

"SPINELESS"

Written by

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WGA

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"SPINELESS"

BLACKNESS:

V.O.
(whisper)
Who speaks for the dead?

FADE IN:

A MIST RISES against a background of MIDNIGHT BLUE AND BLACK which FILLS THE SCREEN as OPENING TITLES ROLL.

CUT TO:

INT. KENDRA BLEVIN'S APARTMENT - FLORIDA - NIGHT

KENDRA (late 20s) has a glass of champagne in her hand. She wears a negligee and robe, as if she just got out of bed to answer the door. She is distraught and falling asleep.

KENDRA
I heard...she was...murdered. Something
about...her back.

Kendra yawns and wipes her head.

KENDRA (cont'd)
Her spine was...was...cut out.

CUT TO:

FACES form swirling in and out of a heavy mist. CUT WIDER to reveal a CLOUDED NIGHT SKYLINE over Elosin County, Florida, just west of Tallahassee.

BACK TO:

CU of Kendra turning.

KENDRA (cont'd)
Do the police have any...have any...

CONTINUED:

A HAND suddenly reaches into the shot and takes away the glass of wine. Kendra falls down onto the floor unconscious.

CUT TO:

The clouds SWIRL with FACES trying to form. OPENING TITLE SEQUENCE CONTINUES.

BACK TO:

CU on the hand, putting the glass down onto a table next to another glass.

CUT TO:

The clouds continue to SWIRL with FACES trying to form. OPENING TITLE SEQUENCE CONTINUES.

BACK TO:

ECU of the hand holding up a surgical scalpel, a REFLECTED LIGHT ON THE BLADE coming from an overhead lamp.

CUT TO:

The clouds are SWIRLING furiously now with faces trying to form. OPENING TITLE SEQUENCE CONTINUES.

BACK TO:

CU on a small hand-held surgical saw being switched on. It makes a GRINDING noise similar to a dentist's drill.

CUT TO:

The clouds CREST now with FACES almost formed. OPENING TITLE SEQUENCE CONTINUES.

BACK TO:

CU on Kendra's back as she has her SPINE DISSECTED.

OPENING TITLE SEQUENCE CONCLUDES. END OF SCENE.

CUT TO:

EXT. THE BEAUMONT HOUSE - NIGHT

The dark nighttime CLOUDS HOVER over, seeming to isolate a small suburban house. The vague but eerie APPARITIONS of two young girls, MELISSA (6) and LAURA (3), bloodied with BULLET HOLES, are seen in the clouds. They struggle to say something but cannot. Suddenly Melissa and Laura SCREAM.

END OF SCENE.

CUT TO:

INT. LITTLE GIRL'S BEDROOM - NIGHT

Young BRITTANY (6) wakes up in her bed SCREAMING.

BRITTANY

Daddy!

CUT TO:

EXT. OUTSIDE A FANCY APARTMENT COMPLEX - SAME NIGHT

TITLE: Elosin County, Florida 1995

A 1995 Oldsmobile Cutlass Supreme drives up to the outside of a fancy apartment complex. A very tired looking NOAH J. BEAUMONT (35) exits the car. He is dressed in a three-piece suit. He is a police DS.

CU as VALET (25) approaches Beaumont.

VALET

Nice car, sir. Is that a '95 Cutlass?

Beaumont hands the Valet the keys to his car.

BEAUMONT

Yeah, and it's brand new, so don't get take it for any joy rides. Y'hear?

VALET

Got it.

CONTINUED:

The Valet gets into the car and drives off out of the shot. As Beaumont approaches the front door to the hotel complex, he hears the sound of his new car peeling out off in the distance. Beaumont turns back.

BEAUMONT

Shit.

END OF SCENE.

CUT TO:

INT. KENDRA BLEVIN'S APARTMENT - SAME NIGHT

The camera does a 360° around the apartment which is the murder scene for Kendra Blevins, her nude body face down in a POOL OF BLOOD and partially covered by a SHEET. POLICEMEN and DETECTIVES span the room. All wear the INSIGNIA for the "Elosin County Police Department". Beaumont meets up with his captain, RUDY DIDOMENICO (50s), of Italian descent. Didomenico is dressed similarly to Beaumont.

DIDOMENICO

Happy Halloween, Noah J.

BEAUMONT

(yawning)

Captain.

DIDOMENICO

Looks like you haven't slept again.

BEAUMONT

Brittany.

DIDOMENICO

Those dreams again?

BEAUMONT

(nodding)

Nightmare every other night for two weeks. Hasn't slept in days.

CONTINUED:

DIDOMENICO
Poor thing.

BEAUMONT
What've we got?

CU on Kendra's covered body.

DIDOMENICO (V.O.)
Caucasian female. Twenty-seven
years old. Name: Kendra Blevins.
An associate over at the law
firm of Donaldson and Luft.
Forensics says she's been dead
for about a day and a half.

TWO-SHOT of Beaumont and Didomenico.

BEAUMONT
(sniffs the air)
I can smell that. Who found her?

DIDOMENICO
(grim)
The mother.

BEAUMONT
Christ.

DIDOMENICO
She hadn't heard from her. She
stopped by. The landlord let her
into the apartment.

BEAUMONT
Nobody saw anything?

One of the detectives, BIGELOW (30s), a slovenly, heavy set
man who speaks with a slight Cajun accent, steps up
to Didomenico and Beaumont.

BIGELOW
O'Brien and me spoke with all
eighteen residents in this complex.

CONTINUED: (2)

DIDOMENICO

Anything?

BIGELOW

Nosirree, bub. Everybody we spoke with says they was inside their apartments at the time of the murder..

BEAUMONT/DIDOMENICO/BIGELOW

(in unison)

And nobody heard anything.

BIGELOW

That's right. No screams, no loud crashes, y'know, shit like that.

BEAUMONT

(sarsastic)

Bigelow, my cunning little Cajun. Give me the benefit of your vast experience. Do you believe those people, or do you think it's merely a case of mass "selective" amnesia?

BIGELOW

Ha-ha. Cute, Sarge. But, you know what? I do believe 'em. I can usually sense when folks is tryin' to bullshit me, especiallies some couyons (stupid people) when they tells me shit like they "ain't heard nuthin'". But I gotta admit the people O'Brien and me spoke with all genuinely appears to be on the level.

DIDOMENICO

Yeah-yeah. So, nobody heard or saw anything.

Bigelow nods 'yes' then leaves.

(MORE)

CONTINUED: (3)

DIDOMENICO (cont'd)
Beaumont, think you can run with this one?

BEAUMONT
(nodding)
Sure, Captain. I just got the call. But dispatch didn't give me any specs. What else can you tell me?

DIDOMENICO
(indicating the body)
Take a look. You'll love this one. She's spineless.

BEAUMONT
(cringes)
Is that a joke or a personal opinion of the victim, Captain?

DIDOMENICO
(cold)
You ever known me to have a sense of humor, Noah?

BEAUMONT
(cringes more)
Shit. Let's take a look.

Beaumont shrugs his shoulders. Indicates to JOE THE CORONER (30s), who is standing over the body. Leaning over along a wall, Beaumont also notices a set of golf clubs.

CU as Didomenico pulls away the sheet draped over the mutilated nude body of the victim. PULL BACK to see Beaumont's curious reaction.

DIDOMENICO
Look at her back.

BEAUMONT
What there is of it. Mutilated. But, no signs of a struggle.

CONTINUED: (4)

DIDOMENICO

No, but I hardly think she would've willingly had part of her spinal column severed.

Didomenico looks around the apartment.

DIDOMENICO (cont'd)

Apartment's immaculate.

Didomenico points down to the body.

DIDOMENICO (cont'd)

Except for this area where she died. No trail of blood to indicate she was moved.

BEAUMONT

Alive or dead.

DIDOMENICO

Whoever did this did it right smack dab in the middle of this room.

Didomenico gets motioned by another detective and exits the shot. Beaumont speaks with Joe.

BEAUMONT

Anything to indicate she tried to fight off the attacker, Joe?

JOE

Nope. No signs of struggle. I'll have to examine her back at the lab.

CU as Joe kneels down and holds up one of Kendra's hands.

JOE

(continuing)

But, just from looking at these fingernails, there doesn't appear to be any skin residue left to indicate she resisted.

CONTINUED: (5)

BEAUMONT P.O.V.: Sees a table with liquor near where Didomenico is standing.

BEAUMONT

Two glasses. Both empty.
No prints, I'll bet. Think she
was drugged?

JOE

Possibility. I'll have to run
some tests.

BEAUMONT

Any bruises? I mean, outside of the
big obvious one on her back?

JOE

Nope. Except for her back there aren't
any bruises or contusions of any kind.
No fibrous residue on the clothing.
And, the position of the body makes
it look like there's been absolutely
no altercation between the victim and
her assailant.

BEAUMONT

(still looking at the body)
Joe, what would you call this?

JOE

Call what?

BEAUMONT

A removal of this much of the spine.
What would you call it? A "spine-
ectomy"?

JOE

The complete surgical removal of the
spine is a procedure that's very rarely
performed. There's just no call for it.

BEAUMONT

Really? Ever?

CONTINUED: (6)

JOE

Even in cases of tumors, curvature of the spine, normally there would be corrective procedures, but not total removal. Nobody can live without having a spine. Surgery potentially results in de-nervation or atrophy of the posterior cervical muscles.

BEAUMONT

Easy for you to say. Okay. Take her.

TWO MEN cover the body back up and carry the body off on a gurney.

JOE

The assailant removed as many of the individual vertebra as they could so that it would appear close to a total spine removal.

DIDOMENICO

(returning)

This is so sick. Got to be the God damndest way to kill somebody as I've ever seen.

JOE

Very nice work, really.

DIDOMENICO

You're impressed?

JOE

Captain, I can be impressed and disgusted at the same time. I'm multi-faceted. It's part of my charm.

DIDOMENICO

But why surgically remove the spine? Why be so, I dunno, "neat" about it? Why not just take an axe or knife or something and just rip the thing out?

CONTINUED: (7)

BEAUMONT

Maybe it wasn't about just killing her.

DIDOMENICO

What? You think the killer was trying to make some sort of statement?

BEAUMONT

I dunno. It's possible. She knew the attacker, that's for sure.

DIDOMENICO

Why? What makes you say that?

BEAUMONT

Otherwise he wouldn't have been able to get this close enough to her to drug her and then leave her here without any signs of struggle. So, Joe - what do you think happened here?

JOE

You're the detective.

BEAUMONT

Just humor me, "Quincy". Best guess.

JOE

Well, my "best guess" would be that she was drugged with some sort of paralyzing agent which also destabilized heart functions. Then, the perp moved her to the center of the room.

BEAUMONT

Why?

DIDOMENICO

Theatrics?

Joe points up to the ceiling.

CONTINUED: (8)

JOE

No. Better light. Look.

Didomenico and Beaumont look up at the ceiling light fixture.

JOE (cont'd)

There's a ceiling light.

CU on ceiling light. RETURN to TWO-SHOT.

BEAUMONT

(ponders)

Like the light in an operating room.

DIDOMENICO

More likely the spotlight on a stage. To show off.

JOE

No. I think Noah's right. He wasn't trying to show off how graphic he could be. He moved her into the light to perform surgery.

BEAUMONT

He mutilated her here.

JOE

I'm guessing she wasn't dead before he moved her. She died during the dissection of the vertebrate. I'll know more soon.

BEAUMONT

(calling to Joe)

I'll check in with you, Joe. Thanks.

(to himself)

"Drugged". No kidding. Either she was drugged or a damn good sport.

Didomenico hands Beaumont a sheet of paper.

CONTINUED: (9)

DIDOMENICO

This just arrived from the precinct. Apparently, this is the third female to die this way in less than two months.

Beaumont looks over the note.

BEAUMONT

Both females. Both gutted like Miss Kendra here, no suspects. Roughly around the same age. One in Milwaukee, Wisconsin. The other in Blaine, Texas. Wonder what the connection is?

DIDOMENICO

And get this: The two murders happened only an hour apart from each other.

BEAUMONT

An hour apart but using the same M.O.?

DIDOMENICO

So, it appears our surgical sadist is also a good magician. He can be in two places at the same time.

BEAUMONT

Or he's working with someone.

(beat)

But who?

END OF SCENE.

CUT TO:

BLACKNESS:

V.O.

(whispers)

Redemption is coming.

DISSOLVE TO:

INT. HOMICIDE SQUAD ROOM, ELOSIN COUNTY - NEXT DAY

CONTINUED:

Elosin County Police Department. Homicide squad room. Didomenico, Beaumont, Joe, and DETECTIVES LONGWORTH (20s), OMICCIOLI (20s), DOWD (20s) a female detective, and Bigelow (40s), are gathered around Beaumont's desk. Beaumont is carrying reports in his hands. Didomenico is mumbling something about the case, when he suddenly stops. He sees a cockroach moving along the floor. He steps on the bug extremely hard, then lifts his foot.

LONGWORTH
Didja get him?

OMICCIOLI
Nope.

DOWD
Missed 'em again.

DIDOMENICO
Shit.

BIGELOW
When will you learn that you can't kill every cockroach in the precinct, Cap'n.

DOWD
That's right.

LONGWORTH
It's just impossible, cap.

Didomenico still looks at the bottom of his foot.

DIDOMENICO
Shit.

Didomenico gets back to the discussion of the murders.

DIDOMENICO (cont'd)
All right. The names of the three victims are all posted on the board. I want every detective to co-ordinate with Beaumont or myself if you turn up anything.

CONTINUED: (2)

OMICCIOLI

But, why are the other two homicides put up on our board?

DIDOMENICO

(irritated)

What do you mean "why"?

OMICCIOLI

Well, I mean, aren't they out of our jurisdiction? I thought they was FBI now?

CUT TO:

CU on doorway where JAMES LEWIS (40s) has just entered. He listens closely but tries to be as inconspicuous as possible, staying in the background.

BACK TO:

DIDOMENICO

Because, Omiccioli, if you had graduated from the police academy like the rest of us instead of getting your G.E.D. from "Barney Miller High School", you'd realize that nobody at the Bureau wanted the case yet. Yet. They convinced both the Milwaukee and Blaine precincts that it would be better for us to investigate this before the media gets wind of it.

OMICCIOLI

Oh, yeah.

DIDOMENICO

(mocking)

"Oh, yeah."

CONTINUED: (3)

BEAUMONT

Well, if it happens, they'll cause a panic by flooding the airwaves with crap about a "serial killer" who loves to cut out women's spines.

DIDOMENICO

That's right. They'll make it such a fucking media circus around here that it will force the FBI into the case and the perp or perps will go so far into hiding we won't have a prayer of finding them.

LONGWORTH

What kind of perp are we looking for, Cap?

DIDOMENICO

Joe?

JOE

Lacerations match those which would be consistent with a scalpel, so the perp knows how to cut and sew a victim back up.

DOWD

That mean they're a surgeon, Doc?

JOE

Not necessarily. Anyone can go through some medical training and perform routine surgeries. This particular type of surgery is rarely done and usually is fatal to the patient. But anyone with basic surgical skills could do it.

BEAUMONT

But you don't believe that's what we're dealing with here?

CONTINUED: (4)

JOE

No. Just a feeling. It was too nice of a job. Like the person had experience. I know it's not an official "profile".

CUT TO:

CU on doorway where Lewis is still standing and listening.

BACK TO:

DIDOMENICO

No. It's helpful. What else, Joe?

JOE

I only have limited data to work with so far, but the preliminary autopsy report on the Blevins woman matches the other victims: All Caucasian females between twenty-six and twenty-eight years-old.

BEAUMONT

Working professionals. White collar gals. It's conceivable their assailant

DIDOMENICO

(interrupting)

Or assailants.

BEAUMONT

-- or assailants may also be professionals roughly around the same age.

LONGWORTH

Male?

BEAUMONT

Possibly.

CONTINUED: (5)

JOE

Forensics are inconclusive. I'm having the autopsy reports on the other two victims sent here for me to take a closer look.

DIDOMENICO

Overnight it.

Didomenico points to Beaumont.

DIDOMENICO (cont'd)

Give Noah the receipt.

JOE

(smiling)

Will do. I'll cross-match the findings of all three victims and get back with you all if I discover any similarities.

DIDOMENICO

Thanks, Joe.

JOE

No prob.

CUT TO:

CU as Joe exits past Lewis out the door. Nobody has noticed Lewis yet.

BACK TO:

BEAUMONT

Having checked with Milwaukee and Blaine, it seems nobody associated with all three victims knew anything to indicate these girls had "company" the nights they all got killed. No knocks at the door. No sounds of a loud party. Someone did report in Blaine that they heard something that sounded like a dentist drill. It was late at night and it woke them up.

CONTINUED: (6)

DIDOMENICO

I don't doubt it. I know I hate that sound. All the family and co-workers had solid alibis.

BEAUMONT

Two of these murders, identical in nature, happen a thousand miles away from each other in the same night. What's the connection?

Longworth shakes his head in confusion.

