

THE DEVIL'S DISCIPLE

Written by

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EXT. DIRT ROAD - NIGHT

A black 1955 Chrysler 300 speeds out of control and CRASHES into a tree.

The collision has so much force that it smashes the car into dozens of pieces.

The wreckage loses momentum. Silence returns into this country road and it becomes a peaceful night.

Colorful lights briefly flash through the air and are instantly gone.

The car's trunk is open. Inside is the naked body of a DEAD WOMAN.

INT. ALYSSA'S BATHROOM - NIGHT

ALYSSA MACHINTOSH (black, 30s, wearing a police uniform) splashes cold water on her face. She is working the night shift at the local police department this week and although she has spent the entire day in bed, she looks exhausted.

The bathroom is tiny, almost claustrophobic. She looks herself over in the mirror and steps out. There is a TV on in another room and it's loud.

INT. ALYSSA'S LIVING ROOM - CONTINUOUS

DENNIS (3, mixed race and very cute) is on the floor playing with toys while a kids show plays in the background. Alyssa walks over and turns the volume down.

ALYSSA

You're going to damage your ear drums if you keep doing that.

Dennis doesn't look up.

DENNIS

Okay, mommy.

Alyssa looks up at the clock on the wall. It's almost seven. She paces around impatiently.

STEVE (white, mid 30s, beard, and chubby) enters.

STEVE

Hey.

Alyssa's mood changes. She was running late but now she has a minute.

ALYSSA

Hey.

STEVE

Sorry I'm late.

ALYSSA

Where did you go?

STEVE

Back to the motel.

ALYSSA

Steve--

STEVE

No, you guys definitely missed something.

She leans in and whispers.

ALYSSA

We shouldn't talk about it in front of Dennis.

Steve becomes frustrated. He puts his arm around her shoulder and leads her to the other side of the room.

ALYSSA (CONT'D)

Look I know what you saw was traumatic.

EXT. MOTEL ROOM - DAY

Steve's car pulls into the motel's parking lot. He runs out of the car and his eyes focus on a second story door that's partially open.

ALYSSA (V.O.)

But you knew then what was happening before you even saw it because Wayne was never a good man.

Steve runs up the stairs and gets to the room.

WAYNE (40, good looking) is on top of CINDY (25, small and pretty) on the bed.

Cindy is dead and there is blood everywhere along with five candles set up in the room that are all lit. Wayne holds a bloody chef's knife in his hand.

What happened in here is obvious to anyone.

INT. ALYSSA'S LIVING ROOM - NIGHT

Alyssa and Steve continue their conversation.

STEVE

Did you guys even try to look for the other man?

ALYSSA

We checked the security cameras and the only person besides Cindy and Wayne was you.

STEVE

I'm telling you there was someone else there.

ALYSSA

Cindy's murder is an open and shut case. They don't come any cleaner than this.

STEVE

I know what I saw.

EXT. MOTEL ROOM - DAY

Steve stands in the doorway, shocked. Wayne stays on top of Cindy with the knife in his hand. He doesn't move and neither does Steve.

Wayne suddenly collapses. He passes out. Steve comes out of his shock.

He takes out his phone and calls 911. The phone rings.

Steve hears FOOTSTEPS in the parking lot.

He sees a MAN IN A SUIT (40s, white, can't make out his details) running away from the motel.

STEVE

Hey!

The Man looks up as he runs.

STEVE (CONT'D)

We need help. Someone is hurt!

The Man ignores Steve and runs into the woods next to the motel. He disappears from Steve's view.

INT. ALYSSA'S LIVING ROOM - NIGHT

Alyssa and Steve continue talking. Steve is getting emotionally worked up.

ALYSSA

Wayne has a history of abusing her.

STEVE

Just the one time.

ALYSSA

Just? That was two days ago. And then right after he was released he went and killed her.

STEVE

I just don't know. He said he doesn't remember doing it.

ALYSSA

Because he is a psycho and was in a fit of rage. Look, I get that he is your friend and can be charming, but why can't you see him for what he really is?

Alyssa holds Steve's hand and tries to be gentle.

ALYSSA (CONT'D)

He manipulated you to talk me into releasing him. He manipulated you to leave him alone when he said he was going to get help and instead he went after Cindy. Can't you see the pattern?

STEVE

Find the other man, Alyssa. Then we'll know for sure.

Alyssa shakes her head in frustration.

ALYSSA

(not meaning it)  
We'll try our best.

STEVE

Please take me seriously for once.

Alyssa walks away.

ALYSSA

There's food in the oven for you  
two.

Alyssa walks over to Dennis and kisses him good bye. She goes to the front door.

ALYSSA (CONT'D)

Wayne was transferred to county  
this morning. He's going to pay for  
what he did to her this time.

She walks out of the house as Steve looks on with a pained look.

EXT. SHOPPING CENTER - NIGHT

It's a small shopping center where half of the stores are vacant. The lots surrounding it are wooded and undeveloped. Everything that's still in business is closed. This is a small town where no one except teenagers go out after eight.

JOHN DOE (20s, white t-shirt and slacks, dirty) emerges out of the woods. He wanders aimlessly while taking everything in.

Colorful lights quickly flash through the air. He looks up at them with curiosity.

John Doe looks up and sees a street sign: Tuckahoe Road.

EXT. TUCKAHOE ROAD - MOMENTS LATER

John Doe walks along a dark unpaved country road. He approaches a corn field and sees an old farm house in the distance. He runs to it.

EXT. WILKINS FARM HOUSE - MOMENTS LATER

John Doe tiptoes onto the porch. All of the lights are off. He looks in the window and sees a flat screen TV on the wall. He doesn't like it.

He tries to open the front door but it's locked. He shoots it an annoyed look.

CLICK.

Did the door just unlock by itself? He looks around and doesn't see anyone.

He tries the door again. It opens.

INT. WILKINS FARM HOUSE LIVING ROOM - CONTINUOUS

John Doe enters. He looks around. No one's here.

There's an open bag of chips on the table. He dives for it and digs in. This man is starving.

As his hunger starts to become satisfied he looks around the place.

He sees a phone on the wall and goes to it.

He picks the receiver up and stares at the touchtone keys like he has no idea what they do or how to use it. He puts the phone to his ear.

JOHN DOE

Operator?

All he can hear is the tone of the phone. He hangs up and picks it up again.

CLICK. CLICK.

TODD WILKINS (70s, pajamas, white) stands behind John Doe with a shotgun aimed at him. It's dark and John Doe's face is hidden.

TODD WILKINS

Hands where I can see them.

John Doe hangs up the phone and raises his hands.

JOHN DOE

I don't want any trouble mister.

TODD WILKINS

Then what the hell did you break into my house for?

JOHN DOE

I didn't break in. The door was unlocked.

TODD WILKINS

Bullshit it was.

JOHN DOE  
I mean at first it wasn't but then  
it just opened and--

Wilkins moves the shotgun closer to John Doe's head.

TODD WILKINS  
What did you steal so far?

JOHN DOE  
Nothing, sir. I just needed to make  
a phone call was all. I need help.

TODD WILKINS  
That's good. We can call the police  
together.

JOHN DOE  
I don't know who I am.

TODD WILKINS  
Well I don't know who you are  
either so step aside.

John Doe steps away from the phone. Wilkins pokes John Doe  
with the gun.

JOHN DOE  
I don't mean you any harm, sir.

TODD WILKINS  
I ain't going to take the word of  
some vagrant that just broke into  
my house.

JOHN DOE  
You need to trust your instincts,  
sir. I respect that.

TODD WILKINS  
I won't hesitate to kill you if you  
try something.

John Doe turns and faces Wilkins. Wilkins looks at John Doe  
and something comes over him. He becomes full of fear.

Wilkins pulls the trigger. The firing pin doesn't engage.

Both men look at the shotgun in disbelief.

John Doe rips the shotgun out of Wilkins hands.

JOHN DOE  
What the hell is the matter with  
you?

Wilkins raises his hands.

TODD WILKINS  
Please don't hurt me.

JOHN DOE  
I don't want to.

Wilkins looks into John Doe's eyes. He goes pale with fear.

John Doe walks out the front door.

EXT. MOUNTAIN TOP - NIGHT

Alyssa parks her SUV and gets out. She surveys the view from  
the top. All is quiet and peaceful.

DAWN (O.S.)  
(via radio)  
All units. We have a break in at  
the Wilkins farm. Suspect is on  
foot and armed.

Alyssa runs back into her SUV and drives away.

EXT. WILKINS FARM HOUSE - MOMENTS LATER

Todd Wilkins is outside giving a statement to OFFICER  
MICHAELS (black, 40s). OFFICER SIMPSON (white, 50s) examines  
the house. There is one police car parked in front.

Alyssa's SUV pulls onto the scene. She gets out of the  
vehicle and walks over to Sampson. He avoids eye contact with  
her.

ALYSSA  
What do we have?

SAMPSON  
I think we're covered here, Alyssa.

ALYSSA  
I get that you're mad at me but  
Dawn said all units so here I am.  
Now tell me what's going on.

Sampson turns and looks at her for the first time.

SAMPSON

Wilkins says a man broke into his house. He confronted the intruder with his shotgun. Suspect disarmed him and ran.

ALYSSA

What did he steal?

SAMPSON

Only the shotgun. Apparently he was just trying to use the phone.

ALYSSA

Great. What can I do?

SAMPSON

Remy and Claud took the dog into the woods. Maybe you should link up with them.

Alyssa nods and heads back to her SUV.

INT. WOODS - NIGHT

John Doe slowly makes his way through the woods, trying to feel his way through the night.

WOOF WOOF

That dog is not far away. In the distance he sees beams coming from a police flashlight.

About two hundred feet away, REMY (latino, 20s) is being pulled by a GERMAN SHEPARD on a leash. His partner CLAUD (50s, white) is right behind him with the flashlight and pistol drawn.

John Doe wades into a small creek. He uses the shotgun to balance himself so he doesn't slip.

INT. POLICE SUV - CONTINUOUS

Alyssa drives with the radio in her hand.

ALYSSA

Machintosh for Claud. What's your twenty?

CLAUD (O.S.)

(via radio)

Dog has a scent.

(MORE)

CLAUD (O.S.) (CONT'D)  
We're in the woods heading south  
toward Valentine Pond Road.

She puts the radio down and hits the gas.

EXT. WOODS POND - CONTINUOUS

John Doe's creek turns into a pond. It's too deep to wade through.

He moves back to the land. A reflection on a tree catches his eye. It's a trail marker.

EXT. WOODS CREEK - CONTINUOUS

Remy and Claud reach the creek. The dog loses the scent.

Claud taps Remy on the shoulder and points to the opposite direction John Doe went.

EXT. TRAIL - CONTINUOUS

John Doe runs down the trail.

INT. POLICE SUV - CONTINUOUS

Alyssa turns onto Valentine Pond Road. She uses the search light on the SUV to scan the woods.

EXT. HIKING TRAIL PARKING LOT - CONTINUOUS

John Doe emerges from the trail into an empty parking lot. He scans the area. There are bright lights not too far away. He heads in the opposite direction.

EXT. WOODS CREEK - CONTINUOUS

The creek narrows. Remy tries to get the dog to pick up the scent but nothing is there.

INT. POLICE SUV - CONTINUOUS

Alyssa continues to scan the road. The woods are really thick.

EXT. TOWNLINE ROAD - CONTINUOUS

John Doe walks next to a field. It's clear that he's not on the same road as Alyssa.

He walks up to an intersection where there is an old church, a McDonalds, a strip mall, and a vacant building.

He stops and stares at the church.

Something low HUMS in the background.

John Doe steps towards the church.

There is a FLASH OF LIGHTNING

From John's POV, the church is newer. The other buildings are gone, replaced by fields.

John Doe is now standing on a dirt road.

The HUMMING turns into a RING and gets LOUDER.

John Doe drops the shotgun and covers his ears. The sound is painful.

He SCREAMS and COLLAPSES.

EXT. WOODS - CONTINUOUS

Remy and Claud hear the SCREAMING. They move.

Claud grabs his radio.

CLAUD

I hear him. Sounds like he's on  
Townline Road.

INT. POLICE SUV - CONTINUOUS

Alyssa spins the SUV around.

EXT. TOWNLINE ROAD - CONTINUOUS

The RINGING subsides. John Doe struggles to control his breathing.

Everything returns to normal. The Old Church is there with the newer buildings.

Remy and Claud appear from the woods behind the church.

CLAUD

Freeze!

They're about a hundred feet away.

John Doe looks down at the shotgun.

CLAUD (CONT'D)

You try it, you die.

John Doe runs. Leaving the shotgun behind.

CLAUD (CONT'D)

Fuck.

Remy unleashes the German Shepard. It chases after John Doe.

Claud and Remy run as fast as they can behind the dog.

John Doe runs like hell.

Claud runs to the shotgun and picks it up.

EXT. MCDONALDS - CONTINUOUS

John Doe flees behind the restaurant. The German Shepard is gaining on him.

John Doe jumps on a dumpster and climbs to the top.

The German Shepard suddenly stops and stares at John Doe. John Doe looks back at it.

The German Shepard WHIMPERS and runs away.

EXT. TOWNLINE ROAD - CONTINUOUS

Remy is dumbfounded as he watches his trained dog run away from the building but he can't think about that now.

He arrives at the McDonalds. He slows down as he gets close to the building and raises his gun.

