

DIAGNOSIS MURDER

"Obsession – Part One"

TEASER

FADE IN:

1 TIGHT ON AN OLD MAN'S FACE 1

gnarled with age, but suffused with gentleness. He looks like the grandfather you dreamed of. He looks up, feeling the sun hit him in the face. Over this we hear the rich, elegant voice we will come to know belongs to CARTER SWEENEY.

CARTER'S VOICE

Imagine a man. A plain man, no different from a thousand others you see in a day. Who enjoys the simple things in life -- the feeling of the sun on his face, the taste of that first sip of coffee.

The old man takes a deep breath, feeling the air fill his lungs. It's good.

INTERCUT:

2 INT. RADIO STATION STUDIO – DAY 2

CARTER SWEENEY speaks intently into to his microphone, ignoring the panel of blinking lights on his console.

CARTER

Imagine his life. Starting out with unlimited potential, and,

like most lives, amounting to nothing much. A few dollars in a retirement account, almost enough to pay off the debts that will outlive him. A business that still bears his name, although it's long since passed on to his daughter.

3 TIGHT ON THE OLD MAN

3

as he bends over a beautifully sculpted banzai tree.

CARTER'S VOICE

Imagine his hands. Hands that built a house, caressed a wife, held a child. Hands that sculpt and shape and create.

The old man pinches a tiny trim in the tree.

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2.

4 TIGHT ON THE OLD MAN

4

as he makes one final trim on the banzai and puts it with a dozen others, a miniature forest on a steel table. A MAN'S SHADOW falls over him.

CARTER'S VOICE

And now, imagine his death.

The old man turns to see who's come in, and for the first
time we realize we're

5 INT. DEATH ROW CELL – DAY

5

and the old man is dressed in prisoner's blues. There's a PRIEST standing in the doorway.

CARTER'S VOICE

Imagine his face contorting in pain as the poison surges through his veins. And the hands, those hands that can do so much, clenching one last time, and falling still, useless.

6 INT. RADIO STATION STUDIO – DAY

6

Carter is near tears, his voice trembling slightly.

CARTER

I can imagine it. Because that man will die by lethal injection tonight.

7 INT. DEATH ROW CELL – DAY

7

As the priest bends over the old man we now know as Lewis Sweeney.

LEWIS

Can you ask them... Can you get me
one last phone call?

The priest nods and goes to the cell door.

CARTER'S VOICE

Because that man is my father.

And on Lewis Sweeney's face:

8 INT. COMMUNITY GENERAL HOSPITAL – DAY

8

As Mark Sloan and Jesse Travis walk down the corridor.

(CONTINUED)

3. "Obsession" Part One 2/10/98 (GOLDENROD)

8 CONTINUED:

8

MARK

You've made sixty-five thousand dollars betting on football games?

JESSE

All fantasy money so far. But my system is so good, I'm thinking of flying to Vegas next Sunday -- and I'm happy to accept investors.

MARK

I've known a lot of gamblers who ended up broke. And they all started out with a system.

JESSE

Not with mine.

MARK

That's good, because none of the others ever said that.

Mark's irony goes right over Jesse's head. Jesse stops, looks around to make sure no one is listening, then whispers.

JESSE

I look at the two teams, study their strengths and weaknesses, analyze their game to the smallest detail -- and then bet on the club whose mascot would win in a fight.

Mark is looking for a polite way to decline when:

INTERCOM VOICE
Dr. Mark Sloan, please dial
extension 19.

MARK
We'll talk.

JESSE
I'll just put you down for a
couple hundred.

Mark Before Mark can respond, Jesse heads off down the hall.
picks up the phone.

MARK
Dr. Mark Sloan.
(then)
Yes, of course I remember you.

INTERCUT WITH:

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4.

9 INT. DEATH ROW CELL – DAY

9

Lewis talks on a cell phone, the priest standing close by.

LEWIS

I'm going to die tonight, Dr.
Sloan.

MARK

Yes, I know.

LEWIS

I'm going to die because you put
me here.

MARK

You put yourself there. You
murdered 52 innocent people. All
I did was catch you.

LEWIS

You "caught" an innocent man.

Mark doesn't believe that, not a doubt in his mind.

MARK

You had your chance to prove that
at the trial. The jury didn't
believe you, and neither do I.

LEWIS

Are you so sure you'd stake my
life on that?

MARK

If you're looking for a pardon, I

can't help you. And I wouldn't if I could.

LEWIS
I don't want your help.

MARK
Then what?

LEWIS
I want you to see what you've done. I want you to watch me die. You owe me that much.

Mark takes that in. He doesn't like it, but he understands his responsibility.

MARK
I'll be there.

(CONTINUED)

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9 CONTINUED:

9

Mark hangs up on the phone. And on his grim resolve:

FADE OUT:

END OF TEASER

6. "Obsession" Part One 2/10/98 (GOLDENROD)

ACT ONE

FADE IN:

10 EXT. PRISON -NIGHT (STOCK) 10

BURNSIDE'S VOICE
For three years, Lewis Sweeney
held this city in a grip of terror.

11 INT. PRISON - EXECUTION ROOM - OBSERVATION AREA -
NIGHT 11

A small room dominated by a large, thick window into the
execution room. DISTRICT ATTORNEY NEIL BURNSIDE, 50,
stands in
front of the window, holding forth to the POOL REPORTER. A
clock on the wall reads 11:50.

BURNSIDE
Thirty-nine bombings. Fifty-two
deaths, hundreds of injuries,
millions in property damage. And
you can ask if I'm sure he
deserves to die tonight?

REPORTER
Some people believe that Lewis
Sweeney isn't the Sunny View
Bomber.

BURNSIDE

Some people believe that JFK was killed by space aliens, and I can't help them, either. I'm not a psychiatrist, I'm a prosecutor.

REPORTER

And you're up for re-election in a month.

BURNSIDE

So you're implying I'd execute an innocent man to further my career. Is that really what you want to ask?

He looks the reporter directly in the eye -- until she finally looks away.

REPORTER

During the trial, even you conceded you had no idea what Sweeney's motive could be.

(CONTINUED)

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7.

11 CONTINUED:

11

BURNSIDE

I still don't. No one has ever figured out the pattern to his bombings, or the reasons he chose his targets.

REPORTER

Doesn't that make you wonder if you have the right man?

Mark That's when a door opens behind them and a GUARD ushers
-- in. Burnside shoots him a welcoming smile. Mark nods back
-- he doesn't like Burnside much.

BURNSIDE

It makes me glad he'll be dying tonight. Don't you agree, Dr. Sloan?

MARK

I'm not here to celebrate.

BURNSIDE

"Every man's death diminishes me, for I am all men," is that it, Dr. Sloan?

MARK

Something like that.

Burnside notices the reporter writing that down and turns to her.

BURNSIDE
If that's true, then I'm thrilled
to be diminished tonight.

That's when the door opens again and the guard lets in
Carter
Sweeney, his arm around a sobbing young woman we will
come to
know as CAITLIN SWEENEY, 20s. Burnside goes up to him
and puts
out a hand to shake.

BURNSIDE
Carter, I know how hard this must
be for you. If there's anything my
office can do --

Carter ignores Burnside. He looks Mark right in the eye.

CARTER
My father would like to speak to
you.

Mark nods, accepting that, and we go:

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8.

12 INT. DEATH ROW CELL – NIGHT

12

he
pains,
over
Mark comes in, flinching as the door slams behind him. But
forgets that when he sees Lewis Sweeney doubled over in
his body wracked by a terrible coughing fit. Mark rushes
to him, tries to help him up.

MARK
Guard, help!

get
There's no answer from outside the cell. Lewis manages to
his coughing spell under control, wiping a little blood off
his lips.

LEWIS
What are you going to do, Doctor?
Save my life?

MARK
You should be in the hospital ward.
(then)
Guard!

LEWIS
They couldn't do anything for me
even if they cared.

Mark studies Lewis, seeing a very sick man.

MARK
Cancer?

LEWIS

The tumor started in my sinuses;
now it possesses more of my body
than I do.

MARK

Do they give you anything for the
pain?

