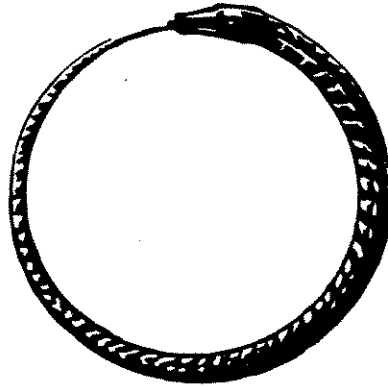




MILLENNIUM

"THE PEST HOUSE"

Episode 15 (#5C15)



MILLENNIUM

"The Pest House"

Written by

Glen Morgan & James Wong

Directed by

Allen Coulter

Episode #5C15
Story No. 4944
January 6, 1998 (White)

January 5, 1998

"The Pest House"

CAST LIST

Frank Black
Peter Watts

Christy Morris
Kevin Galbraith
E. Jacob Woodcock
Brennan
Dr. Stoller
Katie
Purdue
Edward
Bear
Ted Johnson
Callie
Detective Munsch
Attendant
Wilda

January 5, 1998

"The Pest House"

SET LIST

EXTERIORS:

PINE TREES
HIGHWAY 68
EAST COUNTY FORENSIC PSYCHIATRIC HOSPITAL
/ PARKING LOT
COUNTRY ROADSIDE
STREET
2 LANE ROAD
GAS STATION / CASHIER'S BOOTH

INTERIORS:

OLDSMOBILE
FRANK BLACK'S HOUSE
EAST COUNTY FORENSIC PSYCHIATRIC HOSPITAL
/ HALLWAYS
/ INTERVIEW ROOM
/ MAXIMUM SECURITY WARD
/ CAFETERIA
/ LAB/OFFICE
/ OBSERVATION ROOM
/ LOBBY
/ 5A - PURDUE'S ROOM
/ ELECTRICAL ROOM
/ EXERCISE THERAPY ROOM
/ HYDRO THERAPY ROOM
MOTEL
STOLLER'S CAR
FRANK'S CAR
GAS STATION CASHIER'S BOOTH

TEASER

Over black we hear the passionate SOUNDS of a young couple making out. Kisses and heavy breathing, blind groping in the dark. A moment of voyeuristic delight before FADING IN...

1 EXT. PINE TREE - NIGHT

1

... to a tangled mass of pine needles and branches. The web of dark shapes adding eeriness to the SOUNDS of passion. CAMERA BEGINS CRANING DOWN, through the branches, making its way past obstructions to find that WE are overhead looking down onto the roof of a late model Oldsmobile with a new paint job. The kind that still comes with bench seats.

CHRISTY (O.S.)
(breathless)
We should stop. I've got a test tomorrow.

Beat. The SOUNDS of kissing resumes... in the f.g., a pine cone sways precariously on a branch. A slow breeze shakes it from its moorings and sends it plummeting down.

2 INT. OLDSMOBILE - NIGHT

2

The pine cone strikes the car, O.S. The small THUNK catches the attention of KEVIN, 19. He glances up from the amorous embrace of CHRISTY, 17. He's a college freshman catching up with a high school sweetheart. She takes the break from the action to cool off, easing back to her side of the car.

CHRISTY
I told my mom I'd be home half an hour ago. 'Sides, it's way too cold out here.

Kevin smiles, pulls out a silver flask. He wiggles it teasingly.

KEVIN
Peppermint Schnapps.

She looks at him as if, "you know I can't resist that." She reaches for the flask but remains on her side. Christy coyly takes a swig. Kevin glances over to her, cool, then looks out beyond the horizon.

KEVIN
Do you know what's down the road?

CHRISTY
You mean, like, in the future, or which way to Taco City?

(CONTINUED)

2 CONTINUED:

2

KEVIN

I mean did you know that the
Pest House is only two miles
from this spot?

CHRISTY

The what?

KEVIN

East County Psychiatric
Hospital. The Looney bin. They
use to call it the Pest House.

She knows what's coming.

CHRISTY

Stop it, Kevin.

KEVIN

This one hospital probably holds
the most dangerous assortment of
maniacs in the western United
States.

CHRISTY

(unconvincing)

I'm not gonna to get scared.

KEVIN

Serial rapists, pedophiles, mass
murderers.

CHRISTY

Don't tell me... and one of them
escaped.

KEVIN

Worse. Released.

Christy gives him a weak smile. Though she puts on a brave
front, it's starting to get to her. Kevin knows it.

KEVIN

His name is Harold Brunvand. He
was sent to the hospital three
years ago, after a verdict of
not guilty by reason of
insanity. The victims' families
were outraged. They wanted the
death penalty, so he can never
do what he did again. But
Harold fooled the system.

(CONTINUED)

2 CONTINUED:

2

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Pest House is only two miles
from this spot?

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(CONTINUED)

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insanity. The victims' families
were pissed. They wanted the
death penalty, so he can never
do what he did again. But
Harold fooled the system.

(X)

(CONTINUED)

2 CONTINUED: (2)

2

CHRISTY

What did he do?

Kevin starts... then pauses.

KEVIN

No... maybe you shouldn't hear
this.

Christy reaches out and tweaks the nipple under his shirt. He
jerks back, laughing.

KEVIN

OWWW!

CHRISTY

Tell me!

KEVIN

It was a night like tonight. A
sorority at Grossmont had their
sisterhood camp out near Alpine
Village. They had their cookout
and campfire songs and went to
sleep, exhausted. Seven of them
never woke up. Because during
the night, Harold covered their
faces with a rag soaked in
chloroform. Then neatly sliced
their throats from ear to ear,
making sure he severed the
carotid artery so he can drink
their blood.

Christy makes a face, completely grossed out.

KEVIN

And there would've been an
eighth victim, but the rag was
drying out. She fought through
the anesthetic and crawled over
to their gear where she found a
cleaver. And when he reached
for her neck, she grabbed his
arm and WHAM! Chopped off his
hand.

Kevin SLAMS his right hand down onto the seat. Christy jumps
from his dramatic recreation.

(CONTINUED)

2 CONTINUED: (2)

2

CHRISTY

What did he do?

Kevin starts... then pauses.

KEVIN

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their throats from ear to ear,
making sure he severed the
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(X)

(X)

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for her neck, she grabbed his
arm and WHAM! Chopped off his
hand.

Kevin SLAMS his right hand down onto the seat. Christy jumps
from his dramatic recreation.

(CONTINUED)

2 CONTINUED: (3)

2

KEVIN

But only two years after he was sent to the hospital, he was released. "Cured." With a hook where his left hand used to be. The police lost track of him within three months. He could be anywhere... across the country, living next door, or even... in THIS CAR!

Kevin pulls his left hand out from between the seat and the door. Sticking out of his shirt, where his hand should be, is the hook part of a wire clothes hanger.

Christy SCREAMS. Kevin laughs. She smacks him on the chest, hard. Apologizing, he moves to her, comforting.

KEVIN

I'm sorry... but you're so easy to freak.

CHRISTY

No... you're just good at it.

KEVIN

C'mere... that's not the only thing I'm good at.

He leans in but she turns away. He kisses her on the cheek, then her neck, moving up to her ear. She responds with a sigh, turning to him passionately. They begin making out, hot and heavy.

O.S., the wind blows, shadows of the tree above move across the hood of the car. A NOISE like a SCRATCHING can be heard on the roof of the car. Kevin, distracted, looks up. Christy snuggles against him.

KEVIN

What's that?

CHRISTY

My tongue... in your ear.

KEVIN

No... that noise. My Dad would kill me if I got a scratch on the car.

Beat. They both look up. The SCRATCHING continues.

(CONTINUED)

2 CONTINUED: (4)

2

KEVIN

I'll be right back.

He pulls away from her, gives her another kiss, before opening the door and stepping outside. Kevin SLAMS the door closed.

The interior of the car is completely steamed up, enveloping Christy in a translucent womb. Beat. Christy flips down the passenger side sun shade and looks in the vanity mirror. She quickly reapplies lipstick, waiting for her boyfriend to return. Suddenly, a LOUD THUMP, O.S. Christy whips her head around.

CHRISTY

Kevin?

Nothing. CAMERA CREEPS IN to her mounting alarm.

CHRISTY

It's not funny.

She wipes at the moisture on the window, trying to see outside. No one is around. Christy scoots over to the driver's side, wiping away the condensation.

CHRISTY'S POV - OUTSIDE

It's blurry, but a figure seems to move across the window.

RETURN

Christy is now pissed and a little scared. She pushes the electronic lock button. THUNK, all the doors lock.

CHRISTY

Stop scaring me, unless you want
to stay outside all night.

Nothing. Beat. As Christy moves back to her side, a face suddenly SMASHES into the passenger side window, grabbing at the door handle which is now locked. Christy SCREAMS. She scoots quickly away.

CHRISTY

Oh God! Oh God! KEVIN!

The car bounces as if someone has just jumped onto the trunk. The NOISE and MOVEMENT travel to the roof of the car. Christy ducks her head, cowering low against the floor of the car. She has completely lost it, fear and anger are co-mingled in tears and panic. Christy searches frantically for the keys of the car, trying to escape. She rips at the fast food bags they've finished, looking through the jacket he left behind.

(CONTINUED)

2 CONTINUED: (5)

2

CHRISTY
(panicked)
The keys! Where's the keys!

Two LOUD THUMPS outside freezes her. Tears stream down her face as she looks up, all around. She cannot see out of the car, the windows remain fogged.

CHRISTY
I'm never going to forgive you
for this!

Silence. Only the wind blows. Then the SCRATCHING noise returns. Christy is hyperventilating. Her eyes are wild, fear is etched on her face. Through the steamed up window, a rivulet of dark liquid trickles down onto the pane.

CHRISTY
(screams out)
KEVIN!

She waits. The only response is SCRATCH... SCRATCH... SCRATCH...

Christy releases a slow, scared breath. A red "The Club" like metal steering wheel lock sits on the floor. With great resolve, she picks it up, gathering her courage to step outside.

3 EXT. HIGHWAY 68 - NIGHT

3

It is silent as Christy steps out of the car. She looks down.

CHRISTY'S POV - GROUND

Footprints in the dirt indicate a struggle has taken place. She moves forward and finds something metallic.

CHRISTY

Bends down, wiping away the dirt. The hook part of the metal hanger is REVEALED, only now it is sticky with blood.

Christy sucks in her breath. She turns, looking up at the roof of the car. Her eyes widen in fear, her scream caught in her throat.

Hanging upside down from the tree is Kevin, dead. Blood pools on the roof under where he hangs. The wind blows his body, causing it to sway back and forth. His fingers are low enough so that everytime he moves, he SCRATCHES the roof with his nails.

Christy stands, alone, in shock. Her mouth is open, but no sound can escape.

(CONTINUED)

3 CONTINUED:

3

CLOSE - FINGERS

Red with blood, as they sway back and forth...

FADE OUT:

END OF TEASER

ACT ONE

4 INT. FRANK'S HOUSE - DAY

4

The ominous BOOMS echo over a CLOSE UP of the bloody wire hanger. That picture is pulled aside to REVEAL an overhead shot of the car's roof. A pool of blood is framed by bloody finger marks that run on either side.

