

DIAGNOSIS MURDER

"Obsession" – Part Two

TEASER

FADE IN:

1 STOCK MONTAGE – VARIOUS

1

As we see NEWS FOOTAGE and STOCK FOOTAGE of
TREMENDOUS
EXPLOSIONS, FIREFIGHTERS battling BUILDINGS ABLAZE,
INVESTIGATORS going through BURNT RUBBLE, and CURLS
OF SMOKE
rising over the city, we HEAR snatches of VARIOUS NEWS
REPORTS
and TALK SHOWS, as if we were scanning the radio dial in
our
car.

Where appropriate, we also see SHOTS of SHARON ELLISON,
NEIL
BURNSIDE, and "archival footage" of LEWIS SWEENEY, all
drawn
from Part One.

REPORTER #1

...the spate of random bombings
that began three months ago after
the execution of accused Sunny
View bomber Lewis Sweeney
continues unabated, the death toll
rising to 61...

SHRILL CITIZEN #1

I'm moving to Kansas. They don't
have mad bombers in Kansas.

PUNDIT #1

The justice system failed, and an innocent man was executed.

PUNDIT #2

So why did the bomber stop while Lewis Sweeney was in prison?

PUNDIT #1

To watch our justice system fail. Those aren't explosions we're hearing ... it's the real Sunny View Bomber laughing at us.

REPORTER #2

...with the election just two weeks away, Assistant District Attorney Sharon Ellison has squeaked ahead of incumbent Neil Burnside in the hotly contested race for the DA's seat...

SHRILL CITIZEN #2

Bring in the national guard!
Declare martial law!

(CONTINUED)

1 CONTINUED:

1

REPORTER #1

Every fourth day, another bomb explodes somewhere in the city...that's the only known pattern to his terror... his targets cut across all ethnic and social lines... a car wash in Compton, a boutique in Beverly Hills, a picnic table in Griffith Park... where will he strike next?

SHRILL CITIZEN #3

There is no bomber. It's an operation by the United Nations shadow government to foment anarchy and undermine our country.

CARTER

The blame for this bloodshed rests solely on the shoulders of Mark Sloan-

We DISSOLVE FROM the MONTAGE into

2 INT. RADIO STATION - DAY

2

To PAN AROUND Carter Sweeney in a darkened studio, on the air.

CARTER

--the disgraced doctor and former police consultant who railroaded my father into prison... and, ultimately, to his death by lethal

injection.

blurs And we CLOSE IN ON THE MICROPHONE, pushing in until it
into BLACKNESS, and we PULL BACK from

3 TIGHT ON A SPEAKER

3

We That belongs to a RADIO on a shelf in a DARKENED ROOM.

CONTINUE to PULL BACK, traveling through piles of
newspaper
clippings about the bomber, police reports, fast food
cartons,
scattered files, photos of burnt buildings...

CARTER'S VOICE

It was his unforgiveable
arrogance, combined with the naked
political ambition of prosecutor
Neil Burnside, that left the real
bomber free to carry on his reign
of terror.

...until we find, sitting amidst it all:

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3.

4 MARK SLOAN

4

His face unshaven, his hair askew, his clothes wrinkled, eyes burning with rage and misery.

CARTER'S VOICE

I lost my father. But this city
has lost so much more. None of us
can rest until the bomber, and
Mark Sloan, pay for their heinous
crimes.

And on Mark's hard stare, we DISSOLVE TO:

5 A BUILDING – NIGHT (STOCK)

5

Just seconds before it EXPLODES! And on the flames filling
the screen, we FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

6 6 EXT. BEACH HOUSE – ESTABLISHING – DAY

JESSE'S VOICE
Hello? Any one home?

7 7 INT. BEACH HOUSE – DAY

JESSE, carrying coffee and donuts, crosses the entry into the shadowed living room. Boxes and papers are everywhere; a huge corkboard is cluttered with photographs of bomb sites, newspaper clippings, and a Thomas Brothers–esque GRID MAP of LOS ANGELES, which is COVERED WITH RED PINS marking BOMB SITES. We find Mark, as unkempt as we last saw him, hunched over papers and reports.

MARK
Over here, Jesse.

JESSE
I was on my way to the hospital,
thought you could use a sugar fix.

MARK

Thanks, but I'm not hungry.

Jesse looks for an uncluttered surface to put the stuff down on. He can't find one, so he just sticks it all precariously on a stack of files.

MARK

There was another bombing last night.

JESSE

I heard.

MARK

A department store downtown. The night watchman was killed.

JESSE

I'll ask Jan Yanihiro to sneak me a look at the autopsy report.

Mark shouts out suddenly, startling Jesse.

(CONTINUED)

7 CONTINUED:

7

MARK

No!

(calmer)

You're lucky to have your job back at all... and I don't want you risking hers.

JESSE

She's a friend, Mark. We won't get caught.

MARK

Amanda lost her job and moved to Virginia, Steve's out of work, and you're on disciplinary probation -- all because you were trying to help me. I don't want Jan Yanihiro on my conscience, too.

JESSE

You're not going to catch this guy on just what you get from the media.

MARK

It doesn't matter anyway. The key to stopping this nightmare is in the past...I have to solve the original Sunny View bombings first.

JESSE

But you did. You caught Lewis Sweeney.

(then, worried)

He was the Sunny View Bomber,

right?

MARK

I caught the right man, but I didn't solve the case. I never figured out why he was doing it. Once I do, I can catch this one.

JESSE

If it's Carter Sweeney, he's doing it to avenge his father.

MARK

Or picking up where his father left off six years ago.

(then)

I need another look at the old evidence.

(CONTINUED)

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6.

7 CONTINUED: (2)

7

JESSE

That's not going to be easy. Steve can't help you now. And Sharon Ellison confiscated all of Amanda's files.

Mark smiles to himself and heads for the phone.

MARK

How many spare keys did Amanda have for her car?

JESSE

One in her desk. One in her locker in case she couldn't get into her desk. One in your locker in case she couldn't get into her locker. One in--

Mark interrupts and starts to dial.

MARK

If that's the way she was with her car key, how do you think she was with her files?

8 EXT. RUSTIC HOUSE - DAY (STOCK)

8

Snow blankets the tall woods around this warm, cozy home.

9 INT. RUSTIC HOUSE - DAY

9

Amanda reclines on a couch, glancing over a file folder at CJ,

who lies on the Lego-littered floor with Wagner, who
positions
toy soldiers around a Lego-fort.

WAGNER

We position our snipers here and
here, which keeps the bad guy
soldiers from using the brush as
cover, and we're pretty much
impenetrable.

CJ leans over and whispers something in Wagner's ear.

WAGNER

Well, I don't know. I think you'll
have to ask your mommy if I can
stay for dinner.

CJ

Mommy? Please?

(CONTINUED)

9 CONTINUED:

9

AMANDA

I don't know. It depends on what Agent Wagner feels like cooking.

WAGNER

Given what's usually in your refrigerator, I was thinking Fruit Loops.

CJ

Fruit Loops!

That's when the phone rings.

AMANDA

If I ever figure out which one of you is teaching the other these appalling dietary habits...

(grabs the phone)

Amanda Bentley.

(then)

Mark! How are you?

INTERCUT WITH:

10 INT. BEACH HOUSE – DAY

10

Mark smiles, pleased to hear Amanda's voice again.

MARK

Not too bad. I'm spending a lot of time in the garden. How about you?

AMANDA

Well, my garden's under about six feet of snow, but aside from that, I've never been happier.

MARK

The job's working out?

