

TEASER

FADE IN:

1 INT. COFFEE HOUSE - DAY

1

Jess and Hunter are having coffee, quietly reading the newspaper. Hunter keeps glancing up at her, clearly bugged about something. Finally, he puts his paper down in frustration.

HUNTER

You've been back for a week and you haven't told me anything about Chicago.

JESS

There's nothing to tell. Just a dull, boring case. Dull. Dull. Dull.

*

She gives him a winning smile and goes back to her reading.

HUNTER

Even the part about going undercover as somebody's wife?

*

She lowers her paper and stares at Hunter.

JESS

You knew?

HUNTER

Some guy named "Jack" left a message on your machine while you were in the shower. Said how much he enjoyed being your husband... even if it was only for a few days in a hotel room.

*

JESS

And you waited all this time to ask?

HUNTER

I wanted to see if you'd tell me.

He lets the obvious conclusion hang there...

JESS

See, that's exactly why I didn't tell you. Because I knew you'd jump to the conclusion you just jumped to.

(CONTINUED)

1 CONTINUED:

1

HUNTER

I didn't jump to any conclusion.
You jumped there for me.

JESS

I'm not hiding anything.

That's when her beeper goes off. Damn.

JESS

Work. I've got to go.

HUNTER

Jess, wait --

She marches out, frazzled. Troubled, he watches her go.

2 INT. FBI HQ - CONFERENCE ROOM - DAY

2

Coyle has gathered Brooke, Sunny, and Jess.

COYLE

A few months ago, while investigating
the abduction of a Senator's wife,
we encountered a very special young
woman who had visions of missing
persons in her dreams... and we built
a task force around her.

Coyle glances at Jess, who leans over to Brooke and says:

JESS

He knows I'm sitting here, right?

COYLE

(smiles at her:)

It was a gamble, but it has paid
off. Our success rate has far
exceeded even the most optimistic
expectations. I'm proud to say the
good work you've done hasn't gone
unnoticed or unappreciated in DC.

SUNNY

Does that mean we're getting raises?

COYLE

Unfortunately, no.

JESS

Extra vacation?

(CONTINUED)

COYLE

We're getting a high-priority special assignment, directly from the deputy director's office.

*

SUNNY

Oh, *goody*.

Coyle taps a few keys and a WOMAN in her LATE 20s appears on the screens. She's attractive, impeccably dressed and coifed...very corporate.

COYLE

This is Brianna Norton, 28, a New York-based employment diversity consultant. She disappeared on a business trip to St. Paul a month ago.

Jess glances at the screen...then gets up from her seat to examine the image closer, her back to the others.

BROOKE

Do the police have evidence that she was abducted?

COYLE

Ask them and find out.

BROOKE

You don't know?

COYLE

I've just told you everything DC gave me.

SUNNY

They've been on this a month and that's all they have?

COYLE

If they've got more, they aren't sharing it. When I pressed them, I was told the details are on a "need to know" basis only.

SUNNY

That's ridiculous. We "need to know" if they really expect us to find her.

BROOKE

Unless they don't. Unless this is some kind of test.

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(CONTINUED)

SUNNY

What is there to test?

BROOKE

Not what...who.

Brooke turns to Jess, who gazes back levelly.

JESS

Whatever it is, I can take it.

BROOKE

Then let's get started.

Brooke and Sunny start to leave. Jess goes to follow them, but Coyle calls to her.

COYLE

Jess... hang on a second.

(she turns back to him)

Look... this is going to be high profile. There will be pressure.

Jess looks a little... unclear. Preoccupied.

JESS

So...

COYLE

So I just want you to be ready for it.

JESS

I'll be fine.

But something serious is coming over Jess. Coyle looks at her closely.

COYLE

You don't look fine.

And we SEE that Jess's HANDS are CLENCHED INTO FISTS... and she's TREMBLING.

Concerned, Coyle moves to her, but Jess is staring wide-eyed at the COMPUTER SCREEN, with the picture of Brianna on it, FROZEN. We PUSH INTO JESS' eyes and we're...

IN THE DREAMSCAPE

Brianna is running across a BRIDGE in the heart of a CITY. There are DISTINCTIVE STREETLIGHTS (or other architectural features) on the BRIDGE. She is being chased by IDENTICAL MEN in IDENTICAL BUSINESS SUITS carrying IDENTICAL BRIEFCASES.

(CONTINUED)

2

CONTINUED: (3)

2

One of the PURSUERS smiles, revealing his HIDEOUS, SHARK-LIKE TEETH. He flies at her with super-human agility, tackling her face-first to the ground... he rolls her over... but she's not Brianna anymore... she's JESS.

BACK TO SCENE

Jess SNAPS out of the vision with a SCREAM... scrambling away from Coyle, landing on her back in a corner, hugging her knees to herself. Coyle goes to her, crouching beside her.

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*

COYLE

Jess... it's me. Alan Coyle.

*
*

Jess glances up at him and, for a FLASH, COYLE HAS FANGS AND A FEROCIOUS FACE, just like in the dream. Jess blinks hard... looks at him again... AND HE LOOKS NORMAL, staring at her with deep concern.

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JESS

I had a vision... just now, standing there... it attacked me...just like they attacked her.

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*

COYLE

Who are they?

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*

Jess shakes her head... FLASHES on her PURSUERS SHARK-TOOTHED SMILE.

JESS

She's in horrible danger... if we don't find her before they do, they'll rip her apart.

And on her trembling fear, we FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

3 INT. FBI HQ - NIGHT 3

Brooke leads Jess to the elevator, her arm around her.

BROOKE

Are you sure you don't want me to drive you home?

JESS

I'll be fine. You have work to do.

BROOKE

You're still shaking.

JESS

I just need some rest.

BROOKE

If you don't feel right in any way at all, you call me... no matter what time it is...and I'll be there.

Jess smiles appreciatively and gets into the elevator. As soon as the doors close, Brooke hurries back to Sunny's office, where Sunny and Coyle are leaning over the computer.

SUNNY

I found a bridge that matches the one Jess described from her vision. Look... it has these reproduction gas-lamp lights, just like she said.

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*

BROOKE

Where is it?

SUNNY

Philadelphia.

Coyle whips out his cell phone and glances at Brooke as he speed-dials.

COYLE

I'll have the jet waiting for you on the runaway.

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4 INT. FBI HQ - PARKING STRUCTURE - NIGHT 4

Jess walking to her car, talking wearily on her cell.

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4 CONTINUED:

4

JESS

I'm not ducking anything, Hunter. I just need to get some sleep. Yeah, tomorrow.

She drops the phone in her purse, takes out her keys, unlocks the door, and opens it, not noticing that the INTERIOR LIGHT DOESN'T GO ON... not noticing until she's inside that THERE'S A WOMAN SITTING THE PASSENGER SEAT. Jess gasps in surprise and starts to scramble out again when the woman grabs her...

WOMAN

Relax, Jess. Sit down.

Jess takes a good look at her... relaxing a little when she sees the woman is not much more than her own age, dressed conservatively.

WOMAN

Please. You might attract attention.

JESS

I might want to.

The woman flashes the FBI ID in her free hand.

KAREN

I'm Special Agent Karen Moore, Inspector General's office.

JESS

Inspector general. Isn't that like... Internal Affairs for the FBI?

KAREN

(nods:)

Now will you please close the door and sit down?

Jess does.

JESS

Why were you in my car? Why did you take out the light?

KAREN

This investigation has been going on for months. Telling you even a piece of it could jeopardize the whole thing. But I can't just watch it happen without warning you... or I'm as guilty as they are.

(CONTINUED)

JESS

What investigation? What are you talking about?

KAREN

You have to understand, I can't give you a lot of details.

JESS

Right now, one detail would be a big step up.

KAREN

You came to the Bureau because you had dreams about missing persons. But recently, you've started to have waking visions... and each one pushes you closer to the edge of sanity.

JESS

How do you know that?