EXT. MCDONALDS - CONTINUOUS

Remy steps around the back. It's deserted.

An arm puts him in a headlock. He drops his gun.

John Doe has Remy in a sleeper hold. Remy passes out.

EXT. TOWNLINE ROAD - CONTINUOUS

Claud walks up to the McDonalds.

CLAUD

Remy?

He holsters his pistol and grips the shotgun. He makes sure it's loaded and disengages the safety.

EXT. MCDONALDS - CONTINUOUS

Claud walks behind the building. No sign of Remy or John Doe but the obvious place to hide here is the dumpster.

He cautiously moves to it.

John Doe appears behind him.

Claud swings the butt of the shotgun and hits John Doe in the face.

John Doe stumbles and lunges.

Claud raises the gun.

John Doe tackles him to the ground.

They struggle.

Alyssa's SUV pulls up. She runs out.

John Doe and Claud wrestle each other.

Alyssa pulls out her taser and ZAPS John Doe in the neck.

John Doe COLLAPSES.

Alyssa holsters the taser and pulls out her handcuffs. She quickly cuffs John Doe.

CLAUD

Where's Remy?

Remy stumbles out from behind the dumpster.

ALYSSA

Help me load him in.

Remy and Claud share a look.

Claud helps Alyssa pick up John Doe and place him in the car.

REMY  
I lost Max.

INT. POLICE STATION LOBBY - NIGHT

DAWN (60s, white, police uniform) sits at a desk. Alyssa and Remy escort the handcuffed John Doe in. Claud is behind them holding the shotgun.

DAWN  
Looks like the case is closed.

SHERIFF MARK WYNN (60s, white, muscular, uniform) enters holding a cup of coffee. He sizes up John Doe.

WYNN  
Too bad he couldn't wait until  
daytime to have his crime spree.

DAWN  
(to John Doe)  
The sheriff got out of bed just for  
you and now he's in a bad mood.

JOHN DOE  
I didn't mean to cause any trouble.

WYNN  
Then why the hell did you steal a  
shotgun?

JOHN DOE  
Self-defense, sir.

WYNN  
I doubt that. You're the one  
breaking into the house.

DAWN  
A murder yesterday and now this  
today. What the hell is happening?

Wynn puts his hand on her back.

WYNN  
This country is turning into shit.  
It started with the cities and now  
it's filtering down to us.

He takes a sip of his coffee.

WYNN (CONT'D)  
Book him.

Wynn retreats to his office.

CLAUD  
I'll go bring this to the evidence  
room.

Claud walks inside the station.

REMY  
You got him? I need to go look for  
Max.

Alyssa nods.

ALYSSA  
Come on.

She pulls John Doe inside the station.

INT. POLICE BULL PEN - MOMENTS LATER

John Doe (still handcuffed) sits on a folding chair. Alyssa is at the desk across from him filling in forms with a pen.

On the desk are a few odd items in a plastic evidence bag: A bottle opener, matchbook, and a folded newspaper article.

ALYSSA  
All right, so no wallet or ID on  
you. Let's start by telling me your  
name.

JOHN DOE  
I don't know it.

Alyssa isn't convinced.

JOHN DOE (CONT'D)  
The only thing I remember is waking  
up in the woods two days ago. I  
only went into that house because I  
wanted to call for help.

ALYSSA  
Who were you going to call?

John Doe thinks over his answer.

JOHN DOE  
I guess you guys.

Sheriff Wynn joins them.

WYNN

If you were going to call us then why did you run?

JOHN DOE

I was scared and confused was all. I know I probably should have handled things differently.

WYNN

(amused)  
Probably?

JOHN DOE

You ever wake up in the middle of the woods before without any memories?

WYNN

Only in my youth.

JOHN DOE

It's not fun, sir.

John Doe turns to Alyssa.

JOHN DOE (CONT'D)

You guys need to help me.

WYNN

Help yourself by dropping the act.

JOHN DOE

Someone has to be looking for me. Don't you have any missing person reports that I match?

WYNN

Sorry but no one here has gone missing recently. Especially not anyone matching your description.

Wynn glances down at the items in the evidence bag.

WYNN (CONT'D)

My hunch is that you're just a drifter, probably into heroin, that broke into a house and things didn't work out for you.

He taps Alyssa on the shoulder.

WYNN (CONT'D)

You willing to bet twenty bucks?

ALYSSA

Try Claud.

Wynn walks away.

JOHN DOE

What's his problem?

ALYSSA

He doesn't like people.

Alyssa opens the bag and looks at the newspaper article: Two More Women Missing. The date is March 3, 1967.

ALYSSA (CONT'D)

This is in pretty good condition for something that's sixty years old.

JOHN DOE

What year is it?

ALYSSA

It's from 1967.

JOHN DOE

I mean what year is it now?

Alyssa looks him in the eye. He seems genuinely confused.

ALYSSA

We're going to take your finger prints along with a photo. We'll run both in our system to find a match and then we'll know who you are.

JOHN DOE

I think my name might be Wayne.

Alyssa looks at him shocked for a second. Weird but it's a fairly common name.

ALYSSA

You're remembering now?

JOHN DOE

I don't know for sure but ever since you arrested me that name popped into my head.

Alyssa studies him trying to see if this guy is full of shit or genuine.

JOHN DOE (CONT'D)

I mean, why would I be thinking it  
if it doesn't mean something.  
Right?

ALYSSA

Well when you know for sure just  
let me know.

Alyssa stands up.

ALYSSA (CONT'D)

Excuse me.

JOHN DOE

Hey. Do you think I can have  
something to eat? I'm really  
hungry.

ALYSSA

I'll see what I can do.

She walks to Sheriff Wynn's office. She knocks on the door.

INT. SHERIFF WYNN'S OFFICE - CONTINUOUS

Wynn is at his desk. From this angle they can see John Doe.

ALYSSA

I think he might need to be checked  
out by a medical expert.

WYNN

No he doesn't. He's full of shit  
and that's my diagnosis.

ALYSSA

He's claiming amnesia which would  
be consistent with a brain injury.

WYNN

Did you see any cuts or other  
wounds on him?

ALYSSA

No. But if he has a concussion,  
takes a nap in the cell, and  
doesn't wake up then that will be  
on us. I think it's better to  
protect ourselves liability wise.

Wynn considers this.

ALYSSA (CONT'D)

I already made one bad call this week.

Wynn holds up his hand for her to stop talking.

WYNN

You're beating yourself up over something that could have happened to anyone.

Wynn picks up his phone.

WYNN (CONT'D)

I'll see who is working at the clinic tonight.

EXT. POLICE STATION AND CLINIC - NIGHT

The police station (built in 1970s) and clinic (small and newer) are next door to each other.

MEGAN (Asian, 30s, nurse scrubs) steps out of the clinic. She walks to the police station.

INT. POLICE BULLPEN - MOMENTS LATER

Megan examines John Doe. He is still handcuffed. She shines a flashlight into his eyes.

Alyssa, Wynn, Remy, and Claud watch.

MEGAN

He doesn't appear to have a concussion or any other injuries.

WYNN

Good enough for me then. Take him to the back.

Megan packs her things.

JOHN DOE

So that's it?

CLAUD

That's it.

JOHN DOE

What about my prints and face? Was there any matches?

ALYSSA

No matches yet but these searches  
take time.

Remy and Claud grab John Doe.

REMY

Come on.

John Doe is led away.

WYNN

(to Megan)

Thank you for the house call.

MEGAN

My pleasure. It's a slow night for  
us and the boredom is killing me.

WYNN

Sounds like a problem I wish I had.  
Let me walk you out.

Alyssa is left at the desk. She focuses on the paperwork but  
her attention shifts back to the evidence bag.

The bottle opener says: Schlitz Beer and it looks brand new.  
The matchbook is for a bar called Flannigans and it has a  
phone number that starts with letters. The matchbook also  
appears to be brand new.

WYNN (O.C.) (CONT'D)

Guy had matches but no cigarettes?

Wynn sits down in the folding chair that John Doe was just  
recently occupying.

ALYSSA

You ever hear of this place?

She hands him the matchbook and he looks at it.

WYNN

This is a blast from the past. They  
burned down back in the eighties.

ALYSSA

How did John Doe get it?

WYNN

Probably found it at the Wilkins  
farm. That family has been here  
forever.

ALYSSA  
Looks brand new to me.

WYNN  
Well it's not. I can't even  
remember when phone numbers used to  
look like that.

Wynn checks the other items in the bag.

WYNN (CONT'D)  
(regarding the beer  
opener)  
If this is an original and not a  
replica then it's a collectible.

ALYSSA  
When is he being transferred to  
county?

WYNN  
Sometime in the morning. Just  
waiting for the County Prosecutor  
to wake up and sign off on  
everything.

Wynn looks at her, trying to size her up.

WYNN (CONT'D)  
I received some news today. Wayne  
McNeill took a plea deal for  
manslaughter.

ALYSSA  
Manslaughter? He murdered Cindy  
Johnson!

WYNN  
This way is quieter for everyone.  
He'll do ten years minimum.

ALYSSA  
It's an open and shut case.

WYNN  
We released him less than twenty-  
four hours after he beat his  
girlfriend up and two hours later  
he goes and murders her. This looks  
really bad on us.

ALYSSA  
I dropped the ball and I'm sorry.

WYNN

You did but I'm the one in charge here and I approved it so it falls on me too.

ALYSSA

This isn't right.

He gets up and pats her on the back.

WYNN

Talk to your husband. Maybe if he changes his statement and drops the part about the other man running away the prosecution will have a case that a defense attorney can't pick apart.

Wynn walks away. Alyssa is restless now. She signs the paperwork and stands up.

INT. POLICE STATION LOBBY - MOMENTS LATER

Alyssa hands Dawn the paperwork and evidence. She walks into the dark conference room.

INT. CONFERENCE ROOM - CONTINUOUS

Alyssa leaves the lights off and shuts the door. She sits down and takes out her cell phone.

INT. ALYSSA'S LIVING ROOM - CONTINUOUS

Steve is watching TV. His phone RINGS. He picks up.

STEVE

Hey.

The scene is cut between them.

ALYSSA

Fucking manslaughter.

STEVE

What?

ALYSSA

Wayne is taking a plea deal for manslaughter. Ten year sentence.

STEVE

Oh?

Alyssa doesn't say anything.

STEVE (CONT'D)

Well that's good, right? I don't need to testify if there isn't a trial.

ALYSSA

No it's not good, Steve. That mother fucking friend of yours stabbed her twelve times after hunting her down. He should get life but he won't because the prosecutor doesn't want to take it to trial. Do you want to know why?

STEVE

Why?

ALYSSA

Because of your story about the other man. This was an open and shut case and they feel like they can't depend on the only witness.

Steve doesn't know what to say but he feels bad.

STEVE

So what should I do?

ALYSSA

Change your statement. Say everything as before but get rid of the other man.

STEVE

I don't get it. How would that change anything?

ALYSSA

Because you didn't see him actually do it. The only witness saying he saw someone else there creates reasonable doubt. Especially if the police couldn't find him. If there's a trial then Wayne's lawyer could plant the idea that maybe Wayne showed up right after someone else killed Cindy and he was trying to save her.

STEVE

That could have happened?

ALYSSA

No. His finger prints were on the knife. There's no way it wasn't him. But all they need is one juror to have reasonable doubt and then the case is done.

STEVE

Oh.

ALYSSA

Or they might try to discredit you by saying you're lying to cover for your wife because I released him and then he did this.

STEVE

And then that could hurt your career.

ALYSSA

Don't focus on that for now.

She sighs.

ALYSSA (CONT'D)

Look, we all fucked up here. You, me, and the department. But if this plea goes through then it's an injustice.

STEVE

Unless I change my statement?

ALYSSA

It's not too late.

STEVE

Wouldn't that be perjury?

ALYSSA

Not if we do it right. You wouldn't be lying about it. You're just leaving out something you thought you saw that wasn't true.

STEVE

Except it was true.

ALYSSA

Even if there was a guy there that  
no one else saw and can't be  
located, he didn't kill Cindy.  
Wayne did.

Steve doesn't say anything.

ALYSSA (CONT'D)

I can come home a little later when  
nothing is going on here and we can  
craft your statement together.

STEVE

Okay. Sure.

ALYSSA

I'll see you soon.

Alyssa hangs up. She doesn't stand up. She just sits in the  
dark and thinks.

INT. POLICE STATION LOBBY - NIGHT

Todd Wilkins (now wearing a flannel and jeans) runs into the  
station.

DAWN

Hey Todd. Sorry but we can't  
release the gun now until the  
prosecutor's office--

TODD WILKINS

Where's Wynn?

DAWN

He's in the back. I'll go get him  
for you.

TODD WILKINS

Hurry up.

She gets up and walks out.

The conference room door opens and Alyssa steps out.

ALYSSA

You okay, Todd?

TODD WILKINS

No.

Wynn enters with Dawn.

WYNN

The morning would have been fine to identify him. You didn't need to come this late.

TODD WILKINS

I know who he is. I don't know how but I know it's him.

WYNN

Well who is he?

TODD WILKINS

Joe Ricci.

Sheriff Wynn chuckles. He stops when he sees that Wilkins is not amused.

WYNN

Todd, Joe Ricci would be over eighty if he was still alive.

TODD WILKINS

Like I said, don't ask me how.

