

DIAGNOSIS MURDER

"Obsession - Part Three"

TEASER

FADE IN:

A recap of events from the two-part, season finale -concluding with the last few scenes of the episode. Mark spots Caitlin Sweeney in the elevator, waving good-bye at him. Mark hits the fire alarm and tells everyone to get out of the building as fast as they can. Our heroes are running towards us when THE WALLS EXPLODE all around them. And as they are cut off by a BLAST, we GO outside Community General Hospital as the ENTIRE FIFTH FLOOR EXPLODES.

END OF TEASER

ACT ONE

FADE IN:

1 1 EXT. COMMUNITY GENERAL HOSPITAL - NIGHT

The street is thick with smoke. Dozens of CAR ALARMS shriek.

Bits of BURNING RUBBLE are strewn everywhere. We find a
PARKED

CAR, the ROOF SMASHED, the WINDOWS SHATTERED. There's
a BODY

on top of it. The BODY rolls off the roof and onto the

PAVEMENT. It's RON WAGNER. He struggles to his feet. his
face

BLOOD STREAKED, his clothes SCORCHED AND TORN. He
stares back

at the building, and then at the car, in disbelief. Wagner

can't believe he's alive... and on his feet. Now he begins to
hear the CRYING, MOANING and SCREAMING of SURVIVORS
and
BYSTANDERS. As he staggers forward, a SHOCKED
PARAMEDIC rushes
up to him.

PARAMEDIC

I was backing up to the emergency
room when the building just...

just...

(then, losing it)

There was fire everywhere.

Wagner pushes past him to his PARAMEDIC UNIT and reaches
in
for the radio.

WAGNER

This is FBI Special Agent Ron
Wagner. There's been a bombing at
Community General hospital. We
need rescue units right away.

RADIO VOICE

Help is already en route. Please
stay where you are.

Wagner tosses the mike back into the unit and slumps against
the ambulance, staring back at the building.

WAGNER

Amanda.

And on his pain and concern, the sound of SIRENS
approaching,

we CUT TO:

2 INT. VOID - NIGHT

2

MARK stands in an empty space. It's impossible to tell if it's
a tiny corner or an infinite void. He looks around, confused.

MARK

Where am I?

(CONTINUED)

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3.

2 CONTINUED:

2

That's when a MAN'S VOICE booms out.

MAN'S VOICE

Go to the light.

MARK

What light? Who are you?

Mark whirls around, searching for the source of the voice, but he sees nothing.

MAN'S VOICE

Go to the light.

MARK

I don't see a light.

He turns again, and then he does see it -- a RED LIGHT, fuzzy and out of focus. It's not what he expects... but looks somehow familiar.

MARK

What is this place?

There's no answer. Mark gets closer to the light. It's still out of focus.

MAN'S VOICE

Come on, Dr. Sloan, you mean you really don't know?

And now, suddenly, the light comes INTO FOCUS. It's a red sign. Reading ON AIR.

MAN'S VOICE

You're live on KCDM with Carter Sweeney.

Mark wheels around and sees the barest bones of a radio station -- more like an expressionist set for a stage play than anything approximating reality. CARTER SWEENEY sits in front of a microphone, gesturing Mark towards the open guest chair.

CARTER

Today our topic is mass murderers.

And we have with us one of the
best, Dr. Mark Sloan.

And now Mark finds himself sitting in the guest chair,
speaking into the microphone.

MARK

I'm not a murderer.

(CONTINUED)

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4.

2 CONTINUED: (2)

2

CARTER

How many people died when
Community General blew up?

MARK

Your sister planted those bombs.

CARTER

It's always someone else, isn't
it, Doctor?

(before Mark can
respond)

I see this is going to be a wild
hour. But before we listen to Dr.
Sloan's rationalizations, let's go

to our first caller.

He pushes a button on his console -- maybe the button is all there is to the console.

AMANDA'S VOICE

Mark? Can you hear me?

MARK

Amanda?

And suddenly there is a BLINDING WHITE LIGHT and we're:

3 INT. COMMUNITY GENERAL - NARROW SPACE - NIGHT

3

Mark Sloan regains consciousness, blinking open his eyes and wiping blood away from an ugly head wound. He finds himself wedged into a cramped space created by the collapse of the floor above him. There's barely enough room to sit up. SMOKE and LIGHT seep in from UNSEEN FLAMES.

AMANDA'S VOICE

Mark.

He hears Amanda's weak cry again. Dizzy and disoriented, he crawls after her voice, finding a BODY covered in broken glass and rubble. It's AMANDA. He lifts the heavy rubble off of her. She's moaning in pain and wheezing.

MARK

I'm here, Amanda. Don't move.

He starts to examine her. as best he can with his fuzzy vision.

AMANDA

What happened?

MARK

Caitlin Sweeney. I saw her in the hallway. She did this.

(CONTINUED)

3 CONTINUED:

3

AMANDA

Are you all right?

MARK

I'm having trouble focusing and

I'm...

(then, forcing a

smile)

It's just a mild concussion. I'll

shake it off.

AMANDA

Like a building fell on my chest.

MARK

Okay, you stop talking for a while
and let me take a look at you.

(then)

Of course, I'll need proof of
insurance and there are some forms
you'll have to fill out.

And as she smiles despite her pain, and Mark continues his
examination, we CUT TO

4 JESSE

4

He stirs awake slowly, finding himself in a strange bed, his
head on a pillow. There's an odd sound he can't quite place:
TINK TINK TINK. He reaches up to adjust his pillow and feels
something odd. Pulls his hand back and looks at it -- blood.

STEVE

It's not yours.

Now fully awake, Jesse turns and sees he's:

5 5 INT. COMMUNITY GENERAL HOSPITAL - EXAM ROOM - NIGHT

at Or at least, what's left of it. There are sharp beams of
EMERGENCY LIGHTS. and the entire room seems to be tilting
an odd angle -- until Jesse realizes that the hospital bed
he's lying on is listing sharply to one side. And the TINK
TINK sound continues.

STEVE

You weren't bleeding at all.

arm Now Jesse turns and sees STEVE standing by the door, one
hanging uselessly by his side. He doesn't seem to notice. He's
got a piece of a broken IV stand and he's using it to tap the
bolts from the hinges. He's got the bottom one out already,
and he's working on the top. But with one arm, he's not
getting a lot of leverage, and the bolt hardly moves.

(CONTINUED)

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6.

5 CONTINUED:

5

JESSE

What are you doing?

STEVE

Door's stuck. I think the frame's
bent.

Jesse gets up from the bed, and stops, dizzy.

JESSE

What happened?

Steve doesn't know. Just keeps tapping on the bolt.

JESSE

Where's Mark?

STEVE

Not in here.

Which may explain why Steve doesn't even look away from his work. Jesse takes a step forward -- and stops as his foot hits something. He looks down: there's a BODY on the floor, dressed in hospital pajamas. Jesse kneels down to it.

STEVE

Chunk of concrete came down on the bed. I don't think Mr. Campbell has to worry about his leukemia anymore.

next Jesse sees the HUGE CHUNK OF CONCRETE lying on the floor to the body. He shakes his head, trying to piece together what happened.

JESSE

You put me on the...?

Steve doesn't answer, and Jesse begins to understand just how much Steve has done for him.

STEVE

You want to help me with these
hinges, or what?

Jesse goes over to Steve. But before he can do anything to the door, he sees that Steve's shoulder and arm are covered in blood.

JESSE

How long has this been bleeding?

