

THE COUCH

Written by

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INT. HARVARD UNIVERSITY 2003 - EARLY MORNING

A crisp cold air blows across the campus of Harvard University. Darkness is slowly turning to brilliant light as on the horizon a new day dawns.

STEPHANY LUX, a tall slender brunette in her early twenties, and a psychology major, makes her way to the lab in Jackson Hall where her roommate is supposed to meet her. As she enters the lab she sees her professor, MICHAEL STALLINS, an aging man in his sixties with grey hair, waiting for her.

STEPHANY
Professor Stallins?

MICHAEL
Good morning Stephany. How are you today?

STEPHANY
I'm great sir. Thanks for asking.
Can I help you with something?

MICHAEL
Yes actually. That's why I came down this morning.

STEPHANY
Okay. What's wrong?

MICHAEL
Stephany, myself and the other department professors have been talking and we don't think you should go through with this hypnosis study.

STEPHANY
But sir I've been working on this study since I arrived at Harvard.

MICHAEL
We know but we feel this isn't the proper time for this kind of study.

STEPHANY
But sir....

MICHAEL
Look we'll fully back you on whatever else you wish to pursue but not this.

STEPHANY

I don't know what to say.

MICHAEL

Just say you understand.

STEPHANY

I understand.

Professor Stallins walks to the door and places a hand on Stephany's shoulder as he walks by.

MICHAEL

I really am sorry Stephany.

Stephany stares blankly at the floor as Professor Stallins walks out and closes the door. A few moments later LACY RAWLS, a petite young freshman who is also Stephany's roommate, enters the lab.

LACY

Hey Stephany, what was professor Stallins doing down here this early?

STEPHANY

He shut us down Lacy, he shut us down.

LACY

Why would he do that? We're almost to the test phase.

STEPHANY

Apparently the other department professors talked him out of it.

LACY

Damn it. What do we do now?

STEPHANY

We continue anyway.

LACY

Stephany, we can't do that, they'll expel us.

STEPHANY

No they'll expel me, if it doesn't work that is.

LACY

What do you mean?

STEPHANY
Do you really think that they'll
reject proven work?

LACY
Well no, I guess not.

STEPHANY
Exactly.

LACY
So how far are we from testing?

STEPHANY
Actually we're ready now.

LACY
How's that? You said we were still
a few days away.

STEPHANY
I was working late and had a break
through last night.

LACY
You got it to work?

STEPHANY
Theoretically. I won't know for
sure until I test it... on a human.

LACY
Oh no, I see where this is going.
No way Stephany.

STEPHANY
Oh come on Lacy. There's no harm in
it. We're just testing it remember?

LACY
What if I do something stupid?

STEPHANY
Well you can always be mad at me as
I'm the one hypnotizing you.

LACY
Well that doesn't make me feel any
better at all.

STEPHANY
Just come over here and sit down.

Lacy reluctantly walks over and sits on a couch that Stephany has set up in the lab.

STEPHANY (CONT'D)

Okay. This is how it's going to go. I'm going to read you a series of numbers with the last in the series being one and then I will utter a phrase that only you subconsciously will know the answer to.

STEPHANY (CONT'D) (CONT'D)

You will feel a sense of utter relaxation, almost euphoria and a sense of calm that you have never experienced before.

LACY

Okay. I'm ready.

STEPHANY

Okay I am going to place this sensor cap on before we start.

LACY

Okay that's fine.

Stephany places the sensor cap on Lacy's head that is connected to an EKG machine as well as her laptop that has recording software open on it.

STEPHANY

Okay here we go. Six, two, twenty, thirty, three, seventy, five, four, seven, one. Are you relaxed?

LACY

Yes.

STEPHANY

Good. Tell me your name.

LACY

Lacy Rawls.

STEPHANY

Where are you from?

LACY

Brooklyn, New York.

STEPHANY

Here take this flower and tell me
what you see.

Stephany hands Lacy a pencil.

LACY

I see a daisy, in a field, with a
lot of other daisies.

STEPHANY

Can you smell the daisies?

LACY

Yes, they smell lovely.

STEPHANY

That's nice. Do you like running?

LACY

Yes I would love to go for a run.

STEPHANY

No that's not what I asked. I asked
if you like running.

LACY

Let's go running.

STEPHANY

Lacy wait.

Lacy gets up, runs through the window in the lab causing the sensor cap to fall off as Lacy drops three stories and lands head first on a water fountain next to the sidewalk. Stephany runs to the window and looks down at Lacy's lifeless body. She runs out of the lab, down the stairs and out of the building. When she arrives next to where Lacy is laying a crowd has formed around her where she is being tended to by a doctor, a bald man in his fifties, that was on his way to teach a class.

STEPHANY (CONT'D)

Lacy!?

DOCTOR

I'm afraid she's dead. The impact
of the fall has broken her neck.

STEPHANY

No!!

Professor Stallins along with Harvard Dean of Students, SCOTT TALON, a burly but fit, man in his fifties, see the commotion and approach.

SCOTT

What on earth is going on here?

MICHAEL

Stephany? What's happened.

STEPHANY

It's Lucy sir, she fell from the lab.

MICHAEL

How?

STEPHANY

Um. My experiment didn't go exactly as planned.

MICHAEL

You're experiment? I told you not to proceed.

STEPHANY

I know sir but I just thought....

MICHAEL

Stephany! Save it. Your thinking got Lacy killed. I hope at the end of the day you can live with that on your conscience.

Professor Stallins moves so that EMS personnel can get to Lacy's body. Stephany turns and runs back to the building.

EXT. HARVARD UNIVERSITY-MID MORNING

INT. HARVARD UNIVERSITY-OFFICE OF THE DEAN-MORNING

Stephany, Professor Stallins, Dean Talon and Harvard President MITCH REDDING, a tall greying man in his sixties, meet in the Dean's office to discuss the future of Stephany as a student at Harvard. The tension in the room is palpable.

SCOTT

I would like to thank you all for coming but I wish it was under better circumstances.

MICHAEL

I thank you for expediting this process and allowing us to meet in your office.

MITCH

Stephany? Am I saying that right?

STEPHANY

Yes sir that's correct.

MITCH

It was brought to our attention that you were told to cease your study of hypnosis the morning of the accident is that also correct?

STEPHANY

Yes sir.

SCOTT

So why on earth did you continue?

MITCH

Scott please. Allow me to continue.

SCOTT

Sorry sir.

MITCH

So on the morning of the accident it was obvious you had an experiment planned before Professor Stallins informed you of the Psychology department's ruling correct?

STEPHANY

Yes sir.

MITCH

Okay then. My question is this. What went wrong?

STEPHANY

I..I..I'm not exactly sure I haven't had a chance to look at the data since my laptop was confiscated.

MITCH

Who confiscated it?

STEPHANY
University Police.

MITCH
For their investigation?

STEPHANY
I guess so.

SCOTT
Stephany you were given specific instruction no to proceed. You were warned that this would not be safe at this stage.

STEPHANY
I know sir but I had a breakthrough the night before I was informed of the department decision and as I scientist I had to try and see if it would work.

SCOTT
Well it's obvious it didn't.

STEPHANY
That's not entirely true.

SCOTT
How so?

MICHAEL
Was there something that happened before Lacy jumped?

STEPHANY
Yes. Actually there was.

MICHAEL
What was it?

STEPHANY
I counted in with the numbers like I planned to and asked her where she was from and her name to establish a base.

MICHAEL
And then?

STEPHANY
I asked her to take the flower I was offering her and handed her a pencil.

MICHAEL

She thought it was a flower?

STEPHANY

Yes she did. I asked her to describe it and she said it was a daisy and that she could see a field of daisies. I then asked her if she could smell the daisies and she stated she could.

MICHAEL

Fascinating.

STEPHANY

Unfortunately that's where it started to derail.

SCOTT

How so?

STEPHANY

I've known Lucy for almost six months now and I know that she's an avid runner so to make sure I still had a viable baseline I asked her if she likes to go running and she answered with yes that she would love to go for a run. I told her that's not what I asked her and next thing I knew she got up and took off straight out the window.

SCOTT

And here we are.

STEPHANY

Yes sir.

MITCH

It appears to me that there was no ill intent with this experiment. It appears that for some unknown reason it failed. As scientists we know these things happen just not normally with these results. For that reason I see no problem with Stephany being allowed to finish her degree here at Harvard with a few conditions.

SCOTT

Those are?

MITCH

First, Stephany will no longer be allowed to conduct experiments in the Psychology lab.

STEPHANY

But sir.

MITCH

Please, let me finish.

MITCH (CONT'D)

Second, you will be allowed to finish your Master's degree in Psychology as I see you are only one semester shy of doing so. Lastly, once you complete your master's degree you will not be allowed to pursue your Ph.D..at Harvard.

STEPHANY

Where can I go that this won't follow me to finish my Ph.D.?

MITCH

You have my word that his will not follow you once you leave this University. We are all in agreement that this was a horrible accident to which the burden of the accident itself is punishment enough.

STEPHANY

Then why can't I pursue my PhD.?

MITCH

We feel that it would not be a good look for Harvard that you finish it here and that's final.

STEPHANY

That's preposterous!

MITCH

We're done here.

Stephany grabs her things and storms out of the office slamming the door behind her.

SCOTT

I think you let her off easy.

MITCH

Do you really think after hearing all of that she will even finish her Master's here?

SCOTT

I didn't think about it like that.

MICHAEL

You two obviously don't know Stephany at all.

SCOTT

What do you mean?

MICHAEL

That girl has more focus and more drive than any other student I've ever met in my years at Harvard. Not only will she finish her degree here I promise you she will go elsewhere and finish her Ph.D. and make you regret your ruling today.

SCOTT

We'll see about that.

MICHAEL

I assure you that won't be the last you hear from her.

EXT. HARVARD UNIVERSITY-OFFICE OF THE DEAN-MID MORNING

INT. HARVARD UNIVERSITY-DORM COMPLEX-MID DAY

Stephany enters her room and slams the door behind her and collapses on her bed in tears. After crying for a few minutes she sits up on her bed and stares at her roommates items across the room.

STEPHANY

Someday they'll understand. Someday they'll know what happened here today wasn't for nothing.

The expression suddenly changes on her face from sadness to rage as there is a knock at her door.

STEPHANY (CONT'D)

Who is it!?

Stephany swings the door open and is mortified at who she sees.

STEPHANY (CONT'D)
No. It's impossible. You're dead.

LACY
Remember Stephany things aren't
always as they seem.

Lacy's neck is broken but she grabs her head and snaps her neck back into place and walks into Stephany's room.

STEPHANY
But how? How are you here?

LACY
I never left you my dear. If
anything you set me free.

STEPHANY
What? What do you mean?

LACY
I'm here Stephany. I'm with you
from now on.

Stephany shakes her head and turns towards the window.

STEPHANY
I never meant for any of this to
happen.

LACY
I know.

Stephany turns back around and she is alone in the room.

STEPHANY
Lacy? Lacy?

Bright sun shines through the room as Stephany still stares in silence at Lacy's belongings.

EXT. HARVARD UNIVERSITY-DORM COMPLEX-MID DAY

New York City,
10 Years Later

INT. OFFICE OF DR. STEPHANY LUX-AFTERNOON

The shutters in Dr. Lux's office flutter in the breeze in front of the open window. For a November morning it's quite comfortable with the windows open. Since completing her Ph.D. At Columbia University five years ago her clientele has slowly increased. She still has the obvious setback from her final year at Harvard that occasionally creeps up on her in passing conversations, but since she changed her target clients to those who suffer from PTSD her hypnosis therapy has shown great promise. Today one of her first clients, RALPH MOYER, a tall man in his thirties who has struggled since witnessing a robbery five years ago, is in for his weekly appointment.