ALYSSA

Who is Joe Ricci?

WYNN

He's an urban legend. The Devil's Disciple.

TODD WILKINS

He is very real.

ALYSSA

The Devil's Disciple? The serial killer that disappeared?

TODD WILKINS

He killed my sister.

WYNN

Todd, it's not possible that the man who broke into your home is Joe Ricci.

ALYSSA

Wait a second.

She goes behind the desk and pulls out the evidence bag.

ALYSSA (CONT'D)

We found these in his pockets. Do you recognize anything?

She dumps the contents onto the desk. Wilkins looks at the bottle opener and matches.

TODD WILKINS

No.

WYNN

Is it possible that he took these from your house?

TODD WILKINS

I don't recognize them because they're not mine.

ALYSSA

What about the newspaper?

Wilkins picks it up. His jaw drops.

TODD WILKINS

He's not Joe Ricci but he had a newspaper article about Joe Ricci's crimes.

He shoves the article at Wynn and tries to walk past him in order to enter the rest of the station.

Wynn and Alyssa block Todd.

TODD WILKINS (CONT'D)

Let me see him and I'll prove it to you.

Claud and Remy enter the lobby.

ALYSSA

We can't let you back there, Mister Wilkins.

TODD WILKINS

I'll show you god damnit.

He tries to force his way. Remy and Claud grab Wilkins from behind.

Wilkins struggles but stops when he sees how pointless it is.

WYNN

Go home, Todd.

He nods at Remy and Claud. They release him

TODD WILKINS

(pointing at Wynn)

I'm telling you. Joe Ricci murdered my sister and I'm not going to let this go.

He storms out of the station.

DAWN

I think he's gone crazy.

Wynn examines the newspaper.

WYNN

This is fucking weird.

ALYSSA

Who exactly was Joe Ricci? I heard of the Devil's Disciple but it was more of a campfire story. The killer that passed through and will one day return.

WYNN

He's an unsolved case. And he wasn't passing through. He grew up here.

He hands the newspaper back to Dawn.

WYNN (CONT'D)

I think it was six women that disappeared over a couple of months back in the sixties. Cases were cold until Ricci's car was found crashed with a body in the trunk.

DAWN

That was in 67, wasn't it? I remember that. People thought that the crash had to do with the Mothman alien sightings.

WYNN

The Mothman was a monster, not an alien. And that part of the legend was probably made up.

ALYSSA

Where was the car crash?

WYNN

Near the old church on Townline Road. He hit a tree. Anyway, body was in the trunk, Ricci was gone and never seen again, so we consider the case closed.

Wynn reflects back.

WYNN (CONT'D)

I was a kid back then but I remember the car was pretty mangled.

ALYSSA

And he just walked away from the wreck?

WYNN

No other way to explain it. A lot of people were surprised because he seemed like a nice guy but he was a real mean son of a bitch in reality. I think he even killed his own brother if I'm not mistaken.

ALYSSA

But how could they have been sure that he was really the killer? For all we know someone else could have murdered him and then stole his car.

WYNN

Maybe. But I'm sure the old timers had their reasons to consider the case solved.

He walks back to his office.

WYNN (CONT'D)

His file should still be here somewhere if you want to see for yourself.

INT. EVIDENCE ROOM - MOMENTS LATER

Alyssa moves through a stack of old and dusty boxes in a forgotten about corner of the police station.

She finds one that's labeled 'Ricci.' She moves it to the side and opens it.

There are a few paper evidence bags that are almost disintegrated. There is also a large file.

She opens the file. The first items are six missing person reports with a family photo attached to each one.

She skims through them and stops at Mandy Wilkins. Her photo is of her with a four year old boy that is probably Todd.

Another photo shows an old shed with a pentagram drawn on the floor with candles at each point of the star.

She stares at the candles for a beat. There's something about them that's giving her a feeling she can't explain.

She skims through the rest and finds a report about the car crash with photos.

This is the same car from the opening. What we saw then actually happened in 1967.

She skims through a few photos of the wrecked car at different angles.

She looks at an accident report with a diagram. The car just drove off the road at full speed with no effort to brake or swerve.

She finds photos of Mandy Wilkin's body in the trunk along with morgue photos of her.

Her CELL PHONE RINGS. It's Steve.

STEVE (O.S.)  
(via phone)  
Everything okay?

ALYSSA  
Yeah. I can't come back now.  
Something came up.

STEVE (O.S.)  
(via phone)  
Okay.

ALYSSA  
But I'll be there as soon as I can.

STEVE (O.S.)  
(via phone)  
No Problem. Dennis wants to say  
good night before he goes to bed.

DENNIS (O.S.)  
(via phone)  
Good night, mommy.

Alyssa smiles.

DENNIS (O.S.) (CONT'D)  
(via phone)  
Good night. I love you.

STEVE (O.S.)  
(via phone)  
We love you.

She hangs up and puts the file down. She looks at the evidence bags.

The first one has an assortment of necklaces and earrings, and rings along with six old pairs of underwear.

There's an old photo in there with them. It shows these objects in a box next to the pentagram in the shed.

Alyssa considers the objects.

ALYSSA  
Trophies.

She respectfully puts them back into the envelope and moves onto the next one.

It contains a wallet and a very old pack of cigarettes.

She looks through the wallet. No money, just a driver's license from an era before they had photos that says 'Joseph M. Ricci'.

She sorts through the rest and finds a wanted poster for Joe Ricci. **He is an exact match for John Doe.**

EXT. SCHOOL PARKING LOT - NIGHT

It's a small building where grades Kindergarten through 12 attend. A Police Car is sitting in the parking lot.

INT. POLICE CAR - CONTINUOUS

Sampson and Michaels are drinking coffee from the local gas station.

SAMPSON

Wynn had to have pulled strings for her.

MICHAELS

Plea deals happen all the time.

SAMPSON

It was open and shut murder. She didn't charge him when he first beat up the poor woman because it was her shit bag husband's friend.

MICHAELS

Cindy Johnson refused to press charges. And come on. You never let someone off with a warning before because you knew them?

SAMPSON

If I did, those people never later went on to kill someone.

MICHAELS

That's just dumb luck. Every time you let a drunk driver go there's always a risk.

SAMPSON

That's different from an abusive boyfriend.

MICHAELS

Break it down for me.

Sampson tries to articulate his thoughts but his mind draws a blank.

SAMPSON

Look, all I mean is that if someone who looks like me did what she did--

MICHAELS

You mean someone that is white?

SAMPSON

You know that--

MICHAELS

What the fuck?

Sampson looks out the front window. A MAN (40s, dressed in an expensive suit, salt and pepper hair, might be the guy Steve saw) stumbles out of the woods and into the parking lot.

He stares at the school with a confused expression.

SAMPSON

It's your turn, Michaels.

Michaels puts his coffee in the cup holder and gets out of the car.

EXT. SCHOOL PARKING LOT - CONTINUOUS

The Man continues to look at the school.

MICHAELS

You all right, mister?

MAN

When did they build this?

MICHAELS

About thirty years ago, I think.

MAN

Wow. A lot's changed.

MICHAELS

You from this area?

MAN

Grew up but moved away a long time ago.

MICHAELS

Came back to visit family?

MAN

I am. As a matter of fact I'm looking for my brother. He's about ten years younger than me. Name is Joey.

MICHAELS

What happened to Joey?

MAN

We got separated and I'm worried.  
He isn't doing so well  
psychologically.

MICHAELS

We have someone that matches Joey's  
description at our station. Guy  
claims he has amnesia. If you could  
come with us and identify him that  
would make everyone's night better.

MAN

Why's he at the station? You guys  
arrest him for something?

MICHAELS

He was breaking into a house.

The Man shakes his head.

MICHAELS (CONT'D)

Come with us so we can clear  
everything up.

The Man doesn't move.

MICHAELS (CONT'D)

Nothing is going to happen to you.

Michaels touches the Man's arm.

MAN

Don't touch me.

The Man spins around and JABS Michaels's throat. His windpipe  
is crushed and he chokes.

Sampson opens the car door.

With lightning speed the Man grabs Michaels's gun and SHOTS  
Sampson before he can fully get out of the car. Sampson is  
dead.

Michaels is on the ground struggling to breathe but it's a  
losing battle.

MAN (CONT'D)

(laughing)

Guess I didn't realize my own  
strength, officer.

Michaels dies.

The Man takes in the surroundings. It's a peaceful summer night.

He rolls his sleeve up and there is something under his skin that's glowing and blinking. He steadies his arm like a compass, trying to decide his next move.

MAN (CONT'D)

That way.

He pushes Sampson's body away from the car as he WHISTLES.

He gets into the police car and drives away.

INT. SHERIFF WYNN'S OFFICE - MOMENTS LATER

Wynn sits at his desk mesmerized by the old wanted poster. The old evidence box is at the edge of his desk.

Alyssa stands across from him. She's watching a security monitor where John Doe is in the holding cell. He calmly sits there like he is meditating.

WYNN

Okay. Well this just went from weird to creepy.

He puts the poster down.

ALYSSA

Do you think it's possible?

WYNN

No. Maybe they're related and that's the link.

ALYSSA

They would have to be distant relatives. Ricci and his brother didn't have kids.

WYNN

That we know about.

ALYSSA

Any luck with the database?

WYNN

The search is done and there are no matches.

ALYSSA

Let me talk to him.

WYNN

What's the point? He's gone tomorrow and won't be our problem anymore.

ALYSSA

Because maybe he is telling the truth about the amnesia. The guy is looking at a stiff sentence if he's convicted.

WYNN

He hurt two of our guys, Alyssa.

ALYSSA

And he could have done much worse to them but he restrained himself.

WYNN

If you hadn't been there--

ALYSSA

Then I think he would have kept running.

Wynn picks up the wanted poster. He looks up at the monitor and thinks.

WYNN

They could be twins.

ALYSSA

Except there's a sixty year age difference.

Wynn puts the poster down. He can tell that something else is on her mind.

WYNN

What else is bothering you about this?

ALYSSA

It's just a strange coincidence.

WYNN

But?

Alyssa takes the old case file from the box and shows Wynn the photos of the Ricci barn crime scene.

ALYSSA

Look at the candles.

WYNN

I see them.

ALYSSA

There were candles burning at Cindy Johnson's crime scene too.

WYNN

Those were scented candles because the room smelled like piss. Our only motel in town is a shit hole.

Wynn closes the file.

WYNN (CONT'D)

It is a strange coincidence and nothing more.

ALYSSA

Steve said he saw a mysterious man run into the woods when he was calling for help. What if this is our guy?

Wynn thinks it over.

WYNN

You can talk to him again but I'm going to be there with you.

ALYSSA

Fine by me, boss.

WYNN

I should really be going home instead of doing this shit.

INT. POLICE INTERVIEW ROOM - NIGHT

Alyssa and Wynn are inside. The door opens and Remy leads a handcuffed John Doe in. He undoes one cuff and attaches it to the table.

JOHN DOE

Is this really necessary? I'm not going anywhere.

WYNN

You assaulted two cops and one civilian tonight so yes. It's necessary because you're a violent person.

Remy pushes John Doe onto his chair.

ALYSSA

We got it from here, Remy.

Remy exits the room.

JOHN DOE

Let me guess. You found out who I am.

ALYSSA

Why do you think that?

JOHN DOE

Why else would you bring me here?

WYNN

Because we need you to settle a debate we are having. She thinks your bullshit amnesia routine is legit and I think it's bullshit.

JOHN DOE

And how exactly should I prove this to you?

WYNN

That's your burden, partner.

ALYSSA

Can I call you John?

JOHN DOE

I don't have any other name at the moment.

ALYSSA

You broke into someone's house, assaulted and battered them, stole a weapon, and then attacked two police officers. You admit that, right?

JOHN DOE

Because I was afraid.

ALYSSA

And if your amnesia explanation is true then you need psychological help.

WYNN

And if it's bull shit then you're looking at spending a few years in prison.

JOHN DOE

You have a psychologist or someone that's going to speak to me?

WYNN

Not at this hour.

JOHN DOE

Sheriff, I'm not really sure how I can change your mind when it's already made up.

ALYSSA

Walk us through everything that happened.

JOHN DOE

I woke up laying next to a creek in the woods and I wandered around for two days until I heard cars and walked to a road. Eventually I found the house.

WYNN

What happened after you found your way out of the woods.

JOHN DOE

I walked. I passed by some shops and a gas station.

ALYSSA

I was driving in that area and didn't see you.

JOHN DOE

Did you also see the lights?

WYNN

What lights?

JOHN DOE

They were like lightning but colorful.

ALYSSA

I didn't see them. Have you ever heard of Joe Ricci before?

JOHN DOE

No.

Alyssa takes the Wanted Poster out of the folder and holds it up for him. They really are an exact match.

JOHN DOE (CONT'D)

So that's who I am?

ALYSSA

That photo was taken almost sixty years ago. If that's you then you look great for an eighty year old man.

JOHN DOE

If that's not me then why show it?

ALYSSA

Why not? You're a blank slate at the moment. Maybe you'd recognize him as a long lost uncle and your memory would come back.

JOHN DOE

If that's the best lead you have then why are you wasting your time with me right now?

ALYSSA

Because you are our best lead, John. We need you to remember.

JOHN DOE

I'm trying to. Believe me.

ALYSSA

Would you be open to hypnosis?

Wynn looks at Alyssa. They didn't discuss this.