Amanda casts a warm glance at CJ and Wagner, who are now staging the war they set up.

AMANDA

Everything's working out. Except I miss you guys.

MARK

We miss you, too.

(then)

Listen, Amanda, I need a favor.

AMANDA

Anything, you know that.

(CONTINUED)

10 CONTINUED:

10

MARK

I need all your files on the Sunny View bombings and all the original evidence in the case, including logs and photographs of everything recovered from Lewis Sweeney's house and van when he was arrested.

That takes her aback. She glances over to make sure Wagner's not listening, then turns away, speaking quietly.

AMANDA

I'll have to arrange a place for CJ to stay, so it'll probably be tomorrow morning before I can get a flight.

MARK

Amanda, think this through before you agree. You lost one career because of me. I don't want you to do this if it'll mean your new one.

AMANDA

I'll see you tomorrow.

She hangs up and turns to find that Wagner's standing next to her.

WAGNER

Call him back. Tell him you can't do it.

AMANDA
I'm going.

WAGNER
You've only been at the Bureau
three months. You're risking your
career.

AMANDA
If they won't give me the vacation
time, I'll call in sick. Or I'll --

He holds up a hand to stop her.

WAGNER
I've been there eight years. I'm
harder to fire.
(off her look)
I'll go.

Amanda is stunned.

(CONTINUED)

10 CONTINUED: (2)

10

AMANDA

But why would you do --

WAGNER

For you. For Mark. Maybe even
for myself.

(off her look)

WAGNER

You owe me dinner when I get back.
Fruit Loops won't cut it.

(then)

Captain Crunch is my favorite
dinner entree.

AMANDA

No problem. I'm great with seafood.

And on their shared smile, we DISSOLVE TO:

11 INT. BEACH HOUSE - DAY

11

and Mark, Steve, Jesse, and Wagner go through the fresh files
photos.

JESSE

I can't believe Amanda kept copies
of all her files.

WAGNER

Amanda still has her high school
notebooks. Grocery lists from
1987. And everything else that's

ever passed through her hands.

(then)

I have the backache to prove it.

MARK

The forensic details of the bombings, past and present, are identical.

(then)

Except for this.

Mark holds up two photos, each of a scorched fragment of carved wood. The carvings look virtually identical.

MARK

The original boxes were rife with minor irregularities in the carvings.

(CONTINUED)

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10.

11 CONTINUED:

11

WAGNER

(wryly)

That's part of the charm of hand-made work. Makes it unique.

MARK

Look at the new carvings. Same design and nearly perfect -- there's just one slight flaw in the workmanship that's repeated in all the fragments recovered from the new bombings.

Wagner examines the photo under a magnifying glass.

WAGNER

The curse of mass production. Whoever our new bomber is, he isn't interested in craftsmanship.

Mark nods in agreement.

MARK

Lewis Sweeney made his boxes by hand. Our new bomber is using power tools - and either a router or a bit with a nick in it.

WAGNER

That's interesting, but it doesn't bring us any closer to discovering his pattern... and we have one day until he strikes again.

Steve studies the crush of RED PINS covering the map of Los Angeles that's on the bulletin board.

STEVE

What do a diner, a gas station, a couple homes, a car dealership, a park bench, a statuary store, and a bakery have in common?

JESSE

They're all places in Los Angeles.

WAGNER

That's a big help.

Mark looks up from the papers he's examining... hit with a sudden, and powerful revelation.

MARK

Maybe it is...

(CONTINUED)

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11.

11 CONTINUED: (2)

11

Mark bolts up and rushes to the map, squinting at the RED PINS. Wagner shoots Jesse a look. Jesse shrugs.

JESSE

I'm always doing that.

Mark whips his head around.

MARK

Where are the photos of the evidence collected from Lewis Sweeney's van?

STEVE

Right here.

Steve hands him a stack of photos. Mark hurriedly sorts through them, while Steve reads aloud from a list.

STEVE

Gum wrappers. Flares. Map book. A couple of Doobie Brothers tapes. Sunglasses. Auto club card.

(then)

Dynamite, blasting caps, timers, a thousand flat-head brass screws and two bombs in hand carved wooden boxes.

(then)

The stuff everyone throws on the back seat.

Mark keeps one photo from the stack and holds it up.

MARK
He had a Morris Brothers map.

JESSE
So do I.

WAGNER
Me, too.

Mark turns back to the map on the bulletin board, a man possessed.

MARK
But I'll bet both of yours, like
this one, have a recent copyright.
The one Lewis Sweeney had in his
car was much older.
(to Wagner)
Where's Sweeney's map?

Wagner goes to a box and pulls out the evidence bag
containing
the map.

(CONTINUED)

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12.

11 CONTINUED: (3)

11

Mark snatches it from him and puts it up on the board
beside
the new one.

MARK
(to Jesse)
Hand me that box of pins.
(to Steve)
Give me the location of every
bombing site on our map.

Steve takes a deep breath and starts in:

STEVE
D-3, corner of Ventura and Haskel.
E-7, Wilshire and Canon. J-6,
Sepulveda basin, just below the
freeway...

And as Steve calls out the locations, Mark puts a matching
pin
in Sweeney's map.

STEVE
B-2, Topanga and PCH. D-5,
Griffith Park...

And as they continue, and Wagner watches, we DISSOLVE
TO:

12 SWEENEY'S MAP

12

has Now covered in as many red pins as Mark's map. Now Mark
two maps that are just a jumble of pins.

13 INT. BEACH HOUSE – DAY

13

As Mark stands back and studies the two maps.

MARK
There you have it.

JESSE
Two maps full of pins.

MARK
Oh, much more than that.

Mark takes a magnifying glass and reads something off
Sweeney's map.

MARK
The copyright on this map is 1951.
The Morris Brothers have done
twenty new editions since then.

(CONTINUED)

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13.

13 CONTINUED:

13

STEVE

Makes sense. Cities change. One subdivision can add fifty new streets.

Mark studies the maps, motions between the two of them.

MARK

Twenty years ago, Palmdale was desert scrub. Thirty years ago, Century City didn't exist. Forty years ago, most of the San Fernando Valley was farm land.

WAGNER

So the bomber is hitting what was here in 1951... and those targets are the pattern.

MARK

No.

WAGNER

Then I don't see the point.

MARK

The grids over the map have changed. More letters, more numbers. The two maps don't exactly coincide. That's why we didn't see it before.

WAGNER

(frustrated)

See what!?

Mark turns around and smiles.

MARK

How often do the bombings occur?

JESSE

Every four days.

MARK

When Lewis Sweeney was a child, the city condemned his father's woodshop for construction of the Imperial Freeway. Lewis' father held off the city bulldozers four days...and then he was killed.

(then)

You know what his name was?

(CONTINUED)

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14.

13 CONTINUED: (2)

13

WAGNER
(impatient)
For God's sake, Mark...

Mark takes out a MAGIC MARKER, steps up to Sweeney's map, and begins to "connect" the dots... until the unintelligible jumble of pins nearly spells the words REGAN SWEENEY.

MARK
Regan Sweeney.

Steve, Wagner and Jesse stare at the map, stunned.

WAGNER
The bastard was branding the city with his father's name.

JESSE
That's why the targets seem so random. They were just dots on the map. Sweeney didn't care what was actually at that spot.

STEVE
There's another pattern. There are three grid squares between targets, and each target is always in the center of the grid.

MARK
And if you look at the sequence of bombings, it looks like both bombers alternate targets between

the first and last name.

Wagner steps close to the map.

WAGNER

He's almost done. There are just
two more spots to fill.