FRANK BLACK

Studies the photos, flipping through several others, as PETER WATTS briefs him.

WATTS

The victim was Kevin Galbraith, a Freshman English major at San Diego State University. He was parked on Highway 68 with his girlfriend, Christy Morris when the attack occurred at around 11:30 P.M. According to her statement, her boyfriend leaves the car, and for safety, she locks herself inside...

Without having to look at the police file, Frank begins to recount the events of the crime.

FRANK

He never returns... she becomes afraid, begins to hear something scratching the car. When she finally escapes, she discovers her boyfriend, dead, hanging from a tree. The scratching was caused by his fingers hitting the car as he swayed in the wind.

Watts nods.

FRANK (CONT'D)

It's an urban legend. It's folklore. Morality tale. None of it is true.

WATTS

That's what I would have said, except there is a real victim here, and a psychologically scarred witness who is under heavy sedation.

(more)

(CONTINUED)

ACT ONE

4 INT. FRANK'S HOUSE - DAY

4

The ominous BOOMS echo over a CLOSE UP of the bloody wire hanger. That picture is pulled aside to REVEAL an overhead shot of the car's roof. A pool of blood is framed by bloody finger marks that run on either side.

FRANK BLACK

Studies the photos, flipping through several others, as PETER WATTS briefs him.

WATTS

The victim was Kevin Galbraith, a Freshman English major at Oregon State University. He was parked under the Coppercove Bridge with his girlfriend, Christy Morris when the attack occurred at around 11:30 P.M. According to her statement, her boyfriend leaves the car, and for safety, she locks herself inside...

(X)
(X)
(X)
(X)

Without having to look at the police file, Frank begins to recount the events of the crime.

FRANK

He never returns... she becomes afraid, begins to hear something scratching the car. When she finally escapes, she discovers her boyfriend, dead, hanging from a tree. The scratching was caused by his fingers hitting the car as he swayed in the wind.

Watts nods.

FRANK (CONT'D)

It's an urban legend. It's folklore. Morality tale. None of it is true.

WATTS

That's what I would have said, except there is a real victim here, and a psychologically scarred witness who is under heavy sedation.

(more)

(CONTINUED)

ACT ONE

4 INT. FRANK'S HOUSE - DAY

4

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FRANK BLACK

Studies the photos, flipping through several others, as PETER WATTS briefs him.

WATTS

The victim was Kevin Galbraith, a Freshman English major at University of Portland. He was parked on Coppercove Bridge with his girlfriend, Christy Morris when the attack occurred at around 11:30 P.M. According to her statement, her boyfriend leaves the car, and for safety, she locks herself inside...

(X)
(X)
(X)

Without having to look at the police file, Frank begins to recount the events of the crime.

FRANK

He never returns... she becomes afraid, begins to hear something scratching the car. When she finally escapes, she discovers her boyfriend, dead, hanging upside down. The scratching was caused by his fingers hitting the car as he swayed in the wind.

(X)

Watts nods.

FRANK (CONT'D)

It's an urban legend. It's folklore. Morality tale. None of it is true.

WATTS

That's what I would have said, except there is a real victim here, and a psychologically scarred witness who is under heavy sedation.

(more)

(CONTINUED)

4 CONTINUED:

4

WATTS (cont'd)

The police have interviewed her several times, but she knows nothing more than what we already know from campfire stories.

FRANK

The killer knows the same stories.

Watts nods.

WATTS

I've done a preliminary profile, based on that, checked the backgrounds of inmates in mental institutions near the crime scene. I think you'll find this interesting.

He hands Frank a folder.

FRANK

E. Jacob Woodcock. Found not guilty of murder by reason of insanity, remanded to the East County Forensic Psychiatric hospital three years ago... He killed a parked couple on Highway 68.

Frank quickly checks the police report on the recent murder.

FRANK

That's the same road.

WATTS

He fits the profile to a "T." Only problem is, he couldn't possibly have done it.

Frank turns the page. On it is a recent photograph of Woodcock.

INSERT - PHOTOGRAPH

The man is bound to a wheel chair, wearing an institutional sweat suit. His leg is black with bruises from advanced diabetes. One arm has been amputated, CAMERA PUSHES IN to see that strapped to the stump is a steel hook.

CUT TO:

4 CONTINUED:

4

WATTS (cont'd)

The police have interviewed her several times, but she knows nothing more than what we already know from campfire stories.

FRANK

The killer knows the same stories.

Watts nods.

WATTS

The Group believes this will not be an isolated incident. I've done a preliminary profile, based on that, checked the backgrounds of inmates in mental institutions near the crime scene. I think you'll find this interesting.

(X)
(X)

He hands Frank a folder.

FRANK

E. Jacob Woodcock. Found not guilty of murder by reason of insanity, remanded to the East County Forensic Psychiatric hospital five years ago... He killed a parked couple under Coppercove Bridge.

(X)
(X)
(X)

Frank quickly checks the police report on the recent murder.

FRANK

That's the same road.

WATTS

He fits the profile to a "T." Only problem is, he couldn't possibly have done it.

Frank turns the page. On it is a recent photograph of Woodcock.

(CONTINUED)

4 CONTINUED:

WATTS (cont'd)

The police have interviewed her several times, but she knows nothing more than what we already know from campfire stories.

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He hands Frank a folder.

FRANK

E. Jacob Woodcock. Found not guilty of murder by reason of insanity, remanded to the East County Forensic Psychiatric hospital five years ago... He killed a parked couple on Coppercove Bridge.

(X)

Frank quickly checks the police report on the recent murder.

FRANK

That's the same bridge.

(X)

WATTS

He fits the profile to a "T." Only problem is, he couldn't possibly have done it.

Frank turns the page. On it is a recent photograph of Woodcock.

(CONTINUED)

4 CONTINUED: (2)

4

INSERT - PHOTOGRAPH

The man is bound to a wheel chair, wearing an institutional sweat suit. His leg is amputated because of advanced diabetes. (X)
One arm has been amputated, CAMERA PUSHES IN to see that strapped to the stump is a steel hook.

CUT TO:

5 EXT. EAST COUNTY FORENSIC PSYCHIATRIC HOSPITAL - DAY 5

To establish. A sterile, concrete compound of several buildings.

6 INT. EAST COUNTY FORENSIC PSYCHIATRIC HOSPITAL - DAY 6

KACHUNK. An electronic lock buzzes as Frank and Watts enter the ward. Aside from the security door and screens on the window, the appearance inside is comfortable, though busy. They've enter onto the rehab ward, in one corner of the room is a video center, next to that is a pet center with hamsters, goldfish, etc. A small library with old books and torn magazines runs along one wall.

The PATIENTS, NURSES and DOCTORS are all in street clothes. The only differentiation is that people working at the hospital have keys around their waist. Patients don't.

Frank moves to a counter where a man, BRENNAN, is putting away some notebooks.

FRANK

Hi, I'm Frank Black, this is Peter Watts. We're working with the East County Sheriff's department. We're here to interview a patient, E. Jacob Woodcock.

Brennan finishes his filing and turns to the two investigators.

BRENNAN

Woodcock. He's a very disturbed individual with a wide range of personality disorders. Paranoid, schizotypal. He's a factor one psychopath.

WATTS

We'd like to talk to him in regards to a recent murder...

An attractive psychiatrist, DR. STOLLER, mid thirties, in professional clothing without a lab coat, steps in behind the counter. She places a gentle hand on Brennan's shoulder to guide him out from the area.

DR. STOLLER

Mr. Brennan, why don't you let me talk to these gentlemen, you're late for your therapy.

Frank and Peter step aside as Brennan moves out. Once burned, Frank and Watts turn cautiously to Dr. Stoller.

(CONTINUED)

5 EXT. EAST COUNTY FORENSIC PSYCHIATRIC HOSPITAL - DAY

5

To establish. A sterile, concrete compound of several buildings.

6 INT. EAST COUNTY FORENSIC PSYCHIATRIC HOSPITAL - DAY

6

KACHUNK. An electronic lock buzzes as Frank and Watts enter the ward. Aside from the security door and screens on the window, the appearance inside is comfortable, though busy. They've entered onto the rehab ward, in one corner of the room is a video center, next to that is a pet center with hamsters, goldfish, etc. A small library with old books and torn magazines runs along one wall. (X)

The PATIENTS, NURSES and DOCTORS are all in street clothes. The only differentiation is that people working at the hospital have keys around their waist. Patients don't.

Frank moves to a counter where a man, BRENNAN, is putting away some notebooks.

FRANK

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Brennan finishes his filing and turns to the two investigators.

BRENNAN

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An attractive psychiatrist, DR. STOLLER, mid thirties, in professional clothing without a lab coat, steps in behind the counter. She places a gentle hand on Brennan's shoulder to guide him out from the area.

DR. STOLLER

Mr. Brennan, why don't you let me talk to these gentlemen, you're late for your therapy.

Frank and Peter step aside as Brennan moves out. Once burned, Frank and Watts turn cautiously to Dr. Stoller.

(CONTINUED)

6 CONTINUED:

6

WATTS

He's a patient... and you're a doctor here?

DR. STOLLER

Yes, Ellen Stoller. How can I help you?

WATTS

Everyone sort of... dresses alike.

DR. STOLLER

We believe uniforms, or lab coats only serve to stigmatize the patients. If we're dressed as "doctors", then they'll act like "patients." We try very hard to eliminate those kinds of visual cues from the ward.

She indicates a ring of keys hanging from her waist.

DR. STOLLER (CONT'D)

You can tell us apart by the keys on our belt.

FRANK

Dr. Stoller, my name is Frank Black, we're working with the Sheriff's department on a murder investigation.

DR. STOLLER

Right, they called earlier. He's very anxious to talk to you.

Frank and Watts exchange curious looks as they follow Dr. Stoller out of the ward.

7 INT. HALLWAY - HOSPITAL - DAY

7

Dr. Stoller briskly leads the two men down an antiseptic hallway toward the maximum security ward. There are no cameras, no guards.

DR. STOLLER

E. Jacob Woodcock is a disturbed individual with a wide range of personality disorders. Paranoid. Schizotypal...

(CONTINUED)

7 CONTINUED:

7

Frank and Watts look at one another.

FRANK

A factor one psychopath?

DR. STOLLER

Yes, how did you know?

FRANK

Wild guess.

DR. STOLLER

But I find it inconceivable that he could be connected to a recent murder. Besides his physical handicap, he remains in custody under maximum security. He hasn't stepped foot outside of this hospital in three years.

WATTS

What are the security measures for the prisoners in the hospital?

DR. STOLLER

Our patients are not prisoners. No one in here has been found guilty of a crime. But we understand they can be a danger to themselves and to society. The patients under maximum security are housed in a secure ward with electronic locks on every door. We make a visual inspection every hour. There is no way he could escape without our knowledge.

Dr. Stoller stands before a heavy security door. She punches in a code, the door buzzes open to a small entry area, allowing entrance to the maximum security ward. As Peter and Frank disappear behind the heavy door...