LEWIS

They're going to.

(then)

Outside, they'd be arrested for
ending my suffering. Instead,
you'll be a hero. Everybody wins.

MARK

Is this why you wanted to see me?

LEWIS

What, to revel in the cheap irony?
I don't have that much time left.

(off Mark's look)

There's a question I need you to
answer before I die.

(CONTINUED)

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9.

12 CONTINUED:

12

MARK

I'll try.

LEWIS

Why you?

It takes Mark a moment to understand what he's being asked.

MARK

You mean why did I help the police track you down?

LEWIS

Burnside wouldn't win the election if he didn't produce a body. The police needed to close a case. But you, Doctor, what was driving you?

MARK

Innocent people were dying.

LEWIS

Innocent people are always dying. Muggings, drive-bys, tainted hamburger meat. Why this set of victims and not another?

Mark doesn't have an answer. He's never asked himself that.

MARK

I did what had to be done.

LEWIS

That's it? Nothing personal, just
a feeling of civic duty?

by Mark nods. It's not enough for Lewis, whose body is wracked
a spasm of violent coughing.

LEWIS

If not for your whim, I could have
spent the last six years of my
life with my family.

MARK

And how many more people would
have died?

LEWIS

I'm not the bomber.

MARK

Then why did the explosions stop
when you were arrested?

(CONTINUED)

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10.

12 CONTINUED: (2)

12

LEWIS

I assume the real bomber realized
that if he stopped, I'd pay for
his crimes and he'd go free.

(then)

At least, that's my hope. It's the
one thing that gives any meaning
to my death.

Mark doesn't believe a word of it, but he's not going to argue
with the condemned man.

MARK

I hope you find peace, Lewis.

LEWIS

I already have, Doctor. But I'll
pray for you.

And on Mark:

13 INT. EXECUTION ROOM – NIGHT

13

as a Prison Doctor prepares the LETHAL INJECTION.

14 INT. OBSERVATION ROOM – NIGHT

14

The clock on the wall reads 11:58. Caitlin buries her head
against Carter's shoulder as the guards strap Lewis onto the
table. Burnside stands transfixed as the reporter scribbles in
her notebook.

CAITLIN
Somebody stop this. Why won't
anybody stop this?

Carter shushes her quietly.

CARTER
You've got to be strong, Cait.

Mark casts an uncomfortable look back at Carter and Caitlin.
Burnside notices.

BURNSIDE
They chose to be here, Mark.

MARK
To watch their father die?

BURNSIDE
If that's what they want...

Caitlin lets out a gasp. Mark turns and sees

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11.

15 INT. EXECUTION ROOM – NIGHT

15

The guards tighten the straps on Lewis. The doctor ties a tourniquet around Lewis' arm, picks up the syringe.

BURNSIDE

(off Mark's look)

He should have thought of his kids
before he started planting those
bombs.

Mark knows that's true. But he still feels uncomfortable. He glances up at the clock: It's the stroke of midnight.

16 OMITTED

16

17 INT. EXECUTION ROOM

17

The doctor gives the injection. Lewis closes his eyes. He looks calm, ready.

18 BACK TO SCENE

18

Mark takes a deep breath, steadying himself as

19 LEWIS

19

begins to CONVULSE.

20 BACK TO SCENE

20

Burnside watches avidly. The reporter averts her eyes. Mark can't. He knows it's his responsibility to witness every moment of Lewis' death. And knows that all along --

21 CARTER AND CAITLIN SWEENEY

21

go
are staring at him and only him. And on Mark's trouble, we
to:

22 INT. COMMUNITY GENERAL - PATHOLOGY - DAY
22

an
AMANDA is in a blood-splattered gown, working intently on
autopsy, when Jesse strides in behind her.

JESSE
Amanda, you look absolutely
beautiful.

Amanda turns from the body and pins Jesse with her coldest
glare.

(CONTINUED)

12. "Obsession" Part One 2/10/98 (GOLDENROD)

22 CONTINUED:

22

AMANDA

I've been working since dawn on a seven car pile-up. I haven't showered. I haven't eaten. My eyes are bloodshot, my hair is tangled, my lips are chapped, and I'm covered in gore. And you have the gall to walk in here and tell me I'm beautiful?

Jesse covers quickly.

JESSE

And yet, your natural radiance shines through -- that is the true measure of beauty. Nothing can obscure it.

Amanda turns back to the body, so Jesse can't see she's flattered despite herself.

AMANDA

I'm busy and the answer is no.

JESSE

You haven't even heard what I have to say.

AMANDA

If it needs that big a sell, I don't want to. Bye.

JESSE

How would you like to be

financially independent?

AMANDA

I am.

JESSE

How would you like to be obscenely wealthy?

AMANDA

I am.

JESSE

You are?

AMANDA

My father set up a trust fund for me when I turned eighteen.

(CONTINUED)

13. "Obsession" Part One 2/10/98 (GOLDENROD)

22 CONTINUED: (2)

22

JESSE

Oh.

(then)

How would you like me to become
financially independent and
obscenely wealthy?

AMANDA

Good-bye, Jesse.

MAN'S VOICE

Amanda.

Amanda and Jesse look up to see FBI AGENT RON WAGNER
walking
in the other door. Amanda tries to hide her surprise.

JESSE

Agent Wagner -- what brings you
back to town?

WAGNER

(to Amanda)

We need to talk.

(to Jesse)

Alone.

Jesse starts to go, when:

AMANDA

(to Jesse)

Stay.

(to Wagner)

We're busy right now. It will have

to wait.

WAGNER

I just flew seven hours from Quantico to have this conversation, and we're going to have it. Now.

JESSE

Did you hear that? I think I'm being paged.

He starts to go, Amanda stops him.

AMANDA

(to Jesse)

You're not.

(to Wagner)

We're in the middle of an urgent autopsy. I can't be bothered right now. Besides, I said everything I have to say to you on the phone.

(CONTINUED)

14. "Obsession" Part One 2/10/98 (GOLDENROD)

22 CONTINUED: (3)

22

WAGNER

To my answering machine, not me.
You can't end our relationship
that way.

Now Jesse wants to hear this.

AMANDA

I wanted to spare your feelings.

WAGNER

You wanted to hide from them.
(then)
It's because last weekend I told
you that I love you, isn't it?

Amanda looks away self-consciously, and notices Jesse
standing there, waiting for her answer. Amanda glares at him.

AMANDA

(to Jesse)
Didn't they just page you?

JESSE

I don't think so.
(off their looks)
But I could be wrong.

Jesse leaves. As soon as he's gone, Amanda takes off her
goggles and slowly removes her gloves.

WAGNER

Is it because I said I love you?

AMANDA

Yes.

WAGNER

And you don't love me.

AMANDA

I didn't say that.

WAGNER

No, you didn't.

(then)

That's why I'm here. That's why I
won't make it easy for you.

AMANDA

You've never made it easy -- not
from moment we met in the wreckage
of that 747. I warned you what
would happen if we kept seeing
each other...and why we couldn't.

(CONTINUED)

15. "Obsession" Part One 2/10/98 (GOLDENROD)

22 CONTINUED: (4)

22

WAGNER

You saw me any way.

AMANDA

The point is, it's turned out just the way I said it would. You're on one coast, I'm on the other.

WAGNER

Aren't we happy together?

AMANDA

But all we get is a day or two at a time. It's my marriage all over again.

WAGNER

You think it would be any different if I was here?

She pins him with a cold gaze.

AMANDA

That's the best you can do?

No, it isn't. Wagner steps close, takes her gently by the shoulders and makes her look at him.

WAGNER

If you can look me in the eye and say you want me out of your life, then you got it, I'm gone.

She looks him in the eye.

AMANDA

If I could, do you think I would
have broken up with your answering
machine?

She embraces him and gives him a long, passionate kiss.

AMANDA

I got blood on your shirt.

WAGNER

I think I left a clean one at your
house.

AMANDA

Oh no, here we go again.

She pushes away from him and returns to her work.

(CONTINUED)

16. "Obsession" Part One 2/10/98 (GOLDENROD)

22 CONTINUED: (5)

22

WAGNER

Wait. What's wrong with that?
Amanda...