STEVE

Since I tore my wounds open
lifting that concrete off Mr.
Campbell.

(CONTINUED)

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7.

5 CONTINUED: (2)

5

JESSE

I thought I told you to take it
easy with those stitches.

STEVE

You told me not to play volleyball.

JESSE

Next time I'll be more specific.

Jesse starts digging around in the rubble.

STEVE

Next time I'll have a real doctor
stitch me up.

JESSE

The call button's over the bed.

Why don't you see who answers?

There it is -- a roll of bandage, buried in the remains of a supply cabinet. He goes over to Steve, who keeps tinkering away at the bolt. Jesse tries to pull his shirt away, but Steve ignores him.

JESSE

This would be easier if you'd help.

STEVE

There's a thought that never
crossed my mind.

Jesse takes the IV pole fragment from Steve and guides him over to the bed.

JESSE

I just got off disciplinary

probation here, and the hospital administrators aren't going to be too happy with me if I let my only patient bleed to death.

STEVE

For all you know, the administrators are dead.

JESSE

That's good, look on the bright side.

(then)

Steve, as a police officer, I'm sure you're familiar with the concept of shock.

Steve takes the piece of the IV pole back and heads toward the door. Jesse blocks the way.

(CONTINUED)

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8.

5 CONTINUED: (3)

5

JESSE

What I'm saying is I think you're becoming familiar with the concept from the inside now. Because the rational thing to do is let me bandage your wounds before we worry about that door.

STEVE

My dad is out there.

JESSE

And if he were in here, you know he'd say the same thing I'm saying.

Steve brushes past Jesse to head for the door.

JESSE

Of course, him you might listen to.

(then)

I'll make you a deal. If you agree
to sit on the bed quietly, I'll
open the door before I bandage
your arm.

(off Steve's look)

I've got two good arms and all my
blood. Believe me, it's a much
more efficient way to work.

Steve thinks about that, then hands Jesse the piece of the IV
pole. Jesse leads him to the bed, then goes to the door.

JESSE

Besides, I've got the fastest
hands at Community General. Ask
any of the nurses. Well, any that
I've dated.

He glances back over his shoulder to see how Steve is looking. Not good. Jesse redoubles his efforts, and, working with both hands, manages to get the bolt most of the way out of the hinge.

JESSE

See, we're almost there.

He slips the IV pole fragment between the door and the frame and gives it a tug. The door pulls away just far enough for Jesse to get his hands in.

JESSE

Voila.

He yanks the door out of the frame and turns, beaming, to Steve.

(CONTINUED)

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9.

5 CONTINUED: (4)

5

But Steve still isn't smiling, just staring grimly over Jesse's shoulder. Jesse turns to follow his gaze. His face falls.

6 JESSE'S POV - THE DOORWAY

6

is completely blocked by concrete and steel.

7 BACK TO SCENE

7

And on Jesse's grim look:

Day is breaking over the disaster scene. DOCTORS and EMTs have set up a TRIAGE in the parking lot for the injured. RESCUE CREWS scramble to and fro. FIREFIGHTERS aim STREAMS of WATER at the building. We HEAR CHOPPERS overhead. We find Wagner and BATTALION CHIEF McQUEEN temporarily bathed in the harsh glow.

MCQUEEN

The explosions occurred on the fifth floor. We've managed to contain the fire and keep it from spreading. The lower floors have been evacuated and survivors from the upper floors are being airlifted off the roof.

WAGNER

What about the people on the fifth

floor?

MCQUEEN

We're getting to them as fast as
we can.

WAGNER

It doesn't look like it to me.

MCQUEEN

Half of the sixth floor has
collapsed onto the fifth and I'm
concerned that what's left of that
could crush the fourth.

WAGNER

So you're just going to stand here
and watch the building fall?

(CONTINUED)

8 CONTINUED:

8

MCQUEEN

I want to reach any survivors that
may still be in there... but I
also have to consider the safety
of my men. We have to go slowly
and carefully, for everyone's sake.

WAGNER

The longer you take the less
chance anyone still alive up there
has.

MCQUEEN

It's a miracle you survived, Agent
Wagner, I like to think that means

luck is on our side today.

and McQueen walks away. And on Wagner, bristling with concern
and impatience, we GO TO:

9 9 INT. COMMUNITY GENERAL HOSPITAL EXAM ROOM - DAY

As Steve, his shoulder bandaged and wounded arm in a sling,
directs Jesse, who slowly, carefully extracts a PIECE OF
CONCRETE from the bottom of the pile blocking the door.

STEVE

Most people would start at the top
and work down.

JESSE

Not if they had my mother. They
put the rotten fruit on top so
people buy it first, she used to
say.

STEVE

This isn't a supermarket.

JESSE

The principle's the same. By the time I was ten, I could remove the entire bottom layer of oranges without dropping one.

He reaches further into the pile and feels around for another piece to pull out.

STEVE

Does the principle change if the oranges are the only thing keeping an entire floor of the hospital from crashing down on us?

(CONTINUED)

9 CONTINUED:

9

JESSE

Just the stress level.

He comes out with another chunk.

JESSE

I'm almost through.

STEVE

Mrs. Travis would be proud.

JESSE

Mrs. Travis was never proud.

That's the whole reason I became
a doctor.

STEVE

To impress your mother?

JESSE

Of course, four years of college,
six years of med school, and at my
graduation, she says to me, how
come you couldn't open a nice
flower shop like your cousin Morty?

Now he's excavated far enough he's got to get down on his
stomach and crawl into the hole to get out another piece.

STEVE

So what did you want to do with
your life?

That's when a TREMOR shakes the hospital. Steve freezes. So
does Jesse, or at least what we can see of him. As the tremor
passes, Jesse wriggles out of the hole with a piece of rubble.
He looks pale, but tries to hide it.

JESSE

Barbecue.

(then)

It's open.

He gestures to the tiny passage he's created. Steve gets down on all fours.

STEVE

Barbecue?

Jesse shrugs, and Steve starts to pull himself through the tiny opening.

10 10 INT. COMMUNITY GENERAL - CORRIDOR - DAY

Steve and Jesse emerge from the pile of rubble blocking the exam room door. As they head toward the rubble strewn, fiery lobby, they talk, if only to distract themselves from their dire predicament...

JESSE

A little place, sawdust on the floor, all the dry roasted peanuts you can eat.

STEVE

Yeah, peanuts. And six big screen TVs, different game on every one.

(off Jesse's look:)

Something to do when I retire,

maybe, run a place that'd be like
a second home for my friends.

JESSE

Why should we go after our dreams
now? If we get out of this, let's
promise not to put off what we
really want.

STEVE

Deal.

That's when they hear FAINT, DESPERATE CRIES coming from
the
CLOSED ELEVATOR DOORS. Steve puts his ear to the door.

STEVE

(to Jesse)

There are people trapped in the
elevator.

Jesse finds a twisted piece of REBAR and jams it between the

elevator doors. And as they struggle to force open the doors,
we CUT TO:

11 INT. VOID - DAY

11

Mark sits across from Carter Sweeney.

CARTER

And we're back with Mark Sloan,
noted surgeon and mass murderer.

MARK

I never killed anyone.

CARTER

Then I guess my producer made a
mistake booking you. Please accept
my apologies.

(CONTINUED)

11 CONTINUED:

11

MARK

Of course.

CARTER

But as long as you're here, I hope
you won't mind talking to one of
our other guests.

MARK

I'd be happy to.

