

TEASER

FADE IN:

1 EXT. UNDERGROUND PARKING GARAGE - DAY 1

MONICA HEALY, 40s, strides towards her flashy new BMW 7-series, the African-American woman exuding the supreme confidence and self-assurance that got her where she is. Maybe if she was a little less confident, she might realize just how alone she is in the SHADOWY garage... and might even notice

THE DARK FIGURE

Emerging from the DARKNESS behind her. He's dressed entirely in BLACK and is wearing a SKI MASK.

BACK TO SCENE

Monica aims her remote keyfob at her car, UNLOCKING it and POPPING THE TRUNK. She leans in to deposit her COMPUTER BAG... and the FIGURE strikes her across the back of her head. She drops her KEYS and slumps forward into the trunk. He grabs her by the waist and helps her the rest of the way in, slamming the trunk closed on her. He picks up her keys in one of his GLOVED HANDS, gets in the car, and drives off.

As he does, we PAN UP to the SECURITY CAMERA, then DISSOLVE TO:

\*

1A INT. FBI HQ - DAY 1A

Brooke is at her computer, scrolling through a NEWS WEBSITE, when she sees a HEADLINE: KALES LOSES APPEAL, EXECUTION TO GO FORWARD and a picture of FRANK KALES, 40s, in his PRISON YELLOWS, looking grim. Brooke looks as if she's taken a gut-punch. Jess passes by, notices the heart-ache on Brooke's face, and comes in.

JESS

Brooke... are you okay? What's wrong?

Jess' voice snaps Brooke out of it. Brooke looks up.

BROOKE

Frank Kales is going to be executed in three days.

\*

JESS

Who's Frank Kales?

(CONTINUED)

1A CONTINUED:

1A

BROOKE

He was convicted of beating three men to death and dumping them in the Potomac river... they were badly decomposed, only pieces, really. I helped put him on death row.

\*  
\*  
\*  
\*

Now Jess understands what's bothering Brooke.

JESS

And this is the first time somebody you convicted is going to be executed...

\*  
\*

Brooke gets up from her seat, starts gathering her things.

BROOKE

No. Just the first time they were innocent.

\*  
\*  
\*

Brooke hurries out. And on Jess, looking shocked, we CUT TO:

2 INT. PRISON DEATH ROW VISITORS ROOM - DAY

2

FRANK KALES, 40s, a slight, small man almost drowning in his oversized prison jumpsuit and heavy shackles, stares up at the ticking clock. It's almost NOON. That's when there's a BUZZ and the door swings open. He looks up to see a GUARD leading Brooke into the room. Kales smiles warmly at her.

KALES

There's a face I haven't seen in years... and one I was sure I'd never see again.

She sits down across from him.

BROOKE

I'm so sorry it has come to this.

KALES

Brooke, you did what you could to help.

BROOKE

I'm not so sure.

KALES

I am. You left the U.S. Attorney's office to fight for me. You worked pro bono on my first appeal. So we lost...you've still done more for me than I could ever have hoped for.

(MORE)

(CONTINUED)

2 CONTINUED:

2

KALES (CONT'D)

I would have told you that five years ago... if you'd ever come back to see me.

She looks down, ashamed.

BROOKE

It reached a point where...where I had to make a choice between making you my crusade or getting on with my life. I'd tried everything and got nowhere. So I stopped...and I tried to forget.

\*  
\*

KALES

That's not wrong. I'm in prison for no reason. It would have worse if you put yourself in a prison of your own. I don't blame you for choosing to live. I wish my wife had done the same thing.

\*  
\*  
\*  
\*  
\*

When she looks up, there's a tear running down her cheek.

BROOKE

I trust evidence, not emotions. Keep your feelings out of it, that's what I tell the agents I work with. The evidence says you're a killer... but in my heart, I've always believed you. I can't let you die without one more fight.

\*  
\*

And on her determination, we FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

3 INT. FBI HQ - KITCHEN - NIGHT

3

**SUPERIMPOSE: 66 HOURS TO EXECUTION.** Jess, Sunny, and a GROUP OF JUNIOR AGENTS are gathered around, big smiles on their faces, listening to SPECIAL AGENT TANIS ARCHER, 30s, who stands just outside the door, in the middle of telling a story.

TANIS

It's our first big arrest. This guy we're after is supposed to be this real bad-ass, so Brooke and I approach his front door, our guns out, and she starts to do this stuff:

Tanis does a series of MILITARY HAND SIGNALS that are meant to communicate that the door is closed, that Tanis should break down the door and that Brooke will cover her.

TANIS

I whisper, "Brooke, I'm two inches away from you. You want me to break down the door, just say so, you don't have to do--"

Tanis mimes some ridiculous hands signals. Jess and Sunny chuckle.

TANIS

So I give the door my best karate kick...and put my foot right through it. I'm stuck. But we're committed now. Brooke throws her shoulder against the door, it flies open with me hopping on one foot along with it, and she dives into the room, doing this super-slick move... and comes up aiming her gun at our guy... who is out cold in his recliner, drunk. He missed the whole thing. Never knew what happened.

BROOKE

Neither would anybody else if you'd just keep your mouth shut.

That's when they turn to see Brooke coming up behind Tanis, a big smile on her face. The two women embrace.

BROOKE

Tanis, what are you doing here?

(CONTINUED)

TANIS

Tracking a fugitive. I'll be working out of these fancy digs for a few days until I catch him.

BROOKE

Days not hours? You're slipping.

JESS

Special Agent Archer was just telling us what you were like before you were so cool.

BROOKE

I've always been cool.

TANIS

Then you won't mind if I tell them about the time we went undercover in that Denver strip joint.

BROOKE

Unfortunately, that's still classified.

Brooke pulls her out by the arm into the corridor. Jess turns to Sunny.

JESS

Freedom of Information request? \*

Sunny smiles mischievously. \*

SUNNY

I'll have it by tomorrow. \*

And on their amusement, we go to:

And Brooke and Tanis walk together, the long way around the conference room to Brooke's office...

BROOKE

I am so glad to see you... even if you are destroying my image around here.

TANIS

I'm just showing the kids you weren't always this slick pro. It makes you more warm and approachable, less intimidating. \*

\*  
\*

4 CONTINUED:

4

BROOKE

I'm warm.

TANIS

I thought you just said you were  
always cool.

BROOKE

Cool in a warm way.

TANIS

So that must be why you went to see  
Frank Kales -- to show everybody how  
warm and caring you could be, even  
to serial killers. Since when do  
you have a problem with the death  
penalty?

BROOKE

I don't. I have a problem with a  
man being executed for crimes he  
didn't commit.

TANIS

Do you think Kales got a fair trial?

BROOKE

Yes.

TANIS

Then you didn't put him on death  
row, Brooke. The evidence did.  
He's a murderer. You have nothing  
to feel guilty about and no obligation  
to him. Let it go.

BROOKE

I can't.

(glances at her watch:)

I've got to go home and get the files  
on the Kales case. If you'd like to  
come with me, we can do some catching  
up.

4A INT. BROOKE'S APARTMENT - NIGHT

4A

Brooke is on a STEP LADDER in her closet, handing BULGING  
FILE BOXES down to Tanis, who sets them on the floor.

BROOKE

Triplets?

TANIS

Carrie always wanted to have a few  
kids someday... just not all at once.

(CONTINUED)

4A CONTINUED:

4A

BROOKE

She never does anything half-way.

TANIS

And that includes motherhood. She's leaving the Bureau.

BROOKE

For good?

Tanis shrugs.

TANIS

The ranks of the Q6 are dwindling, Brooke. Of the six women in our Quantico class, only you, me and Valerie are still on the job...

BROOKE

Actually... Valerie got an offer to head up investigative pos at First Fidelity Casualty. She's seriously considering it.

\*  
\*

TANIS

She didn't tell me.

BROOKE

She knew you'd try to talk her out of it.

TANIS

We didn't fight our way up the male-dominated FBI so we could change diapers and chase dented fenders. It's a waste.

