

2:13
[aka 2wo THIR13N]

Written by
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1_28_07 Draft

Note: Opening viewed in QUICK FLASHES OF IMAGERY. Between flashes, we return to BLACK SCREEN. AUDIO throughout.

OPEN ON BLACK

Silent blackness. We HEAR stifled breathing.

SMASH CUT TO:

1	INT. BED - NIGHT	1
	A NAKED WOMAN, fifties, bound by STRAPS to the posts.	
	BLACK SCREEN	
	ANGLE ON WOMAN'S BREASTS	
	A KNITTING NEEDLE inserted through both. BLOOD rolls.	
	BLACK SCREEN	
	WOMAN (O.S.)	
	Please, I'll do anything you ask.	
1A	CLOSE ON WOMAN'S ARM	1A
	Blood rolls from a NEEDLE MARK.	
	BLACK SCREEN	
1B	CLOSE ON WOMAN'S FACE	1B
	GLOVED HANDS place a RED BALL in the mouth. Mascara streams. She hyperventilates. Her eyes WIDEN as she watches us.	
	BLACK SCREEN	
1C	ANGLE ON NEARBY TABLE	1C
	A SYRINGE of blood, PAINT and PAINTBRUSHES, a SURGICAL SAW, and an elaborately painted plaster MASK.	
	BLACK SCREEN	
1D	ANGLE ON WOMAN'S TORSO	1D
	A GLOVED HAND is placed between her legs.	
	BLACK SCREEN	
1E	ANGLE ON WOMAN'S MOUTH	1E
	GLOVED FINGERS are shoved inside as she GAGS.	

BLACK SCREEN

KILLER
(muffled, over black)
To you I give myself for I am
yours.

1F ANGLE ON WOMAN'S MOUTH 1F

DUCT TAPE placed across.

BLACK SCREEN

ANGLE ON WOMAN'S FACE

GLOVED HANDS place the MASK. Her eyes dart around the
eyeholes.

BLACK SCREEN

POV OF KILLER:

Who STRADDLES the woman, gloved hands PALMS DOWN on each side
of her rib-cage.

BLACK SCREEN

KILLER
(muffled, over black)
Thus men may grow wiser every day.
It is the first time that ever I
heard breaking of ribs was sport
for ladies.

ANGLE ON RIBS

Violently SHOVES DOWN as the BREAKING of bones is heard. The
woman LUNGES forward, her scream muted by the tape;

ECHOES INTO:

BLACK SCREEN

2 INT. WORK PLACE BATHROOM - DAY 2

DETECTIVE RUSSELL SPIVEY, forties, three-day-beard and
rustled clothes splashes water in his face. He catches his
reflection. As he stares, NAUSEA overtakes him. He runs to
the stall and we HEAR him hurl.

3 INT. NORTH HOLLYWOOD POLICE DETECTIVE HEADQUARTERS - DAY 3

Several cops crowd around a TELEVISION.

4 ANGLE ON TV - EXT. HOUSE - DAY 4

REPORTER

The victim's identity is being withheld until notification of family, but we have received confirmation that an elaborate mask was found on the victim's face.

5 INT. POLICE DETECTIVE HEADQUARTERS WINDOWS - DAY 5

Detective Spivey walks by wiping his mouth.

6 EXT. POLICE DETECTIVE HEADQUARTERS WINDOWS - DAY 6

ANGLE THROUGH A TELESCOPE

Detective Spivey walks by wiping his mouth.

7 EXT. CAPTAINS OFFICE - DAY 7

DETECTIVE JEFFREY NOBELS, forties, exits carrying a FILE.

7A INT. RUSSELL'S DESK 7A

Russell arrives and eases himself into his chair. Jeffrey walks up and tosses the file onto the desk.

JEFFREY

What do you say we take a ride? See what this freak has left us.

RUSSELL

Is he the Easter bunny?

JEFFREY

From what the Captain told me, this rabbit left more than eggs.

RUSSELL

Be sure and tell me what you find.

JEFFREY

Captain wants you on this.

RUSSELL

Fuck!

Russell slides his trash can beneath him and leans over it. Jeffrey surveys.

RUSSELL (CONT'D)

Picture of health ain't I?

Jeffrey's desk phone rings.

JEFFREY
Nobels. (Listens) Okay, what
happened?

Jeffrey becomes UNCOMFORTABLE and turns his back to Russell.

JEFFREY (CONT'D)
(lowers voice)
Listen man, I'm in the middle of
something right now so let me give
you a call a little later. Yeah.

Jeffrey hangs up and turns to Russell.

JEFFREY (CONT'D)
Gotta go. Where's your Seltzer?

Jeffrey pulls out a box of Alka Seltzer, lifts a packet, and
begins to pour the tablets into a CUP on Russell's desk.

RUSSELL
Wait, that's my coffee.

JEFFREY
Exactly what you need.

He plops the tablets.

JEFFREY (CONT'D)
You can drink it in the car.

Russell picks up the cup as they walk.

RUSSELL
What was that call about?

JEFFREY
(covering)
Some guy said he's gotten some sort
of weird e-mail.

Russell notices Jeffrey's odd behavior. He downs his
coffee/Alka Seltzer and grimaces as they exit.

8

EXT. QUAIN T SUBURBAN HOUSE - DAY - ESTABLISH

8

A FLURRY of activity. POLICE TAPE establishes perimeter.
Television REPORTERS broadcast as Russell and Jeffrey pass.

9 INT. BEDROOM - DAY 9

Russell and Jeffrey enter. TECHIES busy themselves.

The bed that once held the woman is now MADE UP. A pool of BLOOD on the white comforter.

The photographer points his camera UP and flashes.

ANGLE ON POOL OF BLOOD

A DROP of blood lands on the comforter from ABOVE.

9A IN SLOW MOTION 9A

Russell looks up. SHOCK overtakes him.

CAMERA PANS UP TO REVEAL

The DEAD WOMAN BOLTED to the ceiling by leather straps, facing downward, MASK in place, hair neat. Her LEFT ARM missing. A drop of blood falls from the severed arm socket.

9B BACK TO RUSSELL 9B

A rush of ANXIETY overtakes him as we:

FLASHBACK TO:

10 ANGLE ON PILLOW 10

(A quick flash) of a DIFFERENT MASK covered in hair shaped into a LION'S FACE.

11 INT. BEDROOM - DAY (BACK TO JEFFREY) 11

JEFFREY
(Quietly)
You okay?

RUSSELL
Like I just won the lottery.

JACOBS, forties, on a SCAFFOLD under the body.

JEFFREY
Any sexual activity?

JACOBS
Waiting on the lab.

RUSSELL
He didn't have sex with her.

JEFFREY

Maybe she was enjoying herself
until things got weird.

JACOBS

I'm sure she was partying right up
until he crushed her rib cage.

JEFFREY

(to Jacobs)

What makes you think it was a guy?

RUSSELL

Women don't do this.

Jeffrey looks at the paints on the table.

JEFFREY

Maybe he's pissed at mommy.

RUSSELL

I didn't have the greatest
childhood either but I never did
this to my dorm room.

Russell turns to one of the TECHIES dusting for fingerprints.

RUSSELL (CONT'D)

You're not going to get anything.

COP 1

You're right. Only hers.

ANGLE ON BED POST

WORN SPOTS, which Russell surveys, then looks at the bed.

RUSSELL

He started with her here, strapped
her up, then made the bed.

Jeffrey surveys the MADE BED.

JEFFREY

Military corners, and he's a
tucker.

ANGLE PARALLEL TO FLOOR

Russell looks across the hardwood surface. He picks up a
small piece of BLUE LINT.

RUSSELL
Smart boy.

COP 2 enters from OUTSIDE carrying a large tackle box.

COP 2
No footprints.

Russell places the BLUE LINT in a small plastic bag.

RUSSELL
He was wearing shoe covers.

Russell climbs the scaffold and looks at the victim's hair.

RUSSELL (CONT'D)
He took pictures.

JEFFREY
And how do we know?

RUSSELL
Some take a piece, some take pictures. This guy did both.

JEFFREY
Meaning?

RUSSELL
He combed her hair after he killed her. Wanted her to look nice for the photograph.

JEFFREY
Why did he tack her up on the ceiling like that?

RUSSELL
He's above us.

JEFFREY
Where's her arm?

COP 1 pokes his head through the patio doors.

COP 1
Detective Spivey, we got something.

RUSSELL
You were saying?

Russell, Jeffrey, and Jacobs approach a SMALL HOLE in the ground. A BURLAP BAG sits nearby.

COP 1

We found a fresh mound of dirt. Dug down about a foot and found this.

ANGLE ON BAG

A SEVERED ARM is pulled from inside.

JEFFREY

Didn't try to hard to hide it.

RUSSELL

I don't think that was the point.

DETECTIVE AMANDA RICHARDSON, early forties, striking beauty, walks up. Russell sees her approaching.

RUSSELL (CONT'D)

What the fuck is she doing here?

Jeffrey smiles.

JEFFREY

She's assisting.

RUSSELL

(Shocked)

What?

JEFFREY

Considering your situation, Captain felt it was best.

RUSSELL

Would somebody please shoot me?

JEFFREY

Just follow my lead.

Amanda glances at Russell, then surveys the scene.

JEFFREY (CONT'D)

Amanda you look great. What do you say, you, me, hot tub later?

AMANDA

(smiling)

Jeffrey, you're married.

JEFFREY

Yeah, but I'll cheat.

Amanda steps closer to Russell as he takes off his gloves.

AMANDA

Good to see you back at work.

RUSSELL

Yep. Got your cards.

AMANDA

How have you...

RUSSELL

(walking off)

I assume I'm no longer needed.

Russell exits. Jacobs turns to Jeffrey.

JACOBS

Maybe three months wasn't long enough.

JEFFREY

That could've gone better.

13 EXT. RUSSELL'S HOUSE - NIGHT - ESTABLISH 13

Rundown, needing fresh paint and a lawn-mower.

14 INT. RUSSELL'S KITCHEN - NIGHT 14

Russell pours dogfood for his German Shepard, ELVIS, who attacks it. He then turns up a bottle of scotch.

DISSOLVE TO:

15 INT. RUSSELL'S BEDROOM - LATER - NIGHT 15

Russell lays in his sheet-less bed, holstered gun on his chest. He places the empty bottle on the table and knocks over a PICTURE of a beautiful woman, thirties. He drifts off to sleep, fully clothed.

16 INT. DETECTIVE HEADQUARTERS - MORNING 16

Russell drags in wearing the SAME CLOTHES. Jeffrey notices.

JEFFREY

You look like ass dude.

RUSSELL
Shame, cause I feel great.

Jeffrey's desk phone rings.

JEFFREY
Nobels. Oh hey I was going to call
you this morning.

Jeffrey listens while turning his back to Russell.

JEFFREY (CONT'D)
Can you pop down around noon?

17 INT. POLICE BRIEFING ROOM - LATER - MORNING

17

Amanda and Russell stand as other cops sit. Photographs of
the murder scene are displayed, along with the MASK.

AMANDA
The victim was killed by injection.

Russell crosses his arms.

AMANDA (CONT'D)
No signs of forced entry so we
believe the killer was invited. Her
ribs were broken.

Amanda notices Russell staring out the window.

AMANDA (CONT'D)
Her blood was mixed with the paint
used on the mask. Sexual foreplay
took place, but no foreign fluids
were present. We need specifics.

Men begin to file out. As Russell walks by, Amanda stops him.

AMANDA (CONT'D)
Are you going to be a part of this?

Russell stares at her, deciding whether to speak.

RUSSELL
A lack of forced entry doesn't mean
he knew her. He didn't, at least
not socially. This was not a crime
of passion. There was no sexual
foreplay. That doesn't thrill him.
Her engorged genitals simply served
a purpose. He's acting out. And,
(beat) he's just beginning.

Russell turns to leave, then turns back.

RUSSELL (CONT'D)
And please stop stating the
obvious. It's insulting.

Russell exits. Amanda is frustrated.

18

INT. JEFFREY/RUSSELL'S DESK - DAY

18

Jeffrey looks at his watch. Russell walks up, miffed.

JEFFREY
Hey man, why don't you go grab us
some lunch? I'll hold things down.

RUSSELL
Oh, could I?

JEFFREY
Well then go take a walk. You look
like you could use a breather.

Russell looks at Jeffrey.

RUSSELL
Might be more effective if you
said, "Russell, there is something
I don't want you to see. So leave."

JEFFREY
No, I just thought...

Just then JOHN TYLER, attractive, neatly dressed, mid fifties
walks up. Hair combed back, wire rimmed glasses. Russell cuts
his eyes at Jeffrey as John shakes Jeffrey's hand.

JOHN
I appreciate you seeing me. I
didn't know what else to do.

Russell stares at John and appears shaken as we:

FLASHBACK TO:

19

INT. BED - DAY

19

(A quick flash) A SEVERED HUMAN ARM lays in a bed.

20

INT. JEFFREY/RUSSELL'S DESK - DAY (BACK TO JOHN)

20

Who extends his hand to Russell.

JOHN
Detective Spivey. Been a while.

RUSSELL
You look like you're doing well.

JOHN
I was, but life has tapped me on
the shoulder again.

John hands the E-MAIL to Jeffrey.

20A ANGLE ON PAPER

20A

"I miss you."

Jeffrey shows it to Russell.

JOHN
It came yesterday, from my wife.

Russell looks STARTLED at John as we:

FLASHBACK TO:

21 INT. BEDROOM - DAY

21

(A quick flash) SEVERED HUMAN LIPS lay under the lions mask
with a green SNAKES HEAD inserted between them.

22 INT. JEFFREY/RUSSELL'S DESK - DAY (BACK TO RUSSELL)

22

RUSSELL
(reading)
"I miss you". (looks up) John, you
understand that this couldn't
possibly be from your...

JOHN
(interrupting)
I don't understand anything.
(Tearing up) You explain it to me.

An awkward silence looms.

RUSSELL
This could simply be an old e-mail
just now sent.

JOHN
It's dated yesterday.

Russell cuts a look at Jeffrey.

JEFFREY

John, why don't we step over to my desk, I'll take down some info.

JOHN

Sure.

Jeffrey and John start moving over.

RUSSELL

Jeffrey.

JEFFREY

I'll be right with you John.

Jeffrey moves over to Russell.

RUSSELL

I do not need a sitter.

JEFFREY

Sorry. I just thought considering your history with this one, I...

RUSSELL

I'll decide if and when there is something I can't deal with.

23

INT. POLICE COMPUTER ROOM - LATER - DAY

23

The technician types away. Russell and Jeffrey wait.

TECHNICIAN

That's the only transaction from this address during the last year.

The technician sees something of interest.

TECHNICIAN (CONT'D)

Odd thing though. The e-mail was sent over a payphone.

RUSSELL

Are you sure?

TECHNICIAN

Positive.

JEFFREY

Gonna have to bring Amanda in.

Russell smiles.

RUSSELL

And the hits just keep on coming.

Jeffrey pulls his cell phone and dials.

A23 INT. CAPTAIN'S OFFICE - DAY

A23

Jeffrey, Russell, and Amanda sit with a LARGE BOX in front of the CAPTAIN, mid sixties, who sits behind his desk.

CAPTAIN

Guys, we have a murder investigation. So why do I find you chasing down random e-mails?

AMANDA

We think there is a tie in.

The Captain looks at Russell.

CAPTAIN

I'm listening.

AMANDA

This was a case we worked three months ago.

Jeffrey hands the e-mail to the Captain.

JEFFREY

John Tyler received this from his wife yesterday.

CAPTAIN

What makes this police business?

RUSSELL

She's no longer living.

AMANDA

John and his wife had a private e-mail address.

Jeffrey opens the BOX and removes a FOLDER labeled "REBECCA TYLER." Jeffrey pulls a PICTURE and hands it to the Captain.

AMANDA (CONT'D)

Some sort of neat freak. The hotel room was cleaned and scrubbed.

Jeffrey hands another photograph to him.

