

CRYSTAL

Pilot for an Episodic Drama
by Robert Locke

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(That's what I used to put on all my title pages, but now I'm 70 years old (2015) and I just want to share. If you want to use any of this, go ahead; but please give attribution to me. Today I'm learning how to use PDFpen to scan this old ms. of 105 pages. That's enough for me to worry about.)

REGISTERED WGA
© Robert Locke 1979
a long time ago

FADE IN:

EXT. CRYSTAL'S HOUSE LATE NIGHT

SCARY MOOD; SOFT, SUSPENSEFUL MUSIC.

It is a two-story Victorian just outside a good-sized town; say Sacramento, California.

TITLE SUPERIMPOSES: "CRYSTAL". Then CAMERA DOLLIES slowly toward an upper story window to look into CRYSTAL LENORE'S bedroom.

INT. CRYSTAL'S BEDROOM LATE NIGHT

CRYSTAL is in her bed, perspiring in nightmare. We hear the sound of RUNNING, PANTING. ACTRESS'S CREDIT SUPERIMPOSES.

CRYSTAL LENORE is a likeable and lovely woman with a down-to-earth personality which is inconsistent with and unused to this new brand of dream that visits her nightly.

WHAT CRYSTAL SEES IN HER NIGHTMARE (FISH-EYE)

(Throughout this story, CRYSTAL will have psychic visions. The action of these visions should be filmed in such a way that they are clearly discrete from actual actions; my suggestion is through some other style of lens. I shall indicate FISH-EYE for such sequences.)

MONTAGE of a car's headlights speeding straight toward us. It swerves, then careens, and we hear the wheels SCREECH, a man SCREAM, a woman SCREAM, and finally a THUD just as CRYSTAL wakes violently.

CLOSE SHOT CRYSTAL

... as she wakes. She takes a moment to orient herself, feeling reflexively for her husband next to her. But she is alone in bed.

As remaining CREDITS UNROLL, CRYSTAL rises, weary from struggling with yet another of these nightmares, goes to the bathroom, and looks good at her image in the mirror. Yes, it is still hers; she examines her eyes particularly; they seem somehow different to her. She splashes water on her face and dries, taking her time.

CREDITS FINISHED, Crystal comes out of the bathroom, but pauses in the hall to assess the atmosphere, as though someone strange is in the house.

She proceeds down the hall to JOSH'S room and looks in. JOSH is her son, about 10, a good kid, bright, and nobody's pushover. At the moment he is peacefully asleep. CRYSTAL adjusts his covers and sits on the bed for a moment to contemplate him.

There comes the sound of a DOOR OPENING. CRYSTAL hears it and turns her head to it, but she is not startled or afraid.

EXT. CRYSTAL'S FRONT PORCH

MORNING

CLOSE SHOT FOLDED NEWSPAPER

... as the door continues to open, the SOUND CONTINUING from the previous shot. The newspaper headline reads "RAPIST ATTACKS 9TH VICTIM". CRYSTAL's hand comes into the shot and picks up the newspaper.

INT. CRYSTAL'S HOUSE DOWNSTAIRS

MORNING

... as CRYSTAL comes upright and closes the door. Reading the newspaper, she proceeds toward the kitchen where JOSH is at the table, finishing his breakfast over a good adventure comic book.

JOSH

(holding out his hand to CRYSTAL)

Funnies.

CRYSTAL separates out the cartoon section and hands it to him. She shakes her head in disgust over the headlines, then puts the front page aside and turns to the classifieds, settling down with her coffee.

CRYSTAL

I don't know which to look at first, houses for sale or help wanted.

JOSH

Can't we just stay here?

CRYSTAL

I don't think so, hon. I don't see how.

JOSH

But Dad loved this house.

CRYSTAL

I know. So do I.

JOSH

Well— oh, nevermind. Are you following Spider Man?

CRYSTAL

Huh uh.

JOSH

Doesn't matter anyway. He's not doing much any more. Kid's stuff.

CRYSTAL

Mrs. Page says they just listed a new house which is perfect for us. She says she's going to give us the jump on it today.

JOSH

(taking his dish to the sink)

Naw, I think I'll stay here.

CRYSTAL

(laughs)

You go with me, mister.

(returns to her ads, sips her coffee)

Mmm, let Rosie in while you're up; she's got her hands full.

JOSH

Where?

CRYSTAL

Back door.

JOSH is puzzled but goes to the door and opens it anyway, just as ROSE TALCOTT struggles up to it under a big basket of vegetables. ROSE is full of earthy, wry humor and good-natured pessimism.

JOSH

Hey! You are there!

ROSE

(to JOSH)

Ah, just in time.

(to CRYSTAL as she comes through the door)

Here we are, Crys, hot from the garden.

CRYSTAL

What on earth are we going to—

ROSE

If it's too much, give it away or let it rot. I got a jungle over there. Say Josh, you better haul it, kid; the bus is just up the road.

JOSH

(gathering his books, jacket, etc.)

Oh man! Where's my lunch, mom?

CRYSTAL

Here.

(JOSH grabs the lunch from her and takes off.)

Hey!

He runs back and plants a quick kiss on CRYSTAL, then is out the door, hollering.

JOSH

I'm here! I'm coming!

ROSE

Whew. Harness that and get rid of the nukes.

CRYSTAL

(sinking tiredly back into her chair with a cup of coffee)

Unh! Want a cup?

ROSE

You bet.

(sees the newspaper headline)

Oh my Gosh, he got another one! Lock your doors Sacramento!

CLOSE SHOT CRYSTAL

Her eyes grow wide as, suddenly, she sees inward and all her sight is taken up with the following vision.

WHAT CRYSTAL SEES (FISH-EYE)

A MAN'S hand, with a deep scar across the back of it, draws a heavy black box around the same newspaper article. There is something psychotic in the deliberateness of his strokes.

CLOSE SHOT CRYSTAL

She looks about her in bewilderment: the day is continuing; she is still in her kitchen; only ROSE is with her; no time seems to have passed.

ROSE

(O.S., cont.)

Can you believe this ... this one had her kids in the house! They were in the next room and slept right through it. Oh My Gosh, what a monster. The cops say they're sure it's the same guy who did the other eight rapes because he has the same M.O.

TWO-SHOT ROSE AND CRYSTAL

CRYSTAL

Mouth Odor?

CRYSTAL

You don't read or watch TV? Modus operandi.

(seeing Crystal's pallor and distraction)

Crys, what's wrong?

CRYSTAL

I just had the strangest feeling. Like ... like I was somewhere else looking over someone else's shoulder. It's like I saw it.

ROSE

You look awful.

CRYSTAL

Uh ... thanks.

ROSE

I mean it. You look like the Bride of Dracula the morning after. In fact, if you want to know, you haven't looked any good at all since the accident. I mean, look at me; I haven't looked good since '63, if then. But you're a pretty girl. Is your head still hurting you?

CRYSTAL

No, it's been okay.

ROSE

Remind me, I'll bring over these new multiples I found. You'll love 'em. All the B's, A, C, D, and three new kinds of E, which is the one I'm after. What's the matter; you're not sleeping?

CRYSTAL

Not very much.

ROSE

I got the pill for you! It acts like pure nembutal with vallium sugar coating. Take this and it's rock-a-bye baby.

CRYSTAL

No, I'm staying away from pills.

ROSE

So what is it lonely, huh? You miss Dan?

CRYSTAL

Mmmm.

ROSE

That's the hardest part of losing a husband. The night's get so long, and the bed gets so big.

(laughs)

Listen to me! Like I know!

CRYSTAL

(laughs too; then:)

And bad dreams too. This same one again and again and again. A car, and a crash, and a man ... screaming.

ROSE

Look, Crys, you gotta forget that or you'll never get in a car again.

CRYSTAL

No, it's not us. The man's not Dan anyway. He screams. Then I scream —yes, it is me, I think— but it's not Dan, and it's not our car.

In her preoccupation, CRYSTAL starts for the phone.

ROSE

Let me just bring over those pills, just so they're here, you know?

CRYSTAL

(answering the phone although it hasn't rung)

Hi.

ROSE looks at CRYSTAL in astonishment, but CRYSTAL registers nothing unusual.

CRYSTAL

(cont., into phone)

Sure. I can be there in half an hour. Okay, see you then.
(hangs up)

ROSE

Was there someone on the other end?

CRYSTAL

Sure. Did you think I was talking to myself? Ellen Page, my real estate agent.

ROSE

How did you know she was there?

CRYSTAL

The phone rang.

ROSE

No it didn't.

CRYSTAL

Of course it did.

ROSE

I was sitting right here, Crys, with my ears on my head, and it didn't ring.

CRYSTAL

Of course it did. How else would I know someone was calling?

ROSE

That's what I want to know. You even acted like you knew who it was.

CRYSTAL

(it finally registers)

I did. I even knew what she was going to say!

The two women exchange looks of amazement.

INT. VACANT HOUSE

DAY

The front door swings open and ELLEN PAGE and CRYSTAL walk in, looking around. ELLEN PAGE is a handsome business woman of perhaps 40 to 50.

MRS. PAGE

I think this may be it, Mrs. Lenore! It's brand new on the market and— Say, not bad!

With realtor enthusiasm, MRS. PAGE begins to explore the house, but CRYSTAL lingers at the door, sifting out a vague negative impression.

MOVING SHOT FAVOR CRYSTAL

... as she apprehensively trails MRS. PAGE through the house.

MRS. PAGE

(mostly O.S.)

Not at all bad! And you could move right in. The owner says he'll rent until escrow closes, which will speed up the sale of your house if you're out of it. Yes, this may be it!

INT. VACANT DINING ROOM

DAY

MRS. PAGE comes through the swinging door from the kitchen.

MRS. PAGE

(cont.)

Tell me right now if you don't want it, because I'll snap it up. Great modern kitchen; formal dining room, and look at the size of it!

CRYSTAL comes in behind her, still spooked by the house but not knowing why. As she is about to leave the dining room, following MRS. PAGE, she catches sight of something out of the corner of her eye and turns, startled.

WHAT CRYSTAL SEES (FISH-EYE)

The dining room is suddenly changed, filled with scattered furniture and half-unpacked cartons, as though someone is just moving in. There is an OLDER MAN on the floor, tied and gagged, with china cups and saucers stacked precariously on his chest. His eyes, wide in fear, look straight into ours.

CLOSE SHOT CRYSTAL

She stands immobile, staring. Suddenly MRS. PAGE puts her hand on CRYSTAL'S shoulder and CRYSTAL recoils with a cry.

MRS. PAGE:

Mrs. Lenore ... Oh! I'm sorry I startled you.

CRYSTAL looks back where the man was tied and gagged but the room is vacant again. The vision is gone.

MRS. PAGE

(cont.)

Is something wrong?

CRYSTAL

Uh... no. I... No.

MRS. PAGE

Come and take a look at this master bedroom. You won't believe it.

Casting one more look about the dining room, CRYSTAL follows MRS. PAGE out and toward the bedroom.

INT. VACANT BEDROOM

DAY

... as MRS. PAGE enters with CRYSTAL behind her.

MRS. PAGE

You could fit the second floor of Macy's in here. There's a dressing area over here that leads into the bathroom and —

MRS. PAGE crosses out of the shot leaving CRYSTAL to look about her. She jumps as another vision flashes before her.

WHAT CRYSTAL SEES (FISH-EYE)

The room is transformed. Again there are boxes around, furniture not yet in place, the bed apart with the box springs leaning against the wall. On the mattress, half-obsured from our view by a stack of boxes are a MAN in a ski mask and a WOMAN, struggling, half-naked. We can see neither face as the WOMAN is beneath THE MAN and his back is to the camera. We see him rip the WOMAN's blouse off and hear her MUFFLED CRIES under his animal-like GROWLS AND GRUNTS.

WOMAN

Please. Just, don't hurt me. Please.

CLOSE SHOT CRYSTAL

It's as though she is an unwilling voyeur. She is horrified.

WHAT CRYSTAL SEES (FISH-EYE)

We still can see neither face of THE MAN or WOMAN, but we can tell that he is stuffing her blouse into her mouth, brutally. Then he beats her about the head several times. The WOMAN moans and chokes.

ANOTHER ANGLE CRYSTAL

CRYSTAL screams and runs from the room, through the house, and out the front door. MRS. PAGE calls after her and follows.

EXT. VACANT HOUSE

DAY

CRYSTAL runs out of the house and down to the sidewalk, where she starts off in one direction, stops, turns, is about to start in another direction, stops, stands irresolute, hands to her mouth, then goes slowly to her car and slumps into it on the passenger side.

MRS. PAGE, who has run to the front door and stood there to watch all of this, now comes hesitantly down the walk toward the car.

MRS. PAGE

Mrs. Lenore?

She reaches the car and leans in the still open door to find CRYSTAL trembling and in a cold sweat.

MRS. PAGE

(cont.)

What's wrong; what happened?

CRYSTAL

I ... I saw something.

MRS. PAGE

What?

CRYSTAL

I don't want that house.

MRS. PAGE

But it's a lovely place. It's the best buy we've seen.

CRYSTAL

I don't want it. There was a rape there. He raped a woman in that house.

CLOSE SHOT MRS. PAGE

She is dumbfounded, and more than a little afraid of CRYSTAL. She backs off a bit.

CLOSE SHOT CRYSTAL

She is frightened and bewildered but convinced now that she has somehow seen something all too real.

FADE OUT.

FADE IN:

INT. POLICE STATION FRONT DESK DAY

CRYSTAL wanders in, looking about, then hesitantly approaches the RECEPTIONIST (female).

RECEPTIONIST

May I help you?

CRYSTAL

Where is...? Could you direct me to someone investigating the rapes?

RECEPTIONIST gives her the slightest of second looks, then rises.

INT. LT. ACE CALOWAY'S OFFICE DAY

ACE is at his desk, working. He's very young to have been made a lieutenant, between 25 and 35, good-looking, bright, well-read, good-natured, and just a little stuck on himself.

RECEPTIONIST opens the door and sticks in her head.

RECEPTIONIST

Lady to see you about the rapes, Lieutenant.

She ushers CRYSTAL in and leaves, closing the door. CRYSTAL is uncomfortable in this place. She still has not regained her equilibrium from the events in the vacant house, is preoccupied by what she wants to learn and is easily distracted. In fact, the image she presents is quite the lady of mystery.

ACE is attracted to her immediately and lets down just a bit of his professional manner.

ACE

Well, hi. Come on in, sit down. I'm Ace Caloway.