CARTER

Then let's bring on one of Mark
Sloan's first victims.

Before Mark can respond, DA SHARON ELLISON is standing
before
them.

CARTER

Sharon, you died in a fiery
explosion. What did that feel like?

ELLISON

It's funny, Carter, they always
say you die instantly, but to me,
it felt like hours. First, it was
just the unbearable heat searing
my skin. Then I could feel the
shock wave tear my body apart.

MARK

(to Carter)

You put the bomb in that
warehouse. You sent her there to
die.

CARTER

Your son could have stopped her
from going to her death. Why
didn't he?

MARK

We thought she was the bomber.

ELLISON

You spent months relentlessly
pursuing Carter Sweeney for the
bombings, and then you just
changed your mind?

CARTER

And then changed it back once poor
Sharon was dead?

(CONTINUED)

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14.

11 CONTINUED: (2)

11

MARK

(to Sharon:)

He framed you. And then he killed
you.

ELLISON

Tell the truth, Doctor. You hated
me for humiliating you. You wanted
me dead.

MARK

I wanted the bombings to stop,
that's all.

ELLISON

You wanted me dead -- and now I am.

CARTER

And we'll be right back, after
this important message.

He pushes the button on his console and --

AMANDA'S VOICE

Mark, tell me what's wrong.

Mark tries to clear his head, there's a FLASH OF WHITE and
we're:

12 INT. COMMUNITY GENERAL NARROW SPACE - DAY
12

Amanda takes Mark's hand and squeezes it. He blinks back to
awareness, trying to clear his head and focus on Amanda
again.

He smiles reassuringly, trying to mask his concern and his
fear.

MARK

You're going to be fine. Try not to talk. Just relax until help gets here.

AMANDA

I'm pretty sure I've got a broken collarbone, maybe some broken ribs. But I need you to tell me the rest.

Mark doesn't want to do this.

AMANDA

We've never lied to each other, Mark. This would be a lousy time to start.

(CONTINUED)

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15.

12 CONTINUED:

12

MARK

You do have a broken rib.

He doesn't want to go on.

AMANDA

And?

MARK

It's punctured the lung.

Silence. She knows what that means.

AMANDA

The pressure in my chest...

MARK

Every time you breathe, you're
filling your chest cavity with air.

AMANDA

If that trapped air isn't released
soon, my other lung will collapse.
I'll die in seconds.

MARK

We'll be rescued before that can
happen.

AMANDA

What if we aren't?

Mark takes her hand in his.

MARK

I won't let you die, Amanda. I
promise.

And on Mark's worry, and Amanda's fear, we FADE OUT.

END OF ACT ONE

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16.

ACT TWO

FADE IN:

13 EXT. COMMUNITY GENERAL - DAY

13

As RESCUE CREWS rush OUT OF THE BUILDING, Wagner grabs McQueen.

WAGNER

What's happening?

MCQUEEN

We found an unexploded bomb in the rubble. No one goes in until it's defused. The bomb squad is

handling it.

WAGNER

Show it to me.

Wagner starts for the building, McQueen stops him.

MCQUEEN

You can't go in there.

WAGNER

The bomb won't defuse itself.

MCQUEEN

You're an FBI agent. You're not a
member of the bomb squad.

WAGNER

Not too long ago I deactivated a
nuclear weapon. I think that
qualifies me.

MCQUEEN

And today you were blasted through
a fifth-floor window onto the hood
of a Buick.

(then)

You're in no shape to play with
explosives. In fact, you're in no
shape to be standing.

WAGNER

Like you said, it's my lucky day.

He tries to push past McQueen, but the big man isn't budging.

MCQUEEN

I'm the only reason you're not
strapped to a gurney being wheeled
out of here. That can change.

(CONTINUED)

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17.

13 CONTINUED:

13

WAGNER

The person I care about most in
this world is in there. I will get
her out.

MCQUEEN

So will I.

(then)

But if there is one unexploded
bomb there could be others.
Setting one of them off won't help
her. Now go back behind the lines
or you're on the next ambulance to
County Hospital.

Wagner reluctantly turns away. And on McQueen looking after him, we CUT TO:

14 INT. COMMUNITY GENERAL - NARROW SPACE - DAY
14

Mark scrabbles on the ground and comes up with a JAGGED
PIECE
OF METAL. He glances back at Amanda, who lies, gasping for
breath, then breaks off a piece of COPPER TUBING from the
wall.

AMANDA

Preparing the operating room?

Mark comes over to her, examines her, the jagged piece of
metal in his hand.

MARK

It won't come to that.

AMANDA

It's getting harder to breathe.

MARK

Someone will be here soon. Take shallow breaths and try to stay calm.

AMANDA

It would be easier if I couldn't see that scrap metal you're holding.

Mark notices he's still holding the jagged piece. He moves it out of her sight.

AMANDA

I'd guess that's the scalpel. What are you going to use for the chest tube -- a drinking straw?

(CONTINUED)

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18.

14 CONTINUED:

14

MARK

I wish we had one.

He holds up the copper tubing. She looks at it grimly.

AMANDA

You're going to cut me open with
a scrap of metal and shove a pipe
into my chest.

MARK

Only as a last resort.

AMANDA

What time is it?

He squints at his watch.

MARK

I don't know. Eight.

AMANDA

My flight was at seven.

(then)

I promised CJ the nanny would take
him to meet me at the airport.

MARK

You'll get there. Just a little
late.

She looks at him for reassurance, sees the fear and exhaustion
in his eyes.

AMANDA

If it's okay, I'd like to sleep
for a while.

the She squeezes his hand, then closes her eyes. Mark stares at

15 SCRAP OF METAL

15

until is goes out of focus, then snaps back in as we find ourselves:

16 INT. VOID - DAY

16

out Carter Sweeney reaches across and takes the piece of metal
of Mark's hand.

(CONTINUED)

16 CONTINUED:

16

CARTER

We're back with Mark Sloan, and he's about to explain why he let my sister blow up Community General Hospital.

MARK

I didn't know she was going to do it.

CARTER

The brilliant Dr. Sloan, who figured out every one of my moves, never considered that my sister was a part of my bombing campaign?

MARK

I considered it, but --

CARTER

But you didn't act on it.

MARK

There was no evidence.

CARTER

You put her father on death row,
where he was executed. Now you've
put her beloved brother in prison.
It never occurred to you she might
want vengeance?

MARK

I didn't realize how deep your
family's sickness ran. I thought
she was the one Sweeney who wasn't
a psychopath.

CARTER

That's one explanation. Here's another: You wanted her to blow up that building.

MARK

Why would I want that?

CARTER

You gave Community General 30 years of dedicated service, and how did they repay you? They fired you, humiliated you, took away your license to practice medicine.

MARK

Because of you.

(CONTINUED)

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20.

16 CONTINUED: (2)

16

CARTER

Yes. Because they believed me,
instead of their loyal friend and
employee. You were enraged.

MARK

I understood...

CARTER

They turned on you, Dr. Sloan, and
you hated them for it.

MARK

I forgave them.

CARTER

Then you admit, you did hate them.

MARK

I was angry. But when I'm angry,

I don't kill people like you do.

I'm not responsible for this.

CARTER

The bombing of this hospital is a direct result of your obsession with catching me. Do you think my sister would have blown this place up if you weren't in it?

MARK

Someone had to stop you.. my conscience is clear.

CARTER

If that's true, then why are we here?

