

THE LAST SACRIFICE

By: Wendy Rittermal & William Morroni

EXT. TOP OF INCA TEMPLE, PERU - SUNSET

CREDITS OVER VARIOUS EXTREME CLOSE-UPS:

An INCA KING being dressed in colorful feathered robe and headdress. SLAVES apply war paint to his face and body. A gold turquoise sacrificial dagger is unwrapped and displayed. Four jeweled boxes are placed at the corners of a stone altar.

ACOLYTES and PORTERS CHANT and pray around the altar.

END CREDITS

A young INCA PRINCESS drinks from a jeweled cup. SUPAY, the high priest, holds the cup to her lips, he has a turquoise and gold ring on his index finger.

PACHA CHU, the Inca King, scans the horizon.

A village burns in the distance while a mounted CONQUISTADOR and his PLATOON OF SOLDIERS rush down the valley.

PACHA CHU

(Inca language
W/English subtitles)

Hurry!

SUPAY, the high priest, takes the cup from the virgin princess.

SUPAY

This potion takes time? Son of the Sun.

PACHA CHU

There is no time left.

He points at the advancing Conquistadors.

PRINCESS

Brother, my pain is nothing, do it now.

She proudly walks to the altar, strips her feathered robe and lies naked on the cold stone. Her body is covered with painted symbols.

The Conquistador gallops towards the temple, followed by running soldiers and a fat FRIAR. The Acolytes are lighting torches and the sacrificial fire.

Supay takes a heart from each jeweled box and prays as he burns the hearts on the altar fire, Pachu Chu comes up behind.

PACHU CHU

Now?

SUPAY

The pain...

They move to the virgin Princess.

PRINCESS

Please...

She hands the gold dagger to Pachu Chu. When he touches the knife it glows and the sky darkens.

THUNDER AND LIGHTNING.

PACHU CHU

Good-bye my sister. Tell the Gods
they can return.

He raises the dagger over his head. Conquistador, soldiers and Friar arrive in a cloud of dust.

FRIAR

(yells, Spanish
w/English subtitles)

STOP! STOP THE HEATHEN!

The Conquistador fires an arrow. Below Pachu Chu, the Conquistador and his men can be seen. The arrow pierces Pachu Chu's arm, he SCREAMS and drops the dagger, which clatters down the temple steps. A SOLDIER grabs the dagger and holds it up.

SOLDIER

GOLD?!

The Soldiers charge up the temple steps. The Conquistador looses another arrow. The arrow rips through Pachu Chu's neck. Lightning strikes the metal tip of the arrow and sets Pachu Chu on fire, behind him the Princess sits up on the altar and SCREAMS as she is engulfed in flames.

DISSOLVE TO PRESENT

INT. FORTUNE TELLER'S PARLOR - NIGHT

A flickering candle. RITA is sitting at the parlor table staring into the candle flame. She is a woman of 40, dark, full bodied, and obviously of Latin descent. Rita is dressed like a gypsy; loud colors, heavy make up and clinking jewelry.

She SCREAMS then has a series of convulsions as she collapses on the table. She slowly sits back up.

RITA
(hoarse low whisper)
I... am... NOSTRADAMUS!

SOUND OF DOOR SLAMMING

EDDY
I'M HOME MA, .

RITA
(normal voice)
I'M IN HERE.

EDDY, Rita's 18 year old son enters from the kitchen eating a frozen wiener. He is a gang member; short and stocky like a boxer, with crew cut dark hair and a red bandanna in his jeans pocket.

EDDY
(mumbles with food in
his mouth)
How goes the channeling. Ma?

RITA
I... AM,,, NOSTRADAMUS, YOUR FUTURE
IS MY PAST.

EDDY
Not bad. Who's Nostradomas?

He exits.

RITA
(sighs)
. . . I am Her Host Royal Highness
Queen Elizabeth The First and...

SOUND OF DOOR SLAMMING

The candle blow's out, leaving the room dark.

RITA
...Shit!

RUMBLING OF THUNDER

EXT. RITA'S HOUSE - NIGHT

LIGHTNING THUNDERS out of the stormy sky revealing a swinging sign in the front yard. It reads:

- RITA - Palmist, Fortunes Told, Tarot Cards, (in new letters) Channeling.

LIGHTNING strikes the power line and runs into the house.

INT. RITA'S PARLOR - NIGHT

RITA turns on the light switch.

The lights flash on then EXPLODE.

Rita jerks as the lightning crackles around her. She collapses to the floor.

EDDY

(O.S.)

Hey! What happened to the lights!

LIGHTNING flashes, revealing Rita as she staggers to the table and braces herself on it.

SOUND OF EDDY'S FOOTSTEPS walking toward the parlor.

LIGHTNING flashes, revealing Rita as she grabs the brass candlestick holder off the table and hides next to the kitchen door.

CREAK OF DOOR OPENING

EDDY (CONT'D)

Ma? You OK?

LIGHTNING FLASHES, EDDY STEPS INTO THE ROOM. FROM BEHIND HIM RITA STEPS FORWARD, KNOCKING HIM OUT WITH THE CANDLESTICK HOLDER.

INT. RITA'S KITCHEN, UTENSIL DRAWER - NIGHT

LIGHTNING flashes, RITA'S hand opens the drawer and rummages through the knives, selecting a sharp paring knife.

INT. RITA'S PARLOR - NIGHT

LIGHTNING flashes, RITA struggles as she hefts EDDY on to a chair.

Eddy is cradled in Rita's arms.

Lightning glints off the paring knife as Rita carves three sides of a square into the top of Eddy's head. She peels back the flap of scalp.

EXT. RITA'S HOUSE - NIGHT

The storm clouds congeal and swirl over her house.

INT. RITA'S PARLOR - NIGHT

LIGHTNING flashes. RITA cuts a square hole in EDDY'S skull.

Behind her a mirror reflects the image of PACHU CHU cutting a hole in Eddy's head.

LIGHTNING flashes, in the mirror Pachu Chu is reflected removing the square piece of bone from Eddy's skull.

EXT. RITA'S - NIGHT

The rapidly Swirling storm clouds funnel down towards Rita's house.

INT. RITA'S PARLOR - NIGHT

RITA cradles EDDY'S head, his brain exposed. In the mirror PACHU CHU is reflected cradling Eddy.

Swirling clouds burst into the front door and funnel into the hole in Eddy's head. Eddy jerks convulsively as the last of the clouds disappear into his skull. Rita replaces the skull fragment, pressing the flap of scalp back into place. The mirror reflects Pachu Chu holding Eddy, Eddy's reflection dissolves into SUPAY, the high priest.

EXT. ANCIENT INCA BRAVE, PERU - NIGHT

A gold death mask is lit by the headlamp of an OLD INDIAN, who is carefully excavating the death mask from a deep grave. The mask is of Supay. The Indian is about 60, dirty and tired from the day's digging.

The Indian looks around as loose dirt falls around him.

The earthquake shakes the ground, opening a fault that runs through the grave site. The Indian scrambles to get out as the dirt walls around him collapse. He almost makes it out but slips back down. The Indian's hands claw at the loose dirt, a small gold box is revealed.

The old Indian is buried alive as the quake ends.

DISSOLVE

INT. MUSEUM, DISPLAY CASE - DAY

Prominently displayed is an ancient Inca trepanning tool.

It is a curved stone blade with a sculptured gold handle of three men and a priest holding down an Indian and cutting a hole in his head. It is surrounded by other Inca artifacts.

MARGARET is a small modest woman of 28. She appears plain, because she plays down her looks; no make up, horn rimmed glasses, hair in a simple bun, very conservative clothes right down to her comfortable orthopedic shoes. She is nervous as she lectures a GROUP OF MEDIA REPORTERS, accompanied by their CAMERA CREWS. This is her first exhibition as curator for the Museum of Natural History.

MARGARET

The Inca's used this stone dagger to surgically cut open the skull, we still don't know why, but we've found thousands of skulls that have had this crude surgery and survived. Some believe the surgery was for medical reasons, others think it let out evil spirits...

She moves on to the next display case.

MARGARET (CONT'D)

...Here are some of my favorite items. They are on loan from the Peruvian government.

In the display case, Pachu Chu's gold dagger and Supay's ring are prominently displayed.

MARGARET (CONT'D)

(O.S.)

...The dagger is said to have belonged to the last Inca and there is a tradition that says it is cursed. The last five owners have all died mysteriously.

REPORTER

Like the tomb of King Tut,

MARGARET

Yes, but as scientists, we have to ignore superstition and deal with facts. The gold dagger is very valuable. Greed, not the curse, probably killed the five owners. That ends this tour. Now I want to introduce the man who made this exhibit possible. He's Chief Archaeologist for the Peruvian government and an old friend of mine, He'll answer any questions you have. Doctor Felipe Amaru.

Relieved to be out of center stage. Margaret points to FELIPE, who is standing off to the side.

The media and their crews surround Felipe.

VARIOUS REPORTERS

Doctor, how much is this exhibition worth? What about the curse? What about the shoot out with those grave robbers?

Felipe backs away from the microphones. He is a handsome Indian in his early thirties. Margaret joins him.

FELIPE

(to Margaret)

Thanks.

EDDY, wearing a red bandanna wrapped around his head, is back at the display case. He looks at the dagger and ring, then looks around the museum.

He sees a video surveillance camera by the entrance and a guard by the exit.

Eddy walks out.

INT. RITA'S PARLOR - DAY

RITA, looking haggard, is washing blood off the floor.

EDDY enters.

RITA

Where've you been?

He crosses to the hall and exits without talking or looking at her .

RITA (CONT'D)

(calling)

WHAT HAPPENED HERE? EDDY!? WHERE'D ALL THIS BLOOD COME FROM!?

PHONE RINGS

Rita answers the phone,

RITA

Hello... Oh, Mrs. Collins, how are you?... No, I can't today...I know the stars have been bad for you, but they were very naughty for everyone last night... No, I'm sure Puffy will be fine for another day or two... Ok...

She flips through her desk calendar.

RITA (CONT'D)
 ...Wednesday at 8?...Yes, say Hi to
 Puffy for me...Bye.
 (hangs up)
 Idiot.

DISSOLVE

EXT. MUSEUM, B&W KINOSCOPE - NIGHT

A DARK FIGURE, wearing a bandanna on his head, sneaks around the side of the building. A banner across the front of the museum proclaims, "TREASURE OF THE INCA, Starts Nov. 21st."

INT. MUSEUM HALLWAY, B&W KINOSCOPE - NIGHT

The hall and display room beyond appear empty and dark. A DARK FIGURE sneaks out from under the camera, then turns and uses a can of black spray paint to blot out the picture, For an instant we see that the figure is EDDY, dressed in black, his face covered in Inca war paint and wearing a bandanna on his head.

CRASH OF BREAKING GLASS... SCREAM OF SIREN,

DETECTIVE GOODWIN
 (Voice over)
 Roll it again. Mike.

INT. POLICE STATION, DETECTIVE'S OFFICE - DAY

ROGER GOODWIN, a handsome man of 35, is sitting at his desk.

He is wearing an old and comfortable gray fedora. His overweight partner, MIKE BATES is at the video monitor replaying the tape of EDDY breaking into the Museum, They are the Abbot and Costello of the detective squad.

GOODWIN
 Freeze it.

Mike pushes a button on the V.C.R. and Eddy's war painted face freezes on the monitor.

GOODWIN (CONT'D)
 Strange.

BATES
 Very strange. What'd he get?

Mike reads from the police report.

BATES (CONT'D)
 One gold dagger, one turquoise ring.

GOODWIN
What'd he leave?

BATES
(reading)
Gold bowl, 3 silver necklace, gold
earrings gold plate, silver statue...

Mike holds up a long computer list.

BATES (CONT'D)
. . . Etcetera!

EDDY ON THE T.V. MONITOR,

GOODWIN (O.S.)
Very, very strange.

INT. MUSEUM, DISPLAY CASE - DAY

Broken glass litters the case. The dagger and ring are missing.

MARGARET and FELIPE hover over the case.

MARGARET
It doesn't feel right. Why would a
thief take the ring and knife and
leave everything else?

FELIPE
It doesn't matter, we have to get
them back or my job is history.

POLICEMEN finish packing up their lab equipment.

POLICEMAN #1
(to Margaret)
We're done here, you can clean this
mess up

MARGARET
Did you find any fingerprints?

POLICEMAN #1
Nope, clean as a whistle.

FELIPE
No clues?

POLICEMAN &1
Just the surveillance video tape,
call Detective Goodwin if you want
to see it.

MARGARET

Thanks.

The policemen exit.

FELIPE

I want to see that tape, but first I better call the minister of antiquities, he's not going to be happy about this.

DISSOLVE

Int. MARGARET'S OFFICE - DAY

The office is very neat, sparsely furnished. A picture of J.F.K. hangs behind her desk. FELIPE is on the phone, while MARGARET watches.

FELIPE (CONT'D)

Yes...Yes...I understand...
 (to Margaret)
 ...You are insured?

Margaret nods.

FELIPE (CONT'D)

Of course... The police are investigating as we talk. .. I'll let you know as soon as we hear... what?, . . Who?. , . Father Garcia?.. Thank you Mr, Minister... Bye,

MARGARET

How'd he take it?

FELIPE

Well? The police better find the dagger and ring. Can I use this phone to call home, the minister said my family priest is trying to reach me.

MARGARET

Sure.

Felipe dials.

FELIPE

(in Spanish)

Hello?...Father Garcia, please.. Father Garcia, This is Felipe Amaru, how are you?...I got a message that you were. . . what?... NO ?... How!

(MORE)

FELIPE (CONT'D)

..I'll be on the next plane,..Tell
my mother I'm coming... Thank you,
Father... Bye.

MARGARET

Is something wrong?

Felipe is in shock.

FELIPE

My father is dead.

MARGARET

Oh no! What happened?

FELIPE

An earthquake, he was buried alive.
He...

Felipe breaks down and weeps. Margaret hugs him and they
rock slowly in each others arms.

INT. EDDY'S ROOM - NIGHT

The priest's ring is on EDDY'S middle finger.

He takes a comb and runs it through his hair, the fresh scar
on his scalp still visible.

In the mirror over Eddy's dresser. SUPAY is reflected putting
on his headdress, as Eddy puts on the red bandanna.

Eddy picks up the sacrificial dagger and exits.

INT. RITA'S PARLOR - NIGHT

RITA sits opposite MRS, COLLINS, Tarot cards spread out
between them.

Rita turns a card.

RITA

Ahh! Has Puffy been eating good?

MRS. COLLINS

No! She didn't even touch her steak
last night..

RITA

Well, that is not a bad sign, the
cards predict a successful delivery...

EDDY enter behind Mrs. Collins, Rita ignores him and turns
over another card.

RITA (CONT'D)
 ...and now the last card. Good. Very good! Puffy should have a big litter, and at least one future "best of show?"

Rita stands.

RITA (CONT'D)
 Now you must go, this reading has exhausted me.

Mrs. Collins stands, Rita ushers her to the door,

MRS. COLLINS
 Thank you, I've been so worried...

RITA
 The cards say all will be Well, I'll see you again Friday.

Mrs. Collins exits.

Rita turns toward Eddy as he crosses to her.

RITA (CONT'D)
 How many times have I told you not to come in here when I'm giving a reading?!

EDDY
 Look at my ring.

Eddy holds up his hand so she can see the turquoise ring.

For a moment her eyes glaze in a trance. then they focus again.

EDDY (CONT'D)
 (Inca language
 w/English subtitles)
 Take this, my Inca.

He holds up the sacrificial knife.

It glows as Rita touches it.

Behind them, PACHU CHU and SUPAY are reflected in the parlor mirror. Pachu Chu examines the knife.

PACHU CHU
 It feels good to hold my knife again,
 Priest.

SUPAY
It's thirsty? My king.

PACHU CHU
Is all ready?

Supay nods.

PACHU CHU (CONT'D)
Then we begin the ritual again.

DISSOLVE

EXT. CHILDREN'S PETTING ZOO - DAY

VARIOUS CHILDREN laughing and playing.

ONE CHILD chases a chicken behind the barn.

CHILD (O.S.)
(Screams)

ADULTS AND CHILDREN rush behind the barn, A dead llama, it's chest cut open is lying in front of the SCREAMING boy. His parents rush up and cover his eyes while other children and adults gather around gaping at the bloody sight

INT. MARGARET'S OFFICE - DAY

NEWSPAPER HEADLINES, "LLAMA MUTILATED AT PETTING ZOO"

MARGARET reads the article carefully, underlining a sentence that reads, "The Llama's heart has not been found."