CRYSTAL

(not sitting; nervously)

Excuse me, did you say your name was Ace?

ACE

That's right.

CRYSTAL

(scattered, self-conscious, laughing a bit)

And the last name? Was it ... King? Or Deuce? Did you say Ace Deuce?

ACE

(politely)

Caloway. I said Ace Caloway.

CRYSTAL

Sorry. I know how you feel; mine's Crystal. They always used to make up last names for me like Ball. Crystal Ball. (laughs) Or Chandelier. Or Clear, Crystal Clear. So now everyone just calls me Crys.

He gives her a polite, bewildered smile, thinking she's a loon but still attracted to her despite it.

ACE

Fine. That's what I'll call you then. Crys.

CRYSTAL

(suddenly down to her business)

Listen, did—

ACE

Would you like to sit down?

CRYSTAL

That's fine, no, I just want to know, did the rape — did any of the rapes occur at ...

(consults her real estate brochure)

... 731 Stoner Avenue?

ACE takes a moment to re-evaluate this woman.

ACE

Why do you ask?

CRYSTAL

I just want to know.

ACE

That's a very curious question. Do you have a lead?

CRYSTAL

Did one of the rapes occur there?

ACE

We can't give out that kind of information. You must realize—

CRYSTAL

Then one of the rapes did occur there?

ACE

You're saying things I didn't. What, uh, what's your last name, Crys?

CRYSTAL

(thinking to herself; automatically)

Hmmm? Lenore.

ACE

(writing)

Crystal Lenore. And where do you live, Crys?

But she is lost in her thoughts. Bites her lip, turns to go, then as an afterthought:

CRYSTAL

Uh, thanks.

She lets herself out. ACE considers for a moment, then picks up the phone.

ACE

(into phone)

There's a woman leaving my office. Her name is Crystal Lenore. Follow her and give me what you can on her.

(dials another number)

Hi, Fran, it's Ace. I have an address for you. Get me whatever there is on 731 Stoner Avenue.

He goes to the window and looks down.

THROUGH THE WINDOW ACE'S P.O.V.

CRYSTAL comes down the steps of the police station slowly, still so deep in her thoughts that she is oblivious to her surroundings. She wanders to a parking meter and

leans upon it for a moment. Then, suddenly feeling ACE's eyes on her, she jerks her head around and up, looking straight into the camera.

CLOSE SHOT ACE

He is still watching her curiously.

CLOSE SHOT CRYSTAL

Still looking up. She laughs, shrugs, waves. Then she falls right back into her thoughts and wanders off up the street.

ANOTHER ANGLE ACE

He shakes his head, whistles, whew!

INT. CRYSTAL'S KITCHEN

LATE AFTERNOON

Crystal is pacing. ROSE watches her, covering her concern with her usual amusement.

ROSE

So what are you telling me?

CRYSTAL

I don't know. What do I know?

ROSE

You're imagining these things. You —

CRYSTAL

I saw them; they were real; they were there.

ROSE

I beg your pardon then. You're **seeing** things.

CRYSTAL

They were there. Really there. And then they were gone.

ROSE

And not seeing things.

(picks up a deck of cards, shuffles, deliberately casual)

So what are you telling me? You need some help. Gosh, you don't have to be ashamed of it. You just went through an automobile accident; you just lost your husband. The best people in the world, believe me, seek help some time. The President seeks help some time. Or should. I know just the doctor. Now he's a little loony himself, I want to warn you, but —

CRYSTAL

Rose, I don't think I'm crazy.

ROSE

Oh no, let's choose our words here, Crys. Tired. You're tired and a little —

CRYSTAL

Psychic.

ROSE

—psychic. Psychic?

CRYSTAL

I think I must be.

ROSE

(a short laugh, then holds up a card)

Here. What's this card?

INSERT (FISH-EYE)

... In a black void, three of hearts flutters down.

ANOTHER ANGLE CRYSTAL AND ROSE

CRYSTAL

Three of hearts.

ROSE'S jaw drops open. Slowly she turns the card to CRYSTAL. It is the three of hearts. The two women look at each other suspiciously.

ROSE

(picks another card, this time out of the middle of the deck)

What's this one?

INSERT (FISH-EYE)

As before, seven of clubs flutters down.

ANOTHER ANGLE CRYSTAL AND ROSE

CRYSTAL

Seven of clubs.

ROSE slaps the card face up on the table; it is the seven of clubs.

ROSE

(almost angrily)

How are you doing this?

CRYSTAL

I'm just seeing it. It's like I'm getting it ... from the other side of the moon.

ROSE

(holds up another card).

Here. Try this one.

There is a long, tense moment. CLOSE ON both women in turn.

CRYSTAL

(finally)

I don't know. I don't get anything.

ROSE

What did you do, give the genie the rest of the night off?

CRYSTAL

It's just a blank. Just nothing.

ROSE

Do you get a color even?

CRYSTAL

Red?

ROSE

Four of diamonds, red is just kid's stuff, that's 50-50. Here, sit down over there and concentrate. Hand me that pencil and paper; we'll keep score.

With undiminished excitement, ROSE begins writing, pushing the deck to CRYSTAL.

ROSE

(cont.)

Here, you shuffle; put your own whammy on them. Three columns, see? Right, wrong, and no guess. Okay? Here, here, enough. What are you doing, stacking the deck?

(holds up a card)

Now, what do you get?

INSERT (FISH-EYE)

As before, jack of spades flutters down.

CRYSTAL

Old one-eyed jack of spades.

ROSE

(smile of triumph, displays the jack of spades)

Now that's more like it.

ROSE and CRYSTAL give excited laughs as ROSE makes a check in the first column and chooses another card.

ROSE

This one?

INT. ACE'S OFFICE

LATE AFTERNOON

ACE

(into phone)

Playing cards? Okay, yeah, come on back in.

(hangs up)

Ah, she's cracked.

(makes a note, looks up in time to see Homer pass by)

Hey, Homer!

HOMER returns. He is the Chief of Police, about 50 or 55, and much kinder than he tries to seem.

HOMER

It's good news or good night. I'm going home.

ACE

Naw, naw, naw. Give me a minute.

(pulls him into his office)

It's that Lenore woman I told you about.

HOMER

What did you find out? Outer space, right?

ACE

Yeah, there's nothing. But she and her husband were in a car crash in January. He was killed instantly and she was in Intensive Care for three days with some sort of brain injury, but pulled through like Wonder Woman and was home in a little over a week.

HOMER

Brain injury, huh? What kind?

ACE

They never found out. She recovered completely and almost immediately. She had temporary total amnesia, then bing, she was back to normal.

HOMER

What about the address on Stoner?

ACE

Vacant house up for sale. No previous history. This Lenore woman was looking to buy it and had some sort of fit there with an Ellen Page, her real estate agent.

HOMER

She's outer space. Widow, alone. And lonely! She reads rape, rape, rape; her mind goes fertile. File her, and good night.

HOMER goes out. ACE goes back to his desk, pensively, and drops the papers on his desk.

ACE

Too bad, man. Too bad.

He turns off the light and goes out.

INT. CRYSTAL'S KITCHEN

EVENING

JOSH has joined CRYSTAL and ROSE at the table and is keeping score excitedly. CRYSTAL is worn out. There is an untidy pile of cards on the table, face up. ROSE is holding up the last card.

CRYSTAL

King of clubs.

ROSE

(tossing the king of clubs onto the pile)

Whammo! What's the final score, kid?

JOSH

Twenty-four on the money, twelve right number wrong suit, seven right color, and nine no guess.

(gathering up the cards)

My turn.

ROSE

I'd say those statistics are pretty, whatchacallit, significant.

CRYSTAL

I could have done better. I just got tired.

ROSE

How long yuh been able to do this?

CRYSTAL

I've never even tried it before.

JOSH

(pushing the cards to ROSE)

Here.

ROSE

What's this?

JOSH

My turn. Go ahead.

ROSE

(to CRYSTAL, holding up a card)

Think it's hereditary?

CRYSTAL

Could be, I guess. How would I know?.

JOSH

Uh, uh, six? No, ten.

CRYSTAL

Ace of hearts.

ROSE throws the ace of hearts face up on the table.

JOSH

Hey, I could have got it!

CRYSTAL

Oh, sorry.

ROSE

Try this one.

(holds up another card; to CRYSTAL)

So how come all of a sudden?

CRYSTAL

I don't know. I'm wondering...

JOSH

(meanwhile)

Ace of spades.

(ROSE shakes her head.)

Jack.

(ROSE shakes her head.)

King.

ROSE

Aw, you're just guessing.

(to CRYSTAL)

You know it, mother?

(CRYSTAL nods, yes.)

Whyncha send it to him, you know, like what's it called.

JOSH

Telepathy, yeah!

CRYSTAL

I don't know how. Is it even possible?

ROSE

Try it.

JOSH

Yeah!

ROSE

Concentrate, kid. Your mother's talking to yuh.

CLOSE ON CRYSTAL and JOSH in turn. Finally:

CRYSTAL (VOICE OVER)

(in a whisper, perhaps ECHO EFFECT)

Seven of diamonds.

JOSH jumps up, staring at CRYSTAL, then grabs the card from ROSE. It is the seven of diamonds. He drops it on the table like it's nasty.

JOSH

(scared now)

Oh man! That's freaky. That's freaky, Rosie. She just sits over there with her mouth all closed up and I can hear her like somebody turned on a radio in my head.

ROSE

What did she say?

JOSH

(indicating the seven of diamonds)

What do you think! Hey, I don't want to do this anymore. This is too scary.

CRYSTAL

No, I don't want to either.

JOSH

(shaking his head as he leaves)

I'm gonna go. I'm just gonna go study or something. I'm studying.

(goes upstairs)

ROSE

I guess he **was** scared!

(turns back to CRYSTAL who is also shaken)

So tell me, where's it coming from? You know, don't you?

CRYSTAL

I think so.

ROSE

So, give.

CRYSTAL

Do you think I'm crazy?

ROSE

No! Well, before, yeah a little. But now, gosh, you're psychic.

CRYSTAL

Rose, you know the accident...

ROSE

Yeah.

CRYSTAL

This is something I haven't told anyone, not even the doctors, because they'd think I was crazy.

ROSE

Yeah.

CRYSTAL

Look, promise me you'll believe this.

ROSE

How can I promise a thing like that? How do I know what I'm gonna believe? Just tell me.

CRYSTAL

I died.

ROSE

(after a moment)

There any more coffee?

CRYSTAL

Listen to me, this is true. Dan and I died at the same moment, at the moment of the crash, and we left our bodies and were going—

ROSE

Wait, wait. What did you do?

CRYSTAL

I left my body. I could see it down below me, with Dan's. There was blood running down my face, my body's face, and I kept rising. I could see the people running up and looking at us, at our bodies. Listen now, someone ran right through me. Right through me; my body was still down on the ground. Then suddenly we were pulled along like... You know Space Mountain at Disneyland?

ROSE

Yeah?

CRYSTAL

Just like that only faster and without the gimmicks and no fun. And then we were on the other side and—

ROSE

Where?

CRYSTAL

The other side.

ROSE

Of what?

CRYSTAL

I don't know. The other side. Of this.

(makes a futile little hand gesture to indicate the world around them. But ROSE doesn't understand, shakes her head.)

Well, nevermind. Just we were on the other side. And everyone was there to meet us.

ROSE

Everyone who?

CRYSTAL

(a bit reluctantly, aware she is not being believed)

Mom and Dad and—

ROSE

But your mom and dad are dead.

CRYSTAL

Like you need to tell me that? So was I! Look, forget it.

ROSE

Okay, okay, I believe you. Why not, after all? Have I ever been there?

CRYSTAL

Well, I can't describe how beautiful it was over there. We don't have any words for it here. It's like another world -- it is another world. And so peaceful. Absolute, total love.

There is a long pause. ROSE, try as she might, can not quite believe or even understand it. CRYSTAL recognizes this and gives it up.

CRYSTAL

Then I came back. But Dan ... stayed.

ROSE

(reaches over to her)

Well, I'm glad you did.

CRYSTAL

Thanks. But it's since then that I've been having all these dreams and ... visions. Like at that house today.

ROSE

Hearing telephones before they ring?

CRYSTAL

Yes, but I don't have any control over it. They just tune in when they want to.

ROSE

Poor kid, no wonder you can't sleep. You're like a berserk CB.

INT. KITCHEN STAIRWAY

NIGHT

CRYSTAL climbs the stairs with a sandwich and glass of milk in her hands, goes down the upstairs hallway to JOSH's room, and knocks on his door.

JOSH

Come in.

INT. JOSH'S ROOM

NIGHT

CRYSTAL

Something to eat?

JOSH

Take a bite.

Which he does, and then some. CRYSTAL settles on the bed.

CRYSTAL

Did you get your homework all done?

JOSH

(disgruntledly)

Yeah.

CRYSTAL

Any trouble?

JOSH

Naw.

CRYSTAL

I don't know why they give a kid your age all that homework anyway. It seems like you could spend your time better.

JOSH

Tell me.

CRYSTAL

Like skateboarding.

JOSH

Or guessing cards.

CRYSTAL

(laughs)

Okay, you win.

JOSH

So you're not going to do that stuff anymore, huh?

CRYSTAL

The cards I don't mind, but don't you worry about it anyway. Hey, are you going to leave any of that for me?

JOSH

Here. I wasn't very hungry anyhow.

He has all but polished off both the sandwich and milk. She collects what's left, along with a kiss.

CRYSTAL

Yeah, I could tell. Goodnight, baby.

JOSH

Goodnight, baby.

She goes to the door.

CRYSTAL

Ready for lights out?

JOSH

I guess.

CRYSTAL

Okay, then. Goodnight.

She turns out the light and goes into the hallway, closing the door behind her. She walks down the upstairs hallway, and is about to descend the living room stairway when suddenly she gets a quick vision.

WHAT CRYSTAL SEES (FISH-EYE)

A MAN's feet begin to ascend a stairway.

INT. LIVING ROOM STAIRWAY

NIGHT

SHOOTING OVER CRYSTAL'S SHOULDER, we can see that there is no one ascending the living room stairway. She stops, leans weakly back against the wall, and turns to look down the upstairs hallway to the top of the kitchen stairway at the other end.

CAMERA PANS with her look. Long, tense moment. No one appears at the top of the other stairway. CAMERA PANS back to CRYSTAL. She moves slowly back up the hallway in order to look down the kitchen stairway.

CAMERA TAKES CRYSTAL'S P.O.V. from moment to moment, MOVING CLOSER to the top of the kitchen stairway as she inches silently along the upstairs hallway.