STEPHANY

Good morning Ralph. How are we feeling today?

RALPH

Not good doc. Not good at all.

STEPHANY

Are the nightmares returning?

RALPH

You could say that, but something is different about them.

STEPHANY

What's that?

RALPH

They're so vivid and descriptive, it's almost like they're really happening.

STEPHANY

Can you describe the most recent one?

RALPH

It starts off like all the others. I'm in my apartment sitting on my couch when I just get this sudden urge to go for a walk.

STEPHANY

Have you noticed if the weather has an effect on that feeling?

RALPH

It doesn't. Last week after our session I had one that same night and it was snowing, as you may recall, but I still went.

STEPHANY

Okay what happens next?

RALPH

So I take off walking for what seems like forever and I find myself in the exact same spot that I do all the other times.

STEPHANY

And where is that?

RALPH

Yankee Stadium.

STEPHANY

Is that because you're love of baseball?

RALPH

I'm not sure but I find myself by gate F every time, it never fails.

STEPHANY

Anything else happen?

RALPH

Not normally but this last time yeah.

STEPHANY

What happened?

The description of events begins to play like a movie.

RALPH (V.O.)

Well as I thought I was snapping out of the funk I was in, I hear a scream behind me and this lady is running at me with a meat cleaver and screaming at the top of her lungs. Just as she gets to me she vanishes, I mean just poof and she's gone.

STEPHANY

Did you happen to recognize her at all?

RALPH

Yeah I did unfortunately. It was the lady who committed the murder five years ago, but that's impossible, because she killed herself when the cops closed in on her.

STEPHANY

Did you practice your technique we talked about last week?

RALPH

Yeah actually that's what snapped me out of it. I said the numbers you told me, two six three nine really slow like you said, and next thing I knew I was back on my couch.

STEPHANY

That's good Ralph that's very good.

RALPH

But why did I see her again?

STEPHANY

It's possible that you saw something on you're walk that you saw the night of the murder and it triggered a flashback, that's very common in PTSD cases.

RALPH

So what do I do?

STEPHANY

Keep practicing your techniques and try to resist your urges to venture out late at night since that's when you seem to have most of your sightings.

RALPH

Okay I can do that.

STEPHANY

Ralph I'm afraid we're out of time for this week but you did really well and I'll see you at the same time next week?

RALPH
Okay doc. Sounds good. Thank you
for everything.

STEPHANY
You're welcome Ralph. Have a good
week.

Ralph stands and exits through the large oak door that
Stephany had installed after one of her patients tore through
the old glass door a few months ago. She picks up the copy of
the New York Daily News on her desk and reads the headline.
'Female found dead near gate F at Yankee Stadium supposedly
killed with meat cleaver, NYPD baffled.'

STEPHANY (CONT'D)
That a boy Ralph. That a boy.

EXT. OFFICE OF DR. STEPHANY LUX-AFTERNOON

Cut TO:

INT. NYPD PRECINCT 26-AFTERNOON

Detective JOHN STORY, a tall man who looks much older than
his thirty plus years, sits at his desk looking at the paper
as the bright sun lights shines through his office window.
Suddenly he slams the paper down and leans back in his chair
as his partner Detective RAY JENSEN, a short muscular man
that is new to his role as Detective and it shows.

RAY
What's up boss?

Detective Story looks up from his desk and glares at Jensen.

JOHN
Same shit different day apparently.

RAY
So you heard huh?

JOHN
Yeah I heard and so did all of
Manhattan before we did.

RAY
We heading out?

JOHN
Yeah here in a minute.

Ray sips his morning coffee as he sits down at his desk.

RAY
Where'd they find this one?

JOHN
Yankee Stadium.

Ray spits his coffee out all over his desk.

RAY
At the Stadium? What the hell.
Didn't the Yanks have a game last
night?

JOHN
Really Ray? It's November. The
Yanks have been done since October
when they lost to the friggin Red
Sox in seven. You of all people
should remember that you were
there.

RAY
Oh yeah. So do we have any
witnesses?

JOHN
Not so far but we'll see what we
can turn up.

Cut TO:

YANKEE STADIUM--HOVER OVER THE PARK--A LIGHT MIST HANGS IN THE
DISTANCE AS AN UNMARKED SQUAD CAR APPROACHES AND STOPS JUST
OUTSIDE OF THE YELLOW CRIME SCENE TAPE.

A New York Police officer in his forties, TIM JENNINGS,
raises the tape as Ray and John exit their car and walk
through making their way towards the body laying under a tarp
on the sidewalk.

RAY
Of all places they had to pick
Yankee Stadium, Really?

JOHN
Relax Sheila the season doesn't
start again til April.

RAY
I know. Who's Sheila?

JOHN

Tim what have you guys found on our Jane Doe here?

TIM

White female, late forties, looks to me like she was hacked to death.

JOHN

Have you moved her at all?

TIM

What do I look like an amateur?

JOHN

Would you relax man. What's with you?

TIM

Are you serious? This is the fourth one of these in the last four weeks.

JOHN

Tell me something I don't know.

Ray kneels down next to the body and sees something shiny under Jane Doe's shoulder.

RAY

Hey John. Come look at this.

John kneels next to Ray and takes some rubber gloves out of his pocket, puts them on and moves the arm a little and picks up a New York state driver's license.

JOHN

Well would you look at that.

RAY

Who is it?

JOHN

This would be the Mercy Creek Killer.

RAY

Who?

JOHN

RITA DOUGAL. She went around the tiny town of Mercy Creek five years ago and killed people at random over a span of six weeks.

(MORE)

JOHN (CONT'D)

All total she killed seven men and women for absolutely no reason.

RAY

Well how the hell is she not in Sing Sing right now?

JOHN

Well our wonderful justice system saw to that after she pulled a Houdini on responding officers.

RAY

A Houdini?

JOHN

Yeah. A Houdini. Since nobody had seen the killer it was always believed to be a male since, you know that stereotype that women can't be violent.

RAY

Well that's bullshit. Have you met my ex wife?

JOHN

Anyway, she posed as a victim by using the blood of her last victim to make herself appear dead. It wasn't until CSI moved her some five hours later that she tried to get up and run.

RAY

Well I bet that CSI had a hard time with that one.

JOHN

Yeah. Needless to say that one took me a while to get over.

RAY

Wait what? That was you?

JOHN

Yes sir. My second ever crime scene to work and that's what I got.

RAY

Well that still doesn't explain how she's not in prison. How'd you know she was the killer?

JOHN

Well I'm just that good at my job
and plus she confessed an hour
later.

RAY

She confessed? What the hell? None
of this makes sense.

JOHN

You didn't let me finish. She
confessed that the voices in her
head told her that she needed to
prepare for his arrival by
cleansing the souls of the damned
and that she'd be spared for doing
his work.

RAY

Him as in the man upstairs?

JOHN

Right thought wrong floor.

RAY

Oh the man downstairs.

JOHN

Bingo. So she got sent to the
looney bin for four years and was
released six months ago.

RAY

And now here she is. Think it might
be disgruntled family members?

JOHN

I doubt it. It's almost like
whoever did this wanted us to find
her license though.

RAY

Don't you think we should check on
that anyway?

JOHN

Maybe but we need to get this scene
processed.

RAY

Isn't that CSI's job?

JOHN

Yes, but do you see them here?

RAY

No.

JOHN

Exactly. So until they get here it's our crime scene. Now check those trash cans over there and see if there's anything in there that might relate to this.

RAY

Will do.

Ray walks over to a nearby trash can and flips the lid off. He takes a rubber glove out of his pocket and puts it on and reaches into the can and lifts something out.

RAY (CONT'D)

Hey John. I think this might pertain to this what do you think.

JOHN

What is it?

Ray holds up a meat cleaver that is dripping blood onto the sidewalk below.

JOHN (CONT'D)

Yeah I think that might be linked.

A black van with bright yellow letters CSI on the side screeches to a halt at the crime scene tape. HECTOR SOUZA, an aging and tall Hispanic man with black hair jumps out of the van and makes his way to the back and opens it grabbing a case. He then walks under the tape to where John is standing.

HECTOR

What've we got here?

He bends down and flips the tarp back off of Rita Dougal's body.

HECTOR (CONT'D)

What the hell? Is that who I think it is?

JOHN

Depends on what you're thinking.

HECTOR

Well seeing how I worked the same crime scene you did five years ago, you know what I'm thinking.

JOHN

In that case you'd be right.

HECTOR

How the hell did she end up here?

JOHN

Seems like that's the million dollar question.

HECTOR

Have you found anything else?

John hands him the license they found and points to the trash can where Ray is still standing.

JOHN

Here's her license and over there where Jensen is standing is what we believe to be the murder weapon that was in the trash can.

HECTOR

Let me guess. A cleaver.

JOHN

Very good. We'll leave you to do your magic. Come on Ray, lets go.

Ray walks back over towards John and passes Hector.

RAY

Good luck man.

HECTOR

Thanks a lot.

John and Ray enter their unmarked car and speed away leaving Hector to sort through the mess on the sidewalk.

EXT. YANKEE STADIUM--MID DAY.

Zoom out from the top of Yankee Stadium as the squad car makes its way through the Bronx:

Fade IN:

INT. APARTMENT OF DR STEPHANY LUX-AFTERNOON

The sun has finally burned through the fog enough to allow a few rays to penetrate blinds that are barely open in Stephany's apartment. She furiously paces her living room as she stares at photo clippings on the walls.

CUT TO:

Tabloid headlines: MURDERS CONTINUE! NYPD HAS NO LEADS!,
CIPHER KILLER STRIKES AGAIN IN HELLS KITCHEN!, MANHATTAN
RESIDENTS ON EDGE AFTER THREE DEAD BODIES FOUND IN CENTRAL
PARK!

LACY

You know this will do you no good.

Stephany screams and falls over her couch hitting her head on the coffee table as she turns to run.

STEPHANY

What...what are you doing here?

LACY

I'm here to help you.

STEPHANY

With what?

LACY

To settle an old score....

Stephany reaches up and touches her forehead and looks at her hand and sees blood from a cut. She looks back up and Lacy is nowhere to be seen.

STEPHANY

Lacy?? Where are you?

Stephany turns to look in the kitchen and then back to the living room where Lacy has suddenly reappeared. When she blinks and opens her eyes Lacy is inches from her face, which causes Stephany to yelp loudly.

LACY

I'm everywhere!!

EXT. APARTMENT OF DR STEPHANY LUX-AFTERNOON

INT. NEW YORK CONVENTION CENTER-MID TOWN MANHATTAN-DUSK

A cold wind has started to blow off of the East River dropping the temperature ahead of what is sure to be a snow storm approaching from the northeast. Professor Stallin and Dean Talon walk out side of the convention center and find the street unusually bare for this time of night as they try to hail a cab. A cab finally stops and Scott opens the door but Michael is still by the door to the convention center.

SCOTT

Aren't you coming? I thought we'd go get a bite to eat.

MICHAEL

No I think I'm going to just walk back to the hotel. I'm not feeling like eating at the moment.

SCOTT

Everything OK?

MICHAEL

Yeah. I'm alright I just need to get some fresh air. I'll see you back at the hotel.

SCOTT

Suit yourself. Be careful getting back though okay?

MICHAEL

I will. You have a good evening.