JOHN DOE

You think it could help?

WYNN

It wouldn't be admissible in court.

ALYSSA

No, it's not. But I do think it could jog his memory.

JOHN DOE

Let's do it then.

ALYSSA

I'll go make a phone call.

She exits the room.

WYNN

Excuse me.

He walks out and leaves the file there. John Doe picks up the Wanted Poster and stares back at what looks like his reflection.

EXT. HALLWAY - CONTINUOUS

Alyssa takes out her cell phone.

WYNN

Don't call her.

ALYSSA

She's helped before in the past.

WYNN

A fifty percent success rate isn't what I would call spectacular.

ALYSSA

If baseball players hit the ball ten percent of the time then they get into the hall of fame.

WYNN

What's your point?

ALYSSA

There's something about this guy. I just don't know what, but we shouldn't write him off yet.

WYNN

We don't really have the budget for this.

ALYSSA

I can waive my overtime from this week.

Wynn molls this over.

ALYSSA (CONT'D)

Please.

WYNN

I shouldn't even be here right now.

ALYSSA

Then go home. I can handle this.

WYNN

Call her but you need to run interference for me while she's here. That woman is a huge pain in my ass.

ALYSSA

So you're going to stay?

WYNN

What kind of sheriff would I be if I didn't enjoy a good mystery?

INT. POLICE STATION LOBBY - NIGHT

The doors fly open and MARIE LAMPONE (60s, white, a peacock in menopause with a flare for drama) enters pulling a small suitcase.

LAMPONE

Where's my patient?

Alyssa and Wynn step in to greet her.

WYNN

Hello, Marie.

She walks right up to him. They kiss on the cheeks. Alyssa stands off to the side.

LAMPONE

It's been too long, Sheriff. You guys only call me when you need something.

WYNN

We'll get together for coffee soon. I promise.

LAMPONE

So, who am I experimenting on today?

Lampone shoves her suitcase to Alyssa and follows the Sheriff.

INT. POLICE INTERVIEW ROOM - MOMENTS LATER

John Doe is right where he was left. The door opens and Lampone enters as Wynn holds the door for her. Wynn and Alyssa follow her in.

LAMPONE  
Mister Doe I presume?

He looks up. Lampone extends her hand.

LAMPONE (CONT'D)  
I am the Marie Lampone. You might have heard of me once you get your memory back.

He moves to shake it but she quickly retracts it before he can touch her.

LAMPONE (CONT'D)  
I'm told that you're in need of a hypnotist.

JOHN DOE  
Well, uh, yeah. They suggested it and I said okay.

Lampone sits down across from him.

LAMPONE  
I need it to come from you, John. Not them. Do you want this?

JOHN DOE  
Sure.

LAMPONE  
Do you really want it?

John Doe looks at Alyssa. He's confused.

LAMPONE (CONT'D)  
Don't look at them. Look at me. Do you really want this?

JOHN DOE  
I do. I need to know who I am.

LAMPONE  
For this to work you need to surrender to me. You can't resist or hold anything back.

JOHN DOE

Okay.

Lampone snaps her fingers.

LAMPONE

My tools.

Alyssa puts the suitcase to the table.

LAMPONE (CONT'D)

I need his handcuffs removed now.

WYNN

That won't happen.

LAMPONE

He needs to be relaxed and that won't help.

WYNN

Absolutely not.

JOHN DOE

It's fine. We can work around it.

LAMPONE

Then at least get him a chair from one of your offices so he can be comfortable.

She pulls out an old school tape recorder and a metronome.

INT. SHERIFF WYNN'S OFFICE - NIGHT

Wynn and Alyssa stand and watch the monitor.

John Doe and Lampone are alone in the interview room. John Doe is sitting in a very comfortable office chair.

WYNN

I don't know why you had to give him my chair.

ALYSSA

She said he needed to be comfortable, boss.

INT. POLICE INTERVIEW ROOM - CONTINUOUS

The metronome is rhythmically clicking and the tape recorder is rolling.

LAMPONE  
Just lean back and relax.

John Doe leans back as much as he can with one arm handcuffed to the table. It's awkward.

LAMPONE (CONT'D)  
Or lean forward. Whatever is comfortable for you.

John Doe shifts around and finds a position.

LAMPONE (CONT'D)  
Breathe in and breathe out to the rhythm.

INT. SHERIFF WYNN'S OFFICE - CONTINUOUS

Wynn leans on his desk and watches.

ALYSSA  
I'm going to get coffee.

INT. HALLWAY - CONTINUOUS

Alyssa steps out of Wynn's office. She passes the interview room where Remy is standing at the door on guard duty.

ALYSSA  
Try to stay awake.

Remy nods.

INT. KITCHENETTE - CONTINUOUS

Alyssa walks up to the coffeemaker where there is an already freshly pot brewed.

ALYSSA  
(to herself)  
Thank you, Dawn.

She takes two mugs and pours two black coffees. She picks them up but gets an afterthought.

She grabs a third mug and pours into it.

INT. HALLWAY - MOMENTS LATER

Alyssa walks back to Wynn's office. She hands a mug to Remy.

REMY

Thanks.

INT. SHERIFF WYNN'S OFFICE - CONTINUOUS

Wynn is watching the monitor. Alyssa gives him a coffee.

ALYSSA

What did I miss?

WYNN

They're at the staircase.

INT. POLICE INTERVIEW ROOM - CONTINUOUS

John Doe's eyes are closed. He looks relaxed.

LAMPONE

Take another step and breathe.  
You're doing great. Only one step  
left and you're at the door.

John Doe's breathing is very controlled.

LAMPONE (CONT'D)

It's time to open the door, John.

John Doe gasps.

LAMPONE (CONT'D)

What do you see?

JOHN DOE

I'm in my car.

LAMPONE

What's your name?

JOHN DOE

I don't remember.

LAMPONE

Do you have a wallet?

JOHN DOE

It's on the dashboard.

LAMPONE  
Open it and take out your ID.

JOHN DOE  
I can't.

LAMPONE  
Why not?

JOHN DOE  
Because I need to drive. It's important.

LAMPONE  
I need you to pull over and look for me.

JOHN DOE  
The lights won't let me.

LAMPONE  
What lights?

JOHN DOE  
Flashing colors, like lightning.

Something starts to glow under the skin on John's handcuffed arm. It's about the size of a quarter, similar to the one that The Man has.

JOHN DOE (CONT'D)  
(voice raising)  
I can't control the car. It won't stop.

LAMPONE  
Where are the lights coming from?

JOHN DOE  
(getting frustrated)  
I don't see anything else. They're too bright.

The glow under his skin gets brighter. A pen floats up and levitates a few inches above the table.

INT. SHERIFF WYNN'S OFFICE - CONTINUOUS

Alyssa notices the glow.

ALYSSA  
What the fuck is on his arm?

WYNN

Holy shit.

They run out of the room.

INT. POLICE INTERVIEW ROOM - CONTINUOUS

John Doe's arm is very bright and now the metronome is also floating.

Lampone is oblivious. Her focus is completely on the session.

John Doe SCREAMS.

LAMPONE

It's okay, John. You're safe here.

John Doe silences and freezes. The glow on his arm dims.

LAMPONE (CONT'D)

Where are you now?

JOHN DOE

I'm laying down. I can't move.

Alyssa and Wynn enter the room and run to John Doe.

LAMPONE

What do you see?

INT. OPERATING ROOM - NIGHT

From John Doe's POV there is a bright light that is blinding him. His head tilts slightly and he can see that his chest is cut open like an autopsy is being performed.

INT. POLICE INTERVIEW ROOM - NIGHT

John Doe SCREAMS in horror. The glow becomes much brighter than before.

Alyssa runs over to John Doe.

LAMPONE

(annoyed)

We're in a session.

WYNN

What is it?

Alyssa touches the arm.

ALYSSA  
I can't tell.

Lampone notices the glow for the first time.

Alyssa sees the floating metronome.

ALYSSA (CONT'D)  
Boss.

Wynn turns and looks at the metronome in disbelief.

LAMPONE  
What's happening?

WYNN  
I don't know. You're the expert.

LAMPONE  
I've never seen anything like--

ALYSSA  
You need to end this.

LAMPONE  
John, it's time for us to close the door.

JOHN DOE  
I can't move.

LAMPONE  
Breathe, John.

John Doe's breathing is rapid and heavy.

JOHN DOE  
They're going to kill me!

LAMPONE  
There's no one really there John.  
Breathe with me.

WYNN  
End this now!

LAMPONE  
I can't just cut it off. He needs  
to be gradually--

ALYSSA  
There could be a fucking bomb  
implanted in his arm.

LAMPONE  
I'm going to count to five and then  
you're going to wake up.

JOHN DOE  
Help me!

Lampone grabs John Doe's hand.

LAMPONE  
One.

JOHN DOE  
Oh God! They know I'm awake!

LAMPONE  
Two.

JOHN DOE  
Help me! Help me!

LAMPONE  
Three.

JOHN DOE  
It was all Ray. I didn't do it. He  
forced me. I swear.

LAMPONE  
Four.

John Doe goes limp. The metronome and pen fall.

LAMPONE (CONT'D)  
Five?

John Doe is silent and his eyes are closed.

The glow dims down and disappears.

Alyssa checks him for a pulse.

ALYSSA  
He's alive.

WYNN  
Get him to the clinic.

Alyssa and Remy lift him up. Lampone looks on in shock.

ALYSSA  
(to Wynn)  
Ray was the name of Ricci's  
brother.

LAMPONE

What the fuck is going on tonight?

WYNN

At this point I have no idea. But thank you for coming in.

LAMPONE

There's not a chance in hell of that.

WYNN

We're done here.

LAMPONE

He's got something pretty fucked up in his head and it could have been made worse because of the sudden ending. You might need me if this left him with some psychological damage.

WYNN

You're not going to hypnotize him again.

LAMPONE

And I'm not abandoning him either.

EXT. POLICE STATION AND CLINIC - NIGHT

Remy, Claud, and Alyssa carry John Doe to the clinic.

Just down the street there is an old pick up truck parked in the dark.

INT. OLD PICK UP TRUCK - CONTINUOUS

Todd Wilkins sits in the driver seat watching them. He takes a swig of whiskey from a pint bottle.

Next to him on the passenger seat is a Revolver handgun with a box of bullets.

INT. CLINIC LOBBY - CONTINUOUS

GREG (30s, overweight, security guard) sees them and opens the door.

Megan runs over to them.

MEGAN  
What happened?

ALYSSA  
He had some kind of mental break  
down.

John Doe MUMBLES something.

Megan forces open his eyelids.

MEGAN  
Did he take something?

ALYSSA  
I don't think so. He was being  
hypnotized.

MEGAN  
His pupils are dilated.

ALYSSA  
Don't worry about that right now.  
We have a bigger issue.

Megan checks John Doe's pulse.

ALYSSA (CONT'D)  
There's something embedded in his  
arm.

Megan examines his arm.

MEGAN  
I don't feel anything.

Wynn enters, followed by Lampone.

WYNN  
Get him to the X-Ray.

INT. X-RAY ROOM - MOMENTS LATER

John Doe is laying on an examination table. He is semi-conscious and mumbling.

Alyssa and Remy are with him.

JOHN DOE  
No, Ray. No.

ALYSSA  
Hey, John.

She rubs his head. John Doe doesn't react to her.

ALYSSA (CONT'D)  
Can you hear me John?

John Doe continues to mumble.

REMY  
Maybe she can hypnotize him again  
to fix whatever is broken.

ALYSSA  
I think he's beyond fixing at this  
point.

Lampone enters with Wynn.

WYNN  
How is he?

ALYSSA  
Nothing changed, boss.

Lampone gets close to him. She turns to Wynn.

LAMPONE  
I swear that I didn't know this  
could have happened.

WYNN  
No one is blaming you.

Megan enters with X-Rays. She puts them on the wall.

MEGAN  
There's something in his arm except  
I can't tell what it is.

There is a front and side view of the arm. In the front view  
we can see something that is shaped like a perfect circle.

WYNN  
Looks like a coin.

MEGAN  
But it's less than a millimeter  
thick. You can barely make it out  
in the side view unless you were  
looking for it.

ALYSSA  
Is it dangerous?

MEGAN

I have no idea. An ultrasound might be able to tell us more but I think he really needs to go to the hospital.

All eyes turn to Wynn. He thinks about his next move.

WYNN

I'll call the state police and ask them to secure the building but in the meantime, I think you should do the ultrasound and X-Ray his whole body to see if there are more of those things in him. The more information we have, the better.

MEGAN

All right.

ALYSSA

Let me know how I can help.

MEGAN

Come with me.

EXT. POLICE STATION AND CLINIC - NIGHT

The street is quiet and deserted. A fog is starting to form.

The Man steps into frame. He lifts his sleeve and the implant is blinking rapidly. He walks to the police station and the pace of the blinking slows down.

The Man looks at his arm. He walks to the clinic and the pace of the blinking rapidly picks up. He smiles. Bingo.

INT. CLINIC LOBBY - NIGHT

Remy and Greg sit in chairs. Wynn is on the phone.

WYNN

I'm not saying it's a bomb, I'm only saying that we should have someone from the squad on site because we don't know what these things are.

Wynn listens to their response.

WYNN (CONT'D)

Four hours? No, I understand. But  
the quicker the better.

He hangs up.

REMY

All good boss?