Finally the entire length of the kitchen stairway is revealed. There is nobody there. CRYSTAL stands at the top of the stairs for a moment. Shakes her head. Then she sinks to a sitting position on the stairs, holding vigil.

FADE OUT.

FADE IN:

EXT. SACRAMENTO PUBLIC LIBRARY DAY

ACE climbs the stairs with a stack of books in his hands.

INT. LIBRARY DAY

ACE enters and puts the books on the Check-Out Counter. The female LIBRARY CLERK who helps him is young and very pretty but very bored and ill-natured. ACE looks her over with a lascivious eye which she doesn't miss or appreciate.

ACE

Sorry, they're all overdue.

Grumpily she begins to go through the books to assess the fine.

LIBRARY CLERK

You can buy calendars at the store.

ACE

Maybe I should, uh, spend more nights at home, huh?

LIBRARY CLERK

(shrugs)

That's \$6.25.

Ace, used to these put downs, reaches for his wallet but notices a woman walk past with a remarkable armload of books. It is ROSE. She is making for a table where CRYSTAL sits reading.

ANGLE-- ROSE AND CRYSTAL WITH REFERENCE LIBRARIAN IN B.G.

THE LIBRARIAN, consulting a heavy reference book, begins to make her way from behind the Reference Desk to CRYSTAL's table just as ROSE plops her armload of books in front of CRYSTAL, adding them to the many other books on the table. CRYSTAL leaves her reading to examine them.

ROSE

My Gosh, I found a whole section over there: ESP, mediums, the occult, you name it.

ROSE is about to go back for more when THE LIBRARIAN arrives and puts her open book before CRYSTAL.

LIBRARIAN

I think this is something like what you're after. Most psychics seem to have been born with their gift, but there is one man, a Dutchman named Peter Hurkos, who seems to have acquired his powers as an adult, in 1941, after a four-story fall from a ladder. He landed on his shoulder and head, was in a comatose state for days, then awoke with psychic powers.

ROSE

On his head! Four stories onto his head! Yeah, well something's bound to happen!

CRYSTAL

Listen to this, Rose. "Today Hurkos is frequently called upon by the police to help them locate missing bodies and murder weapons. He sometimes draws sketches of and is even able to name the murderers."

ROSE

Well, don't you go locating any dead bodies. I can't stand the things. Be right back.

ANOTHER ANGLE CRYSTAL, ROSE, LIBRARIAN,
ACE AND LIBRARY CLERK IN B.G.

As ROSE takes off for the stacks to get more books, ACE, at the Check-Out Counter in B.G., finishes paying the LIBRARY CLERK and comes away toward CRYSTAL.

LIBRARIAN

So, do you think you have enough to work on?

CRYSTAL

Oh yes! Thanks.

The LIBRARIAN starts off.

CRYSTAL

(cont.)

Oh, by the way, excuse me?

LIBRARIAN

(returning)

Yes?

CRYSTAL

Are you hiring here at the moment?

LIBRARIAN

Do you have a library degree?

CRYSTAL

No, I was thinking for one of the clerk positions?

LIBRARIAN

Do you have library experience?

CRYSTAL

Well no. You see, I've been raising my son for the last several years, so I don't really have much work experience. To speak of.

LIBRARIAN

I see. Well, we don't have any openings at the moment. You could file an application in the office, but without any experience...

(shakes her head helplessly)

CRYSTAL

Well, thank you.

LIBRARIAN

I'm sorry.

CRYSTAL

Oh no, that's fine. Thanks for your help.

The LIBRARIAN leaves. ACE, who has been holding back during the foregoing, now comes up.

ACE

Hi!

CRYSTAL doesn't recognize him, thinks he's putting the make on her.

CRYSTAL

(without warmth, returning to her book)

Hi.

ACE

(after a brief moment, sits opposite her)

What a coincidence, huh?

CRYSTAL

Do I know you?

ACE

I'm Ace.

CRYSTAL

That's your name? What is that, a joke or a stage name or something?

ACE

I've been told it's no worse than Crystal.

CRYSTAL

Oh, you're the cop. I thought you were a creep.

ACE

Well, I guess I've been called that, too.

CRYSTAL

(laughs)

No, you know, I was so confused when I went in to talk to you, I didn't see anything. Sorry!

The LIBRARY CLERK shushes them. CRYSTAL and ACE exchange guilty grimaces, then laugh again. ACE seizes the moment and decides to go ahead and make the pass. He goes all suave and too too oily.

ACE

(leaning conspiratorially toward her)

Just, uh, what was it that confused you so much in my office? You want to talk about it?

CRYSTAL

(realizing it is a pass after all; her smile fades)

You're just a little young to be so patronizing to me, aren't you?

ACE

I like older women. And in my line, you meet a lot of confused women.

CRYSTAL

You ARE a creep, aren't you?

She gets up and begins to gather together her books.

ACE

(fumbles to help her)

Oh! You into the occult?

CRYSTAL

I'm psychic.

ACE

(laughs)

Looks like it.

CRYSTAL

I am!

ACE

I didn't say anything.

CRYSTAL

(triumphantly)

That's how I knew there was a rape at 731 Stoner.

The LIBRARY CLERK clears her throat in disapproval.

ACE

(in a whisper, his turn to be triumphant)

But there wasn't!

CRYSTAL

What?

ACE

There wasn't a rape at 731 Stoner. There's never been a rape at 731 Stoner. Nothing in the world has ever happened at 731 Stoner.

CRYSTAL

But I saw it.

ACE

You saw it?

CRYSTAL

In a vision ... I mean, psychically.

ACE

(knowingly)

Oh. Psychically.

ROSE comes up with another armload of books.

ROSE

Look at these! Palmistry Made Easy; Mind-Reading; something called Telekinesis --with a little practice you can roll sevens on the dice every time; we'll take you to Reno, make a fortune at the tables. And look at this one: The Vampire, Its Kith and Kin!

ACE

Vampires too?

CRYSTAL

No, I am not a vampire.

(as she starts off toward the Check-Out Counter)

And I don't want any books on them, Rose!

ROSE follows CRYSTAL to the Check-Out Counter where the LIBRARY CLERK has already begun processing CRYSTAL's book in her ill-tempered way.

ROSE

(casting a look back at ACE)

What, do you know that guy?

CRYSTAL

Everything I need to know.

ROSE

Well, he's kind of —

ROSE

He's a cop. I met him at the police station. He's the one on the rape case. I told you.

(LIBRARY CLERK pauses, now interested.)

Oh, just check out the books!

ROSE

He's very attractive.

CRYSTAL

Yeah, he thinks so.

ROSE

You were very rude. Look at him; he's sitting there broken hearted.

CRYSTAL turns to look at ACE, who is indeed down-in-the-mouth. She feels begrudging remorse, gives it up, marches over to him, now angry more at herself than at him.

CRYSTAL

Look, I'm sorry. I guess there's nothing too wrong with you coming in here and coming on to me. It's just I'm the wrong woman.

(emotions confused; near tears but not giving in to them)

See, my husband died not too long ago, and, uh, I'm still pretty raw. So I'm sorry, all right?

She strides back to the Check-Out Counter and catches up her books on her way out. ROSE watches her go, then turns and approaches ACE.

ROSE

Listen, she likes you. I'm Rose, Crys's neighbor. I was just thinking I'd give a little dinner next week, just for Crys and her little boy, Josh. Fresh vegetables right out of the garden. Good food. Whyncha come?

ACE

Aw! No thanks; the woman's goofy.

ACE leaves, going into the stacks.

ROSE

Oh well!

INT. CRYSTAL'S KITCHEN

RAINY MORNING

CRYSTAL, in her robe, is at the table dispiritedly turning over cards one at a time. JOSH comes clumping down the stairs wearing a yellow mackintosh, yellow hat, and yellow boots.

JOSH

Mom, where's my lunch! The bus is here already!

CRYSTAL

On the counter. Josh, why don't you anticipate!

JOSH grabs up his lunch, plants the frantic kiss, and is out the door, running into ROSE as she enters with a plate of cookies.

ROSE

(slips him a cookie before he runs on)

Here, one for the road.

(calling after him)

Walk, don't run. They see you. They'll wait.

(to CRYSTAL)

What was that, a flying banana?

CRYSTAL

(laughs as she pours ROSE a cup of coffee)

Come on in, Rose. What's that?

ROSE

Cookies! Calories!

CRYSTAL

Rose, you have to stop bringing us things.

ROSE

And then what would I do? And besides, I can't keep them in the house. I'm allergic to them. The minute I eat one I break out in fat.

(sitting at the table)

So how are the cards coming? Getting it back at all?

CRYSTAL

Not like it was. I think I must be guessing now.

ROSE

(begins eating the cookies herself)

It just came and went, huh? Whammo, zip.

CRYSTAL

You know what I think? I think this was something they gave me over there and—

ROSE

Over where?

CRYSTAL

On the other side. You know, when I died.

ROSE

(a bit uncomfortably)

Oh, yeah. Over there.

CRYSTAL

And then I started thinking about using it selfishly, for my own ends, like when you were talking about Reno, and I started thinking about that, and then they must just have taken it back. It was a gift and I abused it.

ROSE

Oh no, they wouldn't do that. You give someone a gift, it's theirs, to do with what they want, for crying out loud! Keep trying; it'll come back.

CRYSTAL

No, it's better this way. It really is. I can sleep again. It was more like a curse than a gift.

ROSE

Curse, yeah, like it must come in a cycle, like menstruation.

CRYSTAL

Just what I need, another monthly bill.

ROSE

Hey! Did you see the papers today!

CRYSTAL

Huh uh. It's still outside.

ROSE

He got another one!

CLOSE SHOT CRYSTAL -- Suddenly she gets a vision.

WHAT CRYSTAL SEES (FISH-EYE)

THE MAN's hand with the scar on it draws his deliberate dark lines around a newspaper article titled, "RAPIST DEFIES POLICE SURVEILLANCE -- 10TH VICTIM".

TWO-SHOT ROSE AND CRYSTAL

ROSE

I'll go get it. You gotta hear this. The husband was in the house this time!

ROSE goes to get the newspaper. CAMERA DOLLIES IN TO CLOSE SHOT ON CRYSTAL as, uncontrollably, the visions she saw at the vacant house begin to rerun.

WHAT CRYSTAL SEES (FISH-EYE)

REPEAT EARLIER SHOT. It is the dining room of the vacant house with half-unpacked cartons lying about. The OLDER MAN is on the floor, tied and gagged, his eyes wide with fear, china cups and saucers stacked precariously on his chest.

ANOTHER ANGLE CRYSTAL IN THE KITCHEN

ROSE returns, newspaper in her hands.

ROSE

Listen to this. "The husband of the victim was bound and ..."

CRYSTAL

Gagged. On the floor of the dining room. Hands tied to his feet. Cups and saucers on his chest.

(ROSE watches her, astonished, checking back to the article.)

If he moves they'll fall and break and warn the man he's coming. Boxes all around. The people are moving in.

CLOSE SHOT CRYSTAL

CRYSTAL

(cont.)

In the bedroom... bedroom... more boxes. Struggling. The man tears at the woman's blouse. "Please. Just don't hurt me. Please."

WHAT CRYSTAL SEES (FISH-EYE)

We take up the vision where CRYSTAL's narration leaves off.

WOMAN

...Please.

THE MAN stuffs the blouse into THE WOMAN's mouth, then beats her savagely about the head as the WOMAN moans. THE MAN begins biting on THE WOMAN's neck so

that finally we see THE WOMAN's face, bloody and swollen. Still, we can recognize her as ELLEN PAGE.

TWO-SHOT CRYSTAL AND ROSE

CRYSTAL

Oh my God, it's Ellen Page!

ROSE

Who?

CRYSTAL

The woman who tried to sell me the house. She must have bought it herself!

ANOTHER ANGLE CRYSTAL AND ROSE

CRYSTAL covers her mouth and paces, emitting horrified cries, as, in her conscious mind she puts together what has happened and in her psychic mind she watches THE MAN rape ELLEN PAGE.

ROSE, too, is horrified and backs away from CRYSTAL as she would from a wild animal.

ROSE

Oh my Gosh! My Gosh! You saw the future. What you saw in that vacant house hadn't happened yet. That's why the police didn't have a record of a rape there. What you saw ... was the future!

CRYSTAL quiets somewhat after a moment, still watching her inner vision. She sits at the table.

ROSE

(cont., quietly)

What do you see now?

CRYSTAL

He's ... moving through the house.

ROSE

Can you see his face? What's he look like?

CRYSTAL

He's got a mask.

ROSE

Can he see you?

CRYSTAL

No, I'm not there. But I'm behind him. I'm following him as he goes.

ROSE

Where is he now?

CRYSTAL

In the bathroom. He's opening the medicine cabinet. He's taking down —
(screams)

No! No!

CRYSTAL is so terrified and tortured by what she sees that she begins running through her house, hiding in corners, hiding behind furniture, pursued on and on, up the stairs, but unable to escape the vision.

ROSE follows, trying to help, but helpless.

ROSE

What is it? What? What?

CRYSTAL

No! Stop him! God, please stop him.

Finally CRYSTAL is covering in a corner of JOSH's bedroom, behind the bed. The vision appears to be over. CRYSTAL and ROSE are both in each other's arms, in tears.

ROSE

(after a long moment)

Is it over?

CRYSTAL

Take it back. I don't want it. Take it back.

FADE OUT.

FADE IN:

INT. HOSPITAL WAITING ROOM

DAY

In B.G., a DOCTOR and ACE are standing back-to-camera, speaking with Mr. PAGE, the older man who was tied up in the earlier shots in the vacant house.

CRYSTAL and ROSE come down the corridor and stop in F.G. when CRYSTAL sees and recognizes MR. PAGE with a start. MR. PAGE, looks up and sees CRYSTAL just at that moment. He seems almost to recognize CRYSTAL. When ACE speaks to him, he drags his attention away from CRYSTAL and back to the two men.

CRYSTAL

(as she and ROSE move on)

That's her husband, the man I saw tied up in the dining room of that house.

ROSE

Oh. Poor guy!

INT. HOSPITAL CORRIDOR

DAY

CRYSTAL and ROSE continue down the corridor, stopping outside one of the doors.

CRYSTAL

She's in there.

ROSE

Are you sure?

(CRYSTAL nods.)

You gonna go in?

(CRYSTAL nods.)

I'll stay out here.

CRYSTAL

Yeah.

CRYSTAL opens the door and goes in.