Wagner taps one of the blank spots, which will complete the
"Y" in SWEENEY.

WAGNER

If you're right, whatever is at
the center of the 2300 block of
Figueroa will be rubble tomorrow.

MARK

We can't let that happen.

And on Wagner's grim look, we CUT TO:

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15.

14 INT. BURNSIDE'S OFFICE – DAY

14

also Wagner stands in front of a map on Burnside's wall, which tracks the bomber's targets with a jumble of PINS.

WAGNER

The Sunny View Bomber was taking revenge against the city that killed his father. The pattern was right in our faces: connect the dots, it spells Regan Sweeney.

both Burnside rises from behind his desk and coolly appraises Wagner and the map.

BURNSIDE

Connecting the dots. Why didn't I think of that? It seems so simple, so obvious.

(then)

You made this discovery all by yourself?

WAGNER

I had some help.

BURNSIDE

Really? I guess you tapped the brilliant minds at the Quantico think-tank.

(off Wagner's look)

You stared at the map until your eyes were bleary and the image appeared through your tears.

(off Wagner's look)
Oh, I know – it came to you in a
bowl of alphabet soup.

Burnside is toying with him, and Wagner knows it.

WAGNER
Mark Sloan figured it out.

Burnside gets in Wagner's face.

BURNSIDE
I thought you were a smart man.
(then)
Or maybe you're just determined to
end your career and mine.

WAGNER
I'm determined to solve this case.

BURNSIDE
Bring in psychics. Study tarot
cards.
(more)

(CONTINUED)

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16.

14 CONTINUED:

14

BURNSIDE (cont'd)

Look for clues in old "Star Trek" episodes. I don't care. Just stay the hell away from Mark Sloan.

WAGNER

No one knows this case as well as he does.

BURNSIDE

We've been burned enough by his wild theories and idiotic deductions.

WAGNER

Sloan's theory makes sense to me.
(points to map)
I see the pattern and so will you if you'll open your eyes.

BURNSIDE

My eyes are wide open, Agent Wagner.

Burnside grabs a marker from his desk and goes to the map.

BURNSIDE

You want to know what I see?

Burnside quickly connects the dots in a different way,
drawing
the rough outline of A FIG.

BURNSIDE

A pig.
(then)
Put out an APB for Babe.

Wagner stares at him coldly.

BURNSIDE

You can connect the dots a thousand different ways. Sloan sees what he wants to see. That's what got us in this mess to begin with.

WAGNER

The target is an art gallery. It wouldn't hurt to evacuate the place.

BURNSIDE

It will when the clucks on the eleven o'clock news find out why we did it.

(CONTINUED)

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17.

14 CONTINUED: (2)

14

WAGNER

If Sloan is wrong. If he's right,
we save lives.

BURNSIDE

We will not act on Sloan's stupid
theory. And if you want to stay on
this investigation, neither will
you.

And on Wagner's slow burn, we CUT TO:

15 EXT. GALLERY - DAY

15

Steve and Jesse screech to a stop across the street from an
ART GALLERY, which is hosting a gala opening/show of
INDONESIAN ART. Our heroes hurry out of their car and
cross
the street as:

JESSE

Where are the police?

STEVE

They're not coming. If Burnside
believed Wagner, there'd be here
already.

JESSE

Then we've got to find the bomb.

STEVE

Forget about the bomb. We have to

get these people out of here.

16 INT. ART GALLERY – DAY

16

Steve and Jesse elbow their way into the gallery, past the well-heeled, new money guests. Steve yells:

STEVE

Listen up! Everyone needs to leave right now. There's a bomb in the building. Move quickly to the door and keep on going.

The gallery owner, TIMON, laughs a bit too uproariously and begins to applaud.

TIMON

(to the crowd)

Don't you love performance art?
So immediate, so daring.

(CONTINUED)

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18.

16 CONTINUED:

16

Everyone joins him now in applauding. Steve and Jesse share a look. This is too surreal.

JESSE
(to Timon)
Maybe you didn't hear him – this place could blow any minute.

He rolls his eyes.

TIMON
This is what I get for opening a gallery next to an acting school. You tell Drago this is my business, not his improv class.

STEVE
It's going to be a funeral pyre if we don't get these people out of here.

Jesse pushes past him and yells:

JESSE
You are all going to die if your don't get out.

A few people hesitate, most just stare at him, uncertain whether to applaud, laugh, or just eat another hors d'oeuvre.

JESSE
Are the crab cakes really worth dying for?

STEVE
Not anymore.

Steve has reached his limit. He marches over and
OVERTURNS
the hors d'oeuvres table, sending it crashing to the floor.

STEVE
Go!

Now the people start to rush out, if for no other reason than
to get away from the crazy man. Timon glares at Jesse.

TIMON
(to Jesse)
Those aren't crab cakes, they're
scallops layered with truffles in
a puff pastry.

JESSE
Next time try those little frozen
pizza rolls. They're terrific.

(CONTINUED)

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19.

16 CONTINUED: (2)

16

Jesse pushes him to the door.

17 EXT. GALLERY – DAY

17

As Steve hustles the people across the street.

STEVE

Hurry. Across the street. Take
cover behind the parked cars.

Jesse follows, literally dragging Timon.

TIMON

Do you know what you're doing?
This is Ernest Wallengren's first
show in two years.

his That's when Wagner screeches up in his car and emerges in
FBI windbreaker.

WAGNER

Is everyone out of there?

STEVE

I think so.

Timon looks at Wagner.

TIMON

You're with the FBI?
(off his nod)
Then there really is a bomb?

WAGNER
I'm afraid so.

TIMON
There are priceless Wallengrens in
there!

He starts to go, but Wagner grabs him.

WAGNER
I don't care.

Timon has a sudden realization.

TIMON
Where's Andre?

STEVE
Who's Andre?

(CONTINUED)

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20.

17 CONTINUED:

17

TIMON

The caterer -- he was in the back
room.

Steve and Wagner rush to the gallery when --

18 EXT. GALLERY - DAY

18

KA-BLAMMO! The place EXPLODES, coughing out a
TREMENDOUS
FIREBALL that sends Steve and Wagner hurling directly at
us...
and we FADE OUT.

END OF ACT FIVE

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21.

ACT TWO

FADE IN:

19 EXT. GALLERY – LATE

19

FIRE CREWS wash down the embers as FORENSIC TECHS and INVESTIGATORS investigate, interviewing the guests. Wagner sits on the bumper of an EMT truck as Jesse dresses his burns and cuts. Another EMT works on Steve.

WAGNER

Just once I'd like to visit Los Angeles without getting stitches and dodging bombs.

JESSE

Look at the bright side – at least this one wasn't nuclear.

We FIND a BODY BAG being carried by two coroner's assistants, and we follow it as it passes Steve, who is giving Burnside holy hell.

STEVE

Because of your selfish political concerns, that man is dead. If you'd listened to Wagner, we could have thoroughly evacuated the gallery before anyone got hurt.

Burnside is clearly shaken.

BURNSIDE
I thought you did.

STEVE
He was in the backroom, wearing
headphones. He never heard the
warnings.

BURNSIDE
I'm sorry, Steve. I don't know
what else to say.

STEVE
When you think of something, don't
tell me. Tell his next of kin.

Steve walks away, disgusted, walking right into Sharon
Ellison.

ELLISON
Where's Dr. Sloan? I have some
questions for him.

(CONTINUED)

22.

19 CONTINUED:

19

STEVE

We don't have time for that. We'll fill you in after we catch Carter Sweeney. My dad knows what the next target will be.

