



SERIAL SEVENTY EIGHT

Written by

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EXT. TOWN - DAY

A BLACK SEDAN is driving past Victorian houses.

We can see the driver, ALEX VALENTINE, thirty-two, in a flannel and black denim pants, through his window as he looks out at the old structures in marvel as he passes them.

The sedan turns and goes down a forested back-road.

We continue along scenic forested back-roads, a thick canopy of Ct autumn foliage overhead draping the sedan in splotches of shadows.

We see through the sedan window, Alex marveling at the trees as well.

EXT. ECCENTRIC OLD WOMAN'S MANSION - DAY

The SEDAN pulls up to a tall rock wall with a GATE in front of a long driveway leading to a MANSION.

ALEX, IN HIS CAR, peering through the gate, then he rolls his eyes and beeps his horn and rolls down his window.

ALEX

Hello! Can you let me in please!?

An intercom speaker attached to a camera affixed to the wall sounds back a brief moment later,

INTERCOM

Hello. How can I help you?

ALEX

You let me in, please!? I have an appointment with Lady Mayfield!

The intercom says nothing back,

but the gate opens,

so Alex rolls up his window and drives through.

The sedan drives toward the mansion down the long driveway as Alex continues to look out his window marveling at the scenery.

The sedan pulls up to the mansion and parks.

Alex gets out and takes out a briefcase and closes his door and walks up the steps to the front door.

Alex knocks on the door. Then he straitens his collar and pant-legs.

The door opens and a MAID greets us,

MAID

Hello?

ALEX

Good afternoon! I'm the therapeutic tarot consultant she called? May I come in?

MAID

Oh ... yeah of course, sure, come on in.

She opens the door all the way and gestures him in.

ALEX

Thank you.

INT. ECCENTRIC OLD WOMAN'S MANSION - DAY

The MAID shuts the door as ALEX looks around marveling now at all the old Victorian artwork displayed through the hall.

The maid walks past Alex. He follows her.

MAID

She's down the hall, on the left there's a spiral staircase, go up it and knock on the door on the right.

ALEX

Thank you. And that's a very nice Victorian dress you're wearing. I dig the aesthetic with the house.

MAID

(unenthusiastic)

Thanks. It's not mine, Lady Mayfield likes to keep things ... old fashioned. When I clock out I put on normal clothes.

Alex laughs and we CUT TO seeing him walking up the spiral staircase by himself with his briefcase.

At the top of the staircase he looks to his right and we see the door as instructed by the maid.

Alex, at the door, knocks.

LADY MAYFIELD (O.S.)
Who is it!? What do you want!?

ALEX
I'm the at home tarot consultant
you called the other day, may I
come in.

LADY MAYFIELD (O.S.)
Tarot reader yes yes that's right!
Come in, dear!

Alex opens the door and goes into her room.

INT. LADY MAYFIELD'S BEDROOM - DAY

In her room, we see the same sort of decor as the rest of the house, but with more evidence of an elderly woman such as tissue boxes and stacks of magazines on shelves, tables, and her bed.

LADY MAYFIELD, a spindly, seventy-something year old woman in a Victorian nightgown, sits in a rocking chair next to her bed and stares at Alex with a raised brow.

ALEX walks in and shuts the door behind him. Then he starts to walk toward the chair across from the old woman but,

LADY MAYFIELD
Lock the door!

ALEX
(slightly startled)
... of course.

He locks the door. Then he walks to the seat,

ALEX
May I?

LADY MAYFIELD
Yes, dear. Sit.

Alex sits in the seat across from her. There's a small table in between the two of them and he sets his briefcase on it and opens it.

LADY MAYFIELD
What's that!?

ALEX
 (pausing and looking at
 her with his brow raised
 now)
 Its ... the tarot cards.

LADY MAYFIELD
 Oh. Okay.

Alex takes his DECK OF CARDS out of his case and also a
 CANDLE and CANDLE HOLDER and a SHROUD.

He sets the briefcase on the floor by his ankle,
 and lays the shroud out on the table. Then he sets up the
 candle and candle holder,

LADY MAYFIELD
 You aren't going to light that are
 you?

ALEX
 ... yes?

LADY MAYFIELD
 Don't, I don't need my house
 burning down. This is a very old
 house. It's as good as kindling
 when you bring something like that
 around.

ALEX
 ... Right. I should have thought
 that through.

Alex puts the candle in the holder but does not light it.

ALEX
 We'll just have it for ambiance, we
 won't light it.

Now Alex starts to shuffle his tarot deck.

ALEX
 Have you ever had a tarot reading
 before, mam?

LADY MAYFIELD
 When I was a teenager.

ALEX
 And what is it that we're hoping to
 uncover and understand here today?

LADY MAYFIELD
(raising an eyebrow
again)
What do you mean?

ALEX
Well ... the purpose of my services
is more than a traditional tarot
reading.

LADY MAYFIELD
... go on.

ALEX
My company offers a new wave
approach, as you are aware, one
designed around a therapeutic sense
rather than that of divination.

LADY MAYFIELD
I see.

ALEX
So, what is it that troubles you,
Lady Mayfield?

Lady Mayfield looks around nervously. Alex watches her as he shuffles.

LADY MAYFIELD
I'm honestly a little afraid to
talk about it.

ALEX
You can feel completely safe in
this space with me here today, I
assure you.

LADY MAYFIELD
You can't assure me of anything,
young man. I know what I'm talking
about, no matter what you may
think.

ALEX
... I'm sure, how about --

LADY MAYFIELD
It all started last year when my
father passed away.

Alex sits back and listens as he continues to shuffle.

LADY MAYFIELD

My sisters and I were supposed to split the inheritance evenly amongst the three of us.

ALEX

And they did not?

LADY MAYFIELD

No we did, but that's when the problems started. You see, they think I'm squandering the family fortune, so they've set up security in my own home, they've bugged the place! But I've bugged the place back is what they don't know.

Alex's eyes are wide and he has stopped shuffling.

LADY MAYFIELD

But that isn't the end of it. About four days ago, which is why I called you for help, a woman named Mary David Junior called my house phone and I told her I knew no such woman by that name and do you know what she said to me!?

ALEX

... what did she say?

LADY MAYFIELD

Sssshhhh!

ALEX

Sorry.

LADY MAYFIELD

She told me that I *did* know her! When I didn't!

ALEX

That's horrible. I can only imagine.

LADY MAYFIELD

Let me finish. The next night, a woman shows up at my front door.

ALEX

Mary David junior?

LADY MAYFIELD
Mary Davidson Steven Junior! Pay
attention! I thought you were a
professional.

ALEX
Right ... sorry. Um, how did she
get through the gate?

LADY MAYFIELD
The gate?

ALEX
In front of your home.

LADY MAYFIELD
Oh the gate! I just had that
installed a few months ago. It's
new. It was very pricey but I had
no choice.

ALEX
... okay go on.

LADY MAYFIELD
With?

ALEX
... yeah well, alright then, how
about we get to the reading?

He hands the deck to Lady Mayfield.

ALEX
You shuffle.

She takes the deck cautiously and starts to shuffle.

ALEX
And then draw three cards.

LADY MAYFIELD
Any three cards?

ALEX
Any three cards.

LADY MAYFIELD
How do I know I picked the right
ones?

ALEX
 (smiling)
 Whatever you pick is exactly what
 you pick.

Lady Mayfield picks three cards out, sets them on the table
 and hands the deck back to Alex.

Alex puts the deck to the side and flips over the first
 card, it's TWO OF PENTICALS.

LADY MAYFIELD
 What's that mean?

ALEX
 Well, two of penticals indicates
 weighing one's earthly options,
 perhaps it pertains to your
 father's inheritance?

Lady Mayfield looks at Alex suspiciously.

Alex turns over the second card, it's ACE OF SWORDS.

LADY MAYFIELD
 Well that can't be a good one.

ALEX
 There are no good or bad cards, I
 read the cards both ways.
 Traditional readers have their
 quarants, that's you, draw some
 cards upside down. I don't do that,
 we are suspended on a sphere in
 space, up and down are relative
 halves of the same whole. So when
 we look at the cards, we read them
 both ways, every time, as though
 they had come up inverted *and* right
 side up.

Lady Mayfield looks stumped, almost like shes staring
 blankly,

ALEX
 (stutters at first)
 Here, I'll use your ace of swords
 as an example. The ace of swords
 often indicates a swift mind,
 clarity, knowing what you want --

Alex rotates the card so it faces the opposite direction.

ALEX (CONT'D)

-- and inverted it then equates to the opposite of that. Can you tell me what you think the opposite of clarity and a swift mind is, Lady Mayfield?

LADY MAYFIELD

Sshhh! Listen! Do you hear that sound?

Alex looks around the room puzzled.

ALEX

Hear ... what?

LADY MAYFIELD

Just listen ... you'll hear it.

Alex looks at the corners of the ceiling and around the room. Then he looks back at the old woman.

ALEX

I'm sorry I really don't hear anything. Is it like a low hum or high pitched ringing? A lot of people experience that for various reasons, I have before myself even, it's nothing to worry about.

Lady Mayfield looks at Alex now with scornful, stern eyes.

LADY MAYFIELD

I think you've gone and said too much already, young man. There is no way you're sitting there and don't hear it, unless you're working for them. I think it's time that you left.

Alex looks shocked.

ALEX

I ... um ...

LADY MAYFIELD

I will pay you for your time but I know who you are.

Lady Mayfield reaches into a drawer behind her and pulls out a WAD OF ROLLED UP CASH and hands it to Alex.

LADY MAYFIELD
 (holding the cash)
 Get out of my house.

He takes it and nods and then he stands up.

ALEX
 Thank you, mam. I will leave now.

and starts to clear the table of his things while Lady Mayfield, on guard pressing herself up against the back of her chair, gripping the arm handles, keeps a stern eye on ALEX.

INT. THE SEDAN - MOMENTS LATER

ALEX is in the car with his phone in his lap. On the screen we can see the name says AMANDA.

ALEX
 (laughing and smiling)
 Two freakin' hundred and eighty
 dollars for Jack shit.

AMANDA (V.O.)
 (also laughing)
 What a weird number too, like ...

ALEX
 I know, right! Like she had used
 one of the twenties to tip somebody
 beforehand or something.

AMANDA (V.O.)
 You came too late, babe.

ALEX
 I know!

AMANDA (V.O.)
 What was her third card, anyway?

ALEX
 La Luna!

AMANDA (V.O.)
 (laughing)
 The moon!?

ALEX
 Perfect, right?

AMANDA (V.O.)
 The cards can always tell.

ALEX

I'm so glad we moved out here! I'm making more off hearing the rich locals confused sob stories than you even are at the hospital!

AMANDA (V.O.)

Ouch.

ALEX

(rolls his eyes)

You know what I mean.

AMANDA (V.O.)

Well, speaking of the hospital, I do have to go back inside.

ALEX

Okay, okay, yeah I have one more client today in like an hour.

AMANDA (V.O.)

What are you gonna do until then, babe?

ALEX

Drive around, get a coffee, meet some more locals? Crap like that.

AMANDA (V.O.)

Oh boy ... the locals.

ALEX

I love em! Haha!

AMANDA (V.O.)

(giggling)

You're nuts. I gotta go babe, love you.

ALEX

Love you.

Alex hangs up. He looks up at the mansion as he starts the sedan and smiles and laughs and shakes his head, then he turns and backs the car up.

EXT. ECCENTRIC OLD WOMAN'S MANSION - SAME TIME

THE SEDAN BACKING UP.

EXT. TOWN - DAY

The SEDAN is driving through town again, and this time as it pulls up to a red light a missing persons POSTER of a teenage girl is noticeable on a telephone pole.

The light turns green and the sedan takes off, Alex didn't notice the poster but we stay on it after he drives away, the sedan continues through town.

Then we pull up to,

EXT. LOCAL DELI - DAY

The SEDAN pulls in and parks,
and Alex gets out.

As he walks into the deli we can notice on the wall another missing persons POSTER, this one for a middle aged man.

INT. LOCAL DELI - DAY

ALEX walks in and we see a fat middle aged woman at a counter playing scratch offs, her names' DAWN.

Alex nods at the skinny old man with bushy eyebrows behind the counter and he nods back, his names CARL.

Alex looks to the coffee counter and goes over to it.

He starts to make a cup of coffee. Nothing but the sound of Dawn's scratching, Alex's stirring, and awkward silence fills the room.

Alex walks with his coffee up to the counter.

CARL
Just the coffee?

ALEX
(looking up at the deli
board menu)
Uhhh ... I'll try the Swiss Chicken
Pesto.

CARL
We're out a pesto.

ALEX
Oh. Okay. Um ... just the coffee
for now.

A pudgy, bloated red faced cop named BRIAN walks in, DAWN LOOKS UP.

DAWN
Hey, Brian!

BRIAN
Hey, Dawn!

BRIAN, looks at the man behind the counter,

BRIAN
Hey, Carl. Lemme' get a turkey
bacon pesto with tomato.

CARL
(smiling)
Gotcha!

Carl turns around and goes into the kitchen as Alex is walking away towards the front door to leave, Alex's face - shocked comically laughing to himself at the offense of the situation.

Alex exits and Brian looks at the door and then at Dawn,

BRIAN
Who the hell was that guy?

DAWN
I don't know. Seemed weird.

INT. THE SEDAN - DAY

ALEX is sitting in the car. He sips his coffee, sets it in the cup holder, then he takes his phone out and checks the time.

Then we see him typing something. We hear that he is calling someone, they answer.

ALEX
Hey! Travis!?! Hey, it's the tarot
guy from Therapeutic Tarot! I got a
little extra time, you want me come
a little earlier?

Alex listens on the phone but we can't hear what he hears.

ALEX
Oh. Okay that's fine. See you as
scheduled.

Alex hangs up and puts his phone in his pocket.

He looks back at the deli as he starts his car and shakes his head with the same amused and offended look he walked out of it in.

EXT. LOCAL DELI - DAY

THE SEDAN BACKS UP AND PULLS OUT OF THE DELI.

I/E. THE SEDAN - DAY

ALEX drives through town, admiring various scenic things like more old Victorian houses,

and autumn foliage as he sips his coffee.

We pass a man slouching on a bench wearing a polo jacket and a pair of khakis, his name is MARLEY BATHSTONE, we'll meet him later though.

Alex continues driving through town.

Then he takes his phone out while he's driving and opens the GPS and inputs an address.

ALEX

Okay ...

EXT. - TRAVIS MORALIS'S HOUSE - DAY

The SEDAN pulls up to a large rustic cabin, alone in a large unkempt clearing of land.

ALEX parks and gets out of the sedan with his briefcase.

We notice there are a lot of WIND CHIMES hanging both in and outside of the house's closed glass windows.

Alex sees a CAT run by in the yard past some flower pots with DEAD FLOWERS in them.

Alex gets to what we would guess is the front door of the house, even though it looks more like a side door to a large barn.

Alex knocks on the door. A moment passes and nobody answers.

