

MILLENNIUM

"Teotwawki"

Written by

Chris Carter & Frank Spotnitz

Directed by

Thomas Wright

Episode # 3ABC03

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August 25, 1998

"Teotwawki"

CAST LIST

Frank Black
Jordan Black
Emma Hollis
Andy McClaren

(X)

Barry Baldwin
Detective Giebelhouse
Kathy McNew
Tammy Meador
Carlton King
Brant Carmody
Principal Wade Kalmer

Uniformed Cop

Gary King
Jock Hauser
Mr. (Chris) Carmody
Mrs. (Stacey) Carmody

Quantico	/	FBI Firing Range
	/	FBI Bullpen
	/	McClaren's Office
Frank Black's House	/	Frank's Bedroom
Redland High School	/	Gymnasium
	/	Cafeteria
ComLogic Computers	/	
	/	Office Space
Small Motel Room		
Carmody House	/	Brant Carmody's Bedroom
	/	Upstairs
	/	Downstairs
	/	Living Room
N.D. Sedan		

1 FADE IN:

1

We are in a GYMNASIUM. POLAROIDING UP WIDE on BLEACHERS which sit empty. In contradiction to the SOUND which FADES IN with it: THE SOUND OF CHEERLEADERS doing a school pride yell.

As CAMERA BEGINS TRACKING, finding the first of the cheerleaders. Tracking along them as they perform the gymnastic movements that go along with the words.

CHEERLEADERS

Who are the Wa-rrri-ors? We are
the Wa-rrri-ors! What kind of Wa-
rrri-ors? Redland Wa-rrri-ors!
Stand up and yell Warriors!
Stand up and yell, Warriors!
Tell them yourselves, Warriors!
Red, white and blue, Warriors!

CAMERA STOPPING ON THE LAST CHEERLEADER - TAMMY MEADOR

Tammy is the picture of innocent youth in full flower. She is sixteen, seventeen at most, nothing of the world or its harsh realities have had a spoiling effect on her. Her smile is radiant and open and hopeful, and... symbolic of everything that will be lost, must be lost. It is mourned before it's even gone, because it cannot be preserved.

Tammy kicking her legs high, beating her pom poms as the yell ends. Rallying a cheer, which begins before the cut. We are:

INT. REDLAND HIGH SCHOOL GYMNASIUM - DAY

WIDE REVERSE OVER the cheering STUDENT BODY, who occupy the bleachers on the opposite side of the gym. Most of whom are getting to their feet, YELLING. There are SCHOOL PRIDE BANNERS being held up by some of the kids. Painted RED, WHITE AND BLUE.

RESUME CHEERLEADERS, as they CLAP THEIR HANDS, bouncing about with boundless energy. We will also feature KATHY MCNEW, another pretty cheerleader, as the girls come off the floor, making way for the SCHOOL BAND, which is marching in through the gymnasium doors. Playing something particularly ROUSING.

As the cheerleaders fold out. Moving to:

LONG LENS ON BLEACHERS

Through the legs of the incoming band. The yell squad cheerleaders take their seats on the floor, pom poms at their side. Their arms in constant motion: clapping, punching their fists in the air. The perfect expression of idealized youth.

(CONTINUED)

1 CONTINUED:

1

TIGHTER ON TAMMY MEADOR

Animated as the rest. Clapping, breaking into a seated dance move with the other girls now. It's a routine they have, and its SPIRITED to say the least. Full of shimmies and shakes.

CAMERA PANNING UP to find a boy returning to his seated position, directly behind Tammy. His name is CARLTON KING.

CLOSER ON CARLTON

Clapping along with his classmates. He's not a handsome kid, not particularly remarkable in any way. Actually, he's gawky. In a way only a mother could find charming. And though he is surrounded by classmates, the impression is that he is a loner; that kids to his right and left are not with him. We further notice that Carlton is staring. He can't take his eyes off:

CARLTON'S POV OF TAMMY

Seated right below him. Her perfect hair moving from side to side as the girls do their seated dance routine.

CLOSER YET ON CARLTON

Staring in a way that makes us suspicious. As SOUND BEGINS TO LEECH AWAY. AS CAMERA SLOW RAMPS INTO SLOW MOTION. Carlton swallowing, licking his lips in a nervous way.

RESUME CARLTON'S POV OF TAMMY (MATCHING SLOW MOTION)

As the yell squad bounces up from the floor -- sans pom poms -- upon the band's completion of its song. Fixed on Tammy. Until:

NEW ANGLE ON CARLTON -- THROUGH YELL SQUAD'S LEGS

As we RAMP BACK TO 24 FRAMES, and SOUND FADES BACK IN: a simple drumbeat now. As the student body bursts into applause again. Clapping. But we see Carlton has other business. He takes A BOOK from the footwell space in the bleachers, then steps down onto the floor and lays it as inconspicuously as he can on the floor next to Tammy's pom poms.

Eyes averted as he moves out now, taking the long walk toward the doors the band just came in. Hands stuffed in his pockets, shooting sideways glances at:

TAMMY AND HER YELL SQUAD

Oblivious to Carlton. Doing some kind of yell. And as it finishes, Tammy and Kathy McNew and the rest of the girls have their arms in the air, trying to get everyone back on their feet. (The band's drummers beat out the same cadence.)

(CONTINUED)

1 CONTINUED: (2)

1

TAMMY/GIRLS

Get up, Warriors! Stand up and
yell, Warriors! C'mon Warriors!

Tammy and the other girls are moving laterally along the front of the bleachers now, exhorting kids to get up and cheer. And to clap in time.

NEW ANGLE ON TAMMY

Tammy moving to a section where a group of BOYS wear letterman jackets. They're too cool to get to their feet -- that is until Tammy comes along.

TAMMY

C'mon Ryan, Derek -- c'mon you
guys, show some pride!

Nearly all of the boys getting to their feet now, laughing at each other. At the power that Tammy's wholesomeness has over them. Except for one boy who sits with his hands in his pockets, staring at Tammy. He is BRANT CARMODY.

TAMMY

C'mon Brant! Warrior pride!

She grabs at Brant's hand, but he won't pull it out of his jacket. But now Brant, who looks like he's going to defy her, gets up on his feet, too. Hands still in his pockets, though Tammy's trying to get him to clap in time. But he won't.

But that's okay. Tammy's off to spread her infectious pep to someone else. CAMERA LINGERING for a moment on the jocks, all watching her, checking her out. Except for Brant.

WIDE ON SCENE

As the girls find their formation again, clapping in time. As someone from the A/V CREW is bringing out a MICROPHONE STAND, setting it up just in front of them. As the LIGHTS GO OUT.

The clapping continues, as do the DRUMS.

ANGLE ON YELL LEADERS

Continuing to clap in the dark.

ANGLE ON STUDENT BODY

Clapping away, too. Including the jocks, but not Brant Carmody, who still has his hands stuffed in his pockets. Stepping down from the bleachers and exiting the function.

(CONTINUED)

1 CONTINUED: (3)

1

ANGLE ON MICROPHONE STAND

Where A SPOTLIGHT COMES ON. A man is standing at it now. He is the school principal, WADE KALMER.

PRINCIPAL KALMER

Yeah! Love that Warrior pride!

Which brings a CHEER, as the drums stop and clapping dies out.

PRINCIPAL KALMER

As you all know, we're having this pep rally today not just to show our school spirit, but to celebrate our victory at the State Academic Championships --

This brings a new round of CLAPPING, CHEERS, HOOTS. The Principal waiting until this dies out. Then:

PRINCIPAL KALMER

-- and also to accept the most generous gift I can imagine from ComLogic Computers -- a system for our school worth over two million dollars --

But SOUND BLEEDS AWAY AGAIN, leaving Principal Kalmer talking in pantomime. CAMERA RAMPING, SLOWING TIME AGAIN. Then, when he holds up the check from ComLogic Computers up over his head, A MUZZLE FLASH lights up in b.g. and a GUNSHOT RACKS HIS BODY. The Principal's eyes going buggy as the check flutters from his fingers and he grabs at the back of his shoulder where the bullet entered. His fingers full of blood. ALL IN SLOW MOTION.

ANGLE ON STUDENT BODY

Reacting to this -- all eyes going toward the source of the shooting, when A STUDENT IN F.G. gets shot, too. His body recoiling from the hit as he falls backward into his fellow students. After which there is panic -- some students ducking for cover, some trying to climb over everyone to get away. When CAMERA PANS to another student who gets shot in the back. ALL IN SLOW MOTION.

ANGLE ON BAND MEMBERS

Scattering every which way, those who are able to drop their instruments doing so. As A BULLET RIPS THROUGH THE SKIN OF A DRUM and drops the DRUMMER where he stands.

(CONTINUED)

1 CONTINUED: (4)

1

ANGLE ON KATHY MCNEW AND TAMMY MEADOR

In f.g. with the other yell squad members. Reacting to the shooting in horror, when A SHOT HITS TAMMY in the back. Her knees buckling and giving way. Falling out of frame -- to which Kathy McNew reacts in fear and even more horror. Turning TO CAMERA, where we can see her lips miming the words:

KATHY
No! no! no!

