

UNT. NOAH HAWLEY PROJECT

101

Written by

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FADE IN:

A BABY BOY

lays on his back in a bassinet, staring up at the camera. Bright eyed, full of promise. He becomes ...

A TODDLER

standing in a crib looking over the bars. The toddler becomes ...

A BOY (4)

sitting on a tricycle, parked on a suburban sidewalk, squinting proudly into the sun. His older SISTER (8) sits on a big girl bike behind him. The boy becomes ...

AN OLDER BOY (8)

in a soccer uniform holding a trophy. Each face fills the same place in the screen. The boy becomes ...

AN OLDER BOY (10)

at the science fair, being handed a first prize blue ribbon. He beams, on his way to a life of promise. As he does, a WHISPERING begins, voices. Like a flock of birds, building. The ten-year-old becomes ...

A TEEN (16)

sitting in class, trying to focus. But the voices are louder now. He yells at them to shut up. Everyone in class stops and looks at him.

The teen becomes ...

AN OLDER TEEN (18)

at PROM, in a rented tux, drinking from a flask, getting rowdy. The voices are very loud now. A menacing crowd. Angry.

The PRINCIPAL comes over, takes the flask from the teen. An argument begins.

The teen becomes ...

AN OLDER TEEN (19)

in the back of a police car, red and blue lights flashing. His hair is a mess, eyes wild. He yells at no one. The teen becomes ...

A YOUNG MAN

sitting in a psychiatrist's office. The PSYCHIATRIST hands the young man a bottle of pills, explains how important it is he takes them.

The young man becomes ...

AN OLDER MAN (22)

sitting on an unmade bed. He's holding the pill bottle, shaking it next to his ear to drown out the VOICES that have started to become growls.

Behind him on the bed we see a NAKED WOMAN, laying face down. As we watch the naked woman is replaced by another naked woman, then a third.

A NOOSE

hangs from the ceiling, in focus. The Young Man is visible through the gap, out of focus. As we watch he steps forward and climbs up into focus. He puts his head through the noose. Beat. He DROPS OUT OF FRAME, the rope taut, swinging.

The voices build to a crescendo, then FULL STOP as we ...

HARD IN ON:

DAVID HALLER

our baby, turned boy, turned man -- unsuccessful in his suicide attempt. He is now wearing hospital clothes, sitting in the ...

INT. DAY ROOM. MENTAL HOSPITAL - DAY

The tiled day room of a city psychiatric ward. TV on. The place is full of the subdued and the agitated. There's THE GUY WHO WEARS ALL HIS CLOTHES AT ONCE and THE RISOTTO DUDE, (who only talks about Risotto).

There's THE WOMAN WHO ARGUES WITH HERSELF and THE SKELETAL FAT LADY. All of them smoking cigarettes, the smoke hanging in the air.

But DAVID is staring at ...

WILD RUSTY COMBS

44, zonked out of his head on anti-psychotic medication. He is nodding forward, head bowed. A long rope of drool hangs from his lower lip, reaching down nearly to the floor.

ANGLE ON DAVID HELLER

Hypnotized by the drool. Next to him is LENNY "CORN FLAKES" BUSKER, 26. They sit watching Rusty drool.

And looking at David, you'd probably say he's got about a year left before he starts to look like a true mental patient. There's still that youthful promise in his cheeks we saw in that kid on the tricycle.

Now, in this place, subdued by six pills a day, he's like an elevator gliding up and down.

Lenny, on the other hand, is a balls-out talker. Skinny, incapable of sitting still. For Lenny, the road to the loony bin started with his first drink at eight, followed by his first joint, first line of coke, then crank, then *look out*. And yet, if you ask him, any day now his life is gonna turn around. Big plans. He's got big plans.

And this gives Lenny the likeable energy of the impossible optimist. Sitting there, he studies Rusty Combs like he's watching Animal Planet on TV.

LENNY

It's just spit, right? Human spit?

(beat)

Maybe he ate yogurt. Like a creamy -

- or -- what's he on? Klonopin?

Yeah, Klonopin'll --

(considers, possible)

-- or -- hold the phone -- yogurt

and Klonopin. That'll -- a

cocktail.

(a long beat, watching)

Twenty bucks it breaks before it

hits the floor.

He looks at David.

LENNY (CONT'D)

You're like a -- whatdya --

chatterbox this morning. Talkin my

goddamn ear off.

Next to Lenny, David sees something.

ANGLE ON A YOUNG WOMAN

waiting in line for pills. SYD BARRETT (28) wearing long sleeves and a knit cap, pulled down over her ears, despite the heat.

LENNY (O.S.) (CONT'D)
 Or maybe, what -- you're
 hypnotized? Is that it? Rusty's
 drool rope's got ya --

DAVID

squints at the new girl, as if at the sunrise.

LENNY

notices, follows his eyes.

LENNY (CONT'D)
 Or hold the phone -- is that
 -- who's that? A dark horse
 candidate, late entry to the race.
 Good teeth. Hair -- I think. No
 visible tattoos. Freckle-faced.
 Maybe doesn't blow sailors for
 money under the bridge.

David watches Syd move cautiously forward in line. She's careful not to touch anyone or let anyone touch her, her body language like a rabbit who could bolt at any moment.

LENNY (CONT'D)
 A little jittery, but I gotta say,
 folks. Here at CNN we like her
 chances.

DAVID
 (on impulse)
 Gimme your cigarettes.

LENNY
 Now -- let's not -- I mean,
 substantial tits, sure --
 hindquarters -- but give you my
 cigarettes?

David grabs the cigarette pack out of Lenny's shirt pocket, stands.

LENNY (CONT'D)
 That's just low, son.

But David is gone.

ANGLE ON THE DUTY NURSE

dispensing pills from inside a Plexiglass window.

NURSE
Alvarez, four pills.

"RENAL FAILURE" ALVAREZ (40 -- convinced against all evidence that his kidneys are about to shut down) chews his lips.

ALVAREZ
Say please.

The nurse stares at Alvarez, who submits, takes the tiny cup, tosses back the pills, shows her his tongue. Then turns to go, almost bumping Syd -- who dodges.

SYD
Watch it.

When he's gone, Syd steps up to the window, her hands shoved deep in her pockets, her collar turned up.

The nurse eyes her.

NURSE
Barrett, three pills.

She holds out the cup. Syd stares at it, or more importantly, stares at the hand holding it.

ANGLE ON THE TINY CUP

enveloped by the nurse's big hand. No way to take the pills without touching her.

SYD
On the counter.
(off the nurse)
Could you -- put the cup on the counter? Please.

They stare at each other. Beat. The nurse puts the cup on the counter. Syd picks it up, knocks back the pills, shows her tongue.

And here's what you need to know about Syd, aside from the fact that she doesn't let anybody touch her: she still believes in *happily ever after*. Yeah, she knows it makes her a sucker -- that it Puts Her At Risk -- but she just can't help herself. Hope is like an ember she can't stamp out, a place in her heart that knows somehow, one day, things are gonna work out.

Until then, she's just gotta survive.

Syd turns quickly and BUMPS INTO DAVID, who has hurried over to offer her a cigarette, but is unstable on his feet and crashes into her. Syd is instantly agitated. She sweeps her hands down across her body, going rigid like an electric wire.

SYD (CONT'D)

Too close. Too close.

DAVID

Shit, sorry, sorry, here -- do you want a --

Inarticulate, he offers her the pack of cigarettes, but she is already stumbling away, agitated, distraught. He watches her go.

ANGLE ON DAVID

feeling like a fucking mental patient. The VOICES we heard earlier CREEP BACK IN. Unintelligible whispers, building, one voice laughing.

David blinks against them, head ticking, like he can buck them out of his head. Lenny comes over, plucks the cigarette pack out of his hand with a grin.

Among the voices, we hear a MAN'S VOICE, clear and loud.

MAN'S VOICE (O.S.)

And that's the first time you saw her? The girl who disappeared.

CUT TO:

INT. CUBE - DAY (PRESENT)

A non-descript white room. A table and two chairs are set up in the center. A security camera is visible in a high corner.

We are CLOSE on a MAN, dapper, mid-50s. Let's call him: THE INTERROGATOR. He is dressed like a police detective and has a tablet in front of him. He stares calmly at --

DAVID HELLER

-- sitting across from him, dressed in civilian clothes now. And for the sake of clarity, let's call this THE PRESENT, and what we've just witnessed A FLASHBACK.

DAVID

She didn't disappear. I told you. They took her.

The Interrogator checks the tablet.

THE INTERROGATOR
Sydney Barrett. The girl?

DAVID
Yes. She -- look, talk to the
hospital. They've got records.

THE INTERROGATOR
The hospital where you were a
patient for six years after being
diagnosed with --
(scrolls on the tablet)
-- paranoid schizophrenia.

