

MILLENNIUM

"Borrowed Time"

Written by  
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Directed by  
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Episode # 3ABC10  
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November 4, 1998 (White)  
November 12, 1998 (Blue-Full)

November 12, 1998

"Borrowed Time"

CAST LIST

Frank Black  
Jordan Black  
Emma Hollis

Priest  
Train Conductor  
Samiel  
Little Girl  
Girl's Mother  
Businesswoman  
Businessman  
Three-year-old's Mom  
Middle-Aged Woman  
CDC Examiner  
Orthodox Son  
R.I.L. Director  
R.I.L. Woman  
ER Nurse  
Doctor Cantor  
Yuppie  
Paramedic  
Thirty-Five-Year-Old Man  
Voice #1  
Voice #2

(X)  
(X)  
(X)

November 12, 1998

"Borrowed Time"

SET LIST

EXTERIORS:

Train Tracks (stock)  
Train Switch (stock)  
Train Tracks /Bridge  
Train (CGI)  
Elementary School  
Park  
Hospital

INTERIORS:

Hospital /Hospital Room  
/Emergency Room  
/Hallway  
/Therapy Room  
/Jordan's Room  
Train /Medical Exam Room (X)  
/Conductor's Station  
/Hallway  
/Control Center  
/Compartment  
Quantico /Corridor (X)  
(X)  
/Bullpen  
/Interrogation Room  
Train Station /Observation Room  
Tenement Building /Boarding Platform  
/Hallway  
/Apartment  
Frank Black's House /Jordan's Bedroom  
"Remain In Light" /Anteroom  
/Group Room

TEASER

1 FADE IN:

POLAROID blooms to SHADOWS stark on a wall. The OUTLINES of an IV STAND, and of a MAN sitting head in hands. CAMERA ADJUSTS, we're...

INT. HOSPITAL ROOM - NIGHT

The IV stand itself slides into view, holding a bag of YELLOW FLUID surprisingly bright after the monochromatic shadow. CAMERA CONTINUES TO MOVE, finding...

THE MAN - AN EPISCOPAL PRIEST

sits by a hospital bed in clerical collar. He checks...

HIS WATCH

timeworn and gold. The hour is 10:13.

THE PRIEST

considers this, then stands, reaches for...

A STOLE

unfolded and donned.

A LEATHERBOUND "BOOK OF COMMON PRAYER"

opened to "Extreme Unction." The Sacrament of Last Rites.

THE PRIEST

stands now over the still unidentified patient and begins...

PRIEST

Almighty father, to whom alone  
belongs life and death, we know,  
if thou wilt, thou canst even  
yet raise thy servant up.

His voice CONTINUES OVER (Text to come) as we PRE-LAP the CLATTER of an approaching train and...

CUT TO:

2 EXT. TRAIN TRACKS - NIGHT (STOCK)

A PASSENGER TRAIN emerges from the fog, approaching. As it WIPES noisily BY...

3 INT. TRAIN - CONDUCTOR'S STATION - NIGHT

CLOSE - A POCKET WATCH. The time is now 10:15.

A TRAIN CONDUCTOR

checks the time, puts his watch away. Gently rocking to the rhythm of the rails. He returns now to a BOOK he's reading ("The Gift," by Marcel Mauss), back to the door, not noticing as...

A HAND reaches into the small compartment through the slightly open door, removes...

A SET OF KEYS

from a hook by the door. As the keys vanish...

THE CONDUCTOR

looks up too late. A quick quizzical look--something has changed but he's not sure what. As he returns to his book...

4 INT. TRAIN - HALLWAY - NIGHT

A PAIR OF HANDS flip through the set of keys, searching. TILT UP, it's...

SAMIEL

in his thirties, the intense eyes of a man on a mission, finds what he's looking for...

AN ODD "KEY"

more like a small tool really.

SAMIEL

moves off down the rocking hallway, past EMPTY COMPARTMENTS, to the CLICK CLACK of steel wheels. He's THROWN against the wall now as the TRAIN LURCHES.

5 EXT. TRAIN - SWITCH - NIGHT (STOCK)

(X)

STEEL WHEELS shunted screeching onto a side spur.

6 INT. TRAIN CONTROL CENTER - NIGHT

A SCHEMATIC BOARD tracks train movements in a DARK ROOM. A LIGHT at a fork in the track FLASHES a warning now, an ALARM sounds, a DIGITAL CLOCK says 10:18 as...

(CONTINUE

6 CONTINUED:

MALE VOICE ONE  
What in hell is 108 doing? We  
got a situation here!

CUT TO:

7 INT. TRAIN - COMPARTMENT - NIGHT

CLOSE - A CRAYON DRAWING, ruined now by JAGGED LINES, the result of the LURCHING TRAIN, as YOUNG HANDS fail to keep a crayon under control. REVEAL...

A LITTLE GIRL Jordan's age (but very different from Jordan in appearance), one of FOUR PASSENGERS sitting in this European style compartment, upset by the lurching train.

GIRL'S MOTHER  
Everything's ok, honey.

And it is ok, as the train settles back into a groove. One of them, a BUSINESSMAN in his forties looks down at...

HIS LAP

now containing the CALCULATOR and papers of...

THE BUSINESSWOMAN

next to him. She reaches over, not sure of the etiquette. He passes them back to her.

BUSINESSWOMAN  
Sorry.

They share a smile, not noticing as SAMIEL slides into partial view outside their compartment, keys in hand...

CUT TO:

8 INT. TRAIN CONTROL CENTER - NIGHT

SEVERAL FIGURES hunched over the board now, very concerned.

MALE VOICE ONE  
How'd this happen? That switch  
isn't supposed to move.

(X  
(X

MALE VOICE TWO  
Bridge twelve is still out.  
Gotta get them off that track.

(X

(CONTINUE

8 CONTINUED:

MALE VOICE ONE  
They're not responding.

MALE VOICE TWO  
(beat, grave)  
Then call emergency medical.

Off the dark tableau...

CUT TO:

9 INT. TRAIN - CORRIDOR - NIGHT

CLOSE - a WOMAN'S WRISTWATCH held in an open male hand. The time is 10:20. REVEAL Samiel, holding it. He puts it away now in his pocket and takes...

THE ODD "KEY"

turns an odd lock at the top of the compartment door. The SNAP barely audible over the noise of the train. A small INDICATOR now showing "Locked."

SAMIEL

looks THROUGH THE GLASS now at the four people in the compartment. He realizes....

IN THE COMPARTMENT

the girl has been watching him, staring. Her mother looks up too, now, only...

MOTHER'S POV

starts to SHUDDER as the TRAIN WRENCHES VIOLENTLY, HURLING the passengers off balance.

10 EXT. TRAIN TRACKS - BRIDGE - NIGHT (STOCK/CGI)

(X)

The train derails with a METALLIC SHRIEK, one car starts to fall...

11 INT. TRAIN - COMPARTMENT - NIGHT

The four passengers horrified as the compartment inverts, tossing them violently against the walls. The Businessman's face SMASHES against the window to the corridor. The Little Girl pressed against the glass.

(X)

12 EXT. TRAIN - NIGHT (STOCK/CGI)

(X)

LOW ANGLE - the train car PLUNGES past camera, landing with a loud SPLASH and SPRAY of water in the river below.

CUT TO:

13 CLOSE - WATER DISH

the surface ripples as FINGERS dip into it, carrying drops of water to...

PRIEST'S VOICE

Through this holy anointing may  
the Lord in his love heal you  
with the grace of the Holy  
Spirit.

INT. HOSPITAL ROOM - NIGHT

JORDAN BLACK lies comatose in the hospital bed, oblivious to the drops of water striking her forehead, running down her face like tears.

PRIEST

Or in his infinite mercy now  
receive you into those heavenly  
habitations, his humble servant  
Jordan Black.

As the Priest bows his head in prayer and resignation...

END OF TEASER

ACT ONE

14 EXT. ELEMENTARY SCHOOL - DAY

POLAROID UP on a JUNGLE GYM that comes to life with KIDS at play prior to the start of the school day.

A LEGEND establishes "TWO DAYS EARLIER" as CAMERA ADJUSTS, finding...