CUT TO:

8 INT. INTERVIEW ROOM - DAY - CLOSE - A STEEL HOOK

8

SLAMS down onto the table. The hook opens slightly, as a crime scene photograph of the boy hanging above the car is slipped inside it. With the photo in its grasp, the hook rises. CAMERA FOLLOWS the hook to REVEAL E. JACOB WOODCOCK, 47.

(CONTINUED)

7 CONTINUED:

7

Frank and Watts look at one another.

FRANK

A factor one psychopath?

DR. STOLLER

Yes, how did you know?

FRANK

Wild guess.

DR. STOLLER

But I find it inconceivable that he could be connected to a recent murder. Besides his physical handicap, he remains in custody under maximum security. He hasn't stepped foot outside of this hospital in five years.

(realizing her faux
paus)

Well... you know what I mean.

(X)
(X)
(X)
(X)

WATTS

What are the security measures for the prisoners in the hospital?

DR. STOLLER

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(CONTINUED)

8 CONTINUED:

8

Diabetes has ravaged his complexion. His gray pallor and bruise like sores score his face like a death mask. On the right side of his forehead are two small red marks, almost like burns. In the corner of his mouth hangs a cigarette, unlit.

He looks upon the picture with true surprise... and recognition, as if the picture reminded him of a dream.

WOODCOCK
(sotto)

So that's where it went.

Though not directed at them, Frank and Watts store the comment. Woodcock finally looks up.

WOODCOCK
That's a sick picture. Real
sick. I know that now.

FRANK
Can you tell me anything about
it?

WOODCOCK
Well... whoever did this, the
killer... he's done it before.
See that's a sailor's knot. The
more you struggle, the tighter
it gets. And that's a fine
bisecting cut, straight, almost
a surgical line. Even with the
sharpest knife, that takes a lot
of practice. Maybe he worked on
animals before... maybe not.

WATTS
Mr. Woodcock, did you, or anyone
you know have anything to do
with this murder?

Woodcock looks up, behind him. He pauses...

WOODCOCK
You hear that?

Frank and Watts shake their heads.

WOODCOCK
I don't either. 'Cause there's
nothing there to hear.
(more)

(CONTINUED)

8 CONTINUED: (2)

8

WOODCOCK (cont'd)

I used to wear headphones with music blasting into my ear to drown out the voices. I'd have to scream so I didn't have to listen. But those voices can cut through a concrete wall ten feet thick, 'cause they were coming from the inside, see? I know that now. I wanted you to know, so they can know. I don't have to be here anymore.

WATTS

Is that the reason you were willing to talk to us, so we can help you get out?

WOODCOCK

Do you believe in the death penalty?

WATTS

I don't believe it's a deterrent.

WOODCOCK

Retribution. Punishment. Justice. I believe in that. But I was sent here to die a slow death... of disease. I got diabetes. Bad. Now a box of chocolates from the drug store will do the same thing ten thousand volts of electricity can. If that's the game they wanna play, I want out. Now that my mind is clean, let me out.

FRANK

Where did "what" go?

Woodcock turns to him, his eyes suddenly intense, as if caught in a lie.

FRANK

You said "so that's where it went."

WOODCOCK

Yeah... I did. Everything. Just everything.

(CONTINUED)

8 CONTINUED: (3)

8

FRANK

I don't understand. Did you
have anything to do with the
murder?

A slow smile breaks over Woodcock's face.

WOODCOCK

Hell yes... I didn't do it, but
it's mine. It's all mine.

On Frank's reaction...

CUT TO:

9 INT. MAXIMUM SECURITY WARD - DAY

9

An angelic young woman, KATIE, works her finger nervously
against the fabric of a couch in the ward room. She's already
worn the upholstery thin, breaking through to the metal springs
beneath.

At the moment, she is relaxed, serene, looking like the last
person anyone would expect in the maximum security ward. A pair
of hands COMES INTO FRAME, grabbing her arms and turning them
over to REVEAL terrible scars, disfigured from repeated self
mutilation.

CAMERA TILTS UP to find the malevolent face of a patient,
PURDUE. He is powerful and dangerous, but he moves awkwardly,
as if a broken leg had been set wrong. His face cracks with his
version of a smile.

PURDUE

(re: scars)

How are my snakes today?

Katie looks down to her arms, afraid.

KATIE'S POV - ARMS

Tiny snakes wriggle beneath the skin of her arms.

RETURN

She looks up, freaked. Purdue leans in close.

PURDUE

Very active, I see. Let 'em
burrow too deep, and you'll
never get 'em out.

(CONTINUED)

8 CONTINUED: (3)

8

FRANK

I don't understand. Did you
have anything to do with the
murder?

A slow smile breaks over Woodcock's face.

WOODCOCK

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On Frank's reaction...

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PURDUE. He is powerful and dangerous, but he moves awkwardly,
as if a broken leg had been set wrong. His face cracks with his
version of a smile.

PURDUE

(re: scars)

How is my snake today?

(X)

Katie looks down to her arms, afraid.

KATIE'S POV - ARMS

Tiny snakes wriggle beneath the skin of her arms.

RETURN

She looks up, freaked. Purdue leans in close.

PURDUE

Very active, I see. Let him
burrow too deep, and you'll
never get him out.

(X)

(X)

(CONTINUED)

9 CONTINUED:

9

He releases her as Frank and Peter exit the interview room, along with a nurse, EDWARD who locks up behind them.

EDWARD

You gentlemen need to talk to anybody else?

FRANK

Not right now, thanks, Edward.

The nurse nods, "no problem." He moves away to tend to a patient at the other side of the ward. The maximum security ward is essentially the same room as the rehab center, except stripped down. There is nothing in the room that is sharp, or could be broken to create a weapon. The windows are screened. Presently, the doors to every adjoining room is open.

FRANK

There have been precedents of surrogate killers. People whose personalities are so deficient that they will kill for their dominant partner.

WATTS

No shortage of candidates here. Woodcock could've come in contact with minimum security patients who have outside privileges and told him exactly what to do. Maybe that's why the murder appears scripted, because it was.

FRANK

We can ask Dr. Stoller to put him under surveillance, find out who he comes in contact with...

O.S., a SCREAM from Katie draws their attention back towards the couch. Katie has worked the metal spring out of the furniture and is grotesquely digging the metal into her arm.

Blood spurts over the couch and onto the girl. She SCREAMS in pain and yet cannot stop her dangerous behavior. Edward quickly grabs some towels, rushing to her side. He calls out to several patients who stand watching curiously.

EDWARD

GET DR. STOLLER!

(CONTINUED)

9 CONTINUED:

9

He releases her as Frank and Peter exit the interview room, along with a nurse, EDWARD who locks up behind them.

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O.S., a SCREAM from Katie draws their attention back towards the couch. Katie has worked the metal spring out of the furniture and is grotesquely digging the metal into her arm.

Blood runs down her arm. She SCREAMS in pain and yet cannot (X) stop her dangerous behavior. Edward quickly grabs some towels, rushing to her side. He calls out to several patients who stand watching curiously.

EDWARD

GET DR. STOLLER!

(CONTINUED)

9 CONTINUED: (2)

9

A WOMAN PATIENT hurries off. Frank and Watts watch as two other female NURSES rush to Edward's aid. Edward struggles to dislodge the metal spring from Katie's hand, the blood making her hand too slippery to grab.

FRANK & WATTS

See that everything's under control. They are surrounded by other curious patients, including Purdue. Suddenly, bodies fly out of the way as a large man, BEAR, crashes through the crowd.

Peter Watts turns to restrain the man, but he is pushed violently aside.

WIDER

Edward turns to see the disturbance. His face is immediately stricken with anxiety.

EDWARD

Bear, get the hell outta here!

Bear continues forward. His expression conveys a battle with an inner demon, one that he's losing.

EDWARD

Keep it together, man. It's not your blood! It's not your blood!

Bear's countenance grows dark with rage. He rushes onto the girl, his hands around her neck.

Edward tries desperately to break his grip. The other two Nurses grab a hold of an arm, trying to pull him back.

CLOSE - KATIE

weakening, her breathes coming in gasps. Bear drives his face forward onto her neck, his yellow and black teeth bared. Edward has a hand on his face, trying to push him back.

WIDER

Frank moves into action. He dives onto Bear's back, wrapping an arm around his neck. With a knee into his back, Frank uses the leverage to pry him off the girl.

EDWARD

Keep away from his mouth!
Anything gets in there, it's not coming out!

(CONTINUED)

9 CONTINUED: (3)

9

Watts joins Frank and Edward in subduing the man. Following Edward's lead, they manhandled him into a confinement room.

EDWARD

The side room. Get him in the side room!

The men dump the patient inside. Edward SLAMS the door. KACHUNK. The lock engages just before Bear CRASHES against it from the inside.

The door trembles from the beating.

FRANK

You sure it's gonna hold.

Edward nods, winded. He looks over to Katie who is being attended to by the other nurses.

EDWARD

When he gets worked up like that...

(shakes his head)

He would've ripped a hole in her neck.

WATTS

With his teeth.

EDWARD

That's why he's in here.

Edward turns to look through the porthole window of the side room. He studies the man for a beat, then closes his eyes in pain. Abruptly, he walks away.

Frank watches the nurse, then looks through the porthole.

FRANK'S POV - SIDE ROOM

Rolled tightly into a ball against one corner; Bear watches, waiting. His eyes are dark, his pupils enlarged, like his namesake.

FRANK

Turns away from the porthole, then feels a presence, watching him. He quickly turns...

(CONTINUED)

9 CONTINUED: (4)

9

WIDER

... catching Purdue who locks eyes with Frank before turning away. Purdue moves off, disappearing into the ward.

CUT TO:

10 EXT. COUNTRY ROADSIDE - NIGHT

10

A flashlight shines on a tire iron as it loosens the final lug nut of a flat tire. The nut is dropped onto the hubcap with a LOUD CLINK, joining three others.

WIDER

TED JOHNSON, 23, works as his shivering girlfriend, CALLIE, holds the flashlight onto the scene.

CALLIE

It's too cold, I'm gonna wait
inside the car.

TED

Just five more minutes. I need
the light to put the spare on.

Ted pulls the flat off the axel, then rolls the tire back toward the opened trunk. As he dumps the flat into the trunk, a RUSTLING in the woods draws his attention.

TED

Did you hear that?

CALLIE

Just hurry up. I'm freezing
here.

TED

Shine the light out there.

CALLIE

We're in the country, it's
probably just some wild animal.

Ted takes one last look, before rolling the spare toward the jacked up axel.

CLOSE - TED

as he struggles to lift the tire onto the axel, the flashlight beam suddenly whips away. He manages to fit the tire onto the bolts, smashing his finger in the process.

(CONTINUED)

10 CONTINUED:

10

TED
OWW! Callie!

The light remains off. Ted turns to where he last saw his girlfriend.

WIDER

She's not there.

TED
Callie...?

CAMERA PUSHES IN on his mounting trepidation. He swallows his fear and begins to move toward the heavy brush near the road side.

TED
Quit playin' games.

A NOISE at the front of the car whips his head around. Breathes coming faster now, Ted moves quickly toward the front.

CLOSE - HUBCAP

Ted's foot steps onto it, upending the hubcap, sending the four nuts flying into the darkness.

RETURN

Ted's heart sinks as he hears the nuts rolling away.

TED
Damn it!