That's when BOTH THEIR BEEPERS GO OFF. They look down at their beepers, then at one another, and on their grim looks, we:

23 INT. BUILDING - DAY

23

INVESTIGATORS and FORENSICS TECHS pick carefully through the charred rubble. We FOLLOW a BODY BAG as it's carried past Amanda and Wagner, who are now in their OFFICIAL WINDBREAKERS.

WAGNER

How many victims?

AMANDA

Five so far, but we're still picking through the rubble. Any idea how many people were here?

Wagner shakes his head.

WAGNER

The building was declared structurally unsound after the quake. The I.N.S moved to new offices and the homeless came in.

(then)

It's been cold and wet. No telling

how many took shelter here.

That's when Wagner, to his surprise, sees Mark and Steve approaching.

WAGNER

What are you doing here?

AMANDA

I called them.

WAGNER

I think the FBI can investigate the simple firebombing of an abandoned government building.

AMANDA

But it's not.

(to Mark & Steve)

I've only done a preliminary examination of the dead, but their corpses are riddled with inch and a half, flat-head brass screws and six-penny finishing nails.

(more)

(CONTINUED)

17. "Obsession" Part One 2/10/98 (GOLDENROD)

23 CONTINUED: 23

AMANDA (cont'd)
And I found this imbedded in one
of the victims.

She holds up a baggie.

24 THE BAGGIE – THEIR POV 24

It contains a tiny shard of sined, ORNATELY CARVED wood.

25 BACK TO SCENE 25

Mark, Steve and Amanda share a grim look. Wagner takes
the bag
from Amanda.

WAGNER
I'll have it analyzed. Want to
tell me what I'll find?

MARK
It's African Walnut.

WAGNER
So the shrapnel in the bodies is
nails, screws, and slivers of
African Walnut... what am I
missing?

STEVE
We've seen this before. It fits
the m.o. of a known serial bomber.

WAGNER

Great. Let's pick him up.

MARK

You can find him at the morgue. He
was executed last night.

And on Wagner's look, we FADE OUT.

END OF ACT ONE

18. "Obsession" Part One 2/10/98 (GOLDENROD)

ACT TWO

FADE IN:

26 INT. BUILDING – DAY

26

Our heroes are right where we left them, standing in the burned-out rubble. Mark is clearly shaken by this.

MARK

His first target was a seedy motel on the Sunset Strip -- the Sunny View. That's how he got his name: The Sunny View Bomber.

WAGNER

Adorable.
(then)
What was his pattern?

STEVE

We never figured that out. He hit everything -- a diner, a suburban home, a gas station, a statuary store, he even blew up a bench in MacArthur Park.

WAGNER

Then how did you catch him?

STEVE

He made all his explosive devices using materials and tools involved in hand-crafted furniture.

AMANDA

And he encased the bombs in beautifully-detailed boxes made of African Walnut.

MARK

Lewis Sweeney was a furniture craftsman -- like his father Regan was, and his grandfather before him. His daughter Caitlin still carries on the tradition today...

Steve shoots his father a concerned look. Clearly, Mark is troubled by this.

STEVE

Dad made the furniture connection and found Sweeney.

AMANDA

Thanks to a toothache.

(CONTINUED)

19. "Obsession" Part One 2/10/98 (GOLDENROD

26 CONTINUED:

26

WAGNER

I don't get it.

AMANDA

Mark was waiting for the dentist, leafing through Architectural Digest, when he saw a photo of a study... and recognized the craftsmanship of one of the chairs.

STEVE

From there, we were only a search warrant away from a conviction.

WAGNER

You never figured out why he was doing it?

STEVE

We didn't have to. We had the evidence. Found it all in his van.

MARK

So we're dealing with a copy-cat bomber trying to make fools of the police, the prosecutors and me.

WAGNER

Or you executed the wrong man.

And on Mark's troubled face, we CUT TO:

27 EXT. CITY HALL - ESTABLISHING - DAY

27

Steve Burnside marches down the hall to his office, flanked by
and Wagner.

BURNSIDE
It's out of the question.

WAGNER
We're only asking you to do it for
a few days.

BURNSIDE
If I bury the evidence that this
bombing is connected to Lewis
Sweeney, I bury my political
career with it.

(CONTINUED)

20. "Obsession" Part One 2/10/98 (GOLDENROD)

28 CONTINUED:

28

STEVE

We don't know that they're connected.

BURNSIDE

It doesn't matter whether they are or not, detective. It happened six hours after the Sunny View Bomber was executed – Carter Sweeney will make the connection for you on his damn radio show.

WAGNER

Let him. We don't have to help him do it.

BURNSIDE

And if he finds out we're suppressing evidence actually linking the two, we'll look like we're covering up the murder of an innocent man.

WAGNER

If you go public with what we have, you give the copycat exactly what he wants... you smear the justice system and exonerate a guilty man.

STEVE

Destroying you and my father in the process.

Burnside looks at them, then pulls a paper out of his jacket pocket and waves it in their faces.

BURNSIDE

See this fax? I just got it.

He holds up a paper for them to see.

BURNSIDE

After Lewis Sweeney was executed,
my approval rating soared twenty
points. A lead I've been able to
enjoy for, what...?

(glances at his watch)

Ten minutes?

STEVE

The press will jump to
conclusions, we don't have to. If
we say nothing, it buys us time to
investigate without reporters
dogging our every step.

(CONTINUED)

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21.

28 CONTINUED: (2)

28

Burnside meets his gaze.

BURNSIDE

The fact that the Sunny View Bomber used flat-head, brass screws as shrapnel never came out in the trial. Only a handful of investigators knew that. And the perpetrator.

(then)

What makes you so sure we didn't execute an innocent man today?

WAGNER

I'm not, what we need is the chance to determine the truth.

Burnside studies Wagner carefully.

BURNSIDE

You have today. I'll decide tomorrow if you have another.

Burnside continues on. Steve gives Wagner a withering look which Wagner avoids by turning and going. After a beat, Steve follows. And we CUT TO:

29 EXT. BEACH - DAWN

29

The sun breaks gently over the waves -- or at least it would if we were on the east coast.

30 30 INT. BEACH HOUSE – BEDROOM – DAY

Mark lies in bed, deep in sleep, when the phone RINGS. He tosses, turns, and buries his head under the pillow, but it keeps RINGING. Finally awake, Mark's hand shoots out, grabs the receiver, and brings it under the pillow to his ear.

MARK
Hello?

VOICE
I always wondered how well you
slept, Doctor. Now I have my
answer.

Mark sits up, the pillow falling away. He knows the voice.

MARK
I sleep a lot better when the
phone doesn't ring at 6:00 am, Mr.
Sweeney.

(CONTINUED)

22. "Obsession" Part One 2/10/98 (GOLDENROD)

30 CONTINUED:

30

CARTER'S VOICE

Sorry, I assumed you'd be awake,
searching for the Sunny View
Bomber.

MARK

The Sunny View Bomber was executed.

CARTER'S VOICE

Then how was he able to blow up
the old INS building downtown
yesterday?

MARK

It's a coincidence. Or a copycat.
(then)
What's this about?

CARTER'S VOICE

Doesn't a copycat usually need
information to copy?
How did this impostor know the
real bomber always put flat-head,
brass screws in his devices --
when that information was never
released to the public?

Mark's taken aback -- how did this leak out?

MARK

If it was never released, how do
you know about the screws?

CARTER'S VOICE

Because I'm here with Sharon Ellison, assistant district attorney for the county of Los Angeles.

MARK
You're where with Sharon Ellison?

CARTER'S VOICE
I'm sorry, Doctor Sloan, didn't I mention?

And maybe this is a good time to INTERCUT WITH:

31 INT. RADIO STATION STUDIO – DAY

31

is Carter Sweeney sits in front of his microphone. Next to him
SHARON ELLISON.

(CONTINUED)

23. "Obsession" Part One 2/10/98 (GOLDENROD)

31 CONTINUED:

31

CARTER
We're live on KCDM-AM.
(then)
Sharon, I believe you and Dr.
Sloan have something of a
professional relationship.