THE RED CHEROKEE

FRANK BLACK sits inside with JORDAN, feeling her forehead with the back of his hand.

FRANK

Doesn't feel like you have a temperature.

JORDAN

But if I am sick, it's not fair to the other kids.

FRANK

Is there a test? Long division? Fishsticks for lunch?

JORDAN

I just don't feel well.

A NERVE-JARRING BELL sounds a three minute warning. The kids abandon the jungle gym now, heading inside. Frank checks...

HIS WATCH

says 8:25.

RESUME

FRANK

Grandma and Grandpa are still on vacation.

JORDAN

You could stay home with me.

FRANK

I'd like nothing better than that, but... I'll tell you what. If you're still not feeling well by lunch I'll come get you.

Good soldier Jordan starts out the door then pauses.

(CONTINUE)

14 CONTINUED:

JORDAN  
Will we always be together?

FRANK  
Of course.

JORDAN  
Forever?

FRANK  
Nobody gets forever, honey.  
(then)  
But it's going to seem like  
forever. When you're about 13,  
it will feel like an eternity.

She laughs, shakes her head. That will never happen.

JORDAN  
I love you.

FRANK  
Love you too.

He keeps his eyes on her as she gets out of the car and walks into the playground.

THE CHEROKEE

takes off now, circles toward the exit, taking us to...

SAMIEL.

(from the Teaser) unseen by Frank, standing motionless under a tree. Watching intently...

HIS POV - JORDAN

disappears from the playground into school. Off Samiel...

CUT TO:

15 VIDEO CAMERA POV - CIRCLING

through the viewer. The TIMESTAMP says "9:15 AM" (and counting), a three-year-old rides a ROUNDABOUT in happy circles. We're... (X)

EXT. PARK - DAY

Not crowded early on this weekday. The THREE YEAR OLD'S MOM videotapes her smiling toddler.

(CONTINUE

15 CONTINUED:

THREE-YEAR-OLD'S MOM  
Round and round and round we go,  
where we stop, nobody knows...

VIDEO CAMERA POV

the toddler suddenly DUTCH ANGLES. (2)

THE MOM

has looked up, drawn to something odd...

HER POV - ACROSS THE PARK

a MIDDLE-AGED WOMAN kneels on the ground in front of a bench,  
making odd flailing movements with her arms, while gasping for  
breath.

WITH THE MOM

as she scoops up the three-year-old in one hand, the VIDEO  
CAMERA pointing forward as she runs toward...

THE MIDDLE-AGED WOMAN (X)

gasps for breath with odd gurgling sounds, her expression  
uncomprehending.

NEW ANGLE

as a HANDFUL OF PEOPLE gather, watch with horror. Not able to  
take their eyes off the strange spectacle. As the Middle-Aged  
Woman collapses to the ground... (X)

THREE-YEAR-OLD'S MOM  
Someone call 911!

A YOUNG MAN nods, runs off. The Three-Year-Old's Mom kneels  
down, videocam still running as she puts it on the ground,  
attending to...

THE MIDDLE-AGED WOMAN (X)

PUSHING on her face. WATER begins to trickle, then STREAM from  
her lifeless mouth, as the Mom looks on in horror and surprise.

CUT TO:

16 INT. HOSPITAL - HALLWAY - DAY (X)

ON FRANK, walking up the hall. EMMA HOLLIS intercepts him  
outside a medical examination room.

(CONTINUE

16 CONTINUED:

EMMA

We caught ourselves a weird one.  
A woman expired in a public park  
with a major release of body  
fluid. Centers for Disease  
Control got called in to  
evaluate the health hazard. They  
say the fluid wasn't her own.

FRANK

Where did it come from?

EMMA

That's what they're asking us.

FRANK

Who's that?

THROUGH THE WINDOW

A MAN in a YAMULKA gesticulates as he argues with a FEMALE  
EXAMINER from CDC. A COVERED BODY rests nearby on a gurney.

RESUME

EMMA

Her son. She was Jewish  
Orthodox, so he's fighting the  
autopsy. He says she has to be  
buried immediately, within  
twenty four hours of death.

FRANK

Kavod Ha-Met. Honor due the dead.

EMMA

Or maybe there's something he  
doesn't want discovered.

Frank looks up at the window, toward the body and...

17 FRANK'S INTERNAL POV

A BODY hurled backward by a rush of water. A MOUTH gasps for air.

18 RESUME

Frank surprised by this.

FRANK

She drowned.

(CONTINUE)

18 CONTINUED:

EMMA

On dry land. With no water nearby. According to CDC.

Frank opens the door and the Son looks up, crosses to them.

CDC EXAMINER

Frank Black?

ORTHODOX SON

Are you from the FBI?

FRANK

Yes.

ORTHODOX SON

Tell them this is not right. My mother was ready. At peace with her God. They have no right to interfere. No right.

Frank looks at the son, taking him in.

CUT TO:

19 INT. HOSPITAL - MEDICAL EXAM ROOM - DAY - A LITTLE LATER

(X)

A SHEET pulled off the face of the MIDDLE-AGED WOMAN who collapsed in the park. She looks peaceful, sublime, still in her clothes from the park. REVEAL...

The Medical Examiner from CDC stands with Emma and Frank.

CDC EXAMINER

Gertrude Epstein, forty-eight. Died of a massive pulmonary edema. Or so it seemed. But the water in her lungs had none of the proteins or blood you get in bodily fluids. Basically, someone pumped her full of water.

FRANK

How?

CDC EXAMINER

You tell me. When the cause of death gets beyond a single cell it's not my department.

(X)

(X)

(CONTINUE)

19 CONTINUED:

EMMA

Her death was caught on videotape. Right before it happens, there's no one near her.

Emma looks to Frank, who draws the sheet down and...

20 FRANK'S INTERNAL POV

A rush of water, but now with a few bodies.

21 RESUME

Frank frozen a second, as if stopped mid-thought. Then...

FRANK

Have there been other victims?  
Same drowning circumstances?

CDC EXAMINER

Not that we've heard about.

FRANK

Put out a bulletin to local hospitals. I think you'll find others.

The Examiner gives Emma a look, like what's the hocus pocus, as Frank picks up...

THE DEAD WOMAN'S HAND

an indent in the skin on the WRIST, from a WOMAN'S WATCH worn twenty four hours a day.

RESUME

FRANK

Her watch. It's missing.

EMMA

Paramedics said it was gone when they picked her up.

Off Frank, and the dead woman's wrist...

CUT TO:

22 CLOSE - A WOMAN'S WATCH

held up to a large STANDING CLOCK in a PUBLIC SPACE.  
Synchronized now to the public clock by...

INT. TRAIN STATION - BOARDING PLATFORM - NIGHT (X)

SAMIEL looks from the watch to a PASSENGER CAR on the track (X)  
nearby, as a LEGEND establishes "SOUTH STATION, BOSTON." He's (X)  
watching... (X)

THROUGH THE PASSENGER CAR WINDOW

A LITTLE GIRL and her MOTHER (from the Teaser) settle into a (X)  
compartment. The Little Girl peers out the window, excited, as (X)  
her Mom stows a few bags overhead. (X)

SAMIEL

nods, approving, then looks up toward the small building as... (X)

TRAIN ANNOUNCER

Silver Express to New York,  
Newark, Philadelphia, Baltimore  
and Washington D.C. now  
departing Track Five. All aboard.

Samiel a little concerned now as he spots... (X)

A SUITED, BRIEFCASE WIELDING YUPPIE

(not seen in the Teaser) appears at the far end of the platform,  
running for the train...

TRACKING WITH THE YUPPIE

bumping into someone, elbowing them out of the way, oblivious to  
several looks of "what a jerk," arriving...

AT THE PASSENGER CAR

A PORTER blocks the entrance to the adjacent car, forcing the (X)  
Yuppie into the car with the girl and her mom. Then...

SAMIEL

steps back, and watches the Yuppie enter the Compartment with (X)  
the Little Girl and her Mom. Off Samiel's seeming concern, as  
the train starts to move... (X)

CUT TO:

23 INT. QUANTICO - BULLPEN - NIGHT (X)

CLOSE - VIDEO MONITOR, playing the videotape from the park, the odd HANDHELD RUSH toward the "drowning" victim that FREEZES now. (X)

Frank stares at the monitor, then looks up as Emma approaches.