INT. ELLEN PAGE'S HOSPITAL ROOM

DAY

MRS. PAGE is heavily bandaged and in bed. What we can see of her face is badly swollen and discolored. CRYSTAL timidly approaches the bed. MRS. PAGE opens her eyes and sees her. They look at each other a moment, then MRS. PAGE tries to move her hand to CRYSTAL, which amounts to little more than a twitching of her fingers. CRYSTAL takes her hand and sits beside the bed.

DISSOLVE TO:

INT. HOSPITAL CORRIDOR

DAY

Uncomfortably, ROSE looks at her watch and then up in time to see ACE, in conversation with the DOCTOR, round the corner headed toward MRS. PAGE's room. ACE sees ROSE and stops.

ACE

You're the woman in the library.

ROSE

Uh huh.

ACE

Where's your friend? I need to talk to her.

(Rose nods to the door.)

Oh, of course.

ROSE

Yeah.

The DOCTOR angrily opens the door and goes in.

INT. MRS. PAGE'S ROOM

DAY

CRYSTAL and MRS. PAGE are as we left them, except that MRS. PAGE is asleep. The DOCTOR comes to the bedside and gives CRYSTAL a look eloquent of "Get-out!" She rises and leaves the DOCTOR to examine MRS. PAGE.

INT. HOSPITAL CORRIDOR

DAY

CRYSTAL comes out of MRS. PAGE's room.

CRYSTAL

(with wonder to ROSE)

I think ... I think I helped her.

ACE

(who has been watching CRYSTAL closely)

You want to come with me? We've got some questions we want to ask you.

INT. POLICE STATION FRONT DESK

DAY

Through a door in B.G., we can see ROSE sitting uneasily on a chair in the inner office, just outside ACE's office door.

In F.G., the RECEPTIONIST is going about her work behind the Front Desk, harrassed by ART MATTHEWS, a newspaper reporter with his camera hanging from his neck.

MATTHEWS

Janie, Janie, Janie, come on. Do I keep things from you? You're a subscriber, aren't you? What would you do every morning without the Sacramento Bee? What would you be doing over your coffee?

RECEPTIONIST

Mr. Matthews, why are you on my back this way? You know I don't know nothing. And you know if I did I couldn't and furthermore wouldn't tell you.

MATTHEWS

Then let me talk to Ace.

RECEPTIONIST

And you know I can't do that and furthermore won't. Lt. Caloway is a very busy man at the moment, which is what you're not, so why don't you just take your little kodak and head on over to the Sacramento Union. They got stories there'll curl your hair; you could copy yourself some of them.

MATTHEWS

Damn!

He storms back to a chair in the waiting area and sits.

INT. INNER OFFICE

DAY

ROSE consults her watch. The door to ACE's office opens, revealing CRYSTAL, ACE, HOMER, and a SECRETARY inside. An OFFICER comes out, closing the door behind him, and heads toward the Front Desk.

ROSE stands and would venture a timid, "How much longer?" but the OFFICER is in a hurry and intent on the papers in his hand as he rushes by her. ROSE considers momentarily the idea of crashing into ACE's office, but decides against it and sits back down.

INT. FRONT DESK

DAY

The OFFICER comes from the inner office and opens a file drawer behind the Front Desk.

OFFICER

Hey, Janie. You'll never guess what Caloway's got back there working on the rapist. A psychic! Supposedly she predicted this last one!

RECEPTIONIST

(with a jerk of her head toward MATTHEWS)

Shhhh!

MATTHEWS

(jumping up to join them)

Whadaya got? A psychic!

RECEPTIONIST

Big mouth, big ears. He said "sidekick". See that woman in there? That's her sidekick.

MATTHEWS

Whose sidekick? The psychic's sidekick. She's for real?

RECEPTIONIST

(to OFFICER)

See what you done? There won't be no more peace today.

OFFICER

(as he gets his files and goes back out)

Sorry, Janie.

MATTHEWS

Hey, Janie, this is big, and I'll be the only one to have it. Come on. Let me in.

PHONE RINGS.

RECEPTIONIST

Mr. Matthews, you be good now or I'll have to arrange a police escort OUT for you.
(answers phone)

Police?

MATTHEWS

(as he sits back down)

You know the public's got a right to know.

Under the preceding, we have seen the OFFICER, through the doorway in B.G., walk past ROSE in the inner office and go back into ACE's office. ROSE stands and tries to talk to him on his way, but again she is too slow. She snaps her finger in frustration, then wanders toward us, coming now through the doorway and up to the Front Desk.

RECEPTIONIST

(into phone)

Hold the line; I'll connect you.

ROSE

(to RECEPTIONIST)

Excuse me, is there a cafeteria or machines or anything in this building that gives out something to put in the stomach?

RECEPTIONIST

First floor. But stay away from the chicken salad.

PHONE RINGS.

ROSE

(starting to leave)

Thanks.

(afterthought)

Oh listen, I'm with Mrs. Lenore who's in with Lt. Caloway right now.

(MATTHEWS perks up his ears.)

If she comes out, tell her I'm waiting for her down there, would you?

RECEPTIONIST

(answers phone)

Sure. Police?

On her way out, ROSE sees MATTHEWS eyeing her.

ROSE

(a bit of a come on)

Hi!

ROSE goes out the front door.

RECEPTIONIST

(into phone)

Yes sir, sergeant, it sure is. Right under "Armed Robbery", right where it should be.

Oh hold on, I'll take a look.

She turns to consult the files. MATTHEWS takes this opportunity to slip out after ROSE.

INT. ACE'S OFFICE

DAY

CRYSTAL, ACE, HOMER, SECRETARY, and OFFICER are present. The atmosphere is not good. The three principals are tired, and their wrangling is coming to yet another climax.

CRYSTAL

Look, how many times do I have to tell you, I saw it. That's how I knew.

HOMER

(throwing down a pencil)

How could you see it three weeks before it happened!

CRYSTAL

Because I did, that's how, and that's all. You go figure it, you're the cop.

HOMER

Because you did! But you don't know how????

CRYSTAL

I don't know how the television works but I can doggone well turn it on and get a picture!

Pause. HOMER wipes his face in frustration.

CRYSTAL

(cont., more calmly)

Look, if you're not going to believe me when I tell you, what's the point in bringing me in to begin with? Why don't you just let me go home. Suffer in peace?

ACE whispers something to the OFFICER, who leaves. Then he motions HOMER apart. The next lines are spoken in lowered voices.

ACE

What do you think?

HOMER

Outer space.

ACE

Yeah, didn't I tell you? But here's the thing, she knew! She picked the place; that's on record.

HOMER

You ever worked with one of these psychics before?

ACE

Huh uh.

HOMER

They're always nuts like this. And they drive you nuts. Half the time they're foreigners, gypsies or something, can't figure out what the hell they're even saying. Then even if they do come up with something, it's inadmissible evidence.

ACE

We could try her with psychometry. It couldn't hurt.

HOMER

How do you know about psychometry if you never worked with a psychic?

ACE

Well, I do read.

They return to CRYSTAL.

ACE

(cont.)

Now Crys, are we calming down?

CRYSTAL

Who's this we?

ACE

We do believe you.

CRYSTAL

Who's **this** we?

ACE

And we'd like to try a new direction. Do you know what psychometry is?

CRYSTAL

I've been reading about it, or trying to. It gives me the cold shivers. It's where you touch objects and can tell by their vibrations different things about them. Their history and like that.

HOMER

Are you any good at it?

OFFICER returns with a box.

CRYSTAL

I don't know; I've never done it before. I told you I'm brand new at this stuff.

ACE takes from the box ELLEN PAGE'S torn blouse.

ACE

Now Crys, this is...

CRYSTAL

(putting her head in her hands)

I know what it is. Jeez!

(abruptly rises and gathers her things)

Look, why don't you go get another psychic if you have to do this. Why don't you hire Peter Hurkos. He's down in L.A. or some place, got a great resume, Sharon Tate and Patty Hearst, you'll like his work. Just please let me go home.

ACE

We don't have any description of this man. He wears a ski mask...

CRYSTAL

I know. It's navy blue.

ACE

Sometimes. He wears different ones. Now if you could even give us a hair color, a mole, a birthmark, a scar. See how it could help us?

CRYSTAL

(unwillingly)

Yeah.

ACE

He touched this blouse.

CRYSTAL

Yeah, I saw him do it! He didn't just touch it, he— Oh, bring it here. But if I get that rape again...!

ACE

(giving her the blouse)

Good girl.

CRYSTAL

And would you get off that trip! Good girl!

(fingers the blouse a moment in silence. Sits. Concentrates.)

No. All I'm getting is Mrs. Page. She's ... vivid! Wait. Wait. Here he is. But he's not clear. More like a sketch. Get me a pencil and paper.

ACE quickly supplies her with a pad and pencil. She keeps the blouse in her left hand and, as everyone watches breathlessly, sketches a face onto the pad, undistinguished, vaguely handsome, mustache, longish hair, earring in one ear.

HOMER

(as she draws)

What's that?

CRYSTAL

Earring.

HOMER

Oh for Pete's sake!

CRYSTAL

Look, I'm not his designer!

ACE

(as she fills in the hair)

What color is the hair?

CRYSTAL

Light, but not blond. Blue eyes.

She finishes, exhausted. They all crane their necks to look at the picture.

ACE

(finally)

Except for the earring ... that's me.

CRYSTAL

Well, you were touching the damn thing last!

EXT. CRYSTAL'S FRONT PORCH

MORNING

The newspaper is thrown onto the front porch in such a way that we see CRYSTAL'S PHOTOGRAPH and a part of the headline: "PSYCHIC TO HEAD-HUNT RAPIST".

CRYSTAL

(O.S.)

Well, Rose, of course Ace was wearing rubber gloves, but he was handling it all the same, who knows how all of this works?

INT. CRYSTAL'S HOUSE

MORNING

She is on the phone (long cord) on her way to the front door, which she opens. She picks up the paper but does not see her PHOTOGRAPH. As she speaks, she makes her way back to the kitchen where JOSH is having breakfast over his latest mystery/ adventure comic book.

CRYSTAL

(cont., into phone)

That's what I thought! I was overwhelmed. Just the idea that I could see pictures with my fingers! I keep thinking of the possibilities.

JOSH

(reaching for the newspaper)

I get the funnies.

As she talks, CRYSTAL gives JOSH the funnies section and plops the rest of the paper on the table while she goes to the counter to make JOSH'S lunch.

CRYSTAL

I mean, I'm not talking now of a killing in Reno, but surely they can't begrudge me over there my using this thing for—

(lowers her voice to keep JOSH from hearing)

... on the other side. Yes, Rose, them again, I'm talking about them again ... surely they can't begrudge my using the gift to make a living, a modest living, for me and my child. And if, along the way, I'm able to help people on this side get along in this world, then why not? Right?

JOSH, through this, has been eating his breakfast and folding back the papers to get at the funnies. He now glances over and sees CRYSTAL'S PHOTOGRAPH on the front page.

JOSH

Wow! Hey, Mom!

CRYSTAL

I'm on the phone, Joshua.

(into phone)

Well, no. I still don't think they believed me. They said they wouldn't release the sketch to the papers because it was too vague. (laughs) They might get Lt. Ace Caloway arrested!

JOSH

(holds UP paper)

Mom, look!

CRYSTAL

(moving closer to see; still into phone)

No, I've decided he's not so bad, if he'd only give up his macho act.

(sees the photograph)

Oh my God! How did they—? Rose...

INT. CRYSTAL'S KITCHEN

LATER THAT MORNING

CLOSE SHOT ROSE'S FINGER POKING AT THE NEWSPAPER BY-LINE,
"BY ART MATTHEWS"

ROSE

(O.S.)

Well yeah, that's the name he gave me, Art Matthews, but he didn't say he was a newspaper reporter, for crying out loud, and I didn't know he was a rat!

CRYSTAL

What did you tell him?

ROSE

Just what it says here.

CRYSTAL

Oh Rose! Why?

ROSE

Well, we were just making small talk.

CRYSTAL

That's not small talk!

ROSE

He's the one who brought it up. He said he was going last night to get a psychic reading and I told him why didn't he try you. After all, you can use the dough, Crys. Say, that's not a bad picture. Where'd they get it?

CRYSTAL

It's the one they used when I was in the wreck with Dan. Oh Rose, there's my picture on the doggone front page! You gave him my name?

ROSE

Well, how was he going to get a psychic reading from you without it? Hey, look at it this way; if you do go into these psychic readings, you got all this free publicity.

CRYSTAL frowns at her, then suddenly sees the advantages.

CRYSTAL

Yeah! And I'm not the one who did it, so they can't hold it against me?

ROSE

They? Oh, yeah, them, the other siders. No, they wouldn't hold that against you.

JOSH

(who has been listening brightly)

But you know what?

CRYSTAL

What?

JOSH

There's this bad guy in town, see, and you're after him. You don't know who he is. But now he sure knows who you are.

This sinks in.

INSERT (NOT FISH-EYE)

THE MAN's scarred hand draws a heavy black line around CRYSTAL'S PHOTOGRAPH in the newspaper. Then he marks so violently back and forth across her face that he shreds the paper.

FADE OUT.

FADE IN:

INT. SUPERMARKET

DAY

CRYSTAL and ROSE are shopping together, each with her basket.

CRYSTAL

It's no problem. The police'll put a watch on the house. Won't they?

ROSE

Sure, I guess. But what good are they? Have you ever seen prices like these in your entire life! The cops have a watch on the town, but he's managed to get away with it nine times.

CRYSTAL

Well, that's different, Rose. That's very different. There's a whole lot of town out there to watch. I've just got one little house.

ROSE

Yeah, with back doors and side windows and closets. They gonna search the place every night? Cheese: \$2.59 a pound! This week! They gonna follow you around all day? Why he could be right here now in the store with us ready to go, and where are your cops? He probably carries a straight razor on him all the time. You're a sitting duck as soon as you leave the house.

CRYSTAL has grown increasingly nervous during this last, so that now when a MALE SHOPPER in a hurry comes around the corner, she screams murder (as does ROSE) and recoils into a pile of cans which tumble into the aisle and cause her to fall.

MALE SHOPPER

(reaching down to help her)

Oh, I'm terribly sorry. Are you hurt?

Other shoppers come up ad libbing "What is it?" "What's wrong?" etc.

CRYSTAL

(as she gets clumsily to her feet)

It's all right. You startled me is all.

MALE SHOPPER

Say, didn't I see your picture in the paper? Hey, you're that mindreader!