He shoots a smug smile at Ellison. She's been enjoying this.
Mark is less amused, realizing this is an ambush.

ELLISON
Yes, I successfully prosecuted Dr.
Sloan for murder.

MARK
I was framed, and you know it.

ELLISON
As we found out later. The DA's
office issued an official apology,
and I personally sent him a lovely
fruit basket.

CARTER
The good news is, you discovered
the frame before Dr. Sloan was
executed.

ELLISON
That time we did. Lewis Sweeney
wasn't so lucky.

MARK
Lewis Sweeney's lawyers spent six

years searching for evidence to overturn his verdict. They never found anything -- because he was guilty.

ELLISON

Or because it was in everybody's best interest to keep such evidence hidden.

CARTER

Are you suggesting there's a cover-up in the DA's office?

ELLISON

The case against Lewis Sweeney was terribly flawed. I know, because I was originally assigned to prosecute him.

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD

24.

31 CONTINUED: (2)

31

MARK

Then you know there was a van full
of evidence.

ELLISON

Which I had reason to believe was
planted.
But when I took my suspicions to
my superiors, they demoted me to
second chair and put Neil Burnside
in charge.

CARTER

And as I recall, it was Burnside's
successful conviction of my father
that led to his election as DA.

MARK

If you really believed Lewis
Sweeney was innocent, how could
you stay silent?

ELLISON

I was scared.

Carter shoots her a puzzled look.

CARTER

I have a hard time imagining you
being scared of anything.

ELLISON

Neil Burnside's enemies have a way
of losing their jobs, their

careers, even their reputations.
I'd worked so hard to get where I
was...

MARK

And you suddenly got over your
fear this morning.

ELLISON

Yes, I did. When I saw the
pictures of Lewis Sweeney's body
and realized that my inaction had
allowed this to happen, I knew I
could stay silent no longer.

CARTER

And that's when you decided to run
for Neil Burnside's job?

Now Mark understands what's going on here. He's being
used --
and he doesn't like it.

(CONTINUED)

25. "Obsession" Part One 2/10/98 (GOLDENROD)

31 CONTINUED: (3)

31

MARK

So that's what this is -- a
campaign commercial.

CARTER

Some people might call it a quest
for the truth.

MARK

There's a copycat bomber out
there, and instead of helping the
police, she's using him to win an
election.

ELLISON

I've faced my culpability in Lewis
Sweeney's death, Dr. Sloan; it's
time for you to face yours.

MARK

I've done nothing wrong.

CARTER

My father said exactly the same
thing to me -- just before they
took him to his death.

(then)

We'll continue this right after
traffic with Kate...

Before Mark can say anything -- he's off the air. And on his
frustration:

Steve and Wagner are going over the evidence and paperwork.

Mark paces, angry.

MARK

Carter ambushed me. Got me on the air while I was half-asleep and mowed me down. I was totally unprepared, scrambling to explain myself.

WAGNER

Forget it, doctor. His show is irrelevant. What matters are the facts.

MARK

And he had them all -- and Sharon Ellison to help him turn them against me.

(more)

(CONTINUED)

26. "Obsession" Part One 2/10/98 (GOLDENROD)

32 CONTINUED:

32

MARK (cont'd)
(then)
How did that happen? I thought you
had an agreement with Burnside.

WAGNER
We do.

STEVE
Either Sharon Ellison leaked the
details to Carter -- or he is our
bomber.

MARK
Carter certainly has a motive. So
does his sister Caitlin.

STEVE
Maybe they are in it together.
Their father could have given them
the details that were kept out of
the trial.

WAGNER
Hell of a lot of good it does him
now.
(off their looks)
If they wanted to clear him,
wouldn't they have started the
bombings before he was executed?

STEVE
(snaps)
Who else could it be?

WAGNER

There's a whole city full of
people out there, last time I
looked.

(then)

What if the Sunny View Bomber was
two people all along?

STEVE

Then why didn't this secret
accomplice strike until now?

WAGNER

Why were they bombing in the first
place? Find the original motive
and it will all fall into place.

MARK

I can't argue with that.

That's when Amanda and Jesse come in.

(CONTINUED)

27. "Obsession" Part One 2/10/98 (GOLDENROD

32 CONTINUED: (2)

32

AMANDA

I've completed my autopsies on the victims. Unfortunately, no surprises there.

JESSE

But we did turn up some blood on a finishing nail found at the scene.

WAGNER

That doesn't mean anything. It could have passed through one, or more, of the victims in the blast.

AMANDA

I already checked that -- the blood doesn't match any of the victims.

MARK

But it might match one of our suspects.

WAGNER

We don't have any suspects.

MARK

I can think of two.

WAGNER

It's too early to concentrate on just one possibility, particularly when there is no evidence to back

it up.

MARK
There will be.
(to Jesse)
With your help, Jesse.

And on Jesse's look, we --

DISSOLVE TO:

33 INT. RADIO STATION LOBBY – DAY

33

a
the
and,
Jesse paces irritatedly. The two YOUNG NURSES standing by
stack of BLOOD DRIVE EQUIPMENT share blank looks with
RECEPTIONIST. Finally, SALLY PRESTON, the 30-ish station
manager comes out, checks something with the receptionist
putting on her best corporate smile, goes over to Jesse.

SALLY
Dr. Travis? I'm Sally Preston.

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD

28.

33 CONTINUED:

33

Jesse looks at her blankly.

JESSE
You're it?

SALLY
I'm the station manager, if that's
what you mean. How can I help you?

JESSE
Roll up your sleeve. Might as well
get what we can.

arm He gestures to the nurses, who take syringes and vials out of
one of the boxes of medical equipment. Jesse takes Sally's
arm and pushes her sleeve back -- until Sally snatches her arm
away.

SALLY
What are you doing?

JESSE
Apparently, wasting my time and
the hospital's money.

SALLY
I don't know what you're talking
about, but --

JESSE
Do you see these two nurses here?
Do you think they work for free?
And what about the bloodmobile --

it's not like we have a fleet of them just sitting around for some adolescent shock jock to use in his idiotic practical jokes.

Sally still doesn't know what's up -- but she knows when her station's being insulted.

SALLY
KCDM is talk radio for adults. We don't do practical jokes.

JESSE
What do you call arranging for a blood drive and not having anyone show up?

the Jesse glances around and sees Carter Sweeney coming out of studio heading for the exit. He's got to hurry now.

SALLY
I don't know anything about this.
Can you tell me who you dealt with?

(CONTINUED)

29. "Obsession" Part One 2/10/98 (GOLDENROD)

33 CONTINUED: (2)

33

JESSE

Sure. Or maybe you can turn on your own station right now and hear Gus Dallas bragging about arranging the biggest blood drive LA's ever seen.

Relief floods Sally's face -- finally she understands. Carter stops at the name Gus Dallas. He's intrigued.

SALLY

Gus Dallas is on KLMV. This is KCDM.

Jesse sneaks a glance at Carter, who's still listening, then turns to Sally, embarrassed.

JESSE

You mean, I've been yelling at you... and I'm at the wrong radio station?

CARTER

No, this is the right station.

Jesse and Sally turn to see Carter coming up to them.

CARTER

Sally, e-mail everyone in the building and tell them to get their veins down here right away.

SALLY

(to Carter)

I'm sorry, Carter, did you arrange this?

CARTER

I'm arranging it right now.

(to Jesse)

Gus Dallas can't touch us in ratings or demos. Does he really think we'd let him beat us on a blood drive?

Carter rolls up his sleeve and presents his arm. And on Jesse's grin:

34 INT. COMMUNITY GENERAL HOSPITAL – PATH LAB – DAY
34

feel Amanda is going wearily through a file when she begins to
like she's being watched. She looks up and sees Wagner standing in the doorway, smiling.

(CONTINUED)

30. "Obsession" Part One 2/10/98 (GOLDENROD)

34 CONTINUED:

34

AMANDA
I didn't realize forensics had
become a spectator sport.

Wagner stops rubbing.

WAGNER
You're having a bad day.

AMANDA
You know me so well. Keep rubbing.

He does -- with one hand. With the other, he flips open the
file Amanda was studying.