Scott enters the cab, closes the door and the cab speeds away towards W 34th St.

Michael begins walking back towards the Grand Hyatt New York which from the convention center is almost two miles but he thinks he can make it without any trouble.

MICHAEL (CONT'D)

Should make it in about an hour I would guess.

Michael makes it to the area of W 40th St. And Fifth Avenue, near the New York Public Library, when he notices he's being followed. He picks up the pace but knows he's going to have to duck into a restaurant or shop to evade his follower, which seem to be gaining on him. He feverishly pulls on door handles and pounds on the windows of several shops but all appear closed. When he reaches the Pershing Square area just down the street from his hotel he hears a voice behind him.

RALPH
It's too late professor.

MICHAEL
What do you want?

RALPH
Vengeance.

MICHAEL
Vengeance? Vengeance for what? I don't even know you.

RALPH
Two, six, three, nine.

MICHAEL
What? What does that mean?

RALPH
Two, six, three, nine.

MICHAEL
I don't understand. What does that mean?

Ralph raises his coat and pulls a meat cleaver out of his waistband and moves closer to Michael.

RALPH
You're going to pay for what you did to her.

MICHAEL
Who?

Michael thinks quickly about who this mystery woman may be and it suddenly clicks.

MICHAEL (CONT'D)
My God. She finally got it to work.

Ralph swings down violently and hits Michael in the left arm creating a deep gash and rendering it useless.

RALPH
Two, six, three, nine.

MICHAEL
Please. Stop I'll do anything.

Michael raises his right hand in a stop gesture only to have Ralph swing the cleaver again and chop his right hand off.

Michael screams in pain as Ralph raises the cleaver again and swings it down hitting Michael in the forehead killing him. Ralph swings a few more times creating a bloody mess on the sidewalk. He reaches into his pocket and pulls out a piece of paper and flings it down on the body. He then turns and walks away dropping the cleaver into a trash can on the corner and vanishes as quickly as he appeared.

Cut TO:

THE LIFELESS BODY OF PROFESSOR MICHAEL STALLINS LYING BY ITSELF ON THE SIDEWALK ON THE CORNER OF EAST 42ND STREET AND PARK AVENUE.

Zoom out from body as snow begins to fall. Sirens can be heard in the distance but they are bound for another location.

EXT. CORNER OF E 42ND ST AND PARK AVE--NEW YORK CITY-NIGHT.

INT. GRAND HYATT NEW YORK LOBBY LATE NIGHT.

Scott has made his way back to his hotel and continues up to his room. When he arrives he finds it empty with no note or any indication Michael ever made it back. He returns to the lobby and asks JUDY LONG, a tall blonde in her twenties, who is working the front desk about the professor.

SCOTT

Excuse me.

JUDY

Yes sir.

SCOTT

Do you remember me? I checked in last night for the University Days Conference.

JUDY

Oh yes I remember.

SCOTT

Do you remember the man that came with me? Professor Michael Stallins?

JUDY

Yes sir.

SCOTT

Have you seen him come back in this evening?

JUDY

No sir. I haven't seen him since this morning.

SCOTT

Okay thank you.

Scott reaches into his pocket and takes out a pen and writes his number on a piece of paper on the counter and hands it to Judy.

SCOTT (CONT'D)

If you see him please call me on this number.

JUDY

I will sir thank you.

SCOTT

No. Thank you.

Scott then walks to the front door of the hotel and steps out onto 42nd St and sees an ambulance fly by and stop down on the corner of the next block where a crowd of people have gathered.

FADE IN:

CORNER OF 42ND ST AS THE SNOW IS FALLING HEAVILY NOW AS THE WINTER STORM BEARS DOWN ON MANHATTAN WHILE THE CROWD CONTINUES TO GROW AROUND THE CRIME SCENE.

Scott has broken into a run as he reaches the crowd of people at the corner of 42nd street and begins to make his way through the crowd.

SCOTT

Excuse me.

SCOTT (CONT'D)

Please let me through.

As Scott gets to the yellow crime scene tape he sees the lifeless body of Michael just as paramedics cover him with a sheet.

SCOTT (CONT'D)

Oh my God no!

Scott raises the crime scene tape and begins to go under when he is stopped by a New York City police officer.

OFFICER

Sir stop, you can't come in here.

Scott shakes loose from the officer's grip and continues towards Michael.

SCOTT

Let go of me! I know him!

Scott kneels next to Michael as the officer tries to pick him up and remove him from the scene.

An unmarked car approaches the scene and stops just outside the yellow crime scene tape. John and Ray emerge from the car and make their way under the tape to where Scott is still struggling with the officer. John grabs Scott as Ray grabs the officer and separates them.

JOHN

What the hell is going on here.

OFFICER

He wouldn't leave the crime scene.

SCOTT

That's because I know the victim! I told you that.

JOHN

Wait. You know this guy?

SCOTT

Yes.

John and Ray release the men. Both compose themselves as the officer walks back to the perimeter to keep the crowd back.

JOHN

Then who is he?

SCOTT

He's Harvard professor Michael Stallins.

RAY

Harvard? Why are you guys in New York?

SCOTT

We're in town for the University Days Conference at the Convention Center.

JOHN

So how did he end up here?

SCOTT

We finished our day at the convention center and he said he was going to walk back to the hotel.

Scott motions to the Grand Hyatt behind them.

RAY

Looks like he didn't make it.

JOHN

Really Ray?

RAY

What? I'm just saying.

JOHN

Keep your mouth shut would ya?

JOHN (CONT'D)

I apologize mister.....

SCOTT

Talon. Scott Talon Dean of Students at Harvard.

JOHN

I apologize for my partner Mr. Talon.

SCOTT

It's okay.

JOHN

So what happened after you left Mr. Stallins?

SCOTT

I got in a cab and went to eat dinner. I got back to the hotel maybe ten minutes ago and noticed he hadn't been back to the hotel room so I went down to the lobby and asked the staff if they had seen him.

(MORE)

SCOTT (CONT'D)

When they said they hadn't I came outside and noticed the crowd here on the corner. Since I thought this would be the way he might have walked back I ran over to see what had taken place and that's when I saw Michael.

JOHN

Okay do you know of anyone that would have wanted Michael dead?

SCOTT

No. No I don't know of anyone that would ever want to hurt him. He was a great man.

John reaches into his pocket and takes out one of his business cards and hands it to Scott.

JOHN

How long are you in town for the conference?

Hector arrives to begin processing the scene as John and Ray continue to interview Scott.

SCOTT

It was supposed to go on for another three days but after this I don't know if they will continue it. Michael was supposed to give a speech on the final day of the conference.

JOHN

Well do me a favor and stay in New York for a while okay?

SCOTT

Okay. I can do that.

JOHN

Can we reach you at the Grand Hyatt if we have anymore questions?

SCOTT

Yes. That shouldn't be a problem.

Hector moves the jacket of professor Stallins and notices a piece of paper.

HECTOR
Detective. You might want to take a
look at this.

John approaches and puts on a set of rubber gloves. He picks
up the piece of paper and flips it over.

HECTOR (CONT'D)
What is it?

JOHN
Another cipher.

HECTOR
It looks just like the one we found
at the stadium this morning.

JOHN
Indeed it does but that makes
absolutely no sense.

HECTOR
How so?

JOHN
I would have to assume that the
professor didn't know the Mercy
Creek killer so why on earth would
he be a target.

HECTOR
Well that's why you make the big
bucks chief.

JOHN
What?

HECTOR
Figure it out. That's what you're
good at John.

JOHN
We'll see about that one.

FADE OUT.

EXT. CORNER OF E 42ND ST AND PARK AVE--NEW YORK CITY-NIGHT

ZOOM IN:

NEW YORK CITY SKYLINE-MORNING

INT. CAR BELONGING TO STEPHANY DRIVING ON 5TH AVENUE LOWER
MANHATTAN

Stephany tunes the radio to the local news station as she drives to her office. The DJ is going over the events from last night on 42nd street.

RADIO

A grisly crime took place on the corner of 42nd street and Park avenue last night as Harvard University professor Michael Stallins was discovered brutally murdered. The crime itself seems to be matching the MO of what police are calling the cipher killer. They tell us they have no leads other than the cipher that has police baffled. This is the second of these killings in as many days and has the citizens of greater New York on edge.

Stephany reaches down and turns off the radio as she parks her car and exits. As she turns the corner of her building she runs into Ralph.

STEPHANY

Ralph? What are you doing here? We don't have an appointment until next week.

RALPH

Doc you have to help me!

STEPHANY

Why what's wrong?

RALPH

I've done something terrible.

STEPHANY

What Ralph? What have you done?

Ralph looks around wearily unsure of his surroundings.

RALPH

I....I Can't talk here it's not safe.

Ralph breaks into a sprint and takes off down the street screaming as he runs.

RALPH (CONT'D)
Not safe here!!

STEPHANY
Oh God...

Stephany races into her office and pulls Ralph's file from her cabinet.

STEPHANY (CONT'D)
No. Please don't let me be right.

She flies through the papers in the folder and stops when she finds what she's after:

Subject: Ralph Moyer - PTSD subject; Frequent mood swings, classic narcissism, possible schizophrenia - not recommended for trials.

STEPHANY (CONT'D)
Jesus. How could I have missed this.

LACY
Because you're careless.

Stephany screams and turns to see Lacy standing behind her desk.

STEPHANY
What the hell!? You have got to stop doing that!

LACY
You keep acting surprised to see me. When are you going to realize that I will always be here!

Stephany closes her eyes tight and slams her fist down on the desk. When she opens her eyes Lacy is gone.

The buzzer on her office phone sounds. Her secretary, JUDY LONG, a tall brunette in her forties, is on her phone.

STEPHANY
Yes Judy?

JUDY
Your nine o' clock is here.

STEPHANY
Thank you Judy. Send them in in five minutes.

JUDY

Yes ma'm.

In the lobby is Tony Carcelli, a short man in his late twenties with dark brown hair. Stephany takes out a voice recorder and presses record as she looks at his file.

STEPHANY

Tony Carcelli, Tony was an Iraq War veteran who's been out of the service for six years. A former Marine, who specialized in demolitions, was involved in the assaults on Fallujah and Ramadi. Mr. Carcelli has frequent flashbacks often awakening with night terrors and sleepwalking. Subject has no other signs of trauma.

As Stephany clicks off the recorder her large oak office door opens and Tony steps through.

TONY

Dr. Lux?

STEPHANY

Welcome Mr. Carcelli. How are you today?

TONY

I'm good Dr. But please call me Tony.

STEPHANY

Okay Tony. Can you tell me a little bit about yourself?

TONY

Well I'm originally from Mercy Creek, New York. I moved to the city five years ago after my father was killed.

STEPHANY

I'm sorry Tony, did you say your father was killed?

TONY

Yes ma'm. He was killed by the Mercy Creek killer five years ago.

STEPHANY

I'm so sorry to hear that Tony. Is that why you moved to the city?

TONY

Partially, the other reason is because I think I do better mentally in a bigger environment.

STEPHANY

Really? Usually that works the opposite with stress.

TONY

Well I try to get out and be social and not dwell on my past.

STEPHANY

Well that's a good start Tony. Can you tell me why you came to see me today?

TONY

Well I thought I was doing better but my night terrors seem to be getting worse.

STEPHANY

Okay well I think I may be able to help you but I have to warn you hypnosis isn't for everyone.

TONY

I understand but I think it might help.