KAREN

We've accessed their computer files. They're very precise about what they're doing to you. Which drugs they're giving you. Exact doses and exact results.

JESS

Drugs? Who's doing this to me?

KAREN

The subjects of our investigation. Brooke Haslett and Alan Coyle. They had bounced to the bottom rung of the Bureau until they found you. Now they're using you to resurrect their careers.

*

JESS

(stunned:)

No. I don't believe it. I work with these people.

KAREN

You work for them. And you mean as much to them as the guy who cleans the bathrooms. They're performing unlicensed medical experiments on you. Even the IG's office is willing to watch you spiral into madness if it lets them bring down Haslett and Coyle.

(CONTINUED)

4

CONTINUED: (3)

4

JESS

Then what are you doing here?

KAREN

I want to bring them down, too. But not at the cost of your sanity. If we work together --

JESS

(interrupting)

I have a better idea. I'm going to tell Brooke everything you said, and let her clear it up.

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*

KAREN

If that's what you need to do, I can't stop you.

JESS

No, you can't.

KAREN

I accepted that risk when I chose to reveal myself to you. But do me one favor before you destroy our investigation.

JESS

What's that?

KAREN

Take a hard look around you.

And with that, she turns and gets out. Jess watches after her, wondering.

5

EXT. BRIDGE - NIGHT

5

CHYRON: PHILADELPHIA. The bridge is exactly as it was in Jess' dream... only now Brooke is standing on it, alone, her car parked behind her, the HEADLIGHTS on, back-lighting her. It's not so much a bridge as it is an OVERPASS. Brooke walks along, not quite sure what she is looking for. She hears a CAT screech below the bridge. She glances over the side and sees a CAR parked in the shadows.

6

EXT. UNDER THE BRIDGE - NIGHT

6

Brooke approaches the car and right away the SMELL hits her. She covers her nose and aims her FLASHLIGHT at the car...revealing a cat who HISSES at her, then runs away. We also see a ENCORE RENT-A-CAR sticker on the bumper. As she get closer, she casts her beam into the car TO REVEAL... RATS scurrying away... away from A DEAD MAN IN A SUIT sitting behind the wheel, his THROAT SLIT. And we DISSOLVE TO:

7 INT. FBI HQ - DAY

7

Jess comes in... and things look just a little different. She walks past an AGENT, who closes a file just as she gets close to him... TWO OTHER AGENTS deep in conversation stop talking as she walks past... a THIRD AGENT closes a laptop as she approaches. Jess tries to ignore all this as she marches over to Brooke's office... but Brooke's not there. Just a COMPUTER TECH who's working on Brooke's computer... and who blanks the monitor as she comes in.

JESS

I was looking for Brooke...

He just stares at her. She backs out and goes to Sunny's office. As Jess approaches, she sees Sunny whispering to someone on the phone. Sunny sees her and quickly hangs up. Jess eyes her suspiciously.

SUNNY

Hey, how are you feeling?

JESS

I've got to talk to Brooke.

SUNNY

She's in Philadelphia. That's where the bridge is -- you know, the one in your vision.

JESS

Then shouldn't I be there, too? Why didn't somebody call me?

SUNNY

You went home to rest.

JESS

That never stopped anyone before. *

Jess turns and marches out, heading for Coyle's office, when she spots him in the KITCHEN, having a HUSHED CONVERSATION with ANOTHER AGENT, which abruptly ends the instant Jess comes in. Coyle covers quickly.

COYLE

(to agent:)

That's a good lead, Erskine. You follow up on that.

The agent hurries out, Jess not buying the performance.

JESS

What was that all about?

(CONTINUED)

7 CONTINUED:

7

COYLE

Another case. Nothing that concerns you.

He gets up and POURS THEM EACH A CUP OF COFFEE.

JESS

Like whatever is going on in Philadelphia? Why are you keeping me out of it?

COYLE

I'm not.

JESS

Then why wasn't I called when you got a lead?

COYLE

Because I was concerned about you. We all were. Besides, we didn't have much then.

He hands her a CUP. She drinks from it.

JESS

Does that mean you do now?

Coyle shrugs and heads for the door.

COYLE

That's what Sunny's trying to figure out. Let's ask her.

*

Jess follows him and we cut to:

8 INT. FBI HQ - ANALOG BOARD - DAY

8

Jess, Coyle, and Sunny stand by the ANALOG BOARD, which is covered with PHOTOS of BRIANNA, the CAR, the BRIDGE, and other details relating to the murder in Philadelphia. Jess sees a photo of the VICTIM... JACK BOYD...and FLASHES to her VISION... he's ONE OF THE FANGED MEN who was chasing Brianna.

COYLE

You recognize him?

JESS

From my vision. He was one of the monster-men who was chasing me... I mean, he was chasing Brianna.

*

COYLE

He's not chasing anyone now.

(MORE)

(CONTINUED)

COYLE (CONT'D)

He's a corpse. His name is Jack Boyd, a sales rep for a tile company. He was stabbed to death and left in his rental car. The M.O. fits a string of unsolved killings of business travelers in Cincinnati, Des Moines, and Kansas City.

He points to photos of the victims. We recognize them and so does Jess.

JESS

I've seen them before. They were all in my dream. What's their connection to Brianna?

SUNNY

We don't know. We can't even figure out how they're connected to each other. Ernest Faron was an investment advisor for mid-size municipal governments. Frank Waterman designed industrial computer systems. Ward Kemp sold insurance.

COYLE

Did they ever get employment diversity training from Brianna?

SUNNY

No, and neither did anyone else at their companies.

JESS

They are connected. Somehow. I saw them together. I saw -- I felt -- them chasing me. I knew what they were going to do if they caught me.

COYLE

You mean Brianna. They were chasing Brianna.

JESS

Whatever. They were part of something... something big, something dangerous, something... evil.

SUNNY

If they were, they sure did a good job of keeping it quiet.

(CONTINUED)

8

CONTINUED: (2)

8

JESS

I'm serious. I don't see why you
won't --

She glances at HER OFFICE...only now it's a HOTEL ROOM. Brianna lies on the bed, her arms tied to the bedposts...a MAN IN A SUIT standing at the foot of the bed, his back to us. A TOY CAR races around a track on the floor. Jess takes a step towards the room, and the man (DAN SLATER) whirls around...his HANDS are BEAR CLAWS... his teeth are RAZOR SHARP. He snarls and lunges at Jess, who shrieks, staggering back and throwing her arms protectively over her face...

COYLE

Jess?

Jess lowers her arms... HER OFFICE is just an OFFICE. Coyle and Sunny are staring at her.

JESS

He's going to kill her...

And on Jess, disoriented and afraid, we CUT TO:

9

INT. FBI HQ - SUNNY'S OFFICE - LATER

9

Coyle fills a coffee cup and puts it down in front of Jess, who is sitting in a chair, knees drawn up, hugging herself. Sunny types at her computer.

JESS

...his hands were claws.

SUNNY

Like a hawk? A crab?

JESS

No, they were hairy. Paws. Like a
wolf or -- no, a bear.

SUNNY

What about the hotel room? Can you
remember anything about it?

JESS

It was just a hotel room. There was
a bed... and a bedspread. It was
blue, with gold flowers. But not
real flowers, that French design.

SUNNY

Fleur-de-lys?
(off her nod)
Something like this?

(CONTINUED)

Sunny shows her a computer image of the bedspread. Jess nods -- That's it. Sunny continues typing and clicking as she explains:

SUNNY

Makes life a little easier. Hotel chains order bed linens designed exclusively for them. The FBI maintains a database of the patterns and fiber compositions.

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JESS

Why?

SUNNY

Same reason we keep track of anything...tire treads, inks, Colonel Sander's secret blend of eleven herbs and spices. For identification purposes.

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JESS

You know the Colonel's secret blend?

Sunny looks up triumphantly from her screen.

SUNNY

Is this the bedspread?

Jess looks.. it is.

SUNNY

It's made by Delcourt Linens for the Belmont Crest hotel chain. There aren't more than a couple dozen across the midwest.

