

AGENT COURT

SCENE VI - THE F.B.I. OFFICE IN LOS ANGELES

(Special agent RAY COURT reports his findings; hands FRANK two threatening letters/sketches.)

COURT

From what you've given us, I think these are the two that correlate with the letter your guy left in the dressing room.

FRANK

You're sure the subject is a male?

COURT

The fantasies and sexual violence in these letters point that way. We're running the handwriting through a FISH analysis, see if it matches any samples from the database. Tracing the paper and the ink sample is gonna take some time.

FRANK

Break it down for me.

05 - "STALKER/GREATEST LOVE OF ALL"

(Above we see a projection of the STALKER with the missing dress. He is naked from the waist up.)

START

COURT

No surprises. Male, late twenties early thirties. I.Q. in the "bright/normal" range. Likely has a history of physical or sexual abuse.

FRANK

What about the dress?

COURT

If he took the dress, it's about sympathetic identification. He feels a deep connection with Miss Marron... *as a victim...*

FRANK

(nods, quoting the letter:)

"...Only you understand the pain..."

COURT

The guy's meticulous. We couldn't get a print off any of the samples.

(another document)

COURT (CONT'D)

But we did get this...

(COURT hands FRANK the document.)

Look at the dot over the "i" in "mine"...

FRANK

Is that blood?

COURT

Yeah. Isn't his though. It's canine blood.

FRANK

So, either he's got a pet... or he's rehearsing.

COURT

Frank, this guy's for real. Whatever he's up to, he isn't gonna be satisfied on the sidelines. Eventually, he's gonna want to come out and play...

(The lights come up on another part of the stage where the STALKER stands holding RACHEL's red dress out in front of him, as the scene continues.)

FRANK

What's he waiting for?

COURT

He hasn't gotten his courage up yet.

FRANK

Why?

COURT

(A beat.)

Because, he loves her...

(We hear the opening strains to "THE GREATEST LOVE OF ALL" as we transition to...)

STOP