

The Furies

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BLACK SCREEN

White text against black:

"It's hard to say. Sometimes people have had terrible
childhoods. And sometimes they just haven't found their
special place in life. And sometimes they're dogs from hell
that need to be destroyed."

Charles Addams

The text floats and the last line enlarges, and grows bigger
and bigger until the "o" in destroyed becomes...

EXT. ROADWAY - SUNSET

...the setting sun. Huge orange ball on the horizon. Dust
billowing like flames.

NARRATOR

There used to be stories told in
ancient times, of when undiscovered
murder upset the souls of the dead.

PAN down to a road stretching off into the distance. Heat
blooms in waves off the pavement.

A ROAR OF ENGINES.

A RED MOTORCYCLE flies past followed by a BLACK CHOPPER.
They are racing full out. Flying at us from the sunset.

The noise is deafening.

EXT. ROADWAY - GOLDEN HOUR

TISIPHONE, a Fury. Karma's Head Cop. She makes Death
nervous, with a beauty that draws one in, like an insect to
a Venus fly trap.

She's riding the black chopper, her black hair streaming
behind her. The setting sun gives her a halo of fire.

NARRATOR

It is said that Angels of Vengeance
would listen to the cries of the
grieved. And if they were lucky...

FALLOWS is a rough biker type covered in tattoos. His attire
says "Don't fuck with me".

(CONTINUED)

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But his round, red face is contorted with fear. Rear view mirror shows Tisiphone gaining.

He rev's the throttle and his motorcycle accelerates. He looks up and a CURVE looms. He loses control.

The red chopper twists and tumbles violently.

MED: FALLOWS IN SLO-MO FLYING ACROSS THE SKY.

Fallows lands HARD, flipping across the landscape. It has to hurt.

He looks back over his shoulder and begins moving slowly and painfully, somehow still alive. Face BLOODY. Eyes WIDE.

NARRATOR

Their prayers would be answered.

Tisiphone stops, watches Fallows briefly. He's crawling away. He gives her the FINGER.

She climbs off the chopper and WE FOLLOW HER BOOTS as she walks stridently towards the downed biker.

As she struts towards Fallows, a huge pair of BLACK WINGS appear on Tisiphone. They spread outward as she walks.

She kneels next to him. Fallows' bloody eyes widen and follow Tisiphone as she examines him. His eyes pegged to her wings.

She grabs his hair, pulling his head back.

TISIPHONE

That's the tree that broke your brother's neck. Damn, you barely missed it.

(she turns his head to look)

You just had to jack with his bike.

FALLOWS

Bitch!

She quickly snaps his head and we hear a CRACK as his neck is broken.

WIDE SHOT - Tisiphone stands looking at Fallows. Dispassionate.

NARRATOR

These Angels of Vengeance were known as The Furies.

EXT. POLICE STATION - NIGHT

Small town police station. Frozen in time, possibly from the 50s.

DAN LANAHAN exits. 40s. Trim, dressed informally. Dan is a big city cop squeezed into a small town. Seen it all, got the t-shirt.

He crosses to an unmarked patrol car and sits on the hood. He picks a small, flat bottle out of his back pocket. He takes a drink, and simply exists.

A sudden gust of wind hits, throwing dust, leaves and debris. Dan clears his eyes and we hear a ROAR of an engine.

Tisiphone has arrived. She walks to the car and sits next to Dan on the hood. She takes his bottle.

TISIPHONE

Busy night?

DAN

Not really.

She gives the bottle back.

TISIPHONE

Just a heads up. There's a bail skip from down south staying here, apartment on the edge of town. He's reported as being armed and touchy. I've been tracking him since Fresno.

DAN

Duly noted. Do me a favor, don't kill this one.

TISIPHONE

I'll try not. But if he shoots first...

DAN

As long as he's delivered somewhere else. Not here, thanks.

TISIPHONE

This one is wanted by Vegas PD.

DAN

Oh, good. Thanks. How's your sister?

(CONTINUED)

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TISIPHONE
Still pissed.

Dan sighs and takes a sip.

EXT. PARKING LOT - NIGHT

A grocery store parking lot. A late model sedan is parked under some trees.

Inside is SIMMONS, a balding middle aged man, eating take-out.

A movement in the shadows. MEGAERA appears in the moonlight. She is also Fury - twenties, blond, a delicate beauty, like a fragile flower that has homicidal tendencies.

She's watching the man in the car. Head slightly cocked. She suddenly vanishes.

INT. SIMMONS' CAR - NIGHT

Simmons is eating when Meg appears behind him. He doesn't notice her.

MEG
Seen your father recently?

Simmons spews food all over the dash of his car, gasps and tries to turn around.

SIMMONS
How the hell --

MEG
Careful, I don't want you to choke to death. Not right now. You know, your father misses you.

SIMMONS
What are you --

He watches in horror as a HUGE PAIR OF WINGS appear on Meg. They fill the back seat.

Simmons' eyes can't leave her wings.

MEG
He misses you so much, he's thinking you should join him. Wrong time of year to freeze to death, tho. Hmm..

(CONTINUED)

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She leans forward and places her head on the seat next to Simmons.

SIMMONS

Fr-- Freeze to death?

Meg cocks her head. As if talking to a toddler.

MEG

Yeah, that usually happens when you abandon someone in the woods in the dead of winter.

SIMMONS

Who are you?

MEG

Say, I have an idea. Do you like ice cream?

EXT. APARTMENT - NIGHT

Darkness. A mist hangs over the parking lot.

A lone man walks along the parked cars. He's nervous.

WALT QUINTINA. Scruffy beard, haggard, on the run. He jumps at any noise.

A strong gust of wind. He huddles against the onslaught, debris peppers him.

It stops as suddenly as it started.

He looks. A shadow moving? Darkness against darkness.

Walt begins to jog towards the road. An animal shoots across his path, making him jump and freeze.

Another shadow moves, the light from a streetlamp is obscured. Walt's eyes go wide in fear.

He turns and is face to face with Tisiphone.

TISIPHONE

Hi, Walt?

Walt jumps and begins to fumble for his gun under his shirt.

TISIPHONE

Any excuse, Walt.

(CONTINUED)

CONTINUED:

Her wings unfold as Walt manages to pull his gun. Tisiphone is suddenly behind Walt, and lifts him by the neck. She holds him high as he struggles.

The struggles slowly stop. She drops him like a cement bag.

INT. COMMERCIAL FREEZER - DAY

It's dark.

A light begins along the crack of a door, opening. It opens and fog dissipates.

A figure walks in and switches on a light.

Illuminating Simmons. Lifeless and frozen. A opened gallon of ice cream in one hand, a spoon hangs from his mouth.

INT. ICE CREAM PALACE - DAY

Dan and his partner, DEREK JONES, are looking into the open freezer. Jones is a athletic man, mid-30s. Street wise, book-wise. Ex-military, but not a fanatic.

DAN

Huh.

JONES

Damn.

DAN

How did he get in here?

A worker, HAROLD, is standing nearby.

HAROLD

I have no idea. All the doors were secure, and the freezer was pad-locked from the *outside*, sir.

DAN

Okay, but don't these doors allow someone inside to get out?

Jones is examining the pad-lock hasp and looks up.

HAROLD

Has to, safety feature.

JONES

So someone unlocked this, put him in here and relocked it? No

(MORE)

(CONTINUED)

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JONES (cont'd)
scratches from a pick, they used a
key...

HAROLD
I have the only keys. I locked up
myself, last night. I checked and
double checked.

DAN
Any idea who he is?

HAROLD
I don't know this fella, he don't
work here.

DAN
Alright. Go outside and wait, we
may have more questions.

Harold walks away, shaking his head.

JONES
Ideas? Please tell me you have some
idea.

DAN
Yeah. Maybe. If it was suicide, he
had help. Go back to the office,
check him out. Contact next of kin.

JONES
You do have an idea...

DAN
No. Just a hunch, Jonsey.

EXT. LOW RENT HOUSING - DAY

ALECTO, tall, exotic beauty. Asian. Long dark hair. Athletic
figure that could, and often HAS, caused cardiac arrest in a
healthy man. Perhaps the coolest Fury.

She approaches a low rent house.

Two HISPANIC boys, JUAN and ERIC, are lounging on the steps.
They eye her carefully. Eric takes a drag on what might be a
cigarette.

ERIC
Check out the little mama, dressed
all cop like... Must got her a john
with a cop fantasy, eh?

(CONTINUED)

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They burst out laughing.

Alecto carefully bends over and is eye-to-eye with Eric. She takes the cigarette out of his mouth and wads it up.

ALECTO
Do either of you chamacas know
where I can find a Juan Peron?

ERIC
Who's asking?

Alecto stands.

ALECTO
He missed his court date. He needs
to --

Juan bolts. Running like crazy.

Alecto sighs.

ERIC
Give it up, ain't no oriental ho
gonna catch old Peron...

But he's talking to air as Alecto has already left.

EXT. ALLEYWAY - DAY

Alecto is walking calmly. She stops. Calmly puts on some dark gloves.

She wiggles her fingers as she steps to the opening of the alley and looks at some trash cans. She picks up a lid, examines it.

She quickly holds it up and out over the sidewalk.

Juan SLAMS into the metal lid with a loud BAM!

Juan is coming to while Alecto rolls him over and cuffs him.

JUAN
What about my rights, Chink?

ALECTO
Rights? I'm not a cop, pucha. But
you do have the right to have me
kick your ass if you don't shut
your mouth...

EXT. POLICE STATION - DAY

Alecto is hauling Juan across the parking lot as Dan arrives in his cruiser. Juan is bruised and a bit bloody.

Dan walks to Alecto and sizes up Juan.

DAN
Dropping off or picking up?

ALECTO
Drop off. One Juan Peron.

DAN
Ah... Peron the pervert. You give him the shiner?

ALECTO
He gave it to himself. Kept running into walls.

Dan holds out his hands and Alecto gives him the handcuff keys.

DAN
(while unlocking Juan)
Talk to Meg lately?

ALECTO
Nope. She's still pissed at you.

Dan cuffs Juan with his set. He shoves Juan towards the door.

DAN
I'll be back with your paper work...

EXT. ALECTO'S CAR - LATER

Alecto is smoking a cigar, pondering life with mortals when Dan opens the passenger door and drops in.

He hands her some paperwork. Alecto smiles and takes a bottle from Dan's jacket.

ALECTO
I thought you'd quit?

She takes a long pull on the bottle.

DAN
Old habits. Etc.

(CONTINUED)

CONTINUED:

ALECTO
Meg would disapprove.

DAN
She disapproves of us sitting in
the same room, talking.

ALECTO
That's her nature. She's far more
disapproving of you and Tish.

DAN
That's over. Has been for a while.
Say, you wouldn't happen to know
anything about a 250 pound
dreamcicle.

ALECTO
Huh. Not really.

DAN
Think Meg might know?

ALECTO
Was it was suicide?

DAN
Unsure. Still, talk to Meg for me,
alright?

Dan starts to get out of her car.

ALECTO
Anything else I should pass along?

DAN
Would it do any good?

ALECTO
Maybe....

DAN
Then keep the bottle and tell Meg
I'm trying to quit.

Dan shuts the door behind him, walks off.

INT. MEG'S HOUSE KITCHEN - DAY

Meg enters with a bag of groceries.

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CONTINUED:

GAIA is at the table, rolling out a pie crust. Gaia is "Mother". Everyone's mother. Timeless, eternal beauty. And like your mom, she sees and knows all, but isn't talking.

MEG

They were out of the fresh cherries.

GAIA

I'll make do.

Meg begins unpacking the bag.

MEG

Mother, that last one almost did me in.

Meg sits and instead of a pie crust there's a finished pie. Gaia cuts a piece and slides it to Meg.

GAIA

You just have to rest.

Gaia rests a hand on Meg's hand.

GAIA

You won't allow your heart to mend, dear. You can't be the jealous one forever. Rejoin --

MEG

Oh hell, no. Not after what she did.

GAIA

I'm not talking about her. You still grieve for the mortal.

Meg narrows her eyes.

MEG

Not for him.

Gaia sits back and then stands. She puts the pie away.

INT. COLLEGE PARTY - NIGHT

A typical party underway. A dense throng of kids mingling.

One stands out. An older guy. KEITH BARCLAY. Tall man, model good looks. Clean cut, the type of guy your mother would love. Until she got to know him. Then, it's too late.

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BRIANNA is a blonde co-ed, tall with model looks.

ADRIANNE is a shorter dark haired girl. Not as pretty.

KAITLIN is in between the other two, just as pretty.

All three are slightly inebriated. OK. Very inebriated.

ADRIANNE

Oh my god. He's looking RIGHT at us!

KAITLIN

He's looking at me? He's looking at me, isn't he?

BRIANNA

I haven't seen him around before. He's old. Might be a professor.

ADRIANNE

Oh my god, look at those EYES.

Suddenly all three turn their backs to Keith.

KAITLIN

Eeee.. he's heading over! Don't look interested!

Keith walks right past the trio. Brianna looks shocked.

BRIANNA

He went RIGHT PAST us!