STEPHANY

Alright well I will tell you how it works. I'll start by stating some key words that will help you relax. Then I will begin some basic questions and I will lastly bring you back out of hypnosis with some key numbers.

TONY

Okay I'm ready.

STEPHANY

Rochester, Scranton, three, daisy, baseball....

STEPHANY (CONT'D)

How do you feel?

TONY
Very good actually.

STEPHANY
Okay I'm going to ask you a few questions.

TONY
Okay.

STEPHANY
What was your specialty in the Marines?

TONY
Reconnaissance and demolition.

STEPHANY
So can you tell me what your goals were?

TONY
I was given a target and I eliminated it by any means necessary.

STEPHANY
Why did you leave the Marines?

TONY
I didn't have a choice.

STEPHANY
What do you mean?

TONY
I was given a court martial and dishonorably discharged.

STEPHANY
What happened?

TONY
Government bureaucracy happened.

STEPHANY
I don't understand.

TONY
I was given a target to eliminate but the Intel was wrong and 25 civilians lost their lives.

STEPHANY
So they made you the fall guy?

TONY
You could say that.

STEPHANY
So it's safe to say you want
vengeance on the government?

TONY
That's an understatement.

STEPHANY
I have a mission for you.

TONY
Proceed.

Stephany delivers the details of his assignment in a folder that he reads then burns in Dr. Lux's fireplace then sits back down.

STEPHANY
You have four hours to complete
your mission.

STEPHANY (CONT'D)
Two, six, three, nine.

Tony shakes his head and looks at Dr. Lux with a strange look on his face.

TONY
What the hell was that?

STEPHANY
What do you mean?

TONY
It's like I wasn't here even though
I know I was.

STEPHANY
I don't understand you were here
the whole time. Do you feel better?

TONY
Yes and no.

Tony gets up and heads towards the door.

STEPHANY
Tony where are you going?

TONY

I don't know I need to clear my
head.

Tony slams the door on the way out causing several pictures to fall off the wall. Stephany opens the door but Tony has already disappeared down the stairs.

EXT. OFFICE OF DR. STEPHANY LUX-MORNING

INT. OFFICE OF DR. STEPHANY LUX-AFTERNOON

Stephany returns to her office after lunch and turns on the TV since her next appointment isn't until later this afternoon.

CUT TO: TV IN
OFFICE OF DR.
LUX

TV HOST

The blast has completely levelled the front half of the New York Convention Center where the tenth annual University Days Conference was being held this week. This conference that hosts the hierarchy from every Ivy League University was scheduled to end in two days but unfortunately it has ended today...in disaster.

Stephany immediately turns off her tv and stares down at her desk.

LACY

What did you think was going to happen?

STEPHANY

Not now Lacy.

LACY

This is what you wanted, embrace it!

STEPHANY

I said NOT NOW!

Stephany looks around her office as she is once again alone.

EXT. OFFICE OF DR. STEPHANY LUX-MORNING

INT. NEW YORK CONVENTION CENTER-MID TOWN MANHATTAN-MID DAY

Firefighters and Paramedics move in slow motion to and from the front of the convention center as they bring lifeless bodies to waiting ambulances and coroner vans. Behind the crime scene tape is Tony dressed in a black hoodie and black ball cap with ray bans on. He feverishly paces back and forth along the tape. John and Ray pull up and quickly exit their car.

RAY

What the fuck is happening here?

JOHN

It doesn't matter lets find who's in charge.

Both men race to the mobile command center parked in front of the convention center on the street. John swings open the door and sees Lieutenant RACHEL JOHNSON, a short well built blonde in her forties, talking with New York Police Commissioner DANIEL LEE, an aging man with grey hair in his sixties who has been Commissioner since 2006.

JOHN (CONT'D)

Lieutenant Johnson can I have a word.

RACHEL

Detective can't you see we're a little busy here?

JOHN

Yes ma'm I can see that. We're just trying to figure out a way we can help.

DANIEL

If you want to help go find the fire chief or better yet help the other officers keep the crowd back. Can you do that?

JOHN

Yes sir. Understood.

DANIEL

Now go!

John and Ray leave the command post and begin to make their way to the perimeter where a large crowd has gathered including a man wearing all black who is pacing back and forth along the line.

JOHN

Hey Ray.

RAY

Yeah?

JOHN

You see that guy in all black?

Ray scans the crowd and locates the man.

RAY

Yeah.

JOHN

Does he look...off to you?

RAY

Possibly, but he could just be worried about someone that was in the building. Trying to check on them ya know?

JOHN

Or he could be involved somehow.

RAY

Or he could be a concerned citizen.

Tony looks up and sees the two officers approaching and takes off in a dead sprint down W 34th Street.

JOHN

Well what does that say to you.

RAY

Fuck. That I need to do more cardio.

JOHN

Come on.

Both men start running after Tony down W 34th street.

RAY

Stop!!

Tony looks back and sees the two men pursuing him. He turns left down 10th avenue.

JOHN
Shit! Get the lead out Ray he's
getting away!

Tony turns down an alleyway and disappears. John and Ray turn
onto 10th avenue and stop.

JOHN (CONT'D)
Damn it!

RAY
He's gotta be around here
somewhere.

JOHN
Forget about it. He's gone.

RAY
Why'd he run?

JOHN
I don't know but I do know that
innocent people don't run.

EXT. CORNER OF W 34TH ST AND 10TH AVE-MANHATTAN-AFTERNOON

INT. CONVENTION CENTER-AFTERNOON

A cloud of dust hangs over the convention center as EMS,
NYPD, FBI and ATF agents comb the rubble for survivors of the
blast. John and Ray return to the scene and begin assisting
in the search.

RAY
Son of a bitch.

JOHN
I have never in my life seen
anything like this.

RAY
What do you mean? You were here on
9/11 weren't you?

JOHN
Not in New York City no, I was in
upstate in Mercy Creek still on
9/11. That's the reason I took this
job though.

RAY
Call to duty and country?

JOHN
Not so much the country part I
already did my turn in that regard.

RAY
How so?

JOHN
Six years in the Marines.

RAY
Oh I never knew that.

JOHN
There's a lot of things you don't
know Ray.

RAY
See but that I did know.

JOHN
Smart ass.

RAY
Also knew that one.

JOHN
Would you shut up already!

RAY
Alright alright I got it.

JOHN
Good then help me lift this.

John and Ray lift a piece of concrete up and see a female body underneath. They flip the concrete over and yell out for help.

RAY
Hey! We found one over here!

Paramedic ERIN GREEN, a short blonde in her thirties rushes to their side and begins to check her vitals.

ERIN
I'm sorry guys but she's gone.

JOHN
Damn it!

FADE OUT.

EXT. CONVENTION CENTER-AFTERNOON

INT. OFFICE OF DR. STEPHANY LUX-AFTERNOON

Stephany pulls a file out of her cabinet and sets it on her desk then flips it open. She flips over a few pages and stops.

LACY
Problems?

Stephany looks up and glares.

STEPHANY
Not now Lacy.

LACY
I'm just making sure you're doing
what you're supposed to be doing.

STEPHANY
And what's that?

LACY
Getting our revenge...

STEPHANY
Our revenge?

LACY
Don't go soft on me you know damn
well what I mean.

Stephany looks back down at the file on her desk.

STEPHANY
Yes. I'd say we might have a
problem.

Stephany turns the folder and tosses it to Lacy. The folder falls helplessly to the floor.

LACY
Really?? You know I'm not really
here.

Stephany picks up the folder and returns to her desk.

STEPHANY
And yet you keep showing up.

LACY

You can make me leave just as easy
as you make me appear.

STEPHANY

You're saying I conjure you out of
thin air or something?

LACY

Something like that. Quit changing
the subject what's our problem?

STEPHANY

Well I may have inadvertently
hypnotized someone I shouldn't
have.

Lacy stands behind Stephany and reads over her shoulder.

LACY

Wow. You're supremely fucked.

STEPHANY

Oh now it's just me huh?

Stephany places her head on her desk and lets out a loud
sigh. She looks up to find herself alone again.

STEPHANY (CONT'D)

I hate it when she does that.

EXT. OFFICE OF DR. STEPHANY LUX-AFTERNOON

INT. NEW YORK CONVENTION CENTER-MID TOWN MANHATTAN-DUSK

Ray and John are still combing through the rubble of the
convention center as darkness falls and an eerie quiet takes
over the site. A tall man wearing glasses and a blue jacket
with the bright yellow letters of the all too familiar FBI
down the sleeve. FBI agent TAYLOR GLONS who is in his forties
approaches the duo who are helping Erin lift chunks of
concrete.

TAYLOR

Special Agent Taylor Glons.

Agent Glons extends his hand to John and John shakes it.

JOHN

Detective John Story, this here is
Detective Ray Jensen.

TAYLOR

I wish it was under different circumstances that we met.

JOHN

I agree Agent Glons but tell me what can we do for you?

TAYLOR

I understand you've been investigating a series of murders involving faculty members from Harvard.

JOHN

And how would you know that?

TAYLOR

We've actually known for some time but we were unsure of what might happen next.

JOHN

So you didn't think it was a good idea to clue us in on that?

Ray steps in front of John as he sees the rage building in his partner.

RAY

Easy John.

JOHN

No! That's typical federal government bullshit! We could have prevented this you motherfucker!

TAYLOR

Let's all just calm down before anyone says anything they'll regret.

Ray grabs John and pulls him back.

RAY

Now's not the time.

JOHN

You better start talking and I mean now!

TAYLOR

Look I need your help alright?

JOHN
Help with what?

TAYLOR
I think the person responsible for
this is directly connected to the
murders.

JOHN
Care to enlighten us?

TAYLOR
Follow me.

John and Ray reluctantly follow Taylor to the FBI command center that is set up across the street from the blast site. Taylor opens a laptop that has security footage from two different places.

RAY
What exactly are we looking at?

TAYLOR
The first is footage from the
convention center and as you can
see here....

Taylor points to the screen at the suspect John and Ray chased from the scene earlier.

RAY
Holy shit. Is that who I think it
is?

TAYLOR
Well here's where it gets
interesting.

Tony is seen entering the convention center and dropping a backpack in a mail chute.

JOHN
Where does the chute go?

TAYLOR
Mailroom. In the basement.

JOHN
So he knew the lower the blast the
worse the structure would be.

TAYLOR

Exactly. Which leads us to believe this isn't the first time he's done this.

JOHN

Military?

TAYLOR

Possibly but we're not sure at this point. But we did find this as well.

Taylor points to the other footage and points at Tony again walking down a path in what looks like Boston.

JOHN

Is that Harvard?

TAYLOR

It is indeed.

JOHN

When was that taken?

TAYLOR

Last week.

JOHN

Jesus Christ. He was scouting.

TAYLOR

Actually no. We think he might be a student.

JOHN

What makes you think that?

Taylor pulls up other videos from various points on campus that show Tony at different points throughout the year.

TAYLOR

This.

JOHN

So do you have a name?

TAYLOR

If I did I wouldn't be dragging you in here. I was hoping you guys had a reason to chase him this afternoon.

JOHN

No reason. He just looked off to us, almost like he was waiting for something.....Holy Hell!

John sprints out of the command center just as another bomb explodes on the back of the convention center sending him flying backwards.

CUT TO: TONY
STANDING ON TOP
OF AN APARTMENT
BUILDING ON 11TH
AVENUE.

INT. APARTMENT BUILDING 11TH AVE. NIGHTFALL

Tony stands on top of the apartment building with a detonator in his hand. He slowly collapses the antenna and places the detonator in his pocket.

TONY

First one's free, the second will cost you double.