Ted reaches inside the car, turning on the headlights. A human FORM quickly moves out of the path of the beams into the darkness.

TED
Callie!

Ted spots the flashlight on the ground. He moves quickly to it, picking it up. It feels wet, sticky.

Ted moves his hand in front of the light.

INSERT - HAND

is red with blood.

(CONTINUED)

10 CONTINUED: (2)

10

TED

adrenaline rushes through his body. His muscles tighten in shock. From behind him, A LOUD RUSTLE. He swings the flashlight into the darkness.

TED'S POV - HUMAN FORM

The light is aimed too low to see the face. It's just a flash of a man, his shirt front red with blood, almost immediately upon CAMERA.

EXTREMELY WIDE

Caught in the beams of the car's headlights, the form attacks, viciously, like an animal. That split second of violence is all we see as Ted's body is ripped away into the darkness. On his excruciating last cry...

FADE OUT:

END OF ACT ONE

ACT TWO

11 EXT. COUNTRY ROADSIDE - DAY

11

Yellow police tape has cordoned off the area, police vehicles, along with a coroner's van are parked along side the jacked up automobile - the spare hanging uselessly on the axel.

Sheriff DEPUTIES are moving in the deep brush, looking at the ground, searching. Frank and Watts check out the bodies in the black body bags, before moving to DETECTIVE MUNSCH.

MUNSCH

Still missing parts of the thigh
on both bodies and a hand from
her.

He sighs, disgusted.

MUNSCH

The way the bodies were ripped
up, I gotta think maybe coyotes
or somethin' got to them before
we did.

Frank considers, shakes his head.

FRANK

The tears in the bodies are too
uniformed to be made by animals.
This was done by a highly
disorganized killer. It was a
crime of opportunity. The
victims and the killer happened
to cross paths at exactly the
wrong time.

MUNSCH

Mr. Black, you said the other
murder was... "scripted." And
this one is "disorganized." Are
you suggesting two different
maniacs out there?

WATTS

It would appear that way. The
killer of Kevin Galbraith,
though highly disturbed, could
integrate in society - hold down
a job, rent an apartment.

(more)

(CONTINUED)

11 CONTINUED:

11

WATTS (cont'd)

It wouldn't surprise me to find
this man walking down the street
in the same blood soaked
clothing he wore while
committing the crime. He is out
of his mind, literally.
Disassociative. The rational
pared away to an animal state.

Frank considers...

FRANK

Bear.

Watts looks up, connecting with the same thought. Detective
Munsch is confused.

MUNSCH

Around these parts, largest
predator we get are mountain
lions.

FRANK

Detective, how far are we from
the psychiatric hospital?

CUT TO:

12 INT. CAFETERIA - FORENSIC PSYCHIATRIC HOSPITAL - DAY

12

Peter Watts and Frank Black sit across the table from Dr.
Stoller, who is having a large bowl of beef stew for lunch.
Watts is nibbling on a tuna fish sandwich. Frank finishes with
his salad. He doesn't want to ruin the doctor's lunch, but is
too impatient to wait.

FRANK

I've studied Bear's case
history. Although more than
five years apart, the murders
that sent him here, and the ones
committed last night are nearly
identical.

WATTS

Both sets of victims were
couples. In both cases, they
were killed because they
happened to be at the wrong
place at the wrong time.
Victims of opportunity.

(CONTINUED)

11 CONTINUED:

11

WATTS (cont'd)

It wouldn't surprise me to find
this man walking down the street
in the same blood soaked
clothing he wore while
committing the crime. He is out
of his mind, literally.
Disassociative. The rational
pared away to an animal state.

Frank considers...

FRANK

Bear.

Watts looks up, connecting with the same thought. Detective
Munsch is confused.

MUNSCH

Around these parts, largest
predator we get are coyotes.

(X)

FRANK

Detective, how far are we from
the psychiatric hospital?

CUT TO:

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couples. In both cases, they
were killed because they
happened to be at the wrong
place at the wrong time.
Victims of opportunity.

(CONTINUED)

12 CONTINUED:

12

FRANK

The bodies were mutilated,
literally torn apart. The
missing hands of the female
victims were never found.

Dr. Stoller swallows a spoonful of stew, then looks up.

DR. STOLLER

It certainly is a coincidence.

FRANK

We would call it a signature.

DR. STOLLER

Mr. Black, would you expect a
serial killer to exhibit no
refinement of his technique in
five years? That his
environment would have no effect
on his behavior?

WATTS

There have been known cases
where killers, released from
prison up to fifteen years
later, resumed killing in the
same manner as they did before
confinement.

Dr. Stoller shakes her head, disgusted.

DR. STOLLER

That is the kind of bigotry my
patients face from every segment
of society. No one believes
counseling, intensive therapy,
or even medication can
rehabilitate the sick. These
people are put in here with no
expectation of them ever getting
out. So let's get to it. How
could he have done it?

FRANK

Was Bear confined to the side
room last night?

DR. STOLLER

No, he was released in time to
attend his group at 5 P.M.

(CONTINUED)

12 CONTINUED: (2)

12

FRANK

Where do they meet?

DR. STOLLER

I believe the group had a supervised walk on the grounds of the hospital.

WATTS

(dubiously)

He was allowed outside just three hours after his attack on the girl?

DR. STOLLER

Mr. Watts, you're not qualified to pass judgement on the treatment of our patients. I know your position may be to lock them up and throw away the key, but there's still not a sliver of proof that anyone here was involved with the recent murders.

Dr. Stoller takes an angry spoonful of her stew. Watts and Frank exchange glances, they're not getting anywhere. As Watts takes a bit of his sandwich, Stoller suddenly stops chewing.

She gags a little, then works something out of her mouth, into her napkin.

FRANK

You okay?

Stoller looks at her napkin, her face going pale.

FRANK

What's the matter?

Stoller opens her napkin.

CLOSE - NAPKIN

Inside, a fake woman's fingernail, painted pink - just like Callie's.

DR. STOLLER (O.S.)

It's a press on nail.

(CONTINUED)

12 CONTINUED: (2)

12

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(dubiously)

He was allowed outside just three hours after his attack on the girl?

DR. STOLLER

Mr. Watts, you're not qualified to pass judgement on the treatment of our patients. I know things can seem to get out of hand around here, but there's still not a sliver of proof that anyone from this hospital was involved with the recent murders.

(X)

(X)

(X)

(X)

Dr. Stoller takes an angry spoonful of her stew. Watts and Frank exchange glances, they're not getting anywhere. As Watts takes a bit of his sandwich, Stoller suddenly stops chewing.

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(CONTINUED)

12 CONTINUED: (3)

12

RETURN

Frank immediately moves to the kitchen/serving area where STAFF and patients, one being Purdue, are ladling stew onto bowls for patients and nurses.

CAMERA FOLLOWS Frank as he jumps the line, moving over the counter to take the giant pot of stew to the sink over the protests of Purdue.

PURDUE

What the hell you doing?

SINK

Frank places a strainer over the drain, then dumps the contents of the pot into the sink. Watts and Dr. Stoller joins him as the liquid drains out.

Frank looks into the sink...

FRANK

Dr. Stoller, I think you've eaten more than a sliver of proof.

The doctor gags. In the sink, covered with remnants of stew, is the undeniable shape of a human hand. Watts turns to the pale doctor, pressing the advantage.

WATTS

We're going to talk to everyone with access to the kitchen, but considering the possibility of Bear's participation, would you consent to an interview of your patient?

Dr. Stoller cannot take her eyes off the hand in the stew. Still in shock, she nods, agreeing to the interview.

DR. STOLLER

Don't expect much, in the three years he's been in counseling, Bear has never once spoken.

CUT TO:

13 INT. INTERVIEW ROOM - DAY - CLOSE - BEAR

13

His face stares out impassively, but a closer examination of the eyes reveal a desperate attempt to communicate. He is trying to say something, but doesn't know how. It is like watching someone trying to teach their facial muscles to work, and failing.

FRANK (O.S.)

Can you remember what you did
last night?

Bear manages a nod.

FRANK (O.S.)

At any time last night, were you
outside of the maximum security
ward?

Bear nods again, more emphatically.

Frank and Watts exchange a look. Dr. Stoller, sitting at the head of the interview table, becomes agitated. Edward stands behind Bear in case of trouble.

DR. STOLLER

You're confusing him. I told
you he had a supervised outing
with his group on the grounds of
the hospital.

Bear looks to the doctor, indeed becoming confused. Frank sees this.

FRANK

Bear, did you kill two people
last night?

An anxious expression washes over the large man. He turns to Dr. Stoller, then back to Edward, looking for support. Frank leans in closer to Bear.

FRANK

Did you mutilate the bodies,
keeping her hand as a souvenir?
Her name was Callie. She was
only twenty-two.

Bear POUNDS a fist into the table. Clearly agitated. Edward takes a half step forward, preparing.

EDWARD

Take it easy, Bear.

With great difficulty, Bear forms the first sentence.

(CONTINUED)

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EDWARD
It's okay, Bear. Doctor
Stoller...?

(X)
(X)

(CONTINUED)

13 CONTINUED:

13

Edward looks at her, "how much more does Bear have to take?" (X)
Stoller nods. (X)

DR. STOLLER (X)
(to Frank) (X)
I think we're done. (X)

As she rises to exit... with great difficulty, Bear forms the (X)
first sentence.

(CONTINUED)

13 CONTINUED:

13

BEAR

He touched me... inside me...
take it out... take everything
out...

Bear holds a hand to the side of his head. Two faint, bruise
like, marks can be seen.

WATTS

Who touched you, Bear?

BEAR

The girl and boy... were mine...
inside me... mine but not me...

WATTS

Tell me who touched you.

Bear begins to rhythmically POUND the table, playing it like a
huge kettle drum. As his fist connects, a word releases...
cause and effect.

BEAR

MINE.. NOT... ME! MINE...
NOT... ME!

The pace of the POUNDING picks up. Dr. Stoller stands up,
trying to calm the man down.

BEAR

MINE... NOT... ME...
MINE... NOT... ME...
MINE... NOT... ME...

DR. STOLLER

Bear, take a deep cleansing
breath and relax. I want
you to breath in, take it
deep into the lungs...

WATTS

Try to remember, Bear. It's
very important you tell me...

Bear continues the POUNDING and his RANT. Dr. Stoller turns to
Watts, upset.

DR. STOLLER

Stop it! He's not answering
anymore questions!

Dr. Stoller moves across the table, as she nears her patient,
suddenly, Bear whips a hand across her face. WHAM!

BEAR

NOT ME!

(CONTINUED)

13 CONTINUED: (2)

13

BEAR

He touched me... inside me...
take it out... take everything
out...

Stoller reacts, surprised he is speaking. She sits. Bear holds (X)
a hand to the side of his head. Two faint, bruise like, marks
can be seen.

WATTS

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BEAR

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BEAR

NOT ME!

(CONTINUED)

13 CONTINUED: (2)

13

Dr. Stoller is sent flying back. Edward and Frank immediately move in to restrain the raving man. Watts moves to the Doctor, making sure she's okay.

As Edward controls Bear's upper body, the patient becomes rigid, then begins to shake in convulsion.