*
*

COYLE

(to Jess:)

Do you remember anything else?

JESS

There was a toy car on the ground, running along a track.

SUNNY

There's a Belmont Crest hotel at the racing grounds in Madison, Wisconsin.

COYLE

I'll get Brooke there.

JESS

I have to go, too.

9 CONTINUED: (2)

9

COYLE

I need you here. We'll get a sketch artist in to work up a description of your man-bear. In the meantime, try to relax.

He hands her the coffee cup.

10 INT. FBI - JESS'S OFFICE - DAY

10

Jess comes in, carrying her coffee. Nearly drops it when she finds Karen Moore standing inside.

KAREN

That vision certainly came at a convenient time.

JESS

What are you doing here, Agent Moore?

KAREN

I'm an agent from Denver, working on a routine fugitive case... and oops, I just accidentally wandered into the wrong office. Which way to the lounge?

JESS

You're taking a big risk talking to me here.

KAREN

I saw what happened and I'm worried. My bosses sent me here to gather evidence against Coyle and Haslett. And that's all I'll do... unless you want my protection.

JESS

I don't need any protection from Brooke.

KAREN

No, I guess you don't. I'm sure you've already talked this all over with her, and everything's fine.

JESS

I will. As soon as she's back.

Karen walks to the door, then stops.

KAREN

By the way, how's the coffee? I hear Coyle brews it nice and strong...

(CONTINUED)

10 CONTINUED:

10

JESS

It's fine.

KAREN

Kind of makes you wonder, though...
why he didn't drink any while he
kept pouring it down your throat?

And with that disturbing thought, she goes. Jess watches her, dismissing the thought... she starts to take a sip of the coffee... then puts it down. Staring at it. Wondering. Then POURS IT into the nearest potted plant.

11 INT. BELMONT CREST HOTEL - DAY

11

CHYRON: BELMONT CREST HOTEL, MADISON WISCONSIN. Think the Ritz Carlton or The Four Seasons. This is in the same league. Brooke marches up to the front counter with several FBI agents in tow. She FLASHES her ID at the startled DESK CLERK, 30s.

BROOKE

Brooke Haslett, FBI.

She holds up an amazingly accurate COMPUTER RENDERING of the man Jess saw in her vision, minus the fangs and claws.

BROOKE

Is this man a guest here?

CLERK

Yes, ma'am. That's Dan Slater.
Suite 2410.

12 INT. BELMONT CREST HOTEL - CORRIDOR - DAY

12

As Brooke approaches room 2410 with several agents as back-up. There's a DO NOT DISTURB placard hanging from the doorknob. She takes out her gun, slips the card-key into the lock, and KICKS THE DOOR open.

13 INT. BELMONT CREST HOTEL - ROOM 2410 - DAY

13

She moves through the suite, heading for the bedroom. It's the SAME BEDROOM we saw in Jess' vision... only the victim gagged and tied to the bed isn't Brianna... it's SLATER... and he's been stabbed to death. And on Brooke's confusion, we CUT TO:

14 INT. BELMONT CREST HOTEL - BAR - DAY

14

Very slick, very swanky. Brooke is talking to the BARTENDER, a good-looking, male-model type in his 20s. Behind her, the LOBBY is filled with FBI agents, cops, CORONERS, etc. The hotel has become a crime scene. She shows the bartender Slater's DRIVER'S LICENSE, which is in an evidence baggie.

(CONTINUED)

BROOKE

This is Dan Slater. Do you remember him? According to his hotel bill, he had dinner and drinks down here last night.

BARTENDER

Yeah, he sat on the same stool you're sitting on.

BROOKE

Was he alone?

BARTENDER

I wish.

Brooke looks at him quizzically.

BARTENDER

I was chatting up this hot woman, really thought I was getting some where with her, if you know what I mean...

BROOKE

(ironic)

A guy like you must do all right.

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*

BARTENDER

(not getting it)

Yeah, it's a killer job from that angle. But then this guy sat down. You would've thought he was Tom Cruise the way she dumped me and scooted over to him.

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BROOKE

Did you happen to hear what they were talking about?

BARTENDER

He was doing all the talking. Mostly whining about how he was too artistic to be wasting his life hawking sofas. Who knew women got off on self-pity?

BROOKE

What makes you think this one did?

BARTENDER

She went up to his room with him, glued to his arm. I watched them go to the elevator. I'm a big loser, pity me, that was his approach. I mean, that never works. It was weird.

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(CONTINUED)

14 CONTINUED: (2)

14

Brooke considers this a moment, then reaches into her purse, pulls out a photograph, and shows it to the bartender.

BROOKE

Is this her?

BARTENDER

Yeah. Only her hair was shorter...and she's got blue eyes now.

Brooke turns the photo around to look at it again...and we see it's BRIANNA.

BROOKE

Thanks for your help.

She slides off the stool and takes out her cell phone, her face tightening in anger and she speed-dials.

BROOKE

(into phone:)

Alan, it's Brooke. We're being played by D.C. Brianna Norton isn't a victim. She's the killer.

And on her look, we FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

15 INT. BELMONT CREST HOTEL - ROOM 2410 - NIGHT

15

The crime scene crew is gone. It's dark. Only a table lamp is on, illuminating the BLOODSTAINED BED. A man in his 40s comes in, stands at the foot of the bed, and looks at the stained sheets.

WYRICK

I don't know what smells worse...
the decomp or the dead guy's cologne.
What do you think, Agent Haslett?

He turns deliberately to see Brooke sitting in a chair in the corner.

BROOKE

Let's see some ID.

He reaches carefully into his jacket, takes out his ID, and tosses it to her. She catches it with one hand, glances at it.

BROOKE

Edward Wyrick, Deputy Assistant
Director, FBI. I figured whoever
assigned us this case would show up
here eventually.

She tosses the ID back.

BROOKE

Brianna Norton isn't a missing person.

WYRICK

Do you know where she is?

BROOKE

No.

WYRICK

Sounds like a missing person to me.

BROOKE

You forgot to mention that Brianna
is a serial killer.

WYRICK

Because I didn't want to clutter
your psychic's mind with anything
that might disrupt her reception of
(MORE)

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*

(CONTINUED)

15 CONTINUED:

15

WYRICK (CONT'D)

the signals... or whatever it is she gets.

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*

BROOKE

You used her.

WYRICK

We pay her, don't we?

Brooke tightens with ANGER.

BROOKE

You are trying to twist her abilities to suit your needs.

WYRICK

And the problem with that would be...

*

BROOKE

Did you even consider the damage you could do to Jess? You have no idea how this manipulation might affect her.

WYRICK

Neither do you. I think the situation justifies the risk... and so does DC.

BROOKE

What's so unique about this case that it's worth toying with Jess's mind?

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He walks out of the bedroom. Brooke follows. Wyrick takes a seat on the couch in the living room. She remains standing.

WYRICK

Most female serial killers are black widows or angels of mercy. They murder their husbands, or let the sick die a little easier... whether they want to or not. Brianna Norton's almost one of a kind -- as vicious, brutal, and terrifying as Ted Bundy or Richard Ramirez.

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BROOKE

How long have you been chasing her?

WYRICK

24/7 for three months.
(MORE)

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(CONTINUED)

15 CONTINUED: (2)

15

WYRICK (CONT'D)

It took us ten weeks to notice her business travel coincided with each of the murders... and by then, she'd cleared out her bank accounts and disappeared. She knows we're on to her... so she's amped up.

*

BROOKE

Amped up?

WYRICK

She was killing one businessman a month. Now it's one a week. By the time we find the bodies, the trail is cold and she's already on another hunting ground. We were tracking roughly two weeks behind her...until now. Thanks to Mastriani, we've narrowed the gap to eight hours.

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BROOKE

Then you don't need Jess any more.

WYRICK

The hell we don't. Another body is going to drop in six days... and we don't know where.

*

*

BROOKE

You have your work cut out for you. I wish you luck.