EMMA

CDC sent this over. There was another victim. (X)

She lays down a FOLDER labelled "Maher, Lisa Ann"

EMMA

Lisa Maher. Dead on arrival at Mercy Hospital six hours before that videotape was shot. Lungs full of mystery water, just like this woman.

Frank opens...

THE FOLDER

includes a PICTURE of Lisa Maher, early thirties, along with her medical history.

RESUME

EMMA

Pretty thick medical history. Maybe it is some weird disease.

FRANK

Meningoencephalitis. She had it four years ago. (X)

Frank stops. This means something to him.

FRANK

It's a bacterial infection of the brain. Adults rarely survive it, at least not without brain damage. (X)

(then, off Emma)

Jordan had a brush with it when we first moved to Seattle. She was hospitalized with a raging fever. After a day it just... went away.

(CONTINUE

23 CONTINUED:

EMMA

Wow. But she's fine now.

FRANK

She was very very lucky.

Frank thoughtful now as he turns back to the videotape.

EMMA

Well the two victims have almost nothing in common. Gertrude Epstein had a Masters in Musicology, Lisa Maher dropped out in eighth grade...

(then)

What? What's this?

Frank pushes another FOLDER toward Emma.

FRANK

Maybe they do have something in common.

She looks at...

PHOTO - CAR CRASH

A horror of twisted metal.

RESUME

FRANK

Gertrude Epstein, the woman in the park. Three years ago she walked away from this car crash. Considered it a miracle. Changed her life. Her son called her "deeply religious," well, it started right here.

(then)

Both victims. They cheated death before.

EMMA

("kind of dramatic")

"Cheated death?"

(then)

You think that has some bearing?

Frank shakes his head. Not sure.

(CONTINUI

23 CONTINUED: (2)

FRANK

I want to enhance all the faces  
on this videotape. The crowd  
that gathered. The killer's  
probably there. Watching.

(then)

I've got to go.

Frank sits a second, then rises and quickly moves off without  
another word. HOLD on Emma, wondering what's up...

CUT TO:

24 INT. TENEMENT BUILDING - HALLWAY - NIGHT - OVERCRANKED

A FIGURE walks slo-mo TOWARD CAMERA, framed in the bright  
backlight of the doorway at the far end of the hall. It's  
Samiel. A hitman coming.

CUT TO:

25 INT. FRANK BLACK'S HOUSE - JORDAN'S BEDROOM - NIGHT

Frank stands in the doorway to Jordan's room, watching her as  
she sleeps. He moves to...

JORDAN'S BED

Frank pulls her hair back from her ear, then takes her  
temperature with an ear thermometer, causing her to stir...

JORDAN

(not really waking up)

Daddy...?

FRANK

Just taking your temperature,  
sweetie. Go back to sleep.

Which she does. Frank looks now at the reading...

THE EAR THERMOMETER

lit up in the dark, says "98.6"

FRANK

smoothes out her hair, gives her a long, troubled look.

CUT TO:

26 INT. TENEMENT BUILDING - HALLWAY - NIGHT

Samiel arrives outside an apartment doorway. He looks down at his hand which he opens to reveal the WOMAN'S WATCH, checks the time, then gently pushes open the door to... (X)  
(X)  
(X)

27 INT. TENEMENT BUILDING - APARTMENT - NIGHT

A downscale but neat apartment. WITH SAMIEL, walking as if with night vision through the dark room, homing on the RHYTHMIC BREATHING of someone asleep, finding...

THE BED

where a THIRTY-FIVE-YEAR-OLD MAN sleeps soundly, unaware.

SAMIEL

watches the man a long moment, curious, then extends his hand toward...

THE MAN

who opens his eyes now, wide in terror, but no word escapes his mouth, just an odd GURGLING sound as...

SAMIEL'S HAND

settles just above the man's mouth, like an odd death touch, and WATER FLOWS now, up and out of the man's mouth. We HEAR... (X)  
(X)

SAMIEL'S VOICE

One...  
(three second pause)  
Two...  
(three second pause)  
Three...

As the odd GURGLING NOISES SUBSIDE the COUNTING CONTINUES...

PUSHING ON SAMIEL'S EYES

tighter and tighter. His (unmoving) mouth drops into SHADOW, only the eyes visible now and...

28 HORIZONTAL SPLIT SCREEN - THE TRAIN (STOCK)

lights in the darkness, runs small across the bottom of the screen, UNDER Samiel's eyes which fade out now and... (X)

(CONTINUE)

28 CONTINUED:

CLOSER - THE TRAIN

the Little Girl's face visible in the lit window, staring out at ( us, into the night.

END OF ACT ONE

ACT TWO

29 INT. TENEMENT BUILDING - APARTMENT - DAY

POLAROID BLOOMS on a microcassette recorder, thimbles start to move.

SAMIEL'S VOICE  
(on recorder)

One... two...

REVEAL Emma holds the recorder, which she's playing for Frank.

EMMA

It's a 911 call that came in  
late last night from this  
apartment. What do you think,  
some kind of taunt?

(2  
(2  
(2  
(2

Across the room, Frank's looking at...

THE THIRTY-FIVE-YEAR-OLD MAN

dead, but undeniably peaceful looking.

EMMA

Frank?

RESUME

Frank silently lowers the sheet over the man's face. Looks up at a UNIFORMED OFFICER standing sentry by the door.

EMMA

Why a 911 call, on victim number  
three?

Frank starts flipping through the man's few belongings now, obviously looking for something in particular. While...

FRANK

According to the landlord, this  
man was basically a shut-in.  
Without the call it might have  
been days before he was  
discovered. And then only by the  
smell. Calling 911 was... an act  
of compassion.

EMMA

Compassionate homicide.

(CONTINUI

29 CONTINUED:

FRANK

The woman in the park. He would have stuck around to make sure she was taken care of. Did you make any progress on the videotape?

EMMA

We've checked a few of the people out. So far they seem legit. Joggers, parents with kids. Park goers.

(then)

You really think he's there?

FRANK

Yeah, I do.

Frank reaches down, opens...

AN END TABLE DRAWER

holding an ADDRESS BOOK which Frank removes.

RESUME

As Frank flips through the address book.

EMMA

You said the first two victims cheated death, whatever that means. For what it's worth, this guy has no history of anything like that. In fact he barely has any history at all.

Frank stops flipping through the book. He's found...

IN THE BOOK

A POSTCARD for Group Meetings at "Remain in Light" inserted into the "R" section. With a phone number, address and the words "We do not die," like a slogan under the Group's name. (X)

RESUME

Frank shows the postcard to Emma. (X)

EMMA

Remain in Light?

FRANK

A Near Death Experience Group.

(CONTINUE

29 CONTINUED: (2)

Off Frank...

CUT TO:

30 INT. "REMAIN IN LIGHT" - ANTEROOM - DAY

CLOSE - a PICTURE of the THIRTY-FIVE-YEAR-OLD MAN.

R.I.L. DIRECTOR (O.S.)

Oh yeah. That's Patrick.

REVEAL, we're in the anteroom of "Remain in Light," a support group for people who have had near death experiences. While a GROUP MEETING proceeds in the next room, Emma talks to the DIRECTOR. Frank listens, distracted.

EMMA

Patrick Varad.

R.I.L. DIRECTOR

Just Patrick. We go by first names here.

Frank nods toward the group in the next room.

FRANK

Have all these people had near death experiences?

R.I.L. DIRECTOR

Most. We're a support group for those who have, but we do get some... hangers on. People who are fascinated by life after death. By the death experience.

Emma produces a packet full of...

GRAINY PHOTOGRAPHS

ENHANCEMENTS of particular faces on the videotape, plus some a few still frames from the tape.

RESUME

EMMA

Could you tell me if any of these people have been through here?

(CONTINUE

30 CONTINUED:

R.I.L. DIRECTOR  
Participation in our groups is  
confidential. I'm sure you  
understand.

EMMA  
Mr. Pearson. Three people have  
been killed, including one of  
your members. It's important you  
take a look.

As the Director and Emma start going through the photos, Frank  
drifts off, drawn to...

