away!

TONY
After what that psychotic bastard

TONY (cont'd)
of a doctor did to my mom, you
think we could've gotten married
then?!? It was hell watching her
go through that, or have you
forgotten?!?

For emphasis, Tony unconsciously slaps one of the steel tanks. From within, the sound of a rattlesnake. Tony cautiously backs away. The rattling ceases.

ELAINE
Really good. Take it out on the
rattler! He's more scared of you,
you know.

TONY
Not so sure about that. Sorry.

ELAINE
No. I haven't forgotten the hell
you went through with your mom,
but I felt you chose her over me.

TONY
What?!? Not even close, but I
became so pissed all the time.
Boot camp helped me work out most
of the anger. I wouldn't have
been good for you back then.

ELAINE
And what makes you think you can
just jump back into my life? I'm
not exactly the same person you
left.

Defeated, Tony turns to leave. Elaine watches him.

ELAINE
Wait.

Tony turns.

ELAINE
(continuing)
Did you mean what you said?

TONY
Why do you think I came back? My
mom's not here anymore. You think
I love being in Jasmine?

Elaine regards Tony pensively, but then makes a decisive expression.

ELAINE
You wanna see something really
cool?

TONY
Like what?

ELAINE
You'll see. Come on.

Tony and Elaine wander to a large glass tank with a cover that's secured with a padlock. An incandescent lamp shines from above. Both peer into the tank, but the majority of the RED SPITTING COBRA remains unseen.

TONY
What is it?

ELAINE
A red spitting cobra. All the way from Tanzania.

TONY
A cobra?

ELAINE
Yeah. We've got a few here, but not like this one. She's got a temper.

Elaine taps lightly on the glass. The cobra crawls into view.

TONY
Doesn't seem very cobra-like.

ELAINE
You mean the hood? That's only when they're on the defense. Makes 'em look bigger.

As Tony and Elaine watch the cobra, it spreads its hood.

TONY
That's pretty cool.

The cobra hisses. Tony lightly taps the tank, but in the next instant, the glass pane is covered in a spray of venom. Startled, they both break into laughter.

INT. JESSUP STABLES HOUSE - BEDROOM - DAY

Carrying an empty box, Arlene enters and hesitantly approaches the closet.

After placing a few odds and ends in the box, Arlene finds a diary and begins to read it. Her expression betrays horror and surprise.

INT. JAIL VISITATION CENTER - DAY

A thick pane of Plexiglas separates the inmates from the visitors. Communication is done via phone.

A PRISON GUARD leads Linus to a booth, allowing him to sit. Looking through the Plexiglas, Linus has a puzzled expression.

PRISON GUARD
Five minutes.

As the prison guard exits, Linus picks up the phone receiver.

LINUS

Yes?

No answer.

LINUS

Do I know you?

On the other side of the Plexiglas sits a person wearing a green Army coat and a hood. The face is not visible. The unseen person lifts a small voice distortion speaker in front of his mouth, denoting himself as the...

SHROUDED STRANGER

Love being sought, but resulting
in hate.

Entranced, Linus' eyes glaze.

SHROUDED STRANGER

You will follow these instructions
regarding your sentencing
tomorrow. When you hear the
words, 'Lethal injection', I want
you to...

On Linus' side of the Plexiglas, he listens.

EXT. CEMETERY - DAY

At Abe's funeral, mourners are crowded around the casket. Nearby, a large photograph of Abe Jessup rests on an easel. Arlene sits up front, while Alvarado stands in the back. Off to the left, he notices Martie Rickenbaucker.

Reading from a prayer book, a PRIEST presides over the service.

PRIEST

...Thou shalt show me the path of
life; in thy presence is the
fullness of glory, and at thy
right hand there is pleasure
evermore for our beloved, and dear
brother, Abraham Jessup. In
Christ's name we pray. Amen.

The priest closes the book, makes the Sign of the Cross and exits.

The group begins to disperse. A few greet Arlene. Martie approaches and takes Arlene's hand.

MARTIE

I'm so sorry. I just wanted to
say that I wish I could've had a
father like yours.

ARLENE

Thank you.

Martie smiles reassuringly, gives Arlene's hand a squeeze and exits. A moment passes, and only Arlene and Alvarado remain staring at the casket.

ARLENE

I remember when I was nine, I was helping him clean out the stables, when one horse, Blazer, began acting funny. Violent. We were way inside the stable and decided we'd better get out. But, before you knew it, Blazer... he started bucking and kicking.

(gulps)

I'd never seen my father scared before that, but it wasn't for himself. He just jumped in between that horse and me. Ended up spending a month in the hospital with a cracked skull and broken ribs.

A tear trickles down Arlene's face.

ARLENE

Of course, I was both scared to return to the stable and angry at Blazer for almost killing my dad. I made up my mind to shoot the horse, but my father said that he was just being a horse, and that even if he had killed my father, it was pointless and cruel to shoot him.

ALVARADO

What if it had been you?

ARLENE

I asked him that. He told me in that case, Blazer's next life would have been in a bottle of glue.

Both laugh. After a moment of silence, Arlene reaches into her purse and extracts Abe's diary.

ARLENE

When I was cleaning out his things, I found this.

She hands the diary to Alvarado.

ARLENE

I had spoken with him the day before, and he sounded fine. But this... it couldn't come from him. Whatever those words mean, my father wouldn't have written them, at least not in his right mind.

Arlene takes one last gaze at Abe's casket and exits.

INT. COURTROOM - DAY

With two COURTROOM GUARDS, Linus stands in front of Judge Oliver's bench. Wearing an orange jumpsuit, his wrists are shackled to his ankles.

JUDGE OLIVER

In the case of the State of California vs. Linus McAllister, for the rape and first degree murder of Joanna Holly, I am hereby authorized through the opinion of a jury of your peers, and gladly so, to sentence you to death by lethal injection...

Linus' eyes flutter as he descends into a trance.

JUDGE OLIVER

...to take place at the soonest possible date. May God have mercy on your soul.

As Judge Oliver strikes the gavel, the courtroom guards escort Linus towards the door.

LINUS

Love being sought, but resulting in hate. Love being sought, but resulting in hate.

COURTROOM GUARD 1

What?

With the little chain slack he has, Linus swiftly grabs Courtroom Guard 1's pistol.

COURTROOM GUARD 1

Get down!

Both guards hit the floor behind a table.

Before Judge Oliver can react, Linus puts two bullets through his chest, causing him to fly backwards in a spray of blood.

As Linus turns towards the guards, he takes a bullet from Courtroom Guard 2 and falls to the floor. Choking on blood, Linus stares at the ceiling and expires.

Courtroom Guard 2 still keeps his aim at Linus, but then runs to check on Judge Oliver. Courtroom Guard 1 retrieves his radio.

COURTROOM GUARD 1

11-41 at the courthouse! Repeat.
11-41 at the courthouse! There's
been a shooting! Repeat. There's
been a shooting!

INT. DARK PIT - NIGHT

The poster on the wall now has the names of "Linus MacAllister" and "Judge Oliver" crossed out.

INT. ALVARADO HOUSE - BATHROOM - EVENING

Staring in the mirror, Alvarado looks tired. He turns on the water, splashes his face a couple of times and towels off.

From OFF SCREEN, the phone rings and is answered.

LESLIE (O.S.)
 ...okay, Faisal. He's right here.
 Let me get him for you.

Leslie enters and hands Alvarado the cordless phone.

LESLIE
 Pat, Faisal.

She exits.

ALVARADO
 Talk at me, Faisal.

FAISAL (O.S.)
 (on phone)
 Patrick, I thought you would be
 wanting to know that something was
 found in the tox screen of Janice
 Evans.

ALVARADO
 What?

LATER - FOYER

Rushing out, Alvarado grabs up his keys.

LESLIE
 Where to now?

ALVARADO
 I'm sorry. Something came up.

He exits, leaving Leslie alone and disappointed.

INT. FORENSICS LAB - EVENING

Alvarado and Faisal enter and proceed to a desk.

FAISAL
 Either this woman went to those
 rave parties, or she got the drugs
 from someone else.

On the desk, there's a file folder with "Evans, Janice"
 typed on it. He hands the folder to Alvarado, who opens
 it and begins to scan Janice's file.

ALVARADO
 What are you talking about?

FAISAL
 Drugs that kill the brain. Look
 for yourself.

INSERT - TOX SCREEN FILE

It lists Rohypnol, Mescaline and Lysergic Acid
 Diethylamide.

BACK TO SCENE

ALVARADO
Roofies, mescaline and LSD?

FAISAL
The rohypnol was probably smuggled
in from Mexico. Good for
destroying short term memory.

ALVARADO
What else can you tell me?

FAISAL
There was no sexual penetration.
No semen, either. Though we're
sending another vial of her blood
to a lab. Apparently, there were
foreign proteins in her system
that we couldn't identify.
Results in a week or two.

INT. MYSTIC BEAN COFFEE SHOP - NIGHT

Sitting at a table near the window, Alvarado sips a
cappuccino. Rachel appears with a bowl of mini-biscottis.

RACHEL
Thought you'd like these. Just
came in today. Anise. All
natural and all on the house.

Alvarado's infatuation almost takes over, but he controls
it and grabs a few mini-biscottis.

ALVARADO
Thanks.

With a tormented expression that Alvarado does not
notice, Rachel almost opens her mouth to speak, but stops
herself. Appearing conflicted, she returns to the coffee
counter.

Alvarado dunks one of the mini-biscottis into his
cappuccino and pops it in his mouth. Rachel glances once
more at Alvarado, but returns to her work.

While Alvarado swallows the last crumbs of the mini-
biscotti, he's surprised as he glances up and sees Martie.

ALVARADO
Rickie?

MARTIE
May I sit.

ALVARADO
Um... yes.

Martie seats herself.

ALVARADO
Can I get you something?

MARTIE

No thanks. I saw you sitting here and just thought I'd say "Hi."

ALVARADO

Really? Anything you want. After all, you have taken Elaine under your wing, so to speak. Given her some direction.

MARTIE

(laughs)

You can hardly pull her away. I told her there's not much money in harvesting venom, but she doesn't care.

ALVARADO

Well, to tell you the truth, this new snake thing of hers has me in knots. But all in all, she's happy.

(a beat)

A few years ago she went through a broken engagement and was devastated. Wouldn't go out. Wouldn't eat. Couldn't sleep. Then you show up with your reptile zoo, bring her to San Diego for a weekend and she's a changed person.

MARTIE

You can lose yourself in nature.

ALVARADO

I'm sorry, snakes freak the shit out of me.

MARTIE

They're probably more scared of you.

ALVARADO

I don't know about that. Make me think of death. In fact, that thought's been bothering me lately. With Abe and Janice going like that, and in such gruesome ways...

(a beat)

You just never know when. But I know that it would be a lot worse for me if it was my girl. Her life means so much more to me than my own.

Martie studies Alvarado for a moment.

MARTIE

I can see that, but you can relax about Elaine. If we don't have the antivenin, we don't touch the snake.

ALVARADO
I'll keep that in mind.

Martie rises...

MARTIE
Don't worry so much. She's under
my complete supervision.

...and exits.

Retrieving his cell phone, Alvarado dials a number.

ALVARADO
Yeah, run me a an address search
for a Dr. Lazarus Cohn.

EXT. DR. COHN'S BACKYARD - NIGHT

Through a telescope, Dr. Cohn views Jupiter and four of
its moons in conjunction.

As the magnification is adjusted, something large and
dark obstructs the entire view, startling Dr. Cohn. He
rises, annoyed to see Alvarado standing in front of him.

ALVARADO
No one answered the front door and
it was unlocked.

DR. COHN
So you muck up the only peace and
quiet I get all day?!?

ALVARADO
Sorry.
(gesturing to the
telescope)
Must be quite a view.

Dr. Cohn looks up at the sky. Distant light pollution
illuminates the horizon.

DR. COHN
Forty years ago, it was horizon to
horizon. Now, with all this light
pollution... a celestial travesty.

ALVARADO
May I?

DR. COHN
Sure, sure.

Alvarado looks through the eyepiece.

ALVARADO
Jupiter?

DR. COHN
And four of its moons. All in
conjunction.

ALVARADO
Pretty rare, I guess.

DR. COHN
 In cosmic proportions, it only
 lasts a fraction of a nanosecond.
 (a beat)
 What's bothering you?

ALVARADO
 Roofies.

DR. COHN
 Rohypnol?

Alvarado rises.

ALVARADO
 Yeah, rohypnol. What do you know
 about it?

DR. COHN
 It has its uses, but mainly for
 those Greek animals who need to
 rape a girl to engage in sex.
 Practically wipes her memory
 during the ordeal. Why?

ALVARADO
 Traces were found in Janice Evans'
 blood.

DR. COHN
 And you think she got them through
 me?

ALVARADO
 You said it, not me.

Dr. Cohn begins to take apart his telescope, placing
 different lens pieces into a case.

DR. COHN
 I discourage overuse of most
 bendopiazadines and certainly
 wouldn't prescribe rohypnol, even
 if it was legal. Did you check
 for vaginal irritation?