And on Mark's look:

17 INT. COMMUNITY GENERAL - LOBBY

17

Steve and Jesse force open the doors -- reopening Steve's wound in the process -- to find the CRUSHED ELEVATOR dangling by DANGEROUSLY FRAYED CABLES. Only a small portion of the elevator is exposed, just enough to see the tops of people's heads.

JESSE

Stay calm. We're going to get you out. Is everyone okay?

(CONTINUED)

17 CONTINUED:

17

WOMAN'S VOICE

One man has a massive crush
injury. His leg is pinched between
the elevator and the shaft. His
pulse is rapid and thready.

JESSE

Susan?

WOMAN'S VOICE

Jesse?

Suddenly NURSE SUSAN HILLIARD'S face comes into view.
Bruised,

scratched, but otherwise fine. She reaches out to embrace him
and he pulls her out of the elevator. As they hug each other

tightly, Steve begins to help the others out of the elevator.
about five "civilians."

STEVE

Is this everyone?

Susan reluctantly separates herself from Jesse.

SUSAN

Except for the guy trapped inside.

Jesse makes his way to the elevator. Steve stops him.

STEVE

That cable could snap any second.

JESSE

Then I better hurry.

(off Steve's look)

Do you really want me to make one
of those "I'm a doctor" speeches?

STEVE

I'm in enough pain already.

Steve steps aside. Jesse climbs in. The moment he disappears from view, a CABLE SNAPS, and the ELEVATOR TIPS, CREAKING AND

GROANING. Susan rushes forward, but Steve stops her. A moment

later, Jesse peaks up from the elevator, scared to death.

JESSE

Would someone please turn up the elevator music?

STEVE

Get out of there, Jesse.

Jesse swallows his fear and tries to put on a brave face.

(CONTINUED)

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22.

17 CONTINUED: (2)

17

JESSE

I'm going to stop the bleeding,
amputate his leg, and get both of
us out of here.

STEVE

Tell me what I can do.

The elevator CREAKS and GROANS. Jesse tries to stay calm.

JESSE

Get those people out of here and
bring back help.

STEVE

I'm not going to abandon you.

JESSE

Someone has to make sure these
people get out safely.

(motions to Steve's
arm)

And you need to go to a hospital,
preferably one that's not on fire.

Susan turns to Steve.

SUSAN

Don't worry, I'll stay with him.

(off Steve's look)

Do you really want me to make one
of those "I'm a nurse" speeches?

Steve glances between her and Jesse and shakes his head.

Besides, he knows they're right.

STEVE

You two deserve each other.

SUSAN

I know.

She smiles.

SUSAN

Be careful. And hurry.

Steve gathers the people together and motions them to follow him. Susan leans into the elevator.

SUSAN

What do you need, doctor?

(CONTINUED)

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23.

17 CONTINUED: (3)

17

JESSE

Find me a pneumatic tourniquet,
150 mg ketamine on an IM needle,
a #20 blade, and a Gigli saw.

And as she goes off to get what he needs, we CUT TO:

18 INT. NARROW SPACE - DAY

18

And on Mark hesitating, staring into nothing, his hand
SHAKING, holding the sharp metal over a panicked Amanda,
her
breathing horribly labored, we CUT TO:

Mark sits across from Carter.

CARTER

We're in our final segment with Dr. Mark Sloan. In fact, I think it's safe to say that Dr. Sloan is in his final segment, too. The air is running out, the doctor is hallucinating, and Amanda is dying right next to him.

Carter shoots Mark a smile:

CARTER

But we do have time for one last caller.

He pushes a button on the console.

CARTER

Caller, do you have a few last
words for Dr. Sloan?

AMANDA'S VOICE

Help me, Mark!

MARK

Amanda?

Carter looks around, annoyed.

CARTER

Who put this caller through?

He punches the button on his console, but it doesn't help.

AMANDA'S VOICE

Mark, what he's saying, you know
it's all lies.

(CONTINUED)

19 CONTINUED:

19

CARTER

Damn crank calls. Can't we kill
this line?

AMANDA'S VOICE

You couldn't have known that going
after Carter would end up this way.

CARTER

Of course he should. He's Mark
Sloan, deductive genius. He's
smarter than everyone else, didn't
you know that?

MARK

No, I'm not. I'm a doctor, I look at a problem, I make a diagnosis, and I try to treat it. That's all.

CARTER

You heard it here first on KCDM, Mark Sloan isn't as smart as you or, dare I say it, me. I guess that's why so many people died today.

Mark rises from his seat, shaking with rage.

MARK

You're no different than a disease. I didn't make you, I'm not responsible for how your sickness spreads. But I'll do my best to stop it.

He gets in Carter's face.

MARK

And I'm not finished yet.

Mark slaps down the button on Carter's console and we're:

20 INT. NARROW SPACE - DAY

20

Mark leans over Amanda, who is unconscious and NOT BREATHING.

He takes the jagged piece of metal and jams it into her side and begins his work. And on his grim determination, we CUT TO:

21 INT. COMMUNITY GENERAL - LOBBY

21

Susan helps drag the INJURED MAN out of the elevator, a PRESSURE CUFF on his leg, the line from it leading to a NITROGEN CANISTER not far away. She checks on the patient.

(CONTINUED)

21 CONTINUED:

21

Jesse starts to climb out after him when he hears A CABLE
SNAP. Susan grabs Jesse by both hands and YANKS HIM HARD
out

of the cab as THE OTHER CABLES SNAP and we HEAR the
ELEVATOR

FALL. A CLOUD OF DUST and SPARKS coughs out of the shaft.

Susan and Jesse lie face down on the floor, head-to-head, eyes
closed with relief.

JESSE

From now on, I'm taking the stairs.

And on their nervous smiles, we CUT TO:

22 EXT. COMMUNITY GENERAL - DAY

22

Steve and the survivors rush out of the hospital and are quickly intercepted by RESCUERS, who rush them away from the building to the emergency vehicles.

STEVE

Why didn't I see any of those guys in the building?

WAGNER

There's an unexploded bomb inside. They've called off the rescue effort until it's defused.

Steve stares back at the building in horror, then grabs a OXYGEN TANK and HELMET from a vehicle and starts to put it on, despite the pain of his injury.

MCQUEEN

What the hell do you think you're doing?

STEVE

I'm going back in.

MCQUEEN

I can't let you do that.

STEVE

Try and stop me.

Wagner grabs a TANK and HELMET, too.

WAGNER

Make that two of us.

MCQUEEN

The bomb squad has removed one
device, but it looks like there
may be more.

(more)

(CONTINUED)

22 CONTINUED:

22

MCQUEEN (cont'd)

If you run in there now, you could set off the explosives before they have a chance to find and defuse them.

(then)

You are putting any possible survivors in there at risk.

STEVE

There are survivors. I made them a promise. I'm keeping it.

WAGNER

And I'm his armed back-up.

McQueen turns to Wagner.

MCQUEEN

You go with him, and you're aiding and abetting a felony. It's a criminal offense to defy the orders of the commanding officer at an emergency scene.

Wagner glances at Steve.

WAGNER

Then I guess you'll have to arrest me, Lieutenant Sloan.

McQueen looks at Steve anew.

MCQUEEN

Looking for a commendation, detective, a headline or just a quick promotion.

STEVE

I'm looking for my father, sir.

McQueen steps aside. He knows when he's beaten. Steve and Wagner finish suiting up.

STEVE

(to Wagner)

Jesse and Susan are alive. I don't know what's happened to Dad or Amanda.