WAGNER
Caitlin Sweeney? She's dead?

AMANDA
Just a dead end.
(off his look)
Caitlin had some tests done at
Community General a few years
back, so I pulled her charts. No
match to the blood on the nail.

WAGNER
(astonished)
I'd heard LA judges were easy, but
still...

AMANDA
Judges?

WAGNER

You know, that guy in the black
robe who granted you the warrant?

She shoots him a look.

AMANDA

I brought a sack of macaroons to
Imelda in Records and she turned
her back for five minutes.

WAGNER

What if you'd found a match? Any
evidence you found afterwards
would have been irreparably
tainted.

AMANDA

I'd take it to Mark, and we'd
figure something out.

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD

31.

34 CONTINUED: (2)

34

WAGNER

I've got to warn you, Amanda,
these methods aren't going to fly
in Quantico.

AMANDA

Fortunately, my jurisdiction
doesn't extend much further east
than Fontana.

Wagner stops. Oh yeah -- he hasn't given her the news yet.

WAGNER

It didn't when you were an
associate medical examiner for the
county of Los Angeles. But now
that you're the newest forensic
pathologist at FBI headquarters in
Quantico --

AMANDA

I'm what?

WAGNER

That's what I came to tell you. I
slipped them a copy of your
resume, and they're excited.
You've still got to interview, but
it's a formality.

He's waiting for the big thank you. One look at her face tells
him he's not going to get it.

AMANDA

So I'm supposed to quit my job,
leave my friends, and uproot CJ
from his family?

WAGNER

We can live together, be a family.

AMANDA

And if we can't, you walk away
clean, while I'm 3,000 miles away
from everyone I know, and CJ cries
himself to sleep every night
because he lost another man in his
life.

Wagner is practically speechless. It never occurred to him
this is how it would go.

WAGNER

All I was trying to do was make
our relationship work.

(CONTINUED)

32. "Obsession" Part One 2/10/98 (GOLDENROD)

34 CONTINUED: (3)

34

AMANDA

To make it work for one of us, at least.

WAGNER

Maybe I should never have tried.
Maybe you actually like being 3000 miles away from me.

AMANDA

Maybe I'm beginning to.

He starts to say something, quickly stops himself, then turns and stalks out. She stares after him, furious.

35 INT. COMMUNITY GENERAL – DAY

35

Mark joins Jesse at a nurse's station, where Jesse seems engrossed in a chart.

MARK

You look troubled. Need a consult?

JESSE

As a matter of fact, I do.

He shows the file to Mark.

JESSE

You know what a Buckeye is?

MARK

It's a tree, isn't it?

JESSE

Exactly. Tiger goes up against a razorback, I figure it's pork for dinner, know what I mean?

MARK

Not exactly.

JESSE

Bears and bruins, colts and lions, there's nothing I can't figure out watching a couple of National Geographic specials.

Now Mark has a clue what's going on.

MARK

This is your mascot betting system?

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD

33.

35 CONTINUED:

35

JESSE

This weekend I've got Washington
and Ohio State -- Huskies vs.
Buckeyes. Can a dog beat a tree?
I figure best he can do is
embarrass it a little, right?

MARK

It's a tough call.

JESSE

I hate making these kinds of
choices. It's what I have to face
every day.

walks
Jesse takes the file back and is studying it when Amanda
up with a file of her own.

AMANDA

We just got the results of the DNA
comparison between Carter
Sweeney's sample and the blood we
found on the nail.

then
She hands him the file. Mark opens it, scans it a moment,
has reason to smile himself.

MARK

It's a positive match.

JESSE

That didn't help Marcia Clark and

Christopher Darden much.

MARK

We're a long way from the court room. We can't even arrest Carter Sweeney based on these results.

JESSE

So what was the point of doing it in the first place?

MARK

Now we know he's guilty.

AMANDA

And now we get to feel angry, frustrated and powerless. I liked it better when we didn't know.

MARK

We've got him, Amanda. All we have to do now is get his consent to repeat the test.

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD

34.

35 CONTINUED: (2)

35

AMANDA
(dead-pan)
Oh, he'll rush to give you that.

Mark picks up the phone and dials.

MARK
He will if he has no other choice.
Let's see how he likes being
ambushed.
(then, into phone)
Carter Sweeney, please. Tell him
it's Dr. Mark Sloan calling.

And on Mark's enigmatic smile, we CUT TO:

36 INT. RADIO STATION - DAY

36

Mark is sitting across from Carter Sweeney in the booth. A
SIGN on the wall glows "ON THE AIR."

CARTER
I want to thank you for agreeing
to appear on my show -- it can't
be an easy thing for you to do.

MARK
I felt I had to.

CARTER
Even so, you don't have to be
here, facing your harshest critic
on his own ground. It takes

courage, and I respect you for that.

MARK

This isn't about me. It's about preventing any more deaths.

CARTER

So you concede that the Sunny View bomber is still out there.

MARK

Someone is planting bombs and killing people, but it's not the Sunny View Bomber. That man was Lewis Sweeney, and he was executed for his crimes.

CARTER

My father maintained his innocence to his death, did he not?

(CONTINUED)

35. "Obsession" Part One 2/10/98 (GOLDENROD)

36 CONTINUED:

36

MARK

He did. Saying you're innocent doesn't make it so.

CARTER

But weren't you once convicted and imprisoned for murders you didn't commit? After an experience like that, how can you be certain the same thing didn't happen to my father?

MARK

Lewis Sweeney was the Sunny View Bomber. The latest bombing was done by a copycat to create this controversy and obscure the truth.

CARTER

With all due respect, doctor, your "explanation" sounds like a desperate attempt to avoid taking responsibility for a tragic, fatal mistake. There's no evidence to support your theory.

MARK

We have a bloody nail.

CARTER

A nail.

MARK

A finishing nail, to be exact,

found at the scene of the bombing.

CARTER

What does that prove?

MARK

By itself, nothing. But we were able to extract a blood type and DNA from it. If we can match it to another blood sample, it's better than a fingerprint.

(then)

Your fingerprint.

Mark smiles. Carter stares at him, unflinching.

CARTER

Let's be clear, doctor. What you're implying is that you matched the blood on the nail to mine.

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD)

36.

36 CONTINUED: (2)

36

MARK

Yes.

CARTER

I don't recall giving you a sample.

MARK

Do you recall rolling up your sleeve for a blood drive at the radio station a few days ago?

Carter squirms uncomfortably.

MARK

You were in that building. You pricked yourself on that nail when you made the bomb -- to your father's specifications, no doubt.

CARTER

You say the blood on the nail proves all that.

MARK

Conclusively. You wanted to discredit me and clear your father... and you killed five innocent people to do it.

Mark goes in for the kill.

MARK

Of course, you can prove us wrong by providing us with another blood

sample. We can do it right now. I happened to bring a kit with me.

CARTER

You're not wrong. It is my blood. I was in that building.

Mark smiles triumphantly.

CARTER

And I have five million witnesses to prove it.

(to his engineer)

Get me show 1268, about ten minutes in, and cue it up.

Mark's smile begins to fade.

CARTER

You listen to my show much, doctor?

(CONTINUED)

37. "Obsession" Part One 2/10/98 (GOLDENROD)

36 CONTINUED: (3)

36

MARK

No.

CARTER

That's a shame. We aren't like other talk-radio shows. We get outside the studio, we investigate issues first hand.

(then)

I lived with the homeless in that building for three days. I did a series of live broadcasts from there six months ago as an expose on slumlords... in this case, the government itself.

(to engineer)

Play the tape.

Carter meets Mark's gaze as they HEAR:

CARTER-ON-TAPE

There's no running water, no electricity, raw sewage streams down the corridors. And yet this is where entire families are forced to live, forced to -- ahhhh!

We can hear, on the tape, Carter groaning in pain.

VOICE-ON-TAPE

What is it? What's wrong?

CARTER-ON-TAPE

I stepped on a nail...I'll be

okay...

(then, pained)

If this is what happens to me,
walking through here in daylight,
imagine what it's like for the
people who seek shelter here at
night. My pain is small compared
to what these people have to
endure each and every day...