LONGWORTH

Well, obviously it can't be the same perp. Must be some sort of sick coincidence.

BIGELOW

Or, like the captain says perhaps we got two guys working together.

DOWD

But why these three girls?

OMICCIOLI

And, what's their connection to each other?

BEAUMONT

Good questions. Now let's see if we can find some good answers.

(beat, looks at the detectives)

Okay. Get goin'.

The detectives start to disperse.

DIDOMENICO

And don't fuckin' kid yourselves, the media are already starting to put the pressure on the department.

Didomenico stops. Sees the cockroach again. Steps hard, then lifts his foot. The detectives gather around.

CONTINUED: (7)

LONGWORTH
Didja get him?

OMICCIOLI
Nope.

DOWD
Missed 'em again.

Didomenico still looks at his foot.

DIDOMENICO
Shit.

Didomenico lifts his foot up and accidentally hits it on a desk. Grabs his foot in pain.

DIDOMENICO
Ow!

BIGELOW
Did you hurt your foot, Cap?

Bigelow also grabs at Didomenico's foot, making Didomenico lose his balance and fall. Didomenico holds his foot while Bigelow holds Didomenico's shoe.

DIDOMENICO
Ow!

BEAUMONT
(continuing)
Anyone who gets calls on this case, make sure all of them get screened through the Captain. Understood? This is a very delicate situation and we want it handled with sensitivity and diplomacy.

Didomenico screams at Bigelow.

DIDOMENICO
God Dammit! Leave my fuckin' shoe alone, you cocksucker!

CONTINUED: (8)

BEAUMONT

Right. Sensitivity and diplomacy.
Screen calls through me. Any questions?

ALL the detectives shake their heads acknowledging they understand their assignments. CU as Beaumont sees Lewis at the door. Didomenico notices Beaumont's grim reaction to the sight of Lewis.

BEAUMONT

We're done.

DIDOMENICO

Dismissed. Dowd!

Dowd looks at Didomenico.

DIDOMENICO

I want those detail reports on the
Carpenter case on my desk in five
minutes.

Dowd nods.

CUT TO:

Longworth looking at Didomenico.

DIDOMENICO (V.O.)

Longworth! I still need your fives.

All detectives disperse to their desks, leaving Didomenico alone with Beaumont.

BACK TO:

DIDOMENICO

Beaumont, I want to talk with you.

Beaumont starts to walk away, angry.

BEAUMONT

Hell, No.

CONTINUED: (8)

DIDOMENICO

I know you saw him. Come here.

CUT TO:

Beaumont moves towards his desk far away from where Lewis is standing, then abruptly stops, throwing his work onto the desk. His back is to Didomenico.

DIDOMENICO

I - I didn't want you to find out this way, Noah. There's no easy way to put it, but the department needs you to work with Lewis on this case.

Beaumont turns angrily to Didomenico.

BEAUMONT

Bullshit! Like hell! Why?

DIDOMENICO

Because he's liaison for the FBI. They want him here.

BEAUMONT

Liaison? Him?

DIDOMENICO

He's got connections here. He was once assigned here.

BEAUMONT

That Son of A Bitch shouldn't have had a badge then or now. I wouldn't trust him as a fucking crossing guard.

DIDOMENICO

It was four years ago, Noah.

BEAUMONT

(furious)

It could be forty years ago, Rudy. It doesn't matter. He fuckin' got those kids killed!

CONTINUED: (9)

DIDOMENICO

Look, Noah. We could have a long, unpleasant conversation here. I could try and use my natural charisma to convince you to do it because the media is starting to put a lot of pressure on the Department.

QUICK CUT:

CU on Lewis slowly approaching Didomenico and Beaumont.

BACK TO:

DIDOMENICO

I could say that the Commissioner is coming down heavy on my ass. But let's just say you'll do it as a favor to me, because I'm your fucking Captain, who can make your life a living hell if you don't.

BEAUMONT

Rudy.

DIDOMENICO

(sternly)

Just for this case, Noah. As soon as this case is solved, you can use my gun to blow his balls off, okay?

Lewis taps Beaumont on the shoulder. Beaumont is startled.

LEWIS

Hey guys. What's up? Glad to see things haven't fallen apart in my absence. Rudy. Still determined to kill every cockroach in the place, I see.

BEAUMONT

(furious)

You're the fucking cockroach, you friggin' gutless pussy!

CONTINUED: (10)

LEWIS
(unfazed)

Noah J. Nice to see you, too.

Beaumont spits in Lewis's face. LONG CU on Lewis as he slowly takes a handkerchief and wipes the spit off his face. He puts the handkerchief back in his pocket as he speaks.

LEWIS
Fine. I guess we can dispense with the reunion and you can tell me what sort of progress has been made on the case.

CUT TO:

Beaumont exits out the door into an adjoining HALLWAY, with Didomenico pursuit.

BEAUMONT
Lousy fuckin' coward.

DIDOMENICO
He was your partner for six years, Noah. The bureau took that into consideration when they asked me about assigning him. You need to work with him on this.

BEAUMONT
(accusing)
Asked you? You? You assigned?

CU as Beaumont gives Lewis a long cold stare, then turns to Didomenico.

BEAUMONT
You Son of A Bitch.

DIDOMENICO
(cautioning)
Watch it.

CONTINUED: (11)

BEAUMONT

You sold me out, Rudy. You fuckin'
sold me out.

Beaumont leaves Didomenico in the hallway as he returns to his desk, shoving Lewis aside.

BEAUMONT

Excuse me.

Lewis watches as Beaumont picks up files from his desk drawer. He puts the files in the drawer and SLAMS it shut.

BEAUMONT

It's five o'clock. I'm going home.

Beaumont grabs coat off the back of his desk chair. He OPENS the door to exit. He freezes with the door open as we hear a foot SLAM and the following voiceovers.

LONGWORTH (V.O.)

Didja get him?

OMICCIOLI (V.O.)

Nope.

DOWD (V.O.)

Missed 'em again.

Exasperated, Beaumont stays in the office and SLAMS the door.

BEAUMONT

Shit.

Beaumont leans his hands against the wall with his arms outstretched and his head hanging to the floor. Lewis approaches.

LEWIS

How's Marla, Noah? Does she still cook a mean "Cajun" turkey tempura? You two still eat around seven?

CONTINUED: (12)

Beaumont straightens up. CU as he turns slowly toward Lewis.

BEAUMONT

Why?

LEWIS

Well, I figured we could make it a working dinner, brainstorm some ideas on how to best work the case. You see, the bureau instructed me to help this precinct solve this case, and no matter what you may think of me...we're linked, buddy-boy.

Beaumont opens door again to leave.

BEAUMONT

Yeah? Well fu-uck me!

Lewis angrily SLAMS the door before Beaumont can leave.

LEWIS

You're damn right fuck you! No matter what you may think of me, I've been given a job to do and you need to work this case with me, Noah.

Beaumont turns to Lewis.

BEAUMONT

That's Sergeant Beaumont to you, asshole. Don't you ever, ever lecture me on the responsibilities of a police officer. Stay away from me. You got that?

Beaumont opens the door again and this time successfully storms out of the office, SLAMMING the door behind him, CRASHING the window glass.

CUT TO:

Didomenico and the other detectives peer in through the broken glass as Lewis comes up to the frame and speaks.

CONTINUED: (13)

LEWIS
(smiling)
Sure is good to be home.

END OF SCENE.

CUT TO:

BLACKNESS:

V.O.
(whispers)
Victims do have expectations.

DISSOLVE TO:

MONTAGE BEGINS:

QUICK CUTS on various THERAPISTS. MARLA BEAUMONT (20s)
is visiting with these therapists to consult with them on
Brittany's re-occurring dreams.

CU on THERAPIST # 1.

THERAPIST # 1
Really, Mrs. Beaumont. I don't think
it's anything to be concerned about.
How old is Brittany? Six?

Therapist # 1 takes out a small prescription pad and starts
writing.

THERAPIST # 1
Here. Let me prescribe a mild sedative...

CUT TO:

CU on THERAPIST # 2.

THERAPIST # 2
Many children who exhibit this
behavior are reacting sub-consciously
to obstacles that the conscious mind
may be throwing to keep the meanings
of dreams hidden. (MORE)

CONTINUED:

Therapist # 2 takes out a small prescription pad and starts writing.

THERAPIST # 2 (cont'd)

Here. This medication has a 72% success rate...

CUT TO:

CU on THERAPIST # 3.

THERAPIST # 3

The screaming is Brittany's way of performing what we call "dream Censorship". It's when the issues of a dream are interrupted to hide the true meaning. If the situation persists, we may want to try some aggressive psycho-therapy.

Therapist # 3 takes out a small prescription pad and starts writing.

THERAPIST # 3 (cont'd)

But first let's begin with a regiment of Prozac...

CUT TO:

CU on THERAPIST # 4.

THERAPIST # 4

Many of these cases evolve from an early termination of breast feeding.

Therapist # 4 takes out a small prescription pad and starts writing.

THERAPIST # 4 (cont'd)

Here. There's been a lot of advances in the development of Ritalin...

CUT TO:

CONTINUED: (2)

RAPID CUTS CU on THERAPISTS # 5 THRU # 14.

THERAPISTS # 5 THRU # 14

5

Prozac...

6

Zoloft...

7

Dramamine...

8

It could be a cold...

9

A nice glass of milk before bedtime...

10

Ritalin...

11

Why not have her sleep with you for a month?...

12

Let it run its course...

13

Give her a great big spanking...

14

Give her a great big hug.

END OF SCENE.

CUT TO:

BLACKNESS:

V.O.

(whispers)

Retribution.

DISSOLVE TO:

INT. BEAUMONT HOUSEHOLD - KITCHEN - NIGHT

The Beaumont kitchen. Beaumont is standing behind the kitchen counter. His suit coat from the previous scene is now draped over one of the bar stools. He is practicing his putting. Marla, is cooking supper. The sound of bacon CRACKLING in a frying pan is heard. BLACK SMOKE rises from the pan. Marla tries to extinguish with a potholder.

CONTINUED:

MARLA

I swear to you, Noah, I am sick of Ponce de Leon just showing up here whenever he feels like it.

BEAUMONT

Oh, please. He's harmless, Marla. He plays with Brittany, eats a few apples, then leaves.

MARLA

"Harmless"? No other parents would ever think of letting their child play catch with that...with that...mutant!

(changing the subject)

Damn doctors! I don't know how many I spoke to today.

BEAUMONT

I can't believe none of them could do anything for Brittany.

MARLA

Oh, they all wanted to do something, but to her, not for her. They wanted to medicate her, and call me old fashioned. I don't think that's what she needs.

(changing subject again)

I took a look at that house over on Euclid, Noah. Noah? Are you listening?

Beaumont misses his putt.

BEAUMONT

Damn. Woman, stick to one subject, wouldja please? So what did you think of it?

MARLA

Of what?

BEAUMONT

The house!

CONTINUED: (2)

MARLA

Oh. Herman Munster wouldn't
have wanted to live in it.

BEAUMONT

I still don't know why you want to
move, anyway. This house is just fine.

Marla is looking around the kitchen for a pair of scissors
to cut open a package. Beaumont is trying to line up
another putt.

MARLA

We've had this discussion. It's way too
small. Where are the scissors?

Beaumont, as he speaks, leans his putter against a kitchen
stool and locates a pair of scissors in a kitchen drawer,
right next to Marla.

CU on scissors in drawer. Beaumont picks them up.

BEAUMONT

I swear to Christ, you women. You're
never satisfied. If you live in a one
bedroom, it's too small. If you live
in a two-family home, it's too small.

Beaumont hands Marla the scissors.

BEAUMONT

I wonder if Queen Elizabeth feels that
Buckingham Palace is too small?

Marla takes the scissors.

MARLA

Thank you. Chauvinist.

Marla cuts open the package and pours the mix into whatever
she's cooking. Beaumont gets his club and returns to his
putting. SMOKE is now getting out of control where Marla
was cooking.

CONTINUED: (3)

MARLA

Oh, shit! It's burning again.

Beaumont puts his putter aside and crosses to help her.

BEAUMONT

Here-here-here. Let me get that. Phew!

Beaumont takes potholders and moves the SMOKY ITEM off the stove. Waves the SMOKE away and coughs.

BEAUMONT

Damn, girl. Good thing everybody thinks you cook most of your meals "Cajun" style. But I think you "Cajun-ed" the hell out of this one.

Marla laughs as she hands Beaumont some rolls.

MARLA

Bastard. Just take this plate of rolls and put them in the basket on the table. Don't forget to cover them so they don't get cold.

Beaumont takes the plate of rolls and crosses to the kitchen table, but stops short when he spots a spider on the table. He freezes in fear and looks over to Marla.

BEAUMONT

Uh, Marla?

Beaumont, holding the basket in his hands, indicates the spider on the table to Marla. Marla SIGHS then comes over and kills the spider with a sponge. Marla throws the sponge in the sink and heads back over to the oven.

MARLA

My big brave police detective.
Afraid of a little spider.

BEAUMONT

Don't start with me.

CONTINUED: (4)

Beaumont looks at the plate of rolls, picks one up and gently taps it on the kitchen counter. He puts them all into the basket and covers them up, then runs a "blessing" over them.

MARLA

You want to call her down to dinner?
I don't care what you say, Noah. I want to move.

Beaumont shakes his head and emits a small CHUCKLE. There is a sound of knocking at the door. Beaumont reacts as if he knows who is on the other side. It's Lewis.

MARLA

I wonder who that could be?

There's another KNOCK. Marla looks at Beaumont.

BEAUMONT

I know.

MARLA

Well, aren't you gonna answer it?

Beaumont leans his hands on the kitchen counter.

BEAUMONT

You know, Marla, this is probably the first and only time in my life when I actually wish it was a salesman or Jehovah's Witness on the other side of that door.

MARLA

What are you talking about? Get the door.

Beaumont straightens himself up slowly, indignantly. He goes over to the door. Opens it. Lewis is standing on the other side, smiling. Beaumont SLAMS the door in Lewis's face.

MARLA

Noah!

CONTINUED: (5)

BEAUMONT

(innocently)

What? It was just some annoying little girl selling Girl Scout Cookies. You know I'm watching my weight.

MARLA

(not amused)

Noah, open the damn door.

BEAUMONT

Fine.

Angry, Beaumont opens door again. Lewis is still standing there, but the smile has now left his face. Beaumont grabs Lewis by the lapels and thrusts him against the wall, gripping him by the neck.

LEWIS

I get the feeling you don't wanna buy any Girl Scout Cookies, today, sir.

BEAUMONT

(angrily)

What do you want?

LEWIS

(calmly)

Sergeant, you either talk with me, or explain to I.A.B. why you won't co-operate. What's it gonna be?

Brittany enters from the opposite side of the kitchen through the living room door.

BRITTANY

(anxious)

Daddy! Ponce de Leon is outside again. He's hungry. What was that noise? Who's that man you're choking? Does he really have cookies?

Beaumont still has Lewis gripped by the neck)

CONTINUED: (6)

BEAUMONT

Brittany! Go to your room!

BRITTANY

But, Daddy...Mommy, what about my T-shirt?

BEAUMONT

Now!

MARLA

Brittany, run outside honey. Tell Leon to go home. I'll call you back down for dinner in a minute. Here.

Marla hands Brittany a biscuit from the basket.

MARLA

You can give Leon this to eat.

Brittany TAPS the biscuit on the counter, then puts it back in the basket.

BRITTANY

No thanks.

Brittany exits the kitchen, taking one last look at Beaumont, still clutching onto Lewis.

MARLA

Noah, let James go.

Beaumont slowly releases his grip on Lewis's neck. Lewis holds his throat.

LEWIS

(almost whispering)

Th-thanks, Marla.

MARLA

James, perhaps it would be best if you left.

CONTINUED: (7)

Lewis feels his sore neck as Beaumont crosses back to the counter and sits on a kitchen barstool. END OF SCENE.

CUT TO:

EXT. BEAUMONT HOUSE BACK YARD - SAME

Brittany steps outside and finds an apple on the ground. She leans over to pick it up and as she stands up we see the giant mouth of an ALLIGATOR near her. She steps back up onto the porch and THROWS the apple away from the house.

BRITTANY
(pointing off)
Leon! Go home!

CU as the alligator slugs its way off. Brittany sits down on the steps of the house and we CUT WIDER as she looks up at the clouds.

BRITTANY P.O.V.: Clouds SWIRL as if faces are about to appear. END OF SCENE.

BACK TO:

INT. BEAUMONT HOUSEHOLD - KITCHEN - SAME

CU as Lewis still rubs his neck.

LEWIS
Good to see you again, Marla. I wish
the circumstances were better.

Marla shakes her head, pessimistically.

MARLA
They'll never be better, James.

Lewis crosses to the counter and sits on a second stool next to Beaumont, who glares at Lewis. Lewis then moves to a third stool further away from Beaumont.