\*  
\*

BROOKE

Just because we survived training doesn't mean it's FBI for life.

\*  
\*

TANIS

Wash your mouth out.

\*  
\*

BROOKE

I'm serious.

\*  
\*

Brooke gets off the step ladder and starts sorting through the boxes, making sure she has all the stuff she needs.

\*

TANIS

This doesn't sound like you.

(beat)

Someone ask you a big question lately?

\*  
\*  
\*  
\*

(CONTINUED)

4A CONTINUED: (2)

4A

BROOKE

Which someone, and what kind of question?

\*

TANIS

Your boyfriend, Eric. And as to the question... you've used the L word, haven't you?

\*

\*

Brooke looks away, uneasy.

BROOKE

It might have slipped out.

TANIS

The L word is not something that just "slips out" from you. It has to be forcibly removed.

\*

BROOKE

He didn't have to use force... and neither did I.

TANIS

So what's next?

\*

Brooke shoves a BOX into Tanis' arms.

BROOKE

We take these boxes to my car and I go back to the office. I have work to do.

TANIS

That's how you always avoid what's next.

BROOKE

Frank Kales is going to be executed in 63 hours. I'm the only hope he has left.

Brooke picks up a BOX and heads for the door, Tanis trailing after her.

TANIS

And it's one more thing to concentrate on... so you don't have to think about Eric and where your relationship is going.

BROOKE

We love each other.  
(MORE)

(CONTINUED)

4A CONTINUED: (3)

4A

BROOKE (CONT'D)

We each have busy lives that limit our time together. We're trying to find a middle ground.

TANIS

Unless one of you is willing to make a major sacrifice, the middle ground becomes a battleground.

Brooke pauses at the door to give Tanis a look.

BROOKE

Catchy. Dr. Phil?

TANIS

Yang Chow Gardens. Read it on a fortune cookie once.

And on Brooke's smile, they head out and we DISSOLVE TO:

5 OMITTED  
AND  
6

5  
AND  
6

7 INT. FBI HQ - MORNING

7

Jess comes in and is surprised to find Brooke already at work in her office, surrounded by CARTONS BULGING WITH FILES.

JESS

Isn't that what you were wearing last night?

BROOKE

Yes.

JESS

Maybe it's time you asked for a drawer and a couple hangers at Eric's place.

Jess smiles mischievously. Brooke blows past Jess and stops Sunny on the move in the corridor.

BROOKE

Sunny -- I need you to run a check on all homicides or missing person cases nationwide with any connection to Deon International or its subsidiaries.

\*

Sunny just stares at her.

(CONTINUED)

7 CONTINUED:

7

SUNNY

Deon is one of the largest corporations on Earth. They're into everything from auto parts to television networks. They've got more employees than Portland has people.

\*  
\*  
\*  
\*

JESS

Oregon or Maine?

SUNNY

(to Brooke, re: Jess:)  
What's she so giddy about?

JESS

Brooke is wearing the same clothes she wore yesterday. Wait a minute -- when did Eric get back from China?

BROOKE

He didn't.

SUNNY

Oo-la-la.

BROOKE

There was no oo-la-la. I spent the night here. Working.

\*  
\*

Brooke heads back to her office, Jess chasing after her. Sunny heads off to fulfill Brooke's request.

JESS

On what?

BROOKE

Frank Kales.

JESS

The guy who's going to be executed?

BROOKE

Not if I can help it.

JESS

Isn't it a little late? If you knew he was innocent, how come you didn't say something back then?

Brooke spins around in FURY.

BROOKE

I did. Until my throat was raw.  
(MORE)

(CONTINUED)

BROOKE (CONT'D)

But nobody listened. You know why? Because I was the least experienced member of the team... and I didn't have any evidence. All I had was a feeling. And they weren't about to jeopardize a slam-dunk case for that.

Brooke marches back to her office. Jess hesitates for a moment, then follows. Brooke, still pissed, is already going through the files again. Jess speaks up... tentatively.

JESS

What was their case?

Brooke pauses for a moment, dials down her anger, and turns around to a face Jess.

BROOKE

Frank Kales was a social worker, trying to help a teen prostitute named Lisa Egan. The three dead men...Harvey Finch, Billy Cussler, and Jim Novack... were all customers of hers. The police believed Frank loved the hooker and killed the men out of jealousy.

Jess has started to look at some of the evidence.

JESS

(reading)

... a severed leg... partial torso.  
Ew...

BROOKE

I told you, we only found pieces.  
But they were all positively i-d'd.

JESS

What kind of evidence did they have against Kale?

BROOKE

Frank's knuckles were scraped up. He said it was from playing touch football with his buddies. But we found blood-stained fibers from the clothes of one of the victims, Harvey Finch, on his jacket... and then we found witnesses who saw the two of them arguing. Kales admitted he hit Finch a couple times, but only to protect Lisa from a beating.

(CONTINUED)

7 CONTINUED: (3)

7

JESS

You believed him. But I know you.  
There had to be more than that.

BROOKE

Yeah, there was something else that  
bugged me. We knew these guys weren't  
the only ones who were having sex  
with her. So why did Kales only  
kill these three guys? Why not go  
after her other customers, too?

\*

JESS

What does Deon International have to  
do with it?

\*

BROOKE

Something I came across last night.  
The first two victims, Finch and  
Cussler, were both top execs for  
Waverunner, the music division of  
Deon. The cops thought that was the  
connection between the victims...until  
Novack's remains turned up.

\*

\*

\*

\*

\*

JESS

He didn't have anything to do with  
Deon.

\*

\*

BROOKE

But he'd visited Lisa Egan, the  
hooker. That's the connection that  
led to Kales. Nobody ever looked  
back after that... including me.

\*

\*

JESS

You didn't have the experience you  
have now.

That's when Sunny sticks her head in.

SUNNY

I just started your search and already  
got a hit.

She hands Brooke a PICTURE OF MONICA HEALY, the woman from  
the teaser.

SUNNY

Monica Healy, a senior executive in  
Deon's Food Services division, was  
abducted from a parking garage in  
Chicago three days ago and hasn't  
been seen since.

\*

(CONTINUED)

7 CONTINUED: (4)

7

Brooke hands the photo to Jess.

BROOKE  
We're going to Chicago.

And as she heads for the door, Jess in tow, we CUT TO:

8 INT. HEALY'S OFFICE - CHICAGO - DAY

8

**SUPERIMPOSE: PURRFECT MEALS. CHICAGO, ILLINOIS. 47 HOURS TO EXECUTION.** Brooke and Jess talk with ARCHIE NAGEL, 20s, Monica Healy's personal assistant, who hurries along, a wireless telephone headset on his ear.

BROOKE  
Did Ms. Healy have any enemies?

ARCHIE  
She was in charge of Purrfect Meals, Deon's cat food subsidiary. The pet food sector is a competitive, cut-throat business, but not in the literal sense.

\*

JESS  
Your manufacturing practices... would they have left Ms. Healy vulnerable to some kind of threat?

ARCHIE  
I don't see how.

JESS  
Like maybe your tuna fish suppliers catch dolphins in their nets... and it enraged some radical animal rights group.

ARCHIE  
No hate mail from the Friends of Flipper.

\*

\*

BROOKE  
What about Monica's personal life... any problems there?

ARCHIE  
Yeah, a big one. She didn't have a personal life. She lived and breathed her job 24/7.

JESS  
She sold cat food.

(CONTINUED)

ARCHIE

It's doesn't matter what you sell, it's about the game -- making deals, making profits, and making your way up the corporate ladder.

BROOKE

Did she ever have any business or personal dealings with Harvey Finch, Billy Cussler or Jim Novack?

He taps some keys on his keyboard.

ARCHIE

They aren't in her database and if you weren't in her database, you didn't exist.

JESS

She sold cat food.

BROOKE

Tell me, Mr. Nagel, is there anybody who'd be willing to pay a ransom for her safe return?

ARCHIE

She was an only child, both parents dead, no steady boyfriend. And I doubt Deon would pay anything for her.