David is used to being dismissed, but it still burns.

DAVID
Okay, yes, but my condition has --
nothing to do with -- I didn't make
her up. She's a real girl. Woman.
Call the hospital. They'll have
records.

THE INTERROGATOR
We've spoken to the hospital,
David. They have no record of
Sydney Barrett ever being a patient
there.

Beat. David doesn't know what to say.

THE INTERROGATOR (CONT'D)
Is it possible, Mr. Heller -- and
I'm not a psychiatrist, so -- but
is it possible that this whole
thing -- the girl, the "incident" --
that it's just part of your
illness. A delusion.

DAVID
That's -- sure, fine -- but then
how do you explain what happened?
To Lenny. All of them.

Beat. The Interrogator looks at David.

THE INTERROGATOR
I can't -- which is why we're
having this --

DAVID
 (desperate)
 Talk to Dr. Kissinger. He knows.

The Interrogator touches the tablet, scrolls.

THE INTERROGATOR
 And Dr. Kissinger was your
 psychiatrist.

DAVID
 Yes.

THE INTERROGATOR
 Somehow I have a hard time
 believing your psychiatrist is
 going to confirm the story you're
 telling me now.

CUT TO:

INT. DR. KISSINGER'S OFFICE. MENTAL HOSPITAL - DAY
 (FLASHBACK)

We are back in time at the hospital. David sits across from DR. KISSINGER (40s). They stare at each other for a long beat. Kissinger is a Man Who Cares. Another way to describe him would be A Man With Cats. Or A Guy Who Wears Colorful Ponchos and Cooks Paella. Today he sports a corduroy suit, his eyebrows bushy and unkempt.

DR. KISSINGER
 And how did that make you feel?

DAVID
 Look, I mean, it's fine if she
 doesn't wanna -- because, look at
 me. I know what I am. A monster --
 maybe. Broken.

DR. KISSINGER
 People say "monster" like it's a
 noun, David. Like one can just be a
 monster. But that's not true. To
 become a monster you have to do
 something monstrous. And you
 haven't done anything monstrous,
 have you, David?

DAVID
 (beat)
 Not -- monstrous, no -- but there
 have been -- incidents.

DR. KISSINGER
Delusions, you mean. We've talked
about that, the things you think
you've done. Your brain chemistry.

DAVID
(beat)
I see things.

DR. KISSINGER
You're talking about the --
(reads from the file)
-- "devil with yellow eyes."
(David nods)
Is he here now?

DAVID
No. The drugs help -- the Haldol --

DR. KISSINGER
Good. Good.
(beat)
Then I think -- don't you -- that
it's time we talk about it.

DAVID
No.

DR. KISSINGER
Yes, David. It's important you --
that we talk about it. Your suicide
attempt.

ANGLE ON DAVID

He doesn't want to talk about that.

THE INTERROGATOR (O.S.)
We can skip that part.

CUT TO:

INT. CUBE - DAY (PRESENT)

David sits across from The Interrogator.

THE INTERROGATOR
Unless you think it's relevant to --

DAVID
No, I mean -- we don't have to --

Beat. The Interrogator studies David. It's clear he's hiding
something.

THE INTERROGATOR

Interesting. Okay. Let's talk about it.

DAVID

(beat)

Well -- I, uh -- had a hard time after college, after I got -- expelled -- and I wasn't -- thinking straight.

CUT TO:

INT. KITCHEN. DAVID'S OLD APARTMENT - DAY (FLASHBACK)

David's KITCHEN in his old place. A starter apartment, wash line outside, dish rack on the counter. Except right now, all the drawers and cabinets are thrown open. All the dishes and glasses and Tupperware and food is piled on the floor. David stands in the mess, looking stunned.

DAVID (O.S.)

You know, the voices -- and -- not sleeping -- and angry all the -- and then Philly left.

ANGLE ON A YOUNG WOMAN

PHILLY (22), pretty, suburban. As she comes in and sees the kitchen, sees the mess, sees David. The shock of it. She goes to him to try and comfort him, but he shrugs her off, possessed, scared, agitated, and finally she backs away, seeing for the first time how sick he is.

CLOSE ON HER FACE

as it hits her. She has to leave.

CLOSE ON DAVID

back in --

INT. DR. KISSINGER'S OFFICE. MENTAL HOSPITAL - DAY (FLASHBACK)

David faces the doctor.

DAVID

And I -- decided -- *what was the point*, you know? When a plate breaks you don't fix it. You just get another plate.

(beat)

So I tied a knot.

DR. KISSINGER
Did the voices tell you to do that?

DAVID
No. They tried to (stop me) -- they
didn't -- like it.

INSERT

On the noose, same as before. David climbs up, puts his head through. A final moment, then he drops and the rope tightens. We hear it creak as it swings. We FLARE to WHITE.

ANGLE ON DR. KISSINGER

leaning forward.

DR. KISSINGER
And yet the police say they found
no noose in the apartment. Just
rope burns on your neck. Can you
explain that?

David doesn't answer.

DR. KISSINGER (CONT'D)
How do you feel now?

DAVID
Better.

DR. KISSINGER
Yes, I think you are. No outbursts
in weeks. No self-destructive
behavior. You're socializing.
(beat)
So I'm gonna cut back on your meds.

DAVID
No.

DR. KISSINGER
That worries you. Why?

David is quiet.

DR. KISSINGER (CONT'D)
Well, let me ask you this -- do you
still feel that you --
(reading)
-- quote, *have power over things
and can control things with your
mind?*

David shakes his head.

DR. KISSINGER (CONT'D)
I need you to answer verbally --
for the record?

DAVID
No. That was -- like you said -- a
delusion.

DR. KISSINGER
Good. Good.

THE INTERROGATOR (O.S.)
Hold on.

CUT TO:

INT. THE CUBE - DAY (PRESENT)

The Interrogator sits across from David.

THE INTERROGATOR
You think you can control things
with your mind?

DAVID
I -- did -- at one point. But they
helped me with that. The drugs, and
-- is that what this is about? Is
that why I'm --

THE INTERROGATOR
David.

DAVID
Do you think I did this? That I
killed him -- with my mind?

THE INTERROGATOR
Don't be ridiculous. But the guy is
dead, David. He is. And that's --
it wasn't a heart attack, right? So
we're just -- looking for the
truth. Which you promised to tell.

The door opens. A UNIFORMED POLICEMAN enters. He whispers something in The Interrogator's ear, withdraws, closing the door behind him. David rubs his eyes, trying to get it straight.

DAVID
Look, I don't know, okay? I just --
it's fuzzy.

Beat. The Interrogator studies David.

THE INTERROGATOR
That's okay. Just tell me what
happened next.

CUT TO:

INT. DAY ROOM. MENTAL HOSPITAL - DAY (FLASHBACK)

Another day on the ward, Price is Right on TV, Renal Failure Alvarez bouncing an imaginary ball. The CAMERA finds David sitting in a plastic chair, looking past us at something, freaked out. Lenny sits just behind him, visible over his left shoulder.

LENNY
So was that like, you know, you're
dreamin you're a mountain climber
and you jump off the bed onto the
chair and then the dresser --

ANGLE ON DAVID'S ROOM

As ORDERLIES clean up the mess. All the furniture is broken --
smashed to pieces -- and has to be replaced.

LENNY (CONT'D)
-- like the guy who eats a giant
marshmallow then wakes up wonderin
what happened to his pillow or --
what's the math?

They carry out his broken bed.

THE INTERROGATOR (O.S.)
Wait. What happened to the bed?

CUT TO:

INT. THE CUBE - DAY (PRESENT)

David sits back, crosses his arms.

DAVID
Nothing.

THE INTERROGATOR
You broke it?

DAVID
(reluctantly)
It got broken.

THE INTERROGATOR

How?

ANGLE ON DAVID

He doesn't want to talk about it.

CUT TO:

INT. DAVID'S ROOM. MENTAL HOSPITAL - NIGHT (FLASHBACK)

David is asleep in his bed.

FLASH TO A SINGLE PILL

tiny, alone in a small cup. Then back to ...

DAVID'S ROOM

as moonlight comes in through the wire mesh glass. David lays motionless.

FLASH TO FINGERS

reaching into the cup in slow motion. They take the single pill, rise slowly ...

IN DAVID'S ROOM

everything -- bed, dresser, chair -- RISES off the floor, floating up toward the ceiling. Higher, higher --

DAVID'S EYES

open. He focusses slowly, sees what's happening.

ANGLE ON THE ROOM

as everything FALLS BACK TO THE FLOOR with a crash, furniture breaking. David is thrown from the bed.

CUT TO:

INT. THE CUBE - DAY (PRESENT)

David sits forward, answering the question.

DAVID

It was nothing. I lost my temper.
Can we get back to the --

THE INTERROGATOR

Okay.