CONTINUED:

LEWIS

I don't know how many ways I can say it, Noah. I have to work this case with you. So, please. Once we get the guy, or guys, then I'll move on. I promise not to bother you anymore.

BEAUMONT

(coldly)

You aren't hearing me, apparently.

Marla puts her hand on Beaumont's shoulders in an effort to calm his obviously frayed nerves.

MARLA

Listen to James, Noah.

Beaumont quickly rises in anger to confront her.

BEAUMONT

If I listen to him, Marla...I'll...

Beaumont pauses. He looks into Marla's eyes and sees she's merely trying to appeal to his better sensibility. He lowers his voice to her.

BEAUMONT (cont'd)

Marla, if I do this, it's like I'm letting those two little girls down. Like I forgot what he did four years ago. You weren't there. You didn't see their eyes when they went down.

(beat)

Somebody's got to speak for them.

LEWIS

(rising)

Don't you think I regret that day, Noah? The park. Those kids. We lost three good cops that day, too, you know. More than just two kids were killed by that shooter.

CONTINUED: (2)

CU as Beaumont takes out his wallet, produces two pictures of the dead girls and throws them onto the kitchen counter.

BEAUMONT

Two little girls. Here.

Lewis ignores the pictures as Marla reacts to them, moving back to the stove.

BEAUMONT (cont'd)

Recognize them? Their mother gave me their pictures at their funeral. The funeral you never went to. She gave them to me, so I'd never forget.

LEWIS

The funeral I wasn't allowed to attend.

BEAUMONT

(continuing)

Most people write their own stories, James. My wife and daughter are the best ones I've ever written. I'm sure the parents of these little girls felt the same way. But now, their story is over. Finished.

MARLA

Noah, please don't do this to yourself.

Beaumont puts the photographs back in his wallet.

BEAUMONT

I've carried these pictures in my wallet every day since that funeral. Just like I'll carry the memory of their faces when they fell till the day I die. Or, at least until the day I make the person responsible for their deaths pay.

MARLA

Noah, for God's sake, honey, you've got to let go of this. Please.

CONTINUED: (3)

BEAUMONT
(quietly, to Marla)
I can't do that, Baby.
(sternly to Lewis)
Remember their names? Melissa and
Laura. Melissa was six years old.

QUICK CUT:

EXT. PLAYGROUND - DAY

FLASHBACK of Melissa being shot in the head.

BACK TO:

INT. BEAUMONT HOUSEHOLD - KITCHEN - CONTINUOUS

BEAUMONT
Same age as my little Brittany is now.
Shot by a twenty-two caliber. The
bullet lodged in her head in such a
way, they couldn't remove it before
they buried her. Laura? Well, her
folks told me that they had just
stopped counting her age in months.
You can't know what that feels like.

LEWIS
I'm sure that's true.

QUICK CUT:

EXT. PLAYGROUND - DAY

FLASHBACK of Laura being shot twice.

BACK TO:

INT. BEAUMONT HOUSEHOLD - KITCHEN - CONTINUOUS

BEAUMONT
Four bullets. Three in the back. Did
you even see the look in her eyes that
day? (MORE)

CONTINUED: (3)

BEAUMONT (cont'd)

My dad served in Vietnam. He used to say that victims have the look of the dead in their eyes before they die. Did you know that? I didn't. I didn't know what that meant until that day. It's like they know they're about to leave this earth.

LEWIS

Noah.

BEAUMONT

As a cop, you sometimes get to see the look on their face just before they go.

QUICK CUT:

EXT. PLAYGROUND - DAY

FLASHBACK of Laura being shot in the back and then in the side of her face.

BACK TO:

INT. BEAUMONT HOUSEHOLD - KITCHEN - CONTINUOUS

BEAUMONT (cont'd)

As the third bullet got her in the back, Laura twisted her body around and looked at me.

QUICK CUT:

EXT. PLAYGROUND - DAY

FLASHBACK of Laura twisting her body and facing Beaumont. She reaches out to him.

BACK TO:

INT. BEAUMONT HOUSEHOLD - KITCHEN - CONTINUOUS

CONTINUED: (4)

BEAUMONT (cont'd)
She opened herself up to get the last
bullet right along the side of her
face.

QUICK CUT:

EXT. PLAYGROUND - DAY

FLASHBACK of Laura being shot in the side of her face.

BACK TO:

INT. BEAUMONT HOUSEHOLD - KITCHEN - CONTINUOUS

Beaumont pauses to look at Marla, who is concerned about
Beaumont's mental state. Beaumont reassures her.

BEAUMONT (cont'd)
I'm fine.
(to Lewis)
They had to have a closed casket at the
service. Laura reached out to me,
James. Why? Because she saw a cop,
standing between her and the shooter,
my partner, freeze for no apparent
reason. He froze just long enough for
the shooter to destroy them and escape.

LEWIS
So you really want to go down this
road? Fine. I haven't forgotten their
faces, Noah. I sleep with their faces
in my nightmares every single night.
I told you just as I testified to
Internal Affairs years ago, I don't
KNOW why I froze. I just did. And I
was publicly shamed before the squad,
ousted from the department.

MARLA
James, you don't have to...

CONTINUED: (5)

LEWIS

Suspended for a year without pay and benefits. I had to receive psych counseling. I received a written censure, and was then re-assigned out of state. It's taken me three years to get to where I am. I don't need your homilies, mister. I've got my own fucking baggage.

BEAUMONT

Yeah, right.

LEWIS

(raising his voice slightly)
For the sake of the family of those little girls, everyone who was there that day, and particularly my partner whom I still respect, I stayed away. But don't think I've forgotten anything from that day.

BEAUMONT

(calmly)

You have. Yeah. You have. You forgot I said that if I saw your cowardly ass ever again, I'd tear you apart.

Beaumont tries hard to suppress the anger from within.

BEAUMONT (cont'd)

Limb from stinkin' yellow limb.

LEWIS

Noah, I promise you that soon, very soon, I'll bring that shooter to you personally. I'm very close to catching up to him. Closer than you can imagine.

CU as Beaumont stares Lewis down.

BEAUMONT

(cold, sarcastic)

Right.

CONTINUED: (6)

LEWIS

In the meantime, though, I need your help on this case. These murders. A link between the victims has been found. That's why we need to talk. Now.

Beaumont takes a long pause to consider what he has just heard. Marla steps forward.

MARLA

I guess I'll go eat with Brittany in the living room.

BEAUMONT

(to Marla)

No. You stay, honey. You stay.

(to James)

"James" and I will go.

MARLA

(beat)

Okay.

BEAUMONT

Wrap the food up. I'll pop it in the microwave later.

Marla jokes to break the tension.

MARLA

It's not like it's that undercooked, Noah.

Beaumont and Lewis LAUGH very little, but they do laugh.

END of SCENE.

DISSOLVE TO:

INT. BEAUMONT HOUSEHOLD - LIVING ROOM - NIGHT

CONTINUED:

Beaumont sits down on the couch with Lewis. Lewis pulls out a piece of paper from his breast pocket and lays it down into the counter in front of Beaumont.

LEWIS

Here. The forensic report on the victim you found yesterday. Kendra Blevins.

CUT TO:

INT. KENDRA BLEVIN'S APARTMENT - FLORIDA - NIGHT

CU on the small hand-held surgical saw being switched on.

LEWIS (V.O.)

Three sections of her spinal column were dissected, spanning from the clavicle to the coccyx. Like Joe said, the incisions were meticulous.

BEAUMONT (V.O.)

Like they were performed by a doctor?

CUT TO:

CU on Kendra's back, having her spine dissected.

LEWIS (V.O.)

More specifically as if they had been performed by a surgeon. A surgeon who specializes in these types of procedures. Or at least, somebody with enough medical knowledge to perform this particular procedure.

BEAUMONT (V.O.)

Meaning whoever did this...

CUT TO:

CU on Kendra's back, spine dissection continues.

CONTINUED: (2)

BACK TO:

INT. BEAUMONT HOUSEHOLD - LIVING ROOM - CONTINUOUS

LEWIS

-- Knew exactly what they were doing. That explains why there were no internal ruptures. There wasn't anything found during the autopsy to indicate the victim struggled in any way, or to show she had either unconscious or involuntary spasming.

BEAUMONT

(speculating)

We assumed she was drugged.

LEWIS

(nodding)

Rohypnol.

BEAUMONT

What's that?

LEWIS

New party drug. Also called "Roofies". It used to be illegal in the U.S. It's a sedative with ten times the strength of valium.

CUT TO:

INT. KENDRA BLEVIN'S APARTMENT - FLORIDA - CONTINUOUS

CU on Kendra woozy, trying to speak, but instead mumbles incoherently and ultimately falls unconscious.

LEWIS (V.O.)

It doesn't have a taste or odor when dissolved in drinks. For anyone who ingests it, though, it can yield some frightening effects.

CONTINUED: (3)

BEAUMONT (V.O.)
How so?

LEWIS (V.O.)
Well, they're relaxed. They could actively be doing a number of things. However, part of the effect of this drug is that it causes amnesia, and they don't remember what's happened during the time that they were on the drug.

CU on Kendra lying on the floor unconscious.

BACK TO:

INT. BEAUMONT HOUSEHOLD - LIVING ROOM - CONTINUOUS

BEAUMONT
Seeing as how these girls were murdered, I guess remembering anything is kind of moot.

Lewis rises and moves to the living room's wood stove.

LEWIS
It's starting to show up on campuses around the country.

BEAUMONT
Great. The next great "date-rape" drug of choice?

LEWIS
I'm sure it's going to become a bigger problem real soon. The toxicology reports on all three victims confirms its presence.

CUT TO:

INT. KENDRA BLEVIN'S APARTMENT - FLORIDA - CONTINUOUS

CU on Kendra being dragged along the floor unconscious.

CONTINUED: (4)

LEWIS (V.O.)

But get this: Rohypnol is also a common anesthetic. It's used in hospitals all the time. Liquid, so it probably wound up in drinks that all three victims ingested.

BACK TO:

INT. BEAUMONT HOUSEHOLD - LIVING ROOM - CONTINUOUS

BEAUMONT

So, the killers had to be so close to the victims they were able to slip them these mickeys.

LEWIS

Plus, they not only had the surgical skill to remove the sections of their spines neatly, they left no incriminating signs of semen, hair, fiber or DNA evidence.

Marla enters with a platter of food and places it on the table in front of Beaumont, next to a second platter with a bowl of liquid. Marla exits back into the kitchen. Lewis looks down onto the platter containing the burnt remnants of dinner.

LEWIS

Oooh. Damn. That's nasty.

BEAUMONT

(ignoring the comment)

If they acquired the medical supplies legitimately, then the perps also would have needed to have access to the necessary tools.

(an idea comes to him)

Hey. They'd also have to be able to transport any medical materials from one state to another, wouldn't they? Which means they would need the appropriate permits.

CONTINUED: (5)

Lewis reaches on the platter for a spoon.

LEWIS

C'mon, Noah. You really think these guys are gonna stop long enough to get the "appropriate permits"?

Beaumont shrugs.

BEAUMONT

I suppose not.

Lewis finds a spoon and takes it off the tray.

LEWIS

They're smart. They'd know police would be watching the airports, train stations and other public terminals.

BEAUMONT

And mailing medical equipment would be far too risky.

LEWIS

I ran a check of supply requisitions in all the hospitals nearby where the murders were committed, to see if any shipments were recently reported stolen.

Lewis stirs the spoon in the bowl of liquid on the other tray.

BEAUMONT

And?

LEWIS

Nothing. But I'm still looking.

Lewis takes a taste of whatever was in the bowl. Spits it out.

LEWIS

Puh-tooey! What is this?

CONTINUED: (6)

Beaumont looks up at the sour expression on Lewis's face then stares at the bowl and then returns to reading the reports.

BEAUMONT

Blue dye. Brittany's making a T-shirt for Girl Scouts.

Lewis throws spoon back into the bowl.

LEWIS

Great. Anyway, the connection to your murder and the ones from Milwaukee and Blaine? Silk.

BEAUMONT

Silk?

CUT TO:

INT. KENDRA BLEVIN'S APARTMENT - FLORIDA - CONTINUOUS

CU again on Kendra's back, but this time the spine is being carefully sewn back up. ECU on the surgical thread being used.

LEWIS (V.O.)

As in 3-0 silk used in surgical procedures. The silk that was used in all three cases in order to sew up the corpses is only manufactured by a company that went out of business five years ago. "Dakota Medical Supplies".

BACK TO:

INT. BEAUMONT HOUSEHOLD - LIVING ROOM - CONTINUOUS

Lewis uncovers the basket of rolls on the tray and takes one.

CONTINUED: (7)

BEAUMONT

I know that name. They're over in Brentwood.

(curious)

Here in Elosin County? Okay, so let's speculate: the victims knew the assailant. They had to have trusted the perp if they allowed him to get that close to be able to drug them.

CUT TO:

INT. KENDRA BLEVIN'S APARTMENT - FLORIDA - CONTINUOUS

CU on Kendra woozy, trying to speak, but instead mumbles incoherently and ultimately falls unconscious.

LEWIS (V.O.)

Remember too that, beyond the obvious, there weren't any other contusions. Nothing to indicate they knew what was coming down. Perhaps even as they were falling into unconsciousness.

BACK TO:

INT. BEAUMONT HOUSEHOLD - LIVING ROOM - CONTINUOUS

CU as Lewis knocks his hard roll onto the platter. Lewis shrugs his shoulders then bites into the roll anyway.

BEAUMONT

A doctor who makes house calls, then?

LEWIS

As unrealistic as that may sound. Yes.

CUT TO:

INT. KENDRA BLEVIN'S APARTMENT - FLORIDA - CONTINUOUS

CU on the KILLER'S HAND holding onto a medical bag leaving the apartment.

CONTINUED: (8)

BEAUMONT (V.O.)
Then we got ourselves our own honest-
to-goodness "Jack the Ripper". Damn.

LEWIS (V.O.)
But who

Lewis is slightly choking on the roll)

LEWIS (V.O. cont'd)
-- Who had the motive, the opportunity,
(cough-cough)
and the means to obtain the resources
needed to perform the operation?
(cough-cough)

BACK TO:

INT. BEAUMONT HOUSEHOLD - LIVING ROOM - CONTINUOUS

LEWIS (cont'd)
Pass the water, please?

Beaumont reaches onto the platter and passes Lewis a
glass of water.

BEAUMONT
Who stood to gain from all of this?

Lewis quickly gulps down the water.

LEWIS
What do the victims have in common?

BEAUMONT
There's a long gap between the two
other murders and Kendra's. I'll
bet the killer had to lay low for
awhile. Maybe a year? Maybe use the
time to transport?

CONTINUED: (9)

LEWIS

Far as I can tell, reports from Blaine and Milwaukee establish a timeline between the other two victims.

As Lewis continues to drink his water, he moves near a window where he sees Ponce de Leon, the ALLIGATOR, passing by, eating the apple.

LEWIS (cont'd)

Noah, there's an alligator eating something in your back yard.

BEAUMONT

Ponce de Leon.

LEWIS

Pardon?

BEAUMONT

Leon. Comes around every six months or so. Animal control keeps taking him away and he keeps finding his way back. We throw him an apple or two and he finally leaves us alone.

QUICK CUT:

INT. FLASHBACK SEQUENCE - CHATEAU DE KUSUINEK - DAY

Lewis remembers watching Beaumont walking through a cobweb-filled doorway in what appears like a haunted house. A small spider crawls up his face and he freaks out.

BEAUMONT

Fuuuu-uck!

BACK TO:

LEWIS

Wait a sec. Cobwebs with teeny little spiders you got problems with. But alligators are okay?

CONTINUED: (10)

BEAUMONT

(annoyed)

What can I say? A spider ate my little sister when I was little. If it hadn't been for the alligator...Keep going.

LEWIS

Uh-huh.

(back to the case)

Michele Dios, victim Number One from Milwaukee and Pam Whipple, victim Number Two from Blaine were both med students at Florida University Hospital of Medicine at Elosin.

Lewis, without thinking, takes another roll, starts to bite into it, but stops. Taps it once more on the platter then, giving up, throws it back into the basket. Beaumont rises and walks over to Lewis at the wood stove.

BEAUMONT

But, we lose that link with our third victim.

LEWIS

Yeah. Kendra was more of an ambulance chaser.

BEAUMONT

Did she go to F.U.H.M., as well?

LEWIS

Nope. She attended Utah State before getting her degree at Harvard.

Beaumont crosses back to the couch.

BEAUMONT

There has to be a connection. Tomorrow I'll call the families of the other two victims. Maybe one of the girls either knew Kendra or at least knew of her.

CONTINUED: (11)

LEWIS

Okay.

Ponce de Leon stares at Lewis. Lewis stares back. Then, Lewis heads for the side exit to the house located by the living room door. He stops and turns back to Beaumont.

LEWIS

It was good seeing you again, Noah. Brittany is just beautiful. You're a lucky man.

Beaumont, emotionless, just stares at the reports again.

BEAUMONT

Good night.