ALVARADO
 No signs of rape, but there were
 other substances found in her
 blood, too.

DR. COHN
 Along with the rohypnol?

Dr. Cohn collapses the telescope tripod.

ALVARADO
 Yeah. Mescaline and LSD.

DR. COHN
 Did the examiner find anything
 else?

ALVARADO
 She's still in the morgue.

A curious expression crosses Dr. Cohn's face.

INT. MAGNUSSEN HOUSE - BERNARD'S BEDROOM - NIGHT

In the macabre, candlelit abode filled with velvet posters of both angles and demons, death metal blasts from the stereo's speakers.

Bernard sits on the wooden floor in the middle of a chalk drawn pentagram and reading a book about necromancy. He's decked out in a Slayer T-shirt. An inverted cross dangles on a chain below his neck.

INT. MORGUE - NIGHT

A hand pulls a sheet from Janice Evans' corpse. Her body is pale and gray, and her lips are chapped. Dr. Cohn stares upon the deceased, baffled. Alvarado remains stoic, as the MORGUE ATTENDANT pulls the sheet down to the mid-thorax.

DR. COHN
(pitifully)
A very frightened young lady.
(to the morgue
attendant)
Did she have any contusions or
punctures?

MORGUE ATTENDANT
Funny you ask, but yeah. In her
left arm.

The morgue attendant extends Janice's left arm, exposing a bruise in its crook. Dr. Cohn and Alvarado gander at the bruise.

ALVARADO
What are you looking for?

DR. COHN
Signs of drug or IV injection.
(to the morgue
attendant)
She hasn't been embalmed yet?

MORGUE ATTENDANT
Tomorrow. Nine-thirty.

DR. COHN
Good.

ALVARADO
What?

DR. COHN
(to the morgue
attendant)
Was this documented?

MORGUE ATTENDANT
Yeah. Figured it was some kind of
drug abuse. Expected to find
heroin, but got rohypnol,
mescaline and acid instead.

ALVARADO
From the IV?

MORGUE ATTENDANT
Roofies comes in pills. I didn't
know there was a serum.

DR. COHN
There isn't, unless someone
manufactured it, which could make
it all the more powerful. Of
course, rohypnol can be mixed in
food and drinks by simply crushing
a pill. If that was the case, she
could've been given a dose, gone
into a deep fugue state, and then
have the rest given intravenously.
(to the morgue
attendant)
Can we see the rest of her?

The morgue attendant removes the entire sheet.

Something catches Alvarado's eyes. He moves in a for a
closer look and indicates her groin area.

ALVARADO
(to the morgue
attendant)
What's this?

The morgue attendant glances at it. Intrigued, Dr. Cohn
studies the tattoo.

MORGUE ATTENDANT
Oh, some tattoo. A new fad, I
guess.

ALVARADO
Why would you think that?

MORGUE ATTENDANT
When they brought in McAllister
after his courtroom bravado, we
noticed similar markings on his
groin.

DR. COHN
He's here, too?!? Can we see him?

MORGUE ATTENDANT
I'm not going anywhere.

The morgue attendant approaches a vault door across the
room, extracts the sliding table, draws off the sheet and
points to Linus McAllister's groin.

Alvarado and Dr. Cohn peer closely.

INSERT - GROIN TATTOO

Within the pubic hair, above the genitalia, are numbers
written from left to right.

"2 5 9 5 1 9 4 4 1 7 5 3 1 1 5 5"

Next to it is a mark that looks like an "M" with an arrow attached to its tail, angled at forty-five degrees to the right.

BACK TO SCENE

MORGUE ATTENDANT
Maybe they were lovers.

ALVARADO
More like S & M.
(ponders a moment)
What about a tox panel?

MORGUE ATTENDANT
Won't come back till Monday.

ALVARADO
In which you'll probably find he had the same drugs in his system, too. It's like a cult.

DR. COHN
What about Judge Oliver? You think he was part of their perverted death cult?

MORGUE ATTENDANT
He's in another bin. No tattoo.

Dr. Cohn begins to pace the floor, thinking.

ALVARADO
What is it?

DR. COHN
(to the morgue attendant)
When they brought in... what was left of Abe Jessup, did he have one of those markings?

MORGUE ATTENDANT
We were a little shocked to notice.

ALVARADO
(to Dr. Cohn)
You think Abe's death is connected, don't you?

DR. COHN
He was a happy man. Abe wouldn't have committed such an act in his right mind, which is why we need to prove he was made to do it.

Alvarado looks on at the two corpses.

EXT. ARLENE JESSUP'S HOUSE - MORNING

Alvarado and Arlene exit the front door. Alvarado folds a document and recaps a ball point pen.

ALVARADO
I'm sorry it had to come to this,

ALVARADO (cont'd)
but exhumation-

ARLENE
Just make it quick.

Alvarado nods and approaches his SUV.

INT. MORGUE - AFTERNOON

The naked, stitched remains of Abe Jessup lie on a gurney. Alvarado watches from the background as Faisal and Dr. Cohn, both gloved, stand over the body.

Faisal examines the arm's crook. There is an obvious bruise. Dr. Cohn observes closely.

FAISAL
Looks like a contusion caused by a needle.

ALVARADO
Maybe he had the rohypnol treatment, too. Could you run a toxicology exam?

FAISAL
Sure. Any extraneous chemicals should still reside in his tissues. I'll put in a request and push it through the red tape. I'll let you know tomorrow.

DR. COHN
The man couldn't have been in his right mind.

Faisal examines for more bruises, but finds none.

DR. COHN
Was there an autopsy?

FAISAL
There was no need.

Dr. Cohn peers at Abe's crotch.

DR. COHN
Faisal, would you examine his groin?

Faisal regards Dr. Cohn oddly.

DR. COHN
There's something we need to see.

Faisal examines Abe's groin and sifts through the pubic hair. Obviously finding something, Faisal picks up a pen light and shines it onto Abe's crotch. Dr. Cohn and Alvarado exchange knowing glances.

FAISAL
(surprised)
How did you know about this?

DR. COHN
What is it?

FAISAL
Numbers in a tattoo. Just like
MacAllister and Evans.

DR. COHN
(to Alvarado)
Got something to write with?

Alvarado produces a pen and a nearby Post-It. Dr. Cohn
peers at the tattoo as Faisal shines the light on it.

ALVARADO
Go ahead.

DR. COHN
One. One. Five. Nine. Three.
Five. Space. Five. Four. One.
Five. One.

ALVARADO
Got 'em.
(Faisal)
Not a word to anyone outside of
your department. It's an open
investigation. If anyone asks
about the toxicology exam-

FAISAL
I'll think of some excuse.

DR. COHN
That's it. Nothing else.

Faisal spreads a sheet over the corpse.

INT. HERPE HOUSE - DAY

Standing over a serpent tank, Martie and Elaine are both
clad in goggles. Martie holds a snake hook.

MARTIE
When I open this door, be alert.

Martie opens the tank's top hatch. Immediately, the red
spitting cobra rears in a defensive posture and hisses.

MARTIE
He's a fiery one.

Intrigued, Elaine watches the spectacle. Martie slowly
moves the hook in front of the cobra. It tries to
strike, but misses.

Sliding the hook under the its belly, Martie lifts the
snake and swiftly grabs the back of its head, facing it
away from herself. The cobra struggles as Martie takes
it to a table. Two buckets sit nearby.

MARTIE
Take its tail, will you?

Elaine grabs the tail to stretch out the serpent.

MARTIE
 With such a volatile creature, you
 have to let it know that its life
 is in your hands. Not the other
 way around.

After a few moments, the cobra calms.

MARTIE
 See?

Martie keeps her hand on the snake's head as she reaches
 in the bucket for a damp, soapy sponge and gently scrubs
 the snake.

MARTIE
 In Malaysia, families have been
 known to keep cobras as pets.
 They keep them contained, but will
 occasionally handle the snakes,
 even encouraging their children to
 do the same.

After dipping the sponge in the other bucket to absorb
 clean water, Martie squeezes the sponge along the snake
 to rinse it.

ELAINE
 Tony's back.

MARTIE
 I know.

ELAINE
 He seems different from before,
 but better. Still...

MARTIE
 What makes you think he won't do
 it again?

ELAINE
 I don't know. Just a feeling.

MARTIE
 Do you still love him?

Elaine's longing face betrays her feelings for Tony.

INT. ALVARADO'S OFFICE - DAY

Alvarado is filling out a form at his desk. His phone
 rings.

ALVARADO
 (answering)
 Talk at me.
 (pause)
 You've got Abe's tox results?
 (pause)
 Positive for all three.
 (pause)
 Yeah. Thanks.

Alvarado hangs up and exits.

INT. MAGNUSSEN KITCHEN - DAY

Frantic, Bernard enters while gripping his inverted cross chain and leans on the sink. He turns the water on and begins splashing his face.

BERNARD
 Forgive me. I don't know why.
 Please God!

He looks at the inverted cross, rips the chain from his neck and forces it into the garbage disposal. After a moment, Bernard compulsively begins crossing the air with his finger.

The phone rings. Still in despair, Bernard does not notice until the fourth ring and then answers it.

BERNARD
 Hello?

Suddenly, Bernard sinks into a trancelike state.

BERNARD
 Yes, I understand.

INT. MAGNUSSEN GARAGE - DAY

Entranced, but panicky, Bernard searches through a tool cabinet where he locates a tool chest.

BERNARD
 Forsaken me! Forsaken me! Why
 have you forsaken me?

A gush of wind from the garage doorway rustles his hair, frightening him even more.

BERNARD
 My God! My God! Why? Why have
 you forsaken me? My God! My-

Upon opening the tool chest, Bernard calms down as he extracts a hammer.

EXT. WOODED PATH - DAY

Tony leans on a wooden fence that overlooks a declining slope.

Noticing the MAGNUSSEN HOUSE down the slope, Tony sees Bernard rummaging through a pile of wood in the backyard.

Appearing from behind, Elaine leans her head against Tony's shoulder. Both close their eyes, savoring the moment. Still with an air of doubt, Elaine backs off and leans against the fence. Tony notices and takes her in his arms.

TONY
 I never stopped loving you.

ELAINE
 Never leave me again. No matter
 what. If you kill me a second

ELAINE (cont'd)
time, I'll stay dead.

Tony's stares into Elaine's eyes...

TONY
It would kill me first.

...and kisses her. She almost allows herself to be engulfed, but breaks the kiss. Tony notices her reluctance, but allows it to pass. A moment of silence.

TONY
How was your cobra thing?

ELAINE
Never had a bigger rush. So deadly, and yet so fragile. Don't ask me why I'm so obsessed. It just happened after I went on that trip with Rickie to the San Diego Zoo's reptile house. Maybe deep down, I'm afraid of them, but that's what fascinates me. You should've been there.

TONY
No thank you. I'm fine staying out of this part of your life.

ELAINE
(chuckles)
Big bad Marine can't face a little creepy crawly.

TONY
Not one with fangs.

Tony peers down the slope and see Bernard dragging wood into the garage's back door.

TONY
I haven't seen that boy in years. He about... What, 17 now?

ELAINE
Bernard. I always thought he was kind of weird.

TONY
Didn't he used to play a lot of D & D? His father was on the jury, wasn't he? You know, for my mom.

Elaine puts a calming hand on Tony's shoulder.

ELAINE
I'm not going to pretend to know what you and your mother went through. I'm sorry.

Tony smiles. His eyes register gratitude.

TONY
You haven't seen my place, yet.

ELAINE

Tony, I though we agreed-

TONY

Hey, just want to show you what I've become. Besides, we're not far.

(points to road with the Magnussen house)

Just down the road. About half a mile.

EXT. MAGNUSSEN HOUSE - DAY

Holding hands, Tony and Elaine walk along the road in front but come to a sudden halt at the end the driveway. Elaine screams in sheer terror. Tony's eyes are wide and his mouth is agape as they stare into the...

OPEN GARAGE

...where Bernard has arranged a CROSS, in which he has nailed both of his feet and his left hand. He is barely conscious. A hammer lies on the floor in a pool of his blood.

INT. HOSPITAL - CORRIDOR - DAY

Through a set of double doors, Dr. Cohn enters near the nurse's station. A NURSE is seated behind the desk.

DR. COHN

Excuse me, where can I find a Bernard Magnussen?

The nurse checks on a list.

NURSE

Room twenty-one twelve.

DR. TYLER (O.S.)

Lazarus.

DR. EDWARD TYLER, about the same age as Dr. Cohn, approaches the station. They shake hands.

DR. TYLER

(continuing)

It's been a while.

DR. COHN

It has, Eddie. Under better circumstances-

DR. TYLER

I know.

DR. COHN

How's the boy?

DR. TYLER

Come with me.

The two doctors leave the nurse's station and exit around the corner into another...

CORRIDOR

...which gives them more privacy.

DR. TYLER

First of all, he's going to make it... physiologically. He lost a lot of blood, but there's no major arterial damage. Though, the nails all but destroyed his tendons. Vitals are about normal. I understand he went to see you last week.