And off her terror, we GO TO MAIN TITLES

End of teaser

ACT ONE

FADE IN:

2 OMITTED

2

2A HIGH ANGLE OVER DENSE URBAN LANDSCAPE (STOCK FOOTAGE)

2A

This is time-lapsed photography, the kind we've all seen with cars moving like insects on speed. Over this will come VO dialogue from Frank Black, which will come from the medieval Book of Hours. This will play in juxtaposition to the Dark Ages to our own contemporary world. We PRELAP a STRANGE SOUND as we:

CUT TO:

3 EXT. REDLAND HIGH SCHOOL GYMNASIUM - DAY

3

CAMERA PANNING DOWN OFF green, green trees, the sound becoming recognized as the WHUP WHUP WHUP of a police p.a, as we settle on a WIDE SHOT of the school. There is ACTIVITY, and plenty of it. A PRONOUNCED POLICE PRESENCE -- black and white squad cars set up in something of a perimeter surrounding the gymnasium. And around this, ORANGE PLASTIC FENCING. The mesh kind you can see through, which is now effectively keeping all the kids we saw at the pep rally corralled and contained.

At the point of ingress/egress, there is a provisional metal detection system now being implemented. UNIFORMED OFFICERS running the detection wand over any kid being allowed in or out. Not many do, though. The program here is detainment, and kids needing to come through the fence are being interviewed by other Uniformed Officers.

Beyond the fence is a large group of PARENTS, waiting. And PRESS VEHICLES, with FIELD REPORTERS doing live video feeds. We also hear the dopplering chatter of HELICOPTERS flying in low drifting hover.

CAMERA FINDING WHITE FBI SUBURBANS PULLING UP just outside this area. By the way the Uniformed Cops are making way for them, we know higher powers are descending. Doors opening almost in unison. FBI AGENTS getting out.

NEW ANGLE ON ARRIVING FBI AGENTS

Among whom we now see a familiar face: SPECIAL AGENT BARRY BALDWIN is moving out front of the Agents, who are moving en masse toward the fenced perimeter.

(CONTINUED)

3 CONTINUED:

3

Baldwin being briefed by what looks like a RANKING UNIFORMED OFFICER as they make their way.

CAMERA FINDING SPECIAL AGENT EMMA HOLLIS now, following up the rear of this group which now moves along the fenceline, passing just on the other side of the fence. Emma's eyes searching through the fence, anticipating the tragedy that they've come here in response to.

ANGLE ON STUDENT BODY - EMMA'S POV

CAMERA MOVING SLOWLY past shellshocked kids. Many of the girls have been crying, or still are. Some just stare PAST CAMERA, numbed. SETTLING on Kathy McNew, crying inconsolably, her head buried in the shoulder of one of the other yell leaders. (X)
(X)

CLOSER ON EMMA

Moving with her fellow Agents (all male) who are taking in this scene with professional stoicism. But Emma's too new at this job, and too sensitive, not to be affected. Her eyes find something else now:

THE LETTERMEN

Standing together, talking intensely among themselves. They're puffed up like banty roosters -- all potential energy, as if ready to vanquish the next attack should gunfire suddenly erupt again. Overcompensation for the fear they would never admit. (X)

FINDING Brant Carmody with them, but clearly not part of this action. Brant finds Emma's eyes on him, looks away. Walks away behind some of the other kids.

RESUME EMMA

Noting this, as she moves toward the gymnasium. Principal Kalmer being led out in a wheelchair, by a PARAMEDIC. (X)
(X)

NEW ANGLE ON AGENTS

Led by Barry Baldwin. As they approach men in CORONER'S UNIFORMS pushing gurneys with SHEET-COVERED BODIES out from the gymnasium.

(CONTINUED)

3 CONTINUED: (2)

3

BARRY BALDWIN
(generally)

Is there somebody here who can
tell me why these bodies are
being moved?

UNIFORMED COP
We were asked to make our
reports and get them out --

Baldwin crosses in front of Emma, irritated at the evidence (X)
which has been disturbed. (X)

BALDWIN (X)
See if you can get somebody to (X)
tell you what was documented on (X)
the victims. If anything... (X)

And he's on the move, looking for somebody else's shit to (X)
disturb. Unaware of Emma's non-response. Her look now drawn by: (X)

HER POV (X)

Of more bodies being pushed like a funeral procession toward the (X)
opening in the mesh fencing. The student body grieving as they
watch the gurneys pass. The latest, greatest contemporary
melodrama, owing as much to daytime talk shows as it does to the
NRA. Except this is neither a racially-mixed group nor an
underfunded public institution. These kids are white, well-
groomed for the most part. And the gymnasium and surrounding
facilities are new and looked after. Somebody's going to say
what we will be thinking: This shouldn't happen here.

CAMERA PANNING TO CARLTON KING, who stands watching. Carlton's
gawky face is now wide-eyed and frightened. Because of what, we
now have to wonder. And he is looking at:

ANGLE TO INCLUDE THE LAST GURNEY

Which carries the body of Tammy Meador. Her red, white and blue
uniform ghostly under the thin white sheet.

(CONTINUED)

3 CONTINUED: (3)

3

CLOSER ON EMMA

(X)

Watching the bodies pass. As a man emerges from a COMPANY CAR (X)
outside the fenceline. A logo on the door reads: ComLogic. He (X)
pushes past her, oblivious to her. He is GARY KING. (X)

GARY KING

Carlton?!

REVERSE ON CARLTON

Walking slowly toward his father. We see he is crying now.

GARY KING

Let's go home, buddy. Let's get
in the car and go home.

There is no embrace. Just a guiding hand which directs him back
through the fence opening and toward the company car. PAST EMMA,
who watches curiously. As we:

CUT TO:

4 OMITTED

4

5 DETECTIVE GIEBELHOUSE

5

We know him from when Frank lived in Washington State. He's
still a Detective on the Seattle P.D. but this is his first high
school shooting. And he's looking a little ruffled, pressured.
Talking to another Detective, as he walks.

GIEBELHOUSE

What does the Chief want to call
it? What do you call it? Is it
a massacre? A shooting spree? I
don't know. What did they call
it in Oregon, or that school
down South? Criminy. That I can
even ask the question...

(CONTINUED)

5 CONTINUED:

5

Giebelhouse is muttering to himself as much as talking.

GIEBELHOUSE
These the feebees?

He's looking off at:

INT. REDLAND HIGH SCHOOL GYMNASIUM - DAY

Baldwin and the other Agents are coming into the facility, which we now see is strewn with books, pom poms, the school pride banners and FORENSIC TECHS, taking pictures.

BARRY BALDWIN
Who's Giebelhouse?

ANGLE TO INCLUDE GIEBELHOUSE

GIEBELHOUSE
That'd be me.

BARRY BALDWIN
I'm Baldwin. Special Agent,
Critical Incident Response Group.

Baldwin is moving past Giebelhouse, not bothering with any niceties. Giebelhouse watches him, then falls in several steps behind. In the b.g. Emma Hollis is entering.

GIEBELHOUSE
Right. As you can see, we're
pretty far down the road here --

BARRY BALDWIN
(stings him)
I can see.

GIEBELHOUSE
Yeah.

BARRY BALDWIN
Are you familiar with crime
scene procedure, Detective?

Baldwin stops at a roughly taped outline in the shape of a body on the gym floor. Kneeling before it.

GIEBELHOUSE
Familiar with it?

BARRY BALDWIN
With preservation of evidence?

(CONTINUED)

5 CONTINUED: (2)

5

GIEBELHOUSE

I see. It's not a question.

Baldwin looks from the outline to Giebelhouse.

GIEBELHOUSE

Yeah. What is it you wanna know?

BALDWIN

Just what's been missed.

(X)

Giebelhouse's in no mood to be humiliated. He locks eyes with Baldwin as Baldwin rises. Nodding, with his jaw clenched.

GIEBELHOUSE

We've got three dead, those are the ones taped in black. We've got nine wounded, taped in white. I went ahead and sent the wounded to the hospital, rather than waste any more black tape. If that's okay with you...?

After a look, it's Giebelhouse moving now, Baldwin following. We'll notice the following delivered with increasing difficulty.

GIEBELHOUSE

The shooter was under those bleachers over there --

Giebelhouse gestures toward the opposite bleachers, which we established in the Teaser as being empty during the pep rally.

GIEBELHOUSE

-- he got off fifteen shots. Fired in rapid succession from a semi-automatic weapon.

(CONTINUED)

5 CONTINUED: (3)

5

BARRY BALDWIN

Have you recovered the weapon?

(X)

GIEBELHOUSE

Yeah. We found it under the bleachers over there. We're running prints and registration.

Giebelhouse turns square to Baldwin.

GIEBELHOUSE

You know, I don't know why I'm answering questions for you. I called the FBI for Frank Black out here. How come Frank Black's not out here?

Giebelhouse doesn't wait for an answer, just turns and walks away. Baldwin feels Emma's eyes upon him -- tries not to let this sting. Then to his people:

BARRY BALDWIN

Okay, we've got interviews to conduct. You know the drill. Be quick but thorough. Let's get this done before anybody starts asking about feeding these kids.