She puts her drink down. It falls as she follows Keith out of the party into the back yard.

EXT. COLLEGE PARTY - NIGHT

Keith is standing on the edge of a patio in shadow, by some guys acting drunk.

Brianna looks around. She wanders past a pair making out. She stops. A bit dizzy, so she tilts a bit. She gets control and looks again.

Keith is right behind her. She jumps. Then slaps him on the stomach.

BRIANNA

Hey - you. Hey --

She keeps her hand on his chest.

(CONTINUED)

CONTINUED:

BRIANNA
Heyyyy. Wow. You work out?

KEITH
Kinda.

BRIANNA
You a professor here?

KEITH
Nope.

BRIANNA
Then what are you doing here?

He leans towards her.

KEITH
Keep a secret?

BRIANNA
Yeah --

KEITH
I'm a Hollywood casting director.

Brianna straightens up, narrows her eyes.

BRIANNA
No way.

Keith grabs her hand.

KEITH
Let me get you a drink. More beer
or something stronger?

He pulls out a pint bottle. Green label.

Brianna looks around. Her two friends are at the door,
peeking. Adrienne gives her a "thumbs up".

KAITLIN
Oh. I hope she doesn't puke on the
guy this time.

Keith leads Brianna to a corner of the yard. He opens the
bottle.

KEITH
Small sips. It's strong.

Brianna takes the bottle and tips it.

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MOVE IN ON BRIANNA'S FACE

She closes her eyes as the warm liquid hits.

INT. KILL ROOM - NIGHT

Brianna opens her eyes.

PULL BACK WIDE and

She's confused. She looks around. Where am I? The room is out of focus.

She tries to move. She's bound up in a chair.

BRIANNA
Hey! Hey! D'rector dude!

She looks around. The room is still swimming. She can't move at all.

BRIANNA
's not funny, guy! Hey! I'm so NOT
into this shit, fella! Hey!

A shadow crosses her.

BRIANNA
Hey, buddy, this isn't funny, you
know! Okay?

KEITH
Of course it isn't. It's never
funny. All my life, I've never
found your rejection funny. Ever.

BRIANNA
What? Hey -- Rej -- huh?

A hand in a dark glove reaches out and caresses her face.

KEITH
Know what I want? What I most
desire?

BRIANNA
Why don't you go -- Huh? Hey!

The hand now holds a knife. A switch blade. It CLICKS open.

KEITH
I want to be loved. Is that so hard
to ask? Huh?

(CONTINUED)

CONTINUED:

BRIANNA

I g-g-guess...?

He pauses, the wheels on her. He drags his free hand through his hair.

KEITH

So, what do you think? Should I part on the left or right? You're a girl, what makes me more attractive?

BRIANNA

What the fuc-- Hey!

He slices at her top with the knife. It cuts through her spaghetti strap like a hot knife through butter.

BRIANNA

Whoa! Hey! Seriously?

She struggles as Keith paces around her. He is behind her and his hands caress her face again. He fondles her breasts.

KEITH

I have to ask this.. Are you really...?

He fondles her hair. He comes around and kneels in front of Brianna. A hand glides up her thigh.

BRIANNA

Wh -- what -- huh?

He grins and slides his hand further. Then he carefully guides his knife up her leg.

Her eyes screw shut, biting her lip. Oh dear God what is he doing?

KEITH

Are you a real blonde?

BRIANNA

(sputtering)

Uh?

KEITH

I'm a gentleman who prefers blondes, dear.

Her eyes go WIDE. She yelps in pain.

(CONTINUED)

CONTINUED:

BRIANNA

Ow! Hey!

Keith brings a hand up, a PUBIC hair between his thumb and fingers. Then he holds up her panties, cut loose.

KEITH

(smelling)

I do so love the feel of soft cotton.

He pockets the panties. He glides to where he's standing behind her. She tries to keep him within view, straining her neck.

KEITH

Say! What's the difference between a slut and a whore?

Grips a breast hard.

BRIANNA

Ow! Hey! No idea... This is scaring me...

Keith puts his face next to her.

KEITH

A whore sleeps with everyone. A slut sleeps with everyone except me.

Brianna struggles. She begins to shake.

BRIANNA

Please.. anything.. ok? Please.
I'll suck it. OK? Lemme suck it?
I'll let you put it anywhere! OK?
Enough with the knife, ok? It's not funny...

Her legs tremble. Her feet curl.

KEITH

No, you will always have an excuse.

Brianna's legs begin dripping with urine. Splashes onto the plastic on the floor.

KEITH

Oh, now, that's disgusting!

EXT. CHEAP MOTEL - NIGHT

A crying scream.

Another.

Then silence.

EXT. JOGGING TRAIL - MORNING

A quiet, peaceful morning. A mist hangs in the air.

A JOGGER running. The jogger stops to catch his breath. He drinks from a water bottle. He looks down.

A HAND in the tall grass by the trail.

EXT. JOGGING TRAIL - DAY

A crime scene now.

Dan is standing off by himself, beyond the roped off area. He's looking around, watching as TECHS work the scene.

Jones and the Medical Examiner, SANDRA McKENNA walks up. Sandra is mid-40s, soft, refined.

SANDRA

Jones says you can identify the body?

DAN

Yeah. I knew her. Brianna Oberon.

SANDRA

Do want the details now?

DAN

No.

(sigh)

Yeah. I guess.

Sandra looks at her clip board.

SANDRA

Obvious cause of death, her throat slit by a sharp instrument.

DAN

Uh huh. Any signs of...?

(CONTINUED)

CONTINUED:

SANDRA

I won't know until later.

Sandra walks off making notes. Dan and Jones move back, as Techs swarm the area.

JONES

I have a team out canvassing the area. I called her roommate. She disappeared last night, at a party. Some tall white guy took her home.

DAN

That's it?

JONES

They were pretty drunk. The roommate --

(looks at notepad)

Adrienne Samuels... She can't remember what he looked like. Oh, he had romantic eyes.

DAN

Wonderful. So we put out an alert for all tall men with romantic eyes. Can't be more than a few hundred.

Dan looks across the field. A gathering of PRESS.

DAN

I'm going to visit with Chad and Beth. I want them to hear about this from me, personally.

EXT. OBERON HOUSE - DAY

A comfortable house on a tree filled street.

Tisiphone is in shadow by Dan's car.

She watches as Dan exits then stops as a older man, CHAD OBERON, also exits. They exchange words, then they hug. Dan walks to his car, wiping his face.

Dan pulls up short when he spots Tisiphone. He looks down and tries to compose himself.

TISIPHONE

I was going to ask you to lunch, I guess now's not the time?

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CONTINUED:

DAN

What do you need, Tish.

TISIPHONE

Alecto said you were asking about Meg.

DAN

Yes, I need to talk to her.

TISIPHONE

Why?

DAN

A dead guy in a freezer. That's her style, ironic suicide.

TISIPHONE

Is that what this is all about? Some guy gets frozen and suddenly it's all our fault?

DAN

There are other, more lawful ways to deal with these people.

TISIPHONE

No... That's not my style. You know that. Okay, I'll help you get in touch with Meg, but not for that reason. At least that man's poor father isn't left to wander about.

She starts up her bike. She holds out her hand with a business card.

TISIPHONE

Here. Take it before I change my mind. Don't tell her you got it from me.

EXT. FUNERAL HOME - DAY

Establishing shot.

Small, neat sign announces this as the "DIS PATÊR and MORS Funeral Home (Since 1883*)".

Close examination of the sign will reveal the "*" at the bottom to read: "* B.C.E."

A CORONER'S TRUCK is leaving.

INT. FUNERAL HOME PREP ROOM - DAY

A tall man, formally dressed, is arranging a sheet over a BODY on a prep table. THANATOS then stops, leans back onto a vacant table and observes the body.

THANATOS

They make such a mess during
autopsy. At least her face is fine.

He stops. He fumbles in his coat and produces a small cigar and lights up.

He directs his attention to the corner of the room. A FIGURE is barely seen.

THANATOS

You can come on out now, dear.

The faint figure floats across the room.

THANATOS

Here. Let's take a look at you.

Thanatos blows smoke and the smoke flows and circles into Brianna's form. She's more visible now.

She coughs.

BRIANNA

(whisper)

Yuk!

THANATOS

Forgive me, but it helps me see
you.

BRIANNA

(whisper)

Seriously. Is that... Me?

THANATOS

Yes. You can speak up. I'm the only
one who can hear you. Just focus
your energy...

BRIANNA

(whisper)

Can you..

(louder)

Answer a question?

THANATOS

Yes.

(CONTINUED)

CONTINUED:

BRIANNA

Is this.. usually what happens?

THANATOS

Typically, yes. The body --
(he gestures)
...is prepared per the wishes of
the family--

BRIANNA

No, I mean. Me! I'm stuck!

THANATOS

Not usually, no. Typically you are
met by some deity you're familiar
with, and escorted on over. I used
to perform those duties.

Thanatos bows formally.

BRIANNA

Who are you?

THANATOS

I have many names.

BRIANNA

But what happened? Why am I still
here? Do I stay until I'm buried?
I'm so confused!

THANATOS

Unfortunately, it's complicated.
You'll have to "hang out" until
it's resolved.

BRIANNA

But! No one can see me! I've
tried!

Thanatos nods. He straightens up.

THANATOS

I suggest you stay here until after
the viewing tonight. Then tomorrow,
I want you to meet a friend of
mine. She might be able to help
you.

Brianna gloomily looks around, nods.

INT. DAN'S OFFICE - DAY

Dan is filling out forms, stacks of paperwork litter his desk.

A sharp knock.

Door opens, KYLE BANKS sticks his head in. Banks is a tall man, good looks, although a tad nervous. Dressed in typical "Federal Agent" suit and tie. Jones follows him.

JONES

Here he is, Lt. Lanahan is lead on the case.

KYLE

Good, good.

DAN

You are?

KYLE

I'm FBI Special Agent Kyle Banks.

Dan doesn't stand, just leans back in his chair.

DAN

OK. What can I do for the Fart, Barf and Itch?

Dan begins toying with a rubber band.

Kyle sits. Jones stays standing. Kyle opens a file folder.

KYLE

Ok. The case you're working, this Brianna Oberon? It was flagged in the system and I'm looking at it.

DAN

Alright.

KYLE

What can you tell me right now?

JONES

She went missing two days ago, never came home from a party.

DAN

Jogger found the body next morning. So far, everyone we've talked to didn't see a thing, so we'll be

(MORE)

(CONTINUED)

CONTINUED:

DAN (cont'd)
going to the public, see if anyone
saw anything.

KYLE
Okay, the murder scene fits a
pattern. Wounds. Ligature marks on
wrists and legs. Some of the more
grisly details as well. That's why
it was flagged. It might fit a case
I'm profiling.

Kyle looks at Jones and then at Dan.

DAN
Tell me more about this guy...

KYLE
He's a very organized killer.
Targets only late teen blondes, but
doesn't rape them, pre or
postmortem.

DAN
Sure it's a guy, no signs of rape?

KYLE
Not positive, but everything else
fits. I'll go over this tonight,
then drop by tomorrow and let you
know.

DAN
If this fits, then what?

KYLE
Then I'm on it.

Kyle stands.

DAN
That's it? If it fits, it's yours?

KYLE
Yes, then it's mine -- ours. The
FBI's case.

DAN
Brianna's parents are highly
respected people in this town, and
my personal friends.

Kyle looks hard at Dan, then swallows.

(CONTINUED)

CONTINUED:

KYLE

Certainly you can use our help,
right?

DAN

Of course. The information flows
both ways, right?

KYLE

Typically.

DAN

Then let me think on it. I have to
approve, and right now I'm not
inclined to request assistance.

Kyle starts for the door.

KYLE

Oh, don't go public right now. It
might make the killer leave the
area.

DAN

Bull shit.

KYLE

I'm serious.

Kyle shuts the door hard when he leaves.

DAN

Damn. Well, I'm not about to get
into a pissing contest with the
Feds...

INT. HOTEL ROOM - DAY

The door opens to a dark room. A tall figure moves in the
doorway and sets down a briefcase.

The light snaps on, illuminating Kyle Banks at the doorway,
surprised.

Keith is sitting by a lamp, watching Kyle.

KEITH

Don't just stand there, shut the
fucking door, dweeb.

KYLE

What the hell are you doing here?

(CONTINUED)

CONTINUED:

KEITH
Checking up on you, bro.

KYLE
I don't need checking up on.

Keith stands and walks next to Kyle. They're exactly the same height.

KEITH
Got those case files?

KYLE
Don't worry. I'll get the case files. Tomorrow.

KEITH
One of these days your balls will drop then you'll be a hell of an agent. Until then, I still smell tuna.

Keith crosses to the door.

KEITH
Well. Since it looks like we're stuck in this town, I might as well go have fun.

KYLE
Please, not here. That's risky. Too risky.

KEITH
Oh, come on! Just a little fun. A guy's gotta cut loose.

Keith just smiles, and gives him a two-fingered wave.

He shuts the door, leaving Kyle alone.