Brooke walks away. Wyrick doesn't get up.

WYRICK

From what I've read on Mastriani, once she starts on a case, the visions keep on coming until the missing person is found.

Brooke stops, gives him a cold look.

WYRICK

She couldn't stop dreaming about Brianna now even if we wanted her to. And we don't.

Wyrick smiles. Brooke walks out.

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

16

Brooke meets with Coyle and Sunny.

(CONTINUED)

16 CONTINUED:

16

COYLE

I don't like what Wyrick did any more than you do, but he outranks us both. Our orders, straight from the Deputy Director in D.C., are to continue the investigation, report our findings directly to Wyrick... and keep the truth about Brianna from Jess.

SUNNY

That's not fair to Jess.

COYLE

Washington is more concerned about saving the next victim -- who is going to die in less than five days if we don't find him... or Brianna... first.

BROOKE

And they think deceiving Jess is the best way to do it?

COYLE

Brianna is smart. She's moving fast, paying for everything in cash, changing her appearance everywhere she goes. Right now, Jess is the only edge they've got... and our bosses in DC don't want to do anything that might provoke an emotional reaction from Jess that could prevent her from having visions.

*

BROOKE

It's wrong, Alan.

COYLE

We have our orders.

In the CORRIDOR, Jess is approaching Coyle's office when she overhears:

COYLE

Jess can't know the truth, is that clear? Her needs are irrelevant measured against what's at stake here.

That stops her in her tracks. It rocks her almost as hard as a vision would.

(CONTINUED)

16 CONTINUED: (2)

16

COYLE

Fill me in on where we are on the case.

Jess ducks into the nearest office and hides in the shadows as Coyle, Brooke and Sunny pass by on their way to the ANALOG BOARD. Once they are gone, she slips out and goes down the stairwell. Sunny motions to the pictures of the MEN.

SUNNY

There have been five killings in five cities. All the victims have been white men in their late 20s to early 30s, all good looking, all business travelers, murdered in their cars, apartments or hotel rooms. The latest victim is Dan Slater, a sales rep for a sofa manufacturer. He's married, has two kids, and lives in Toledo.

BROOKE

I'm interviewing his wife tomorrow morning. What does Wyrick know?

SUNNY

They haven't turned up any connections between the victims. Neither have I.

COYLE

Now you know why Wyrick -- why we -- need Jess' help on this.

Coyle walks away. And on Brooke's grim look, we CUT TO:

17 INT. FBI HQ - PARKING GARAGE - NIGHT

17

Jess is going to her car when a FIGURE steps out of the shadows. It's Karen Moore.

KAREN

You didn't tell Coyle and Haslett about our talk.

JESS

How do you know?

KAREN

Because I haven't been yanked off the investigation.

(CONTINUED)

17 CONTINUED:

17

JESS

If Coyle and Brooke are as corrupt as you say they are, why let them keep working?

KAREN

Because we have a lot of circumstantial evidence. What we need is someone who can testify against them.

JESS

If you expect me to cooperate, I want to see the evidence.

KAREN

Haven't you seen enough already?

JESS

Convince me.

KAREN

We've got surveillance photos of them buying psychotropic drugs on the black market. We've got e-mails between Coyle and Haslett discussing the progress the drugs are having on their friend's "dreams."

*

JESS

I need to see it. All of it.

KAREN

I'll have to clear this with my superiors.

JESS

You do that.

Jess gets in her car and drives off, stealing a glance in her rearview mirror as she goes. Karen is already gone.

18 INT. SLATER HOUSE - NIGHT

18

CHYRON: TOLEDO, OHIO. MARNIE SLATER, 30s, stands at the kitchen counter, assembling lunchboxes for two children. She glances at the photos of the OTHER VICTIMS that Brooke has laid out for her.

MARNIE

I've never seen any of them. Who are they?

(CONTINUED)

18 CONTINUED:

18

BROOKE

Other businessmen who became victims of the woman who killed your husband, Mrs. Slater. All of them were on the road when they were murdered. We're trying to understand what the connection is.

MARNIE

There is no connection. Dan wasn't anything like the other salesmen.

BROOKE

Because...

MARNIE

He hated the whole culture... sitting around hotel bars, boasting... picking up women.

Brooke studies Marnie closely -- is this woman really so completely deluded?

BROOKE

You are aware of the circumstances of your husband's death?

MARNIE

(staring straight ahead)

I know he died working for his family.

BROOKE

(a deep breath)

But he was... in company... with a woman...

MARNIE

(swallowing hard)

Who needed his assistance. Or had a business question.

BROOKE

Mrs Slater...

MARNIE

Look... agent... my husband is dead. I have to... keep him with me... keep his memory, for me and the children... as best I can. And I'm going to do that. I'm going to keep him in the best way I can. Is that all *right*?

(CONTINUED)

18 CONTINUED: (2)

18

BROOKE

That's, um... that's fine, Mrs Slater.

Fighting tears, Marnie turns back to the lunchboxes.

19 INT. MASTRIANI'S RESTAURANT - DAY

19

Toni Mastriani walks quickly through the closed restaurant to answer an urgent KNOCKING at the door.

TONI

Sorry, we don't open for a couple of --

She breaks off, surprised to see it's Hunter.

TONI

Hunter?

HUNTER

I'm sorry to bother you, Mrs. Mastriani, but I can't find Jess. She's not at work or at her apartment, and she's not answering her cell.

TONI

And last time you saw her, you had a fight?

HUNTER

It wasn't really a fight. But I was kind of a jerk and --

TONI

Don't tell me. Tell her.

Toni moves out of the way to reveal that Jess is in the dining room, setting up tables for lunch. She barely looks up as he goes over to her. And when she does, she's a wreck. It's clear she hasn't slept.

HUNTER

Jess, are you all right? What are you doing here?

JESS

Thinking.

That's when Doug walks by carrying a sack of onions to the kitchen.

DOUG

No time for thinking. Work!

(CONTINUED)

19 CONTINUED:

19

HUNTER

Your brother Doug is a natural born boss. And speaking of bosses, shouldn't you be at your real job?

JESS

I can't go back there.

HUNTER

Does this have something to do with Jack Burgess? Because if it does, I'm fine with that. I came to say I understand and respect your professional relationships and --

JESS

I don't know who's involved. Karen Moore won't tell me how high up it goes.

HUNTER

How high what goes?

JESS

Does Sunny know? She must. Coyle can't calibrate drug dosage. Neither can Brooke. So they bring in Sunny... an "evidence specialist" with a psych degree. Why didn't I see it before?

HUNTER

What you're talking about?

JESS

They're destroying my mind, Hunter. Drugging me. The waking visions are their doing.

HUNTER

I could see the government drugging somebody to get what they want out of them...but why do it to you? It's not like you're aren't cooperating with them...you're sharing everything you dream about, no matter how intimate, right?

JESS

Are you saying I'm crazy?

HUNTER

No, of course not. I was just wondering why they'd want to drug you, that's all. You're an asset to them... why screw with it?

(CONTINUED)

19 CONTINUED: (2)

19

Jess studies him anew.

JESS
How did you know I was here?

HUNTER
I didn't, I called your office and --

JESS
You talked to them.

HUNTER
You weren't there. You weren't at home. This is where you go when you're hurting.

JESS
So they sent you.

HUNTER
No.

JESS
Get out of here. Go file your report.

HUNTER
Jess, I --

Jess throws a dish on the floor, breaking it.

JESS
Get out!

That's when Toni steps up between them.

TONI
I think you should go now, Hunter.

He doesn't want to -- but he does. Doug sticks his head out from the kitchen and playfully chides Jess.

DOUG
That's coming out of your paycheck, little lady.

Toni turns to Jess, who starts cleaning up the mess.

TONI
When you came in, you were so upset, I assumed you and Hunter were fighting... but after hearing what you just said, I'm really worried about you.

(CONTINUED)

19 CONTINUED: (3)

19

JESS
You're spying on me now, too?