And Baldwin is on the move again, his group following loosely behind. Except for Emma, who hangs back, taking it all in.

LOW ANGLE OVER A TRAMPLED POM POM

As Emma walks up to it. TILTING UP to her as she kneels, reaching down for the pom pom, lifts it by one of its tassels.

POV OF BOOK

Revealed now where it is lying underneath the pom pom, its cover open to a first blank page where there's an inscription.

Emma pulls it TOWARD CAMERA with the side of her finger. Close enough so that we can read what's been handwritten: "The days are numbered, history counting backwards as we count forward to a new dark age. Though not all will survive, I would rather die than live knowing I didn't try to save you. It's signed: "Skylark."

CLOSE ON EMMA

Made curious about this.

RESUME BOOK

(CONTINUED)

5 CONTINUED: (4)

5

As Emma's hand reaches in and, with the side of her finger again, flips the cover closed. Revealing it's an old book, with a worn cover. Its title is, "The Book of Hours." Off Emma, we PRELAP GUNSHOTS being squeezed off: BLAM BLAM BLAM -- (X)
(X)

CUT TO:

6 OMITTED
AND
7

6
ANI
7

8 CLOSE ON A COLT .45

(X) 8

continuing to be fired -- BLAM BLAM BLAM -- until the chambers are emptied. As CAMERA ADJUSTS to REVEAL Frank Black. We are: (X)
(X)

INT. QUANTICO - FBI FIRING RANGE - DAY (X)

ANGLE FROM TARGETS. Frank is the only one here at this hour, standing by himself in one of the center stalls. Lowering his gun. Hitting the button that activates the motor that sends the target whirring off in Frank's direction. As he takes off his ear protector.

NEW ANGLE ON FRANK

Staring at the target, not taking it off its track. He reaches up and puts his finger through one of the holes, which are close together in the center of the target. Then he looks down at the weapon that put them there. His hatred of this implement not unreadable in his eyes, his expression.

MCCLAREN (O.S.)
Nice tight pattern.

Frank looks up, not realizing that his friend, the Assistant Director, had entered the room.

MCCLAREN
I'm gonna make you get yourself a permit, come on out hunting with us this season.

FRANK
You know me, Andy. I'm only doing this because it's mandatory.

McClaren nods, studying Frank as he takes down the target.

(CONTINUED)

8 CONTINUED:

8

MCCLAREN

You know me, Frank. I'm always
looking for ways to get you out
of your own head.

(CONTINUED)

8 CONTINUED: (2)

8

FRANK
(smiles now)
Thanks anyway.

MCCLAREN
I thought I should tell you, I
got a call from an old friend of
yours from Washington State. A
Detective Giebelhouse. He was
first on the scene at that high
school shooting this morning.
He asked for you.

FRANK
What did you tell him?

MCCLAREN
It's still too soon, Frank. I
didn't want you out there,
especially since it would be
like going home.

Frank nods.

FRANK
You're going to have to let me
start making my own way, Andy.

MCCLAREN
When I really need you, Frank,
I'll consider it. But this is
just kids and guns.

Frank nods, seeming to understand.

MCCLAREN
One step at a time.

McClaren turns and walks away. Off Frank: (X)

PRELAP (X)

MALE VOICE
Thirty seconds. Here we go...

CUT TO:

9 OMITTED

9

10 A COMPUTER SCREEN

10

On it, in the top left hand corner is the date DECEMBER, 31, 1999. Next to this, the time: 11:59:30. CAMERA PANNING DOWN the information stacked directly beneath it:

SYSTEM AIR TREATMENT

LIGHTING GRID [Below this list five floors to match the location] (X)

COMPUTER NETWORK AND MAINFRAME SYSTEMS

and on... listing every possible electrical or computerized appliance, component, regulating system, etc. that any state of the art office complex would have. We are:

INT. CORPORATE OFFICE SPACE - DAY (X)

It's late afternoon. The shutters are closed on the windows, slats of sunlight slicing through the room. (X)

MALE VOICE
Fifteen seconds and counting...

CAMERA PANNING OFF TO JOCK HAUSER

He's your prototypical technology czar, in the mold of Bill Gates or Paul Allen. But maybe not quite as bumptious. He's with a group of his direct subordinates, who are probably millionaires, too. But these are techheads more than sharks.

JOCK HAUSER
... to the 21st century. (X)

For those standing there is a nervous shifting of weight. Those sitting are hunched, elbows on knees, hands holding up their head. All are focused in intense concentration on the computer screen, though some men can't bring it on themselves to look.

These are corporate executives with their shirtsleeves rolled up, working in a space not their own.

ANOTHER MAN
Or not.

JOCK HAUSER
One way or another -- we're about to see the future.

RESUME COMPUTER SCREEN

As it ticks over to 11:59:55. PANNING OVER TO JOCK HAUSER.

JOCK HAUSER
Five four three two one...

(CONTINUED)

10 CONTINUED:

10

There is a moment where nothing happens, looks are being exchanged, when THE LIGHTS GO OUT. The screens on the other PCs (X)
in the room click off at the same time, plunging the room in (X)
darkness. (X)

ANOTHER MAN

Oh God... there goes the grid.

JOCK HAUSER

Air treatment system is out --
we should be going to back up
power...

CAMERA PANS BACK TO THE COMPUTER

Where stacked categories of systems are being erased from the screen. One by one.

ANOTHER MAN

Where is it? WHERE IS IT?

JOCK HAUSER

It's disappeared. It's all gone.

There is a collective EXHALATION OF GUT PANIC.

ANOTHER MAN

It can't be --

JOCK HAUSER

It's all gone --

ANOTHER MAN

I don't believe this!

JOCK HAUSER

You better start believing it.
Because it's only the beginning.

Jock Hauser types a quick set of commands into the computer, and suddenly the lights power up and the sounds of large building systems coming online sounds.

JOCK HAUSER

The end of the world as we know
it.

As A DOOR TO THE ROOM OPENS, causing all eyes to go to:

JOCK HAUSER'S SECRETARY

Holding the door open for... PRINCIPAL WADE KALMER. With his bandaged arm. He looks stricken.

(CONTINUED)

10 CONTINUED: (2)

10

PRINCIPAL KALMER
Jock. I'm sorry --

JOCK HAUSER
What happened to you?

PRINCIPAL KALMER
I need to talk to you. You need
to come with me right now.

Off the Principal's dire stare, we:

CUT TO:

10A GARY KING

10A

Carlton's father, whom we should recognize from the previous
scene where he picked up his son at school. He is DISTRAUGHT.

GARY KING
He didn't do it. He swears to me
up and down HE DIDN'T DO IT.

We are:

INT. CARMODY HOUSE - DAY

(X)

The best that all that Dow Jones money can buy. But right now
not one man sitting in this room is thinking about the
surroundings, or the stark tasteful decor. This is a war room. (X)
Jock Hauser's here, wearing a grim, stressed face. Along with
the Principal and about ten other men. They're dressed in suits,
with their coats off, ties loosened. Some may be casual, but
they're still well-dressed.

GARY KING
He says it was Brant --

CHRIS CARMODY
Now just a damn minute --

CHRIS CARMODY, whose house this is, points an angry finger at
Gary King. Carmody's more businessman than programmer.

GARY KING
Have you talked to him, Chris?!
Have you even asked your kid?!

CHRIS CARMODY
I just found out about this!

(CONTINUED)

10A CONTINUED:

10A

JOCK HAUSER
(hands up, trying to
bring some order)
Right now we don't know who did
it. And neither do the police.

He looks to Principal Wade Kalmer.

PRINCIPAL KALMER
They're out there talking to the
kids right now. They've got the
FBI on this.

ANOTHER MAN
Well I guess we're going to find
out soon enough.

PRINCIPAL KALMER
I'm not sure anyone saw who did
it. And if they did, right now
nobody's coming forward.

JOCK HAUSER
Did they find a weapon?

PRINCIPAL KALMER
Yes.

GARY KING
Did they get a registration?
'Cause if they got a
registration, and it's one of
our kids, that could lead right
back to us.

JOCK HAUSER
That's the big bugaboo here,
isn't it?

This brings a grave silence to the room. He's said what
everyone else is thinking.

GARY KING
If they figure out who shot
those kids, the rest is gonna
come out for sure.
(more)

(X)

(CONTINUED)

10A CONTINUED: (2)

10A

GARY KING (cont'd)
And I don't think any of us want
to explain to our stockholders
or corporate America what the
hell we're up to.

JOCK HAUSER
Well let's hope to God it's not
one of our kids.

Off the men's looks,

CUT TO:

10B INT. REDLAND HIGH SCHOOL GYMNASIUM - NIGHT

(X)10E

It's the aftermath of the aftermath. A few POLICE TECHS are
finishing up their work, some FBI AGENTS move in the b.g.

(X)

(X)

CAMERA FINDS EMMA

Moving through the crowd to Baldwin.

EMMA
I talked to about fifty kids.
They honestly seem without a
clue who did this.

She's walking apace of Baldwin. He's in some state of
aggravation about this very fact.

BARRY BALDWIN
Somebody had to see something.
It feels like we're not getting
something here.