WAGNER

Let's find out.

A Steve and Wagner rush towards the building when KA-BOOM --
FIREBALL SPITS OUT of the BUILDING, BLOWING Steve and Wagner
off their feet.

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23 INT. NARROW SPACE - DAY 23

As Mark tries to force the copper tubing into Amanda's chest, the BLAST of the bomb rips through the tiny space, sending rubble crashing down on them.

24 INT. COMMUNITY GENERAL - LOBBY 24

Jesse and Susan are knocked off their feet, falling to the floor with their patient as RAGING FIRE SHOOTS UP in front of us, FILLING THE SCREEN with FLAMES. And we FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

25 INT. COMMUNITY GENERAL - LOBBY

25

Jesse and Susan half-carry, half-drag their patient away from the flames, but just as they are about to reach a clear area, a BURNING RAFTER falls in their path. They are trapped, ringed by FIRE.

SUSAN

We're trapped.

Jesse looks all around.

26 HIS POV - THE FIRE

26

He spots a narrow break in the flames. A chance.

27 BACK TO SCENE

27

Jesse takes off his lab coat and gives it to Susan. He points her towards the break.

SUSAN

What are you doing?

JESSE

Put this over your head and run as fast you can.

SUSAN

No.

JESSE

There's no chance three of us can
get through that - but one of us
can. Don't argue.

He gives her a big kiss.

JESSE

Go - before the break closes.

Susan shoves the coat back in his arms.

SUSAN

Stop being so damn heroic. We're
all going. Or we'll all die trying.

(then, panicked)

Somehow, Captain Kirk sounded much
more confident when he said it.

(CONTINUED)

27 CONTINUED:

27

JESSE

But you're a lot more beautiful.

Jesse takes her in his arms. That's when WHOOSH - rescue workers blast the FLAMES with FIRE HOSES. STEVE and WAGNER

rush forward, followed by the other rescuers. Jesse motions two EMTs to the patient.

JESSE

(to rescuers)

I had to amputate his leg. I've ligated the vessels, so you can take down the tourniquet. He'll need some morphine before the ketamine wears off.

Steve turns to Jesse.

STEVE

Where do you think you're going?

JESSE

With you.

STEVE

You've done everything you can do.

Get out of here.

JESSE

Not without Mark and Amanda.

Steve can't argue with that. Wagner is already moving down
the
hall. The others follow.

The entire CORRIDOR is blocked by rubble. And on our heroes sharing a grim look, we CUT TO:

29 INT. NARROW SPACE - DAY

29

Mark lies across Amanda, both of them covered with rocks and other debris. Still. That's when the rubble above them opens up. Steve peers in.

STEVE

No.

Steve feels Mark's neck for a pulse.

STEVE

He's alive.

(calls out)

Can I get some help here?

(CONTINUED)

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30.

29 CONTINUED:

29

Steve and Wagner pull Mark out into

30 INT. COMMUNITY GENERAL - CORRIDOR
30

and lay him on the floor. We now see the floor is FULL OF
RESCUE WORKERS... and that JESSE and SUSAN are with
them.

Jesse examines Mark.

MARK

Amanda. Help Amanda.

Wagner spins around and crawls back into the rubble,
emerging

moments later with Amanda, the copper tubing still sticking

out of her chest. Wagner is about to pull it out when Jesse quickly grabs his wrist, stopping him.

JESSE

It's okay -- I think Mark did this.

WAGNER

What?

Jesse takes Amanda's pulse, then listens to the copper tubing.

JESSE

She's breathing. She's alive.

(to Mark)

You saved her life.

Wagner shoots Mark a disbelieving look. Mark sags with relief.

Steve leans close to his father.

STEVE

What happened, Dad? How did you know the building was going to

blow?

MARK

You mean you don't have her.

STEVE

Who?

MARK

Caitlin Sweeney.

(then)

I saw her. She did this.

Steve and Wagner share a look.

WAGNER

Then we better pray we find her
corpse in here - because if she's
still alive, if she's still out
there, this is only the beginning.

(CONTINUED)

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30 CONTINUED: 30

And on that grim possibility, we DISSOLVE TO:

31 EXT. TRINITY BANK - ESTABLISHING - DAY
31

SUPER: FOUR MONTHS LATER.

32 INT. TRINITY BANK - DAY 32

It's business as usual when men in OVERCOATS and BASEBALL
CAPS

march in. At the same moment

33 THE SECURITY GUARD

33

reaches for his weapon.

34 THE MAN

34

nearest him is faster, whipping open his overcoat and pulling out his AUTOMATIC WEAPON with practiced ease... only it JAMS.

35 INT. TRINITY BANK - WIDE ANGLE

35

The Security Guard gets off a shot, blowing the man off his feet just as

36 ANOTHER MAN

36

whirls around and starts blasting his weapon at the same time, wiping the area with bullets.

37 INT. TRINTIY BANK - WIDE ANGLE

37

As the spray of BULLETS shatters windows, splinters wood, and
TAKES DOWN THE GUARD.

All the customers and employees hit ground in panic, covering
their heads. The man jumps up on a desk, whips off his
baseball cap...and turns to face us.

38 TIGHT ON THE MAN

38

Actually, it's a WOMAN. It's CAITLIN SWEENEY. She smiles,
brandishing the weapon like a new toy.

CAITLIN

Woo! That was great. Anyone else
want to give it a try?

(CONTINUED)

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32.

38 CONTINUED:

38

All she hears is whimpering and crying.

CAITLIN

C'mon, please. Don't leave a lady
hanging. I'm loaded with ammo and
ready to play.

Still no takers.

CAITLIN

Cowards.

Another soldier steps forward, a man we will come to know as
AARON VING. He pokes three bank employees with his gun.

VING

You. You. And You. Bring me money.

Now.

The three employees scramble to their feet and, hustled by other soldiers, go into the vault. Caitlin jumps off the table and joins Ving, pressing up against him provocatively.

CAITLIN

I like that. A lot. Can you feel
my heart racing?

VING

That's not all I'd like to feel.

But first, smile for the camera.

He motions to the security camera.

39 SECURITY CAMERA POV

39

As she gives us a cocky, defiant look and, maintaining her

gaze on us, gives Ving a big, deep-tongued, horny kiss. daring us to do something about it. And we CUT TO:

40 INT. BEACH HOUSE - DAY

40

Mark There's an OPEN CARTON on the floor for the NEW VCR that is just finishing setting up. He pops a CASSETTE in the machine, and heads over to the couch, where a BIG BOWL OF POPCORN is already waiting. He sits down on the couch, puts the popcorn in his lap and AIMS THE REMOTE at the VCR...

OF ... and is nearly BLOWN OUT OF HIS SEAT by a LOUD BLAST MUSIC from the STEREO.

He aims the remote at the VCR, frantically clicking buttons, but all he manages to do is TURN ON THE TV, which blasts an EQUALLY LOUD EARFUL of STATIC at him.

(CONTINUED)

40 CONTINUED:

40

Mark stands up and aims the remote at the VCR like a gun,
and

hits some more buttons... and the VCR FIRES the VIDEO
CASSETTE

OUT like a bullet, trailing a stream of TAPE. Mark ducks out
of the way, then rushes up to his entertainment center and
starts pulling plugs, quelling the noise and turning
everything off.

Mark is savoring the moment of silence just as Steve comes in,
apparently unaware of what has just happened.

STEVE

Aren't you getting tired of
hanging around the house watching
movies?

MARK

Exhausted.

