

MANIPULATION

by

Vincent Stein Asbjornsen

vasbjornsen@yahoo.com  
(305) 829-6605  
WGA# 1277892

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