CRYSTAL

Well, yes, but please don't—

MALE SHOPPER

(to the growing crowd)

Hey, it's that woman who's gonna get the rapist!

Crowd ad libs.

ROSE

(to the crowd)

No it isn't!

MALE SHOPPER

(thrusting his palm under CRYSTAL's nose)

Do you read palms too?

CRYSTAL

(trying to get out of the eager crowd)

No. May I get through please?

FIRST SHOPPER

Do you find things? I lost my wedding ring.

CLERK

What's going on here?

SECOND SHOPPER

It's that fortune teller in the papers.

THIRD SHOPPER

The one that's working with the rapist.

ROSE

Let her through, will yuh?

MALE SHOPPER

How much do you charge for a seance? My wife—

WOMAN

(trying to get to CRYSTAL)

Please... Please...

CRYSTAL, with ROSE's help, gets away from the crowd and runs out of the market. The crowd follows formlessly behind them, having a good old time. At the doors, most of them stop and return to their shopping, but some of them spill out.

EXT. SUPERMARKET PARKING LOT

DAY

The one WOMAN, very serious, pushes her way through the crowd and catches up with CRYSTAL and ROSE just as they have gotten into ROSE'S car and are about to pull out.

WOMAN

(leaning into the passenger side to speak to CRYSTAL)

Please. Can you find my son? Is he alive?

CRYSTAL

I'm sorry. I don't...

WOMAN

(takes a locket from around her neck, opens it, and thrusts it into CRYSTAL's hand)

Here's his picture. Please. Please.

At the sight and touch of the picture, CRYSTAL goes quiet, looking deeply inward. She speaks slowly, as though reading faded print, smiling kindly throughout.

CRYSTAL

Joe.

WOMAN

Joey, yes.

CRYSTAL

Joe. He's laughing. He's happy. He's with someone ... he loves very much.

WOMAN

Call him home.

CRYSTAL

Not yet. In a year, less than a year, in January. But he's not ready yet. And neither are you.

WOMAN

Yes I am.

CRYSTAL

(still smiling)

Huh uh. No.

WOMAN

(after a moment; agreeing)

No.

CRYSTAL

Not yet. But soon. In January.

CRYSTAL gives the woman back the locket and the woman withdraws.

WOMAN

Thank you.

ROSE

(pulling away)

That was real good of you.

CRYSTAL smiles to herself with pleasure and still some wonder.

EXT. CRYSTAL'S HOUSE

DAY

There is a swarm of excited people on the lawn and sidewalk as ROSE and CRYSTAL drive up. ACE and another officer, BERT, are trying to keep order.

INT. ROSE'S CAR

DAY

ROSE

What do you call this?

CRYSTAL

Oh, no!

ACE sees them as they pull to a stop. He slips in quickly beside CRYSTAL.

ACE

Keep driving.

PERSON IN CROWD

There she is!

The crowd begins to push around the car, but ROSE manages to drive away.

ACE

(to CRYSTAL)

You are a pain in the neck! I'm just beginning to believe you and then you pull this stunt with the papers.

CRYSTAL

Now, look—

ACE

And what's worse, I get assigned to protecting you! Well, does that make you happy? Is that good enough publicity for you?

CRYSTAL

Get out. I'll protect myself. Stop the car, Rose.

ROSE begins to pull over.

ACE

Shut up. Keep driving, Rose.

ROSE shrugs, drives on.

CRYSTAL

Don't tell me to shut up, kid, I'll smack your face. And for your information, I didn't have a thing to do with that article.

ROSE

Uh, that was me. Big mistake.

ACE

Yeah, big mistake.

CRYSTAL

Where do you get off barging in here—

ACE

Sorry.

CRYSTAL

Yeah. Thanks.

They ride along for an uncomfortable, angry moment.

ACE

(finally)

Well, anyway, what I was figuring, maybe we can use this to our advantage.

CRYSTAL

What do you mean?

ACE

We can't find him, so let him come to us.

CRYSTAL

Who is this "us" and "we" you keep talking about? I'm me. And you want him to come to me, with his razor in his hand, and doggonnit, US is not going for it!

ACE

Pull up, Rose.

CRYSTAL

You just keep driving. Let's just get the hell out of this town.

ACE

Come on, Rose, pull over.

ROSE pulls over. ACE turns to CRYSTAL with slow, kind emphasis.

ACE

(cont.)

Crys, he's either coming or he's not coming, no matter what we do. The best we can hope for is that we're ready for him if he does come. Now, he may be back there in that crowd right now...

CRYSTAL

Jeez!

ACE

...and maybe not for anything more than to test you out. After all, he doesn't know if maybe you're just a hoax. You go back there and hold consultations.

CRYSTAL

What, with all of them?

ACE

With all of them; that's what they're there for. If you are psychic—

CRYSTAL

I am! ... Bless it.

ACE

...then we've got a good chance, an excellent chance to get him before...

(considers, recovers)

I'll be in the next room. Bert'll be at the front door.

ROSE

And I'll be right beside you. I'll be secretary.

CRYSTAL

(touched, takes her hand)

Oh Rose!

ROSE

(without conviction)

Oh, it'll be fun.

ROSE pulls out again.

CRYSTAL

(after a nervous pause; to ACE)

You know, it comes and goes. I don't have any control over it.

(another nervous pause; to ROSE)

Look for a pierced right ear.

INT. CRYSTAL'S DINING ROOM

EVENING

CLOSE SHOT HENRY'S RIGHT CHEEK

HENRY's hair is longish and combed in such a way that it mostly covers his ear. CAMERA PULLS BACK to reveal his face, a nice, earnest one. He is watching CRYSTAL intently.

MED. SHOT ROSE

Having adopted a secretarial position, with paper before her and pen in hand, ROSE now bends this way and that, trying unsuccessfully to be subtle in getting a better angle on HENRY's right ear.

She and CRYSTAL are sitting at the dining room table opposite HENRY and his wife SUSAN. CRYSTAL, in deep concentration, is holding both HENRY's and SUSAN's hand. It's clear from their attitudes that this visit is HENRY's and not SUSAN's idea.

CRYSTAL

Urn... I have so much to say to both of you, but this is not, um, the right moment ... um, Henry, um ... ?

HENRY

Sure, um ...

ROSE

(finally)

Mrs. Lenore, we have such a crowd outside still! Do you wish to set up a later appointment for Mr. and Mrs. Levenworth?

CRYSTAL

Uh, yes. Next week. Call me please. I have something very important I must tell you.

HENRY

Yes.

HENRY and SUSAN rise to leave. SUSAN is clearly contemptuous.

CRYSTAL

(reaches out and grasps her hand)

Please, promise me you'll come. You must come. It's especially important for you.

SUSAN

Lady, you are such a phony.

SUSAN pulls her hand away and strides out of the room.

CRYSTAL

(to HENRY)

I can't talk to her now, but I must have time with her.

HENRY

She'll come back.

He turns to leave. CRYSTAL grabs his hand and turns him back to her. Takes a moment.

CRYSTAL

If you have to get her here, tell her.

HENRY nods, then goes.

ROSE

What was that?

CRYSTAL

(cont., to ROSE)

Oh Rose, he's dying and he hasn't told her yet.

ROSE

Oh no. He's so young.

CRYSTAL

It's strange. He seems all right; she's going to be the one in trouble. I've got to tell her how it is over there. Somehow he already knows.

In B.G., BERT has let TOM JACKSON in the front door. He comes now to the table, a man of about 40 dressed in a business suit.

ROSE takes a good look at his right ear, but his hair, too, has it mostly covered.

ROSE

(aside to CRYSTAL)

These guys all are wearing their hair too long. I can't see their ear lobes.

CRYSTAL rises to meet JACKSON. He watches her with a frankly lascivious eye.

CRYSTAL

(extending her hand to him)

Crystal Lenore.

JACKSON

Tom Jackson.

He takes her hand, softly.

CLOSE SHOT CRYSTAL

An unsavory vision comes to her.

WHAT CRYSTAL SEES (FISH-EYE)

Herself, JACKSON'S P.O.V.. She rises from behind the table, dressed in the scantiest of sexy underwear. She offers him her hand in a provocative manner; he takes it to his mouth.

ANOTHER ANGLE CRYSTAL (IN REALITY)

She is very embarrassed. She bravely finishes the handshake without betraying her vision to him. During these next speeches, her words are broken into again and again by flashes from his imagination (FISH-EYE) of CRYSTAL in different poses and in different sexy outfits, on beds, on bear rugs, in gold lame and black lace, PLAYBOY and PENTHOUSE stuff. These visions are brief and rapid, great distractions to CRYSTAL as she tries to speak to him.

CRYSTAL

(faltering throughout)

As you've been told Mr. Jackson, this is merely a preliminary consultation. If we find it mutually beneficial, my secretary, Rose Talcott, will make a second appointment. Won't you be seated?

JACKSON maintains his cool, sensual scrutiny of CRYSTAL. As they sit, CRYSTAL gives ROSE a meaningful look.

CRYSTAL

(cont.)

Now what can I do for you, Mr. Jackson?

JACKSON

If you're really psychic you should be able to tell me.

CLOSE SHOT CRYSTAL

She sees a vision more disturbing than the previous pornography of Jackson's mind.

WHAT CRYSTAL SEES (FISH-EYE)

Herself, JACKSON's P.O.V. She is behind the table again in scanty clothing. She puckers to blow him an obscene kiss. Jackson's hand reaches across to her and slaps her, hard.

ANOTHER ANGLE CRYSTAL AND ROSE

CRYSTAL

Miss Talcott, would you please get me a drink of water?

ROSE

Huh?

CRYSTAL

From the kitchen. Water?

ROSE

(rising)

Oh, certainly. I'll be right back.

(an afterthought)

Uh, Mr. Jackson, water for you?

JACKSON

No thanks.

Rose goes to the kitchen, always keeping an eye on JACKSON, who meanwhile looks from her to CRYSTAL suspiciously.

INT. KITCHEN

EVENING

ROSE enters. ACE is waiting in the darkness just inside the door. JOSH is at the table in B.G.; he rises. Next is all in whispers.

ROSE

This is him.

ACE

You sure?

ROSE

Yeah, I think so. Crys is acting all weird.

JOSH

Let me see.

ROSE

Josh, you just sit back down over there before I give you a good hiding.

JOSH does so, no further question. ACE opens the swinging door a crack.

INT. DINING ROOM

EVENING

CRYSTAL

Yes, Mr. Jackson. I know what you're here for.

JACKSON

You do? Prove it.

CRYSTAL

I've, uh, seen you before you know.

JACKSON

Oh? When was this?

CRYSTAL

Yesterday morning. The morning after the last one. The morning after Ellen Page.

JACKSON

Page? I don't know any Ellen Page.

He begins to reach inside his coat pocket, but CRYSTAL is prepared. She tips the table onto him, knocking him off his chair. ACE and ROSE rush in from the kitchen while

BERT rushes from the front door. JACKSON doesn't have a chance. After a brief struggle, he is subdued. JOSH is right there at the scene and he lands one last kick of his own.

JACKSON

Hey! What's going on? What is this!

ACE

You're under arrest.

JACKSON

You can't arrest me! What for? I'm Dr. Thomas Jackson. I'm a psychiatrist.

ROSE

Yeah, it figures!

INT. ACE'S OFFICE

DAY

HOMER

A psychiatrist! I told you to dump that woman. She's nuts. Give her protection, I said. I did not say give her credence. Now this psychiatrist guy is suing for false arrest!

ACE

She saw him undressing her! Hitting her!

HOMER

In her own dirty little mind she saw it. Look, he's got an airtight alibi for eight of the nine rapes, including the Page woman. He's a pillar of Sacramento, for crying out loud!

ACE

Well he's got a pretty vivid imagination for a pillar!

HOMER

God, if the papers get this! She even had her press secretary right there with her!

INT. POLICE STATION FRONT DESK

DAY

TOM JACKSON is collecting his valuables from the RECEPTIONIST. CRYSTAL timidly approaches him.

CRYSTAL

Dr. Jackson?

JACKSON turns to look at her, then turns back to his things, his silence eloquent.

CRYSTAL

(cont.)

I can't tell you how sorry I am.

JACKSON

Me too.

CRYSTAL

If there's anything I can do. (beat) A free consultation?

JACKSON

Mrs. Lenore, I don't want any more consultations with you, free or otherwise. I don't need any. I found out everything I needed to know about you last night.

CRYSTAL

What do you mean?

JACKSON

(holding up a notebook)

This is what I was reaching for last night when you ... jumped me. I don't know what, in your morbid imagination you thought it might have been, but it is, as you see, a common notebook. I am a psychiatrist, but I also do work in parapsychology. I investigate psychics and sensitives, or alleged or would-be psychics and sensitives. When you referred last night so cryptically to "my last one", I thought you might, through Extra Sensory Perception, have tuned into my last investigated psychic, whose name is not Ellen Page. I reached for my notebook to confer. I now write in this same notebook ...

(writes)

... "Crystal Lenore - Fraud".

He snaps shut his notebook and turns to the RECEPTIONIST.

JACKSON

(cont.)

Is that all then?

RECEPTIONIST

All clear.

JACKSON turns to go.

CRYSTAL

Fraud in gold lame and black lace on bearskin rug ... Dr. ... Jackson?

He turns to her, shocked, and she blows him the same obscene kiss as in his imagination the night before.

There is a flash. They turn, surprised, and see ART MATTHEWS with his camera.

MATTHEWS

Thanks kids.

FADE OUT.

FADE IN:

INT. ACE'S OFFICE

DAY

ACE is working at his desk in a left-over ill temper. CRYSTAL puts her head in the door in a sort of meek good humor.

CRYSTAL

Hi!

ACE looks up at her, frowns, sighs, and sits back.

CRYSTAL

(coming all the way in)

Look, I'm tired of everyone looking at me like that. I'm not responsible for any of this and I'm the one who's getting screwed.

(realizes this is a poor choice of words)

I mean ... Oh, never mind.

ACE

What can I do for you, Mrs. Lenore?

CRYSTAL

I thought you were calling me Crys.

ACE

What can I do for you, Crys?

CRYSTAL

(pounds on his desk)

I want some protection, doggonnit, and I want lessons in self-defense.

ACE looks at her a moment, an idea dawning. Smiles.

INT. POLICE TRAINING CENTER

DAY

The scene opens with the sound of a THUD and a WOMAN'S GRUNT. A beefy policewoman, LILY, is practicing some form of violent martial arts on a hanging dummy --Judo chops, Karate kicks, the like. CRYSTAL, wide-eyed, comes up with ACE.