DR. COHN

Yes. His parents brought him in. Poor boy was a basket case. I gave him Valium to calm him, and a prescription for Ativan. He was scheduled to come in tomorrow.

DR. TYLER

Anxiety attack?

DR. COHN

From what I saw. I was going to start him on Luvox for possible OCD. Do you have him sedated?

DR. TYLER

Of course, and that's kind of what I wanted to talk to you about.

DR. COHN

What?

DR. TYLER

Didn't you suspect chemical substance abuse?

DR. COHN

Not really. Aside from his panic attack, he seemed quite lucid. His eyes weren't dilated. No tracks on his arms. Fingernails pink and clean.

DR. TYLER

In the right frame of mind, most people don't nail themselves to wood, and we did notice a contusion on his arm that appeared like it was caused by a routine blood test.

DR. COHN

(suspicious)

Had he?

DR. TYLER

Three years ago, not counting today's. Results should be in soon.

DR. COHN
How are his parents?

DR. TYLER
Shaken up, but they're holding on.
Nice people. Quiet, but nice.

Dr. Tyler and Dr. Cohn stop at ROOM 2112. The door is closed.

DR. TYLER
Here we are.

Dr. Cohn goes to open the door, but Dr. Tyler stops him.

DR. TYLER
While doing an exam, we saw something that his parents don't know about, yet. That's why I called you.

DR. COHN
What is it?

DR. TYLER
Some kind of tattoo near his genitals.

Dr. Tyler opens the door. Inside the room, disheveled and stressed, Steve and Anne Magnussen look up as both doctors enter the...

HOSPITAL ROOM

...where Bernard lies in the bed with bandaged wrists and ankles. Sedated, an IV drips into his veins.

DR. TYLER
(to the Magnussens)
You already know Dr. Cohn. I hope you don't mind, but I thought I'd bring him in due to your son's psychiatric condition.

STEVE
(to Dr. Cohn)
They said that Bernard might never walk the same way.

Anne wipes away a tear. Dr. Cohn approaches Anne and takes her hand.

DR. COHN
I'm so sorry for your grief, but I need to know a few things about Bernard.

Anne looks at Dr. Tyler who nods his head affirmatively. She nods to Dr. Cohn.

DR. COHN
Was Bernard taking the prescription I gave him? The Ativan?

ANNE

I think so. I mean I could have sworn I saw him take them a few times.

DR. COHN

Was he acting more anxious? Panic attacks? Worry?

ANNE

No. If so, he's kept it to himself.

STEVE

What's the point of these questions?

DR. COHN

I'm simply trying to figure out why Bernard would do this to himself. Religious OCD exists, but I've never heard of anything so extreme.

STEVE

All I know is that if the chief's daughter and that boy hadn't have found him...

(bites back tears)

I don't know what I'd do without our son. I... I couldn't handle it.

INT. COUNSELING ROOM - DAY

Appearing stressed and tired, Dr. Cohn approaches his desk. A stack of mail and a small package sit on its center.

After glancing at each envelope, he tosses the entire pile into his waste basket, but keeps the package. He opens it and finds a book. The words "STORMBRINGER: POETIC CATHARSIS - ALEXANDER SILVA" are engraved on the front cover.

Dr. Cohn opens it, traces his finger down the TABLE OF CONTENTS and then stops.

INSERT - POETRY BOOK

Circled is the title of the poem "Anxiety Road".

INT. MYSTIC BEAN COFFEE SHOP - NIGHT

Sitting over a cappuccino, Dr. Cohn reads from the Alexander Silva book, while Alvarado listens, captivated.

DR. COHN

...the dream of a thousand fold.
Might the Four Horsemen grant me
that wish. Pulled to shreds by
angels and wraiths. Armageddon,
my home sweet home. Alone in this
darkness, I'm told of a light.
That my own doubt prevents me to

DR. COHN (cont'd)
see. Love being sought, but
resulting in hate. Having blown
down this tumultuous road."

Dr. Cohn puts the book down.

ALVARADO
Shit! You know those words at the
beginning of a salt demon? I'm
not quite sure what a salt demon
is, but it sounds like what
happened to Janice Evans.

DR. COHN
And the mention of the 'Four
Horsemen' and being pulled to
shreds. Utterly destructive. At
least to Abe. It also the kind of
imagery that's affecting the boy.

ALVARADO
Damn demented poem is coming true.

Alvarado finishes his cappuccino, and then rises. His
eyes drift towards the coffee counter as Rachel walks
behind it, catching her eyes for a second. She smiles
warmly. Dr. Cohn notices, but lets it go.

DR. COHN
Where are you going?

ALVARADO
Gotta find out about this Silva
guy. See if he's crazy as he
sounds?

Alvarado exits. After a few moments, Dr. Cohn rises and
approaches the front counter. Seeing no one there, he
looks over and finds that the floor's hatch is open.
Rachel is ascending from its depths, carrying a sack of
coffee beans.

Rachel sees Dr. Cohn regarding her oddly, and then
laughs. Dr. Cohn turns his attention to the decorative
paraphernalia.

DR. COHN
I see why you call it 'The Mystic
Bean.' An eclectic escape.

RACHEL
Maybe that's why he comes here so
much.

DR. COHN
Yes, he seems like a very
dedicated man. Especially to his
wife and daughter.

RACHEL
(insulted)
Patrick's a special friend.

Rachel descends back into the cellar, leaving Dr. Cohn taken aback. As he turns to exit, a Zodiac poster catches his eye.

INSERT - ZODIAC POSTER

The symbol for SCORPIO: A character looking like the letter 'M' with a pointed tail.

INT. DARK PIT - NIGHT

On the poster, "Steve Magnussen" is crossed out. A line is drawn from his name to "Bernard Magnussen." Next to "Steve Magnussen" is "Patrick Alvarado."

INT. ALVARADO HOUSE - JUNK ROOM - NIGHT

In one corner is a desk and personal computer. Alvarado sits at the desk, hunched over Silva's poetry book and a notepad.

INSERT - NOTEPAD

Alvarado scribbles, "October 23 - Joanna Holly - ?"

INSERT - POETRY BOOK

"Might the Four Horsemen grant me that wish. Pulled to shreds by angels and wraiths."

Alvarado's pencil crosses through those phrases.

INSERT - NOTEPAD

"October 28 - Abe Jessup - 115935 54151".

INSERT - POETRY BOOK

"Salt demon possessing my tongue. Deserted lips, void of glandular dew."

His pencil draws a line through that line, also.

INSERT - NOTEPAD

Alvarado scribbles, "November 2 - Janice Evans - 13475 639459"

BACK TO SCENE

Alvarado studies what he has written.

INSERT - POETRY BOOK

The following lines are crossed out by Alvarado's pencil.

"Pierced with a bullet, splitting my soul. Guilt ridden panic, enemy of my fate.", and

"Love being sought, but resulting in hate. Having blown me down this tumultuous road."

INSERT - NOTEPAD

Alvarado has added...

"November 7 - Judge Oliver - ?",

"November 7 - Linus McAllister - 2595194 417531155", and

"November 12 - Bernard Magnussen - 531955 13419146"

...to the list and checks off all the dates. Between "October 23" and "October 28", Alvarado scribbles "5."

He proceeds to scribble a "5" between "October 28" and "November 2", and continues until there is a five between each date.

At the bottom, he pencils:

"November 17 - ?"

BACK TO SCENE

Fretting, Alvarado puts the pencil down and shuts the book.

EXT. ALVARADO HOUSE - NIGHT

The van is parked in the distance. Inside, the shrouded stranger watches the house.

INT. ALVARADO HOUSE - JUNK ROOM - NIGHT

Alvarado types on his computer and opens a beer.

INSERT - COMPUTER SCREEN

The words "Alexander Silva" are typed into the search field. After several seconds, a list of entrees pops up on the screen.

BACK TO SCENE

Alvarado clicks the mouse twice. Another few seconds, and captioned photos appear on the screen.

INSERT - COMPUTER SCREEN

Photographs of the maniacal looking Alexander Silva.

BACK TO SCENE

Alvarado advances to the next page, and sees many of the same types of photographs. One calls his attention.

INSERT - COMPUTER SCREEN

A photograph of Alexander Silva and Dr. Sorensen. They seem to be friends.

A caption below reads:

"Poet Alexander Silva and Dr. Johan Sorensen maintained a friendship for twenty-seven years. Much of Silva's poetry was influenced by Sorensen."

The word "Sorensen" is highlighted in blue. The mouse arrow clicks on the hyperlink.

The screen changes to a photograph of Dr. Sorensen in handcuffs outside of the local courthouse. Silva is in the background.

FLASHBACK

The courtroom for the Sorensen trial. The sound is muffled. The scene is dreamlike.

Arlene Jessup, Joanna Holly, Linus McAllister, Janice Evans, Steve Magnussen and other jurors sit in the JURY BOX.

Judge Oliver presides over the court, while Karen Rivard sits at the PROSECUTION TABLE.

BACK TO SCENE

Alvarado stares intently at the computer screen.

EXT. DR. COHN'S BACKYARD - NIGHT

As Dr. Cohn peers into his telescope, Alvarado stands next to him.

ALVARADO

It all goes back to the trial. I don't think Silva knew, though.

With a concerned expression, Dr. Cohn rises.

DR. COHN

It stands to reason, but what you say is disturbing.

Dr. Cohn approaches a table with various sized eyepieces. He chooses the largest and returns to his telescope to exchange eyepieces.

DR. COHN

Since I was a boy, I've wondered if there was life out there. I thought that there'd have to be. I mean it's just too big.

Dr. Cohn peers into the telescope and adjusts the focus.

DR. COHN

(continuing)

I'd wonder about those far away places and how advanced they must have been. That their's were perfect societies. And here we were, thinking were so far ahead, but when barbaric and foul individuals infiltrate the higher callings of life, it made me think those Utopias only existed in my mind.

Dr. Cohn rises and looks directly at Alvarado.

DR. COHN

And if there was ever a foul barbarian, it was the late Dr.

DR. COHN (cont'd)
Sorensen.

ALVARADO
You knew him, didn't you?

DR. COHN
I did.
(sighs)
MKULTRA.

Alvarado's eyes narrow.

DR. COHN
At the time, it was kept hush,
hush. It wouldn't have gone over
with the populous. How could
America's CIA use LSD as a means
to extract knowledge from people,
even the unsuspecting innocent?

Dr. Cohn adjusts more knobs on the telescope.

DR. COHN
As a young man, and thinking that
working for the good of national
security was altruistic, I was
only too eager. The CIA contracted
me for a job in New York. We took
up residence next door to a
whorehouse of our making. Besides
us, only the women and their
seductees knew of the place.

Dr. Cohn looks up into the night sky.

DR. COHN
Our goal was not to give these men
a good time, but to slip them a
few CC's of LSD in a cocktail. By
the time they'd finished, the
drugs would begin to take effect.
The theory was that the best time
to extract information was right
after intercourse, but all we got
were a lot of temporarily
satisfied, but later on, deeply
troubled men.

Alvarado grins.

DR. COHN
To that end, it sounds funny, I
know. But what came out of that
wasn't. You see, that's where I
met Sorensen for the first time.
And to his credit, he was
absolutely brilliant, but so were
Hitler, Stalin and Mao Tse Dong.
That's where he got his ideas.

ALVARADO
Ideas about what?

DR. COHN

Ideas about control. He didn't want to only extract information, but to go so far as to help governments develop Manchurian Candidates. Assassins that could be activated by a word or phrase.

Dr. Cohn gazes into the telescope, again.

DR. COHN

Anyway, that was my only exposure to MKULTRA. I felt using people as unwitting guinea pigs was both unethical and useless. So, I got out. Eventually, MKULTRA was abandoned, and the whole thing swept under.

ALVARADO

Okay, so Sorensen wasn't a moral man, how does that affect anything now?

Dr. Cohn aims the telescope in another direction.

DR. COHN

Years later, I attended a psychiatrists' conference in Switzerland. It was to demonstrate new ways of treating the mentally ill through SSRI therapy. Sorensen was there, and he had this theory that through the use of certain drugs, combined with hypnosis, he could reverse homosexuality.

ALVARADO

What?!?

DR. COHN

That's right. He believed that it was a mental condition that could be eradicated.

ALVARADO

Sounds like brainwashing.

DR. COHN

It goes deeper than that. One wouldn't simply become repulsed to the act, but in turn become attracted to the opposite sex. Naturally, this caused an outrage in the homosexual community. It's not a lifestyle I condone. In fact, I think it's morally wrong due to its nonprocreative aspects, but I can't condemn them as people. Though, Sorensen did. Obsessively. Any article I came across, or lecture that he gave was on this. I saw him about five years later. The man had aged

DR. COHN (cont'd)
badly. Still spouting off his theories and how he just wasn't hitting it. Kept looking for the right combination.

ALVARADO
And that's about when he wandered here and decided to slip it to his female patients. If you suspected him of this, why didn't you say something?