Alex knocks again, a little louder. Nothing.

Alex takes out his phone and calls someone as he steps a few paces back and tries to peer up through the windows of the house. It's very dark inside.

ALEX
 (on the phone)
 Hey! Travis it's me. I'm here.

Alex continues peering up at the window while he's on the phone.

ALEX
 The tarot guy! Is this Travis
 Moralis?

Alex is rolling his eyes now, seeming a little frustrated finally.

ALEX
 Okay. Thanks.

Alex hangs up and shakes his head now with comical shock again as he puts his phone back in his pocket.

Another moment passes as Alex peers around the yard again and we hear and see some crows.

THE CAT IS EYING THE CROWS, POISED TO POUNCE.

The door opens up and we meet TRAVIS, shoulder length black hair, goatee, 'Nirvana' t-shirt and saggy eyes.

ALEX
 Good afternoon! I'm Alex.

TRAVIS
 I'm Travis.

They shake hands.

TRAVIS
 Come on in, man.

INT. TRAVIS MORALIS'S HOUSE - DAY

ALEX follows TRAVIS though a disorganized maze of either half packed or half unpacked boxes, its not clear which.

They are in what you would figure is the living room of the house, though there's no personal decor or furniture except for an old couch with a coffee table in front of it.

Alex and Travis sit down and Alex sets his suitcase on the table and opens it and takes out his cards.

ALEX

Tell me a little bit about why you think you called me here today, Travis.

Alex starts setting up the shroud and candle.

TRAVIS

The uh ... I'm losing the house. I wanted to know when it was gonna like ... actually happen. Like ... be forced to leave. Like, how long do I have?

ALEX

Unfortunately that sort of thing isn't the type of readings I give.

TRAVIS

It's not?

ALEX

Divination. Yeah, what we're going to use the cards for today is to get to the route of the problem.

TRAVIS

The route of the problem is money.

Alex hands Travis the deck.

ALEX

Shuffle and pick out three random cards.

TRAVIS

Alright.

Travis shuffles.

TRAVIS

My uh ... so you can't tell me when I'm gonna lose the house?

ALEX

Maybe. We won't know anything for sure until you draw your cards.

Travis nods in agreement and,

he pulls a card out of the middle, one out toward the bottom, sets them on the table,

then pulls out one more from near the top and sets that one down as he hands the rest of the deck back to Alex.

Alex sets the deck down on the side.

ALEX

Okay, now turn over the first card.

TRAVIS

Okay.

Travis turns over the first card, it's FIVE OF PENTICALS.

ALEX

Okay. This card represents something we already know, you're losing the house because of financial trouble. Turn over the second card?

Travis turns over the second card, it's FIVE OF CUPS.

TRAVIS

Another five what's that mean?
That's good that they match, right?

ALEX

Hey that's a great way of looking at it, yeah!

TRAVIS

So what's it mean?

ALEX

Well, five of cups indicates disappointment, but it also indicates the nature of the disappointment --

Alex points at the card and we look at it with Travis.

ALEX (CONT'D)

-- see here how the character on the card is looking at these four cups like he's disappointed like I said, well the fifth cup here in the air in this disembodied hand outstretched from the clouds, he seems to be ignoring right?

TRAVIS

... right?

ALEX
So perhaps that cup is the one he
really needs or wants?

TRAVIS
... okay?

ALEX
... let's turn over the next card.

Travis flips it over, it's major arcana number one, THE
MAGICIAN.

ALEX
Hhmm ...

Alex looks curious.

TRAVIS
... what?

ALEX
Travis, can I ask you something?

TRAVIS
Yeah.

ALEX
Do you have a plan for once the
bank takes the house or like a
place to go or something like that?
Maybe even a dream or goal that
you're gonna set out on once this
burden is off your shoulders?

Travis's brow stiffens even more than it already was.

TRAVIS
(defensive)
What do you mean by that?

ALEX
No no I didn't mean to sound rude,
I'm sorry. I ask because the
magician indicates, well it's the
great work. On the tree of life,
the Magus is the first trump after
the fool, he starts it all. His
dream and power and transmutation
of the earthly plane is what starts
the fool off on his journey to
becoming the world, in a sense. Do
you get what I mean, Travis?

TRAVIS

Not really.

ALEX

Well let's go back to my question.
What do you plan to do once the
house is gone?

TRAVIS

Who said I plan to let them take it
back?

ALEX

... oh, I ... just assumed because
of all of the packed boxes.

TRAVIS

I'm unpacking. Not packing.

Alex looks around the room seeming a little confused now.

TRAVIS

So you can't tell me when they're
gonna foreclose?

ALEX

Well, no ... the cards don't tell
the future they tell the present,
honestly. From that, we can gain
better insight on how to best plan
our most ideal path leading to our
most ideal future.

TRAVIS

... is this a scam?

ALEX

Its therapeutic tarot. Its not a
scam, in fact its less of a scam
than regular tarot readings,
because honestly, like I said, the
cards don't predict the future, but
what they can do is help us
understand ourselves and our worlds
in the present better.

Travis is biting his lip a little now and clearly thinking a
lot to himself.

ALEX (CONT'D)

The magician card is a good card to
pull. It tells me that you're gonna
come out of the situation you're in
and do something ... amazing!

ALEX (CONT'D)
That's why I asked about your plans.

TRAVIS
I don't have any plans.

ALEX
That's okay. You said you didn't intend to let the bank take the house, can you give me more details on how?

Travis is shaking his head and staring at the Magus card.

TRAVIS
I uh ... I gotta be honest dude, I'm sorry, I thought this would be more helpful. I wanted to ask you the questions. And I shouldn't have scheduled this for right now either, I have a lot of work I gotta get done around here.

ALEX
Do uh ... do you want me to come back tomorrow?

TRAVIS
Uh ... I don't know. Do um ... do you ... so like ... you don't have a way to actually predict like exact dates and stuff?

ALEX
I'm sorry, Travis, I do not.

Now we hear a LOUD THUD from upstairs.

Alex looks at Travis after and Travis stands up.

TRAVIS
Yeah, okay, come back tomorrow. I'll pay you when you come back.

Alex, still sitting, sighs.

ALEX
Okay. What time is better tomorrow for you?

I/E. THE SEDAN - EVENING

ALEX is driving back through town. He looks much less excited about everything than he did at the start of his day.

Then Alex's phone rings. He answers,

AMANDA (V.O.)

Hey!

ALEX

Hey.

AMANDA (V.O.)

Aw, where did all your enthusiasm go?

ALEX

The last client didn't pay me. And he was really weird.

AMANDA (V.O.)

Dang, sorry babe. Was he weirder than the old lady?

ALEX

I mean ... no.

Alex and Amanda both laugh.

ALEX (CONT'D)

He scheduled another appointment for tomorrow but I don't think he meant it. I think he was just trying to get me out. There was like a noise upstairs right before and before that he like clearly wasn't into the reading.

AMANDA (V.O.)

He wanted like exact questions and predictions, right?

ALEX

Yup.

AMANDA (V.O.)

Well you know not everybody understands the true altruistic form of Magic that you do.

ALEX

It's not Magic.

AMANDA (V.O.)
Ssshhh! You gotta sell yourself,
babe!

ALEX
Ha! There's a fine line.

AMANDA (V.O.)
True true. Just like there's a fine
line with the crazies.

ALEX
Those who pay and those who don't.

Alex's phone gets another call so he looks at it, it's
TRAVIS!

ALEX (CONT'D)
Hey! Speak of the devil!

AMANDA (V.O.)
Ha! No way!

ALEX
He's probably calling to cancel.
I'm not gonna get it and I'll just
show up tomorrow and ask for the
money for today. He thinks hes
slick.

AMANDA (V.O.)
He ain't slicker than my baby.

ALEX
Hey I'm almost home, are you?

AMANDA (V.O.)
I should be in a few hours.

ALEX
A few hours!?

AMANDA (V.O.)
Yeah, my job is a real job,
remember.

ALEX
Ouch on my end now. Sheesh.

Amanda giggles.

AMANDA (V.O.)
Go home and get some sleep, baby.

ALEX
Yeah ... I bet with all these old
people in this town the hospital
game is hot twenty four seven.

AMANDA (V.O.)
You have no idea.

ALEX
But I do, remember?

AMANDA (V.O.)
Ha! Love you, Alex.

ALEX
See you later Amanda, love you too.

Alex hangs up and as he's putting his phone away it rings,
he looks at it, it's Travis.

Alex rolls his eyes and puts his phone away at the same time
that his sedan rolls up to a red light and we see another
missing persons POSTER, this one Alex turns his head and
looks at too, it's a young man on this one.

The sedan drives off down the road.

DISSOLVE TO:

INT. ALEX AND AMANDA'S BEDROOM - MORNING

ALEX wakes up to his PHONE RINGING. He looks in bed next to
him and sees Amanda has already left for work.

The phone keeps ringing as Alex sits up and wipes his hands
across his face and yawns.

INT. ALEX AND AMANDA'S KITCHEN - MOMENTS LATER

Now ALEX is dressed and in the kitchen. He's making coffee
and some toast when the phone rings again.

Alex picks the phone up off the table. Its Travis.

Alex shakes his head as he watches it continue to ring.

ALEX
Sorry bud, see ya soon.

He sets the phone back down without answering.

I/E. THE SEDAN - DAY

ALEX is driving through town again. He calls Amanda. She doesn't answer. We hear her voice mail.

Then his phone rings again and its Travis of course.

ALEX
 (holding the ringing
 phone)
 Dude!

Alex does not answer.

The sedan drives down the road, faster today than yesterday, blowing leaves up off the ground all around it as it zooms by.

EXT. TRAVIS MORALIS'S HOUSE - DAY

The SEDAN pulls up and ALEX gets out.

He almost forgets his suite case this time, so he quickly hurries back for it and then

as hes walking to the front door his phone rings again, he looks at it,

its Travis. He answers this time.

ALEX
 Hey! Mornin', Travis! I'm here!

TRAVIS (V.O.)
 Okay, good. I'll be right down.

They hang up and Alex looks shocked and puzzled that Travis didn't want to cancel and avoid paying as he puts his phone back into his pocket and,

walks up to the door and Travis emerges from it as it opens.

TRAVIS
 Come in.

he hurries Alex inside.

INT. TRAVIS MORALIS'S HOUSE - DAY

The BOXES have all been moved around to different spots and the contents rearranged,

ALEX, taking curious mental note of this as he follows TRAVIS in.

Travis walks strait for the couch where he sits down promptly.

Alex follows and sits down next to him and opens his suite case and takes out the cards, cloth, and candle as usual.

ALEX

I'm sorry about missing your call last night and this morning, I'm here now though.

TRAVIS

I wish you had come last night. But it's fine.

ALEX

Well you did tell me to leave because you were busy. So then I got busy. We were both busy, it's okay, it happens.

TRAVIS

Yeah. I do wish you came last night though. I had a really good question.

ALEX

I told you it doesn't really --

TRAVIS

No I know. It was a really good question because it like, it just would have worked.

ALEX

Well ... what was the question?

Alex hands the deck to Travis to shuffle.

TRAVIS

(while shuffling)

I don't exactly like, remember.

ALEX

Do you know what it might have pertained to? The house again or ... ?

Travis is nodding as he shuffles.

ALEX

Well, good! Just think about that then!

TRAVIS
I take three out?

ALEX
How bout today I give you a larger
spread, to help clarify things
better?

TRAVIS
That cost more?

ALEX
Usually, yes, but given your
circumstances and my missing your
call, I'll give it to you for the
same rate I charge for the three,
cool?

TRAVIS
Yeah that is pretty cool a you,
man. Thanks.

ALEX
Of course, I am here to help. Let's
do the six card pyramid spread.

Travis nods and starts taking out cards.

ALEX
Arrange them in the shape of a
pyramid. Three for the foundation,
two in the middle, and one on top
as the cap.

Travis does as instructed,
then he hands the deck back to Alex who sets it aside.

ALEX
Good. Now, turn over the bottom
right card, we start on the right
because the language the tarot
comes from is read from right to
left.

TRAVIS
(as he turns over the
first card)
What language is that?

ALEX
A very, very old form of Hebrew
mathematics.

We look at the first card. It's SEVEN OF CUPS.

Alex laughs and Travis looks at him slightly offended.

ALEX
Do you like to party?

TRAVIS
(laughing a little now)
I mean, yeah.

ALEX
(still laughing)
Turn the next card, Travis.

He does. Its FIVE OF WANDS.

Alex's smile is gone now, hes nodding sympathetically, like he's just figured everything out.

TRAVIS
Fight with sticks?

ALEX
Ha! You could say that! Five of wands is strife, passionate strife too, the conflict of very eternal forces, and coming after seven of cups, which indicates a sort of pointless debauchery, why I asked about partying -- do you see where I'm going with this, Travis?

Travis nods and goes ahead and turns the next card over before instructed.

TRAVIS
What's this one mean?

Alex looks at the card.

Its ACE OF DISCS.

Alex looks surprised.

ALEX
Huh.

Travis just looks at him.

ALEX

Did you used to make a lot of money, or maybe you were really successful with something you were really into?

TRAVIS

I was in a band but we never really like, got big or nothing. We played at small bars and shit and we had a demo cut in the nineties but, nah. We never like, got signed or toured or anything.

Alex turns the next two cards over at the same time himself. They're KNIGHT OF PENTICALS and THREE OF SWORDS.

ALEX

And these next two, they show you not knowing what you want to do, and a sense of sorrow.

Now Alex turns the top card over. Its DEATH, major arcana thirteen.

They both stare at the card in grim silence.

Then we hear a loud THUD upstairs, breaking their concentration on the card!

Alex looks at Travis.

TRAVIS

(frustrated)
I'll be right back.

Alex nods.

TRAVIS

I know what death means anyway.

Alex laughs. Then as Travis exits to upstairs we hear the THUD again.

Alex looks around the room, then back at his cards.

He picks up the remaining deck and shuffles as he looks around again and then draws himself a card.

Its THE DEVIL, major arcana fifteen.

Alex stares at the card, and then as hes staring we hear the THUD upstairs again, then another THUD right after, it sounds like Travis is heaving things around!

We watch Alex with wide eyes as he holds THE DEVIL card and we listen to the sounds upstairs become heavier and more rapid, like a whole skirmish or stampede was taking place up there!

Then we hear "*Bitter sweet symphony*" by *The Verve*, start playing from upstairs!

ITS BLASTING SO LOUD WE CANT EVEN HEAR THE THUDS ONCE IT COMES ON!

ALL WE CAN HEAR IS THE SONG,

THIS CONTINUES A MOMENT AS ALEX REMAINS AS IS,

THEN,

The music stops playing and we hear no more thuds or anything from upstairs.

Alex sits in a moment of silence, still eyes wide and holding THE DEVIL card in his hand.

Then Travis comes down the stairs.

TRAVIS

Sorry.

He sits back down next to Alex. Alex quickly gathers all the tarot cards and shuffles them all together.