ELLISON

I'm sure he does. I'm surprised he's not here.

STEVE

After the way he was treated last time, he felt it would be counter-productive.

ELLISON

You mean he didn't want to be seen. He picked a strange time to become bashful.

Steve looks at her incredulously.

STEVE

Look around, lady. My father predicted this. He saw the pattern. That we're even standing here, having this conversation, proves he was right all along.

ELLISON

That's one explanation.

(to Mark)

Another is that he set this bomb himself as a stunt to clear his

name and justify further harassment of the Sweeneys. He's not here because he's afraid to return to the scene of his crime.

STEVE
You're out of line.

ELLISON
(to Steve)
I'm doing my job.

Ellison walks off. And on Steve looking after her, we
DISSOLVE
TO:

20 INT. BEACH HOUSE – DAY

20

Mark is examining the map when there is an insistent
pounding
at the front door. Mark opens it to find Sharon Ellison and
two officers. They march past him into the house.

(CONTINUED)

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23.

20 CONTINUED:

20

ELLISON

Interesting decor, doctor. You seem to be a fan of the serial bomber.

MARK

I'm trying to stop him. If you'd listened to Wagner, we might have.

Ellison notices the box of evidence, the official files, etc.

ELLISON

If I'm not mistaken, your living room knickknacks look like official documents and evidence in an active police investigation.

MARK

I'm consulting with the FBI.

ELLISON

You're obstructing justice.

Ellison motions to the officers.

ELLISON

I'm confiscating all of this.

MARK

Do you have a warrant?

ELLISON

I don't need one.

She holds up one of the files.

ELLISON

You see this seal, doctor? It means it belongs to me. By having this evidence in your possession, you have seriously compromised an ongoing investigation.

(then)

But that was your intention all along, wasn't it?

MARK

Without this evidence, I couldn't have figured out the bomber's pattern. Now that I have, we can stop him.

She looks at him with disgust.

(CONTINUED)

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24.

20 CONTINUED: (2)

20

ELLISON

We certainly can. You're coming
down town with me.

MARK

Am I under arrest?

ELLISON

If that's what it will take to get
you into an interrogation room to
answer my questions.

Mark meets her gaze, then grabs a jacket.

MARK

That won't be necessary. I'll
answer any questions you have.

Mark walks out with her. And on the officers gathering up
everything, we DISSOLVE TO:

21 EXT. LOS ANGELES - VARIOUS SHOTS - DAY (STOCK)

21

As dawn rises over the city and people inch towards work on
clogged freeways, we HEAR:

CARTER-ON-THE-RADIO

The serial bomber struck again
yesterday, or so Mark Sloan would
like you to believe.

HIM Carter is at the mike, talking to the city. We PAN AROUND
as he talks.

CARTER

Sloan was questioned for several hours and released, but we have to hope he won't be free for long. If what the police believe is true, it shows just how far Sloan will go to be right, even if it costs lives... just as it cost my father his.

(then)

But friends, I know you aren't being fooled. The latest polls show that Sloan's crony, DA Neil Burnside, is being trounced by Sharon Ellison. Maybe there's some justice out there after all...

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25.

23 INT. AMANDA'S HOUSE – DAY

23

Amanda cradles the phone to her ear.

AMANDA

There are rumors around the bureau
that Mark has been arrested.

INTERCUT WITH:

24 EXT. BEACH HOUSE – DECK – DAY

24

Wagner is on his cell phone.

WAGNER

He was questioned by Sharon
Ellison, that's all. He's made
himself into her prime suspect.

AMANDA

Poor Mark. How's he holding up?

He glances into

25 INT. BEACH HOUSE – LIVING ROOM – DAY

25

Where Mark paces anxiously in front of Jesse and Steve.

26 BACK TO SCENE

26

Wagner's troubled. He hates to lie to Amanda, but:

WAGNER
He's fine.

AMANDA
I should be there.

WAGNER
I'm handling this, Amanda.

AMANDA
He doesn't have many friends right
now.

WAGNER
You're wrong. He's got too many.
(before she can
object)
Stay where you are. Your life is
back East now.

AMANDA
Right. And you're in LA.

(CONTINUED)

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26.

26 CONTINUED:

26

WAGNER

One of these days we'll get this
right, I promise.

He hangs up and as we END INTERCUT:

27 INT. BEACH HOUSE – DAY

27

Wagner comes into the living room where Mark is pacing
before

Steve and Jesse.

MARK

We're going to get Carter Sweeney.
He has to make a mistake soon.

WAGNER

Why should he? You've made enough
for two.

MARK

I'm not going to let him beat me.

WAGNER

No, you'll destroy yourself before
you give him the pleasure.

STEVE

My father is exhausted. Take it
easy, okay?

WAGNER

Like you do? Go along with

everything he says, no matter how insane?

STEVE
Watch your mouth.

WAGNER
Maybe if Mark followed that advice, Jesse wouldn't be cleaning bedpans and your career wouldn't be ruined.

Steve DECKS HIM. Wagner hits the floor. Mark gets between Steve and Wagner.

MARK
(to Steve)
That's enough!
(to Wagner)
What's wrong with you?

Wagner struggles to his feet, pinning his gaze on Mark.

(CONTINUED)

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27.

27 CONTINUED:

27

WAGNER

You. I let you drag me into this ridiculous obsession with Carter Sweeney, until I couldn't see past it either.

MARK

Carter Sweeney is the bomber.

WAGNER

What is that, a mantra with you? Based on what? Your dislike of the man? The fact he's treated you badly?

MARK

I figured out the pattern.

Wagner gets right in Mark's face.

WAGNER

Yes, you did. But you're letting your hatred of Carter Sweeney blind you to the facts.

STEVE

What facts?

WAGNER

Who's benefiting from these bombings?

MARK

Carter Sweeney. He's trying to

clear his father's name.

WAGNER

Then why didn't he do it when it
could have saved his father's life?

Mark looks away.

WAGNER

Go ahead, answer the question.

Mark can't.

WAGNER

I can't hear you, Mark.

Steve steps in front of Wagner. Before Steve can throw
another punch, Wagner says:

(CONTINUED)

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28.

27 CONTINUED: (2)

27

WAGNER

Ask yourself: Who stands to gain from raising doubt about Lewis Sweeney's guilt? Who gains by making Mark seem like a madman and Burnside seem like a fool for listening to him?

There's a long, tense silence.

WAGNER

Who wins by destroying Burnside and bringing an end to the bombings? Who alone benefits from the terror, the hysteria, the instability?

STEVE

(quietly)

Sharon Ellison.

Exactly. Wagner waits while the thought percolates through the room. Steve hates to say this, but...

STEVE

When Lewis Sweeney was executed, Burnside's approval rating was almost 100 percent.

WAGNER

Now what is it -- twenty?

STEVE

Thirteen, and dropping.

JESSE

And she's been on Sweeney's show dozens of times. He could have told her about his father's pattern.

WAGNER

Sounds like a woman with a motive and a plan to me.

They all turn to Mark, who is stunned at the thought.

MARK

Is it possible that she's been using me and Sweeney all along?

WAGNER

I know one way to find out.

And on his determined look, we CUT TO:

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29.

28 EXT. STREET – DAY

28

Wagner's car follows a red BMW 325 -- an entry-level luxury car. Sharon Ellison is at the wheel.

29 INT. WAGNER'S CAR – DAY

29

Wagner at the wheel. Steve slumped in the passenger seat.

STEVE

I'm so glad we decided to spend this day doing something useful instead of helping my father.

WAGNER

Even if I'm completely wrong about Sharon Ellison, this is helping your father.