EXT. MEG'S HOUSE - DAY

A nice bungalow surrounded by eco-friendly plants.

A sign is in the window.

"MADAM EARTH'S - Fortunes told. Lovers reunited. Curses lifted..." with a sign below advising: "Open".

Meg is escorting a woman, MARGE, out onto the porch. Marge is ENORMOUS. Beehive hair. Purple eye shadow. Beads,

(CONTINUED)

CONTINUED:

bracelets with cymbals and various crystals round out the whole ensemble.

She makes considerable noise as she walks.

MARGE

Wow. Just wow. I'll be back,
definitely!

MEG

We'll be here...

Meg steps back.

INT. MEG'S HOUSE - DAY

Gaia is unwrapping a scarf from around her head. She scratches her head vigorously, like her scalp itches.

GAIA

This damned thing itches. Ugh! It's
always the same damned questions.
Love life, relatives who've passed
over. ALWAYS the same answers.

She stops and looks into space.

GAIA

Ah, another visitor.

MEG

I'll get the room ready.

Gaia begins to wrap her hair up then stops.

GAIA

Never mind, it's for you, Meg.

The DOORBELL.

EXT. MEG'S HOUSE PORCH - DAY

Dan is on the porch. He checks his hair in the glass of the window along side the door. Then he checks his breath.

The door opens and Meg appears.

MEG

Dan.

DAN

Hi, Meg.

(CONTINUED)

CONTINUED:

MEG

We have nothing to talk about.

She slams the door.

INT. MEG'S HOUSE - CONTINUOUS

Meg turns away as the doorbell rings again.

GAIA

Dear. Let the poor man in.

Meg has her arms folded. Barely containing her anger. She sighs.

MEG

Stay. I might need a witness.

She turns and opens the door again just as Dan is ringing the doorbell.

She steps away and waves Dan into the living room.

DAN

Hi Meg.
(sees Gaia)
Hello Mother.

GAIA

Hi Dan. Come on in. Tea?

Dan is looking at Meg and doesn't hear Gaia.

GAIA

Dan... Tea? Water?

MEG

He's not staying.

DAN

Meg, please.
(to Gaia)
Yes, tea, please.

Gaia leaves quietly.

MEG

He's not staying.

MEG

Go back to Tish. You two deserve each other.

(CONTINUED)

CONTINUED:

DAN

That was a mistake. I only see her now in an official capacity.

MEG

Do you try to control her, too?

DAN

No -- what?

MEG

Like you controlled me?

DAN

I never tried to control you! I simply asked you NOT to be a vigilante, Meg. Let me handle anyone local, like the guy you put in the deep freeze.

MEG

Ha! I knew it!

DAN

Oh! So that was your work?

Meg's wings decide to appear. Dan steps back.

MEG

(angry)

Of course! You need evidence! Well, there wasn't any! I can't have that creep's father staying in limbo. He ASKED me for help.

Meg backs Dan towards the door.

DAN

Meg! It doesn't matter. There are laws to take care of men like him.

MEG

The laws FAIL, Dan!

Meg pushes Dan out the door, and slams it shut.

EXT. MEG'S HOUSE PORCH - CONTINUOUS

Dan takes a deep breath. He knocks.

MEG (O.S.)

Go AWAY!

(CONTINUED)

CONTINUED:

DAN
I'm sorry. I didn't mean to make
you display, Meg.

INTER-CUT BETWEEN MEG INSIDE AND DAN OUTSIDE

MEG
Once a mortal sees my wings, they
never live to tell the tale...

DAN
Meg, I've seen them several times--

MEG
Because you make me so GODS DAMMED
ANGRY! GO AWAY!

DAN
Meg, the guy in the deep freeze.
What did he do?

MEG
He killed his father! Someone who
loved him deeply. Stabbed him in
the back.

DAN
So he murdered his father with a
knife?

MEG
No... He led him out into the
woods and left him to die, a cold,
cruel death.

DAN
Ah. So he actually --

MEG
He killed him, Dan! Irreparable
harm!

DAN
But, what if he really missed his
father...?

MEG
Well. His father missed him as
well.

(CONTINUED)

CONTINUED:

DAN

And if he was truly sorry... Tish once said that if a target was really, truly sorry --

MEG

He wasn't sorry enough.. Now. GO AWAY!

EXT. MEG'S HOUSE PORCH - CONTINUOUS

Dan bumps his head against the door. Sighs. Then slowly retreats.

INT. MEG'S HOUSE - CONTINUOUS

Meg leans against the door. Her wings ruffled.

Gaia arrives, holding a tea tray.

GAIA

I take it he's not staying?

Meg crumbles. Tears. She drops by the door, exhausted.

INT. POLICE BULLPEN - DAY

Dan isn't in a good mood. He's scowling at reports as he reads and walks around.

He looks up and sees Jones at his desk.

DAN

Jones!

Jones looks around as Dan walks over.

JONES

Yeah?

DAN

Here.

(hands Jones a folder)

Rewrite that report. Make it look like suicide.

Jones opens the folder.

JONES

Suicide? Dan, it was pad locked from outside.

(CONTINUED)

CONTINUED:

DAN

Yes. But he could have left at
anytime, as the inside latch
worked, right?

JONES

Sure about this?

DAN

Just rewrite the damned report.

Jones holds up a letter.

JONES

Read this memo?

DAN

Yeah. I did. Jonesy, it's a two
way street. He's refusing to copy
us on his profile notes. He can
stuff himself.

JONES

I haven't heard back from his boss
either. Something isn't right about
old Banks.

DAN

Good old Banks...

INT. BOUTIQUE - NIGHT

You're basic small boutique catering to the upper income
brackets.

Here we have SUSAN MORTIMER, a thin woman, dressed smartly.
In her element.

A shopper exits, the door makes a chime as it is opened.
Susan turns over a sign that says CLOSED. She flips the
deadbolt.

Her shop is filled with faceless mannequins.

The main lights go off. Susan appears in the shadows,
checking on everything before leaving.

A mannequin moves. That catches Susan's attention. She
stops, and turns.

SUSAN

Hello?

(CONTINUED)

CONTINUED:

Just faceless dress dummies looking back.

No. Wait. One has a face. Eyes pop open, wide.

Tisiphone steps off the elevated display, wearing a fashionable beige skirt ensemble.

SUSAN

Who the hell are you?

TISIPHONE

Does this come in any other colors?

Her shape shifts. Tisiphone is back in her black leather biker-chic outfit. Then she vanishes.

Susan turns, looking everywhere. She rushes to the counter and fumbles for the telephone.

She picks up the phone but before she can dial, we hear:

AUNT ETHYL (V.O.)

Susan! You better stay off the phone until after supper!

Susan looks at the phone, eyes wild.

AUNT ETHYL (V.O.)

Why did you kill me, Susan? Why?
You KILLED ME, SUSAN!

She slams the phone down.

The locked front door BLASTS open. A strong gust of wind blows and rips through the dress shop.

Susan is frantically trying to grab dresses as they fly.

Arms full of the latest NY fashion, she turns and is face-to-face with Tisiphone. Tisiphone's wings billow wide.

Susan's eyes go wide.

The dresses drop to the floor. The back door flies open.

Susan runs like hell for the opening.

EXT. ALLY BEHIND BOUTIQUE - EVENING

Susan is rattled as she fumbles with her car keys and opens her car.

She sits and tries to start the car.

(CONTINUED)

CONTINUED:

Her cell rings.

DISPLAY READS: AUNT ETHYL.

SUSAN

Oh, no! No! No - no- no...

She throws the cell into the back seat. The car finally starts.

She begins driving wildly. Her car exits the alley at high speed.

Cell rings again.

Tisiphone leans across the seat holding the cell.

TISIPHONE

You really should answer this...

Susan turns and screams.

TISIPHONE

Remember how your aunt died?

She looks back around and sees a TREE coming at her, fast.

She hits the brakes. Nothing.

Her car impacts the tree - HARD.

The car erupts in flames.

Tisiphone is calmly observing the carnage.

CU: TISIPHONE'S EYES AS THE FIRE IS REFLECTED.

Thanatos materializes next to her.

THANATOS

(laughing)

I bet she remembers now.

TISIPHONE

Hey. It's all fun and games until someone melts to the seat of their car.

THANATOS

And I forgot marshmallows...

Thanatos pauses.

(CONTINUED)

CONTINUED:

THANATOS

There's someone I need you to meet.

INT. TISIPHONE'S HOUSE - NIGHT

A fast tour of Tisiphone's abode. Oddities placed everywhere. Deep maroon walls. Rusted metal shaped like demons adorn the wall.

Alecto is practicing piano. A simple classic piece.

Tisiphone fades into existence.

She's not a happy camper. There is a faded outline of Brianna next to her.

ALECTO

Who's the chick?

TISIPHONE

Meet Brianna. A petitioner.

Alecto stops playing and turns to Brianna.

ALECTO

Nice to meet you, Brianna. What's the deal?

TISIPHONE

A real nasty son of a bitch is on the loose. I'm not sure we can actually help her.

BRIANNA

The skinny old god said you can help.

ALECTO

I'm not sure we'd refer to him as a god... Well, who did this?

BRIANNA

A guy I picked up at a party.

ALECTO

Not a step-dad or creepy old uncle?

BRIANNA

No, he's a stranger.

ALECTO

Oh, boy. OK. Any idea who this guy is?

(CONTINUED)

CONTINUED:

TISIPHONE

I getting it's actually two men.
Bizarre. A serial killer tag team?

ALECTO

But *we* can't touch him unless it
was someone in your family.

TISIPHONE

These kind of guys usually get
started by killing a family member.

ALECTO

Pets don't count, Tish. Is there
anyway you can look around, ask
other girls in your... situation...
if they know this guy?

BRIANNA

What do I do? Show them a picture?

ALECTO

It's all in your mind. In your
current condition, project what
this guy's face looks like. Project
his face and see if any other girls
who might have encountered this
guy.

INT. DANCE CLUB - NIGHT

A rave in progress. Darkness with strobe lights and moving
bodies.

Flashes of people dancing. Doing drugs. Drinking too much.

Keith is in attendance. He's at a corner table with three
girls.

HARLEY is a skinny brunette and the loudest.

SIERRA is the blond. Frail, pale, and big eyes. Not as drunk
as her friends.

SAVANNA is also blond, but very drunk.

Keith is having a hard time making a decision.

KEITH

Anyone want another?

SAVANNA

I want to dance!

(CONTINUED)

CONTINUED:

She grabs Harley and they wobble out of the area, wiggling and jumping.

SIERRA

I bet you're glad the others
left...

KEITH

Not really. I just enjoy youthful
people.

SIERRA

Uh huh.

She turns and looks around. Uncomfortable.

KEITH

It's ok if you want to go join your
friends.

SIERRA

Nah. I dig older guys.

Keith nods. Target acquired.

INT. CHEAP MOTEL - NIGHT

Sierra has her head down. She's tied to a wooden chair.
There's blood dripping onto her shirt. Her nose is bloody.

Keith wiggles her head.

KEITH

Wakie, wakie sweet-pea.

She moans.

KEITH

You keep falling asleep,
sweetheart. C'mon now.

She barely moves.

KEITH

Oh come on! Don't pretend you're
asleep! I hate the Pretenders.
Their music sucked.

He lifts her head.

(CONTINUED)

CONTINUED:

KEITH

Pretending to like me, until I want something. Then it's friends only, can't go spoiling the mystery!

Her heads moves. More moaning.

He slaps her.

KEITH

Hey! Wake up, sorority bitch!

He starts cutting at her blouse.

KEITH

Let's see what we're hiding today, shall we?

He slices until we see her bare breasts.

KEITH

Ooohh. Such pretty little puppies! So cute. I like puppies.

He caresses one breast. He stops and looks serious.

KEITH

Then they always grow up into damned bitches.

He drops down, face to face with the girl.

He runs his hand up her skirt. He lifts.

KEITH

Any surprises? Do the drapes match the carpet? Let's find out!

He ducks his head under her skirt.

KEITH

Yay! A Real Blond! Wow. I just love real blonds. You know, you're really smart for a real blonde, did you know that?

He stops and ponders.

KEITH

Hey! Did you know that they can tell if a wound was caused pre or postmortem?

Her eyes go wide. Pain. Fear.

(CONTINUED)

CONTINUED:

SIERRA
Oh, god. Please.

Keith laughs. He runs the blade down her cheek, leaving a trail of blood.

INT. DAN'S OFFICE - DAY

Dan is on the phone and looking through some folders.

There's a soft tap on his door and he waves.

Tisiphone walks in and drops into a chair. Dan looks up and nods.

He drops the phone and looks at Tisiphone.

DAN
Brianna's father. Taking it hard.
Really hard.

TISIPHONE
I bear news, bwana devil.

DAN
Yeah?

TISIPHONE
I know who killed that girl.

DAN
You now have my total attention.

TISIPHONE
He goes by Keith, Keith Barclay.

Dan begins tapping at his computer.

TISIPHONE
You won't find anything.

DAN
Then how --

TISIPHONE
I talked to the victim.