WYNN

The closest explosive experts are  
in Watertown.

GREG

That's a long drive.

WYNN

Where the hell do our tax dollars  
go?

DING DONG

The door opens and the Man enters. Everyone looks at him. He  
gives them a polite smile.

MAN

Good evening.

WYNN

Evening.

MAN

I thought this is a clinic.

WYNN

There's a nurse but she's in the  
back with a patient.

MAN

I was actually hoping to just get  
some aspirin. I got a killer  
headache.

WYNN

Well you're going to have to wait  
for her unfortunately. State  
regulations.

The Man scopes Remy and Greg. They eyeball him with  
suspicion.

The Man takes a seat. He picks up a magazine.

REMY  
(to The Man)  
I didn't hear a car outside.

MAN  
That's because I walked.

REMY  
Walked from where?

MAN  
A party near Townline Road.

REMY  
Looks like it was fancy.

MAN  
Oh, it was real classy.

WYNN  
You left because of your headache?

MAN  
At first it wasn't bad but now it's  
gradually ratcheted up.

WYNN  
Maybe you need something stronger  
than aspirin.

MAN  
Now you're talking, Sheriff.

INT. X-RAY ROOM - CONTINUOUS

Alyssa is wearing a lead apron. Megan is in the control booth. Lampone stands off to the side.

John Doe appears to be asleep.

MEGAN  
Now move the camera down.

Alyssa moves the camera.

MEGAN (CONT'D)  
Step aside.

Alyssa steps back. The camera clicks.

Megan steps out of the booth.

MEGAN (CONT'D)

I'll process these. The ultrasound machine is in room six. Just wheel it in.

Megan steps out. Lampone looks at John Doe. She feels slightly guilty about the state he is in.

ALYSSA

This wasn't your fault.

LAMPONE

Yes it is. I cut him off abruptly and it scrambled his head. I should have known better.

ALYSSA

You only did it because you saw those things and thought we were all in danger. You went with your gut and did the right thing.

Alyssa walks out.

INT. CLINIC LOBBY - CONTINUOUS

Wynn keeps his eyes locked on The Man.

MAN

I hope the person that the nurse is busy with is okay.

WYNN

Us too.

MAN

What did he do?

WYNN

What makes you ask that?

MAN

Three police officers hanging out in the waiting room.

GREG

I'm not actually a cop. I'm the security guard.

WYNN

Where exactly was that party you came from?

MAN  
The Havemeyer place.

REMY  
You mean Havemeyer Lane.

MAN  
Sure, I guess.

WYNN  
Do you live around here?

MAN  
I grew up here in Bridgeport but I  
left this town years ago for  
greener pastures.

WYNN  
You got any ID on you?

MAN  
ID? What are you? The gestapo  
asking for my papers?

WYNN  
What's your name?

MAN  
I thought we beat the krauts so we  
wouldn't have this fascist  
bullshit.

INT. X-RAY ROOM - CONTINUOUS

John Doe's implant in his arm glows. Lampone sees it.

LAMPONE  
Megan!

INT. CLINIC LOBBY - CONTINUOUS

WYNN  
There's something on your shirt.

The Man looks down. There is a small red stain on his shirt.  
Most of it is covered by his jacket.

MAN  
Must be ketchup or something.

WYNN  
Looks like blood.

He stands up and moves near the door that leads to the hallway.

MAN

When do you think she's going to be done with the other guy?

WYNN

Are you in a rush to be somewhere?

The Man lifts his arm and looks down his sleeve. The light is steady.

MAN

As a matter of fact, I am.

INT. X-RAY ROOM - CONTINUOUS

Other spots start to glow under John's skin. There are about a dozen.

Alyssa and Megan rush in.

MEGAN

What happened?

LAMPONE

I don't fucking know. One minute he was fine and then--

ALYSSA

We need to transport him now.

Alyssa runs out of the room.

INT. CLINIC LOBBY - CONTINUOUS

Wynn steps between The Man and the door.

MAN

I think you should go check on who's back there.

WYNN

They'll let me know if there's a problem.

Wynn sizes The Man up.

MAN

Are there more cops here besides y'all?

INT. X-RAY ROOM - CONTINUOUS

John Doe's eyes open up. He is lucid and afraid.

INT. CLINIC LOBBY - CONTINUOUS

Alyssa bursts into the room.

ALYSSA  
It's happening again.

Wynn looks back at The Man.

WYNN  
(to Remy)  
Don't let him leave.

Wynn and Alyssa run to the back. The Man follows them. Remy tries to stop him.

MAN  
Don't touch me.

He pushes Remy away with superhuman strength. Remy slams into the wall and is stunned.

INT. X-RAY ROOM - CONTINUOUS

John Doe is sitting up. Lampone is trying to comfort him.

Alyssa and Wynn run in.

ALYSSA  
Are you all right?

John Doe nods his head.

The Man enters the room.

MAN  
Hello, Joey.

John Doe looks at him, puzzled.

MAN (CONT'D)  
It's me. Ray!

There's a faint sign of recognition from John Doe. From now on The Man is now called Ray.

ALYSSA  
He has amnesia.

Ray looks into John Doe's eyes. It makes John Doe very uncomfortable.

RAY  
Maybe you don't remember me. But I know what your instincts are telling you.

Megan enters the room.

RAY (CONT'D)  
I want to thank y'all for your help but my brother and I will be leaving now.

WYNN  
No you won't.

Ray politely smiles. Remy and Greg enter.

ALYSSA  
Your brother is under arrest and we are about to transport him to the state hospital.

RAY  
Why?

ALYSSA  
Do you not see those things glowing under his skin?

RAY  
Yeah, but those are harmless to us.

Ray rolls up his sleeve and shows a glowing spot that's identical to John Doe's.

RAY (CONT'D)  
They're gifts.

Ray pulls John Doe's arm.

RAY (CONT'D)  
Let's leave, Joey.

John Doe pulls his arm away.

JOHN DOE  
Don't touch me, Ray!

RAY  
So you remember me now?

Ray laughs and slaps John Doe on the back.

ALYSSA

I don't think he likes you.

RAY

Of course not. We're family so he loves me.

JOHN DOE

I'll go with you if you promise to leave everyone else here alone.

Ray's smile disappears. He gives John Doe a violent shove and John Doe stumbles back hard.

RAY

You're weaker than you look. Just like the little brother I remember.

He grabs John Doe.

RAY (CONT'D)

Let's go.

WYNN

He's not going anywhere.

Ray politely smiles at Wynn.

WYNN (CONT'D)

I'll tell you what, Ray. Why don't we leave your brother here and you and me can go to the station to sort everything out.

RAY

No.

WYNN

No?

RAY

Here's my counter proposal. I walk out of here now, with my brother, and ya'll can forget we were here. Everyone wins.

WYNN

I'm getting tired of this.

Alyssa casually moves her hand over her taser.

RAY

The alternative to my proposal will be consequences that you won't live to regret.

WYNN

Cuff this asshole, Remy.

Remy is reluctant. He motions for Greg to help.

JOHN DOE

Don't try it.

Remy touches Ray's arm. Ray TOSSES him across the room.

Alyssa SHOOTs Ray with her TASER. There's no effect. Ray grabs her.

John Doe PUSHES his hands into the air and Ray is knocked on his ass. Alyssa falls.

The force that John Doe unleashed was more than he could handle and he also falls down.

JOHN DOE (CONT'D)

Run!

Everyone ignores him. Greg tries to tackle Ray. Wynn jumps into the fight.

ALYSSA

(to Lampone)

Take him to the station and tell Dawn that we need all hands.

JOHN DOE

No.

He protests but he is too weak to put up any resistance.

LAMPONE

If you can't fight me off then you can't fight him off either, sweetie.

Lampone and Megan grab John Doe and run out of the room.

Alyssa draws her gun and aims at Ray.

Ray tosses Wynn across the room.

Ray grabs Greg and RIPS his head off. Blood SPRAYS everywhere.

INT. OLD PICK UP TRUCK - CONTINUOUS

Todd hears SCREAMING inside the clinic.

INT. X-RAY ROOM - CONTINUOUS

Alyssa tries to pull the trigger but it won't move.

Ray throws Greg's head at her. The force is so great it SLAMS her into the wall and she hits her head.

Wynn and Remy circle Ray with their guns drawn.

RAY

I tried to warn you, Sheriff.

Ray lifts his hand. Wynn and Remy freeze where they are.

RAY (CONT'D)

You have no idea what my brother  
and I are. But you will be taught  
to grovel.

BANG.

Ray looks down at his stomach. It's bleeding. His trance over Wynn and Remy is broken.

He looks down at Alyssa. She shot him.

She stumbles back to her feet.

Everyone's gun is suddenly too hot to hold. They drop them.

Claud enters the room.

WYNN

(to Alyssa)

Protect his brother.

ALYSSA

But--

WYNN

Go.

Wynn and Remy attack Ray at the same time. Claud jumps in.

Alyssa grabs her gun from the floor and aims at Ray. She tries to fire again but it won't work.

WYNN (CONT'D)  
(to Alyssa)  
Get the fuck out of here!

Alyssa hesitates. It breaks her heart but she runs.

Ray SMASHES the three cops into pieces. His strength and ruthlessness are brutal.

Ray stumbles out of the room.

EXT. POLICE STATION AND CLINIC - CONTINUOUS

Ray walks out the front door. He sees Alyssa running.

He holds out his hand and tries to freeze Alyssa. She keeps running.

He winces in pain and looks at his stomach. He's bleeding really bad.

CLICK. Ray turns and sees...

Todd Wilkins' aiming his revolver at his head.

TODD WILKINS  
This is a citizen's arrest.

Ray looks him in the eyes. Todd sees the evil and tries to pull the trigger but it won't move.

Ray walks towards him. Todd tries to back up but he is against the wall. Even when he's wounded, Ray is scary.

RAY  
Let me help you with that.

Ray grabs Todd's arm and with super human strength it's now aimed at Todd's head while Todd holds it. Ray's stare seems to penetrate his soul.

RAY (CONT'D)  
Say hi to your sister for me.

Ray squeezes Todd's hand.

BANG. Half of his head is blown away.

Ray looks inside and sees a wounded Sheriff Wynn crawling on the floor. He smirks.

EXT. POLICE STATION - CONTINUOUS

Alyssa gets to the entrance. She ducks behind a police car and looks back at the clinic.

It's silent and Ray is gone.

Alyssa looks down at the car tire and realizes it's slashed. All of the tires on all of the cars are slashed.

Alyssa runs to the entrance and tries to open the door. It's locked. She can see Dawn frantically fumble with the keys as she unlocks the door.

Alyssa pushes the door open.

INT. POLICE STATION LOBBY - CONTINUOUS

Alyssa slams the door shut behind her. Dawn locks it.

DAWN

Where is everyone?

Great question. Alyssa looks at the people in front of her; Dawn, Lampone, Megan, and John Doe. They all look back at her for guidance.

ALYSSA

I don't think they're coming back.

DAWN

Even Mark?

Alyssa nods with regret.

LAMPONE

Oh god.

ALYSSA

He slashed the tires on all the cars out front.

MEGAN

Mine is parked at the clinic.

LAMPONE

(sarcastic)

You want to go out and get it?

ALYSSA

(to Dawn)

Call the state police. We have multiple officers down.

Alyssa looks out the window. Everything seems peaceful now but she knows an attack is coming.

DAWN

The phones are dead.

Alyssa takes out her cell phone.

ALYSSA

I don't have a signal.

LAMPONE

Me neither.

Dawn and Megan check. They shake their heads.

Alyssa grabs her radio.

ALYSSA

Sampson?

Silence. Not even any static.

DAWN

I couldn't reach him or Michaels.  
Been trying for an hour and that's  
when the radios and phones were  
working.

ALYSSA

Anyone?

No one responds. Alyssa marches over to John Doe.

ALYSSA (CONT'D)

Does your brother have something to  
do with our downed communications?

JOHN DOE

I don't know. Probably.

Alyssa fights to stay calm.

ALYSSA

What the fuck are you people?

JOHN DOE

I wish I could remember.

LAMPONE

He's telling the truth.

DAWN  
(to Alyssa)  
So what do we do now?

THUMP

Wynn is banging on the door. Dawn rushes to unlock it.  
Wynn steps inside. He seems out of it.

ALYSSA  
Claud and Remy?

Wynn forces a smile.

WYNN  
They're fine. We managed to subdue  
and arrest Ray Ricci. Everything is  
just fine now.

Wynn points at John Doe.

WYNN (CONT'D)  
I need to take him now.

ALYSSA  
We don't have any cars that work.  
That monster slashed all the tires.

WYNN  
Monster? That's an interesting  
choice of words, Alyssa.

LAMPONE  
Are you okay?

WYNN  
Never the better.

Megan walks over to check Wynn out.

ALYSSA  
You look like he hurt you pretty  
good. Let me take a look.

WYNN  
There's no time for that. I need to  
take him now.

John Doe stops Megan from getting close to Wynn.

JOHN DOE  
You're not Sheriff Wynn and I'm not  
going with you.

WYNN  
Of course you will, Joey. In your  
heart, you know it's right.

ALYSSA  
I think you need to take it easy,  
boss.

Dawn puts her arm around Wynn.

DAWN  
Come on, Mark. Let's get you some  
rest.

Wynn SNAPS her neck. Alyssa draws her gun. Wynn stares at  
her.