31 INT. "REMAIN IN LIGHT" - GROUP ROOM - DAY

OVER THE GROUP, a dozen people sitting on chairs arranged in a  
CIRCLE, Frank appears in the doorway, listening to the  
confessional of a YOUNG WOMAN in the circle...

R.I.L. WOMAN  
... that's when I heard those  
words. "It's not your time."

Others nod their heads. That's what they heard, too.

R.I.L. WOMAN  
It's not your time. Even now,  
just thinking about it, I'm  
amazed.

Frank staring intently at her now...

32 FRANK'S INTERNAL POV

A rush of water, of bodies, and the unmistakable imprint of  
JORDAN'S FACE.

33 RESUME - A VERY SLOW PUSH ON FRANK

in the doorway, listening to the woman.

R.I.L. WOMAN  
My return to this world was a  
pure gift. There was no  
haggling, no pleading. Just the  
realization that life and death  
are out of our hands. Not our  
decision.

(more)

(CONTINUE)

33 CONTINUED:

R.I.L WOMAN (cont'd)

And I also realized what seems so obvious now... that the force that gives us life in the first place... of course it has a plan for what comes after. Nothing bad will happen. When it is my time, I'll go. It will be fine.

She looks up at Frank now, as if this is meant for him. He leaves the room...

34 INT. "REMAIN IN LIGHT" - ANTEROOM - DAY

Emma looks up as Frank rejoins her and the director, who's shaking his head "no" at the last of the grainy photos.

EMMA

(to Frank)

Nothing with the photos.

She notices Frank's odd state now.

EMMA

Are you ok?

No response. Just the CHIRP of a CELLPHONE, that RINGS a few times before...

EMMA

I think that's yours... Frank?

Off Frank, an odd unsettling premonition. Finally, he answers his phone.

FRANK

Yes?

CUT TO:

35 EXT. ELEMENTARY SCHOOL - DAY

ON JORDAN, sitting solo near the jungle gym, head resting on knees, waiting for...

FRANK (O.S.)

Hey supergirl.

She looks up, manages a faint smile as...

(CONTINUE

35 CONTINUED:

FRANK

approaches, the Red Cherokee parked behind him.

FRANK

Feeling kind of crummy?

She shakes her head "yes." He reaches out his hand and helps her to her feet. They begin walking toward the car.

FRANK

I'll whip you up some homemade chicken soup, that's what I'll do.

JORDAN

You don't know how.

FRANK

Oh yes I do. You're going to be surprised.

Frank stops now in his tracks. He's looking dead ahead...

FRANK'S POV - PAST THE PARKED CHEROKEE

Samiel stands under a tree. Watching from the shadows.

FRANK

looks harder, displeased, about to shout out when his attention shifts again, as...

JORDAN

suddenly collapses at Frank's side, falling to the ground with a stunned expression.

FRANK

turns, horrified. As he scoops her up...

CUT TO:

36 OMITTED

(2)

37 INT. HOSPITAL - HALLWAY - DAY

Jordan SOAKED IN SWEAT, on a gurney pushed by an ORDERLY racing (X)  
toward an exam room. An ER NURSE, and DOCTOR CANTOR getting on (X)  
top of the situation, the Doctor feeling Jordan's forehead. (X)  
Frank in tow. (X)

ER NURSE

She's burning up. Resps thirty (X)  
and shallow. BP one thirty two  
over ninety four.

DOCTOR CANTOR

Get a line in. What's her  
temperature?

The ER Nurse pulls an electronic THERMOMETER from under Jordan's  
arm, pushes RESET, re-inserts it.

ER NURSE

Can't be right. Resetting.

DOCTOR CANTOR

Jordan? Can you tell me how (X)  
you're feeling? Jordan?! (X)

Jordan lethargic, non-responsive as the Doctor pulls back her (X)  
eyelid, not liking what she sees--Jordan's eyeball rolled way (X)  
back in her head. (X)

DOCTOR CANTOR

When did this start? (X)

FRANK

She was in school fine an hour (X)  
ago. (X)

On the gurney, Jordan stiffens. Eyelids fluttering.

(CONTINUE

37 CONTINUED:

ER NURSE  
She's seizing.

(X

DOCTOR CANTOR  
Let's get a lumbar puncture.  
What's the temperature?

The nurse checks the thermometer again.

ER NURSE  
One oh eight point three.

The doctor's look says "holy shit." Frank's getting crazed, not knowing what to do.

CUT TO:

38 A BLUE (COLD) FAUCET

turned on full force.

A STAINLESS STEEL TUB

filling with water. We're...

INT. HOSPITAL - THERAPY ROOM - DAY

Frank panicked as PERSONNEL run in pushing a cart piled with BAGS of ICE CUBES, which they start DUMPING into the tub. Jordan still lethargic on her gurney.

FRANK  
What's going on?

ER NURSE  
We've got to get her temperature down.

FRANK  
You'll hurt her.

Frank moves to stop the Personnel from lifting Jordan.

DOCTOR CANTOR  
Get him out of here.

(CONTINUE

38 CONTINUED:

ER NURSE  
Mr. Black.

Frank backs off, but stays and CAMERA ARMS UP over...

JORDAN

conveyed (in underwear and T-shirt) into the tub. Her eyes bolt (X)  
open, panicked, as she hits the icy water. Looking for Frank,  
not seeing him.

JORDAN  
Daddy?

FRANK  
Jordan, it's...

JORDAN  
Daddy?!

She's in pain now, struggling but held down as more ice is  
dumped, covering her.

JORDAN  
Help! DADDY!! HELP!!!

Frank crouches down, powerless.

FRANK  
I'm here sweetie. I'm here.

As Jordan continues to SCREAM...

SLOW FADE TO BLACK:

39 A DARK BLIND DRAWN BACK

a Little Girl's face appears, peering out a moment. It's the (X)  
girl on the train, the girl Jordan's age.

YUPPIE (OS)  
This is exactly why no one takes  
trains anymore.

The Little Girl looks away now, back toward... (X)

INT. TRAIN - COMPARTMENT - DAY

OVER the Little Girl looking toward the corridor where the (X)  
Yuppie LOUDLY berates a hapless CONDUCTOR (from the Teaser).

(CONTINUE

39 CONTINUED:

YUPPIE

I could walk faster.

CONDUCTOR

Well, we're stopped, sir.

YUPPIE

Is that your idea of a joke?  
You're supposed to get us from  
Point A to Point B. On time.  
That's your business, and let me  
tell you something. If I ran my  
business like you run yours...

CONDUCTOR

The other engine will be here  
soon.

YUPPIE

You said that two hours ago!  
What's soon to you? A day? A  
week? You're wasting our damn  
lives here, that's what you're  
doing.

The Yuppie grabs his stuff and storms off down the hallway.

IN THE COMPARTMENT

The Little Girl looks wide-eyed at her Mom. Like that guy was a  
real jerk. Then they look up as...

A BUSINESSWOMAN

(the one from the Teaser) enters the compartment now past the  
Conductor who holds the door for her.

BUSINESSWOMAN

Excuse me. Is this seat free?

The Little Girl nods, "I'll say," still reacting to the departed  
Yuppie.

GIRL'S MOTHER

(gestures "sit")

Please.

The Businesswoman sits, with a warm, quizzical glance to the  
Little Girl. Off the Little Girl...

CUT TO:

40 INT. HOSPITAL - JORDAN'S ROOM - NIGHT

ON JORDAN, sleeping now. ADJUST to INCLUDE FRANK, who's sitting by her bed, watching her. He looks up as...

DOCTOR CANTOR

enters. Franks rises, crosses to her, always one eye on Jordan. (X

DOCTOR

Temperature's normal. Basic signs have been stable a while. We'll keep her for observation, but we're out of the woods.

FRANK

What's wrong with her?

DOCTOR

She presented with classic symptoms for meningitis. Fever, stiff neck, altered mental functioning. She was hospitalized with meningitis before.

FRANK

In Seattle, I know. I told you that. What's wrong with her?

DOCTOR

Nothing diagnostic.

Frank adjusts to read the CHART the Doctor is carrying.

FRANK

(re: chart)

F-U-O?