\*  
\*

BROOKE

Why not?

Archie leans close and whispers:

ARCHIE

We just launched her Purrfect Lobster Meal and it's a disaster. In taste tests, it repulsed three out of every four cats. She spent six million to develop that product.

\*  
\*

(then, realizing:)

You don't think... the company made her disappear, do you?

BROOKE

Anything is possible. Thank you for your help, Mr. Nagel.

\*  
\*

Brooke and Jess head out.

8 CONTINUED: (2)

8

JESS

You don't really think it's possible  
do you?

BROOKE

Sure.

JESS

But it's cat food.

BROOKE

It's six million dollars. \*

JESS

You think there's a connection to  
Frank Kales?

BROOKE

Not unless they're serving cat food  
on death row. \*

And on her look, we CUT TO:

9 EXT. DREAMSCAPE - DAY

9

A SERIES of QUICK SHOTS: A WIND-SWEPT, deserted  
SHORELINE...Monica Healy, the catfood executive, wanders  
lost down the shore, which is covered with fast food  
containers, old tires, spent printer cartridges....THREE  
BODIES float face down in the SHALLOW WATER... Monica Healy  
turns to us, her face like a BEATEN, DECAYING CORPSE. \*

10 INT. FBI JET - DAY

10\*

Jess wakes up SCREAMING in her seat. Brooke rushes over to  
her, puts a hand on her shoulder to comfort her.

BROOKE

It's okay, Jess. You're all right.

JESS

I am. But Monica Healy isn't.

Jess gets up out of her seat and goes to find a bottle of  
water. Her hand is shaking. That's when she notices what  
Brooke was watching on her LAPTOP.

HER POV - SURVEILLANCE VIDEO

of Monica Healy's kidnapping. It's dark, and the kidnapper's  
face is hidden.

JESS

This airline shows lousy movies.

(CONTINUED)

10 CONTINUED:

10

BROOKE

What did you see, Jess? \*

Jess takes a long drink of water ... then notices her hand is shaking. She FLASHES BACK to MONICA'S FACE... and nearly drops the bottle. \*

JESS

Monica Healy was on a shoreline, her face was decaying... and there were three men floating in a lake. Dead. \*

BROOKE

It's a lake? Not an ocean or a swimming pool? \*

JESS

No. A lake. Maybe a big pond. It was too shallow and calm to be the ocean. Is that important? \*

BROOKE

What else did you see? \*

JESS

The water was filled with trash. Old Tonelli tires. Oakes Root Beer bottles. Edlin printer cartridges. Burger Island wrappers. \*

Brooke starts looking through her papers, growing more disturbed by what she sees.

JESS

What is it? \*

BROOKE

Washington D.C. is on the Potomac, which is where the decomposed remains were found of the three men Kales supposedly killed. In your dream, you saw their bodies floating on a lake. Chicago, where Monica was abducted, is on Lake Michigan... \*

JESS

The three victims were found in water... and my dream shows Monica floating on the lake. That doesn't seem like much of a connection.

BROOKE

But this is. Tonelli Tires. Oakes Root Beer. Edlin printers. They all have one thing in common. \*

(CONTINUED)

10 CONTINUED: (2)

10

She hands Jess the papers. Jess glances at them and looks up, shocked.

JESS

They're all owned by Deon International.

\*

BROOKE

If Deon is the connection between the three victims, and not that they saw the same prostitute, then the whole case against Frank Kales falls apart.

\*

JESS

But the third victim, Jim Novack, doesn't have a Deon connection.

\*

BROOKE

I think your dream is telling us he does and we didn't find it... and if that's true, it means the real killer is still out there... and now he has Monica Healy.

\*

And on Brooke's look, we CUT TO:

11 INT. FBI HQ - DAY

11

**SUPERIMPOSE: 44 HOURS TO EXECUTION.** Brooke stands at the analog board with Coyle. Names and faces of FINCH, CUSSLER, and MONICA HEALY are circled, with an arrow pointing towards DEON. NOVACK'S name is off to the side. Brooke is making her case.

\*

BROOKE

All the victims -- Finch, Cussler, and Healy -- had ties to Deon International.

\*

COYLE

Novack didn't.

BROOKE

I'm betting he did -- we just haven't found the connection yet.

COYLE

I'm looking at the connection right now.

He's looking AT HER.

COYLE

Brooke... listen to me.  
(MORE)

\*

(CONTINUED)

11 CONTINUED:

11

COYLE (CONT'D)

You're losing perspective. The only link between these murders and the Healy kidnapping is you. You're so eager to find something... anything... to save Frank Kales, it's distorting the way you look at the evidence.

\*  
\*  
\*  
\*

BROOKE

But the Deon connection --

\*

COYLE

Doesn't fit all the victims, which is why the DC police dropped it. What made sense is the fact that Finch, Cussler and Novack all had sex with the same teen prostitute... the one Kales was in love with.

\*  
\*  
\*

BROOKE

What about Monica Healy?

COYLE

It's a totally unrelated case. That's what I am trying to tell you.

BROOKE

But she's a Deon employee, just like they were.

\*

COYLE

Of course she is. Because you went out looking specifically for Deon employees who were missing or abducted... remember? You decided this case was related to Kales before you even started investigating it.

\*

BROOKE

I'm convinced Deon is the connection between the three men Kales was convicted of killing... not the fact they saw the same prostitute.

\*

COYLE

You have no evidence.

BROOKE

What about Jess' dream? The details fit.

COYLE

Because you made them fit.

(CONTINUED)

11 CONTINUED: (2)

11

BROOKE

No more than any other time we've used her dreams to aid our investigation.

COYLE

You didn't have an agenda in those investigations. Start over on this one, Brooke...without trying to make it fit the Kales case... and I guarantee you'll see the evidence differently. If you can't, I'll pull you off and bring in someone who can.

Coyle turns and walks away. Brooke looks at the clock... which reads 4:35 pm. And on her concern:

**END OF ACT ONE**

ACT TWO

12 INT. FBI HQ - DAY

12

**SUPERIMPOSE: 43 HOURS TO EXECUTION.** Brooke walks briskly down the corridor with Jess and Sunny.

SUNNY

I'm having the surveillance footage of the kidnapping blown up, as you requested. I'm going through it frame-by-frame. Maybe I'll see a tattoo or something to ID her attacker.

\*

\*

\*

BROOKE

Check if she's ever lived in D.C. or if she might have been there when Finch, Cussler and Novack were killed... and run her prints, see if she's ever been arrested for prostitution.

\*

(then, hesitating:)

...and you better tell the police to increase their shoreline patrols.

\*

\*

JESS

You think that's where we'll find Monica Healy?

BROOKE

I hope not.

(to Sunny:)

Have you found any connection between Jim Novack and Deon?

\*

SUNNY

No, but there's got to be one.

JESS

(to Sunny:)

You're saying you believe Brooke is right, that Frank Kales is innocent.

SUNNY

I'm saying I've got Tonelli radials on my van, there's an Edlin inkjet in my office, and my cat loves Purrfect Lobster Meals.

\*

JESS

She does?

(CONTINUED)

SUNNY

The only people in the United States who don't have some tie to Deon are dead... unless they're embalmed with formaldehyde from Deon Pharmaceuticals.

\*  
\*

BROOKE

Have you had any more hits for homicides or missing persons involving Deon people?

\*  
\*  
\*

SUNNY

I've found nine other executives at Deon subsidiaries who were murdered over the last six years.

\*

BROOKE

Get me the details. It could be a pattern.

TANIS

In a company the size of Deon?

\*

They turn to see Tanis in front of them.

TANIS

That's like saying 12 Belgians were murdered worldwide.

BROOKE

Shouldn't you be tracking some bad guy across the badlands of Indiana?

TANIS

Tracked, caught, extradited. Ten hours flat.

JESS

Wow.

TANIS

I've got a little extra time, so I thought I might break the Kennedy assassination.