DAN
Uh huh.

TISIPHONE
You forget who I am?

(CONTINUED)

CONTINUED:

DAN
Oh, right. OK.

TISIPHONE
He drugged her at a party, walked her to his car, which is a rental. She was murdered in a old motel room.

DAN
That matches the ME's report.

TISIPHONE
She didn't recognize the name of the motel. It was dark.

DAN
Why did her... ?

TISIPHONE
Her spirit, ghost.. Shade, really. And she'll walk the planet until this guy is caught and brought to justice. She is hoping to petition me.

Dan sits back and ponders.

DAN
Is the killer a blood relative?

TISIPHONE
No.

DAN
Well, is there a victim who is?

TISIPHONE
We're looking. She's here with me right now.

Dan looks around, nervous.

DAN
She's here? Think she could describe the guy? Through you?

Tisiphone nods. He picks up the telephone.

DAN
(into phone)
Jonsey - bring in the Identi-Kit.

EXT. MIKE'S HOUSE - NIGHT

A classic 40s LA style house (Eastlake or Queen Anne style), well kept up, but still "old fashioned". A new high end sports car is in the drive-way.

We HEAR A PIANO. "Take Five", solo.

Movement on the porch, a figure. Alecto moves into the light cast by the window.

She observes MIKE LAFRANCE playing.

INT. MIKE'S HOUSE - NIGHT

Mike stops playing long enough to drink from a glass of clear liquid. He resumes playing.

DOORBELL.

He stops and looks at his watch. Then back to the door. He gets up, and moves to the front door, pausing to check himself in the mirror. He tries to pull in his belly, then relaxes. Forget it.

He opens the door to reveal Alecto.

ALECTO

Mike?

MIKE

Yeah? The Agency?

ALECTO

That's me.

MIKE

They made a mistake. I asked for a blond, not a day over 18...

Alecto steps into the house and winks.

ALECTO

I'll do.. trust me.

Mike steps back as she enters.

ALECTO

Nice. Early American grandmother.

MIKE

Yeah, yeah. They said this is for all night.

(CONTINUED)

CONTINUED:

ALECTO
Of course.
(she holds her hand out)
Cross my palm...

Mike is stumped.

ALECTO
The money.

Mike understands and digs for some cash.

Mike moves to the couch and sits. He pats the space next to him. She sits and observes Mike.

Mike starts to make his move. She gets up and crosses to a piano.

ALECTO
I love classical piano.

MIKE
Just jazz for me.

Alecto plays a brief bar of music.

ALECTO
Drugs?

MIKE
Why, yes.

ALECTO
Look in my purse.

Mike peeks and pulls out a small bag, white powder. Alecto seats herself next to Mike on the couch.

Mike eagerly pours out a pile, then arranges it into several lines. He offers Alecto the small tube.

ALECTO
You first.

Mike inhales the whole line. Shakes his head.

MIKE
Wow. Awesome rush.

ALECTO
I take it your sweet grandmother
has passed?

(CONTINUED)

CONTINUED:

MIKE

Passed away in her sleep.

Alecto turns to Mike, then lowers her head into his lap.

Mike closes his eyes. He looks down. Grandmother is looking back up at him. He jumps.

It's Alecto again.

ALECTO

Everything OK?

Mike nods, and then inhales another line.

When he lifts his head, Grandmother is looking at him.

MIKE

Oh Jesus!

Mike shakes his head. Alecto is at the piano. She begins playing. A light classic piece.

As she plays, huge BLOOD-RED WINGS fold outward.

Mike begins having difficulty breathing. He grabs at his throat.

ALECTO

Trouble breathing, Mike? Oh, right, I forgot to tell you. That powder has an unusual property. It expands and hardens as hard as cement when exposed to moisture.

During the above we see OLD SCHOOL ANIMATION of a body's nasal passages, like in an old TV commercial. A powder is deposited on the pink lining and begins to swell.

Alecto stops and watches. Mike chokes and drops. Eyes bulging out.

ALECTO

Amazing how much moisture is in one's lungs, isn't it?

EXT. SCHOOL PLAYGROUND - MORNING

A janitor is picking up trash. He rounds the building and stops cold.

A patch of bright blond hair tangled in a playground swing. Sienna tied up in the swing. Hanging. Clothes in shreds.

(CONTINUED)

CONTINUED:

Ugly.

EXT. SCHOOL PLAYGROUND - DAY

Another crime scene. Techs surrounding the swing set.

Dan is standing off under an awning, watching. He sees but the sound is muddled, he's deep in thought.

He watches as the body is slowly placed onto a waiting plastic sheet.

The girl's hand is touching the sand. A charm bracelet with GREEK letters reflect the sun.

INT. POLICE BULLPEN - DAY

Start with a full frame view of a sketch. A DRAWING of KEITH. It is projected onto a screen in the room.

DAN (V.O.)

This is a person of interest.
Potential names include Keith
Barclay.

WIDE OUT TO:

The room is full of cops listening.

Kyle is in the back, watching intently.

DAN

A second victim was discovered
early this morning. We don't have
an ID yet, but it appears our guy
hit again sometime last night. That
means the son of a bitch is still
in the area.

Jones begins handing out copies of the sketch.

Kyle pushes his way to Dan.

KYLE

How the hell did you get a witness?

Kyle has to push around cops to stay with Dan.

DAN

Hi Banks! I can't tell you. It's
from a confidential source.

(CONTINUED)

CONTINUED:

KYLE

Your sources are mine, Lieutenant.
I've requested twice to take this
case.

Dan wheels around and is eye-to-eye with Kyle.

DAN

This isn't the Feds case, Banks. As
long as this guy sticks around,
he's MINE.

KYLE

I'll go over your head, again.

DAN

I'm sure you will.

KYLE

This is a small department, you
can't possibly catch this man. I
can.

DAN

Really? You? How long have you been
tracking this guy? How many
witnesses have you interviewed?

KYLE

Quite.. a few.

DAN

The deal works both ways. So what
are you actually doing, Banks?
Isn't here something in your files
we can use to do some actual police
work? Catch this son of a bitch
before he hits again? How many,
Banks? How many have to die before
you figure this out?

Kyle is silent. Cops stand and stare.

DAN

Figured as much. Get out of my
sight. I have police work to do.

Dan pushes away. Kyle looks at the sketch again.

INT. APARTMENT - DAY

College apartment. Cheap construction, white walls adorned
with college sorority plaques.

(CONTINUED)

CONTINUED:

Dan is standing in the living room as Harley and Savanna sit huddled on the couch. Both are crying, eyes red.

Harley is in a too short and too tight black dress while Savanna is in a more "new age" outfit, but still black.

Dan disapproves.

Jones is seated on a small chair, taking notes.

The girls are holding a copy of the killer's sketch.

SAVANNA

Yeah, I'd say he was kinda tall.

HARLEY

But not too tall, you know.

JONES

What color was his hair?

Dan keeps looking to the corners of the room. Squinting.

HARLEY

Yeah, kinda blond. Nice.

SAVANNA

Yeah. Dark blond.

Jones writes.

SAVANNA

Will you be at the viewing?

Jones looks up startled.

JONES

No, why should I?

SAVANNA

I hear these killers like to go to them, so you never know.

Dan looks at another corner. Was that a shadow?

DAN

We'll think about it.

HARLEY

You were at Brianna's...

DAN

Yeah, but I knew her since she was a kid.

(CONTINUED)

CONTINUED:

HARLEY

Oh.. sorry.

Dan looks at the corner again.

DAN

Do we have enough?

Jones nods.

JONES

If you think of anything that can help us, please call.

EXT. APARTMENT BUILDING PARKING LOT - DAY

Jones stops by the car as Dan opens his door.

JONES

Well?

DAN

This guy is smooth. Just nondescript enough to be damned near anyone.

JONES

He's still in the area...

DAN

Yeah. he'll hit again.

Dan gets in. Jones sits next to him.

DAN

Jonsey, put your hacker skills to good use and see if you can't find Bank's case files.

JONES

Alright.

DAN

We'll get this guy, then rub Banks' nose in it.

INT. HOTEL ROOM - DAY

Kyle shuffles into the room and tosses his briefcase.

Sound of water running, then Keith walks out of the bathroom, drying his hands.

(CONTINUED)

CONTINUED:

KEITH

The blood is getting harder and harder to wash off lately.

He tosses the towel into Kyle's face.

KEITH

I wonder why that is?

Kyle pulls a paper from his pocket.

KYLE

You were seen.

Keith laughs. He looks at the paper.

KEITH

Damn, am I really this ugly? Nah, just a lousy artist.

KYLE

That's from one of those Identi-Kits, Keith.

KEITH

Those things suck.

He holds the paper up next to Kyle.

KEITH

Looks more like you, pal. Almost captured your pussiness.

He wads the sketch up and throws it at Kyle.

KEITH

I hate bad portraits.

He strikes Kyle very hard, dropping him.

KEITH

I really enjoy our time together. We should hang out more often, go out, grab some drinks. I hate being cooped up in hotel rooms.

He kicks Kyle.

KEITH

Or we can stay in, watch nature documentaries. Why am I so tired lately? Huh. Weird. Think something is going around? No?

(CONTINUED)

CONTINUED:

Keith walks out of the room, slamming the door. Kyle has a CUT, his mouth is BLEEDING.

EXT. TISIPHONE'S HOUSE - DAY

Tisiphone's house is a plain, modest home set back from the street.

Tisiphone is squatting next to her motorcycle. She's buffing the chrome.

A shape behind her. It moves closer. It resolves into Thanatos.

TISIPHONE

Hi pops.

THANATOS

You know, I hate that name. I wish you'd not use it.

Tisiphone stands and keeps polishing.

TISIPHONE

Business or social.

THANATOS

Another girl was found this morning.

Tisiphone stops polishing. Hands go to her hips.

THANATOS

Says it's the same guy.

Tisiphone fumes.

THANATOS

This one is telling me that there's a lot of other girls out there. Our man Keith is rather proficient.

INT. TISIPHONE'S HOUSE - DAY

CU: A blurred face suddenly appears and resolves into a beautiful girl, deep set eyes haunted by her experience.

WIDE OUT TO:

Tisiphone walks through the living room.

Shapes move out of her way as she crosses.

(CONTINUED)

CONTINUED:

Alecto is working on a laptop and stops when Tisiphone enters.

TISIPHONE
There's been another.

ALECTO
We need everyone in on this. I'll go talk to Meg.

TISIPHONE
Yes. You, me, Meg and mother. What are you up to?

ALECTO
I have Dan's access to NCIC, I'm trying to find victim zero.

TISIPHONE
When did he --

ALECTO
Who said he gave it to me?

TISIPHONE
Any luck?

ALECTO
There's a request by some federal guy, a profiler. Wanting the case. Actually, three requests...

INT. HOTEL ROOM - DAY

The door opens and Keith walks boldly in and drops onto the single bed.

Kyle looks up from the room's work table, annoyed.

KYLE
Can't even knock?

KEITH
I don't see any case files. What's the fucking holdup, bro?

KYLE
I'm working on it.

KEITH
Huh. Well, meanwhile...

Keith lifts himself up on his elbows.

(CONTINUED)

CONTINUED:

KEITH

You need to put your marginal
investigative skills to good use,
and get me as much info about that
horse's ass Lanahan as possible.

Keith rises and crosses to Kyle, slapping him on the back
HARD.

KEITH

Then, go over the idiots head.
Hell, should have done that
yesterday, piss-wad.

He slaps Kyle again and starts out. He pauses.

KEITH

Today, son. To. Day. Or your life
won't be worth a squirt of piss.

EXT. MEG'S HOUSE - DAY

Dan's car is parked under a tree across from Meg's house.
He's watching the house.

Dan is a mess. He's rumpled. Unshaven.

Occasionally, he'll look at a spot and squint. He sighs.

He watches a large woman leave the house and another is
waiting.

DAN

(to himself)

Damn, are they always this busy?

Tisiphone appears in the backseat.

TISIPHONE

Yeah, usually. Mother is quite
popular..

Dan almost jumps out of his skin.

DAN

Tish! Jesus!

TISIPHONE

Someone's a bit edgy... and you're
a mess.

(CONTINUED)

CONTINUED:

DAN

Yeah, I guess. Can't sleep. Barely think. I feel like I'm being watched.

TISIPHONE

You are. One of Keith's victims is following you. I'm impressed you can see her. Now, why are you stalking my sister?

DAN

I have no idea.

TISIPHONE

I'll go in, I have to talk to her. You need a nap and a shave, Bwana. I also heard you were disapproving of Sierra's roommate's choice of mourning outfits.

She "tisk-tisks" and is gone.

DAN

How --

He's talking to thin air. He sighs and starts his car.

INT. MEG'S HOUSE - DAY

The "reading room".

Gaia is in her scarf and is holding Marge's hand. Gaia's eyes are shut. Marge's wrist makes noise as it's moved. All the jewelry.

GAIA

All I'm getting, dear, is chaos. Confusion. Pain! Fear! Cold... Huh.

(she opens her eyes)

I'm sorry, but I've got someone else, not your mother.