Tony walks to the door of the roof and descends down the stairwell.

EXT. APARTMENT BUILDING 11TH AVE. NIGHTFALL

INT. CONVENTION CENTER-NIGHT

Taylor extends a hand and helps John to his feet.

JOHN

You didn't check the site for more devices?

TAYLOR

Of course we checked it. We didn't find anything.

RAY

Well obviously you failed miserably.

JOHN

Ray come with me we've got to get more people down here. Agent Glons I suggest you find who that is in the video.

TAYLOR
You don't get to give me orders
detective.

John turns and gets in Taylor's face.

JOHN
No? How about I give you the
beating of your life instead?

TAYLOR
Is that a threat?

John swings hard and levels Taylor with a left cross sending
him to the ground.

JOHN
What do you think?

Ray grabs John and pushes him towards the convention center.

TAYLOR
I'll have your badge for that!

John turns and flips off Taylor.

JOHN
Do your fucking job this time
Special Agent! Do your job so
nobody else dies!

John and Ray turn towards the convention center to begin
helping look for survivors.

TAYLOR
Diaz! Get over here.

JAY DIAZ, a short Hispanic male in his twenties helps Taylor
to his feet.

JAY
Yes sir?

TAYLOR
I want you to go to Harvard and dig
up some info on our John Doe here.
I want answers!

JAY
Understood.

TAYLOR
You have twelve hours. Make it
happen.

Jay jumps into a black Ford Crown Victoria and races towards Boston.

ZOOM OUT: NEW
YORK SKYLINE

EXT. CONVENTION CENTER-NIGHT

INT. APARTMENT OF DR STEPHANY LUX-NIGHT

Stephany paces in her apartment living room as she watches the news on the TV cover the events of the convention center bombing.

STEPHANY
Damn it! He wasn't supposed to blow
a secondary device!

LACY
Are you blind?

Stephany turns and sees Lacy on the couch behind her.

STEPHANY
What?

LACY
This is perfect.

Stephany angrily points to the TV and shouts.

STEPHANY
How exactly is this perfect!

LACY
It deflects the attention off of
the murders hello?

STEPHANY
Do you not realize who was at the
convention center?

LACY
Um. You tell me I'm in your head
remember?

STEPHANY
You know damn good and well who was
there.

(MORE)

STEPHANY (CONT'D)

With Ralph flipping out after killing the professor it isn't going to look good that Tony killed half the Ivy League hierarchy. Don't you get that?

LACY

No I don't understand how you don't see how it's perfect.

STEPHANY

Care to elaborate?

LACY

With Tony blowing up half the damn building they won't know that Dean Talon was the intended target.

STEPHANY

I never thought about it like that.

LACY

See I told you. How do we make sure we got the Dean?

STEPHANY

I'm sure the news will cover it shortly. Dean Talon along with the others are high profile people so they won't keep this quiet.

LACY

Okay then, who's next.

STEPHANY

There's only one left and he'll be to New York soon.

LACY

How do you know that?

STEPHANY

How do you attract a moth?

LACY

A flame?

STEPHANY

Precisely.

ZOOM OUT:
APARTMENT WINDOW
OF DR LUX'S

APARTMENT AS SHE
LAUGHS TO
HERSELF ALL
ALONE.

EXT. APARTMENT OF DR STEPHANY LUX-NIGHT

INT. FBI COMMAND CENTER-MID MORNING

Agent Glons is reviewing footage of the bombing when his phone rings.

TAYLOR
Agent Glons.

JAY (O.S.)
Sir I think I may have found something.

TAYLOR
What have you got?

JAY (O.S.)
I think our suspect is former military but I think he might be using an alias.

TAYLOR
Do you have a name?

JAY (O.S.)
Tony Jackson 28, Mercy Creek New York.

TAYLOR
What makes you think it's an alias?

JAY (O.S.)
Well the social security number listed in his file is bogus.

TAYLOR
Great. Does it list an address?

JAY (O.S.)
1156 Lone Wolf Dr. Mercy Creek New York.

TAYLOR
Excellent at least that gives a start.

JAY (O.S.)
One more thing sir.

TAYLOR
What's that?

JAY (O.S.)
He listed a prior address.

TAYLOR
Why on earth would he do that?
What's the address?

JAY (O.S.)
It doesn't list an exact address it
just says Camp Pendleton
California.

TAYLOR
Shit.

JAY (O.S.)
What is it sir?

TAYLOR
That means he's either a Seal or
Marine Reconnaissance.

JAY (O.S.)
That's bad?

TAYLOR
Extremely bad Diaz, extremely bad.
It means we're not dealing with
some fly by night terrorist. We're
dealing with one of our nation's
best demolition experts. Who
apparently has a grudge.

JAY (O.S.)
What do we do?

TAYLOR
Find out exactly who that grudge is
against and why. I need you on a
plane to Pendleton ASAP.

JAY (O.S.)
Yes sir. Then what?

TAYLOR
Start with registration and move
your way up if you have to they
should be able to identify him.

(MORE)

TAYLOR (CONT'D)

I'm going to take a team to the address in Mercy Creek and see what we can turn up.

JAY (O.S.)

Understood sir.

Agent Diaz hangs up the phone and starts the Crown Victoria then heads towards Logan International Airport.

EXT. HARVARD UNIVERSITY-MID MORNING

INT. NYPD PRECINCT 26-MIDDAY

Detective Story sits at his desk combing over security footage from surrounding buildings around the convention center. Detective Jensen sets a cup of coffee on his desk and sits down.

RAY

You been here all night?

JOHN

Most of it.

RAY

You need sleep man.

JOHN

I'll sleep when we catch the bastard responsible for this.

RAY

Didn't you hear?

JOHN

Hear what?

RAY

The Feds took over the investigation.

JOHN

Our investigation?

Before Ray can answer Lieutenant Johnson yells from her office.

RACHEL

Story! Jensen! Get in here!

RAY
Well now you've done it.

JOHN
Shut the hell up.

John and Ray walk into Lieutenant Johnson's office at the end of the hall.

RACHEL
Close the door.

Ray closes the door and sits down next to John.

RACHEL (CONT'D)
Do you two idiots have any idea
what you've done?

JOHN
Actually no we don't.

RACHEL
Don't get cute with me Story. You
know I could lock your ass up for
that stunt you pulled yesterday?

JOHN
He got what he deserved. We could
have prevented that attack if they
would have clued us...

Lieutenant Johnson waves her hand at John in a stop motion.

RACHEL
Save it. There's no way to know for
sure what the Feds knew or didn't
know and we don't need you walking
around acting like a Neanderthal
and clocking a federal agent!

JOHN
I lost my temper Lieutenant.

RACHEL
Well that's blatantly obvious now
isn't it.

JOHN
I apologize Lieutenant but can you
tell me what we're doing in here?

RACHEL

Well amazingly Agent Glons doesn't want you arrested he wants you in your old stomping grounds.

JOHN

Come again?

RACHEL

They have an address for the suspected bomber.

JOHN

And where's that?

RACHEL

Mercy Creek.

JOHN

You're shitting me.

RACHEL

I wish I was. Take Jensen and get on the road. They want you there by nightfall.

Lieutenant Johnson hands John the address.

JOHN

Understood.

John and Ray leave the station and get into John's black Chevy Camaro.

RAY

Uh this isn't our crown vic.

JOHN

(grinning)

No. No it isn't but it'll get us there twice as fast.

CUT TO: BLACK
CAMARO SPEEDING
THROUGH NEW YORK
HEADING NORTH

EXT. NEW YORK CITY-AFTERNOON

INT. MERCY CREEK NEW YORK-EVENING

Agent Glons stands next to city hall as a black camaro races up the street towards the waiting SWAT vehicle. The camaro slams on the brakes and slides to a stop inches from Agent Glons. Ray and John emerge from the camaro.

TAYLOR
Make good time did we?

JOHN
Lets just say if you get a phone call from a state trooper to be on the look out for a black camaro, you never saw me.

TAYLOR
Fair enough.

JOHN
So what are we doing here?

TAYLOR
We have reason to believe the suspected bomber is holed up here.

JOHN
Where?

TAYLOR
1156 Lone Wolf Dr.

JOHN
I'm sorry what was that?

TAYLOR
1156 Lone Wolf Dr. Why?

JOHN
That's impossible.

TAYLOR
I'm confused.

JOHN
That's my address!

TAYLOR
What?

JOHN

I lived here in Mercy Creek for twenty years before I moved to the city. I never sold the house, I come up here on vacation.

RAY

Well how the hell did your address end up on a student account at Harvard?

TAYLOR

How do you know we got it from Harvard?

RAY

Well I am a detective you know.

TAYLOR

Anyway. Tactical is going to make entry and then we'll see what we have.

JOHN

I don't think I would breach the door.

TAYLOR

Why's that?

JOHN

This guy's specialty is demo Taylor, do you really think he would just let you waltz in and have a peek at what he's up to?

TAYLOR

Well what do you suggest?

JOHN

Let me see that.

John motions for the blueprints that another agent is holding and spreads them out on the hood of Taylor's Chevrolet Tahoe.

JOHN (CONT'D)

Good these are the old blueprints.

RAY

What do you mean?

JOHN

These blueprints are the old set from when the house was originally built in 1960.

TAYLOR

There's another set?

JOHN

Yes there are. I renovated the house in 2000, but when I did they replaced the old set with the new in the local records office but not the state office which is where I'm guessing you got yours.

TAYLOR

I'm listening.

JOHN

As you can see here there's an old tunnel that leads from the alley to the basement.

TAYLOR

How does that help us?

JOHN

When I remodeled I covered up the entrance in the basement which removed it from the blueprints.

TAYLOR

Wouldn't he still know about it?

JOHN

It's possible but not very likely. I sealed it off with bricks.

TAYLOR

Might I ask why there's a tunnel under your house?

JOHN

Let's just say the person who had it built in 1960 was convinced of a nuclear strike against the U.S.

TAYLOR

Well a tunnel wouldn't help against that.

JOHN

No. But it made him feel better so they just rolled with it.

TAYLOR

Your father?

JOHN

Uncle actually. Dr. Ward Story. You might have heard of him. He was going to revolutionize the therapy industry in the sixties by using hypnosis.

TAYLOR

I've heard of him. Didn't he go nuts?

JOHN

You could say that. His patients kept killing themselves under hypnosis and he couldn't figure out why so he ended up locking himself in his house for a few months then killing himself in the basement tunnel in 1980.

TAYLOR

Damn. Sorry to hear that.

JOHN

That's why I sealed it off. I told myself after that day that I would never go in that tunnel again.

RAY

Are you the one who found him?

JOHN

Yup. That's one game of hide and seek I'll never forget. He actually tried his hypnosis on me one time but couldn't get it to work. Kept talking about the numbers were wrong or something. I never could understand what he meant.

TAYLOR

So how do we get in?

JOHN

Well the tunnel is only big enough for about three people so we couldn't send tactical in.

(MORE)

JOHN (CONT'D)
Ray and I will go in and knock down
the wall then clear the house.

TAYLOR
Well I'm coming with you.

JOHN
I wouldn't want to get your suit
dirty. Does the FBI cover dry
cleaning?

TAYLOR
Funny.

John, Ray and Taylor make their way down the alley behind
1156 Lone Wolf Dr.

JOHN
Here's the entrance.

John reaches down and moves a bunch of branches, uncovering a
steel reinforced door.

TAYLOR
Well how the hell are we going to
get through that.

JOHN
Ye have little faith.