ALEX

Its fine. Here, I got another spread I wanna do for you, this ones free, okay?

TRAVIS

... Why?

ALEX

Eh, just trust me, Travis.

Travis takes the deck, he shuffles.

ALEX

Now, I want you to think nothing at all, no questions, no concerns. Then, draw just one card.

Travis closes his eyes as he shuffles.

Then he takes out a card and holds it up to Alex.

Alex looks at it,

it's THE DEVIL.

Alex nods and takes the card and deck quickly from Travis's hand and shuffles them back together before Travis gets a chance to see the card.

TRAVIS

What was is?

ALEX

Hold on.

Alex hands the deck back to Travis.

ALEX (CONT'D)

Draw three for me now, okay?

ALEX (CONT'D)

Again, no thoughts, no question, blank meditative mind.

Travis again shuffles with his eyes closed.

Alex looks concerned as Travis draws three cards and sets them down on the table, all already face up as he does. They are THE DEVIL, TEMPERANCE, AND DEATH.

Then Travis opens his eyes and looks at the cards.

TRAVIS

What's it mean?

Alex stares at the cards for a while.

Travis even has time to glance back toward the stairs.

Then Alex looks Travis directly in the eye.

ALEX

It means that no matter what happens, you're gonna be okay.

Travis nods, looking a little comforted and satiated.

INT. ALEX AND AMANDA'S KITCHEN - NIGHT

ALEX is sitting at the table, on it laying out in front of him he has the THREE CARDS Travis had pulled. Hes staring down at them.

AMANDA walks in and we finally see shes a blonde, about the same age as Alex and is wearing nurse scrubs.

AMANDA
Hey! Sorry I'm so late again, Alex.

ALEX
Hey, come look at this.

AMANDA
Can I get changed first?

ALEX
Sorry, go go.

AMANDA
What is it?

Curious now, she walks over to the table.

ALEX
That guy who didn't pay me
yesterday, he payed me today, for
another reading too.

Amanda is looking at the cards.

AMANDA
And ... this is what he got?

ALEX
Yup.

AMANDA
(shrugging)
Okay ...

ALEX
Okay so, yesterday, it was weird
how he kicked me out, but he ended
up calling me back --

AMANDA
To cancel though you said.

ALEX
No I said he paid me though and
wanted another visit.

ALEX (CONT'D)

I was wrong , he was calling
because he wanted me to go back
last night.

AMANDA

Oh, I get it.

ALEX

Right, so, then there's these weird
noises upstairs right, and they
start right exactly while I start
to explain the death card to him
...

ALEX (CONT'D)

... uh, in a different reading he
got, so then anyway, he goes
upstairs and I do a draw, just
because I got this weird weird
weird feeling ya know, and I get
the devil, so then when he comes
back down, oh he played the verve,
and, he comes back down after he
turns the verve off and --

AMANDA

(laughing a little now)

Babe, babe slow down. Breath. What
are you trying to say?

ALEX

Look at these cards! He pulled
these after I had him clear his
mind and I focused on wanting to
know what he was *literally and*
physically doing upstairs while the
verve was blasting and what the
noises and shit were!

AMANDA

So what was he doing?

ALEX

You know how to read tarot cards,
Amanda! Look at it! Its fucked up!

AMANDA

Its a creepy reading and a creepy
experience but I think you're just
getting yourself a little worked
up, honey.

She hugs him.

ALEX

Amanda, this blatantly says, the devil is up there tempering death. Tempering something into something *dead!*

AMANDA

So, what are you saying, you think hes got a helpless group of hot Asian women chained up up there or something?

ALEX

I mean ..! Making something dead means you gotta start with something alive, right!?

He waves his hands at the cards on the table sarcastically as if introducing their obviousness.

ALEX (CONT'D)

... plus sounds upstairs!?

AMANDA

Babe, not to bring up Nietzsche, but about staring into the abyss ... uh-yeah, that's all I'm sayin'.

She kisses him on the cheek and goes down the hall.

AMANDA (O.S.)

Stop thinking about the crazy people in town, put your cards away and come to bed, I'm tired.

Alex takes a breath,

and one last look at the cryptic set of tarot cards on the table.

DISSOLVE TO:

INT. THE SEDAN - DAY

ALEX is driving through town, he looks deep in thought with a furrowed brow.

WHEN HE PULLS UP TO A RED LIGHT, HE NOTICES THE MISSING PERSONS POSTER OF THE TEENAGE GIRL THAT HE HADN'T BEFORE. ALEX LOOKS BACK AT THE ROAD AHEAD WITH A VERY FURROWED BROW NOW.

INT. LOCAL DELI - DAY

ALEX is making himself a cup of coffee at the counter again, brow still furrowed.

DAWN is here again today, SCRATCHING LOTTO TICKETS as usual.

Alex nods at her, trying to be friendly. She nods back, awkward.

Alex goes and pays for his coffee, also awkward.

DAWN (O.S.)

Fuck!

Dawn seems disgruntled about her losing lottery ticket.

Alex walks over to her,

ALEX

The odds of winning on those is very slim.

DAWN

What are you, some kinda psychic?

ALEX

Actually sort of, I'm a tarot reader.

DAWN

Like, fortune telling cards? Pick me a lottery ticket then.

ALEX

It doesn't really work that way.

DAWN

Hey, you got your cards, and I got my cards, work some magic for me and I'll split it with ya.

Alex laughs. He looks at the lotto selection,

ALEX

Okay, how bout, number three, number six, and number nine, they're all one dollar tickets and three six and nine are very important, powerful numbers.

DAWN

See, you are a psychic!

DAWN (CONT'D)
 You heard the man! I'll take those
 numbers for tomorrow's afternoon
 draw too, Carl.

Carl laughs and rips off the scratches and hands them to
 Dawn,

CARL
 Any excuse to scratch the itch,
 right Dawn?

DAWN
 Nope, the psychic is gonna scratch
 em for me.

She hands the CARDS and her SCRATCHER to Alex.

As he starts to scratch Carl prints the other tickets for
 Dawn,

CARL
 (muttering as he prints)
 Three ... six ... nine.

ALEX
 Nothin' on this one.

He checks the next.

ALEX
 Or this one.

And the next.

ALEX
 Or this one.

Awkward silence.

CARL
 (laughing)
 Ya sure ya wanna play those numbers
 for the afternoon draw, Dawn?

DAWN
 Too late now, ya already printed
 em!

DAWN
 (to Alex)
 Some psychic you are.

Alex, awkward laugh.

EXT. LOCAL DELI - DAY

ALEX comes out and notices BRIAN, the cop from yesterday, is standing outside of his cop car and smoking a cigarette, so Alex walks over to him.

ALEX
Hey! Got a smoke?

Brian looks Alex up and down, scoping out the skinny stranger.

BRIAN
How old are you?

ALEX
(smiles and blushes)
I'm ... in my thirties but thank you for the compliment!

BRIAN
You got an ID?

ALEX
I got a coffee and I wanted to have a cigarette with you, I'm new in town, if you really wanna be defensive though and play 'cop meets a weird stranger' I can try to make friends elsewhere.

BRIAN
Now wait a minute, I don't know who you think you are but when I ask you to show me your identification, you show it to me, you don't come back with some smart-aleck remark about being my friend, I'm not your friend, I'm a cop!

ALEX
(trying to walk away now)
I just figured you seemed friendly, saw you smoking, figured I'd join you, my mistake.

BRIAN
You got quite a mouth on you for bein' new in town, kid. You wanna make friends lemme tell ya you're goin' about it all wrong. Now, are you gonna show me your ID or do I have to search your car?

Alex stares Brian in the face. Cold poker god!

I/E. THE SEDAN - MOMENTS LATER

ALEX is sitting in his car, Brian is handing him his license back.

BRIAN

Idaho?

ALEX

(as Alex stuffs his
license into his wallet)

Idaho.

BRIAN

Would figure you more for a
California kinda kid.

ALEX

No, it's Idaho, hey look, I wanted
to ask you something, not just make
friends, honestly ... do you mind?

BRIAN

... shoot.

ALEX

It's just that I been noticing a
lot of missing persons posters in
town ever sense I first moved in,
is there like, something going on?
I just wanna like, know whatever
local hazards or whatever ya know,
like, what do you guys got like, a
serial killer on the loose or
something?

Brian raises an eyebrow at Alex's coy tones.

BRIAN

(staring suspiciously at
Alex)

There's been ... missing persons,
yeah.

Brian steps away from the Sedan,

BRIAN

Alex Valentine? You said your name
was Alex Valentine, right?

Now Alex seems to catch up with the vibe of the situation.

ALEX

Yup.

BRIAN

You got a job out here, Alex?

Alex starts his car and puts it in reverse as he answers,

ALEX

Yup. Tarot reader, late for an appointment, nice talkin' to ya, officer.

Alex backs up, pulls out fast and drives off.

Brian stands in fearful shock looking like he just saw a murderer!

I/E. THE SEDAN - DAY

ALEX is driving, he's laughing manically, pissed at himself for his social blunder with Brian.

ALEX

(manic sarcasm)

Fuck! I am unbelievable, holy shit!
What wonderful fuckin' luck I have,
I'm sooooo good with people!

ALEX (CONT'D)

This town is what's fuckin'
unbelievable!

ALEX (CONT'D)

Jesus Christ!

Alex, still laughing manically, pulls into

EXT. A SMALL PARK - SAME TIME

and he parks the SEDAN and sits in his car looking out at the scenery, a well kept, upper middle class residential park.

I/E. THE SEDAN - SAME TIME

ALEX starts looking at his phone, swiping.

He looks around out his windows again, he seems deep in thought.

He takes a frustrated sigh, and a deep breath.

DISSOLVE TO:

INT. THE SEDAN - DAY

ALEX is driving, still looking deep in thought.

His phone rings! Startles him out of his deep gaze ahead!

Alex takes his PHONE out of his pocket, we see it's TRAVIS!

Alex answers it,

ALEX
Hey, Travis!

He listens, we don't hear.

ALEX
Nope, I'll be right over.

Alex hangs up and immediately dials another number as we also see him turning the car around, changing course.

ALEX
(on the line to someone)
Hello, it's Alex Valentine, yeah
the Tarot guy, that's right, hey
I'm gonna have to reschedule, I am
terribly sorry ... yeah ...

ALEX (CONT'D)
okay, again, I apologize. Alright
... thank you yes, you too.

He hangs up, expression, man hot on the trail of adventure!

EXT. TOWN - DAY

We see ALEX pull up to a red light, and a middle aged man, BOLOGNA BOB, dressed entirely from items from a good will box, walks right up to the SEDAN from a bench,

INT. THE SEDAN - DAY

BOB opens the passenger door right up and sits down inside like he knew us, closes the door and even buckles his belt.

Alex stares at him, wide eyed,

Bob look's back at Alex, he smiles wide and friendly at him and we see that he has four teeth total and a tongue ring.

Alex stares the smiling Bob in the face, and the light turns green and cars behind Alex begin to beep their horns.

Alex, caught between a weird rock and a strange hard place,
just drives.

BOLOGNA BOB
Bologna Bob, where we goin', bud?

Alex's mouth hangs open, eyes dart between Bob and road.

BOLOGNA BOB (CONT'D)
I don't really care where we goin'
ya know. Thanks for pickin' me up
too, bud!

Bob takes out a pack of cheap filtered CIGARILLOS and takes
one out and hands it to Alex,

BOLOGNA BOB (CONT'D)
Lemme give ya a smoke, ya need a
smoke, bud.

ALEX
(taking the cigar
awkwardly)
... who ... uh ... thank you.

BOLOGNA BOB
(proud)
Anytime pal, you know I'll always
take care a you boy, hold out your
hummer and whistle, there ain't
nooooo place I'd rather be than
right here by your side, ya know
what I mean, baby! Woh!

Alex looks dumbfounded.

BOLOGNA BOB
(pointing at a parking
lot)
Oh, babe, stop over there, babe.

EXT. LIQUOR STORE - SAME TIME

THE SEDAN PULLS INTO A LIQUOR STORE PARKING LOT.

INT. THE SEDAN - SAME TIME

BOLOGNA BOB
Not the lemon one, gives me acid,
just the regular and a tall boy,
get me two of em, babe?

ALEX
I think you have me confused with
someone you know, sir.

BOLOGNA BOB
I don't know you, not yet, we just
met!

BOLOGNA BOB
(Grabs Alex, gives loving
nuggy)
But you seem like a good ole boy!
My kinda hummer! Ya know what I
mean ya know what I mean!?

Alex shoves him away.

BOLOGNA BOB
(extending his hand to
Alex)
... Bob.

Alex is reluctant but he takes the strange man's hand.

ALEX
Alex Valentine.

Bob starts laughing hysterically.

BOLOGNA BOB
Woooooohh! I bet you get a lotta
the poontoon with a name like that,
he just tells the bitches his
name's Valentine chocolate flowers
and woohhhh dinger thats a hummer
in your hooter hot dog god damn!
Wooh!

Bob raises a hand for a high five. Alex awkwardly
reciprocates.

ALEX
You said you're name's Bob?

BOLOGNA BOB
Bologna Bob they call me yessir,
kuz mah sausage hangs low like a
hephalump trunk.

ALEX
... Alrighty. And you ... live
around here, Bob?

BOLOGNA BOB

Yeah with my brother, his old lady'll make us up somethin' real good for supper'onight too on account sense ya bringin' me home. My brothers real nice that way, hes a real good ole boy, like you.

Alex has a curious grin growing, tarot readers love humans.

ALEX

Hey Bob --

BOLOGNA BOB

You gettin' the beer or what, skinny?

ALEX

Yeah, but how bout after --

Alex hands a deck of Tarot cards to Bob,

ALEX

-- we go play some cards at my friends house.

BOLOGNA BOB

(smiling and clapping)

E'scopa!

ALEX, smiling at him and nodding, and we

FADE OUT.

EXT. TRAVIS MORALIS'S HOUSE - DAY

ALEX and BOB are walking up to the house.

BOLOGNA BOB

This your friends house?

ALEX

Yup.

BOLOGNA BOB

He got anything to eat in that ole barn?

ALEX

We're just here to play some cards.

Alex knocks on the door.

BOLOGNA BOB
Hey, you hear that?

Alex looks up to the higher floor windows above,
he steps back as we hear faintly A GUITAR PLAYING

BOLOGNA BOB
It's like, a high-school kid's
shitty guitar playing.

Alex takes out his phone and calls Travis, so then the faint
guitar playing stops and

ALEX
Hey! I'm downstairs!

TRAVIS (V.O.)
Downstairs!?

ALEX
... Yeah, outside, come let me in.

INT. TRAVIS MORALIS'S HOUSE - DAY

TRAVIS opens the door and sees ALEX and BOB standing
outside.

ALEX
I hope you don't mind I brought
another client with me?

TRAVIS
(looking Bob up and down)
Is that common practice?

ALEX
It was just about the timing of
things, I didn't wanna be any later
for you than I already am.