MARGE

Really?

GAIA

No charge for today, dear, so do make another appointment.

Meg appears in the door.

(CONTINUED)

CONTINUED:

GAIA

Meg, be a dear and show Marge out.
Anyone waiting?

MEG

No.

Gaia gets up and snatches the scarf off of her head.

GAIA

Good, close up shop.

Meg escorts Marge out as Gaia spreads the scarf out on the table.

GAIA

OK, sweetheart.. come on over and
sit down.

A faded shape appears and resolves as Sierra as she moves to the table. Tisiphone also fades into view.

TISIPHONE

Mother, we have us a bad one.

GAIA

I see that. This poor girl is so
damaged. What in the world
happened?

TISIPHONE

A serial killer. A nasty one.

GAIA

Any chance there's a relative
wandering about?

TISIPHONE

We don't know, yet.

GAIA

Can't Dan help?

TISIPHONE

He's on the case. No evidence yet.

GAIA

(looks at Sierra)
You saw where this happened? Tell
me, please.

The faded Sierra just looks down, sighs.

(CONTINUED)

CONTINUED:

TISIPHONE

She's so damaged she can't even communicate. She's using all her strength to be seen.

Meg walks in and stops.

MEG

What are you doing here?

TISIPHONE

Is it me or did a cold front just push through...

INT. MEG'S KITCHEN - DAY

Meg is pacing. Tisiphone and Gaia are seated. Sierra hovers out of the way, looking pitiful.

TISIPHONE

Give her a few more minutes. She's weak.

MEG

Almost as weak as I am.

TISIPHONE

How are you weak, Meg?

GAIA

It's a simple lack of belief. Few seek us out. I've been sending her my energy for quite a while now, and I'm starting to feel it.

Meg sits.

MEG

So draining.

GAIA

You need to reconcile with your policeman friend. It will help a lot. He has plenty of belief.

TISIPHONE

Yes, Dan needs to be in on this, unless we get a petition.

MEG

That controlling son of a bitch--

(CONTINUED)

CONTINUED:

TISIPHONE

Is the best way we can get this
guy.

MEG

Huh. I can hear her. Sierra says
the motel is on route 49.

TISIPHONE

There's an abandoned one out that
way. I'll let Dan know you found
out.

Tisiphone vanishes.

GAIA

Now, Meg, dear. Why can't you let
this mortal back into your heart?

MEG

It still hurts.

GAIA

I heard him, he's truly sorry. And
it wasn't all his fault.

Meg just sighs and looks at Sierra. Sierra is frowning.

MEG

You too? Isn't anyone on MY side in
this?

EXT. CHEAP MOTEL - DAY

Deserted parking lot, except for a few cars and a Tech Van.
One unit is open, police and Techs everywhere.

Dan is watching as Jones walks up.

JONES

Yeah, pay dirt. Looks like he just
used this one room.

DAN

How long has he been gone?

JONES

Could be hours.. or days.

Dan crosses to the open door and looks in.

INT. CHEAP MOTEL KILL ROOM - CONTINUOUS

A tech holds up a clear baggie.

TECH 1

Dan! This must be from the first
victim...

INSIDE the bag is a gold bracelet, GREEK letters and the
name "Brianna".

DAN

Alright.

EXT. STREET BY MOTEL - DAY

At the end of the block, a car is parked. Keith is watching.

KEITH

Oh, that son of a bitch! What the
fuck?! Why is he still involved in
this?

He holds up his hands. Then rubs them. He takes out a wipe
and begins scrubbing at his hands. He scrubs the steering
wheel and begins wiping the entire car down.

KEITH

That rat-fuck bastard!

He stops as he spots

POV: DAN LEAVING THE ROOM.

He throws the wipe down and starts his car.

INT. HOTEL ROOM - DAY

POUNDING on the door. Kyle exits the bathroom, drying his
hands. He stops to look at them, then rubs again.

More POUNDING.

Kyle opens the door and Keith is standing outside.

Kyle steps back.

KYLE

I expected you earlier.

(CONTINUED)

CONTINUED:

KEITH

I had things to do, which now includes finding another place to work.

KYLE

You sure as hell can't work here...

Keith pushes past Kyle and into the room. He surveys the room.

KEITH

And?

KYLE

Here. Everything on Lanahan I could find.

Kyle digs into his briefcase. He displays several sheets of print-outs.

KYLE

A beat cop in Los Angeles, moved up here years ago, dated around. Not married, no real family. I have no idea what you're looking for --

Keith grabs them and starts looking through.

KEITH

Ha! Guy's a drunk! Suspended two years ago until after rehab.

KYLE

It's why he left LA.

KEITH

You know, that son of a bitch found my motel. How in the hell did he find it? MY MOTEL! He's too drunk to find his own ass...

KYLE

You can't touch him.

KEITH

No.... But I'll make his life hell and he's self destruct.

KYLE

I'm on my way to the station. His chief wants to see me. I'll have the case tonight.

(CONTINUED)

CONTINUED:

Keith grins. He POPS Kyle on the shoulder.

KEITH

Atta boy! Don't let me hold you up,
I have some scouting around to
do...

He pushes past Kyle and out of the room. Kyle adjusts his clothing, clearly rattled.

INT. POLICE BULLPEN - DAY

Dan is making his way through the room when he's stopped by a older man, CHIEF PETERSON.

PETERSON

Lieutenant. A word, please?

DAN

Yes, Chief?

PETERSON

When was the last time you slept?

DAN

A few days.

PETERSON

My office, please.

INT. PETERSON'S OFFICE - DAY

Peterson sits behind a large desk. A chief's desk.

Peterson holds up a sheet of paper.

PETERSON

Why are you refusing the FBI's
help?

DAN

Their man, Banks, wants the case
all to himself.

PETERSON

There's no evidence of that, it's
simply an offer of help.

DAN

He hasn't offered anything in
return.

(CONTINUED)

CONTINUED:

PETERSON

You're a hot mess, Dan. You're too attached. Still drinking?

DAN

Not since last week.

A knock. Kyle pokes his head in. Peterson waves him in.

PETERSON

Yes?

KYLE

Chief, I need to have the case transferred to me, I'll take lead.

Peterson sizes up the FBI agent.

PETERSON

That's a bit unusual, isn't it? I thought --

KYLE

New rules. In fact, I can take the case without the Lieutenant's ok.

Peterson looks at the paper again.

PETERSON

Lanahan, we are understaffed for such a large investigation.

DAN

Chief, I have this one.

PETERSON

I know how you feel about this case, but we do need the help.

KYLE

Chief, this man could kill again, let me get the entire bureau on this.

PETERSON

I see your point, Agent Banks. Lanahan, get Agent Banks the case files by this evening.

Dan stares at Kyle. Kyle can barely hold back a smirk.

DAN

Chief! That's against protocol!

(CONTINUED)

CONTINUED:

PETERSON

You're off the case, Lanahan. It's
the FBI's case now.

Dan blinks. Kyle grabs the authorization and exits. Dan
slowly gets up.

DAN

Anything else?

PETERSON

Go detox. We can talk tomorrow.

INT. HOTEL ROOM - NIGHT

Kyle drops a box onto the floor, on top of another.

OBERON is written on the side.

He drops onto the bed and closes his eyes.

EXT. STREET - NIGHT

Keith is in his car.

The street is deserted.

The house nearby is dark.

He digs out the papers and begins reading by DOME LIGHT.

INSERT: We see Dan's photo on a page, and a long list.

Keith checks a back page, addresses.

He runs his finger down a list. He stops at a small photo.
He then CIRCLES it with a pen.

He looks again, and circles another name and photo, then
checks addresses.

He stops when a car's lights hit him. He ducks as the car
passes. He watches as the car pulls into the dark house's
driveway and stops.

Keith raises some binoculars and watches.

POV: SANDRA MCKENNA GETS OUT OF THE CAR AND HEADS TO THE
DOOR. SHE OPENS THE DOOR AND IS GREETED BY A HUGE DOG.

Keith grins and underlines a name on the paper. He opens the
door to his car.

INT. MCKENNA'S HOUSE - NIGHT

The dog is laying dead on the kitchen floor.

A loud scream is cut off.

EXT. DRIVEWAY - NIGHT

Keith easily lifts SANDRA into his car. She is limp and lifeless.

KEITH

Road trip!

He slams the car door and gets into the driver's seat.

KEITH

Don't worry, it's not far. It has a unique charm, you'll love it, dear.

INT. DINER - NIGHT

Dan is seated, and checking his watch. He's shower and shaved. He looks up as Meg enters.

He stands as she approaches. She sits without saying anything. He sits across from her.

DAN

Nice to see you, Meg.

She fiddles with the menu. Then she opens it.

DAN

I ordered already. Pie. Cherry pie.

She drops the menu and looks at Dan.

MEG

Thank you.

DAN

And thank you, Meg. We got to the motel and it was where this guy was...

MEG

Was?

DAN

He's gone. Might be out of state by now.

(CONTINUED)

CONTINUED:

Meg's facade begins to show signs of fracturing.

MEG
Those poor girls.

DAN
Yes, I know there'll be more
victims.

MEG
I'm talking about the one's already
dead. They're left wandering...

DAN
Well, I'm off the case.

Shocks Meg.

MEG
What? How?

DAN
It's been transferred to the FBI.
My chief insisted.

Meg reaches out her hand and covers his.

MEG
I love cherry pie.

DAN
I ordered two...

The waitress shows up.

DAN
And a root beer float.

INT. OLD BARN - NIGHT

A single lamp lights the place.

Sandra McKenna is tied down to a chair. She awakes, blood on her forehead. She looks around.

Discarded farm equipment. Rusted tack. The paint has long since faded. A fire trap.

A shadow. Keith moves into the light of the lamp.

SANDRA
May I ask who you are?

(CONTINUED)

CONTINUED:

KEITH

Look, babe. I'll do all the asking.
Is it true you work with a Lt.
Lanahan?

SANDRA

Not really.

KEITH

But, you did date our fearless
detective, yes?

SANDRA

Well... if you're going to get
personal.

KEITH

We're well past that. A simple yes
or no.

SANDRA

Yes, until he started seeing a much
younger woman.

Keith smiles.

KEITH

Tell me about her...

SANDRA

Not much to say. Younger. A LOT
younger. Blonde. Pretty.

KEITH

Ah, bitterness to the end!

EXT. DAN'S HOUSE - NIGHT

Dan is dressed for a run. He hits the sidewalk and off onto
the deserted street.

WE FOLLOW AS Dan jogs along the streets, in and out of
streetlights.

EXT. STREET - NIGHT

Dan stops to cool off, walking. He looks around. He grabs
his side. Pain.

A convenience store on a corner. A car is parked a distance
away, running.

(CONTINUED)

CONTINUED:

WE SEE inside the store, it appears someone is robbing the store.

Dan reaches for a pocket, pulls out his cell. He taps.

911 OP (V.O.)

9 1 1. What is the nature of your emergency.

DAN

I'm a cop, there's an armed robbery in progress. 2327 Danbury. Cross street Filmore.

911 OP

And you are?

DAN

Lt Lanahan.

911 OP

Stand by

(overheard)

Office needs assistance, 2327 Danbury. (and other cop jargon, etc)

(back online)

Can you stay on the line, sir? Sir?

Dan is hanging up as he jogs to the store.

INT. CONVENIENCE STORE - NIGHT

Dan enters as the man at the counter, MARLON, tries to look normal. He looks at the floor behind the counter.

A too young to be working late shift kid, PATRICK, is huddling in the floor. Marlon kicks him.

Dan wanders the aisles, and stops by a cooler. He grabs a bottle and stops by a wine rack and picks out a large bottle. With both bottles, he slowly walks to the counter.

MARLON

That be it tonight?

DAN

Yeah.

Marlon pretends to do something to the register. As he looks away, Dan SWINGS the wine bottle.

(CONTINUED)

CONTINUED:

It's a glancing blow that Marlon ducks. He grabs Dan's head and delivers a massive blow - head to head.

Dan drops, flat on his back, stunned.

Marlon opens the register and empties the cash. He hops over the counter and straddles Dan.

Dan counters by kicking up, rolling Marlon off. Dan grabs the bottle and hits Marlon. Marlon disengages.

Marlon runs out as SIRENS are heard in the distance.

Dan is groaning on the floor. Blood from his mouth. He blinks.

INT. HOSPITAL ER - DAY

POV: Darkness, unfocused. Ceiling tiles.

A face appears and hovers. The face disappears.

The view clears as focus returns. Meg appears now.

Meg with her hair outlined by the lighting, looking angelic.

Close shot of Dan, eyes fluttering.

DAN

M? Wuh?

MEG

Shh. Don't try to talk. The nurse went to get the doctor.

DR. JAMIL, a thin and serious man, appears, followed by Jones. Jones opens the blinds, flooding the room with daylight

DR. JAMIL

Ah, he is awake. Need some water?

Dan nods. Meg holds a cup with straw to his lips. He sips.

DR. JAMIL

Slight concussion. MRI shows no serious damage. No swelling. I don't feel we'll need to operate.