SOUND OF KNOCKING AT DOOR.

Margaret puts down the newspaper,

MARGARET
Come in.

A SECURITY GUARD enters carrying a cardboard box.

GUARD
This just came from the police...

MARGARET
Good, just put it here.

She points at her desk. The guard puts the box down then exits.

Int. EDDY'S BEDROOM - DAY

On the dresser is a mason jar filled with the bloody heart of the llama. Behind it, reflected in the dresser mirror, SUPAY comes out of the bathroom, crosses to the dresser and picks up the heart. He examines it and smiles.

EDDY puts the heart into a dresser drawer, runs a comb through his wet hair, and hides his scar with the red bandanna.

RITA (O.S.)
(SCREAMS)

INT. RITA'S BATHROOM - DAY

RITA'S reflection in the bathroom mirror. Her face is covered with smudged black and red war paint.

She examines her face, noticing that her hands and clothes are covered with dried blood,

RITA
OH MY GOD?!

She splashes water in her face and starts scrubbing off the war paint and blood,

SOUND OF DOOR SLAMMING

Rita looks up and exits.

Int. RITA'S PARLOR - DAY

EDDY goes out the front door.

RITA (CONT'D)
(O.S.)
EDDY?! EDDY?!

She enters the empty room.

Int. MARGARET'S OFFICE - DAY

EDDY'S painted face is frozen on the T.V. monitor.

MARGARET studies the T.V, picture for a moment. She crosses to the bookshelf, takes down a dusty old volume and opens it on her desk.

Margaret leafs through it, stopping on a page that is a copy of an ancient Inca Codex (picture writing). The drawing is of an Inca priest cutting out the heart of a llama. The priest's face is painted like Eddy's. On the page opposite the drawing is a picture of the sacrificial knife that was stolen.

Margaret rips off a small piece of cardboard and uses it to mark the page, then closes the book.

Int. RITA'S KITCHEN - DAY

The T.V. is sitting on the kitchen counter, A COMMERCIAL is ending and MIDDAY NEWS is coming on.

RITA, in a house frock, carries a laundry basket of folded clothes through the kitchen and into the parlor.

INT. EDDY'S ROOM- DAY

RITA enters and starts putting the folded clothes away.

In the second drawer she finds the mason jar. Curious, she examines it, taking the jar she exits.

INT. KITCHEN - DAY

The T.V. is on the midday news.

RITA (O.S.)
EDDY! EDDY?

RITA enters carrying the jar.

NEWSCASTER
...Another case of animal abuse here
in L.A. This time a llama was found
with its heart cut out

Rita holds up the jar and realizes what it is.

NEWSCASTER (O.S.) (CONT'D)
A small boy discovered the ghastly
sight. The heart has not been
found...

EXT. CATHOLIC CHURCH - DAY

EDDY walks up to the front of the church.

FIVE CHOLOS in a low rider Chevy pull up, one leans out the passenger window.

CHOLO #1
EDDY! HEY. EDDY!

Eddy starts up the steps towards the front doors.

CHOLO #1 (CONT'D)
Hey? I'm taking to you, homeboy!

RITA
I need to talk to you Father,,,

He takes her arm and leads her to the front pew, they sit, Eddy, hiding under a pew, only hears HUMBLING echoing through the church. He crawls under the pews until he is close enough to make out what is being said,

O'BRIAN
...Are you sure it was the llama's heart?

RITA
Yes.

O'BRIAN
What does Eddy have to say?

RITA
He won't talk to me, and when I try to get him to talk, I...I don't know...I can't remember... I think I'm going crazy...

She breaks down and cries on the Priest's shoulder,

O'BRIAN
Where is Eddy now?

RITA
I don't know, he disappears. He won't talk to me, it's like he's not the same boy. I don't have any control over him, over me...

O'BRIAN
...is he using drugs again?

Eddy, hiding a couple of pews back, smiles.

RITA (O.S.)
Maybe. Father, it was horrible, blood, and that animals heart in a jar. I can't take much more.

O'BRIAN (O.S.)
Maybe you should go to the authorities...

RITA (O.S.)
The Police?!

Eddy reacts.

O'BRIAN

If the boy is out of control, now is the time to act. It's better to bring in the police now, on a minor offense, then wait till something serious happens.

INT. POLICE STATION, DETECTIVE'S OFFICE - DAY

Margaret's book of Inca codex is lying open on the desk, showing the llama's sacrifice on one page and the sacrificial dagger on the other.

MARGARET (O.S.)

. . . And the ring that was stolen was a high priest's emblem. Don't you see the connection?

GOODWIN and BATES, look over the book.

BATES

Let me get this straight, you're saying that animal was sacrificed by some Inca priest.

MARGARET

No, there are no Inca priests, but someone who knows Inca rituals is involved...

BATES

I'll tell you who's involved, a bunch of drug crazed kids out for some cheap thrills.

MARGARET

O.K., regardless of who did it, the ring and dagger are my responsibility and the Peruvian government is expecting me to report to them. So please, just keep me posted.

Upset, Margaret closes her book and begins to gather her things, knocking her purse to the ground. She bends to pick it up. Goodwin checks her out, realizing that there is a great body under her plain clothes.

GOODWIN

Bates, why don't you see if you can get us some coffee,

BATES

Yeah, sure,

Bates exits as Goodwin helps Margaret gather her things.

GOODWIN

Don't let my partner get to you, he can be a real jerk sometimes. So you really think there is something to this Inca sacrifice idea?

MARGARET

Yes, I do.

GOODWIN

I think we should talk about this some more, over dinner tonight?

Indignant, Margaret stands.

MARGARET

I didn't come here looking for a date. I've studied the Inca culture, they sacrificed thousands every day, men, women, animals. The llama is typically the first in a ritualistic series of sacrifices...

Margaret turns the page in the old book.

Another codex page showing a priest cutting out the heart of a man.

MARGARET (CONT'D)

... I Think there's going to be more, call me.

She SNAPS the book closed and storms out the door.

SOUND OF DISHES BREAKING

BATES (O.S.)

SHIT...

He enters, the front of his shirt soaked with coffee,

BATES (CONT'D)

...What's wrong with that bitch?

Goodwin laughs.

Int. POLICE STATION FRONT - DAY

RITA is pleading with the desk sergeant.

RITA

...But I'm not making a complaint...

MARGARET emerges from a hallway, heading for the front door.

RITA (CONT'D)

... I'm trying to tell you I found a
bottle with a heart in it in my son's
room...

Margaret stops to eavesdrop

DESK SERBEANT

Are you sure it wasn't something
from his biology class?

RITA

He doesn't go to class, he doesn't
even go to school. He went to the
petting zoo and cut out a poor llama's
heart.

SERGEANT

Please have a seat. I'll call a
detective to speak with you.

EXT. RITA'S BACKYARD - DAY

The mason jar, with the llama's heart, is lowered into a
hole in the ground by the back of the house, EDDY places the
dagger and the ring in the hole, covering them with dirt and
a potted plant.

He goes into the house.

EXT, POLICE STATION - DAY

MARGARET sits in her car, watching.

BATES and GOODWIN escort RITA from the station to an unmarked
car and drive off.

Margaret follows.

Int. EDDY'S ROOM - DAY

EDDY is lying in bed watching T.V. *

SOUND OF FRONT DOOR OPENING AND CLOSING, THEN FOOTSTEP'S
COMING THE HALL

Eddy smiles.

RITA, BATES, and GOODWIN enter,

GOODWIN

Which drawer ma'am?

Rita points, Goodwin goes to the dresser, opens the drawer and rummages through it.

EDDY
Hey? What's going on?

GOODWIN
There's nothing here? ma'am.

RITA
What?

Rita looks for herself, becoming frantic as she searches through the rest of the drawers.

RITA (CONT'D)
It was here this morning.
(to Eddy)
Where'd you put it?

EDDY
What?

BATES
Your mother said she found a heart
in a jar hidden in the drawer. You
know anything about it?

Eddy shakes his head.

RITA
I'm telling you I saw it. There's
something going on, there was blood
everywhere, I keep blacking out.
(to Eddy)
WHAT'S HAPPENING HERE?

EXT, RITA'S HOUSE - DAY

MARGARET, parked across the street, watches.

GOODWIN, BATES and RITA emerge from the house. There is a short discussion, the detectives keep shaking their heads. They walk off. Dejected, Rita goes back in. The police drive off.

Margaret gets out of the car and crosses to Rita's front door. Margaret knocks at the door. Agitated. Rita answers it.

RITA (CONT'D)
Yes?

MARGARET

Um...Uh...I'm Margaret Cortland. I'm curator at the Museum of Natural History. I did the exhibit on ...

EDDY steps into the parlor, listening to Margaret and Rita talk at the doorway.

MARGARET (CONT'D)

...ancient Inca culture.

RITA

I'm sorry I can't give a reading now.

Rita attempts to close the door.

MARGARET

Wait, I'm not here for a reading, I'm trying to find out what you know about the theft of an Inca dagger and the sacrifice of a llama at the zoo.

Eddy goes into the kitchen.

RITA

I don't know anything about a dagger, I thought I knew something about the heart but I don't know now? I just need to talk to my son, this is a very bad time...

Eddy sneaks out from behind the house. He gets into a beat up old van parked in the driveway.

Margaret rummages through her purse at the front door,

MARGARET

I don't want to impose, here's my phone number, if you hear anything about a turquoise ring, gold dagger, or any other animals getting mutilated, please call me.

Rita closes the front door. Margaret goes to her car and drives off, followed by Eddy in the van. The van jerks and swerves as if driven by an inexperienced driver.

INT. RITA'S PARLOR - DAY

RITA

EDDY! EDUARDD! Damn,

She sits at the table, takes out her Tarot cards, shuffles them, and deals. RITA gets more upset with each card she turns over. There are six cards in a row: The High Priestess (upside down), The Moon, The Lightning Struck Tower, The Devil, The Hanged Man, The Wheel of Fortune (upside down) and the last card she turns over is La Mort - the death,

RITA (CONT'D)

Oh my God!

She gathers the cards, reshuffles, and re-deals. The same sequence of cards are dealt out. She throws the cards off the desk and buries her face in her hands as she sobs uncontrollably.

EXT, CHURCH - DAY

MARGARET drives up the street followed by EDDY in his van.

Margaret glances in the rear view mirror, as she turns into the church driveway.

In the rearview mirror, SUPAY, in full costume, is driving the van.

Margaret can't believe what she sees and looks over her shoulder, Eddy, wearing his red bandanna, drives by.

Margaret shrugs it off as an optical illusion. She gets out of her car and enters the rectory,

EXT. CHURCH GARDEN - DAY

O'Brian is trimming his roses. MARGARET walks up behind him,

MARGARET

Are you busy? Craig?

O'Brian looks up.

O'BRIAN

Margie!

O'Brian gets up, gives her a big kiss and a hug.

O'BRIAN (CONT'D)

Let me look at you.

O'Brian holds her at arms length.

O'BRIAN (CONT'D)

Lovely as ever, how long has it been?

MARGARET

Christmas, I caught your service, . . .

O'BRIAN
You came to the service?

MARGARET
I can't shake this Catholic guilt.

O'BRIAN
Then there's still hope you'll come
back to the fold.

MARGARET
No. Craig, it still hurts.

O'BRIAN
You have to stop blaming God.

MARGARET
Please, I didn't come to open old
wounds. Do you remember Felipe Amaru,
my archeology friend?

O'BRIAN
The guy from Peru?

Margaret nods.

His father died suddenly in an accident. I'd like to arrange
for a mass, they don't have much money. Can you help me?
Craig?

He takes her hand.

O'BRIAN
Anything for an old friend. Margie.

INT. RITA'S KITCHEN - DAY

A SHOT GLASS is being filled with Tequila,

SOUND OF FRONT DOOR OPENING AND SLAMMING CLOSED.

RITA looks toward the door, she licks salt, knocks back the
shot of Tequila, and sucks on the lime.

RITA
EDDY! Is that you?

She exits.

INT. RITA'S PARLOR - DAY

EDDY heads down the hall as RITA emerges from the kitchen.

RITA
Just a minute young man.

Eddy turns and glares at her.

RITA (CONT'D)
Don't you look at me like that...

Rita goes into the parlor.

RITA (CONT'D)
...we have a few things to talk about.
Come here and sit down.

She sits at the parlor table and points to the opposite chair,
Eddy sits,

RITA (CONT'D)
What's going on here?

Un-intimidated, he stares back at her,

RITA (CONT'D)
Well?

Eddy's pupils narrow.

Intimidated, Rita breaks eye contact .

RITA (CONT'D)
I know I haven't been the best mother
since your father left, but I'm the
only mother you have. So, let's
talk about what's going on here.

Eddy glares back at her.

RITA (CONT'D)
Well if you won't talk maybe the
cards will.

Rita hands Eddy the Tarot cards.

RITA (CONT'D)
Shuffle them.

Eddy smiles, takes the cards and looks through them, finding
a card he hands it to her, Rita looks down at the Priest
card.

Rita grabs the deck from him and shuffles them.

RITA (CONT'D)
Stop playing games. Now cut.

She slams the deck down in front of him. Unsure, he reaches
out and touches them, then withdraws his hand.

Frustrated Rita grabs the deck and begins to deal them out. She deals out the Priest card followed by the Emperor card. As she starts to turn the third card Eddy reaches over and stops her.

While Eddy and Rita sit at the parlor table, SUPAY and Rita are reflected in the parlor mirror.

SUPAY/EDDY points at the Priest card and then himself, then he points from the Emperor card to Rita.

Her reflection in the mirror dissolves into PACHU CHU.

SUPAY
(Inca language
w/English subtitles)
Welcome Son of the Sun. All is ready.

PACHU CHU
Then let us take the next step in
the rite of Pachu Chu.

INT. CHURCH - NIGHT

A gold candle snuffer extinguishes a candles flame.

FATHER O'Brian puts out the altar's candles.

EXT. CHURCH - NIGHT

One by one the church lights wink out. When the church is dark, FATHER O'Brian comes out the front door and locks it behind him.

He walks down the stairs, around the side of the church, passing Eddy's van parked on the street.

EXT. CHURCH CEMETERY - NIGHT

FATHER O 'BRIAN unlocks the gate and enters the graveyard, locking the gate behind him.

O'Brian strolls past tombstones.

SOUND OF GATE LOCK RATTLING.

O'Brian looks behind him.

The gate is closed, no one is around. He proceeds to a nearby grave.

The gravestone reads, "In loving memory of Bishop Anthony Pucci 1907 to 1985"

O'Brian kneels at the grave, crosses himself and prays.

SOUND OF BRANCH SNAPPING

O'Brian looks up

The cemetery is dark, no one can be seen.

As O'Brian kneels at the grave, the shadow of an Inca, with distinct headdress, moves across him.

O" Brian looks over his shoulder.

O'BRIAN

What? !

RITA and EDDY tower over O'Brian, their faces are in traditional Inca war paint.

O'Brian rises and faces them.

O'BRIAN (CONT'D)

Is that...Is that you Rita?

Eddy begins to chant softly. Behind them the night sky begins to swirl with storm clouds.

EDDY

(Chanting)

Manco-Kapac Inca Panaca Chima, Sinchi-
Roca. Inca Panaca Raurac, Lloque-
Yupanqui Inca Panaca Hahuac...

O'BRIAN

What's going on here? Why are your
faces made up?

RITA

(Inca language
w/English subtitles)

Pacha-Kamac, Sun God has waited five
hundred years for his revenge. Prepare
yourself infidel Priest.

Eddy steps toward O'Brian, reaches out and smears war paint on O'Brian's face.

O'Brian wipes it off and looks at it.

O.BRIAN

Hey!

EDDY

... Mayta-Kapac Inca Panaca Usca
Hayta, Kapac-Yupanqui Inca Panaca
Apuc Mayta

Eddy holds his fist toward the moon, his ring begins to glow.

Distant lightning flashes as the storm builds.

Eddy's fist opens, revealing a sharp point on the inside of the ring, an oily drop hangs from the point.

Eddy reaches out and scratches O'Brian on the arm.

O'BRIAN

What the hell are you doing?

Stepping back O'Brian wipes the blood from the scratch on his arm.