EDWARD

He's having a seizure!

Frank tries to help as best as he can, but the man is uncontrollable. Edward struggles to maintain his grip. Bear SCREAMS out in pain. On his face, as his tortured expression becomes more so...

CUT TO:

14 INT. LAB/OFFICE - FORENSIC HOSPITAL - DAY - CLOSE - CAT SCANS

14

are placed on the light board. A switch is flipped. The eerie images of the brain are illuminated from below. Dr. Stoller studies the images, pointing out a faint gray area.

DR. STOLLER

As you can see, the forebrain is noticeably enlarged. This darker area here by the hypothalamus could be an indication of a tumor.

WATTS

That could explain his agitation.

DR. STOLLER

No, that would explain his seizure. His agitation came from you two.

FRANK

In both our interviews with Woodcock and Bear, the patients have made reference to something taken from their minds. Are there any experimental therapies or programs being conducted on these patients?

(CONTINUED)

14 CONTINUED:

14

DR. STOLLER

Mr. Black, these are highly disturbed individuals, you can't interpret what they say literally.

(beat)

And if there were "secret" experiments, I wouldn't tell you. The CAT scans were my attempt to explain his delusions, but obviously I've failed.

FRANK

Doctor Stoller, the specific nature of these crimes apply to a minute portion of the population. Your patients' case histories match to a degree that strongly indicates involvement. Someone in the maximum security ward is responsible for three murders. And I see no signs he's going to stop.

WATTS

I agree. I've interviewed the kitchen staff, these murders are coming from the minds in your ward. I know you're protective of your patients, but it's our greater responsibility to protect the next victim.

Stoller considers.

DR. STOLLER

What do you need?

FRANK

Access. To everything.

DR. STOLLER

No. There are so many issues of confidentiality that it's impossible to...

Frank and Watts exchange exasperated glances. Stoller sees this, understands their positions. She sighs...

(CONTINUED)

14 CONTINUED:

14

DR. STOLLER

Mr. Black, these are highly disturbed individuals, you can't interpret what they say literally.

(beat)

And if there were "secret" experiments, I wouldn't tell you. The CAT scans were my attempt to explain his delusions, but obviously I've failed.

FRANK

Doctor Stoller, the specific nature of these crimes apply to a minute portion of the population. Your patients' case histories match to a degree that strongly indicates involvement. Someone in the maximum security ward is responsible for three murders. And I see no signs he's going to stop.

WATTS

I agree. These murders are coming from the minds in your ward. I know you're protective of your patients, but it's our greater responsibility to protect the next victim.

(X)

Stoller considers.

DR. STOLLER

What do you need?

FRANK

Access. To everything.

DR. STOLLER

No. There are so many issues of confidentiality that it's impossible to...

Frank and Watts exchange exasperated glances. Stoller sees this, understands their positions. She sighs...

(CONTINUED)

14 CONTINUED: (2)

14

DR. STOLLER

Alright... okay, there's a group meeting tonight. One of you can observe from behind the glass.

On Frank, finally getting somewhere...

CUT TO:

15 INT. OBSERVATION ROOM - HOSPITAL - NIGHT

15

A small cramped space, more like a closet than a room. Older recording equipment lines one shelf. A small swivel chair is placed before the two way mirror. On the other side of the mirror is the maximum security ward room.

Presently, patients including Woodcock, Bear, Katie and Purdue are assembling. Katie has fresh bandages on her arm. Edward, the nurse, helps set the chairs in a circle.

Frank and Stoller ENTER the observation room. She reaches over to the console of recording equipment and flips on a switch. The AUDIO from the other room can now be heard.

DR. STOLLER

Frank... I know we're doing this for all the right reasons, but... deep down, I also know... I'm betraying them.

FRANK

They'll never know I'm here.

DR. STOLLER

But I do... I'll always know.

She shakes her head, then turns and exits, leaving Frank in the room alone. He turns his attention to the ward. Edward is putting the last chair in the circle.

EDWARD

Anything anybody wants to say before the Doctor gets here?

Nobody is talking.

(CONTINUED)

15 CONTINUED:

15

EDWARD

Anybody have good dreams lately?
(beat)

Any bad ones? Come on, people,
can't make progress unless you
talk. I had a very good dream
last night. I dreamt that
everyone here was allowed to
leave and the hospital was
closed down, because bad things
didn't happen anymore.

WOODCOCK

Your dreams are boring.

Everyone laughs.

EDWARD

Oh yeah? Then why don't you
start, "Wood man?"

WOODCOCK

You know why. I don't have 'em
anymore. You took my best ones.

The phrasing intrigues Frank, he turns his attention to Woodcock.

FRANK'S POV - WOODCOCK

A tad SLOW MOTION. Woodcock is laughing, distorted, surreal.

16 FRANK'S INTERNAL POV

16

A flash... Kevin from the Teaser is yanked up by a rope, his
face reflects his terror as he flips upside down... the flash of
a BLADE slices across FRAME. Blood drips onto the car roof top.

17 FRANK

17

considers. Knows the death was a part of his fantasy.

WOODCOCK

Eddie, when do I get out? I
don't wanna die in here.

EDWARD

You're not dying. You're going
on to everlasting life. You
too, Bear. You're gonna live
forever because you believe.
(more)

(CONTINUED)

17 CONTINUED:

17

EDWARD (cont'd)
Anybody else believe? I know
you want to. You know what you
have to do.

FRANK'S POV - BEAR

His intense eyes are more clouded. Docile.

18 FRANK'S INTERNAL POV

18

CAMERA RUSHES in at Ted. As he desperately tries to shield
himself from the attack... several quick CUTS of teeth tearing.
Screams of terror, etc.

19 FRANK

19

takes a breath, as if cleansing himself from the horror.

EDWARD
Purdue, you ready to step up?

Purdue just stares back, not moving a muscle. Edward shakes his
head.

EDWARD
I'm ready when you are.

Frank watches the group. CAMERA PANS over the dangerous faces.
He looks up as Doctor Stoller enters the room and takes her seat.

DR. STOLLER
Good evening everyone.

20 FRANK'S INTERNAL POV

20

A flash of white... terror stricken eyes... scarf bound hands...
a knife repeatedly plunges into the back of a upholstered
seat... blood seeps out through the slashes... the face of the
victim in pain - it's Doctor Stoller.

21 RETURN

21

Frank is shaken. He knows within the group, this too is a
fantasy...

DR. STOLLER
Now, who wants to start?

(CONTINUED)

17 CONTINUED:

17

EDWARD (cont'd)
Anybody else believe? I know
you want to. You know what you
have to do.

FRANK'S POV - BEAR

His intense eyes are more clouded. Docile.

18 FRANK'S INTERNAL POV

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CAMERA RUSHES in at Ted. As he desperately tries to shield
himself from the attack... several quick CUTS of teeth tearing.
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head.

EDWARD
I'm ready when you are.

Frank watches the group. CAMERA PANS over the dangerous faces.
He looks up as Doctor Stoller enters the room and takes her seat.

DR. STOLLER
Good evening, everyone... you're
all looking well rested. (X)
(X)

20 FRANK'S INTERNAL POV

20

A flash of white... terror stricken eyes... scarf bound hands...
a knife repeatedly plunges into the back of a upholstered
seat... blood seeps out through the slashes... the face of the
victim in pain - it's Doctor Stoller.

21 RETURN

21

Frank is shaken. He knows within the group, this too is a
fantasy...

DR. STOLLER
Now, who wants to start?

(CONTINUED)

21 CONTINUED:

21

On the faces of the group. It could be anyone.

FADE OUT:

END OF ACT TWO

ACT THREE

22 INT. LAB/OFFICE - HOSPITAL - NIGHT

22

The lab is empty, darkened except for a desk lamp on the counter where Dr. Stoller stands, writing some notes in her book. She is engrossed in her work, her back to the darkness. CAMERA DOLLIES IN from behind the Doctor, giving us a sense someone is stalking her. A shoulder steps into the foreground, moving toward Stoller.

CLOSE - STOLLER

She senses a presence behind her, apprehensive, Stoller quickly turns to find it's Frank Black. She releases a breath, relaxing.

DR. STOLLER

So... did you find what you were looking for?

FRANK

Not exactly.

DR. STOLLER

Maybe if you tell me the "signs," I can help you to eliminate some suspects.

FRANK

The problem is, they all have the "signs," because under the right circumstances, with a triggering stressor, each of your patients will murder again.

DR. STOLLER

That's very bleak.

FRANK

It's very real.

DR. STOLLER

Where you see potential for murder, I see potential for good. I'm not naive enough to think my patients will be model citizens, but they can be productive. Creative. They can be a part of our world.

FRANK

Have you been missing anything lately?

(CONTINUED)

22 CONTINUED:

22

DR. STOLLER
(she laughs)
What?

FRANK
Small things, a shirt... a belt,
personal items?

DR. STOLLER
As a matter of fact, I lost a
scarf two days ago. How did you
know?

23 FRANK'S INTERNAL POV

23

A flash... then her terrified eyes, scarf bound hands. A blade
slices ACROSS FRAME.

24 RETURN

24

Frank sighs. He turns to Dr. Stoller, getting her full
attention.

FRANK
I think you're in danger. I
think the killer took your scarf
as a trophy. And he'll use it
to restrain you, to bind your
hands.

DR. STOLLER
Wow.
(beat)
Don't get me wrong, that's not
a "wow" like you're amazing.
That's more of a "wow" like
you're crazy. How did you come
up with that?

FRANK
I think you should consider
taking some time away from the
hospital.

DR. STOLLER
No, I won't, but you should.
Either that or check in.

Ellen begins to move off, Frank reaches out and stops her.

(CONTINUED)

24 CONTINUED:

24

FRANK
Dr. Stoller...

DR. STOLLER
No, Mr. Black... I'm not going to be intimidated. Not by my patients, and especially not by you. If you require anything more from this hospital, talk to the administrator.

WIDER

She stands resolute. Frank Black can do nothing more except turn and walk away.

HOLD on Dr. Stoller, alone. She sighs. Stoller returns to the counter to gather her material. As she collects her notes, CAMERA PULLS AWAY to REVEAL another shoulder coming INTO FRAME.

CONTINUING BACK finds the dark form of Purdue. He watches her, silently.

Dr. Stoller CLICKS off the desk lamp, leaving the lab in darkness. As she exits the room, Purdue follows.

25 INT. HALLWAY - HOSPITAL - NIGHT

25

Dr. Stoller moves down the quiet hallway, heading toward her office. CAMERA DOLLIES with her as she walks, she is a little spooked, her thoughts are preoccupied with her encounter with Frank. As she moves along, her brows furrow, she seems to hear FOOTSTEPS behind her. Stoller turns quickly.

STOLLER'S POV - HALLWAY

Dark and empty.

RETURN

Ellen closes her eyes, feeling stupid for buying into Frank's warnings. She shakes it off, then moves to the door leading to the maximum security ward room.

26 INT. MAXIMUM SECURITY WARD - HOSPITAL - NIGHT

26

Dr. Stoller ENTERS. She looks into the darkened ward, checking to make sure everything is secured. Noticing an opened cabinet door, Stoller moves to it, closes the door. She turns to leave, then freezes, scared.