DAVID
I've been here a long time,
answering your --

THE INTERROGATOR
Okay. Don't get upset. Just -- talk
about Sydney.

CUT TO:

INT. DAY ROOM. MENTAL HOSPITAL - DAY (FLASHBACK)

David and Lenny sit watching the Orderlies clean up. Sydney comes over.

SYD
Have a tantrum?

The spell is broken. David looks up.

DAVID
What?

SYD
Is that your thing? Tantrums? Anger
management?

LENNY
He's a mountain climber.

Syd holds David's eye. He feels caught in a spotlight --
looking up at her, her body, face, the nearness of her.

SYD
Is that it, you climb mountains?

DAVID
No, I'm -- I'm schizophrenic. I
hear voices.

SYD
And these voices tell you to trash
your shit.

Lenny laughs.

LENNY
Trash your shit. She's a beaner,
man.
(to Syd)
You're a good ole beaner.

David thinks about it. What can he say? The truth is crazier
than the lie. They hold each other's eye, feeling a current.

DAVID

What do you care?

SYD

(ignores him, to David)

Who says I care?

DAVID

Well, what are we talking about it for?

SYD

I'm just saying, this place is a bad place, and if you wanna go home, you better cut that shit out.

DAVID

What if I don't wanna go home? Maybe I like it here.

SYD

Well, that's just crazy.

DAVID

(look where we are)

I mean --

SYD

Don't be stupid.

Syd points at the Man Who Wears All His Clothes.

SYD (CONT'D)

That guy? He's crazy.

She points to a Woman Arguing With Herself.

SYD (CONT'D)

And her? Crazy.

(points)

The guy stroking his imaginary beard, he's cuckoo bananas.

(points to Lenny)

And this guy.

LENNY

Hey, I have substance abuse issues.

SYD

(ignores him, to David)

But you? You don't have it. Not in the eyes.

Beat. They look at each other, charged, no time to waste, nothing to lose.

DAVID
You wanna be my girlfriend?

SYD
(not backing down)
Okay. But no touching.

DAVID
Okay.

SYD
Yeah?

DAVID
Yeah.

SYD
Okay. Find me at dinner.

She walks away. David smiles. *What just happened?*

LENNY
Why are the hot ones always so
crazy?

CUT TO:

INT. THE CUBE - DAY (PRESENT)

The Interrogator makes a note.

THE INTERROGATOR
Why couldn't you touch her?

DAVID
She was -- you know, it's a mental
hospital. People have -- issues. I
mean, that's what I thought then.
Now --

THE INTERROGATOR
And how long were you together?
Before the incident?

David sits back, rubs his eyes.

DAVID
Could we -- take a break? I'm --
without the meds -- it's hard to
keep things straight.

THE INTERROGATOR
Of course. And there's --

He looks up at the security camera, taps his watch.

THE INTERROGATOR (CONT'D)
-- food coming. I promise. But
let's -- why don't you talk about
the girl until it gets here. How
long were you together?

Beat. David looks at The Interrogator, who smiles encouragingly.

THE INTERROGATOR (CONT'D)
Please.

DAVID
We were together for eighty seven
days.

Beat. He thinks about that, the last time he was happy.

CUT TO:

INT. CAFETERIA. MENTAL HOSPITAL - DAY (FLASHBACK)

Syd sits at a table with her tray. David comes over, sits across from her. This is their first date.

DAVID (O.S.)
Eighty-seven amazing -- beautiful
days.

CUT TO:

INT. NURSE'S STATION. MENTAL HOSPITAL - DAY (FLASHBACK)

David and Syd wait in line together, talking. They get their pills, take them, show their tongues.

CUT TO:

INT. DAY ROOM. MENTAL HOSPITAL - DAY (FLASHBACK)

David sits with Syd. He looks out the window, lost in thought. She is drawing him.

ANGLE ON THE PAGE

as she draws. We see him how she sees him. Vulnerable.

THE INTERROGATOR (O.S.)
And you never touched her?

CUT TO:

INT. HALLWAY. MENTAL HOSPITAL - DAY (FLASHBACK)

We are CLOSE ON a BATHROBE TIE. As we PULL BACK we see Syd's HAND holding one end. Back further and we see DAVID'S HAND holding the other end.

ANGLE ON DAVID AND SYD

walking down the hall together. They can't touch physically, but by holding the same thing at the same time they are holding each other.

DAVID (O.S.)
No. I mean, not until --

FADE TO BLACK:

INT. DAVID'S ROOM. MENTAL HOSPITAL - NIGHT (FLASHBACK)

Dark now. We are LOW TO THE FLOOR, facing the door. David is asleep in bed. A low whisper of voices. The door swings open slowly -- apparently on its own.

ANGLE ON DAVID

He wakes, sensing something, turns.

DAVID (O.S.)
-- the end.

ANGLE ON THE DARKNESS

A long tense moment of anticipation. And then SYD appears in her pajamas.

SYD
Boo.

DAVID
(jumps)
Jesus.

Syd has a stack of pillows.

DAVID (CONT'D)
(whispering)
Are you -- can you be in here?

SYD
 Don't be a pussy. Lie back.
 (he does)
 No. Under the covers.

He climbs back under, lays on his side facing her. She puts a line of pillows on top of the covers (with one in front of his face), then lays down next to them. They are closer than they've ever been, but still completely separate.

ANGLE ON THEIR FACES

separated by a pillow, both feeling the thrill.

SYD (CONT'D)
 I'm getting out tomorrow.

DAVID
 What?

SYD
 Kissinger says I'm clean. So I get to go home.

Beat. He's devastated.

DAVID
 (whispers)
 Good. That's -- good.

She hears it in his voice, but doesn't turn. She can't risk being too close.

SYD
 I'll visit you.

DAVID
 No. I mean -- once you're out, you should -- start over. Forget.

They lay there, so close but so far.

SYD
 You gotta get better, okay? So you can leave too.

He nods in the dark, but they both know that won't happen.

CUT TO:

INT. KITCHEN. DAVID'S OLD APARTMENT - DAY (FLASHBACK)

The same kitchen we were in before. Except now everything is orderly, put away.

We have returned to the flashback we saw earlier (during the session with Dr. Kissinger), moments before the scene we saw.

Instead of room sounds though, we hear the whisper of voices, an uncanny drone. Suddenly, David enters the kitchen, with Philly in pursuit. She's yelling (though we don't hear her voice). He turns, snaps at her, looking like a cornered animal.

The whispers become an angry crowd, rising.

David grabs his head, turns away from Philly. She throws up her hands, storms out of the room. David stands there, half-bent over, overwhelmed.

A CUPBOARD FLIES OPEN

as if the room has depressurized. Then another, and another. Plates, glasses, pots and pans fall to the floor. Drawers SHOOT OUT. The FRIDGE door SWINGS OUT HARD, everything inside exploding outward, covering the room in milk and soda and food.

When we first saw the vision we assumed that David had trashed the room, but now we see it's happening TO him.

David stands, caught in a twister, and yet untouched, everything spinning around him. He looks terrified.

As the CAMERA SWINGS AROUND, we catch a glimpse of something.

A BLACK SHADOWY FIGURE, crouched in the corner. A liquid black, glistening. His eyes are YELLOW. Is this the Devil?

But the camera swings by too fast to really see him. *Was he really there?*

THE INTERROGATOR (O.S.)
Where are you right now?

CUT TO:

INT. THE CUBE - DAY (PRESENT)

David snaps out of the memory.

DAVID
What?

THE INTERROGATOR
Your head's off somewhere.

DAVID
No. I'm -- it's been a long day.

Beat. The Interrogator studies David. He makes a choice, smiles.

THE INTERROGATOR

Food's here. Let's take a break.

David nods. The DOOR OPENS. ANOTHER MAN (30s) is there with a tray of food. He too wears a suit. Let's call him THE EYE, because he has one milky eye.

The Interrogator stands.

THE INTERROGATOR (CONT'D)

Eat. We'll pick this up again in thirty minutes.

The Interrogator exits the room. We FOLLOW HIM.

CUT TO:

INT. SWIMMING POOL. FACILITY - DAY (PRESENT)

Okay, so here's what we're looking at. The "Room" we've been in is a set, four walls and a ceiling built at the bottom of a dry ornate SWIMMING POOL -- smooth-bottomed, art deco tiles. A DOME has been built over the top of the pool. The Interrogator walks to the far end of the pool, climbs the ladder to the top.

TWO GUARDS wait by the Dome's exit door. The Interrogator walks past them.

CUT TO:

INT. MONITORING ROOM. FACILITY - CONTINUOUS (PRESENT)

A room full of screens and machines. TECHNICIANS study them. Another man, MAJOR PERDITION, stands watching David on screen.

The Interrogator enters.