TONI
Listen to yourself, Jess. I'm a
spy. Everyone is lying.

JESS
They are.

TONI
Your friends are conspiring against
you. The government is trying to
control your mind with drugs. What
does that sound like to you?

JESS
The truth.

Mom lowers her voice to a whisper.

TONI
The paranoia. The sudden distrust
of the people closest to you. It
sounds just like Doug used to before
he'd lose it completely... and try
to hurt himself.

*
*

JESS
This is really happening.

*

TONI
I can see you're scared... and
hurting... and alone. You don't
have to be. I'm here...and I love
you.

(then:)
Come home, stay with us for a while.
You'll be safe. We can talk... and
sort out whatever is going on in
your life together...please.

JESS
They're lying to me, Mom. And they're
going to stop. Now.

And with that, she pushes away from the table and marches to
the door. And on Toni's concern:

20 INT. FBI HQ - DAY

20

Brooke comes in to see Wyrick waiting for her in her office.

BROOKE
What are you doing here?

(CONTINUED)

20 CONTINUED:

20

WYRICK

I've got 175 agents nationwide working around the clock on this... and we've got nothing. Brianna has vanished. Her trail is smoke...and we only have four more days, assuming she doesn't speed up her timetable. We need a vision.

BROOKE

We can't force Jess to have one.

WYRICK

Sure you can. I read all your case files. Sleep deprivation, drugs and hypnosis worked once before. Try it again.

BROOKE

She won't do it.

WYRICK

Don't ask.

BROOKE

What do you suggest I do, drug her coffee?

WYRICK

Whatever works.

He walks out, nearly colliding with Jess on her way in.

WYRICK

Pardon me.

Once he's gone, Jess turns to Brooke and asks pointedly:

JESS

Who was that?

BROOKE

An agent from out of town...he wanted directions to a good sushi joint.

JESS

You're lying to me... again.

Brooke just looks at her, taken aback.

JESS

Partners need to trust each other. When did you stop trusting me?

(CONTINUED)

20 CONTINUED: (2)

20

BROOKE

I haven't.

JESS

Then tell me something I can believe
for a change.

BROOKE

I've always been honest with you.

JESS

Like you are now?
(off her silence)
I'm finished with the FBI. Give me
a call when you remember how to tell
the truth.

She starts off down the hall. Brooke considers, makes a
decision.

BROOKE

You were misled by DC.

That stops Jess.

BROOKE

We all were, by Deputy Assistant
Director Edward Wyrick, the man who
just walked out of here. Brianna
Norton is a serial killer. The men
in your dreams are her victims.

JESS

No, they were after her... she's the
one in danger.

*
*

BROOKE

You weren't told because they were
afraid it would affect your visions.
If we don't find her in four days,
another man will die.

JESS

I know what I saw...I know what I
felt. Those men were monsters.
They wanted to kill her. Why won't
you tell me the truth?

BROOKE

I am. Why would I lie to you about
this?

(CONTINUED)

20 CONTINUED: (3)

20

JESS

Because you're afraid I'll find out how you've been using me, playing with my head to further your own miserable careers.

BROOKE

It was wrong to mislead you and I'm sorry. We were trying to save a life. We still are.

Jess shakes her head, not believing a word, and storms out. Brooke looks after her, bewildered. Jess is heading for the elevator when she spots Karen Moore in the coffee room. Jess goes in, makes herself a cup of coffee. Karen whispers surreptitiously to her.

KAREN

I got approval to show you our evidence...but it meant admitting I broke cover. I put my career on the line for you.

JESS

Let me see what you've got.

KAREN

Tonight. Somewhere remote, where we won't be seen.

JESS

I know just the place.

And we go to:

21 INT. FBI HQ - SUNNY'S LAB - DAY

21

Brooke wanders in. Sunny looks up from her microscope.

SUNNY

Slater's background is done.

BROOKE

And...

SUNNY

Good financial shape, house mostly paid, no consumer debt. Good health except for blood pressure and contact dermatitis.

*
*

BROOKE

What's that?

(CONTINUED)

21 CONTINUED:

21

SUNNY

Extremely sensitive skin. You blister, peel... it's no fun. Commonly set off by rubber, perfume, some kinds of metal... it doesn't kill you. Just makes you be careful.

BROOKE

All right. What else?

SUNNY

I'm analyzing particles from the carpet in Slater's hotel room...hoping Brianna left something behind we can trace.

BROOKE

Did she?

SUNNY

Probably...but hundreds of people have been through that hotel room. It's almost impossible to sort out which traces are hers...and which came from someone else.

BROOKE

(beat)

Have you noticed anything odd about Jess lately?

SUNNY

You mean beyond the fact she's delusional?

BROOKE

She has visions.

SUNNY

That's the polite way of saying she's delusional... but we don't call it that because we don't want to freak her out...and what she's seeing is useful to us.

BROOKE

You sound like her... minus the paranoia.

*

Sunny looks at her, suddenly very concerned.

SUNNY

What paranoia?

*

(CONTINUED)

21 CONTINUED: (2)

21

BROOKE

She just flew into a rage...accused us of conspiring against her... she didn't sound like herself at all.

(off Sunny's look:)

What?

SUNNY

Look... considering her family history of mental illness, paranoia could be a serious warning sign. We need to do something to help her.

*
*

BROOKE

Like what?

*

SUNNY

The bureau has a psychiatrist who specializes in this kind of thing.

*

BROOKE

What... paranoia?

*
*

SUNNY

No. The gifted. The unusual. The... empowered. People like Jess. I'll get her out here. In the meantime, you better keep an eye on Jess... a very close eye.

*
*
*
*
*

And on Sunny's grave concern, we CUT TO:

22 EXT. RIVER BRIDGE - NIGHT

22

It's a cold, dark night. Jess stands on a bridge, staring down at the RIVER below. She hears something... and turns to see Karen Moore walking toward her.

JESS

Where's your car?

KAREN

Parked in the woods, in case I was followed. What is this place?

JESS

Where it all began.

She glances at the IRON RAILING... and FLASHES BACK to a few months ago, when the bridge was under construction, when she was standing there and got STRUCK BY LIGHTNING.... then she turns to Karen.

JESS

You should know.

(CONTINUED)

22 CONTINUED:

22

KAREN

I know what's happened since.

She hands Jess a FILE.

KAREN

Their secret little research program started when you had insomnia in the middle of a serial killer investigation.

JESS

They were desperate to get me to dream. They drugged me.

KAREN

They've been refining their drug cocktail ever since. Modifying the dosage for optimum effect. Charting the frequency and clarity of your visions. It's all in the file.

Jess opens up the file and begins looking through the pages.

BROOKE'S VOICE

What are you doing here, Jess?

Jess looks up, surprised to see Brooke walking towards her on the bridge.

JESS

You followed me.
(to Karen:)
Sorry.

KAREN

The investigation is over now any way... if you're willing to testify.

BROOKE

You weren't thinking of hurting yourself... were you?

JESS

On the contrary... I was just reading up on how you're hurting me. It's all in this file.

BROOKE

What file?

As far as Brooke can see, Jess isn't holding anything.

JESS

The one she gave me.

(CONTINUED)

22 CONTINUED: (2)

22

Jess motions beside her... but Brooke doesn't see anyone.

JESS

This is Special Agent Karen Moore,
from the Inspector General's office.

Jess glances at Karen... who is standing right beside her.
The reason Jess can see her and Brooke can't is because...
Karen Moore is a figment of Jess' imagination. We now
INTERCUT between the POVs.

JESS

They know all about the drugs you've
been giving me to provoke my visions.

Brooke takes a tentative step forward.

BROOKE

There is no file.

JESS

I'm holding it.

BROOKE

There's only the two of us on this
bridge.

Jess looks at Karen.

KAREN

We should leave. Now.

BROOKE

Listen to me, Jess. When you found
your brother Doug here... what was
he doing?

JESS

Talking to my Dad....but Dad had
been dead for months.

BROOKE

Do you remember how you felt as you
approached him?