RITA

(Inca language

w/English subtitles)

My Gods demand proof that we are
stronger than the white man's false
God, Pacha-Kamac wants the flower
from your soul.

O'Brian looks from Rita to Eddy and back, his vision becomes blurred.

O'Brian staggers back and drops to his knees.

EDDY

...Inca-roca Inca Panaca Silica
Quirau, Yahuar-Haukac Inca Panaca
Aucac.

Eddy reaches into his jacket and takes out the sacrificial dagger.

O'BRIAN

I'm drugged! What are you
doing...Rita...

Eddy drops to his knees and holds the dagger up to Rita.

Rita takes the dagger which begins to glow.

Storm clouds build in intensity.

Eddy's chanting turns to yelling.

O'BRIAN

(Gasping)

...Rita...Oh God...Oh God!

O'Brian collapses to the ground moaning.

Eddy's arms stretch to the sky.

EDDY
 , " , WIRA-KOCHA INCA PANACA SQCSQC,
 INCA-UPANQUI INCA PANACA INACA, PACHA-
 CUTIC INCA PANACA HATUN INACA...

O'Brian is paralysed.

Rita steps up to him and raises the dagger over her head as storm clouds THUNDER and lightning flashes around them.

EDDY (CONT'D)
 ...TUPAC-YUPANQUI INCA PANACA KAPAC
 TUPA...

Rita smiles and plunges the dagger down with both hands.

Eddy kneels as a flash of lightning throws the shadow of PACHU CHU on the ground in front of him.

The shadow of the dagger plunges into the shadow of O'Brians chest.

EDDY (CONT'D)
 ...HUAYNA-KAPAC INCA PANACA TUMI
 PAMPA...

Blood spurts onto the Bishops headstone.

Rita raises the bloody dagger over her head.

Lightning throws shadows on the ground in front of Eddy.

Pachu Chu's shadow reaches into the shadow of O'Brian's chest and pulls out the beating heart,

EDDY (CONT'D)
 ...CUSI-HUASCAR IMCA PANACA HUAYCAC,
 ATAHUALPA INCA...

Rita thrusts the throbbing heart over her head as lightning and THUNDER crescendo.

Eddy kneels by her side. O'Brian's body lies in front of her.

EDDY (CONT'D)
 ...PACHU CHU INCA, PACHU CHU INCA,
 PACHA CHU INCA, PACHA CHU INCA!

The storm clouds let loose a torrent of rain.

DISSOLVE

EXT. RITA'S BACKYARD - NIGHT

EDDY is burying the bottled heart of the priest with the llama's heart.

INT. RITA'S BATHROOM - NIGHT

SOUND OF SHOWER

Colored paint and blood swirl down the shower drain.

RITA finishes washing the paint from her face and steps out of the shower. Behind her, PACHU CHU is seen reflected in the foggy bathroom mirror, drying himself with a towel.

DISSOLVE

EXT. RITA'S FRONT DOOR - DAY

A fist BANGS on the door.

TWO UNIFORMED POLICEMEN, DETECTIVES GOODWIN and BATES, wait at the door. One of the policemen is carrying a large evidence case.

RITA, in an old house robe, opens the front door and is surprised by the crowd of POLICE.

RITA

Yes?

Goodwin holds a paper up to her face as he pushes past her, followed by Bates and two uniformed policemen.

GOODWIN

We have a warrant to search your house.

RITA

What?

INT. RITA'S PARLOR - DAY

BATES directs the search while GOODWIN deals with RITA.

BATES

You get the bedrooms, you the bath...

The UNIFORMED POLICE separate and exit.

GOODWIN

You don't mind answering a few questions, do you?

RITA

No,

GOODWIN

Where were you last night?

RITA

Ah..?

EDDY enters wearing P.J. bottoms and his ever present red bandanna. Bates grabs him, roughly.

BATES

I want to talk to you, punk!

RITA

Eddy?

Bates drags Eddy into the kitchen.

GOODWIN

Detective Bates just wants to ask him a few questions. Now where were you last night?

RITA

I guess I was here.

INT. RITA'S BATHROOM - DAY

A POLICEMAN'S HANDS scrape the shower drain. The scum is put into a zip lock bag.

INT. RITA'S KITCHEN - DAY

BATES interrogates EDDY,

BATES

You were here all night?

EDDY

Yeah.

BATES

Where was your mother?

INT. EDDY'S CLOSET - DAY

A POLICEMAN'S HANDS scrape the dirt from Eddy's shoes into a zip lock bag.

INT.- RITA'S PARLOR - DAY

GOODWIN interrogates RITA.

RITA

I guess he was here.

GOODWIN

All night?

RITA

I think so.

GOODWIN

You're not real sure, "I guess, I think so". Can't you remember what happened just last night?

RITA

I'm trying. , I can't... I must have been here all night. Why are you here, because of that llama?

GOODWIN

I ask the questions. Now one more time, where was your son last night?

INT. RITA'S LAUNDRY ROOM - DAY

POLICEMAN'S HANDS as they rummage through the clothes in the laundry hamper.

INT. RITA'S KITCHEN - DAY

BATES and EDDY.

EDDY

She was here all night....

He points to the empty tequila bottle on the counter.

EDDY (CONT'D)

...drinking! I had to put her to bed about ten.

Bates slaps Eddy, knocking him back against the nail,

BATES

Don't lie to me? kid!

He grabs Eddy and shakes him.

BATES (CONT'D)

You did that llama. Your mom said so. Talk to me now and it'll go easy on you later.

Eddy glares at him.

INT. EDDY'S VAN - DAY

A POLICEMAN'S HANDS sweeps the dirt from around the gas pedal of the van. The small pile of dirt is swept into a zip lock bag.

INT. RITA'S PARLOR - DAY

RITA is sitting at the table sobbing into her hands with GOODWIN looming over her.

GOODWIN

This isn't about some dumb animal anymore, if you know anything, you better tell me now or it will go harder on you later.

RITA

Nothing... (sob)...I can't remember anything about last night...(cries), Disgusted. Goodwin goes to the kitchen door.

GOODWIN

Mike!

BATES opens the door, behind him EDDY can be seen looking defiant.

GOODWIN (CONT'D)

(whispers)

Well?

BATES

(whispers)

He says he was home all night and that she was drinking till ten then passed out.

GOODWIN

(whispers)

That jibes, she can't remember a thing.

The TWO UNIFORMED POLICEMEN enter, joining Bates and Goodwin,

POLICEMAN 1

(whispers)

Done.

GOODWIN

(whispers)

Find anything?

POLICEMAN 1

(whispers)

Nothin' obvious, you'll have to wait
till forensics gets to it.

BATES

(whispers)

Shit!

GOODWIN

(whispers)

Alright, we're out of here.

He turns to Rita.

GOODWIN (CONT'D)

We're done for now? There may be
more questions later...

He turns and glares back at Eddy.

GOODWIN (CONT'D)

...don't be leaving town without
checking with us first.

They head for the front door. Eddy comes out of the kitchen
and stands next to Rita, watching them go.

RITA

What was this all about?

Goodwin stops as he is about to close the door.

GOODWIN

Last night someone cut out Father
O'Brian's heart.

He exits.

Rita is shocked.

RITA

My God!

She looks over at Eddy. He just smiles.

EDDY

I'm going out.

He heads for the door.

RITA

EDUARDO! COME BACK HERE!

He exits without responding.

Rita collapses into a chair, sobbing.

EXT. RITA'S HOUSE - DAY

BATES and GOODWIN get into a unmarked police car and drive off. The TWO OFFICERS drive their black and white off in the opposite direction.

EDDY'S van pulls out of the driveway and follows Goodwin and Bates.

INT. MARGARET'S LIVING ROOM - DAY

MARGARET comes in the front door carrying a briefcase and a bag of groceries. She plops the briefcase on the dining room table, the groceries in the kitchen.

She goes to the answering machine, pushes the button and returns to the kitchen to put the groceries away.

MAN'S VOICE

(filtered)

Hi Margaret, Jeff here. I'm back in town, give me a call.

CLICK, BEEP.

MAN'S VOICE (CONT'D)

(filtered)

This is Detective Goodwin...

Margaret stops what she's doing and listens.

GOODWIN'S VOICE

(filtered)

...there's been a new development. We'd like to talk to you at the station, Give me a call at 555-5529.

Margaret scribbles the number on a note pad.

CLICK, BEEP.

RITA'S VOICE

(filtered)

I'm calling for Margaret Cartland. You said I should call if something happened like the llama. I think I need help,...I don't know...

CLICK, BEEP, BEEP, BEEP.

Margaret picks up the phone and dials,

MARGARET

Detective Soodwin please, . . This is Margaret Cortland. . . Dinner"? No, your office or mine would be more appropriate... What's this about anyway...What?...No, how?...I told you there would be more, who was it?...Oh, no! Not Father O'Brian ... Can't believe it... I knew him, for years... I'll be at your office tonight... Seven? Ok... Bye.

Margaret crosses to her desk and opens a lower drawer.

In the drawer are rosary beads, a cross and a simple picture of Jesus.

She rummages through the drawer and takes out a snapshot, studies it for a moment, then collapses on the desk crying.

The snapshot slips from her hand and falls to the floor.

The ten year old photograph is of Father O'Brian standing with his arm around Margaret. She is dressed in nuns' habit,

EXT. RITA'S BACKYARD - DAY

EDDY is unloading bricks from the back of the van into the back yard.

RITA watches Eddy out the back window. She shakes her head wondering what he's up to.

MUFFLED SOUND OF DOORBELL

Rita disappears into the house.

INT. RITA'S PARLOR - DAY

RITA answers the front door finding MARGARET.

MARGARET

I don't want to bother you, but I didn't have your phone number? I think we should talk.

Rita grabs Margaret's arm and pulls her into the parlor.

RITA

You knew. You knew it was going to happen again. Tell me, tell me what's happening.

MARGARET

I was hoping you could tell me What's happening. Or maybe your son?

RITA

Shhh.

Rita motions for Margaret to follow her, they exit.

INT. RITA'S KITCHEN - DAY

RITA enters followed by MARGARET. They look out the back window.

EXT. RITA'S BACKYARD - DAY

EDDY is stacking bricks in a six by three foot rectangle in the backyard.

INT. RITA'S KITCHEN - DAY

MARGARET

What s he...

RITA

Shhh.

She motions Margaret to follow her back into the parlor.

INT. RITA'S PARLOR - DAY

MARGARET

What's he doing?

RITA

I don't know, That's not my Eddy. It may look like him, but my Eddy never did a lick of work in his life and now he's building a barbecue. He doesn't talk to me anymore. He doesn't even listen to that head banger music anymore. And poor Father O'Brian? I can't believe he's gone, he was a saint....

She collapses onto the sofa sobbing. Margaret sits next to her and hands her a handkerchief,

MARGARET

We'll miss him...

She puts her arm around Rita's shoulder.

MARGARET (CONT'D)

... His death was. . . Gods will, we have to carry on, to find out why he was taken . We need to work together. Is there anything I can do to help you?

RITA

Yes, you can tell me what's going on?

MARGARET

I don't know for sure.

RITA

But you knew something was going to happen to Father Q.Brian.

Rita wipes her face with the hanky.

MARGARET

No, I suspected there was going to be another sacrifice...

RITA

Sacrifice?

MARGARET

Sacrifice. The llama, Father O'Brian? they were both sacrificed like in an ancient Inca ritual. Somebody stole a sacrificial dagger from my museum, and is using it like the Inca's did five hundred years ago. And I don't think Father O'Brian is going to be the last. Could your son be part of a cult or something?

RITA

I don't know anymore, I was hoping you could help me. The other day I woke up with blood all over my clothes, make-up on my face. Last night Father O'Brian was murdered and I don't remember a thing. I don't know what time I went to bed. For all I know I could have cut out that poor man's heart.

MARGARET

I have a friend, he's a hypnotist, Maybe if he hypnotizes you he can get you to remember what happened during your blackouts.

RITA

I'll do anything. I have to know.

EXT. RITA'S BACKYARD - DAY

EDDY is piling brick upon brick completing the next level on the structure.

INT. POLICE STATION, DETECTIVE'S OFFICE - NIGHT

An 8x10 glossy of the O'Brian murder lies on the desk.

Another photo, more gruesome, is tossed on the desk, followed by another photo showing O'Brian's open chest.

MARGARET is going over the police photos of the murder. BATES & GOODWIN sit across from her.

MARGARET

I've seen enough, he was sacrificed.
The cut was from nipple to nipple,
as described in the Paris codex...

She tosses down the last picture.

MARGARET (CONT'D)

...He even had a touch of war paint
on his face. The last photograph is
a close up of O'Brian's face, the
smear of red paint very evident on
his cheek.

GOODWIN

Sacrificed by who.?

MARGARET

That I don't know. But I do know
there is a connection between the
stolen sacrificial dagger, the llama
and now Father O'Brian's death. I
don't know who, but with a little
research I may be able to find out
why.

BATES

Ahhhh! This is a bunch'a...

GOODWIN

We appreciate your help in this
matter, but what we really needed to
know, is where were you last night?

MARGARET

What?

BATES

where were you when the Padre was getting iced?

MARGARET

I had a meeting till nine, then...ah, I had a drink with Professor Wright, Why?

BATES

This Wright guy, can he corroborate your alibi?

MARGARET

Alibi! I don't need an alibi . .What's going on here?

GOODWIN

Relax, We have to ask, procedure you know.

MARGARET

Can I go now?

GOODWIN

Sure.

She exits, Goodwin follows her.

BATES

Inca sacrifices, my fat ass.

INT. POLICE STATION HALLWAY - NIGHT

GOODWIN catches up to MARGARET.

GOODWIN

Ms. Cortland! Wait up.

Reluctantly she stops and he joins her.

GOODWIN (CONT'D)

I'm sorry, my partner, well. . .

MARGARET

well?

GOODWIN

I think you might be onto something. Can we meet and talk, without my jerk partner.

MARBARET

I have an office at the Museum...

GOODWIN
How about dinner instead?

She turns to leave, he reaches out and stops her,

BOODNIN
I'm sorry, please, can't we start
again. Like we just met . . . Come
on, I don't like to eat alone.

MARGARET
Neither do I.

GOODWIN
Dinner, tomorrow night. I promise
we'll only talk about the crime.

MARGARET
OK. Pick me up at seven.

She turns and exits.

GOODWIN
Right! Seven!

He ogles her as she walks off.

EXT. POLICE STATION - NIGHT

EDDY sits in the van watching.

MARGARET comes out of the police station, crosses to her car
and drives off.

BATES & GOODWIN come out of the station. For a moment, they
talk, then Goodwin walks off while Bates crosses the street
and gets into his car.

As Bates drives past, Eddy starts up the van and follows
him.

DISSOLVE

EXT. RURAL MOUNTAIN CEMETERY, PERU - DAY

A CROWD of Peruvian Indians kneel around an open grave.

The men wear black suits and distinctive derbie hats, the
women are in multi-layered colored skirts.

Felipe's MOTHER wails over a rough hewn coffin.

FELIPE, looking out of place in his store bought suit, tries
to comfort her.

The PRIEST finishes praying in Latin, he blesses the coffin with water, then throws a handful of dirt on it.

ALL

Amen.

They cross themselves and rise.

THE PRIEST

Aureliano Amaru was a man who did more than make his living from the past. The ancient gold paid for his son's education, the old ways ruled his life..,

The priest removes his hat revealing a colorful and traditional Inca skull cap. The crowd remove their derby hats revealing the same Inca skull caps.

THE PRIEST (CONT'D)

...Now he joins his Inca ancestors. Let us honor him with the traditional feast for the dead.

Some of the women crowd around a donkey drawn cart. Felipe's mother serves an assortment of food from the cart. Other women carry the plates to the men. A few men are passing jugs of liquor around.

Three men have brought homemade instruments and are playing a mournful tune.

Felipe squats alone at the head of the coffin.

A YOUNG GIRL brings him a plate of food,

YOUNG GIRL

Your father's favorite.

Felipe nods and eats.

A MAN squats next to Felipe and offers him a jug. Felipe drinks and hands the jug back to the man.

MAN

Your father was clutching this when we found him. He

He takes a small gold box from his crude satchel. Felipe takes the box and examines it.

MAN (CONT'D)

There have been many strange omens lately. Our calves are born dead.
(MORE)

MAN (CONT'D)

Our children dream of the old
sacrifices and wake up screaming.
The old Gods shake the earth and
take good men like your father.
That...