23A ANGLE ON PHOTOGRAPH

23A

24 INT. BED - DAY 24

A severed HUMAN ARM lays in a bed.

JEFFREY (O.S.)
The arm was cleaned and placed.

25 INT. CAPTAIN'S OFFICE - DAY 25

The Captain looks up.

CAPTAIN
Is this all you've got? I see the
loose connection between these two
cases but hardly enough to claim a
serial.

AMANDA
We think it does.

CAPTAIN
And your point?

Jeffrey pulls a hat size BOX from the case file box.

JEFFREY
We found this laying on the pillow.

He removes the lid and lifts a MASK. Russell breathes deep.

AMANDA
This is what we wanted you to see.

The Captain realizes their point.

24A ANGLE ON MASK 24A

Covered with HAIR shaped into a LION'S FACE. The eyeholes are
lined with BEADS of many colors.

AMANDA (O.S.)
We matched the hair to samples from
Rebecca's hat. It's her hair.

Jeffrey pulls a PHOTO from the file and hands it to him.

JEFFREY
We found this.

24B ANGLE ON PHOTOGRAPH 24B

26 INT. BEDROOM - DAY 26

A GREEN SNAKES HEAD is inserted between SEVERED HUMAN LIPS.

CAPTAIN (O.S.)
Are those lips?

JEFFREY (O.S.)
Rebecca's.

27 INT. CAPTAIN'S OFFICE - DAY 27

Jeffrey pulls a VIDEO TAPE from the box.

AMANDA
And we found this.

28 INT. POLICE VIDEO ROOM - DAY 28

Amanda, and Jeffrey watch the video as Russell paces.

28A ANGLE ON VIDEO MONITOR 28A

29 INT. HOTEL - DAY 29

Typical HOTEL ROOM.

30 INT. POLICE VIDEO ROOM - DAY 30

Amanda turns to Russell.

AMANDA
Why twenty minutes of nothing? Or
is that asking the obvious?

RUSSELL
(smiles)
There's something we're missing.

31 ANGLE ON VIDEO MONITOR (INT. HOTEL - DAY) 31

A GLITCH pops, then the image continues.

32 INT. POLICE VIDEO ROOM - DAY 32

Russell studies.

RUSSELL
Something's different. (To tech)
Can you show me the image before
the glitch, and then after it
placing both images side by side?

TECHNICIAN

One second.

The technician clicks a bunch of buttons.

33 ANGLE ON MONITOR (INT. HOTEL - DAY) 33

The two images appear SPLIT SCREEN. Russell studies both.

RUSSELL (O.S.)

He lifted the carpet.

AMANDA (O.S.)

How can you tell?

34 INT. POLICE VIDEO ROOM - DAY 34

Russell draws TWO CIRCLES on the screen, highlighting a corner under the SINK on each. He points to the first circle.

RUSSELL (O.S.)

This corner looks normal.

He points to the second circle.

RUSSELL (O.S.) (CONT'D)

This is after the glitch. See how it sticks up. I took a summer job laying carpet. Corners are the hardest. This guy turned off the camera, lifted the carpet for some reason, then turned it back on.

Russell notices something on the screen and leans in.

RUSSELL (CONT'D)

(pointing)

What's that?

35 ANGLE ON MONITOR (INT. HOTEL - DAY) 35

In the REFLECTION of the glass covering the picture that hangs above the bed, is a faint IMAGE crossing the room.

35A 35A

36 INT. POLICE VIDEO ROOM - DAY 36

RUSSELL

(to technician)

Can you enhance the picture frame?

37 ANGLE ON MONITOR (INT. HOTEL - DAY) 37

The enhancement fills the screen.

JEFFREY (O.S.)
It's a person.

RUSSELL (O.S.)
Now enhance that.

A MAN wearing a FLESH COLORED MASK, gloves, and tee shirt,
LEANS OVER and shuts off the camera.

38 INT. POLICE VIDEO ROOM - DAY 38

Russell breathes deep and turns to Jeffrey.

RUSSELL
Feel like taking a ride?

39 EXT. MOON GLOW MOTEL - LATE AFTERNOON 39

Strip motel. The proprietor, an Asian man, opens the room.
Russell becomes UNCOMFORTABLE, has to gather himself.

40 INT. MOTEL ROOM - LATE AFTERNOON 40

Amanda, Jeffrey, and the proprietor watch as Russell pulls
back the carpet. Russell LOOKS, then pulls further.

ASIAN MAN
Hey what you do? What you do?

40A ANGLE ON FLOOR 40A

Large dark lettering.

"To you"

Russell continues pulling.

ASIAN MAN
You fix now. My wife no like.

RUSSELL
I have a thing with carpet.

Jeffrey herds the proprietor from the room.

JEFFREY
Everything's fine Jackie Chan. We
fix.

ASIAN MAN

You pay damage. My wife no like.

Jeffrey closes the door.

40B ANGLE ON FLOOR 40B

"To you I give myself"

Russell pulls the carpet back WALL TO WALL.

40C ANGLE ON FLOOR 40C

"To you I give myself for I am yours"

40D BACK TO RUSSELL 40D

Who sniffs the lettering.

RUSSELL

Blood.

Russell pulls out a note pad and writes down the words.

RUSSELL (CONT'D)

He knew her.

AMANDA

He also marked his territory. Why?

RUSSELL

He's playing a game.

AMANDA

Why can't these sick fucks just
stick to Scrabble?

Russell is unsettled.

41 INT. DARK HOUSE - NIGHT 41

We see A MAN from behind pick up a BLACK SATCHEL and exit.

42 INT. JEFFREY'S DESK - NIGHT 42

Jeffrey works away as Jacobs approaches.

JACOBS

Russell seems a little on edge.

JEFFREY

Yeah. It's going to take time.

JACOBS
What exactly happened?

JEFFREY
Amanda left the Rebecca Tyler
murder scene first. Russell left
twenty minutes later. Something
happened between hotel and home.

JACOBS
You don't know what?

JEFFREY
Hasn't discussed it with me, but he
has his mandatory shrink.

43 INT. DOCTOR'S OFFICE - DAY

43

Russell sits across from DR. STEVE SIMMONS, psychiatrist.
Russell takes a sip from his BLUE MUG with white stars.

RUSSELL
How do you remember my cup?

DR. SIMMONS
All my patients have a special cup.

Russell smiles.

RUSSELL
Is it mine once I'm sane?

DR. SIMMONS
You are sane. You just needed a
break. So, back at work?

RUSSELL
Yep. And what a joy.

DR. SIMMONS
How is it?

RUSSELL
It's just a glorious, wonderful
time. I skip to work.

DR. SIMMONS
Don't expect too much right away.

Russell looks at the CLOCK. Dr. Simmons notices.

DR. SIMMONS (CONT'D)
These sessions are only as good as
your ability to participate.

RUSSELL
What do you mean? I love it here.

DR. SIMMONS
How's your drinking?

RUSSELL
I'm able to fit it in everyday.

DR. SIMMONS
Russell, these issues will continue
to surface until we heal the wound.
We can't do that until you talk.

RUSSELL
Then by all means, let's talk.

DR. SIMMONS
Did you see her?

RUSSELL
Of course.

DR. SIMMONS
How did she look?

RUSSELL
Like the slut that she is.

DR. SIMMONS
How did she look?

RUSSELL
Incredible.

DR. SIMMONS
How did it make you feel?

RUSSELL
Like the morning dew, glistening on
the petal of a blossoming rose.

Dr. Simmons stares at Russell.

RUSSELL (CONT'D)
I felt, like an asshole.

DR. SIMMONS
Emotions only please.

RUSSELL
I felt out of control. I felt
ashamed. I felt...

DR. SIMMONS
Wait. You felt ashamed? Of what?

Russell looks at the CLOCK and stands.

RUSSELL
Times up.

44 INT. RUSSELL'S HOUSE - NIGHT 44

Russell types on his computer eyeing his notes.

44A ANGLE ON COMPUTER SCREEN 44A

*"To you I give myself for I am yours". Searching. Computer
BEEPS. "Complete. William Shakespeare: As You Like It".*

Russell writes down several book titles on his notepad.

45 (SCENE OMITTED) 45

46 (SCENE OMITTED) 46

47 EXT. PAY PHONE - NIGHT 47

Gloved hands type on a LAPTOP.

47A ANGLE ON SCREEN 47A

"Either take care of this or I will take care of it for you."

The hands click SEND and the e-mail disappears. The hands
remove the PLASTIC COUPLER and hangs up.

48 INT. RUSSELL'S DINING ROOM - NIGHT 48

Russell, obviously drunk, nurses a scotch. Elvis sits nearby.

RUSSELL
Elvis, bedtime buddy.

Elvis walks over to his dog bed in the corner. There is a
SIGN hanging above it.

48A ANGLE ON SIGN 48A

Heartbark Hotel

49 EXT. RUSSELL'S DINING ROOM - NIGHT 49

49A ANOTHER ANGLE THROUGH A TELESCOPE 49A

Shows Russell drinking.

50 EXT. JOHN TYLER'S HOUSE - MORNING - ESTABLISH 50

51 INT. JOHN TYLER'S HOUSE - MORNING 51

John, half dressed for work, sits at his computer.

VOICE (O.S.)
You've got mail.

51A ANGLE ON SCREEN 51A

Either take care of this or I will take care of it for you.

PANIC over takes John.

52 INT. JEFFREY/RUSSELL'S DESK - DAY 52

Jeffrey sits, ROLLING HIS TONGUE as Jacobs walks up. Russell hands Jacobs a NOTE.

RUSSELL
Would you grab these books for me?

JACOBS
On it.

Jacobs notices Jeffrey's tongue action.

JACOBS (CONT'D)
Everybody can do that.

Russell and Jacobs both do it.

JEFFREY
(to Jacobs)
Okay shithead, what special talents do you have?

JACOBS
Besides the one your mom enjoys?

JEFFREY
Yes, Jacobs.

JACOBS
If you give me a date and year, I can tell you the day of the week.

JEFFREY
Nobody knows if you're right.

JACOBS
When were you born?

JEFFREY
December 1st, 1955.

JACOBS
Thursday.

Jeffrey shrugs at Russell.

JEFFREY
Lucky guess.

Jeffrey's desk phone rings.

JEFFREY (CONT'D)
Nobels.

52A INTERCUT: 52A

53 INT. JOHN TYLER'S HOUSE - DAY 53

JOHN
I got another one.

JEFFREY
Another e-mail?

Russell overhears and takes the phone.

RUSSELL
John. Can you forward it to me? And
are you free for lunch tomorrow?

54 INT. RUSSELL'S LIVING ROOM FLOOR - NIGHT 54

Russell kneels with PAPERS around him. Perfectly positioned.

54A INTERCUT WITH 54A

55 INT. CAR - NIGHT 55

POV through the DRIVERS EYES. We pull into a parking space.

56 INT. RUSSELL'S LIVING ROOM FLOOR - NIGHT 56

Russell, sweating, mumbles, LINES UP his papers.

57 INT. CAR - NIGHT 57

POV of the driver, a gloved hand grabs the LEATHER SATCHEL.

58 INT. RUSSELL'S LIVING ROOM - NIGHT 58

He wipes sweat, gulps scotch, then back to his papers.

58A ANGLE FROM ABOVE 58A

The entire floor is covered in paper, each perfectly spaced.

59 EXT. CITY SIDEWALK - NIGHT 59

POV of the driver. As he walks, we:

FLASHBACK TO:

60 INT. KITCHEN - NIGHT 60

A ten year old boy sits at a table, coloring. A woman in a WHITE DRESS, neck down, comes into frame behind the boy and grabs a LARGE KNIFE. She exits. The boy continues to color.

61 EXT. CITY SIDEWALK - NIGHT (BACK TO POV OF DRIVER) 61

As he continues to WALK, a PAY PHONE is up ahead.

62 INT. RUSSELL'S LIVING ROOM - LATER -NIGHT 62

Russell asleep amidst his papers. Elvis sleeps nearby.

63 EXT. PAY PHONE - NIGHT 63

Gloved hands type on a laptop.

63A ANGLE ON COMPUTER SCREEN 63A

"Why would I want to bring your stink into the world?"

64 EXT. PARK - DAY 64

A fatigued Russell sits on a bench with John. Elvis frolics.

RUSSELL

Elvis, come here buddy.

Russell feeds him an kraut dog. Devoured immediately.

RUSSELL (CONT'D)

Elvis is a retired police dog. I took him in. He's seventeen and couldn't be lazier.

John notices Russell's rough look.

JOHN
You okay?

RUSSELL
Other than being an obsessive
compulsive alcoholic, I'm great.

JOHN
Whatever fuels also destroys?

Russell pulls a crumpled sheet of paper from his briefcase.

RUSSELL
Speaking of which, do you have any
idea what this means?

64A ANGLE ON PAPER

64A

Either take care of this or I will take care of it for you.

JOHN
Rebecca got pregnant and insisted
on having it. I wasn't ready for
kids and in a fit of anger, I said
those words. I didn't mean it.

RUSSELL
What exactly did you mean?

JOHN
Nothing. Heat of the moment.

RUSSELL
You ever told anyone?

JOHN
No.

John pulls a piece of paper from his pocket.

JOHN (CONT'D)
This was in my morning e-mail.

RUSSELL
(reading)
"Why would I want to bring your
stink into the world"? (looking up)
Mean anything to you?

JOHN
No.

John rubs his brow.

RUSSELL
You holding up okay?

JOHN
My wife was my other half, so I'm
only half here. I keep thinking
tomorrow will bring something
better. It never does.

Russell relates as he looks off in reflection.

RUSSELL
We play the hand that was dealt.
Who knew about the pregnancy?

JOHN
Just Rebecca and me.

RUSSELL
These e-mails aren't coming from
your wife.

JOHN
Then who?

Russell shrugs his shoulders.

RUSSELL
I'm taking your wife's mask to a
specialist, and I'm arranging for a
CC of your e-mails.

JOHN
Good idea.

Russell lights a cigarette.

JOHN (CONT'D)
Those will kill you.

RUSSELL
When?

They both laugh.

65 EXT. WOODS - DAY

65

We see THE MAN from behind, hiking carrying a large backpack.

66 EXT. COSTUME SHOP - DAY - ESTABLISH

66

67 INT. COSTUME SHOP - DAY 67

A haven of eerie masquerade. Both MASKS sit on the counter. The shop owner, BERNIE PAUL, focuses on Rebecca's.

BERNIE

Whoever did this does incredible work. Each hair glued one by one, and allowed to dry before gluing the next, then cut to length after it was applied. Unbelievable.

Bernie looks at the inside.

BERNIE (CONT'D)

Custom fitted. See the skin pores in the plaster. The model had to lie perfectly still for a long time for this detail.

RUSSELL

Both made by the same person?

Bernie looks at both masks inside and out.

BERNIE

Both custom, both have the same plaster texture, and both carry the same artistic style. It seems so.

68 INT. CAR - NIGHT 68

POV through windshield. A MAN, mid-fifties, exits his home, and drives away. A gloved hand cranks the engine.

69 INT. RUSSELL'S KITCHEN - NIGHT 69

Russell studies photographs of the masks with a magnifying glass. His hand shakes. He gulps scotch and wipes sweat.

SMASH CUT TO:

A69 EXT. FOREST - NIGHT A69

Flaming TORCHES are placed around a clearing.

BLACK SCREEN

POV from the killer. We see the man from before, naked, tied to the ground beneath a tree. His hands and feet shackled with ropes and pulled apart. His mouth covered with tape.

BLACK SCREEN

A70 ANGLE ON FOLD OUT TABLE

A70

The MAKINGS of a mask, a SYRINGE, a CONDOM containing white LIQUID. A large SURGICAL SAW, PLIERS and a WOODEN STAFF.

BLACK SCREEN

A white SHEEP leashed to a tree.

BLACK SCREEN

The gloved hand picks up the PLIERS.

BLACK SCREEN

POV bends down by the shackled right hand and grabs a FINGERNAIL with the pliers.