EMMA
I did talk to one kid and got a
red flag. He was very non-
communicative in a kind of
belligerent way. His name is
Brant Carmody -- I asked an
administrator about him, and she
says he's a tough kid. Football
star who quit the team and gave
up two or three big athletic
scholarships. He's got a
juvenile record here.

This stops Baldwin.

(CONTINUED)

10B CONTINUED:

10B

BARRY BALDWIN
What were the charges?

EMMA
Assault and battery twice.
According to the administrator,
he comes from a very wealthy
family. Very well-to-do. His
dad's some Fortune 500 computer
executive.

(X)

Baldwin gives her a look that says, "that's interesting."

BARRY BALDWIN
Let's go find him. See if we
can detain him before he takes
a shower and washes off the
powder residue.

(X)

(X)

EMMA
I'm just saying it's a red flag.

BARRY BALDWIN
Right now, waiting for that gun
registration and prints, that's
about the only flag we've got.

CUT TO:

11 OMITTED
AND
12

11
AND
12

13 EXT. CARMODY HOUSE - NIGHT

13

A nice home on a sprawling piece of real estate. A house that
makes a statement about its occupants. Taste and money.

13A THE FRONT DOOR

13A

Opening. Standing on the other side is MRS. STACEY CARMODY.
Two beautiful BLONDE GIRLS are at her side, dressed for bed. (X)
Mrs. Carmody takes care of herself, every bit the corporate (X)
wife. But right now her eyes might be a little red, and this is (X)
something she's aware of as she stands face-to-face with:

BARRY BALDWIN (O.S.)
Stacey Carmody?

(CONTINUED)

13A CONTINUED:

13A

ANGLE TO INCLUDE BALDWIN

With Emma and several of the other Agents.

STACEY CARMODY

Yes?

BARRY BALDWIN

We're sorry to bother you. We hope we're not disturbing you, but we'd like to talk to your son Brant.

STACEY CARMODY

Why?

EMMA

It's okay, Mrs. Carmody. We spoke to him earlier. We just had some follow-up questions.

Mrs. Carmody takes in the size of the group.

STACEY CARMODY

How many people does it take?

(off their silence)

I don't have to let you in here, do I?

And at that moment, a GUNSHOT rings out from somewhere in the house. There's that split-second of reaction time for everyone before Baldwin and Emma push right past Mrs. Carmody and race into the house.

14 CAMERA FOLLOWING HANDHELD

14

Chasing Emma and Baldwin into the house, staying with Emma as Baldwin splits off, Emma heading down the hall. Following her to a jog in the hallway, where Chris Carmody stands. (X)
(X)

CHRIS CARMODY

Somebody call 9-1-1. My son just shot himself.

15 CAMERA FOLLOWING EMMA

15

Past Carmody to a doorway, where she looks in and sees Brant Carmody dead on the floor. Moving to him now, as CAMERA ADJUSTS to see Baldwin and the other Agents streaming into the room.

(CONTINUED)

15 CONTINUED:

15

CHRIS CARMODY

Is someone going to call 9-1-1?

But Emma's look says that this isn't necessary, as CAMERA TILTS
DOWN to Brant's body lying on the floor, blood pooling on the
rug near his head. Off this:

END OF ACT ONE

ACT TWO

FADE IN:

16 OMITTED

16

17 OUR POLAROID DE-ETIOLATES ON THE IMAGE OF A 9MM SMITH AND (X) 17
WESSON HANDGUN. WE ARE: (X)

INT. QUANTICO - FBI CONFERENCE ROOM - DAY (X)

Barry Baldwin stands at the head of the briefing table where many of the Agents that we saw with him at the crime scene, and some others, are seated around the table. Also there are Assistant Director Andy McClaren and Emma Hollis.

Baldwin has a slide of the gun up on the screen behind him. It (X)
shows two weapons with police tags hanging from both.

BALDWIN

(re: weapons)

The gun on the left is a 9- (X)
millimeter Smith and Wesson (X)
handgun with a fifteen round (X)
magazine. It is the gun used by
Brant Carmody in his own
suicide. It is registered to
his father, purchased through a
wholesale arms dealer in
Missoula, Montana. It is
identical to the gun on the
right, which was purchased
through the same dealer and
registered to Brant's father
Christopher Carmody. Both were
purchased, according to Mr.
Carmody, for home defense. The
guns were both locked in a
cabinet. Both had trigger
locks. Both weapons, when
recovered, had not only been
recently fired, but had Brant
Carmody's fingerprints on them. (X)
As Brant Carmody fit a certain (X)
profile as a youth offender, and (X)
had a history of violent (X)
behavior, my deduction and the (X)
deduction of those who (X)
accompanied me to the scene of (X)
the shooting at Redland High (X)
School is that he fired the (X)
weapon. That he acted (X)

(more)

(CONTINUED)

17 CONTINUED:

17

BALDWIN (cont'd)
alone, and that his motives,
though unclear, can be
attributed to what his
counselors say was a strong
tendency to act out whatever
rage he was feeling.

(X)

ANGLE ON FRANK BLACK

He's also at this meeting, sitting across the table from Emma.
We are OVER Emma, in fact, seeing that she turns to him when she
feels him shift in his seat. Seemingly sensitive to Frank's
body language, which through his expression, suggests he's
uncomfortable with this deduction.

Emma turns back to Baldwin now, as he continues.

BALDWIN
We have wrapped up our reports
and investigation and handed
over our findings to both the
Justice Department and the
Seattle P.D., who are now
handling the matter for the
unincorporated community of
Redland, and would like to,
without any further questions,
consider this unfortunate matter
closed.

MCCLAREN
That looks like good work,
thorough and complete. Unless
anybody else has something, I'd
like to move on.

Both McClaren and Baldwin react to the sound of Frank's voice.

FRANK (O.S.)
Why are you assuming this was a
suicide?

(CONTINUED)

17 CONTINUED: (2)

17

BALDWIN

There are two reasons: the angle of entry on the wound, and the fact that his fingerprints were on the trigger lock, which had to be removed before the gun could be discharged.

FRANK

I think it's a weak deduction. I'm not saying you're wrong, I just think that your assumption in the second shooting is the basis for your assumption in the first shooting.

Baldwin shifts his weight, his eyes going to some of his fellow Agents, to Emma, who is not looking at him, but at Frank.

FRANK

Did you test either of the parents for powder burns? Was--

BALDWIN

(interrupting)

Well, we didn't test the mother because we were talking to her at her doorstep when the gun went off. And no, we did not test the father.

Now Frank's eyes go to Andy.

MCCLAREN

Was that something you overlooked, Agent Baldwin, or was that something you decided against in your investigation?

BALDWIN

It was a decision I made based on the circumstances.

FRANK

Where were the trigger locks found?

BALDWIN

Mr. Carmody handed them over to us, along with several other handguns that he asked us to remove from the house.

(CONTINUED)

17 CONTINUED: (3)

17

FRANK

So, his fingerprints are on those locks as well.

Baldwin doesn't answer for a moment. He's feeling the heat. He swallows hard.

BALDWIN

Well of course they're on there.

Frank nods. His eyes go to Andy again.

MCCLAREN

Okay, why don't we table this for now, and move on to the next order of business.

RESUME ANGLE OVER EMMA TO FRANK

She's looking at Frank again, puzzling over his inscrutable blank expression. But their eyes meet for a moment. Frank looking away when they do.

18 INT. QUANTICO - MCCLAREN'S OFFICE - DAY

18

McClaren is sitting behind his desk with his elbows on his blotter, his hands in a steeple position, index fingers pressed to his mouth. He's thinking, staring at:

REVERSE ON FRANK BLACK

FRANK

I wasn't trying to humiliate him, Andy. I just think this is the kind of police work we see all too often, and exactly what we try to teach against here at the Academy.

MCCLAREN

I've spoken to Baldwin about that, and got some better context on the investigation he ran out there. This guy Carmody is big, big bucks. You're correct in that there are assumptions that were made, but Agent Baldwin was on the scene, and I have to trust that he and all those other agents saw what we didn't.

(CONTINUED)

18 CONTINUED:

18

FRANK

He was big bucks -- that's a reason, Andy?

(X)

MCCLAREN

We weren't out there, Frank. Now you're only pressuring me because I wouldn't let you go.

FRANK

I'm not pressuring you. You and I have been doing this for a long time. When we were Baldwin's age, no one would've ever let us close to a case like this.

(X)

MCCLAREN

What do you want me to do? You want the FBI to question this man -- a major big business figure, Frank -- with the evidence that we've got? That doesn't look like a bit of a hunting trip?

FRANK

You asked me to go hunting with you, Andy.

McClaren is shaking his head. He knows Frank is right, but he also knows there are reasons he shouldn't cave to Frank's argument.

MCCLAREN

I send Baldwin back out there now, I'm gonna be the point man for a tabloid media circus.

FRANK

Send me.

(CONTINUED)

18 CONTINUED: (2)

18

MCCLAREN

I'm not gonna be strong-armed
like this, Frank.

FRANK

(standing up)

I'm not asking you, Andy. I'm
telling you. I want to go out
there, and if you say no, I'll
understand. But I'll also put
my credential on your desk and
go home for good. Because I'm
not used to you or to myself
sitting on my hands in meetings.