He points at the gold box.

MAN (CONT'D)

...is from the grave of a high priest.
Many in the village believe it has
strong magic.

Felipe opens the box, takes out an old parchment and carefully
unfolds it.

MAN (CONT'D)

What does it say?

FELIPE

It's a page from a Codex, sort of an
ancient Inca book. I'll have to take
it to the University for translation.

MAN

The old Gods wanted you to have this
parchment, but it's already cost
your fathers life. Be careful Felipe.

The man takes a swig from the jug and puts it down next to
Felipe. Felipe takes a swig from the jug and continues
examining the parchment.

The parchment is a highly stylized series of pictographs
with borders, glyphs and Inca designs. The first three
pictographs are too complex and stylized to understand. The
last two pictographs are too soiled to recognize.

DISSOLVE

INT. DOCTOR'S OFFICE - DAY

A gold pocket watch swings slowly back and forth.

DOCTOR BERGMANN hypnotizes RITA.

BERGMANN

..when I count to three you will be
in a deep peaceful trance, one,
Deeper, two, sleep, Three...

MARGARET watches as Bergmann puts the watch away. He whispers
to Margaret.

BERGMANN (CONT'D)
... she's under, what do you need to know?

MARGARET
Ask her to remember what she did last Tuesday night.

BERGMANN
...Rita? when I snap my fingers you will remember everything you did last Tuesday night...

He SNAPS his fingers. Rita eyes start to flutter, her breathing becomes rapid.

BERGMANN (CONT'D)
Where are you Rita?.. Tell me what you see Rita?

Rita's eyes pop open and roll back exposing the whites.

MARGARET
(whispers)
My god!

BERGMANN
Relax Rita. Just tell me what you did Tuesday night.

Rita begins trembling all over.

MARGARET
Ask her about Thursday night.

BERGMANN
Rita, where were you Thursday night?

Rita begins to drool.

Her shaking becomes so violent her chair begins to CHATTER on the floor.

Bergmann reaches over and takes her pulse.

BERGMANN (CONT'D)
My God. She's racing. Rita when I count to three you're going to sleep. You'll feel fine and remember nothing. Can you hear me Rita, one, two, three.

Dr. Bergmann SNAPS his fingers.

Rita goes limp in the chair.

Bergmann examines her.

BERGMANN

Pulse normal. Eyes dilated. This woman is asleep.

MARGARET

What happened??

BERGMANN

Well, the only time we ever get that violent of a reaction under hypnosis, is when we deal with split personalities. Sometimes the split is so deep that one personality doesn't know what the other one does. So when we ask they get frustrated and have an anxiety attack because they can't answer. This woman needs help, she's either schizophrenic or has multiple personalities and needs long term analysis. Should I wake her?

MARGARET

Yes,

BERGMANN

Rita, when I snap my fingers you will wake up...

BERGMANN SNAPS HIS FINGERS,

INT. MARGARET'S CAR - DAY

MARGARET talks with RITA as she drives her home.

RITA

Nothing? I didn't remember anything?

MARGARET

Nope. The doctor said it was like you are two different people, one can't remember what the other one does.

RITA

When I can't remember it's because I'm somebody else?

MARGARET

That's what Dr. Bergmann said, he thinks you should get help...

RITA

Help?

Rita stares out the car window, deep in thought.

RITA (CONT'D)

Ever heard of channeling?

Margaret nods her head.

RITA (CONT'D)

A few days ago I was trying to channel up a spirit guide, for business. I thought I failed, but maybe I didn't. Maybe I channeled somebody up and that's why I've been blacking out.

MARGARET

How does this channeling work?

INT. RITA'S PARLOR - DAY

A candle flickers.

RITA, deep in meditation, stares at the candle.

MARGARET checks her watch.

MARGARET

How long...?

RITA

Shhhh!

EXT, RITA'S HOUSE - DAY

Eddy's van pulls into the driveway and EDDY gets out.

He walks to the front of the house and examines Margaret's car, then goes around to the side of the house.

INT. RITA'S PARLOR - DAY

RITA sits at the parlor table meditating as MARGARET watches.

EDDY peeks in the parlor window.

Rita's eyes pop open and she SCREAMS.

In the mirror, Rita's reflection dissolves in to PACHU GHU.

Margaret stares at Rita.

MARGARET

What? What's happening?

Rita and her reflection, PACHU CHU, reach out and pinch out the candle's flame.

RITA

Nothing. It's not working.

MARGARET

What was that scream?

RITA

Thought it might help? I must be tired.

MARGARET

It's late, let's call it a day,

Margaret gathers up her things and goes to the door followed by Rita.

RITA

Thank you for trying to help.

MARGARET

You sure everything is O.K.?

Rita nods. Margaret senses something is wrong but can't put her finger on what .

MARGARET (CONT'D)

I'll be in touch, goodbye.

Margaret exits.

EXT. RITA'S FRONT - SUNSET

MARGARET turns back to the door as if she is going to knock, but decides against it. She goes around the side of the house.

EXT. RITA'S BACKYARD - SUNSET

The completed brick altar is 6' by 3' by 4' high. MARGARET walks around the altar examining it. From her purse she takes a small round compass and places it at the center of the altar. The sides of the altar are lined up with the north, south, east, and west points of the compass.

SOUND OF VOICES FROM KITCHEN

Startled by the noise, Margaret looks up at the kitchen door. Shadows move across the kitchen door curtains. The door knob starts to turn. Margaret drops to the ground, the brick altar between her and the backdoor.

RITA and EDDY emerge from the house. Eddy picks up the shovel leaning on the steps.

Margaret huddles behind the altar.

SOUND OF DIGGING

Margaret musters her courage and peeks over the top of the altar. Rita is blocking Margaret's view of Eddy. Margaret can see he is digging in the flower bed but can not see what he is excavating. Rita looks back at the altar. Margaret ducks quick before she can be spotted. While Margaret cringes against one side of the altar, Eddy and Rita carry the two bottled hearts from the flower garden to the altar.

Eddy slips a few bricks from the middle of the altar, revealing a hiding space. He puts the jarred hearts into the altar and carefully replaces the bricks.

Margaret wipes the sweat from her forehead.

Rita and Eddy cross to the van, get in and drive off. Relieved, Margaret stands up and examines the other side of the altar. Finding nothing suspicious, she crosses to the back of the house and examines the flower garden.

There is an empty hole in the flower garden.

EXT. RITA'S STREET - SUNSET

The van pulls out of the driveway and makes a left.

MARGARET runs to her car, gets in and follows.

EXT. ANOTHER STREET - NIGHT

The van drives by followed by Margaret's car.

INT. THE VAN - NIGHT

In the rear view mirror MARGARET is following in her car.

EDDY glances at the mirror.

SUPAY
(Inca language
w/English subtitles)
Behind us? Lord.

Rita looks over her shoulder

INT. MARGARET'S CAR - NIGHT

She is following the van.

EXT. INTERSECTION - NIGHT

The traffic light turns from green to yellow.

The van speeds through the intersection

The traffic light turns red.

INT. MARGARET'S CAR - NIGHT

MARGARET slams on the brakes.

She cringes.

SCREECH OF BRAKES

EXT. INTERSECTION - NIGHT

Margaret's car skids to a stop just before hitting the crossing cars, who swerve to avoid her.

MARGARET

Damn!

She puts the car into reverse and backs out of the intersection.

INT. MARGARET'S CAR - NIGHT

Margaret watches as Eddy's van disappears into the traffic and the night.

EXT. POLICE STATION - NIGHT

GOODWIN and BATES come out and say their good byes. BATES gets into his car and drives off.

INT. VAN - NIGHT

It is parked on a suburban street.

In the van mirror PACHU CHU is reflected putting on his war paint.

RITA is also putting on war paint. EDDY is already in war paint.

EDDY

(subtitles)

He comes.

Eddy looks towards the outside mirror. In the outside mirror Bates' car drives up. Rita steps out the passenger door. Behind her Eddy starts the van.

RITA

(subtitles)

Bring him to me, like we trapped the Cougar.

EXT. STREET - NIGHT

The van drives off leaving RITA. Rita crosses the street and enters a dark park.

EXT. STREET CORNER - NIGHT

BATES drives toward the corner, followed by the van.

The van speeds past Bates' car and cuts him off, making a right turn in front of Bates.

SCREECH OF BREAKS

Bates' car skids to a stop.

BATES
Fuckin' asshole.

Bates slams the car into gear and races off after the van.

INT. BATES' CAR - NIGHT

The car speeds up, gaining on the van.

BATES strains to see the license plate.

The license plate is covered with mud.

SCREECH OF TIRES

Bates spins the wheel to the right.

EXT. STREET - NIGHT

SCREECH OF TIRES

BATES skids around corner, racing after the van. The van races down the street and turns right into an alley. Bates' car skids past the alley and screeches to a stop. The rear tire spins and smokes in reverse as Bates backs toward the alley, The car turns down the alley, braking to a stop.

INT. BATES' CAR - NIGHT

He is breathing hard as he looks for the van.

EXT. THE ALLEY - NIGHT

The van has disappeared. On either side are rows of car ports full of cars and trucks.

EXT. BATES' CAR - NIGHT

BATES reaches out, turns on the spotlight and swivels it.

EXT. THE ALLEY - NIGHT

The searchlight shines past rows of parked cars, stopping on Eddy's van.

EXT. BATES' CAR - NIGHT

Bates steps out, turns on a long metal flashlight, and walks toward the van.

EXT. THE VAN - NIGHT

Bates BANGS on the back door with his flashlight.

BATES

Alright asshole, you messed with a police officer this time. Come on out and take your medicine.

He uses the flashlight to BANG on the door again. After a moment he reaches out and pulls the door open. Bates looks inside the van. The flashlight searches the van, finding nothing.

BATES (CONT'D)

Fucker.

RATTLE OF KEYS

Bates looks toward the noise,

EXT. BATES' CAR - NIGHT

Bates points his flashlight toward the dark shadowy figure that is leaning into the driver side of his car.

BATES

HEY!

For an instant, EDDY's war painted face shines in the flashlight's beam. He turns and runs down a walkway between two apartment houses.

Bates runs to the car and looks in. The keys are missing from the ignition.

BATES (CONT'D)

Son of a bitch!

Bates chases Eddy down the walkway,

BATES (CONT'D)

YOU SON OF A BITCH, GIMME BACK MY KEYS.

EXT. WALKWAY EXIT - NIGHT

EDDY, running easy, comes out of the walkway, looks both ways then runs across the street.

BATES runs out of the walkway and stops, gasping for breath.

He shines the flashlight into the park across the street.

EXT. THE PARK - NIGHT

The flashlight beam follows EDDY into the park then loses him in the dark bushes. BATES, pissed, spits, pulls an automatic from under his jacket, and jogs across the street, disappearing into the bushes after Eddy,

EXT. PARK CLEARING - NIGHT

BATES steps out of the dark bushes into the clearing.

The flashlight beam searches the clearing.

There is a small playground on one side, a lavatory facility on the other side.

EXT. A BUSH - NIGHT

War painted hands move back a branch revealing BATES holding the automatic, RITA smiles and disappears into the bushes,

EXT. PARK CLEARING - NIGHT

TROPICAL BIRD CALL

BATES looks for the source of the sound. He heads toward the lavatory. He pauses for a second, listening at the lavatory door, then kicks it open and rushes in crouched, gun ready.

INT. LAVATORY - NIGHT

EDDY is looking out from under the last bathroom stall. He sees BATES' feet burst through the bathroom door. Bates' feet cautiously move to the first stall. Eddy climbs up on the toilet. Bates' head appears looking under the bathroom stalls. The three toilet stalls appear empty.

Bates moves to the first stall door, aiming with the automatic, he kicks open the door.

The stall is empty. Bates moves to the next bathroom stall. Again he kicks open the door. Stall two is empty.

Bates moves to the last stall door.

Eddy scrambles under the partition into the stall Bates has just checked.

Bates kicks in the door to the last stall, It's empty.

Bates relaxes.

He turns to exit the bathroom.

The second stall door suddenly bursts open knocking Bates down.

The automatic is knocked from his hands and clatters across the tiled floor. It slips through a grating and down a drain, Bates scrambles to the grating, reaching for the automatic.

Eddy bursts out of the stall and runs out of the lavatory. Bates realizes his gun is out of reach.

BATES

Mother fucker.

Bates runs after Eddy.

EXT. PARK CLEARING - NIGHT

BATES bursts out of the lavatory, stops, and searches the park with his flashlight.

The beam stops on EDDY standing in the clearing.

BATES

YOU!

Eddy whirls, disappearing into the bushes.

BATES (CONT'D)

STOP!

Bates runs after Eddy.

INT. MEXICAN RESTAURANT - NIGHT

GOODWIN and MARGARET are seated at a booth, finishing dinner.

GOODWIN

Nothing! We went through that fortune teller's house with a fine tooth comb and forensics came up empty.

MARGARET

How about the surveillance tape from the museum?

GOODWIN

Maybe it was that punk Eddy, but the make up was so heavy we can't make an I.D. that would hold up in court. We have no leads, no witnesses and no motive. Needless to say, the Chief is not happy, especially since Father O'Brian's murder.

MARGARET

Sacrifice, not murder.

GOODWIN

At this point, you're the only lead I have, but Inca sacrifices are a little hard to sell to the Chief ... convince me.

MARGARET

O.K., But not here. Let's go to the museum, there are some things you should see.

EXT. BUSHES - NIGHT

EDDY's sneakers burst from the bushes and run by, followed by BATES' loafers.

Eddy's back shines in the flashlight beam as he runs into some bushes. Branches whip past Bates as he follows. Bates, sweating and gasping for breath, struggles to keep up the pace.

Eddy, running easily, looks back over his shoulder. He slows down so he doesn't lose Bates.

EXT. park - NIGHT**FOUR FEET CRUNCHING THROUGH BUSHES**

The flashlight beam is bobbing through the bushes. It suddenly goes out..

TWO FEET CRUNCHING THROUGH BUSHES

EDDY is running easily through the woods.

He glances over his shoulder. Seeing nothing, he stops.

Listening, he hears nothing. Cautiously he backtracks. Eddy sneaks through the bushes.

A fist explodes from a bush, knocking Eddy flat. Bates steps out of the bush, smiling.

BATES

Gotcha.

Bates uses the flashlight to club Eddy.

BATES (CONT'D)

Mother fucker.

Bates clubs Eddy again.

BATES (CONT'D)

... I'm a goddamn police officer you asshole...

Bates swing at Eddy who crawls back, avoiding the beating.

BATES (CONT'D)

...I'm taking you in, you stole my goddamn car, and look at that shit on your face. I bet you stole that stuff from the museum.

He finally stops beating Eddy.

BATES STRAIGHTENS HIMSELF OUT,

BATES (CONT'D)

...Your ass is mine,

RITA

(O.S. Inca language w/subtitles)
No, your ass is mine.

Bates whirls around.

RITA, in warpaint, steps from a bush.

INT. MUSEUM AUDITORIUM, MOVIE SCREEN - NIGHT

CLICK

A color slide appears on the screen. It shows the side of an Inca temple covered with carvings.

MARGARET and GOODWIN sit on either side of the projector.

MARGARET

Do you see it"?

GOODWIN

See what?

MARGARET

This is an Inca Temple. It dates from the 1300's...

She walks to the screen.

MARGARET (CONT'D)

It tells the story of Pacha Cutic's
victory over the Chimu's...

Margaret points at one corner of the screen. The carvings
show two armies fighting.

MARGARET (CONT'D)

The Incas took thousands of prisoners.
Down here is what they did with them.

She points at the opposite corner of the screen.

EXT. PARK - NIGHT

RITA starts to walk slowly toward Bates.

BATES

What the... You're that fortune
teller.

RITA

(Inca language
w/English subtitles)
And you are a brave warrior.

BATES

What?

Eddy stands up behind Bates and reaches out. On Eddy's hand
the turquoise ring glistens in the dark.

A drop of serum hangs from the pin on the band.

From behind, Eddy slaps Bates, scratching him on the neck.

BATES

What the fuck.

He rubs his neck with his hand and looks at it. Bates' hand
is smeared with blood.

INT. MUSEUM AUDITORIUM, MOVIE SCREEN - NIGHT

The slide shows a long line of prisoners marching up to the
temple, each is given a drink by a priest, then starts up
the temple steps.