\*  
\*  
\*

BROOKE

Or you could help us find the connection between Jim Novack and Deon -- which might lead us to Monica Healy and save Frank Kales from execution.

\*

12 CONTINUED: (2)

12

TANIS  
(to Jess & Sunny:)  
Excuse us for a minute.

Tanis leads Brooke into the conference room.

TANIS  
Remember what we were before we became  
the Q6?

BROOKE  
The Q7. But Sarah Cahill --

TANIS  
Complained about sexism in the Bureau  
from day one. Until they forced her  
out. Remember what she said on her  
last day? \*

BROOKE  
That we should all band together and  
walk out with her. Make a stand for  
women in the Bureau. \*

TANIS  
I was ready to. You wouldn't let  
me.

BROOKE  
No one would have cared. Nothing  
would have changed. The only way to  
truly change the Bureau is to fight  
from within.

TANIS  
And you were right, we're proof of  
that. But do you remember what you  
said to me? If you see a friend  
destroying herself, you've got to  
try and save her... unless it means  
destroying yourself, too. You stopped  
me from throwing my career away on a  
pointless gesture. It's time for me  
to return the favor.

BROOKE  
I am not self-destructing.

TANIS  
You're being manipulated by a serial  
killer.

BROOKE  
Frank Kales isn't a killer.

(CONTINUED)

12 CONTINUED: (3)

12

TANIS

Are you willing to gamble your career  
on that?

BROOKE

Balanced against a man's life, my  
career doesn't mean that much.

Brooke marches out, motions to Jess to follow, and heads  
out. And on Tanis, looking after her, concerned, we CUT TO:

13 INT. IRENE NOVACK'S APARTMENT - D.C. - DAY

13

**SUPERIMPOSE: IRENE NOVACK'S APARTMENT. WASHINGTON, DC. 41  
HOURS TO EXECUTION.** Brooke and Jess are ushered in by IRENE  
NOVACK, 30s, a frail woman with sunken cheeks and pale skin.

IRENE

Forgive the way I look. It's the  
chemotherapy.

\*

BROOKE

I'm sorry, we won't take much of  
your time, Ms. Novack.

IRENE

Don't even think of it. Not many  
people come to visit. It's too  
depressing... or they're afraid  
brain cancer is contagious. Can't  
blame them.

\*

\*

JESS

I could.

IRENE

Not if you knew my family. Cancer's  
killed every one of us... except my  
brother Jim. Frank Kales got him  
first.

\*

\*

BROOKE

That's what we'd like to talk with  
you about. Frank Kales is being  
executed in less than two days.

IRENE

And you think that's a bad thing?

BROOKE

I want to be sure he's guilty. Did  
your brother ever have anything to  
do with Deon International?

\*

(CONTINUED)

13 CONTINUED:

13

IRENE

Jim was an accountant. He worked out of my mother's kitchen doing tax returns for the neighbors. It wasn't his dream job. But it was the only way he could make a living and still care for our dying mother. Nobody else would help him. I sure as hell couldn't be bothered. I wanted to have a life.

\*  
\*  
\*  
\*

She wipes a tear from her eye.

IRENE

And it cost him his.

JESS

You aren't responsible for what happened to your brother.

IRENE

Of course I am. I chose to live for myself. So he was left alone with Mom. So he had nobody. Why do you think he had to go to a hooker? His loneliness got him killed.

\*  
\*  
\*

BROOKE

His murder may have had nothing to do with seeing a prostitute.

IRENE

Or with Frank Kales... is that what you're implying?

BROOKE

Deon International is a multinational corporation that owns a lot of other companies.

\*

Brooke takes a paper from her purse and hands it to Irene.

BROOKE

This is a list of them. Maybe your brother worked for one of them or knew somebody who did.

Irene doesn't even look at the sheet of paper. She fixes her gaze on Brooke instead.

IRENE

My whole family is gone, Agent Haslett. My boyfriend walked out a year ago.

\*  
\*

(MORE)

(CONTINUED)

13 CONTINUED: (2)

13

IRENE (CONT'D)

I don't have children, or cousins,  
or anyone else who's going to remember  
me. The only thing that keeps me  
alive, though all the pain and  
indignity... is that I'm going to be  
there to see Frank Kales die.

\*  
\*  
\*  
\*  
\*  
\*

And on the rage in Irene's face, bringing her to life for  
the first time in the interview, we CUT TO:

14 EXT. IRENE NOVACK'S APARTMENT BUILDING - DAY

14

As Brooke and Jess walk to their car.

JESS

Did you see the look on her face?  
It was scary.

BROOKE

She has a lot to be angry about.

JESS

And seeing a man die is going to fix  
it?

\*  
\*

BROOKE

She wants to see justice.

\*

JESS

She wants to see blood. She's full  
of hate. You heard her say it.

\*  
\*

BROOKE

I don't hear hatred. I hear sorrow.  
I think she wants to die knowing  
there's a balance... a consequence  
for every action... and that it's  
been restored.

\*  
\*  
\*  
\*  
\*  
\*

Jess studies Brooke, who is standing on the other side of  
the car.

\*

JESS

Is that what an execution is supposed  
to do? Restore the balance?

BROOKE

Partly.

\*  
\*

JESS

So he's a killer, and now we are,  
too. Some balance.

\*  
\*

(CONTINUED)

14 CONTINUED: 14

BROOKE \*  
It's a kind of balance. \*

JESS \*  
And what happens when the wrong guy \*  
is executed? Oops, sorry, here's \*  
your life back? \*

BROOKE \*  
That's why we have don't have any \*  
time to debate this. Let's find \*  
Lisa Egan, the hooker Kales supposedly \*  
killed for. Then there won't an \*  
oops. \*

Brooke gets in the car and we CUT TO:

15 EXT. GROCERY STORE - BALTIMORE - DAY 15

DENISE WHITMORE, 20s, is loading groceries into her SUV. We \*  
can see a BABY SEAT in the back and some children's BUCKETS \*  
and SHOVELS as Brooke and Jess approach.

BROOKE \*  
Mrs. Whitmore? \*

She turns around, a polite smile on her face.

DENISE  
Yes?

Brooke flashes her BADGE.

BROOKE  
I'm Special Agent Brooke Haslett,  
FBI. This is Jess Mastroiani. Your  
nanny told us we'd find you here.  
(then:)  
Do you remember me?

Denise's polite smile falters a bit.

DENISE  
What did you tell my nanny?

BROOKE  
Just that we wanted to talk with  
you. We didn't say we wanted to  
talk to Lisa Egan, if that's what  
you mean.

Denise's smile disappears now.

(CONTINUED)

15 CONTINUED:

15

DENISE

Lisa Egan doesn't exist any more.  
That life... and the person that she  
was... is gone.

BROOKE

Not entirely. Frank Kales is still  
alive... for a few more hours. We're  
taking another look at the evidence  
against him.

\*

DENISE

I can't get involved.

Denise slams the door closed on her SUV and fumbles with her  
keys, her hands shaking.

BROOKE

If Frank Kales had that attitude,  
you might still be Lisa Egan, giving  
\$10 handjobs in a D.C. alley instead  
of driving your kids to private school  
every morning.

Denise drops her keys on the ground, but instead of picking  
them up, she turns angrily to face Brooke.

DENISE

I'm not the one who put him on death  
row -- you are. Every day I live  
this life... as a good mother and a  
loving wife... I honor Frank Kales  
and what he did for me. He'd  
understand why I won't sacrifice it,  
even for him.

\*

BROOKE

Was he in love with you?

DENISE

No. Just like I said a thousand  
times in court. Frank Kales was a  
good man, that's all.

JESS

Were you in love with him?

DENISE

Maybe. I don't know. But I wanted  
him to love me. I tried to make  
him, in my crude way. He gently  
fended me off every time... told me  
he cared about me, and that the reason  
he was trying to help me was so

(MORE)

(CONTINUED)

15 CONTINUED: (2)

15

DENISE (CONT'D)  
someday I could have a family to be  
as devoted to as he was to his.