(X)

McClaren leans back in his chair, studying Frank. And on this
moment of silent stand-off:

CUT TO:

19 FRANK -- PACKING A SUITCASE

19

We are:

INT. FRANK'S HOUSE - FRANK'S BEDROOM - NIGHT

Frank packs his clothes neatly and economically in a small
suitcase. He takes his FBI badge out of the pocket of a coat
lying on the bed, and lies it on top of the clothes in the
suitcase.

Frank then moves to a locked bureau, unlocks it, and lifts the
weapon that he was firing earlier up into frame. He looks at it
for a moment, then steps over and places it in the suitcase.
Frank doesn't like this gun, but rules are rules. As he zips
the suitcase, there's a DOORBELL RING. He hears Jordan
offscreen saying:

JORDAN (O.S.)

I'll get it.

CUT TO:

19A INT. FRANK BLACK'S HOUSE - FOYER - NIGHT

19A

Where Jordan is already at the door as Frank comes downstairs.

(CONTINUED)

19A CONTINUED:

19A

FRANK'S POV - DESCENDING

He can't see who Jordan is talking to, but she is looking up, and instinctively we hear panic rise in his throat when he calls her name.

FRANK

Jordan?

Jordan looks up at him.

JORDAN

There's somebody here for you,
daddy.

RESUME FRANK

Coming down the stairs.

FRANK

What did I tell you about
answering the door without
finding out who's there?

As he gets to the bottom of the stairs, Emma steps in.

EMMA

Hi. I'm sorry. I told her that
I work with you.

Frank has a slight reaction -- but mostly it's the nervous parent in him. He scoops up Jordan in his arms, as:

FRANK

Come on in, it's okay.

Emma comes in and closes the door. There's an awkward moment, then Frank looks at Jordan, softening.

FRANK

What did I teach you? Huh?

JORDAN

Not to answer the door because
people aren't always who they
say they are.

Frank turns to Emma.

FRANK

I'm sorry. How can I help you?

(CONTINUED)

19A CONTINUED: (2)

19A

EMMA

I'm sorry. I should've called first. I drove around your block three times -- no it was more like five times -- before I decided to knock.

(X)

FRANK

So you weren't just in the neighborhood.

EMMA

You're going out there, aren't you? To Redland?

(X)

FRANK

Why?

EMMA

Because if you are, there's something I need to show you -- something Agent Baldwin left out of his report.

(X)

(X)

(X)

(X)

They're still standing in the foyer, and it's awkward -- Frank hasn't asked her in, and at this juncture where he might, he doesn't. Emma senses this, and digs into her purse, removing the book she found in the gym, now wrapped in an evidence bag.

EMMA

I found this at the crime scene. I've interviewed every kid, and no one wants to claim it, or claims they've ever seen it. But there's an inscription in it to the cheerleader who died in the shooting. Tammy Meador.

(X)

(CONTINUED)

19A CONTINUED: (3)

19A

Frank puts Jordan down.

FRANK

Why don't you go up and get your
things packed for grandma and
grandpa's?

Frank watches her bound up the stairs, Jordan stopping midway
and turning.

JORDAN

Is she going with you on your
trip, daddy?

FRANK

No, honey. Go on up and get
ready.

It further adds to the awkwardness of the moment, particularly
for Emma, from whom Frank takes the book now, opening the bag
and removing to read the inscription.

FRANK

Skylark. I'm assuming this
isn't the alleged shooter's
handwriting.

EMMA

No, it's not. I checked that.
It's a book of prayers from the
Dark Ages, which I thought was
kind of weird. It just didn't
seem like something you'd find
in a high school gym.

(X)

FRANK

'The days are numbered, history
counting backwards as we count
forward to a new dark age.
Though not all will survive, I
would rather die than live
knowing I didn't try to save
you.'

He looks up at her.

FRANK

It's a warning.

Emma nods.

(CONTINUED)

19A CONTINUED: (4)

19A

FRANK

It means someone else may have
known about this.

Emma nods again.

FRANK

You were out there with them?

Emma nods again. Frank can see the hopefulness in her eyes.

FRANK

And you'd like to go back out
there and follow up on this.

Emma stares at him, expectant.

(X)

FRANK

Go pack. I'll tell A.D.
McClaren I've requested someone
to assist me.

(X)

(X)

Emma turns, goes to the door, with just a slight glance back at
Frank before she exits.

PRELAP the sound of GUNFIRE -- multiple guns firing multiple
rounds -- BOOM-BOOM-BOOM-BOOM-BOOM-BOOM

CUT TO:

19B EXT. FIELD - RAKING ANGLE ON STACKED, WEATHERED HAY BALES

19B

On the hay bales are targets with figures of men, the kind you
would buy at serious gun & ammo stores.

(CONTINUED)

19B CONTINUED:

19B

Bullets tear into them from semi-automatic gunfire. The shooting continues loud and disturbing, and then stops abruptly. The ECHO reverbering off before CAMERA FINDS:

TEN SHOOTERS

Standing thirty to forty yards away, popping the magazines out of their weapons. Behind them are parked three or four nice 4X4 vehicles, the kind urban professionals like to drive. And as they are reloading, another of these utility vehicles is pulling up behind them.

CLOSER ON SHOOTERS

Taking their goggles off, turning to see who's pulling up. We recognize their faces now: Jock Hauser, Gary King, and some of the other men from the earlier meeting at Chris Carmody's house, looking at:

THEIR POV

Chris Carmody opens the door and steps out of the car that has just pulled up. Reaching back inside to pull out a semi-automatic weapon and a pair of goggles. Moving now to join the others. Aware that all eyes are on him.

Carmody moves over to a shooting position in the middle of the line as the other men slowly collapse in around him. Strangely, he starts to load shells into the magazine of his weapon.

CHRIS CARMODY

I guess the problem is fixed now.

We sense he's fighting back emotion. Jock Hauser and Gary King (X)
exchange a silent look. Hauser hates to have to say this. (X)

JOCK HAUSER

How do you mean fixed, Chris?

CHRIS CARMODY

The FBI's closing the case and we won't be answering any questions.

GARY KING

I'm sorry, Chris, but I don't (X)
think you know what you're
talking about.

(off his look)

I just got a call from a (X)
Detective Giebelhouse saying (X)
that two FBI agents are coming
out to ask more questions.

(CONTINUED)

19B CONTINUED: (2)

19B

Chris Carmody looks downcast -- as if the burden of this news on (X)
top of everything else that's happened is too much to bear. (X)

(CONTINUED)

19B CONTINUED: (3)

19B

JOCK HAUSER

You told him, didn't you Chris?
You told your son about what
we're doing.

CHRIS CARMODY

I had to. My wife insisted.

GARY KING

That's why he went crazy. You (X)
can't tell a kid everything's (X)
gonna be taken away from him and (X)
expect him to deal with it. (X)

Carmody looks up finally.

CHRIS CARMODY

My family is still going to be (X)
there. Our girls. Two by two, (X)
isn't that what the Lord
commanded?

Whether he believes it or not, Carmody shoves the magazine into
his weapon now and begins FIRING. As the other men stand
watching him, their looks of deep sympathy and concern: (X)

CUT TO:

20 OMITTED

20

21 INT. REDLAND HIGH SCHOOL CAFETERIA - DAY

21

WIDE SHOT on the empty facility. There may be some minor
preparation activity in the kitchen if we can see it from here,
but beyond that only three people sit at one of the many tables
that fill the space.

CLOSER ON

Frank, Emma, and Kathy McNew.

KATHY

I don't know what you think I
can tell you.

EMMA

You and Brant Carmody were
dating. He was your boyfriend
is what we were told.

(CONTINUED)

21 CONTINUED:

21

KATHY

Yes, we were... we saw each other for three years. But we broke up at the beginning of this year.

(CONTINUED)

21 CONTINUED: (2)

21

FRANK

Why's that?

Kathy turns now, looking at someone who's entered the cafeteria in the distance. It's Detective Giebelhouse. He's got four cans of soda in his hands. Bringing them over, he sets them down in the middle of the table in front of everyone.

GIEBELHOUSE

Excuse me. Go ahead.

He pulls one of the sodas toward himself, pops it open, but the others go untouched. Kathy is inside herself now, and to talk about this is going to be hard.

EMMA

Why did you break up, Kathy?

KATHY

Brant, I don't know. He just kind of changed. Just turned into a different person.

FRANK

How do you mean?

KATHY

He just became really negative. Quit football. Quit school basically. He was here, but not really. He was like numb.

EMMA

Like depressed?

KATHY

No. He would talk about the end of the world. And he would get really scary.

FRANK

What do you mean the end of the world?

KATHY

Just like everything was gonna collapse. Banks, and governments, and order, and society. And he totally believed it.

(CONTINUED)

21 CONTINUED: (3)

21

FRANK
(carefully)
Do you think he shot those kids?
Kathy?

Now Kathy's eyes well with tears and she can't look at anyone.

KATHY
I think everyone thinks he did.

EMMA
But what do you think?

She's nodding her head yes.