MARGARET

...Each prisoner was drugged, to
insure his cooperation...

EXT. PARK - NIGHT

BATES looks at RITA then over to EDDY, his vision blurring. Collapsing to the ground, he can see the sky through the trees.

Eddy and Rita's war painted faces look down at him. His vision is so blurred we can barely make out Eddy passing the sacrificial dagger to Rita.

Behind them the clouds swirl.

INT. MUSEUM AUDITORIUM, MOVIE SCREEN - NIGHT

The long line of prisoners climb up to the top of the temple, where other priests are painting symbols on the drugged prisoners faces.

MARGARET

...war paint was applied to the prisoners, then they were taken to the high priest...

EXT. PARK - NIGHT

Eddy's CHANTING is just mumbled noise as he leans over the drugged BATES and applies a dab of war paint to his face.

RITA suddenly looms over Bates. She raises the dagger over her head. The dagger glows as storm clouds swirl overhead.

INT. AUDITORIUM, MOVIE SCREEN - NIGHT

Like an assembly line, the prisoners move to the altar where the high priest cuts out their hearts.

MARGARET

...Their hearts were cut out while they were still alive.

EXT. PARK - NIGHT

RITA looms over BATES.

She plunges the dagger down at Bates

BATES

(distorted scream)

Rita reaches down and pulls out Bates' beating heart, lifting it up to the storm filled sky.

Bates' hand suddenly grabs a startled Rita by the throat.

For a moment it squeezes, then the hand drops away.

FADE TO BLACK

SUPAY

(over black, subtitles)
See how strong, he fights the drug
as he dies.

PACHU CHU

(over black)
A strong heart, a good omen.

INT. MUSEUM AUDITORIUM, MOVIE SCREEN - NIGHT

The bodies of the prisoners are tossed off the other side of the temple. At the bottom of the temple people are hacking off the arms and legs and leaving the torsos there.

MARGARET

...There are temple records that claim that ten or twenty thousand prisoners a day had their hearts cut out. They called it the flower of the soul, they offered it to the gods...

GOODWIN

What did they do to the arms and legs?

MARBARET

Ate.Em.

They grimace at each other.

Margaret works the remote, the slide changes.

CLICK

Slide of a broken urn. Painted on it is a picture of a priest cutting the heart out of a naked woman,

MARGARET

Notice the paint job? Their art is full of these kinds of depictions...

CLICK

Slide shows a drawing of Pacha-Kamac.

MARGARET

This is Pacha-Kamac the Inca's Chief God. They had a god for every day of the year and every God required some form of sacrifice.

CLICK

Slide of an old mural painted on the wall of an Inca temple. A dozen priests carry babies held over their heads. At the altar the High Priest is sacrificing one.

MARGARET

Listen,. this is a true story. In 1620 an Inca princess, who had been converted to Christianity, died. Her dying confession was that she still missed eating the tender flesh in between a baby's fingers.

GOODWIN

Jesus.

Margaret points at the skull cap that the lesser Inca priests are wearing.

MARGARET

This is a traditional Inca hat.

CLICK

Slide of a rural Peruvian marketplace. Indians, dressed in black derby hats, mill around.

MARGARET

I took this slide last year. It's a market in the Andies. Do you see what they have under their hats?

She points at one Indian in the picture. Clearly under his hat can be seen the traditional Inca cap.

MARGARET (CONT'D)

My point is that the Inca's aren't really a dead culture. They are hiding under a veneer of Christianity.

GOODWIN

So you think some Inca cult did O'Brian.

MARGARET

I don't know but I do know there is some connection.

GOODWIN

You may be right, but I can't take this to the Chief without some hard
(MORE)

GOODWIN (CONT'D)
evidence. All I can do now is wait
for a break.

CLICK

The screen goes white,

MARGARET
I hope you get the break before we
get another victim.

INT. MARGARET'S APARTMENT - NIGHT

MARGARET & GOODWIN walk up to the front door, Margaret takes
out her keys.

MARGARET
Thanks, Roger. It's been a while
since I've been out.

Goodwin steps close to Margaret.

GOODWIN
Aren't you going to invite me in for
a cup of coffee or something?

MARGARET
No. . .

She kisses him.

MARGARET (CONT'D)
. . . Call me.

She opens the door to her apartment.

MARGARET (CONT'D)
... I'm sure we'll have more to talk
about. Thank you, I had a nice time
this evening.

She leaves him standing in the hallway.

INT. MARGARET'S LIVING ROOM - NIGHT

The message light is blinking on the answering machine.
MARGARET crosses to the machine and pushes the playback
button, then starts undressing.

CLICK BEEP

FELIPE

(from machine)

Margaret, it's me, Felipe. I have to talk with you. I've made a great find, call me, as soon as possible. Sooner!

CLICK, THEN 3 BEEPS

Margaret looks at her watch and yawns.

MARGARET

In the morning Felipe.

She exits into her bedroom.

DISSOLVE

INT. RITA'S BATHROOM - DAY

In the mirror RITA examines the hand print bruise on her neck. Concerned, Rita exits.

INT. RITA'S HALLWAY - DAY

RITA stops at EDDY'S doorway, listens, then quietly opens the door and looks in.

INT. EDDY'S BEDROOM - DAY

EDDY is curled up, apparently asleep. RITA quietly closes the door. Eddy's eyes pop open. He quietly slides out of bed, listening at the door.

INT. RITA'S KITCHEN - DAY

RITA enters, picks up the phone and dials.

INT. MARGARET'S BEDROOM - DAY

PHONE RINGS

MARGARET rolls over and answers it.

MARGARET

Hello... Rita, what time is it?...That early. What's the problem?

INT. RITA'S KITCHEN - DAY

RITA is rubbing her neck.

RITA

Well? What happened last night?...
What do you mean nothing. I've got
this hand print bruise around my
neck. Something had to happen... I
can't remember a thing... No Eddy's
sleeping...

Behind her EDDY is peeking in the kitchen door.

RITA (CONT'D)

...You said you were going to watch
me... We're going to have to do it
again, I need to know who I'm
channeling up.

KNOCKING from front door.

Eddy retreats into his bedroom.

RITA (CONT'D)

...hang on a minute, there's someone
at the front door...

INT. RITA'S PARLOR - DAY

RITA opens the door, GOODWIN pushes it wide open with his
foot. He steps halfway in.

GOODWIN

Hind if I ask a few questions, like
where were you last night?

RITA

What's this about?

GOODWIN

That's what I'm trying to find out.
I know you and that freak son of
yours are involved but I don't know
how or why. You're lucky forensics
says you're clean. but this...

Goodwin points to his nose.

GOODWIN (CONT'D)

...tells me there's something rotten
here. Where'd you get that bruise?

RITA

I don't know. I wish I knew.

GOODWIN

Playing dumb isn't going to do you a bit of good. You made a big mistake when you killed my partner. I can't prove it yet, but I'm on to you.

Goodwin exits.

INT. RITA'S KITCHEN - DAY

Upset, RITA enters and picks up the receiver.

RITA

Margaret?, . . That was Detective Goodwin, the police. I think I know what I did last night...

INT. MARGARET'S BEDROOM - DAY

MARGARET is on the phone.

MARGARET

What? ...Oh no... I can't believe it...

Shocked, she drops down on the sofa.

MARGARET (CONT'D)

...No, don't go anywhere... Lemme talk to Roger, uh, Detective Goodwin, I'll call you later today...We'll figure it out... You're not responsible, it's not your fault... Yes I promise. Bye.

She CLICKS the phone and re-dials.

INT. UNIV. OF PERU, FELIPE'S OFFICE - DAY

The codex page is spread out on his desk, surrounded by notes, FELIPE is working.

The PHONE RINGS.

Startled, Felipe answers it.

FELIPE

Ola! Margaret, I'm glad you called...

He grabs the Codex off the desk and holds it up.

FELIPE (CONT'D)

...I'm translating a new codex page that I found, you won't believe what
(MORE)

FELIPE (CONT'D)

it says... Apparently, this was written by the last High Priest of the Incas... That's right, probably the late 1500's... Anyway, this is a formula, like a prescription, for a ritual designed to restore the last Inca's power...

The codex pictures are so stylized that we can barely make out what they are.

FELIPE (CONT'D)

No, this describes a series of sacrifices that have to be performed in a certain order. If I'm translating this right, this was designed to do more than restore the Incas power. It was designed to defeat the white mans' God and return the Inca Gods to power... The order? First is a llama.

As Felipe describes each sacrifice we see the appropriate pictograph. The stylized pictures become clear with the explanation.

FELIPE (CONT'D)

...from what this says the llama signifies the Inca people, you might say it's like the Biblical lamb. The sacrificial heart has to be saved... Yes. and the next one describes sacrificing, hell it's hard to be sure, but it looks like a white man, a friar or priest. The ritual's the same, the victim is war painted, drugged, and the heart cut out and saved to be used later. I think the symbolism of an Inca destroying a white priest is obvious... Yes it definitely has to do with symbolically destroying the white man's God. It gets more interesting. The next in the ritual is definitely a white conquistador, again he is painted, drugged, and his heart cut out and saved. Obviously this is symbolic of the Inca's gods overpowering and destroying the white man's warriors.

INT. MARGARET'S BEDROOM - DAY

MARGARET is on the telephone.

MARGARET

...Wait a minute, wait a minute...What if I told you that in the last few days, not only a llama, but a priest, and a cop have had their hearts cut out too...I've seen the pictures, there was a smudge of war paint on his face, judging by the cut it was obviously a sacrifice... I'm not positive what's going on, but I bet you can tell me who the next two victims are going to be.

INT. UNIV. OF PERU, FELIPE'S OFFICE - DAY

FELIPE is on the phone

FELIPE

That's why I'm calling. The last two pictographs are badly stained and soiled. I can't translate them unless I have a better picture. I need to use your reconstruction lab...

The last two pictographs are badly soiled and water stained.

FELIPE (CONT'D)

...Yes, I think the computer laser will do just fine...I'm flying up tonight...T.W.A. flight 561, arriving in LAX at nine forty five.

MARGARET

...Good, you're coming in tonight, see you then. Bye,

Felipe thinks for a minute.

FELIPE

...Three sacrifices.

He grabs the codex page and exits.

EXT. RURAL DIRT ROAD, PERU - DAY

FELIPE drives a jeep along the narrow mountain road, past the ruins of the temple on which Pachu Chu died.

EXT, RURAL MOUNTAIN VILLAGE, PERU - DAY 135.

Chickens and ragged children scatter as FELIPE drives through.

EXT, PEASANT FARM, PERU - DAY

Dusty fields surround a small adobe hut.

An OLD MAIM steps out of the hut and shades his eyes for a better view at the horizon. The old man is racked with a constant cough.

cloud of dust moves across the field.

The dust becomes a jeep and pulls to a stop by the hut. FELIPE steps out and embraces the man.

OLD MAN
(Spanish/w English
subtitles)

I had a feeling it was you. Come inside, your grandmother just finished cooking the midday meal. Join us, there's plenty.

Felipe follows his grandfather into the hut.

INT. GRANDFATHER'S HUT - DAY

The GRANDMOTHER is bent over an old stone oven, flipping tortillas, She turns around.

GRANDMOTHER
Felipito!

She rushes over and hugs him.

GRANDMOTHER (CONT'D)
So handsome my boy. Sit. Eat.

Grandfather and Felipe sit at a crude table, for a moment the grandfather has a coughing spasm.

FELIPE
You should really let me move you into the city.

GRANDFATHER
Take me from my home and I die, this land is my heart.

The grandmother serves heaping plates of food to Felipe and the grandfather.

GRANDMOTHER
You stay for dinner and I'll make you your favorite.

FELIPE
I can't Grandmother. I've only come because I need your help Grandfather, The grandmother goes back to her stove.

GRANDFATHER

Five days ago Viracocha, Inca of the Gods came to me in my sleep. He spoke to me. His words were so loud I could not understand them, they made the ground shake and he took your father. When I awoke I knew the ancient ritual of Pachu Chu was to begin again. I knew then you would come.

Felipe pushes his plate of food to the side and spreads out the codex page on the table.

FELIPE

when I was a boy, Grandfather, you told me the myths and legends of our ancestors. My father found this five hundred year old parchment describing a ritual sacrifice. Is this the myth of Pachu Chu?

The grandfather takes the parchment and examines it.

GRANDFATHER

This is no myth. The old Gods yearn for new life, crave revenge.

FELIPE

You're right Grandfather. Someone in America is following this ritual. There have already been three deaths, they were sacrificed in the old way. Who would do this Grandfather?

GRANDFATHER

Pachu Chu, the last Inca.

FELIPE

Pachu Chu died five hundred years ago.

GRANDFATHER

Gods don't die.

FELIPE

But people do, and they're dying in America, How can we stop this?

GRANDFATHER

Felipe, you can't change the will of the Gods.

INT. CITY MORGUE - DAY

SCREEN IS BLACK

MAN'S VOICE (O.S.)

Here it is.

RUMBLE of a drawer being pulled out, as the black becomes white. A hand pulls back a sheet revealing GOODWIN, MARGARET, and DR. MORGAN peering down. Margaret grimaces and steps away.

MARGARET

I've seen enough.

Dr, Morgan closes the drawer.

DR. MORGAN

He's exactly the same as the priest, paint smudge, some sort of paralyzing venom, and as you can see the heart has been extracted. Surgically a very sloppy job.

GOODWIN

Find any evidence, skin under his nails, hair...

DR. MORGAN

A few fresh bruises, but no evidence.

GOODWIN

It can't be, check him again, and don't call me until you've found something...

He grabs Margaret's arm.

GOODWIN (CONT'D)

Come on.

They exit.

EXT. CITY MORGUE - DAY

MARGARET and GOODWIN walk to Margaret's car.

GOODWIN

Now, what's this new information?

MARGARET

My archaeologist friend in Peru has found an ancient parchment which appears to describe what's happening
(MORE)

MARGARET (CONT'D)

here. It's a ritual of five sacrifices, the first three you know about. My friend is arriving tonight to translate the last two, then we'll know who or what the next two victims are going to be.

GOODWIN

Come on Margaret, ancient parchments and ritual sacrifices?

MARGARET

Look, I agree with you, but there could be a logical connection. The South American Indians have 5000 years of oral myths and traditions, we may not believe in them but someone does.

GOODWIN

I know what I believe. I'm gonna go watch that palm reader and her punk son.

MARGARET

I'll call you tomorrow and let you know who the next two victims are going to be.

They arrive at Margaret's car.

GOODWIN

Dinner tomorrow night.?

MARGARET

Maybe , I'll be in touch.

Margaret gets into her car and drives off.

INT. RITA'S HOUSE - DAY

GOODWIN pulls up and parks across the street, waiting, and watching.

INT. CATHOLIC ORPHANAGE HALLWAY - DAY

MARGARET and MOTHER SUPERIOR walk up the hall. Mother Superior is in her late fifties,

MOTHER SUPERIOR

The funeral is this weekend...

Two young children run from a side door, screaming.,

MOTHER SUPERIOR (CONT'D)

. . . HEY ! . . .

The kids freeze.

KID 1

Sorry Mother Superior.

MOTHER SUPERIOR

Back in your room.

The kids scurry back into their room.

MARGARET

I know how they feel.

MOTHER SUPERIOR

You were never a problem, until you decided to leave us.

MARGARET

I didn't leave you, the faith left me.

MOTHER SUPERIOR

we agreed to disagree. You're coming to the funeral?

MARGARET

Yes, when is it?

MOTHER SUPERIOR

Saturday, two thirty, at the parrish...

They enter a door marked "NURSERY".

INT. NURSERY - DAY

A DOZEN BABIES are spaced throughout the room in bassinets.

MARGARET & MOTHER SUPERIOR enter and cross to a back door.

MOTHER SUPERIOR

Father Feroni will be giving the eulogy, he was Father O'Brian's closest friend, the poor man is crushed. Sister Mary and Sister Theresa will be there too, they'll be glad to see you,

Why is it we only get together when there is a tragedy.

Mother Superior crosses herself.

MOTHER SUPERIOR
God's will is a mystery.

MARGARET
I'll see you Saturday.

MOTHER SUPERIOR
I pray for your return to the fold.

She kisses Margaret on the cheek and Margaret exits.

EXT. ORPHANAGE - DAY

MARGARET walks to her car and gets in.