OVER BLACK SCREEN (The man shrieks his muffled scream.)

The bloody FINGERNAIL placed in a bowl of clear solution.

BLACK SCREEN

The entire forest scene. The killer, wearing a FLESH COLORED MASK AND BLUE SHOE COVERS, is working on the man.

BLACK SCREEN

A gloved hand grabs the surgical SAW.

BLACK SCREEN

The mans eyes become huge as the killer approaches. He places the blade at the top of the mans shoulder.

OVER BLACK SCREEN (The sound of sawing flesh and screams.)

A gloved hand grabs the SYRINGE.

BLACK SCREEN

PLASTER IS APPLIED to the now one armed dead mans face.

BLACK SCREEN

The killer carves the letter "P" in the tree bark.

70 INT. RUSSELL'S BEDROOM - NIGHT 70

The empty scotch bottle sits on the table, the woman's picture beside it. Russell sleeps as Elvis lays nearby.

SMASH CUT TO:

71 EXT. PAY PHONE - NIGHT 71

Gloved hands type.

71A ANGLE ON COMPUTER SCREEN 71A

"You're all"

FLASHBACK TO:

72 INT. DARK BASEMENT - NIGHT 72

The ten year old boy from before hangs upside down, shackled at the ankles with chains. From behind, we see the woman from before, her white dress now covered in blood digging in the dirt, covering a large blood soaked BURLAP BAG.

BOY

Mom, can you let me down? It hurts.

73 EXT. PAY PHONE - NIGHT 73

Gloved hands type.

73A ANGLE ON COMPUTER SCREEN 73A

"You're all cunts."

74 INT. DR. SIMMONS OFFICE - DAY 74

Russell, looking cornered, sits across from Dr. Simmons.

DR. SIMMONS

Sleeping?

RUSSELL

What's that?

DR. SIMMONS

Any dreams?

RUSSELL

To be a Russian Czar.

DR. SIMMONS

Are your parents in any of them?

Russell realizes he isn't getting out of this.

RUSSELL

There was one where my father drove me to buy a gun.

DR. SIMMONS

Was any one else in the car?

RUSSELL

My son. Of which I don't have.

DR. SIMMONS

How old was your son in the dream?

RUSSELL

Maybe ten.

DR. SIMMONS

How old were you?

RUSSELL

The age I am now. Why did I dream I had a son?

DR. SIMMONS

You didn't. The boy was you. Did you buy a gun?

RUSSELL

The lady behind the counter told me they didn't have any in stock.

DR. SIMMONS

How did that make you feel?

RUSSELL

Like a pretty ballerina.

DR. SIMMONS

How did it make you feel?

RUSSELL

(smirking)

I apparently have thoughts of suicide but the shop has no guns so I'm not there yet. Right?

DR. SIMMONS

Is that what you think it meant?

RUSSELL

Hadn't thought about it.

DR. SIMMONS
What did the lady behind the
counter look like?

RUSSELL
Frank Sinatra. Just a lady.

DR. SIMMONS
Was she pretty?

RUSSELL
I think so. Was I the lady too?

DR. SIMMONS
No. That was your mother. Did your
father go into the store with you?

RUSSELL
No. He sat in the car, but told me
to take my son with me.

DR. SIMMONS
Did you?

RUSSELL
No. He stayed in the car.

Dr. Simmons writes on his pad, then stares at Russell.

DR. SIMMONS
Something happened when you were
ten. What was it?

Russell shuffles. Dr. Simmons puts down his notepad.

DR. SIMMONS (CONT'D)
Why don't we talk about what's
really bothering you.

RUSSELL
Your cologne?

DR. SIMMONS
The mask on this latest victim.

Russell becomes uncomfortable.

DR. SIMMONS (CONT'D)
Whenever you talk about them you
become agitated. What bothers you?

Russell fidgets.

DR. SIMMONS (CONT'D)
How about your mother?

RUSSELL
What about her?

DR. SIMMONS
Were you close to her?

RUSSELL
Like flypaper.

DR. SIMMONS
Were your parents divorced?

RUSSELL
No.

DR. SIMMONS
Did they love each other?

RUSSELL
Very much. (Beat) Very much.

DR. SIMMONS
Why didn't your dad enter the shop?

RUSSELL
Like I fucking know.

Dr. Simmons leans forward.

DR. SIMMONS
What happened when you were ten?

RUSSELL
Nothing happened. It was a very
happy childhood.

Dr. Simmons studies Russell.

DR. SIMMONS
How would you feel about hypnosis?

RUSSELL
The same as I would feel about an
enema. Do you give those here?

DR. SIMMONS
When I asked you how you felt when
you saw Amanda, you said ashamed.

Russell shifts around. Dr. Simmons checks his notes.

DR. SIMMONS (CONT'D)
 She left the Rebecca Tyler scene
 before you right?

RUSSELL
 Yep.

DR. SIMMONS
 Did you see her that night?

RUSSELL
 I did.

DR. SIMMONS
 And?

Russell looks at the clock.

RUSSELL
 Times up.

75 INT. RUSSELL/JEFFREY'S DESK - LATER - DAY

75

Amanda walks by doing a 'Carol Merrell' with a beautiful pair
 of DIAMOND EARRINGS. Jeffrey notices.

JEFFREY
 Hey, nice. Cubic zirconia?

AMANDA
 Nope. Real diamonds bitch.

JEFFREY
 Diamonds on your salary?

AMANDA
 I hook.

JEFFREY
 Nice.

Russell is oblivious. He stares off into space as we:

FLASHBACK TO:

76 INT. HOSPITAL HALLWAY - DAY

76

A man and his ten year-old son stop short of a closed
 hospital room. The man bends down and faces his son.

MAN

Now listen Russ. No matter what you may see, I want you to smile and be happy when you see mom. Okay?

RUSS

Okay Dad.

A RINGING PHONE takes us out of the FLASHBACK.

RUSSELL

Spivey.

76A INTERCUT: 76A

77 INT. JOHN'S HOUSE - DAY 77

JOHN

My writing buddy is back.

RUSSELL

Let me open it.

77A ANGLE ON COMPUTER SCREEN 77A

"You're all cunts. Lying conniving cunts."

RUSSELL

Does this one mean anything to you?

JOHN

Yes. It scares me.

RUSSELL

This isn't directed at you.
But why is he using you? (Beat)
John, let me get back to you.

Russell dials four numbers on his phone.

INTERCUT:

78 INT. OFFICE - DAY 78

GREG TANNER, early forties, answers.

GREG

Go.

RUSSELL

Hey, Greg it's Russell. Can I get you to...

GREG

Saw it this morning. Completed the trace a half hour ago.

Russell walks to a MAP with two RED TACKS. He places a THIRD.

RUSSELL

Is it a pay phone?

GREG (O.S.)

Yep.

In the background Amanda STANDS UP while on the phone.

AMANDA

It's happened again.

Russell looks at Amanda, then back at the map.

RUSSELL

What are you doing?

79 INT. JOHN'S HOUSE - DAY - CONTINUOUS 79

John turns on the television just as "BREAKING NEWS" appears.

79A ANGLE ON TELEVISION 79A

80 EXT. FOREST - DAY 80

The same reporter stands outside the yellow crime scene tape.

REPORTER

In what is now being termed as the mask murders, the dreaded has come true. Another victim.

SMASH CUT TO:

81 EXT. GLENN DALE FOREST - DAY 81

Russell, Jeffrey, Jacobs, and Amanda walk past the reporter.

REPORTER

Two murders. Each victim found wearing a mask and a body part missing. This time in the quiet of Glenn Dale Forest. These murders are looked on as ritual killings.

All are escorted to the victim.

JACOBS
 (to cop)
 Who found him?

COP 1
 This guy.

A DISTRAUGHT mountain biker breaths from an oxygen nozzle.

JACOBS
 Mind if I ask you a few questions?

The BODY lays in the same position, one ARM gone. The MASK on his face with FINGERNAILS and TOENAILS used as SCALES. The remaining hand clutches the STAFF and ROPE tied to the SHEEP. The victims CLOTHES neatly folded by the tree that has "PHEBE" carved in its BARK. Russell jots it down.

ANGLE ON DEAD MAN'S ARM

Needle mark.

RUSSELL
 This guy doesn't get his thrill
 from the kill.

JEFFREY
 Explain.

RUSSELL
 He kills by injection. If he were
 into it he would elaborate. The
 death is secondary. It's only part
 of the process. In short, death
 isn't the point.

Russell observes the victim's neatly combed hair.

RUSSELL (CONT'D)
 He's keeping a photo album.

He notices something SHINY on the lips and sniffs the mouth.

JEFFREY
 (wincing)
 Dude.

Russell turns to a techie.

RUSSELL
 Swab his throat. (Points to shiny
 lips) And get a sample of this.

Another techie walks up.

COP 2

Found tire tracks. Lifting a print.

RUSSELL

Won't do any good. It's the victim's car. (To cop) Trace the license, put out an APB . Won't matter though. It'll be clean.

JEFFREY

How do you fucking know?

RUSSELL

This guy's been careful not to leave us anything. He's not about to leave DNA in the car. It'll be cleaner than when he got in it.

AMANDA

If the victim drove, how did the perp get all this stuff out here?

RUSSELL

He hiked it in before.

Russell opens the victim's wallet.

81A ANGLE ON PICTURE 81A

82 EXT. PARK - DAY 82

An attractive man, mid fifties.

RUSSELL (O.S.)

Our killer is a good looking man.
He can talk his way into anything.

83 EXT. FOREST - DAY 83

Russell approaches a MOUND OF DIRT, a BURLAP BAG lays near.

RUSSELL

What's behind curtain number one?

Cop 1 pulls an ARM from the bag.

84 EXT. FOREST PARKING AREA - DAY 84

All four arrive at their cars.

JEFFREY

If I'm too upset to let my dog lick my balls tonight, I'm blaming that.

Amanda whips her head toward Jeffrey.

AMANDA

Why do you always make snide sarcastic comments at the most inappropriate times?

RUSSELL

Defense mechanism. It's how he deals.

JEFFREY

Sorry.

AMANDA

(to Russell)

At least he deals with it.

Russell stings. Jeffrey opens his TRUNK and lays his jacket.

84A ANGLE ON INSIDE OF TRUNK

84A

A stack of BURLAP BAGS.

As the trunk closes, we see Russell has NOTICED.

Amanda watches Russell drive off, then leaves dejected. Jeffrey and Jacobs observe.

JACOBS

Why don't they just fuck?

JEFFREY

They were living together. Russell freaked on that Rebecca Tyler case and had to take leave. Guess they just fell apart after that.

JACOBS

She's fine ass. Wouldn't mind tossing a hotdog down that hallway.

JEFFREY

Do you sit up nights thinking of those?

85 INT. AMANDA'S DESK - LATER - DAY

85

Her phone rings. She takes off her EARRINGS to answer.

86 INT. RUSSELL/JEFFREY DESK - DAY

86

Amanda walks up. She and Russell exchange an insecure glance.

AMANDA
The throat swab you asked for?

RUSSELL
Semen.

Amanda seems surprised.

AMANDA
Guess whose it was?

RUSSELL
His own. Did you swab the first
victims throat?

AMANDA
No. Why would I?

RUSSELL
Our guy has a thing with bodily
secretions. It'll help us tie her
murder to this one.

AMANDA
She's already been buried.

RUSSELL
Then bring her up.

Amanda huffs away.

87 EXT. PARK BENCH - LATER - DAY

87

Russell and John enjoy a hotdog. Elvis hovers for food.

RUSSELL
Elvis! Go play.

Elvis runs off. Russell sees some kids playing baseball.

RUSSELL (CONT'D)
Did you play ball as a kid?

JOHN
Probably.

Russell is perplexed by his answer.

RUSSELL
Probably?

JOHN
I can barely remember breakfast.

RUSSELL
Does the Shakespeare play, As You Like It, mean anything to you?

JOHN
Can't even spell Shakespeare. Look, I know about the masks.

RUSSELL
I believe the guy committing these murders is connected to your wife's. You should be careful.

JOHN
Our nothing problems disappear once something real pops up.

John notices a breeze move through a tree.

JOHN (CONT'D)
You know what it means when the wind moves through the trees?

RUSSELL
The winds blowing?

JOHN
Means God's waving at you.

Russell doesn't buy 'God'. Tears roll down John's face.

JOHN (CONT'D)
I thought this was over. They say time heals all. Now it's back. I miss her so much.

RUSSELL
John, I will find this guy.

88

EXT. CEMETARY - LATE AFTERNOON

88

A CASKET is lifted from its grave by a crane.

89 INT. JOHN TYLER'S DINING ROOM - NIGHT 89

John sits at a table set for TWO, his wife's picture nearby. He pours wine, bows his head and prays. He looks at his wife's place setting as tears flow.

90 INT. DR. SIMMONS OFFICE - DAY 90

Russell, sits across from Dr. Simmons.

DR. SIMMONS

What happened that night between you and Amanda?

RUSSELL

She left the scene before I did.

FLASHBACK TO:

91/92 EXT. PARKING LOT/ INT. CAR - NIGHT 91/92

Amanda gets in her car. A SHADOW sits up in back and puts a KNIFE to her throat.

91/93 SHADOW 91/93

Drive

93 INT. RUSSELL'S CAR 93

A unsettled Russell takes a swig from a flask while dialing.

94 EXT. WOODS - NIGHT 94

RUSSELL (O.S.)

I tried her cell, no answer. On my way back I drove by this dirt road and saw her car parked, so I shut off my lights and pulled behind her. The drivers door was open. I then heard something in the woods.

DR. SIMMONS (O.S.)

Something?

WE SEE Amanda. Her mouth and hands bound, shirt open. The PERP straddles her.

RUSSELL (O.S.)

Some guy had her on the ground and was about to...

DR. SIMMONS (O.S.)
Was about to what?

RUSSELL (O.S.)
I don't know. I startled him. He
ran off.

94A

94A

94B

94B

95 INT. DR. SIMMONS OFFICE - DAY (BACK TO SIMMONS)

95

DR. SIMMONS
And? Was he apprehended?

RUSSELL
No.

DR. SIMMONS
Why not?

Russell shifts.

RUSSELL
I didn't get a good look at him.

DR. SIMMONS
Why not? He was right there.

Russell becomes uncomfortable.

RUSSELL
He was wearing a mask.

DR. SIMMONS
What kind of mask?

RUSSELL
Plain. Flesh colored.

Russell fidgets.

DR. SIMMONS
Why are you agitated?

RUSSELL
My underwear is riding up.

DR. SIMMONS
What about the mask bothers you?

RUSSELL

Nothing.

DR. SIMMONS

Why do you feel ashamed?

RUSSELL

You take everything so literally?

DR. SIMMONS

What happened?

Russell squirms.

RUSSELL

I fell down. I couldn't get to her.

DR. SIMMONS

What made you fall?

RUSSELL

He hit me.

DR. SIMMONS

You mean to tell me that, you, a cop, tough guy, allowed a punk to better you? Something took you out of your element. What was it?

Russell's anger flares.

96

EXT. WOODS - NIGHT

96

RUSSELL (O.S.)

He turned and hit me, I fell.

As the killer turns, his FLESH COLORED MASK seems to GLOW.

RUSSELL (O.S.) (CONT'D)

He came after me.

Russell is FROZEN. His world stops. He drops his gun.

RUSSELL (O.S.) (CONT'D)

Amanda hit him with a stick, he ran off.

The PERP stops and turns. His FLESH COLORED MASK stares at Russell. Amanda then gazes at a PANICKED Russell.

AMANDA

Russell, are you okay?

She goes to him.

RUSSELL
 Promise we'll keep this between us.

Amanda sees his panicked fear.

AMANDA
 Okay, I promise.

97 INT. DR. SIMMONS OFFICE - DAY (BACK TO SIMMONS) 97

DR. SIMMONS
 So Amanda saved you?

Russell stands.

RUSSELL
 Fuck you asshole.