DOCTOR

Fever of unknown origin.

FRANK

You have no idea what's going on.

DOCTOR

When you lived in Seattle, the fever simply disappeared. Just like now, except for one thing. In Seattle there was an underlying infection. Meningitis. This time, her white counts are normal. Her labs are clean.

(X  
(X  
(X  
(X  
(X

(more)

(CONTINUE

40 CONTINUED:

DOCTOR (cont'd)

She has the symptoms, but not  
the disease.

(then)

It almost makes you wonder if  
it's all in her head.

They look at her lying on the bed, then...

41 FRANK'S INTERNAL POV

A rush of water, bodies thrown, the image of Samiel under the  
tree at Jordan's school lingers.

42 RESUME

Frank moves back into the room, toward the window.

DOCTOR

I'd like to suggest a  
specialist. We have an excellent  
woman who works only with  
children.

FRANK

It's not in her head. Someone  
did this to her.

DOCTOR

What do you mean?

But Frank doesn't respond. He's made his way to the window  
where...

FRANK'S POV - THROUGH THE WINDOW

Samiel like the angel of death, looking up from a GRASSY AREA  
two floors below. Near a LARGE TREE. (X)

RESUME - FRANK

rushes off.

FRANK

Stay with her!

As Frank vanishes at breakneck speed... (X)

(CONTINUE

42 CONTINUED:

DOCTOR CANTOR

(X

confused as she looks out the window, down below, trying to make (X  
sense of Frank's sudden departure.

DOCTOR CANTOR'S POV

of the Grassy Area below. No Samiel now, as Frank appears below, (X  
looking around, frantic...

43 EXT. HOSPITAL - NIGHT

Frank scanning for Samiel, who is gone. He looks up now, a (X  
reality check, sees... (X

FRANK'S POV

Doctor Cantor in Jordan's window two floors above.

FRANK

grimaces, drops his head, and... his expression suddenly  
changes. He's spotted...

THE WOMAN'S WATCH

hangs on one of the low branches of the tree. (X

FRANK

retrieves it like a piece of evidence, holding it gingerly by  
the edge of the band. Off Frank, unsure where this will take  
him...

END OF ACT TWO

ACT THREE

44 INT. HOSPITAL - DAY

POLAROID UP on a slightly generic likeness of SAMIEL. ADJUST to find Frank studying a LAPTOP COMPUTER SCREEN along with a COMPUTER SKETCH ARTIST.

FRANK

The nose is wrong.

(points to screen)

It needs to break to the left.

Here.

ON THE LAPTOP SCREEN

The composite nose adjusts and suddenly... it's Samiel.

RESUME

A couple of NURSES nearby look at Frank askance, like he's becoming a nuisance.

FRANK

Let's get some copies.

ZZZZT. The composite prints on a PORTABLE PRINTER. Frank looks up as Agent Hollis approaches.

EMMA

Frank. How's Jordan?

FRANK

Stable.

(re: screen image)

That's the guy.

EMMA

What guy?

FRANK

I need a security detail. He was on the grounds last night.

EMMA

Who is this?

FRANK

I saw him at Jordan's school just before she collapsed. Then again last night outside her window. He's been stalking her.

(CONTINUE)

44 CONTINUED:

EMMA

Stalking? What are you talking about?

(then)

You requisition a sketch artist and video equipment. McClaren asks me why. I come here, find Jordan's been hospitalized...

(then)

... which you could have told me.

(X)  
(X)  
(X)

Frank waits a moment.

FRANK

I told you Jordan had meningitis in Seattle. A normally fatal condition that just... disappeared.

EMMA

(concerned)

Is it back?

FRANK

No. She's one of them. Like the three victims.

EMMA

What do you mean?

FRANK

Jordan could have died those first days in Seattle. Should have. Like the woman in the park, like the 911 call... she's been living on borrowed time.

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

EMMA

Frank...

FRANK

And now this man is coming after her.

Emma's not sure how to respond. It's crazy talk.

EMMA

(to composite artist)

Could you give us a second please?

The Composite artist nods, heads off.

(CONTINUE

44 CONTINUED: (2)

EMMA

Your daughter is sick. I know you're very worried. But it has nothing to do with this case. (X)

FRANK

You're wrong.

EMMA

Frank. You... see things. Even under normal circumstances...

FRANK

This is no apparition. He left this.

Frank hands her the Watch, now in a plastic bag, turns the band inside out to show INITIALS engraved on the back.

FRANK

(re: engraving)

G.P.E. Gertrude Epstein, the woman who collapsed in the park. This is her missing watch. He had it.

(then)

You want to help? Find him. (X)

EMMA

Look... (X)

FRANK

Somehow he had contact with those victims. Find him, please, before he gets to Jordan.

He hands her the composite fresh off the printer. Off Emma, wondering if Frank's snapped...

CUT TO:

45 INT. "REMAIN IN LIGHT" - DAY

CLOSE - the likeness of Samiel, now a hard copy.

R.I.L DIRECTOR (O.S.)  
Well he's not a regular, I know  
that.

ADJUST - Emma shows the likeness to the R.I.L. Director, who  
shakes his head "no."

EMMA  
But has he ever come by?

R.I.L. DIRECTOR  
Like I said, we get a lot of  
curiosity seekers, hangers on.  
Two hundred people attended our  
workshop last spring.

EMMA  
It's ok. Someone else thought he  
might have been here, that's  
all. Thanks.

She starts to move back toward the door, then stops, stares. (X)

R.I.L DIRECTOR (X)  
What? (X)

He turns now, too. Surprised at something in the next room. (X)

R.I.L DIRECTOR (X)  
I didn't see him come in. (X)

REVEAL, they're looking at... (X)

THEIR POV - IN THE GROUP ROOM (X)

Samiel stands in a small CLUSTER of PARTICIPANTS near a  
refreshment table, post-meeting. He looks up now, and we PRE-  
LAP... (X)

SAMIEL'S VOICE  
One... two...

CUT TO:

46 INT. QUANTICO - INTERROGATION ROOM/OBSERVATION ROOM - DAY

CLOSE - A MICROCASSETTE RECORDER, wheels spinning.

SAMIEL'S VOICE  
... three.

(CONTINUE

46 CONTINUED:

Emma's hand shuts the recorder off. ADJUST...

Samiel sits at a table in the interrogation room. Neutral, affectless.

EMMA

You were there.

SAMIEL

Where?

(CONTINUE

46 CONTINUED: (2)

EMMA

In the room with this man when  
he died.

She shows Samiel...

A PICTURE

of Victim 3, the Thirty-Five-Year-Old Man.

RESUME

EMMA

That call came in on 911. That's  
your voice on the tape.

SAMIEL

It's not my voice.

EMMA

Sure sounds like it.

SAMIEL

Not to me.

IN THE OBSERVATION ROOM

Frank Black slides into the booth, jaw set, watching.

IN THE INTERROGATION ROOM

Emma continues, growing frustrated with Samiel's non-response.

EMMA

What's your name?

(2)

SAMIEL

It doesn't matter.

EMMA

Actually, it matters quite a bit.

SAMIEL

You're angry.

She gives him a look--got that right.

EMMA

Why did you go to that encounter  
group? Remain in Light.

SAMIEL

Is that what it's called?

(CONTINUED)

46 CONTINUED: (3)

EMMA

Is that how you meet people?

SAMIEL

I met you there.

(X)

EMMA

I've circulated your picture to survivor groups up and down the East Coast. One in Boston, Baltimore, Philadelphia, they all said they'd seen you. Didn't know your name, but they'd seen you.

SAMIEL

Is that a crime?

EMMA

Murder is a crime.

Emma gestures slightly with her hands, Samiel's getting to her. KNOCK KNOCK. Emma turns as...

THE DOOR

opens. A TECHNICIAN gives some TEST RESULTS on a single sheet to Emma, who looks confused while...

SAMIEL

turns toward Frank, hidden behind the mirrored glass...

IN THE OBSERVATION ROOM

Frank spookily calm returns Samiel's mirrored gaze as...

IN THE INTERROGATION ROOM

Emma returns to Samiel. Something odd has just happened.

EMMA

That's all for now.

SAMIEL

It's not my voice, is it?