STEVE

Good, then maybe you could give me
a hand at work.

Steve heads back to the entry hall. Mark immediately brightens up and follows after him.

MARK

After four months of vacation,
waiting for the hospital to re-
open, unraveling a complex case is
just what I need to sharpen my
mind.

STEVE

Good.

Steve sets a BULGING BOX OF FILES in front of Mark.

STEVE

You can start with A-E.

Mark glances down at the disorganized files in the box.

MARK

A-E?

STEVE

Okay, so I admit my reports aren't exactly in alphabetical order yet, but they will be. Actually, they have to be. By Tuesday.

MARK

Today is Tuesday.

(CONTINUED)

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34.

41 CONTINUED:

41

STEVE

Which is why I'm so glad I have
your help.

(off his Dad's look)

Think how much sharper your mind
will be tomorrow.

That's when they see Wagner approaching.

WAGNER

Caitlin Sweeney has come out of
hiding... in a big way.

MARK

Where?

WAGNER

Trinity Bank.

He takes a photo out of his jacket and holds it up to Mark.

It's CAITLIN SWEENEY, staring at us, a grin on her face.

WAGNER

Sixth hold-up this month. Eight
people dead so far.

He goes past them into the living room. Mark and Steve share
a look and follow.

WAGNER

We've got nothing on her. No leads
whatsoever. Frankly, we could use
your help.

(to Steve)

LAPD has assigned you to us until
this is over.

STEVE

Why didn't you bring us in before?

WAGNER

Bank robbery is a federal offense
and, frankly, my superiors felt
your judgement would be affected
by a personal grudge.

STEVE

She tried to blow up your
girlfriend.

WAGNER

I'm not sure they know about my
relationship with Amanda.

(off their looks)

Okay, I'm sure they don't.

(CONTINUED)

41 CONTINUED: (2)

41

MARK

You hid it from them?

WAGNER

It never came up.

Wagner presses on, eager to avoid the subject.

WAGNER

Caitlin has aligned herself with
R.O.A.R. - the Revolutionary Order
for Armed Rebellion. They're a
militant group that believes that
our government is now controlled
by a conspiracy of foreign powers.

STEVE

"The United Nations Shadow
Government."

WAGNER

You've read their literature?

STEVE

I've watched the "The X Files."

WAGNER

ROAR's goal is to unite all the
militant groups in the nation,
from the Montana Militia to the
KKK, under their umbrella and lead
an armed rebellion against the
government.

MARK

What does that have to do with
robbing banks?

STEVE

Armed rebellion isn't cheap.

WAGNER

ROAR is going to bring the
factions together by having the
fattest wallet.

MARK

Caitlin Sweeney doesn't strike me
as a radical revolutionary.

WAGNER

Maybe the appeal isn't
philosophical.

Wagner shows Mark another SECURITY CAMERA photo of
AARON VING,

20s, in military fatigues.

(CONTINUED)

41 CONTINUED: (3)

41

WAGNER

This is their leader, Aaron Ving.
He's bounced around Aryan Nations,
The Branch Davidians, The Texas
Freedom Movement, any group that
will let him play with guns and
grenades.

STEVE

And this makes him irresistible to
women?

WAGNER

Just women with a grudge against
the government who like to blow

things up.

Mark shakes his head. This isn't working for him.

MARK

She blamed the city for killing
her father, not the Federal
government.

WAGNER

I don't see a big intellectual
leap between the two.

Wagner checks his watch.

WAGNER

I've got to go. I was supposed to
bring Amanda some dinner two hours
ago.

STEVE

How is she feeling?

WAGNER

She's out of bed, cleaning up a perfectly clean house.

MARK

Sounds like she's almost back to normal.

WAGNER

Thanks to being back here, with her family and friends. I won't take her away from that again.

MARK

You mean she doesn't resent me for that scar on her chest?

(CONTINUED)

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37.

41 CONTINUED: (4)

41

WAGNER

I think it's very sexy.

STEVE

Let's not go there. Please.

Wagner heads off to go when Mark's cell phone rings. Mark answers it.

MARK

Mark Sloan.

CARTER'S VOICE

You're live on KCDM!

Mark freezes, momentarily disoriented.

MARK

Excuse me?

CARTER'S VOICE

Sorry, old habits are so hard to
break.

Mark frantically motions to Wagner, who stops.

MARK

What do you want, Carter.

And as the name registers on Steve and Wagner's faces, we

INTERCUT WITH:

42 OMITTED

42

43 INT. PRISON - DAY

43

Carter Sweeney is on a phone in the visitor's room, a guard standing over him.

CARTER

Steamed vegetables. Pay-per-view.

A window with a view. You have no
idea how restrictive prison can be.

(then)

Oops, I forgot. You do.

MARK

What do you want.

CARTER

I'd like to go somewhere else now,
please.

(CONTINUED)

43 CONTINUED:

43

MARK

That isn't possible.

CARTER

Another prison will do. One of those upscale ones. Where I can play chess with CEOs. Chat in the jacuzzi with a senator or two. All I need is a little help from my friends to get there.

MARK

After what you've done to me and this city, what makes you think I would do anything to help you?

CARTER

Because I'll give you my sister.

And on Carter's smile, and Mark's doubt, we FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

44 INT. PRISON - DAY

44

Mark sits across from Carter Sweeney, who reclines casually in his chair in the visitor's room, his feet and legs chained to a bolt in the floor. He clatters his chains.

CARTER

Ever since "Silence of the Lambs,"
this is prison chic. It's such a
cliche. Do I look like someone who
could free himself with a

paperclip and kill you with a
rubber band?

MARK

You look like someone who murdered
sixty people.

CARTER

You're not being objective.

MARK

No, I'm not.

CARTER

It's Caitlin you should be angry
with. She's the one who did all
this. And she's the one who put me
in here.

(then, whispers)

I think she may be mentally ill.

MARK

It runs in the family.

CARTER

We both loved our father, but it was Caitlin who carried that devotion too far.

MARK

Save it for the jury. It won't work with me.

Mark gets up to go.

CARTER

Can you really live with all that death on your conscience?

MARK

It's not on mine.

(CONTINUED)

44 CONTINUED:

44

CARTER

And if more people die, and you
know you could have done something
to stop it...? What about then?

Mark glares at him. Carter smiles.

CARTER

All I'm trying to do is help.
We've been in contact. I can lead
you to her.

MARK

You expect me to believe that
you'd sell your sister out for

better accommodations?

CARTER

I'm doing it for her. She needs help. Vengeance is only an excuse for her.

(then)

She gets off on the bloodshed.

MARK

And you don't.

Carter meets his gaze.

CARTER

What about you? Most doctors try to distance themselves from death, but for you, it's a hobby. Why do you really spend every free moment wallowing in murder?

Mark goes to the door and calls out.

MARK

Guard.

CARTER

Is it the violence that thrills
you? Or is it the terror?

As the guard unlocks the door, Mark turns to Carter.

MARK

I'll see you at your trial.

CARTER

Next time, don't forget to bring
the paper clips.

CUT He jangles his chains and smiles as Mark walks out. And we

TO:

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41.

45 45 EXT. COMMUNITY GENERAL - NEW WING - ESTABLISHING

Wow. This one is actually pleasant to look at.

46 46 INT. COMMUNITY GENERAL - NEW WING - DAY

It's very much like our old hospital, only with more vivid colors and fresh decor. In fact, there is still SCAFFOLDING and MEN AT WORK as we find Jesse, Susan, and lots of new medical personnel unpacking and prepping the new ER.