DR. COHN
I didn't. I merely thought it was in the abstract.

ALVARADO
I guess what gets me is that the man is dead. Did he have any family?

DR. COHN
He'd been married, but his wife died. I had heard rumors he had a son, but Sorensen denied it.

ALVARADO
You know, I can piece together the fact that Joanna, Janice, Linus and Oliver were targeted. They were all associated with Sorensen's trial. But Abe wasn't on that jury. Neither was Bernard.

DR. COHN
Maybe they didn't have to be.

ALVARADO
Whattya mean?

DR. COHN
Those jurors and Judge Oliver were the only ones who have remained here since Sorensen's trial. Everyone else has relocated elsewhere.

ALVARADO
It wasn't Arlene who was torn apart. It was father. It wasn't Steve who nailed himself to plywood.

DR. COHN
It was Bernard. His son.

ALVARADO
Going after loved ones. For some that would be worse than death.

DR. COHN
But that doesn't fit with Janice, Joanna and Linus. What about Judge Oliver?

ALVARADO
Widower. The others didn't have anyone, at least none that I've known of.

DR. COHN
This is someone bent on revenge. Revenge for Sorensen's death.

ALVARADO
I don't like your theory. It makes sense, but I don't like it. In fact, it makes me scared shitless.

DR. COHN
Why?

ALVARADO
I'm the one who locked the cuffs on Sorensen's wrists.

INT. MYSTIC BEAN COFFEE SHOP - MORNING

Pouring nutmeg over a steaming cappuccino, causing the froth to disintegrate, Alvarado seems withdrawn.

ALVARADO
Always wondered why nutmeg did that.

Across the table, Elaine nurses an iced coffee. She notices his mood.

ELAINE
Dad, what's wrong?

ALVARADO
I'm scared. It's everything that's going on. It's your weird job. It's-

ELAINE
Tony?

ALVARADO
Yes. Tony.

ELAINE
(slightly annoyed)
I knew this talk was gonna come.

ALVARADO
Elaine, he practically left you at the altar.

ELAINE
It was three weeks before. Plus you know what he went through.

ALVARADO
Yeah, and I can only imagine how many other girls he went through when he was away.

ELAINE

None!

ALVARADO

How can you be sure?

ELAINE

Because he told me.

ALVARADO

And you believe him?

ELAINE

Dad, I love him. I never stopped.

Alvarado is caught off guard.

ELAINE

And I trust him. Something that I wish you'd give me.

(a beat)

I understand why he did what he did. If we'd have married then, we'd probably be divorced. He's over it now, and only wants to help his mother do the same. I want to be there for him, Dad. He's a great guy. I believe he truly loves me, and that's why he left the first time.

After a moment, Alvarado takes Elaine's hand in his.

ALVARADO

I guess you're not a girl anymore.

ELAINE

I'll always be your girl, but I'm also a grown woman.

ALVARADO

Yeah, you are. I just wanna make sure he really loves you and treats you right.

ELAINE

He will. We have a lifetime for that.

Alvarado does not seem totally convinced, but accepts it. Elaine looks at her watch.

ELAINE

And speaking of time, I gotta go.

Elaine rises, taking her iced coffee.

ALVARADO

I hope Rickie's not letting you alone with that spitting cobra.

ELAINE

Dad, I know it's your job, but would you please stop worrying? Rickie'd never let me get hurt.

ALVARADO
I know. She's been a good friend.

Elaine bends down and gives Alvarado a kiss on the cheek.

ELAINE
Be back around five. Love you.

ALVARADO
Love you.

Elaine exits, as Alvarado finishes the last sip. After a few moments, his cell phone rings. He answers.

ALVARADO
Talk at me.

EXT. SAN FRANCISCO STREET - DAY

Alvarado's SUV parks near a Victorian style house. A street car rolls past as Alvarado and Dr. Cohn exit the vehicle.

ALVARADO
You sure about this? Some of these psychic types can be nutty.

DR. COHN
All that matters is that your mystery man believes it.

Alvarado and Dr. Cohn ascend the front stairs. Alvarado knocks on the door.

INT./EXT. VICTORIAN HOUSE - FRONT DOOR - DAY

The door opens, revealing JONIKKA, a colorful, middle aged woman, wearing a long tunic. The interior decor is exotic.

JONIKKA
Yes?

DR. COHN
Miss Miraben, we-

JONIKKA
Jonikka. You must be the two cops.

ALVARADO
Well, actually he's a psychiatrist. I'm the cop. Patrick Alvarado.

They shake hands. Dr. Cohn follows suit.

DR. COHN
Lazarus Cohn.

JONIKKA
It's nice having visitors who don't want to know their future. Always about past love. Future love. The dead. It goes on.

ALVARADO
No, ma'am. We've got enough to
worry about.

JONIKKA
Well, Officer. Doctor. Come on
in.

INT. VICTORIAN HOUSE - OFFICE - DAY

Jonikka leads Alvarado and Dr. Cohn into a plain looking
room with a desk and chair and two more chairs facing it.

JONIKKA
Please, have a seat...

Jonikka begins to take off her exotic tunic...

JONIKKA
...and give me a chance to get out
of this thing.

...exposing a simple T-shirt and pair of jeans. She
drops the tunic onto the floor.

JONIKKA
Theatrics mean larger donations.
Otherwise, I prefer this.

Jonikka has a seat behind her desk.

JONIKKA
Now, how can I help you?

ALVARADO
I can't go into great detail
because it's an open case, but...

Alvarado extracts a small notepad from his shirt pocket,
and lays it on the desk.

ALVARADO
...we have these numbers here
we're tryin' to figure out, but
just can't grasp their meaning.

Jonikka takes the notepad and looks over the numbers.

JONIKKA
Simple, Pythagorean numerology.
You could have found this in any
Books-A-Million. Yet, you drove
all this way?

DR. COHN
Expertise is needed.

ALVARADO
We figured it was some kind of
numerology, but don't know how to
translate it.

JONIKKA
There are twenty-six letters in
the Roman alphabet, and nine

JONIKKA (cont'd)
 natural Arabic numerals. Simply
 go through the alphabet, and keep
 cycling through the numbers one
 through nine until you reach 'Z'.

Alvarado seems lost.

DR. COHN
 You mean one is 'A'. Two is 'B',
 and so on, but instead of counting
 ten for 'J', you start back at one.

JONIKKA
 Catch on quick.

ALVARADO
 Then two could also be 'K', and
 three, 'L'?

JONIKKA
 Exactly.

ALVARADO
 There have to be thousands of
 combinations. How are we supposed
 to figure it out?

DR. COHN
 Trial and error.

ALVARADO
 That's gonna take forever!
 (sighs)
 Okay, what about that symbol on
 the next page?

INSERT - NOTEPAD

The Scorpio sign as an 'M' with an arrow tipped tail.

BACK TO SCENE

JONIKKA
 That's the Zodiac sign for Scorpio.

DR. COHN
 What does it have to do with these
 numbers?

JONIKKA
 It could act as an allusion to the
 puzzle's creator.

ALVARADO
 I don't follow.

JONIKKA
 Scorpions aren't known for abiding
 by norms. Plus, every sign is
 oriented towards a body part.
 This one, which is feminine,
 refers to genitalia.

ALVARADO
Doesn't make any sense.

JONIKKA
It does to your mystery man. And the dates. They're related, falling under the Scorpio sign, which is coincidentally what we're under right now, going from October 23rd to November 22nd.

ALVARADO
What about patterns? Seems like every five days and...

Jonikka examines them again.

JONIKKA
So it does, ending on the 12th.

DR. COHN
(grave)
Today's the 17th, isn't it?

INT. HERPE HOUSE - DAY

Having just fed a GABOON VIPER, Elaine closes the tank and crosses toward the other side of the room where some serum vials are waiting in a rack.

Elaine writes "Eastern Cottonmouth" on an adhesive label, sticks it to a rack of vials and places it in a nearby refrigerator. The phone rings. She answers it.

ELAINE
Herpe House.

After a few moments, Elaine enters a trancelike state.

ELAINE
Yes, I understand.

Hanging up the phone, Elaine to the red spitting cobra's tank, unlocks the top's latch and opens it, exposing the volatile serpent. It fans its hood in a defensive posture.

As if there's no danger, Elaine reaches out to the snake. Ready to strike, the cobra rears its head, uttering a loud hiss.

EXT. HERPE HOUSE - DAY

Tony arrives. Noticing the open door, he approaches.

TONY
Elaine?

No answer. Suddenly, Tony jumps back several feet as the red spitting cobra slithers into the nearby woods.

Cautiously, Tony peers into the dark room.

TONY
Elaine?!?!?

EXT. BACKWOODS ROAD - DAY

Eyes swollen shut and moaning, Elaine desperately stumbles down the road.

INT. SUV - DAY

As Alvarado and Cohn travel back home, Alvarado's phone rings. He answers.

ALVARADO

Talk at me.

After a few moments, Alvarado stiffens as he hangs up the phone. Dr. Cohn notices.

DR. COHN

Patrick?

Alvarado doesn't respond, but activates his siren and accelerates the SUV to well over one hundred miles per hour.

INT. HOSPITAL - EMERGENCY ROOM - EVENING

Leslie and Tony wait outside a privacy curtain as Alvarado and Dr. Cohn arrive.

ALVARADO

What happened?

Speechless, Leslie chokes back her tears.

TONY

I told her it was crazy. Evil things!

ALVARADO

(ignoring Tony)

Where is she?!?

Leslie points towards the curtain.

LESLIE

Sleeping.

(sobs)

They said...

(sobs)

They said she's going to be okay.

(sobs)

But that her eyesight's never going to be the same.

Leslie contains herself, as she glares past Alvarado at Martie entering. Dr. Cohn looks on with concern.

MARTIE

I am so, so, so sorry!

She gives Leslie a hug, but Leslie does not return it.

ALVARADO

(to Martie)

I thought you said you wouldn't let anything happen to her. You

ALVARADO (cont'd)
weren't there?!?

MARTIE
The tank was locked. There was no way the snake could have escaped.

ALVARADO
Well, the damned thing found a way!!

As Martie recoils in guilt, Leslie tries to calm Alvarado.

LESLIE
Pat.

ALVARADO
You should have been there!!!
Why'd you leave her alone with 'em?!?
(to himself)
I knew I shouldn't have let her go on with that insane hobby.

LESLIE
Pat!

Realizing that he was a little harsh, Alvarado softens.

ALVARADO
Rickie, I'm sorry. I know it wasn't your fault.

Martie remains silent.

DR. TYLER (O.S.)
Chief Alvarado?

Alvarado turns.

DR. TYLER
Would you come with me?

Alvarado follows him away from the others.

ALVARADO
Are you treating my daughter?

DR. TYLER
Yes. Fortunately, we got to her soon enough after the attack to save her eyes. But...

ALVARADO
But what?

DR. TYLER
The venom did severe damage to her cornea and conjunctiva, rendering her temporarily blind.

ALVARADO
For how long?

DR. TYLER
 Couple of weeks. Though limited,
 her vision will return.

ALVARADO
 How limited?

DR. TYLER
 There's a good chance she'll never
 be able to drive again.
 (a beat)
 She was lucky.

ALVARADO
 (indignant)
 How so?!?

DR. TYLER
 She could have been bitten.

Alvarado relinquishes.

DR. TYLER
 There's something else.

ALVARADO
 What?

DR. TYLER
 I didn't want to alarm your wife,
 but I thought you should know.
 Normally it wouldn't concern us,
 but Elaine has numerical markings
 similar to the Magnussen boy's.
 Just thought you should know.

Dr. Tyler gives a stunned Alvarado a reassuring pat on
 the shoulder, and exits.

Alvarado approaches Tony.

ALVARADO
 (solemnly)
 Thank you. Go on home. They'll
 be kicking out visitors soon
 enough.

INT. TONY'S APARTMENT - NIGHT

While Tony snoozes in front of the television, the phone
 rings. Groggily, he answers it.

TONY
 Hello?

After a few seconds, his sleepy eyes roll and become
 glazed.

EXT. TONY'S APARTMENT - NIGHT

Tony emerges out of the front door, finds a shoebox on
 the stoop and takes it inside.

INT. TONY'S APARTMENT - NIGHT

Like a zombie, Tony lifts the shoebox's lid, extracts a videotape and inserts it into a VCR. Tony gazes at the television, which casts an orange glow onto his face.

INT. MYSTIC BEAN COFFEE SHOP - NIGHT

Ascending from the trap door behind the counter, Rachel appears with a small paper bag.

INT. ALVARADO HOUSE - ELAINE'S ROOM - NIGHT

As Elaine rests in bed, still clad in eye patches, a hand places a glass of a yellowish milk drink in her hands. Elaine grips it tightly and sniffs the drink.

ELAINE

Where did you say this was from?

Rachel is seated next to Elaine's bed.

RACHEL

Afghanistan. Drink it. I added some saffron and sugar to sweeten the taste.

Elaine takes a sip, seeming to like it.

ELAINE

Mmmm. What is it?

RACHEL

Tea with a little opium.