STEVE

I know he'll appreciate learning where LA's next district attorney gets her hair done. And her dry cleaning. And her grocery shopping, banking...

WAGNER

If it takes his mind off Carter Sweeney even for half a day, maybe it'll allow him to get a little perspective.

STEVE

Then you don't think Ellison's the bomber? This is just a mental

hygiene exercise for my father?

WAGNER

I didn't say that. We may still
get lucky.

30 EXT. STREET – DAY

30

The BMW pulls up outside REGAN SWEENEY DESIGNS.
Wagner's car
pulls up a safe distance behind it as Ellison gets out of her
car and walks to the building's entrance, pushing the
doorbell.

31 IN THE CAR

31

Wagner grins.

WAGNER

Very lucky.

(CONTINUED)

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30.

31 CONTINUED:

31

STEVE

I take back what I said about your
smart-ass remarks and knocking out
your teeth.

WAGNER

(dead-pan)

You mean I can stop quivering now?

The building's door opens and Caitlin Sweeney appears.

STEVE

I wish we could hear what they
were saying.

WAGNER

We can.

Wagner reaches into the back seat and comes up with a
SHOTGUN

MIKE. He points it out the window and we:

32 EXT. BUILDING - DAY

32

where Caitlin talks nervously to Ellison.

CAITLIN

Detective Sloan was here a few
weeks back.

ELLISON

Was he ever alone in your shop?

CAITLIN
Why would he be?

ELLISON
Caitlin, I have reason to believe
someone planted a bomb
specifically to frame your
brother. In the bomb fragments we
found pieces of African Walnut
just like the kind you use here.

Caitlin likes where this is going. Suddenly, she's a lot more cooperative.

CAITLIN
I couldn't stand the sight of him,
so I walked away and left him
alone in my workshop. It would
have been easy for Steve Sloan to
steal a piece of my wood.

Ellison nods. She's got what she came for and

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31.

33 IN THE CAR

33

Steve is shocked.

STEVE

Now Ellison is out to get me, too.

WAGNER

Maybe she is. Or maybe she's just
doing her job.

They duck down in their seats as Ellison gets in her car and
drives away. After a moment, Wagner starts his car and
follows
at a safe distance. DISSOLVE TO:

34 EXT. SWANK RESTAURANT – NIGHT

34

The BMW parks beside a fancy restaurant. Ellison gets out.
Wagner's car pulls up just down the block.

35 INT. WAGNER'S CAR – NIGHT

35

Wagner and Steve watch Ellison.

STEVE

We should go straight to Burnside.

WAGNER

And tell him what?

STEVE

That his campaign rival is
conspiring with Caitlin Sweeney.

WAGNER

I didn't hear anything like that.

STEVE

She practically told Caitlin what to say.

WAGNER

An aggressive interviewing style is hardly proof of corruption.

That's when Carter Sweeney emerges from another car and
stides toward Ellison.

STEVE

No, but that is.

Wagner's just as surprised as Steve, but he's holding it in.

(CONTINUED)

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32.

35 CONTINUED:

35

WAGNER

Carter Sweeney is not a criminal.
She could be here on legitimate
business.

36 THEIR POV

36

Carter embraces Ellison and they kiss passionately.

37 EXT. WAGNER'S CAR – NIGHT

37

Steve shares a look with Wagner.

STEVE

Case closed.

And on their looks, we DISSOLVE TO:

38
38 EXT. BEACH HOUSE – ESTABLISHING – MORNING

39
39 INT. BEACH HOUSE – MARK'S ROOM – MORNING

Mark swings out of bed, still groggy, slips his feet into
slippers, puts on his bathrobe and trudges to the door,
which
is slightly ajar. That's when he sees

40 HIS POV

40

A NOTE, tape to the door, that reads in computer-printed type:
WATCH YOUR STEP.

41 BACK TO SCENE

41

As Mark digests this. He's about to open the door the rest of the way, when some instinct makes him reconsider.

He glances at the note again, then glances down. Something catches his eye. He crouches on the floor and sees:

42 HIS POV

42

A TAUT FISHING LINE, barely visible, stretching from the bottom of the door to a small, ORNATELY CARVED WOODEN BOX on the floor.

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33.

43 BACK TO SCENE

43

And on Mark's horror, we FADE OUT.

END OF ACT SIX

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34.

ACT THREE

FADE IN:

44 INT. BEACH HOUSE – DAY 44

Mark is exactly where we left him. He carefully removes the trip wire from the bottom of the door and carefully moves into the hallway. Mark crouches over the box and, his hand shaking, cautiously lifts the top off to expose

45 THE BOX – HIS POV 45

Yep, there's a BOMB INSIDE.

46 BACK TO SCENE 46

Nervously, he sorts through the wires to find just the right one and pulls it from the unit. He sighs with relief and rises again.

47 INT. BEACH HOUSE – CORRIDOR – DAY 47

He's not ready to let down his guard yet. Mark takes each step very carefully, his eyes searching for anything out of the ordinary. We can almost hear his heart pounding... feel the beads of sweat forming on his brow...

His eyes catch something...

48 HIS POV – THE FLOOR 48

There's a BULGE under a floorboard.

49 BACK TO SCENE 49

Mark crouches beside the board.

50 HIS POV – THE BOARD 50

It's scratched at the edges, as if it was jimmied up. Mark gently lifts the board to reveal A SMALL BOMB under a PRESSURE PAD.

51 BACK TO SCENE 51

Takes a deep breath, sets the board aside, and walks around the bomb into

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35.

52 INT. BEACH HOUSE – ENTRY HALL – DAY
52

He pauses to scan the room. Through the glass of the door,
we
can see Steve and Wagner approaching. They are nearly at
the
door when Mark sees:

53 A PHOTO CELL 53

Propped inside a POTTED PLANT.

54 BACK TO SCENE 54

Steve is about to open the door when Mark yells:

MARK
Don't move, Steve!

Wagner and Steve freeze.

STEVE
What is it?

Mark lifts the photo cell, following the cable to a BOMB
bomb
behind the pot. He carefully removes the cable from the
and takes a deep breath.

MARK
You can come in now... slowly.

Wagner and Steve step inside.

MARK

I took a sleeping pill last night.
I'll never do that again.

Mark holds up the bomb from behind the potted plant.

MARK

I found one rigged to my bedroom
door, another under a floorboard.
There's no telling how many more
boobytraps there are.

Wagner whips out his cell phone.

WAGNER

I'll call the bomb squad.

Mark stops him.

MARK

No. We handle this ourselves, and
send the evidence directly to
Amanda for study – just in case
Sharon Ellison is involved in this.

(CONTINUED)

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36.

54 CONTINUED:

54

STEVE

She is.

WAGNER

Sharon Ellison and Carter Sweeney
are lovers.

MARK

We're getting close and they know
it.

STEVE

I think it's time I got back on
this investigation.

MARK

How are you going to do that?

STEVE

Politics.

And on Steve's look, we CUT TO:

55 INT. BURNSIDE'S OFFICE – DAY

55

Burnside stares at Steve with incredulity.

BURNSIDE

There's absolutely no way I'm
putting you back on the case. The
only thing crazier would be
bringing your father back on.

STEVE

What do you care? Your approval rating is in negative integers already.

BURNSIDE

Get out, Sloan.

STEVE

Give me back my detective shield, and you might have a chance to beat Sharon Ellison.

BURNSIDE

By giving her more ammunition to club me with in the media? Brilliant strategy. I can see why you've risen so far in the department.

(CONTINUED)

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

37.