THE INTERROGATOR

How's it look?

MAJOR PERDITION

He's twitchy. You said he was off his meds?

THE INTERROGATOR

For a week now. We think that may be why the sudden spike in telepathic activity.

MAJOR PERDITION

So is he crazy or --

THE INTERROGATOR

I think he's telling the truth as he knows it.

MAJOR PERDITION

Meaning?

THE INTERROGATOR

He believes he's mentally ill, but at the same time part of him knows the power is real.

MAJOR PERDITION

And are we clear on the scope and nature of this power?

THE INTERROGATOR

No. But if the readings are right he may be the most powerful telepath we've ever encountered.

MAJOR PERDITION

After what happened in Red Hook, I'd say that's an understatement.

(beat)

So he has the power, but he doesn't understand it or know how to control it.

THE INTERROGATOR

I'd like to dig deeper, see if we can figure out what triggers it.

MAJOR PERDITION

Division Three thinks we should kill him now. Before he realizes what he is. We may never get the chance again.

THE INTERROGATOR

No. That's a mistake. We've never had a subject like this. I need more -- look. Gimme till the end of the day. You have the gas if you need it.

Major Perdition thinks about it, nods.

MAJOR PERDITION

Okay, but if he so much as farts too loud we're moving to Level Two.

ANGLE ON DAVID

on screen, eating in the cube, unaware he's being watched.

CUT TO:

INT. THE CUBE - DAY (PRESENT)

David pokes at the food, but doesn't eat. The Eye watches him.

DAVID
Could I be alone?

THE EYE
I'm here for your protection.

DAVID
Protection from what?

Beat. Then David gets it. From himself.

DAVID (CONT'D)
Just five minutes. You took my
belt. I'm not even wearing shoes.
Take the tray. I just need some --
peace and quiet.

Beat. The Eye stands, takes the tray and silverware, exits.

David rubs his eyes, stands, walks around the empty room.
Beat. A memory takes him.

CUT TO:

INT. DAY ROOM. MENTAL HOSPITAL - DAY (FLASHBACK)

Syd sits in a chair, looking out through the wire mesh window, lost in thought. David appears in the glass behind her, watching her beautiful face.

SYD
I see you.

DAVID
This is your spot, huh.

SYD
In the afternoon -- when the light
is right --- if you -- kind of
unfocus your eyes --

She turns.

SYD (CONT'D)
Like this, see.

She crosses her eyes slightly.

DAVID
Charming.

SYD
Shut up. Now you.

He does.

SYD (CONT'D)
And then look back out.

He looks back up at the window.

ANGLE ON THE ROOFLINE

of the opposing building, foreground fuzzy, but the city and David's reflection are clear.

SYD (CONT'D)
See how the wire disappears and you
can see yourself plus what's
outside together -- like you're in
here, watching yourself outside.

We see what she sees, the two of them free, lost in the clouds. Then, impulsively --

DAVID

-- kneels next to the chair, slightly behind her. Syd turns, worried he's trying to touch her.

SYD (CONT'D)
What are you doing?

DAVID
Calm down. Just -- hold still and
look out the window.

ANGLE ON THEIR REFLECTION

It looks like David is right next to her. He leans forward, puckering his lips, until he appears to be kissing her cheek (though he's really kissing the chair behind her).

Her heart beats faster. She turns her face slowly until their "lips meet." She closes her eyes.

CLOSE ON SYD

She opens her eyes and looks right into the camera.

SYD
Don't trust him.

CUT TO:

INT. THE CUBE - DAY (PRESENT)

David startles. That wasn't part of his memory. But before he can think, the DOOR OPENS. The Interrogator enters. Behind him THREE TECHNICIANS come in carrying equipment. The Eye also returns, takes up a guard post by the door.

THE INTERROGATOR
Did we eat?

DAVID
(off balance)
What?

The technicians set up quickly. One leads David to his chair. David sits, still thinking about what he saw in his mind.

The Techs starts putting ELECTRODES on David.

DAVID (CONT'D)
Wait. What's that for?

THE INTERROGATOR
Just a few tests. Readings really.
We want to see what happens in your
brain when you -- *feel* things.

They wire David up and plug him into the machines. He struggles.

DAVID
What things? Stop. Look, I think --
I want a lawyer, okay? I was
willing to cooperate before, but
now -- I'm tired. I'm just so --

THE INTERROGATOR
David. I need you to stay calm.

David notices something.

ANGLE ON THE INTERROGATOR

Beads of sweat around his mouth.

ANGLE ON DAVID

He looks at the Guard and the Technicians.

ANGLE ON TECHNICIANS

They're also nervous, sweating.

DAVID

sits back, realizing.

DAVID

You're afraid of me.

THE INTERROGATOR

smiles. He's good. A real salesman. He walks to his chair, sits, scraping the chair across the floor. He looks up at David.

THE INTERROGATOR

David, please. I'm afraid *for* you. You're a very sick young man who's stopped taking his medication. Are you a danger to yourself and others? I think that's what we're here to ascertain.

ANGLE ON DAVID

Confused, twisted around. Behind him, the technicians finish hooking up the electrodes. The lead technician NODS at The Interrogator.

THE INTERROGATOR (CONT'D)

(to David)

Okay?

David nods, calmer now. He has gotten used to putting himself in the hands of institutions, to questioning his own judgement.

THE INTERROGATOR (CONT'D)

Let's talk about the incident at Westside.

CUT TO:

INT. VISITING AREA. MENTAL HOSPITAL - DAY (FLASHBACK)

David sits across from his sister, AMY HALLER-JACOBS (30s). Amy is a Type A person, over-organized, because deep down she's a little scattered.

She works hard to be a positive person, but it's hard, given her past. Keeping things together is not innate for her. She is maker of lists, a creator of organizational systems. Some of her co-workers describe her as having a stick up her ass, but it's not bitchiness that makes her demanding. It's fear.

AMY

Better?

DAVID

That's what he said. I'm down to two pills a day.

AMY

Wow. And you feel --

DAVID

I feel okay. Good, I guess.

(beat)

I got a girl.

AMY

A girl.

DAVID

Not, you know, don't make it tawdry.

AMY

No. I mean, that's great. A girl. Wow. She's got a name?

DAVID

Syd. Sydney. She's getting out today, going home, and I'm gonna -- I'm gonna get better and get out too, and we're gonna be together.

AMY

Wow. That's --

She looks concerned.

DAVID

What?

AMY

No. I'm happy for you. I just -- maybe don't get your hopes up.

DAVID

"My hopes up."

AMY

David. Don't gimme that (look) --
I'm not a bitch. I'm just saying.
It's -- you're on a comeback, it
sounds like. Evening out. Which is
(amazing) -- and, I think maybe
keep things small, you know -- flat
-- is the right idea.

DAVID

Flat.
(beat)
Flat. Do you know what -- do you
have any --

AMY

David. Come on.

DAVID

-- idea what ten milligrams of
Haldol every four hours does to a --

AMY

I'm sorry. I didn't --

DAVID

-- like a bowling ball and I'm the -
-

AN ORDERLY

takes a step towards them, as David's voice rises.

DAVID (CONT'D)

-- I mean, if you wanna talk about
flat. I've been in here for --

AMY

looks around, embarrassed to be making a scene. The room
seems wavery all of a sudden, like a black tar road on a
summer day, the corners darken.

AMY

Calm down. I'm sorry.

DAVID

-- five years, eating mash potatoes
with a spoon and --

A trickle of blood runs down from Amy's nose. She puts a hand
to her lip, surprised. David sees it, deflates.

DAVID (CONT'D)

Amy.

Amy stands, grabs her purse.

AMY

No. It's fine. I'm sorry. I'm glad you're getting better.

She hurries out.

ANGLE ON DAVID

churning on the inside, feeling trapped, but also off balance. *Did I do that?*

CUT TO:

INT. THE CUBE - DAY (PRESENT)

The Interrogator is intrigued.

THE INTERROGATOR

A nosebleed.

DAVID

It's -- she used to get them all the time when we were kids.

THE INTERROGATOR

So you don't think --

DAVID

I caused it? No. I mean, how could I give her a nosebleed? I never touched her.

Off The Interrogator: that's what they're here to find out.

THE INTERROGATOR

But that's not the incident we're talking about.

DAVID

No -- that happened just before. Context.

THE INTERROGATOR

So what happened next?

CUT TO:

INT. SYDNEY'S ROOM. MENTAL HOSPITAL - DAY (FLASHBACK)

Sydney's suitcase is on the bed. Sydney (wearing pants and a button down shirt) stands there with Dr. Kissinger. She's waiting for David, but he's not there. Dr. Kissinger checks his watch.

DR. KISSINGER
You can send him a note. It's probably better anyway.

He picks up her suitcase. Reluctantly, she follows Kissinger out.