EMMA

We'll pick this up later.

Emma picks up the microcassette recorder and they move toward the door now into...

47 INT. QUANTICO - BULLPEN - DAY

Emma and Samiel emerge into the bullpen, take a couple steps and...

A FLYING BLUR

attacks Samiel, carrying both of them to the ground with a THUD. It's Frank.

LOW ANGLE - FRANK AND SAMIEL

on the ground, Frank POUNDING on him as a COUPLE OF AGENTS appear and help Emma pull Frank off Samiel. The cassette RECORDER goes flying. Frank YELLING now...

FRANK

Stay away from my daughter! I'll kill you!

EMMA

Frank...

FRANK

Stay away!

EMMA

It's not him, Frank!

FRANK

It is!

She has the test results unfolded now.

EMMA

It's not his voice on the 911 tape. Look...

Frank doesn't look at the paper, just keeps glaring at Samiel, who's BLEEDING slightly from a cut on his face..

EMMA

It's not... it's not...

Things quiet now as the two agents hustle Samiel off and in the ensuing silence we hear...

SAMIEL'S VOICE

... three... four...

Frank and Emma look around, then down at...

THE MICROCASSETTE RECORDER

on the ground. Somehow it turned on in the tussle.

(CONTINUI

47 CONTINUED:

EMMA

bends down to pick it up.

SAMIEL'S VOICE

... five... six

Before she snaps it off, PRE-LAP DRIP... DRIP... and...

CUT TO:

48 A SMALL PUDDLE ON THE FLOOR

fed by DROPS of WATER falling at the precise pace of Samiel's counting. The Little Girl's face comes into frame, amused, staring at the puddle. We're... (X)

INT. TRAIN - COMPARTMENT - NIGHT (X)

The Little Girl down by the floor looks up toward... (X)

HER MOM

checks the ceiling for the source of the water.

BUSINESSWOMAN

Time to issue a flood warning?

GIRL'S MOM

It's just... coming from nowhere.

The Businesswoman tucks her knees back further toward the seat, trying to keep the slight spray off her shoes. The three of them exchange a look.

CUT TO:

49 INT. TRAIN - CORRIDOR - NIGHT (X)

The Businesswoman, the Girl's Mother and the Little Girl emerge into the corridor with their belongings. In good spirits.

BUSINESSWOMAN

Left? Right? What do you say?

The Little Girl points left, down the corridor and they move toward...

50 INT. TRAIN - COMPARTMENT - NIGHT

A BUSINESSMAN (the one from the Teaser) looks up as the trio appears outside his door. He rises, opens the door.

GIRL'S MOM  
May we join you?

BUSINESSMAN  
Please, please...

BUSINESSWOMAN  
We had a little flooding next door.

The Little Girl takes a silent seat by the window, settling in. She lifts up the BLIND, peers out.

BUSINESSMAN  
So do you like this train?

LITTLE GIRL  
Yeah. A lot.

Off the Little Girl, giving him a huge smile.

CUT TO:

51 INT. HOSPITAL - JORDAN'S ROOM - NIGHT

ON JORDAN, asleep or comatose. FIND FRANK in the room, near the door, bent over a small TV with a built-in VHS player. He's watching...

ON THE TV

the videotape from the park. The handheld rush toward the "drowning" lady. Frozen now...

FRANK

staring intently at the screen, actually leaning in, pointing with his FINGER to...

CLOSE - THE SCREEN - FRAME BY FRAME

Something we haven't seen before... a VAGUE REFLECTION on a WINDOW near the collapsed lady... (X)  
(X)

FRANK

grabs a PROFILE MUG SHOT of Samiel, places it against...

(CONTINUE)

51 CONTINUED:

CLOSER - THE SCREEN - FRAME BY FRAME

The reflection matches the mug shot. It's SAMIEL. Continuing to ( :  
PUSH, he's holding something in his hand. CLICK. Frank grabs the  
hand area, ENLARGES it showing...

The WATCH reflected, a CIRCLE hanging from Samiel's hand as ( :  
Samiel shifts position, rotating. FRAME FREEZES.

FRANK

lost in thought, any doubt evaporating. The guy was there when  
the woman collapsed.

EMMA (O.S.)

You want to talk about it?

Frank looks up. Emma is just outside his door. He gets up.

THE HALLWAY

Frank joins Emma.

FRANK

You let him go, didn't you?

EMMA

We had no evidence, and that's  
not what I meant. You attacked  
him.

Frank turns back into the room, blowing her off.

EMMA

Hey!

FRANK

What?

EMMA

You battered a man in my  
custody. Forget that he didn't  
press charges, I'm obligated to  
report it. ( :

FRANK

So report it.

EMMA

I won't. Of course I won't.  
(then)  
I'm worried about you. Ok?

(CONTINUI

51 CONTINUED: (2)

Frank neutral. Not responding.

EMMA

Who is he?

FRANK

I told you.

EMMA

No. You gave me his picture and said "find him" and... somehow I did. Who is he? (X)

FRANK

He's responsible for three deaths. (X)

EMMA

(overlapping)

He's not.

FRANK

... and now he's after Jordan.

EMMA

Frank. You thought it was his voice on the 911 tape. I did too, but we were wrong. You saw the report.

Frank spins the TV for Emma to see. Still frozen...

FRANK

Forget the report. Here he is. Right here. When the woman in the park died.

X-CLOSE - THE TV

Samiel's reflection, indistinct in the window. (X)

FRANK

Emma glued to the screen. Frank talking gently to her.

EMMA

It looks like him. The tape sounded like him.

FRANK

He's holding a watch in his hand. The watch he took from that woman, then left for me.

(CONTINUE

51 CONTINUED: (3)

EMMA

It could be anybody. Holding anything. (2)

FRANK

But it's not. Look at this. (2)

CLOSE - THE TV

REWINDS a bit, begins again to step frame forward.

FRAME - Samiel's reflection. (2)

FRAME - Samiel's reflection. (2)

FRAME - Gone!

RESUME

Emma can't believe what they're seeing.

FRANK

He vanishes. In one frame.

EMMA

So the tape's been tampered with.

FRANK

It hasn't been.

EMMA

Well he can't just disappear. (2)

(then, off Frank) (2)

Right? Where did he go? (2)

FRANK

He's after Jordan.

Emma and Frank exchange a long look, then look up at a NOISE in the room. It's...

ANGLE - JORDAN

walking out of the shadows like a zombie. Toward them. The sound growing louder. She's gasping for air. Rasping. Frank rushes over to her...

FRANK

(to Emma)

Get a doctor.

As Emma careens into the hall yelling...

(CONTINUED)

51 CONTINUED: (4)

EMMA

Doctor! We need a doctor!!

Frank scoops Jordan up in his arms.

FRANK

Jordan! Jordan! The doctor's coming. Please sweetie, it's going to be ok.

(turns toward hall)

Help! HELP!!

He's holding her, like the pieta. As a few drops of WATER escape the side of her mouth, then a little trickle.

END OF ACT THREE

ACT FOUR

52 INT. HOSPITAL - JORDAN'S ROOM - NIGHT

POLAROID BLOOMS on a breathing mask, lifted gently from (sleeping) Jordan's face by Doctor Cantor, who listens to her chest with a stethoscope.

DOCTOR CANTOR

Congested, but right now she's fine. To be honest, I'm a little baffled.

Frank gives Cantor a look--"that's right."

DOCTOR CANTOR

We can keep treating her symptoms. In fact, she couldn't be in a better place for that...

FRANK

We're running out of time.

DOCTOR CANTOR

Why do you say that?

Frank looks away, out the window. Curious.

DOCTOR CANTOR

Not facing what's happening with your daughter won't make her well, Mr. Black. Saying someone's doing this to her doesn't make the tough therapeutic decisions go away.

FRANK

Someone is after her.

Frank leaves. Agitated. Cantor shakes her head, then drifts over to the spot by the window where Frank was standing. She looks down, THROUGH THE WINDOW, HER POV... ( ) ( ) ( )

53 EXT. HOSPITAL - NIGHT

Samiel looking up at Cantor, then at...

FRANK

exits the hospital, approaches Samiel, who is still BRUISED from his scuffle with Frank. Frank proceeds, cautious, not belligerent.