John takes a set of keys out of his pocket that has a large
skeleton key. He places the key in the lock and turns it. A
loud pop followed by what sounds like a gas leak as the door
slowly opens.

ZOOM OUT: FROM
THE ALLEY ABOVE
DETECTIVE STORY

EXT. MERCY CREEK NEW YORK DUSK

INT. OFFICE OF DR. STEPHANY LUX-DUSK

Stephany is sitting at her desk when her door is flung open
and Ralph races through the door.

RALPH
Doc, you gotta help me.

STEPHANY
Ralph! What are you doing here?

RALPH
I've done something horrible!

STEPHANY
What Ralph? What have you done?

RALPH
I think I killed someone!

STEPHANY
What? Why would you kill someone?

RALPH
I don't know what came over me,
I..I just remember standing over a
man by the library holding a meat
cleaver.

Stephany reaches under her desk and presses a red button repeatedly.

STEPHANY
Ralph just calm down. We'll figure
out what happened, just relax okay?

The door flies open and two orderlies from Bellevue Psychiatric Hospital enter and stab a needle into Ralph's neck. Ralph falls to the floor in a heap.

STEPHANY (CONT'D)
How many times do I have to tell
you guys to secure him then stab
him?

The taller orderly KENT MILFIELD, black male in his twenties, picks up Ralph and places him on the gurney they have brought into Dr. Lux's office.

KENT
Sorry Dr. Lux.

STEPHANY
Take him to Bellevue and make sure
he's heavily sedated.

KENT
What if he wakes up?

STEPHANY
What part of make sure he's heavily
sedated don't you understand?

KENT
Sorry Dr. Lux.

STEPHANY

Get going!

Kent and the other orderly leave her office with Ralph on the gurney.

LACY

I guess it's a good thing you
always have them on standby.

Stephany turns and sees Lacy sitting at her desk.

STEPHANY

Get up from there. I don't have
time for this.

LACY

Have you found our bomber yet?

STEPHANY

No.

LACY

That could be a problem.

STEPHANY

Yes I know that. Why can't you ever
tell me anything useful?

LACY

How many times do I have to tell
you that you're the one that tells
me what to say? I'm a figment of
your imagination!!

Stephany buries her head in her hands and slams her fist on the desk. When she looks up Lacy has disappeared.

EXT. OFFICE OF DR. STEPHANY LUX-DUSK

INT. MERCY CREEK NEW YORK DARK

A cold chill settles over Mercy Creek as darkness falls.

John, Ray and Taylor enter the tunnel that leads to the house and slowly clear the tunnel. They reach the brick wall that leads to the basement.

RAY

So now what?

JOHN
Now we breach.

John takes out a small chunk of C-4 explosive about the size of a golf ball and sticks it on the wall.

TAYLOR
You have a permit for that right?

John grins at Taylor and places the detonator in his pocket.

JOHN
Something like that.

RAY
What exactly did you do in the
Marines again?

John slowly places the primer cord in the C-4.

JOHN
Well Ray if I told you....well you
know the rest.

JOHN (CONT'D)
Alright guys back down the tunnel.

All three hunker behind a few fifty gallon drums and John takes the detonator out of his pocket.

JOHN (CONT'D)
Fire in the hole.

John presses the button and a blast that shakes the whole tunnel knocks them off their feet as the top of the tunnel begins to fall in.

TAYLOR
Move your asses! Lets go!

JOHN
Shit. I used too much.

RAY
You think?

All three run towards the end of the tunnel and dive through the opening it has created into the basement as the tunnel collapses behind them.

TAYLOR
I hope for the safety of our
military you weren't in charge of
demolition.

JOHN
I mostly used RPG's.

TAYLOR
Well that's terrifying in itself.

JOHN
Yeah yeah. You guys take the left
I'll take the right.

Taylor and Ray move left and slowly clear the basement. John moves right and does the same. The three of them meet at the foot of the stairs that lead to the top floor.

TAYLOR
You find anything?

JOHN
Nothing you?

TAYLOR
Same here.

JOHN
Well lets clear the rest of the
house.

They move up the stairs and stack on the door.

TAYLOR
On three we go. You guys clear
right I'll clear left.

John and Ray both nod.

TAYLOR (CONT'D)
Three. Two. One. Breach!

Taylor turns and kicks the door open as John and Ray clear the right side of the house, Taylor clears the left.

JOHN
Clear!

TAYLOR
Clear!

Taylor checks the front door to find it isn't wired and radios the waiting agents.

TAYLOR (CONT'D)
House is clear send in everyone
else.

Ray is in the back room of the house which appears to be the den.

RAY

Guys. You're gonna want to see this.

Taylor and John walk into the room.

CUT TO:MAGAZINE
HEADLINES ON THE
WALLS

TERROR STRIKES NEW YORK! POLICE UNSURE OF MOTIVE! MERCY CREEK
KILLER STRIKES AGAIN! MERCY CREEK COUNCILMAN ROGER CARCELLI
FOUND DEAD!

John looks at all the magazine clippings on the wall and notices red strings that connect all of the clippings to a picture in a frame with a clipping underneath it.

JOHN

Hey guys. I think this is our suspect.

Taylor takes the picture out of his pocket and compares it to the one on the wall.

TAYLOR

I think you're right.

RAY

So who is he?

JOHN

According to this newspaper clipping he's Tony Carcelli, 28, Mercy Creek New York. That can't be right.

RAY

What can't be right.

JOHN

My last deployment we had a guy transferred to our unit, real bad ass, was younger than me so he didn't really hang around us but he specialized in demolition.

TAYLOR

Is that him?

JOHN

It looks like him but there's only one problem.

TAYLOR

What?

JOHN

Well he was given a court martial and discharged from the Corps for an act resulting in loss of civilian life.

TAYLOR

So he's a scumbag. So what?

JOHN

No. He's not in the least. He was following orders. Him and his reconnaissance guys that were transferred to us were given bad intelligence reports.

TAYLOR

And they court martialed him for that?

JOHN

Thirty five civilians killed, the Corps had to something so they discharged the lowest members on the totem pole.

TAYLOR

Okay shit rolls down hill. How does that relate to this madness?

JOHN

Well I just tied the bombing to the Harvard murders.

TAYLOR

Care to enlighten the rest of us?

JOHN

Tony Carcelli was discharged by none other than Colonel Mitch Redding.

TAYLOR

Is that name supposed to mean something to me?

JOHN

It should if you've been following the Harvard murders. Mitch Redding is the last member of the Harvard Hierarchy still alive.

TAYLOR

As in Harvard President Redding?

JOHN

The one and the same.

TAYLOR

Jesus. Do we know where to find him?

JOHN

I do I just hope we're not too late. Let's go.

Taylor addresses the other agents in the room before leaving.

TAYLOR

Finish processing the house and let me know if you find anything else. I'm going back to New York City.

John, Ray and Taylor get into John's camaro and race south towards the city.

ZOOM OUT: MERCY
CREEK NEW YORK

EXT. MERCY CREEK NEW YORK NIGHT

INT. HYATT REGENCY NEW YORK CITY-NIGHT

John, Ray and Taylor arrive at the Hyatt Regency and rush into the lobby. Judy is again working the front desk.

JOHN

Can you tell me if you have a Mitch Redding staying here?

JUDY

I can't give you that information sir.

Taylor slams his badge on the counter and glares at Judy.

JUDY (CONT'D)

Uh. Room 506.

TAYLOR
That wasn't so hard was it?

JOHN
Come on let's go.

EXT. HYATT REGENCY NEW YORK CITY LOBBY-NIGHT

INT. HYATT REGENCY ROOM 506-NIGHT

President Redding is sitting on his bed waiting for the Chinese food he ordered to be delivered. The TV is tuned to New York 1 who has been covering the days events.

TV HOST
Utter chaos is all that can be used to describe the scene here at the New York Convention Center as rescue crews comb the rubble looking for survivors from both blasts. The FBI tells us that they are closing in on the responsible parties but would not comment further.

(knock at door)

CUT TO: HALLWAY
OUTSIDE ROOM 506

INT. HALLWAY OUTSIDE ROOM 506

Tony stands at the door with a hat pulled down so Mitch cannot see his face as he holds a bag of food he forcibly took from the delivery man in the elevator.

Mitch opens the door and starts to speak.

MITCH
Thank God man I'm.....

Tony raises a gun and aims it at Mitch's forehead.

MITCH (CONT'D)
Hungry.

TONY
Back into the room, lets go.

Mitch backs up into the room as Tony follows him in.

MITCH

Who are you? What do you want?

Tony takes the hat off and glares at Mitch.

TONY

I'm disappointed Colonel. You mean you don't remember me?

Mitch has a look of shock on his face.

TONY (CONT'D)

You mean to tell me that you don't recognize the man who's life you ruined when you kicked him out of the Corps?

MITCH

No. It can't be.

TONY

Surprise el Presidente. It's your past come back to haunt you.

MITCH

Tony please don't do this.

TONY

Oh now you know me huh? I bet your sorry too aren't you.

MITCH

Yes Tony I am I had to all those years ago. I had no choice I was just following orders.

TONY

Well that's a funny coincidence now isn't it.

MITCH

Tony I swear I can make it right. You don't have to do this.

TONY

Colonel don't beg it doesn't suit you. You know I had to do some extraordinary digging to find you. I even had to go to some shrink who's convinced she can hypnotize people.

Tony turns and walks towards the kitchenette and stares at the wall. Mitch takes out his phone and turns on the voice recorder and sets it on the night stand next to him.

MITCH

Say what now?

TONY

Don't play dumb with me Colonel. She was one of your prized pupils at Harvard until you got scared and kicked her out.

MITCH

I never kicked anyone....Stephany? She finished her masters at Harvard she wasn't kicked out.

TONY

You know that's what took the longest to find. Someone you pissed off just as much as me by costing them everything.

MITCH

What are you talking about Tony? She has a very successful practice here in New York City.

TONY

Successful? She plays on people's emotions sir and some so weak she's even turned them into killers Colonel. How's that for successful?

MITCH

She's responsible for...

TONY

For Michael, Scott and even the Mercy Creek Killer.

MITCH

But why did you...?

TONY

I played along and when she told me to blow up the convention center I knew it would throw them off the scent long enough to track you down.

MITCH

So her hypnosis doesn't work?

TONY

Oh no it works but just on the people who are weak minded enough to need it. Take her main henchman for example, Ralph, that dude is something else. He killed the Dean and the Mercy Creek killer with a damn meat cleaver for Christ's sake! I mean what sane person does that?

Mitch puts his head on his hands and lets out a sigh.

MITCH

So what now?

TONY

Now? Now you pay for transgressions but first you can repay me a small favor.

MITCH

And what in the hell might that be?

TONY

I want a name.

MITCH

What?

TONY

A name! Who gave the order? Who gave the order to ruin my life?

MITCH

Even if I told you there's no way on earth you could get to him.

TONY

Who?!

Tony grabs Mitch by the throat and begins to squeeze.

MITCH

He sits in the office at 1600 Pennsylvania Avenue. You'll never get to him.

TONY

President Parker? How?

Tony lets go of Mitch and he begins to cough uncontrollably.

President DANIEL PARKER, a tall greying, former military man in his late fifties.

MITCH

At the time he was Commandant of the Marine Corps. He knew the only way to advance his political career was to crucify those responsible for the bombing.

Tony takes a silencer out of his coat pocket and screws it into the barrel of his gun and aims it back at Mitch.

TONY

Well on behalf of everyone in my unit you fucked for life it's my pleasure to deliver a message.