CUT TO:

INT. DAY ROOM. MENTAL HOSPITAL - DAY (FLASHBACK)

Filled with recreating mental patients -- i.e. Smoking, watching TV and playing PING PONG. Kissinger leads Syd towards the exit.

DR. KISSINGER
Don't forget, you've got an appointment with Dr. Schubert on Thursday.

Sydney looks around for David, sees Lenny. He's got his headphones on, dancing.

SYD

meets his eye, gets his attention.

SYD
Where is he?

Lenny takes out his ear buds.

LENNY
Who, the kid? You know. Climbing a mountain. Got his clampons.
(occurs to him)
Hey, would you -- I gotta -- hold on --

He follows her to the door, walking and talking.

LENNY (CONT'D)
-- they've got this candy bar. It's new. I saw it on TV. With nougat and chocolate and like, this crispy wafer? Could you -- if you could buy one and like mail it to me.

Kissinger uses his security pass, opens the hall door to escort Syd out. Then DAVID APPEARS from nowhere, out of breath, running. David PARTS the crowd, reaches them.

EVERYTHING SLOWS DOWN as he GRABS Syd's sleeve and TURNS HER towards him.

ANGLE ON SYD

as she sees David, seized by impulse and passion, moving to kiss her. In his mind it is the only chance he'll ever have -- a last wish before dying. But all we see on her face is horror.

SYD

No!

And then HE KISSES HER. A kiss for the ages. True love. Which is when everything goes crazy. Imagine a sudden pinpoint BLACK HOLE appearing at the point of contact between them, and their two faces bend and fuse and morph as if pushed inward.

And for a moment that's what we see, a crazy inward spiral of reality. But for every action there is an equal and opposite reaction. Almost as soon as their heads pool and morph the black hole explodes outwards. Syd and David are THROWN APART. David crashes into Lenny and they tumble to the floor. Dr. Kissinger catches Syd, who appears stunned.

(And maybe not everyone will notice -- but something has changed about Syd and David. Now Syd is wearing David's clothes, and David is in Syd's. As if they have changed places. But that, of course, is impossible. And in the mad scramble, the unexpected disjointment of reality, it all happens too fast to keep straight.)

CLOSE ON DAVID

as he scrambles to his feet, face contorted with horror.

DAVID

No, no, no.

CLOSE ON SYD

she seems stunned, out of it. Kissinger helps her up.

DR. KISSINGER

Syd? Syd? Are you okay.

(yells)

David, back off. Now.

But David is crazed. Something is terribly, terribly wrong.

DAVID
Don't! Stop!

He lunges forward, trying to reach Syd. The Two Orderlies guarding the door move to intercept him, grabbing him by the arms.

They hold David back as he struggles. From the shadows, the VOICES BEGIN to whisper, snakes in the grass, slithering closer.

ANGLE ON DAVID

It's as if he's seeing through his eyes for the first time and is overwhelmed by what he sees.

LENNY

tries to talk David down.

LENNY
Be cool, man. Be cool.
(to the orderlies)
Ease up, dude. It's just love.
Don't -- we're all brothers here,
Cochise -- don't hurt the guy. Come
on.

ANGLE ON DR. KISSINGER

who makes the decision that getting Syd out of there is the fastest way to defuse the situation. He leads a still stunned Syd out through the security door.

DAVID

bucks and kicks as he watches Syd and Kissinger disappear down the long hallway, the door closing behind them like a tomb.

CUT TO:

INT. ROOM. FACILITY - DAY (PRESENT)

Major Perdition stands watching the monitors. David is visible on screen -- reliving the event.

TECHNICIAN
His levels are spiking.

MAJOR PERDITION
Get ready for Level Two.

CUT TO:

INT. NURSE'S STATION. MENTAL HOSPITAL - DAY (FLASHBACK)

A small room down the hall from the day room -- agitated voices of patients audible from inside. Kissinger brings Syd in, sits her down. She groans.

DR. KISSINGER
Are you okay? Did you hit your
head?

CLOSE ON SYD

Her head is spinning.

SYD
No, I'm -- just a little dizzy.

He goes to the fridge, gets an ice pack. And maybe now we realize that the whispering voices are still rising, churning, menacing. This isn't over yet.

CUT TO:

INT. DAY ROOM. MENTAL HOSPITAL - DAY (FLASHBACK)

David struggles against the orderlies. Around him, the Day Room INMATES are agitated, shouting, stomping their feet -- like horses that have been spooked. NURSES come running to help. Lenny is there, trying to calm David down, as he struggles with the orderlies.

LENNY
Come on, man. It's no thing. Just --
cool your body, man.

And yet around us the VOICES are growing louder, building. And with them the other patients are yelling, stomping.

We PUSH IN on David's face, wild, out of control. The voices rising.

ANGLE ON THE CROWD OF MADNESS

around him, strobed, surging. Flashing in darkness and light. Fright mask faces. The insane, like animals in the zoo. And among them -- like a fever dream -- the Devil with Yellow Eyes. There. Gone. There. Gone.

CLOSE UP ON DAVID

As his eyes widen in fear, and then a flare of white.

CUT TO:

INT. NURSE'S STATION. MENTAL HOSPITAL - SAME TIME (FLASHBACK)

Dr. Kissinger holds the ice pack to Syd's head.

DR. KISSINGER
Hold still, I think you --

SYD
No. It feels -- wrong. Something's
not --

A distant WHOMP, like an artillery shell going off, more a rumble than a bang. Plaster falls from the ceiling.

DR. KISSINGER

straightens. *What the hell was that?*

DR. KISSINGER
Stay here.

SYD
Wait.

But Kissinger lets himself out, closes the door behind him.

ANGLE ON SYD

sitting, discombobulated. She lowers the ice pack, then stops, holds out her hand. Something is very wrong. She stands, goes over to a metal mirror on the wall, slowly, cautiously.

ANGLE ON HER REFLECTION

As her face moves into frame. Her eyes widen. Her hands go to her -- well -- her breasts, as if she's never had them before.

THE INTERROGATOR (O.S.)
Stop.

CUT TO:

INT. THE CUBE - DAY (PRESENT)

The Interrogator leans forward.

THE INTERROGATOR
Say that again.

DAVID

Looks like he'd rather be anywhere else on Earth.

DAVID
I said, I looked in the mirror and
I was her.

THE INTERROGATOR
Who?

DAVID
Sydney.

THE INTERROGATOR
She was there with you.

DAVID
No. I -- somehow we -- she took my
place. And I took hers. When we --

The Interrogator stares at him.

DAVID (CONT'D)
-- kissed, I guess. But it wasn't
me. I didn't -- it was her -- her
power. I think. That's why she
didn't want to be --
(off The Interrogator)
I know, okay. But you asked.
(beat)
Forget it. I don't need this.

ANGLE ON THE TABLE

The Interrogator's pen vibrates slightly, as if a train is
going past.

DAVID (CONT'D)
I've been more than -- but now --

ANGLE ON DAVID

Agitated.

DAVID (CONT'D)
I really -- wanna get OUTTA here.

THE INTERROGATOR

Senses the disturbance, sees the pen.

THE INTERROGATOR
Calm. Be calm. Nobody's -- I just
want to make sure I've got it
right. You were her and she was
you.

(MORE)

THE INTERROGATOR (CONT'D)
(soothing, *it's okay*)
Continue.

Beat. David doesn't want to, but what choice does he have?

CUT TO:

INT. HALLWAY. MENTAL HOSPITAL - DAY (FLASHBACK)

It's seconds later. Dr. Kissinger exits the nurse's station. He looks up the long hall to the sealed day room doors.

ANGLE ON THE DOORS

All the lights in the hallway have blown. There is a glow coming from around the doors.

DR. KISSINGER

walks slowly towards the day room. He swipes his card. The light turns green. He pushes, but the doors won't budge. He shoves harder. The door SWINGS OPEN, and he sees what's inside.

Off his face: *what the hell?*

ANGLE ON THE DAY ROOM

Empty. NO PEOPLE. NO FURNITURE. Everyone and everything is gone. We HEAR then SEE a PING PONG BALL in its final few bounces -- as if it was dropped seconds earlier, but by who? And where did the table go?

DR. KISSINGER

steps slowly into the room. Where did everybody go? How do the entire contents of a room just vanish?

Behind him --

SYD

-- enters, looks around.

Kissinger moves deeper into the room.

ANGLE ON THE RESIDENTIAL HALLWAY

Also empty, except there's a MUFFLED POUNDING. Dr. Kissinger moves towards it into the hall. We realize the pounding is coming from the walls on both sides. And then we realize ...

ALL THE DOORS ARE GONE.

Kissinger touches the smooth plaster, stunned. Behind him --

SYDNEY

studies the smooth walls. Looking back, she turns a corner, turns, and BANG sees ...