TRAVIS
It would have been fine.

BOLOGNA BOB
Client? For cards?

ALEX
Yeah, we can do the reading outside
today, it's a nice day, wanna do
that?

BOLOGNA BOB
Reading?

ALEX
Was that you playing guitar?

TRAVIS
... yeah.

ALEX
Not bad.

Bob chuckles, grinning at Alex's back.

ALEX (CONT'D)
Wanna play a little for my buddy
and me? Havin' an audience like the
old days ... maybe get some magic
juices flowin' for ya!

Travis looks behind himself into the house.

TRAVIS
Okay, no yeah okay you guys can
come in.

BOLOGNA BOB
Bout time!

ALEX
Thank you, Travis.

INT. TRAVIS MORALIS'S HOUSE - DAY

ALEX and BOB follow Travis to the COUCH, we see Alex looking suspiciously at the fact that the couch now is wrapped in plastic.

BOLOGNA BOB
You got anything to eat around
here?

TRAVIS
Alex, who is this?

ALEX
Bob, you're being rude.

BOLOGNA BOB
I'm sorry. I'm just hungry.

ALEX
It's okay, you're brother's wife is
gonna make dinner soon, remember?

BOLOGNA BOB
 Heck yeah! Gonna be a daaaaang
 hummer! Wooh!

TRAVIS
 I'll go grab my little amp, its
 sick it fits in my cargo pocket.

TRAVIS exits.

BOLOGNA BOB
 Why you wanna hear this hummer
 play?

ALEX
 Sssh. Just be nice and act like
 you like it, okay, Bob? Just trust
 me.

ALEX
 (imitating Bob at Bob)
 I'm a good ole boy, remember, I
 know what I'm doin', babe!

BOLOGNA BOB
 (grinning)
 Oooooohh you ole hum dinger I knew
 it, I knew it!

ALEX
 Yup, so just relax for now, it'll
 be fun, don't worry.

TRAVIS comes back downstairs carrying his guitar and amp.
 He goes and sets them up by the couch,

DISSOLVE TO:

INT. TRAVIS MORALIS'S HOUSE - LATER

TRAVIS IS PLAYING TERRIBLY,

ALEX AND BOB ARE WATCHING, GRIM UNPLEASANT EXPRESSIONS EACH.

Travis finishes playing.

as ALEX and BOB remain sitting in silence, TRAVIS goes and
 sets the guitar and amp down in the corner by the outlet and
 unplugs them, goes back to the couch area

Travis sits down with Alex and Bob, looks at them,

TRAVIS
You dig?

BOLOGNA BOB
N --

TRAVIS
(holding a hand up to Bob
and smiling at Travis)
Totally!

BOLOGNA BOB
Can we just get to the card game
now so we can go home and eat
already?

ALEX
Yeah ...

Alex peers up at the CEILING momentarily like he heard something.

TRAVIS
This house echos a lot. It's really
old.

ALEX
... uh ... yeah, hey, Bob, shuffle
the deck for us?

He gives Bob the tarot deck. Bob shuffles.

TRAVIS
Won't it like ... mess stuff up to
have a third person involved?

ALEX
Yes, but in you and Bob's cases I
think it will actually help.

TRAVIS
How's that?

ALEX
Just trust me, the magician never
reveals his secrets, right Travis?

TRAVIS
... yeah.

BOLOGNA BOB
 What we playin'? Go fish? Five card
 stud muffin? Old hooter? Hippy
 dippy skip to my loo!

TRAVIS
 The fuck?

ALEX
 Bob, draw a card now, okay?

BOLOGNA BOB
 Just one?

ALEX
 Just one.

Bob takes a card out of the middle of the deck and holds it up.

BOB, HOLDING UP THE FOOL CARD.

Travis starts to laugh. Bob looks at the card. Alex is smiling.

BOLOGNA BOB
 (grinning like the joker
 from batman)
 The joker!

ALEX
 Kind of, actually yes, the modern
 playing card deck is based on the
 tarot suites, the only major arcana
 included is the fool, but labeled
 as the juggler, jester, or joker.

BOLOGNA BOB
 Tarot cards!? Like gypsies!?

ALEX
 Yes. Like gypsies.

Alex takes the cards back and hands them to Travis now.

TRAVIS
 I thought he was a client of yours?

ALEX
 I'll explain after you draw a card,
 alright?

Alex holds the deck spread out toward Travis.

TRAVIS
You don't want me to shuffle?

ALEX
Nope, I'll explain, just draw.

Travis runs his hands over the cards and chooses one.

Travis looks at his card, he looks very grim.

TRAVIS
It's death.

BOLOGNA BOB
So he's gonna like ... die?

ALEX
No. I don't think that. Hey, Bob?

BOLOGNA BOB
Whatsup hum dinger?

ALEX
Would you mind waiting in the car
and I'll be right out and we'll go
get dinner at you're brother's?

BOLOGNA BOB
Don't gotta ask me twice! Hooooooo-
Nancy-Fritter! Spank my junk and
call me rosey! I love it!

Alex is laughing to himself and Travis looks as mind boggled
as anyone does when they first meet bob as BOB gets up and
exits.

ALEX
(finishing laughing)
Hey ... I'm sorry.

TRAVIS
What the fuck dude?

ALEX
He's clearly mentally disabled, he
got in my car at a red light on my
way here, I didn't wanna blow you
off but I'm gonna take him home to
his brother he says he lives with.

TRAVIS
Jesus Christ. So that was all
bullshit about his reading being
involved with mine? Is that why I
got death?

ALEX
(handing the deck to
Travis)
Let's see.

TRAVIS takes the deck and shuffles,

ALEX, watching curiously,

TRAVIS DRAWS,

ALEX
Just one.

It's SEVEN OF SWORDS.

TRAVIS
What's that one mean? He's stealing
swords.

ALEX looks up slowly, his and TRAVIS'S eyes meeting,

ALEX
He's getting away with something.

I/E. THE SEDAN - EVENING

ALEX looks terrified, pale, BOB looks like Bob, off in Bob
land in his head.

AND NOW WE SEE POLICE LIGHTS AND HEAR POLICE SIRENS!

Alex rolls his eyes as he pulls over to the side of the
road.

We see BRIAN stepping out of the COP CAR and walking up to
Alex's Sedan.

Alex rolls down the window. Brian leans in.

ALEX
Hello again.

BRIAN
Well, I've already scene your
license today, show me your
registration now, Idaho boy.

BOLOGNA BOB

He just called you a hoe boy!

Brian shines his flashlight in on Bob.

BRIAN

Bob, you know anything about the random people you hop into the car with?

ALEX

(handing Brian his registration papers)

He does this often?

BRIAN

Boy you love askin' questions when it ain't your time to talk, don't ya? What you doin' drivin' around at almost past suppertime with a stranger all alone? How bout *I* ask you that?

ALEX

He hopped in my car at a red light, I'm taking him home, do you wanna drive him?

BOLOGNA BOB

(to Brian)

Come with us, my brother's old lady's gonna cook us a meeeeaann messa somthin' good, wooooh dinger!

BRIAN

Go get in the back seat, Bob.

BOLOGNA BOB

No way! Take you're own car, I'm already shotgun up in this 'biotch'!

BRIAN

Not *his* backseat *my* backseat, dimwit!

BOLOGNA BOB

(to Alex)

Hey, Van Halen, it was nice meetin' you, and you're still welcome at my brother's place, but I gotta do what Brian tells me my brother said or he wont let me take my walks no more for my cigars.

BRIAN
You been drinkin', Bobby?

BOLOGNA BOB
Nuh uh nothin' but what the good
lord gave me, that wet eared son of
a bitch!

BRIAN
Go get in the car!

BOLOGNA BOB
(getting out fast!)
Yessir baby-doll sir!

BRIAN
(to Alex as Bob exits)
You took him to the gin mill?

ALEX
(laughing)
The gin mill? Yeah. I'm sorry, it
was a whirlwind.

BRIAN
Yeah, I bet it was. Don't think I
won't be lettin' his brother know
about that, and about you.

ALEX
Well I would figure Bob would do
that himself.

BRIAN
(scowl)
... I'll be right back. Wait here
while I run a scan on your license,
I'm runnin' a background check on
you.

ALEX
(to himself as Brian
walks off)
Everyday gets weirder and weirder
for me.

ON THE RED AND BLUE LIGHTS OF THE POLICE CAR, WE

FADE OUT.

INT. ALEX AND AMANDA'S KITCHEN - NIGHT

ALEX is setting his keys and suite case on the table. He sighs and takes a deep breath.

AMANDA walks in through the front door.

AMANDA

Hey! We're both home at the same time today! Yay!

ALEX

Yeah. Hey, Amanda.

AMANDA

Wow, for a guy named Valentine you sure don't show a lot a love.

ALEX

I'm sorry, I had a very weird day.

AMANDA

Wanna go snuggle and tell me about it?

ALEX

Yeah, that sounds nice.

AMANDA and ALEX, loving moment as they hug, and then we

DISSOLVE TO:

INT. ALEX AND AMANDA'S BEDROOM - NIGHT

They're laying in bed, the TV is on.

ALEX

So I met another local, some old alcoholic who calls himself bologna.

AMANDA

Bologna Bob!

ALEX

Yeah! How do you know him!?

AMANDA

He's been dropped off at the drunk tank like six times already sense I started working at the hospital, he lives with his brother, he always comes and gets him.

ALEX
He climbed into my car at a red
light.

Amanda laughs hysterically.

ALEX (CONT'D)
So I took him to Travis's.

AMANDA
The death transmuter murderer guy?

ALEX
Yup. So, what kind of card do you
think Bob would draw?

AMANDA
The fool or seven of cups.

ALEX
Very adept. The fool.

AMANDA
Ooh! Or the moon duh!

ALEX
Right, but he got the fool.

AMANDA
Kuz he's a fool.

ALEX
Yeah but you know what that means
remember, Amanda? He's pure, is the
only words we need to use in this
instance and the only words, and
so, what do you think I did?

AMANDA
No clue, hun.

ALEX
I had him shuffle Travis's cards.
And take a guess Amanda what Travis
drew when Bob shuffled the deck for
him.

AMANDA
Death?

ALEX
Winner winner chicken dinner!

AMANDA

So, didn't you also say he was losing his house? And that his mom died? It's probably more likely related to that than him being a murderer.

ALEX

I know. But trust me Amanda, if you were there, you would get the same weird vibes that I do.

AMANDA

Ya know what I think?

ALEX

What?

AMANDA

I think that you need to stay away from that guy, I think you should stay away from all the crazies and find clients who are a little less complicated.

ALEX

(laughing)

We're gonna need to move then I think!

AMANDA

Tomorrow, stay home and get some rest?

ALEX

Nah I got a new client scheduled for tomorrow anyway that I had to reschedule once already.

AMANDA

See, maybe he's gonna be a whole new world of non crazy for you!

ALEX

Crazy kinda is my target market though.

AMANDA

You're as back and forth as Hermes himself, my love.

She kisses him on the cheek and they get snugly.

FADE OUT ON THEM SNUGGLING IN BED:

I/E. THE SEDAN - MORNING

ALEX is driving through town, deep in thought again.

Then we see that he's come to some sort of decision regarding whatever he was contemplating, nodding now to himself sternly, he takes a sharp right turn.

EXT. TRAVIS MORALIS' HOUSE - MORNING

ALEX is walking up to the house, and this time we hear Travis's LOUD GUITAR PLAYING coming from inside. Its not bad, but its not good either.

Alex decides to venture around the side of the property this time as he listens to the music that's coming from within.

Alex stands in the back yard of the house, it's big and overgrown, there's some TIRES laying around in the grass and a WOOD PILE.

Alex walks over to a DILAPIDATED RABBIT CAGE, we peer inside. Rusted, torn wiring, old dishes and birds nests.

Alex walks toward the backside of the house where ANOTHER WOOD PILE is. He's looking around looking through it like he's a detective looking for a body. He moves a few LOGS aside, peers through the pile.

He sighs, looks over his shoulder,

see's a CRAWL SPACE a few paces away from the wood pile,

he goes over to it and crouches down and peers into its dirty, empty blackness.

SPIDERS, lots of them, big ones, WOOD SPIDERS.

Alex stands up and walks back through the yard. He goes back around toward the front of the house.

He stands looking up at the WINDOWS again at the front door, still listening to the guitar playing coming from inside.

Alex walks around to the other side of the house.

There's a bunch of GARBAGE BAGS here all piled up, some have trash spilling out of them. Alex peers around here too now, expecting to find a body or something suspicious.

There's A LOT of GARBAGE.

Alex looks down a hill into the woods that some of the garbage is spilling into. The little trench is full of garbage.

Alex abruptly looks back up at the HOUSE because the music stops playing.

Eerie silence as Alex walks back toward the house.

He stands at the front door again, he looks up at the high windows.

Silence, but we hear Alex's feet standing in the leaves CRUNCHING and crows flying around CROWING. But that's it. Eerie now.

Alex knocks on the door. He stands with his back to us waiting, and

Waiting, listening to the crows,

He knocks again.

Silence and crows.

He turns to go back toward the car.

He get's to the Sedan and we hear a loud CRASH come from inside the house. Alex whips his attention back at the house.

Now a STATIC SCREECH, like a guitar being unplugged, comes from the house!

Alex rushes back to the house,

AND AROUND THE SIDE TOWARD THE BACK YARD AGAIN, KEEPING AN EYE ON ALL THE HIGH WINDOWS AS HE GOES.

He's pacing slowly through the back yard now. looking up at the house. Silence.

Alex standing now, just staring at the house, thoughts racing behind his eyes, then, A SERIES OF THUDS! Alex looks startled, breathing heavier.

A CROW CROWING HARD!

NOW WE HEAR A LOUD SCREAM FROM INSIDE THE HOUSE! ALEX'S FACE, HORRIFIC SHOCK, MOUTH HANGS OPEN, EYES BULGE.

Alex looks back and forth in horror, not sure where to go or what to do. He rushes haphazardly around to the other side of the house from the back yard.

He finds a SMALL SCREENED IN PORCH FULL OF CLUTTER. He can't go around to the other side of the house this way without going through the woods because the porch is built right up to the edge.

He paces backwards, very nervously. He goes back the way he came.

Back through the back yard, staring up at the windows while.

He runs around back to the front yard, still staring up at the windows.

Alex standing, staring up at the house, ANOTHER SCREAM! And suddenly "*Angel With The Scabbed Wings*" by "*Marilyn Manson*" starts playing from inside the house before the scream is finished, drowning it out!

Alex goes to the front door now and starts knocking. He knocks hard!

He grabs the DOORKNOB and jiggles it, it's locked!

AND NOW ALEX SUDDENLY STUMBLES BACK AWAY FROM THE DOOR IN HORROR TO HEAR A SERIES OF HAMMERING, BASHING SOUNDS!

Alex, already horrified, dawns an even harsher expression of terror.