ELAINE

Opium?!?

RACHEL

Don't worry, it's not heroin. Besides, it'll help you relax.

ELAINE

I guess what my father doesn't know won't kill me.

From OFF SCREEN, the front door opens and closes.

ALVARADO (O.S.)

Hello?!?

Clearly excited, Rachel rises.

RACHEL

I should be heading off. Shop won't run itself.

ELAINE

But you just got here.

A knock on Elaine's door.

ALVARADO (O.S.)

Elaine?

The door opens and Alvarado enters.

ALVARADO
(surprised)
Rachel!

RACHEL
(slightly nervous)
I thought I'd bring one of my teas
for Elaine. It'll help her sleep
and quell the pain.

Alvarado and Rachel stare at each other in awkward
silence. Instead, he turns to Elaine.

ALVARADO
How are you doing? Heard from
Tony?

ELAINE
Said he'd be by later, maybe in an
hour, or so.
(grimacing)
These patches itch. Just wanna
scratch.

Alvarado approaches Elaine, taking her hand.

ALVARADO
They'll be off soon.

Alvarado glances at Elaine's tea.

ALVARADO
(to Rachel)
Mind if I try some?

RACHEL
If it's okay with Elaine.

Elaine smirks.

ALVARADO
Elaine?

ELAINE
Sure.

Alvarado takes the mug from her hands, sniffs it and
takes a sip. After a moment, he seems impressed.

Alvarado takes another sip and places the glass back into
Elaine's hands.

ALVARADO
It's good.

A moment of awkward silence.

RACHEL
I don't mean to scuttle out of
here, but I've still got work to
do.

ALVARADO
Aren't you already closed?

RACHEL
The urns need a scouring and I'd rather get them done tonight than like a mad woman in the morning.

ALVARADO
It never ends for you, does it?
Do you want me to walk you out?

RACHEL
(tempted)
I know the way, but thanks.
(to Elaine)
If you want more so you can rest better, just let me know.

ELAINE
Okay, and thanks for stopping by.

ALVARADO
Yeah. Thanks.

Flushed, Rachel hurriedly exits.

INT. TONY'S APARTMENT - NIGHT

Still entranced, Tony ejects the cassette from the VCR. Then using a screwdriver, Tony takes apart the cassette. Ripping the tape in two, he extracts and tosses it into the garbage.

Snapping out of his fugue, he looks at the clock which reads, "8:05." Frantic, Tony dashes for the phone and dials.

TONY
Hello? Elaine?
(pause)
Elaine... I don't know. I'm so sorry. I must've fallen asleep.
I'll be right over.

Tony hangs up and rushes out of his apartment.

INT. ALVARADO HOUSE - DINING - NIGHT

Alvarado and Leslie are having a quiet meal.

LESLIE
Oh. I ran into Mrs. Marston at the store. She said to say 'Hi' to you. She's looking so much better than she did a year ago. All her hair's grown back, and she's regained what she lost. The chemo must have been an ordeal.

Alvarado's lack of response concerns Leslie.

LESLIE
Patrick, Elaine's okay.

ALVARADO

You really think so? If this wacko got to her at work, don't you think he get to her here?!?

Alvarado rises, takes his plate and storms into the kitchen. All the while, Tony has been standing in the dining entrance. Leslie notices.

LESLIE

How is she?

TONY

(cautious)

Sleeping. Is everything all right?

LESLIE

He's just worried. And to be honest, I'm terrified for Elaine, but if he's to do his job, then how can I show him what I really feel?

TONY

I'd be willing to stay over.

LESLIE

Thanks, but we'll be okay.

A moment of silence.

TONY

(disappointed)

Oh. Well then, I'm gonna go. Tell Elaine I'll be by tomorrow.

LESLIE

I'll do that. Good night.

TONY

Good night.

Tony exits.

Leslie sits alone for a moment, until she hears knocking at the front door. Leslie rises and exits to the...

FOYER

...where she approaches the front door...

LESLIE

Hold on, Tony!

...and opens it.

LESLIE

Did you forget-

Leslie is a bit startled to Dr. Cohn standing on her front porch.

DR. COHN

I hope I'm not disturbing you, but is your husband home?

EXT. ALVARADO HOUSE - BACKYARD - NIGHT

Tipsy, Alvarado stares up at the sky while nursing a bottle of rum. Hearing footsteps, he turns and sees Dr. Cohn approaching.

DR. COHN

You'd see a lot more if you had a telescope.

ALVARADO

You come to preach to me about the finer points of amateur astronomy?

DR. COHN

No, not really.

ALVARADO

Then I guess you want me to tell you what's on my mind.

DR. COHN

I just stopped by Rachel's coffee bar on the way here and was sipping an excellent cappuccino when Steve Magnussen came in. I remember Bernard telling me that he played that dragon game with his friends there. I knew the Janice frequented the place. So did Abe, as you know.

ALVARADO

(takes a swig)

Does this story have a point?

DR. COHN

Doesn't it strike you that many of the victims took their coffee from the Mystic Bean?

Alvarado gives Dr. Cohn a cold stare.

ALVARADO

No. No! There's no way! She was just here earlier giving Elaine some tea concoction to help her rest.

DR. COHN

And that's not suspicious?!?

Alvarado takes another swig. Dr. Cohn points up towards the sky.

DR. COHN

Take a look up there.

Alvarado looks.

DR. COHN

You see that? The constellation to the right of Jupiter? That's Scorpio.

INSERT - NIGHT SKY

The Scorpio Constellation.

BACK TO SCENE

DR. COHN

Only a few days remain. The attempt on your daughter was on the seventeenth. Today is the twenty-first. And no matter your feelings about Rachel-

ALVARADO

There's nothing between us!!

DR. COHN

I never said there was, but the fact remains that tomorrow is the fifth day since the last... attack, and the cycle has been consistent.

ALVARADO

You can show yourself out.

Alvarado exits.

INT. MYSTIC BEAN COFFEE SHOP - NIGHT

Rachel sits at one of the tables, while Deputy 1 searches through a shelf loaded with books and paraphernalia. Wearing latex gloves, Deputy 1 investigates a small porcelain statue.

RACHEL

(annoyed)

How long is this going to take?

Alvarado uneasily sits across from her. Before he can answer, there's a CRASH from OFF SCREEN.

On the floor lies the broken statue. Above the shattered porcelain, Deputy 1 looks sheepish.

DEPUTY 1

Sorry about that.

Livid, Rachel stomps towards the counter.

DEPUTY 1

Really, I'm sorry. It's these gloves.

ALVARADO

(to Deputy 1)

Be careful, damn you!! Lay off the fragile stuff!

DEPUTY 1

Yes, sir.

ALVARADO

In fact, just get out of here.

DEPUTY 1
Yes, sir. Do you want me to clean
it up?

Alvarado bolts up from his chair.

ALVARADO
Get to the back, and search
through something you can't break!

Embarrassed, Deputy 1 exits.

Rachel returns with a broom and dust pan. She begins to
sweep up the mess.

RACHEL
Did your ape leave?

ALVARADO
Rachel, I'm so sorry about this,
but...

RACHEL
(sarcastic)
You have to do your duty. Do you
honestly think that I was trying
to give Elaine heroin? It was
just a little opium in her tea.

ALVARADO
You did what?!?

RACHEL
Isn't that why you're here?

ALVARADO
Where did you get opium? No, I
don't wanna know, and to answer
your question, as of now, it's
confidential.

RACHEL
Confidential. Isn't that
convenient? Nice to know what you
truly think of me.

Rachel picks up a large piece of the statue and regards
it nostalgically.

RACHEL
This was from Crete.

ALVARADO
The department will compensate you.

Disgusted, Rachel drops the piece into the dust pan,
walks back to the counter empties it into the trash.

MORAN (O.S.)
Holy shit!! Chief?!?

The voice is coming from the cellar.

Suddenly alert, Alvarado rises and approaches the
counter. Rachel's eyes are wide with surprise.

RACHEL
I'm going down-

ALVARADO
You stay here.

RACHEL
But it's my shop!!!

ALVARADO
You. Will. Stay. Here.

Rachel stays put, but remains enraged while Alvarado descends into the...

CELLAR

...where he sees Moran and Deputy 2, both gloved, crouching over a coffee sack.

ALVARADO
What is it?

MORAN
We were checking through the coffee sacks, and...

ALVARADO
And what?!?

MORAN
Look for yourself.

Alvarado peers into the open sack that sits next to the iron grate blocking access to the tunnel.

ALVARADO
Anymore gloves?

Deputy 2 pulls out another pair from his jacket pocket, and hands them to Alvarado.

After slipping on the gloves, Alvarado reaches into the coffee sack and pulls out a box of individually sealed tablets. The box reads, "Rohypnol".

ALVARADO
(saddened)
Bag this into evidence.

INT. POLICE STATION - INTERROGATION ROOM - NIGHT

Handcuffed, and sitting at a small table, Rachel seems both bemused and hurt. She gazes into the two way mirror which hides the...

OBSERVATION ROOM

...where Alvarado and Dr. Cohn are watching her. A video camera is pointed in Rachel's direction. Moran enters carrying a file folder.

ALVARADO
(to Moran)
Well?

Moran hands the folder to Alvarado, who opens it and scans the file.

MORAN
Nothing. No priors. Not even a parking fine. Only thing's that she's been kind of a drifter.

Alvarado hands the file to Dr. Cohn.

ALVARADO
Degree in Library Science. Real menace.

DR. COHN
You don't sound so convinced, Patrick.

ALVARADO
Doesn't add up. And yet, there it was.

DR. COHN
You'd be amazed at what demons swim around in the cerebral fluids.

Alvarado approaches the door.

DR. COHN
I don't think that's a good idea.

ALVARADO
It's police procedure.

DR. COHN
It's better that someone less connected question her.

Pondering, Alvarado glances at Rachel through the glass.

MORAN
He may be right, Chief.

ALVARADO
Okay. You do it.

MORAN
Me?

ALVARADO
Yeah, you. I'll start the camera.

DR. COHN
Doesn't she need an attorney present?

Alvarado takes the file folder from Dr. Cohn and hands it to Moran.

ALVARADO
I don't think she'll ask for one.
I don't think she'll need one.

Alvarado presses 'RECORD' on the video camera.

INTERROGATION ROOM

Moran enters and awkwardly smiles. He sits across from Rachel, placing the folder on the table.

RACHEL
What's that?

MORAN
Your file.

RACHEL
I have a file?

MORAN
Just checking your past.

RACHEL
I don't have one.

OBSERVATION ROOM

Alvarado watches Rachel intently, which Dr. Cohn observes.

INTERROGATION ROOM

Unable to respond, Moran scans her file.

MORAN
Just a few questions.
(a beat)
What's your full name?

RACHEL
Rachel Maria Cucinetta.

MORAN
You can still have a lawyer
present.

RACHEL
I've done nothing wrong.

Unsure of himself, Moran slowly peers at the two way mirror.

RACHEL
Don't tell me you've never done
this before.

MORAN
No, I haven't. It's usually the
Chief.

RACHEL
Why isn't he in here?

Moran does not answer. Angry, Rachel gazes into the two way mirror.

MORAN
He couldn't be here.

RACHEL
Convenient.

MORAN
Just a few questions. It'll be
all right.

(a beat)
So, you own a coffee shop?

RACHEL
Yes.

MORAN
And you serve drinks?

RACHEL
Yes.

MORAN
Do you serve other drinks besides
coffee?

RACHEL
Yes!

MORAN
What kind of other drinks do you
serve?

RACHEL
What are you accusing me of?!?

Lacking confidence, Moran consults his notes.

MORAN
Have you ever heard of a Doctor
Sorensen?

RACHEL
(suspicious)
No.

MORAN
Have you ever studied psychology
or psychiatry?

RACHEL
Everyone in college has to take an
intro to psych 101 type of course,
but I never studied it as a major.

MORAN
Chemistry or pharmacology?

RACHEL
No!

MORAN
What did you study?

RACHEL
Why?

MORAN
Just have to ask.

RACHEL
It's embarrassing, but Library

RACHEL (cont'd)
Science.

MORAN
Like to read?

RACHEL
That should be obvious.

OBSERVATION ROOM

Alvarado and Dr. Cohn exchange glances.

ALVARADO
I usually do this.

INTERROGATION ROOM

MORAN
Okay. You realize that you were
in possession of an illegal
substance. Where did you get it?

RACHEL
I have no illegal substances.

MORAN
It was in your shop. The
Rohypnol. You know, the date rape
drug.

RACHEL
Why the hell would I want
something like that? Do I look
like a rapist?!?

MORAN
No, ma'am. But that's not what
this is about.

RACHEL
Enlighten me.

MORAN
How can I put this?
(sighs)
There have been some nasty goings
on around here involving serious
injury and murder. You are aware
of what happened to Abraham Jessup
and Janice Evans.

RACHEL
What are you accusing me of?

MORAN
In most of the victims, traces of
Rohypnol were found in their
blood. And you have to admit,
they didn't meet their deaths in
the usual way. Strange thing was
that some were made to look like
suicides. Even stranger was that
they all drank the coffee from
your place.