LENNY

stuck half-in, half-out of the wall, hands up like Han Solo in carbonite, frozen, DEAD, his face locked in horror -- blood splayed out on the plaster, like he's a tick that popped.

SYD STUMBLES BACK

against the far wall. Where the door used to be is just painted plaster. She looks at Lenny. Poor Lenny.

Very distantly she hears

VOICE (O.S.)
David! David!

Sydney turns. The voice is coming from the wall behind her.

ANGLE ON THE WALL

A beat, then Sydney leans into frame, pressing her ear against it. She listens. As she does, the CAMERA MOVES THROUGH THE WALL into a --

SEALED ROOM

-- and finds DAVID on the other side, his own ear pressed to the wall. Alone.

THE INTERROGATOR (O.S.)
Wait. You said "her power." Are you saying the girl has some kind of -- what? Extra-sensory powers?

CUT TO:

INT. THE CUBE - DAY (PRESENT)

David faces The Interrogator. How much should he say?

DAVID
I don't know. That's the only -- because it wasn't me. At least, I don't think -- it didn't *feel* like before -- the other times -- not that I --

THE INTERROGATOR
You mean with your sister.

DAVID
I told you that was -- I'm
schizophrenic, okay? I see things
that aren't real.

We can see that David believes he hurt his sister, but
doesn't want to admit it.

THE INTERROGATOR
I know. But, David -- Lenny's dead.
Somehow he ended up inside a solid
wall. So I'm just trying to --
you're saying the girl -- when you
kissed the girl *she* switched places
with *you*.

ANGLE ON DAVID

That is what he believes.

CUT TO:

EXT. MENTAL HOSPITAL - DAY (FLASHBACK)

FIRE TRUCKS and AMBULANCES are outside, lights flashing. TWO
FIREFIGHTERS run in, carrying axes. Dr. Kissinger leads a
protesting Syd outside, carrying her bag.

SYD
No. You don't understand. She's
still in there.

DR. KISSINGER
I'm doing you a favor, Sydney. The
kind of questions that are gonna
get asked -- you may lose your shot
at a discharge.

He drops her bag on the sidewalk, turns.

DR. KISSINGER (CONT'D)
Be careful out there.

SYD
Please. Wait. I'm not Sydney.

But Kissinger is distracted.

DR. KISSINGER
Don't forget to fill your
prescription.

He hurries back inside. Syd squints into the sun -- reeling, out of it. *What's happening?* Behind her --

A LONG BLACK CAR

pulls up to the curb. TWO MEN climb out of the front, DRIVER and PASSENGER.

The Passenger moves to open the back door. Turning --

SYDNEY

notices them.

CLOSE ON THE BACK DOOR

as the REAR PASSENGER rises into frame.

DAVID (O.S.)

Wait.

CUT TO:

INT. THE CUBE - DAY (PRESENT)

David sits forward.

THE INTERROGATOR

Wait what?

DAVID

You were there.

THE INTERROGATOR

I was there.

DAVID

Yes.

CUT TO:

EXT. MENTAL HOSPITAL - DAY (FLASHBACK)

We are close on The Interrogator rising up from the back seat of the car in slow motion.

ANGLE ON SYD

On the street, eyes widening. Then the FIREFIGHTER bumps into her. And we're --

CUT TO:

INT. THE CUBE - DAY (PRESENT)

David is animated now. He shoves his chair back, stands.

DAVID (CONT'D)

You were the man in the car. At the hospital.

THE INTERROGATOR

So I'm clear, you're saying after you entered the body of a woman and escaped from a mental hospital where all the patients had just been magically sealed inside their rooms, you think you saw me getting out of a car.

DAVID

You don't have to be a dick about it. And yes. It was you.

ANGLE ON THE EYE

He steps towards David, prepared to restrain him.

THE INTERROGATOR

shakes his head. The Eye withdraws. The Interrogator turns back to David.

THE INTERROGATOR

No. You're wrong. In fact, that's one of the things we need to -- I need to know. Who were those three men at the hospital that day?

DAVID

(head spinning)

No. You're lying -- trying to confuse me.

ANGLE ON THE TABLE

Between them. Everything on it starts to vibrate again.

THE INTERROGATOR

David.

But David is too agitated. Around him things get blurry -- heat waves on the highway --

THE INTERROGATOR (CONT'D)

David --

ANGLE ON THE TABLE

Between them. Everything on it starts to rise.

THE PEN

we saw earlier is vibrating like crazy. Suddenly, it FLIES at The Interrogator, PIERCING HIS CHEEK. He staggers back, bleeding.

CUT TO:

INT. MONITORING ROOM. FACILITY - SAME TIME (PRESENT)

Major Perdition sees this.

MAJOR PERDITION

The gas. Now!

CUT TO:

INT. THE CUBE - SAME TIME (PRESENT)

David stands, the electrodes popping off him. Everything else in the room -- furniture, people -- rises off the floor.

Suddenly GAS FLOODS THE ROOM. Not a thin jet, but a CLOUD of it.

DAVID

Inhales, chokes, the gas working instantly. He FALLS and with him, everything in the room FALLS to the floor. Beat. Everyone in the room is out. Are they dead or alive? A FLARE brings us to --

CUT TO:

EXT. CAFE - DAY (FLASHBACK)

Sydney sits at an outside table, sun on her face. We know now that inside her body is David's mind. Around her, couples dine, talking, laughing. Pedestrians pass between us and the cafe. We PUSH IN through them.

The sun feels good. Syd closes her eyes, smiles. And we realize something. The voices are gone. For the first time (s)he can remember, he is normal again, alone in his head.

We PUSH IN as another round of pedestrians pass between us, the last one WIPING FRAME, and when it clears SYD IS GONE.

David sits at the table, himself again. His eyes open. He knows, without having to look, that he is back. The darkness at the corners of his mind.

CUT TO:

EXT. AMY'S HOUSE - DAY (FLASHBACK)

A nice house on a nice street. Christmas decorations still up, even though it's March. The front door opens. Amy looks out, sees David. She's surprised.

DAVID

Hi.

AMY

David.

DAVID

They sent me home. And then I realized -- I mean, the apartment's gone, so --

(beat)

Just for a few days?

Amy doesn't know how to feel about this -- her mentally ill brother showing up at her door. She nods.

AMY

Of course. I'll talk to Ben. Come in.

CUT TO:

INT. LIVING ROOM. AMY'S HOUSE - DAY (FLASHBACK)

Amy's husband BEN (30s) is on the sofa, watching TV.

BEN

Babe, if that was the neighbors, I'm gonna take the Christmas decorations down this weekend.

He looks over, sees David.

BEN (CONT'D)

Holy shit.

He stands.

AMY

Ben, you remember David.

Ben wipes his hands on his pants. Goes to shake David's hand.

BEN

Yeah, man. How you been? I mean, you're out so -- I mean, that's good, right?

DAVID

Do you have any waffles?

CUT TO:

INT. KITCHEN. AMY'S HOUSE - NIGHT (FLASHBACK)

David eats waffles like a castaway. He's sitting at the table with Amy, who's drinking a scotch. David finishes.

BEN

Wow. You must be -- another?

David nods. At the counter, Ben puts more batter in. He and Amy exchange a look.

ANGLE ON AMY

Her eyes say *sorry*.

ANGLE ON BEN

His eyes say, *no, don't worry about it. It'll be fine*. But we can tell he's not so sure.

CUT TO:

INT. BASEMENT. AMY'S HOUSE - NIGHT (FLASHBACK)

Amy comes down the stairs, carrying a set of sheets. David follows behind her. It's a classic basement, cement floors. At one time a half-hearted effort was made to turn it into a rec room. There's a forgotten treadmill and a dusty corduroy sofa faces an old world television.

AMY

Is this -- will this be okay?

David looks around. He has lived so long in an institution, the idea that he has a choice of where he sleeps is foreign to him.

DAVID

This'll be great.

Amy puts the sheets on the sofa.

AMY

Okay. Well --

She's about the leave, then, on impulse, she hugs him -- her little brother -- lost so long and now home.

AMY (CONT'D)

It's good. It's gonna be good.

He hugs her back. Amy goes upstairs.

David starts to make his bed. He tries the TV, but it doesn't work. As he fits the sheets, we hear a low WHISPER. Brief. He hears it too, turns.

ANGLE ON THE BASEMENT

nothing unusual. Just an old treadmill and some boxes. It is really dark under the stairs, but nothing's under there. Right?

DAVID

turns back, fluffs the pillows. Another whisper. He turns again.

LENNY

is sitting on a red exercise ball. Which we know is impossible, because Lenny's dead. Fused with a brick wall.

LENNY

So what'd it feel like, huh?
Titties. Havin titties? Did you --

He mimics fondling his own breasts.