(CONTINUED)

26 CONTINUED:

26

Purdue blocks the door to the hallway. He moves toward her, menacingly. Stoller tries to hold it together.

DR. STOLLER

Mr. Purdue... what are you doing out of your room?

PURDUE

I couldn't sleep. I have something to say to you. Things I can't say in front of anyone else.

DR. STOLLER

Why don't we schedule an appointment? I can see you sometime this week.

Purdue takes another step closer.

DR. STOLLER

Tomorrow.

Stoller tries hard to maintain, backing up until she is blocked by the counter. She is becoming increasingly freaked.

DR. STOLLER

Do you remember our discussion about personal space? You're making me very uncomfortable.

PURDUE

I know.

But he doesn't move.

PURDUE

I want you to really listen to me and pay attention because I'm scared. I don't want to change like Woodcock and Bear. I'm afraid it's gonna happen. And you're the only one who can stop it.

DR. STOLLER

What are you talking about?

PURDUE

They don't dream anymore. Did you know that? It's taken out of their heads.

(CONTINUED)

26 CONTINUED: (2)

26

Dr. Stoller remains silent. The phrase resonates in her mind.

27 INT. OBSERVATION ROOM - HOSPITAL - NIGHT

27

The audio monitors are on. In the other room, Purdue confronts Dr. Stoller.

PURDUE
(over monitor)
Don't let him take it out of my
head.

DR. STOLLER
(over monitor)
Mr. Purdue, who are you afraid
of?

PURDUE
(over monitor)
Don't you know? Edward, he's
the devil.

Purdue looks around, scared. He turns and stares right at the one way mirror, as if sensing someone behind it. Purdue quickly takes off. Dr. Stoller watches him leave, then follows.

Beat. A hand ENTERS FRAME and turns off the audio monitor. CAMERA ADJUSTS to REVEAL Edward in the observation room, having heard the entire conversation.

CUT TO:

28 INT. LOBBY - HOSPITAL - NIGHT

28

Frank Black is moving through the lobby, trying to dial out on his cell phone. The battery low BEEP causes Frank to move to the public phone. He dials. The phone picks up on the other end.

29 INT. MOTEL - NIGHT/INTERCUT

29

Watts picks up the phone on a small desk in the spartan motel room.

WATTS
Watts.

(CONTINUED)

29 CONTINUED:

29

FRANK

Peter, this is Frank. Dr. Stoller has shut off our access to the patients' records in the hospital.

Watts moves to the laptop computer on the desk - at the moment displaying the ever present ouroboros logo. A CLICK and the database menu comes up.

WATTS

I'll pull up the Group's database right now.

FRANK

I'm looking for someone in the maximum security ward with a history of knife attacks. Someone who takes a trophy like a piece of clothing and uses it to restrain the victim during the murder.

WATTS

You think he's about to act again?

FRANK

I know it. My cell phone's dead, call me back at 555-6034.

WATTS

Soon as I know.

On the computer, a picture of one of the patients WE'VE seen pops up on the screen. (not Purdue) As Watts begins his search...

CUT TO:

30 INT. PURDUE'S WARD ROOM - HOSPITAL - NIGHT - OVERHEAD ANGLE

30

Purdue is sleeping in his bed. The room is small, sparse, a single book rests on the night stand. CAMERA eerily BOOMS DOWN onto the sleeping man in the otherwise empty room.

CLOSE - PURDUE

In R.E.M. sleep, his eyes dart beneath his eye lids. Suddenly, he awakes. For a moment, he is disoriented. Purdue regains his bearings, then senses a presence in the room. He turns over to

(CONTINUED)

29 CONTINUED:

29

FRANK

Peter, this is Frank. Dr.
Stoller has shut off our access
to the patients' records in the
hospital.

Watts moves to the laptop computer on the desk - at the moment
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I'm looking for someone in the
maximum security ward with a
history of knife attacks.
Someone who takes a trophy like
a piece of clothing and uses it
to restrain the victim during
the murder.

WATTS

You think he's about to act
again?

FRANK

I know it. My cell phone's
dead, call me back at 555-0034.

(X)

WATTS

Soon as I know.

On the computer, a picture of one of the patients WE'VE seen
pops up on the screen. (not Purdue) As Watts begins his
search...

CUT TO:

30 INT. PURDUE'S WARD ROOM - HOSPITAL - NIGHT - OVERHEAD ANGLE

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single book rests on the night stand. CAMERA eerily BOOMS DOWN
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maximum security ward with a
history of knife attacks.
Someone who takes a trophy like
a piece of clothing and uses it
to restrain the victim during
the murder.

WATTS

You think he's about to act
again?

FRANK

I know it. My cell phone's
dead, call me back at 555-0134.

(X)

WATTS

Soon as I know.

On the computer, a picture of one of the patients WE'VE seen
pops up on the screen. (not Purdue) As Watts begins his
search...

CUT TO:

30 INT. PURDUE'S WARD ROOM - HOSPITAL - NIGHT - OVERHEAD ANGLE

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single book rests on the night stand. CAMERA eerily BOOMS DOWN
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CLOSE - PURDUE

In R.E.M. sleep, his eyes dart beneath his eye lids. Suddenly,
he awakes. For a moment, he is disoriented. Purdue regains his
bearings, then senses a presence in the room. He turns over to

(CONTINUED)

30 CONTINUED:

30

come face to face with Edward, who is on eye level with Purdue on the bed.

EDWARD

We have to talk.

Although a vicious killer, Purdue is truly terrified. Edward reaches out with a gentle hand. He caresses Purdue's face.

PURDUE

I don't believe your lies about everlasting life. I don't care to live forever.

EDWARD

That can be arranged.

Purdue remains frozen. Edward's hand tightens on his head.

EDWARD

Now tell me about your dreams.

CUT TO:

31 INT. MOTEL - NIGHT

31

On the laptop screen, a case history is scrolling past. The scrolling suddenly stops, two words become highlighted in the text.

CLOSER - TEXT

The words "knife wounds" are highlighted. CAMERA PANS, searching the passage... stopping on "victim's missing belt was used to secure the victim to the chair"...

WATTS

is intensely studying the case histories. He stops. He hits a button. On the monitor, the face of Will Purdue appears. Watts reaches for the phone.

CUT TO:

32 INT. LOBBY - HOSPITAL - NIGHT

32

Frank Black sits in an uncomfortable metal chair, waiting. Dr. Stoller appears, finished with her rounds. Carrying her briefcase, she is headed for home. She spots Frank, eyes him, but never stops moving for the exit.

(CONTINUED)

30 CONTINUED:

30

come face to face with Edward, who is on eye level with Purdue on the bed.

EDWARD

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Although a vicious killer, Purdue is truly terrified. Edward reaches out with a gentle hand. He caresses Purdue's face.

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CLOSER - TEXT

The words "knife wounds" are highlighted. CAMERA PANS, searching the passage... stopping on "victim's missing belt was used to secure the victim to the chair"...

WATTS

is intensely studying the case histories. He stops. He hits a button. On the monitor, the face of Cainan Purdue appears. (X)
Watts reaches for the phone.

CUT TO:

32 INT. LOBBY - HOSPITAL - NIGHT

32

Frank Black sits in an uncomfortable metal chair, waiting. Dr. Stoller appears, finished with her rounds. Carrying her briefcase, she is headed for home. She spots Frank, eyes him, but never stops moving for the exit.

(CONTINUED)

32 CONTINUED:

32

DR. STOLLER
Give it up, Mr. Black, everyone
will still be here in the
morning.

As she exits the door, the public phone RINGS. Frank moves
quickly to the phone.

FRANK
Peter?

WATTS (O.S.)
Got a possible match with a
patient named Will Purdue. He
stalked his victims by hiding in
the backseats of their cars. In
one instance, used his victim's
own belt to tie her to the seat,
then stabbed her fifty two times.

Frank is off. CAMERA FOLLOWS as he rushes out the door.

33 EXT. FORENSIC PSYCHIATRIC HOSPITAL - PARKING LOT - NIGHT

33

Frank runs out of the door INTO A CLOSE UP, looking in one
direction, sees nothing. A car STARTING whips his attention
behind him. Dr. Stoller's car pulls out of the parking space.

Frank moves toward her car, but she ignores him as she drives
past.

FRANK'S POV - BACKSEAT

A blade-like gleam reflects the light. On the floor, a FIGURE,
crouched low, hiding.

RETURN

Frank waves frantically to Stoller who continues driving off the
lot.

FRANK
WAIT!

Frank runs to his car, gets in, and ROARS OFF after the Doctor.

34 EXT. STREET - NIGHT

34

Doctor Stoller's car WHIPS by, CAMERA HOLDS, Frank's car
SCREECHES out of the driveway, rapidly following the doctor.

32 CONTINUED:

32

DR. STOLLER
Give it up, Mr. Black, everyone
will still be here in the
morning.

As she exits the door, the public phone RINGS. Frank moves
quickly to the phone. INTERCUT:

(X)

FRANK
Peter?

WATTS (O.S.)
Got a possible match with a
patient named Cainan Purdue. He
stalked his victims by hiding in
the backseats of their cars. In
one instance, used his victim's
own belt to tie her to the seat,
then stabbed her fifty two times.

(X)

FRANK
Peter, you see what I'm seeing?

(X)

(X)

WATTS
(nods)
All three cases, the M.O.'s are
composites of urban legends.

(X)

(X)

(X)

(X)

FRANK
Everything old is new again.

(X)

(X)

Frank is off. CAMERA FOLLOWS as he rushes out the door.

33 EXT. FORENSIC PSYCHIATRIC HOSPITAL - PARKING LOT - NIGHT

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Frank runs out of the door INTO A CLOSE UP, looking in one
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crouched low, hiding.

RETURN

Frank waves frantically to Stoller who continues driving off the
lot.

(CONTINUED)

33 CONTINUED:

33

FRANK

WAIT!

Frank runs to his car, gets in, and ROARS OFF after the Doctor.

34 EXT. STREET - NIGHT

34

Doctor Stoller's car WHIPS by, CAMERA HOLDS, Frank's car
SCREECHES out of the driveway, rapidly following the doctor.

35 INT. STOLLER'S CAR - NIGHT

35

A flashing up and down of the high beams from the vehicle behind her causes Stoller to look in the rearview mirror.

STOLLER'S POV - REARVIEW MIRROR

Frank's car is gaining on Stoller's vehicle, he is flashing his high beams on and off, as a signal.

RETURN

Stoller is puzzled and concerned. She shakes her head, then steps on the accelerator. Her car RUSHES ahead.

36 EXT. TWO LANE ROAD - NIGHT

36

Stoller's car turns into a two lane road, with Frank following close behind. Frank's car pulls out into the opposing lane, driving up until he is parallel with Stoller's car.

37 INT. STOLLER'S CAR - NIGHT

37

Dr. Stoller looks to her left to see Frank pulling alongside of her. He rolls down his passenger window, gesturing and pointing to her back. His words are completely lost in the wind.

Stoller looks at him, incredulous.

DR. STOLLER
(shouting into the
wind)

You're insane!

She PUNCHES it. Her car ROARS ahead.

38 INT. FRANK'S CAR - NIGHT

38

Frank is totally frustrated as Stoller's car pulls away from him. A flash of brights causes him to look up.