Brooke shows her a photo of MONICA HEALY.

BROOKE  
Do you know this woman? Her name is  
Monica Healy.

DENISE  
Never saw her in my life. \*

She scoops her keys up off the ground.

DENISE  
I have to get home.

BROOKE  
Lisa --  
(then, correcting  
herself:)  
Mrs. Whitmore. Is there anything at  
all you can tell us that might help? \*

DENISE  
Yeah. He didn't kill anybody.

She gets into her car and drives off. And we CUT TO:

16 INT. FBI HQ - SUNNY'S OFFICE - NIGHT

16

**SUPERIMPOSE: 38 HOURS TO EXECUTION.** Sunny is at her computer,  
on the speaker.

SUNNY  
The Chicago Police have a floater in  
Lake Michigan. It's Monica Healy. \*

INTERCUT WITH:

17 INT. FBI JET - NIGHT

17

Brooke and Jess are at Brooke's laptop...as the CRIME SCENE  
PHOTO of MONICA HEALY in a body-bag, her face bruised.

SUNNY  
She'd been severely beaten... the  
M.E. thinks she was still alive when  
she was dumped in the water. \*

Jess is visibly shaken.

(CONTINUED)

17 CONTINUED:

17

JESS

When I had my dream, she must have been out there...dying. That's why I saw her turning into dust and blowing out on the lake with... with the other bodies.

\*

BROOKE

You don't know that, Jess.

JESS

But I feel it.

\*

BROOKE

(to Sunny:)

Did you find anything connecting Healy to Jim Novack or prostitution in D.C.?

SUNNY

Nothing. But I did find out the details on those other murders of Deon executives. They were all found beaten... and floating in a lake, river or stream.

\*

\*

BROOKE

Tell Coyle I want to see him. I'll be there in thirty minutes.

Brooke kills the connection and we CUT TO:

18 INT. FBI HQ - NIGHT

18

Brooke marches into Coyle's office.

BROOKE

Monica Healy is dead.

COYLE

I know.

BROOKE

And I think I've found a connection--

Coyle stands up from behind his desk, interrupting her.

COYLE

Brooke... Irene Novack called the U.S. Attorney's office in a rage... because you told her the FBI thinks that Frank Kales is innocent.

\*

\*

\*

(CONTINUED)

18 CONTINUED:

18

BROOKE

She misunderstood me. I didn't say that.

\*

COYLE

It doesn't matter what you really said. That's the message you sent... so I got an angry call from the Deputy Director. He didn't leave me any options. So for starters, you're off the Healy case. Special Agent Archer is taking over, effective immediately.

\*

\*

\*

\*

\*

BROOKE

Fine. We work well together. I'll give her everything I've got.

COYLE

That's not all.

(beat)

You're suspended, pending the outcome of a disciplinary hearing.

\*

\*

\*

Brooke looks at Coyle, says nothing. Then she turns and marches out to Jess, waiting in the corridor. They head down the hall.

\*

JESS

That didn't look like it went well.

BROOKE

I've been suspended -- Tanis Archer is taking over the Healy case.

JESS

What about Frank Kales? What happens to him?

BROOKE

He dies. Unless...

Brooke spots Tanis at the analog wall, studying the clues. She marches to her. Tanis turns to meet her.

TANIS

I didn't look for this. It came down from D.C.

BROOKE

I know. You need to start with Jim Novack the third victim, he's the--

(CONTINUED)

TANIS

(interrupts:)

I'm investigating the kidnapping and murder of Monica Healy. I'm not reopening the Kales case.

BROOKE

You have to...or an innocent man will be killed.

TANIS

I'm following the advice a close friend once gave me. Try to save a friend who's destroying herself unless...

BROOKE

...it means you'll go down with her.

TANIS

I'm sorry, Brooke.

Brooke marches off. And on Jess, glaring daggers at Tanis, we FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

19 INT. FBI HQ - MORNING

19

Jess and Sunny come down the corridor. Jess is fuming.

JESS

Tanis Archer is supposed to be Brooke's friend... but she took her job anyway.

SUNNY

She didn't have a choice. The orders came down from Washington.

JESS

She could have refused. She could have fought. \*

SUNNY

And how many more people would die while we're proving our loyalty to each other? Our feelings are important, Jess. But what we do, that's got to come first. \*

Jess doesn't have an answer. That's when Tanis Archer blasts past, barking into her cell phone.

TANIS

I want to know everyone who had access to the garage where Healy was snatched, and I want to know where they were every second of the last 24 hours. Yes, everyone.

She snaps the phone off and turns to Jess and Sunny.

TANIS

This vision thing, how literal does it get?

JESS

It varies. Why?

TANIS

I've been going over Brooke's notes. You saw Monica Healy on a beach littered with garbage, right?

JESS

They're discarded Deon products. \*

(CONTINUED)

19 CONTINUED:

19

TANIS

That's one way of looking at it.  
The men who turned to dust, there  
were three of them, right?

JESS

Just like Finch, Cussler, and Novack.

TANIS

There's a garbage dump about 30 miles  
outside Chicago called Three Brothers  
Sanitation. Does that sound like a  
plausible explanation for what you  
dreamed?

Jess doesn't want to concede it, but:

JESS

It might.

TANIS

(to Sunny:)

Put together a forensics team, I  
want every inch of that dump searched.  
There will be a warrant waiting by  
the time you get there.

SUNNY

On it.

She turns and goes. Tanis turns back to Jess.

TANIS

Come with me, Jess.

Without waiting for an answer, Tanis turns and walks down  
the hall. Jess follows her into:

20 INT. FBI HQ - BROOKE'S OFFICE - DAY

20

Which is clearly now Tanis' office. Tanis sits behind the  
desk. Jess stands stiffly.

JESS

Nice office.

TANIS

I prefer my own.

JESS

Then why don't you go back there?

TANIS

I will -- as soon as we close this  
case.

JESS

Then why don't you look at the  
evidence Brooke put together?

(CONTINUED)

20 CONTINUED:

20

TANIS

Because I've been ordered not to.

JESS

What if Brooke is right? What if Kales is innocent? Doesn't anyone care?

Tanis gazes at Jess for a moment, then:

TANIS

You're running a fever, you aren't thinking clearly.

JESS

I don't have a fever.

TANIS

If your flu gets any worse, you'll be no good to me at all.

JESS

I feel fine.

TANIS

Go home, get some rest. I don't want to see you back here until you feel better. Do you understand?

Jess does now.

JESS

Thank you.

But Tanis has already picked up a file and started reading. Jess leaves.

21 INT. BROOKE'S APARTMENT - DAY

21

**SUPERIMPOSE: 26 HOURS TO EXECUTION.** An exhausted Brooke is sitting on the floor by her couch, surrounded by FILES and PHOTOS... when there's a knock at the door. She gets up, goes to the door and peers through the peephole, surprised by who she sees. She opens the door. It's Jess.

BROOKE

You shouldn't be here, Jess.

JESS

I'm not welcome in your home?

BROOKE

That's not what I meant.

JESS

Good.

(CONTINUED)

21 CONTINUED:

21

She moves past Brooke into the apartment.

JESS

You're still working on the Kales investigation.

BROOKE

They suspended me, they didn't suspend his execution.

Jess idly sorts through the pictures of FINCH, CUSSLER and NOVACK.

JESS

I want to help.

BROOKE

That's a nice gesture, but I can't let you jeopardize your career.

JESS

What career? I don't want to be an FBI agent. You drafted me into this.

\*  
\*

BROOKE

You can walk away any time, Jess.

JESS

Sure I can... but I'll still have dreams about missing people... and no way to help them.

BROOKE

So don't screw it up by helping me. You need the FBI.

JESS

No, I need you. This "gift" that I have is as much about what I feel as what I see... and you've always trusted my feelings. You've trusted me. If you believe Frank Kales is innocent, then so do I... and I will do whatever has to be done to save him.

Brooke smiles, genuinely moved.

BROOKE

Okay.

JESS

What can I do?

Brooke leads Jess to the door.