He consults the chart.

DR. JAMIL

Can you see this okay?

(CONTINUED)

CONTINUED:

He holds up a pen.

DAN
A finger? Two fingers? Giving me
the finger, doc?

Jamil makes a note.

DR. JAMIL
Alright. Any dizziness? Vertigo?

DAN
No. Massive headache.

DR. JAMIL
Alright, I don't see any reason to
keep you.
(to Jones)
Make sure someone is with him the
next few days.

JONES
Thank you, doctor.

Jamil leaves.

DAN
Meg?

JONES
She showed up as we were rolling
you in.

Meg just stands back.

DAN
What happened?

JONES
You got your ass kicked. You're the
dumbest cop of the year, Danny.
Didn't even stop the robbery.
Should have waited for backup.

Meg starts gently crying.

MEG
Stupid. I've always said this is
what will happen if you don't stop
drinking.

DAN
Meg? I stopped. Week ago.

(CONTINUED)

CONTINUED:

JONES

Looks like you two have some talking to do. I'll see you in the morning.

DAN

What about my statement?

JONES

How about "I was stupid..."

DAN

Alright. Anything else?

JONES

It can wait. I'll drop by tomorrow.

Jones leaves.

INT. HOTEL ROOM - DAY

Kyle is looking through folders. Photos of the murder in the barn.

The door opens. Keith walks in and pops open a beer. He tosses one at Kyle. It hits Kyle in the back of the head.

KEITH

What's the haps, Kyle-san?

Kyle holds up a crime photo.

KYLE

The hell is this? This isn't your usual... Mise-en-scène.

Keith's eyes light up.

KEITH

I'm branching out. Testing new waters. Figured I'd give an older woman a roll, know what I mean? Love the maturity, no whining. Besides. How else could I get that puckering asshole's undivided attention?

KYLE

Why?

KEITH

Why? Kyle, he tasks me.

(CONTINUED)

CONTINUED:

He leans into Kyle.

KEITH
He TASKS ME.

He grabs Kyle by the shirt collar and gets in his face.

KEITH
"I'll chase him round Good Hope,
and round the Horn, and round the
Norway Maelstrom, and round
perdition's flames before I give
him up."

He laughs and kicks at a file box.

KEITH
Time for a road trip!

INT. DAN'S HOUSE - DAY

Meg is answering the doorbell.

Jones enters.

JONES
Hey Dan! How's the head?

Dan is sitting and just points to the TV.

VIDEO of a crime scene.

Jones stops and looks at the TV.

DAN
When were you going to let me know
about this?

JONES
I'm thinking our guy hit again.
It's out in the county, tho.

DAN
What are you not saying....

JONES
Might be just a random copycat,
tho. But good old Kyle has stepped
in...

Dan hits the arm of the chair. He's angry.

(CONTINUED)

CONTINUED:

DAN
Good old Kyle...

He stands up. Room spins, Dan tilts. Meg grabs him and steadies him.

DAN
What are you not saying...

JONES
Dan. It was Sandra.

Dan stops and stares at Jones. Cold eyes.

DAN
Then it wasn't a copycat.

JONES
No, it still might be. She was killed and left in an old barn on a farm near the valley.

Dan drops into the chair, frustrated.

DAN
As soon as you can, I want to see the files.

JONES
No can do, Dan. Peterson...

Jones looks at Meg, then back to Dan.

DAN
What?

JONES
He's suspending you, with pay --

DAN
The hell?

JONES
He wants you in rehab. The police union will fight this, of course. Bad judgment last night.

Dan points at the TV.

DAN
That son of a bitch will keep on murdering people. He'll keep on because there's no one to stop him.

(CONTINUED)

CONTINUED:

JONES
There's Banks...

DAN
He's done nothing.

JONES
Except get in the way. No word from
him since he took the case files.

Dan looks at Meg.

INT. COFFEE SHOP - NIGHT

A small crowd.

CHELSEA is a tall brunette girl, about 20. She's grabbing
her order and turns and runs into Keith. Her drink spills.

Keith grimaces. He scowls but then sees who hit him. Now
he's all smiles.

CHELSEA
Oh damn. I'm sorry, I really am.

He begins blotting at his pants. Chelsea grabs some napkins
and wipes up the spill.

KEITH
No, my fault, I shouldn't have been
crowding you. Here...

He helps her up.

KEITH
Let me get you another.

INT. COFFEE SHOP - LATER

Keith sets a new cup down for Chelsea. He sits.

KEITH
I'm Bryan. New in town.

CHELSEA
I'm Chelsea.

She sips. Looks at Keith. He flashes a disarming smile.

KEITH
What do you do, Miss Chelsea.

(CONTINUED)

CONTINUED:

CHELSEA

A student. I'm studying to be a special ed teacher. I also nanny for special needs children when I'm not in school.

KEITH

How nice. So giving. How's school?

CHELSEA

Fine. Keeps me busy. You?

KEITH

Me? I am a casting director. We're in town looking to cast a motion picture.

CHELSEA

(not impressed)

I see...

Keith keeps smiling as Chelsea begins to nod and yawn.

INT. ABANDONED BUILDING - NIGHT

Chelsea wakes up and tries to move.

Keith looms over her. He's holding a photo.

KEITH

Do you know this man?

Chelsea struggles. Not looking. Keith SLAPS her.

KEITH

Do. You. Know. This man?

Chelsea wiggles and turns to the photo.

CHELSEA

I can't see. It's too dark. Lemme go!

Keith drags her chair into the light from a single bulb.

KEITH

Now?

Chelsea looks.

CHELSEA

If I tell you, will you let me go?

(CONTINUED)

CONTINUED:

He slaps her hard.

CHELSEA

Yes! He and my dad were friends.
Why? Who are you?

Keith puts the photo down. He starts putting on gloves.

KEITH

Oh, just being nosy. I'm a nosy
little fucker.

A switchblade appears.

Chelsea begins whimpering. He pauses and taps his chin with
the hand holding the knife.

KEITH

There's a part of me who wants to
make this as easy and painless as
possible.

Chelsea looks around. Anyone to help? Nope.

KEITH

(sudden grin)

Then there's that part of me who
wants to make this as much fun as
possible.

He cuts at her shirt. Then stops.

KEITH

Any chance you've had a dye job and
are really a blonde? Hm?

All she can do is shake her head "No"...

KEITH

Oh well. Had to ask.

INT. DAN'S HOUSE - DAY

Doorbell. Meg leads Jones into the living room.

JONES

How's he doing?

MEG

He's good. Still a bit dizzy....

Dan looks up from his seat on the couch.

(CONTINUED)

CONTINUED:

DAN
I'm sitting right here, Meg. I can
speak for myself.

Meg raises an eyebrow.

MEG
I'll leave you two guys. I have to
talk with my sisters.

Meg bends and kisses Dan. Then she looks him in the eyes.

DAN
Now get, Meg. Tish is waiting.

Meg exits out towards the kitchen.

JONES
You look a lot better than
yesterday. I guess she's a pretty
good nurse.

He slaps the couch.

DAN
Sit, dammit! What brings you out
here? Any news from the union?

Jones sits and nervously taps a folder in his lap.

JONES
Nothing yet, just filed an appeal.
How's rehab?

DAN
I'm healing. I'm better. Not a drop
for -
(looks at his watch)
9 days, 17 hours and forty-five
minutes. But who's counting.

JONES
Alright.

DAN
That's not why you're here. I can
tell. What's happened?

JONES
I shouldn't be doing this. Or I'll
be sitting here all day with you.
(opens the file folder)
Looks like our guy Keith hit again.
In Sacramento. They asked about

(MORE)

(CONTINUED)

CONTINUED:

JONES (cont'd)
you, then sent this down to us this morning.

Dan takes the file and spills photos and reports out. He grabs a photo, freezes and drops it.

JONES
Yeah. It's Chelsea, isn't it? I thought I recognized her.

DAN
Shit... She went to Cal State Sacramento after Benny died. Why? Why her? She doesn't fit the profile.

Jones points out a photocopy in the file.

It's the list Keith was using. CHELSEA'S photo circled.

DAN
Oh dear God. He's making this personal. First Sandra, now Chelsea. Does Banks know about this one?

JONES
No indication. Like you said, she doesn't fit the profile. So it wasn't flagged in the FBI system.

DAN
I bet you he has a list of every woman I've ever known.

JONES
How the hell he get that info?

Dan tries to stand. Jones stops him.

JONES
Where you going?

DAN
I want to get up there, if our guy is there...

JONES
This happened days ago, who says he's still there? If this is personal now, my money is he's heading back here.

Dan struggles with his balance, gets dizzy.

(CONTINUED)

CONTINUED:

JONES

Chill, buddy. I don't think our guy will be getting anywhere near here.

Dan sits back down as Jones gathers the file.

JONES

We're going through all the files. Anyone who is vulnerable is being watched.

INT. TISIPHONE'S HOUSE - DAY

Meg and Tisiphone listening to Alecto.

ALECTO

I had to break into the FBI main database, pulled the emails and file entries from Kyle Banks.

She holds up a stack of printouts.

ALECTO

Here's a list of known victims that can be linked to Keith Barclay.

She sits between Meg and Tisiphone. She lays out one sheet of paper.

ALECTO

This goes back at least 20 years, but there's no known connection between this first victim Barclay.

Meg takes a few sheets.

MEG

I guess we can't make an exception in this one instance...?

TISIPHONE

Absolutely not.

MEG

Huh, who's this?

She holds up a sheet.

ALECTO

That's the FBI Agent's bio. It was part of the folder system, so I grabbed it as well.

(CONTINUED)

CONTINUED:

Meg reads and cocks her head.

MEG

Banks has - had a cousin. Murdered.
Could that be her? Says it's why he
joined the bureau.

ALECTO

Hmm.. Check out that cousin.

TISIPHONE

A cousin would count.

ALECTO

And the last and most interesting
tidbit. Old Kyle was suspended 6
months ago. Says he failed multiple
psych workups.

MEG

I've got to give all this to Dan.
He needs to know.

Meg stands, gathering up the paper.

TISIPHONE

Give him a kiss for me when you see
him.

Meg raises a single finger salute.

MEG

Sit and spin, dear sister...

EXT. STREET BY DAN'S HOUSE - DAY

Down the street, a car sits.

Keith is watching Dan's house.

He sits up and notices Meg walking down the sidewalk to
Dan's house.

He picks up binoculars and watches.

POV: Meg in a billowy dress. TIGHT on her legs and TILT up.

KEITH

Danny, Danny, Danny-boy, you old
dog you. So that's the younger
woman. Yummy!

INT. DAN'S HOUSE - DAY

Dan is looking at the print outs.

DAN
I knew the little prick was covering up. I need to tell Jones. Get the case back.

MEG
Not until you can stand and move without falling over, sweetie.

Dan examines the list of voctims.

DAN
Damn, damn... He kills in sprees, notice? Three, four then quiet for a while.

MEG
How long does he stay quiet.

DAN
Looks like years. Unless the files might be incomplete.

Dan pulls himself up. He wobbles. Meg gets up, worried.

DAN
I'm OK. Maybe I overdid it last night.

MEG
Well, then. We're not doing that again for a week at least.

Dan begins pacing, leaning on his cane.

DAN
No evidence. None. Zip! The motel was wiped clean. No evidence at all. Is he a collector?

MEG
He's a pantie squirrel...

DAN
What??

MEG
Reports say none of the victims had their underwear. So, he's taking them. Tisiphone could take him,
(MORE)

(CONTINUED)

CONTINUED:

MEG (cont'd)

Dan. She can track him and take him out.

DAN

A pantie squirrel.

(back to now)

Don't you need a blood relative to petition?

MEG

Right here.

(holds up a page)

I think this is victim zero.

DAN

No, no. I can't let Tish have this man. No. You know I don't work that way.

MEG

Maybe we can get evidence enough to let you have him. Otherwise...

DAN

Yeah. I know. He'll continue.

Meg picks up a separate stack of paper.

MEG

Now I have some errands. One is real close by, so I'll check this out and be back in time for dinner. Mom made us a pie.

EXT. GRAVEYARD - DAY

Meg is walking through the cemetery. She has a piece of paper and is reading head stones.

She stops at one.

INSERT: ROBERTA BANKS 1971 - 1990

She stops and looks around. She closes her eyes.

MEG

Come on, where are you...

She opens her eyes and looks around. Five shapes are near her. Pale, diaphanous shapes drifting on the breeze.

MEG

Now, you all can't be Roberta.

(CONTINUED)

CONTINUED:

She looks as more gather. Quite a crowd.

MEG

Well, if you can, follow me.

She pauses and taps on her cell phone.

While holding the phone, she drops the sheet of paper. As she bends to gather it up, all the shapes suddenly vanish, like doves escaping.

As Meg stands up, we see Keith is behind her.

He wraps an arm around her and a white cloth up to her face.

She kicks as he lifts her.

INT. TISIPHONE'S HOUSE - DAY

Alecto is gathering up stacks of printouts. She turns and Tisiphone is standing there.