(CONTINUE)

53 CONTINUED:

FRANK

My daughter is stable right now.  
I want her to stay that way.

Samiel doesn't respond. Just watches Frank intently.

FRANK

Who are you?  
(no response)  
You were there. In the park.  
When the woman died.

(no response)  
You were there... and then a  
second later you weren't.

SAMIEL

I couldn't explain.

FRANK

Then explain the victims.

SAMIEL

Not victims.

FRANK

These... people, then. Why? What  
have they done?

SAMIEL

They've done nothing.

FRANK

Then why are you taking them?  
Why my daughter?

Samiel pauses, searching for words to describe.

SAMIEL

They received a gift. Of  
additional time on earth. Now  
their time is finished and there  
are others. Who need now, what  
they needed then. To continue  
living.

(X

(X

(X

(X

(CONTINUE)

53 CONTINUED: (2)

FRANK

No... one person dies so another  
can live? That's not how this  
works.

SAMIEL

Your wife died so your daughter  
could live.

FRANK

She chose that.

SAMIEL

Did she? Where was the choice?

Frank quiet a moment.

SAMIEL

You have a great gift, Mr. Black.

FRANK

Jordan is the one great thing in  
my life. My daughter.

SAMIEL

You're wrong.

FRANK

My "gift" is nothing.  
Hallucinations forced on me.

SAMIEL

Your... visions... are your  
visions. Your gift is something  
else. It's the question in your  
head. The question you ask  
yourself--what does life expect  
of me?

This hits Frank hard. That is his life.

FRANK

Not my daughter. Let her live.  
She's not part of this.

SAMIEL

These decisions are not ours. I  
can only prepare you.

(CONTINUE

53 CONTINUED: (3)

FRANK

Help me... please. Help me.

Samiel starts off. Frank stops him. Roughly, whipping him against a wall.

FRANK

Don't leave! Where are you going?!

A slight trickle of blood runs down Samiel's face onto Frank's hand as a bruise re-opens. Frank relaxes his grip.

SAMIEL

Even our blood is not our own.

Frank turns now, RUNS back into the hospital, alarmed for Jordan. Samiel starts off now, then stops. He's spotted...

ON THE GROUND

the Woman's watch, which Samiel picks up as we PRE-LAP...

PRIEST'S VOICE

Almighty father, to whom alone belongs life and death...

54 INT. HOSPITAL - JORDAN'S ROOM - NIGHT

ON an Episcopal PRIEST (from the Teaser) delivering last rites to Jordan from the Book of Common Prayer.

PRIEST

... we know, if thou wilt, thou canst even yet raise thy servant up. If it shall be thy pleasure to prolong her days here on earth, let her be an instrument of thy glory...

Frank enters, does a double take before...

FRANK

Who are you?

WITH FRANK

as he moves to the Priest who finishes...

(CONTINUI

54 CONTINUED:

PRIEST

... or in thy mercy receive into  
those heavenly habitations your  
humble servant Jordan Black.

FRANK

No! Get out.

The Priest doesn't move. At least not in time. Frank grabs the  
Leather Book, SLAMS it shut.

FRANK

Get out! Now!

EMMA appears in the doorway as Frank half YANKS the Priest to  
his feet. A BLITZ exchange of overlapping lines...

EMMA

Frank?

FRANK

What's he doing here?

EMMA

I don't know.

PRIEST

I was called...

FRANK

Get out! Now! She's not going to  
die.

The Priest's confused, as is Emma, who ushers him to the door.  
As they exit, suddenly BEEP BEEP BEEP. Frank rushes to Jordan's  
side where...

HIS POV - THE MONITORS

A SUBJECTIVE BLUR of lights and sounds, ALARMS warning of  
Jordan's demise.

FRANK

unable to do anything about it. Frantic as...

THE CRASH TEAM

Doctor Cantor and the ER Nurse fly in with another Nurse  
wheeling a crash cart.

ER NURSE

Crash cart! Out of the way!

(CONTINUE

54 CONTINUED: (2)

Emma on their heels. She crosses to Frank who's in shock.

EMMA

Frank. Let them do their job.

Emma tugs on him gently, but Frank does not move.

CUT TO:

55 INT. TRAIN - COMPARTMENT - NIGHT

A HYDRAULIC SIGH. The Little Girl pulls back the blinds now and...

HER POV - THROUGH THE WINDOW

Samiel waiting on the platform as a LEGEND establishes "ARLINGTON, VIRGINIA." He moves toward the train as...

ANNOUNCEMENT

Next stop Washington, D.C. All aboard.

THE LITTLE GIRL

turns back toward the compartment...

HER POV - THROUGH THE GLASS

Samiel gives the Little Girl a quick glance as he passes in the corridor seconds later.

RESUME - THE LITTLE GIRL

She sits back in her seat, furrows her brow, struck by some deep thought. The TRAIN JERKS and they begin to move.

CUT TO:

56 INT. HOSPITAL - JORDAN'S ROOM - NIGHT

CLOSE - A THORACENTESIS NEEDLE jabbed through skin, the TUBE filling RAPIDLY. REVEAL, it's in Jordan's back.

ER NURSE

What's going on here? It's already full.

DOCTOR CANTOR

alarmed, percusses her back, listening with a stethoscope.

(CONTINUE)

56 CONTINUED:

DOCTOR CANTOR

She's solid water. Get me a chest tube.

Frank moves toward Jordan now as a Nurse passes Cantor a chest tube and she prepares for an incision. Very much IN THE WAY as he starts pleading, softly at first. (X)

FRANK

I've tried, God, I've tried. I've done what you've asked. Without knowing why. Without expecting a reason. Don't do this. I'm begging you. Don't take her from me.

Cantor and the nurses distracted, watching Frank with morbid fascination. Emma trying mercifully to intervene...

EMMA

Frank...

He's oblivious, GETTING LOUDER now...

FRANK

If someone has to die, take me. Are you listening? I've tried... so hard. Take me! Please. Let her live.

An embarrassed silence. All eyes on Frank. As Cantor returns to her work WE'RE BACK TO THE TEASER as we... (X)

CUT TO:

57 EXT. TRAIN TRACKS - NIGHT (STOCK) (X)

A PASSENGER TRAIN emerges from the fog, approaching. As it WIPES noisily by...

58 INT. TRAIN - CONDUCTOR'S STATION - NIGHT

CLOSE - A POCKET WATCH. The time is now 10:15.

A TRAIN CONDUCTOR

checks the time, puts his watch away. Gently rocking to the rhythm of the rails. He returns now to a BOOK he's reading ("The Gift," by Marcel Mauss), not noticing as...

(CONTINUI

58 CONTINUED:

A HAND reaches into the small compartment through the slightly open door, removes...

A SET OF KEYS

from a hook by the door. As the keys vanish...

THE CONDUCTOR

looks up too late. A quick quizzical look--something has changed but he's not sure what. As he returns to his book...

59 INT. TRAIN - HALLWAY - NIGHT

ON SAMIEL flipping through the set of keys, finds what he's looking for...

AN ODD "KEY"

more like a small tool really.

SAMIEL

moves off down the rocking hallway, past EMPTY COMPARTMENTS, to the CLICK CLACK of steel wheels. He's thrown against the wall now as the TRAIN LURCHES.

60 EXT. TRAIN - SWITCH - NIGHT (STOCK)

(X)

STEEL WHEELS shunted screeching onto a side spur.

61 INT. TRAIN - COMPARTMENT - NIGHT

CLOSE - A CRAYON DRAWING, ruined now by JAGGED LINES, the result of the LURCHING TRAIN, as YOUNG HANDS fail to keep a crayon under control. REVEAL...

The LITTLE GIRL, one of the FOUR PASSENGERS sitting in this European style compartment, upset by the lurching train.

GIRL'S MOTHER

Everything's ok, honey.

And it is ok, as the train settles back into a groove. The BUSINESSMAN looks down at...

HIS LAP

containing the CALCULATOR and papers of...

(CONTINUED)

61 CONTINUED:

THE BUSINESSWOMAN

reaches over, not sure of the etiquette. He passes them back to her.

BUSINESSWOMAN

Sorry.