LEWIS

But, if you ever really want to get rid of Ponce de Leon out there? Just feed him some of Marla's biscuits. He won't come back.

Lewis exits. Beaumont folds up the reports and leaves them on the table. He sees his golf bag along a wall in the living room. He picks up his putter and starts to putt once more. He stops. Slowly, Beaumont lifts the club up to his face to take examine it more closely. Gets an idea. Places the club down. Picks up his jacket off the back of the chair and heads out of the house.

END OF SCENE.

CUT TO:

BLACKNESS.

FADE IN:

EXT. CLOUDED MIDNIGHT SKY - NIGHT

Clouds swirl violently, as if a coastal storm were about to appear.

CONTINUED:

CU as clouds TRANSFORM into the APPARITIONS OF LAURA AND MELISSA, the two dead girls Beaumont and Lewis described earlier. As the faces become more and more clear the whispers grow louder.

V.O.

(whispers)

The park...
 Grey and cloudy...
 Darkness and light...
 The candle...
 Loses not...
 Its flame...
 If it lights another
 Tonight!

CUT TO:

INT. BRITTANY'S BEDROOM - NIGHT

Brittany wakes up in her bed SCREAMING.

BRITTANY

Mommy! Daddy!

END OF SCENE.

CUT TO:

BLACKNESS.

DISSOLVE TO:

INT. HOMICIDE SQUAD ROOM, ELOSIN COUNTY - NEXT DAY

Detective Longworth is at coffee machine area. He pours himself a cup of coffee. He sees a partially open box of donuts.

LONGWORTH

Hmmm. Hey. These look good. Time to eat the donuts.

Longworth takes a donut. Goes back to his desk. Bites into the donut.

CONTINUED:

LONGWORTH

Mmmmm. Tasty. What is that? Some kind of
mint jelly?

Captain Didomenico enters and gets a cup of coffee.
Detectives Dowd and Omiccioli approach him from the water
cooler. Didomenico picks up a sugar container from the
counter. He pours an enormous amount of sugar into his
coffee as he speaks.

DIDOMENICO

Morning, guys. Anyone kill that
cockroach, yet?

Longworth immediately spits out donut from his mouth, along
with the cockroach. He looks to the floor and gulps out the
following. Points.

LONGWORTH

Wau-ugh! Um...there he goes.

CU of the COCKROACH crawling away. WIDEN as Omiccioli
offers Didomenico the box of donuts.

OMICCIOLI

Donut, captain?

DIDOMENICO

(frowns)

No thank you. I'll pass.

Still pouring out the sugar. Dowd and Omiccioli stare at
him. He stops.

DIDOMENICO

What?

Didomenico puts the sugar container down.

OMICCIOLI

Don't you realize what that stuff is
doing to your bowels?

CONTINUED: (2)

DIDOMENICO

Couldn't be any worse than what you guys do to my bowels every day. Outta my way.

DOWD

I am not a guy!

OMICCIOLI

Yeah? I have to ride with you and you can sure fart like one.

AS Dowd and Omiccioli argue, Beaumont enters from Didomenico's office, disheveled and groggy. He appears to have been in the office overnight.

DOWD

Hey, Sarge! Man! What the hell happened to you? You look like the cover model for "Bucket-Of-Shit-Wear" Magazine.

BEAUMONT

(tired)

Fuck you, too, Dowd. I couldn't sleep. I made calls up to three in the morning. Following up on some leads Lewis gave me last night.

DIDOMENICO

(surprised)

Lewis?

OMICCIOLI

What leads?

LONGWORTH

Who the fuck is up at three in the morning?

BEAUMONT

Turns out the three victims had more in common than we thought.

DIDOMENICO

Like what?

CONTINUED: (3)

BEAUMONT

Golf.

ALL

Golf?

BEAUMONT

(nodding)

Golf. Let me backtrack a second.

DIDOMENICO

Yeah. Why don't you?

QUICK CUT:

INT. A COLLEGE DORM - BED - NIGHT

Kendra turns and embraces and passionately kisses another WOMAN (early 20s).

BEAUMONT (V.O.)

Turns out Kendra and the first victim from Texas, Michele Dios, were lovers.

Kendra and MICHELE DIOS (early 20s) are seen naked and making passionate love.

BEAUMONT (V.O.)

Kendra visited Michele at Michele's college years ago.

Kendra and Dios are still seen making love.

BEAUMONT (V.O.)

Guess who Michele's roommate was?

PAN from the bed where Kendra and Dios are seen making love up to another bed where PAM WHIPPLE (early 20s) is seen trying to sleep with a pillow over her head.

BACK TO:

CONTINUED: (4)

DOWD
(answers)
The other girl?

BEAUMONT
(nodding)
Yup. Pam Whipple.

Dowd punches Omiccioli in the arm. Omiccioli rubs his arm.

DOWD
Holy shit. This sounds just like one of
my trashy novels.

OMOCCIOLI
Ow.

DIDOMENICO
Wait a minute. How'd you find out they
were lovers? I mean, how'd they hook up
in the first place?

BEAUMONT
I spoke to Kendra's Mom on the phone.

Didomenico is surprised.

BEAUMONT
Well, she's just lost her daughter so I
took a chance that she was still awake.

DIDOMENICO
(nodding)
And?

BEAUMONT
She wasn't sure about when it happened,
but she knew that they were, y'know,
what they were.

DOWD
The word is lesbian, Sarge.

CONTINUED: (5)

OMICCIOLI

Figures you'd know, partner.

DOWD

Cut the shit, Omiccioli. You know I'm married.

OMICCIOLI

You're right. You're right. I was way out of line. I'm sorry. I won't do it again.

(beat)

Say, how was that K.D. Lang concert the other night, anyway?

Dowd and Omiccioli start arguing again.

BEAUMONT

You want to hear this or not?

Dowd and Omiccioli stop bickering.

BEAUMONT

She thought they may have hooked up because Michele and Kendra were both "Deadheads".

OMICCIOLI

"Deadheads"?

DIDOMENICO

That's right. The "Miami Vice" generation here probably doesn't even know what a "deadhead" is.

OMICCIOLI

Well I...I don't.

BEAUMONT

People into groups like the Grateful Dead, Phish.

DOWD

Real "stoner" type music.

CONTINUED: (6)

LONGWORTH

But kids into these groups tend to be real devout.

DIDOMENICO

"Devout"? It's not a religion, Longworth.

LONGWORTH

It's pretty fuckin' close for some.

BEAUMONT

That's right. Following these groups from town to town, concert to concert.

DIDOMENICO

(under his breath)

Occasionally bathing in between stops.

BEAUMONT

So, Kendra and Michele either met at a concert, or they could have been introduced by someone else.

DIDOMENICO

A mutual acquaintance as a suspect?

BEAUMONT

Could be. We can check, but somehow I don't think so.

DIDOMENICO

Well, since all three girls are dead, it's hard to assume a lesbian love triangle for a motive.

Lewis enters the squad room.

OMICCIOLI

I still don't get how golf figures into this.

CONTINUED: (7)

BEAUMONT

I saw a set of clubs in Kendra's apartment. Not a cheap set, either. I checked the inventory sheets for all three crime scenes and at each place there was a set of golf clubs.

LONGWORTH

Ah-hah!

(beat)

So?

LEWIS

I think I can elaborate on that one.

Everybody turns to see Lewis. Mixed reactions.

DIDOMENICO

Everybody. Some of you know James Lewis. Used to work here. Now he's with the Feds. He'll be assisting on this case.

DOWD, OMICCIOLI AND LONGWORTH

(ad libs)

Hi.

Hey.

How's it goin'?

LEWIS

Beaumont called me at three thirty this morning. Thanks loads, by the way.

BEAUMONT

No problem.

LEWIS

Told me he was here and wanted to get some shut-eye. Wanted me to do some checking for him. Thanks loads, by the way.

BEAUMONT

No problem.

CONTINUED: (8)

Didomenico looks at Lewis's tongue, which has turned blue from Brittany's bowl of dye.

DIDOMENICO
Is your tongue blue?

Lewis takes a handkerchief and quickly wipes off his tongue.

DIDOMENICO (cont'd)
Anyway, what did you find out?

CUT TO:

EXT. MALVERNE COUNTRY CLUB - DAY

FLASHBACK showing a younger looking Kendra, Dios and Whipple all dressed very fancy and playing golf.

LEWIS (V.O.)
The roommates, while in college, were both members of the Malverne Country Club over in Kissimmee. They weren't open at four in the morning, but I just got off the phone with them a few minutes ago. Your hunch was right, Noah. There were sign-in/sign-out sheets from four years ago.

BEAUMONT
But the girls somewhere around then had a "falling out".

OMICCIOLI
Four years ago? What business holds onto records that long?

DIDOMENICO
All businesses, Omiccioli. Taxes, you know?

OMICCIOLI
Oh, yeah. I better call my dad's hardware store later.

CONTINUED: (9)

LONGWORTH

But I thought you said these girls were "deadheads". How do "deadheads" get to join an ultra-exclusive club like Malverne?

BEAUMONT

Oh, you'd be surprised. I knew "deadheads" in college who were really nothing more than spoiled little rich kids out to blow Mommy and Daddy's wad of cash one concert at a time.

LEWIS

There are fees for visiting non-club members to play the course. We should check them out.

BEAUMONT

(hesitant)

Okay. Fine.

Phone RINGS. Dowd answers it.

DIDOMENICO

Pull those records, and we should find...

LEWIS

Kendra Wilson on there.

CUT TO:

ECU of a hand holding up a surgical scalpel, a reflected light on the blade coming from an overhead lamp.

BACK TO SCENE:

BEAUMONT

Our victim.

CONTINUED: (10)

CUT TO:

CU on the small hand-held surgical saw grinding into a backbone.

BACK TO SCENE:

LEWIS
Our connection.

CUT TO:

CU on a back, a spine being dissected with surgical instruments.

BACK TO SCENE:

BEAUMONT
Our connection.

Lewis sees cockroach. Steps on it. ALL react. Dowd returns from talking on the phone.

OMICCIOLI
Hey! You got him.

Didomenico, jealous, grumbles. Longworth, relieved, wipes the corners of his mouth.

LONGWORTH
Thank Christ.

Longworth gets another donut and starts eating it. Dowd looks at the squashed bug.

DOWD
You crushed it. You bwoke it's wittle spine.

OMICCIOLI
I hate it when you talk baby talk. And actually, Dowd, cockroaches don't have spines. See, they have all this gushy shit inside and...

CONTINUED: (11)

LONGWORTH

Hey! I'm trying to fuckin' eat here!

BEAUMONT

Detectives! Back to the case?

OMICCIOLI

Okay. I'll bite.

Longworth wipes his mouth.

LONGWORTH

Yuk. Please don't put it that way.

OMICCIOLI

We've got a link between the girls, but what's the deal with cutting up their spines?

DIDOMENICO

You golf, Omiccioli?

OMICCIOLI

No. Why?

DIDOMENICO

If you did then you'd know that the part of the shaft of the golf club is sometimes referred to as "the spine".

Dowd hands Didomenico the message from the telephone conversation.

OMICCIOLI

Oh.

LONGWORTH

Some heavy symbolism. You think our murderer is also a golf enthusiast, Sarge? Maybe plays himself?

BEAUMONT

Quite possibly.

CONTINUED: (12)

LEWIS

At least it gives us a good place to start looking.

DIDOMENICO

(to Dowd)

Shit. When?

DOWD

Last night.

DIDOMENICO

(to all)

So much for it being a trio. Looks like we've now got ourselves a foursome.

BEAUMONT

What do you mean?

DIDOMENICO

Fourth body just turned up in Boston. Same M.O.

QUICK CUT:

INT. MAN'S APARTMENT - NIGHT

CU on body of MICHAEL HOOKS (30s), his back sewn up and bloodied.

BACK TO SCENE:

DIDOMENICO

Only this time...it's a male.

BEAUMONT

His spine?

DIDOMENICO

(nodding)

Practically the whole thing gone. Surgically removed, like the others.

CONTINUED: (13)

QUICK CUT:

INT. MAN'S APARTMENT - CONTINUOUS

Back of the KILLER is seen exiting Hook's place with his medical bag in tow.

BACK TO SCENE:

All the detectives are shocked and silent. Beaumont, after a long beat, speaks first.

BEAUMONT

The media?

Many phones in the office start to RING AT THE SAME TIME. All the detectives except for Lewis start to answer phones responding to questions from the media.

END OF SCENE.

CUT TO:

BLACKNESS:

V.O.

(whispers)

Help.

Retribution.

The flame.

Help us.

DISSOLVE TO:

INT. BRITTANY'S BEDROOM - NIGHT

Along the walls of Brittany's bedroom, one can hear a growing whispering SOUND emitted by the apparitions of Melissa and Laura Wilcox. They start to emerge from the darkness, slowly, one after the other. They each repeat unintelligible words in harsh, WHISPERING tones.

CONTINUED:

As their voices become louder and louder, their bloodied, bullet-ridden faces once again form. Brittany rises in her bed screaming.

BRITTANY

Mom! Mommy!

Marla comes running into Brittany's bedroom, with Beaumont right behind her.

MARLA

Brittany, honey! What is it?

BEAUMONT

What? What is it, baby? Did you have another bad dream?

BRITTANY

Make them stop! Make them stop!

BEAUMONT

What? Make who stop?

BRITTANY

The girls!

MARLA

Calm down, now, sweetheart. You just had another bad dream. What girls? What did they say?

BRITTANY

I don't know, There were so many sounds. I couldn't make it all out. There were two girls.

MARLA

What girls?

BRITTANY

There was this one. She looked about my age. I don't know. I thought I heard her say something about candles.

CONTINUED: (2)

BEAUMONT
Candles?

BRITTANY
Yeah, candles and retro-, retre-,
retri-something.

BEAUMONT
(startled)
"Retribution"?

BRITTANY
I think so. I dunno.

Beaumont sits on Brittany's bed for a moment. The word
triggers a memory.

QUICK CUT:

EXT. PLAYGROUND - DAY

QUICK FLASHBACK of Laura and Melissa both being shot.

BACK TO SCENE:

BRITTANY
Oh, Mommy! It was awful!!

Marla tries to console Brittany.

MARLA
It's all right, sweetie. It's okay.
(to NOAH)
That's it. No more. I want to move,
Noah. I want out of this house. I'm
seeing a realtor in the morning.

Beaumont gets up out of the bed. Exits Brittany's bedroom
and goes into an adjacent hallway.

CUT TO:

INT. BEAUMONT HOUSE - HALLWAY - CONTINUOUS

CONTINUED: (3)

Beaumont approaches a table that has a telephone on it. Picks up the phone as we hear Marla still trying to console Brittany.

BEAUMONT
 (into the phone)
 Night desk, please.
 (beat)
 Patterson? Beaumont. Listen, Sorry to hit you up so late, or early or whatever the hell time it is.

Beaumont sees a spider crawling up the wall next to him. Moves quickly away from it.

BEAUMONT (cont'd)
 (into the phone)
 I need you to go down to archives. Pull all files from four years ago relative to the Wilcox case.
 (beat)
 Yeah. The school shooter. Put them on my desk so I can look at them first thing in the morning? Okay?
 (beat)
 Great. Thanks.

Brittany's SOBBING gets louder as Beaumont hangs up the phone.

BEAUMONT
 "Retribution".

CUT TO:

BLACKNESS:

V.O.
 (whispers)
 Evil can have its own consciousness. It is sentient. A living thing.

DISSOLVE TO:

EXT. BOSTON FORENSIC LABORATORY OUTER BUILDING - DAY

CONTINUED:

CUT TO:

INT. BOSTON FORENSIC LAB - DAY

Title: Two days later

A CORONER (50s) is standing over a the cadaver of latest victim, Michael Hooks. Lewis is standing next to him.

CORONER

Feds finally moved in on this case, huh?

LEWIS

Yeah. What can you tell me about this victim that differs from the other three murders we sent you the files on?

CORONER

Yeah. Well, this one had a dick.

LEWIS

Besides that!

CORONER

Well, not much, really.

Beaumont enters unseen from the rear.

CORONER

Michael Hooks. Age 31. No sign of a struggle. Quite a healthy guy, really, other than the fact he's missing most of his vertebrae. Spinal column dissected. Meticulous. Very neat. From a medical standpoint, quite a nice piece of work.

LEWIS

Glad you like it.

CORONER

Don't give me shit. I said from a medical standpoint.

(MORE)

CONTINUED: (2)

CORONER (cont'd)
Your killer may be a whack job, but whoever performed this procedure did it "right". He knew what he was doing. Technically, of course.

BEAUMONT
Which brings us back to where we began.

Lewis turns to see Beaumont.

LEWIS
Noah J? What brings you to Boston? Your Department was officially taken off this case.

BEAUMONT
Quite frankly, I don't trust you, Lewis. I'm here to make sure the FBI doesn't drop the ball.

LEWIS
(scowling)
The FBI? Or me?