TISIPHONE

Anything from Meg yet? I had a nasty conversation with a shade just a moment ago.

ALECTO

What?

TISIPHONE

Something's happened...

Alecto checks her cell phone.

ALECTO

Two texts. She found the grave. Heading to Daniel's.

She begins tapping at her phone. Looks at it and then at Tisiphone.

ALECTO

Ringin', then voice mail.

TISIPHONE

Where was she?

ALECTO

There were several places she was visiting. One near-by, and several out near LA.

(CONTINUED)

CONTINUED:

TISIPHONE

I'll pop over and see if she's in LA. Meanwhile, call Daniel. Maybe he can track her cell GPS.

INT. DAN'S HOUSE - EVENING

Dan is tapping at his phone while trying to get around. He stops and grabs a table for support.

DAN

Jonesy! Any results on the GPS tracing?

INT. POLICE BULLPEN - NIGHT

Jones is looking at a computer display. Fancy FX on the screen, a flashing RED DOT.

JONES

Gotcha! The GPS traces to the motel near 49, where our boy had his fun, Dan.

INT. DAN'S HOUSE - CONTINUOUS

DAN

Yeah? No kidding. Okay, I have a bad feeling...

GO SPLIT SCREEN - SHOWING BOTH HALVES OF CONVERSATION.

JONES

I hear you. I have some guys suiting up. We'll be there in minutes.

DAN

If he has her, she'll be dead in minutes.. I'm closer and I'm on my way.

JONES

Dude, you're off duty and you can't drive. Meg can take care of herself, you know. You stay put, I'll be in touch...

(CONTINUED)

CONTINUED:

BACK TO SINGLE SHOT:

DAN
Yeah? Just try and stop me, buddy.

He drops the phone and goes to a closet.

INT. CLOSET - CONTINUOUS

Opening it, he steps in and reaches, then brings down a gun case.

Opening it, he lifts out a 9mm and clip. He checks again then pulls out a shoulder holster.

DAN
Okay, asshole...

INT. CHEAP MOTEL - NIGHT

Keith is looking out a window. He turns and we see Meg duct taped to a cheap chair. Her head is down, wobbling as she regains consciousness.

Keith steps away from the window, and pulls some plastic across, sealing it off.

He turn to Meg and SNAPS open his switchblade.

The sound causes Meg to lift her head, suddenly AWAKE.

Keith calmly walks over to her and sits across from her on the bed.

KEITH
You are...? Meg?

MEG
And you're Keith...?

KEITH
Ah! So old Danny-boy has shared more than bodily fluids with his little hot gal-pal.

MEG
Yes.

Meg looks at her wrists bound with the gray tape.

MEG
Tape? What happened to using rope?

(CONTINUED)

CONTINUED:

KEITH

I was out. Seems your boyfriend
raided my old room and took it all!
And for that, YOU will suffer the
consequences.

MEG

Not exactly a fair trade. I'd
prefer you to suffer. Like how your
victims suffered...

KEITH

Me!
(loud laughter)
Oh, tell me more, young lady!

Meg's eyes flash, but for a moment.

MEG

You're full of wild thoughts. As
if.. as if... Wondering if I'm a
real blond. I am. There will be
no peaking up my skirt. And
they're white with small blue
flowers.

KEITH

Wow, you are special! No wonder
Danny-boy dumped that old lady for
you! Brains, wit, youth...

MEG

I'm actually a bit older than Dan.

Keith laughs again. Then he suddenly stops. He shows her the
switch blade. The edge glints in the light.

KEITH

Alright, the discussion portion of
tonight's entertainment is over.

EXT. STREET BY MOTEL - NIGHT

Dan rolls up, quietly, no lights. He parks and slowly gets
out, trying not to make any noise.

He carefully shuts the car's door. He lifts his GUN and
holds a FLASHLIGHT.

INT. POLICE BULLPEN - NIGHT

Jones is starting to leave with several police officers. Chief Peterson is off to the side.

PETERSON

Jones, have you tried calling the FBI? Their man, Banks?

JONES

Chief, I really don't think we have time...

PETERSON

I insist.

Jones sighs, and goes to a desk phone. He makes a show of looking at a business card and dialing a number.

INT. CHEAP MOTEL - NIGHT

Keith is looking at Meg, who just smiles at him and tests the duct tape.

MEG

This damned duct tape will hurt like hell when I take it off.

Keith runs his finger down the blade and stares at Meg.

KEITH

I doubt you'll feel the duct tape.

His cell rings. He stops cold and looks at it.

DISPLAY - SAN MARINO PD (707) 555-8903

EXT. CHEAP MOTEL - CONTINUOUS

Dan is along side the building by a window.

We hear the CELL PHONE RINGING.

Dan cocks his head, trying to see where the noise is coming from...

INT. POLICE BULLPEN - CONTINUOUS

Jones is on the phone. He then hangs it up.

(CONTINUED)

CONTINUED:

JONES
No answer. We roll.

Peterson stops him.

PETERSON
Try again.

Jones continues.

JONES
I'll try him on the way...

INT. CHEAP MOTEL - CONTINUOUS

Keith drops the cell phone like it's hot metal.

MEG
Aren't you going to answer that?
Might be important.

KEITH
The phone has no constitutional
right to be answered.

Keith throws the cell against a wall. He gets up and stomps on it, smashing it into the ground.

KEITH
Or to even exist.

EXT. CHEAP MOTEL - CONTINUOUS

Dan is trying to peek into the window. The blinds are in the way, so he crosses to the door.

He steadies himself and raises his foot. He KICKS.

INT. CHEAP MOTEL - CONTINUOUS

A crashing noise. Faint.

KEITH
What the hell is that?

He stands and goes to the window, pulling back the plastic.

KEITH
You'd think, by picking an
abandoned place, one could get SOME
peace and quiet!

INT. CHEAP MOTEL WRONG ROOM - CONTINUOUS

Dan crouches low and sweeps the room with his gun and flashlight.

Nothing. Just left over debris from the police tech team.

He stands and looks defeated. He spots a cell phone. He looks. He opens his cell and dials.

The cell phone on the floor rings. Display reads: DAN :).

INT. CHEAP MOTEL KILL ROOM - CONTINUOUS

Keith steps to the door.

KEITH

I'll only be a moment, dear. Don't go anywhere.

He exits to

EXT. CHEAP MOTEL PARKING LOT - CONTINUOUS

Keith steps out and looks. He spots the door open in a unit down the parking lot. He smiles.

He walks towards the other open door.

We FOLLOW as Keith sneaks up on the open door. He pauses outside the door, and pulls out a GUN.

He steps into

INT. CHEAP MOTEL WRONG ROOM - CONTINUOUS

Keith looks. No one to be seen.

KEITH

Knock knock! Peek-a-boo!

He walks to the bathroom and checks.

Nothing.

INT. CHEAP MOTEL KILL ROOM - CONTINUOUS

Meg is out of the chair. She is stripping off the duct tape on her wrists and cursing.

(CONTINUED)

CONTINUED:

MEG
Asshole. Shit! That hurts.

EXT. CHEAP MOTEL PARKING LOT - CONTINUOUS

Keith steps outside. He looks both directions.

POV: EMPTY PARKING LOT.

He frowns. Suddenly he lights up in a smile.

He walks quickly back to the other room.

INT. CHEAP MOTEL KILL ROOM - CONTINUOUS

Keith enters and grins.

KEITH
Honey, I'm home...

He stops. The chair is empty. He drops his shoulders and then straightens up.

KEITH
Sweetheart?

He kicks open the bathroom door.

It's empty.

EXT. CHEAP MOTEL PARKING LOT

Meg walks out and looks around. She hears a noise, freezes. She ducks between two units.

EXT. CHEAP MOTEL PARKING LOT - BEHIND UNITS - CONTINUOUS

Dan has his cell phone to his ear.

DAN
Jonsey, he's here. I found Meg's phone, but no sign of her.

INT. JONES' CAR TRAVELING - NIGHT

Jones has his phone to his ear.

JONES
Almost there. Almost.

EXT. CHEAP MOTEL PARKING LOT - BEHIND A CABIN - CONTINUOUS

Dan hangs up. He steps back into shadow. He turns.

Keith is standing right there. GUN aimed at Dan's heart.

KEITH

Hi Dan! Have you seen Meg anywhere?
She's not in her room --

Dan starts to raise his weapon when Keith SHOOTs.

KEITH

And I looked everywhere...

SIRENS. Keith looks and steps over Dan's form.

EXT. CHEAP MOTEL PARKING LOT - NIGHT

Cop cars roll into the parking lot. They stop by a car already there.

Kyle Banks is by his car.

Cops swarm. Jones approaches Kyle.

JONES

What are you doing here?

KYLE

I just got here as you guys were rolling up.

JONES

But, you never picked up when I tried calling you. I had this message from your boss --

A YELL.

MEG (O.S.)

Help, someone! Dan's shot!

Jones and two officers rush off.

EXT. CHEAP MOTEL PARKING LOT - BEHIND A CABIN - CONTINUOUS

Meg is next to Dan, holding his head. She's pressing on his bleeding chest.

MEG

Dan. Oh shit, Dan!

(CONTINUED)

CONTINUED:

Jones and the two officers appear. Jones kneels by Dan.
OFFICER KENWORTH speaks into his radio.

KENWORTH
Officer down! 2909 Belton Way.
Intersection of Route 49. Send EMS.

EXT. CHEAP MOTEL PARKING LOT - LATER

Parking lot filled with flashing lights. EMT's PACKER and HEYWOOD are rolling a gurney to the van.

Jones and Meg walk along side the gurney. Dan's arm drops off the side. Meg grabs his hand.

JONES
I'll have someone take you home.

MEG
Take me to the hospital. Please.

JONES
Sure thing.
(to EMT)
We'll follow...

PACKER
Fine by me, Jones. Ma'am...

MEG
Please. I need to hold his hand.

PACKER
We'll take good care of him. He's stable.

Meg reluctantly lets go.

Jones and Meg walk to his car. Meg has blood on her sun dress. (Think Jackie Kennedy after the parade...)

JONES
Hop in.

EXT. JONES' CAR TRAVELING - NIGHT

Following the EMT Van. High speed.

JONES
He'll be fine.

(CONTINUED)

CONTINUED:

MEG
I think so.

JONES
What the hell were you doing there?

MEG
Son of a bitch kidnapped me.

JONES
The serial killer?

MEG
Yeah, that FBI guy.

JONES
Wait. What?

Jones is distracted by the drive.

JONES
Ok, you got to tell me what you saw.

MEG
It was Kyle, but answering to Keith.

JONES
Might explain that odd message from Kyle's Boss at the FBI... What --

MEG
After I know Dan's going to be okay.

INT. HOSPITAL ER ROOM - NIGHT

Dan is waking up. Meg right next to him, holding his hand.

MEG
Hey baby...

DAN
Jesus. Am I? Again?

MEG
Kyle got the drop on you.

Dan closes his eyes. The doctor, Dr. Jamil, enters followed by Kenworth and Jones.

(CONTINUED)

CONTINUED:

DR. JAMIL

Ah, there he is!

(he shakes his head)

You're hit in the upper right chest. Shattered the 2nd rib and pierced the lung. Lost copious amounts of blood.

He looks at the monitor and checks the IV.

DR. JAMIL

Stable enough, we're operating as soon as he's under.

He looks at Jones. Another doctor arrives and begins injecting something into the IV.

DR. JAMIL

Anything else? This will knock him out for surgery. I'll take you to the waiting suite.

MEG

How long will it take?

DR. HAMLIN

Oh, he'll be dopey in a few moments.

DR. JAMIL

Surgery will only take a few hours.

The doctors leave and Kenworth follows, stationing himself outside the door.

JONES

Kenworth is staying nearby, in case this guy tries again.

MEG

It was the FBI agent.

DAN

It was who? Banks?

MEG

All along. Why did you come alone?

DAN

I needed to make sure you were ok.

MEG

Dammit, I had him!

(CONTINUED)

CONTINUED:

DAN

Then I guess... Up to you and
Tish...

A team arrives and begin moving Dan's bed.

Meg grasps his hand. She walks to the door. He's out like a puppy after exercise.

Jones pulls Meg aside.

JONES

What the hell are you talking
about?

Meg motions with her head and leaves the room.

INT. HOSPITAL HALLWAY - CONTINUOUS

They pass Kenworth. Jones stops a moment. They talk quietly then Jones draws up even with Meg.

JONES

What did he mean, up to you and
Tish? What's she got to do with
this? Banks? I'm not following.

MEG

The man who kidnapped me was that
FBI guy. Real creep.

JONES

According to his boss, he was
suspended last year. Son of a
bitch.

MEG

Has Dan told you anything about my
sisters and I?

JONES

That you're all a hell of a lot of
trouble.

Meg looks around to Kenworth.

MEG

Take me by his house, okay? He'll
need some stuff. Then my place.
I've asked my sisters to meet me
there.

EXT. MEG'S HOUSE - EVENING

Jones pulls into the driveway. Another car, down the street, glides to the curb.

It's Keith.