55 CONTINUED:

55

STEVE

Put me on the investigation, and I'll give you Sharon Ellison right now.

BURNSIDE

You have something on Ellison?

STEVE

Reinstate me and find out. If you don't like what I've got, back out of the deal. I can't force you to hold up your end.

Burnside is clearly intrigued.

BURNSIDE

I could take your information and give you nothing. You have no power at all.

Steve tosses a MANILLA ENVELOPE on his desk. Burnside takes a peek at the pictures.

56 HIS POV - THE PICTURES

56

Grainy shots of Ellison and Sweeney, taken through a bedroom window, as they make love.

57 BACK TO SCENE

57

A smile slowly spreads across Burnside's face.

BURNSIDE

Pick up your badge on your way out.

Steve nods and heads for the door. Just before he leaves, Burnside calls after him.

BURNSIDE

You've become a politician.

STEVE

Don't think so. I can still look at myself in the mirror.

BURNSIDE

The best always can.

TO: Steve leaves. And on Burnside, smiling to himself, we CUT

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38.

58 INT. BEACH HOUSE – NIGHT

58

Mark, Steve and Wagner lean over photos of a WAREHOUSE.

STEVE

This is the next target, an empty warehouse in Chatsworth.

WAGNER

At least we don't need to worry about evacuating a lot of people.

STEVE

Starting today, we'll have it under 24 hour surveillance though, for all we know, the bomb could have been planted weeks ago.

MARK

And we don't know whether he uses timers or a remote signal.

AMANDA'S VOICE

At least we know where the circuit boards are coming from.

They all turn, surprised to see Amanda striding into the house.

WAGNER

You're supposed to stay back east.

AMANDA

I'm also not supposed to be working on this case. I don't take restrictions well.

(then, to Sloans)
And I'm not going to sit this case out, not when the people I care about most are right in the center of it.

MARK
We appreciate it, Amanda.

STEVE
Can we save the appreciation for later – what have you got?

AMANDA
I traced the circuit board to a manufacturer in Taiwan, who is the exclusive supplier to Techno City, a chain of Southern California electronics stores. This particular board is part of a lot number delivered in the last six weeks.

(CONTINUED)

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39.

58 CONTINUED:

58

Wagner whips out his cell phone.

WAGNER

I'll dispatch agents to canvas the stores right away.

AMANDA

You already have. The agents were sent out this morning.

(off his look)

I have a lot of initiative.

Wagner snaps his cell phone shut and slips it into his pocket.

WAGNER

We'll have to talk about that.

STEVE

Later. We have a warehouse to watch.

Wagner nods and they rush out, but not before Wagner doubles back and gives Amanda a kiss.

WAGNER

I'm glad you're here.

He heads back off after Steve. And on Mark and Amanda, we DISSOLVE TO:

59 EXT. STREET – DAY

59

Steve is sitting in a car, watching the warehouse when
Wagner
walks up and joins him.

STEVE
Took you long enough.
(then)
Where are the burritos?

WAGNER
Forgot about them.

STEVE
Then what were you doing all this
time?

WAGNER
Getting briefed. Amanda's lead
panned out. Sharon Ellison paid
cash for a dozen boards at a South
Pasadena Techno City three weeks
ago.

(CONTINUED)

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40.

59 CONTINUED:

59

STEVE

If she paid cash, how do they know
it was Ellison?

WAGNER

The clerk ID'd her picture and we
have the transaction on security
camera footage.

STEVE

She can argue that she was just
fixing her home computer. There's
got to be a thousand people in LA
who bought boards with the same
lot number.

a That's when a CAR drives up to the warehouse and parks on
side street. Steve takes out his camera and starts snapping.

60 CAMERA POV

60

As Sharon Ellison emerges from the car carrying a large
shopping bag. She looks around, then goes into the
warehouse.

61 BACK TO SCENE

61

Steve puts down the camera. Wagner gets out his gun.

WAGNER

Let her argue whatever she wants.

I'm arresting her.

They are about to get out of the car when

62 THE WAREHOUSE - DAY (STOCK)

62

A FIREBALL blows out the loading bay doors, hurling fiery rubble at us.

63 INT. CAR - DAY

63

Steve and Wagner duck as the car is pummeled with flaming wreckage... and on the two of them rising up, staring at the burning building, we ---

DISSOLVE TO:

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41.

64 EXT. CITY HALL – DAY

64

Neil
the
Ellison
written

A CROWD OF REPORTERS surrounds a dais, on which stands Burnside, who is working hard to make it look like he's not gloating. Carter and Caitlin Sweeney stand behind him; at the back of the dais are blow-ups of the photos of Sharon Ellison entering the warehouse and the map with REGAN SWEENEY written across it.

BURNSIDE

If I hadn't seen these photographs, I wouldn't believe it, either. Sharon Ellison, a trusted colleague, a valued advisor and, if I may say it, a friend, was actually the serial bomber who held this city in terror for so long.

There's an excited BUZZ from the crowd.

REPORTER

Do you know the motive?

BURNSIDE

We all knew Sharon was extremely ambitious -- as some of you might have noticed over the last few months. But I'm afraid that what we mistook for healthy ambition was actually a pathological desire for power.

REPORTER

Are you saying she murdered dozens
of people to get your job?

BURNSIDE

It sounds insane. But look at it
this way -- it almost worked.

The reporters press forward to ask more questions, but
Burnside holds up his hand to stop them.

BURNSIDE

I will answer all your questions.
But first, there's a gentleman
here who'd like to make a
statement.

He gestures to Carter Sweeney, who comes up to the
reporters,
Caitlin following.

(CONTINUED)

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42.

64 CONTINUED:

64

CARTER

A statement? No, I don't think so.
What I'd like to make is a public
apology. To Dr. Mark Sloan.

INTERCUT WITH:

65 INT. BEACH HOUSE – DAY

65

Mark, Steve, Jesse, Amanda, and Wagner are clustered
around
the television, watching the press conference.

CARTER ON TV

I was so blinded by my anger at
Dr. Sloan for the death of my
father that I was willing to
believe him capable of anything,
including the murder of dozens of
innocent people. When in fact, it
was he, and he alone, who solved
those murders.

MARK

I was never alone -- thanks to all
of you.

They share the moment as

66 EXT. CITY HALL

66

Carter continues.

CARTER

And that's not the extent of my guilt. Unwittingly, I collaborated in the bombings by giving Sharon Ellison information she needed to carry on my father's reign of terror.

REPORTER

Are you finally conceding that your father was the Sunny View Bomber?

Carter and Caitlin share a look.

CAITLIN

We've hidden from the truth too long. If we'd accepted it years ago, maybe some of these people wouldn't have died.

(CONTINUED)

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43.

66 CONTINUED:

66

CARTER

I'd like to thank Mark Sloan for all he's done. And if he ever comes on my show, I'll spend all three hours humbling myself before him.

END INTERCUT:

67 INT. BEACH HOUSE

67

as Mark snaps off the television.

JESSE

Well, what can you say to that?

MARK

That Carter Sweeney is even smarter than I thought -- and just as dangerous.

They all stare at him, shocked.

STEVE

Dad, it's over.

MARK

Is it?

AMANDA

You've got your medical license back, Community General has rehired you --

JESSE
And me.

STEVE
I've got my old job back, too. And
I'm sure if Amanda feels like
relocating again, the coroner's
office will welcome her.

Amanda and Wagner share a look. It's not time to talk about
this to the others.

MARK
And Carter Sweeney finished his
father's life work.

WAGNER
Mark, this obsession almost
destroyed you. Let go.