WYNN  
Try it again.

Alyssa studies him.

ALYSSA  
What the fuck are you?

WYNN  
You're about to find out.

Wynn lunges at Alyssa. BANG. He crumbles to the ground.

JUMP CUT TO:

INT. X-RAY ROOM - CONTINUOUS

Ray snaps his head back. His face is sweaty and he rubs his  
temples like he had a headache.

INT. POLICE STATION LOBBY - CONTINUOUS

Alyssa approaches Wynn with her gun still drawn.

Wynn breathes heavily. He looks at his chest in shock. He  
looks back up at Alyssa.

WYNN  
(whispering)  
I'm sorry. I wasn't stronger.

ALYSSA

Meg!

She holsters her gun and runs to the Sheriff.

WYNN

(whispering)

I think Steve was right.

ALYSSA

(confused)

What?

Wynn stops breathing. He's dead.

Alyssa's eyes fill with tears. She forces herself not to cry.

Megan runs to Wynn but there is nothing she can do.

Lampone checks on Dawn. Also definitely dead.

LAMPONE

What the fuck is happening?

ALYSSA

It's like that guy was possessing  
him.

Alyssa turns to John Doe. He raises his hands.

JOHN DOE

I swear that I didn't do anything  
and I'm not working with that  
psycho outside.

ALYSSA

Joe.

JOHN DOE

Just keep calling me John. I don't  
know who Joe Ricci is.

ALYSSA

But you knew enough to be scared.

JOHN DOE

It was instinctive.

John Doe sits down.

JOHN DOE (CONT'D)

But he is definitely my brother. I  
can feel that it's true.

(MORE)

JOHN DOE (CONT'D)

And he is a lot more dangerous than you realize.

Alyssa considers him.

ALYSSA

If we're going to work together to stop Ray then you need to give me a reason to trust you John.

She turns to address everyone.

ALYSSA (CONT'D)

Whatever that thing is that's out there, it's not human and it's got some pretty fucked up powers. If we make a run for it then it will get us in the open. Our best shot is to hunker down here.

No one protests.

ALYSSA (CONT'D)

We barricade ourselves the best we can. We have two more officers out there on the streets plus Wynn called the state troopers so our best hope is that when we don't show up at the hospital they get curious and look for us.

MEGAN

Can we all get a gun or is it just for you?

ALYSSA

I'll deputize you both.

JOHN DOE

But not me?

ALYSSA

Not you.

Everyone stands still.

ALYSSA (CONT'D)

Let's get to work.

Everyone moves.

INT. SHERIFF WYNN'S OFFICE - MOMENTS LATER

Alyssa enters and heads to Sheriff Wynn's desk. She stops and looks at a photo of Wynn and his wife in happier times. She's going to dread telling her that he's dead.

She opens a safe. It's stocked with a dozen rifles, shotguns, and pistols. There is a ton of ammunition.

She opens another safe and finds flash grenades.

INT. POLICE STATION LOBBY - LATER

Desks have been moved to cover all the windows. Wynn and Dawn's bodies are covered with sheets.

The shotguns and shells are on a desk.

John Doe tapes paper clips, staples, and other small metal items to the flash grenades.

Lampone takes the wrapped grenades and tapes them to the wall.

Megan is at Dawn's desk. She has various different medicines picked up from first aide kits and deceased cops personal belongings and is mixing them together.

Alyssa enters with the Ricci evidence box.

ALYSSA

What are you doing?

MEGAN

Making a plan B. I'm trying to synthesize a powerful sedative.

ALYSSA

How do you properly measure the ingredients?

MEGAN

I'm being very liberal with them. If there's too much and it kills him then that's better for us, right?

Alyssa accepts that.

ALYSSA

Well I hope that plan A works.

LAMPONE

What else can we do?

ALYSSA

The backdoor is rigged and outside  
is set up.

She checks a monitor and looks at the live security camera  
feed. All is quiet.

ALYSSA (CONT'D)

When he leaves that building, we'll  
know and then I go to the roof.

Megan picks up a shotgun. She's not comfortable with it.  
Alyssa takes it and demonstrates how to use it.

ALYSSA (CONT'D)

If he breaches then you shoot the  
walls and fall back.

LAMPONE

It's going to take a lot more than  
this to stop him if he killed Wynn  
and the others.

ALYSSA

He's not immortal. I shot him. If  
he's distracted then he is weakened  
and that's our chance.

Alyssa gives the shotgun back to Megan.

ALYSSA (CONT'D)

We'll get him.

Lampone and Megan nod. Not enthusiastically but there's no  
other choice.

Alyssa checks on John Doe. He keeps taping and avoids eye  
contact.

ALYSSA (CONT'D)

Why did you think your name was  
Wayne before?

JOHN DOE

Like I said, it just popped in my  
head when you cuffed me.

ALYSSA

That's the only thing that popped  
in?

John Doe looks at her, debating to himself if she can be trusted.

JOHN DOE

There were other moments. I remembered a woman being beaten.

ALYSSA

What did she look like?

JOHN DOE

White? Blonde hair I think.

He tries to remember.

JOHN DOE (CONT'D)

I don't know. It's more of a faded memory of a faded memory now.

Alyssa takes out her handcuffs. Lampone and Megan watch.

ALYSSA

Hold these and concentrate on remembering.

John Doe takes them and closes his eyes.

JOHN DOE

She has a shamrock tattoo on her neck.

He throws away the handcuffs in disgust.

JOHN DOE (CONT'D)

What the fuck?

MEGAN

He just described Cindy Johnson.

LAMPONE

He's psychic.

JOHN DOE

What happened to Cindy?

ALYSSA

Wayne killed her.

Alyssa picks up her handcuffs.

JOHN DOE

Wayne wasn't himself when he did it.

(MORE)

JOHN DOE (CONT'D)

He was trying not too but he had no control, no matter how much he resisted.

MEGAN

He was an abusive man in the middle of an anger episode.

JOHN DOE

It was more than that. He was like a puppet being pulled along.

ALYSSA

Like with what Ray did to Wynn?

JOHN DOE

I think so.

ALYSSA

Shit.

LAMPONE

Stuff like this has never been documented before.

ALYSSA

And I never had a day like this before either.

Lampone starts writing down notes.

ALYSSA (CONT'D)

What are you doing?

LAMPONE

Keeping a record for science.

Alyssa sits on the desk and absorbs what she has just learned.

MEGAN

So did Wayne do or not do it?

ALYSSA

He was being controlled by someone else. The man in the suit that Steve saw running away. That was Ray.

MEGAN

That's what Wynn meant when he said Steve was right.

ALYSSA

I wish I could call him now.

She feels emotions coming and tries to suppress them. Now is not the time.

ALYSSA (CONT'D)

And I will after we stop Ray.

Alyssa opens the evidence box and takes out the file.

JOHN DOE

Is that where you found the old wanted poster?

ALYSSA

Yes.

John Doe joins her. Megan and Lampone follow.

LAMPONE

The devil's disciple?

ALYSSA

He finally came back.

She hands Lampone the Wanted Poster. Lampone does a double take.

MEGAN

(to John Doe)

You're a serial killer.

JOHN DOE

I never murdered anyone.

MEGAN

You only believe that because you have fucking amnesia and can't remember. What if you're just like your brother?

LAMPONE

(to Megan)

He didn't seem like the killer type when he was under hypnosis.

ALYSSA

He's not.

Alyssa pulls out a photo of Ray Ricci. Ray is the man from the clinic.

ALYSSA (CONT'D)  
But his brother is.

MEGAN  
I thought the legend says that he  
murdered his brother.

ALYSSA  
Legends are never one hundred  
percent accurate.

Alyssa gives John Doe the photo.

ALYSSA (CONT'D)  
The cops back then never considered  
Ray because he didn't live in the  
area. They had no idea that he was  
making weekend hunting trips and  
the evidence they did find was in  
Joe's barn which made him the  
logical suspect.

LAMPONE  
(to John Doe)  
Does the photo bring back any  
memories?

John Doe thinks. What's the best way to describe this?

JOHN DOE  
They're all fragmented. The  
emotions are clearer than the  
details.

LAMPONE  
What emotions are you feeling now?

JOHN DOE  
Fear and anger.

ALYSSA  
Something fucked up happened on the  
night you disappeared. And until we  
know what, we won't know what your  
brother is and how to stop him.

JOHN DOE  
No.

MEGAN  
No to what?

JOHN DOE  
I'm not letting her hypnotize me  
again. Not after last time.

ALYSSA  
You made progress and saw some  
things.

JOHN DOE  
Things that I wish I could unsee.

LAMPONE  
I'm with him, Alyssa. Things got  
crazy last time with that shit  
that's implanted in his body.

ALYSSA  
I saw you knock him down without  
actually making physical contact.  
Those things in you are weapons  
that might give you the same powers  
that Ray has.

JOHN DOE  
Or they could be bombs that would  
kill everyone here at best and at  
worst they could kill everyone in  
the area.

ALYSSA  
We can take that risk.

JOHN DOE  
I can't, Alyssa.

Alyssa looks to Lampone and Megan for support.

LAMPONE  
Even if I thought this was a good  
idea, I can't hypnotize someone  
that doesn't want it.

INT. CLINIC EXAMINATION ROOM - NIGHT

Ray sits on an examination table. There is a bloody bullet in  
a bowl and lots of blood all over the place.

Ray is applying superglue over his bullet wound. He winces.  
He grabs a stapler and staples his skin back together.

He takes a deep breath and slaps his face. Gotta get back in  
the game.

He cleans the blood off his body and paces around the room.  
He lifts his hand and points to a cabinet.  
He closes his eyes and focuses. The cabinet door opens.  
He opens his eyes and looks.  
He closes them again and really focuses.  
The implants under his skin start to glow.  
All of the contents in the cabinets fly out.  
He opens his eyes and grabs his shirt. He buttons it up.  
Time for Round Two.

INT. POLICE STATION LOBBY - NIGHT

Alyssa combs through the case file.

ALYSSA

Do you remember the car accident?

JOHN DOE

All I remember was the bright  
lights and not being able to  
control the car.

ALYSSA

Where did the lights come from?

JOHN DOE

I didn't see.

ALYSSA

Didn't see or don't remember?

JOHN DOE

Could be either.

LAMPONE

He's telling you everything he  
knows. You don't need to give him  
the third degree.

ALYSSA

I'm not giving him the third--

The lights shut off. Megan looks out the window.

MEGAN

The power is out in the entire  
area.

Alyssa looks at the monitors. The cameras are dead. She grabs  
her rifle.

ALYSSA

It's time.

She runs to the back.

MEGAN

He's here.

From their point of view, we see Ray outside standing under a  
street light. He is looking directly at the police station.

His body glows.

RAY

(through outside)  
Come on, Joey!

EXT. POLICE STATION ROOF - CONTINUOUS

Alyssa leans the rifle against the edge and lays down. Ray is  
in her crosshairs.

ALYSSA

Get closer you son of a bitch.

EXT. POLICE STATION - CONTINUOUS

Ray paces around.

RAY

You can crush these people like  
bugs.

His voice echoes. Aside from him, the entire area is silent.

RAY (CONT'D)

The angels gave us these gifts. It  
was divine intervention and you  
need to embrace it.

INT. POLICE STATION LOBBY - CONTINUOUS

John Doe's body starts to glow.

RAY (O.C.)

I can feel you in there. We're  
joined together, Joey. They made us  
better than brothers. Rejection is  
blasphemy.

LAMPONE

What angels?

John Doe shakes his head. He doesn't know.

MEGAN

You have to know. How come he  
remembers and you don't?

The WINDOWS SHATTER. Everyone but John Doe jumps.

EXT. POLICE STATION - CONTINUOUS

Ray lowers his arms.

RAY

I'm through playing.

He focuses his attention on the main doors.

Ray steps forward.

EXT. POLICE STATION ROOF - CONTINUOUS

Alyssa has a perfect shot at Ray.

ALYSSA

Fucker.

She moves the gun and shoots at a flash grenade.

BANG. BOOM.

Several grenades BLOW UP. Ray is confused for a moment.

Alyssa reloads the chamber. BANG.

Ray's hand moves like lightning. He swats the bullet away  
with his hand and looks up at the roof.

RAY

Nice try.

The rifle is violently ripped from Alyssa's arms by an unseen force.

Alyssa loses her balance and falls off the single story roof.

EXT. POLICE STATION - CONTINUOUS

Ray towers over Alyssa.

Alyssa stares at him, ready to die.

Ray extends his hand. Alyssa tenses and SCREAMS in pain. She is being ripped apart from the inside.

INT. POLICE STATION LOBBY - CONTINUOUS

Lampone and Megan watch in horror.

JOHN DOE

Stop!

A concussion blast emits from his body. It knocks everyone down, including Ray.

EXT. POLICE STATION - CONTINUOUS

Alyssa gasps in relief. She wastes no time and crawls through a broken window to rejoin the others.

Ray stands up and smiles.

RAY

Now I can finally say you're stronger than you look.

He closes his eyes.

INT. POLICE STATION LOBBY - CONTINUOUS

Lampone's eyes flutter. She's now possessed and walk towards John Doe.

John closes his eyes. Lampone collapses.

Alyssa SCREAMS. All eyes watch her as she grabs her head in pain.

ALYSSA

Stay the fuck out!

She jerks backwards and spasms as Megan and John Doe looks on helplessly.