Alex starts straining his ears to hear through the music and the bashing, A WOMAN WHIMPERING AND CRYING!

Alex paces backward staring at the house in shock and horror!

INT. POLICE STATION - MORNING

BRIAN is eating a TV dinner at his desk. Typical PD setup.

We see ALEX at the counter, disheveled and frantic acting.

BRIAN

You do realize this looks even more suspicious for you, coming in here, first thing in the morning like this, and accusing people of shit?

ALEX

I don't really care what you think of me. When you go out there it wont freakin' matter!

BRIAN

So lemme get this strait, you're a therapist tarot reader, and you're willing to risk your credibility and trust of your clients on a random accusation?

ALEX

It's not a random accusation! Look, I told you what I saw, there's no reason you have to tell him who reported him, there's not, and if I'm wrong then great, I wanna be wrong!

BRIAN

Do you? You seem like the kinda millennial who thinks hes always gotta be right.

Alex looks pissed,

He walks away.

BRIAN

Hey! I got my eye on you, don't think I buy your bullshit!

ALEX

Go out there then and search the place, call my bluff!

Alex exits.

We see Brian shaking his head in disgust, then returns to his TV dinner.

I/E. THE SEDAN - MORNING

ALEX drives through town, he looks very irritated.

He spots BOB, sitting on a bench with MARLEY BATHSTONE, the man we had scene slouching the other day.

Alex pulls over to the curb and gets out and goes over to them.

BOLOGNA BOB

Hey! It's the hummer from
yesterday! Get over here you sweet
bitch!

BOLOGNA BOB (CONT'D)

(patting his slouching
friend)

This kid's a real good ole boy,
you're gonna love him, Marley.

BOLOGNA BOB (CONT'D)

(to Alex)

Zack, this is my best friend,
Marley Bathstone! He builds houses.
Baths and stones. Real fancy shit.

Alex and Marley shake hands.

ALEX

Alex Valentine, pleasure.

MARLEY BATHSTONE

Marley, Bob gets my name right
always these days.

ALEX

(as he sits down between
them)

You guys known each other long?

BOLOGNA BOB

Hoot spittin' shit into my gravy!

MARLEY BATHSTONE

That means yes.

ALEX

I figured.

MARLEY BATHSTONE

Lemme guess, he just got in your
car on his own when you pulled up
to a red light?

Bob makes a sensual goofy grin, showing two of his four
teeth and winking.

ALEX

Seems to be his style.

MARLEY BATHSTONE

Not a lot a people take too well to
shit like that!? You are a good ole
boy!

ALEX

I'm from Idaho, I am actually
something of a good ole boy, but I
spent my twenties in England.

BOLOGNA BOB

England!?

MARLEY BATHSTONE

What you do over there, some kinda
college?

ALEX

Screenwriting and journalism. It
didn't work out, I ended up
learning more about the occult,
which is what led me to living
here, I'm a professional
Therapeutic Tarot Consultant.

BOLOGNA BOB

Yeah, Alex has tarot cards like
magic gypsy shit.

Marley laughs.

MARLEY BATHSTONE

Professional and therapeutic he
says. Hahaha!

Alex takes a deck of cards out of his pocket.

ALEX

Wanna pull a card? No charge.

BOLOGNA BOB

Don't do it Marley it'll hex ya!

ALEX

Bob you pulled and shuffled them
yesterday.

BOLOGNA BOB

Yeah! And then we got pulled over
by fat-stuff!

ALEX

Well, I can't argue with that.

MARLEY BATHSTONE

Yeah, I'm not into that kinda shit. I don't believe in god or the devil or fortune telling and curses or none a that. That's all bullshit from the movies.

ALEX

I personally don't believe in the common views of spirituality we have here in the west, either.

MARLEY BATHSTONE

I don't believe in anything but myself. Hey! Bob! Alex can drive us to the gin mill!

BOLOGNA BOB

Oh you know he will he's a real hummer that way.

ALEX

I would but, after the morning I've had, I would end up drinking too.

MARLEY BATHSTONE

Yeah?

ALEX

I just pulled over to say hello and clear my head a little ...

ALEX

(turning to bob with an extended hand to shake)
... and of course to see how my friend Bologna Bob's doin'.

BOLOGNA BOB

Sober. Can ya help?

ALEX

Not today, Bob. Sorry.

A RUSTED OUT JEEP drives by. We see TRAVIS driving it!

Alex stands up in a hurry.

MARLEY BATHSTONE

Hey ya don't gotta go just kuz we asked for booze!

ALEX
No it isn't like that, I promise.
Nice meeting you.

Alex rushes for his car and gets in.

I/E. THE SEDAN - DAY

ALEX FOLLOWS THE RUSTED OUT JEEP THROUGH TOWN,
keeping a good distance behind,

and a stern eye on the RUSTED OUT JEEP as he follows it
through a few winding, rural roads,

ALEX has that man on a mission look on his face again this
whole time,

as the SEDAN does its best to stay far enough behind to not
be noticed but close enough to not lose THE RUSTED OUT JEEP.

EXT. RURAL DINER - DAY

The RUSTED OUT JEEP pulls in and parks.

The diner is shabby and seems more like a bar, a very
western saloon style.

We see Alex's SEDAN pull in and park in a spot a good
distance away from where TRAVIS is who's now getting out of
the JEEP.

INT. THE SEDAN - DAY

ALEX sits in his car a moment and takes a deep breath,
preparing and articulating himself.

EXT. RURAL DINER - DAY

ALEX get's out of the SEDAN, takes another deep breath,
shuts the door.

We watch Alex walking up to the front of the diner.

Alex sees through the window that Travis is sitting at a
table inside and talking with another man, his name's
PICKLE, around Travis's age, shaved head with tattoos and
gauges.

INT. RURAL DINER - DAY

ALEX walks in and he looks at TRAVIS AND PICKLE'S TABLE,
Travis has his back turned to Alex.

Alex turns and walks to the other side of the diner and sits down in a booth facing away from Travis, Pickle, and the front door.

Alex looks at a SHINY METAL NAPKIN DISPENSER on the bar, in it he can see a perfect reflection of the door and the side of the diner that Travis is on so he'll know when Travis leaves.

Alex takes another deep breath.

A WAITRESS walks up.

WAITRESS
Start ya with a drink? Coffee?

ALEX
Sure, thank you.

She nods and walks off.

Alex, keeping an eye on the NAPKIN DISPENSER as he remains seated in the booth.

CLOSE UP ON THE NAPKIN DISPENSER for a moment, and then a few more moments of tension pass before,

THE WAITRESS RETURNS WITH THE COFFEE.

WAITRESS
You all set to order?

ALEX
No, thank you, just the coffee.

She nods and walks away.

Alex sips his coffee with an eye still on the napkin dispenser.

He sets the cup down and peers into the coffee as it settles.

Back at THE NAPKIN DISPENSER, in it we see TRAVIS IS WALKING RIGHT AT US!

ALEX'S EYES WIDE!

TRAVIS exits the building alone.

ALEX turns and looks over his shoulder toward the door.

Alex gets up and walks all the way over to the table that Travis was at,

We see PICKLE is still there, eating some eggs.

Alex sits down in the booth with him where Travis was sitting.

PICKLE
(chewing)
... can I help you?

ALEX
Hi, uh, my name's Alex. I'm a
friend of Travis's.

Pickle starts laughing.

PICKLE
Look, if I had the money to help
Travis I would, but this, sending
in some freakin' stranger from the
parking lot after I just explained
to him, to double freakin' beg me,
bro, come on ... who are you
anyway, the pity party committee
president?

ALEX
Uh ... no that's not what --

PICKLE
Like, that's whack and low even for
Travis. You can go tell him I said
that too, bud.

ALEX
Travis doesn't know I'm here. I'm
actually his therapist, I saw him
talking to you and I wanted to say
hello before I left but I missed
him so I figured I'd just come
introduce myself to his friend.

PICKLE
(laughing)
Therapist?

ALEX
Mhm, I figure we could talk about
Travis.

(MORE)

ALEX (CONT'D)

Hearing things from a friend's perspective might help me gain a better understanding of him.

PICKLE

Isn't that kinda like, against therapist confidentiality type shit?

ALEX

I can't tell you anything, but there's no law that says my client's friends can't tell *me* things.

PICKLE

Still feels kinda messed up, like trash talk ya know.

ALEX

No, it doesn't have to be negative. Like for example, were you guys in a band together?

PICKLE

(flicking his gauges and pointing to his Metallica shirt)

Gee your a real good detective.

ALEX

I didn't mean to be rude. I'm sorry. It's just that Travis seems to, I don't know, be hiding something. I really wanna figure out how to make him open up more. Got any tips?

PICKLE

I mean, he was always weird, he was always quiet.

ALEX

He was the guitar player in your band, right?

PICKLE

Yeah, rhythm, he always wanted to be a frontman though playing lead and singing, but don't tell him I said so but man, he sucked!

ALEX
I wont. Did you guys like, fight a lot about that?

PICKLE
Sometimes. He just sucked. Actually I can show you some of his old lyrics if you want, they're in a binder in my car actually still.

ALEX
That would be awesome!

PICKLE
(shoveling eggs in mouth)
Lemme finish my eggs.

Waitress is standing beside the table suddenly looking at Alex scornfully,

WAITRESS
And maybe you should pay for your coffee first.

Alex laughs, awkward, takes out his wallet.

EXT. RURAL DINER - DAY

ALEX and PICKLE are standing looking in the open TRUNK OF PICKLE'S CAR. Pickle is digging around through coats and books and junk for

PICKLE
(he holds it up)
This binder.

he rifles through pages, he pulls one right out.

PICKLE
Here look at this shit, you can show him this and tell him I gave it to you, tell him I want you to help him with his bullshit.

Alex takes the paper and starts to read it.

We don't see what it says but we see Alex's eyes widen.

Alex finishes reading and Pickle is already pulling out when Alex looks up from the paper, he waves to him but Pickle does not wave back and just drives away.

INT. POLICE STATION - DAY

ALEX is standing at the counter holding the PAGE Pickle gave him.

BRIAN

I'm not reading any poems, I'm not looking at your fortune cards, I'm not humoring any of this shit, and it isn't making you look too good, son.

Alex sets the paper down on the counter,

ALEX

I'm going to go home now, and I'm going to leave this hear, okay?

Brian ignores him, returns focus to his desktop.

INT. THE SEDAN - DAY

ALEX is on the phone.

AMANDA (V.O.)

Alex! Calm down!

ALEX

He's got somebody upstairs screaming and his poetry is fuckin' satanic death metal lyrics about victims and bones and shit!

AMANDA (V.O.)

Look, you went to the cops, I'm sure they'll go check the place out.

ALEX

No they won't I fuckin' made the fat sheriff think I'm the fuckin' serial killer!

AMANDA (V.O.)

How did you do that!?

ALEX

I ... it's a long story he's an asshole and I'm not good with people.

AMANDA (V.O.)

Hun, you're a professional tarot reader. You're good with people.

ALEX

No, I'm not. I understand and can read people but I'm not good at presenting myself outside of work.

AMANDA (V.O.)

What about that new client?

ALEX

Amanda, forget about the clients! This isn't about that or a weird hunch from a reading anymore, I heard someone screaming in this guy's fucking attic!

AMANDA (V.O.)

Hun, I'm just trying to calm you down. You don't have to yell at me.

Alex sighs and takes a deep breath.

ALEX (CONT'D)

I'm sorry. Thank you. I'm okay.

AMANDA

It's okay. Just, go home for now and calm down, okay? Watch some TV or something.

ALEX

Yeah ... yeah, okay.

AMANDA (V.O.)

When I get home we'll talk about things and tomorrow I'll go with you to the police, okay?

ALEX

Thank you, Amanda.

AMANDA (V.O.)

I love you, Alex.

ALEX

Love you too, Amanda. See you soon.

Alex hangs up. He doesn't look any less upset though.

INT. ALEX AND AMANDA'S BEDROOM - AFTERNOON

ALEX, laying in bed, is watching TV and SHUFFLING a deck of TAROT CARDS. He's watching a murder mystery doc channel.

He shuffles and shuffles, just to have something to do with his hands while he watches TV. He looks very antsy.

A CARD FALLS OUT AS HE'S SHUFFLING, IT LANDS FACE UP IN HIS LAP!

Alex stares at the card. It's DEATH.

ALEX
(manic sigh-laugh)
Come on.

He puts the card back into the deck and shuffles, more focused on his shuffling now than the TV.

He pulls three cards out and sets them down.

He takes a deep breath before he flips them, but he's interrupted by the sound of the TV,

TV DETECTIVE (V.O.)
When ya get a feeling, and ya just know, it doesn't matter what anybody else doesn't know, what matters, is that you do something. That you trust your gut intuition, and the language of the universe.

Alex, staring at the TV now,

ALEX
The language ... of the universe.

He looks renewed and confident, he flips the cards.

ACE OF SWORDS, THE MAGUS, JUSTICE!

Alex looks very confident, a grin creeping across his face.

ALEX
The language of the universe.

TV DETECTIVE (V.O.)
There's no such thing as coincidences. Everything is always connected.

ALEX'S FACE - man on a mission.

"*Dirty little secret*" by *The All American Rejects* starts playing O.S.

I/E. THE SEDAN - DAY

(The song keeps playing O.S.)

ALEX is speeding through town.

He passes THE DELI and notices BRIAN outside smoking so he slows down,

Alex, smiling, even waves at Brian, who gives him a suspicious, puzzled, curious, dirty look.

Alex can't see the deli anymore in his rear-view after turning a corner so he picks his speed back up.

Alex looks excited, proud, determined.

I/E. THE SEDAN - DAY

(song continues to play)

ALEX drives by BOB and MARLEY, they're on a new bench now, and Alex smiles and waves at them,

they reciprocate.

EXT. TRAVIS MORALIS'S HOUSE - DAY

(The song is coming from inside Travis's house now)

ALEX is getting out of his Sedan and staring up at the house's windows.

He goes strait up to the door. He knocks. He knocks. He knocks and knocks, hard!

He steps back and looks up at the windows again.

He runs around the side of the house looking up at all the high windows.

In the backyard, Alex takes his phone out and calls Travis.

Alex starts walking fast back toward the front of the house as the phone rings.

No answer. Voice-mail full.

ALEX

Fuck!

Alex puts his phone in his pocket, he looks at the front door, then he looks at his Sedan, half a grin creeps across his face.

EXT. TRAVIS MORALIS'S HOUSE - MOMENTS LATER

ALEX is up against the door, he's using the MAGUS TAROT CARD, swiping it through the side of the door crack, unlocking it, it opens!

Alex smiling, very proud of himself, opens the door and goes inside.

INT. TRAVIS MORALIS'S HOUSE - DAY

a few moments after ALEX creeps in, "*Long Time*" by Boston STARTS PLAYING O.S. from upstairs, the music is blasting.

Alex slowly starts walking up the steps, as he does the music grows louder and louder as he grows closer and closer to the floor it's coming from, the floor Travis is on.