She looks over her shoulder as she starts to back out, then stops. Eddy's van pulls into the Orphanage parking lot. Eddy gets out of the van and crosses the parking lot to the orphanage. He looks in a couple of windows.

Margaret is perplexed by what Eddy is doing.

Eddy crosses back to his van, gets in and drives off, followed by Margaret.

EXT. RITA'S STREET - DAY

EDDY drives up in the van and parks in his driveway.

GOODWIN is parked across the street.

MARGARET pulls over some distance behind Goodwin.

Eddy crosses the street, talks for a moment to Goodwin, who gets out of the car. They cross the street and enter Rita's house.

DISTANT RUMBLE OF THUNDER

Margaret rolls down the window and holds out her hand.

Dark thunder clouds begin to swirl over the house, lightning flashes. There is a sudden downpour, Margaret quickly rolls up the window.

The rain, DRUMMING on the roof, slowly fades away. Margaret looks over toward Rita's house.

After a moment Goodwin emerges from the house, straightens his fidora, gets in his car and drives off.

Perplexed, Margaret looks at her watch and drives off,

EXT. LAX - STOCK FOOTAGE - NIGHT

A 747 LANDS,

EXT. INTERNATIONAL TERMINAL - NIGHT

FELIPE emerges carrying a suitcase. He looks around, then at his watch. MARGARET pulls up to the curb in front of him, waves and gets out.

They hug. Margaret opens the trunk, Felipe throws his suitcase in. They drive off.

INT. MARGARET'S CAR - NIGHT

MARGARET is driving FELIPE to the Museum,

MARGARET

I know you're tired Felipe, but I want to get the parchment computer enhanced as soon as possible.

FELIPE

Can't it wait until tomorrow, first thing in the morning?

MARGARET

People are dying, tomorrow may be too late.

INT. RITA'S BATHROOM - NIGHT

RITA is applying war paint. In the mirror PACHU CHU'S reflection is putting on war paint too.

INT. LABORATORY - NIGHT

The parchment is being fed into a FAX like machine, FELIPE and MARGARET walk over to a nearby computer work station.

Margaret pushes a key, the parchment image appears on the monitor.

MARGARET

Let's start with Pictograph number four.

On the monitor screen, the picture zooms in on the fourth pictograph. Stains and dirt make it indecipherable.

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

Program running, now we just have to wait.

The monitor image wipes across. The new image is slightly clearer than the previous,

FELIPE

How long?

MARGARET

With this computer enhancement program it can take from 10 minutes to two hours, depending on the damage.

The monitor screen wipes, the pictograph is still indistinguishable.

FELIPE

Fill me in, do you think the same person who stole the ring and dagger is doing the sacrifices?

EXT. RITA'S BACKYARD - NIGHT

EDDY, his face painted, reaches out and removes a brick from the side of the altar.

Reaching in he removes the sacrificial dagger and ring, then replaces the brick.

Putting the ring on his finger, he smiles and exits.

INT. MUSEUM LABORATORY - NIGHT

MARGARET and FELIPE sit at the computer, talking.

FELIPE

You think this Rita woman and her son are being possessed by Pacha Chu, the last Inca?

MARGARET

Channeled, possessed, I know it sounds crazy but what else explains the facts?

FELIPE

I believe you. My people believe in possession, legend has it that the Incas and their priest could do many things that today are considered supernatural. Giant stone pillars were said to be possessed by the spirit of the Inca and caused to walk hundreds of miles from the mountains to the construction site. Priests were supposed to be able to

(MORE)

FELIPE (CONT'D)
 possess animals, making them do their bidding. To this day scientists can't explain how the Incas could build great pyramids without wheels or iron. According to my people's myths, the Incas did it with magic.

MARGARET
 I believe it. You believe it.
 Unfortunately the police

On the monitor, the pictograph is somewhat clearer. We can see the shape of someone stabbing something surrounded by glyphs and borders,

MARGARET (CONT'D)
 Maybe we can just concentrate on the victim?

FELIPE
 Good idea.

CLACK of computer keys, The image zooms into the indistinguishable victim. The image wipes revealing a little more detail.

EXT. RITA'S HOUSE - NIGHT

The van pulls out and drives off.

INT. MUSEUM LABORATORY - NIGHT

FELIPE sits at the computer console drinking a cup of coffee, MARGARET is pacing the room. She pauses and studies the monitor.

MARGARET
 It seems too small to be a man.

FELIPE
 Maybe it's a lamb.

On the monitor, the picture wipes, it looks vaguely like a baby.

MARGARET
 Oh my God.

The computer wipes again. The picture looks more like a baby.

MARGARET (CONT'D)
 I know what's next.

She grabs the telephone and dials.

INT. RITA'S PARLOR - NIGHT

The telephone RINGING.

The house is empty and dark.

INT. MUSEUM LABORATORY - NIGHT

MARGARET

No one home. We gotta hurry.

MARGARET re-dials the phone.

INT. GOODWIN'S LIVING ROOM - NIGHT

GOODWIN sits in front of the T.V., in his fedora and a robe, He's laughing. The phone RINGS, Goodwin answers it,

GOODWIN

Goodwin...What?.. Are you sure?...OK,
OK... I'm on it.

INT. MUSEUM LABORATORY - NIGHT

MARGARET

... 1455 Doran Street... I'll meet
you there.

She hangs up. MARGARET grabs her bag and FELIPE.

FELIPE

Where we going?

MARGARET

No time, I'll explain on the way.

They exit.

On the monitor, the screen wipes, revealing a fair picture of a sacrificed baby.

EXT. CITY STREET - NIGHT

The street sign reads "DQRAN STREET". Eddy's van turns on to Doran street.

EXT. MUSEUM - NIGHT

MARGARET & FELIF'E run out of the building, get into Margaret's car and peel out.

EXT. ORPHANAGE - NIGHT

Eddy's van pulls up. EDDY, in war paint, gets out and RITA drives the van off, for a moment Eddy looks around then ducks behind some near by bushes,

EXT. A STREET - NIGHT

MARGARET'S car races up the street.

EXT. BACK OF ORPHANAGE - NIGHT

EDDY quietly climbs a chain link fence and drops into the orphanage playground.

EXT. INTERSECTION - NIGHT

The stop light turns red.

SCREECH OF TIRES.

MARGARET'S car skids to a halt at the intersection.

INT. MARGARET'S CAR - NIGHT

MARGARET is beating on the steering wheel.

MARGARET

Come on green light, come on green light..,

FELIPE

Are you sure these people are...

MARGARET

No, but what if I am right,

EXT. SAME INTERSECTION - NIGHT

MARGARET'S car peels out and races across the intersection.

The light is still red.

EXT. ORPHANAGE BACK DOOR- NIGHT

EDDY sneaks up and examines the door, using a handkerchief to muffle the noise, he breaks one of the small windows on the door, reaches in and opens it.

EXT. DORAN STREET - NIGHT

MARGARET'S car screeches around the corner.

INT. ORPHANAGE HALLWAY - NIGHT

EDDY sneaks down the hall, pausing at the door marked "NURSERY".

EXT. ALLEY NEXT TO ORPHANAGE - NIGHT

EDDY'S van is parked in the alley,

INT. EDDY'S VAN - NIGHT

RITA, in war paint, waits for EDDY's return. Car lights spill across her and she ducks.

EXT. ORPHANAGE - NIGHT

Margaret's car races past the van, which is hidden in the alley.

Margaret screeches to a halt in front of the orphanage, MARGARET & FELIPE get out of the car and run toward the front door.

INT. ORPHANAGE NURSERY - NIGHT

EDDY'S hands scoop up a sleeping baby.

MUFFLED BANGING from front door.

Startled, Eddy looks toward the sound.

EXT. ORPHANAGE FRONT DOOR - NIGHT

MARGARET is banging on the front door.

MARGARET
MOTHER SUPERIOR... MOTHER SUPERIOR!

INT. ORPHANAGE HALLWAY - NIGHT

MOTHER SUPERIOR comes out of her room and walks toward the front door, passing the nursery.

Behind her EDDY emerges with the baby and quietly rushes the other way.

MARGARET (O.S.)
MOTHER SUPERIOR... MOTHER SUPERIOR...
HURRY!

Mother Superior hustles **to the door.**

MOTHER SUPERIOR
 Quiet, you'll wake the children.
 Who's there?

She looks out the little peep hole then opens the door.

MOTHER SUPERIOR
 Margaret, what's the meaning of this?

MARGARET and FELIPE rush in,

MARGARET
 The nursery, quick!

Mother Superior and Felipe follow Margaret to the nursery.

MOTHER SUPERIOR
 Where are you going?

INT. NURSERY - NIGHT

MARGARET throws open the door and turns on the light.

FELIPE and MOTHER SUPERIOR come in behind her. A few babies wake up and start to CRY.

MARGARET
 There!

She points.

All the bassinets have babies in them but the one she points to.

MARGARET (CONT'D)
 Has that one always been empty?

Mother Superior SCREAMS.

EXT. THE VAN - NIGHT

The SCREAM becomes a SCREECH of tires as the van peels out and drives off.

EXT. ORPHANAGE - NIGHT ,

The van drives past the orphanage as the SCREECH becomes a SIREN WAIL.

The approaching unmarked police car, with a detachable red light on top, passes the van and pulls up in front of the orphanage. GOODWIN gets out of the police car and rushes into the still open front door.

INT. NURSERY - NIGHT

Goodwin runs into the nursery finding MOTHER SUPERIOR wailing over an empty bassinet, fumbling with her rosary.

GOODWIN
What's going on here?

MARGARET
We're too late.

MARGARET points to the empty bassinet,

GOODWIN
A baby has been kidnapped?

FELIPE rushes in.

FELIPE
There's no sign of them.

GOODWIN
Where's a phone?

MARGARET
Follow me.

They exit leaving Felipe comforting Mother Superior,

INT. ORPHANAGE OFFICE - NIGHT

MARGARET turns on the lights as they enter and points to the phone on the desk.

GOODWIN crosses and picks up the phone and dials.

GOODWIN
This is Detective Goodwin, we have a kidnapping here...1455 Doran street... Make it quick.
(to Margaret)
In five minutes this place is going to be cradling with police,

MARGARET
I'm going over to Rita's house.

Margaret starts to exit. Goodwin stops her.

GOODWIN
Wait a minute, this is police business.

(MORE)

GOODWIN (CONT'D)

If these people are killers and kidnappers they're dangerous, I'll go check out their house. You stay and wait for the police, and don't touch anything.

Goodwin exits ahead of Margaret.

EXT. ORPHANAGE FRONT DOOR - NIGHT

GOODWIN and MARGARET step out.

Goodwin goes to his car.

GOODWIN

I'll call you when I know something.

He drives off.

In the distance storm clouds swell accompanied by lightning and thunder.

Margaret steps back into the covered doorway as rain comes gushing down. FELIPE joins her.

FELIPE

Are you OK?

MARGARET

Yes, the Police are on their way.
How's Mother Superior?

FELIPE

She's a strong woman, she can handle it.

Six police cars with sirens blaring pull up.

FELIPE (CONT'D)

There's nothing we can do here now.
Let's go home.

DISSOLVE

INT. MARGARET'S LIVING ROOM - MORNING

SOUND OF SHOWER

FELIPE is asleep on the sofa.

The telephone RINGS.

Felipe rolls over and grabs the phone.

FELIPE

Hello? Just a minute, she's in the shower...

He puts the phone down and goes to the bathroom door.

FELIPE (CONT'D)

MARGARET, TELEPHONE.

INT. RITA'S KITCHEN - MORNING

RITA'S cradling the phone against her ear while pouring vodka into a glass of tomato juice. She chugs and refills.

RITA

Margaret? I don't remember anything past six thirty last night. I know something horrible happened, have you heard anything... Oh no, not another sacrifice, who was it this time... I have to know... Oh my God, oh no.

(weeps)

INT. MARGARET'S LIVING ROOM - MORNING

MARGARET is standing with a towel around her, she is still dripping from the shower.

MARGARET

Calm down... I agree it has to stop... It's not your fault Rita... There is something we can do? Felipe and I are going to find out who the next victim will be right now...

INT. RITA'S KITCHEN - MORNING

RITA takes another swig from her bloody mary.

RITA

What good will that do... I don't know what I can do, but I have to do something... No, I'm not going to let it happen again, I don't care what I have to do.

She slams the phone down and gulps the last of her drink.

RITA (CONT'D)

(whispers)

It's MY body,...

Rita raises her arms to heaven, yelling in frustration,

RITA (CONT'D)
IT'S MY BODY, LEAVE ME...

INT. EDDY'S BEDROOM - MORNING

Startled awake by the yelling, EDDY sits up in bed.

RITA (O.S.)
...ALONE ?

INT. RITA'S KITCHEN - MORNING

RITA
(crying)
I have to stop this, that poor baby...

RITA, wiping the tears from her eyes, exits the kitchen.

INT. RITA'S BATHROOM - MORNING

In the mirrors reflection, RITA enters. She splashes cold water on her face and looks at herself in the medicine cabinet mirror.

RITA
No more.

She opens the mirror and reaches in to grab a bottle of prescription sleeping pills.

She closes the mirror, and crosses herself,

RITA (CONT'D)
Father, forgive me...

She pours out a handful of sleeping pills and looks at them.

RITA (CONT'D)
...It's the only way I know how to
end this...

She swallows a handful, gags, and pours out another handful,

RITA (CONT'D)
Hail Mary, full of grace, the lord
is with thee. Blessed art thou among
women...

In the mirror's reflection SUPAY enters as Rita swallows the second handful.

Rita looks in the mirror, sees Supay, and whirls around.

EDDY stands in the doorway.

EDDY

What are these?

He reaches over and grabs the pills from her.

Rita looks at Eddy, then in the mirror at Supay, and back at Eddy.

RITA

Where's my son, where's Eddy?

EDDY

You can't kill yourself.

RITA

It's too late.

Rita braces herself against the sink.

EDDY

Foolish woman, you may die but Pachu
Chu will live forever.

Rita looks at herself in the mirror, her reflection slowly starts to dissolve.

RITA

No... No...

Rita's reflection dissolves into PACHU CHU'S reflection.

Supay smiles.

SUPAY

(Inca language
W/English subtitles)
Quick Master rid yourself of the
poison.

Pachu Chu's reflection drops out of the mirror.

SOUND OF RETCHING.

Pachu Chu rises back up and looks at the reflection of Supay.

PACHU CHU

This woman is stronger than I thought.
I can't let her back. Is the last
sacrifice ready?

SUPAY

No Lord, we still seek the right
one.

INT. MUSEUM LABORATORY - DAY

MARGARET is working at the computer station.

MARGARET

Next pictograph coming up...

She types at the keyboard.

The video picture zooms into the last pictograph. It is stained and faded. The screen wipes, the forms become a little more distinct.

FELIPE walks up and peers over Margaret's shoulder.

FELIPE

How long is it going to take?

MARGARET

About the same as last night.

She gets herself and Felipe a cup of coffee.

FELIPE

Thanks.

MARGARET

What do you think will happen?

FELIPE

What?

MARGARET

If we don't stop this. What happens if the ritual is completed?

FELIPE

According to this codex and legend. Pachu Chu will return as Inca and the Inca Gods will recover their power. We'll become part of the communistic Inca culture, I guess.

MARGARET

I just can't relate that to L. A., 1989. What can they do, even if they are miraculously reincarnated?

FELIPE

I don't know, but we do know what they did in the past.

He points at the video monitor.

The screen wipes, making the pictograph a little clearer.

It is obvious that a high priest is cutting the heart out of something.

INT. GOODWIN'S LIVING ROOM - DAY

A pizza lies on the cluttered coffee table. GOODWIN, dressed in an old robe and his ever present fedora, staggers out of the bedroom. He takes a slice of pizza and begins to eat it while dialing the phone.

GOODWIN

Damn machine.

He slams the phone down. He picks up his wallet from the coffee table and rummages through, pulling out a scrap of paper. He dials and swallows the half chewed bite.

GOODWIN (CONT'D)

Margaret, is that you?... It's Roger.
No we haven't found the child or
kidnappers yet... When I got there
they were asleep, everything looked
fine, it's a mystery to me... Have
you found out anything new from the
parchment?... when will you know?...
Ok, lets get together for dinner,
you can tell me about it then...
I'll pick you up at six thirty...
Ciao.

Goodwin stuffs the last of the pizza slice into his mouth.