ACE

Oh, Lily.

LILY stops her practise and unsmilingly joins ACE and CRYSTAL.

LILY

Yeah?

ACE

Lily, this is Crystal Lenore. She needs training.

LILY looks CRYSTAL up and down without much relish.

LILY

Yeah.

DISSOLVE TO:

CLOSE SHOT DUMMY

LILY's hand shoots in and smashes the dummy in its face.

MED. SHOT LILY AND CRYSTAL

LILY

Now remember, de guys is always gonna be bigger'n you. You're just a scrawny chick, so you gotta help yourself t'ev'ry advan'age. De firs' advan'age is surprise. Don't give 'ern no time to think.

Without warning she smashes the dummy in the face, uttering a fearful Karate cry at the same time. CRYSTAL is impressed beyond words.

LILY

(cont.)
Den run like hell. Time dere back in dere brains, yer a half mile away.

CRYSTAL

Hit and run.

LILY

Smash and run.

(smashes the dummy again)

Now you try it.

CRYSTAL gives it her best but it's mighty feeble next to LILY's achievement.

LILY

(leans in to drive home her point)

Smash!

CRYSTAL hits again, much more successfully. She surreptitiously massages her bruised hand.

CRYSTAL

Smash.

LILY

Right. Den you gradiate tuh...

LILY finishes the sentence with a two-legged Karate kick to the dummy's groin which fairly splits open the dummy and knocks its stuffing out.

CRYSTAL

Well, it does give you the advantage, all right.

EXT. CRYSTAL'S FRONT PORCH

MORNING

The newspaper lands in such a way that we can see MATTHEW'S PHOTOGRAPH OF CRYSTAL blowing her obscene kiss to TOM JACKSON and the title of the article, "TELEPATHIC WHOOPEE".

In a moment the door opens and CRYSTAL bends to pick up the newspaper, catching herself and grimacing with all-over self-defense stiffness. She recovers and, looking up, sees the police car in front with a POLICEMAN on watch. She waves. The POLICEMAN does not. She shrugs and goes back inside.

INT. KITCHEN

MORNING

CRYSTAL comes in shaking her head over the article. She throws the paper on the table and goes to the counter to make breakfast.

INSERT (NOT FISH-EYE)

THE MAN'S scarred hand draws heavy, jagged, cartoony lines around the newspaper PHOTOGRAPH.

ANOTHER INSERT (NOT FISH-EYE)

JOSH's hand is drawing around the newspaper PHOTOGRAPH also, but JOSH's lines are light and curved and he has little doodles around the border.

INT. KITCHEN

MORNING

JOSH is at the table with the newspaper. CRYSTAL is at the counter.

JOSH

Mom, just what exactly **is** a rapist.

(CRYSTAL is taken aback.)

I mean, I know what he **does**. But what is **he**?

CRYSTAL

Well, he's the guy who does what he does, which you know what is. Oh, Josh, what have I gotten you into? We've got a crazy rapist out there somewhere, cops at the curb, a wolf at the door—

(turns an exasperated eye on the phone, which has not rung)

... And now this. What on earth do you want?

INT. TOM JACKSON'S PSYCHIATRIST'S OFFICE

MORNING

JACKSON

(on phone)

Uh, hello, this is Dr. Jackson, Tom.

INT. CRYSTAL'S KITCHEN

CRYSTAL

Yeah, I know. What do you want?

For JOSH's benefit, CRYSTAL taps her finger on JACKSON's PHOTOGRAPH in the paper, then points to the phone. We hear only broken murmurings from JACKSON on the other end.

JOSH

(in a whisper)

Hang up.

CRYSTAL shakes her head, then points to the back door, covering the mouthpiece.

CRYSTAL

Let Rosie in.

(into phone)

Yeah? Yeah?

JOSH undoes the several new locks on the back door and opens it just as ROSE is about to knock. She has the morning paper in her hand. JOSH taps JACKSON's PHOTOGRAPH and then indicates the phone.

ROSE

(to CRYSTAL)

Hang up.

CRYSTAL

Why don't you just come to the point, Dr. Jackson-Tom.

INT. JACKSON'S OFFICE JACKSON ON PHONE

JACKSON

I just wanted to accept your apology.

INT. KITCHEN CRYSTAL ON PHONE

CRYSTAL

Well, that's very big of you.

INT. JACKSON'S OFFICE JACKSON ON PHONE

JACKSON

And I also wanted to extend one of my own. (pause) Are you still there?

CRYSTAL

(O.S.)

Hanging by my teeth.

JACKSON

I was, uh, harboring, uh, rather loose rather vivid thoughts about you the other night and, uh, ... just testing you, you know, and, uh ...Are you still there?

CRYSTAL

(O.S.)

Right here.

JACKSON

I thought if you really were psychic, you would pick up on those thoughts and perhaps slap my face or order me out of the house.

INT. KITCHEN CRYSTAL ON PHONE

CRYSTAL

Right. And of course you couldn't have figured on my dumping the table on you and bringing in the police. I'd have to be psychic to do that, right?

INT. JACKSON'S OFFICE JACKSON ON PHONE

JACKSON

Well, yes, of course, and no, of course not. But what I mean to say is you did pass your first test, and perhaps therefore merit further investigation. So why don't we set up, let's say, a bi-weekly schedule and —

INT. KITCHEN CRYSTAL ON PHONE

CRYSTAL

Wait, what are you saying? You want to study me?

INT. JACKSON'S OFFICE JACKSON ON PHONE

JACKSON

To run scientific tests. We long ago recognized the existence of psychic phenomena, ESP, telepathy, the like, but we don't know yet how they work. You see...

INT. KITCHEN CRYSTAL, JOSH, AND ROSE

They are very excited at the prospect. We hear JACKSON'S MURMURS from the phone during the following; CRYSTAL covers the mouthpiece.

ROSE

Make him pay for it.

CRYSTAL

How much?

ROSE

No less than twenty-five a crack.

JOSH

Fifty.

CRYSTAL

(into phone)

How much were you planning to pay for these sessions, Dr. Jackson. Uh Tom.
Uh Dr. Jackson-Tom.

INT. JACKSON'S OFFICE JACKSON ON PHONE

JACKSON

(unprepared for this)

Uh...

CRYSTAL

(O.S.)

How much do you charge your patients?

JACKSON

Fifty dollars the half hour. I mean thirty.

(grimaces at his false step)

INT. KITCHEN CRYSTAL ON PHONE

CRYSTAL

That'll be fine. So you're suggesting two weekly sessions of one hour each,
amounting to \$100 per session.

INT. JACKSON'S OFFICE JACKSON ON PHONE

JACKSON

Well now look, this is for science.

INT. KITCHEN CRYSTAL, ROSE, AND JOSH

CRYSTAL

Yeah, I'm for science, too, Dr. Jackson, I am a very busy woman with a very
special gift. I do want science to benefit from this gift, and I'm sure science will
want to pay its worth.

ROSE

Through the nose.

INT. JACKSON'S OFFICE JACKSON ON PHONE

JACKSON

(sighs)

Very well, Mrs. Lenore. Shall we say Tuesdays and Thursdays at 3:00?

INT. KITCHEN CRYSTAL, JOSH, AND ROSE

CRYSTAL

I couldn't be more satisfied. Till then,

(hangs up, tousles JOSH's hair)

You know, with this money and if the consultations come through, I think ... I think I just might be able to make us a living. Wolf, get thee behind me!

CUT TO BLACK.

IN THE BLACK there comes the sound of one man, then another and another HOWLING like wolves.

INT. POLICE STATION CORRIDOR

DAY

ACE opens a door OUT OF THE BLACK and hurriedly ushers CRYSTAL out of a room and into the corridor. Through the door, before ACE closes it, we get a quick view of a line-up of men in the room behind them, some drunk and scroungy; others semi-to-well-dressed. The better dressed ones are meek for the most part and shame-faced; but the drunken ones are boisterous and three of them are howling.

When ACE shuts the door, the sound of HOWLING IS CUT OFF. CRYSTAL, blanched and weak, leans back against the door.

ACE

Was he among them?

CRYSTAL

I don't know. It was ... chaos! There was too much ... horror ... coming at me! Those poor, horrible men; I can't tell you what I saw. Oh, Ace, please don't make me do that again.

ACE

Come on. I'll buy you a drink.

INT. LOUIE'S BAR

DAY

It's a pretty bare-bones neighborhood bar. CRYSTAL, more composed, sits with a finished drink before her. ACE has a half-empty cup of coffee.

CRYSTAL

Sorry about the nerves.

ACE

No, I'm sorry. That must have been real tough.

CRYSTAL

I never dreamed people like that existed. You should have— Oh, what they were thinking!

ACE

(takes her hand; no macho patronizing, simply pure comfort)

You want to take a few days away from it?

CRYSTAL

Oh Ace, thanks! Yes!

LOUIE, the bartender, comes up and splashes some more coffee into ACE's cup.

LOUIE

(to ACE)

She want another one?

CRYSTAL

Yeah! I just went on vacation!

(to ACE)

I mean ... okay?

ACE

Sure.

LOUIE

This the one you was telling me about, Ace?

ACE is embarrassed. CRYSTAL is amused, watches ACE closely as he takes a moment to answer.

ACE

Yeah, uh, she's ... the one.

LOUIE gives CRYSTAL a noncommittal once-over, then goes back to the bar.

CRYSTAL

You talk to bartenders about me?

ACE

I talk to Louie about a lot of things. He's a good ear. I guess I mentioned you.

CRYSTAL

So you come here a lot? This your kind of place?

ACE

I guess you could say that.

CRYSTAL is still smiling over ACE'S discomfiture when LOUIE returns with her drink.

CRYSTAL

(digging into her purse)

This is my round.

ACE

What are you talking about? Put that away.

CRYSTAL

Absolutely not. You bought the first one. What are you talking about?

ACE

What are you trying to do, embarrass me in front of Louie?

CRYSTAL

No, it's just fair that's all. And it's only one drink; your coffee's paid for.

LOUIE

Lady, Ace ain't payin' nothing. This is on the city.

LOUIE leaves. CRYSTAL turns to ACE who is shamefaced.

CRYSTAL

(laughs)

You mean my taxes go to pay for you taking chippies out for drinks!

ACE

I'm on duty. This is business, right?

CRYSTAL

(laughs)

What a business!

(remembers what she is about; suddenly serious)

What a business! Ace, we've got to get that guy. I saw what he did to Ellen Page. The next one's out there somewhere, maybe having a drink right now, going about her life happily, and she's marked.

(downs her drink and slides out of the booth)

Gives me the shivers, come on, let's get out of here.

ACE

Hey, wait, what—

CRYSTAL

And I'm paying for that drink. And here's for you, Louie.
(puts a bill on the table)

INT. ACE'S OFFICE

DAY

On the table before CRYSTAL are many articles of women's clothing and underwear, all torn. CRYSTAL is very tired, but she continues fingering the clothing, trying to concentrate on them. Finally she looks up at ACE and shakes her head, no.

EXT. MR. AND MRS. REED'S FRONT DOOR

EVENING

ACE approaches the door with CRYSTAL and rings the bell. MR. REED opens the door. When he sees ACE, he steps outside, casting a quick look into the room behind him, and closes the door.

MR. REED

(in a low voice)

What do you want?

ACE

Mr. Reed, this is Crystal Lenore. She's working with us on—

MR. REED

Yeah I read about it. I'm not going to let you see her.

ACE

But—

MR. REED

(still in a low voice; close to tears)

Look, this has been real hard for us. We're just getting to the point where we can even look at each other again. Sometimes now she can sleep the whole night through without waking up, screaming, scaring the kids out of their wits. We're getting back to life here, and I'm not going to let you talk to her.

MR. REED goes back in and closes the door. CRYSTAL takes ACE's arm and leads him back off the porch.

INT. CONVALESCENT HOME CORRIDOR

DAY/RAIN

A female NURSE, young and kindly, leads ACE and CRYSTAL down the corridor.

NURSE

I doubt we'll be able to allow you in the room, Lieutenant. She can't bear men around her.

ACE

That's okay. I'll stay out here.

They stop outside a door. NURSE opens the door to reveal MAGGIE, inside the room, sitting in a wheelchair by the window, back-to-camera, looking out at the rain. She has a glorious head of red hair.

INT. MAGGIE'S ROOM

DAY/RAIN

CLOSE SHOT MAGGIE

NURSE

(O.S.)

Maggie, you have a visitor.

MAGGIE turns only her head, craning her neck pathetically to look around at CRYSTAL. Her eyes are vacant. MAGGIE was once beautiful, but now has a deep scar down one side of her face which pulls hideously down on one eye and up at the corner of her lip.

MED. SHOT NURSE, CRYSTAL, MAGGIE

NURSE enters the room, CRYSTAL following.

NURSE

(cont.)

Shall I turn you around, so you can visit?

NURSE turns the wheelchair to face the visitor's chair. We can now see MAGGIE from the front. It's clear from the way her hands are slung onto her lap that she has no movement in her arms, which are badly scarred.

NURSE

(cont.)

Sit there, Mrs. Lenore, where Maggie can see you.

CRYSTAL

(sitting)

Hello Maggie.

MAGGIE looks at her vacantly. CRYSTAL looks at NURSE, who shrugs as if to say, "I warned you. Sorry."

CRYSTAL

(after a moment)

What beautiful hair you have, Maggie.

MAGGIE doesn't answer. NURSE affectionately touches MAGGIE's hair.

NURSE

Oh yes, Maggie's hair is her pride and joy. We take really good care of it, don't we Maggie?

CLOSE SHOT MAGGIE

Out of those empty eyes comes a tear.

INT. LOUIE'S BAR

EVENING/RAIN

CRYSTAL and ACE are sitting in the same booth. CRYSTAL has an ice cube from her drink in her hand and is watching it melt and drip off her fingers. ACE has coffee again.

CRYSTAL

You know, I could become a regular alcoholic at this game.

(takes a sip)

I mean there was nothing there, Ace. A beautiful head with nothing in it.

In B.G., LOUIE has put a song onto the juke box, perhaps Dionne Warwick's "I'll Never Love This Way Again".

ACE

(calling across the bar)

Louie.

(holds up two fingers)

CRYSTAL

Two? You're not joining me!

ACE

I just went off duty.

CRYSTAL

(looks at her watch)

At 7:23?

ACE

Yeah.

CRYSTAL

Just how do you know exactly when you're on or off?

ACE

Instinct. Time and space continuum.

CRYSTAL laughs. They listen to the song for a moment. ACE watches her.