He picks up his binoculars and watches as Meg gets out, followed by Jones.

He spots Alecto arriving in a hurry.

KEITH

Damn, look at you. Yeah, hot chicks always have hot friends.

INT. MEG'S HOUSE - NIGHT

Jones is looking at Alecto as Meg is carrying a small bag.

MEG

I have everything.

ALECTO

Tisiphone will be by shortly.

JONES

Oh, good. Listen, Meg. I need to get after Banks. Get a team to follow him. I can drop you by the hospital, but it has to be now.

MEG

Yes, that'd be good. I can get back here once I know Dan's OK.

Jones looks at Alecto.

JONES

She staying?

ALECTO

Someone needs to watch for this guy. He could be anywhere. If he's still after Meg --

JONES

Alright. I'll put a team on Meg and this house.

Jones walks Meg to the door.

He stops again, looks at Alecto.

(CONTINUED)

CONTINUED:

MEG

It's fine. Trust me.

They exit as Tisiphone enters from the kitchen.

TISIPHONE

Thought he'd never leave.

She holds up a piece of old paper. It's slightly on fire.

ALECTO

The petition?

TISIPHONE

Signed and ready. And our guy is right outside.

ALECTO

I'm bait?

TISIPHONE

Sure, why not. He hasn't seen me, not yet. Do we wait for Meg?

ALECTO

Nah. She'll find us.

EXT. STREET BY MEG'S HOUSE - NIGHT

POV: Alecto walking from Meg's house.

KEITH

(to himself)

Sweet.

Suddenly Kyle is seated next to him.

KYLE

I can't let you go out hunting tonight. Not after shooting that cop.

KEITH

Tough. I'm going after that tall dark one. Tonight.

KYLE

You only like blondes...

KEITH

Not "only".

(CONTINUED)

CONTINUED:

KYLE

No I can't --

He punches Kyle in the face.

OUTSIDE THE CAR, WE SEE KYLE PUNCHING HIMSELF IN THE FACE.

Keith/Kyle straightens up as Alecto walks towards Keith/
Kyle's car.

He lowers himself in the car as Alecto passes. He raises up
as she gets in her car.

EXT. BIKER BAR - NIGHT

Basic establishing shot of a dive bar. Buzzing neon. A few
MOTORCYCLES parked out front.

Including a BLACK CHOPPER.

Alecto arrives in her old cop car, dressed in something that
might be illegal in several southern states and is
definitely illegal in most middle eastern countries.

INT. BIKER BAR - NIGHT

A slow night, a few patrons seated at tables. Music blaring
on the sound system.

Tisiphone is in a sexy black outfit, skin tight.

The bartender, SAMMI, sits a beer down in front of
Tisiphone. There are several to keep it company. Sammi is a
20s something woman.

TISIPHONE

Thanks!

(holds it up to toast
Sammi)

Who's this one from?

SAMMI

(points)

Last guy down, the old, fat biker
dude.

BIKER ROB waves as Tisiphone looks his direction. She rolls
her eyes.

SAMMI

Does this happen every place you
go?

(CONTINUED)

CONTINUED:

Quick wink and flash of a smile to Sammi

SAMMI
So what brings you here tonight?

TISIPHONE
I'm waiting for somebody special.

Keith arrives at the bar.

He stops and watches Alecto at a pool table.

He turns and takes a seat near Tisiphone.

KEITH
(to SAMMI)
Whiskey, beer back.
(to Tisiphone)
Hi.

Keith holds his hand out as if to shake Tisiphone's hand.

Tisiphone simply stares at his hand until he slowly pulls it back. Sammi sets a shot down, fills it, then sets a beer on the bar.

SAMMI
Eight fifty.

Keith digs for money.

KEITH
(to no one)
Yep, rough day. Just got into town.
Looking to party, cut loose.

Tisiphone looks up, annoyed.

TISIPHONE
You're not my type.

Keith shrugs, shifts in his stool, and then turns.

Keith watches Alecto playing pool. Her long legs revealed as she leans over to take a shot.

Keith slowly wanders to the Juke Box machine. He drops some coins. The STONES HONKY TONK WOMAN starts playing. Keith frowns.

KEITH
(to Sammi)
That's not what I picked out.

(CONTINUED)

CONTINUED:

Sammi shrugs.

Now Keith turns and his eyebrows go up.

Alecto is doing a very sexy, slow grind to the music. Then she uses the pool cue in a suggestive way as she catches Keith's eyes.

Keith smiles and watches a few moments. Then drains his beer and makes a bee-line towards her and he tries to dance near her, she laughs and walks away, leaving Keith alone.

BACK AT THE BAR

Keith sits back down on a stool near Tisiphone. She's amused.

KEITH

Damn.

TISIPHONE

Tough crowd huh?

KEITH

Yeah. Well.

Alecto waves at Keith.

TISIPHONE

Go on, give it another go. I'll buy you a shot. She's well worth it.

KEITH

I can't turn that down now can I?
But only if I can buy you one.

TISIPHONE

Alright.

Sammi pours two shots, and slides it over. Keith picks the shot glasses up and we see

CU: A DROP OF CLEAR LIQUID HITTING THE SURFACE OF ONE SHOT GLASS.

Keith hands her the drugged shot glass, and he lifts his in salute.

She watches as Keith downs the shot and surveys the room.

Keith's eyes go wide.

(CONTINUED)

CONTINUED:

POV: EXTREME WIDE ANGLE. ROOM BEGINS TO WARP, SOUND GETS MUFFLED. TISIPHONE'S FACE IS WARPED AS SHE OBSERVES HIM. MEG AND ALECTO APPEAR IN HIS VIEW

Keith looks confused, eyes glassy, he tries to move and falls hard to the floor.

BAM: Sound back to normal.

Tisiphone looks down, then back at Sammi. She leaves her shot untouched.

SAMMI

I need to call that guy a cab.

TISIPHONE

Don't bother. He's the one I came for.

DISSOLVE TO:

INT. CHEAP MOTEL KILL ROOM - NIGHT

The bar music continues, slows down, gets creepy. Then BAM, a loud noise.

Kyle, not Keith, wakes with a start. Struggling to move, he's now tied to a chair.

Plastic lines the floor.

From the darkness appears Tisiphone, in a slight puff of smoke.

TISIPHONE

Well. Hello there.

Kyle shakes his head, trying to clear it. As he moves, he discovers he's bound, and begins to struggle.

Kyle frowns, and focuses on Tisiphone.

KYLE

Who are you? What's happening?

Tisiphone bends over and looks Kyle in the eye.

TISIPHONE

I'm going to talk to Keith now.

KYLE

Keith? I'm NOT Keith! You got the wrong guy, ok?

(CONTINUED)

CONTINUED:

TISIPHONE

No. Keith is in there, isn't he?
Listening? Giggling?

KYLE

Lady, I have no idea, but you're
fucking around with the wrong
guy...

Tisiphone taps him on the forehead. His eyes change, he
TRANSFORMS into Keith.

TISIPHONE

Well, hi Keith.

KEITH

Jesus, I thought he'd never leave.
Hi babe. What's shaking?
(looks around)
Where's the hot blond and her
friend?

TISIPHONE

Oh, you are ALL mine tonight, babe.

Keith/Kyle tests the bonds.

KEITH

Hey, nice job. Let's see just how
strong this rope is --

He begins to writhe and wiggle. He can't even get the chair
to move.

TISIPHONE

Did all those girls try to break
the rope?

KEITH

Nah, they were too weak.

TISIPHONE

See what happens when you pick on
someone stronger?

KEITH

I have a wild idea. Want to hear
it?

TISIPHONE

Sure...

(CONTINUED)

CONTINUED:

KEITH

We ditch the whimp. He's such a pussy, you know. Let me go, and we can go hunting together. Just you and me.

TISIPHONE

Then what...?

KEITH

Blood, cheap wine and even cheaper sex.

TISIPHONE

Like I told you earlier, you're just not my type. Besides --

KEITH

If I'm not your type, why the hell have me in this room?

TISIPHONE

Oh, I have a score to settle. Among your many -- conquests -- there was someone special, wasn't there?

KEITH

I'm not sure I know what you are talking about...

TISIPHONE

Oh, how about your young cousin, Bobbi?

A shape materializes in the room. As it gets closer, it resolves into BOBBI.

KEITH

Bobbi -- Bobbi. Let me think...
Hmmm.... Can't seem to recall her.
Nope, sorry.

TISIPHONE

Take a close look.

Bobbi hovers closer. Now solid enough to see she's a stunning blonde, about 20, pale and fragile. Her big eyes look at Keith.

BOBBI

(whisper)
Hi Kyle...

(CONTINUED)

CONTINUED:

KEITH

Hiya hot stuff. You know, I just
can't recall...

Tisiphone pops Keith on the forehead. He's suddenly Kyle.

TISIPHONE

Hey, laughing boy. You remember
Bobbi, don't you?

KYLE

Oh god! Bobbi?

He focuses. Bobbi gets close enough to touch.

KYLE

Oh.. Oh God. No! No! I didn't touch
her!

TISIPHONE

No. But you let Keith touch her.

Kyle drops his head. He begins to sob.

KYLE

Please.. I didn't want to touch
her! He made me touch her! When she
laughed, it made him mad, don't you
see? Keith gets mad, then people
get hurt. Badly.

TISIPHONE

Keith hurt a lot of people, Kyle.
You kept him hidden. You covered up
for him.

KYLE

(sobbing)

Always. Especially when we were
kids. All the time. They blamed me!
I said it was HIM, no one believed
me!

Kyle looks at Bobbi, she drifts close and in a blink she's
TRANSFORMED into a SKULL, strips of flesh hanging, her hair
billowing out.

Kyle reacts, eyes bugging out.

Several other shapes now manifest. Girls. Sierra, Brianna,
others, all blondes. They begin to drift around Kyle.

His sobs get louder.

(CONTINUED)

CONTINUED:

TISIPHONE

We need Keith now, Kyle.

She gently raps his head and Keith is back, looking at the shapes. His eyes go wide in HORROR.

Tisiphone has TRANSFORMED. She her HUGE WINGS spread out.

Tisiphone stands back as more shapes appear. They begin circling Keith. His hair flies up. His eyes wide.

TISIPHONE

Time to leave Keith. Those to whom we say farewell, are welcomed by others...

KEITH

Ah. For in that sleep of death, what dreams may come...

TISIPHONE

Or nightmares.

Tisiphone has a SWITCHBLADE in her hand. Through the ghosts she rounds Keith and pulls his head back.

The knife slices into his neck. His eyes BUG OUT as the BLOOD courses down his chest.

Kyle suddenly appears next to Tisiphone as she steps back.

Keith twitches and expires. A shape of Keith appears and drifts upwards, surrounded by his victims. A whirling of shapes fly around Keith.

A vortex of angry girls. Faster and faster they spin.

Keith drifts upwards surrounded by the angry maelstrom. His mouth OPEN in a silent SCREAM.

He's pulled to pieces as he drifts upwards in a whirlwind of angry spirits.

Kyle looks at Tisiphone.

KYLE

(sotto)

What happens to me?

Tisiphone smiles when --

INT. HOTEL ROOM - DAY

Kyle suddenly opens his eyes and sits up. He's on the bed, he frantically looks around.

The room is empty.

He sits up confused, he sees a glass of beer. Few bubbles left. He tries to grab it. His hand passes right through it.

KYLE
(looking at his hand)
What's the ??

A shadowy indistinct figure emerges behind him, Thanatos.

THANATOS
That's a hell of a trick isn't it?

KYLE
Uh What?

Kyle looks around.

KYLE
Whoa, wait. Uh. Am I?

THANATOS
Oh yeah. Now you come with me.

KYLE
Where are you taking me?

THANATOS
Where do you believe you'll go?

It clicks in Kyle's mind. Stunned in place by anxious desperation he realizes what's happening and can barely manage to say-

KYLE
Wait! No! Please --

The room flashes with white. Kyle is gone.

EXT. DESERT ROAD - SUNSET

A road stretching towards mountains. Perhaps a snake crawls over a rock, sunning itself.

A lizard crawls in the sand next to the road. It stops, freezes.

(CONTINUED)

CONTINUED:

A single motorcycle BLASTS past. Dust whirls as the machine blows past in a blur.

The dust obscures the lizard.

Tisiphone is on her black chopper. She now has WINGS, spread out behind her as she blasts along the lonely road.

A SECOND motorcycle joins her. ALECTO on a glossy Harley, with a deep blood red paint job. RED WINGS spread out behind her.

As they crest a rise, there is a WHITE MOTORCYCLE parked along the edge of the road. Meg is leaning against it as Tisiphone and Alecto arrive.

Dust settles.

TISIPHONE

You decided to join us tonight?

MEG

Dan wanted me out of the house.
He's being grumpy.

ALECTO

Well, then. Let's ride out,
sisters.

MEG

And we're out of pie...

Tisiphone grins at Alecto. Meg starts her motorcycle, and as she rolls out, huge WHITE WINGS spread out.

The trio ride out into the desert.

The sun sets.

FADE TO BLACK
THE END