LENNY (CONT'D)

I mean, if that was me -- all day
I'd --
(he stops, grins)
Stop looking at me like that, man.
I know. I'm dead. You killed me.
And -- I gotta say -- not cool.

DAVID

I didn't --

LENNY

Yeah, you did. Don't blame her. She was just a -- whatdya -- passenger, riding around in your body. Don't give a newbie a bazooka and act surprised when she blows shit up.

DAVID

Lenny, I'm sorry --

LENNY

No. It's cool -- what was I gonna -- spend the rest of my life poppin pills from a little cup? Don't worry about me. It's you that's got problems. They're coming for you, bro.

DAVID

Who?

LENNY

They know about the hospital. What you did.

DAVID

I didn't --

LENNY

What she did when she was you. Had your powers. They're coming and they're going to kill you.

DAVID

No. This is just my -- it's not real. It's -- I told him, don't cut my meds, but he did, and now I'm -- it's a delusion. All of it.

David can't take it anymore. He waves his hands at Lenny in frustration.

ANGLE ON THE BEDSIDE LAMP

as it rises with his hand and FLIES at LENNY, SMASHING on the wall.

Except Lenny is gone. Vanished. *Was he ever there?*

ANGLE ON DAVID

He looks at his hand. *Did I do that?*

He climbs off the bed, walks over to the smashed lamp. From upstairs we hear

AMY (O.S.)

David? Are you okay?

DAVID

Sorry. I just -- knocked over the lamp.

David stands over the broken lamp. He holds his hand over the pieces, thinking.

ANGLE ON THE BROKEN LAMP

For a long time nothing happens. Then a PIECE slides a half inch.

ANGLE ON DAVID

Holy shit. Did I do that? He lifts both hands, concentrates.

ANGLE ON THE BROKEN LAMP

A long beat. Then the pieces all start to move, sliding across the ground, coming together. The LAMP REFORMS, rising off the floor. The broken lamp GLOWS as the cracks are sealed and then the lamp rotates in mid-air. The light bulb comes on, the light shining through the rotating silhouetted images on the shade.

ANGLE ON DAVID

Lit by the bulb, the rotating scene from the lamp shade playing on his skin.

CUT TO:

INT. BASEMENT. AMY'S HOUSE - NIGHT (FLASHBACK)

David sleeps on the pullout bed. He's restless, the shadows looming. Around him the voices rise, whispers, like insects closing in.

SYD (O.S.)
David, wake up.

CUT TO:

INT. SWIMMING POOL. FACILITY - DAY (PRESENT)

David wakes. He is sitting in a chair in the swimming pool, up to his chest in water. The Cube is gone. Cables are stretched across the length of the pool around him, created a web.

This is LEVEL TWO.

THE INTERROGATOR (O.S.)
David?

David looks around, disoriented from the gas.

THE INTERROGATOR (O.S.) (CONT'D)
Over here.

ANGLE ON THE INTERROGATOR

standing on a platform overlooking the pool. There is a BANDAGE on his cheek, dried blood visible.

THE INTERROGATOR (CONT'D)
Let's stop pretending, huh? Those are power cables. You're submerged in water. If you try anything, you'll get a hundred thousand volts before you take a breath.

Beat. David can't help himself. He starts laughing.

THE INTERROGATOR (CONT'D)
What's so funny.

DAVID
I'm insane, you idiot. This is my -- delusion. It's not real.

THE INTERROGATOR
Stop playing around. Where's the girl?

DAVID
(*fuck you*)
What girl?

THE INTERROGATOR
David. Don't be clever. We know who you are. We know they came for her at the hospital, thinking she was you.

DAVID
No. You took her. At the hospital. You were there.

THE INTERROGATOR
No, David. It's clear now -- what happened. They came for you, but got her by accident. And now we have you, but we want her too. So -- just -- you know -- tell me or --

He holds up the trigger switch.

DAVID

shakes his head.

DAVID
 She's gone. I went looking for her,
 but she was gone.

CUT TO:

EXT. MENTAL HOSPITAL - DAY (FLASHBACK)

David gets out of a cab. He doesn't want to be back here, but feels he has no choice. He has to know.

ANGLE ON THE HOSPITAL

foreboding, cruel.

DAVID

screws up his courage, enters.

CUT TO:

INT. FRONT OFFICE. MENTAL HOSPITAL - DAY (FLASHBACK)

David approaches the intake window. A NURSE is on the other side. David knows there is a real chance that once they recognize him they'll sound an alarm -- since he was never officially discharged.

He stands in front of the nurse a beat too long. She looks up.

NURSE

Yeah.

DAVID

Uh, yeah -- I'm -- I'm looking for
 a patient. I wanna find out if
 she's -- or he's -- uh, okay.

The nurse looks at him.

NURSE

You're looking for someone but
 you're not sure if it's a boy or a
 girl.

DAVID

Well, I guess I've got two names --
 in case -- could you just check?

NURSE

What's the first name?

DAVID
 (looks around, quietly)
 David Haller.

She types on the computer.

NURSE
 No.

DAVID
 No, he's not, uh, here?

NURSE
 Not here now. Never been here,
 according to the computer.

DAVID
 What --

NURSE
 What's the other name?

DAVID
 Uh, Sydney Barrett --
 (beat)
 I'm sorry, what do you mean you've
 got no record of -- David. He was
 here for -- that was six years. The
 last -- I visited.

NURSE
 He's not in the system. And if he's
 not in the system --

The nurse types Syd's name, searches.

NURSE (CONT'D)
 Yeah, no on the female either.
 Maybe a different hospital --
 except --
 (types)
 -- no. She's not in the system
 either.

ANGLE ON DAVID

What's going on?

CUT TO:

EXT. EMPLOYEE PARKING LOT. MENTAL HOSPITAL - DAY (FLASHBACK)

We are in the parking lot behind the hospital. Dr. Kissinger exits through the back door. He approaches his car, keys out. As he unlocks it, David appears behind him.

DAVID
Where is she?

Kissinger turns, recognizes David, but acts as if he doesn't.

DR. KISSINGER
I've got money. Just don't hurt me.

DAVID
Hurt you? It's -- Dr. Kissinger,
it's me -- David.

Kissinger pulls out his wallet, tries to hand it to David.

DR. KISSINGER
Please -- take my watch.

DAVID
What are you -- it's David -- where
is she? Dr. Kissinger, where's
Sydney? What did you --

Kissinger gives a quick glance behind David. David turns.

ANGLE ON A SECURITY CAMERA

mounted over the door.

DAVID

Turns back. Kissinger meets David's eye, whispers.

DR. KISSINGER
Don't. Please.

David grabs Dr. Kissinger, slams him against the car.

DAVID
Why did they say I was never here?
Where's Sydney?

Kissinger breaks away, stagger runs back to the building.
David doesn't chase, but stands there, stunned.

How crazy is he? Is it possible he made this whole thing up?

Behind him, we see a --

LONG BLACK CAR

approaching fast. It skids to a stop. David hears the tires, turns. The car stops. The same two men from before (Passenger and Driver) climb out, find David.

ANGLE ON DAVID

Oh shit. He takes off running.

CUT TO:

EXT. STREET - DAY (FLASHBACK)

A crowded downtown street. David walks, looking over his shoulder, but the men are no longer following. When he turns back, a WOMAN is walking beside him. It's Sydney.

SYD

Don't slow down.

David can't believe his eyes.

DAVID

How did you -- I've been looking --
No one would tell me --

They walk with the pedestrian traffic.

DAVID (CONT'D)

Syd -- I don't understand -- I was
you -- did that really? We kissed
and -- I mean, I know I'm crazy,
but it felt so --

SYD

David. Stop. I'm not really here.

DAVID

What do you mean? Where else would
you be?

SYD

This is your memory of the day you
went back to the hospital. Not the
actual day. I'm inside your memory.

DAVID

But that's not --

SYD

I've been projected into your
memory. We're not on the street.

(MORE)

SYD (CONT'D)
Not really. We're in your mind.
They can't track us in here.

DAVID
Who? How is that --

SYD
We don't have much time.

Syd sees something ahead.

ANGLE ON THE TWO MEN

who chased David. They've stopped at the corner ahead, and are looking around.

SYD

turns to David, rushed.

SYD (CONT'D)
You're in a government facility.

DAVID
I know. They said they were cops.

THE TWO MEN

see David, start running towards him.

SYD

grabs David's arm, but doesn't change course.

SYD
They're not cops. I'll tell you everything -- soon. But that's not what we're gonna do now.

DAVID
What are we --

THE TWO MEN

are almost on them.

SYD
You're going to go for a swim. And I'm going to get you out.

DAVID
A swim?

SYD

Slowly, so they don't notice. Slide out of your chair into the water. And when you see the lights, don't come up until you see me.