Dr. Simmons allows the moment to settle.

DR. SIMMONS
 Why does that mask bother you?

Russell trembles with anger and stares but doesn't answer.

98 INT. RUSSELL'S DEN - NIGHT 98

Russell dumps brown liquid from a glass, pours wine and reads Shakespeare. Something catches his eye.

RUSSELL
 You are there followed by a
 faithful shepherd.

Russell pulls a PHOTOGRAPH from a file.

98A ANGLE ON PHOTOGRAPH 98A

99 EXT. - CRIME SCENE - DAY 99

The SHEEP tethered to the murder victim.

100 INT. RUSSELL'S DEN - NIGHT (BACK TO RUSSELL READING) 100

RUSSELL
 Look upon him, love him. He
 worships you. Good shepherd, tell
 this youth what tis to love. It is
 to be made up of sighs and tears;
 And so I am for PHEBE.

Russell pulls another PHOTOGRAPH.

100A ANGLE ON PHOTOGRAPH 100A

101 EXT. - CRIME SCENE - DAY 101

"PHEBE" carved into the tree.

102 INT. RUSSELL'S DEN - NIGHT 102

Russell dabs sweat and returns to reading.

RUSSELL

A green and gilded snake had
wreath'd itself. Who with her head
nimble in threats, approach'd his
mouth.

Russell lifts a photograph.

102A ANGLE ON PHOTOGRAPH 102A

103 EXT. - CRIME SCENE -DAY 103

The green snakes HEAD inserted between SEVERED LIPS.

104 INT. RUSSELL'S DEN - NIGHT 104

A LOUD KNOCK at the door. Russell STARTLES. He opens the door
to find AMANDA holding CHINESE take out.

AMANDA

I should've called first.

RUSSELL

No. (Beat) no.

AMANDA

Thought you might be hungry.

DISSOLVE TO:

105 INT. RUSSELL'S DINING ROOM - NIGHT 105

They both chow down. Amanda searches for the right words.

AMANDA

Like old times huh?

RUSSELL

Uh huh. How's your new place?

AMANDA
It's an apartment.

Amanda decides to go for it.

AMANDA (CONT'D)
How long does this go?

RUSSELL
I don't follow.

Amanda puts down her chop sticks and proceeds carefully.

AMANDA
What happened? Why did you block me out? Things were good and then?

RUSSELL
Forced leave might have had something to do with it.

AMANDA
I admit I told the Captain. You couldn't eat, or sleep, and when you did sleep, you talked about your mom. The best thing for you was a break so I told the Captain.

RUSSELL
It's not that.

AMANDA
Then what?

RUSSELL
I'm petrified that I'm going to let you down again.

AMANDA
How did you let me down?

RUSSELL
In the woods. You had to save me.

AMANDA
If you hadn't come along, he would have killed me?

Russell lets that sink in.

AMANDA (CONT'D)

You've never let me down. People have their struggles in life. I only want to help you.

RUSSELL

I'm convinced this guy is targeting me. I don't want you to get caught in the fray. I've already proven I can't protect you. It would kill me if something happened to you.

Amanda isn't buying it.

AMANDA

Is there someone else?

RUSSELL

I'm having gay thoughts my shrink.

AMANDA

This is not an infatuation. I still love you.

Russell puts down his chop sticks.

AMANDA (CONT'D)

I never told about the drinking.

RUSSELL

I never...

AMANDA

Stop! You are the finest profiler I know, and it kills me to see you wither away. Admit it. For a man who insists on everyone else's truth, you avoid your own.

Russell stares.

106 EXT. PAY PHONE - NIGHT

106

Gloved hands place a SILVER BRACELET on top of the phone.

FLASHBACK TO:

107 EXT. WOODS - NIGHT

107

The ten year old boy from before runs crying through the woods carrying a bundle of bloody sheets. He places them beneath a tree, covers them with leaves and runs back.

108 INT. RUSSELL'S HOUSE - LATER - NIGHT 108

Russell's cell phone wakes him out of a dead sleep.

RUSSELL
Spivey.

JOHN (O.S.)
These are getting weirder.

Russell pours a scotch, and brings up John's e-mail.

108A ANGLE ON COMPUTER SCREEN 108A

The words that Russell reads.

RUSSELL (O.S.)
I would not be thy executioner. I
fly thee for I would not injure
thee. Thou tell'st me thou is
murder in mine eye. Tis pretty,
sure, and probable. That eyes, are
the frail'st and softest things.

108B BACK TO RUSSELL 108B

JOHN (O.S.)
What should I do Russell?

RUSSELL
He doesn't plan on harming you. And
he's giving us a clue to his next
theme. You're simply his muse. Let
me call you later.

Russell double clicks the phone and dials.

RUSSELL (CONT'D)
Sorry, Greg, I know it's late but I
need a trace.

109 EXT. PAYPHONE - NIGHT 109

Russell, Amanda and the EVIDENCE TEAM set up perimeter.

RUSSELL
Where's Jeffrey?

AMANDA
I tried his home and cell.

COP 1
Detective, we've got bling.

110 INT. ANGLE ON PAY PHONE - NIGHT 110

A SILVER BRACELET with colored beads. A CARD attached.

109A ANGLE ON CARD 109A

AMANDA (O.S.)
To you I give myself for I am
yours.

109B BACK TO RUSSELL 109B

RUSSELL
This is all too obvious.

111 INT. JOHN'S HOUSE - DAWN 111

Russell shows John the bracelet.

JOHN
Where did you get this?

AMANDA
A gift from your e-mail buddy.

JOHN
It's Rebecca last birthday gift. A
friend made it for her.

RUSSELL
Where was this bracelet kept?

JOHN
In Rebecca's jewelry box.

AMANDA
You still have it?

JOHN
In the bedroom on the dresser.

Russell bolts from the room.

112 INT. BEDROOM - MORNING - JEWELRY CASE 112

Russell lifts the top tray and finds a CARD.

RUSSELL
You ever seen this?

JOHN
No.

112A ANGLE ON CARD 112A

The words that Russell reads.

RUSSELL (O.S.)
I pray you, do not fall in love
with me, for I am falser than vows
made in wine.

JOHN
He's been in my house?

AMANDA
It would appear so.

Russell leans into John.

RUSSELL
This is someone you know.

JOHN
Can't you people do something?

AMANDA
Maybe a surveillance van.

JOHN
So I'm bait?

RUSSELL
No. This fish is too smart.

113 INT. DARK HOUSE - DAY 113

A MAN sits at an angled art table. He opens a drawer.

113A ANGLE ON DRAWER 113A

He lifts scissors, tape, and a plastic bag of white powder.

114 INT. RUSSELL/JEFFREY'S DESK - DAY 114

Amanda walks up.

AMANDA
Did either of you take my earrings?

Both Russell and Jeffrey shake their heads, 'No.'

AMANDA (CONT'D)
You'd think you could trust cops.

JEFFREY
Why would you think that?

Amanda places a piece of paper on Russell's desk.

AMANDA
The shiny substance around the last
victims mouth?

RUSSELL
Nonoxynol 9.

JEFFREY
What's that?

RUSSELL
Condom Lubrication.

AMANDA
Correct, and results from the first
victim we brought up. Traces of her
vaginal secretions in her mouth.

Russell smiles oddly, then grabs the Shakespeare book.

RUSSELL
Thus men may grow wiser every day.
It is the first time that ever I
heard breaking of ribs was sport
for ladies.

Jeffrey looks at Amanda.

JEFFREY
He does this from time to time.

RUSSELL
Don't you see? The reference to the
ribs. It comes from this
Shakespeare play. And look at this.

Russell hands a piece of paper to Amanda.

RUSSELL (CONT'D)
John's latest e-mail.

Amanda surveys the paper.

RUSSELL (CONT'D)
Taken right out of this book. Our
guy is copycatting this play. Why?

Amanda and Jeffrey stare at the book.

JEFFREY

Did Shakespeare write about
severing limbs off dead people?

Amanda punches Jeffrey.

RUSSELL

Everybody in this play is trying to
discover somebody's secrets.

Russell holds the photo of Rebecca's mask in front of him.

RUSSELL (CONT'D)

And they do it by wearing these.

115 INT. DR. SIMMON'S OFFICE - LATER - DAY 115

Dr. Simmons grabs Russell's blue coffee cup.

DR. SIMMONS

Would you like more coffee?

RUSSELL

I'd rather have a hooker.

Dr. Simmons crosses as Russell glances at the CLOCK.

Dr. Simmons returns. As Russell reaches for the cup Dr.
Simmons purposely SMASHES it on the table.

DR. SIMMONS

Why did you break your cup?

Russell sits up, SHOCKED. Dr. Simmons leans in.

DR. SIMMONS (CONT'D)

Look Russell, the cup isn't broken.
It's beginning to form back.

A115 RUSSELL'S POV (INSERT) A115

The pieces are moving toward each other, beginning to form.

B115 INT. DR. SIMMON'S OFFICE - DAY (BACK TO SIMMONS) B115

DR. SIMMONS

Listen to my voice Russell, only my
voice. Do you hear me?

RUSSELL

Yes.

DR. SIMMONS
Close your eyes and relax.

Russell's body releases.

DR. SIMMONS (CONT'D)
I am putting an imaginary crystal
in your hand. If something
frightens you, look at your
crystal. Lets go back to when you
were a child. What do you see?

RUSSELL
My mother.

DR. SIMMONS
What's she doing?

FLASHBACK TO:

116 EXT. GARDEN - DAY

116

A beautiful woman, same from the PICTURE ON RUSSELLS TABLE,
trims her roses. A ten year old Russell holds the basket.

RUSSELL (O.S.)
Working in her garden, talking with
my dad.

DR. SIMMONS (O.S.)
Describe her.

RUSSELL (O.S.)
Really pretty. She's the best mom
on our street. My dad loves her.

DR. SIMMONS
So, she's important to him?

RUSSELL
Adored her. She's the best part of
him.

A116 INT. DR. SIMMONS'S OFFICE - DAY (BACK TO SIMMONS)

A116

DR. SIMMONS
Do you have your crystal?

RUSSELL
Yes.

DR. SIMMONS
Something bad happened. Do you see?

Russell freezes in his chair.

RUSSELL
Yes.

DR. SIMMONS
Tell me what you see.

RUSSELL
An accident.

FLASHBACK TO:

117 EXT. DESERTED ROAD - NIGHT 117

An early nineteen sixties car drives by.

118 INT. CAR - NIGHT 118

Russell's father guzzles beer while driving, his wife next to him. HEADLIGHTS from an on coming car light up her face.

MRS. SPIVEY
Look out.

The car swerves and plows into a tree.

RUSSELL (O.S.)
My father walked away without a
scratch, but my mother hurt her
head. Her face isn't the same.

119 INT. HOSPITAL HALLWAY - DAY 119

Mr. Spivey and ten year-old Russell stop short of a closed hospital room. Mr. Spivey bends down and faces his son.

MAN
Now listen Russ. No matter what you
may see, I want you to smile and be
happy when you see mom. Okay?

RUSS
Okay Dad.

120 INT. HOSPITAL ROOM - DAY 120

Russell enters alone. He forces a smile.

His mom sits in a wheelchair with a FLESH COLORED MASK on her face. The mask PAINTED to look like make-up.

A young technician finishes tightening the strap and turns.

TECHNICIAN
You can see her now.

Russell forces a smile and walks over.

RUSS
Hi mom. You look really pretty.

A120 INT. DR. SIMMON'S OFFICE - DAY (BACK TO SIMMONS) A120

DR. SIMMONS
Your mom is home now. Describe her.

RUSSELL
She's different. She uses dirty words. She's not nice anymore.

DR. SIMMONS
How does she act towards you?

FLASHBACK TO:

121 INT. LIVING ROOM - NIGHT 121

The masked woman sits in a wheelchair staring straight ahead.

RUSSELL (O.S.)
It's like she's some other person.

DR. SIMMONS (O.S.)
Does she talk to you?

Pleading eyes peer through the mask as she kisses Russell.

RUSSELL (O.S.)
She kisses me through that mask. I can feel the hard plastic pressed against my face. I don't like it.

122 INT. DR. SIMMON'S OFFICE - DAY (BACK TO SIMMONS) 122

DR. SIMMONS
What happened to your mother?

Russell trembles as tears fall.

RUSSELL
She died.

DR. SIMMONS
How?

RUSSELL
She hung herself.

FLASHBACK TO:

123 INT. BEDROOM - NIGHT 123

Mrs. Spivey hangs from a ceiling fan. Her FLESH COLORED MASK in place on her face.

124 INT. DR. SIMMONS'S OFFICE - DAY (BACK TO SIMMONS) 124

DR. SIMMONS
Where's your father?

RUSSELL
He drinks a lot now. Most of him died with her.

Dr. Simmons puts his hand on Russell's shoulder.

DR. SIMMONS
Look at your crystal. I'm going to count to three and you will wake. You'll remember only what you choose. One, two, three.

Russell opens his eyes and weeps.

DR. SIMMONS (CONT'D)
We're making good progress.

DISSOLVE TO:

125 INT. RUSSELL'S DEN - NIGHT 125

The photograph of REBECCA'S MASK seems to stare at Russell. He notices the tiny BEADS.

He grabs a photo of Rebecca's SILVER BRACELET and holds it up to the mask. The beads on both are IDENTICAL.

126 INT. RUSSELL'S BEDROOM - NIGHT 126

Russell sleeps soundly as the ringing phone wakes him.

RUSSELL
Spivey.

Russell listens, then quickly sits up in bed.

RUSSELL (CONT'D)
I'll be right there.

Russell bolts out of bed. Elvis trots along side.

RUSSELL (CONT'D)
Elvis, you stay here buddy.

Elvis sits dejected by the front door as Russell exits.

SMASH CUT TO:

127 EXT. CEMETARY - MIDDLE OF NIGHT 127

Four lit torches surround an open grave. An open rotted CASKET sits near by. The casket is empty.

128 EXT. CEMETARY. ANGLE ON GRAVESTONE - NIGHT 128

'Gretchen Spivey, 1930 - 1969'

Russell and the cemetary proprietor survey the scene.

RUSSELL
How could something like this happen? Don't you have someone watching this place?

PROPRIETOR
Mr. Spivey, we never have any disturbances here. The night watchman normally nods off.

RUSSELL
So this fucking guy can light torches, spend hours digging, and your guard doesn't see it?

PROPRIETOR
Other than the occasional teenagers parking we've never had a disturbance. Plus I'm sure there were many people involved in this. It would take several nights for one person to dig this hole.

Russell surveys the bland footprints in the dirt. A small piece of BLUE LINT rests in the dirt. Russell picks it up.

RUSSELL
There's only one.

The proprietor looks at the casket.

PROPRIETOR
You're telling me one man lifted
that casket out of there?

RUSSELL
That's what I'm telling you.

Russell turns to leave.

PROPRIETOR
I'll put an extra man on.

RUSSELL
No need. He won't be back. He got
what he came for.

129 INT. PRECINCT - NEXT MORNING 129

Russell, looking haggard moves through the precinct. All men
in the room WATCH HIM, having obviously heard.

130 EXT. PRECINCT - MORNING - THROUGH A TELESCOPE 130

Russell walks through the precinct.

131 INT. PRECINCT - MORNING (BACK TO RUSSELL) 131

Who arrives at his desk and searches for something. He opens
several drawers, slamming each one. He stands, surveys his
desk top and with one swipe of his arm, clears it. Papers
fly. A couple of the guys approach and begin picking up.

RUSSELL
Sorry guys. Had a rough night.

COP 1
It's okay man. We'll get these.

Russell's desk phone rings.

RUSSELL
Spivey.

131A INTERCUT: 131A

132 INT. COMPUTER ROOM - MORNING 132

TECHNICIAN
I've run across something.

133 INT. COMPUTER ROOM - MORNING - MOMENTS LATER

133

Russell stands with arms crossed and works his jaw. Amanda and Jeffrey wait quietly beside him while the technician readies everything. Amanda breaks the silence.