MITCH

What?

TONY

For some there is only justice but for you there is only retribution!

Tony puts the gun on Mitch's temple and pulls the trigger. Mitch's lifeless body falls onto the floor. Tony unscrews the silencer and puts it back in his coat pocket. He then opens the door, looks out, sees the hallway empty and exits the room. As he's making his way to the elevator he hears the ding sound that signals it's arrived and quickly ducks into the stairwell as the door opens.

John, Ray and Taylor exit the elevator guns drawn. They make their way down the hallway and see the door to room 506 ajar. Taylor motions left to Ray and John. They both nod in agreement. Taylor kicks the door open and John enters followed by Ray.

JOHN

Clear.

RAY

Clear.

TAYLOR

Shit.

RAY

What?

TAYLOR

Over here.

JOHN

Damn it.

All three look down at the lifeless body. John kneels down and checks the body.

JOHN (CONT'D)

Guys. He's still warm.

Taylor runs to the window and looks down below.

TAYLOR

Son of a bitch. There he goes! Come on lets go!

Ray and Taylor run out the door of the hotel room. John looks up and sees Mitch's phone on the night stand.

JOHN

Thank you Colonel, your death won't be in vain.

John closes the eyelids of Colonel Redding and exits the hotel room.

Taylor and Ray exit the hotel and stop at the street and looks both directions for Tony.

TAYLOR

Damn it! He's gone.

John exits the hotel and stops Taylor.

JOHN

Wait! We have something that will help us track him down.

TAYLOR

What's that?

John hands him the cell phone.

JOHN

There's an audio recording on here that Mitch recorded before he was killed.

TAYLOR

About damn time we found something useful.

(Phone ringing)

TAYLOR (CONT'D)
Agent Glons.

JAY (O.S.)
Agent Glons it's Diaz.

TAYLOR
What've you got Diaz?

JAY (O.S.)
You were right sir. Sgt. Tony Carcelli was given a court martial and dishonorable discharge six years ago. He then returned home.

TAYLOR
Where's that?

JAY (O.S.)
Mercy Creek New York.

TAYLOR
Did he have an address listed?

JAY (O.S.)
Unfortunately no sir. It looks like there were some strings pulled to get him enlisted. He's not originally from the States.

TAYLOR
Well that figures. Got anything else?

JAY (O.S.)
No sir.

TAYLOR
Alright then. Get to the airport and wait for my call.

JAY (O.S.)
Understood.

Taylor hangs up the phone and walks back towards the hotel where John and Ray are waiting.

EXT. HYATT REGENCY NEW YORK CITY-EARLY MORNING

INT. APARTMENT OF DR STEPHANY LUX-EARLY MORNING

Stephany is in the shower when there is a knock on her door.

STEPHANY

Who the hell could that be?

Tony waits in the hallway for her to answer the door. Stephany gets out of the shower and puts on a pair of sweats and a T-shirt then grabs a .38 Special she keeps in her night stand and approaches the door. She looks through the peep hole but doesn't see anyone. She slowly opens the door as Tony kicks it in. The door hits her in the chest and arm sending her gun sliding across the hardwood floor.

TONY

Well well. What have we here?

STEPHANY

How the hell did you find me?

TONY

You shouldn't leave personal documents at your office you know. There's some crazy asses out there that would love to find where their shrink lives.

STEPHANY

I'm not a shrink I'm a scientist.

TONY

Well I got news for you honey your little number phrases and sayings don't work for me, but thanks for the tip on when to blow the convention center sky high.

STEPHANY

What? I saw you under hypnosis all the key words got a positive return.

TONY

Well I'm positive they didn't. Why do you think there was a second blast? I mean you said it yourself that the effects can only be turned off by those numbers right?

STEPHANY

Yes.

TONY

So you see your hypnosis is worthless on me. Get up and get your shoes we have places to kill and people to go.

STEPHANY

What?

TONY

Just get your damn shoes!

Tony takes out his gun and aims it at Stephany. She gets her shoes on and grabs her coat.

STEPHANY

Where are we going?

TONY

Our great nation's capital of course.

STEPHANY

What? Why?

TONY

Has anyone ever told you you ask too many questions?

STEPHANY

Of course. As I said earlier I'm a scientist.

TONY

Shut up and move.

Tony ushers her out of her building and into his stolen Chevy Tahoe.

EXT. APARTMENT OF DR STEPHANY LUX-EARLY MORNING

INT. FBI COMMAND CENTER-MID MORNING

Agent Glons is waiting on the report for the audio recording recovered in Mitch Redding's hotel room. An agent hands him a file and keeps walking. Taylor opens the file and spits out the coffee he just took a sip of. He quickly flips open his phone.

JAY (O.S.)

Diaz.

TAYLOR

I need you in D.C. In four hours.

JAY (O.S.)

But sir that's a six hour flight from San Diego.

TAYLOR
No excuses Diaz make it happen!

Taylor hangs up the phone and immediately dials another number.

JOHN (O.S.)
Detective Story.

TAYLOR
You and Ray meet me at Laguardia in
45 minutes we have a plane to
catch.

JOHN (O.S.)
Where to?

TAYLOR
No time to explain I'll fill you in
on the flight just get there.

Taylor hangs up the phone and dials another number.

EXT. FBI COMMAND CENTER-MID MORNING

INT. FBI HEADQUARTERS-WASHINGTON D.C.

FBI Director ROGER GIBSON, an aging man in his sixties, sits in his office when his phone rings.

ROGER
Director Gibson

TAYLOR (O.S.)
Director Gibson this is Special
Agent Taylor Glons New York Field
office.

ROGER
Yes sir. What can I do for you?

TAYLOR (O.S.)
Sir we have a situation and it
involves a national security
emergency.

Director Gibson takes off his glasses and sets them on his desk.

ROGER
I'm listening.

TAYLOR (O.S.)

Sir we have reason to believe there is an imminent threat to the President.

ROGER

By who?

TAYLOR (O.S.)

A former Marine hell bent on revenge. When President Parker was Commandant of the Marine Corps he saw to it that a court martial was given to the Marine held responsible for a bombing that killed thirty five civilians.

ROGER

Do you have a time table?

TAYLOR (O.S.)

We estimate him to be enroute to D.C. As we speak.

ROGER

Do we know mode of transportation?

TAYLOR (O.S.)

Negative sir.

ROGER

Shit. I'll make some calls. I think that President Parker is playing golf this morning but I'll make sure he's back at the White House immediately.

TAYLOR (O.S.)

Thank you sir. Myself and two NYPD officers responsible for helping me crack this case are on our way as well. We'll be in D.C. In a few hours.

ROGER

Okay I'll have a car waiting for you at Andrews.

TAYLOR (O.S.)

Sir we'll have to fly out of Languardia.

ROGER

I understand that but now you have
a plane waiting for you at
Laguardia. See you in a few hours.

Director Gibson hangs up the phone. Secret Service Director
ANDREW LASH, a forme Secret Service agent in his fifties,
sits in Director Gibson's office as he hangs up the phone.

ANDREW

Problems?

ROGER

You could say that. Pull President
Parker off the back nine and get
him back to the White House.

ANDREW

Why?

ROGER

We have a rogue asset out of
containment who poses an imminent
threat to the President.

Andrew takes out his phone and dials a number

ANDREW

Return the Eagle to his nest I
repeat return the Eagle to his
nest.

He then hangs up the phone.

ANDREW (CONT'D)

He'll be back at the White House in
thirty minutes, but he's gonna be
pissed.

ROGER

I'll deal with him you just make
sure he makes it back.

ANDREW

Consider it done.

Andrew gets up and leaves the office.

ZOOM OUT: FBI
HEADQUARTERS

EXT. FBI HEADQUARTERS-WASHINGTON D.C.

INT. LAGUARDIA AIRPORT NEW YORK CITY

Ray and John pull up in John's camaro and walk directly onto the private jet Director Gibson had set up for them where they find Agent Glons.

JOHN

Pull some strings did you?

TAYLOR

Yeah. Some strings that will come back and bite me later.

JOHN

That high up huh?

TAYLOR

When there's a threat on POTUS you don't have any but to reach high.

JOHN

Fair enough.

The jet taxis out to the runway and begins its ascent to forty thousand feet.

EXT. LAGUARDIA AIRPORT NEW YORK CITY

INT. I-95 OUTSIDE BALTIMORE MARYLAND-AFTERNOON

Tony stops for gas and handcuffs Stephany to the steering wheel.

TONY

(laughing)

Don't you go anywhere now.

STEPHANY

Fuck you Tony.

Tony draws his gun and places it on her forehead.

TONY

Now that wasn't very nice. Was it?

Stephany begins to sob.

STEPHANY

I'm sorry.

TONY

You should be.

Tony holsters his gun and walks into the convenience store and pays for his gas and returns to the Tahoe. He fills up the tank and walks around the vehicle.

He moves Stephany over to the passenger seat and peels out of the driveway.

STEPHANY
Where are we going?

TONY
I told you D.C.

STEPHANY
Where in D.C.?

TONY
1600 Pennsylvania Avenue.

STEPHANY
What? Why on earth would you go to the White House?

TONY
That's where the person responsible for ruining my life currently resides.

STEPHANY
That's crazy!

Tony back hands her causing her to hit her head on the door frame.

STEPHANY (CONT'D)
Mother fucker!

TONY
What did I tell you about that language?

STEPHANY
Nothing you ass hole you just pointed a gun at me!

TONY
Well knock it off!

STEPHANY
Okay I'm ready to get off the crazy train any time now.

TONY

That's hilarious. You think I'm the crazy one? You know you don't hide that you see dead people very well.

STEPHANY

What are you talking about?

TONY

I've seen you talk to her in your office.

STEPHANY

How could...

Tony looks at her and has a devilish smile on his face.

TONY

Yeah now it's starting to click isn't it?

Stephany looks at Tony in a state of shock.

STEPHANY

You know don't you?

TONY

I know that you are a really good scientist that had one hell of a vendetta against Harvard.

STEPHANY

Not against Harvard just certain people at Harvard.

TONY

You know I read the file on the incident with your roommate. You should have listened to your professor when he told you to stop and you wouldn't be in this mess.

STEPHANY

Mess? Um no you're the one in the mess I was kidnapped.

TONY

(laughing)

You really think that? Before I killed Colonel Redding..

STEPHANY

What? You killed President Redding?

TONY

Yeah you weren't the only one he screwed over. How do you think I found out who was ultimately at fault?

STEPHANY

That still doesn't change the fact that you kidnapped me.

TONY

No. You're right it doesn't but President Redding left a recording of our conversation on his night stand which I'm sure the FBI found when they found him.

STEPHANY

Which means they know you're coming.

TONY

Exactly.

STEPHANY

Jesus Christ. You're suicidal.

TONY

No not suicidal just focused.

STEPHANY

Focused my ass. If you were focused you wouldn't have left that phone.

TONY

Oh yes I would have. You see doctor I know that death by cop is just as good as you making me think I'm doing some good by blowing up a building.

STEPHANY

That doesn't make any sense.

TONY

When you (makes air quotes) "hypnotized" me you made me realize something.

STEPHANY

What's that?

TONY

That no matter what we do in life.
No matter who we work for, who we
see to treat us, who we see as
friends or even who our family was
there's always someone trying to
pull the strings that control us.
So I decided to take my strings and
be my own puppet.

STEPHANY

All of this won't bring your dad
back Tony.

TONY

Don't do that.

STEPHANY

Do what?