Alex stands about halfway up the stairs, takes a deep breath,

His feet continue up each step, slowly.

Alex looks nervous and focused as he continues up the stairs.

He's at the top of the stairs now, and there's a closed door.

Alex puts his hand on the doorknob. The music is heard extremely loud now!

We see him take another deep breath, and

THE MUSIC STOPS PLAYING!

Alex, wide eyes, gripping the doorknob then,

THE KNOB TURNS! ALEX GRIPS IT TO KEEP THE DOOR SHUT!

Alex looks terrified as he grips the doorknob and we hear,

TRAVIS (O.S.)
(from behind the door)
What the fuck?

Travis jingles the knob violently from the other side, Alex grips it, he looks like all his confidence has vanished and he doesn't know what to do now!

TRAVIS (O.S.)
(from behind the door)
What the fuck!?

TRAVIS KICKS THE DOOR OPEN, BUSTING IT RIGHT OFF THE HINGES AND SENDING ALEX FLYING DOWN THE STAIRS WITH IT!

Travis stares down at Alex, who has the door laying on top of himself at the bottom of the stairs.

Alex is wincing in pain and trying to push the door off himself and crawl out from under it.

TRAVIS

What the fuck are you doing in my house!?

Alex looks up at Travis, Alex doesn't know what to say, he looks caught red handed, and trapped under a door.

Travis, RAGE FILLED EYES, staring down at Alex.

INT. THE DELI - DAY

BRIAN comes in.

DAWN and CARL are looking over scratch off tickets together as Brian walks up to them.

DAWN

Nothin'! I haven't hit in days!

BRIAN

Hey, what do you guys think of that new guy in town, the psychic guy.

DAWN

He's not a psychic. He's a fraud.

BRIAN

Well I know that. He gives me, wrong vibes though. Somethin's off about him.

Brian leans in to speaker closer and quieter to Carl and Dawn,

BRIAN

You guys notice all these missing persons cases start coming up around the same exact time a stranger moves into town?

CARL

That is pretty strange.

DAWN

I was watching a crime show actually just before I came down, where a detective on it said "there's no such thing as coincidences."

BRIAN

Well, listen to the rest, he's been trying like, desperately, to draw suspicion to the Moralis boy.

DAWN

Travis Moralis!? That poor kid just lost his mother after he spent half his adult life taking care of her!

CARL

What a scumbag. Scapegoatin' a poor kid like that that he doesn't even know.

BRIAN

He says he gave him a tarot reading and read his poetry and heard a weird noise upstairs. That's his proof. His, *evidence*.

Dawn laughs hysterically.

DAWN

Where's he from, California? Nobody believes that kinda bullshit out here. We aren't on drugs!

Dawn laughs some more.

BRIAN

He says he's from Idaho.

CARL

Idaho!?

BRIAN

Freakin' weird, right. He should be growin' potatoes.

DAWN

Maybe they're into that kinda voodoo shit out there.

BRIAN

Guess so. Anyway, I just wanted to hear what you guys had to say about him, he drove by a minute ago and he gave me a really sarcastic wave and grin, I don't know, it creeped me out, like he was taunting me.

CARL

What are you gonna do?

BRIAN

I'm gonna go see where he's goin'.

CARL

Shouldn't you have gotten in your car and followed him when he first drove by, instead of coming in here?

BRIAN

Shut up, Carl.

Dawn laughs.

BRIAN

I think I know where he's goin' anyway.

EXT. TOWN - DAY

BOB and MARLEY are still sitting on the bench Alex recently saw them on. They're SPLITTING A NIP OF CHEAP VODKA.

BRIAN pulls up and Bob is frantic to hide the bottle and Marley chuckles at him for that.

Brian rolls his window down,

BRIAN

You drinkin', Bob?

BOB

Nothin' but the sunshine and fresh air, little pig, little pig!

MARLEY BATHSTONE

Yeah! Not by the hair a his chinny chin chin!

BRIAN

(rolls eyes)

I don't give a shit, you two aren't my problem today.

BRIAN (CONT'D)
 Did you see that out of town go
 by here? The Tarot guy.

MARLEY BATHSTONE
 Yeah, went down CheckerNut drive.

BRIAN
 (to himself)
 Knew it.

BOB
 Don't be a rat, Marley! Mama go
 taaaaaan yo hide be rattin' boy!
 You ole' Hum dinger!

BRIAN
 (mocking them)
 Right ... you fellas keep on
 hummin' n' dingin', and stay outta
 trouble.

Bob makes a crazy toothy cross eyed grin and sticks his tongue
 out as Brian drives away and Marley chuckles.

INT. BRIAN'S POLICE CRUISER - DAY

BRIAN radios HQ,

BRIAN
 This is Sheriff Brian, I need
 somebody to go pick up Bologna bob.
 He's on a bench in town across the
 street from the post office, I
 don't have time to bring him to the
 drunk tank, I'm following a lead on
 something more important than this
 bullshit.

DISPATCHER (V.O.)
 Roger, sheriff. Over.

INT. THE HOSPITAL - DAY

AMANDA is calling Alex. He doesn't answer. She doesn't seem
 to care.

AMANDA
 He's probably sleeping. That's
 good. My poor baby.

She walks off down a hallway.

EXT. TOWN - DAY

BRIAN DRIVING THROUGH TOWN WITH HIS SIRENS ON!

INT. TRAVIS MORALIS'S ATTIC - DAY

We're looking out at the back yard from a high up window. We hear "*Mr. Blue sky*" by *The Electric Light Orchestra* begin playing on screen.

THEN WE'RE ON TRAVIS'S LEGS AND HIPS SHAKING ALONG TO THE MUSIC.

Then we see from the front of him that he's smiling, and behind him in the background up against a wall we can see ALEX, tied up and his mouth duct taped!

WE SEE FROM BEHIND TRAVIS AGAIN AS HIS WHOLE BODY NOW DANCES ALONG TO THE MUSIC.

Now we see Alex closer up, sweating, trembling, eyes wide, face and hair wet and bloody.

We see Travis's hands polishing a knife.

Now we see him from behind again and he holds his arms out and continues dancing, holding the knife in his hands.

EXT. TOWN - DAY

(CUT THE SONG)

We see BRIAN in his COP CAR driving through wooded backroads, SIRENS still on.

INT. TRAVIS MORALIS'S ATTIC - DAY

(CUT BACK TO THE SONG)

WE WATCH TRAVIS DANCE AROUND, HOLDING THE KNIFE.

As the song sings "*Hey you with the pretty face, welcome to the human race*", we see the tip of the KNIFE DANGLING in ALEX'S FACE, Alex shuts his eyes tightly and trembles, sobbing, helpless.

EXT. TOWN - DAY

(CUT THE SONG)

BRIAN IS STILL DRIVING WITH HIS SIRENS ON.

INT. LOCAL DELI - DAY

DAWN SCREAMS with a big smile on her face, holding up a PRINT OFF LOTTO TICKET!

CARL
What!? What!?

DAWN
He is psychic! I won! Three, six,
nine, they hit!

CARL
Well, I'll be darned.

DAWN
(laughing sarcastically)
Somebody better tell Brian.

INT. TRAVIS MORALIS'S ATTIC - DAY

(CUT BACK TO THE SONG)

We hear the lines of the song "*Creepin' over, now his hand is on your shoulder, never mind!*" as we see MIDSHOT TRAVIS his shoulders and head not in the shot as he creeps up behind ALEX and puts his hand on his shoulder, Alex looks at the hand with wide, trembling, watering eyes,

then CLOSE UP ALEX shuts his eyes tightly and sobs up against the corner of the wall and

TRAVIS' HIPS SHAKING and hes keeping his HAND ON ALEX'S SHOULDER.

(CUT THE SONG)

EXT. TRAVIS MORALIS'S HOUSE - DAY

BRIAN pulls up. He parks right beside Alex's SEDAN, blocking it in.

Brian gets out of the car and looks up at the high windows of the house as he shuts his car door. We can FAINTLY HEAR THE MUSIC PLAYING out here from inside.

Brian, approaching the house, looking suspiciously at the hanging OPEN FRONT DOOR, draws his PISTOL.

as he goes into the darkness of the open front door, (CUT THE MUSIC BACK TO THE LEVEL IT IS IN THE ATTIC)

INT. TRAVIS MORALIS'S ATTIC - DAY

TRAVIS CONTINUES TO DANCE TO THE SONG,

ALEX, still tied up, continues to squirm around in the corner and

he squirms himself to the top of the stairs where we can see the door is still obviously missing, and

Travis does not notice,

hes too busy dancing.

INT. TRAVIS MORALIS'S HOUSE - SAME TIME

BRIAN, approaching the bottom of the stairs,

he steps onto the first step

as Alex also squirms himself to the doorway up top,

their eyes meet!

Both wide!

Shocked!

Brian starts walking up the stairs as Alex gestures with his eyes and head toward Travis who we can't see or hear obviously,

Travis, dancing and facing out the window.

Brian, with a very puzzled jaw hanging open, pacing slowly up the stairs, starring at the tied up Alex nervously, who's scooting himself further into the stairway headfirst, frantic.

Brian looks overwhelmed, mega shocked.

ALEX, STRAINING AND SQUIRMING AND SWEATING, MOANING UNDER HIS GAG!

TRAVIS LEAPS OUT AT THE TOP OF THE STAIRWAY, HIS LEGS SPREAD OVER ALEX! HE'S POINTING A GUN HE FIRES BAM!

As the creepiest part of the song is playing we just stay on ALEX CLOSE UP, HIS FACE, eyes darting up and down between Brian and Travis. We stay there, Alex trembles. Now (CUT THE MUSIC)

CLOSE UP ALEX TREMBLING, AND WE HEAR FOOTSTEPS AND BRIAN SCREAMING.

We see BRIAN at the bottom of the stairs SCREAMING, gripping his BLEEDING SHOULDER.

ALEX'S FACE, "oh fuck."

EXT. TOWN - DAY

BOB and MARLEY, staggering up the road together, sharing another nip, when another COP CAR pulls up! FLASHES SIRENS, LIGHTS!

BOLOGNE BOB
Son of a hummer!

The cop car pulls up, window rolls down,

YOUNG COP
Alright you two, time to call it a day.

BOLOGNE BOB
You gonna bring me back to my bro's?

YOUNG COP
Your brothers working late today, Bob, and nobody else is home. I called him already.

BOLOGNE BOB
Drunk tank then?

YOUNG COP
Yup. Hop in, Bob.

YOUNG COP (CONT'D)
Marley, where you stayin' tonight?

MARLEY BATHSTONE
Bench.

YOUNG COP
(rolling eyes)
Get in.

MARLEY BATHSTONE
Mint.

EXT. TRAVIS MORALIS'S HOUSE - DAY

WE SEE SOME CROWS IN THE YARD,

AND THE HOUSE FROM THE BACK,

AND THE FRONT YARD.

INT. TRAVIS MORALIS'S ATTIC - DAY

ALEX and BRIAN are both tied up and mouth's duct taped. They're propped up in the corner against each other.

The music is off now, all we hear is ALEX AND BRIAN STRUGGLING ON THE FLOOR.

The two men, forehead to forehead, eyes raising to one another to meet, TRAVIS'S LEGS step over the two men,

TRAVIS walks over to the window. He stands and places his hands on his hips and stares out it for a moment, then

he goes to his stereo-system, puts on "HOMICIDAL MANIAC" by "HARLEY POE",

TRAVIS SHAKING HIS ASS AND HIPS DANCING EXTREMELY ENERGETICALLY AND SILLY FLAILING HIS ARMS AND TONGUE AROUND THE ROOM,

ALEX, FEARFUL GLARE AT TRAVIS.

BRIAN, FEARFUL GLARE AT TRAVIS.

TRAVIS DANCING AROUND GRINNING WITH HIS MOUTH WIDE OPEN AND ROLLING HIS EYES AROUND.

INT. THE HOSPITAL - DAY

(CUT THE MUSIC)

AMANDA is leaning on the front counter and laughing with a fellow NURSE, she turns and looks toward the doors and her smile fades quickly into a sigh,

BOB and MARLEY walking in with the YOUNG COP.

AMANDA

Shit.

NURSE

Every other day, I swear to god,
right?

BOLOGNA BOB

Hey, babes, hows the hooters?

YOUNG COP

Behave, Bob, your brother will be
by to pick you up when he gets out
of work.

MARLEY BATHSTONE

And what about me?

BOLOGNA BOB

You ole' hummer you know you's
comin' with my bro n' me!

YOUNG COP, rolling his eyes, exits.

MARLEY BATHSTONE

Maybe these fine ladies gonna come
with us for dinner?

AMANDA

(rolling eyes)

Oh my god.

BOLOGNA BOB

I betchya Valentine come round here
wooooooh them snatches be open like
highways on holidays! Shrim doogan!
Know what I'm sayin!?

MARLEY BATHSTONE

You're fuckin' retarded, Bob,
highways are packed on holidays
they ain't open, numb nuts.

AMANDA

Oh yeah, Bob! You met my boyfriend,
Alex!? He told me last night when
he got home.

MARLEY laughs hysterically.

MARLEY BATHSTONE

Hes already been through, Bob! Holy
shit that's rich!

BOLOGNA BOB

That ole' hum-dinger.

AMANDA

Yup, he hums and he dings, Bob.

MARLEY BATHSTONE

(to the other Nurse)

You bangin' Valentine too?

NURSE

(disgusted)

No.

BOLOGNA BOB

We just saw that ole' hummer, he took off in a hurry and was actin' real coochy coochy hoo ha! Ya know what I mean? Like his snatch was drippin'!

AMANDA

What? What do you mean, Bob?

BOLOGNA BOB

Hes a good ole boy I don't know what kinda shit he gets up to, shit I'm just lookin' for some hooch, babe.

AMANDA

Marley, you guys saw Alex today?

MARLEY BATHSTONE

Yeah. Bob's head's right bout' one thing though, he seemed kinda, ya know, antsy.

AMANDA

And you said he was going somewhere?

MARLEY BATHSTONE

Yeah.

BOLOGNA BOB

Rushin'! Like a damn Russian! Ha!

AMANDA

Where? What direction did he go?

MARLEY BATHSTONE

Checkernut.

AMANDA

(to the other Nurse)

Can you cover me for a few hours?

NURSE

Fuck no! You're gonna leave me when
I got both these goons!?

Amanda sighs, turns and faces Marley and Bob,

AMANDA

You guys wanna come with me?

INT. TRAVIS MORALIS'S ATTIC - DAY

The music is off. TRAVIS is sitting straddling a chair backwards, facing ALEX and BRIAN who are still laying on the floor bound up and leaned up against each other, back to back.

TRAVIS just staring at them, menacing anger,

ALEX and BRIAN, trembling, then,

TRAVIS starts laughing, it starts as a chuckle and builds into full hysterics,

ALEX and BRIAN, eyes glancing fearfully to one another wide as Travis laughs.