They share a smile, not noticing as SAMIEL sneaks into partial view outside their compartment, keys in hand...

CUT TO:

62 INT. HOSPITAL - JORDAN'S ROOM - NIGHT

A SCALPEL makes a mid-axillary incision in Jordan. A CHEST TUBE (2)  
is inserted, guided by a gloved finger. As water begins to (2)  
flow...

ER NURSE

Where's it all coming from?

DOCTOR CANTOR

I don't know. It's impossible.  
(then)

My God. She's drowning.

They connect the chest tube to the drainage machine. As it whirs into action...

CUT TO:

63 INT. TRAIN - CORRIDOR - NIGHT

CLOSE - a WOMAN'S WRISTWATCH held in an open male hand. The time is 10:20. REVEAL Samiel, holding it. He puts it away now in his pocket and takes...

THE ODD "KEY"

turns odd lock at the top of the compartment door. The SNAP barely audible over the noise of the train. A small INDICATOR now showing "Locked."

SAMIEL

looks THROUGH THE GLASS now at the four people in the compartment. He realizes...

(CONTINUE

63 CONTINUED:

IN THE COMPARTMENT

the Little Girl has been watching him, staring. Her Mother looks ( up too, now, only...

MOTHER'S POV

starts to SHUDDER as the TRAIN WRENCHES VIOLENTLY, HURLING the passengers off balance.

CUT TO:

64 EXT. TRAIN TRACKS - BRIDGE - NIGHT

The train derails with a METALLIC SHRIEK, one car starts to fall...

65 INT. TRAIN - COMPARTMENT - NIGHT

The four passengers horrified as the compartment inverts, tossing them violently against the walls. The Businessman's face SMASHES against the window to the corridor. The Little Girl pressed against the glass. (X

CUT TO:

66 EXT. TRAIN - NIGHT (STOCK/CGI) (X

LOW ANGLE - the train car PLUNGES past camera, landing with a loud SPLASH and SPRAY of water in the river below.

CUT TO:

67 INT. HOSPITAL - JORDAN'S ROOM - NIGHT

CLOSE - THE CHEST DRAINAGE MACHINE. Fluid swirling.

WIDER. Water continues to gush from Jordan's chest cavity.

ER NURSE

I can't keep her lungs drained.

A MONITOR ALARM shrieks.

ER NURSE

Respiratory arrest.

DOCTOR CANTOR

Defib! She's flatline.

(CONTINUED)

67 CONTINUED:

The ER Nurse reaches for the crash cart. The Chest Drainage machine OVERFLOWS NOISILY, onto the floor.

CUT TO:

68 INT. TRAIN - COMPARTMENT - UNDERWATER - NIGHT

The four occupants SPLAYED UNMOVING across the seats and floor, as WATER CHURNS in the corridor outside the apartment, rising along the glass.

IN THE CORRIDOR

WITH SAMIEL borne on the gushing water down the dimly lit corridor, now flooded. He surfaces, GASPS for breath in the space above the waterline, below the ceiling.

HIS POV - THROUGH THE GLASS

the compartment remarkably dry, sealed, still intact as the TRAIN SHIFTS, settling maybe. As it does, the four passengers start to move, STUNNED but very alive...

The Little Girl rises, drawn toward...

SAMIEL

underwater in the corridor. He returns her gaze a long beat before moving off.

NEW ANGLE - SAMIEL

"surfacing" in the corridor, only inches of air available, craning his neck, gasping, moving down the hallway toward...

HIS POV - SCANNING

The Exit Door settled into mud on the bottom of the river. Finding a WINDOW on the high side of the train, where water pours in, HOT ELECTRIC LIGHTS visible above, between Samiel and the night sky.

SAMIEL

swims toward the gushing water, toward the light. Finding...

THE "WINDOW"

exit is blocked by thick SECURITY BARS. There is no escape.

(CONTINUE)

68 CONTINUED:

HIGH ANGLE - ABOVE THE WATER

as Samiel "surfaces" under the bars, grabs some air, then returns...

UNDERWATER

Samiel concerned now. We HEAR...

SAMIEL'S VOICE

One...

(three second pause)

Two...

(three second pause)

Three...

The sonorous voice continues, as if in Samiel's head and a LOOK OF UNDERSTANDING crosses his face.

HIGH ANGLE - ABOVE THE WATER

Samiel tries to surface, but there's only liquid now.

UNDERWATER

Samiel's expression metamorphoses again. Becoming peaceful.

SAMIEL

Four...

(three second pause)

Five...

(three second pause)

Six...

Samiel drifts down now toward the floor. He COUGHS slightly, a few BUBBLES escape his mouth. He looks up...

HIS POV

Light, drawing him on, the security bars not really visible.

RESUME - ON SAMIEL

drowning.

SAMIEL'S VOICE

Seven...

He coughs twice and swallows. Sucking water into his lungs.

SAMIEL'S VOICE

Eight...

(CONTINUE

68 CONTINUED: (2)

The last few bubbles of oxygen escape his lips.

SAMIEL'S VOICE

Nine...

He floats now, eyes open. Dead. Drifting upward to the light.

DOCTOR CANTOR'S VOICE

Ten. Clear!

CUT TO:

69 INT. HOSPITAL - JORDAN'S ROOM - NIGHT

Doctor Cantor swinging the defib paddles toward Jordan when...

FRANK

Wait!

Frank jumps up from his spot at the side of the room.

DOCTOR CANTOR

(at Frank)

I need room here!

ER NURSE

Wait! She's back!

A BEEPING draws them to...

CLOSE - A HEART MONITOR

shows Jordan's heart pulsing again.

RESUME

Everyone watching Jordan. Eyes closed. But she's breathing.

FRANK

full of emotion. The others disperse slightly, give him the front position at bedside. He reaches out and touches her...

JORDAN

slowly opens her eyes. The first thing she sees is Frank. No words, no smiles. SILENCE for the longest time.

JORDAN

I saw Mommy.

Frank believes her. Blown away. Finally...

(CONTINUE

69 CONTINUED:

FRANK  
Sssshh. Just rest.

Jordan slowly nods her head, still dazed. Emma watches as Frank takes a seat by Jordan's side...

DISSOLVE TO:

70 INT. HOSPITAL - HALLWAY - NIGHT

FIND Emma walking down the hall. Wondering what she's seen. Up ahead...

THE CRASH CREW

has already moved on to the next thing, the first of the four PASSENGERS from the train wheeled now into the ER as...

PARAMEDIC  
Train car derailed into the Clinton River. What a mess.

The ER Nurse and Doctor Cantor check the first gurney, the Little Girl.

DOCTOR CANTOR  
She's looking good. Get her to exam one.

PARAMEDIC  
These four would have bought it except somehow their compartment door jammed airtight til we got there. Only thing that saved them from drowning.

ER NURSE  
Lucky.

PARAMEDIC  
Yeah. Everyone except that guy there.

Emma has been listening to this. She continues now past the new arrivals wheeled toward exam rooms. On to...

A LAST GURNEY

carrying a BODY covered by a sheet. We HEAR the paramedic still talking to the nurse.

(CONTINUE

70 CONTINUED:

PARAMEDIC

No ID. Must have gotten lost in  
the wreck. Gonna be a bitch  
figuring out who he is.

(CONTIN

70 CONTINUED: (2)

Emma lifts the sheet...

THE BODY - SAMIEL

an odd peaceful smile on his face.

EMMA

looks at him quizzically, then reaches down and takes from...

HIS CLENCHED HAND

the woman's watch. PUSHING, REVEAL the SECOND HAND has STOPPED. (X)  
The time is 10:23. (X)

EMMA

looks at it. Wondering. While...

71 INT. HOSPITAL - JORDAN'S ROOM - NIGHT

Frank sits by Jordan. Both QUIET. Like they've been this way for hours.

JORDAN  
Dad?

Frank listens up.

JORDAN  
Mommy said she's fine. And she  
said to tell you... she chose.

Frank leans in now, in awe.

JORDAN  
She made the right choice.  
(then)  
I don't know what that means.

FRANK  
She loved you, Jordan. Very,  
very much.

Frank reaches out to her, grateful for her life. And for his own. As he bows his head...

THE END