Carter motions the engineer to cut the tape. Mark sits there,
stunned, brilliantly outmaneuvered by Carter.

CARTER

(to Mark)

I'm sorry you weren't listening.
I'm sorry the politicians in city
hall weren't, either. It might
have spared us all this ugly
incident.

(more)

(CONTINUED)

38. "Obsession" Part One 2/10/98 (GOLDENROD

36 CONTINUED: (4)

36

CARTER (cont'd)
(then, to the mike)
This is how Dr. Sloan works. This
is how he twists the evidence to
fit his own preconceptions. This
is how he killed my father.

And on Carter, righteously indignant, and Mark,
flabbergasted,
we FADE OUT.

END OF ACT TWO

39. "Obsession" Part One 2/10/98 (GOLDENROD

ACT THREE

FADE IN:

37 INT. BURNSIDE'S OFFICE – DAY

37

Once again, Steve and Wagner are standing at Burnside's desk, facing his rage.

BURNSIDE
(to Steve)
Who asked you to bring your father into this investigation?

STEVE
I consulted him.
(then)
Isn't that why you hired him as a police consultant?

BURNSIDE
No where in his job description does it say "go on the radio and make a complete ass out of yourself."
(to Wagner)
How much of this did you know about?

WAGNER
Only what I heard on the radio.

Wagner gives Steve a hard look. Steve avoids it.

BURNSIDE

Why weren't we informed about Dr. Sloan's findings before he went public?

Steve is in a corner -- and knows it.

STEVE

My father felt he didn't have enough to make an arrest stick – he was trying to get us what we'd need.

BURNSIDE

He's a doctor, not a homicide detective. It's not his job to make those decisions -- it's mine. Who the hell does he think he is?

(CONTINUED)

40. "Obsession" Part One 2/10/98 (GOLDENROD

37 CONTINUED:

37

STEVE

A man who's solved more murders
for this department than any
police officer. Until now, I
didn't hear any complaints.

BURNSIDE

Until now, he never went public
and made fools of us all.

That's when there's a knock at the door.

BURNSIDE

Come in.

Sharon Ellison enters.

ELLISON

You wanted to see me?

BURNSIDE

Thank you, counselor, for coming
so quickly.

ELLISON

I don't often get an urgent
summons from the district
attorney. At least not since you
transferred me to West Covina.

BURNSIDE

I'm reassigning you, effective
immediately.

She was expecting this. Maybe even looking forward to it.

ELLISON

Transferring me to an even smaller, darker corner of Southern California may make you feel better, but it's going to look like political retaliation to the voting public.

BURNSIDE

I'm sure it would. That's why I would never do anything like that.

He bends down behind his desk and picks up a BULGING FILE BOX,
which he holds out to her.

BURNSIDE

I want you to reopen the case against Lewis Sweeney and take over the investigation of the new bombings.

(CONTINUED)

41. "Obsession" Part One 2/10/98 (GOLDENROD)

37 CONTINUED: (2)

37

Ellison is taken completely by surprise.

STEVE

There is no case to re-open. We convicted the right man.

BURNSIDE

After your father's performance this morning, I'm not so sure any more. I need an objective view.

He glances at Sharon Ellison. Steve does a quick burn.

STEVE

And you went to her? She already made up her mind.

BURNSIDE

I'm sure we can expect a cold, honest appraisal of the facts. Isn't that right, counselor?

ELLISON

I'll do my best.

STEVE

To ruin my father for a few more votes.

(to Burnside)

Can't you see she's got an agenda?

BURNSIDE

And you don't? One more word out of you, detective, and you're off

the investigation.

Steve nods, chastised and accepting it.

WAGNER

(to the three)

Excuse me, but I'm not interested in personnel issues and local politics. I have an investigation to conduct. Unless you have something relevant to add to it, I'd like to get back to work.

ELLISON

We don't need your help. This isn't a Federal case.

WAGNER

It became one when a government building was destroyed.

Ellison is about to respond, but Burnside cuts her off.

(CONTINUED)

42. "Obsession" Part One 2/10/98 (GOLDENROD)

37 CONTINUED: (3)

37

BURNSIDE

Yes it did, but on the understanding that this office remains in charge of the investigation. You will both coordinate your activities through me.

(to Steve and Wagner)

You're dismissed.

We follow Steve and Wagner out to:

38 INT. CITY HALL – CORRIDOR – DAY

38

As Steve and Wagner emerge from Burnside's office and march down the hall.

WAGNER

You have to admire Burnside.

STEVE

He's a political shark.

WAGNER

Exactly. Sharks are predators. They're also survivors. He proved why the way he handled Ellison.

STEVE

By letting her crucify my father?

WAGNER

Your father did that to himself.

(then)

What Burnside just did was deflect a body-blow to his campaign... and inflict one on Ellison's instead.

By giving her the case, he demonstrates he's concerned with the truth, not politics. If she takes a shot at him now, she looks very bad.

STEVE

I thought you weren't interested in local politics.

WAGNER

I'm interested in Amanda and the people she cares about.

(then)

A man like Burnside survives by making sure other people don't. It's not the bomber you and your father should be afraid of.

(CONTINUED)

43. "Obsession" Part One 2/10/98 (GOLDENROD)

38 CONTINUED: 38

And on Steve's look, we CUT TO:

39 INT. RADIO STATION – DAY 39

Carter Sweeney is with Sharon Ellison.

CARTER

The Sunny View bombing case is closed. The man convicted of the crime was executed. So why re-open the case now?

ELLISON

The similarities between the new bombings and the old ones are undeniable -- re-examining the previous investigation is simply the responsible thing to do.

CARTER

So this is not a repercussion of Dr. Sloan's appearance on the show this morning?

ELLISON

Absolutely not.
(then)

However, after what I heard, I'm deeply disturbed by Dr. Sloan's methods. I intend to take a serious look at every murder investigation he's ever been involved with.

40 40 EXT. COMMUNITY GENERAL – PARKING LOT – DAY

Mark is in his car listening to the radio as Amanda passes.

CARTER'S VOICE

I'm disturbed, too, which is why I've filed a \$150 million lawsuit against Community General Hospital, which continues to employ Dr. Sloan and allows him to use their resources, staff and good name to further his personal agendas.

Mark turns off the radio and gets out of the car.

AMANDA

Don't let him get to you, Mark.

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD)

44.

40 CONTINUED:

40

MARK

He already has. Brilliantly.

(then)

Carter Sweeney went into that empty building, did that live show, and stepped on that nail... knowing exactly how, six months later, I'd use it against him... and how he'd turn it against me.

AMANDA

Listening to him isn't going to help. It will only eat away at you.

MARK

He knows how I think, how I deduce, how I plot. If I'm going to beat him, I have to know the same about him.

Amanda takes a deep breath. This isn't an easy thing to broach, but...

AMANDA

Maybe you should let the FBI and the LAPD handle it now.

MARK

Because I fell into his trap and lost all my credibility?

Well, yes.

MARK

(off her look)

That's exactly why I can't back down now. If I let him get away with this, it raises doubt on every murder conviction I've helped make. My reputation will be ruined and, even worse, murderers could go free.

AMANDA

It won't come to that.

MARK

Because I won't let it. He thinks he's won. That's going to make him careless -- just like it made me.

AMANDA

You weren't careless. You were tricked.

(CONTINUED)

45. "Obsession" Part One 2/10/98 (GOLDENROD

40 CONTINUED: (2)

40

Amanda gives Mark a kiss on the cheek.

AMANDA

We'll just have to do better next
time.

CUT She leaves, Mark smiling appreciatively after her. And we
TO:

41 41 EXT. COMMUNITY GENERAL - ELSEWHERE - DAY

Amanda sees Wagner coming and turns in the opposite
direction.

Wagner catches up to her.

WAGNER

Amanda -- wait.

AMANDA

There's nothing you can say worth
stopping for.

WAGNER

I was wrong.

Okay, maybe that.

AMANDA

Wrong is an understatement.

WAGNER

How about selfish? Insensitive?

Amanda just glares at him.