INT. MUSEUM LABORATORY - DAY

On the monitor is a fairly defined Pictograph of a naked woman being sacrificed at an alter by Pachu Chu, in full regalia. It's bordered by glyphs.

MARGARET and FELIPE lean over the computer. Felipe points at one of the glyphs.

FELIPE

This is the glyph for temple virgin,

MARGARET

A virgin?

FELIPE

That's what it says.

MARGARET

Goodwin's gonna love this.

EXT- RESTAURANT PATIO - NIGHT

The WAITRESS carries a tray of food to where GOODWIN and MARGARET are sitting,

WAITRESS

Who gets the number seven?

Roger points to Margaret, the waitress serves and exits.

GOODWIN

A virgin? Are you sure?

MARGARET

Here's a copy of the printout.

Margaret pulls out a computer copy of the last pictograph.

GOODWIN

This is just a picture of a naked woman.

MARGARET

But the glyphs say temple virgin.

GOODWIN

This is L.A. 1989, where do they expect to find a virgin? The only virgins I know are 11 year olds with slow brothers.

MARGARET

Very funny Roger, but they only need one and they'll find her and do what they did to the others.

GOODWIN

Not if I can help it. We have that punk's house staked out on 24 hour surveillance.

MARGARET

We have to stop them,

GOODWIN

Hey? this is supposed to be a date, can we stop talking shop?

MARGARET

I'm sorry Roger. It's hard to enjoy myself when I know people are dying. Especially when I can't do anything about it.

GOODWIN
I know how you feel.

MARGARET
I'm not sure you understand how urgent this situation is. This isn't about some punk kid or local cult, those people are being possessed and made to perform a ritual series of sacrifices. If they're successful... I don't know. I'm not sure what will happen...

Margaret waves the copy of the last pictograph,

MARGARET (CONT'D)
...but this ritual is designed to defeat the white man and his God, our God. You saw those pictures at the museum, the Inca Gods want their revenge, bloody revenge!

Goodwin lifts up a fork full of food.

GOODWIN
I got the picture, can we talk about it after we eat?

MARGARET
Sorry.

Margaret blushes and takes a sip of red wine.

DISSOLVE

INT. MARGARET'S APT, HALLWAY - NIGHT

The elevator doors open revealing GOODWIN and MARGARET. Behind them a young couple is engaged in heavy petting and groping. Uncomfortable, Margaret stares straight ahead and tries not to notice, while Goodwin can't keep from looking over his shoulder.

They step out and walk down the hall.

MARGARET
Can you believe that?

GOODWIN
I think they're on to something.

They stop at Margaret's door and she takes the keys out of her purse.

MARGARET

...I Had a nice time this evening.

She pecks him on the cheek.

GOODWIN

So did I.

He scoops her into his arms and kisses her. She tenses then relaxes for a moment and gently disengages herself.

GOODWIN (CONT'D)

Can I come in?

Margaret shakes her head.

GOODWIN

Come on? I know you enjoyed that
kiss...

He clutches at her, she struggles,

GOODWIN

...we're both adults.

He kisses her again, this time letting his hand slide up to her breast.

MARGARET

STOP?

She pushes him away.

GOODWIN

Sorry.

MARGARET

Roger, you're nice. I had a good
time, but I guess you'd call me old
fashioned.

GOODWIN

Old fashioned?

MARGARET

I'm saving myself, you know, white
dress, honeymoon...

GOODWIN

Then you're a. . . I'm sorry.

MARGARET

There's nothing to be sorry about. I
may not be very religious now but I
was brought up a strict Catholic.

GOODWIN
Wait a minute, that gives me an idea,

MARGARET
What?

GOODWIN
I think I have a plan, let's go
inside.

MARGARET
Roger.

GOODWIN
No, it's not what you think. Listen
we have nothing on that fortune teller
and her kid, no evidence, no proof.
The way it stands, they're going to
go out and find a virgin to sacrifice
and we'll be showing up after the
fact again. The only chance we have
of stopping this is to catch them in
the act. We have to set up a trap.

MARGARET
what do you mean?

GOODWIN
We can't talk about this in the
hallway. Besides, I need a cup of
coffee.

Margaret opens the door and they enter.

DISSOLVE

INT. MARGARET'S KITCHEN - NIGHT

MARGARET pours the last cup of coffee into GOODWIN'S mug.

MARGARET
That's the last, should I make more?

GOODWIN
No, we're about done.

She sits next to FELIPE,

FELIPE
I don't know, this sounds dangerous
Margaret.

GOODWIN

There is a little risk, but we'll have twenty policemen watching you and the house. As soon as they make their move? we'll be on them. This is the only sure way to catch them.

FELIPE

I'd feel better if I was there to help.

GOODWIN

No can do. We already have to protect one civilian, two will just double the risk. This is a police operation, we can't have you there Felipe.

(to Margaret)

You in?

MARGARET

Do I want to be bait? No way.

GOODWIN

This is the only way we're going to be able to stop them.

MARGARET

You don't understand, I can't do it, I just can't do it.

Margaret, getting anxious, fidgets with her coffee cup.

GOODWIN

You have to? Who else is there?

MARGARET

Anybody!

Margaret stands up, grabs the empty coffee pot and goes into the kitchen.

GOODWIN

I didn't mean to pressure her.

FELIPE

She's probably just tired. Why don't you take off, I'll talk to her and we'll give you a call in the morning.

INT. MARGARET'S KITCHEN - NIGHT

MARGARET is standing at the sink, thinking, unaware the coffee pot is chattering in her trembling hand, from behind her Goodwin enters and reaches out to steady her hand. Startled Margaret jumps.

GOODWIN

Sorry, didn't mean to startle you. I don't need a decision from you tonight, think about it.

MARGARET

I'm sorry too. When I was younger I saw my sister murdered. I was so scared I couldn't move. You understand?

Goodwin nods his head, kisses her on the cheek and heads out. At the door he pauses and looks back.

GOODWIN

Sleep on it, I'll call in the morning.

He exits.

DISSOLVE

INT. MARGARET'S BEDROOM - NIGHT

MARGARET tosses and turns fitfully in her sleep. She suddenly sits up wide eyed and covered in sweat.

MARGARET

MARIA!

Now awake she wipes the sweat from her face.

INT. MARGARET'S LIVING ROOM - NIGHT

FELIPE is asleep on the sofa bed.

An alarm clock on the end table reads? "3:29 AM".

MARGARET, in an old robe, comes out of her bedroom and sits on the end of the sofa bed. Felipe stirs then sits up.

FELIPE

Margaret? What time is it?

MARGARET

Early, I couldn't sleep. Can we talk?

FELIPE

Sure. Did you decide?

MARGERAT

Decide? I have to do it, but I can't. I'm not just scared. I know the police will be there to protect me. I'm afraid that I wouldn't be able to...to even show up.

FELIPE

What are you going do?

MARGARET

I know I'm the only one who can do this, but... when I was young I put my trust in God, he was there for me and I was happy. Then my sister was murdered, and I lost my trust in God and learned to trust myself. Now somebody else's God wants to kill me and I have to trust some horny cop. What am I gonna do?

FELIPE

What you have to, as always.

He reaches out and takes her hand.

She squeezes his hand.

MARGARET

I'll call Roger in the morning.

She kisses him on the forehead and exits.

DISSOLVE

EXT. RITA'S BACKYARD - DAY

RITA kneels at the altar, praying.

Behind her EDDY pulls up in the van, gets out and kneels next to Rita.

EDDY

We found a maiden.

RITA

At last.

INT. CHURCH - DAY

A stained glass window of Christ being crucified.

Below the window, MARGARET kneels in a pew.

MOTHER SUPERIOR enters and kneels next to her,

MOTHER SUPERIOR

Have you heard anything?

Margaret shakes her head.

MOTHER SUPERIOR (CONT'D)
 God works in mysterious ways. He
 takes a child from us but returns
 another. It's good to have you back.

MARGARET
 I need your help.

MOTHER SUPERIOR
 I'm here, what do you need?

MARGARET
 Your prayers.

INT. MARGARET'S KITCHEN - DAY

FELIPE is making a South American dinner.

SOUND OF FRONT DOOR OPENING

MARGARET (O.S.)
 Felipe, I'm home.

FELIPE
 In here.

MARGARET enters.

FELIPE (CONT'D)
 It's almost ready, grab a plate,

MARGARET
 I'm too nervous to eat.

FELIPE
 What did you find out?

MARGARET
 It's tonight, Roger had me make a
 channeling appointment. I should be
 there at sundown.

Margaret looks at her watch.

MARGARET (CONT'D)
 I better get ready.

Margaret exits, Felipe looks after her, concerned,

SOUND OF KNOCKING FROM FRONT DOOR

FELIPE
 I'll get it.

INT. MARGARET'S LIVING ROOM - DAY

Felipe opens the door revealing AGENTS WILSON and LANDERS, wearing matching gray three piece suits.

Wilson flashes his F.B.I. badge.

WILSON

Excuse me sir. I'm agent Wilson,
this is agent Landers, F.B.I.. We're
looking for a Margaret...

LANDERS

... Cortland.

WILSON

Is she here?

FELIPE

Yes, she's busy getting dressed.

WILSON

We can wait.

FELIPE

Have a seat ? I'll tell her you're
here.

Wilson and Landers sit on the sofa. Felipe crosses to the bedroom door.

FELIPE

Margaret, there's two gentlemen here
to see you.

MARGARET (O.S.)

Coming.

MARGARET steps out dressed in a simple frock. She presents her back to Felipe,

MARGARET (CONT'D)

Can you get the last buttons please.

Felipe buttons then points at the sofa.

FELIPE

These are agents Landers and Wilson
with the F.B. I.

Wilson and Landers stand up.

MARGARET

What can I do for you gentlemen?

WILSON

We'd like to ask you a few questions about the kidnapping.

Margaret looks at her watch.

MARGARET

I don't have a lot of time. I've already told the police everything I know.

WILSON

Kidnapping is a federal matter. We've looked over the local police reports, but we still need a few answers from you.

MARGARET

Can't this wait until tomorrow? By then it'll all be over anyway.

WILSON

What do you mean?

MARGARET

Detective Goodwin has it all set up. That's where I'm going now.

WILSON

Detective Goodwin, of the local police?

MARGARET

Yes? Now if you'll excuse me I have to finish getting ready.

WILSON

Sorry to bother you. We'll be in touch.

Wilson and Landers exit. Margaret returns to the bedroom.

INT. MARGARET'S HALLWAY - DAY

WILSON and LANDERS walk down the hall to the elevator.

LANDERS

What do you think?

WILSON

Let's go to the station and speak with Goodwin.

LANDERS

Think he's trying to steal our bust?

The elevator door opens. They step in.

WILSON

You know my motto, "Never trust the local police".

The elevator door closes.

EXT. RITA'S STREET - SUNSET

The sun is setting.

GOODWIN is parked down the street from Rita's house.

MARGARET pulls up, parks behind Goodwin. She gets into Goodwin's car.

INT. GOODWIN'S CAR - SUNSET

MARGARET

I don't want to do this.

GOODWIN

Everything is all set, I have men hiding all around the house. One of our technicians bugged the place. If you're out of sight, we'll hear you. If you need help, just call, we'll be right there.

MARGARET

I don't think I can go through with this.

GOODWIN

Remember we have to catch them in the act. This is our only chance. Trust me, we won't let anything happen to you.

Margaret sighs.

MARGARET

I still don't like it.

INT. MARGARET'S LIVING ROOM - SUNSET

THE TELEPHONE RINGS.

Felipe answers it.

FELIPE

Hello?

WILSON
(filtered)
This is agent Wilson, is Margaret
Cortland there?

FELIPE
No. She left about half an hour ago.

WILSON
Where exactly did she go?

FELIPE
She should be with Detective Goodwin.

WILSON
We have a problem with that, I'm
down here at the local police
headquarters, they tell me they don't
have an operation going on this
evening. And Detective Goodwin has
been on departmental leave since his
partner died.

FELIPE
What?

WILSON
My partner and I would like to talk
to Margaret and or Detective Goodwin
as soon as possible. Do you know
where they are?

FELIPE
They're at the fortune teller's,

WILSON
Is that Mrs. Rita Sanchez?

FELIPE
Yes.

WILSON
Thank you.

CLICK.

Felipe looks at the phone for a moment then hangs up.

FELIPE
(Spanish w/ English
subtitles)
Damn?

He picks up the phone and dials.

FELIPE (CONT'D)
Hello, Yellow Cab Co?

INT. GOODWIN'S CAR - SUNSET

MARGARET
OK, I'll do my best.

GOODWIN grabs her hand and squeezes.

GOODWIN
Don't worry, were right behind you.

She gets out and walks across the street.

EXT. RITA'S STREET - NIGHT

MARGARET reluctantly walks up the street. As she passes a street lamp it suddenly comes on. Startled, Margaret looks up at the street light. The street light flares brightly.

DISSOLVE

EXT. INNER CITY STREET - NIGHT

Two young nuns. MARGARET and MARIA walk under a street lamp. The street lamp suddenly turns on. MARGARET looks up at the lamp, .

MARGARET
It's getting late,

MARIA
We better hurry

DISSOLVE

EXT. RITA'S STREET - NIGHT

MARGARET is still staring up at the street light.

MARIA
(distorted voice over)
...or we'll miss the bus.

She looks back at GOODWIN. Smiling, Goodwin motions for her to go on. Margaret walks to the corner. A van pulls up to the stop sign and waits as Margaret starts to cross. She stops midway and looks at the van.

In the van is a middle class family.

DISSOLVE

EXT. INNER CITY ALLEY - NIGHT

Parked in the dark alley is an old van, in it is half a dozen gang members.

MARGARET and MARIA walk by the alley, when Margaret sees the van she takes Maria's arm.

The van starts up, slowly emerging from the alley.

DISSOLVE

EXT. RITA'S STREET - NIGHT

VAN HORN BLARES

Startled, Margaret snaps out of it and hurries across the street.

The van pulls around the corner as if following her.

Margaret watches the van as it drives past her.

DISSOLVE

EXT. INNER CITY STREET - NIGHT

MARGARET hurries MARIA along while glancing nervously over her shoulder.

The van follows behind them slowly.

MARIA

Don't worry, God will protect us.
 Maybe a little prayer. The Lord is
 my shepherd; I shall not want. He
 maketh me to lie down in green
 pastures: he leadeth me beside still
 waters. He restoreth my soul: he
 leadeth me in the paths of
 righteousness for his name's sake...

Margaret sees the van gaining on them and joins Maria.

MARGARET / MARIA

Yea, though I walk through the valley
 of the shadow of death, I will fear
 no evils for thou art with me...

The van starts to accelerate, the side door slides open.

Margaret nervously glances over her shoulder.

MARGARET / MARIA (CONT'D)
... Thy rod and thy staff, they
comfort me...

Two GANG members lean out of the van.

Margaret turns wide eyed with fear. She pushes Maria on.

MARGARET
RUN! RUN MARIA!

Margaret turns to face the oncoming van. The van screeches to a halt next to Margaret. Two gang members jump out and drag Margaret, kicking and SCREAMING, into the van.

The van peels out and races after Maria.

Maria looks over her shoulder in panic. The van jumps up on the curb, and two gang members snatch Maria into the van.

The van's side door SLAMS closed.

DISSOLVE

EXT. RITA'S FRONT DOOR - NIGHT

MARGARET steps up to the front door, looks back at Goodwin for a moment then reaches out and KNOCKS once, Margaret knocks again. After no answer she tries the door knob and the door opens. She looks back down the block toward Goodwin.

EXT. GOODWIN'S CAR - NIGHT

GOODWIN motions her to go in. Margaret reluctantly enters,

EXT. RITA'S BACKYARD - NIGHT

The backyard is lit by two torches stuck in the ground on either side of the altar.

EDDY, in war paint, is placing the bottled hearts at each corner of the altar.

SOUND OF FRONT DOOR CLOSING

Eddy looks up then enters the back door.

INT. RITA'S PARLOR - NIGHT

MARGARET steps into the middle of the parlor and looks around.

MARGARET
Hello? Is anyone home?

The house appears dark and empty.

Margaret walks through the parlor and down the dark hallway stopping at Eddy's door.

She KNOCKS.

MARGARET (CONT'D)
Anyone in there?

Slowly she opens the door.

The room is dark, she feels around for the light switch and turns it on. The room is empty.