SUSAN

Good thing the new cardiac wing was nearly finished when the main building blew up - or we wouldn't

have a hospital to come back to.

JESSE

We'd be forced to continue
sleeping in until noon, taking
long walks on the beach, having
picnics in the park, making love
all night long.

SUSAN

You can't do that forever.

JESSE

You obviously don't know me very
well.

SUSAN

Admit it - you're glad to be back.
You have a hands-on role shaping
the new E.R.

JESSE

I have a hands-on role with you.

He's reaching for her when Steve rushes in.

STEVE

We've got an emergency.

JESSE

We aren't even set up to handle a
paper cut yet.

STEVE

BBQ Bob's is going out of business.

JESSE

(stricken)

Oh my God.

SUSAN

What's BBQ Bob's?

(CONTINUED)

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42.

46 CONTINUED:

46

JESSE

Only the best BBQ place in Los
Angeles... perhaps the world.

SUSAN

Then why haven't you taken me
there?

Jesse and Steve share a look, then:

JESSE

(to Susan)

I don't know if we're that serious
yet. I didn't want to give you the
wrong idea.

Susan looks at them both like they are crazy.

SUSAN

You're getting all weepy about
some dive?

You want BBQ - come back to
Oklahoma and I'll show you what
it's really like.

She walks away. Jesse and Steve face each other.

JESSE

Forgive her. She doesn't
understand what she's saying.

(then)

What happened?

STEVE

BBQ Bob is retiring and moving to
Florida.

JESSE

He can't retire. He's like the
Pope of BBQ. The Chief Justice of
Spare-ribs. It's a lifetime
commitment.

(then)

This can't happen.

STEVE

It won't. We'll stop it.

JESSE

How are we going to do that?

STEVE

With money. We're gonna buy BBQ
Bob's and his secret recipe.

Jesse just stares at him.

(CONTINUED)

"Obsession - Part Three" 7/8/98 YELLOW

43.

46 CONTINUED: (2)

46

JESSE

Are you crazy?

STEVE

We made a vow when we were
trapped, remember? To go after our
dreams now.

JESSE

That wasn't a vow. That was a
conversation.

STEVE

We've already made an offer.

Before Jesse can reply Mark and Wagner emerge from the elevator.

WAGNER

Did you get the call, too?

STEVE

What call?

MARK

The medical examiner came up with something during his autopsy of the bank robber.

STEVE

The guy was shot. What's the mystery?

WAGNER

Let's find out.

47 47 INT. COMMUNITY GENERAL - PATH LAB

Again, not unlike the old path-lab, only with UPDATED
EQUIPMENT, VIVID COLORS, and NEW DECOR. Mark, Steve
and Wagner
approach a PATHOLOGIST, who is standing over the corpse of
the
DEAD BANK ROBBER. Wagner flashes his ID at the guy.

WAGNER

I'm Agent Wagner, this is Lt.
Sloan. What have you got for us?

WOMAN'S VOICE

Ants.

They glance across the room as AMANDA turns around, clad in
her medical scrubs. Mark and Steve share a pleased smile.

(CONTINUED)

"Obsession - Part Three" 7/8/98 YELLOW

44.

47 CONTINUED:

47

MARK

It's great to see you back on your
feet.

STEVE

I'm always glad to shoot a few
bugs for a friend --- but did you
really need us when a simple
exterminator would do?

Amanda shoots him a look, but before she can give him a
comeback, a concerned Wagner pulls her aside.

WAGNER

Are you sure you're well enough to

work?

AMANDA

I'm in a hospital, Ron. Is there
a better place to be if I don't
feel well?

She moves past him to the autopsy table.

AMANDA

Besides, nothing picks me up like
a fascinating autopsy.

MARK

(to Ron)

Engaging your mind invigorates
your body.

WAGNER

What's so fascinating about a
routine gunshot wound?

AMANDA

Nothing, if that's all you're
looking at. But my esteemed
colleague missed something.

She glances at the MALE PATHOLOGIST, who slinks away,
embarrassed. She points to the dead man's foot.

AMANDA

Take a look at this, Mark.

Mark examines the foot.

MARK

Looks like some bug bites.

AMANDA

Ant bites. *Solenopsis invicta*, to
be exact.

(CONTINUED)

"Obsession - Part Three" 7/8/98 YELLOW

45.

47 CONTINUED: (2)

47

STEVE

How does that help us?

MARK

They're also known as South
American, red fire ants. And they
aren't indigenous to California.

Wagner looks at Mark incredulously.

WAGNER

How do you know that?

MARK

You only have to be bitten once

and you never forget.

AMANDA

Up until now, they have only been found in the south-east, mostly Alabama, Florida, and Louisiana. They nest in pastures and fields and are occasionally found in wooded areas. They are monitored closely by entomologists because they pose a dire threat to agriculture and livestock.

WAGNER

So you're saying ROAR is based out-of-state.

AMANDA

No, they're here. Somewhere in Kern County.

She hands Wagner a file.

AMANDA

Two months ago, the Department of
Agriculture found a red fire
colony in Lost Hills.

STEVE

If we can isolate the most recent
out-breaks of red fire ants in
Kern County, we might be able to
pinpoint where ROAR is hiding.

MARK

You've done it again, Amanda.

WAGNER

(to Mark)

The information will give you an
edge when you go back to Carter.

(CONTINUED)

47 CONTINUED: (3)

47

MARK

I'm finished with him.

Wagner shakes his head.

WAGNER

D.A. Burnside has agreed to
Carter's terms. He'll transfer him
to a "country club" prison in
return for his help capturing his
sister.

AMANDA

Doesn't Burnside realize Carter is
manipulating us again?

WAGNER

Burnside has no intention of honoring the deal. Once Caitlin is caught, Carter is going right back to the cell he's in now.

MARK

You're fools to be making deals with him. I'll have nothing to do with it.

Mark heads for the door when:

WAGNER

He'll only talk to you.

But Mark keeps going. Wagner chases after him.

As Wagner catches up to Mark.

WAGNER

If Carter Sweeney is telling the truth, this may be our best shot at stopping ROAR before they strike again.

MARK

And if he's lying, you're walking right into whatever trap he's laying - and he is laying one.

WAGNER

So we'll be careful. Besides, what can he possibly do from prison?

Steve joins them.

(CONTINUED)

"Obsession - Part Three" 7/8/98 YELLOW

47.

48 CONTINUED:

48

STEVE

I hate to say it, Dad, but he's
right. We can't walk away from an
opportunity like this.

MARK

Carter knows that. Don't you see?
He's controlling everything.

STEVE

That's why you're the best person
to deal with him. You understand
the way he thinks.

MARK

It works both ways.

Wagner studies Mark.

WAGNER

You're scared of him, aren't you?

Mark meets his gaze.

MARK

You're damn right I am.

And on Mark walking away, Wagner and Steve looking after
him,

we CUT TO:

49 INT. PRISON - DAY

49

Once again, Carter is sitting in chains, facing his adversary,
Mark Sloan.

MARK

I know everything you're going to
tell me is a lie.

CARTER

The best lies have some element of
truth. Like your story, that you
only investigate murders to help
the police.

MARK

I want to make sure people like
you end up here.

(CONTINUED)

49 CONTINUED:

49

CARTER

You mean the death chamber,
strapped to a stainless steel
gurney, where you can watch them
squirm as the lethal injection
enters their veins. Where you can
look into their eyes as their
lives slip away. That's the part
you like best.