WAGNER
Arrogant? Tyrannical?
Contemptuous?

AMANDA
You're getting closer. Keep going.

WAGNER
How about well-intentioned?
(then)
I just wanted us to be together.

AMANDA
I want that, too.

WAGNER
Good, because I've already told my
boss that after this investigation
is over, I'm moving to LA
permanently.

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD

46.

41 CONTINUED:

41

She stares at him, stunned.

AMANDA

They're going to transfer you?

WAGNER

If they can find a place in the bureau. Otherwise I'll find another job.

AMANDA

I can't let you do this.

WAGNER

Now who's the expert on what's good for everyone else?

AMANDA

What if it doesn't work out for us?

WAGNER

Then I'm going to feel like a complete idiot. I can live with that risk if you can.

She smiles at him, then steps into his arms. And as they
kiss:

42 INT. PARKING STRUCTURE – DAY

42

A family in a Suburban backs out, and a sedan takes its
space.

Not TWO TEENAGE GIRLS with shopping bags search for their car.
one of them notices that

43 BY A PARKED CAR 43

sits an intricately carved WOODEN BOX. Not until it
EXPLODES
and

44 THE PARKING STRUCTURE (STOCK) 44

explodes into a fireball.

45 INT. COMMUNITY GENERAL HOSPITAL PATHOLOGY – DAY
45

Amanda barks into the phone.

AMANDA
I'll be there in fifteen minutes.

hook,
She hangs up the phone, grabs her M.E. windbreaker off a
and is heading for the door when Sharon Ellison and TWO
MARSHALS come in.

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD

47.

45 CONTINUED:

45

ELLISON
Dr. Bentley.

Amanda stops, remembering her last encounter with this woman,
and not liking the memory.

AMANDA
I'm sorry, Ms. Ellison, I don't
have time to talk now.

ELLISON
Actually, you do.

She motions one of the marshals to the phone.

AMANDA
There's been another bombing. I
was just called.

ELLISON
Consider the call rescinded. Dr.
Steinberg will handle the
investigation.

The marshal hangs up the phone, confirming this with a nod
to
Ellison.

AMANDA
You can't do this.

ELLISON
You and I will get along much

better once you realize that the words "you can't" don't apply to our relationship.

(before Amanda can reply)

Now, I'm going to be taking all of your files on the current series of explosions, as well as the original Sunny View bombings. Will you please assist my marshals in retrieving them?

AMANDA

You ca--

Amanda stops herself. Ellison smiles sweetly.

ELLISON

You see? We're getting along better already. Now, the files.

AMANDA

I'll have to clear this with the coroner's office.

(CONTINUED)

48. "Obsession" Part One 2/10/98 (GOLDENROD)

45 CONTINUED: (2)

45

ELLISON

No need. They'll understand when you show them the court order.

She gestures to one of the marshals, who hands her a BLUE DOCUMENT. Amanda stares at Ellison.

ELLISON

Old files get lost so quickly, especially when they contradict the word of old friends.

AMANDA

Why do you hate Mark Sloan so much? Is it because he made a fool of you by proving his innocence?

ELLISON

Dr. Bentley, do not mistake a professional investigation for a personal vendetta, because once you do, your actions will be based on emotion, rather than intelligence. And at that point, your employment will be called into question.

Amanda is about to tear Ellison's head off when her BEEPER goes off. She looks at it.

46 THE BEEPER READOUT

46

reads "911."

47 BACK TO SCENE

47

Amanda looks around, confused, until she sees Wagner standing in the hallway holding up his cell phone.

AMANDA
Excuse me.

As Ellison motions at the marshals to start searching, Amanda goes out into

48 INT. COMMUNITY GENERAL HOSPITAL CORRIDOR – DAY
48

and goes up to Wagner.

AMANDA
What's the emergency?

(CONTINUED)

49. "Obsession" Part One 2/10/98 (GOLDENROD)

48 CONTINUED: 48

WAGNER
Your career, and whether you want
to have one tomorrow.

She follows his gaze to

49 THE PATH LAB 49

where Ellison and the marshals are going through her files.

50 BACK TO SCENE 50

Amanda turns back to Wagner, fuming.

AMANDA
I don't need to be rescued from a
fight.

WAGNER
Unless it's one you can't possibly
win.

AMANDA
She all but accused me of conflict
of interest.

WAGNER
You've made your loyalties clear;
there is an appearance of
conflict. If you fight to stay on
this case, you'll only make that
appearance worse.

AMANDA

I know this woman. She's going to twist the facts until Mark is the bad guy and Carter Sweeney an innocent victim.

WAGNER

I won't let that happen.

AMANDA

There's no way she's going to follow up any evidence that leads to Sweeney.

Wagner takes Amanda by the shoulders and looks into her eyes.

(CONTINUED)

50 CONTINUED:

50

WAGNER

If you can tell me without a trace of uncertainty that Mark is right, that Carter Sweeney is the bomber, then we'll go back into your office together and fight Sharon Ellison until her career is ruined -- or ours are.

AMANDA

I'm ready.

WAGNER

But if you have any doubt at all about Mark's conclusions, if there's even a tiny chance that Sweeney is not the one, then walk away.

That stops Amanda. She thinks, making one of the hardest decisions of her life. Then she nods, almost imperceptibly. Wagner lets out a sigh of relief.

WAGNER

I have to go to the bombing site. I promise, I'll share anything I find.

And with that, he walks away. Amanda takes one last look into her path lab, then turns the other way down the hall, only to find Mark standing there, staring at her, betrayed.

AMANDA

Mark...

But he doesn't wait for an explanation, just turns and walks away. And on Amanda, we CUT TO:

51 INT. PARKING STRUCTURE – DAY

51

The usual crush of forensic techs, local and federal, are picking through the scorched earth. REPORTERS are kept a safe distance away. Wagner joins Burnside.

WAGNER

The heat of this blast was enormous. Most of the forensic evidence is gone.

Wagner holds up a baggie. It contains scorched and twisted nails and screws.

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD

51.

51 CONTINUED:

51

WAGNER

But not hot enough to melt these.
I found them in what's left of the
victims.

Burnside gives Wagner a fresh appraisal.

BURNSIDE

Your superiors weren't
exaggerating when they described
you as "hands on."

Wagner passes the bag to Burnside, who studies it.

WAGNER

Flat-head, brass screws and
finishing nails. Same perp.

BURNSIDE

I wonder what his favorite radio
station is.

That's when they both spot Mark and Steve approaching.
Wagner
grimaces. Burnside is furious.

BURNSIDE

(to Mark)

What are you doing here?

MARK

I wanted to get a look at the
crime scene before too many people
trampled through it.

BURNSIDE
(to Steve)
Did any reporters see you two?

STEVE
I don't think so. We came in
behind them.

MARK
(re: baggie)
May I see that?

on Burnside shoves the baggie in Wagner's hands then advances
Mark.

BURNSIDE
Are you insane or just stupid?

MARK
I admit I've made some mistakes,
but Carter Sweeney is our bomber.
I won't under-estimate him again.

(CONTINUED)

52. "Obsession" Part One 2/10/98 (GOLDENROD)

51 CONTINUED: (2)

51

It's all Burnside can do to contain his rage.

BURNSIDE
You're fired, doctor.

MARK
You can't take me off this case.
I'm part of it, whether you like
it or not.

BURNSIDE
You are no longer a consultant to
this department. If you show up at
a crime scene again, you will be
arrested on the spot.
(to Steve)
Get him out of here. And find
something to put over his head --
I don't want anyone to see him.

STEVE
You can't treat my father this way.

BURNSIDE
(to Steve)
You're off this investigation. One
more word, and you're off the
force.

Steve takes off his badge and drops it on the ground.

STEVE
Let's go Dad.

Mark pulls the hood of his jacket over his head and cinches
it
tight. Steve glares at Burnside, then leads his father away.
And Mark's disgrace, and Wagner's disappointment, we FADE
OUT.