KATHY
But I don't understand how he
could kill himself. That just
wasn't Brant. He was too... he
was angry at everyone else --
why would he kill himself?

FRANK
Kathy, do you know who Skylark
is?

She can't speak. She just shakes her head no. And off this
tense, sad moment, we:

CUT TO:

21A INT. CORPORATE OFFICE SPACE - DAY

21A

This space, where we previously saw the group of executives
running their end-of-the-century trial, is now filled with
middle management-types, programmers. Their wardrobe is nice
casual, collared shirts, etc.

CAMERA FINDS the door opening and Gary King, dressed in a nice
suit, appears. He looks anxious, scanning the room for:

HIS POV

Of his son Carlton, standing with one of these programmers,
talking. Carlton looks up and sees his dad now, moving to him.

GARY KING
Hi. What are you doing here?

(CONTINUED)

21A CONTINUED:

21A

CARLTON

I was just talking to that programmer. He says you guys have worked out that problem with the chips. That you guys fixed everything.

Gary looks around nervously and puts his hand on Carlton's back, pushing him forward purposefully, as he speaks to him in a hushed voice.

GARY KING

Whatever he says, this problem can't be fixed, Carlton. As long as it took us to go through the grids in this building to find all the embedded chips, there's just too much to look for and not enough people looking for it. It's too late, no matter what anyone tells you.

He gets Carlton to the end of the room.

GARY KING

We shouldn't be talking about this, especially after what happened in school.

CARLTON

Brant talked about it. He was telling everybody what would happen.

GARY KING

Well, you're not going to do that. You're going to be strong, and you're going to keep this a secret.

CARLTON

Why? That's what I want to know, is why?

GARY KING

Because that's the only way we're going to survive.

Carlton is angry at his father, turns on him now and walks away, leaving Gary King looking after him. Off this:

CUT TO:

21B INT. BRANT CARMODY'S BEDROOM - CLOSE ON PICTURE OF BRANT

21B

In his football uniform with Kathy McNew on his shoulders after a game. He's got his finger in the air, signalling "Number One." The picture is picked up and pulled out of frame. CAMERA FOLLOWING IT UP to:

FRANK BLACK

Emma is behind him.

EMMA

We found him here on the floor
in his pajamas.

Frank puts the picture back down, runs his fingers over the keyboard of the desktop computer on the desk where the picture sits. The room is neat, decorated with sports posters.

FRANK

Was the bed made or unmade?

Emma looks back through her notes.

EMMA

The bed was unmade.

FRANK

I'm assuming the family has full-
time help.

Emma is nodding. Frank is moving into the hallway now -- Emma remains in the bedroom.

FRANK

There's no other access to this
room?

(X)

(X)

Emma shakes her head no.

FRANK

And you are certain there was no
one else but the father up here
at the time of death.

EMMA

To be honest, I don't think
anyone really checked. There
were about a dozen of us here,
too.

CLOSE ON FRANK

Thinking.

21C FRANK'S INTERNAL VISION

21C

A series of images... muzzle flashes, Tammy being hit with the bullet, and then something we have not seen before -- a muzzle flash illuminating the face of Brant Carmody firing repeatedly, but in fast, unreal time.

21D RESUME FRANK

21D

Looking up to Emma.

FRANK

I think Brant Carmody did in fact kill those kids. I think his rage was driven by his absolute conviction that the end of the world was coming. That nothing -- not even the taking of his classmates' lives -- mattered anymore. But I think his own death was not a suicide.

(X)
(X)
(X)
(X)
(X)
(X)
(X)

Emma moves to Frank now.

EMMA

He was murdered, wasn't he.

Frank nods. And off this:

22 OMITTED
THRU
28

22
THR
28

END OF ACT TWO

ACT THREE

FADE IN:

29 OMITTED

29

29A IMAGES OF CONTEMPORARY AMERICAN TRAGEDIES - STOP FOOTAGE AT
THE END OF THE SLUG

29A

News footage clips of tragedies in progress and in aftermath.
Bank robberies, bombings, hostage situations, high school
shootings, etc. Over this:

FRANK (V.O.)
[dialogue taken from the Book of
Hours, TBD]

CUT TO:

30 EXT. CARMODY HOUSE - NIGHT

30

There are squad cars with light bars whirling out front, casting
spooky shadows on the fortress-like architecture. CAMERA FINDS
two FBI white Suburbans pulling into the driveway, out of which
Barry Baldwin exits, along with several other FBI AGENTS.

CUT TO:

31 INT. CARMODY HOUSE - NIGHT

31

CAMERA finds Detective Giebelhouse coming down the stairs into
a lot of POLICE presence, UNIFORMED OFFICERS, DETECTIVES. He's
pointing at the front door.

GIEBELHOUSE
Keep them out of here.

CAMERA FINDING NEWS CAMERAMEN with video recorders on their
shoulders standing at the front door, being held back by
Officers. Coming past the News Reporters are Baldwin and his
men.

He and Giebelhouse make eye contact as Giebelhouse continues
into the spacious ground floor, Baldwin following him to the:

31A LIVING ROOM

31A

Where Mr. and Mrs. Carmody sit on a comfortable sofa, but
neither of them are comfortable right now.

(CONTINUED)

31A CONTINUED:

31A

Standing across from them is Frank Black. He turns to see Giebelhouse and Baldwin approaching. There are looks exchanged between Frank and the young agent. Frank's expression telling Baldwin to back off and give them space, which Baldwin does, exiting back into the house, moving up the stairs.

Frank turns back to the Carmodys. Mr. Carmody looks at both men with hatred in his eyes.

GIEBELHOUSE

How long are we going to have to wait for this lawyer of yours, Mr. Carmody?

STACEY CARMODY

You people are out of control.

(X)

Mr. Carmody holds up his hand to his wife to silence her, but she's determined now.

STACEY CARMODY

You couldn't find the person who shot those kids at the high school, so you blame it on my son. Now you want to blame my husband. You just need someone to blame.

CHRIS CARMODY

That's enough, Stacey.

STACEY CARMODY

That's what you're good at. You can't stop the violence. So you have to make it look like you're actually doing something.

CHRIS CARMODY

(angrily)

That's enough!

FRANK

(to Chris Carmody)

Did your son ever talk to you about the end of the world?

CHRIS CARMODY

About the end of the world?

FRANK

About the breakdown of society.
About futility.

(CONTINUED)

31A CONTINUED: (2)

31A

Carmody shakes his head.

CHRIS CARMODY

I don't know. He was a kid. He
had problems. Do you have kids?

(X)

GIEBELHOUSE

I got kids. And they get angry
at me, but I don't go blow their
heads off.

Carmody is up on his feet, and Frank has to step between the two
men.

CHRIS CARMODY

I didn't kill my son!

GIEBELHOUSE

Well that's interesting. 'Cause
we checked a few things out that
don't quite make sense. The
coroner's pathologist says your
son still had toothpaste in his
mouth from brushing his teeth
before he went to bed. And you
know when we found him dead he
was already in his jammies. I
wanna know why a kid who's so
upset, gets ready for bed like
that before he offs himself.

CHRIS CARMODY

That's what you're basing this
on? I'm not gonna need a
lawyer. You are.

Off this tension:

CUT TO:

32 OMITTED

32

33 INT. CARMODY HOUSE - BRANT CARMODY'S BEDROOM - NIGHT

33

Emma sits at Brant's desk, the glow of the computer screen illuminating her face. She's typing with one latex-gloved hand. CAMERA COMING AROUND to see screen change and an E-mail menu appear. (X)

Emma types in another command. The screen changes again to an Incoming Mail log. On it are: (X)

SUPER-TIGHT INSERT

CAMERA scrolls down the list of transmissions, finding the name SKYLARK on several of the transmissions near the bottom of the log.

Emma's fingers are working quickly now, accessing the files.

CLOSE ON SCREEN

As the mouse arrow moves to the last entry in the log, which is from Skylark.

RESUME EMMA

Hitting the mouse, and suddenly the sound of the laser printer next to her FIRING. (X)

Emma stands up from the chair quickly, moves to the printer, where a single sheet of paper spits out. She takes the paper and turns, finding herself face-to-face with Barry Baldwin and a couple of other FBI Agents. (X)

BALDWIN

What'd you find?

We see the excitement in Emma turn to reluctance. She hands the print-out to Baldwin. (X)

CUT BACK TO:

33A FRANK BLACK

33A

With the Carmodys and Giebelhouse, reacting to the sound of his name being called.

BALDWIN (O.S.)

Frank Black.

Frank and Giebelhouse turn from the Carmodys, who have resumed their position on the sofa, to see Baldwin coming down the stairs, Emma right behind him.

(CONTINUED)

33A CONTINUED:

33A

BALDWIN

We better talk right now.

Frank and Giebelhouse are confused by the sudden outburst, not moving immediately.

GIEBELHOUSE

What's going on?

(X)

CUT TO:

33B CLOSE ON PRINT-OUT

(X)33B

We see under lamp light an E-mail addressed to Brant Carmody from Skylark. We are:

(X)

INT. CARMODY HOUSE - HALLWAY - NIGHT

(X)

CAMERA WIDENS to see that Frank is holding it. Baldwin, Giebelhouse and Emma are with him, as well as a group of Police and FBI Agents. They speak in a quiet, confidential tone.