TONY

Don't patronize me. You think I
don't know that won't bring him
back? I did four tours in Iraq and
Afghanistan only to come home and
have my family ripped away from me
by some delusional psycho. Then
when I finally find out who it is,
where do I find her? In a pool of
blood outside Yankee Stadium. So
not only was my father taken from
me the vengeance for his death was
as well.

STEPHANY

Tony..I...

TONY

All so you could what? Throw NYPD
off your scent for a few weeks and
make sure you got all your targets
in one place?

STEPHANY

Uhh....

TONY

That's what I thought. Sit back and
shut up we're almost there.

EXT. CHEVROLET TAHOE RACING DOWN I-95 OUTSIDE WASHINGTON D.C.

INT. PRIVATE JET ABOUT TO LAND AT ANDREWS AIR FORCE BASE.

Taylor and John are discussing the findings of the audio recording in President Redding's hotel room.

JOHN

So this Dr. Lux. She specializes in hypnosis?

TAYLOR

Indeed she does.

JOHN

How do we know she doesn't have him under her control?

TAYLOR

We know that for two reasons. One he stated for a fact on the recording that she tried and failed to hypnotize him but he played it off to make her think she did?

JOHN

And two?

TAYLOR

The FBI field office got a call from NYPD about twenty minutes ago. Dr. Lux was abducted from her apartment in Manhattan a few hours ago.

JOHN

Let me guess. By Mr. Carcelli?

TAYLOR

Exactly right detective.

RAY

So what does all this mean?

TAYLOR

Basically Dr. Lux had a thirst for vengeance but she wasn't too keen on doing it herself.

RAY

That's kind of unusual isn't it?

TAYLOR

Not entirely. We've seen cases like that before but not to this level.

(MORE)

TAYLOR (CONT'D)

The killing of the Mercy Creek Killer is what threw us off the post because that was the Mercy Creek Killer's MO so when she turned up dead it completely threw off our leads.

JOHN

Is that when you decided to grace us with your presence?

TAYLOR

About that time yeah.

JOHN

So Tony has to know that we know where he's going.

TAYLOR

It would appear so.

JOHN

Suicide by cop?

TAYLOR

I think our man is prepared to go out in a blaze of glory so long as he takes his mark with him.

JOHN

Well there's not a chance in hell that's gonna happen.

TAYLOR

It better not or we're all fucked.

RAY

How's that?

TAYLOR

Shit rolls down hill Ray. That's how this whole story started. No pun intended detective.

JOHN

None taken. So what's our play?

TAYLOR

We're gonna lure him in and take him down before he makes the lobby.

JOHN

Lure him in? You're gonna use the President as bait? I'm sure the Secret Service will love that one.

TAYLOR

What they don't know won't hurt them.

JOHN

Yeah until it costs you your life.

TAYLOR

We'll see.

The plane comes in and lands at Andrews Air Force Base. A cold wind blows in off the Potomac creating a howling effect that in itself is eerie.

EXT. ANDREWS AIR FORCE BASE AFTERNOON

INT. CHEVROLET TAHOE RACING THROUGH WASHINGTON D.C.

Tony stops the Tahoe near the Smithsonian. He opens the back of the Tahoe and grabs a vest that he has constructed and takes it to the passenger side of the car. Stephany screams when she sees it.

STEPHANY

I am not fucking wearing that!

Tony punches her hard in the jaw rendering her unconscious. Tony then places the vest on her and attaches the dead man switch.

TONY

You don't have a choice in the matter.

He then gets back in the vehicle and speeds towards the White House.

EXT. CHEVROLET TAHOE DRIVING THROUGH WASHINGTON D.C. TOWARDS THE WHITE HOUSE

INT. WHITE HOUSE FENCE ON PENNSYLVANIA AVENUE

Tony sees the barricades set up by the entrances to the driveway and stops the Tahoe. Ray sees the Tahoe stop suddenly and alerts Taylor and John.

RAY
Guys! There he is!

Tony sees them all gathering on the barricade and guns the engine straight towards the fence.

TAYLOR
He's gonna breach the fence!

Directors Gibson and Lash are inside the White House with President Parker when they see the Tahoe breach the fence and accelerate towards the front of the White House.

ANDREW
Sir we need you to come with us to the bunker.

DANIEL
Fuck your bunker I'm not going anywhere. You think I'm scared of this little ass hole?

ROGER
Nobody thinks you're scared of anything quit trying to be a bad ass.

DANIEL
I think it wise you remember who you're talking to.

ROGER
Sir I've known you for thirty years don't try to power trip me.

President Parker glares at the FBI Director and looks back out the window.

Tony slams the front of the White House causing the air bags to deploy. He exits the vehicle as John takes a shot with an AR-15 hitting him in the leg.

TONY
Shit!

Tony limps around the front of the Tahoe dodging rifle fire. He swings open the door to the Tahoe and Stephany kicks him in the stomach. He swings and hits her cheekbone breaking it.

TONY (CONT'D)
Get the fuck out of the car!

Tony grabs her by the hair and drags her to the entrance of the White House. John, Taylor and Ray have ran to the front and confront Tony.

TAYLOR
Stop right there Tony!

Tony turns Stephany so they can see what's on her.

JOHN
Oh shit! She's got a suicide vest
back up! Back up!

TONY
This is how this is gonna go. We're
gonna go in here and talk to
President Parker and then...well
we'll see what happens after that.

TAYLOR
I can't let you do that Tony.

Tony takes out the deadman switch and holds it up in the air.

TONY
Anything happens to me we all die
in one big great ball of fire. Move
it Stephany.

Tony begins walking backwards through the front door towards the Oval Office. Taylor, John and Ray follow him down the hallway. Director Gibson is standing in the doorway of the Oval Office when President Parker grabs him and moves him out of the way. He steps into the hallway where Tony has stopped with Stephany in tow.

TONY (CONT'D)
Well it looks like the gang's all
here and I'm only outnumbered seven
to one.

DANIEL
Don't forget them.

President Parker motions down the hallway where a dozen secret service agents are waiting with guns drawn.

DANIEL (CONT'D)
Or them.

He then motions the other way when a door opens and a dozen more FBI agents are waiting.

TONY

Oh OK so thirty one to one. I like those odds even better.

ROGER

You really are nuts aren't you?

TONY

I am the way I am because of this ass hole right here.

Tony points at President Parker with the deadman switch.

DANIEL

Me? How the hell is this my fault?

TONY

Oh you know just the fact that I was held responsible for following bad orders on even worse intelligence reports in Iraq.

DANIEL

You know that wasn't personal.

TONY

Wasn't personal? How the hell do you think ruining someone's life so you can advance your own isn't personal?

DANIEL

Son, we were in a bad way with some worse people at that time and I had to make sure that the people knew that that's not what our military is about. So someone had to take the fall.

TONY

I can think of at least a dozen other people that those orders went through before they got to me.

DANIEL

That may be the case son but this isn't the way to solve anything. What do you think will happen when you let go of that switch?

TONY

What'll happen? Here I'll show you!

CUT TO: TONY
DROPPING THE
SWITCH

INT. WHITE HOUSE EXTERIOR

Tony drops the switch. Stephany screams at the moment the vest detonates incinerating everyone within fifty yards of the Oval Office. The blast levels half of the White House and sets the south lawn on fire. Fire trucks can be heard in the distance approaching.

EXT. WHITE HOUSE EXTERIOR

INT. HALLWAY OUTSIDE THE OVAL OFFICE

Tony is still standing in the hallway having snapped back into reality from the premonition he just experienced.

DANIEL

That may be the case but this isn't the way to solve anything. What do you think will happen when you let go of that switch?

Tony looks around in a daze unsure of what just happened.

DANIEL (CONT'D)

Tony?

Tony looks at the President then at Stephany and then speaks.

TONY

You'll finally be where you should have been long ago.

DANIEL

And where's that?

TONY

Hell!!

Tony starts to open his hand and release the switch. John sees what he's doing and dives towards Tony.

STEPHANY

No!!!

John grabs Tony's hand and drags him to the ground making sure his hand is firmly pressing down on Tony's so he can't let go of the switch.

Stephany drops to the ground to try and get out of the way.
Taylor rushes Tony as well securing his other hand.

DANIEL

See Tony all of this was for naught
and now you get to spend the rest
of your days in Supermax rotting in
a hole.

Tony begins to manically laugh.

TONY

Do you really think this is the
only toy I brought with me? No sir
you don't pay a visit to the White
House and not pull out all the
stops. Can one of you by chance
tell me what time it is? My arms
are a little...tied up at the
moment.

Director Gibson looks at his watch.

ROGER

Five thirty why?

TONY

Well I guess this is goodbye then
fellas.

DANIEL

What?

TONY

Do you remember the Oklahoma City
Bombing?

ANDREW

Jesus Christ.

TONY

That's gonna look like a grenade
blast compared to what's fixing to
happen to you.

ANDREW

Clear the building! Let's Go!!!!

TONY

It's too late for all that....

JOHN

But why?

TONY

An eye for an eye detective. My career was taken from me by that ass hole over there and revenge for my murdered father was taken from me by that bitch right there. So you see detective two birds with one stone and all debts are paid.

A giant blast sends everyone to the ground that wasn't already there. A secondary blast sends Stephany flying into the air. A fracture in the second floor opens causing her to land on the second floor. The deadman switch falls from John and Tony's grasp causing the vest on Stephany to detonate killing her instantly. A piece of granite falls through the floor and lands on Tony's chest killing him. Director Gibson and Director Lash land in the Oval Office on top of President Parker saving his life but the concussion of the second blast killed Director Lash instantly. Director Gibson covers President Parker as the building begins to collapse around them. Ray is hit by a column that falls in the hallway breaking his legs. John and Taylor who both somehow remain without a scratch pick up the column so Ray can slide out. They then pick him up and make their way back down the hallway where debris has crushed the secret service agents. They exit the front of the building as the entryway collapses.

Fire and EMS arrive on scene and begin to sift through the rubble. Taylor tells them where they can locate the President and Director Gibson. EMS loads Ray onto a stretcher and into the back of a waiting ambulance.

JOHN

Well I don't think that could have gone any worse.

TAYLOR

Well until they get the President out of the Oval Office I'm not counting my chickens.

JOHN

I don't understand though.

TAYLOR

Understand what?

JOHN

He said that this blast would make the Oklahoma City bombing look like a grenade blast but that car bomb was nothing.

(MORE)

JOHN (CONT'D)

I think the C-4 vest he had Dr. Lux wearing was more powerful.

TAYLOR

I don't know and frankly I don't care either. All I know is we got both of them.

JOHN

Yeah I guess you're right.

CUT TO: OFFICE
OF DR. LUX

STEPHANY

Two, six, three, nine.

Tony shakes his head vigorously and looks at Dr. Lux.

TONY

Whoa. What just happened?

STEPHANY

You just had your first successful treatment. How do you feel?

TONY

Excellent doctor, Excellent!

STEPHANY

Now some things may seem a little out of the ordinary for a while but that's completely normal.

TONY

Okay. What now?

STEPHANY

Now we schedule your next session but just remember to practice your steps okay? Anytime you feel like you're going to lose it just remember those numbers.

TONY

Two, six, three, nine?

STEPHANY

That's right. They will help calm you at a moments notice.

TONY

Great doc thanks I really appreciate it.

Tony gets up and makes his way out of the door closing it behind him. Stephany turns in her chair and looks out the window. She suddenly feels an icy hand on her shoulder.

LACY

Well I don't think that could have
went any better.

FADE TO BLACK.

THE END.