Megan's eye's flutter. John Doe closes his eyes and focuses on her but he has no effect.

Megan grabs her breasts and admires them for a moment. She is obviously not herself.

MEGAN

Join me, Joey. We will make the world pure in his name.

JOHN DOE

These gifts didn't come from God, Ray.

MEGAN

I never said they came from God. I said it was divine intervention. Because of the sacrifices I made the Morning Star listened and now it's up to us to display our gratitude.

She grabs a hand gun from a desk and points it at John Doe.

MEGAN (CONT'D)

I can accept a lot of things but not blasphemy.

JOHN DOE

There isn't any mission. It's all a story you made up in your head to explain what really happened.

MEGAN

What really happened? You blocked out your memory, Joey. You don't know it.

John Doe marches to the window and glowers at Ray.

JOHN DOE

Come here and fight me yourself like a man.

RAY (O.S.)

(from outside)

We've evolved into something greater than man, Joey.

JOHN DOE

I ain't afraid of you anymore, Ray.

MEGAN

How many times have you said that before, little brother? You gonna try repeating the same lie to yourself hoping that you start to believe it?

John Doe doesn't break his gaze from the window.

JOHN DOE

You can find out now.

MEGAN

Not here. The cop has a little fun house set up in there. You want a shot at your big brother for the first time in your life then it's going to be a fair fight. Or as fair as I can let it be.

JOHN DOE

Motherfucker.

The GLASS BULBS in all of the streetlights EXPLODE.

Ray breaks eye contact to watch the shards of glass rain down.

MEGAN

There we go. Someone is finally growing a set of balls.

JOHN DOE

Now who is being a pussy?

MEGAN

You'll get your chance.

John Doe watches Ray walk away.

JOHN DOE

Where the fuck do you think you're going?

MEGAN

The cop should be able to put it together. I learned a lot about her from the sheriff.

Alyssa looks at her in horror. She knows exactly what Ray means.

Megan collapses to the ground. John Doe runs to check on her.

Lampone comes to. Megan mumbles. She doesn't seem hurt.

Alyssa stands up.

ALYSSA  
Everyone okay?

Alyssa runs to the window. Ray is gone.

ALYSSA (CONT'D)  
He's going to my house.

JOHN DOE  
You got family there?

ALYSSA  
My husband and son.

JOHN DOE  
I'm coming with you.

EXT. POLICE STATION AND CLINIC - MOMENTS LATER

Alyssa, John Doe, Megan, and Lampone step out. They move as a group with each person covering a different direction.

Alyssa and Megan carry shotguns. Lampone has a pistol. John Doe is unarmed. The area is silent.

They get closer to the clinic and see Megan's car (Honda Civic) parked on the side.

MEGAN  
Greg's car is still here.

ALYSSA  
Then Ray is either out on foot or has another car. Either way, we need to move fast.

John Doe turns to Lampone.

JOHN DOE  
I changed my mind.

ALYSSA  
This isn't really good timing for that, John. We will need you if he ambushes--

JOHN DOE

You said it best before. The only way we have a chance to win is if I know how to fight.

MEGAN

Can you even hypnotize him in a car?

LAMPONE

I can try. Why not? Crazier shit has happened tonight.

Alyssa checks under the car.

LAMPONE (CONT'D)

I don't think he's going to blow us up if baby brother is here.

Alyssa is satisfied.

JOHN DOE

Shared blood won't save me if push comes to shove. He thinks he's waging an imaginary holy war.

Alyssa holds her hand out to Megan.

ALYSSA

I'll drive.

INT. MEGAN'S CAR - NIGHT

Alyssa drives while Megan sits shotgun. Lampone is in the back with John Doe. The metronome is on the back console.

LAMPONE

Breathe in and breathe out.

The car bounces. Lampone shoots Alyssa a dirty look.

ALYSSA

Sorry.

LAMPONE

Keep breathing and relax. Just like before.

Alyssa checks her cell phone. She still doesn't have service.

LAMPONE (CONT'D)  
Keep breathing. And imagine you're  
on the stairs walking down to the  
bottom.

INT. STAIRS - NIGHT

From John Doe's POV he is walking down a staircase with a  
closed door at the bottom.

INT. MEGAN'S CAR - CONTINUOUS

John Doe's eyes are shut.

JOHN DOE  
I'm at the door.

LAMPONE  
Now open it.

INT. STAIRS - CONTINUOUS

John Doe's hand reaches for the knob and tries to turn it.  
It's locked.

JOHN DOE  
It won't open.

INT. MEGAN'S CAR - CONTINUOUS

Alyssa and Megan exchange a worried look.

LAMPONE  
Look in your other hand, John.  
There is a key.

JOHN DOE  
There is a key.

LAMPONE  
Open the door.

INT. STAIRS - CONTINUOUS

John Doe's left hand inserts the key and turns it. The right  
hand opens the door.

We cannot see what is behind the door. The only thing there  
is blackness.

LAMPONE (V.O.)  
Unlock your memories.

John Doe steps inside.

INT. RICCI FARM HOUSE LIVING ROOM - NIGHT

John Doe (wearing the same clothes he's had since we first met him except now they're clean) enters the house. All the lights are on.

JOHN DOE  
Hello?

He walks around and appears to be alone.

JOHN DOE (CONT'D)  
Did you come back early from your  
trip, Ma?

A WOMAN SCREAMS outside of the house. John Doe runs to her.

EXT. RICCI FARM HOUSE BACK YARD - CONTINUOUS

John Doe runs to a shed. The lights are on inside. He pushes the door open.

INT. SHED - CONTINUOUS

The floor inside is dirt and a naked MANDY WILKINS is tied up on stakes, spread eagle. There is a pentagram drawn on the floor with a red liquid and candles are at each point of the star.

Ray (also in the same outfit since we met him) stands over Mandy, holding a butcher's knife. His eyes look possessed.

John Doe barges in.

MANDY  
Oh God! Help me!

Ray ruthlessly slices Mandy's throat.

A small drop of blood lands on Ray's shirt where Sheriff Wynn first noticed blood earlier at the clinic.

JOHN DOE  
What the fuck, Ray?

Mandy gurgles as she dies.

Ray kneels down at her body.

John Doe looks on in shock. He turns to run.

RAY  
Stay right there, Joey.

John Doe considers sprinting.

RAY (CONT'D)  
I'm faster than you and while I  
won't kill you, I will cut you up.

Ray leaps up and threatens John Doe with the knife.

RAY (CONT'D)  
You fucking ruined it. This poor  
woman just died for nothing.

JOHN DOE  
Died for nothing? You're the one  
that killed her!

Ray shuts his eyes in an effort to reign in his temper. He breathes as he tries to choose the words he will use to explain himself.

RAY  
She was a sacrifice.

JOHN DOE  
A sacrifice?

RAY  
To a power higher than me.

He places the knife on a table and grabs his younger brother by the shoulders.

RAY (CONT'D)  
You weren't supposed to be home.

JOHN DOE  
They let me out of work early.

Ray looks down at the dead Mandy.

RAY  
Guess she's your problem now too.

He stares deep into John Doe's eyes and invades his personal space.

RAY (CONT'D)

We're brothers.

JOHN DOE

Ray, you just murdered that poor girl.

RAY

This poor slut had what was coming to her. She wasn't pure but now she is. Her soul is cleansed, Joey. Does yours also need cleansing?

John Doe gulps. He has known since childhood that his older brother is very dangerous.

INT. JOHN DOE'S CAR - NIGHT

This is the Chrysler from the beginning.

John Doe is driving while Ray sits shotgun.

RAY

You're going to turn on the road to the lookout and then after about three miles there is a small dirt road where we don't need to worry about anybody passing by. That's where we'll bury her.

John Doe nods.

JOHN DOE

So you're living in the city but you come back to town every now and then to kill?

RAY

Don't say it like that. I don't kill. I sacrifice.

JOHN DOE

(motioning down to a newspaper on the seat between them)

But all those missing women. That's you?

Ray picks up the newspaper and reads the front page. It's the same page that we saw earlier at the police station.

RAY

I don't like knowing their names.

He puts the paper down.

RAY (CONT'D)  
You got a cigarette?

John Doe digs into his pocket. He takes out his wallet and places it on the dashboard. He follows that up with matches from the same pocket and cigarettes from the other.

Ray takes a cigarette and lights one up.

John Doe lights a cigarette and puts the matches back in his pocket.

Ray picks up the newspaper and rips off the front page. He neatly folds it.

RAY (CONT'D)  
Put this in your pocket.

JOHN DOE  
Why?

RAY  
Because I said so.

John Doe takes the page and puts it in his pocket.

RAY (CONT'D)  
You keep that paper for the rest of  
you life. Think of it as a reminder  
for what happened and how by  
helping me, you're just as guilty.

JOHN DOE  
I'm not just as guilty, Ray.

RAY  
Yes, you are!

COLORFUL LIGHT BLINDS THEM

Both John Doe and Ray are shocked. They try to move but they're frozen.

FADE TO:

INT. OPERATING ROOM - NIGHT

John Doe is awake as MYSTERIOUS PEOPLE operate on him.

INT. MEGAN'S CAR - CONTINUOUS

John Doe SCREAMS. Alyssa almost swerves.

LAMPONE

John?

John Doe snaps to and remembers where he is.

JOHN DOE

I don't think this is 1967 anymore.

ALYSSA

1967 was sixty years ago.

John Doe looks down at his arm. It's glowing again.

JOHN DOE

They took us and we were gone for  
so long.

LAMPONE

Who took you?

John Doe points up.

JOHN DOE

They spent a long time trying to  
fix our heads. But Ray is beyond  
fixing and now they turned him into  
something else.

ALYSSA

Why?

JOHN DOE

To experiment. Ray was abnormal  
because he killed his own species  
for pleasure and I got taken along  
because I was with him. They did  
the same things to me that they did  
to him.

ALYSSA

So hopefully you're both the same  
weapon.

EXT. ALYSSA'S HOUSE - NIGHT

Megan's Car pulls up to a one story prefabricated house. There are a few other identical homes in the vicinity.

Everyone gets out. John Doe surveys the area.

JOHN DOE  
This used to be a corn field.

MEGAN  
Now you're acting like your age.

Steven steps out of the house. He looks at the group funny.

Alyssa runs up to him and gives him a huge hug.

ALYSSA  
I'm sorry I didn't believe you before.

Steve hugs her back but he is very confused.

STEVE  
What's going on?

ALYSSA  
Grab Dennis. We need to get out of here now.

STEVE  
Alyssa?

ALYSSA  
I'll explain later. But right now everyone is in danger and it's not safe here.

Steve runs into the house. Alyssa draws her gun and guards the door.

ALYSSA (CONT'D)  
Where the fuck is he?

John Doe checks his arm. It's glowing.

JOHN DOE  
He's close.

Steve runs out holding a half asleep Dennis.

Alyssa hands Megan back her car keys.

ALYSSA

Take them and Lampone and get the fuck out of here.

Megan nods.

STEVE

I need to know what is happening.

ALYSSA

I don't have time to explain. They can tell you when you're driving away.

STEVE

And let you face whatever danger you're facing alone?

JOHN DOE

She won't be alone.

ALYSSA

Your job is to do what's best for Dennis.

LAMPONE

Come on, Steve. Alyssa is a professional. She'll be fine.

Lampone ushers Steve to the back seat and he gets in with Dennis.

LAMPONE (CONT'D)

You guys stay safe.

ALYSSA

We'll try.

Alyssa and Steve exchange pained looks.

Megan and Lampone get in the front. Alyssa and John Doe watch as Megan's car drives away.

JOHN DOE

What happens now?

Alyssa checks her phone. Still no service.

ALYSSA

We'll take my car and get somewhere where there's no people and we could have an advan--

ALL FOUR TIRES ON MEGAN'S CAR BLOW OUT. The car spins out of control and almost hits a tree before stopping.

INT. MEGAN'S CAR - CONTINUOUS

Megan slams on the brakes. She swerves and almost crashes into another tree.

EXT. ALYSSA'S HOUSE - CONTINUOUS

Alyssa and John Doe watch in horror. Megan and Lampone get out of the car.

MEGAN

We're all okay.

The only road away from Alyssa's house is now blocked by Megan's car. Everyone is trapped.

Ray appears behind Megan. He STABS her in the back with a kitchen knife.

Steven looks on in shock and recognition. Ray was the man at the motel.

Megan's eyes fill with pain and horror. He lifts her in the air and then throws her aside.

RAY

All these new powers and yet the old ways always feel the best.

JOHN DOE

I thought you only kill in order to make religious sacrifices like a psychopathic zealot.

Ray steps forward to John Doe.

RAY

And she was a sacrifice. A sacrifice to you. For you are the one that put her and everyone else in danger. I warned you about blasphemy and now you're out of chances little brother.

JOHN DOE

You're not a heralding angel with a divine mandate. Those things weren't sent by God.

Ray stares at his brother. Anger slowly simmering.

JOHN DOE (CONT'D)  
I put a lot of people in danger  
before because I knew you were bad  
and I did nothing to stop you.

RAY  
So you remember now?

JOHN DOE  
I remember. And now this ends here.

John Doe RUNS to Ray. Ray CHARGES at John Doe.

Lampone checks on Megan. She is hurt badly but still alive.

Steve and Dennis stay in the car. Dennis cries and Steve tries to comfort him.