(CONTINUED)

21 CONTINUED: (2)

21

BROOKE

Let me know immediately if any new evidence comes up.

JESS

But I can't go back right now. Archer sent me home to rest.

BROOKE

(smiles:)

Did she? Well... get some rest, then go back to work.

Jess nods and leaves. Brooke closes the door. She only gets a few steps back into her living room when there's another KNOCK at the door. Brooke groans and shuffles back to the door.

BROOKE

Jess, I appreciate your concern but--

She opens the door. ERIC REYNARD is standing there. Brooke is shocked.

BROOKE

Eric?

She throws her arms around him and gives him a big, hungry kiss, pulling him into the room. He kicks the front door closed with the back of his foot. After a moment, they come up for air.

BROOKE

I thought you were in China. When did you get back?

ERIC

I came straight from the airport. I called the office -- they said you were here.

BROOKE

How long are you staying?

ERIC

I have to go back to China tomorrow.

\*

BROOKE

You came all the way back just for one day?

ERIC

I came all the way back for one day with you... the woman I love.

(CONTINUED)

21 CONTINUED: (3) 21

BROOKE  
Perfect timing.

And as they embrace, we DISSOLVE TO:

22 THE DREAMSCAPE 22

A SERIES of QUICK SHOTS: A LONE FIGURE stands beside a CANNON \*  
on the shore. It's JIM NOVACK and he's CRYING, looking out \*  
at the TRASH COVERED SHORELINE, which is now a GRAVEYARD, \*  
dozens of CROSSES stretching out into THE SHALLOW WATER, \*  
where we also see a ROTTED SIGN that says "WALNUT CREEK." \*

23 INT. JESS' APARTMENT - DAY 23

Jess wakes up, drenched with sweat. She swings quickly out  
of bed and gets dressed. And we CUT TO:

24 INT. BROOKE'S APARTMENT - BEDROOM - DAY 24

She's lying naked in Eric's arms, her head on his bare chest.

ERIC  
How do you feel?

BROOKE  
Great.

She kisses his chest.

ERIC  
I meant about Kales... and about  
being suspended.

She glances at the CLOCK on the night-stand... as another  
minute ticks past. It's NOON.

BROOKE  
Helpless. Desperate. Afraid.

ERIC  
I don't think so. The Brooke Haslett  
I know has never felt any of those  
things.

BROOKE  
There was a time when that's all I  
felt... Mom in the bottle, Dad  
fighting somebody's else's war  
somewhere.

ERIC  
So what happened?

(CONTINUED)

24 CONTINUED:

24

BROOKE

I got tired of it.

ERIC

You'll keep your job.

BROOKE

If I can't save Frank Kales, I don't want it. How can I do my job after killing an innocent man?

ERIC

You aren't killing him.

BROOKE

I helped put him on death row for a crime I knew in my heart he didn't commit.

ERIC

You did what you could to save him... it's the Bureau that's to blame now, not you.

BROOKE

Great. They can carve that as a footnote on his tombstone.

There's a KNOCK at the door.

25 INT. BROOKE'S APARTMENT - DAY

25

The INSISTENT KNOCKING continues as Brooke, in sweats and a tank top, pads barefoot to the door.

BROOKE

Okay, okay, I'm coming. Who is it?

JESS' VOICE

It's me.

Brooke opens the door and Jess blows in.

JESS

I just had a dream about Jim Novack, the third guy Kales was convicted of killing.

BROOKE

I know who Jim Novack is. So what?

JESS

So I dream about missing people.

It takes Brooke a second but she sees where Jess is going.

BROOKE

But he's dead. They found his body.

(CONTINUED)

25 CONTINUED:

25

JESS

You said the bodies were so badly  
decomposed you only found pieces.  
How much of Jim Novack did you find?

Brooke reacts with SHOCK and hurriedly goes through the  
papers, finding the report. That's when Jess notices ERIC'S  
SHIRT on a chair... and his shoes on the floor.

BROOKE

A finger...some of his clothes...  
and his wallet.  
(she looks up:)  
He's alive.

JESS

And I think he's in some place called  
Walnut Creek. I saw the sign,  
sticking up from this graveyard in  
the water.

(then:)

How did Novack's finger and clothes  
get in the Potomac? Why didn't he  
come forward and say he was alive?

\*  
\*  
\*  
\*  
\*  
\*

BROOKE

I don't know, but it changes  
everything we know...or think we  
know... about those murders. We  
have to find him. Call Sunny, ask  
her to cross check all the victims  
names against Walnut Creek.

JESS

You want me to give Sunny orders?

BROOKE

I'm suspended, remember? Besides...

Brooke motions to the shirt she knows Jess has seen.

BROOKE

I need a few minutes.

JESS

Oh. Yeah. Right. Of course.

Brooke hustles back into the bedroom.

26 INT. BROOKE'S APARTMENT - BEDROOM - DAY

26

Eric is already getting dressed.

BROOKE

I have to go. Will you be here when  
I get back?

(CONTINUED)

26 CONTINUED:

26

ERIC

I'll wait until the last possible second.

BROOKE

Having you here... it meant... it means... a lot to me.

ERIC

Me, too.

They kiss quickly, then Brooke starts getting dressed, too.

27 INT. BROOKE'S APARTMENT - DAY

27

Brooke hurries out, dressed, followed by Eric, who is shirtless. Jess isn't the least bit bashful about looking at him.

JESS

Sunny got a hit. Jim Novack of Walnut Creek, Kentucky. But the address is twenty years old... and it might not even be the same guy.

BROOKE

I'll drive.

Brooke gives Eric another kiss, grabs her keys, and heads for the door. Jess hands Eric his shirt.

JESS

I think this belongs to you.

ERIC

I certainly hope so.

Eric smiles and so does Jess, who rushes out after Brooke.

28 OMITTED

28\*

29 EXT. RESIDENTIAL STREET - DAY

29\*

**SUPERIMPOSE: WALNUT CREEK, KENTUCKY. 17 HOURS TO EXECUTION.**

It's a contemporary ghost town. These houses couldn't be more than thirty years old, but they stand empty, the yards untended or overgrown. Brooke and Jess peer through the dusty window of one of the houses.

\*  
\*  
\*

BROOKE

Novack may have lived here once, but not anymore.

(CONTINUED)

JESS

This whole town is creepy. If this was a movie, we'd discover the people who live here are all vampires.

\*

GREENWALT'S VOICE

More like zombies.

They turn to see an OLD MAN walking up to them from the house next door, wheeling an oxygen tank, tubes in his nose. This is JEFF GREENWALT.

GREENWALT

Unless you've just arrived.

JESS

And then we'll become zombies?

GREENWALT

(smiles:)

You're safe, young lady. The contamination's gone now. Then again, the ones who say that are the same folks who said there never was any contamination to begin with...

\*

\*

BROOKE

Is that what happened to this town... everyone got sick?

GREENWALT

That, and the tire factory that poisoned the water in the first place shut down.

\*

\*

Brooke glances at Jess, then:

\*

BROOKE

You made Tonelli Tires here?

\*

GREENWALT

Used to. Now they're made in Mexico. Don't drink the water.

\*

He laughs...and it becomes a coughing jag. He sucks in the oxygen, trying to get the coughing under control.

BROOKE

Was Deon held responsible for what their tire company did here?

\*

GREENWALT

They paid us for our "pain and suffering." Wasn't much.

\*

(MORE)

(CONTINUED)

GREENWALT (CONT'D)

Most folks used it to move and die  
someplace else.

BROOKE

We're looking for the Novacks. Any  
idea where they might have gone?

GREENWALT

Mrs. Novack and her two young kids  
moved to Washington D.C., I think.

JESS

Why did you stay?

GREENWALT

I was born here. Might as well die  
here the same place. Funny thing  
is, now that the water is clean, the  
town is coming back to life. New  
folks moving in, starting to rebuild.  
Shame I won't see it.

\*  
\*  
\*

JESS

That rebuilding... does it include a  
cannon or some kind of war memorial  
somewhere?