Rachel's eyes narrow.

MORAN
Ma'am, I'm not gonna dangle you
any longer? Were you involved
with the death of Abraham Jessup?

RACHEL
No.

MORAN
Janice Evans?

RACHEL
No!

MORAN
Linus McAllister?

RACHEL
No!!

OBSERVATION ROOM

Alvarado is tense while Dr. Cohn remains cool.

INTERROGATION ROOM

MORAN
The attempt on Bernard Magnussen?

RACHEL
No!!!

MORAN
The attempt on Elaine Alvarado?

Stunned, Rachel can hardly take a breath.

RACHEL
(voice cracking)
Pat thinks I would-

Rachel cannot finish due to the growing lump in her
throat.

OBSERVATION ROOM

Alvarado's looks down shamefully.

RACHEL (O.S.)
(continuing)
How could he think that I would
harm anyone, especially his
daughter?

INTERROGATION ROOM

Rachel's eyes turn red and tears stream down her face.

RACHEL
I thought he knew me better than
that. I thought I knew him better
than that.

Rachel breaks into sobs.

OBSERVATION ROOM

In frustration, Alvarado pounds on the wall.

DR. COHN
You can't actually believe she's
telling the truth?!?

ALVARADO
You don't?!?

DR. COHN
The drugs were in her cellar!

ALVARADO
I know! I know!!

Alvarado peers through the window and watches Rachel sobbing.

Unsure of what to do, Moran rises, pats Rachel on the shoulder and exits.

OBSERVATION ROOM

Alvarado stops the video camera.

ALVARADO
I still don't think she did it.

DR. COHN
Patrick, your daughter was
attacked!

ALVARADO
Don't you think I'm aware of
that?!? But it doesn't mean...
(points at Rachel)
...that she did it!

Moran enters.

ALVARADO
I hope you're happy with yourself!

MORAN
Why'd you send me then?!? I asked
her what you wanted.

ALVARADO
Yeah! Yeah! I'll just know who
not to ask next time.
(to Dr. Cohn)
And I still don't think she's the
one!!

Alvarado opens the door and storms out of the room.

INT. CABIN - DEN - NIGHT

An elderly lady, HELGA, enters with a small dinner and turns on the television. As she sits down, the NEWS ANNOUNCER'S voice fades up.

NEWS ANNOUNCER (O.S.)
 ...hasn't been a murder in Jasmine
 in over ten years...

INSERT - TELEVISION

The news announcer behind his desk in front of a graphic.

NEWS ANNOUNCER
 (continuing)
 ...until a few weeks ago when a
 series of grisly deaths have
 struck the small town.

BACK TO SCENE

Helga continues to eat, but watches halfheartedly.

NEWS ANNOUNCER (O.S.)
 Arrested as the prime suspect is
 Rachel Cucinetta, a local coffee
 shop owner who is being held for
 Rohypnol possession, better known
 as "Roofie",...

Helga gains more interest.

INSERT - TELEVISION

Video footage of The Mystic Bean with yellow police
 ribbon surrounding it.

NEWS ANNOUNCER (O.S.)
 ...which along with mescaline and
 LSD, was found in almost all of
 the victims' blood.

BACK TO SCENE

She rises and approaches the television.

NEWS ANNOUNCER (O.S.)
 The local chief of police, Patrick
 Alvarado, has declined comment.
 Further developments are expected
 in the next few days. Reporting
 for Eugene's own Channel 6 News,
 this is Kip Taylor.

Shaken, she flips the television off.

INT. ALVARADO HOUSE - MASTER BEDROOM - NIGHT

Alvarado takes a long gander at his sleeping wife as he
 climbs into bed. Frustrated, he finds no solace.

INT. ALVARADO'S OFFICE - MORNING

The phone rings several times.

Alvarado rushes in after the fifth ring. Dropping some
 paperwork onto the desk, he hurriedly answers the phone.

ALVARADO
 Chief Alvarado. Talk at me.

INT. CABIN - DEN - MORNING

Helga cradles the phone next to her ear.

HELGA
Oh, thank goodness! I've been
trying since six.

INTERCUT BETWEEN ALVARADO AND HELGA

ALVARADO
I don't get here till eight. How
can I help you, Miss-

HELGA
My name is Helga. I'm calling in
reference to something that's left
me concerned.
(a beat)
Chief, you've made a mistake by
arresting that poor girl.

ALVARADO
(suspicious)
By arresting what girl?

HELGA
Don't play dumb with me. We both
know that you know of whom I am
speaking. The girl I saw on the
TV last night.

ALVARADO
Why do you think it was a mistake?

HELGA
It's better if I tell you in
person, but unfortunately, I don't
have a car.

ALVARADO
Ma'am, I don't make house calls,
and I've got a full load.

HELGA
That's too bad because I think
this would be worth your while to
make the trip to Eugene.

ALVARADO
Eugene? Oregon?!? Miss, that's
way out-

HELGA
I really think you should come.
I've heard about what's been
happening in your little town, and
after the news report last night,
I also know that there have been
no suicides, at least no real
suicides.

ALVARADO
You realize it's a felony to
tamper with an investigation.

HELGA
Which I would never do. Chief, I
implore you to come and see me.

From his desk, Alvarado produces a pen and opens his
paperwork file.

ALVARADO
Give me your full name.

HELGA
Helga MacDonald. But I think my
former name would be of more
interest to you considering what
happened several years ago.

ALVARADO
Why's that?

HELGA
It used to be Sorensen.

Alvarado is scribbling her name when suddenly he stops in
mid-scratch, turning white as a sheet.

ALVARADO
Sorensen?!?

HELGA
Let me give you my address.

Helga steps out of the scene, revealing a sheet-a-day
calendar hanging on the wall. The date reads "November
22."

INT. SUV - DAY

Alvarado drives quickly, while Dr. Cohn rides shotgun.

ALVARADO
After I got off the phone, I did
a background check. Changed her
name a little over ten years ago
from Sorensen to MacDonald.

Dr. Cohn appears doubtful.

ALVARADO
(annoyed)
What?!?

DR. COHN
The drugs were in Rachel's
possession.

INT. CABIN - DINING - DAY

Helga, Alvarado and Dr. Cohn sit around the table.

HELGA
Nobody knew what he was doing.

ALVARADO
Not even you?

HELGA

I would have killed him myself!
If anyone needed a psychiatrist it
was my brother Johan.

ALVARADO

You said you had more information
concerning the recent deaths in
Jasmine.

HELGA

My brother was a hard man, mainly
on himself. We came from an upper
class family in Stockholm.

DR. COHN

But you don't have an accent.

HELGA

I purposely rid myself of it years
ago. Our father was a tyrant, and
wouldn't tolerate any deviation
from societal norms. We not only
had to receive high marks in
school, they had to be perfect.

(a beat)

My legs were usually marked with
some shade of brown or blue.

DR. COHN

And you never told anyone?

HELGA

I tried, but nobody believed me.
Everyone thought our father was so
kind. So loving. But we knew
better.

(sighs)

Of course, when we grew up the
physical abuse ceased.
Ironically, Johan kept close with
my father, but I wanted to come to
the U.S.

DR. COHN

And your mother.

HELGA

He had her committed to an
institution when we were very
young.

DR. COHN

I'm sorry.

HELGA

Don't be. She's free now. Died
in her sleep. Anyway, my brother
went on to a medical school in
Switzerland and specialized in
psychiatric medicine. That's
where he met his wife, who is also
since deceased. They had a son,
Stefan, who was a sweet, sweet
boy. Too sweet, if you know what

HELGA (cont'd)

I mean.

ALVARADO

And I guess your brother didn't like that?

HELGA

When he found out that Stefan was running with other boys, Johan had him subjected to starvation, electric shock and sensory deprivation. He couldn't bare the fact that Stefan was a homosexual.

(a beat)

He claimed that he wanted his son to be straight because he loved him.

(a beat)

Those methods had only negative effects on Stefan. In fact he grew more promiscuous. So, my brother began researching different mind altering drugs and how one could be influenced while taking them. Though it's accepted to celebrate the homosexual lifestyle, I don't agree with buggery and think it must be a sin in God's eyes. The Bible condemns it, and that doesn't change. But we are all God's children and are not to judge. Yet, the road to Heaven is a narrow one.

ALVARADO

I don't think that your brother's motives were based on concern for Stefan's soul, though.

HELGA

Very true. My brother was desperate to have absolute power over his son, but had to perfect the chemical concoction first. He was planning to treat Stefan with those substances to reprogram his sexual orientation.

DR. COHN

How did your father react to this?

HELGA

My bastard brother told our father that Stefan was dead.

ALVARADO

Why didn't you set it straight?

HELGA

I was here by then, had no contact with my father and minimal contact with my brother. When I asked of Stefan, he said that he was doing fine. My father passed on before

HELGA (cont'd)
any of this came to surface. I
only found out in retrospect.

ALVARADO
What became of Stefan?

HELGA
My brother and nephew had a
falling out, but Stefan still
worshipped the ground he walked
on. By that time, Stefan had a
steady lover.

DR. COHN
Did you ever encounter Stefan
since then?

HELGA
No. The last time I saw him, he
was about seventeen. I went to
stay with them in Switzerland for
a few months. Stefan seemed
distant, but I thought it was just
a teenage thing. He spent most of
his time playing guitar in a band.
That was before the falling out.
As time went on, Johan became
obsessed with curing his son.
It's all he talked about. He
would call me from Switzerland
almost everyday to rehash it over
and over.

ALVARADO
A damn nutjob!

HELGA
I went to England for a while when
he decided to immigrate to the
States. I had to get away from
that man. But, it was here that
he continued trying to perfect his
chemical cocktail, which is what
got him caught.

ALVARADO
What happened to Stefan?

HELGA
Always wanting his father's
approval, Stefan was hoping to
become heterosexual. But after
Johan was murdered in prison, my
nephew felt that he'd lost his
chance to ever be worthy of his
father's love. I tried to contact
him, but he wanted nothing to do
with me and in fact held me
partially responsible. Stefan
became obsessed, hateful, evil,
and then he just up and
disappeared.

ALVARADO
Then how can you be so sure
Stefan's connected to this?

HELGA
Because Rohypnol was the primary
ingredient in my brother's
concoction which Stefan later
perfected. And I know that you
were the arresting officer in
Johan's case.

Alvarado produces a photo of Rachel from his shirt pocket
and hands it to Helga.

ALVARADO
This is a photo of the suspect we
have. The Rohypnol in question
was stashed on her premises.

Helga studies the photo.

HELGA
As I said before, you have the
wrong person.

Helga hands the photo back to Alvarado.

DR. COHN
Would you happen to have a picture
of Stefan?

HELGA
I believe I do.

EXT. CABIN - DAY

While Alvarado and Dr. Cohn sit in the SUV, Helga stands
next to Alvarado's window. Alvarado stares at a photo in
his hand.

INSERT - PHOTO

It's a shot of STEFAN SORENSEN as a teenager, with long
hair, playing a Rickenbaucker guitar.

BACK TO SCENE

HELGA
That's was from before, when he
was still relatively happy, or
pretending to be. Now, I have no
idea how he looks.

ALVARADO
Did Johan ever have any more kids?

HELGA
Johan was a well traveled man. It
was common knowledge that he had
many mistresses. I'm sure he has
offspring elsewhere in the world,
but I only knew of a son. An
evil, distorted son. Godspeed.

HELGA (cont'd)
 (to Alvarado)
 And you... you be extremely
 careful.

Alvarado nods in uncomfortable acknowledgement and starts the SUV.

INT. ALVARADO HOUSE - ELAINE'S ROOM - DAY

Lying in bed, eyes patched, Elaine listens to her radio. Leslie enters.

LESLIE
 Elaine, I'm going out to get a few
 things. Will you be okay?

Elaine turns down the music.

ELAINE
 I'll be fine, Mom. Tony's coming
 in a bit. He'll keep me till you
 get back.

LESLIE
 Just because you can't see right
 now doesn't give you an excuse!

ELAINE
 Mom, I don't have the energy.

LESLIE
 I mean it. No hanky panky.

ELAINE
 (laughing)
 Would you go?!? I've got enough
 to worry about. Getting pregnant
 isn't on the agenda. Besides,
 he's gonna have to put a ring on
 my finger before I let him go
 there.

Leslie approaches Elaine and kisses her forehead.

LESLIE
 If you need anything, I've got my
 cell.

ELAINE
 Bye!

Leslie exits.

INT. SUV - DAY

Dr. Cohn works on the Pythagorean numeric code while Alvarado mans the wheel. Glancing at Stefan's photo once more, Alvarado sets it on the dash board.

ALVARADO
 I had a guitar like that. When I
 was a kid, I saw some old Beatles
 footage. John was my favorite.
 I wanted to be like him, so I

ALVARADO (cont'd)
 worked for a summer and earned
 enough to buy a guitar. It was a
 Rick. That's what we called 'em,
 for short.