JESS

I was afraid if I said the wrong
thing I would lose him... but I knew
I had to say something... I had to
convince him that what he thought
was real...

Jess looks down at her hands...suddenly aware that the file
is gone.

(CONTINUED)

JESS

...wasn't.

She whips around to look at Karen... but Karen has disappeared. Jess turns fearfully to Brooke as she realizes her worst nightmare comes true. She's lost her mind.

JESS

Oh God. No.

And as Jess lowers her head to the railing, sobbing... and Brooke comforts her, we FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

23 INT. MASTRIANI'S RESTAURANT - DAY 23

It's empty, not yet open. Jess and Doug sit at a table, talking quietly. Toni is in the BACKGROUND, watching them. She's on the phone, her voice low.

TONI

Jess is talking to her brother. She seems calmer now.

INTERCUT WITH:

24 INT. FBI HQ - BROOKE'S OFFICE - DAY 24

Brooke is on the phone.

BROOKE

I'm glad to hear that, Mrs. Mastriani.

TONI

She's staying with us...and she's agreed to see Doug's doctor on Monday. Thank you for being there, Agent Haslett. I appreciate everything you've done for her.

Brooke feels a stab of guilt. How much of this is her fault?

BROOKE

I'll stop by later to see how she's feeling.

They hang up, the conversation leaving Brooke troubled, and we GO TO:

25 INT. MASTRIANI'S RESTAURANT - DAY 25

Jess and Doug in the booth.

JESS

I talked to Karen Moore. I touched her.

DOUG

I know.

JESS

When she handed me the file, I noticed she had a small blister on her ring finger. I remember thinking, how would you get a blister there?

(CONTINUED)

25 CONTINUED:

25

DOUG

And you think, this must be real.
If I made this up, I'd never think
of those details.

She smiles. That's exactly what she was thinking.

JESS

Is this... what it was like for you?

DOUG

All that crazy stuff I did? It only
looks crazy to you... because you
didn't see what I saw.

JESS

But it was just hallucinations.

Doug takes her hand and squeezes.

DOUG

Did I just squeeze your hand?

JESS

Of course.

DOUG

How do you know?

JESS

Because I felt you. And I saw you.
And --

She breaks off, realizing what he's saying. She's horrified.

JESS

You never know?

DOUG

I'm pretty good at guessing. If it
feels too terrific to be real, it's
probably not. Though I did enjoy
the week I was married to Jennifer
Lopez.

JESS

But this, right now, you and me, you
have to know that's real, right?

DOUG

Maybe none of it is. Maybe there's
no Doug and no Jess and no Mom, and
I'm really in a loony bin somewhere.

(CONTINUED)

25 CONTINUED: (2)

25

JESS
You don't believe that.

DOUG
No. Because the one thing I can
always count on, the one person who
can bring me back... is you.

Jess rests her head on his hand and closes her eyes.

JESS
Not anymore.

BRIANNA'S VOICE
Get me out of here -- fast.

Jess' eyes flash open -- but she's not seeing the restaurant.
She seeing the

DREAMSCAPE - INSIDE A TAXI

Brianna hurries inside, slamming the door shut behind her.
The cabbie's back is to her.

CABBIE
Where to?

BRIANNA
Sixth! Hurry!

The driver turns around and smiles... HE'S GOT FANGS!

BACK TO SCENE

Jess jumps away from the table. Doug stares at her, truly
shaken by what he's seen... his sister out of control, seized
by a vision. She sees the shock on his face.

JESS
Still think you can rely on me?

He holds his hand out to her.

DOUG
We can rely on each other.

She goes back to the table... and takes his hand.

26 INT. FBI HQ - DAY

26

Coyle and Brooke confront Wyrick.

COYLE
We can't use Jess any more.

(CONTINUED)

WYRICK

That isn't for you to say.

BROOKE

She's delusional...she seeing people who aren't there.

WYRICK

I don't see what's changed.

BROOKE

She's losing her grasp on reality... we push her any further on this case and she could lose her mind.

WYRICK

And some guy out there is a few hours away from losing his life. As long as Mastriani is the least bit lucid, we need to know what she's seeing. The fact is, she's not going to stop anyway.

*
*
*
*

ELLY (V.O.)

There are no facts when it comes to this kind of thing.

Brooke turns to see DR. ELLY TANNER, 30s, being escorted in by Sunny.

SUNNY

This is Dr. Elly Tanner, the FBI shrink I told you about. She specializes in the paranormal.

ELLY

You're making assumptions about her visions based on past behavior. That's a mistake.

*
*

COYLE

So what do you suggest we do?

ELLY

Let me talk to her. Get a sense of how strong her hold on reality is.

*

JESS (V.O.)

It's a loose grip at best.

They turn to see Jess walking in.

JESS

I had another vision.

(MORE)

(CONTINUED)

26 CONTINUED: (2)

26

JESS (CONT'D)
(off their looks:)
About Brianna. Someone is going to
kill her... I know it.

27 INT. FBI HQ - CONFERENCE ROOM - LATER

27

They are all gathered around the table, except for Sunny,
who is at a computer terminal.

JESS
...she told the cabbie "sixth."

BROOKE
The driver... did he have fangs and
bear claws like the others?

JESS
Fangs, no claws... you've got to
help her!

WYRICK
Did you catch his name or the taxi
number on his back license?

JESS
I didn't see his name... but the
license was blue. And there was an
arch on it.

*

SUNNY
(recalling)
Blue cabbie license. An arch emblem.
...She's in St. Louis.

*

*

*

Wyrick is already on the move.

WYRICK
Sixth Street. St. Louis. We're on
it.

JESS
You've got to save her.

WYRICK
I'm going to save him... whoever the
poor bastard is.

*

JESS
No! She's the one in danger! How
can you not see that?

27 CONTINUED:

27

BROOKE

(to Jess:)

I'll make sure nothing happens to her.

Brooke starts to follow, but Wyrick stops her.

WYRICK

The task force will take it from here, Agent Haslett.

He goes, leaving Brooke behind. Jess is distraught.

JESS

Why won't anyone help her?

ELLY

I want to help her... and you, too.
Is there some place we can talk?

And on Jess, making a decision, we DISSOLVE TO:

28 INT. FBI HQ - SUNNY'S LAB - LATER

28

Sunny is at the microscope, studying something, as Brooke wanders in.

BROOKE

Anything I can help with?

SUNNY

You just can't take it, can you?

BROOKE

What?

SUNNY

Being kept out of it. You aren't in the room with Jess and the doc... and you aren't in St. Louis for the endgame.

BROOKE

I like to see things through. So do you.

SUNNY

I can let go.

BROOKE

Uh-huh. I'll bet you a Value Meal that's fiber evidence from Slater's hotel room that you're looking at.

(CONTINUED)

SUNNY
How did you know?

BROOKE
Your whole lab smells like his awful cologne.

SUNNY
Tell me about it. He must have spilled the entire bottle on the bed...

She slides off her stool to follow Brooke out... when Brooke suddenly stops.

BROOKE
Slater couldn't have...

SUNNY
Couldn't have what?

BROOKE
Worn cologne. He had a skin condition...

SUNNY
Contact dermatitis.

BRIANNA
So why was he covered in cologne?

SUNNY
You're right. It would have been unbearable for him.

BROOKE
Find out if the other victims wore cologne, too...

Brooke heads out.

SUNNY
You aren't rushing out to get me a burger, are you?

BROOKE
I'm going to Chicago to re-interview Brianna Norton's mother.

And on Sunny's confusion, we CUT TO:

GENIA NORTON, 50s, reluctantly lets Brooke into her house.

GENIA

I've talked to you people fifty times already. There isn't anything I can say I haven't said already.

BROOKE

Not to me, Mrs. Norton.

GENIA

What's wrong with you? Don't you take notes? Or do you keep making me tell it again to punish me?

BROOKE

Why would we want to punish you?

GENIA

Because I let him into this house... so you think it's my fault Francie is dead... and Brianna is killing all those men.