BEAUMONT
Take your pick. I took some "time", and so? Here I am.

LEWIS
I knew you couldn't leave well enough alone when the case was taken from Elosin County.

Beaumont sits in a chair near the body of Michael Hooks.

BEAUMONT
It was taken away from the department. It won't be taken away from me. Not since I got a hold of the victim's brother out in Wyoming.

LEWIS
Wyoming?

CONTINUED: (3)

Lewis takes out notepad, sifts through it.

LEWIS

There's no mention of any surviving family members. Where did you dig up a brother?

CORONER

Not a good place to use the phrase "dig up".

CORONER exits the room.

BEAUMONT

Half-brother. Younger.

Beaumont points to the CORPSE.

BEAUMONT

Michael's mom divorced his father. Re-married and had another son. I reached him at work.

Lewis moves around to the other side of the cadaver to sit next to Beaumont.

LEWIS

So, what did the brother say?

BEAUMONT

He told me that Michael here, our victim, was a sports fanatic. He was training to be an Olympic gymnast when he injured his leg.

LEWIS

How was he injured?

BEAUMONT

The brother was fuzzy on the details, but he did remember where and when. He was injured out on a golf course in Florida, four years ago.

CONTINUED: (4)

LEWIS

(surprised)

And I'll bet it's the same country club that our female victims belonged to?

BEAUMONT

That's right. Michael was dating Michele's roommate, Pam Whipple.

QUICK CUT:

INT. A COLLEGE DORM - BED - NIGHT

From the bed where Kendra and Dios are sleeping naked and in each others arms, PAN UP TO another bed where Whipple is quietly making love to Hooks.

BACK TO SCENE:

LEWIS

So although the lesbian triangle theory is out it does link our four victims.

BEAUMONT

Right. But what links them all to the murderer? We have four victims, all belonging to the same country club. They were all there around the same time. Malverne's been around for years. Hundreds of people have belonged to it. What makes these four different? And is anyone else a potential target?

LEWIS

(speculating)

They were all students, too. There's another connection. Michael went to Syracuse Medical. Is there any way we can find out how many other med students are Malverne members?

CONTINUED: (5)

BEAUMONT

The other girls went to private colleges.

(concluding)

All four were rich kids climbing the proverbial ladder of success. Money?

LEWIS

(disagreeing)

If money were the motive, our perp wouldn't have just killed them. He would have kidnapped or robbed them.

BEAUMONT

Right. No money was taken.

LEWIS

So, if money wasn't the motive, what was?

BEAUMONT

Any idea where we go from here, Mr. "FBI Man"?

LEWIS

(almost pleasantly surprised)
"We"?

BEAUMONT

(ignoring the reaction)

I want to take a look at all of the Malvern records. We overlooked something.

LEWIS

Well, now we know there's certainly more to this "foursome" than meets the eye.

BEAUMONT

Now, there's just one other question I have for you.

CONTINUED: (6)

LEWIS

Uh-oh. What's that?

BEAUMONT

(awkward)

Any chance I can get the FBI to
reimburse me for my return ticket?
Once Marla finds out I used our
vacation money to pay for this trip,
I'm a

(glances back at the corpse)
a dead man.

END OF SCENE.

CUT TO:

BLACKNESS:

V.O.

(whispers)

Sentient.
A living thing.

DISSOLVE TO:

EXT. "ILISEENEK REALTY COMPANY" OUTER BUILDING - DAY

Marla drives into the parking lot. She gets out of her car
and goes inside.

CUT TO:

INT. "ILISEENEK REALTY COMPANY" OFFICE - CONTINUOUS

Marla sees THREE PEOPLE (50s) sitting behind one another,
all at virtually identical desks. They are all oddly silent
and appear strange. Marla can't understand how they could
not have noticed her entering the office.

MARLA

Excuse me?

There is no response from anyone.

CONTINUED:

MARLA (cont'd)
Excuse me? Could somebody help me?

One man, ED (50s), gets up from his desk and approaches Marla. Very little expression on his face.

MARLA
Hi. Thank you. I'd like to speak with someone about--

ED
(interrupting)
--Leaving the area?

MARLA
What?

ED
You're moving away.

MARLA
Yes. My husband and I are considering relocating.

ED
I see. Here is my card.

Ed pulls out a business card. Marla takes the card. CU on card that reads "ILISEENEK Realty Company - Ed". There is no address or contact information of any kind on the card. PAN WIDER as Marla looks at Ed.

MARLA
Are you "Ed"?

ED
(nodding 'Yes')
I will be directing you to your new destination. I will be with you every step of the way.

CONTINUED: (2)

MARLA

Oh. Good. Glad to hear it, uh, Ed. Um, I have an appointment to go to right now, but I saw your sign and thought I'd stop in to make an appointment. You know, go over the details.

ED

We are always open.

MARLA

Okay. But, how can I reach you? There's no information on your card.

ED

(smiling)
A printer error. But don't worry. I'm sure we'll be seeing each other soon. Have a wonderful day.

Ed walks back to his desk and sits. Marla is perplexed.

MARLA

(to herself)
Damn. All right.
(to the staff)
Thank you.

CUT TO:

EXT. "ILISEENEK REALTY COMPANY" OUTER BUILDING - CONTINUOUS

Marla exits the office. Gets back into her car and drives off.

QUICK CUT:

"ILISEENEK REALTY COMPANY" OFFICE - CONTINUOUS

The people in the office all stare at Marla driving off. Their eyes become ABLAZE.

END OF SCENE.

CUT TO:

EXT. THE WILCOX HOME - DAY

It is the next morning. Beaumont has decided to visit MRS. WILCOX (40s), mother of the two slain girls from four years ago. It is a beautiful old house, seemingly a little too big for a couple with no children. Beaumont rings the doorbell. Mrs. Wilcox, a well-dressed white woman, answers.

BEAUMONT

Thank you for seeing me, Mrs. Wilcox.

MRS. WILCOX

My husband is out doing some errands.
Please come in.

CUT TO:

INT. THE WILCOX HOME LIVING ROOM - DAY

The living room is impeccably decorated. Pictures of the Wilcox girls adorn a mantle. Beaumont enters with Mrs. Wilcox. Beaumont carries a briefcase with files in it.

MRS. WILCOX

Have a seat, Officer Beaumont.

BEAUMONT

I'm sorry I missed Mr. Wilcox.

Beaumont sits on a chair across from Mrs. Wilcox who sits on a sofa. She hesitates at first then admits something to Beaumont.

MRS. WILCOX

Fact is he knew you were coming before you called. Just a feeling he had. He didn't want to meet with you.

BEAUMONT

(nodding)

I think I understand.

CONTINUED:

MRS. WILCOX

It's just been so painful, especially for him these last few years. Those girls were his life. We can't have anymore children and we don't qualify to adopt. You probably can't tell by this house, but believe it or not, we simply don't make enough. If not for the settlement...so, it's been tough. He doesn't like to relive it.

BEAUMONT

Mrs. Wilcox, I certainly didn't mean to open any old wounds. That's not why I'm here.

MRS. WILCOX

Do you...do you still have them?

Beaumont slowly takes out his wallet. Pulls out the photographs Mrs. Wilcox had given to him four years ago. He hands her the photos and she runs her fingers over the faces of Melissa and Laura. Mrs. Wilcox smiles.

MRS WILCOX

My babies.

END OF SCENE.

CUT TO:

INT. DOCTOR'S OFFICE - DAY

At the same time that Beaumont is meeting with MRS. WILCOX, Marla takes Brittany to DOCTOR BRISSETTE (mid 40s), who specializes in sleep disorders. Marla and Brittany are in two adjoining rooms, separated by a one-way mirror.

Brissette is a black man from New Orleans. He enters the room and sits down across from Brittany at his desk. He carries Brittany's medical folder in his hands. He takes some notes as he speaks with Brittany.

CONTINUED:

Marla notices that the handsome older doctor, in addition to wearing a very nice three-piece suit is wearing a strange amulet around his neck. Brissette speaks first to Brittany.

DOCTOR BRISSETTE

How are you, sweetheart? We're going to run a few tests now, Brittany. But don't panic. We won't be drawing blood or giving you shots or anything like that. We just want to figure out why you're having problems sleeping. Okay?

BRITTANY

Okay.

DOCTOR BRISSETTE

Tell me, Brittany. Has anything either at school or at home been bothering you these last few weeks?

BRITTANY

No.

DOCTOR BRISSETTE

Your Mom says you've been having some bad dreams. The same dreams? That's really unusual. Can you tell me about--?

BRITTANY

(interrupting)

They're not dreams! They're girls. They're girls just like me. Only, only...

DOCTOR BRISSETTE

Only what, dear?

BRITTANY

Only...I think they might be...dead?

Brissette is taken back. He rubs his amulet and Marla watches.

CONTINUED: (2)

DOCTOR BRISSETTE

Well don't you worry about a thing.
We're going to try and make everything
better. Okay?

Brittany looks over at Marla who nods indicating she should trust Brissette.

DOCTOR BRISSETTE (cont'd)

Now come, little one. Let's go run
those tests and we'll see what's going
on. And then you can tell me more about
these girls, eh?

Brittany nods 'okay' and exits the room with Brissette, leaving Marla alone. CU on Marla as she wonders what is happening with Brittany. CU on a wall clock indicating the time.

END OF SCENE.

CUT TO:

INT. WILCOX HOUSE LIVING ROOM - DAY

Beaumont continues his interview with Mrs. Wilcox as he returns the photos back into his wallet.

BEAUMONT

Mrs. Wilcox, in your statement to the police, you mentioned your daughter was acting strangely just before the shooting. You claimed she said something to you. I just want to confirm what it was she said to you.

MRS. WILCOX

(beat)

Mr. Beaumont, do you believe people, adult or child, instinctively know when they're life is about to end?

BEAUMONT

You mean like in "suicide"?

CONTINUED:

MRS. WILCOX

No. Not like that. They just know it's about to be all over before it happens.

BEAUMONT

My dad believed in something like that.

MRS. WILCOX

Melissa was four years old. But I swear, that day at the park. She--

(beat)

It was her idea. She wanted us to go. Then, just before the shooting began, before any of us knew something dreadful was about to happen, Missy turned to me. She had this--

(another beat)

She had this strange look upon her face. A look that even to this day I can't shake.

Mrs. Wilcox statement unnerves Beaumont, who softly speaks.

BEAUMONT

What did she say?

MRS. WILCOX

Why is this so important to you? How does it relate to the "Spineless" Murders?

BEAUMONT

"Spineless Murders"?

Mrs. Wilcox reaches onto the mantle and she pulls out a newspaper. She hands Beaumont the newspaper. Beaumont reads the headline which INTERCUT reads "SPINELESS MURDERS BAFFLE COPS". Beaumont hands her back the newspaper and rises from his chair. He starts pacing.

BEAUMONT

I'm not sure it does. You see, I have a little girl who's also now six years old, just like Melissa was when she...

CONTINUED: (2)

Beaumont stops. Mrs. Wilcox nods, indicating it's all right to continue.

BEAUMONT

She's been having these nightmares for weeks. She thinks she's seeing ghosts. Only now one of these ghosts seems to be calling out to her.

(quietly pleading)

So, if you don't mind, Ma'am. I just need to know.

Mrs. Wilcox slowly sits down on the sofa. She then looks up at Beaumont.

MRS. WILCOX

"Retribution". That's what she said. Tell me, Mr. Beaumont. How does a four-year-old girl learn such a grown-up word and say it like she knew what the word meant? What it implied? We never went to church.

Mrs. Wilcox looks at the photos on the mantle.

MRS. WILCOX

Maybe that was our problem. I don't know. But how many other four-year-olds do you know that use that word?

BEAUMONT

Just one, I'm afraid.

END OF SCENE.

CUT TO:

INT. DOCTOR'S OFFICE - DAY

CU on the wall clock indicating two hours have passed. CUT WIDER to show Marla sitting next to Brittany. Brissette enters the room and sits down at his desk.

CONTINUED:

DOCTOR BRISSETTE
Brittany, would you mind waiting with Mrs. Collins, the nice lady in the waiting room? I want to speak with your mommy for a minute.

MARLA
(to Brittany)
It's okay, sweetheart.

BRITTANY
(annoyed)
Okay.

Brittany gets up and walks out of the office, slowly closing the door behind her. Brissette looks very concerned.

DOCTOR BRISSETTE
Mrs. Beaumont, our tests show nothing physically causing the sleep events that Brittany is experiencing.

MARLA
I see.

DOCTOR BRISSETTE
However, it is causing symptoms similar to sleep apnea. If her condition persists it may trigger high blood pressure. After more weeks of continued physical stress she might very well be at risk for early heart failure, heart attack, or stroke.

MARLA
My God. What should I do? And please don't tell me you're going to write a prescription. We've had too many doctors either trying to prescribe something to knock her out, kill her with holistic kindness or whip her into submission using Nazi-like discipline.

(MORE)

CONTINUED: (2)

MARLA

I want to solve my daughter's problem, not avoid it. Something is bothering my baby.

DOCTOR BRISSETTE

I know. She claims that she sees visions.

MARLA

Two dead girls.

DOCTOR BRISSETTE

She said she doesn't know who they are. Do you?

Marla sits uncomfortably in her seat.

MARLA

No. I mean, I don't think so.

Brissette stares at Marla prompting for a more "truthful" response.

MARLA

My husband's a policeman. Four years ago there was a shooting incident at a playground next to a school. A few people were shot. Some police. Two little girls.

DOCTOR BRISSETTE

Ah, yes! I read about that in the papers.

MARLA

But we never spoke of it to anybody we knew. And we swore we'd never mention it in front of Brittany.

DOCTOR BRISSETTE

Yet you do believe these are those girls, don't you?

CONTINUED: (3)

Marla hesitates then admits that she does.

MARLA

Yes. Yes, I do.

Brissette takes out a pad of paper and starts writing.

MARLA

I said I didn't want her medicated.

DOCTOR BRISSETTE

Neither do I. This is the number of a very good friend of mine. Now don't be alarmed, but she is...a psychic.

MARLA

Oh, please.

DOCTOR BRISSETTE

No, really.

MARLA

Not to insult you, doctor, but are you out of your freakin' mind?

DOCTOR BRISSETTE

No offense taken. I understand you're skeptical, but I--

MARLA

(interrupting)

I don't believe in psychics.

DOCTOR BRISSETTE

Neither do I. I believe in her.

MARLA

But, I...I just don't know.

DOCTOR BRISSETTE

I think you will find what she has to say quite helpful, and enlightening. She has dealt with this very same situation before.

CONTINUED: (4)

MARLA

Lots of times?

DOCTOR BRISSETTE

More times than anyone could possibly imagine.

Brissette hands Marla the note. Marla stares at it for a moment.

MARLA

I've never been to a psychic before. Are they, y'know, expensive?

DOCTOR BRISSETTE

Oh hell, yes, very expensive. Outrageous, in fact.

MARLA

And not covered by "Blue Cross", I'll bet.

DOCTOR BRISSETTE

However, I'll make you a deal. If she does not help you with your problem, I will pay for the visit myself.

Marla slowly rises.

MARLA

You know, being this nice to a patient can get you drummed out of the AMA.

DOCTOR BRISSETTE

(smiles)

For a lovely lady such as yourself, I shall risk it. Good day to you, Mrs. Beaumont.

Marla, extremely flattered, smiles and exits.

END OF SCENE.

CUT TO:

INT. WILCOX HOUSE LIVING ROOM

Beaumont takes out a file from his briefcase and opens it up.

BEAUMONT

Mrs. Wilcox, one last question and I won't bother you anymore. I promise. There was a report of a lawsuit filed four years ago against the hospital that worked on your girls. Could you tell me, please, what was that all about?

Mrs. Wilcox returns to the sofa to sit, and starts to get visibly upset.

MRS. WILCOX

It wasn't enough how my girls were taken from me.

(beat)

There was...a mistake. A horrible mistake.

BEAUMONT

What do you mean?

MRS. WILCOX

They listed my girls as being organ donors. They weren't!

CUT TO:

INT. OPERATING ROOM - DAY

CU on several organs being removed from a BODY.

MRS. WILCOX (V.O. cont'd)

Those doctors butchered my little girls. We never gave permission.

BACK TO SCENE.

CONTINUED:

BEAUMONT

I'm sorry.

MRS. WILCOX

The attorney representing the hospital convinced us to settle out of court. The only reason we did was because we got tired of re-living their deaths.

MR. WILCOX (late 40s), a black man, enters the living room.

BEAUMONT

Um, do you happen to remember the attorney's name? Was it...

MRS. WILCOX

No. I'm sorry, I don't. I'll see you to the door.

BEAUMONT

(rising)

I understand. Thank you, Mrs. Wilcox. You've been very helpful.

(nodding in acknowledgement)

Mr. Wilcox.

Mr. Wilcox grabs onto Beaumont's arm and glares at him.

MR. WILCOX

I hope your little girl is better very soon.

Beaumont, chilled by Mr. Wilcox, starts to leave.