(laughs)
 Only problem was that I didn't
 have enough for an amplifier.

DR. COHN
 I didn't know you played guitar.
 Were you good?

ALVARADO
 I sucked. Didn't have the
 patience. I just wanted to be
 John Lennon, but failed to realize
 that entailed actually being able
 to play. I'd just strap it on and
 pretend to play in front of the
 mirror.

Dr. Cohn smiles. After a moment, he picks up the photo
 and studies Stefan Sorensen.

ALVARADO
 So, whattya think?

DR. COHN
 I think he's a kid playing a
 guitar.

Dr. Cohn hands the photo to Alvarado.

ALVARADO
 It would seem so. Plus, I've
 never seen this guy around. Never
 heard his name, and I know just
 about everyone around here. I
 don't think Stefan is involved.
 Although, he does look a bit
 familiar.

DR. COHN
 How do you mean?

ALVARADO
 I don't know. It's in the eyes,
 and the way they're set over the
 nose.

Alvarado shows the photo to Dr. Cohn, a second time.

INSERT - PHOTO

The same photograph of Stefan Sorensen as before, but
 with focus on the eyes.

BACK TO SCENE

Dr. Cohn scrutinizes the photo.

DR. COHN
 He looks like Johan.

ALVARADO
Yeah, but something else.

Dr. Cohn sets the photo back onto the dash board.

INT. TONY'S APARTMENT - NIGHT

Preparing to go out, Tony picks up a small bag of food and a rose from his dining table as his phone rings. He answers it.

TONY
Hello?

Instantly, Tony's eyes glaze as he allows the bag and rose to fall from his grasp.

TONY
Yes, I understand.

Entranced, Tony hangs up the phone and exits towards a BACK ROOM. After a few moments, he returns with a GASOLINE CAN and a box of MATCHES and exits through the front door.

INT. VAN - NIGHT

Watching Tony walk across a field, the shrouded stranger tightly grips the steering wheel.

INT. ALVARADO HOUSE - KITCHEN - NIGHT

Navigating her way with her hands, Elaine carefully approaches the phone. Accidentally, she walks into a counter.

ELAINE
Shit!

Grasping the counter, she reaches the phone. Feeling the buttons' arrangement with her fingers, Elaine slowly dials a phone number and allows it to ring several times. There's no answer. She hangs up the phone.

INT. SUV - NIGHT

Using a pen light to see, Dr. Cohn is trying to work out the numerology as Alvarado drives.

INSERT - NOTEBOOK

Dr. Cohn scribbles "A N T "

BACK TO SCENE

Dr. Cohn appears curious.

INSERT - NOTEBOOK

Dr. Cohn continues with "H O N Y"

BACK TO SCENE

Dr. Cohn frantically works out the Pythagorean numerology.

Jaw open, he drops the pen light.

DR. COHN
Which stanza from the poem hasn't
been enacted, yet?

ALVARADO
I think it's the one about flames.
Why?

DR. COHN
Where is your daughter's boyfriend?

Alvarado grabs up the notebook and pen light. Maintaining the wheel, he scans over Dr. Cohn's scribbling. Alvarado drops the notebook and pours on the speed.

EXT. ALVARADO HOUSE - BACKYARD - NIGHT

Still in his fugue state, Tony finishes emptying the gasoline onto the wooden porch, drops the can and lights a match.

INT. ALVARADO HOUSE - HALLWAY - NIGHT

Making her way by feeling the walls, Elaine sniffs the air and becomes concerned. Turning around, Elaine approaches the...

DEN

...in which its windows are being taken over by flames from the back porch. The curtains catch immediately.

Elaine screams, and runs out towards the...

KITCHEN

...where she struggles to reach the phone, but strikes a cabinet's corner with her forehead.

Elaine collapses and cradles her head, feeling the blood coming from the gash. The smoke accumulates, causing her to cough.

Pulling herself up with the counter, Elaine rises and scrambles out into the...

HALLWAY

...where she coughs convulsively. She drops to the floor and crawls on her hands and knees away from the heat towards her...

BEDROOM

...in which she enters, shuts the door behind her and feels her way towards the window.

Smoke seeps from a vent. Elaine inhales the air near the floor and rises into a crouch. Holding her breath, she quickly approaches the window, unsuccessfully trying to unlock it.

Elaine dips down to take another breath and continues to pry the window lock, but it only budes a little. In the background, her door is now on fire.

ELAINE
Open!! Oh, God! Please open!!

Elaine frantically cries as more flames creep into her bedroom. The lock budes a little more.

Screaming like a wild banshee, she begins pounding the lock.

EXT. ALVARADO HOUSE - BACKYARD - NIGHT

Hypnotized, Tony stares at the inferno. He calmly walks into the house, allowing himself to be engulfed by flames.

EXT. ROAD - NIGHT

The shrouded stranger's van slowly maneuvers by the burning Alvarado house and then speeds away.

INT. SUV - NIGHT

In the distance, Alvarado and Dr. Cohn see the blaze's orange glow. From OFF SCREEN, sirens wail. Alvarado turns pale.

EXT. ALVARADO HOUSE - FRONT YARD - NIGHT

After screeching to a halt on the road, Leslie jumps out of her car and runs towards the burning house. FIRE FIGHTERS, PARAMEDICS and DEPUTIES are on the scene.

LESLIE
Elaine!! Elaine!!!

As fire fighters try to put out the hopeless inferno, the FIRE CHIEF and Moran see Leslie charging towards the house. Moran stops her in her tracks.

LESLIE
My girl's in there! Get outta my way!

MORAN
Mrs. Alvarado.

LESLIE
My girl's in there!!!

FIRE CHIEF
Ma'am, you can't go any closer!

LESLIE
Don't tell me not to go closer!
(to the house)
Elaine!!

Leslie breaks free and runs towards the house, but stops only a few yards away. Bawling hysterically, she collapses to her knees.

LESLIE
Elaine!!!

The fire chief and Moran look upon Leslie with pity. Moran wells up with tears.

The SUV races into the yard. Alvarado leaps out and runs toward his house. Dr. Cohn follows as quickly as he can.

ALVARADO
Leslie!!

Immediately, Alvarado reaches Leslie, helps her to her feet and embraces her tightly.

He releases the embrace. Leslie's face is red from the deluge of tears.

ALVARADO
Where's Elaine?

Leslie tries to answer, but instead her lip quivers as she begins to cry again. Alvarado seems as if he's going to faint.

ALVARADO
(shaky)
Oh, my God!

Dr. Cohn watches the two from a distance, heartbroken for the Alvarados.

From OFF SCREEN, he hears a faint crying. Turning, he sees a stumbling character in the distance, who collapses.

DR. COHN
Someone's there!

The fire chief and Moran join Dr. Cohn as he runs to the character's aid, only to discover that it's Elaine.

MORAN
Somebody get the paramedics!!

Dr. Cohn bends down to examine Elaine. Still wearing eye patches, she's black from the smoke and unconscious. He nudges her shoulder.

DR. COHN
Elaine?!?
(to Alvarado)
Patrick! Patrick!!

Embraced, Alvarado and Leslie are consoling each other, but turn towards Dr. Cohn and see Elaine lying on the ground next to him. The paramedics are already rushing to Elaine with a gurney and oxygen tank.

LESLIE
Elaine!!!

Alvarado and Leslie scramble towards their daughter while the paramedics are placing an oxygen mask over her face. Leslie is concerned over Elaine's appearance.

LESLIE
Oh my God, she's burned!!

PARAMEDIC
Just covered with soot.

The paramedics load Elaine onto a gurney...

PARAMEDIC
(continuing)
She's on O2 and we're taking her
to the ER right now. She's gonna
be fine.

...and is wheeled towards the ambulance. Leslie sobs in relief while Alvarado remains silent.

LESLIE
(to Alvarado)
I'm going with her.

Nodding, Alvarado kisses Leslie's forehead and then approaches Elaine.

As Elaine is being loaded onto the ambulance, Alvarado watches her chest inhale and exhale. Leslie sits besides Elaine, holding her hand.

LESLIE
It's all gonna be alright, Elaine.
Thank you, God. It's all gonna be
fine.

Leslie peers up at Alvarado, who stands just outside, watching her. Simultaneously awestruck and sad, Alvarado utters not a word. His eyes seem enamored. Dr. Cohn notices.

After the ambulance door is shut, the vehicle pulls away. Its wailing siren fades as it disappears. Finally, a few tears stream down Alvarado's face.

DR. COHN
Patrick? You okay?

ALVARADO
Would you sit with my wife at the
hospital?

DR. COHN
Of course.

Alvarado gives a slight nod of gratitude, and exits.

DR. COHN
Patrick? Where are you going?

Alvarado does not answer.

INT. ALVARADO'S OFFICE - NIGHT

In a contemplative mood, Alvarado sits at his desk. In front of him are documents related to Dr. Sorensen's trial and photos of the current victims.

As he absentmindedly shuffles through them, the photo of Stefan Sorensen catches his eye. The phone rings.

ALVARADO
(answering)
Talk at me.

INT. MORGUE - NIGHT

Faisal is on the phone.

FAISAL
Patrick, I just received the rest of the blood results for Janice Evans. Apparently, the extra proteins were peptides of...
(reading report)
...dendrotoxin, bungrotoxin and crotoxin.

INT. ALVARADO'S OFFICE - NIGHT

ALVARADO
I'm not a scientist, Faisal.

INT. MORGUE - NIGHT

FAISAL
She had minute amounts of elapid venom, specifically from the mamba, krait and cobra.

INT. ALVARADO'S OFFICE - NIGHT

ALVARADO
How would she have-

Alvarado notices the photo.

INSERT - PHOTO

The name 'Rickenbaucker' on the guitar's head stock.

BACK TO SCENE

Alvarado continues scrutinizing the photo when suddenly, his eyes widen.

INT. MORGUE - NIGHT

FAISAL
I'm not sure, but I know back in Bangladesh, some holy men smoke dried cobra venom. It acts as a mild hallucinogen. I don't recommend it.

INT. ALVARADO'S OFFICE - NIGHT

ALVARADO
I gotta go!

Alvarado abruptly hangs up and exits.

INT. POLICE STATION - JAIL CELL - NIGHT

As Rachel sleeps in the bunk, Moran appears from the other side of the bars.

MORAN

Rachel?

Moran unlocks the cell door, and enters.

Rachel awakens, groggy.

MORAN

Rachel, you're free to go.

RACHEL

What?

MORAN

You're free to go. I'll take you to the front so you can collect your things.

Rachel sits up.

RACHEL

I don't understand.

MORAN

The chief said to let you go.

RACHEL

To let me go?

MORAN

That's what he said.

After a moment, Rachel rises and exits.

EXT. SAN FRANCISCO FREEWAY - NIGHT

Abandoned, the black van sits on the road's shoulder. The San Francisco International Airport lies in the background.

INT. VAN - NIGHT

In the driver's seat, the shroud is left behind.

INT. SAN FRANCISCO INTERNATIONAL AIRPORT - NIGHT

At the counter, the COUNTER CLERK prints out a ticket.

INSERT - TICKET

A one way ticket to Zurich, Switzerland.

BACK TO SCENE

The counter clerk puts the ticket into an envelope and hands it to an UNREVEALED PASSENGER on the other side of the counter.

COUNTER CLERK

Enjoy your trip.

INT. SUV - NIGHT

As he drives, Alvarado talks on his phone.

ALVARADO
Requesting back up for the Herpe
House. Repeat, the Herpe House!
Martie Rickenbaucker's place. I'm
on my way there now. Alvarado,
out!

INT. SWISS AIRLINES PASSENGER JET - NIGHT

Through the aisle of the First Class section, a FLIGHT ATTENDANT enters carrying a tray with a small bottle of Scotch whiskey and a glass of ice.

The flight attendant approaches a seat, and serves the bottle and glass of ice to... Martie Rickenbaucker, who has a serene smile across her face.

FLIGHT ATTENDANT
(in Swiss accent)
Would you like me to open that for
you?

MARTIE
Please.

EXT. HERPE HOUSE - NIGHT

Alvarado's SUV arrives as two more police cars pull up. Alvarado and four other deputies rush out of their vehicles, while still dressing in flak vests.

ALVARADO
You two, round the back. You two,
come with me. Shoot to apprehend,
but if it comes down to it, don't
hesitate to kill.

Alvarado and two deputies rush towards the front door.

ALVARADO
Whatever you do, don't knock
anything over, and if you do, aim
low.

They arrange themselves on either side of the door.

ALVARADO
Open up, this is the police!

No answer.

ALVARADO
Ms. Rickenbaucker, this is the
police. Open up, or we're coming
in!

Still, no answer.

ALVARADO
(to the deputies)
Get the ram.

INT. HERPE HOUSE - FOYER - NIGHT

Utilizing a battery ram, Alvarado and the two deputies barge into the front room. A stairway ascends on the left.

ALVARADO
Go! Go! You two, up those stairs.

The two deputies run up the stairway as Alvarado heads to the...