BROOKE

Who was Francie?

GENIA

Brianna's twin sister. She was killed when they were ten. Do you know how much it hurts to remember? But that's what you want, isn't it? To make me hurt. To make me pay for what she's doing.

BROOKE

She's killing men, Mrs. Norton. I don't have access to the interviews you've done... and I need to know what happened if I'm going to stop her.

GENIA

(then, reluctantly:)

I was a single mother...a hostess at the Park Lane Hotel restaurant. I wasn't looking to get tied up in any relationships, but I still got lonely sometimes...so I used to... meet people. Sometimes I brought them home... the nicer ones. The businessmen.

BROOKE

And one of these men killed Francie.

(CONTINUED)

29 CONTINUED: (2)

29

GENIA

Yes. He tied me up, then went into the girls' room. He made Brianna watch while he killed Francie. Then he told Brianna he'd come back and do the same thing to her someday.

BROOKE

Is he still out there?

GENIA

No. He was caught... tried. He hanged himself in jail. It didn't bring Francie back. Didn't help Brianna.

BROOKE

How did she handle it?

GENIA

She withdrew...wouldn't talk to anyone except the imaginary playmate she and Francie used to share. I had to institutionalize her. And then one day, Brianna just snapped out of it. She looked her doctor in the eye and said: "I'm ready to leave this place. I have things I need to do." And she did. Brianna blasted through college and landed a terrific job.

BROOKE

The man who killed Francie -- do you remember if he wore cologne?

GENIA

Oh, yeah. It's what attracted me to him. I always loved a man who smelled like Kodiak. It was so masculine. Thank God they don't wear it any more. It repulses me.

That's it. The pieces are falling together for Brooke.

BROOKE

The claws...

(then:)

Thank you very much, Mrs. Norton. If you talk to Brianna, would you let me know right away?

GENIA

I haven't heard from her in years.

(MORE)

(CONTINUED)

29 CONTINUED: (3)

29

GENIA (CONT'D)

When she stopped talking to Karen Moore, she stopped talking to me, too.

Brooke stares at her, senses suddenly ablaze.

BROOKE

Karen Moore?

GENIA

Brianna and Francie's imaginary playmate. Strange name for a child to come up with, but then, that's kids for you.

And as Brooke frantically tries to process this:

30 INT. FBI HQ - COYLE'S OFFICE - DAY

30

Dr. Tanner comes in. Coyle looks up from his work. *

COYLE

How is she? *

ELLY

Remarkably strong. *

COYLE

Jess is tougher than she looks. I knew she couldn't be as bad off as Brooke made it seem. *

ELLY

She's not. She's much worse. *

Coyle digests this, then goes to close the door of his office for greater privacy. But she stops him. *

ELLY

Sorry. I've got a thing. *

COYLE

What thing? *

ELLY

Closed doors. Locks. Psychiatrists are neurotic too, you know. It helps us understand. *

He adjusts the door so that it remains open a crack. *

COYLE

How's that? *

(CONTINUED)

30

CONTINUED:

30

ELLY

Better.

*
*

COYLE

Okay. Headline it for me.

*
*

ELLY

Well... I'd bet this isn't just starting now. Jess has been slipping out of contact with reality for some time. Several weeks at least. She's been able to stay in control of herself because she's seen her brother go through this for years. She's afraid she'll become like him, and the fear gives her strength, and the strength hides the symptoms... even from herself. But she can't maintain that control much longer. No one could.

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COYLE

And then...

*

ELLY

The paranoia and delusions take over... and the Jess you know will be gone.

*
*
*

COYLE

Unless...

*
*

ELLY

She gets help now.

*
*

COYLE

So talk her through it.

ELLY

Talk won't be enough. She needs to be hospitalized and medicated.

COYLE

For how long?

ELLY

We won't know till we're there.

*
*

And on Coyle, digesting this, we go to:

*

31

INT. FBI HQ - JESS' OFFICE - DAY

31

Jess comes in, slumps into her chair, exhausted...then senses another presence in the room behind her. She speaks without looking back.

(CONTINUED)

31 CONTINUED:

31

JESS

I know you're not real.

Karen Moore steps out of the darkness.

KAREN

What makes you think the shrink is
any more real than me? *

JESS

Nothing.

KAREN

At least I haven't lied to you... at
least I listen. How many times have
you told them Brianna is in danger?
But do they hear you? *

JESS

No.

Jess looks up and sees Brianna running STRAIGHT FOR HER across the office... a FANGED MAN (RICH COLLABELLA) chasing after her. Brianna runs RIGHT THROUGH THE GLASS and falls in a bloody heap in front of Jess on the floor...which is a BED OF SHAMROCKS. Jess looks up again... the MAN is LUNGING FOR HER! She throws her arms up defensively... But when she lowers them, the glass is whole and Brianna and the man are gone. Jess staggers over to the computer on her desk, starts typing.

KAREN

What are you doing?

JESS

They think Brianna is in St. Louis.
I'm checking for any fancy restaurants
or hotels there with shamrocks as a
name or motif and printing out a
list.

KAREN

They aren't going to help her. No
one is.

JESS

I will. I'll save her.

KAREN

Not if they put you in a padded cell
first.

Karen may not be real -- but she makes a lot of sense anyway. Jess snatches the PRINT-OUT from her PRINTER, gathers up her things and, as she slips out of the office, we FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

32 INT. CAR - NIGHT 32

Brooke is on the phone.

BROOKE

Karen Moore isn't a figment of Jess'
 imagination... she's a figment of
Brianna's.

INTERCUT WITH:

33 INT. FBI HQ - CONFERENCE ROOM - NIGHT 33

Coyle, Sunny and Dr. Tanner are gathered around the speaker.

COYLE

I don't understand.

BROOKE

Karen Moore was Brianna's imaginary
 playmate when she was a child.

ELLY

Has Brianna ever been treated for
 mental illness?

BROOKE

She was institutionalized for two
 years...after her sister was raped
 and murdered by a businessman from
 out-of-town.

ELLY

That would do it. *

SUNNY

That's why Jess' visions are so
 overwhelming... she's channeling
 Brianna's paranoid delusions. Jess
 isn't losing her mind... Brianna is.

ELLY

For now... but Jess is under enormous
 mental stress. She could snap at
 any moment. That's why it's
 imperative we find her quickly. *

BROOKE

She's gone? *

(CONTINUED)

33 CONTINUED:

33

COYLE

Disappeared last night. We checked her credit card activity, so we know she took a plane to St. Louis. But don't worry... we've got a 100 agents on the ground there.

*

BROOKE

Make it 101... I'll take the jet. Sunny -- were the other victims wearing cologne?

*

*

SUNNY

All five... but none of them had the bottle spilled in the room like Slater did, so the smell didn't linger. There was no cologne in Slater's shaving kit, so I'm having the traces chemically analyzed to--

BROOKE

Don't bother. It's Kodiak.

SUNNY

Do they still make that stuff? I thought it went out with mood rings and fern bars.

BROOKE

Brianna saw her twin sister murdered by a traveling businessman who wore Kodiak cologne. Now she's recreating that night every time she picks up a guy. She douses him with Kodiak so she can turn him into the killer --

SUNNY

Only now *she* wins and he dies. She needs the cologne to complete the fantasy.

BROOKE

Find out where it's sold in St. Louis. If Brianna splashed it on all five men, she'll use it...

(realizing:)

...on the sixth. Oh God. She's not on Sixth Street...she's on her sixth victim. We're out of time.

And as the realization sinks in with the others, we CUT TO:

34 INT. THE HILGARD - NIGHT 34

TIGHT ON A COCTAIL NAPKIN with a SHAMROCK on it... and the words THE SHAMROCK ROOM AT THE HILGARD. A drink is SET DOWN ON IT. A woman's HAND takes the glass, and we PULL BACK, following the drink up to

JESS

Sitting in a booth in a dark corner of a CROWDED, HIGH-END, CLASSY BAR. She takes a sip of her drink and, through the crowd, spots BRIANNA. She's ravishing in a dress with a plunging neckline, chatting up RICH COLLABELLA, 30s, the man we saw chasing her in Jess' last vision. He whispers something intimately into her ear...she smiles. SUDDENLY a group of people obscure Jess' view... and when the people pass... Brianna and Rich are gone.