(then)

That's the part all killers like
best.

MARK

I won't be here to watch you die.

I don't even want to be here now.

CARTER

You want to catch my sister, don't you?

MARK

You've been jailed for six months.
How can you know where Caitlin is
and what she is doing?

CARTER

She has been writing to me in code
under another name, through my
lawyer.

MARK

I want to see the letters.

CARTER

Sorry, I haven't saved them.

MARK

Convenient. One might even say premeditated.

CARTER

ROAR is buying weapons for the revolution. To get everything on their shopping list, they will need at least \$100 million.

MARK

That information won't get you a cell with a view.

(CONTINUED)

"Obsession - Part Three" 7/8/98 YELLOW

49.

49 CONTINUED: (2)

49

CARTER

Their compound is somewhere north of Los Angeles, where they use commercial bee hives for pollination and the trout fishing is great.

MARK

What do fishing and bee hives have to do with anything?

CARTER

I don't know exactly where they are, but she says they are living off the land, eating trout every

night.

MARK

And the bees?

CARTER

They are everywhere. ROAR is ready to blow up the world just to get rid of the bees.

Mark studies him for a long moment.

MARK

You don't think I'd believe you if you just gave me their location.

(then)

You know I like puzzles, so you are manufacturing one for me. You think I'll believe it more if I discover the place myself.

Carter smiles.

CARTER

Maybe, maybe not. Don't you just
love a mystery?

And on Mark, getting up and going to the door, we CUT TO:

50 EXT. BEACH HOUSE - ESTABLISHING - DAY
50

The beach house from an angle we haven't seen before.

51 INT. BEACH HOUSE - DAY 51

Mark has a map spread out on the table. He is flanked by
Wagner, Amanda and Steve.

(CONTINUED)

"Obsession - Part Three" 7/8/98 YELLOW

50.

51 CONTINUED:

51

MARK

This is Kern County.

He MARKS places on the map with a MAGIC MARKER.

MARK

I checked with the Department of
Fish and Game. These are all the
streams and lakes where the trout
are biting.

He hands the marker to Amanda, who now marks the map
with:

AMANDA

And these are fields where

entomologists have already found
red fire ant colonies.

STEVE

What about the bees?

AMANDA

Commercial bee hives are often
brought in from out-of-state to
pollinate groves. Red fire ants
were found on some hives and the
soil around them.

(marks map)

Here. Here. And here.

Wagner studies the map.

WAGNER

Looks to me like half-a-dozen
possible locations where all the
elements coincide.

STEVE

One of those is bound to be near
a vacant property that could be
used as a compound.

Wagner whips out his cell and starts dialing.

WAGNER

We can pinpoint a location in two
hours. I'll alert our anti-
terrorist unit.

(to Steve)

You coming?

STEVE

Wouldn't miss it.

Wagner is on the go. Steve starts to follow when Mark stops
him.

(CONTINUED)

"Obsession - Part Three" 7/8/98 YELLOW

51.

51 CONTINUED: (2)

51

MARK

This is too easy, Steve.

STEVE

I know, but what other choice do
we have?

MARK

Just remember whatever you find
will not be what it seems.

AMANDA

(to Steve)

And tell Ron to keep his head down.

STEVE

Don't worry about us. We're the
good guys.

Steve gives them a reassuring smile and heads out. And on
Mark's concern, we CUT TO:

52 EXT. GHOST TOWN - DAY

52

As Steve, Wagner, and a team of FBI AGENTS in FLACK
JACKETS,
wearing HEADSEATS and brandishing WEAPONS, creep up on
the
RAMSHACKLE BUILDINGS that make up this abandoned town.
Steve
doesn't like what he sees.

STEVE

What do you know about this place?

WAGNER

Used to be a mining camp 70 or 80
years ago. Now it's a ghost town.

STEVE

Let's try not to join the
population.

WAGNER

We're prepared for a fight. And
right now, we have surprise on our
side.

STEVE

What makes you think that? They
probably knew we were coming
before we did.

WAGNER

Then let's not keep them waiting.

Wagner speaks into his headset.

(CONTINUED)

"Obsession - Part Three" 7/8/98 YELLOW

52.

52 CONTINUED:

52

WAGNER

Move in.

And as the agents fan out, moving low and slow towards the buildings, we CUT TO:

53 EXT. ISOLATED ROAD - DAY

53

First a PATROL CAR, followed by a PRISON VAN, and then ANOTHER

PATROL CAR, zoom past on this rural road.

54 INT. PRISON VAN - DAY

54

Carter Sweeney, chained and fenced in, is the only passenger.

And that eerie smile on his face, visible in the REAR VIEW

MIRROR, isn't making the BUS DRIVER very comfortable.

INTERCUT

WITH:

55 EXT. GHOST TOWN - DAY

55

The agents move with almost choreographed precision among
the

buildings, pressing themselves against the walls, peering into
windows and around corners... slowly and methodically
canvassing the ghost town. Steve and Wagner split up. Wagner
crosses to one of the buildings...

56 THE BUILDING

56

Wagner presses himself against the wood and creeps towards a
half-open door.

57 EXT. ISOLATED ROAD - DAY

57

The CONVOY is coming up on a SLOW-MOVING TRUCK, one of those giant moving company things. INTERCUT WITH:

58 EXT. GHOST TOWN - BUILDING

58

Wagner throws open the door and spins into a firing stance in one smooth motion... and FREEZES when hears a METALLIC CLICK and SEES...

59 HIS POV

59

We PULL BACK to see that the building is STUFFED, almost FLOOR TO CEILING with EXPLOSIVES. It's a BIG BOMB.

60 BACK TO SCENE

60

Wagner holsters his gun and is about to move when Steve
grabs
him.

STEVE

Don't move.

(off Wagner's look:)

Did you hear a click?

WAGNER

Yes.

Steve crouches at Wagner's feet and gently brushes away the dirt... to reveal A TRIGGERING DEVICE under Wagner's foot. There's a WIRE attached to device that goes off under the dirt in the direction of the EXPLOSIVES. Steve grimaces.

STEVE

How are you at standing for long
periods of time without moving?

WAGNER

I could learn.

STEVE

Good. Because if you so much as
twitch, this ghost town is going
to become a crater.

And on Steve shares a look with Wagner. And on Wagner, he
gaze

shifting to the WALL OF EXPLOSIVES, we CUT TO:

61 EXT. ISOLATED ROAD - DAY

61

The TRUCK suddenly stops.

62 THE LEAD PATROL CAR

62

Slams on its breaks... too late... SLAMMING INTO THE REAR
OF
THE TRUCK.

63 WIDE ANGLE

63

The VAN and PATROL CAR behind it skid to a stop. Another
truck cuts them off from behind.

64 TIGHT ON THE TRUCK

64

As the REAR DOOR whips open, revealing CAITLIN SWEENEY,
aiming
a SHOULDER-MOUNTED ROCKET LAUNCHER right at the prison
van.

She fires, blowing up something on the side of the road.

(CONTINUED)

64 CONTINUED:

64

Suddenly DOZENS of ROAR SOLDIERS pop up from hiding on either side of the road, aimed their weapons at the convey. The prison guards are outmatched. They drop their weapons and RAISE THEIR HANDS in defeat.

65 THE VAN

65

As the door opens and Carter Sweeney strides out, a triumphant smile on his face. And on his victory, we FADE OUT.

END OF ACT FOUR