ACE

Would you like to dance?

CRYSTAL looks around at the unlikeliness of the bar as a place to dance. The moment is too long; LOUIE comes with the drinks and leaves.

ACE

How about dinner then?

CRYSTAL

Yes, I'd love to dance.

They get to their feet and go into each other's arms to dance. LOUIE watches noncommittally from the bar.

ACE

(after they dance for a moment)

And dinner too?

INT. ACE'S CAR

NIGHT/AFTER RAIN

ACE is driving. CRYSTAL is way over on her side, just about to nod off.

ACE

(after a moment, pretending to call to her)

Hey Mrs. Lenore! Aren't you cold way over there?

CRYSTAL

(calling back)

No. Safe.

(pulls herself up and awake)

It was really very lovely tonight, Ace. The dinner was ... elegant, and you were ... doggonnit, you were almost charming.

ACE

Doggonnit, that's almost a compliment.

They pull up behind the police car stationed at the curb in front of Crystal's house. BERT turns around in the police car to look at them.

CRYSTAL

Look at poor Bert. I'll bet he's bored out of his noggin.

ACE

(as he gets out)

He's getting paid for it.

EXT. CRYSTAL'S HOUSE

NIGHT/AFTER RAIN

ACE gets out on his side and goes around the car to open CRYSTAL's door, but she is already getting out on her own. He shrugs in frustration.

CRYSTAL

I've really been a nuisance to you guys, and I want you to know I'm sorry for it.

ACE

We're getting paid for it.

CRYSTAL

(going toward the house)

Some job! Hi, Bert.

BERT

(from police car)

Yeah.

As CRYSTAL continues toward the house, ACE goes to check with BERT in the police car.

ACE

Anything happening?

BERT

Like a graveyard.

ACE

When are you relieved?

Two. BERT

You want a bennie? ACE

Hah! BERT

INT. CRYSTAL'S HOUSE NIGHT

ROSE meets CRYSTAL at the front door.

Hi. Good time? ROSE

Uh huh. Everything okay here? CRYSTAL

Oh sure. Josh wanted to stretch the bedtime, but I was like Gibraltar and he only got a couple extra hours outa me. ROSE
(lowers voice)

Say, how are things with good-looking out there?

I don't know. Don't you think he's too young? CRYSTAL

For what! He looks old enough to me. ROSE

ACE comes up just in time to hear this last. He leans against the door jamb and smiles that irritating, suggestive, self-adoring smile, cocking an eyebrow calculatedly.

I'm afraid you're hopeless. CRYSTAL

I'd fall for it, Ace. But then I'm a little old-fashioned. And real hard up! ROSE
(goes out the door past ACE)

Goodnight you two.

Thanks Rose. Night. CRYSTAL

ACE

Goodnight, Rose.

ACE stands in the doorway, waiting for her to invite him in. It's an embarrassed little moment.

ACE

(cont., finally)

You're not going to say goodnight to me too, are you?

CRYSTAL

Uh huh.

ACE

(indicating the police car outside)

Bert'll keep his mouth shut.

CRYSTAL

(must laugh)

Oh Ace, you really are...

ACE

I'll check your closets for you. You can never be too careful.

CRYSTAL smiles, shakes her head, no.

ACE

(cont.)

What's so wrong with me?

CRYSTAL

Not a thing. (laughs) Except for your ego.

(leans against the door jamb; looks at him straight)

Ace, have you ever been in love?

ACE

Are you kidding? All the time!

CRYSTAL

No. I mean really in love, as deep as you can go.

ACE

I don't know.

CRYSTAL

Then you haven't. But I have. And I've just lost him.
(smiles; straightens his collar affectionately)
I'm sorry, Ace. I'm just not ready yet.

ACE

(after a moment, smiles)
Sure.

CRYSTAL

(looking up)
There's the moon. She's breaking through after all.

ACE

(looks up too)
Yeah.
(moment)
Well, goodnight then. I guess.

CRYSTAL

Goodnight. Thanks.

ACE goes about half-way down the walk, then turns.

ACE

Hey, will you let me know when you are ready?

CRYSTAL

Ace, I promise you, you'll be the first.

ACE

All right now!

He spins around exuberantly, runs down the walk, beats a tattoo on the top of BERT's police car, much to BERT's surprise and displeasure, then jumps into his own car and takes off.

CRYSTAL

(to herself)
Arrest that man!

She turns back into the house and closes the door. There are several new locks on the door, all of which she bolts now. She goes through the downstairs, into the kitchen and up to the back door to check all the new locks there.

She comes back through the house to the front room and starts to pull the drapes closed. But she pauses, smiles, then leans on the sill in reverie, gazing out at the moon as it comes from behind a scudding cloud.

EXT. ACROSS THE STREET FROM CRYSTAL'S HOUSE NIGHT/AFTER RAIN

A MAN, dressed in black, is behind a stand of trees, back-to-camera, watching CRYSTAL as she gazes out at the moon. Between them, BERT gets out of the police car and picks his way over the soggy ground to begin a round of the house. CRYSTAL stands upright again and finishes closing the drapes.

THE MAN continues to watch as one by one the lights go out in the house.

FADE OUT.

FADE IN:

INT. CHURCH

MORNING

The MINISTER is preaching to a full congregation, CRYSTAL and JOSH among them. He is reading a text from THE BIBLE (Deuteronomy 18:10-12). CRYSTAL is extremely uncomfortable, especially as some members of the congregation around her begin casting surreptitious glances at her.

MINISTER

There shall not be found among you anyone who practices divination or tells fortunes or interprets omens, or a sorcerer or a charmer or a medium or a necromancer or one who inquires of the dead, for whoever does these things is an abomination to the Lord.

(closes his BIBLE, squares himself, pauses dramatically)

I wonder how many of you have noticed. This is the third Sunday that one of us has found it necessary to come to our House of God ... in a police car.

Discomfiture all around. A lot of embarrassment and not a little smugness in the looks of many church members.

MINISTER

(cont., finally)

Let us pray.

As the people around her, including JOSH, uneasily bend their heads to pray, CRYSTAL sits stolidly facing forward.

MINISTER AND CONGREGATION

Our Father, which art in Heaven
Hallowed be Thy name.

Thy Kingdom come,
Thy will be done

(CRYSTAL bows her head and joins the prayer.)
On Earth as it is in Heaven.

EXT. CHURCH

DAY

The congregation comes out of the church, CRYSTAL and JOSH among them carrying flowers. CRYSTAL waves to the POLICEMAN at the police car to indicate that she and JOSH are going into the adjacent cemetery. The POLICEMAN nods and stays at the car.

ANOTHER ANGLE CRYSTAL AND JOSH

As they move into the cemetery, THE MAN steps into the shot, back-to-camera, to watch them. From his back he could be ACE, longish light brown hair. He leans his right hand against the corner of the building; it has the scar across the back of it.

MOVING SHOT CRYSTAL AND JOSH

... as they walk among the graves.

JOSH

That was pretty mean, huh?

CRYSTAL

Yep. We won't be coming here any more.

JOSH

How is your head lately anyway?

CRYSTAL

Nothing. Like a blank TV. Except in a consultation; then it tunes right in.

They come to a grave marked "DANIEL LENORE: 1941-1979". Both stoop to replace the flowers and tidy up the grass at the border. It's sweet, quiet, routine work for a bit. Then CRYSTAL sees that JOSH is crying. She takes him in her arms.

CRYSTAL

Oh, come here.

JOSH

(through his tears)

I miss him so much.

CRYSTAL

So do I, honey. So much.

JOSH

I just think about him being in the ground, and it's wet, feel it, and cold.

CRYSTAL

No, no, he's not there.

(wipes his face with her handkerchief)

Listen, where he is it's so beautiful that you get there and you never want to come back.

JOSH

Heaven?

CRYSTAL

Well, yes, let's call it that.

JOSH

Sure!

CRYSTAL

Listen to me now, this is not a story. I've been there.

JOSH

(unbelieving, still sobbing a bit)

How? When?

CRYSTAL

Now don't think I'm crazy, sweetheart, but Daddy and I went there when we had the accident. And Grandma was there, and Grandpa, and there was this light, this beautiful, warm, golden light, and it was everywhere. But the light was a person, like an angel; I think it must have been an angel; and it knew all about me, and— --you'll like it; it had the funniest sense of humor--

(laughs at a private memory)

...But anyway, this is the point, it asked us if we were ready, and what it meant was did we want to stay. And I said, "Well, I'd love to, but I can't because Josh is still back there." So I came back. But don't worry about your Daddy, because what's here in this grave is just his physical body.

(pinches herself)

This old thing. And it doesn't mean anything any more. See, you'll understand better when it happens to you. But it's nothing to be afraid of. It's really very lovely.

JOSH
Dad could have come back too? But didn't

CRYSTAL
(now beginning to make up for JOSH's sake)
Because he knew that I was coming back, he didn't have to. He said, "I'll wait for you here. But there's no hurry," he said. "I'll see you when you get here."

JOSH
(considers a moment, then:)
That's nice, but what he said in the church—

They hear a noise and look up, startled. It is the MINISTER.

CRYSTAL
(rising, smiling politely)
Oh, you startled me.

MINISTER
You keep the grave beautifully.

CRYSTAL
(putting her arm around JOSH)
We think of this grave ... and the church ... as a part of our home.

MINISTER
I wonder if I might have a word with you alone, Crystal.

They begin to walk back to the church.

CRYSTAL
Oh, you know, I don't think it's necessary, Ben. I think Josh is old enough now to hear almost anything, and furthermore, I think he heard more than enough in front of the entire congregation today.

MINISTER
Some of the members of the church—

CRYSTAL
...Agree with you that, uh...
(motions him to proceed)

MINISTER
...that... (pause)

CRYSTAL

Don't worry, Ben. I have no intention of coming to your church again. There are many places to worship. I'll find one more charitable.

She and JOSH turn to leave him.

MINISTER

Do you even believe in God, Crystal?

CRYSTAL

I believe in something, Ben, something good. If that's God, then good.

She and JOSH walk to the police car and get in. The POLICEMAN drives away with them.

INSERT CLOSE SHOT RECORD

CRYSTAL puts a record on the phonograph. It's "Bolero" and will play throughout the sequence that follows, the music growing louder and softer depending upon how close or far away the action of the scenes is to the phonograph.

INT. CRYSTAL'S LIVING ROOM

NIGHT

CRYSTAL, in a light-colored nightgown and robe, comes away from the phonograph and settles in an armchair to read. JOSH, in his p.j.'s, sticks his head in.

JOSH

Goodnight.

CRYSTAL

Hey, wait a minute. Come on over here and gimme kiss.

(JOSH does so.)

Ooh, you're getting so big! Too big to kiss your old mom goodnight without being forced?

JOSH

Aw, that's kid's stuff, Mom.

CRYSTAL

Who told you?

JOSH

Well, you know, you just pick these things up.

CRYSTAL

I'm gonna fight you on this one, Josh.

(gives him a slap on the butt)

Go on up, goodnight. See you tomorrow.

JOSH

Night.

JOSH goes off up the living room stairs. CRYSTAL smiles after him, shakes her head, then returns to her book.

EXT. CRYSTAL'S HOUSE

NIGHT

ACE, in a gloomy mood, drives up, gets out, and walks to the police car where BERT sits, half-asleep.

ACE

Wake up, Bert.

BERT

Yeah, I'm here. I'm here.

ACE

Not any more. Go on back in.

BERT

What time is it?

ACE

Captain's taking off the watch, as of immediately.

BERT

(starts up the engine)

Well, it's about time!

OVER-THE-SHOULDER MAN ACROSS THE STREET

NIGHT

From behind the stand of trees across the street, THE MAN watches as BERT drives off and ACE goes up the walk to the front door and rings the chimes.

INT. CRYSTAL'S HOUSE

NIGHT

At the chimes, CRYSTAL leaves her book and goes to the front door.

CRYSTAL

Who is it?

ACE

Ace.

CRYSTAL

Oh!

(undoes all the locks and opens the door)

Hi.

ACE

Hi.

CRYSTAL

I'm not dressed for company...

(sees his sober look)

...but you look like business. Come on in.

He comes in. She closes the door. There is a moment of shyness and embarrassment.

CRYSTAL

Will you have a drink, or are you ... whadyoucallit ... on duty?

ACE

No thanks.

(plunges into it)

See, the thing is, uh, we're cancelling the watch.

CRYSTAL

Oh.

ACE

I sent Bert back in.

CRYSTAL suddenly realizes two things: she's on her own with the rapist; and she will miss ACE very much.

CRYSTAL

So then ... I'm all alone.

ACE

It's been almost a month. We can't keep up the watch forever.

CRYSTAL

Just when I was getting used to... you guys. Looks like I wasn't much help, huh?

ACE

You stopped him. Temporarily anyway. I guess you got him scared.

CRYSTAL

Maybe, but he's still out there somewhere.

EXT. CRYSTAL'S HOUSE

NIGHT

THE MAN has moved from across the street. He now comes up behind a tree so that he can watch CRYSTAL and ACE through a window in B.G..

INT. CRYSTAL'S LIVING ROOM

NIGHT

It's another uneasy moment. ACE, for once, is shy. He would like to have some final word from her, would like to give her one of his own, or perhaps even a kiss. She considers it too.

ACE

(finally)

So, uh, I guess I'll see you around.

CRYSTAL

Yeah, see you.

(He turns to go.)

Ace?

(He stops)

If you... Thanks

ACE

Sure.

He opens the door and goes out. She goes to the doorway to call after him.

EXT. CRYSTAL'S FRONT YARD

NIGHT

OVER-THE-SHOULDER MAN FRONT DOOR IN B.G.

As the door opens, THE MAN wheels out of the shot to hide. ACE comes out of the house and starts down the walk. CRYSTAL comes to the door and stops him when she calls after him.

CRYSTAL

You know, you could still call me, you know, off duty and all.

ACE

No. You call. You've really messed my head up. You call.

CRYSTAL

Well ... I might you know.

ACE

I'm counting on it.

He goes.

CLOSE SHOT CRYSTAL

She is silently berating herself. We hear the sound of ACE'S RECEDING FOOTSTEPS, the SLAM of his car door, and the MOTOR STARTING.

CRYSTAL gets a slight chill and pulls her collar up, as though vaguely sensing danger but too deep in thought to really attend to it. She shakes her head and waves her hand about it as though she is being buzzed by a mosquito.

We hear ACE'S CAR DRIVE OFF. Then CRYSTAL turns back into the house, again waving off the buzzing.