FRANK'S POV - ROAD

An oncoming vehicle is barrelling down onto him, HORN BLARING.

39 EXT. TWO LANE ROAD - NIGHT

39

Frank whips his car to the side, barely missing the collision. His speed causes him to slide into the dirt shoulder. A cloud of dirt whips up around the car as it loses traction. The vehicle spins him in the opposite direction.

(CONTINUED)

39 CONTINUED:

39

Frank quickly looks out the window. In the distance, Dr. Stoller's taillights disappear.

Frank whips his car around and SCREAMS off.

40 INT. STOLLER'S CAR - NIGHT

40

Dr. Stoller looks in her rearview mirror.

STOLLER'S POV - MIRROR

The road is empty behind her.

RETURN

Stoller sighs, victorious but freaked, she turns her attention to the road ahead.

STOLLER'S POV - ROAD

A gas station is on the right. The brightness beckoning.

STOLLER

Deciding. CAMERA PANS from her profile to the floor of the backseat. It is dark, but the figure moves, preparing. A blade is readied against the back of the seat.

41 EXT. GAS STATION - NIGHT

41

Stoller's car pulls into the gas station. A gas station ATTENDANT is outside, stocking a display of oil. He moves to the driver's window as Stoller stops.

ATTENDANT

Fill her 'up?

Stoller, still frazzled by her encounter on the road, absently nods. She hands him a credit card.

The attendant's eyes dart to the backseat, then back to Stoller. He looks at the credit card.

ATTENDANT

This credit card's no good. You gotta come with me to the register.

DR. STOLLER

Are you sure? I used it today.

(CONTINUED)

41 CONTINUED:

41

ATTENDANT

You need to come with me, now.

The Attendant opens her door. Stoller is confused and bewildered, but follows the Attendant who reaches out and pulls her by the arm to quicken her pace.

ATTENDANT & STOLLER

As they are moving...

ATTENDANT

There's someone with a knife in the backseat of your car. We're going in the cashier's booth, locking the door and calling the police.

42 CASHIERS BOOTH

42

The attendant and Stoller quickly move inside. He SLAMS the door shut, then pulls down the shades to the thick glass windows.

He reaches for the phone, dialing.

ATTENDANT

It's ringing...

Suddenly, a BANGING on the window. Everybody jumps.

FRANK (O.S.)

Dr. Stoller! Are you in there?

Stoller rolls up the shade to find Frank Black. She opens the door and they step outside.

FRANK

Did you see him?

He indicates her car, the back driver side door is left open, the backseat is now empty. The Attendant joins them as they move toward the car.

ATTENDANT

All I saw was a figure. I think a man.

DR. STOLLER

I didn't see anyone, but if he came from the ward, he's not there now.

(CONTINUED)

42 CONTINUED:

42

FRANK

(nods)

What happened to you tonight,
matches a crime committed by a
patient in your ward - Will
Purdue. We have to go back to
the hospital and confirm he's
gone.

(to attendant)

Call the police, have them meet
us at the East County Forensic
Psychiatric Hospital.

The Attendant nods. Frank and Stoller get into Frank's car and
take off. The Attendant moves toward the cashier's booth, he
stops to look at Stoller's car, the door still open. Fighting
off goosebumps, he shakes his head before moving quickly to call
the police.

43 INT. CASHIER'S BOOTH - NIGHT

43

The Attendant moves directly for the phone, as he dials, the
door to the booth suddenly SLAMS. He whips around, shocked.

44 EXT. CASHIER'S BOOTH - NIGHT

44

The shade is quickly pulled down. A LOUD CRASH cracks the thick
glass, a violent struggle is taking place. CAMERA BOOMS DOWN to
the doorknob, JIGGLING desperately, as if someone's trying to
escape. CAMERA CONTINUES DOWN to the ground. A last THUMP
before complete silence. As a trickle of blood oozes out from
the inside...

FADE OUT:

END OF ACT THREE

42 CONTINUED:

42

FRANK

(nods)

What almost happened to you
tonight, matches a crime
committed by a patient in your
ward - Cainan Purdue. We have
to go back to the hospital and
confirm he's gone.

(X)

(to attendant)

Call the police, have them meet
us at the East County Forensic
Psychiatric Hospital.

(X)

The Attendant nods. Frank and Stoller get into Frank's car and
take off. The Attendant moves toward the cashier's booth, he
stops to look at Stoller's car, the door still open. Fighting
off goosebumps, he shakes his head before moving quickly to call
the police.

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escape. CAMERA CONTINUES DOWN to the ground. A last THUMP
before complete silence. As a trickle of blood oozes out from
the inside...

FADE OUT:

END OF ACT THREE

ACT FOUR

45 INT. MAXIMUM SECURITY WARD - NIGHT

45

The tranquil darkness of the ward is broken as banks of overhead lights begin turning on. CAMERA TRACKS along the doorways of the sleeping patients who are waking up in a confused state. Inside each door is a long wired window, allowing for visual inspection.

Frank and Dr. Stoller ENTER FRAME, moving with urgency past the doors, checking the occupants. A night nurse, WILDA, moves to meet them from the other end of the ward.

WILDA

Doctor Stoller, what's going on?

DR. STOLLER

A patient is missing from the ward.

FRANK

Are there any other nurses on duty, we have to check every room?

WILDA

Not in maximum security. I've been doing the checks, I didn't see nobody missing.

DR. STOLLER

It's okay Wilda, we'll split up. Cover the ward in less time.

Wilda moves off. Frank turns to Dr. Stoller.

FRANK

Where can I find Purdue?

DR. STOLLER

5A, down that hallway. I'll look in the therapy rooms.

Frank is on the way. Stoller moves to check in another direction.

46 INT. HALLWAY - HOSPITAL - NIGHT

46

Frank ENTERS, on the move, looking for Purdue's room. A couple PATIENTS, disoriented, are coming out into the hallway.

(CONTINUED)

ACT FOUR

45 INT. MAXIMUM SECURITY WARD - NIGHT

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WILDA

Doctor Stoller, what's going on?

DR. STOLLER

A patient may be missing from the ward.

(X)

FRANK

Are there any other nurses on duty, we have to check every room?

WILDA

Not in maximum security. I've been doing the checks, I didn't see nobody missing.

DR. STOLLER

It's okay Wilda, we'll split up. Cover the ward in less time.

Wilda moves off. Frank turns to Dr. Stoller.

FRANK

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DR. STOLLER

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Frank is on the way. Stoller moves to check in another direction.

46 INT. HALLWAY - HOSPITAL - NIGHT

46

Frank ENTERS, on the move, looking for Purdue's room. A couple PATIENTS, disoriented, are coming out into the hallway.

(CONTINUED)

46 CONTINUED:

46

Frank weaves his way through the human obstacles, running down the hall to 5A. It is dark inside, someone has broken the overhead lights inside. Frank pauses, then carefully opens the door.

47 INT. ROOM 5A - HOSPITAL - NIGHT

47

A figure stands with his back to CAMERA. Frank takes a step, glass from the broken fluorescent CRUNCHING under foot.

FRANK

Purdue.

The figure turns. It is Edward.

EDWARD

He's gone.

FRANK

Edward... what are you doing here?

EDWARD

I was paged. Wilda said something about a missing patient.

FRANK

There was an attempted murder on Dr. Stoller. I believe Purdue is responsible.

EDWARD

(shakes his head)

No, we're responsible...

Frank looks at Edward, intrigued.

EDWARD

Did the Doctor ever tell you the story about Rachel?

FRANK

No.

EDWARD

Two years ago, Rachel was a nurse here. To me, she was... beautiful. Not like in some Victoria's Secret way, she just had a glow inside her, you know. And she tried to help people.

(CONTINUED)

46 CONTINUED:

46

Frank weaves his way through the human obstacles, running down the hall to 5A. It is dark inside, someone has broken the overhead lights inside. Frank pauses, then carefully opens the door.

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(shakes his head)

No, we're responsible...

Frank looks at Edward, intrigued.

EDWARD

Did the Doctor ever tell you the story about Rachel?

FRANK

No.

EDWARD

Two years ago, Rachel was a nurse here. To me, she was... beautiful. Not like in some fashion model way, she just had a glow inside her, you know. And she tried to help people.

(X)

(CONTINUED)

47 CONTINUED:

47

Frank listens, even against the urgency of trying to find Purdue, he realizes this is important.

EDWARD

One day, a patient grabbed her when she was making the rounds, checking on their meds. He took a spoon from the cafeteria and grinded it down until it was razor sharp. He stuck that spoon into Rachel's neck and forced her into the side room, then made us all watch while he raped her. He snuffed the glow right out of her that day. Rachel's gone now... but that patient, he's still here, being treated.

FRANK

Who was it?

EDWARD

E. Jacob Woodcock. He's not the only one, he's not even the worse one. Still, "treatment" goes on. And nothing is done.

FRANK

What would you do?

EDWARD

Take it out of them. By any means possible, and impossible... every violent impulse, every sick thought...

Edward smiles.

EDWARD

But you know better than me, Frank. I just work here.

Edward heads out. Frank considers, then moves off in another direction. As Frank disappears down a hallway, Edward turns. CAMERA PUSHES IN on him, his eyes dark with a very sick thought.

48 INT. ELECTRICAL ROOM - HOSPITAL - NIGHT

48

The electrical junction boxes are caged within a chain link fence, bolted with a padlocked. A pair of bolt cutters ENTER FRAME. The padlock is no match as it falls away from the jaws

(CONTINUED)

48 CONTINUED:

48

of the cutter. A figure ENTERS the junction box area, his back to CAMERA.

He moves to the intricately wired telephone junctions, with a few well placed cuts and smashes, he destroys the communication capability of the hospital.

The man moves to the panel of marked light fuses. He YANKS the cover off, then cuts off the electricity to the maximum security wards.

The overhead lights immediately go out.

49 INT. HALLWAY - HOSPITAL - NIGHT

49

Frank is moving down the hallway when the lights extinguish. The dim emergency lighting comes on. He looks up, suspecting. In the dark, he moves to the nurse's counter, groping for a phone. He picks it up. No dial tone. Now he knows. Frank immediately heads back to find Dr. Stoller.

50 INT. EXERCISE THERAPY ROOM - HOSPITAL - NIGHT

50

Dr. Stoller is at the lights switches, CLICKING them on and off, trying in vain to make the lights work again. The door to the room BURSTS open. A figure moves in, silhouetted against the emergency lights.

Frightened, Dr. Stoller grabs at the closest weapon available, a dumbbell.

The figure moves closer, REVEALING Frank. Stoller breathes a sigh of relief. She places the dumbbell back on the rack.

DR. STOLLER

I thought you were Purdue. Any luck in finding him?

FRANK

No, but I think he's trying to find you. The lights are out, the phones are dead. He's attempting to complete his fantasy.

DR. STOLLER

Would that include killing me?

FRANK

That's my interpretation.

(CONTINUED)

50 CONTINUED:

50

DR. STOLLER
This isn't purely self
preservation, but I think we
should stay out of this ward
until we can bring more people
to the party.

Frank nods, agrees. They move out.