\*

GREENWALT

Matter of fact there is, a civil war  
memorial down by the river. They  
want to celebrate our "rich historical  
past." I guess a cannon is more  
appealing than barrels of toxic waste.

\*  
\*  
\*  
\*  
\*

BROOKE

Thank you for your help.

\*

They start back towards the car.

\*

JESS

Now we know why I saw a graveyard in  
the water...

\*  
\*  
\*

BROOKE

What was all that about a cannon?

\*  
\*

JESS

Novack was standing beside a cannon  
in my dream... but the memorial is  
new, so it wasn't the past I was  
seeing, it's now.

\*  
\*

Brooke spins around, turning back to Greenwalt.

(CONTINUED)

29 CONTINUED: (3)

29

BROOKE

Excuse me. You said there are a lot of newcomers in town. This might sound like an odd question, but...have you met anyone missing a finger?

GREENWALT

Matter of fact I have... guy who did my taxes. Grant Dundas.

\*

\*

Brooke and Jess share a look, and we CUT TO:

30 EXT. DUNDAS HOUSE - DAY

30

Brooke pulls up to the curb and turns to Jess.

BROOKE

Stay here. I mean it.

She gets out, goes to the trunk, and opens a LOCKBOX. Inside is a handgun and ammo. She takes the gun, jams in a clip, and closes the trunk. Brooke advances cautiously up to the house...approaches the front door...takes a deep breath and KICKS IT OPEN. She springs in, ready to fire.

31 INT. DUNDAS HOUSE - DAY

31

It's empty. She moves quickly and professionally from room to room, making sure it's clear, then returns to the living room. She motions outside for Jess to come in, then starts looking around. Novack's DESK is cluttered with DEON STOCKHOLDER REPORTS, magazine COVER STORIES about DEON, and ads for various DEON PRODUCTS. Brooke spots a FLIER for an EDLIN PRINTERS SALES CONFERENCE at the CAMBRIDGE SUITES HOTEL in Nashville. Jess comes in.

\*

\*

\*

BROOKE

Jim Novack is the killer. And we've only got a few hours to find him...

And on her look, we FADE OUT.

**END OF ACT THREE**

ACT FOUR

FADE IN:

32 INT. PRISON DEATH ROW VISITORS ROOM - NIGHT 32

**SUPERIMPOSE: 14 HOURS TO EXECUTION.** BETSY KALES fights back silent sobs as she watches being led in. They face each other -- how do you say goodbye forever? -- then gives her a soft, gentle kiss, his arms and legs in chains.

KALES

I love you.

Then he turns as a GUARD leads him out. The heavy door SLAMS shut behind him... and his wife Betsy dissolves into tears.

33 INT. FBI HQ - COYLE'S OFFICE - NIGHT 33

Tanis comes in to report to Coyle.

COYLE

Have you heard from Sunny?

TANIS

Indirectly. I sent her to dig through a dump. She's not speaking to me any more.

COYLE

She'll change her mind when she finds something.

TANIS

If she finds something...

That's when his phone rings. He picks it up.

COYLE

Coyle.

BROOKE'S VOICE

Is Tanis with you?

COYLE

Yes, Brooke, Tanis is here. We're working on the Monica Healy case.

BROOKE'S VOICE

Put me on speaker. I don't have time to say this twice.

Coyle shoots Tanis a look, then puts the phone on speaker.  
INTERCUT WITH

34 INT. BROOKE'S CAR - NIGHT

34

As she TEARS down the highway, Jess is DRIFTING in and out of SLEEP beside her... trying to stay awake.

BROOKE

I need you to call the governor and beg him to order a stay of Frank Kales' execution.

COYLE

And I'm going to do that because?

BROOKE

The real killer is about to strike again -- in Nashville. Edlin Printers is having its annual sales conference there at the Country Towers Hotel.

Coyle doesn't get it. Tanis does.

TANIS

Edlin Printers is a Deon subsidiary. \*

BROOKE

Just like Tonelli Tires, which poisoned the ground water in Walnut Creek, Kentucky -- and gave every member of Jim Novack's family terminal cancer. \*

Jess glances at Brooke, who is OUT OF FOCUS. She blinks HARD, trying to stay awake.

COYLE

Novack? Frank Kales murdered him.

BROOKE

Novack is alive. He's the one who killed Finch and Cussler. He realized that the police were tracing the Deon connection... and knew it might lead to him. \*

TANIS

(putting it together:)  
He must have read in the papers that they'd been with the same prostitute...

Jess jerks herself awake, glances at Brooke... but then Brooke gets HAZY again.

BROOKE

So he made his own date with her and then faked his death.

(CONTINUED)

34 CONTINUED:

34

COYLE

But they found body parts.

Jess closes her eyes...and when she OPENS them again, BROOKE BECOMES JIM NOVACK, sitting behind the wheel, a CROWN ON HIS HEAD, Brooke's WORDS coming out of his mouth in HIS VOICE.

NOVACK

Just a finger. A small sacrifice to continue seeking vengeance.

TANIS

He's been murdering top Deon executives to avenge his family and the town.

\*

Jess blinks hard. BROOKE IS BROOKE again.

BROOKE

He's been living in Walnut Creek again under the name Grant Dundas. No one recognized him because he left there when he was a kid. His house is full of files about Deon.

\*

COYLE

I'm sure you're right... but it's all theory. We don't have any solid evidence to take to a judge, much less the Governor.

Jess starts to drift off, Brooke BLURS into NOVACK again... then back to BROOKE.

TANIS

I'll back-track Novack, try to find evidence that places him in Chicago when Monica Healy was abducted.

COYLE

(to Brooke:)

I'll call the Nashville office, get them to send agents to the Country Towers hotel to meet you. That's all I can do.

BROOKE

That's not enough. We have to stop the execution.

COYLE

Get me the evidence...prove that it's Novack...and we will.

He hangs up the phone and we END INTERCUT.

(CONTINUED)

34 CONTINUED: (2)

34

Brooke snaps her cell in frustration and SMACKS the dashboard in frustration. The SOUND snaps Jess out of her half-sleep. Brooke glances over and sees Jess staring at her strangely.

BROOKE

What?

JESS

For a minute there, you were Novack.

BROOKE

What are you talking about?

JESS

I was half-asleep. I think. And when I looked at you, I saw Novack, with a crown on his head. And then you became you again. It's really creeping me out.

BROOKE

A crown. Great. I don't know what the hell that means... and we're running out of time.

And as Brooke floors the accelerator:

35 INT. FBI HQ - COYLE'S OFFICE - NIGHT

35

**SUPERIMPOSE: 12 HOURS TO EXECUTION.** Coyle and Tanis are going over the case when Sunny comes in, carrying her laptop.

SUNNY

I've got it. I blew up that surveillance tape from the parking garage and --

COYLE

I thought you were digging around in a dump.

Coyle looks accusingly from Sunny to Tanis, who is unapologetic.

\*

TANIS

The Chicago office had plenty of officers to search the dump. Do you want to argue procedure or look at the tape?

They turn to the laptop and we:

36 INT. BROOKE'S CAR - NIGHT

36

Brooke snatches up her ringing cell.

(CONTINUED)

36 CONTINUED: 36

BROOKE

Haslett.

Intercut with:

37 INT. FBI HQ - COYLE'S OFFICE - NIGHT 37

Coyle, Sunny, and Tanis are huddled over the laptop.

TANIS

We've found something.

SUNNY

I looked closely at the security video.. and the gloved hand of the guy who abducted Monica Healy.

ON THE MONITOR

is a blown-up image from the security tape -- one gloved hand. But the LITTLE FINGER hangs down limply.

SUNNY

He's missing a finger.

BACK TO SCENE

COYLE

It's Novack. You were right. I owe you an apology.

BROOKE

We owe Kales his life. You have to get through to the governor.

COYLE

I can start a process. But we still don't have any hard evidence. Until you actually have Novack, nothing's going to stop that execution.