AMANDA

I'm sorry about your...

RUSSELL

Let's focus and find this prick.

Amanda and Jeffrey turn. Russell realizes he's been rude.

RUSSELL (CONT'D)

Sorry. I'm a bit keyed up.

Amanda reaches over and touches Russell's arm.

AMANDA

It's understandable.

Russell glances down at her touch.

TECHNICIAN

Okay, here we go.

Light from the monitor is reflected on their faces.

TECHNICIAN (CONT'D)

What do you make of this?

Everyone leans in.

133A ANGLE OF VIDEO MONITOR

133A

134 INT. - MOTEL ROOM ENHANCED GRAINY VIDEO - DAY

134

Image of the killer as he leans over. His shirt hikes up and shows an OBJECT on his side.

RUSSELL (O.S.)

Freeze frame that please.

The OBJECT freezes.

RUSSELL (O.S.) (CONT'D)

What is that?

AMANDA (O.S.)

A scar, maybe a birth mark?

RUSSELL (O.S.)
Run it frame by frame.

Each grainy frame slowly clicks by. Light hits the OBJECT.

135 INT. COMPUTER ROOM - DAY (BACK TO RUSSELL)

135

RUSSELL (CONT'D)
Did you see that? It sparkled.

JEFFREY
It did not.

RUSSELL
(to technician)
What do you think?

TECHNICIAN
It's not a shadow.

RUSSELL
(to Jeffrey)
Check the tattoo parlors. See about
any unusual work.

Russell turns.

JEFFREY
Since when do I get all the shit?

Russell stops and turns back.

RUSSELL
Where were you last night?

JEFFREY
Watched Die Hard three. Maybe four.

RUSSELL
With Allison?

JEFFREY
Nope. Took the kids to a play.

Russell nods and exits.

136 INT. JOHN TYLER'S HOUSE - NIGHT

136

His answering machine blinks "1". John pushes play.

VOICE (O.S.)
"All the worlds a stage, and all
the men and women merely players."
(MORE)

VOICE (O.S.) (CONT'D)

They have their exits and their entrances, and one man in his time plays many parts". John, I hope you're enjoying our little game. Sorry to involve you. Makes it more fun don't you think? And welcome back Detective Spivey.

137 INT. RUSSELL'S DESK - NIGHT

137

Russell listens to the tape.

VOICE (O.S.)

I am the king. Sometimes the queen, and I still want to play the game. Think back Detective Spivey. You've seen my work before. I've been waiting for you.

Russell sits up.

VOICE (O.S.) (CONT'D)

I'm leaving no gifts, except this. "Last scene of all, That ends this strange eventful history, is second childishness and mere oblivion". Be well my friends.

There is a pause on the tape but the VOICE is still there.

VOICE (CONT'D)

By the way Detective Spivey, your mother's here with me. She sends her regards.

The phone goes dead.

Russell pulls a bottle of scotch from his desk drawer and removes the lid. He stares at it, then pours it into a plant.

Russell shines a flashlight on the MAP, walks over, pulling a SHARPIE and traces the path of RED TACKS. The locations form a rough version of the letters "C D".

RUSSELL

(sotto)

C D.

FEMALE VOICE (O.S.)

What are you doing here?

Russell STARTLES to find Amanda, looking great.

RUSSELL

A troubled mind doesn't sleep. I could ask the same of you.

AMANDA

I could say I was passing by, but the truth is I was looking for you. Thought you could use a friend.

RUSSELL

In that case let me grab a chair. My cubicle doesn't come with two.

Amanda sees the EMPTY BOTTLE. She smells the plant and smiles. Russell returns. They allow the moment to settle in.

AMANDA

You we're a psych major in college?

RUSSELL

Correct. Minored in map folding.

AMANDA

Well maybe you can help me with this friend. You see, my friend thinks that he let me down. And now I fell guilty that I might have made him feel that way.

Russell smiles.

RUSSELL

Guilt is an emotion. And emotion isn't possible without feelings.

Amanda slowly scoots her chair toward Russell.

AMANDA

I didn't know that. I also have other emotions.

RUSSELL

Guilt is like love and hate. The opposite of love is indifference.

Amanda continues to scoot.

AMANDA

I'm definitely not indifferent.

Amanda's chair bumps Russell's as she leans toward him.

RUSSELL
Your 'friend' appreciates you
having feelings of any kind.

Amanda's lips are brushing Russell's. He turns his head away.

AMANDA
Don't say no to me.

AMANDA turns his head back.

AMANDA (CONT'D)
Please, don't say no to me.

They fall into a kiss.

DISSOLVE TO:

138 INT. RUSSELL'S BED - LATER - NIGHT 138

Russell and Amanda are in a passionate kiss as Russell pulls back and looks at her.

AMANDA
What is it?

RUSSELL
That night in the woods after the
guy ran off and you turned to me.
Promise me I'll never see that look
on your face again.

AMANDA
I promise.

They resume their kiss.

DISSOLVE TO:

139 INT. RUSSELL'S BED - LATER - NIGHT 139

Russell rolls over to reveal a sleeping Amanda. He grabs the photo of his mother and exits.

140 INT. RUSSELL'S DEN - NIGHT 140

Photo's of the masks survey the scene. Russell pushes play on a CASSETTE PLAYER. The picture of his mother sits close by.

VOICE (O.S.)
All the worlds a stage, and all...

Russell forwards the tape, then pushes play.

VOICE (O.S.) (CONT'D)
 I'm leaving no gifts, except this.
 "Last scene of all, That ends this
 strange eventful history, is second
 childishness and mere oblivion.

Russell pushes stop and grabs his Shakespeare book.

140A ANGLE ON BOOK

140A

Showing the words as Russell reads.

RUSSELL (O.S.)
 Last scene of all, That ends this
 strange eventful history, is second
 childishness and mere oblivion. Old
 men face their death Sans teeth,
 sans eyes, sans taste, sans
 everything.

Which Russell highlights. He rewinds and pushes PLAY.

VOICE (O.S.)
 I still want to play the game.
 Think back Detective Spivey. You've
 seen my work before. I've been
 waiting for you.

141 INT. RUSSELL'S DEN - NIGHT (INSERT FOR PHOTOS)

141

Russell looks at the photos of the MASKS and then his MOTHER.

142 INT. POLICE BRIEFING ROOM - MORNING

142

Russell and Amanda address several cops who sit informally.

RUSSELL
 This prick has made it personal,
 and he's fucked with the wrong cop.
 Alright, lets take a look at him.

Russell passes out a profile.

RUSSELL (CONT'D)
 Our guy is Caucasian, male, middle
 age, attractive. Nothing about him
 stands out. He blends. He wants to
 be noticed, appreciated, even
 loved. He's both highly intelligent
 and careful. The next victim will
 also be an older man.

DISSOLVE TO:

143 INT. DR. SIMMONS OFFICE - DAY

143

Russell sits with Dr. Simmons.

RUSSELL
What did you do to me?

DR. SIMMONS
Confusion Technique. A method of hypnosis used when conventional hypnosis won't work. I break something meaningful to the patient and it shocks the system. I say the right things and I can basically stroll through the mind.

For the first time, Russell isn't watching the clock.

DR. SIMMONS (CONT'D)
How do you feel about the cemetery?

RUSSELL
I've gone from wanting to find this guy, to wanting to hurt him.

DR. SIMMONS
That's a perfectly understandable reaction, and warranted.

RUSSELL
I've thought a great deal about what we said.

DR. SIMMONS
I thought you would. Do you think maybe your dream wasn't about your suicide? Possibly your mother's? Maybe you believe your father drove her to it. The car.

A tear rolls down Russell's face.

RUSSELL
I hate him for it.

DR. SIMMONS
No you don't. He made a mistake, and you can't forgive him. He tortured himself. Why should you?

RUSSELL
None of it brings her back.

DR. SIMMONS

True. But you've allowed your memory of your mother to be tainted by plastic and paint. That's not who she was.

RUSSELL

When I think of her, I see a mask.

DR. SIMMONS

We now know why you were ashamed.

RUSSELL

Why?

DR. SIMMONS

You felt less of a man. And that emotion was put in you long before Amanda. You felt you let your mother down. That you somehow didn't do something that could've prevented her fate. Hard to deal with at the age of ten. In truth you set yourself up to let every woman in your life down. That night in the woods, you were frozen, but not by his mask. You were frozen by your mother's. What does Amanda say?

RUSSELL

She's a pretty special lady. She said...She's very special.

DR. SIMMONS

Close your eyes. (Beat) I want you to see the happy time in the rose garden. Do you see it?

Russell nods.

DR. SIMMONS (CONT'D)

That's the only face you'll see now. See the face before the mask. See the beauty behind it and the love from within it, not the mask itself. And find a place in your life for that special lady.

Dr. Simmons realizes they're done and smiles.

DR. SIMMONS (CONT'D)

You can open your eyes now.

Russell gathers himself.

RUSSELL
You broke my coffee cup you prick.

Dr. Simmons smiles as he crosses and opens a cabinet. He pulls a tray with twelve identical BLUE CUPS.

DR. SIMMONS
All my patients use the same cup
for just such an occasion.

Russell smiles as his cell phone rings.

RUSSELL
Spivey.

144 EXT. CITY SIDEWALK - DAY 144

JEFFREY
The owner of the Tattoo Place says
he did some pretty weird shit to a
guy a year ago.

A144 INT. DR. SIMMONS OFFICE - DAY (BACK TO RUSSELL) A144

RUSSELL
Last one there's a queer.

Russell hangs up while standing and never looks at the clock.

RUSSELL (CONT'D)
I have to go.

A thought comes to Russell.

RUSSELL (CONT'D)
Listen, this case I'm working on. I
could certainly use your help.

DR. SIMMONS
You know where to find me.

145 INT. DARK HOUSE - DAY 145

We see THE MAN from behind enter and cross to a counter. He removes a LARGE DIAPER from its plastic bag.

146 EXT. TATTOO PALACE - AFTERNOON - ESTABLISH 146

147 INT. TATTOO PALACE - DAY 147

A small man in many ways sits in his tattoo chair.

OWNER

Dude comes in and hands me this design, even shows me where to put it. Never said a word. A week later he shows up again with another design. Pretty artwork too. Had me connect it to the piece I done before. Brought his own studs.

RUSSELL

Studs?

OWNER

Like on them country western jackets. This was a piercing job. Hundreds of these tiny fuckin studs in his fuckin skin. Had to hurt, but I think he got off on it.

Russell shows the photo of the BRACELET to the owner.

RUSSELL

Did the studs look like these?

OWNER

That's them. Dude came in every week for months. Not a word. Let his cash talk. Plenty loud for me.

JEFFREY

Could you identify him?

OWNER

Maybe I could.

The owner smiles, motions toward his cash box. Rage fills Russell. He grabs the owner and pins him against the wall.

JEFFREY

Russell, ease up.

RUSSELL

I am not in the mood to play your fucking games. You'll tell me everything you know or you will spend some time in a six by eight with a bucket for a shitter and I swear to God you'll rot there.

Jeffrey gently grabs Russell's arm.

JEFFREY

Ease up buddy. Come on now.

Russell doesn't budge. He closes tighter around his throat.

RUSSELL
I'm listening.

OWNER
(talking fast)
Wore a mask. That's why I remember
him. Must have a fucked up face. So
I thought I should tell ya. My
fucking duty and all that shit.

Russell's anger subsides as he lets go.

JEFFREY
What was the piercing of?

OWNER
Big green snake.

Russell looks at Jeffrey. The owner massages his throat.

OWNER (CONT'D)
Wrapped around his fuckin body.
Barely had room for the words.

JEFFREY
Words?

OWNER
Had me sprawl it across his belly.
Something about him giving himself
to somebody or some fuckin shit.

RUSSELL
To you I give myself for I am
yours?

OWNER
Could've been. I do lots of words
ya know? I made Kid Rocks ass look
like a Dickens novel.

Russell turns to leave.

RUSSELL
We may have other questions.

OWNER
(to Jeffrey)
Your buddy's got issues.

JEFFREY

You have no idea. But now, you my friend, have the joy of knowing you've done your civic duty.

Jeffrey turns to leave.

OWNER

Punctual too.

Russell overhears him.

RUSSELL

What did you say?

OWNER

Punctual. The guy kept his appointments. 2:13 AM

Russell and Jeffrey look at each other quizzically.

JEFFREY

Everytime?

OWNER

Like fuckin clockwork. 2:13 AM exactly, every Thursday. Guess he didn't like crowds.

Russell jots "*Thursday 2:13 AM*" down on his note pad.

148 INT. AMANDA'S DESK - LATER - DAY 148

She arrives to find a single WHITE ORCHID. She looks over at Russell and sees him dialing the phone while Jeffrey smiles and points at Russell.

149 INT. JOHN TYLER'S HOUSE - DAY 149

John's phone rings.

JOHN

Hello.

149A INTERCUT: 149A

150 INT. RUSSELL'S DESK - DAY 150

RUSSELL

You mentioned a guy who made Rebecca's bracelet. Got a name?

JOHN
David Paige.

RUSSELL
And where might I find him?

JOHN
I haven't seen him in years. Last I
heard, he lived in San Francisco.

151 INT. CAR - NIGHT 151

POV through windshield. An OLDER MAN, mid sixties, exits a bar and walks past us. A GLOVED HAND opens the car door.

152 INT. RUSSELL'S DINING ROOM - NIGHT 152

Russell looks at photos of the masks. A thought comes to him. He rewinds the cassette tape and pushes play.

VOICE (O.S.)
Think back Detective Spivey. You've
seen my work before. I've been
waiting for you.

Russell looks at the photo of his MOTHER then exits the room.

153 INT. CLOSET - NIGHT 153

Russell pulls a BOX from the top shelf. He lifts a file.

153A ANGLE ON FILE 153A

"Gretchen Spivey"

Russell flips through the papers, then pulls one.

153B ANGLE ON PAPER 153B

"Godfrey Cosmetology"

154 INT. JOHN TYLER'S HOUSE - NIGHT 154

John sits at his computer and opens his e-mail.

154A ANGLE ON COMPUTER SCREEN 154A

"Change the sheets and hide them in the woods."

155 INT. DETECTIVE HEADQUARTERS - MORNING 155

Russell enters looking better than we've seen with Elvis along side. Russell passes Jeffrey and Amanda.

RUSSELL
I've got to drop him by the vet.

Amanda approaches.

AMANDA
I love orchids.

RUSSELL
That's not all you love.

AMANDA
Thank you.

They start to kiss but stop. She smiles and exits.

JEFFREY
Pretty fucking cozy dude.

Russell smiles, tossing his 'finger'. Jeffrey pets Elvis.

JEFFREY (CONT'D)
Did you ever lose it over a bitch?

Russell laughs while handing Jacobs a note.

RUSSELL
I need you to track down a David
Paige. Last known San Francisco.

JACOBS
On it.

Russell pulls a piece of paper from his briefcase.

155A ANGLE ON PAPER

155A

"Godfrey Cosmetology."

Russell dials.

JEFFREY
Hey, have Elvis do the thing.

RUSSELL
He's too old. He's forgotten how.

JEFFREY
You can't even control your bowels
but we keep you. Have him try.

Jeffrey runs and hides under Amanda's desk.

RUSSELL
Elvis, go find Jeffrey!

Elvis puts his nose to the floor. Russell is impressed.

INTERCUT:

INT. GODFREY COSMETOLOGY

JUSTINE
Godfrey Cosmetology. This is
Justine. May I help you?

RUSSELL
Yes Justine, this is Detective
Russell Spivey with the LAPD.

Elvis follows Jeffrey's path.

RUSSELL (CONT'D)
Back in 1968 your company made a
prosthetic mask for a Gretchen
Spivey. I need to know the name of
the technician who made it?

Elvis continues to trace Jeffrey's scent.

JUSTINE
That wouldn't be on our computer. I
would have to look it up by hand.

RUSSELL
If you could please Justine. This
is police business.

Elvis continues the scent.