TRAVIS

Fattass the pig, and a fuckin' scam
artist have fuckin' teamed up to
take my fuckin' life!

TRAVIS (CONT'D)

Fuckin' priceless! I swear the fuck
to god!

TRAVIS (CONT'D)

Hey, scam artist!?

TRAVIS gets up and goes and pulls ALEX'S mouth tape off,

TRAVIS

(standing over Alex)
You got your cards on you?

INT. AMANDA'S CAR - EVENING

AMANDA is driving to Travis's house. Bob and Marley are in the car with her.

AMANDA

And you know where we're going,
right Bob?

BOLOGNA BOB
Like the back a my hummer, babe.

AMANDA
Great. That's great, Bob.

EXT. AMANDA'S CAR - SAME TIME

THE CAR SPEEDS AROUND A TURN AND OUT OF SCENE, WE WATCH SOME LEAVES AS THEY FALL FROM SOME BRANCHES HANGING OVER THE ROAD.

EXT. TRAVIS MORALIS'S HOUSE - EVENING

Its getting dark out, the place looks extra spooky in the dimming lighting.

CROWS LAND ALONG THE ROOF AND AROUND THE YARD.

INT. TRAVIS MORALIS'S ATTIC - EVENING

TRAVIS, grinning, is now holding Alex's TAROT DECK and shuffling it.

BRIAN'S eyes dart back and forth between ALEX and Travis.

ALEX
Travis, I really did wanna help
you, I --

TRAVIS
Shut up, scam artist!

He shoves the deck in Alex's face,

TRAVIS
Pick a card.

ALEX uses his teeth to draw a card, it remains in his mouth as,

TRAVIS shoves the deck in BRIAN'S face,

TRAVIS
Now you, pig.

BRIAN draws a card using his teeth now,

But he drops it!

It lands face up on his lap, its JUSTICE!

TRAVIS
Justice, how fuckin' fitting.

TRAVIS goes to a desk in the corner,
he takes out a REVOLVER, loads it,

TRAVIS
What now would justice for the pig
be, lets see, lets see.

ALEX, terrified, trying to see what card he has in his mouth
without dropping it, twisting his lips and jaw to try to
turn it enough to see down the corner of his nose at the
other side,

TRAVIS'S HAND plucks the card out of ALEX'S mouth.

TRAVIS
(holding the card,
looking at it)
... pity.

ALEX
What is it?

TRAVIS smiles, tauntingly,

ALEX gulps his own breath,

TRAVIS turns the card around and shows ALEX what it is, but
we don't get to see yet, and ALEX'S back and shoulders
straiten when he sees the card and his eyes widen, BRIAN,
still terrified and confused, looks back and forth at Alex
and the card in Travis's hand.

EXT. TRAVIS MORALIS'S HOUSE - NIGHT

AMANDA pulls up, parks down the road but the HOUSE is still
visible from where she is through the trees.

AMANDA
That's the place?

BOLOGNA BOB
Yes'm that's the hummer yer hootin'
for!

AMANDA
Okay. Lets go, but be quiet
alright, both of you?

BOB and MARLEY, goofy grin and thumbs up together.

AMANDA rolls her eyes and unbuckles her seat belt.

INT. TRAVIS MORALIS'S ATTIC - NIGHT

TRAVIS
Justice for a pig ... justice for a
pig ... lets see now ...

TRAVIS walks over to BRIAN and holds the gun up to his head.

TRAVIS
(pretending to fire)
Boom, you're under arrest.

TRAVIS lowers the gun slowly as he laughs, BRIAN, shaking and sobbing and sweating.

THE GUN, LOWERING SLOWLY AS TRAVIS LAUGHS,

ALEX'S EYES, FOLLOWING THE GUN FEARFULLY,

BRIAN, SOBBING, THEN,

BANG! BRIAN'S EYES WIDEN HUGE!

BANG AGAIN! THE OTHER KNEECAP NOW!

TRAVIS BLEW BOTH OF BRIAN'S KNEECAPS OUT, HE STANDS AND ADMIRES HIS WORK AS BRIAN WRITHES AND WINCES IN AGONY!

ALEX, EYES CLOSED, SHAKING HIS HEAD IN DEFEATED DISGUST.

TRAVIS
I was really hoping one of you
would get death. Oh well.

EXT. TRAVIS MORALIS'S HOUSE - NIGHT

AMANDA, BOB, and, MARLEY stop dead in their tracks walking toward the driveway when they hear the BANG of the gunshot sound from the house!

and look even more terrified when they hear the second shot!

AMANDA
... holy shit.

AMANDA, looking at the empty COP CAR and ALEX'S SEDAN with a look of pale dread awash across her face.

BOLOGNA BOB
Real hummer, right?

MARLEY BATHSTONE
I'd say that one was more of a
dinger, Bob.

INT. TRAVIS MORALIS'S HOUSE - NIGHT

BRIAN continues to writhe in agony,

ALEX siting beside him sighing and sobbing with his eyes
closed still.

TRAVIS is sitting in the chair again like before, hes
holding the GUN in one hand and the TAROT DECK in the other.

TRAVIS
When I was a teenager, the world
was like, cool ya know, it was full
of like, opportunity, and credit
cards were bein' handed out like
cheese sandwiches, everything was
dirt cheap, and the pot was better
too, I don't care what anybody
says.

ALEX
Travis, you gotta be able to see
that what you're doing isn't gonna
bring you back there.

TRAVIS
You can't make predictions,
remember?

ALEX
Travis ...

TRAVIS
But I can.

TRAVIS HOLDS UP THE DECK, WE SEE THE BOTTOM CARD IS THREE OF
PENTICALS,

TRAVIS
What's the card you drew mean?

ALEX
Its works. Three of penticals means
doing the great work. Any work on
earth that's within the true will
of the universe.

TRAVIS
 ... so you mean you coming here
 was the work of the true will of
 the universe?

ALEX
 Travis ...

TRAVIS
 That ... is interesting.

TRAVIS gets up and sets the gun down on the chair,
 he goes over to Alex, kicks BRIAN'S hip with his foot and we
 notice BRIAN has fainted from blood loss and trauma.
 TRAVIS shuffles the deck and holds it back in ALEX'S face,

TRAVIS
 Draw two more.

EXT. TRAVIS MORALIS'S HOUSE - NIGHT

AMANDA, peering into THE SEDAN'S windows,

AMANDA
 (muttering in shock and
 horror)
 Oh my god, no, fucking Christ this
 can't be fuckin' real what the
 fuck.

INT. TRAVIS MORALIS'S ATTIC - NIGHT

ALEX has a CARD in his MOUTH,
 and TRAVIS has one in his hand as he sets the deck down on
 the chair next to the gun.
 TRAVIS looks at the card in his hand, its THE MAGUS,
 Then he plucks the card from ALEX'S mouth
 and looks at it, its THE HANGED MAN!

TRAVIS
 Ooh! Now there's a cool idea!

He shows the cards to ALEX,
 ALEX STARTS TO LAUGH NOW.

TRAVIS
 Whats so funny?

ALEX
The Magus and the hanged man. I die
here today.

ALEX continues laughing,

TRAVIS
Damn fuckin' right you do.

EXT. TRAVIS MORALIS'S HOUSE - NIGHT

AMANDA, BOB, and MARLEY, are creeping up to the house, the front door is shut and locked again, BOB finds out. He goes to knock,

AMANDA
(whisper yell at Bob)
Don't knock!

MARLEY laughs.

AMANDA
Come on.

AMANDA goes around the side of the house, BOB and MARLEY follow.

In the back yard the trio creeps along, looking up at the windows,

AMANDA goes to the wood pile,

she climbs on top of it.

she can't reach the windows though as she had hoped.

she looks back down at BOB and MARLEY,

AMANDA
Hey, one of you come up here and
give me a boost?

Suddenly the window opens!

AMANDA, BOB, and MARLEY, frozen in shock and fear.

AMANDA squeezes herself up to the corner of the wall.

A ROPE drops out the window and lands dangling by her head, her eyes go wide, looking at the rope.

She looks at BOB and MARLEY, they both shrug their shoulders.

INT. TRAVIS MORALIS'S ATTIC - SAME TIME

Start at the ROPE hanging out the window, and TRAVIS walking away from it, and as we follow him we eventually see that the end of the ROPE is tied around a BEAM.

TRAVIS

I've never actually hung someone before.

ALEX

Well, there's a first for everything, man.

TRAVIS

You really are a smart ass, you know that?

ALEX

No, I'm just not at odds with myself, I know what's going to happen, so what would be the sense of freaking out about it?

TRAVIS

Well we can't all be stone cold scam artists, now can we?

ALEX

I don't know what we can be, honestly.

TRAVIS

Dead, dead works.

THE ROPE SUDDENLY TIGHTENS, LIKE SOMEONE WAS PULLING IT FROM BELOW,

ALEX notices this, but Travis does not.

ALEX

Hey Travis, do you have another song you could put on or something you wanna play for me? It would be nice to have some music to go out to.

TRAVIS

Sure, yeah That's a great idea actually!

ALEX

Cool, thanks Travis.

EXT. TRAVIS MORALIS'S HOUSE - SAME TIME

AMANDA IS CLIMBING UP THE ROPE.

BOB and MARLEY are watching.

INT. TRAVIS MORALIS'S ATTIC - SAME TIME

TRAVIS is plugging in his GUITAR, turns the amp on,

While ALEX watches the ROPE as it jostles slightly side to side over the window sill.

TRAVIS sits in a chair in the middle of the room, STARTS PLAYING GUITAR. VERY LOUD.

ALEX staring at THE ROPE, eyes dart back to TRAVIS.

TRAVIS plays his guitar, eyes shut tight and making wild rock star imitation faces.

AMANDA'S face in the window, wide eyes,

ALEX overjoyed to see her,

AMANDA glancing around the room,

TRAVIS focused on playing guitar.

ALEX nods to Amanda to come in quick!

AMANDA nods, starts climbing in slowly and quietly, keeping an eye on Travis,

So is ALEX,

EXT. TRAVIS MORALIS'S HOUSE - SAME TIME

BOB and MARLEY, watching AMANDA climb in,

The two drunks look to one another and shrug,

AMANDA, standing in the window, shes inside now, looking out at us, she signals with her hands for Bob and Marley to go back to the front door now.

BOB and MARLEY, shrug to one another again and then they walk off toward the front of the house together.

INT. TRAVIS MORALIS'S ATTIC - SAME TIME

AMANDA creeps past TRAVIS as he plays his guitar,

She goes to ALEX, he nods toward the stairs,
she nods and goes to them, slowly goes down the stairs,
takes one last look at Alex and they exchange a nod again.

she exits down the stairs and

we watch TRAVIS as he keeps playing his guitar, jamming out
to himself.

ALEX watches TRAVIS,

ALEX glances back to THE STAIRS,

Back to TRAVIS,

Back to THE STAIRS.

TRAVIS PERFORMS WHAT HE THINKS IS, A WICKED SOLO!

And finishes playing, posed like a rock hero with his guitar
and standing now, turns and looks in Alex's eye's.

TRAVIS

That was something I wrote the
other day thinking about the tarot
thing.

ALEX

It was good.

TRAVIS

Figure'd it'd be a good last song
for someone like you who like,
fucks around with all that kinda
shit.

ALEX

(stalling)

Travis, you wrote that in a day?
That's fuckin' amazing, dude!

TRAVIS

... yeah?

ALEX

Dude, like, yeah.

TRAVIS

Ya know --

TRAVIS sets his guitar down,

TRAVIS (CONT'D)
 You really are a bad liar. I guess
 you aren't a scam artist.

ALEX, speechless,

TRAVIS (CONT'D)
 Or at least, not a very good one.

ALEX, still speechless,

TRAVIS walks over to him,

TRAVIS
 Ya know, I am pretty interested in
 the tarot now because of all this.

TRAVIS, standing over ALEX,

TRAVIS (CONT'D)
 Is that how you figured me out?

ALEX
 I ... didn't exactly mean to on
 purpose.

TRAVIS
 What about my readings gave it
 away?

ALEX
 If um ... if you wanna untie me,
 before you hang me I mean, and give
 me my deck back, I can show you?

TRAVIS
 ... okay. We can do that.

INT. TRAVIS MORALIS'S HOUSE - SAME TIME

AMANDA OPENING THE FRONT DOOR, REVEALING BOB AND MARLEY
 STANDING OUTSIDE, THEY COME IN AND

THE MUSIC STOPS PLAYING SUDDENLY!

All three of them look startled, but

AMANDA "shushs" BOB and MARLEY.

INT. TRAVIS MORALIS'S ATTIC - SAME TIME

TRAVIS and ALEX, who is now untied, are standing at a dusty
 ping pong table now,

TRAVIS is shuffling the deck,

ALEX watches, leaning on the ping pong table.

ALEX

Good. Now set the deck on the table
and spread the cards all out in the
shape of an arc.

TRAVIS

An arc?

ALEX

Yeah, like a rainbow.

TRAVIS

Okay.

TRAVIS spreads the CARDS out like ALEX said to,

TRAVIS

Now what?

ALEX

Now raise two upward out of the
rainbow, and then raise two
downward from the rainbow.

TRAVIS

From any spot?

ALEX

Any spot.

TRAVIS does this step as instructed now too.

ALEX

Awesome. Now flip over the top
leftmost and bottom rightmost.

TRAVIS does this, gets PAGE OF WANDS and JUDGMENT,

ALEX

Okay, don't turn over the last two
yet, okay? Lets talk about these
ones first.

TRAVIS

Okay.

ALEX (O.S.)
 (slow PAN over all the
cards on the table)

In this spread, the top two cards
 you pull from the arc are your past
 and present purposes, pleasures,
 desires, your higher self if you
 will, while the lower two ...

ALEX (CONT'D)
 ... the lower two represent you on
 earth in the past --

TRAVIS
 (he gets it)
 And me in the present.

ALEX
 Exactly. And so, do you get why we
 turn them over in the shape of a
 cris-cross with each other like
 this in two groups?

TRAVIS
 No. Why?

ALEX
 Balance.

INT. THE STAIRS - SAME TIME

AMANDA IS CREEPING SLOWLY UP THE STAIRS, BOB AND MARLEY ARE
 NOT WITH HER.

INT. TRAVIS MORALIS'S ATTIC - SAME TIME

ALEX and TRAVIS standing at the ping pong table,

ALEX
 The page of wands is, well its like
 a young man with dreams of stardom.
 A big, passionate goal.

TRAVIS
 But now I'm being judged.

ALEX spots AMANDA out the corner of his eye,
 Shes peaking around the corner at the top of the steps,

ALEX
 (keeping Travis
 distracted with the
 cards)
 Unfortunately, yes Travis, why
 don't you turn the other card on
 top over now though?

TRAVIS, hand right over the next card when,

ALEX
 Wait actually! I wanna talk about
 the judgment card a bit more for a
 second, study that image Travis, as
 long as you can.

TRAVIS
 ... okay?

TRAVIS does as instructed, staring at the JUDGMENT CARD.