(X)

BALDWIN

Who's this Skylark?

FRANK

We don't know.

BALDWIN

Well, he or she or whoever sent this E-mail to the victim.

(X)

Frank is looking at the letter.

BALDWIN

Did you read it? It's a death threat. It swears revenge for killing the cheerleader, Tammy Meador.

(X)

(X)

(X)

(X)

Frank hands the letter to Giebelhouse.

FRANK

When was it sent?

EMMA

A half hour before the time of death.

(CONTINUED)

33B CONTINUED:

33B

GIEBELHOUSE

How does that work? His dad
sent his own kid a death threat?

FRANK

No. Skylark or someone else.

GIEBELHOUSE

So what are we saying?

BALDWIN

The father didn't kill his kid.
Somebody else did.

There are looks exchanged all around. Giebelhouse looks
suddenly stricken, glancing over at:

(X)

HIS POV - THE LIVING ROOM

(X)

Mr. Carmody stands by the window, waiting, while his wife sits
on the sofa, glancing toward the police -- unaware of what
they've discovered.

(X)

(X)

(X)

RESUME

(X)

BALDWIN

Looks like you've got a mess to
clean up here.

He walks away with his men, snatching the print-out from
Giebelhouse's hands. Emma lingers with Frank and Giebelhouse.
Frank looks at Emma pointedly.

(X)

FRANK

Can you get to the Internet
service provider and find out
who Skylark is?

Emma nods, turns, then turns back at the sound of Frank's voice.

FRANK

Get it as quickly and as quietly
as you can. Because as soon as
it's known that we know,
Skylark's life is going to be in
danger.

CUT TO:

33C EXT. RURAL WAREHOUSE - NIGHT

33C

This is a low, solitary structure in a weed-strewn field. All is quiet, until headlights wash over it. ADJUST TO SEE the 4X4 vehicles that we saw in the earlier shooting range scene, pulling up, the same men exiting. This time including Principal Wade Kalmer. Kalmer is moving to Jock Hauser. These men are panicked about something.

JOCK HAUSER
What's going on?

(CONTINUED)

33C CONTINUED:

33C

PRINCIPAL KALMER
I just got a call from the FBI
about Gary King's kid.

At which point, Gary King is pulling up, exiting his car.

JOCK HAUSER
They're looking for your kid,
Gary. Why?

GARY KING
I don't know why.

PRINCIPAL KALMER
They say he has some online
name, Skylark, and he made a
death threat to Brant Carmody.

JOCK HAUSER
You told him, didn't you? He
knows about our plans.

Gary King hangs his head.

GARY KING
He figured it out. These kids
are scared.

JOCK HAUSER
You think they're scared now.
Wait till it all hits the fan.

The men head inside the building.

CUT TO:

34 OMITTED
AND
35

34
AND
35

36 EXT. SMALL MOTEL - NIGHT (STOCK)

(X) 36

Establishing a modest n.d. motel near the woods.

(X)

CUT TO:

37 INT. SMALL MOTEL ROOM - NIGHT

37

It's dark in here, lit only with practical lamps and the glow of Emma's computer. Emma sits typing into the keyboard, Frank stands over her, bent down, looking at the screen. Both reacting to the sharp KNOCK at the door.

FRANK

Yeah.

Giebelhouse opens the door, steps in.

GIEBELHOUSE

We got an A.P.B. out on Carlton King. I got roadblocks going up. But he's gone, Frank.

Frank nods.

FRANK

We've been doing background checks on his family. Look at these credit card transactions.

Giebelhouse moves over to the computer.

EMMA

For the last year they spent several hundred thousand dollars on things like gas generators, solar paneling, barbed wire. Non-perishable food. The list goes on, including an arms purchase from that same wholesaler in Montana of four M-16 assault rifles. Gary King, his father, is also on a deed of trust with the eleven executives who run ComLogic, in the purchase of 14,000 acres of high desert land in eastern Washington State.

(X)

FRANK

Strange tastes for a man who's made his fortune in high technology.

GIEBELHOUSE

What are they preparing for?

(CONTINUED)

37 CONTINUED:

37

FRANK

The failure of technology. The year 2000. When computer chips designed to recognize only two digits will think we've jumped backwards a hundred years. (X)
(X)
(X)
(X)

GIEBELHOUSE

Is that gonna happen? (X)
(X)

FRANK

You've got to go out and pick up Gary King. And everybody else who's name is on that deed of trust.

Giebelhouse hustles out. Frank turns back to Emma.

EMMA

There's nothing illegal here, Frank. What are you going to arrest those men for?

FRANK

I'm not buying that this kid Skylark -- Carlton King -- snuck into that house and killed his classmate.

EMMA

You still think it was the father?

Frank doesn't get to answer -- there's a sharp KNOCK at the door.

FRANK

Come in.

But no one does.

FRANK

Come in.

Waiting a beat, then moving to the door, CAMERA MOVING with him, right on Frank's back, as he opens the door, where Carlton King stands, tears streaming down his face, his eyes wild, and pointing a GUN right at Frank's head.

(CONTINUED)

37 CONTINUED: (2)

37

REVERSE ON FRANK

Reacting to this. And of this image:

END OF ACT THREE

ACT FOUR

FADE IN:

37A RESUME CLOSE - CARLTON'S GUN

(X) 37A

Our POLAROID fading in on this. As we ARM AROUND and RACK TO (X)
CARLTON, intensely worked up, with his gun in Frank's face (this (X)
is play-on action from the end of Act Three). Carlton looks as (X)
if he might pull the trigger any minute. In a state to make us
believe, without a doubt, he could've killed his classmate. (X)

EMMA (O.S.)

Frank?

CARLTON

Back up! go inside!

Frank does, backing up, raising his hands to Carlton as CAMERA
ADJUSTS around him to Emma, who is getting up from her chair,
reaching for her weapon.

FRANK

Don't, Agent Hollis.

CARLTON

I'll shoot you, I swear! Go
over there.

He is gesturing toward Emma. Frank continues to back up.

FRANK

You're not going to shoot
anyone, Carlton.

CARLTON

That's what you're saying, isn't
it? You're saying I killed
Brant.

FRANK

We found your letter.

CARLTON

I would've killed him, like he
killed Tammy.

FRANK

I know you don't want to hurt (X)
anybody, Carlton -- that's why (X)
you gave Tammy that book. To (X)
warn her. But what you're doing (X)
now is a very serious crime.

(more)

(CONTINUED)

37A CONTINUED:

37A

FRANK (cont'd)

If you're innocent, you don't
want to make a mistake right now.

CARLTON

What difference does it make?
This is what's going to happen
anyway, isn't it? There won't
be any police or FBI. My dad
says it's going to be every man
for himself.

FRANK

Why did you come here, Carlton?

CARLTON

Because I'm afraid that they're
going to do the same thing to me
that they did to Brant.

EMMA

Nobody's going to hurt you,
Carlton. You've got to let us
help you.

Carlton lowers the gun and then drops to his knees, sobbing.
Frank moving to him, cautiously though, Emma's hand now on her
sidearm, as Frank reaches for Carlton's weapon. It's a tense
moment, until Frank finally takes the gun in his hands. Turning
to Emma, and off their exchanged looks at this big turn of
events:

CUT TO:

37B EXT. RURAL WAREHOUSE - NIGHT

37B

Where the 4X4 urban utility vehicles are parked. The men who
drove them there, however, are not seen, though there is now
light coming from inside the warehouse. As a new set of
headlights appears on the dirt road leading to the building.
These headlights stopping some distance away, then the
headlights go out.

38 OMITTED

38

39 INT. N.D. SEDAN - NIGHT

39

Frank sits behind the wheel, Emma in the back seat. Carlton
sits in the front passenger seat.

(CONTINUED)

39 CONTINUED:

39

FRANK

Do you know who those cars
belong to Carlton?

CARLTON

Yes. This is where they keep
all the stuff we're gonna use to
survive.

FRANK

I want you to stay here in the
car, okay Carlton? Then if
anything happens, I want you to
go and get help.

He takes out the keys and hands them to Carlton. Frank holds
them in Carlton's hand for a moment as a gesture of trust, then
he opens the door, as does Emma in the back seat, and exits the
car.

40 EXT. RURAL WAREHOUSE - CONTINUOUS

40

Emma coming around to Frank's side and he steps forward, staring
into the darkness of the warehouse. Emma stepping next to him.

EMMA

We should be calling for backup
right now, Frank.

FRANK

They have a lot of firepower in
there. This could become a
standoff in a second.

EMMA

What are you going to do, Frank?

FRANK

I don't know. But I think the
best thing to do is wait for
them to come out and get in
their cars. We just have to
make sure they don't leave.

And Frank starts walking, Emma following him.

NEW ANGLE OVER THE 4X4S

Frank and Emma are moving to them, Frank opening the door to the
first vehicle he arrives at, reaching in, popping the lever that
pops the hood. Moving around to the hood, lifting it, reaching
inside for the distributor cap.