*
*

Jess gets up and works her way to the table. On the table top is a SIGNED RECEIPT...she sees RICH'S SIGNATURE and his ROOM NUMBER. And on Jess, nervous but determined, we CUT TO:

35 INT. CAR - NIGHT 35

CHYRON: ST. LOUIS. Brooke is driving. Her cell phone rings.

BROOKE

Haslett.

INTERCUT WITH:

36 INT. FBI HQ - SUNNY'S OFFICE 36

Sunny is at her computer.

SUNNY

There are a dozen places in St. Louis that still sell Kodiak cologne, mostly barber shops and a men's clothing stores.

BROOKE

Any of them near a five-star hotel?

SUNNY

How about inside one? The men's store at The Hilgard.

BROOKE

Call Wyrick. Tell him to prepare an assault team. I'll meet him there.

And on Brooke, FLOORING IT, we CUT TO:

37 INT. THE HILGARD - SUITE - NIGHT

37

The lights are out. Rich Collabella is naked, GAGGED and TIED to the bed. Brianna, half undressed, is straddling him, SLAPPING some COLOGNE on his cheeks. Rich squirms with fear.

BRIANNA

Ssh. You'll wake up your sister.

She reaches into her purse and pulls out a RAMBO KNIFE. Rich's eyes go WIDE with TERROR. She raises it above his chest... and is about to stab him with it when SOMEONE POUNDS ON THE DOOR. She freezes. The POUNDING CONTINUES.

JESS' VOICE

Brianna...I know you're in there with him. You aren't safe. You have to get out. He's going to hurt you.

Brianna is shaken. She gets off the bed and, holding the knife behind her back, goes to the door. She peers through the eyelet and sees JESS.

BRIANNA

I'm fine. Go away.

JESS

Open the door, Brianna. Please. I need to see you...I need to know you're okay...or I'm going to call the police and scream at the top of my lungs until they get here.

Brianna turns behind her and asks:

BRIANNA

What should I do?

But she isn't asking the guy on the bed. She's asking KAREN MOORE, who is standing right there...only she's no longer dressed like an FBI agent...she's dressed in casual clothes which, like her hair, are about a decade out of date. And we can see, thanks to the MIRROR ON THE WALL, that this Karen doesn't exist either.

KAREN

Let her in...maybe she's telling the truth... if she's not, you'll know...and you can kill her.

Brianna opens the door and pulls Jess into the room, slamming the door shut.

(CONTINUED)

37 CONTINUED:

37

JESS

Are you all right? Has he hurt you?

BRIANNA

He's not going to hurt anyone again.

It's dark, so it takes Jess a moment for her eyes to adjust before she sees the man on the bed, who is pleading with her with his eyes...but then he becomes ONE OF THE FANGED, BEAR-CLAWED MEN from her visions. Jess rears back, terrified.

BRIANNA

You see what he really is, don't you?

Jess glances at the man, who is a SNARLING BEAST..

JESS

He's a monster. He wants to kill us... just like the others.

Brianna turns to Karen.

BRIANNA

She's Francie. She's come back.

KAREN

Yes, she has. We aren't alone any more.

Jess doesn't see Karen... it looks to her like Brianna is talking to herself. Brianna offers Jess the knife.

BRIANNA

You kill him.

Jess stares at the knife in Brianna's hand...and is HIT WITH A BLAST of VISIONS...a LIGHTNING QUICK MONTAGE of one DEAD BODY AFTER ANOTHER...all FIVE of the VICTIMS.

JESS

This is wrong. What we're seeing... it isn't real. It can't be. They aren't monsters... they're innocent men.

BRIANNA

They are all monsters. You aren't Francie. She knows that. Better than anybody.

Karen whispers in Brianna's ear.

(CONTINUED)

37 CONTINUED: (2)

37

KAREN

She's trying to trick you. She's one of them.

Brianna looks at Jess... and sees A FANGED MONSTER! Brianna raises the knife and CHARGES AT JESS, grabbing her by the throat with one hand, and raising her knife with the other. That's when the DOOR IS KICKED OPEN and Brooke BURSTS IN, gun drawn. Brooke SHOOTs... and Brianna releases Jess... who scrambles to her feet as Wyrick and the other agents pour in. Brooke checks Brianna. The killer is DEAD.

BROOKE

(to Jess:)

Are you all right?

Jess glances over at the man on the bed...and sees a FRIGHTENED MAN. No more monster. Just an innocent victim.

JESS

That depends if you're real or not.

BROOKE

I am.

And on Jess, shaken, we DISSOLVE TO:

38 INT. FBI HQ - DAY

38

As the elevator doors open and Jess and Hunter step out.

JESS

You really didn't have to ride up in the elevator with me.

HUNTER

You were pretty freaked about coming back here yesterday. Having a friend along just makes it easier.

JESS

Besides, this way you might get a look at Jack Burgess.

HUNTER

The day I start to act like I can't trust you, that's the day you know I'm channeling the delusions of a paranoid lunatic.

JESS

Thank you.

(CONTINUED)

38 CONTINUED:

38

HUNTER

Of course, if the guy got a look at me, he'd know he doesn't stand a chance...

*
*

She gives him a playful shove back into the elevator.

JESS

See you tonight.

The doors close and Jess moves down the hall.

39 INT. FBI HQ - COYLE'S OFFICE - DAY

39

Elly Tanner reports to Coyle, as Brooke looks on dubiously.

COYLE

So you're sure it's all over? Jess isn't delusional?

ELLY

She never was. Brianna Norton was delusional. And somehow Jess' visions were channeling Brianna Norton's paranoid fantasies.

*
*

BROOKE

Somehow.

ELLY

You've worked more closely with Jess than anyone else, Agent Haslett. Do you have any idea how her visions work?

BROOKE

No.

ELLY

Then I'm not unique.
(to Coyle)
I'd like a chance to learn more.

*

BROOKE

Jess barely survived the FBI's last attempt to test her powers. I'm not sure she's ready for another one.

ELLY

I'm not the FBI, Agent Haslett, I'm a doctor. I might be able to help Jess master her abilities, to keep something like this from ever happening again.

*

39 CONTINUED:

39

The two women stare at each other, a wall of mistrust between them. Finally, Coyle cuts through it.

COYLE

It's Jess's call.

*

ELLY

I wouldn't do it any other way.

BROOKE

And if she does agree, she's going to know everything you're doing before you do it. I'll make sure of that.

And with that, she leaves.

40 INT. FBI HQ - JESS' OFFICE - DAY

40

Jess comes in, starts to go to her desk, then goes over to where Karen Moore once stood. Looks at it, tries to imagine how she could have seen something that wasn't there. Brooke comes in behind her.

BROOKE

How are you feeling?

Jess jumps, startled.

JESS

Still a little jumpy, obviously.
But fine.

BROOKE

Good.

JESS

Listen, Brooke, I'm really sorry.

Brooke is taken aback, to say the least.

BROOKE

You have no reason to be.

JESS

Oh, yes I do. What I said... what I thought about you. I know you'd never let anyone hurt me.

BROOKE

You're wrong, Jess. Everything you said was true. The FBI was using you, feeding you lies and playing with your mind...and I betrayed you by helping them do it.

(CONTINUED)

40 CONTINUED:

40

JESS

I don't know if I can ever trust the
FBI again... but you... you were
trying to save lives...and it meant
making some hard choices. I understand
that. Whatever you think you did to
me...it's okay. I forgive you.

Brooke tries to control her emotions, but it isn't easy.
She doesn't like herself much right now.

BROOKE

I'm not so sure I can forgive myself.

And on their looks, and their renewed bond, we FADE OUT.

THE END