JUSTINE
I'll see what I can do.

RUSSELL
Thanks. I'll await your call.

Russell's cell phone rings.

RUSSELL (CONT'D)
Spivey. (Listens)

Elvis's nose leads him to Jeffrey, who stands.

JEFFREY
Too old my ass.

Russell closes his phone and looks at Jeffrey.

JEFFREY (CONT'D)
 (bewildered)
 What?

156 EXT. FRANKLIN RESERVOIR - DAY - ESTABLISH 156

Established perimeter. Russell, Jeffrey, and Elvis arrive.

REPORTER
 Described as disturbing, a third
 victim in a series of gruesome
 ritual killings, has been found.
 All three wearing a mask.

Amanda takes them to the victim. Elvis sniffs the ground.

The OLDER MAN is naked, wearing a mask, SUSPENDED IN MID-AIR
 ten feet off the ground, upside down. ONE LEG is missing, his
 remaining ankle shackled to a tree. His arms spread and
 anchored to the ground. A POUCH around his neck. A BLOODY
 TOWEL covers the crotch.

Russell lifts the mask. EYES removed. He opens the MOUTH.

RUSSELL
 His teeth and tongue are gone.

Russell notices the OILY SUBSTANCE on the lips. He sniffs the
 mouth, then removes the POUCH and opens it.

RUSSELL (CONT'D)
 Eyes, tongue, and penis.

Amanda winces.

RUSSELL (CONT'D)
 Sans everything.

AMANDA
 What's that?

RUSSELL
 That Shakespeare play. "Old men
 face their death, sans teeth, sans
 eyes, sans taste, sans everything".

Russell looks at the mask.

156A ANGLE ON MASK 156A

TEETH placed around the mouth. One tooth is MISSING.

156B BACK TO RUSSELL

156B

RUSSELL
Did you find a note?

AMANDA
Not yet.

RUSSELL
(shouting to all)
Search the area for a note.

The men spread out. Jeffrey turns to Amanda.

JEFFREY
If we find a note, I'll eat turd.

COP 1
Over here.

AMANDA
Leave room for desert.

ANGLE ON TREE

Attached to the tree by the missing TOOTH, is a NOTE.

156C ANGLE ON NOTE

156C

The words Amanda reads.

AMANDA (O.S.)
All the worlds a stage, and all the
men and women merely players.

Russell mouths the words.

AMANDA (O.S.) (CONT'D)
They have their exits and their
entrances, and one man in his time
plays many parts.

A cop approaches Russell.

COP 1
Got something.

Russell and Elvis move to a HOLE in the ground. The BURLAP BAG near by. The cop hands Russell a pair of gloves.

COP 1 (CONT'D)
You'll need these.

The cop opens the bag and removes the SEVERED LEG.

156D ANGLE ON SEVERED AREA OF LEG 156D

ROLLED UP PAPER protrudes from the wound.

The cop removes it and hands it to Russell.

156E ANGLE ON PAPER 156E

RUSSELL (O.S.)

To you I give myself, for I am
yours.

Russell reflects. Elvis seems to do the same.

RUSSELL (CONT'D)

Our guy is predictable and unique.

Elvis's ears perk up as though he's listening.

RUSSELL (CONT'D)

Serials get their thrill from
dominance, the victims left naked
and open, nothing to hide.

Russell looks at the victim. Elvis also looks.

RUSSELL (CONT'D)

But this guy, hoisted in mid air.
The first victim stapled to the
ceiling. Takes planning.

Elvis looks at Russell.

RUSSELL (CONT'D)

He displays homosexual and
heterosexual tendencies.

Elvis tweaks his head as though he understands.

RUSSELL (CONT'D)

His last two victims were men,
first two were women. A true
homosexual would stick to guys.

Russell bends down and pets Elvis.

RUSSELL (CONT'D)

But when you dismember your
victims, that's fucked up. Probably
childhood trauma.

Russell and Elvis start to walk.

RUSSELL (CONT'D)
You know what I think?

Elvis looks intrigued.

RUSSELL (CONT'D)
I think he's bisexual. And I don't
think he knows it.

157 INT. POLICE HEADQUARTERS BATHROOM - LATER - DAY

157

Russell enters to find Jeffrey buttoning up his shirt.
Jeffrey quickly turns his back to Russell.

JEFFREY
Hey man, what are you doing?

RUSSELL
Jeffrey?

Jeffrey turns his head without turning his body around.

JEFFERY
Yeah.

RUSSELL
Why did you turn your back?

JEFFERY
What do you mean?

RUSSELL
When I came in you turned your
back. Why?

JEFFERY
Cause I'm fat.

Jeffrey turns and OPENS HIS SHIRT wide. No piercings.

JEFFREY
I don't like showing my fat to
people. What are you? Fag?

Russell smiles into the mirror. Jeffrey joins him.

JEFFREY (CONT'D)
You coming to the church social?

RUSSELL
Nope.

JEFFREY
I'm entertainment chairman. You can
do the potato sack race.

RUSSELL
The sacks in your trunk.

JEFFREY
Yeah. When did you see...

Jeffrey looks at Russell and realizes.

JEFFREY (CONT'D)
I had to have someplace to put all
those body parts after I severed
them. I don't believe you dude. You
are some sort of fucked up.

RUSSELL
Wait, I never took it seriously.

Jeffrey smiles.

JEFFREY
Please move out of my way. I have
people to kill, and body parts to
sever. I'm swamped.

They both laugh.

158 INT. RUSSELL/JEFFREY'S DESK - LATER - DAY 158

Both work. Jacobs approaches Russell.

JACOBS
David Paige, the San Francisco guy?

RUSSELL
Yeah.

JACOBS
Died six months ago, mask in place.

RUSSELL
Get me all you can.

Russell turns to his computer.

158A ANGLE ON COMPUTER SCREEN 158A

"Change the sheets and hide them in the woods."

Russell notices something.

158B ANGLE ON COMPUTER SCREEN 158B

Sent at 2:13 AM.

Russell brings up EVERY E-MAIL sent to John.

158C ANGLE ON COMPUTER SCREEN 158C

All sent at 2:13 AM.

Russell's phone rings.

RUSSELL

Spivey. Greg, did you get a trace?

Russell crosses to the MAP. He pushes in a new RED TACK. He pulls his sharpie and brings the line down.

158D ANGLE ON MAP 158D

"C P"

Russell backs up to his desk while starring at the map.

RUSSELL

C. P. God Damnit!

Russell grabs his paperwork and storms through the precinct.

RUSSELL (CONT'D)

Jeffrey, get everybody and meet me
in the breifing room.

159 INT. POLICE BREIFING ROOM - DAY 159

PHOTOS of the victims line the board. Name under each.

160 ANGLE ON PHOTOGRAPHS (PHOTO INSERTS) 160

161 INT. POLICE BREIFING ROOM - DAY 161

Diane Stringer, Brian Rothman, Donnie Brag, Rebecca Tyler.
"C P", is written on the board in the middle.

Several cops view it. ELVIS proudly sits beside Russell.

RUSSELL

I have fucking missed something and
its right here. What is it? Somehow
these victims are connected.

JEFFREY

Russell maybe we should...

RUSSELL
We don't move until we find it.

Russell points to the pictures.

RUSSELL (CONT'D)
These guys were about the same age.

Russell points to the woman.

RUSSELL (CONT'D)
She was single. And all about...

A thought overtakes Russell.

RUSSELL (CONT'D)
(sotto)
You've seen my work before.

He grabs the pictures and BOLTS from the room.

162 EXT. GATEWAY HOSPITAL - DAY 162

163 INT. GATEWAY HOSPITAL EMPLOYEE RECORDS - DAY 163

Russell lays the photographs out for a WOMAN at her computer.

RUSSELL
Did these people work for your
hospital? Maybe thirty years ago.

The women types. The computer searches.

WOMAN
Stringer was a nurse here. Brag and
Rothman were both orderlies.

Russell pulls the paper from GODFREY COSMETOLOGY and dials.

163A INTERCUT 163A

164 INT. GODFREY COSMETOLOGY - DAY 164

JUSTINE
Godfrey Cosmetology. This is
Justine, may I help you?

RUSSELL
Justine, Detective Spivey. Do you
have anything for me yet?

JUSTINE

The technician is no longer with
the company. Hasn't been for years.

RUSSELL

Did you get a name?

JUSTINE

Yes. Carter Pullman.

RUSSELL

CP.

165 EXT. GATEWAY HOSPITAL EXIT - DAY

165

Russell bolts pulling his radio.

RUSSELL

Jacobs, come in.

JACOBS (O.S.)

Jacobs. Go ahead Russell.

RUSSELL

ID. Carter Pullman. Social security
and run priors. Local residence. On
my way. Have me something.

JACOBS (O.S.)

On it.

166 INT. DETECTIVE HEADQUARTERS - LATER - DAY

166

Russell storms in. Jacobs meets him half way.

JACOBS

Carter Pullman, Santa Clarita. Got
a prior on Christine Pullman, his
mother, forty years ago. Captain
Sedgewick is standing by.

RUSSELL

Great work.

Russell picks up the phone.

RUSSELL (CONT'D)

Captain Sedgewick?

166A INTERCUT:

166A

167 INT. SANTA CLARITA SHERIFF'S DEPARTMENT - DAY 167

CAPTAIN SEDGEWICK, heavy set, mid sixties.

SEDGEWICK

At your service.

RUSSELL

This is Detective Russell Spivey.
What do you have on Christine
Pullman?

SEDGEWICK

Folks around here still talk about
that one. I was the arresting
officer. We were regulars at the
Pullman place. Calls always came
from the kid. Mr. Pullman would get
drunk and beat her up pretty good.
Pretty regular too. From the marks
on her body he was doing some
fucked up shit to her. This was
back before domestic abuse laws.
Our hands were tied.

FLASHBACK TO:

168 INT. KITCHEN - NIGHT 168

A ten year old boy sits at a table coloring. A woman, white
dress, neck down, comes into frame behind the boy and grabs a
LARGE KNIFE. She exits. The boy continues to color.

SEDGEWICK (O.S.)

Reckon she couldn't take it no more
so February 13th 1958 she knifed
him to death in his sleep.

169 INT. SANTA CLARITA SHERIFF'S DEPARTMENT - DAY 169

169A BACK TO RUSSELL 169A

Who takes notes.

SEDGEWICK

Chopped him up in the bathtub, put
him in a bag and buried it in the
basement. Can't say as I blame her.
He was an asshole. Every real
estate person in this town tried to
sell that house and never could.

RUSSELL
What happened to her?

FLASHBACK TO:

170 EXT. CORN FIELD - DAY 170

The back of a woman wandering through the corn stalks. Her white dress covered in blood. Cops pull up lights FLASHING.

SEDGEWICK (O.S.)
Found her wandering a field covered
in her husband's blood.

171 INT. SANTA CLARITA SHERIFF'S DEPARTMENT - DAY 171

171A BACK TO RUSSELL 171A

RUSSELL
And the kid?

SEDGEWICK
Carter. That was the saddest part.

FLASHBACK TO:

172 INT. DARK BASEMENT - NIGHT 172

The boy hangs upside down, shackled at the ankles by chains.

SEDGEWICK (O.S.)
Found him chained up in the
basement. From the scars, it looked
like a regular occurrence.

173 INT. SANTA CLARITA SHERIFF'S DEPARTMENT - DAY 173

173A BACK TO RUSSELL 173A

RUSSELL
What happened to him?

SEDGEWICK
The state didn't know what to do.

FLASHBACK TO:

174 INT. RECREATION ROOM - DAY 174

A fourteen year old boy sits alone at a table reading.

SEDGEWICK (O.S.)

Aunt didn't want him so they put him in an orphanage. Didn't hear from him after that. Besides the disturbance calls, quiet kid.

175 INT. SANTA CLARITA SHERIFF'S DEPARTMENT - DAY 175

175A BACK TO RUSSELL 175A

RUSSELL

Captain Sedgewick you've been a great help. I'll be in touch.

175B INT. DARK HOUSE 175B

GLOVED HANDS grab his sock, revealing a BADLY SCARRED ANKLE. He pulls up the sock. He grabs the BLACK SATCHEL and exits.

176 EXT. ENTRANCE TO POLICE HEADQUARTERS - DAY 176

As Amanda is about to enter, her cell phone rings.

AMANDA

McAllister. (Listens) Water damage? Is it inside my apartment?

177 EXT. POLICE PARKING LOT - DAY 177

Jeffrey exits his car and sees a flustered Amanda.

JEFFREY

Here, let me help.

Jeffrey takes her keys and unlocks the car.

JEFFREY (CONT'D)

Police Headquarters and you lock?

AMANDA

Habit I guess.

JEFFREY

Never trust cops. Cross dressers.

AMANDA

I need to run home. I have a leak.

Jeffrey looks her over.

JEFFREY

Doesn't show.

AMANDA

Let Russell know would you?

178 INT. RUSSELL'S DESK - DAY 178

Jacobs runs up.

JACOBS

No residence for Carter Pullman.

Russell flips back in his notebook.

178A ANGLE ON NOTEBOOK 178A

"Tattoo Place, Thursday 2:13 AM".

Russell flips forward a few pages.

"Mr. Pullman killed on February 13th 1958."

RUSSELL

What day is February 13th 1958?

JACOBS

Thursday.

Russell sits back puzzled. He thinks. Something hits him.

SEDGEWICK (O.S.)

Every real estate person in this town tried to sell that house and never could.

Russell FRANTICALLY dials the phone. While the phone rings:

RUSSELL

Have the swat team suit up.

178B INTERCUT: 178B

179 INT. SANTA CLARITA SHERIFF'S DEPT - DAY 179

Captain Sedgewick answers.

SEDGEWICK

Sedgewick.

RUSSELL

Detective Spivey again. Anyone living in the Pullman place?

SEDGEWICK

Been deserted for years. Nobody
even goes up to there anymore.

180 EXT. WILLOW WOODS - DUSK - ESTABLISH 180

181 EXT. SMALL HOUSE - MOMENTS LATER - DUSK 181

The house sits alone. It has become part of the woods. SWAT
TRUCKS quietly move into position.

182 INT. DARK HOUSE - NIGHT 182

SWAT enters front and back simultaneously as doors are batted
open. Flashlight beams dance. They move with precision.

SEDGEWICK

I haven't been up here since...Well
since it happened.

183 INT. AMANDA'S KITCHEN - NIGHT 183

Amanda enters and places her PURSE and CELL PHONE down on the
counter. She checks for a leak. Nothing.

184 INT. DARK HOUSE - NIGHT 184

Littered with trash, Russell follows their SWAT PROCEDURE.

185 INT. DARK HOUSE BEDROOM - NIGHT 185

Russell looks at a STAIN on the sheetless mattress.

RUSSELL

Blood. I'll bet it's the same
mattress she killed her husband on.

SEDGEWICK

Could be.

186 INT. DARK HOUSE HALLWAY - NIGHT 186

Elvis slowly moves from room to room, sniffing.

187 INT. DARK HOUSE BEDROOM - NIGHT 187

ART TABLE in the corner. Renderings of LIZARDS line the wall.

188 INT. DARK HOUSE HALLWAY - NIGHT 188

Elvis sniffs and claws at the bottom of a CLOSED DOOR.

189 INT. DARK HOUSE LIVING ROOM - NIGHT 189

Flashlight beam hits the MANTELPIECE. On it is an ANTIQUE PLATE with a black and white image of a WOMEN emblazoned.

RUSSELL

Mommy?

SEDGEWICK

That's Christine Pullman alright.

Russell hands the plate to Jacobs.

RUSSELL

Take good care of this.

190 INT. AMANDA'S BATHROOM - NIGHT 190

Amanda enters. WATER gushes from under the sink. Her floor is flooded. She lays down towels and dials the phone.

AMANDA

Mr. Barnes, this is Amanda Richardson. Can we get somebody over here right away?

190A INTERCUT: 190A

191 INT. OFFICE - NIGHT 191

Mr. Barnes sits at his desk.