SNAKE TANK ROOM

...where he nudges open the door and peers into the dark. Fumbling for a switch, Alvarado finds one near the wall, flips it on, but immediately backs away from the door. He waits patiently, but nothing happens.

ALVARADO
Ms. Rickenbaucker?!?

No answer.

ALVARADO
Ms. Rickenbaucker, this is the police. If you have a weapon, drop it. If it's not on the floor when we enter, we'll take that as a threat and be forced to defend ourselves.

The two deputies return from upstairs.

DEPUTY 1
Nothing, Chief. But her-

ALVARADO
Shhhh. Get back.

The two deputies arrange themselves on the other side of the door jamb, their guns drawn and ready.

ALVARADO
(whispering)
On three. One. Two. Three.

Alvarado and the two deputies descend the steps into the serpent tank area, covering every angle that could pose a threat. However, no one is there.

Alvarado signals a halt, and clicks on his radio.

ALVARADO
Anything out back?

DEPUTY 3 (O.S.)
(over the radio)
Nothing.

ALVARADO
Okay, Nelson, you get to the front. Farveau, stay out back. Alvarado, out.

Alvarado clicks off the radio.

ALVARADO
Keep looking around. Maybe she
left a trail. By the way, you
find anything upstairs?

DEPUTY 1
Place is cleared, except for this.

Deputy 1 holds up a plastic evidence bag containing a
pill bottle and a coffee bean.

ALVARADO
Toss it over.

Deputy 1 tosses the bag. Alvarado catches and peers at
it.

ALVARADO
Where'd you find this?

DEPUTY 1
On the shelf in the closet.
Staring right at me when I opened
the door.

ALVARADO
Book it into evidence and find out
what the pills were for. Listen,
I need you to get an APB posted
for a Martie Rickenbaucker at any
airport, train, bus station or
seaport within a two hundred mile
radius...

Alvarado sees a photo of Martie on the wall. He rips it
down and gives it to Deputy 1.

ALVARADO
...and fax this along to all
police stations in the area.

DEPUTY 1
On my way.

Deputy 1 exits.

Deputy 2 bends over one steel tank with a label reading
"Western Diamondback." He rests his ear against it, but
unknowingly catches his utility belt against the front
cover's handle in the process.

He softly knocks on the tank.

ALVARADO (O.S.)
Don't bother the snakes.

DEPUTY 2
Sorry.

As Deputy 2 rises, his belt pulls open the tank cover.
He recoils in knee-jerk panic...

DEPUTY 2
Oh, sweet Jesus!

ALVARADO
Watch out!

...but soon realizes that the tank is empty. Perplexed, Alvarado approaches another one of the tanks and knocks on it.

DEPUTY 2
What are you doing, Chief?

He puts his ear next to it, but hears nothing. He grabs the handle.

ALVARADO
When I open this, jump back.

Taking a deep breath, Alvarado jerks open the tank, but finds nothing. He approaches another and does the same, but no snake is to be seen.

DEPUTY 2
She couldn't have taken them all
with her.

Alvarado notices the elevated section with the empty Bushmaster tank. He moves it and finds a TRAP DOOR underneath. Upon opening the door, his eyes widen in shock.

ALVARADO
Get over here.

Deputy 2 approaches Alvarado and looks into...

DEPUTY 2
What the hell'd she do with that!?!?

...a pit that contains a table with a mattress set upon it. Next to the table is a sphygmomanometer, an IV stand and a tray containing chemical vials.

On the wall is the poster that includes the names of all who were connected to the Sorensen trial.

ALVARADO
(quiet rage)
And you said you were taking her
to San Diego.

Down a set of concrete steps, Alvarado approaches the vial tray. He examines the vials.

INSERT - VIALS

They read 'Rohypnol', 'Mescaline', 'Lysergic Acid Diethylamide.'

BACK TO SCENE

A draft of air blows up against Patrick's face. Noticing a large vent below, he stoops and places his hand over it.

Observing that no screws holding it in place, Alvarado removes the vent cover and discovers a ladder descending into the dark TUNNEL.

DEPUTY 2
Isn't that the old bootlegging
tunnel?

ALVARADO
Didn't know it had a third opening.

Alvarado shines his flashlight downwards and sees a GREEN MAMBA on the tunnel floor. It hisses at them.

DEPUTY 2
Shit! That's a mamba. Why would
she let 'em loose in the tunnel?

ALVARADO
(terrified)
Rachel!

Alvarado climbs out of the mock surgery pit.

DEPUTY 2
Chief? Chief?!?

ALVARADO
Stay here and keep a watch. Radio
Moran and then cordon off the
house as a crime scene.

Alvarado exits.

INT. MYSTIC BEAN COFFEE SHOP - NIGHT

A pounding from the other side of the front door.

ALVARADO (O.S.)
Rachel?!? Rachel?!? Open up!
It's me!

The pounding ceases, but a few moments later, Alvarado barges through the door.

ALVARADO
Rachel?!?

No answer. Alvarado races around the bar to find the trap door open...

ALVARADO
Rachel?!?

...and descends into the...

CELLAR

...where he finds Rachel crouched near the iron grate, doing inventory of coffee sacks.

ALVARADO
Thank God.

RACHEL
(indifferent)
What do you want?

ALVARADO
Get away from the grate.

Rachel ignores him. A moment later, there's a hiss. Alvarado rushes and pulls her away from the grate.

RACHEL
(angry)
What are you doing?!?

ALVARADO
Getting you out of here.

RACHEL
You can't just barge in here and order me around, especially after throwing me in jail!

Alvarado retrieves his flashlight, and shines it into the tunnel. The light reveals a COTTONMOUTH MOCCASIN coiled four feet from the iron grate.

RACHEL
Think you can just push-
(gasps)
Oh, my God.

The snake hisses a second time, giving both Alvarado and Rachel a start.

ALVARADO
Listen, I know how the drugs got into your possession, but we can discuss that later. Let's just get outta here.

Alvarado starts up the steps with Rachel following. In an instant, Rachel yelps in pain and falls to the floor as she is bitten by a deadly RHINOCEROS VIPER.

ALVARADO
Rachel!

Alvarado draws his pistol and shoots the snake in the head. Descending the steps, he withdraws his cell phone.

ALVARADO
This is Alvarado. I need an ambulance at the Mystic Bean, now! The address is 275 Ficus Way. It's a venomous snakebite.
(pause)
I don't know what kind. The kind that kills you. Now hurry up!

Alvarado cuts off his call and approaches Rachel. She's tense, but not panicky.

ALVARADO
Stay calm. Breathe slowly.

Rachel nods and tries to slow her breathing.

ALVARADO
Let's prop you up. Keep the wound
below your heart.

Alvarado lifts her from her shoulders and leans her against the wall. He takes off his shirt, and rolls it into a cravat bandage.

RACHEL
I thought you're not supposed to
use a tourniquet.

ALVARADO
It's a cravat bandage. It'll slow
the blood, but won't cut off the
circulation.

Alvarado ties the bandage just above her bite wound.

ALVARADO
The ambulance'll be here in a few.

RACHEL
What about the other snake?

Alvarado shines his flashlight into the tunnel. The cottonmouth has been joined by another viper.

ALVARADO
He's made a friend. But no sense
in wasting bullets while they're
on the other side.
(a beat)
You know, I never thought it was
you.

Looking up at Alvarado, Rachel smiles, but grimaces in pain.

RACHEL
It was fun while it lasted, eh?

Caught off guard, Alvarado seems emotionally torn.

ALVARADO
I love my wife.

RACHEL
I know, and I'm glad.

ALVARADO
If it had been another time-

RACHEL
Don't. Don't invent any fantasies
for us to brood over.

ALVARADO
They'll be here soon.

With effort, Rachel manages to remain calm. An OFFSCREEN incoming siren wails, and then subsides.

RACHEL
I couldn't have lived with myself.

ALVARADO
Neither could I.

Rachel grabs Alvarado's hand, takes a deep breath and begins to shiver.

RACHEL
Oh, God. It hurts.

From OFFSCREEN, the paramedics can be heard entering the Mystic Bean.

ALVARADO
You're gonna be okay.
(turning upwards)
Down here!

Alvarado holds Rachel's hand and pets her hair. Conflict still resides in his eyes.

EXT. ALVARADO HOUSE - FRONT YARD - MORNING

Digging through the smoldering remains of the home, a FIRE FIGHTER finds a gasoline can and a CHARRED BODY next to it.

FIRE FIGHTER
Over here!

EXT. ZURICH AIRPORT - TAXI STAND - LATE AFTERNOON

As Martie approaches the sidewalk curb, a taxi approaches and stops. With her duffle bag, she gets into the cab.

INT. ZURICH BANK - LATE AFTERNOON

Martie enters the bank and approaches a teller window. The TELLER steps away for a moment and retrieves the BANK MANAGER, who leads Martie to the...

VAULT

...where both approach a large, double key vault drawer. The bank manager retrieves a key from his belt chain.

BANK MANAGER (in French)
Your key, madam?

Martie retrieves her key from her duffle bag, and inserts it into the second keyhole.

After a moment, both turn their keys simultaneously.

EXT. ZURICH BANK - LATE AFTERNOON

Martie emerges from the bank with a taped box measuring five feet by two feet.

INT. ZURICH TOWNHOUSE - EVENING

Martie unlocks and enters the distinctly European dwelling that betrays an expensive taste.

Dropping her duffle bag, she proceeds with the large box through the FOYER.

INT. ALVARADO'S OFFICE - DAY

Disheveled and with bloodshot eyes, Alvarado sits behind his desk filling out paperwork.

Deputy 1 leans into the doorway.

DEPUTY 1

By the way, Chief. You know those pills we found at Martie's place?

ALVARADO

What about 'em?

DEPUTY 1

Estrogen pills. Just thought you'd like to know. Thought that was kinda weird. You know, leaving 'em there for us to find.

Alvarado allows the information to sink in a moment.

ALVARADO

Yeah. Weird. Thanks.

As Deputy 1 exits, Dr. Cohn almost bumps into him.

ALVARADO

Dr. Cohn.

DR. COHN

Just came from the hospital. They want to keep Elaine one more night.

ALVARADO

Yeah, Leslie told me. I'm gonna see her later.

DR. COHN

Have you slept at all?

ALVARADO

Not really. Has anyone mentioned Tony?

DR. COHN

Not yet. Are you sure it was him?

ALVARADO

The dentals matched, but that boy was no pyromaniac. It's gonna tear her apart.

DR. COHN

Do you have a place to stay?

ALVARADO

We're in a motel for now, but I got a bigger problem. What the hell am I gonna do about all those snakes?

DR. COHN
If they escape that tunnel, what
can you do?

A moment of silence.

DR. COHN
Thought you'd like to know they've
got Rachel stabilized, but she's
going to be out for a while.

ALVARADO
Yeah. Thanks. I'm gonna check in
on her, too.

DR. COHN
How does that make you feel?

ALVARADO
I've got a wife, Dr. Cohn. A wife
and a daughter.

Dr. Cohn smiles and exits.

As Alvarado arranges the casework into a folder and sets
it on his desk, the phone rings.

ALVARADO
(answering)
Hello?

INT. ZURICH TOWNHOUSE - LIVING ROOM - LATE NIGHT

Martie Rickenbaucker cradles the phone next to her ear,
but remains silent.

ALVARADO (O.S.)
(on the phone)
Hello? Who is this?

INT. ALVARADO'S OFFICE - DAY

ALVARADO
Who is this?!?

From the phone, there's an OFFSCREEN sound of an electric
guitar.

Alvarado's eyes widen.

ALVARADO
Martie?!?

The bluesy melody over the phone wails for a few seconds
more and then ceases as the call ends.

Alvarado stares at the phone for a second before placing
back on its cradle.

After a moment, Moran knocks on the door jamb.

ALVARADO
Well?

MORAN

We got it. Zurich, Switzerland.

Alvarado smiles.

ALVARADO

Alert the authorities over there.
I doubt she'll be using the name
Martie Rickenbaucker. Fax over
her photo, too.

MORAN

How'd you know she'd call?

Alvarado rises and approaches the doorway...

ALVARADO

Pride. And she didn't call. He
did.

...as he and a confused Moran exit.

INT. ZURICH TOWNHOUSE - LATE NIGHT

Martie is playing a RICKENBAUCKER guitar. Her shirt is
slightly unbuttoned from the top. Slightly contorting
with the music, she reveals a 'shamrock-like' birthmark
on her chest.

HELGA (O.S.)

I only knew of a son,...

Martie continues to play in the same fashion as...

DISSOLVE TO:

PHOTOGRAPH - STEFAN SORENSEN

...Stefan Sorensen playing the Rickenbaucker. They have
the same eyes, nose and mouth.

HELGA (O.S.)

(continued)

...an evil, distorted son.

EXT. ROCKY BEACH - DAY

A wave crashes over a rock and splatters onto a dead sea
lion. Its body is bloated and being picked at by
seagulls. Two small holes mark its flipper.

Nearby in the dry beach sand, the red spitting cobra
basks in the sun.

FADE OUT.

THE END