Just as the two men reach them, a VAN SCREECHES to a HALT beside David.

SYD (CONT'D)

David. Do you understand?

The TWO MEN lunge for David, too late. The SLIDING DOORS OPEN and DAVID is GRABBED from inside by hooded men and thrown inside and we --

CUT TO:

INT. SWIMMING POOL. THE FACILITY - DAY (PRESENT)

David sits across from the Interrogator.

DAVID

(realizing)

There was a van.

THE INTERROGATOR

Yes. That was us. Who were the other two men, David? The one's who chased you? The ones who came to the hospital.

(beat)

David, are you with me?

ANGLE ON DAVID

lost in thought.

DAVID

Yes. I'm -- here.

But he is remembering --

CUT TO:

EXT. MENTAL HOSPITAL - DAY (FLASHBACK)

We are back in the moment where the long black car pulled up the curb. The Driver and Passenger have just gotten out. The back door is opening.

CLOSE ON THE BACK DOOR

As THE MAN rises up into frame. It's NOT The Interrogator. In fact, it's not a man at all. It's an OLDER WOMAN, stern, professional.

CUT TO:

INT. SWIMMING POOL. FACILITY - DAY (PRESENT)

As David realizes what he saw.

DAVID

It wasn't you. At the hospital.

THE INTERROGATOR

I told you.

DAVID

It wasn't you.

ANGLE ON DAVID'S FEET

under water. He reaches out slowly with his heels and plants them, the slips his --

BOTTOM

forward on the chair.

ABOVE THE WATER

David submerges himself an eighth of an inch.

THE INTERROGATOR

Doesn't notice. He touches his ear. Someone is speaking to him.

THE INTERROGATOR

David. You need to stay calm. Don't make me push the button.

He holds up a REMOTE CONTROL, his trigger to the power cables.

ANGLE ON DAVID

as he slips a little bit deeper into the water.

DAVID

Who are you people?

THE INTERROGATOR

feels it. Something is wrong. A bead of sweat runs down his brow.

THE INTERROGATOR

I ask the --
 (feeling weird)
 -- the girl. Where is the --

ANGLE ON DAVID

sliding lower. Maybe we notice STEAM coming off the water now.

DAVID

I think you're about to find out.

ANGLE ON THE INTERROGATOR

He wipes his brow. Is it getting hot in here?

THE INTERROGATOR

Oh my God.

ANGLE ON THE INTERROGATOR'S HAND

as he REACHES for THE BUTTON. But the REMOTE is GONE.

CLOSE UP ON THE INTERROGATOR

What the -- ?? He turns back to David, who --

SUBMERGES HIMSELF FULLY

diving under the water as --

THE INTERROGATOR

yells out.

THE INTERROGATOR (CONT'D)

Code black! Do it!

Suddenly, FLAMES leap up from his shoulders. The Interrogator has a split second to understand what's happening, and then -- *woosh* -- he goes up in a fireball.

UNDER WATER

David submerged, faces up. From his POV we see --

A FLASH OF IMPOSSIBLE LIGHT

As everything above the water is INCINERATED. We see the shadows of burning men.

ANGLE ON DAVID

holding his breath. He's not doing any of this.

ANGLE ON THE SURFACE

From his POV. As the bright light dies down. Then a FIGURE approaches, drops into the water, splashes towards us. LEGS are visible. And then a HAND REACHES TOWARDS and --

DISSOLVE TO:

INT. DAY ROOM. MENTAL HOSPITAL - DAY (PRESENT?)

The day room as it used to be, full of patients, TV on, ping pong going. But it's blurry, as if seen through water. And in front of us Sydney reaches out her hand, trying to reach David.

Except we never fully enter the shot. It's superimposed over the swimming pool, fighting with it. One is real. The other is not.

Then --

A HAND plunges into the water.

DAVID SURFACES

-- to find SYDNEY holding his arm. The only part of her exposed is her face. David sees her, throws himself into her arms.

Behind her at the edge of the pool, we see the Passenger and the Driver, who we now realize are forces of good.

SYD

David, you can't -- let go okay.
Don't touch my skin.

David lets go. FLAMES still burn around the pool, mostly from the bodies of the guards.

SYD (CONT'D)

We gotta go.

Together they wade to the edge of the pool, climb out.

SYD (CONT'D)
This is Jason and that's Cain.

Jason is JASON WATTS (20s), African-American. Cain is CAIN MARKO (30s), huge, Caucasian.

DAVID

doesn't know what to say. It's possible he's slipping into shock. His eyes wander past his saviors to --

ANGLE ON THE CHARRED BODIES

of David's captors. It's a horror movie.

DAVID

feels sick. He allows himself to be walked to the exit. Then, behind them --

A DOOR OPENS

Major Perdition is there with a SQUAD of MEN. They start firing.

JASON WATTS

Holds up his hands. A FIREBALL appears between them. He THROWS it into the SQUAD of men.

MAJOR PERDITION

doesn't even flinch. He is a man without fear. He raises his pistol, points it at David.

SYD (CONT'D)
Cain!

Cain Marko lowers his head, CHARGES through the gunfire -- bullets bouncing off him.

DAVID

sees Major Perdition aiming at him. Their eyes meet.

MAJOR PERDITION

fires.

THE BULLET

races towards David in slow motion. Behind it, Cain HITS THE MEN like a bowling ball striking pins. They go down.

DAVID

watches the bullet come, as if he's in the middle of the most amazing dream.

SYD

moves in slow motion to PUSH DAVID out of the way, but she won't make it.

DAVID

reaches out and STOPS the BULLET with his FINGERTIP.

TIME RESUMES

its normal speed.

THE BULLET FALLS

to the floor, as --

SYD

grabs David's hand and pulls him through the exit.

CUT TO:

EXT. FACILITY - DAY (PRESENT)

Into the bright sunlight they go. We are on the grounds of a larger facility -- think a U.S. Mint building, a stone fortress with green grounds. Around us we see GUARDS engaged in a shooting war with a SMALL INVADING FORCE.

It's a surreal tableau. Sydney runs with David towards a waiting vehicle.

DAVID

Syd, slow down. I need to --

SYD

We can't stop.

DAVID

Please. Sydney. I gotta know if this is real.

SYD

David, look around. It's real.

DAVID

No. No. I mean, what if we're --
what if we're back in the hospital?
(MORE)

DAVID (CONT'D)
 What if none of this ever happened
 and we're --

She stops running, looks David in the eye.

SYD
 It's real, okay? I'm here. I came
 back for you.

She touches his cheek with her GLOVED HAND.

SYD (CONT'D)
 I love you.

Beat. This is the only thing that could have cut through the
 quicksand of David's mind. David smiles, nods.

SYD (CONT'D)
 Okay?

DAVID
 Okay.

SYD
 (beat)
 Are you gonna say it too, or --

DAVID
 (smiles wider)
 I love you.

A BULLET whizzes past them. They duck down.

SYD
 We gotta go.

They run.

ANGLE ON A WAITING VEHICLE

ahead of them, at the end of a driveway. There is a SMASHED
 IN GATE behind it. Something made a big mess.

Standing in front of the open doors is a WOMAN, her back to
 us.

SYD

running, calls out.

SYD (CONT'D)
 Miss Eames, we got him.

ANGLE ON THE WOMAN

She turns. It's the woman from David's memory, authoritarian, assured. Her name is PENELOPE EAMES (40s). She stands up straight, unflinching, despite the battle going on in the background.

PENELOPE

David, I'm Penelope Eames. We thought we lost you. Your trick with Sydney, changing places.

DAVID

That was her trick, not --

PENELOPE

We know. It was a blessing really. She's an amazing girl.

A BULLET ricochets off the vehicle behind her.

PENELOPE (CONT'D)

And now I think it's time to go.

She reaches out her hand.

PENELOPE (CONT'D)

Shall we?

DAVID

stares at her. Her hand. He still doesn't know for sure. *Is this real? Is she real?* Time slows down. Things go quiet.

ANGLE ON PENELOPE

She is smiling warmly, openly.

A whisper begins.

Behind her we see the scene REFLECTED in the tinted glass of the vehicle -- the melee, men shooting, a FIREBALL.

Something YELLOW draws our eye. There -- in the reflection behind David -- we see the DEVIL with yellow eyes, watching from the shadows.

DAVID

turns, but the Devil is gone. We see Cain emerge from the facility and run towards them.

SYD

David?

David looks at her.

ANGLE ON SYD

beautiful, worried, a future filled with hope. To believe in her is to believe in love.

SYD (CONT'D)

Time to go.

DAVID TURNS

and looks at Penelope's hand, proffered before him.

ANGLE ON PENELOPE'S HAND

stretched out towards us. An invitation. A long beat. What will David do?

HARD TO BLACK

END OF EPISODE 101