(CONTINUED)

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44.

67 CONTINUED:

67

MARK

It's not obsession. It's the facts. They don't fit.

The others share a queasy look. Has Mark lost it completely?

MARK

Don't you see? It was too easy.

AMANDA

You call what we've been through for the last few months easy?

MARK

No. The last couple of days.
(off their doubt)
How many mistakes did Carter --did the bomber make?

STEVE

She didn't make any. That's why she was so hard to catch.

MARK

So why am I alive? Why didn't those booby traps work?

The others still don't know where Mark's going with this.

MARK

Remember what I said at the art gallery? If only we'd found the bomb before it blew, we might be able to track it back to its

creator.

JESSE

But the bombs always blew up.

MARK

Except for the ones in my house.
In my house.

(then)

Why did she leave me a note
warning me to "watch my step?" Why
did she give me a chance to
survive?

WAGNER

Sharon Ellison was toying with you.

MARK

By taking the risk I'd survive...
and be left with bomb components
that would lead directly back to
her?

(CONTINUED)

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45.

67 CONTINUED: (2)

67

That thought troubles Steve. Not Wagner.

WAGNER

So she got a little sloppy at the end.

STEVE

After all that care, all that precision? Does that sound right to you?

(off his silence)

Go on, answer the question. I can't hear you.

Wagner shoots Steve a look -- he's not amused.

MARK

Here's another one: Why did she bomb that warehouse?

AMANDA

It was the last piece of the pattern.

MARK

A pattern she knew I'd cracked. I told her myself.

Now Jesse's getting on board.

JESSE

So she must have known we'd have the warehouse staked out.

MARK
Exactly. Why would she walk right
into our trap?

WAGNER
The pattern --

A thought hits Amanda.

AMANDA
Wait a minute. Why would she care
about the pattern?

Wagner stares at Amanda, feeling betrayed. But Mark's
thrilled. They're all getting it.

STEVE
Sharon Ellison had no reason to
write Regan Sweeney's name across
the city.

(CONTINUED)

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46.

67 CONTINUED: (3)

67

MARK

And since I'd claimed I could predict where the next bomb would go off, wouldn't it have made me look worse if she'd blown up a location halfway across town?

Okay, it sounds good to Wagner. But then, Mark always made it sound good before.

WAGNER

So what was Sharon Ellison? An accomplice?

MARK

Or an innocent dupe who made the mistake of doing a couple of simple favors for her lover.

WAGNER

The real bomber. Carter Sweeney.
(then)
I may owe you an apology.

MARK

It's not your apology I want to hear.

He picks up the phone and dials.

MARK

(into phone)
Hello, this is Dr. Mark Sloan.

Carter Sweeney offered to
apologize to me personally on his
show. I'd like to take him up on
that.

And as they see the plan a-hatching, we FADE OUT.

END OF ACT SEVEN

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47.

ACT FOUR

FADE IN:

68 INT. RADIO STATION – CORRIDOR – DAY
68

Mark is walking down the corridor, past a RADIO BOOTH window,
as he hears a familiar-sounding DJ say:

MAN-ON-RADIO
And now clue number 37 in this
week's famous name contest.

He stops and does a double-take through the glass.

69 MARK AND THE WINDOW – (GREEN SCREEN)
69

The DJ is a fellow named ROB PETRIE, and maybe it's a trick
of
the light, but he sure looks like a younger Mark Sloan in
BLACK AND WHITE.

ROB PETRIE
Folks, that jackpot is now up to
17 dollars. All you got to do is
catch that clue to collect that
cash.

Mark stares at the man for a moment, then shakes his head,
baffled and moves on.

70 INT. RADIO STATION – CORRIDOR – DAY
70

Mark continues on, still a bit disoriented, when he's met by Carter Sweeney.

CARTER
Are you all right, doctor?

MARK
It must be too early in the morning for me.

Carter leads him into his booth.

CARTER
Come in, a cup of coffee should wake you up.

71 INT. RADIO STATION – CARTER'S BOOTH – DAY
71

As Mark settles in across from Carter at the mike. An assistant sets a cup of coffee in front of Mark.

(CONTINUED)

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48.

71 CONTINUED:

71

CARTER

We're on in ten seconds. I know we have a lot to say to one another, but I'd like to save it for the air.

MARK

Fine with me.

They share a silent moment or two, listening to the radio...

WOMAN'S VOICE

... the traffic clogs up on the Ventura Freeway at the 405, but then it's clear straight through to the Hollywood Freeway interchange. I'm Kate Klas in the KCDM traffic center. Now back to the Carter Sweeney show.

...THE PRODUCER signals Carter from the control booth.. and the ON THE AIR light flashes on. Carter leans into the mike.

CARTER

Welcome, friends.

(then)

What is a hero? Someone willing to sacrifice himself for the good of another. But there is another, rarer expression of heroism... someone willing to sacrifice himself for what he believes, against any and all obstacles. I know such a hero. His name is Mark

Sloan...and he is here with me today.

MARK

I'm sure I don't live up to such a flattering introduction, but thank you anyway.

CARTER

No, I'm the one who owes you thanks.

(then)

Thank you for never giving up, thank you for the strength of your convictions. Thank you for enduring my harassment these many months.

(CONTINUED)

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49.

71 CONTINUED: (2)

71

MARK

You were only doing the same thing
I was -- arguing for what you
thought was true. I can't fault
you for that.

CARTER

I fault myself.
(then)

Which brings up an interesting
question: when does personal
conviction become destructive
arrogance and unchained ego?

MARK

I don't think this was ever about
arrogance or ego. It was about
obsession.

CARTER

(following along)

I was obsessed with blaming you
for my father's execution, you
were obsessed with blaming me for
the new bombings. And it blinded
us both to what was really
happening: Sharon Ellison's shrewd
manipulation of a tragic situation
for political gain.

MARK

Her obsession to be district
attorney.

(then)

It's a shame we never found that last piece of evidence to make the picture complete.

CARTER

There's no question she was the bomber, is there?

MARK

Oh no, none at all. All the evidence fits perfectly. There's just one, tiny bit missing that, for my own peace of mind, I wish I'd found.

CARTER

You know she was making the bombs. You know why she was doing it. And you even caught her in action. What could possibly be missing?

(CONTINUED)

50.

71 CONTINUED: (3)

71

MARK

A tiny bit.

CARTER

(frustrated)

Yes, I know it's a small detail,
what I'm asking is-

MARK

(interrupts)

A bit -- the kind modern wood-
workers use to craft their work.
Your father made the wooden boxes
for his bombs by hand, Sharon
Ellison used power tools. She
wasn't the craftsman your father
was.

CARTER

Few people are. I still don't see
what difference a bit makes.

MARK

A molding head bit, to be exact.
Hers had a nick in it, which made
a slight, but identifiable
irregularity in her detailing. I
would have liked to have found it.

CARTER

Don't be so hard on yourself, Dr.
Sloan. We'd all like perfect
closure, but that only happens on
TV.

MARK

I know you're right. It's just that when I get stuck on something, I can't stop thinking about it.

CARTER

What counts is that your courage and tenacity paid off. Justice was served.

And on Carter's smile, we CUT TO:

72 EXT. PUBLIC STORAGE FACILITY – DAY

72

A nondescript row of small warehouses in a forgotten corner of the valley. A FINE EUROPEAN CAR slides up to the security gate. Someone reaches out the window, punches in his security code and, once the gate opens, drives on. We follow the car to a unit in a far corner. The driver gets out.

(CONTINUED)

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

51.