(CONTINUED)

40 CONTINUED:

40

CAMERA ADJUSTS to find Emma doing the same to the car next to him.

ANGLE ON EMMA

Searching through the maze of modern hoses and such that make the distributor cap almost impossible to find, when she BANGS her head as a GUNSHOT rings out.

RESUME ANGLE OVER FRANK TO EMMA

As he dives for cover, yelling to her:

FRANK
Get down! get down!

ANGLE ON EMMA

Crawling in the dirt on her hands and knees, trying to get under the car she was working on, getting out her gun as she rolls. As more GUNSHOTS ring out, loud reports that no one will hear out in this desolate space.

ANGLE ON DARK FIGURE

Running around the warehouse, carrying an assault rifle, running up to CAMERA at the corner of the building. It's Gary King, Carlton's father. He jumps now when GUNFIRE erupts from the direction of the cars. Bullets hitting the side of the warehouse not far from where he stands.

RESUME EMMA

On her stomach now, firing her weapon into the night. She stops, listening, looking, then:

EMMA
Frank?

But there's no answer. Just more GUNFIRE that makes her press herself lower to the ground.

CUT TO:

40A INT. N.D. SEDAN - NIGHT

40A

Where Carlton jumps in reaction to the sound of the GUNFIRE. He's sliding over now to the driver's side, putting the keys in the ignition, but he doesn't start the car. His eyes wide, looking into the night, his mind racing.

40B RESUME ANGLE ON BUILDING

40B

Where several more of the men, including Jock Hauser, are coming out of the entrance to the building. They are not armed.

JOCK HAUSER
(yelling)

Gary?

But he gets no answer.

CUT TO:

GARY KING

Running with his rifle in the ready position toward the vehicle where Frank was last seen. Keeping a good distance away from it as he crab-steps in a low position, aiming his weapon under the car where we expect to see Frank. But Frank isn't there.

More SHOTS ring out now -- BOOM BOOM BOOM.

NEW ANGLE ON EMMA

It's she who's firing at the legs of the hunkered down Gary King, who we see now dive for cover against one of the car's big tires.

EMMA
(yelling)
Stop shooting!
(yelling again)
Frank?

But she reacts to Jock Hauser's voice in the distance, calling out:

JOCK HAUSER
Gary?

ANGLE ON GARY KING

On his rear end, leaning up against the tire of the 4X4. His posture is that of a soldier in combat, ready for any kind of surprise attack. He's gone over the line, and he's going to play this out. Gary yells out into the night:

GARY KING
They're under the cars! I need
some more guns out here!

Then Gary jumps at the sound of a voice.

CARLTON (O.S.)
Dad?

(CONTINUED)

40B CONTINUED:

40B

REVERSE ON CARLTON

He's a distance away, standing by himself, staring at his father.

RESUME GARY KING

GARY KING
Get down Carlton! Get away!

RESUME CARLTON

Not moving. When out of the darkness behind him, Frank Black appears. Standing three feet behind Carlton.

FRANK
Put down the gun, Gary.

RESUME GARY KING

Rising up, brandishing his weapon, yelling:

GARY KING
Move, Carlton!

But Carlton is frozen where he stands, serving as a shield now for Frank.

FRANK
Just put down the gun, Gary. So
no one gets hurt.

But Gary King doesn't. Yelling out:

GARY KING
Did you bring him out here
Carlton?

FRANK
Your son's not involved in this.
He's just afraid.

GARY KING
You brought the FBI out here,
didn't you?

FRANK
Put down the gun, Gary. This
isn't a war. There's no enemy
here. Put down the gun and show
your son that he's got nothing
to be afraid of.
(more)

(CONTINUED)

40B CONTINUED: (2)

40B

FRANK (cont'd)
Show him that you won't do to
him what Brant Carmody's father
did.

There's a moment of tension where we think that Gary King isn't listening to anything Frank is saying. And then he drops his weapon to the ground.

ANGLE ON FRANK AND CARLTON

Frank stepping out in front of the boy now, yelling:

FRANK
Agent Hollis.

EMMA (O.S.)
I've got him.

FRANK'S POV

Emma stands at the rear of the vehicle Gary is next to, with her gun extended at Gary's profile. Ready if he makes a move. But he won't. He stands motionless as another voice calls out in the night:

JOCK HAUSER (O.S.)
Gary?

GARY KING
(yelling)
I'm here. It's okay.

He looks up and meets Frank's eyes now with guilt and humiliation.

GARY KING
Everything's gonna be okay.

And off this moment:

FADE TO BLACKNESS

In blackness we hear Stacey Carmody's voice
Anguished.

STACEY CARMODY (V.O.)
How could you do it?

FADE UP ON:

41 OMITTED
THRU
44

41
THRU
44

45 STACEY CARMODY'S TORTURED EXPRESSION

45

STACEY CARMODY
How could you kill our son?

We are:

INT. CARMODY HOUSE - LIVING ROOM - NIGHT

Stacey Carmody is face-to-face with her husband. They're surrounded by Police Officers, Giebelhouse, Baldwin, FBI Agents, and Frank and Emma.

STACEY CARMODY
Answer me!

But Chris Carmody has nothing to say. When Stacey Carmody starts to assault her husband, she is held off by the Officers and pulled away toward the front door. Leaving Chris Carmody standing with the rest of the group's eyes on him. Feeling nothing that can be expressed in words, or justified. Lower than low. He looks at Frank now.

CHRIS CARMODY
Do I give my confession to you?

FRANK
Somebody's going to have to read
you your rights.

Giebelhouse steps forward, reciting Miranda. Carmody, over this:

CHRIS CARMODY
My son was a killer. I know
that doesn't justify what I did,
but I did it to save the others.
To save my wife, our little
girls. They would've stayed
behind if Brant was in jail. (X)
(X)
(X)

Giebelhouse finishes the Miranda.

CHRIS CARMODY
You still don't believe it, but (X)
I know: It's going to happen. (X)
You can't stop it. All the
chips and all the power grids
that will fail. I know. We
built those chips. And we can't
fix the problem fast enough.
(more)

(CONTINUED)

45 CONTINUED:

45

CHRIS CARMODY (cont'd)
There won't be any banks or
police. The airports will fail.
Telephones. You won't be able
to get gas. Or food. Or fresh
water. How long do you think
it'll take before people take to
the streets with guns? How long
do you think it'll take before
people turn into animals?

(X)

FRANK
You've already turned into one,
Mr. Carmody.

CHRIS CARMODY
Have I?

FRANK
Is this what it takes to save
the world? Killing your own
flesh and blood? Saving the
strong and letting the weak die?

CHRIS CARMODY
What's the alternative?

Giebelhouse puts the cuffs on him now.

GIEBELHOUSE
Let's go.

He pulls Carmody away, out the front door. Off Emma and Frank
watching this:

CUT TO:

46 OMITTED

46

47 INT. FRANK BLACK'S HOUSE - FRANK'S BEDROOM - NIGHT

47

Where a suitcase is laid down on Frank's bed, the zipper or
latch popped open, revealing Frank's gun on top of his clothes.

LOW ANGLE UP ON FRANK

Staring down at the gun. Reaching down, picking it up, pulling
it into frame. He stands staring at it when the phone RINGS.
He puts the gun back down, moves to the phone, answers it,
hearing:

(CONTINUED)

47 CONTINUED:

47

EMMA
Mr. Black?

FRANK
Yes.

INTERCUT WITH: (X)

47A INT. QUANTICO - FBI BULLPEN - NIGHT - EMMA (X) 47A

Sits at a desk in the mostly deserted office. She's doing some (X)
kind of paperwork. The spill of a desk light illuminates her. (X)

EMMA
I want to say thank you. I
don't know for what, exactly.
I've got to fill out all the
paperwork. And I've never done (X)
it before. For the discharge of
my weapon. They make you (X)
account for every shell. I was (X)
hoping I could look at your
report.

FRANK
I didn't fire my weapon, Agent
Hollis. I didn't have it with
me.

There is a silence. Emma appreciating the significance of this. (X)

EMMA
You were relying on me?

FRANK
I was relying on experience.
And you. That was excellent
work, Agent Hollis.

EMMA
Do you think what he said was (X)
true? About the breakdown of
society at the millennium?

(CONTINUED)

47A CONTINUED:

47A

FRANK
I think that there's more that
we need than food, water, and
power to survive. I think that
it's our humanity that will save
us. I think that the moment we
lose it, all is lost anyway.

DISSOLVE TO:

47B INT. FRANK BLACK'S HOUSE - FRANK'S BEDROOM - LATER THAT NIGHT

47B

FRANK (V.O.)
[tbw.]

(X)
(X)

A SERIES OF CLOSE INSERTS

(X)

Of miniature images painted by the Limbourg Brothers for "The
Book of Hours" depicting Death marching through a battlefield...
Men drowning in a sea of fire... Souls flying from the mouth of
the Devil... and other horrific scenes of the Apocalypse, coming
around to reveal:

(X)
(X)
(X)
(X)
(X)

FRANK BLACK

(X)

Reading from the Book of Hours, then setting it down. Turning
out the light.

(X)
(X)

48 OMITTED

48

THE END