ALEX glances a smile and nod at AMANDA as she tip-toes into
 the room.

EXT. TRAVIS MORALIS'S HOUSE - NIGHT

BOB and MARLEY are running up the road together away from
 the house,

MARLEY
 This chick better really buy us a
 handle for this bullshit.

BOLOGNA BOB
 She will, she ain't no hummer.

INT. TRAVIS MORALIS'S ATTIC - NIGHT

TRAVIS looks up at ALEX from the JUDGMENT CARD,

TRAVIS
 I think I get it, the bodies,
 right?

ALEX
 ... probably. Yeah.

TRAVIS
 Turn over the next two now?

ALEX
 No just the next bottom one, save
 the other top one.

TRAVIS does as instructed,
The card is SEVEN PENTICALS,

TRAVIS
Meaning?

ALEX
Failure in the material sense.
Another one we already know.

TRAVIS
Turn over the other now?

ALEX
Uhh, yeah, turn over the other one
now.

ALEX (CONT'D)
Uh wait! Is there anything you
wanna ask about any of these so
far?

TRAVIS
No.

ALEX
Okay.

TRAVIS, turning over the final card,

ALEX (CONT'D)
Are you sure?

TRAVIS
Yeah, whats up with you?

ALEX
Just, scared to finally put the
rope around my neck, I guess.

TRAVIS, with suspicious eyes on Alex now, turns the card
over,

Its DEATH.

TRAVIS
... I don't get it.

ALEX, staring past him at Amanda.

TRAVIS looks behind himself, hand still on the card, and we
see,

AMANDA helping the untied BRIAN toward the stairs.

TRAVIS grabs THE GUN off the table, crushing the DEATH CARD still in his hand with it between the handle and his palm, and

SHOOTS ALEX IN THE KNEECAP!

ALEX SCREAMS and drops to the floor beside the ping pong table!

AMANDA

Alex!

TRAVIS

Who the fuck is this cunt!?

TRAVIS cocks the gun and points it at AMANDA and

BRIAN tumbles down the stairs, barely conscious!

AMANDA, frozen, hands in the air, backed against the wall!

ALEX

Travis, don't shoot!

EXT. POLICE STATION - NIGHT

WE SEE THE POLICE STATION, SILENT, ALONE, AND EERIE IN THE DARK NIGHT OF THE SMALL, SLEEPY TOWN.

INT. POLICE STATION - NIGHT

BOB and MARLEY are looking disheveled at the counter now, a YOUNG COP is in Brian's usual chair. Hes laughing at the two drunks.

YOUNG COP

(finishing laughing)

So, I'm gonna call your brother now, okay Bob?

MARLEY BATHSTONE

(to Bob)

See! Told ya!

BOLOGNA BOB

Aw man, my bro's gonna be so pissed.

MARLEY BATHSTONE

Ain't gonna let me over now either.

MARLEY BATHSTONE (CONT'D)
 Hey what you think we should do
 about that tarot guy and the chick?

BOLOGNA BOB
 Who?

MARLEY BATHSTONE
 Wow, Bob.

YOUNG COP laughs, rolls his eyes as he picks up the phone
 and starts to dial.

INT. TRAVIS MORALIS'S HOUSE - NIGHT

BRIAN, WRITHING AND MOANING ON THE FLOOR AT THE BOTTOM OF
 THE STAIRS,

Upstairs, TRAVIS is stepping backwards slowly, still
 pointing the GUN at AMANDA,

AMANDA, still up against the wall with her hands above her
 head.

ALEX, still on the floor, but propping himself up on the
 ping pong table,

TRAVIS
 We're gonna play a game now.

He gestures with the gun to Amanda,

TRAVIS (CONT'D)
 Come here.

AMANDA slowly walks over to the ping pong table,

TRAVIS
 Lower your arms.

She does slowly.

TRAVIS
 We're gonna play poker with these
 fuckin' fortune cards, one
 lightening round, whoever gets the
 better hand, gets shot.

He waves the gun and smiles like a madman.

DISSOLVE TO:

INT. TRAVIS MORALIS'S HOUSE - MOMENTS LATER

DOWNSTAIRS, ALEX, AMANDA, and TRAVIS, sitting at the coffee table Alex usually gave Travis his readings at.

BRIAN is laying on the floor at the bottom of the stairs still, completely delirious now,

CLOSE UP BRIAN,

BRIAN
(mumbling to himself,
eyes rolled back,
drooling)
I know ... the fool ... will come.
Ha-ha, that fuckin' ... idiot.

ALEX is breathing heavy and pale now as he shuffles the deck, the blood loss is getting to him.

he deals the CARDS,

and sets the deck down,

TRAVIS looks at his hand,

PAGE OF PENTICALS, KNIGHT OF PENTICALS, SEVEN OF PENTICALS,
TWO OF WANDS, AND FOUR OF PENTICALS,

TRAVIS
(laughs)
Well, if we were lookin' for
matches then I would be dead, but
we're playing with a point system,
ladies and gentlemen!

AMANDA looks at her hand now,

THE ACE OF CUPS, THE QUEEN OF CUPS, THE STAR, THE NINE OF
CUPS, AND THE LOVERS,

They both look at ALEX, who hasn't looked at his hand yet,

AMANDA
Alex, are you okay?

ALEX
Yeah ... yeah.

ALEX checks his hand now,

THE MAGUS, THE HANGED MAN, ACE OF PENTICALS, THE CHARIOT,
THE FOOL!

ALEX'S EYES SEEM TO GLOW AND WIDEN, A SMILE CREEPS ACROSS
HIS FACE.

AMANDA

What do the major arcana count as?

ALEX (CONT'D)

(still smiling)

... ten. They're ten points each.
I've played a game ... like this
before with tarot decks ... and the
fool ... counts as the joker card.

ALEX TAKES A DEEP BREATH.

INT. BOB'S BROTHER'S TRUCK - NIGHT

BOB'S BROTHER is driving, BOB is in the passenger seat,

BOB'S BROTHER

Wait wait wait wait wait, what the
fuck, are you serious?

BOLOGNA BOB

Bro.

BOB'S BROTHER

You aren't serious. No fuckin' way.

BOLOGNA BOB

Bro, you know when I'm bullshittin'
ya.

BOB'S BROTHER, looking Bob seriously in the eye,

BOB'S BROTHER

... bro.

He looks back at the road,

BOB'S BROTHER (CONT'D)

I just ...

BOLOGNA BOB

Feelin' it yer hummer now?

BOB'S BROTHER sighs,

BOB'S BROTHER (CONT'D)

Where's the house?

INT. TRAVIS MORALIS'S HOUSE - NIGHT

START AT BRIAN,

BRIAN
(babbling to himself,
drooling)
The fool ... the fool. So cool.
Haha. So cool is the fool, so cool.

AMANDA, ALEX, and TRAVIS, still sitting at the coffee table and holding their CARDS to themselves, Amanda looks very nervous because she has such a good hand, Travis looks smug because he knows his hand sucks,

ALEX
(poker-face at them each)
Before we reveal our hands ... I'd
like to tell a little story, if
that's alright with the two of you?

ALEX, seeming kind of like the crazy one himself now, nods at them each,

TRAVIS
What's the story?

ALEX
Its the story of the fool's
journey, which is sort of like, the
whole main concept behind the
tarot.

AMANDA curiously raises her head and her spirits both at once toward Alex,

TRAVIS
I've been interested in this. I
looked some stuff up on the
internet about tarot cards and I
was reading about that.

ALEX
I'll explain it very clear and down
to earth for us all here today,
alright?

TRAVIS
Please do.

AMANDA
 (very curiously looking
 down her nose as she
 nods at him, secret
 grin)
 Yeah, do that Alex.

EXT. TOWN - NIGHT

BOB'S BROTHER'S TRUCK, DRIVING THROUGH EMPTY TOWN STREETS.

INT. TRAVIS MORALIS'S HOUSE - NIGHT

TRAVIS and AMANDA are prepared to listen to Alex's story,
 still holding their cards and all sitting at the coffee
 table,

ALEX
 The fool comes into our story not
 fully sure of what's going on, what
 he is, where he is, or what to do,
 he can't yet hear the language of
 the universe around him --

ALEX smiles a secret quick smile at Amanda,

ALEX (CONT'D)
 -- he's like a child ... or a
 mentally disabled person ... or a
 drunk.

TRAVIS
 Right, like the guy from the other
 day you had with you. I get that
 concept.

AMANDA turns her head toward Alex so only half her face
 shows to Travis, but the side only Alex can see, she smiles
 a secret grin,

ALEX
 You're a smart guy, Travis,
 seriously.

ALEX (CONT'D)
 Okay, so, the fool eventually meets
 the Magus,

ALEX'S eyes narrow as do the corners of his mouth in pride,

ALEX (CONT'D)

The Magus shows the fool all of the tools on his table, all the mechanisms the world has to offer him, he is the spark of knowledge, passion, ambassador of reason, he's like, the old wizard in the cave who sends the hero off on his journey, he starts it all.

ALEX (CONT'D)

The next two cards in the order of the major arcana are about balance really, and in ways, I could say the same for the next few after that, the important part I'm getting to is that he goes on a journey to find balance. He finds that balance by major arcana six, the lovers, which is not the same as boy girl human love, its fourfold, meaning its more like brothers, like Cain and Abel specifically.

ALEX (CONT'D)

Next comes the chariot, which is like, his newly fashioned sword and shield, his suit of armor and literal chariot through the desert.

EXT. TRAVIS MORALIS'S HOUSE - NIGHT

BOB'S BROTHER'S TRUCK PULLS UP TO THE HOUSE.

INT. TRAVIS MORALIS'S HOUSE - SAME TIME

ALEX

Once the fool builds the rotas,
once he accomplishes the great work
... do you know what happens to the
Magus?

ALEX, foreboding look at Travis now,

ALEX

I knew who you were and what you
were doing by the end of your first
Tarot draw, Travis.

TRAVIS, looking nervous, heart rate growing faster, and his hand, gripping his GUN secretly under the coffee table,

ALEX, with a stone cold poker-face, holds up the HANG MAN CARD for Travis to see,

TRAVIS

Next comes death ... right?

CLOSE UP BRIAN, on his own laying there on the floor at the bottom of the stairs babbling to himself like before,

BRIAN

The fool ... is here now ... the fool ... has come.

EXT. TRAVIS MORALIS'S HOUSE - NIGHT

BOB and his BROTHER are on their way up to the house when they hear,

BANG! A GUNSHOT FROM INSIDE!

They both stop and look at each other, wide scared eyes and mouths hanging open,

AND A SECOND GUNSHOT IS HEARD!

THEY RUSH TO THE FRONT DOOR AND,

INT. TRAVIS MORALIS'S HOUSE - NIGHT

BOB AND HIS BROTHER BUST THROUGH THE FRONT DOOR!

We see AMANDA, sitting at the coffee table still, turning her head slowly to face Bob and his Brother, tears are in her eyes, blood splatter on her face and shes trembling,

ALEX and TRAVIS both laying slouched forward, their heads blown to bloody bits,

PIECES OF THEIR SKULLS AND THE TAROT CARDS LITTER THE COFFEE TABLE AND FLOOR AROUND THEM.

BOB slowly approaches the trembling, verge of tears AMANDA.

BOB'S BROTHER stands over the still unconscious BRIAN.

AMANDA bursts into tears,

AMANDA

Why the fuck did he have to always act like such a dramatic fucking hero!

BOB and his BROTHER'S faces, shock, disgust,

BRIAN
 (CLOSE UP one last time
 his delirious face)
 Spinning ... spinning ... spinning,
 wheel of ... fortune.

FADE OUT TO AMANDA'S HYSTERICAL TEARS NOW, AND BOB AND HIS BROTHER JUST STANDING THERE, LOOKING SHOCKED AND DISGUSTED.

FADE TO:

EXT. TOWN - DAY

VARIOUS SHOTS OF THE TOWN,

MORE,

EXT. THE HOSPITAL - DAY

WE SEE THE HOSPITAL, WIND BLOWING LEAVES AROUND IN THE AIR. THE ATMOSPHERE IS SOMBER AND QUIET,

EXT. POLICE STATION - DAY

AND SHOTS OF THE POLICE STATION LIKE THIS TOO, SOMBER, QUIET, SLOW, GRIM, CHILLY FALL WINDS.

EXT. THE DELI - DAY

BOLOGNA BOB is smoking one of his cheep cigars, sitting leaning up against the wall right next to the front door,

He waves to random strangers as they enter and exit the Deli.

BOLOGNE BOB
 (to random passersby)
 Hey babe, hows your hummer?

The locals all know how and who he is and they pay him no mind, some even wave back with friendly smiles and shout him various hellos.

BOB, puffing his cigar, looking off into the clouds.

MARLEY BATHSTONE comes out from inside the Deli,

goes and stands next to Bob,

MARLEY BATHSTONE

Sucks your brother wouldn't let you talk to the reporters.

BOLOGNE BOB

I guess he did me a favor really, fuck that pork puddle, I ain't never been too good at public speakin' anyway.

MARLEY BATHSTONE

Fuckin' unbelievable shit though, like fuck!

BOLOGNE BOB

Huuuummmm dinger I know it!

BOB starts pulling something out of his pocket now,

BOLOGNE BOB (CONT'D)

Hey look what I got though, I took this that night. My bro don't know about it.

He pulls Alex's TAROT CARD DECK out of his coat pocket,

BOLOGNE BOB

Wanna play?

MARLEY BATHSTONE

You don't play with them, stooge, you predict the future with them.

BOLOGNE BOB

If they was for that, then that Vaseline kid never would have gotten himself killed.

MARLEY BATHSTONE

Its probably like really bad luck that you even have those, Bob. Fuckin' tarot cards that belonged to a dead man? Come on.

BOB shrugs him off and starts to shuffle the deck,

BOLOGNE BOB

Its just a silly old game from Italy.

MARLEY BATHSTONE

Italy?

BOLOGNE BOB

Escopa!

BOB PULLS A CARD, smiles, and turns it to face Marley,

ITS, THE MAGUS CARD! WE SEE BOB'S GRINNING FACE IN THE BACKGROUND BEHIND IT AS HE HOLDS IT IN OUR FACE AND CHUCKLES AND "*THE SCIENTIFIC CLASSIFICATION OF STINGRAYS*" BY "*HOME IS WHERE*" STARTS PLAYING,

FADE OUT ON THE FOOL CARD UP REAL CLOSE TO THE CAMERA,
AND BOB'S GRINNING FACE BEHIND IT.

END

ROLL CREDITS TO SONG AND REST OF "*I BECAME BIRDS*" ALBUM BY
"*HOME IS WHERE*".

When the track "*The old country*" plays FADE IN ON BLACK AND WHITE FOOTAGE OF

AMANDA PUTTING AWAY GROCERIES IN HER AND ALEX'S APARTMENT, LOOKING VERY SOMBER.

FADE TO BLACK AS CREDITS AND SONG END.