72 CONTINUED:

72

It's CARTER SWEENEY. He looks around, then unlocks the door to the unit and slips inside.

73 INT. STORAGE UNIT – DAY

73

He yanks the chain on the BULB hanging overhead to REVEAL a WOOD-WORKING SHOP. But it's very different from what we saw at Caitlin's place. Carter works with power tools. We can see HALF-MADE and DISCARDED pieces of BOMB BOXES.

Carter goes directly to his tool chest and yanks open the drawer containing his DRILL BITS. He begins sorting through them, searching, when:

MARK'S VOICE
Looking for something?

Carter whips around to see Mark and Steve standing just inside the doorway. Steve's gun is drawn.

MARK
I'm sure it won't take us long to find the molding head bit. But we never could have found it, or this workshop, without your help.

STEVE
Think of all the overtime pay I've lost.

MARK

You could have gotten away with it if you'd only used your father's original tools.

CARTER

I never had the patience for that kind of work.

STEVE

Why didn't you resume the bombings before your father was executed?

Unnoticed by Steve and Mark, while Carter talks, he inches his hand towards a NAIL GUN.

CARTER

Because he made me promise not to. I'm the last man in our Sweeney clan – he didn't want to risk our family name dying with me in prison.

(then)

I honored that promise until he was dead.

(CONTINUED)

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

52.

73 CONTINUED:

73

MARK

And then you continued to wreak
your father's vengeance against
the city.

CARTER

My family's vengeance. My
grandfather was a hero. So was my
father.

MARK

Your grandfather stood up for his
family and his home. Yes, he was
a hero. But not your father. He
was a homicidal lunatic. Just like
you.

and That's when, in a quick move, Carter whips up the NAIL GUN
and shoots

74 STEVE

74

Who's hit TWICE IN THE ARM. He drops his gun in AGONY.

75 MARK

75

table Thinking fast, tackles Steve, carrying him down behind a
as

76 CARTER

76

Continues to fire, the NAILS following them in an arc, taking out things all over the room and SHATTERING the LIGHT BULB, plunging them into darkness. Carter rushes outside, still carrying his weapon.

77 EXT. STORAGE UNIT – DAY

77

Carter emerges just as WAGNER'S CAR screeches in. Carter fires at:

78 THE CAR

78

Popping the TIRES, sending it CAREENING OUT OF CONTROL INTO A FENCE.

79 CARTER

79

whirls around FIRING just as Steve, arm bleeding, comes swinging at him from behind with a two-by-four.

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

53.

80 STEVE

80

Holds up the wood just in time – THREE NAILS slam into it. Wielding the board, Steve bats the nail gun out of Carter's hand, then whaps him across the head. Carter hits the ground.

Steve staggers, hit by a sudden wave of dizziness. His arm is SOAKED IN BLOOD.

81 EXT. STORAGE UNIT – DAY

81

Wagner runs up, gun out, and kicks the nail gun away from Carter.

Mark emerges from the storage unit just in time to CATCH Steve, who collapses into his arms from loss of blood. And

on

the SOUND of a CHOPPER overhead, we DISSOLVE TO:

82 INT. COMMUNITY GENERAL – DOCTORS' LOUNGE – NIGHT

82

It is a few days later. Mark comes in with Amanda, who looks uncomfortable.

MARK

I told you the interview would be a breeze.

AMANDA

A breeze. Right.

MARK

I know, Human Resources puts on a

show about all the great
applicants they've had for your
job --

AMANDA

Some of them are pretty good.

MARK

If any one of them had half your
talent, you think that job would
still be open?

AMANDA

I guess not.

Mark pours two cups of coffee and brings one to her for a
toast.

MARK

So welcome back to Community
General. We've missed you.

That's when Wagner appears in the doorway, looking rushed.

(CONTINUED)

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

54.

82 CONTINUED:

82

WAGNER

I know you only asked for an hour,
but being a gentleman, I gave you
two.

AMANDA

Really. Time goes by so fast when
you're having fun.

Mark turns to Wagner with a broad smile.

MARK

Come on in. We were just
celebrating Amanda's official
return to Community General.

Wagner looks from Mark to Amanda, surprised.

WAGNER

You didn't tell him?

AMANDA

I've been waiting for the right
time.

MARK

Tell me what?
(then)
Amanda?

for She looks away, searching for the words. Mark finds them
her.

MARK
You're not coming back to
Community General, are you?

AMANDA
I've found a home in Virginia. I
really think I belong there.

Wagner steps up and puts his arm around her.

WAGNER
She's been trying to tell you for
days.

AMANDA
The work is rewarding, my house is
gorgeous, and CJ's making lots of
friends at his school. I can't
uproot him twice in one year.

(then)
It's just so hard, leaving you all
again.

(CONTINUED)

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

55.

82 CONTINUED: (2)

82

MARK

I guess I haven't made it any
easier for you.

AMANDA

I'd be hurt if you did.

She throws her arms around Mark and gives him a big hug.
That's when Steve, his arm in a sling, and Jesse come in.

STEVE

Good news, still no gangrene. I
guess Community General was right
to give Jesse back his job.

JESSE

You're just sucking up so I'll let
you in on my new betting system.

STEVE

I'm still stumped by the old one.
Whatever made you think a cowboy
could beat a Bengal tiger?

JESSE

You ever see a tiger with a lasso?

That's when Jesse notices Amanda wiping a small tear from
the
and
corner of her eye. He sees the way Mark is looking at her,
figures it out.

JESSE

You didn't start Amanda's going
away party without us?

MARK

You knew she was leaving?

JESSE

You didn't?

AMANDA

Some people are easier to say good-
bye to than others.

That's when Mark glances out towards

83 THE CORRIDOR – MARK'S POV

83

as a Nurse turns down the hall, giving just a glimpse of her
face.

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

56.

84 BACK TO SCENE

84

Mark is suddenly troubled. Amanda doesn't notice.

AMANDA

(to Mark)

I made him promise not to tell
you. That way I figured he'd blab
in about three seconds, and I
wouldn't have --

MARK

Excuse me.

Mark pushes past them out of the doctors' lounge. The
others exchange a look.

STEVE

He never did like long good-byes.

And on their confusion:

85 INT. COMMUNITY GENERAL CORRIDOR - NIGHT

85

only It's filled with NURSES, DOCTORS, and ORDERLIES pushing
gurneys. Mark works his way through the crowd, catching
brief glimpses of the nurse, getting increasingly worried. He
makes it to the nurse's station and looks around -- where is
she? That's when he hears the DING of elevator doors and
whirls around to see

doors are closing slowly. And behind them, dressed in a nurse's uniform, is Caitlin Sweeney. She gives Mark a broad smile. And a wave good-bye.

Mark runs to the elevator and slams the button, but it's too late to call it back. And then, Mark realizes what this means. He smashes the glass on the fire alarm and pulls the lever.

As
the

he runs back to the doctors' lounge, the alarm BLARES, and others come out of the lounge to meet him.

STEVE
What is it?

MARK
We have to get everyone out of
this hospital right now.

It barely takes them a second to understand. They take off down the corridor, grabbing anyone they see, pushing them towards the fire stairs.

(CONTINUED)

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

57.

87 CONTINUED:

87

They're running down the corridor when AN EXPLOSION
blows out
an EXAM ROOM behind them. They run towards us as ONE
WALL
AFTER ANOTHER EXPLODES behind them, trying to outspeed
a fiery
death when

88 EXT. COMMUNITY GENERAL - NIGHT (STOCK)

88

THE BUILDING EXPLODES.

And we super the words: TO BE CONTINUED.