MR. BARNES

Why?

AMANDA

You called me about a leak?

MR. BARNES

I didn't call you. Could have been my day manager and he's not here.

192 INT. AMANDA'S KITCHEN - NIGHT 192

BLOODY GLOVED HANDS place CUTTERS on the main phone line.

MR. BARNES

I'll track him down and get back.

AMANDA

Okay.

193 INT. AMANDA'S KITCHEN - NIGHT 193

AMANDA (O.S.)
(from the other room)
Thank you Mr. Barnes.

A bloody gloved hand SNIPS the phone line. He then reaches over and TURNS OFF her cell phone.

194 INT. DARK HOUSE HALLWAY - NIGHT 194

Elvis claws at the door. Russell turns the handle. Locked.

RUSSELL
What's behind this door?

SEDGEWICK
Basement. Where we found Carter.

RUSSELL
Lets get this door open.

Several men work on the lock. Elvis doesn't move.

195 INT. DARK HOUSE KITCHEN - NIGHT 195

Russell finds INTRAVENOUS FLUID, ADULT DIAPERS and a LAPTOP.

RUSSELL
(to Jacobs)
Match this against John's e-mails.

COP 2 (O.S.)
Detective Spivey!

196 INT. DARK HOUSE BACK BEDROOM - NIGHT 196

THE ROOM seems detached. Spotless, sunny. Russell opens the closet to expensive CLOTHING and SHOES lined up perfectly.

COP 1
(from hallway)
Doors open.

197 INT. AMANDA'S KITCHEN - NIGHT 197

She grabs several large PANS. She doesn't see the CUT WIRE.

198 EXT. DARK HOUSE PORCH - NIGHT 198

Jeffrey's phone to his ear.

AMANDA (O.S.)
 Hi this is Detective Amanda
 Richardson. Leave your information
 and I'll call you back.

199 INT. DARK HOUSE HALLWAY - NIGHT

199

Russell and Sedgewick stop at the BATHROOM ENTRANCE.

SEDGEWICK
 Last time I saw this room it was
 covered in blood. You wouldn't
 believe the shit we found in that
 tub. I had put this out of my mind.

RUSSELL
 Apparently someone hasn't.

The now OPEN DOOR reveals STAIRS leading down. Russell NODS
 as the swat team proceeds down led by Elvis.

200 INT. DARK HOUSE BASEMENT - NIGHT

200

The basement appears normal with buckets and old furniture.

SEDGEWICK
 Seemed bigger. Ain't that the way.

Russell focuses on the WALLS touching the back one.

RUSSELL
 It's fake.

He taps, making a HOLLOW SOUND. Elvis scratches at the wall.

RUSSELL (CONT'D)
 Give me some light here guys.

Flashlight beams hit. Russell finds DOOR HINGES at one end, a
 ROD pushed through a HOLE at the other, which he removes. The
 wall SWINGS OPEN, where they find an OLD DOOR, Locked.
 TECHIES begin removing the lock, Elvis fixates on the door.

SEDGEWICK
 This is where we found Carter.

One blast of the drill removes the fifty year-old lock.

COP 2
 Got it.

Russell opens the door to reveal a PITCH BLACK ROOM. Elvis
 backs away, never taking his eyes off the entrance.

201 INT. PITCH BLACK ROOM - NIGHT 201
 FLASHLIGHT BEAMS fill the room to the BUZZING of houseflies.

JEFFREY
 What's that smell?

SOMETHING MOVES. All flashlights shine in that direction.
 Nothing. Movement is detected ABOVE. Flashlights go up.

202 INT. AMANDA'S BATHROOM - NIGHT 202
 She places a pan under the leak.

202A CLOSE ON THE FLOOR BESIDE HER SHOE. 202A
 A piece of BLUE LINT floats by in the water.

203 INT. PITCH BLACK ROOM - NIGHT 203
 Flashlight beams hit the ceiling. Hidden by floor supports is
 a HUMAN BEING, shackled at the ankles, upside down.

SEDGEWICK
 (crossing himself)
 Holy mother of god.

RUSSELL
 Rebecca Tyler.

Her chains feed into a rusted PULLEY. A SOILED COT beneath.

RUSSELL (CONT'D)
 He hoists her up when he leaves.

SEDGEWICK
 This is the same contraption
 Christine Pullman used on her son.

Rebecca wears a soiled diaper. One cop has to leave the room.
 She is skin and bones, however alive.

JEFFREY
 Let's get her down.

They begin lowering her. ONE ARM is gone. Her mouth is sewn
 shut with BLACK YARN. Flies BUZZ around her. A CENTRAL TUBE
 enters her neck. The INTRAVENOUS BAG hangs on a nail.

JEFFREY (CONT'D)
 Ambulance is on the way.

COP 1 (O.S.)
 (From upstairs)
 We got something.

204 INT. DARK HOUSE BEDROOM - NIGHT 204

Russell and Jeffrey enter to find a CLOSED CLOSET. Jacobs approaches Russell.

JACOBS
 You should let us handle this.

RUSSELL
 What are you talking about?

Russell tries to move around. Jacobs steps in his way.

JACOBS
 Russell, I'm telling you, I'll take
 it from here.

Jeffrey reads on Jacobs face that this is no place for Russell. Jeffrey approaches.

JEFFREY
 Hey buddy why don't we step outside
 and grab a smoke?

Russell senses the severity of what's there. Rage overflows.

RUSSELL
 Get out of my fucking way.

They finally step aside. Russell approaches, places his hand on the door knob and turns. The door opens.

205 INT. CLOSET - NIGHT 205

206 INT. INSERT SHOOT - VICTIM PHOTOGRAPHS 206

207 INT. CLOSET - NIGHT 207

Lit CANDLES surround the floor lighting up PHOTOGRAPHS of the murder victims that line the wall.

Sitting in the middle of this shrine is a WHEELCHAIR holding the remains of GRETCHEN SPIVEY. On her face is her faded, cracked FLESH COLORED MASK.

SHOCK overtakes Russell.

207A ANGLE ON MASK 207A

Dangling from the mask are Amanda's DIAMOND EARRINGS.

207B BACK TO RUSSELL 207B

Who turns to Jeffrey.

RUSSELL
Where's Amanda?

JEFFREY
She left a couple of hours ago.
Said she had a water leak.

Russell turns to Jacobs.

RUSSELL
Call the funeral home and have her
taken care of.

JACOBS
You can count on it.

Russell bolts from the room. Jeffrey and Elvis follow.

JEFFREY
Her home phone just rings and she's
not picking up her cell.

208 EXT. DARK HOUSE - NIGHT 208

Russell dials while jogging toward the car.

AMANDA (O.S.)
Hi this is Detective Amanda
Richardson. Leave your information
and I'll call you back.

Russell, Elvis, and Jeffrey hop in the car and speed off.

209 INT. CAR - NIGHT 209

RUSSELL
Amanda, Call me immediately.

210 INT. AMANDA'S KITCHEN COUNTER - NIGHT 210

Her cell phone MESSAGE LIGHT BLINKS.

211 EXT. STREETS - NIGHT 211

Russell and Jeffrey dangerously whip through traffic.

212 INT. AMANDA'S APARTMENT - NIGHT 212
A bloody gloved hand reaches for a CLOSED CLOSET DOOR.

213 EXT/ INT. STREET /CAR - NIGHT 213
Russell and Jeffrey screech to a halt at the curb.

214 INT. AMANDA'S APARTMENT - NIGHT 214
Feet covered in BLUE SHOE COVERS walk away from the OPEN CLOSET revealing a huge BLOOD STAIN on the floor.

215 INT. CAR - NIGHT 215
Russell gets on his RADIO.

RUSSELL
This is Spivey. I need backup at
1741 Madison. Approach silent and
wait for my signal. (To Jeffrey)
You do back. I'll do front.

JEFFREY
Sounds dirty.

Russell looks at Elvis.

RUSSELL
Stay!

216 EXT. STREET - NIGHT 216
Russell and Jeffrey exit the car and separate.

217 INT. AMANDA'S BEDROOM - NIGHT 217
She flips on her stereo. MUSIC BLASTS.

218 EXT. BACK OF AMANDA'S BUILDING - NIGHT 218
Jeffrey notices BLOOD on the doorknob and quickly enters.

219 EXT. FRONT OF AMANDA'S BUILDING - NIGHT 219
Russell runs along the sidewalk.

220 INT. AMANDA'S HALLWAY - NIGHT 220
BLUE COVERED FEET walk. Drops of BLOOD land on the carpet.

221 EXT. FRONT OF AMANDA'S BUILDING - NIGHT 221
Russell pulls his radio.

RUSSELL
I'm entering Amanda's building.

222 INT. APARTMENT HALLWAY - NIGHT 222
Jeffrey arrives at Amanda's door which is AJAR. BLOOD on the handle. He pulls his GUN and enters.

223 INT. AMANDA'S ENTRY WAY - NIGHT 223
MUSIC BLARES as Jeffrey enters and moves toward the sound. He checks the BLOOD on the floor and is BANGED over the head.

224 INT. CLOSED BACK BEDROOM - NIGHT 224
Amanda enters. BLOOD DROPS lead in, which she doesn't see.

225 INT. APARTMENT LOBBY - NIGHT 225
Russell crosses to the elevator and pushes the button.

225A ANGLE ON FLOOR INDICATOR 225A
Elevator is on the 15th floor.

225B BACK TO RUSSELL 225B
Who notices the SECOND elevator is being serviced.

226 INT. AMANDA'S BEDROOM - NIGHT 226
Amanda grabs more TOWELS from a CLOSED CLOSET.

227 INT. APARTMENT STAIRWELL - NIGHT 227
Russell runs up the stairs, gasping. He pulls his GUN as the door FLIES OPEN and aims as TWO CHILDREN run toward him. He yanks his gun out of the way which SNAGS the railing and falls, BANGING its way down. He looks over the bannister.

RUSSELL
Fuck!

Russell turns to the startled children as he pulls TEN DOLLARS from his pocket, and hands it to the kids.

RUSSELL (CONT'D)
Go home and watch TV.

KIDS
(Wow!)
Sure mister.

They bolt through the door as Russell starts back down. As the fire-door closes, it reveals a large GREEN DUFFLE BAG.

228 INT. AMANDA'S BEDROOM - NIGHT 228

Amanda crosses and steps next to a DROPLET OF BLOOD.

229 INT. APARTMENT STAIRWELL - NIGHT 229

Russell arrives at his GUN heaving for breath. He pulls back on the loading chamber. Won't budge. He pulls his radio.

RUSSELL
Jeffrey, do you have her?

230 INT. AMANDA'S KITCHEN FLOOR - NIGHT 230

Jeffrey is unconscious. His RADIO attached to his belt.

RUSSELL (O.S.)
Do you have her? Come in.

231 INT. APARTMENT STAIRWELL - NIGHT 231

Russell, shirt soaked, skipping four steps as he leaps up.

232 INT. AMANDA'S BATHROOM - NIGHT 232

Amanda shoves soaked towels out of the way and lays down NEW.

233 INT. APARTMENT STAIRWELL - NIGHT 233

Russell arrives at the CANVAS DUFFEL BAG, the inside covered in BLOOD. Russell opens the fire-door and stammers through.

234 INT. AMANDA'S BATHROOM - NIGHT 234

Amanda picks up the soaked towels next to the CLOSED SHOWER.

235 INT. APARTMENT HALLWAY - NIGHT 235

Russell, listening through different doors, pulls his radio.

RUSSELL
Adrian, come in.

236 INT. PRECINCT - DAY 236

ADRIAN, mid-forties, fat, takes a bite of his donut.

ADRIAN
Go ahead Russell.

RUSSELL
I need Amanda's apartment number.

ADRIAN
Hang tight.

237 INT. AMANDA'S BATHROOM - NIGHT 237

Amanda lifts the towels and reaches for the SHOWER CURTAIN.

238 INT. CAR - NIGHT 238

Elvis claws at the driver's door handle.

239 INT. AMANDA'S BATHROOM - NIGHT 239

Amanda pulls the CURTAIN back and WRENCHES the towels.

240 INT. APARTMENT HALLWAY - NIGHT 240

Russell stares at a HALLWAY OF FIFTY DOORS, all the same.

RUSSELL
Adrian, do you have it?

ADRIAN (O.S.)
Can't find her. Is she new?

RUSSELL
Look for an address change.

ADRIAN (O.S.)
That's a different file. Hang on.

240 INT./EXT. CAR - NIGHT 240

Elvis claws at the door handle. The door opens. Elvis bolts.

242 INT. AMANDA'S BATHROOM - NIGHT 242

Amanda carries the damp towels out.

243 INT. PRECINCT - NIGHT 243

Adrian facing his computer licks sugar off one finger.

ADRIAN
A-m-a...Oh shit that's in the last
name column. Back up. Delete. A-m-.

244 INT. AMANDA'S BEDROOM CLOSET DOORS - NIGHT 244
 She closes the folding doors and feels WET on her hands.

244A ANGLE ON HANDS 244A
 Covered in BLOOD.

244B BACK TO AMANDA 244B
 Who HEARS something MOVE behind her.

245 INT. APARTMENT HALLWAY - NIGHT 245
 Russell keys his radio.

RUSSELL
 Adrian, the apartment number!

246 EXT. STREET - NIGHT 246
 Elvis follows Russell's scent to the apartment building.

247 INT. AMANDA'S BEDROOM - NIGHT 247
 Amanda slowly turns. She STARTLES and drops the towels.

247A ANGLE ON BED 247A
 A full-grown DEER with a SWORD shoved through his chest. A
 WHITE ORCHID lays beside it.

247B ANGLE ON AMANDA 247B
 Who approaches the deer. From behind, the CLOSET OPENS.

247C ANGLE FROM BEHIND AMANDA 247C
 The deer KICKS. She screams. She turns and BUMPS into the
 killer wearing a FLESH COLORED MASK. She SCREAMS again.

248 INT. APARTMENT HALLWAY - NIGHT 248
 Which Russell hears but doesn't know from where.

RUSSELL
 Adrian, God Damn it. Fucking NOW!

249 INT. APARTMENT LOBBY - NIGHT 249
 Elvis follows his nose to the stairwell door. He barks.

ELEVATOR TECHNICIAN
You need to get in buddy?

250 INT. AMANDA'S BEDROOM - NIGHT 250

The killer BELTS Amanda, binds her hands, tapes her mouth, and lays her on top of the DEER. She loses consciousness.

251 INT. STAIRWELL - NIGHT 251

Elvis climbs the stairs, sniffs the CANVAS BAG, then barks.

252 INT. APARTMENT HALLWAY - NIGHT 252

Russell hears Elvis and opens the door.

RUSSELL
Elvis, what are you doing buddy?

Russell seizes the opportunity.

RUSSELL (CONT'D)
Elvis, go find Jeffrey.

Elvis puts his nose to the ground and FOLLOWS the scent.

253 INT. AMANDA'S BEDROOM - NIGHT 253

The killer opens a BLACK FOLDING POUCH.

253A ANGLE ON OPEN POUCH 253A

A SCALPEL, a long knitting NEEDLE, and a SYRINGE.

He grabs the SCALPEL and cuts a button from Amanda's blouse.

KILLER
To the which place a poor
sequestered stag, that from the
hunters aim had tane a hurt, the
wretched animal did heave forth
such groans, that their discharge
did stretch his leathern coat.

254 INT. APARTMENT HALLWAY - NIGHT 254

Russell follows Elvis as he TRACES the scent.

255 INT. AMANDA'S BEDROOM - NIGHT 255

The killer cuts another button. SALIVA falls from his mouth. Amanda heaves for air as blood and mucous spew onto the tape.

KILLER

First, for his weeping into the
needless stream: Poor deer quoth
he, thou makest a testament.

Pops another button.

KILLER (CONT'D)

To fright the animals and kill them
up in their assigned and native
dwelling place.

He opens her shirt. Her breasts fall to the side. He pulls
the KNITTING NEEDLE as Amanda turns and LOOKS to the left.