CUT TO:

EXT. THE WILCOX HOME - CONTINUOUS

Beaumont turns back slowly and reaches out his hand to Mrs. Wilcox. She slowly takes his hand and gently squeezes it. Beaumont lets go and exits.

CUT TO:

INT. THE WILCOX HOME LIVING ROOM - CONTINUOUS

CONTINUED: (2)

Mr. Wilcox watches Mrs. Wilcox quietly walk over to the mantle and take one of the pictures of the two girls and returns to the sofa. She holds the picture close to her breast.

END OF SCENE.

CUT TO:

BLACKNESS:

V.O.
(whispers)
Kusuinek. Kusuinek.

DISSOLVE TO:

EXT. HOUSE OF MADAME TUPILEK - DAY

Same day. Marla and Brittany walk up the CREAKY steps of the house. Marla still holds the note from the doctor in her hand. Both examine the seemingly normal looking house. The door opens and MADAME TUPILEK (50s) comes out.

MADAME TUPILEK
The steps bring back a memory, eh?

Marla looks at her note from Brissette.

MARLA
Excuse me? Are you Madame Tupelik?

MADAME TUPILEK
The sound of the steps. They trigger a memory.

MARLA
No. I don't think so.

MADAME TUPILEK
Not you. The child.

END OF SCENE.

CUT TO:

EXT. MALVERNE COUNTRY CLUB - DAY

TITLE: Malverne Country Club, Kissimmee, Florida

While Marla meets with the psychic, Beaumont visits the Malverne Country Club, Kissimmee, Florida. Elegantly conservative atmosphere. Beaumont and Lewis walk up to the Golf Course Registration Desk and show their badges to the FRONT DESK CLERK (20s).

LEWIS

Name is Lewis. I called earlier. I believe the manager is expecting me.

FRONT DESK CLERK

He had to leave for a meeting, but left me these files and instructed me to tell you to make yourselves comfortable.

The front desk clerk pulls out a huge box filled with files and hands it to Lewis.

FRONT DESK CLERK

If you require anything else, please let me know.

LEWIS

Thanks.

The front desk clerk exits. Beaumont follows Lewis as he takes the box and heads over to sit at a nearby table.

BEAUMONT

Hmmm. I'm impressed. Last time I called I couldn't get the time of day from these people. It was like pulling teeth.

LEWIS

One of the perks of being with the Bureau. Also, it helped when I apologized to the manager for you calling him at four in the morning. Normal people do sleep, y'know.

CONTINUED:

Beaumont is embarrassed, but indignant.

BEAUMONT

I told you I lost track of the time.
Thanks for following up.

LEWIS

Why, Noah J. You're actually thanking
me for something?

BEAUMONT

I just thought the FBI might have
better luck with the manager here
than a lowly cop.

LEWIS

Bull shit. I know you better than
that. You probably get some sadistic
pleasure in waking me up at three-
thirty in the morning.

BEAUMONT

(smiles)

It's possible.

Beaumont and Lewis sit. Lewis pulls out registration forms.

END OF SCENE.

CUT TO:

INT. HOUSE OF MADAME TUPILEK - LIVING ROOM

A living room cluttered with all sorts of voodoo bric-a-brac. Madame Tupilek is seated across from Marla and Brittany, who sit on a tiny couch, crowded together.

MADAME TUPILEK

I can feel the pain in the girl. You
have seen some frightening things, eh?
Yes?

Brittany just nods "yes" and doesn't speak. Holds onto
Marla's arm, a little scared.

(MORE)

CONTINUED:

MADAME TUPILEK (cont'd)

Oh, no need to fear me, child. I am going to help you understand what it is you are seeing.

MARLA

You know about the dreams?

MADAME TUPILEK

Not dreams. Not visions. Apparitions.

MARLA

You mean...ghosts?

MADAME TUPILEK

A ghost implies the spirit of a person. What is happening here is more of a...a force.

MARLA

What kind of force?

MADAME TUPILEK

There are all kinds of forces, but they are all either forces of light and nature, or forces of dark power. When in balance, they are as clear and distinct as night and day. When out of balance, it is difficult to determine which is which.

BRITTANY

(confused)

They're girls. But they're so sad.

MADAME TUPILEK

Yes. They are. I'm sure. What was the last thing you recall them saying?

BRITTANY

Coosnik? Cosniak? Something like that.

Madame Tupilek is startled. She knows.

CONTINUED: (2)

MARLA

Please. What is it Brittany is seeing?

Madame Tupilek comes over to Brittany and smiles at her. Tupilek takes Brittany's hand and gently passes it over Brittany's forehead. Brittany slowly falls asleep.

MADAME TUPILEK

The child must sleep now.

MARLA

Is she?

MADAME TUPILEK

She is fine. We must work together, you and I.

Madame Tupilek takes one of Marla's hands and places the other onto the sleeping Brittany.

MADAME TUPILEK

I need to know more.

END OF SCENE.

CUT TO:

INT. MALVERNE COUNTRY CLUB - DAY

Lewis and Beaumont continue to sift through the files.

LEWIS

Here are the sign-in/sign-out sheets from four years ago. The manager told me that the first twenty-five or so of these sheets dated for 1991 show our foursome playing quite regularly.

Beaumont quickly glances through the files.

BEAUMONT

I see. Seven AM Tee-Off times. Never late. Never missed a reserved time. Look at this.

(MORE)

CONTINUED:

Beaumont shows Lewis the file.

BEAUMONT (cont'd)
Looks like there's a huge delay on
the Tee-Off time October 27th. Why?

Lewis shakes his head.

LEWIS
Seems weird. I know you're so religious
about your golf game, you'd probably
sue your partners if they were late
for Tee-Off time.

BEAUMONT
Well, one has to have priorities,
especially considering how much it
costs to play here.

LEWIS
Right.

BEAUMONT
(stumped)
Then what happened?

Beaumont pauses then rises to go back over to the front
desk clerk, who has returned to the desk.

BEAUMONT
Excuse me, but would you mind getting
me a list of any accident or incident
reports for 1992? You do still keep
those records?

The front desk clerk pulls out a file and hands it to
Beaumont.

FRONT DESK CLERK
We don't. The original reports are all
kept in storage, but the manager felt
you may want to look at them, so he had
me print out a summary report for you.
It spans from 1990 to present.

CONTINUED: (2)

BEAUMONT

Thank you.

Beaumont looks at the report, then returns to his seat with Lewis.

BEAUMONT

Here. Just as I thought.

LEWIS

What? You got a matching date?

BEAUMONT

Got more than that. I think I've found our killer, or at least a darn good suspect.

LEWIS

What do you mean?

Beaumont shows Lewis the file.

BEAUMONT

Look here. "October 27th". A search warrant was issued for one of the lockers.

LEWIS

I don't get it. What's the link?

BEAUMONT

The person making the statement to the police was our victim, Kendra Blevins, the lawyer.

LEWIS

But whose locker and what did he do?

BEAUMONT

A guy who issued threats against the foursome. And get this: He was a surgical resident at Florida University Hospital of Medicine.

CONTINUED: (3)

LEWIS

Got a name for this guy?

BEAUMONT

Tomlinson. Roger Tomlinson.

Beaumont puts the file away and goes back over to his briefcase.

BEAUMONT

He split and hasn't been heard from since that day.

LEWIS

"October 27th". Why does that date sound familiar?

BEAUMONT

(realizing)

That's the same day as the shooting.

LEWIS

The Wilcox girls.

(beat)

Another connection?

BEAUMONT

I don't know. We never caught the guy. You know, I spoke to Mrs. Wilcox this morning before we came here. She told me that the girls were accidentally dismembered by the doctors. The hospital thought the girls were on the organ donor program, and they weren't. They settled out of court.

Lewis looks at the report again.

LEWIS

Remember there was a rumor about some surgical resident who was said to have screamed at the doctors? Was that him?

CONTINUED: (4)

BEAUMONT

Dunno.

LEWIS

So, Tomlinson disappears the same day as shooting. Then four years later we start having bizarre murders of these four people.

BEAUMONT

It's obvious our four victims had something to do with the Wilcox girls.

Lewis nods in agreement but neither man knows what the connection is.

END OF SCENE.

CUT TO:

INT. HOUSE OF MADAME TUPILEK - LIVING ROOM

CU on Marla's face.

MADAME TUPILEK (V.O.)

Close your eyes.

As Marla closes her eyes, CUT WIDER to reveal Madame Tupilek sitting next to Marla.

MADAME TUPILEK

Do you recall any strange places you may have visited?

MARLA

What do you mean?

MADAME TUPILEK

Any place out of the ordinary. Something that sticks out in your memory? Someplace with creaking steps, perhaps?

CONTINUED:

That phrase cues a memory for Marla.

MARLA

About five years ago, my husband's department, he's a policeman, took a trip to New Orleans for Mardi Gras. A whole group of us went. Brittany was only a baby at the time, but we were all together, so we thought it would be okay to take her along, as well.

DISSOLVE TO:

EXT. NEW ORLEANS STREET SCENE - DAY

FLASHBACK:

A crowded New Orleans street circa 1990. Beaumont, Marla, a BABY BRITTANY (1), Lewis, Didomenico, Dowd and her HUSBAND (40s), Longworth and his WIFE (40s) are all present.

MARLA (V.O.)

It was a wonderful time. We saw all sorts of sites.

MADAME TUPILEK (V.O.)

What happened?

The group passes a street sign, "Iliseenek Street", and are approached by an unusual looking STREET VENDOR.

MARLA (V.O.)

We were in the French Quarter. We had just come from a festival at the Vieux Carré. A street vendor came up and asked if we were interested in taking a free tour of the "Chateau de Kusuinek", New Orleans oldest living haunted house.

MADAME TUPILEK (V.O.)

"Living"?

CONTINUED: (2)

MARLA (V.O.)

That's how we all reacted. So, it must have been an effective pitch, because we all took the bait.

MADAME TUPILEK (V.O.)

"Chateau de Kusuinek". Yes. Keep going.

DISSOLVE TO:

EXT. CHATEAU DE KUSUINEK - CONTINUOUS

An exterior of an eerie mansion is seen. A TOUR GUIDE (30s) appears at the door and WELCOMES the group. They all enter through the door, passing through cobwebs.

DISSOLVE TO:

INT. CHATEAU DE KUSUINEK - CONTINUOUS

The interior has a haunted feel to it. The tour guide SPEAKS as Marla describes what he is saying.

MARLA (V.O.)

We entered the house. The tour guide described how the house was built in 1726--

TOUR GUIDE

...By Captain Jean Louis Berthiaume, who lived here until being slain in the Natchez Indian massacre of 1729. This house was built as a raised cottage plantation type, completely different from all other homes in the French Quarter.

Marla walks Brittany down a hallway, separating themselves from the rest of the group.

MARLA (V.O.)

Don't ask me how, but Brittany and I got separated from the tour. Wait a minute. I do know how. I heard a voice.

CONTINUED: (3)

MADAME TUPILEK (V.O.)
What kind of voice?

MARLA (V.O.)
A voice calling out to Brittany. So I took a right when I should have taken a left with the rest of the tour, and we wound up totally lost. I was so embarrassed.

CUT TO:

INT. CHATEAU DE KUSUINEK - MIRROR ROOM - CONTINUOUS

A dark and eerily barren room. No furniture or paintings of any kind. Only a bizarre and sinister looking wall mirror on one side.

MARLA (V.O.)
We found a room with a mirror. It was the only thing in there. It was dark.

The mirror appears to be WHISPERING, almost "beckoning" to Brittany. Brittany, as if hypnotized by the mirror, slowly extends her little hand towards it. The house begins to RUMBLE as the mirror seems to "focus" on Brittany.

MARLA (V.O.)
All of a sudden, there was some sort of earthquake. The whole house seemed to shake. Noah came back and found us.

Beaumont walks through a cobweb-filled doorway with Lewis and Didomenico in what appears to be a haunted house. A small SPIDER crawls up Beaumont's face and he freaks out. Lewis grabs Marla and Brittany and moves them to Beaumont.

DIDOMENICO
Get them out of here, Beaumont.

LEWIS
Hurry!

CONTINUED: (4)

Beaumont leads them out of the room and out of the house.
Lewis and Didomenico slowly turn and look at the mirror.

CU on two hands placed on the gold rim of the mirror.

CUT TO:

EXT. CHATEAU DE KUSUINEK - NIGHT - CONTINUOUS

Beaumont, with Marla and Brittany, meets up with the rest of the GROUP outside. Lewis and Didomenico follow right behind them. The tour guide is gone. The house "SETTLES DOWN" as the TREMBLING STOPS.

MARLA (V.O.)

We got out and joined up with everybody else. We all just stared at the house for a minute. The tour guide was gone. We all decided what a waste of time taking the tour was and decided to head back to our hotel.

The group walks away from the house. Lewis looks back.

END FLASHBACK.

BACK TO:

INT. MADAME TUPILEK'S HOUSE - LIVING ROOM

Marla's eyes are still closed.

MADAME TUPILEK

But that was not all, eh? There was something. Something else?

MARLA

Yes. About two days later, as we were leaving on the bus, the bus went by that same street and...

MADAME TUPILEK

What?

CONTINUED: (5)

MARLA

Well, it's silly, really. I must not have been looking at the right...thing, or something.

MADAME TUPILEK

What was it you saw?

MARLA

That's just it. It's what I didn't see.

QUICK CUT TO:

CU on Marla's face on the bus as it passes by "Iliseenek Street". The house is no longer there.

MARLA (V.O.)

I didn't see...the house.

BACK TO SCENE:

Marla opens her eyes.

MADAME TUPILEK

Brittany has been chosen.

MARLA

Chosen? By whom? What do you mean?

MADAME TUPILEK

First, you must know the power you deal with. "Kusuinek" is the belief in the presence of a ruling power to which both mankind and nature are subject. This power has ways of possessing others to do its bidding.

MARLA

What?

MADAME TUPILEK

All actions of men with a vision call it forth and are considered good and proper. (MORE)

CONTINUED: (6)

MADAME TUPILEK (cont'd)

There also existed a darker influence, "Iliseenek". This was opposite from the source of good from Tornarsuk.

MARLA

What's "Tornarsuk"?

MADAME TUPELIK

The art of summoning this power was practiced and taught only by voodoo mystics. It was invoked in secret, and always with the object of injuring others under the guise of seeking retribution.

Marla stands up.

MARLA

This is nonsense. My daughter

MADAME TUPILEK

(continuing)

This art was called "Kusuinek" or "Iliseenek", roughly translating to what you would call "witchcraft", and representing the balance between the worst forms of good and evil.

MARLA

(skeptical)

Which you say is out of balance?

MADAME TUPILEK

(nodding)

I believe one of the apparitions your daughter sees was a chosen one of light, but was killed by the force of darkness before her time on earth was complete. Thus, there is an imbalance between the two forces. This girl reaches out to your daughter to help her complete her final journey into the light and restore the balance.

CONTINUED: (7)

MARLA
(skeptical)
Witchcraft? Please. I mean come on.

MADAME TUPILEK
The mirror was seeking to procure
Brittany to perform an act of either
evil or of retribution. I cannot say
which.

Marla is about to say something, when she pulls out the
business card she got from the realtor. INTERCUT CU on card
that reads "Iliseenek Realty Company - Ed".

QUICK CUT:

FLASHBACK:

EXT. NEW ORLEANS STREET.

A street corner. ZOOM IN on a single street sign located
on the street where the "CHATEAU" used to be. The
street sign reads " Iliseenek Street".

END FLASHBACK.

BACK TO SCENE:

CU on Marla's face. She is scared and confused.

END OF SCENE.

CUT TO:

EXT. MALVERNE COUNTRY CLUB - DAY

Beaumont and Lewis are still seated and continue discussing
the case.

BEAUMONT
It's getting late. Tomorrow I'll call
and check the employment records again
for "Dakota Medical Supplies".
(MORE)

CONTINUED:

BEAUMONT (cont'd)

My guess is I'm going to find a record there for Tomlinson.

LEWIS

Assuming he used his real name, and if he worked there. It may take some time, but I'll cross-reference his name with the central database. See if we can uncover his current whereabouts. Maybe a current address or employer.

BEAUMONT

Good. Meet me at the office, then?

LEWIS

No. How about your house tomorrow night?

BEAUMONT

Inviting yourself over again, huh?

LEWIS

Can't get enough of those biscuits. We can pick this all apart later.

BEAUMONT

Okay. C'mon, let's go.

They return the box to the front desk clerk and leave.

END OF SCENE.

CUT TO:

EXT. BUS STATION PARKING LOT - DAY

After leaving Madame Tupelik, Marla is driving with a drowsy but awake Brittany in the car. She is driving around a parking lot area of a bus station.

MARLA

What in the hell?

CONTINUED:

Marla is looking around and around, but cannot find "Iliseenek Realty".

She finally parks outside the bus station and enters the building while holding onto Brittany.

CUT TO:

INT. BUS STATION - CONTINUOUS

Camera follows Marla from behind.