ANOTHER ANGLE THE MAN

We follow THE MAN as he circles to the back of the house. Through the windows we can see CRYSTAL moving through the house turning off lights, pulling the drapes, and generally getting the house ready for the night.

At one window THE MAN stops and begins to break quietly into the house. He uses professional burglar's tools professionally -- perhaps an excellent glass cutter and suction cup.

INT. KITCHEN STAIRWAY

NIGHT

CRYSTAL climbs the stairs and comes down the hallway toward JOSH's room. The upstairs bathroom light is on, and she looks in.

INT. UPSTAIRS BATHROOM

NIGHT

It's a mess. JOSH's wet towel and washcloth are in a heap on the floor, his toothbrush and toothpaste are carelessly left on the counter, etc. Even a safety razor is out.

CRYSTAL comes into the bathroom and tidies up a bit. She picks up the safety razor, laughing to herself and shaking her head.

CRYSTAL

Big man!

Suddenly she gets a vision.

WHAT CRYSTAL SEES (FISH-EYE)

THE MAN's scarred hand pulls his straight razor from his pocket and caresses it.

ANOTHER ANGLE CRYSTAL

With distaste, she puts the safety razor away. Still, she suspects no danger. She comes out of the bathroom and moves down the hallway to JOSH's room.

INT. JOSH'S ROOM

NIGHT

CRYSTAL opens the door and comes inside, allowing the light from the hallway to spill inside onto JOSH, who is asleep in his bed. She gives him a kiss as he sleeps and brushes back his hair from his face.

Suddenly she turns her head as though sensing something behind her. But again it's only that buzzing, and again she waves it off.

Then she adjusts JOSH's covers and goes out of the room, closing the door behind her.

INT. UPSTAIRS HALLWAY

NIGHT

CRYSTAL comes down the hallway and begins descending the living room stairway.

INT. LIVING ROOM

NIGHT

CRYSTAL comes into the living room, turning off the stairway light on her way. Now the only light in the house is the lamp by the armchair where she sits and takes up her book again. "Bolero" is still playing on the phonograph, and has been keeping its steady pace through all these scenes.

CRYSTAL reads for a moment, then is about to shake her head again and wave away the buzzing when a vision suddenly crystallizes.

WHAT CRYSTAL SEES (FISH-EYE)

THE MAN's legs as they slide over the window sill into her house.

ANOTHER ANGLE CRYSTAL

Now she knows.

She reaches up quickly to turn off the lamp, but at once changes her mind. She gets up from the chair and darts without a sound across the room and into the shadows of the next room. Just in time, as THE MAN, razor in hand, now steals into the living room by another door, only to find the armchair empty.

This next sequence will be dictated by the exigencies of the set, but what should happen is a slow, suspenseful, stealthy search and evasion. The only sound, since the floors are carpeted, will be the breathing of the two actors and the music of "Bolero". CRYSTAL is always barely one step ahead of THE MAN as they circle through the downstairs part of the house.

CRYSTAL is helped to elude THE MAN by psychic glimpses (FISH-EYE) of his position in the house as he stalks her.

The sequence ends when she has led him to the back of the house. Now she runs silently back through the house and to the front door. She undoes the many locks without a sound, and is about to run outside for help when she gets another vision.

WHAT CRYSTAL SEES (FISH-EYE)

REPEAT EARLIER SHOT. THE MAN's feet begin to ascend the kitchen stairway slowly and silently.

ANOTHER ANGLE CRYSTAL

She turns her head so that she can look from the front door up the living room stairway, which is empty.

CRYSTAL
(under her breath)

Josh.

The camera lingers on her for a moment as she stares up the stairway.

WHAT SHE SEES (FISH-EYE)

THE MAN's feet continue up the kitchen stairway, reach the top, then proceed down the upstairs hallway, pausing at the door to the bathroom, then moving on to the closed door of JOSH's room.

ANOTHER ANGLE CRYSTAL

She is still looking up the living room stairway.

WHAT SHE SEES (FISH-EYE)

THE MAN's left hand turns the knob and opens JOSH's door. In his right hand the razor gleams even in the darkness. JOSH can be dimly seen, asleep in his bed. THE MAN approaches him.

Suddenly comes the sound of a DOOR SLAMMING AND CHIMES BANGING.

ANOTHER ANGLE THE MAN (NOT FISH-EYE)

He jerks his head away from the camera toward the sound. Then he runs out of the room into the upstairs hallway, turning toward the living room stairway.

INT. LIVING ROOM STAIRWAY NIGHT

THE MAN comes running down the stairs and finds the front door slung open against the chimes, which are still banging against each other. He runs out the door.

CRYSTAL, hidden in the shadows in the room, waits until he is out the door, then runs up the stairs.

EXT. CRYSTAL'S HOUSE NIGHT

THE MAN runs down the walk and looks up and down the street. He starts in one direction, stops, then looks quickly about him again.

INT. JOSH'S ROOM NIGHT

CRYSTAL runs to the bed and, cupping a hand over JOSH's mouth, wakes him and pulls him out of the bed.

CRYSTAL

Shhh. It's me. Be quiet. He's here. We've got to run.

JOSH comes out of his deep sleep as well as he can, and together, in an eternity, they stumble out of the blankets and into the upstairs hallway. CRYSTAL looks toward the living room stairway, then makes in the other direction for the kitchen stairway.

INT. KITCHEN NIGHT

CRYSTAL and JOSH come clumsily down the stairs and into the kitchen. They run to the back door where CRYSTAL fumbles with the locks and latch.

Suddenly comes the "ruff ruff ruff" sound of the swinging door, oscillating closed behind them. CRYSTAL and JOSH turn, cornered.

MED. SHOT THE MAN

He is standing by the swinging door in the kitchen as it comes to a stop. He reaches over and flips the light on.

It's our first good shot of him, face-on. He is perhaps 25-35, average, decent-looking. He looks something like ACE, but he has an earring in his right ear and a straight razor in his right hand. He smiles.

INT. ACE'S CAR

NIGHT

Perhaps it's telepathy; perhaps it's coincidence. ACE pulls over, thinks about it, then makes a U-turn.

INT. CRYSTAL'S KITCHEN

NIGHT

THE MAN, with insane deliberation, clicks the locks back in place one at a time and replaces the latch. CRYSTAL and JOSH cringe back into the corner. THE MAN smiles again.

THE MAN

How do you like me without my mask?

CRYSTAL

(after a moment)

Better with.

THE MAN

I didn't see any need for it tonight. Not with you. Here.

(looks curiously at JOSH)

Too bad, kid.

(brushes JOSH's hair back from his forehead)

Smash, CRYSTAL straight-arms him and sends him crashing backwards against the table. She pushes JOSH ahead of her past THE MAN.

CRYSTAL

Run Josh!

JOSH makes it free, but THE MAN grabs out, almost reflexively as CRYSTAL darts by, and catches around her waist. He has both hands free as the razor was dropped when CRYSTAL hit him. Together CRYSTAL and THE MAN fall backwards with a crash against the back door.

JOSH, seeing his mother captured, runs back in to help her.

JOSH
(kicking, beating ineffectually)

Let her go!

CRYSTAL

I said run!

THE MAN is still dazed from the blow, but still clutching CRYSTAL. Now he swipes JOSH away into the corner nearby. CRYSTAL elbows THE MAN in the gut and is almost able to break away, but he recovers enough to slug her, which sends her crashing against the counter while he sinks to his knees.

CRYSTAL sees a butcher knife in the drainer and pulls it out, menacing him with it. But he grabs JOSH out of the corner with his left hand and recovers his razor with his right.

THE MAN

Drop it.

There is a long moment where THE MAN gets to his feet, breathing hard, and advances a few steps on CRYSTAL who still holds her knife out toward him.

CRYSTAL looks at JOSH intently, sending him a telepathic message.

WHAT CRYSTAL SEES (FISH-EYE) CRYSTAL, THE MAN, JOSH

In her vision CRYSTAL drops the knife; just then JOSH breaks away to his left.

CLOSE SHOT CRYSTAL

She still concentrates on JOSH, still holding the knife.

CLOSE SHOT JOSH

...watching his mother intently. Does he get her message? "Bolero" is approaching its climax, where it changes key.

THE MAN

(O.S.)

Drop it, or I'll give it to him right here in front of you.

CLOSE SHOT CRYSTAL

Still concentrating on JOSH.

WHAT CRYSTAL SEES (FISH-EYE) CRYSTAL, THE MAN, JOSH

REPEAT ABOVE SHOT. She drops the knife; just then JOSH breaks away to his left.

CLOSE SHOT CRYSTAL

Still concentrating, still with the knife in her hands.

CRYSTAL

All right. But I can make it better for you. I know how.

CLOSE SHOT JOSH

Still watching her. A little nod.

MED. SHOT CRYSTAL, THE MAN, JOSH

REPEAT ABOVE SHOTS (except NOT FISH-EYE). (At just this moment, the key finally changes in "Bolero".) CRYSTAL drops the knife and at exactly that moment JOSH breaks away to his left. And CRYSTAL, in one continuous movement, lands a Karate kick to THE MAN's stomach, bouncing him off the wall.

CRYSTAL grabs JOSH's hand and they run back through the house, out the front door, and into the trees and bushes that line the road.

THE MAN follows in a moment, holding his stomach, sees where they have gone and takes off after them.

INT. ACE'S CAR

NIGHT

He is driving fast.

EXT. WOODSY ROAD

NIGHT

Montage of CRYSTAL and JOSH running along the road, through the trees, branches whipping by them. Behind them comes THE MAN, always gaining on them. Once he nearly catches them, but CRYSTAL slaps a branch into his face, knocking him down and giving them another chance.

JOSH trips and falls. CRYSTAL tries to get him to his feet.

CRYSTAL

Come on. Get up.

JOSH

I can't. It's twisted bad.

CRYSTAL looks around and drags him under a nearby bush. Both are panting hard. In a moment, THE MAN comes running up. Stops. Pants.

LOW ANGLE CRYSTAL AND JOSH

They are hidden under the bush, covering their mouths with their hands in an effort to quiet their heavy breathing. JOSH is squeezing back tears of pain.

In B.G., we see the legs of THE MAN. He takes a few steps back and forth, looking for them.

We hear the SQUEAL of a car's wheels taking a turn too fast. CRYSTAL turns her head toward the sound.

LONG SHOT CAR

NIGHT

The car straightens out along the road, headlights coming toward us.

CLOSE SHOT CRYSTAL

A vision comes to her.

WHAT CRYSTAL SEES (FISH-EYE)

The headlights of a car come straight at us.

CLOSE SHOT CRYSTAL

She recognizes her old nightmare. Makes a quick decision.

CRYSTAL

(leaning to JOSH, whispering)

Wait here.

CRYSTAL makes a break for the road. THE MAN is after her, only a second behind.

INT. ACE'S CAR

NIGHT

It is ACE driving the speeding car. From his P.O.V. we see CRYSTAL, in her white gown, dart into the street. THE MAN, in black, is only a shadow behind her. ACE swerves to the right to miss CRYSTAL. He 'sees THE MAN then, directly in his path, but it is too late.

EXT. ROAD

NIGHT

REPEAT EARLIER SHOT (except NOT FISH-EYE). The headlights of the car swerve; we hear the sound of the WHEELS' SCREECH and THE MAN'S SCREAM.

MED. SHOT CRYSTAL

CRYSTAL turns to look, screams. There is the THUD. ACE gets out of the car, runs around to the front, and kneels to examine THE MAN who is splayed on the road.

ACE

He's dead.

(stands, takes CRYSTAL into his arms)

Are you all right?

CRYSTAL

Josh?

ACE

(seeing the blood on her face from where THE MAN hit her)

Who's blood is this?

She waves it away and breaks from his arms.

CRYSTAL

Josh? Are you okay?

She runs to the bush and helps JOSH out and to his feet. In B.G., ROSE, dressed in a nightgown and robe, runs up and takes in the scene.

CRYSTAL

Are you all right, baby?

JOSH brushes his mother's arms away and limps to the curb where he stares in horror for a long moment at the dead MAN in the road.

The three adults look at each other helplessly.

EXT. CRYSTAL'S HOUSE

NIGHT

There are many police cars and an ambulance around CRYSTAL's house. CRYSTAL is surrounded by policemen and reporters, ACE, HOMER, AND ART MATTHEWS among them. There is confusion and noise and many, many questions.

INT. CRYSTAL'S KITCHEN

NIGHT

ROSE is sitting in one of the kitchen chairs with JOSH in her arms, both forgotten in the noise and confusion, which we can hear in the B.G.. Sound of CARS DRIVING AWAY, VOICES, etc.

JOSH's ankle is bandaged. He would love to sleep, but can't.

ROSE

Why don't you go to bed, hon?

JOSH

I'll wait for Mom.

ROSE

But they may be at her all night.

JOSH

I gotta talk to her.

ROSE

You can talk to her in the morning. Go to sleep now.

JOSH

To those dreams? No. I'll wait.

CRYSTAL enters with ACE behind her. The B.G. NOISES are fading.

CRYSTAL

Ah, thanks Rose.

(to Josh)

Come here, you. Let's go to bed. Can you walk?

JOSH

Yeah.

CRYSTAL

Here. Lean on me.

(over her' shoulder to ACE and ROSE)

Make yourselves a drink; I'll be right back.

INT. JOSH'S ROOM

NIGHT

CRYSTAL helps JOSH into the bed, then sits on the edge.

CRYSTAL

Tough night, huh?

JOSH

Mom?

CRYSTAL

Hmmm?

JOSH

You know what you were saying about Dad, and how he chose it?

CRYSTAL

Well ... did I say that?

JOSH

Did that guy choose it too?

CRYSTAL

(after a moment)

I guess ... I don't know.

(JOSH nods.)

It's just too big. The whole thing is too big for anybody to really know.

She looks down, sees JOSH is almost asleep, gives him a kiss, and leaves the room.

INT. KITCHEN

NIGHT

CRYSTAL returns and sits at the table with ROSE and ACE. They look at each other a moment.

CRYSTAL

This is something, isn't it? This... gift. Am I going to be able to live with it?

ROSE takes CRYSTAL's hand as though to say, "I'm right here with you." CRYSTAL smiles her gratitude. ACE takes her other hand with that same warmth. CRYSTAL laughs affectionately.

CRYSTAL

Maybe you're not such a creep. After all, Rose likes you.

ROSE

And Rose knows.

CAMERA PULLS BACK to show the three of them at the table holding hands and laughing, tired, but with warmth.

TITLES OVER
THE END