BROOKE

Then we'll get him.

And as the car plows towards Nashville:

\*

38 INT. COUNTRY TOWERS HOTEL LOBBY - NASHVILLE - NIGHT 38

SPECIAL AGENT SAM BARSTOW addresses his assembled agents.

BARSTOW

He's missing the little finger on his left hand. Assume he's armed and extremely dangerous. Go!

(CONTINUED)

38 CONTINUED:

38

The agents scatter. That's when Brooke and Jess rush up to him.

BROOKE  
Agent Barstow?

BARSTOW  
You Haslett?

BROOKE  
What do we have?

BARSTOW  
Ten meeting rooms, two conference areas, 100 luxury suites, 1500 guest rooms. I don't have enough men to cover the session players, much less the legends of country music.

BROOKE  
What does country music have to do with this?

BARSTOW  
This is Nashville -- country music is part of everything. All the rooms here are named after country musicians. Basic doubles are session players like Herb Pederson and Johnny Gimble. The big suites are named after legends like Loretta Lynn and Hank Williams.

Brooke glances at Jess.

BROOKE  
(to herself)  
You saw Novack wearing a crown...  
like a king.

And on her realization:

TIGHT ON A DOOR

bearing a sign: ELVIS PRESLEY SUITE. A BATTERING RAM smashes into the door and it bursts open into:

39 INT. HOTEL SUITE - NIGHT

39

A grand, garish suite...and vision of horror. PLASTIC SHEETING is spread over the floor, and on it, a MAN tied to a chair, horribly beaten, tortured. And standing over him, a BASEBALL BAT in one hand, JIM NOVACK. Brooke and the agents pour into the room, guns drawn.

(CONTINUED)

39 CONTINUED:

39

BROOKE  
Freeze, Novack!

Novack wheels around, raising the bat as a weapon.

BROOKE  
Drop it.

He hesitates, then throws the bat on the ground. Agents swarm over him, as others rush to untie his victim. Brooke goes over to Novack, checks his left hand. The little finger is MISSING. She pulls out her cell.

BROOKE  
We've got him.

INTERCUT WITH:

40 INT. FBI HQ - COYLE'S OFFICE - NIGHT

40

Coyle on the phone.

COYLE  
That's great news.

BROOKE  
Not until the governor hears it.

COYLE  
We've got a problem there. Seems the Governor Rohrback is on a trade mission in Romania -- and cell service is a little spotty there.

BROOKE  
You haven't gotten through to him yet?

COYLE  
His Lt. Governor has full authority while Governor Rohrback is away. But Rohrback is a staunch death penalty advocate and his Lt. Governor, who'd like to run for his boss's job someday, is nervous about granting a stay in his absence.

BROOKE  
Frank Kales is going to die in the morning for a crime he didn't commit. Who gives a damn about the politics?

COYLE  
Politicians do. I'm applying all the pressure I can, believe me.  
(MORE)

\*

(CONTINUED)

40 CONTINUED: 40

COYLE (CONT'D)

There's an FBI jet waiting to take  
you to the prison. Get moving.

\*  
\*

And on Brooke's frustration, we CUT TO:

41 INT. PRISON - DEATH CHAMBER - DAY 41

Frank Kales is laid out on a gurney, an IV in his arm,  
glancing nervously at the OBSERVATION WINDOW, where we see  
his wife Betsy, Irene Novack, and many others. He glances  
at the CLOCK. 11:55 AM. Five minutes left.

42 INT. PRISON - DEATH CHAMBER - OBSERVATION AREA 42

Brooke rushes in and confronts the WARDEN.

BROOKE

Warden... I'm Special Agent Brooke  
Haslett, FBI. You have to halt this  
execution.

WARDEN

I don't have the authority to do  
that.

(to a guard:)

Are we ready?

The GUARD nods. INTERCUT WITH:

43 INT. PRISON - DEATH CHAMBER - DAY 43

Obscured from view from Kales and the observers, two MEN  
stand ready to turn valves on IV lines... neither one knowing  
which holds the deadly dose. We follow the LINES from their  
IV bags through the wall and down to Kales' arm.

BROOKE

You can't do this. He's innocent.  
We've just apprehended the real  
killer.

Betsy and Irene both react to this.

WARDEN

That's yet to be adjudicated in a  
court of law. This case has been.  
Unless I receive a stay from the  
Governor, the Lt. Governor, or the  
Court, the execution will go on.

BROOKE

Just wait...if only for a few minutes.  
Say there's problem with the IV.

(MORE)

(CONTINUED)

43 CONTINUED:

43

BROOKE (CONT'D)

The clock stopped.  
(pleading:)  
Anything.

The warden doesn't respond to her, he simply nods to the guard.

WARDEN

It's time.

The TWO MEN at the IV turn their valves... the CHEMICALS run down the line into Frank Kales' arm. He closes his eyes as the drugs begin to work... The PHONE RINGS in the observation room. The Warden answers it.

WARDEN

Warden Boggs.  
(then:)  
You'll have to speak up Governor, I can barely hear you.

His eyes WIDEN... he immediately slams down the phone and hits a RED BUTTON, which sets off a BUZZER.

WARDEN

You have your stay... if it's not already too late.

The TWO MEN at the IV react to the BUZZER and rush into the death chamber... one carrying a SYRINGE. Frank Kales is beginning to convulse. One of the men JAMS A SYRINGE directly into his chest and gives him an injection.

BETSY

What's going on?

Brooke takes her hand and squeezes tight. The TWO MEN perform CPR...and after a long, agonizing moment, one of them turns to the observation room and gives a relieved THUMBS UP. Betsy turns tearfully to Brooke.

BETSY

Thank you. Thank you.

And as she falls into Brooke's arms, crying tears of relief, Brooke meets Irene Novack's bewildered eyes.

IRENE

If he didn't do it... who did?

It's a question Brooke dreads answering... and on her look, we DISSOLVE TO:

44 INT. FBI HQ - COYLE'S OFFICE DAY

44

Coyle hands Brooke back her gun and her badge.

COYLE

The disciplinary hearing is canceled, your record is clean. Well, not entirely, but this latest smudge is removed, anyway.

BROOKE

You ought to trust me.

COYLE

That works both ways. Maybe if you followed my orders and stuck to procedure once in a while, I'd be more inclined.

She nods, point taken. She walks out in the CORRIDOR and finds Tanis, an overnight bag slung over her shoulder.

TANIS

I'm headed back to D.C. I'm glad to see Jess got over the flu. Nastiest case I've ever seen.

BROOKE

I owe you one.

TANIS

You don't owe me anything. We're the Q6 remember? It's our job to look out for each other.

Brooke and Tanis hug.

BROOKE

You should call more often. I miss our talks.

TANIS

I hear Eric spent the night.

Brooke glances past Tanis to see Jess, looking away guiltily.

BROOKE

(to Tanis:)

Don't you have a plane to catch?

TANIS

Yeah, but I could use a ride to the airport... and you can tell me all about what you don't want to tell me all about.

(CONTINUED)

44 CONTINUED:

44

BROOKE

Give me a sec.

Tanis goes to the elevator. Brooke goes to Jess.

BROOKE

There's something I need to say to you.

JESS

I know, I know. Keep my mouth shut where your private life is concerned. I just thought she's your good friend and--

BROOKE

(interrupts:)

Thank you.

JESS

You don't mind that I told her?

BROOKE

Of course I do. But I'm overlooking it because you put yourself on the line for me...above and beyond.

JESS

It's what friends do for each other.

BROOKE

It's what a partner does.

JESS

I'm your partner? Really?

Brooke is regretting this already.

BROOKE

Junior partner.

She heads for the elevator, Jess trailing after her.

JESS

Does this mean I get to drive the car once in a while?

BROOKE

No.

JESS

Pick where we eat...

BROOKE

No.

(CONTINUED)

44 CONTINUED: (2)

44

JESS  
Use the siren?

BROOKE  
We don't have a siren.

And as Jess trails her to the elevator, we FADE OUT.

THE END