MALRA P.O.V.: A number of people are standing around, not talking. They all appear to be normal, but they are all very silent as they do whatever it is they are supposed to be doing.

Marla lets go of Brittany and pulls out the business card again and looks at it. Marla stares as the camera does a 360° around the building, alternating in and out from her point of view.

Marla knows this is where the realty company had been, and now it's gone. Marla looks at the people, who are eerily similar to the people from the realtor's office. Marla slowly backs out of the building with Brittany in hand.

CUT TO:

EXT. BUS STATION PARKING LOT - CONTINUOUS

Marla drives off.

CUT TO:

INT. BUS STATION - CONTINUOUS

The people in the station all watch Marla drive off. CU on their eyes, as they become AFLAME.

END OF SCENE.

CUT TO:

INT. BEAUMONT HOUSEHOLD - KITCHEN - NIGHT

Later that same night, Marla and Beaumont are in the midst of an argument.

BEAUMONT

You took Brittany where?

MARLA

Noah, she helped. Brittany is having the first good night's sleep she's had in weeks. Me, on the other hand...

BEAUMONT

(interrupting)

You won't trust experts, but some bogus palm reader you haven't got a problem with?

MARLA

What about the building, Noah?

BEAUMONT

Coincidence.

MARLA

It was gone! Fucking gone!

BEAUMONT

Maybe they moved. This lady has you all fucked up. Stay away from her. I don't wanna talk about this anymore! Brittany's sleeping and I don't want her to hear.

MARLA

Don't take this out on me. You're just scared that she might find out.

BEAUMONT

Find out what?

MARLA

That her daddy is human.

CONTINUED:

BEAUMONT

And what's that supposed to mean?

MARLA

The real reason you haven't spoken to James until now is because he made you look at your own cowardice.

The anger is building within Beaumont.

BEAUMONT

My...what?

MARLA

That's right. You yell at James, but deep down you blame your own sorry ass for the death of those girls. That's right. You've put it into your head that it was you that froze and not him.

BEAUMONT

That's crazy! Bullshit!

MARLA

It's the truth!

The anger comes to a head as their emotions become intense.

BEAUMONT

I should have done something!

MARLA

You think of yourself as the coward, not him!

Beaumont GRABS Marla. They struggle. Beaumont KNOCKS away the kitchen table, pulls Marla aside and then THROWS her down onto the kitchen floor. Marla GLARES up at Beaumont. Her blood is boiling.

MARLA

Do it.

CONTINUED: (2)

Beaumont RIPS open his shirt and then quickly leans over and TEARS at Marla's clothing. They make mad, passionate love. At the end, amidst the exhausted SOUNDS OF HUFFING AND PUFFING, Beaumont starts to CRY. Marla holds him tight and speaks softly in his ear.

MARLA

(panting)

You're not a coward, Noah. You're the bravest man, I know.

Beaumont lifts his head and looks at her.

MARLA

Except for, y'know, the whole like "spider" thing.

They both LAUGH and embrace one another.

CUT TO:

BLACKNESS:

V.O.

(whispers)

Melissa. Melissa.

DISSOLVE TO:

INT. BEAUMONT'S BEDROOM - NIGHT

Marla is asleep. CU on Beaumont's eyes wide open.

CUT TO:

EXT. WILCOX HOME - DAY

Later that same morning. Beaumont gets out of his car and walks up to the door of the WILCOX residence. Before he can RING the doorbell, the door opens.

CU on Mr. Wilcox. He looks at Beaumont but says nothing.

CONTINUED:

BEAUMONT

What did you mean?

WILCOX

Huh?

BEAUMONT

When you said "I hope your little girl is better very soon."

WILCOX

(incredulous)

Was that inappropriate for me to say?

BEAUMONT

It would have been had you been listening to the conversation, but you hadn't come home yet. How did you know about my daughter having a problem?

Wilcox looks dejected. He walks down the steps towards Beaumont's car.

BEAUMONT

You know something about all of this. Don't ask me how I know, but you do. Somehow, these murders, your daughters deaths. They're all connected, and you know how.

WILCOX

(after a long pause)

My first wife was Melissa's mother. Her name was Emerald. She was from New Orleans. We lived over on Chartres, near the French Quarter. Emerald was, well, she was...special. Magical.

BEAUMONT

How do you mean? You're not like saying she was, y'know, a witch?

CONTINUED: (2)

WILCOX

It was a...

(beat)

It was a difficult birth. There were no doctors. She had the baby in our house. But we knew there was going to be something special about Melissa. She must live. We knew that, but Emerald was losing the baby.

CUT TO:

INT. WILCOX'S FIRST HOUSE - NEW ORLEANS - NIGHT
TITLE: New Orleans, 1985

A woman, EMERALD (30s) is giving birth to a little baby girl. She is in great agony.

WILCOX (V.O.)

She did not mean to, but Emerald was in such agony, she cursed at the forces of darkness and light, unleashing a terrible power.

Emerald shouts nonsensical albeit mystical sounding words during the birth. The entire house is RUMBLING. Windows are IMPLODING. All the mirrors seem to PULSATE and MIST, as if an evil presence was entering.

WILCOX (V.O.)

Emerald died, detective. The house was making such noises that I feared for my life and my baby's life. I wrapped Melissa up in a towel and we left.

CUT TO:

EXT. WILCOX'S FIRST HOUSE LAWN - NEW ORLEANS - NIGHT

Wilcox wraps the newborn in a towel and runs out of the house. He looks back to see the house almost reaching out for the baby. He runs.

CONTINUED: (3)

BACK TO SCENE:

WILCOX

I never looked back. I vowed to make a new life for Melissa and myself here in Elosin County. I married Laura's mother soon after and...

BEAUMONT

And. Yes. I'm sorry.

WILCOX

Melissa wasn't murdered, Detective Beaumont. She was assassinated.

BEAUMONT

Come again?

CUT TO:

FLASHBACK of Melissa being shot in the head. CU on TOMLINSON (30s), the shooter, with a glazed expression and his eyes AFLAME.

WILCOX (V.O.)

I took her away. I wanted to protect her, but I forgot that there is a balance between light and darkness. While protecting her from the dark forces, I also kept Melissa from fulfilling whatever her destiny was to be with the powers of light. This person you seek. He was sent by the dark forces to punish her. Eliminating her pushes the balance of power in their favor.

BACK TO SCENE:

WILCOX

He killed her before she could be joined with the powers of light. I am sure of it.

CONTINUED: (4)

BEAUMONT

But why take over another person? Why not just take Melissa?

WILCOX

There must be contact. Whoever your killer is...

BEAUMONT

We believe there's more than one.

Wilcox shakes his head indicating "No".

WILCOX

There is only one, but living through many. These men you seek must have had contact with the dark forces somehow. Perhaps they touched something. Now it is in them. Waiting.

BEAUMONT

Touched something. Something like?

WILCOX

A portal.

QUICK CUT:

INT. CHATEAU DE KUSUINEK - MIRROR ROOM

In the mirror, a MIST forms and we see a SILHOUETTE of a man. He is touching the gold rim of the mirror. It is unclear who it is.

BACK TO SCENE:

WILCOX

Something which allowed the dark forces to overtake them. They share the same knowledge and the same dark soul. It is just lying dormant within, waiting to strike when it's ready. When needed.

CONTINUED: (5)

BEAUMONT

The mirror.

WILCOX

Not a mirror.

BEAUMONT

A portal.

(beat)

What do you think is happening to my daughter?

Wilcox faces Beaumont and places his hands onto his shoulders. He almost whispers.

WILCOX

I believe Melissa is reaching out to her, asking for help to complete her journey. She longs to be rejoined with the powers of light and to take her sister with her on their long journey. Only then will all our children finally be at rest.

BEAUMONT

(almost pleading)

Please. Help me.

WILCOX

(fearful)

I...I can't. I'm sorry.

Beaumont says nothing as he turns to leave. Wilcox starts to go back into his house when he turns back to Beaumont.

WILCOX

I only wish...

Beaumont turns to Wilcox. The door closes quietly behind Wilcox. He is resisting the urge to become emotional.

(MORE)

CONTINUED: (6)

WILCOX (cont'd)

I wasn't there when my little girls died. I was working. I only wish I'd had the chance to say "good-bye".

Beaumont looks at Wilcox as he returns inside his home. Beaumont returns to his car and drives off.

END OF SCENE.

CUT TO:

EXT. ICE CREAM STAND - DAY

Marla has taken Brittany to a typical outside ice cream place. They get two ice creams and sit down near a brick wall with GRAFFITI on it.

MARLA

How is it, baby?

BRITTANY

Good, Mommy.

Brittany licks her ice cream, then suddenly stops. She looks at a brick wall. The bricks become FUZZY. Then they SWIRL. They seem to MOVE AROUND.

Brittany wipes her eyes a couple of times then looks again. The bricks are MOVING FASTER, then seem to EXPLODE.

Brittany drops her ice cream and stands up. Marla notices Brittany but hasn't noticed the explosion.

MARLA

Oh, honey, you dropped your...What is it, Brit?

Brittany looks at her mother then at where the wall used to be. Melissa and Laura appear. Laura clings to Melissa.

LAURA

Missa. Missa. Want to go home.

CONTINUED:

BRITTANY

I've never seen them during the day
before.

Marla understands that Brittany means the girls. Marla stands up and looks over at the wall. She slowly approaches the wall and CU as she touches it. The wall is normal. CUT WIDER as Marla looks at Brittany.

BRITTANY

Don't you see them?

Marla looks again at the wall. She still doesn't see anything, but knows that Brittany is having visions again. She grabs Brittany and puts her into the car. They drive off.

END OF SCENE.

CUT TO:

INT. HOMICIDE SQUAD ROOM, ELOSIN COUNTY - DAY

Beaumont is at his desk and is speaking on the phone.

BEAUMONT

Thank you very much. Yes, if you could
fax that info over to me, I'd
appreciate it. Yeah. Good-bye.

Beaumont hangs up the telephone. Longworth comes over to Beaumont's desk with a file. Hands it to Beaumont.

LONGWORTH

Here's the hospital records you asked
me to call for. Just came in off the
fax. Any more leads from the medical
supply place?

BEAUMONT

Yeah.

CONTINUED:

Beaumont opens the file. There are seven pages. Beaumont clears off an area of his desk and lays out all seven pages. Dowd and Bigelow approach.

BEAUMONT

There they are. There they all are.

DOWD

There's who?

Beaumont lifts Page One.

BEAUMONT

Pam Whipple, the nurse. Victim Number One.

CUT TO:

INT. AN EMERGENCY ROOM - DAY

Two BLOOD-SOAKED gurneys carrying Melissa and Laura are brought into an Emergency Room. The first of the "Spineless" Killer's victims, Pam Whipple, is there on the scene to examine Melissa. She takes out a pocket light and examines Melissa's eyes. Turns the head to see the bullet lodged in her skull.

PAM WHIPPLE

(cold)

Okay, pupil's are already fixed and dilated.

NURSE

We've got to do something!

PAM WHIPPLE

(irritated)

Fine. Wheel her into "O.R. Four", but don't do anything. We've still got to assess this other girl.

QUICK CUT:

INT. EMERGENCY ROOM SIDE CORRIDOR - CONTINUOUS

CONTINUED: (2)

Tomlinson, dressed in surgical scrubs, watches events unfold.

BACK TO SCENE:

CU as Beaumont puts Page One down and lifts Page Two.

BEAUMONT

Michele Dios, medical assistant. Victim Number Two.

CUT TO:

INT. AN OPERATING ROOM FOUR - CONTINUOUS

Michele Dios "toe-tags" Melissa and Laura and marks them for organ donation. Tomlinson enters and watches her. He has a dazed expression on his face.

BACK TO SCENE:

CU as Beaumont puts Page Two down and lifts Page Three.

BEAUMONT

Michael Hooks, surgeon. Victim Number Three.

CUT TO:

INT. AN OPERATING ROOM FOUR - CONTINUOUS

Michael Hooks operates, removing the organs from Melissa Wilcox. Whipple and Dios are both present. From outside the operating room door, Tomlinson watches.

BACK TO SCENE:

CU as Beaumont puts down Page Three and lifts Pages Four and Five.

CONTINUED: (3)

BEAUMONT

These three people all worked on the Wilcox girls, removing their organs, oblivious to the parent's wishes.

CUT TO:

INT. AN OPERATING ROOM FOUR - CONTINUOUS

Tomlinson bursts into the O.R.

TOMLINSON

What the hell is the matter with you?

All surgeons stop what they're doing. They look at Tomlinson.

TOMLINSON

You...you cowards! You're desecrating her!

MICHELE DIOS

Tomlinson? What's wrong?

MICHAEL HOOKS

What the hell are you talking about?

(to Dios)

Who the fuck is this guy?

PAM WHIPPLE

(to Tomlinson)

Roger? Are you okay?

Tomlinson sees APPARITIONS of TWENTY PEOPLE (varying ages) in O.R. Four. All wearing assorted voodoo garb, CHANTING with eyes AFLAME. Emerald Wilcox is among them. None of the surgical team sees the apparitions. As the CHANTING gets louder, CU on Emerald as she steps forward.

EMERALD

Retribution!

TWENTY PEOPLE

Retribution!

CONTINUED: (4)

TOMLINSON
Cowards!

Tomlinson's eyes become AFLAME as he raises his gun. Mr. and Mrs. Wilcox enter the operating room with another Hospital Representative. Tomlinson runs out of the room. The apparitions are gone. Mrs. Wilcox sees Melissa cut up on the table and SCREAMS in horror, collapsing into her husband's arms.

BACK TO SCENE:

Beaumont puts Pages Four and Five down and lifts Page Six.

BEAUMONT
Kendra Blevins? She was the attorney representing these others who were named in the lawsuit brought against the hospital by the Wilcox family.

CUT TO:

INT. COURTROOM - DAY

Kendra Blevins, dressed in proper legal attire, pantomimes speaking to the court about a plea. Dios, Whipple and Hooks are all seated behind her.

BEAUMONT (V.O. cont'd)
She got them to settle.

Upon hearing the JUDGE (50s) agree to the settlement, Kendra, Hooks, Dios and Whipple all celebrate their victory. Mr. and Mrs. Wilcox leave the courtroom emotionless. Tomlinson sits at the far back of the room. CU on his eyes AFLAME.

BACK TO SCENE:

Beaumont puts Page Six down and lifts Page Seven, which includes a photo.

BEAUMONT (cont'd)
And here he is. Roger Tomlinson.

CONTINUED: (5)

BIGELOW

So, Tomlinson is the school shooter,
and our murderer?

Beaumont puts Page Seven on a bulletin board near Didomenico's office door, circling the name "Roger Tomlinson" and writing in big letters "SUSPECT" over the page.

BEAUMONT

Sure looks that way.

END OF SCENE.

CUT TO:

INT. HOUSE OF MADAME TUPILEK - LIVING ROOM

Madame Tupilek is listening to Marla, who has just finished explaining what happened at the ice cream place.

MARLA

So after that I didn't know where else to go. What do we do?

MADAME TUPILEK

Brittany. Come. Sit here, child.

Brittany comes over to sit on the couch next to Marla. Madame Tupilek sits in a chair next to her. Again she places Marla's hand on Brittany. Again she gently brushes her hand across Brittany's forehead and Brittany falls asleep. This time though, the whole room begins to SHAKE. An eerie MIST blows up from the bottom of the walls all the way to the ceiling. Marla starts to stand.

MADAME TUPILEK

(cautioning)

No! Sit! Sit down!

Marla sits back down. The MIST and SHAKING become more intense. A WALL GIVES WAY and Melissa and Laura APPEAR. Laura is still clinging to Melissa, but moreso this time. Marla and Madame Tupilek both see the APPARITIONS.

CONTINUED:

LAURA
(weaker than before)
Melissa. Melissa. Want...to...go...home.

MADAME TUPILEK
(to Marla)
Speak to them! Speak!

Marla approaches the APPARITIONS.

MARLA
Who are you?

The apparitions look at Brittany then back at Marla, but say nothing.

MARLA (cont'd)
What do you want with my baby?

MELISSA
Kusuinek. Come see what we see.

DISSOLVE TO:

INT. CHATEAU DE KUSUINEK - MIRROR ROOM

A FLASH of light and Marla is transported back to the mirror room.

MARLA P.O.V.: She sees herself with Brittany at the mirror, only this time she hears the MIRROR CALLING to Brittany, although the words are unintelligible.

Marla sees her own reflection in the mirror, but the house SHAKES again and Beaumont arrives as before to whisk them out of the room. Marla steps closer to the mirror. The face of Tomlinson appears, eyes AFLAME. Marla recoils in terror and faints.

END OF SCENE.

CUT TO:

INT. HOMICIDE SQUAD ROOM, ELOSIN COUNTY - DAY

CONTINUED:

Dowd approaches Beaumont, pointing to the report on the door.