END OF ACT THREE

53. "Obsession" Part One 2/10/98 (GOLDENROD)

ACT FOUR

FADE IN:

52 INT. REGAN SWEENEY DESIGNS – DAY

52

A warehouse filled with furniture pieces and hand-tools. Caitlin Sweeney stands at a workbench, painstakingly carving an ornate Celtic pattern onto what will be a chair back. She's so involved in her work she doesn't notice Steve coming in until he's almost next to her.

STEVE
It's beautiful.

She looks coldly at him, not surprised, then goes back to her work.

CAITLIN
It's my grandfather's. My father designed a few pieces, but the big sellers, they're all based on Regan's work.

STEVE
And his work methods, I'd guess.

CAITLIN
I'm carrying on the family's traditions.

STEVE
So is your brother, I'm afraid.

She stiffens, but keeps working.

CAITLIN

My grandfather came to this country with nothing in his pockets but his hands. They were all he needed to build himself a future.

STEVE

Ms. Sweeney, you know what your brother is doing.

CAITLIN

It's not much of a job for a man, talking on the radio. That's what my father used to say. A man lives off his hands, a fool lives off his mouth.

(then)

Those fights are over now, thanks to you and your Dad.

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD

54.

52 CONTINUED:

52

Steve watches her work, trying to decide if she really doesn't know what he's talking about, or is playing with him.

STEVE

We know Carter Sweeney is planting those bombs. Your brother thinks he's getting revenge for your father's death. But all he's doing is killing innocent people.

That's enough for Caitlin. She puts down her tools.

CAITLIN

Like you did my father?

STEVE

I know I'll never convince you that what we did was right. I know that you'll always hate us. But to hurt me and my father, your brother is punishing all the people of this city.

She fixes him with a cold glare.

CAITLIN

One chair at a time, my grandfather built his business until it could finally support a family. And once he did, this city decided to build a freeway through it.

STEVE

Listen to me --

CAITLIN

Six days Regan held off the bulldozers, one man with a shotgun against the forces of civic pride and progress. And on the seventh day, progress called in the sharpshooters, and my father watched his father die. Just like I did.

(then)

Don't ask me to grieve for the people of this city.

STEVE

I'm talking about innocent mothers and children.

CAITLIN

No, you're done talking. Get out of my shop.

(CONTINUED)

55. "Obsession" Part One 2/10/98 (GOLDENROD

52 CONTINUED: (2)

52

She turns back to her work. Steve knows there's no point in talking. He turns and walks away. She doesn't look up after him. And we DISSOLVE TO:

53 53 EXT. COMMUNITY GENERAL – ESTABLISHING – DAY

54 EXT. COMMUNITY GENERAL – DAY

54

Mark is heading into the hospital as Jesse, in street clothes, comes toward him, carrying an OVER-STUFFED gym bag.

MARK

Where are you going?

JESSE

I was thinking about Las Vegas.
Use my sports-betting system to
bankroll my career as a
professional gambler.

MARK

You already have a job, and if you
want to keep it, you better turn
around and get dressed. Your shift
started an hour ago.

Jesse stares incredulously at Mark.

JESSE

Mark, where have you been? I don't
practice medicine here any more.

MARK

What are you talking about?

JESSE

The hospital put me on disciplinary leave -- until they can decide whether to fire me or not.

MARK

I don't understand. You're the best doctor in the ER.

JESSE

It's not about that - they've got 120 million other reasons.

(off his look)

It's about taking Carter Sweeney's blood under false pretenses and, as they put it, "ordering unauthorized, unnecessary and unreimbursed medical tests."

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD

56.

54 CONTINUED:

54

MARK

That's not your fault, it was my idea. I asked you to do that.

JESSE

But I did it -- when I should have refused.

(off Mark's look)

And I'd do it again, if you wanted me to.

(then, lighter)

No wonder they want to fire me. I'm incorrigible.

MARK

I won't let them do this.

JESSE

Hey, a few months from now, when I'm in my lavish Vegas penthouse, a showgirl on each arm, none of this will matter.

MARK

Don't go anywhere. I'm talking to the board of directors right now.

Mark marches on, Jesse calling after him:

JESSE

Wait, Mark! Don't --

And on Jesse's look, we CUT TO:

55 55 INT. COMMUNITY GENERAL – LOBBY

Mark storms out of the elevator and is immediately confronted by Carter Sweeney and a MARSHALL, who slaps a PIECE OF PAPER in Mark's hand.

MARK
What's this?

CARTER
A restraining order. You and your son are not to get within 100 yards of me or any member of my family.

MARK
I won't let you continue killing people. No lawsuit or court order will save you.

(CONTINUED)

57. "Obsession" Part One 2/10/98 (GOLDENROD

55 CONTINUED:

55

CARTER
You heard him, Marshall. You're my
witness.

That's when we hear a PAGE:

VOICE ON SPEAKER
Paging Dr. Sloan. Please report to
the board room immediately. Dr.
Mark Sloan. You are wanted in the
board room.

Mark rushes back into the elevator, catching it just as the
doors are closing. And we CUT TO:

56 INT. COMMUNITY GENERAL – PATHOLOGY – DAY

Amanda is putting files into boxes as Wagner comes in.

WAGNER
You're not supposed to be here.

AMANDA
Everyone has made that abundantly
clear.

WAGNER
What I meant is, it's your day
off. We could be spending it
together.

AMANDA

We are. You're helping me pack.

She hands him a box and returns to stuffing boxes.

AMANDA

You can start stacking these by
the elevator.

WAGNER

I don't understand.

AMANDA

These are my personal files. I'm
going to need them at Quantico.

Wagner sets the box down on an autopsy table and goes up
beside her.

WAGNER

Quantico.

AMANDA

The job is still open, isn't it?

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD

58.

56 CONTINUED:

56

WAGNER

Yes.

AMANDA

Then I'm taking it. Why aren't you smiling?

WAGNER

Why aren't you?

(then, carefully)

I thought your life was here.

AMANDA

It was. But the board of directors is going to suspend me today... and the city is about to fire me as adjunct county medical examiner.

(then)

I won't give them the satisfaction.

WAGNER

So you're taking the FBI job to spite them.

She turns away from the boxes and looks him in the eye.

AMANDA

I could go anywhere, Ron. I'm choosing to go with you.

(then)

Because I love you.

They kiss softly, tenderly.

WAGNER
Damn. Now I'll have to clean out
some closets.

AMANDA
Not yet.
(then)
I want to find my own place.

WAGNER
But I thought you just said --

AMANDA
(interrupts)
I did. That's a big step we're not
ready to make yet. And there's
someone else who has a say in this.

WAGNER
Cj.
(then, worried)
I don't know how to talk to kids.

(CONTINUED)

"Obsession" Part One 2/10/98 (GOLDENROD

59.

56 CONTINUED: (2)

56

AMANDA
You'll learn.

They are about to kiss again when Steve comes in.

STEVE
You are the only people I know who
find the morgue romantic.

AMANDA
What are you doing here?

STEVE
I heard that Carter Sweeney was
serving a restraining order on my
father.

WAGNER
How did you hear that?

STEVE
I got served with one, too.

Jesse comes in the other door.

JESSE
I'm on the next flight to sin
city - this is your last chance to
share the fortune.

two That's when they see Mark being escorted down the hall by

SECURITY GUARDS... a carton of his things in his hands. Our
heroes rush out to see him.

57 57 INT. COMMUNITY GENERAL – LOBBY – DAY

They join Mark in the center of the lobby. Mark looks dazed.

STEVE
(concerned)
Dad...?

MARK
I've been fired from Community
General, effective immediately.

The others share looks of astonishment.

AMANDA
Don't worry, Mark. Any other
hospital in the city will be glad
to have you.

(CONTINUED)

60. "Obsession" Part One 2/10/98 (GOLDENROD

57 CONTINUED:

57

MARK
Not without a license to practice
medicine.

Mark stares at them in shocked disbelief.

MARK
They've taken it away from me.

And on their reactions, we DISSOLVE TO:

58 EXT. BUILDING – DAY (STOCK)

58

Peaceful, ordinary, nothing unusual. Until it EXPLODES in a
tremendous FIREBALL. And on the flames and rubble FILLING
THE
SCREEN, we SUPER: "TO BE CONTINUED." And we FADE OUT.

END OF PART ONE