ADRIAN (O.S. OVER RADIO)

Russell, she lives in 15 C.

The killer's head BUMPS into Russell's pointed gun.

RUSSELL

'Tis fools such as you that makes
the world full of ill-favored
children.

Amanda rears back her bound hands and COLD COCKS the killer
as Russell BANGS him over the head with his gun. He falls
unconscious on Amanda. Russell turns the man to face him and
PUMMELS him, each blow harder. Blood flows from his mouth.
Amanda pulls the tape from her mouth with her bound hands.

AMANDA

Russell, that's enough.

Russell stops his fist in mid punch. He turns to Amanda.

RUSSELL

Close, but I didn't let you down.

Russell throws the man to the floor and looks at Elvis.

RUSSELL (CONT'D)

Elvis. Hold!

Elvis straddles the killer and bares his teeth. Russell cuffs
him, and frees Amanda's wrists. He lifts his radio.

RUSSELL (CONT'D)

Need assistance in 15 C. Assailant
has been apprehended. I repeat...

Amanda throws her arms around Russell.

DISSOLVE TO:

256 INT. INTERROGATION ROOM - LATER THAT NIGHT 256

THE KILLER sits with his back to us.

A256 INT. ANOTHER ANGLE - FROM THE VIEWING ROOM - NIGHT A256

Russell, Dr. Simmons, Amanda, Jacobs, and Jeffrey, who nurses a knot on his head, view the room through a glass.

257 INT. VIEWING ROOM - NIGHT 257

JACOBS
(to Jeffrey)
Nice job on the bad guy.

JEFFREY
Fuck you.

Cop 1 comes over to Russell.

COP 1
Hasn't said a word.

Russell approaches Amanda, who sits with a blanket.

RUSSELL
You okay?

AMANDA
I guess I've been through a lot.

RUSSELL
Can I take a look in your purse?

She hands it to him. Russell grabs various MAKE-UP.

RUSSELL (CONT'D)
Give him this.

258 INT. INTERROGATION ROOM - MOMENTS LATER - NIGHT 258

The killer finishes his make-up and removes his shirt revealing his BACK, pierced with dark green STUDS. A COIL and long TAIL wrap around the man's lower back. He turns.

258A ANGLE FROM NECK DOWN 258A

The piercing covers his side. His NIPPLES pierced with half open POCKETKNIVES. His chest is the front half of a SNAKE. It's forked tongue coils around his belly cradling the words:

258B ANGLE ON BELLY 258B

"To you I give myself for I am yours".

We slowly PULL BACK to see JOHN TYLER. Hair now dry, falling down. No glasses. Bruises from Russell's beating apparent.

259 INT. VIEWING ROOM - NIGHT 259

All look at John Tyler.

RUSSELL

You're looking at Carter Pullman.
John Tyler doesn't exist.

DR. SIMMONS

After Carter's difficult childhood he looked for someplace in which his pain didn't exist. So he created, in his mind only, the man he wished he could be.

RUSSELL

Carter eventually gave way to his fantasy, and he became John Tyler.

DR. SIMMONS

Multiple Personality Disorder.

RUSSELL

He documented John with a social security number, drivers license, the works. He then met Rebecca, and married her. All worked well, for a bit. But things began to unravel in John which affected the marriage.

DR. SIMMONS

He was sexually impotent, and he didn't understand why. She began to see the rage of the typical split personality so from fear she seeked out a friend.

RUSSELL

David Paige. Rebecca got pregnant
and John's behavior became
psychotic, because it's not his.

FLASHBACK TO:

260 INT. BEDROOM - DAY 260

John and Rebecca are arguing, with John in a rage.

JOHN

Why should I bring your stink into
the world? You're all cunts. Lying
conniving cunts.

261 INT. VIEWING ROOM - NIGHT (BACK TO SIMMONS) 261

DR. SIMMONS

It was too much for John, so Carter
appeared and took Rebecca. He was
jealous. She took John from him.

FLASHBACK TO:

262 INT. DARK ROOM TABLE - NIGHT 262

Rebecca strapped. Carter approaches in MASK, holding a SAW.

RUSSELL (O.S.)

He couldn't kill her, because he
loved her, and that confused him.

FLASHBACK TO:

263 INT. JOHN TYLER'S DINING ROOM TABLE - NIGHT 263

Set for two. JOHN pours wine, bows his head and prays.

DR. SIMMONS (O.S.)

Carter was now a part of John's
life, though John was unaware of
it. Whenever things got to be too
much, Carter would take over.

264 INT. VIEWING ROOM - NIGHT (BACK TO SIMMONS) 264

RUSSELL

Then John began receiving the e-
mails. In reality, he was sending
them to himself.

JEFFREY

What tipped you that it was John?

RUSSELL

I asked about his childhood. He couldn't remember if he'd played baseball.

DR. SIMMONS

He couldn't remember because his childhood never happened.

Jeffrey shakes his head.

RUSSELL

Freaky shit isn't it?

JEFFREY

I don't even like knowing you two.

Russell places his gun in the LOCKBOX.

Note: In the following piece both JOHN TYLER and CARTER PULLMAN will appear. They will appear as we've seen them.

265 INT. INTERROGATION ROOM - NIGHT

265

Russell enters. A pool of URINE sits under Carter's chair.

CARTER

You've played well so far.

RUSSELL

So far? Seems I've won.

CARTER

We're still playing. Your move.

RUSSELL

Then lets play. Who are you?

CARTER

I am no villain.

RUSSELL

Shakespeare?

Carter smiles.

266 INT. ANGLE FROM VIEWING ROOM - NIGHT

266

Amanda, Jeffrey and Dr. Simmons watch. Russell motions through the window for them to enter.

AMANDA
 (sitting down)
 I think I'll stay here.

267 INT. INTERROGATION ROOM - NIGHT (BACK TO RUSSELL) 267

RUSSELL
 You made my mother's mask?

CARTER
 Very good Detective. It's difficult
 to work so hard on something that
 repulses people when they see it.

FLASHBACK TO:

268 INT. HOSPITAL HALLWAY - DAY 268

Ten year-old Russell and his Dad stop short of a room.

MAN
 Now listen Russ. No matter what you
 see, I want you to smile when you
 see mom. Okay?

RUSS
 Okay Dad.

269 INT. HOSPITAL ROOM - DAY 269

Young Russell enters alone and forces a smile.
 His mother in a wheelchair wearing a FLESH COLORED MASK.
 A NINETEEN YEAR OLD CARTER tightens the strap and turns.

CARTER
 You can see her now.

Russell slowly walks over.

RUSS
 Hi mom. You look really pretty.

Russell's smile disappears as tears roll. He pulls the mask
 off his mother revealing a horribly DISFIGURED FACE. Horror
 overtakes Russell. Carter, scoops up the mask and tries to
 put it back. Russell fights him off.

CARTER
 (shoving him hard)
 Stop it you little brat.

The ALARMED nurse pushes a button on the wall.

269A ANGLE ON NURSES NAME TAG 269A

D. Stringer

Carter places the mask on the woman only to be fended off by Russell. Carter viciously SLAPS the boy to the floor.

Two orderlies arrive.

269B INTERCUT ON ORDERLIES NAME TAGS 269B

B. Rothman and D. Brag

They try to apprehend Carter but he fights them off and approaches the boy.

CARTER
(with rage)
You going to learn to respect
peoples work.

The orderlies finally get Carter in a choke hold and remove him. Carter GLARES at the boy as he is dragged out.

DISSOLVE:

270 INT. INTERROGATION ROOM - NIGHT (BACK TO CARTER) 270

CARTER
I knew the day would come when you
would view my work again. Surely
you can see the purity.

RUSSELL
I see it for what it is. Murder.

Dr. Simmons, and Jeffrey enter. Russell NODS toward Dr. Simmons. He lifts the PLATE with the image of CHRISTINE PULLMAN on it from a bag. Carter STANDS.

CARTER
Where did you get that?

Carter LUNGES for the plate as Dr. Simmons SMASHES it. Carter drops to his knees and starts raking. Dr. Simmons kneels.

DR. SIMMONS
Look, it's starting to form back
together. Don't you see?

Carter stops raking and stares transfixed at the pieces.

DR. SIMMONS (CONT'D)
Look at the pieces coming together.

Carter looks confused.

271 INT. INSERT - NIGHT 271
271A CARTER'S POV TO REVEAL 271A

The pieces of the plate FORMING BACK TOGETHER.

272 INT. INTERROGATION ROOM - NIGHT (BACK TO SIMMONS) 272

DR. SIMMONS
Close your eyes. You're going to
hear another voice now.

Dr. Simmons nods at Russell who kneels beside him.

RUSSELL
Your father's asleep. Your mother's
angry. He mistreats her.

FLASHBACK TO:

273 INT. KITCHEN - NIGHT 273
Ten year old Carter sits coloring. A woman, white dress,
visible neck down, enters behind him and grabs a LARGE KNIFE.

RUSSELL (O.S.)
So she gets a knife and goes into
the bedroom. You saw it didn't you?

274 INT. INTERROGATION ROOM - NIGHT (BACK TO CARTER) 274
Who looks up with tears of rage. Under hypnosis, he begins.

Note: When FLASHBACK is used, it's a QUICK FLASH OF IMAGERY.
We HEAR what is being described throughout.

274A ANGLE ON CARTER 274A

CARTER
She's calling me into the bedroom.
Blood is all over the bed.

275 **FLASHBACK** - INT. BEDROOM - NIGHT 275

276 INT. INTERROGATION ROOM -NIGHT (BACK TO CARTER) 276

CARTER

She's got a pillow over my dad's head and he's jerking around. My dad has a big knife in his chest.

277 **FLASHBACK** - INT. BEDROOM - NIGHT 277

276A INT. INTERROGATION ROOM - NIGHT (BACK TO CARTER) 276A

278 CARTER 278

My dad stopped moving. She's pulling him onto the floor and dragging him into the bathroom.

279 **FLASHBACK** - INT. BATHROOM - NIGHT 279

280 INT. INTERROGATION ROOM - NIGHT (BACK TO CARTER) 280

CARTER

She says hide the sheets.

281 **FLASHBACK** - INT. BATHROOM - NIGHT 281

280A 280A

282 INT. INTERROGATION ROOM - NIGHT (BACK TO CARTER) 282

CARTER

My dad's in the tub.

283 **FLASHBACK**- INT. BATHROOM - NIGHT 283

284 INT. INTERROGATION ROOM - NIGHT (BACK TO CARTER) 284

JOHN TYLER appears as we have seen him throughout.

JOHN

What's happening? (He sees Russell)
Russell, what's happening?

Russell stares at the man.

RUSSELL

John?

CARTER snaps back.

CARTER

I'm hiding the sheets under some leaves.

294 INT. INTERROGATION ROOM - NIGHT (BACK TO CARTER) 294

CARTER

She's putting dirt all over that bag. She's got blood on her, and her hand's, ya know, down there.

295 **FLASHBACK** - INT. BASEMENT - NIGHT 295

The mother removes her HAND from between her legs.

CHRISTINE PULLMAN

To you I give myself for I am yours.

296 INT. INTERROGATION ROOM - NIGHT (BACK TO CARTER) 296

CARTER

She's putting her fingers in her mouth, and repeating that thing.

297 **FLASHBACK** - INT. BASEMENT - NIGHT 297

CHRISTINE PULLMAN

To you I give myself for I am yours.

298 INT. INTERROGATION ROOM - NIGHT (BACK TO CARTER) 298

CARTER

(barely audible)

To you I give myself for I am yours.

Carter stares straight ahead.

RUSSELL

I'm going to count to three and you'll wake. One, two, three.

Carter looks up at the clock.

298A ANGLE ON CLOCK 298A

2:12 AM

He then looks at Russell with new resilience.

CARTER

It is worth my sacrifice.

RUSSELL

What sacrifice is that?

CARTER

All my work, all of my players. I
have created the great masterpiece.
I just didn't write it down. I'm
doing it.

RUSSELL

What do you mean doing it? Games
over. I win.

CARTER

Not quite Detective Spivey.

Carter looks at the clock.

298B ANGLE ON CLOCK 298B

2:13 AM

299 EXT./INT. ANGLE THROUGH VIEWING ROOM - NIGHT 299

Carter stands and faces AMANDA who peers through the glass at
him. Carter turns to Russell.

CARTER

The fool doth think he is wise, but
the wise man knows himself a fool.

A299 INT. INTERROGATION ROOM - NIGHT A299

Russell recognizes this.

RUSSELL

The heathen philosopher, when he
had a desire to eat a grape, would
open his lips when he put it into
his mouth, meaning that grapes were
made to eat and lips to open.

Carter smiles at Russell, then approaches Amanda.

CARTER

You do love this maid?

RUSSELL

I do sir.

CARTER

Art thou learned?

RUSSELL

No sir.

CARTER

Then learn this of me. To have is
to have.

Carter turns toward Russell while remaining by the glass.

CARTER (CONT'D)

For it is a figure in rhetoric that
drink, being poured out of a cup
into a glass, by filling the one
doth empty the other.

Russell's eyes GROW WIDE as he looks at Amanda.

A300 ANGLE ON AMANDA A300

A small stream of BLOOD rolls from the middle of her eye.

FLASHBACK TO:

300 INT. AMANDA'S BEDROOM - NIGHT 300

An unconscious Amanda lays on her bed. Carter pulls a SYRINGE
from the black folding pouch and INJECTS her in the leg.

301 INT. INTERROGATION ROOM - NIGHT (BACK TO RUSSELL) 301

Who runs to the glass. Carter backs away from Russell, all
the while, STARRING at him.

CARTER

Therefore, you clown, abandon the
society of this female. I kill
thee. I will deal in poison with
thee. I will kill thee a hundred
and fifty ways.

Russell places his hand on the glass. Amanda raises hers and
places it over his. She LOOKS at Russell.

AMANDA

I love you.

302 INT. VIEWING ROOM - NIGHT 302

Amanda collapses to the floor. Jeffrey runs to her.

A302 INT. INTERROGATION ROOM - NIGHT A302

Russell slowly turns to Carter with TREMBLING RAGE.

Carter picks up a SHARD of the broken plate from the floor.
The image of CHRISTINE PULLMAN shines brightly on the shard.

JOHN TYLER appears with the SHARD in his hand.

JOHN
Russell, please help me.

RUSSELL
You'll never get out of this room
alive.

CARTER reappears.

CARTER
I don't intend to. But you, my dear
Detective, WILL live. With all of
this to haunt you.

Carter places the shard to his left TEMPLE.

CARTER (CONT'D)
Therefore tremble, and depart.

Carter slowly SHOVES the shard into his temple. The image of
CHRISTINE PULLMAN slowly disappears into her sons flesh.
Blood gushes from the wound and flows down his face.

Carter maniacally STARES at Russell fighting to hold his
composure with the SHARD sticking from his head.

CARTER (CONT'D)
I win.

As Carter collapses to the floor, he lands on the SHARD,
which pushes it ALL THE WAY through his head. The SHARD TIP
pops out the other side.

A303 ANGLE ON SHARD TIP A303

The face of a smiling CHRISTINE PULLMAN covered in blood.

DISSOLVE TO:

303 EXT. CEMETARY - DAY 303

CRANE SHOT spirals down on Russell, Jeffrey, and others as
TWO CASKETS sit side by side. One draped in WHITE ORCHIDS.

PASTOR
Ashes to ashes, dust to dust.

304 EXT. CEMETARY - LATER - DAY 304

Russell, walks with Jeffrey away from the grave. Jeffrey
notices the wind in the trees.

JEFFREY

You know what it means when the
wind moves through the trees?

Russell STOPS WALKING as Jeffrey continues on.

RUSSELL

What?

JEFFREY

It means God's waving at you.

Jeffrey notices Russell isn't beside him and turns back.

JEFFREY (CONT'D)

You coming?

Russell stares in disbelief. SMASHCUT TO BLACK

ROLL END CREDITS