DOWD

Whoa-whoa-whoa! Tomlinson snaps the day of the attack. He shoots the girls. But, then Tomlinson goes back to the hospital. Why?

Beaumont takes a beat and decides to avoid repeating his earlier discussion he had with Mr. Wilcox.

BEAUMONT

Don't know. Split personality, perhaps? Maybe one personality doesn't realize what the other has done. So, he goes on with his daily routine.

LONGWORTH

(surmising)

But something goes wrong at the hospital, bringing the reality of what he's done back to him?

BIGELOW

(nodding in agreement)

The girls. He sees the girls and learns about what happens to them. It's more than either personality can bear. He's tortured.

LONGWORTH

But Dios and Whipple were murdered just over two months ago, Sarge. What would make him wait four years?

BEAUMONT

Not sure.

(paces)

Suppressed memory. Perhaps he didn't snap until only recently. But something got to him.

CONTINUED: (2)

LONGWORTH
Or someone?
(concluding)
The other perp!

BEAUMONT
The other perp. Someone else who wanted
the same four people dead.
(considers, then looks around)
Where's the captain?

DOWD
Oh, the boss took some lost time. Be
back tomorrow.

END OF SCENE.

CUT TO:

INT. CHATEAU DE KUSUINEK - MIRROR ROOM

CU as Marla awakens. The APPARITIONS of Melissa and Laura
appear again to Marla as the RUMBLING gets worse.

MARLA
Who was that?

The APPARITIONS say nothing, but Marla doesn't know if they
are not able to respond or are unwilling to respond.

MARLA (cont'd)
What is it? Is there more?

Melissa points back to the mirror. Marla approaches and
sees the image of Tomlinson again. CU on mirror. A HEAVY
MIST fills the mirror.

CUT TO:

INT. MICHELE DIOS'S APARTMENT - NIGHT - CONTINUOUS

MIST DISSOLVES.

CONTINUED:

Marla sees Tomlinson who is now speaking with Michele Dios. Michele hands him a glass of wine. Tomlinson does not drink the wine.

TOMLINSON

Thank you.

Marla watches as Michele sits on a couch next to Tomlinson. She drinks the wine.

TOMLINSON

It took me four years of therapy to get through those tough times. I'm really sorry for any trouble I caused you.

MICHELE DIOS

Mmm. Good wine. Thanks for bringing it. Where did you get it?

TOMLINSON

Just some stuff I had lying around.

MICHELE DIOS

Well, I'm just so glad to see you again. We worked together for a long time. You were one of the best surgeons on staff. It was just so strange how that whole scene went down. I'm glad you called.

TOMLINSON

So am I.

QUICK CUT:

SAME - moments later

Marla witnesses Michele fall unconscious. Tomlinson drags the body into the center of the room to begin "the procedure".

MARLA (V.O.)

Oh God.

CONTINUED: (2)

QUICK CUT:

ECU of the hand holding up a surgical scalpel, a REFLECTED LIGHT on the blade coming from an overhead lamp.

QUICK CUT:

CU on a small hand-held surgical saw being switched on.

QUICK CUT:

CU on Michele's back, having her spine dissected. MIST fills the mirror once more and the image FADES.

DISSOLVE TO:

INT. CHATEAU DE KUSUINEK - MIRROR ROOM - CONTINUOUS

The APPARITIONS re-appear to Marla again as the RUMBLING gets worse. Melissa points to the mirror again. Marla approaches the mirror and sees Tomlinson's image turn into Captain Didomenico's.

CUT WIDER to see Captain Didomenico holding the gold rim of the mirror.

MARLA

No.

The MIST re-appears and fills the mirror once more.

CUT TO:

INT. KENDRA BLEVIN'S APARTMENT - NIGHT - CONTINUOUS

MIST DISSOLVES.

Marla sees Kendra distraught and falling asleep.

KENDRA

I heard...she was...murdered. Something about...her back.

Kendra yawns and wipes her head.

CONTINUED: (3)

KENDRA (cont'd)
Her spine was...was...cut out.

QUICK CUT:

CU of Kendra turning.

KENDRA (cont'd)
Do the police have any...have any...
Did you put something...in...my...?

Marla sees Kendra fall unconscious. A hand reaches into the shot and takes away the glass of wine.

QUICK CUT:

CU on Didomenico's face, his eyes AFLAME.

MARLA (V.O.)
Oh God. No!

QUICK CUT:

ECU of the hand holding up a surgical scalpel, a REFLECTED LIGHT on the blade coming from an overhead lamp.

QUICK CUT:

CU on a small hand-held surgical saw being switched on. It makes a SOUND similar to a dentist's drill.

QUICK CUT:

CU on Kendra's back, having her spine dissected.

QUICK CUT:

KENDRA'S APARTMENT - SAME

Didomenico leaves the apartment with a medical bag in tow. MIST fills the mirror once more and the image FADES.

CONTINUED: (4)

CUT TO:

INT. HOUSE OF MADAME TUPILEK - LIVING ROOM - CONTINUOUS

The apparitions have disappeared and the wall is back to normal.

Marla takes several long breaths then looks down at Madame Tupilek, who lies unconscious on the floor.

She checks to see if Madame Tupilek is all right. Madame Tupilek GRUMBLES slightly, so Marla knows she will be okay.

Brittany begins to awaken. Marla grabs Brittany and quickly rushes out the door.

END OF SCENE.

CUT TO:

INT. HOMICIDE SQUAD ROOM, ELOSIN COUNTY - DAY

BEAUMONT

I'd better be getting home, too. Lewis is meeting me there.

Dowd notices Beaumont's side holster is empty.

DOWD

Where's your piece, Sarge?

Beaumont looks quickly and speaks as if annoyed with himself.

BEAUMONT

Ah, I left the stupid thing at home in my bedroom.

Beaumont puts on his jacket and heads for the door.

BEAUMONT (cont'd)

If the Cap calls, tell let him what we've found. Have a good night, folks.

CONTINUED:

Beaumont leaves the squad room.

DOWD, BIGELOW
Bye, Sarge.

LONGWORTH
Have a good night, Sarge.

END OF SCENE.

CUT TO:

EXT. BEAUMONT HOUSE - NIGHT

Beaumont is seen pulling into his driveway. As he steps out of his car, He pauses for a moment to look at his house, which now resembles the "Chateau de Kusuinek". Noah rubs his eyes for a second. The house returns to normal.

CUT TO:

EXT. BEAUMONT HOUSE BACK YARD - CONTINUOUS

Beaumont heads around to the back, looking at his strangely dark and silent home. Ponce de Leon appears out of nowhere.

BEAUMONT
Leon. I don't have any apples for yo...

Before he can finish that sentence, the ALLIGATOR attacks. Beaumont goes to pull his gun, but remembers he left it upstairs in his bedroom.

BEAUMONT
Shit.

Beaumont leaps up onto his porch and is out of danger. He looks at Ponce de Leon. CU on Leon's eyes reveal them to be AFLAME.

BEAUMONT
Great. A possessed alligator.

Ponce de Leon rips into part of the porch railing.

CONTINUED:

Beaumont leaps back and his body hits an outside lamppost. Thinking quickly, Beaumont takes a nearby chair and uses it as leverage to tilt the lamppost down onto Leon's head. SPARKS FLY everywhere and the ALLIGATOR lies motionless.

Breathing a HEAVY SIGH of relief, Beaumont turns the doorknob and enters his house.

CUT TO:

INT. BEAUMONT HOUSE KITCHEN - CONTINUOUS

Beaumont enters the house through the kitchen. There are cobwebs on the door similar to the New Orleans chateau.

A spider crawls up his face. Beaumont, startled, aggressively flicks the spider from his face but tries to suppress a full out scream.

BEAUMONT

Fuuuu-uck!

Beaumont continues into the kitchen. He finds Marla tied to a kitchen chair, unconscious with duct tape over her mouth. Beaumont goes to pull his gun, but remembers he left it upstairs in his bedroom.

BEAUMONT

Shit.

Beaumont checks Marla, who is still alive. He pushes open the door that leads into the living room. There is a strange MIST that fills the entire room, similar to the rooms at Chateau de Kusuinek.

CUT TO:

INT. BEAUMONT HOUSE LIVING ROOM - CONTINUOUS

Beaumont stumbles over a body. As he gets up we see a CU of Captain Didomenico, killed with a dentist drill sticking through his throat.

CONTINUED: (2)

QUICK CUT:

INT. CHATEAU DE KUSUINEK - MIRROR ROOM - CONTINUOUS

In the mirror, we once again see Tomlinson's image turn into Captain Didomenico's.

BACK TO SCENE:

BEAUMONT

No.

Before saying anything else, Beaumont is attacked from behind by Tomlinson, who appears to be in a state of dementia, his eyes ABLAZE, similar to the people at the bus depot and in the operating room. Tomlinson is in great pain.

TOMLINSON

Please...help...me!

BEAUMONT

Just calm down. Tomlinson, right?
Where is my daughter?

TOMLINSON

Upstairs. Sleeping. Waiting to wake up.
Then, when she wakes up, she'll be part
of it.

BEAUMONT

Part of what?

Tomlinson aims his gun and is ready to kill Beaumont. It is apparent to Beaumont that Tomlinson has lost control of his soul.

TOMLINSON

Something glorious.

Lewis breaks the front door in and empties his gun into Tomlinson. Once the clip is empty, Lewis drops his gun onto the floor.

CONTINUED: (3)

Tomlinson drops to the floor, dead. Beaumont slowly rises and faces Lewis, who appears stunned by what he has just done.

BEAUMONT

And here I thought you were a coward.

LEWIS

We all make mistakes.

BEAUMONT

I'm sorry, James. I really am.

LEWIS

No hug?

The two men laugh, then hug. As they break, Beaumont realizes he has left his wife tied up.

BEAUMONT

Oh shit. Listen, I've got to untie Marla. She's in the kitchen. Use the phone and call this in. Okay?

LEWIS

Fine.

Beaumont runs into the kitchen to untie Marla. Lewis walks over to the phone and picks up the receiver.

CUT TO:

INT. BEAUMONT HOUSE KITCHEN - CONTINUOUS

Beaumont looks in the drawer to find the scissors to cut the duct tape off her face.

CU reveals that the scissors are gone.

CUT TO:

INT. BRITTANY'S BEDROOM - CONTINUOUS

CONTINUED: (4)

CU on Brittany's eyes as they open wide and both Brittany and Beaumont have a vision.

QUICK CUT:

INT. CHATEAU DE KUSUINEK - MIRROR ROOM - CONTINUOUS

In the mirror, through the MIST, Beaumont and Brittany see Tomlinson's image turn into Captain Didomenico's. Then they see Didomenico's image turn into Lewis's. CUT WIDER to see Lewis's hand also gripping the gold rim of the mirror.

MIST DISSOLVES.

DISSOLVE TO:

INT. BEAUMONT HOUSE KITCHEN - CONTINUOUS

Beaumont realizes Lewis is a THIRD killer just as Lewis plunges the scissors down into his back. Beaumont falls to the ground, unable to move.

Lewis steps onto Beaumont's back and, in the pain, Beaumont has a vision that recounts how Lewis killed the final victims Whipple and Hooks.

CUT TO:

INT. PAM WHIPPLE'S APARTMENT - NIGHT - CONTINUOUS

Pam Whipple is distraught and getting drowsy, also holding a glass of wine.

PAM WHIPPLE

This is so devastating. Michele's
dead? How did it happen?

Pam YAWNS, wiping her head.

PAM WHIPPLE (cont'd)

I'm not feeling very well. Gotta lie
down.

CONTINUED: (5)

CUT TO:

INT. MICHAEL HOOKS'S APARTMENT - NIGHT - CONTINUOUS

Michael Hooks is eating a sandwich and getting drowsy, also holding a glass of wine.

MICHAEL HOOKS

Look, this sucks but why is the FBI involved? Like I really didn't know Kendra all that well. Yeah I went out with a friend of hers a few years back. Banged for awhile. Nothing serious. So, if you don't mind?

QUICK CUT:

A gun gets shoved into the face of Michael Hooks.

QUICK CUT:

CU of Pam turning.

PAM WHIPPLE

Would you please call someone? I don't feel...so...good.

Pam collapses. A hand reaches into the shot and takes away the glass of wine.

QUICK CUT:

CU of Hooks as Lewis holds a gun to his face. Lewis motions Hooks to a sofa. Hooks sits down.

LEWIS

Take these.

Hooks tries to identify the pills from his seat.

MICHAEL HOOKS

What are they? I don't recognize these.

CONTINUED: (6)

LEWIS

Oh, it's nothing, really. Just something to help you...sleep.

RETURN TO SCENE:

CU on Lewis's face, his eyes AFLAME.

BEAUMONT (V.O.)

Oh God. Not you!

QUICK CUT:

ECU of the hand holding up a surgical scalpel, a REFLECTED LIGHT on the blade coming from an overhead lamp.

QUICK CUT:

CU on Beaumont

BEAUMONT

James! Fight this, James!

SERIES OF QUICK CUTS FOLLOWS:

CU on a small hand-held surgical saw being switched on.

CU on PAM'S back, having her spine dissected.

CU on a small hand-held surgical saw being switched on.

CU on MICHAEL'S back, having his spine dissected.

PAM WHIPPLE'S APARTMENT, Lewis leaving the apartment with a medical bag in tow.

MICHAEL HOOKS'S APARTMENT, Lewis leaving the apartment with a medical bag in tow.

CUT TO:

Lewis twists the knife into Beaumont's back. Beaumont shriek's in agony. A gun shot is heard. As Lewis falls to the ground, we see that HE has been shot in the back,

by Brittany with Beaumont's gun. WILCOX comes running in the kitchen entrance door. Beaumont lifts himself up slightly from the floor.

BEAUMONT

Mr. Wilcox. You?

WILCOX comes over and removes the scissors from Beaumont's back.

WILCOX

A Mr. Bigelow at your office gave me your home address. I knew that something was going to happen, but I never imagined this.

BEAUMONT

Then, it wasn't you? Then who...?

Beaumont turns to see Brittany standing in the kitchen doorway, still holding the gun.

BEAUMONT

Brit. Oh no. No, baby.

Beaumont and WILCOX suddenly see the apparitions of MELISSA and LAURA, appearing from behind Brittany and standing on either side of her. The girls say nothing, but each hug Brittany, then begin to fade into oblivion. WILCOX approaches.

WILCOX

(Very emotional)
My babies. I'm so sorry. Please forgive me.

MELISSA and LAURA turn to WILCOX. Their wounded faces become healed before our eyes. THEY smile at their father, who smiles back. THEY fade away into oblivion. As they do, Brittany collapses to the floor. MR. WILCOX drops to his knees, crying.

Beaumont pulls himself up, grabs the bloodied scissors and cuts the duct tape off Marla. HE then collapses onto the floor with Brittany. MR. WILCOX comes over and helps Marla out of her chair. Marla looks down at Lewis's dead body on the floor and Beaumont lying next to Brittany.

SHE gets down onto the floor with them. Brittany awakens.

BRITTANY
(Extremely weakened)
M-mommy?

Brittany remembers nothing. Beaumont pulls himself again.

BEAUMONT
Wilcox. Take Marla and Brittany out
into the living Room. I want to check
on Lewis.

WILCOX leaves with Marla and Brittany, leaving Beaumont
as he limps closer to Lewis's body. HE sees the blood
pouring from the back. HE turns Lewis over to reveal
his eyes aflame, but almost flickering.

BEAUMONT
James.

The entire house shudders and all the mirrors and windows
begin to shatter. WILCOX, Marla and Brittany all run out
the front entrance where the door used to be. The flame
in Lewis's eyes fades. His eyes are now black, lifeless
pupils. HE is dead. The house stops shaking. The
iliseenek spell has been broken.

CUT TO:

EXT. BEAUMONT HOUSE - SAME

Police cars start showing up. Beaumont walks out of
the house to meet Marla and Brittany. BIGELOW approaches
Beaumont.

BEAUMONT
Who called you?

BIGELOW
Lewis called it in. Where is he?

BEAUMONT
(Grim)
Inside. Captain, too. Both dead.

BIGELOW

Shit! What happened in there?

Beaumont walks away from BIGELOW, taking Marla and Brittany to a nearby ambulance.

BEAUMONT

(Grim)
Magic.

At the ambulance, WILCOX turns to Beaumont.

WILCOX

The balance has been restored.
But more important: our daughters
will all sleep in peace now.

PONCE DE LEON re-appears, startling BIGELOW and a few other POLICEMEN. LEON is also, apparently, back to normal.

BIGELOW

Hey! Somebody wanna call animal
control or something?

BRITTANY

Leon! You're okay. Hey, Leon!

BEAUMONT

Great. My daughter's "safe" now.
She can go play with alligators.

Brittany goes over to throw an apple over to PONCE DE LEON, who begins to eat it.

Beaumont looks at MR. WILCOX, the house, at Brittany, and ultimately says to Marla.

BEAUMONT

Okay. Okay. So, we'll move.

FADE OUT:

THE END