She leaves Eddy's room, moves down the hall to Rita's dark room and KNOCKS.

MARGARET (CONT'D)
Rita...You there?

Margaret opens the door and looks in, The room is dark.

MARGARET (CONT'D)
Rita?

Margaret's hand fumbles along the wall and turns on the light switch.

The lights reveal RITA in full Pachu Chu makeup.

MARGARET (CONT'D)
(Screams)

She turns and runs up the hall.

SUDDENLY EDDY STEPS INTO THE L
BLOCKING HER ESCAPE.

DISSOLVE

INT. BACK OF GANG'S VAN - NIGHT

MARIA is SCREAMING as four gang members assault her.

MARGARET is being held by one gang member with his hand over her mouth.

Margaret bites his hand. He and lets her go.

Margaret struggles to the van door and opens it. A gang member shoves her away from the door before she can escape.

EXT. INNER CITY ALLEY - NIGHT

As the van turns into the alley a GANG MEMBER slams the door shut.

DISSOLVE

INT. RITA'S HALLWAY - NIGHT

MARGARET frantically looks up and down the hallway as RITA and EDDY close in on her.

EDDY

Don't be afraid. There will be no pain. Only great joy and honor.

MARGARET

Who are you?

EDDY

I am Supay, High Priest and Magician to Pachu Chu.

Eddy points to Rita. Margaret turns to Rita.

MARGARET

Rita, you have to stop this.

RITA

Rita's not here. I am Pachu Chu.

Eddy sneaks up behind Margaret,

MARGARET

Pachu Chu died 500 years ago.

RITA

An arrow killed my body, but a God never dies.

Eddy reaches for Margaret's neck, and scratches her with his poison ring. She grabs at her neck then looks at the blood on her hand. She whirls and slaps at Eddy who steps out of reach. Margaret is about to collapse when Rita and Eddy catch her arms.

RITA (CONT'D)

(Inca language
w/English subtitles)

We must work fast.

They drag Margaret into the parlor.

EXT. MARGARET'S APARTMENT - NIGHT

A cab drives up and Felipe gets in.

The cab peels out.

INT. F.B.I. SEDAN - NIGHT

WILSON is driving, LANDERS is looking at a map.

LANDERS

Get on the 134, to the left.

He points.

EXT. FREEWAY ENTRANCE RAMP - NIGHT

The F.B.I. car speeds down the ramp then brakes hard as they merge into the bumper to bumper traffic.

INT. RITA'S PARLOR - NIGHT

MARGARET is propped up in a chair at the parlor table. On either side of her RITA and EDDY are busy applying war paint. Finishing, they step back to admire their work, Margaret looks from Rita to Eddy. Rita and Eddy go in and out of focus as they step up on either side of Margaret and help her out of the chair, dragging her toward the kitchen. As she passes the mirror. Margaret sees Rita and Eddy reflected as PACHU CHU and SUPAY, in full regalia.

MARGARET

(barely audible)

Roger.

Margaret is dragged out of the parlor.

INT. GOODWIN'S CAR - NIGHT

Impatiently, he looks at his watch then over at Rita's house.

The house looks dark and quiet.

Storm clouds begin to accumulate over Rita's house.

EXT. SUBURBAN STREET - NIGHT

The yellow cab speeds around the corner and down the block toward the accumulating clouds.

EXT. FREEWAY - NIGHT

Bumper to bumper traffic is crawling along. The F.B.I. sedan is stuck in the middle of it all.

EXT. RITA'S BACKYARD - NIGHT

EDDY and RITA drag MARGARET out of the back door.

Margaret's eyes dart over the backyard. The altar is lit by the "torches".

There is a bottled heart at each corner of the altar, the baby's heart is in the smallest bottle.

From bush to tree to fence to bush, Margaret looks around and can find no hidden policemen. Horrified, Margaret tries to yell for help.

MARGARET

(gasps)

Help,...

Eddy RIPS open Margaret's dress.

DISSOLVE

INT. BACK OF GANG'S VAN - NIGHT

GANG MEMBER 1 RIPS open Margaret's habit exposing her breasts.

GANG MEMBER 1

Look at the set on this one.

FOUR GANG MEMBERS are raping the SCREAMING MARIA. GANG MEMBER 2 looks back.

GANG MEMBER 2

Nice? you're next bitch.

MARGARET

Dear god, HELP...

Gang member one gags her with his bandanna.

DISSOLVE

EXT. RITA'S BACKYARD - NIGHT

MARGARET

... Me... Please.

RITA and EDDY lift MARGARET up and place her on the altar. Eddy opens each jar, takes out the hearts, and places them in an urn at the foot of the altar.

EDDY

(chanting)

Manco-Kapac Inca Panaca Chima Sinchi-
Roca Inca Panaca Raurac...

Using a torch, Eddy sets the urn on fire. The hearts burn up in a blaze of smoke and flames.

Rita reaches over Margaret and is handed the sacrificial dagger by Eddy.

The dagger glows when she touches it.

Rita and Eddy loom over Margaret.

Rita holds up the glowing dagger, behind her storm clouds continue to swirl and swell.

EDDY (CONT'D)

...Lloque-Yupanqui Inca Panaca Hahuse
Mayta-Kapac Inca Panaca Usca Mayta...

MAN'S VOICE

(off screen)

Hey...

Rita, Eddy, and Margaret all look toward the voice.

The NEIGHBOR a large burley man in tank top is leaning over the fence. He has a beer in his hand.

NEIGHBOR

...What the hell are you doing?

Eddy walks toward the neighbor.

EDDY

This is none of your business.

MARBARET

(croaks feebly)

Help me.

NEIGHBOR

I'm makin' it my business, so if you don't tell me that's going on I'll call the cops.

EDDY

Leave before I'm forced to hurt you.

NEIGHBOR

You wimpy punk, you and what army?

He finishes off the beer and crushes the can against his forehead. Eddy joins him at the fence. Margaret matches hopefully.

EDDY

There is no reason to fight neighbor,
we can be friends.

Eddy offers the neighbor his hand.

NEIGHBOR

Are you going to tell me what's going
on here?

Eddy thrusts his hand out further.

EDDY

Ok, shake on it?

Reluctantly, the neighbor reaches out and they shake.

NEIGHBOR

Hey....

He pulls away and looks at his hand.

A bloody scratch is across his palm.

NEIGHBOR (CONT'D)

... What the hell...

The neighbor drops paralyzed behind the fence. Smiling, Eddy
turns and walks to the altar.

Margaret looks around wildly for help.

EDDY (O.S.)

Kapac-Yupanqui Inca Panaca Apue
Mayta...

Rita holds up the glowing dagger, behind her LIGHTNING and
THUNDER crackle as the storm grows and the clouds swirl
overhead.

INT. F.B.I. SEDAN - NIGHT

LANDERS and WILSON are impatiently stuck in traffic.

EXT. FREEWAY - NIGHT

The sedan pulls left from the fast lane onto the center
shoulder, speeding past the stuck cars. They pass a
motorcycle policeman who follows them with his SIREN blaring
and pulls them over

INT. F.B.I. SEDAN - NIGHT

WILSON

Shit.

EXT. RITA'S STREET - NIGHT

The yellow cab speeds around the corner and comes to a stop in front of Rita's house.

INT. GOODWIN'S CAR - NIGHT

GOODWIN watches.

EXT. RITA'S HOUSE - NIGHT

FELIPE gets out of the cab. He walks up to the front door and bangs on it, when no one answers, Felipe tries the doorknob and steps into the house.

GOODWIN gets out of his car, jogs across the street and follows Felipe into the house.

EXT. RITA'S BACKYARD - NIGHT

RITA and EDDY hover over MARGARET at the altar,

EDDY

...Inca-Roca Inca Panaca Willca Quirau
Yahuar-Huakac Inca Panaca Aucac...

FELIPE (O.S.)

STOP!

Felipe, rushes out the back door and punches Eddy away from Margaret, knocking Eddy to the ground.

Margaret sees Felipe and smiles.

FELIPE (CONT'D)

Get away from her,

DISSOLVE

INT. BACK OF GANG'S VAN - NIGHT

The GANG MEMBERS have finished with MARIA, they turn and advance on MARGARET.

Behind them, Maria crawls to the van door.

Margaret struggles with GANG MEMBER 1 and spits out the gag.

The remaining gang members advance towards Margaret. Their hands grope at her body. Behind them Maria slides open the van door. Margaret sees Maria and nods at her to try and escape.

Maria jumps out the van door.

DISSOLVE

EXT. RITA'S BACK YARD - NIGHT

GOODWIN bursts out the back door. FELIPE points down at EDDY.

FELIPE

I already took care of him, you want
to arrest her?

RITA lunges across the altar at MARGARET, plunging the dagger
down at her chest. Felipe grabs Rita's arm, stopping the
knife before it reaches Margaret's chest. For a moment they
struggle.

FELIPE (CONT'D)

Help me Roger.

Goodwin steps up and grabs Felipe by the shoulder and pushes
him back away from the altar.

GOODWIN

Hurry Master.

Felipe spins Goodwin around.

FELIPE

What's wrong with you?

Goodwin swings at Felipe, who ducks and counter punches,
knocking Goodwin across the altar on to Margaret. Goodwin's
fedora falls off.

Margaret can see the trepanning scar on his balding head.

DISSOLVE

EXT. INNER CITY ALLEY - NIGHT

MARIA jumps out of the van and runs up the alley, GANG MEMBER
2 jumps out of the van. He pulls a revolver from his belt
and aims.

INT. THE GANG'S VAN - NIGHT

MARGARET is fighting off her attackers. They are tearing off
her clothes.

TWO GUN SHOTS

MARGARET

MARIA! !

EXT. INNER CITY STREET - NIGHT

A police car stops.

INT. THE POLICE CAR - NIGHT

TWO COPS listen.

COP 1
Sounds like gun shots.

COP 2
Came from back there.

He points behind them.

EXT. INNER CITY STREET - NIGHT

The police car whips a U-turn and speeds off.

DISSOLVE

EXT. RITA'S BACKYARD - NIGHT

FELIPE pushes RITA to the ground, away from the altar.
GOODWIN gets up and lunges at Felipe, EDDY shakes off the
blow and gets to his feet.

Felipe and Goodwin slug at each other, struggling around the
altar . Rita gets up and lunges at Felipe, who backs away
from them and grabs a torch. He uses it to keep them back.

Eddy joins Goodwin and Rita. They herd Felipe into a corner
of the backyard.

FELIPE
Run Margaret? I can't hold them,

MARGARET is trying to move, but can't.

Rita lunges at Felipe with the dagger.

Eddy moves behind Felipe and scratches him on the back of
the neck with the ring. Felipe whirls around and stumbles.

Goodwin's fist knocks him to the ground unconscious.

Margaret watches, horrified.

EXT. SUBURBAN STREET - NIGHT

MOTORCYCLE COP, with flashing lights and SIREN, rounds a
corner followed by the F.B.I, sedan. They speed toward the
distant storm clouds.

EXT. RITA'S BACKYARD - NIGHT

The storm clouds THUNDER and LIGHTNING.

EDDY, RITA, and GOODWIN surround MARGARET on the altar.

EDDY

Yira-Kocha Inca Panaca Socsoc Inca-
Yupanqui Inca Panaca Inaca...

Rita holds the glowing dagger over Margaret's chest.

EDDY (CONT'D)

... Pacha-Cutic Inca Panaca Hatun
Inaca Tupac-Yupanqui Inca Panaca
Kapac Tupa...

Tears stream down Margaret's cheeks.

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

... Huayna-Kapac Inca Panaca Tumi
Pampa Cusi-Huascar Inca Panaca
Huaycac...

Goodwin smiles insanely.

eddy chants.

EDDY (CONT'D)

... ATAHUALPA INCA CUSI-HUASCAR INCA
PACHU CHU INCA, PACHU CHU INCA...

Rita raises the glowing dagger over her head, above her the storm clouds whirl.

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

...PACHU CHU INCA. PACHU CHU INCA...

Margaret looks up at Rita, Goodwin and Eddy, who hover over her.

MARGARET

(Mumbling)

Please God, help me. Please God.
Help me...

DISSOLVE

INT. BACK OF GANG'S VAN - NIGHT

The GANG MEMBERS hover over MARGARET. They finish stripping her.

MARGARET

(mumbling)

...Please God, help me. Please God,
help me...

GANG MEMBER 1

Me First!

The other gang members hold Margaret down, spreading her legs. Gang Member 1 kneels between her legs, pulls down his zipper, then falls on her and thrusts.

Margaret SCREAMS in pain.

The SCREAM DISSOLVES INTO A POLICE SIREN.

DISSOLVE

EXT. RITA S BACKYARD - NIGHT

The storm clouds swirl above RITA.

RITA

AHHHHHHHHHHH ?

Rita plunges the knife down with both hands.

MARGARET closes her eyes as the glowing dagger plunges down at her exposed chest. It stops a half inch from her left breast. Rita looms over Margaret. She is struggling with both hands to push the dagger in but it doesn't move.

Margaret opens her eyes, watching in horror.

RITA (CONT'D)

Help me...

EDDY and GOODWIN lean over and grab the dagger with Rita. They strain to push the dagger in.

Margaret watches the trembling, glowing dagger as it slowly touches her chest.

LIGHTNING arches from the storm clouds, striking the dagger. From the dagger, LIGHTNING strikes out to Goodwin, Rita and Eddy.

The top of Eddy's head blows off as a black cloud spirals out of him to the sky.

The same thing happens to Goodwin.

The tip of the dagger barely pricks Margaret's chest. A small drop of blood appears.

LIGHTNING from the sky arches to the dagger then to Rita. She shakes violently.

RITA (CONT'D)

(SCREAMS)

The lightning stops.

Goodwin and Eddy collapse next to the altar.

Rita drops the knife and collapses next to the altar.

The dagger lies on Margaret's chest. She cries from relief,

FADE IN POLICE SIREN.

EXT. RITA'S HOUSE - NIGHT

The MOTORCYCLE POLICEMAN and F.B.I. sedan pull up in a screech of tires and SIRENS. WILSON and LANDERS jump out and follow the policemen into Rita's house.

EXT. RITA'S BACKYARD - NIGHT

POLICEMEN, WILSON, and LANDERS burst out the back door finding the crying MARGARET still on **the altar**.

WILSON

Check them out.

He points to GOODWIN and EDDY.

LANDERS

I'll get this one.

He walks to FELIPE.

Wilson goes to Margaret, takes the dagger off her chest by the blade and closes her dress.

WILSON

You ok?

MARGARET

(still crying)

I... I'm not a virgin.

POLICEMAN (O.S.)

These two are dead, but the woman is just unconscious.

Wilson helps Margaret sit up.

WILSON

Did they rape you?

MARBARET

No, they thought I was a virgin, but
God knew I wasn't.

WILSON

Let's start from the beginning.

LANDERS

This one's coming to.

The SIRENS, from more police cars arriving in the front of
Rita's house, drown out Margaret's sobs.

The storm clouds burst out a torrent of rain.

DISSOLVE

INT. MENTAL INSTITUTION HALLWAY - DAY

A NUN pushes a cart load of food trays down the hallway.
She stops at a door, slides a tray underneath it, then looks
in the window.

INT. PADDED ROOM 1 - DAY

A small MAN, in a hospital robe, stands at attention hand
tucked in his shirt a la Napoleon.

INT. HOSPITAL HALLWAY - DAY

The NUN pushes the cart down the hall to the next door.
She slides a tray under the door and looks in the window.

INT. PADDED ROOM 2 - DAY

A YOUNG MAN hops around the room like a monkey. He grabs
the tray and throws it against the wall.

INT. HOSPITAL HALLWAY - DAY

The NUN pushes the cart to the next room.
She slides a tray under the door and looks in the window.

INT. PADDED ROOM 3 - DAY

RITA stands in the middle of the room her arms stretched out
to the heavens.

RITA

(Inca language
w/English subtitles)

Supay, attend me. Where are you
Supay, attend me now...?

MARGARET, in nuns habit, is looking through the window. Sadly she shakes her head and moves on.

EXT. MENTAL INSTITUTION - DAY

Storm clouds appear and begin to swirl over the hospital

RITA (O.S.)
(Inca language
w/English subtitles)
...Supay, where are you? Where are
my servants? Where are my warriors...

LIGHTENING flashes, THUNDER rolls. The storms clouds break up.

ROLL CREDITS

FADE TO BLACK

THE END