51 INT. HALLWAY - HOSPITAL - NIGHT

51

Dr. Stoller moves quickly to the security doors. She reaches
for the keypad and punches in her code. Nothing.

She tries again. Same result.

FRANK
He's cut off the power to the
doors. Can't you manually open
it?

DR. STOLLER
We need two keys. I have one,
the night nurse has the other.

52 INT. HYDRO THERAPY ROOM - HOSPITAL - NIGHT

52

Wilda ENTERS the therapy room, a flashlight in her hand. The
beam slices across the equipment, creating macabre shadows. As
she moves into the heart of the room, a dark figure comes out of
the shadows of the equipment. The figure raises his hand, a
glint FLASHES from a knife. Wilda turns. Only a SCREAM escapes
as the knife plunges forward...

INSERT - FLASHLIGHT

drops from her hand. It falls to the floor, rolling...

RETURN

The rolling light gives a flashing glimpse of the horrific
image. One last SCREAM before the light catches the knife
slashing down.

INSERT - WILDA'S BELT

The ring of keys is snapped from her belt.

CUT TO:

53 INT. HALLWAY - HOSPITAL - NIGHT

53

Frank and Stoller are on the move, toward the source of the struggle. As they pass the Hydro-Therapy room, Frank gestures for Stoller to stop. A beam of light can be seen coming from under the door.

54 INT. HYDRO THERAPY ROOM - HOSPITAL - NIGHT

54

Frank ENTERS the room very cautiously, crouching low to the ground. He checks to the side in both direction before moving to the flashlight. Stoller follows Frank inside, she checks behind her as they move forward.

As Frank sweeps the light over the equipment, Stoller feels something dripping on her.

Stoller smears a dark liquid on her cheek. She looks at her hand, then looks up, but it's too dark to see anything. She taps Frank on the shoulder, gesturing for him to shine the flashlight upward. He does so.

FRANK & STOLLER'S POV - CEILING

Dangling from the pipes, face down, is Wilda - dead. Blood drips from her fingers.

RETURN

Dr. Stoller SCREAMS. In a panic, she scrambles to get out of the room. Frank moves to restrain her.

FRANK

No! No! Calm down! I've checked, he's not in here.

Stoller tries to maintain. She breaths deeply, trying not to hyperventilate. She looks up at Wilda.

DR. STOLLER

Her keys are gone. We can't get out until we find him.

Frank looks around...

FRANK

If Purdue had already escaped from the hospital, why would he return?

DR. STOLLER

What are you talking about?

(CONTINUED)

54 CONTINUED:

54

FRANK

You'd be an easier target on the outside. Doesn't make sense to come back where there's more security.

DR. STOLLER

These people don't "make sense," Frank. Purdue has been diagnosed delusional, dissociative. In all likelihood, he's following orders from voices in his head.

Frank considers...

FRANK

Notice anything unusual about Edward?

DR. STOLLER

The day nurse? He's a good worker... only thing might be he's a little too religious. Always trying to convert the patients.

FRANK

To what?

Dr. Stoller looks at Frank, realizing she doesn't have an answer...

A CRACKLE emits over the P.A. system, then a breath, as if someone is trying to decide. Frank and Stoller look up at the intercom speaker.

PURDUE (V.O.)

Listen! Hear this. I have a warning for your soul. I'm not going down like the others. I do not accept my fate.

DR. STOLLER

That's Purdue on the P.A., which means he's near the front desk.

Frank and Stoller take off.

54 CONTINUED:

54

FRANK

You'd be an easier target on the outside. Doesn't make sense to come back where there's more security.

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DR. STOLLER

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FRANK

"Day nurse?" He's here now...

(X)

A CRACKLE emits over the P.A. system, then a breath, as if someone is trying to decide. Frank and Stoller look up at the intercom speaker.

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PURDUE (V.O.)

Listen! Hear this. I have a warning for your soul. I'm not going down like the others. I do not accept my fate.

DR. STOLLER

That's Purdue on the P.A., which means he's in the observation room.

(X)

(X)

Frank and Stoller take off.

55 INT. HALLWAY - HOSPITAL - NIGHT

55

A empty FRAME, before Edward ENTERS, moving quickly, but with deliberation and danger.

PURDUE (V.O.)

When the devil comes to call, he
will tempt you, then threaten
every sacred thing, and take
what he can. Fight like hell.

CAMERA BOOMS DOWN from this face to FIND the knife, still wet from Wilda's blood. As it FLASHES OUT OF FRAME...

56 INT. ANOTHER HALLWAY - HOSPITAL - NIGHT

56

Frank and Stoller are converging on the same location.

PURDUE (V.O.)

He wants the only thing that's
ever been worth anything. The
only thing he doesn't have. The
fuel in your head. Don't listen
to his lies, what you get isn't
life... it's nothing. Hear it?

There is a long pause. The P.A. is silent.

DR. STOLLER

What is he doing?

FRANK

(realizing)

It's been taken out of him.

PURDUE (V.O.)

My dreams are gone... but they
do live on... too powerful to
die an anonymous death. So
someone has to die instead.

57 INT. MAXIMUM SECURITY WARD - HOSPITAL - NIGHT

57

Purdue is before the P.A. microphone. He is in agony, confessing his soul.

PURDUE

I have to kill again. In self
defense. No lies... no
excuses... this one comes from
my clear, clean, conscience.

58 INT. HALLWAY - HOSPITAL - NIGHT

58

Frank stops at the door to the maximum security ward. He stands against the wall and looks inside, trying to find Purdue. Stoller is on the other side of the door. They look to one another, can't see him.

FRANK

Wait here, I'll go check inside.

DR. STOLLER

You're not going anywhere
without me.

59 INT. MAXIMUM SECURITY WARD - HOSPITAL - NIGHT

59

Frank enters the darkened ward, Stoller follows. He looks around, then gestures to Stoller for her to stay in a protected area. She nods, and moves behind a desk in the corner of the room.

Moving cautiously, Frank makes his way to the front desk.

FRANK'S POV - INTERCOM MICROPHONE

The amplifier indicator light still glows. But no one can be seen.

RETURN

Across the room, a door OPENING turns Frank's head. From the other entrance, a FIGURE steps into the ward. The figure pauses, then seems to sense Dr. Stoller's presence in the corner. He turns his head in her direction.

DR. STOLLER

tries to make herself as small as possible. Scared, she looks out at the silhouetted figure, unable to discern who it is.

WIDER

As Frank starts to move out toward the figure, from behind him, Purdue lashes out with a chair leg. The club SMASHES Frank in the back, sending him into the ground, groggy, fighting to maintain consciousness.

Purdue moves over Frank, drops a knee against Frank's throat, immobilizing him.

FRANK'S POV - PURDUE

Going in and out of FOCUS, Purdue's face appears distorted, surreal. He leans in EXTREMELY CLOSE to Frank's ear.

(CONTINUED)

59 CONTINUED:

59

PURDUE
(whispers)

Stay.

WIDER

Purdue turns. The Figure is deliberately moving toward the corner where Stoller is hiding.

Dr. Stoller begins scooting back, away from the advancing menace. She quickly runs out of room against the wall. Trying to maintain, she looks up...

DR. STOLLER'S POV - FIGURE

Moving in and out of the shadows. Only a glimpse of him can be seen as he passes into the light. It is Edward. Then darkness. The same figure appears to be Purdue the next time he steps into the light. Then Bear. Then Woodcock. Blackness envelopes the figure as he moves menacingly closer.

RETURN

Stoller doesn't understand what she sees. She only knows she's in danger.

DR. STOLLER

Frank!

Steps away, the glint of a sharp weapon can be seen in the figure's hand. As the knife is raised, from the shadows, Purdue attacks. The chair leg connects with a THUNK, sending the figure down. A slash of metal, and Purdue goes down.

The two men battle in the darkness, violent, desperate. Their fight is not the choreographed ballet of punch and counterpunch, but rather like animals fighting for their lives, vicious and unrelenting. Only flashing glimpses can be seen in the light.

Panicked, Dr. Stoller scrambles away. She moves to Frank who is regaining consciousness. She grabs him, trying to pull him out of the ward. Frank looks up at the combatants...

FRANK'S POV - FIGURES

Both in silhouettes - one has gained advantage over the other... straddling him, he drives the knife down. Again and again. An inhuman SCREAM escapes from the victim... then silence.

The victor stands, looks over to Frank and Stoller, and moves toward them.

(CONTINUED)

59 CONTINUED: (2)

59

RETURN

Doctor Stoller is frozen with fear. Frank tries to marshall his remaining strength. The figure steps into the light before the two. It is Purdue. Blood drips from the knife in his hand onto the floor. He looks to them, then drops the knife. It CLUNKS onto the linoleum.

Taking no chances, Frank kicks the knife away into the darkness. He stands, facing Purdue.

FRANK

Why did you come back?

PURDUE

I never left... it was Edward, all the time. He used Woodcock, then Bear, then me. He ate our sins, but couldn't digest them. He was so full they came out through his pores.

DR. STOLLER

That's a load of crap, Purdue, you're setting up your defense. The insanity plea won't work again.

PURDUE

No, Doctor... killing him was the sanest thing I ever did. Now I'm going to sleep.

Purdue walks away. Dr. Stoller and Frank move to Edward. She leans down and feels for a pulse, finds none. She sees something in his pocket, reaches for them, incredulous...

DR. STOLLER

It can't be.

Stoller holds up Wilda's keys.

FRANK

The night nurse's keys. Edward killed her.

Dr. Stoller hesitates, then looks to Frank, as if confessing...

DR. STOLLER

Frank... when Edward was coming toward me... I saw them. Woodcock, Bear... Purdue.

(CONTINUED)

59 CONTINUED: (2)

59

RETURN

Doctor Stoller is frozen with fear. Frank tries to marshall his remaining strength. The figure steps into the light before the two. It is Purdue. Blood drips from the knife in his hand onto the floor. He looks to them, then drops the knife. It CLUNKS onto the linoleum.

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Dr. Stoller hesitates, then looks to Frank, as if confessing...

DR. STOLLER

Frank... when Edward was coming toward me... I saw them. Woodcock, Bear... Purdue. It was like...

(X)
(X)

(CONTINUED)

59 CONTINUED: (3)

59

FRANK

They were all inside him.

Stoller nods, still uncomprehending...

DR. STOLLER

How...?

FRANK

I don't know... maybe evil is
like matter. It can never be
destroyed... it merely changes
form.

Frank looks down at Edward.

FRANK (CONT'D)

He found a way to take it out of
them, he just couldn't take it
out of himself.

On Frank, wondering if he will travel the same path...

FADE OUT:

THE END

59 CONTINUED: (3)

59

FRANK

They were all inside him.

Stoller nods, still uncomprehending...

DR. STOLLER

How...?

FRANK

I don't know... maybe evil is
like matter. It can never be
destroyed... it merely changes
form.

Frank looks down at Edward.

FRANK

I believe he acted with good
intentions, but we who fight
monsters, who touch evil, run
the risk of evil touching us.
He found a way to take it out of
them, he just couldn't take it
out of himself.

(X)
(X)
(X)
(X)
(X)
(X)
(X)

On Frank, wondering if he will travel the same path...

FADE OUT:

THE END