John Doe TACKLES Ray. LIGHTNING ERUPTS. Ray holds his own against John Doe and doesn't fall.

Lampone tries to put pressure on Megan's wound.

Alyssa runs to the fight with her gun drawn. She aims but can't get a clean shot at Ray.

Ray GRABS John Doe and THROWS him into Alyssa's house. The wall COLLAPSES and John Doe disappears inside.

BANG

A bullet skims Ray's cheek. He touches it and looks at the blood on his fingers.

Alyssa tries to pull the trigger but it's stuck.

RAY  
Bad idea, bitch.

The gun moves on its own and POINTS at Alyssa. She tries to fight it but the force of Ray is too much.

WACK. A coffee table is thrown into Ray.

The gun goes flying out of Alyssa's hand as the resistance is suddenly gone. She has no idea where it lands.

John Doe CHARGES at Ray.

Ray STOMPS his foot. The ground SHAKES.

A HOLE OPENS and John Doe FALLS in.

Ray turns to Alyssa.

RAY (CONT'D)  
That your son in the car?

Alyssa stumbles back. Ray moves towards her.

RAY (CONT'D)  
I can tell by the hair. It's a  
beautiful resemblance.

Alyssa trips and falls down. Ray stands over her.

ALYSSA  
Don't you dare touch him.

RAY  
I don't believe that a parent  
should see their child die. So I'll  
kill you first as an act of mercy.

Ray GRABS Alyssa by her hair. He DRAGS her to Megan's car.  
Alyssa tries to resist.

John Doe CRAWLS out of the hole and RUNS to Ray.

Ray SWINGS HIS FIST and HITS John Doe in the head with  
incredibly brutal force.

RAY (CONT'D)  
He uses the same moves from when we  
were kids.

John Doe stands up. Ray is getting annoyed.

RAY (CONT'D)  
Stay down.

Alyssa makes a run for it. Ray POINTS at her and she FREEZES.

John Doe swings at Ray and HITS him.

Ray splits out blood.

The Two Brothers EXCHANGE BLOWS. John Doe quickly becomes  
overwhelmed.

BOOM. Ray hits John Doe with an uppercut.

John Doe collapses.

Ray walks to Alyssa and unfreezes her.

He drags Alyssa back to the car and throws her in front of Megan and Lampone.

RAY (CONT'D)  
Get out of the car now.

Steve climbs out.

RAY (CONT'D)  
The boy too.

ALYSSA  
Please.

RAY  
Shut up and do exactly what I say.

Steve looks at Alyssa.

ALYSSA  
Don't.

Steve shuts the door to the car.

STEVE  
No.

Ray drops Alyssa and marches to Steve.

Alyssa gets up and tries to TACKLE Ray.

Steve takes a pocket knife out of his pocket and opens the blade. He hides it with his hand.

Ray SLAPS Alyssa away.

RAY  
What kind of man hides while he  
lets his woman fight?

Steve forces himself to look Ray in the eye.

STEVE  
I'm not afraid of you.

Steve LUNGES the knife at Ray and lands a direct hit on his neck. Unfortunately the blade BENDS instead of penetrating Ray's skin and Steve CUTS his hand.

RAY  
Nice try.

Ray grabs Steve and TOSSES him high into the air. He lands with a LOUD THUD.

ALYSSA

No!!!!!!

Ray walks back to Alyssa.

RAY

You could have done better.

JOHN DOE (O.C.)

You shouldn't have done that.

John Doe stumbles to him.

RAY

Not trying your usual sneak attack?

JOHN DOE

You know me too well.

RAY

All you had to do was join me.  
Everyone that died tonight was  
because of you, Joey.

John Doe reaches Ray and swings. Ray easily blocks him and punches John Doe in the stomach. The wind is knocked out of John Doe.

RAY (CONT'D)

What did you think you would  
accomplish? I'm stronger than you.  
And I'm not some pussy that's  
afraid to fight.

JOHN DOE

I needed to distract you.

Ray turns to Alyssa but she is where he left her.

BANG. BANG.

Lampone has Alyssa's gun and she shot Ray twice in the chest now. But he still stands thanks to his supernatural power.

RAY

Give me that.

The gun FLIES out of Lampone's hand and Ray CATCHES it.

RAY (CONT'D)

That's enough of--

John Doe LEAPS up and puts Ray in a SLEEPER HOLD. Alyssa tries to pull the gun out of his hand.

They struggle with Ray. He's strong.

ALYSSA  
Plan B Lampone!

Lampone runs to Megan's car, opens the door and grabs something. She looks at a scared Dennis.

LAMPONE  
It's going to be okay.

Ray is really putting up a FIGHT. It's exhausting John Doe to stop him while Alyssa isn't helping much. She tries to hit him with taser but he seems immune.

Lampone returns with the syringe that Megan concocted.

She is about to jab Ray...

ALYSSA  
You can't break his skin.

LAMPONE  
Shut the fuck up and let me think.

She thinks of something real quick.

She STABS Ray in the left eye with the needle.

RAY  
AGHHHH!

She PUSHES the liquid into his body and jumps back.

Ray becomes full of energy and it takes all of John Doe's might to hold him still.

But Ray slows down. He calms down and appears to be UNCONSCIOUS. He drops Alyssa's gun.

ALYSSA  
Don't let him go yet.

She takes out her cuffs and grabs Ray's arms.

Ray opens his eyes and GRABS Alyssa by the throat.

John Doe tries to pull him away from her but Ray is too strong. John Doe only has one option.

SNAP. Ray's neck is broken. He slumps over dead.

Everyone breathes a sigh of relief. John Doe catches his breath.

John Doe grabs the gun from the ground. Alyssa watches him, concerned.

ALYSSA (CONT'D)

John. I think he is dead already.

JOHN DOE

It's Joe. And I need to be sure.

He SHOOTS his brother in the head.

JOHN DOE (CONT'D)

No one else gets hurt.

COLORFUL LIGHTS suddenly appear in the sky. They hover for a few seconds.

They're caused by some type of aircraft but it's design is completely unfamiliar.

The lights FLASH and then disappear with the aircraft. Everyone is left mesmerized by the experience except for John Doe.

JOHN DOE (CONT'D)

This was just a game to them. Like we were here to be their entertainment.

ALYSSA

What are they?

JOHN DOE

They weren't angels.

John Doe drops the gun. He walks to the fallen tree and lifts it out of the way.

JOHN DOE (CONT'D)

(regarding Megan)

She needs to go to the hospital.

He walks towards the woods.

ALYSSA

Come with us. You need a doctor too.

JOHN DOE

I don't belong here.

John Doe walks into the darkness.

LAMPONE

We need to go.

Alyssa helps Lampone lift Megan into the car.

Alyssa runs to Steve. He's struggling to breathe.

She grabs his hand.

ALYSSA

Stay with me.

INT. MEGAN'S CAR - MORNING

Lampone drives while Megan and Steve lie in the back. Alyssa sits shotgun while Dennis sits on her lap.

EXT. HOSPITAL - DAY

Megan's car pulls up to the emergency room entrance. Lampone helps Megan get out while Alyssa runs inside.

Alyssa runs out, followed by FOUR ORDERLIES with two stretchers.

INT. STEVE'S HOSPITAL ROOM - DAY

Steve wakes up. He's in a body cast. Alyssa is sitting next to him.

STEVE

Did we win?

ALYSSA

Yeah.

STEVE

Where's Dennis?

ALYSSA

Marie is watching him.

STEVE

What happened to me?

ALYSSA

Some broken bones.

STEVE

I can't feel my legs.

ALYSSA  
The doctor said you need rest.

STEVE  
So you believe me now?

ALYSSA  
I never thought you were lying.

Steve winces.

ALYSSA (CONT'D)  
But you're right. I didn't believe  
you and I was wrong.

STEVE  
So what happens now?

ALYSSA  
I'll try to be a better wife.

She touches his hand.

STEVE  
I should be better too.

ALYSSA  
You are good to me.

STEVE  
When I get out of this cast I'm  
going to have my way with you.

She kisses him and they look at each other.

ALYSSA  
I'm going to tell the doctor you're  
awake.

She walks to the door.

STEVE  
What's going to happen to Wayne  
now?

ALYSSA  
I don't know.

She walks out of the room.

INT. HOSPITAL HALLWAY - CONTINUOUS

She turns the corner and sees THREE SOLDIERS standing outside of Megan's room. They notice her.

SOLDIER  
Alyssa Machintosh?

ALYSSA  
Yes?

SOLDIER  
The Major wants to speak to you.

He opens the door to the room and motions for her to come in.

INT. MEGAN'S HOSPITAL ROOM - CONTINUOUS

Dennis is watching videos on Lampone's phone. Lampone is sitting in a chair next to Megan's bed. Megan is asleep.

MAJOR SKINNER (50s, broad shoulders and in crisp uniform) sits across from her. They were in mid-conversation but stop when they see her.

MAJOR SKINNER  
How's your husband?

ALYSSA  
He's going to pull through but it will be a long road.

MAJOR SKINNER  
My condolences for your whole department.

ALYSSA  
Sampson and Michaels?

MAJOR SKINNER  
Also dead. We think he murdered them before coming to the station.

This hits her like a truck.

Major Skinner gets up and offers his hand.

MAJOR SKINNER (CONT'D)  
Major Skinner. US army.

Alyssa shakes it.

ALYSSA  
Alyssa Machintosh.

LAMPONE  
I was just explaining to the Major how Joe Ricci's body was vaporized before you shot Ray in self-defense.

ALYSSA  
Oh?

MAJOR SKINNER  
I have a feeling that that might not be exactly what happened.

ALYSSA  
It's what I saw. Joe Ricci is gone and he wasn't the devil's disciple. His brother Ray was.

MAJOR SKINNER  
I think both of you are greatly mistaken. For starters, Joe and Ray Ricci died back in the 1960s.

ALYSSA  
Oh really? Then who were those two men exactly?

INT. ARMY MORGUE - CONTINUOUS

Ray's corpse lies on the table. A TECHNICIAN in a hazmat suit cuts his arm open and we can see the implant. It's grey and doesn't look remarkable.

MAJOR SKINNER (O.S.)  
I'm afraid that's classified.

An ENGINEER in a hazmat uses tools to disconnect the implant.

A MANAGER in a hazmat suit uses a machine to scan Ray's body and direct the others.

INT. MEGAN'S HOSPITAL ROOM - CONTINUOUS

Major Skinner eyes both women.

MAJOR SKINNER  
I think it's going to be best that we speak with you both separately for your official debriefing.

ALYSSA

And what happens to us after our talk?

Alyssa and Lampone exchange a look. They're on the same page.

MAJOR SKINNER

Let's take a walk, Alyssa.

LAMPONE

Don't worry. If you don't come back they won't get me to leave quietly. I'll make so much noise that--

Alyssa pats Lampone on the back.

ALYSSA

We'll be okay.

She stands up and they walk out of the room.

EXT. HOSPITAL HALLWAY - CONTINUOUS

Alyssa and Major Skinner walk and talk.

MAJOR SKINNER

I'm going to need to hear everything from beginning to ending without any editing.

ALYSSA

You didn't answer my question about what happens to us after this. Are you going to make us disappear?

MAJOR SKINNER

Like witness protection?

That was not what she meant and they both know it.

MAJOR SKINNER (CONT'D)

No one is going to hurt you or harm your family.

ALYSSA

But you want to keep this secret?

Major Skinner stops walking.

MAJOR SKINNER

Can I count on your help to make that happen?

She doesn't answer but that's not a 'no' either.

ALYSSA

What happens to Wayne McNeil now?

MAJOR SKINNER

It's complicated.

ALYSSA

Ray used him to murder Cindy.

MAJOR SKINNER

No he didn't. Mike Murkowski killed her.

ALYSSA

Who's he?

MAJOR SKINNER

Some nut that took a liking to Cindy and doesn't like being told no. Wayne showed up after she was killed and then tried to help her, which no one believed at first.

Major Skinner pauses for feedback. Alyssa seems neutral.

ALYSSA

Go on.

MAJOR SKINNER

Murkowski went on to attack the cops and the police station but Deputy Alyssa Macintosh saved the day and should be in line for a promotion. If she plays her cards right.

ALYSSA

Why are you letting me play at all?

MAJOR SKINNER

Because you people saw something special and you managed to beat it. If something like that happens again then we will need experience people on hand.

Major Skinner starts walking again.

MAJOR SKINNER (CONT'D)

Now tell me everything.

FADE TO:

INT. GROCERY STORE - DUSK

The automatic sliding door opens. We can see that there is snow on the ground outside so it has been a few months at least since the last scene.

Alyssa, in police uniform and now wearing the sheriff's star, enters pushing a shopping cart. Dennis sits in the cart. Steve is in a wheel chair behind her, propelling himself.

Alyssa pushes the cart through the aisles. Dennis babbles to himself as she puts items in the cart. She talks back to him.

Steve and Alyssa smile as they choose what to buy. The last few months have been tough but they're getting through it together and it has made their relationship stronger.

They reach the cereal section. A STOCK BOY (can't see his face) is putting boxes on the shelf.

Alyssa puts a box of cereal in the cart. Dennis throws it on the floor and laughs.

Alyssa shoots Dennis a look. It's hard for her to get mad at him though.

The Stock Boy picks up the cereal and hands it to Alyssa. They lock eyes.

The Stock Boy is John Doe. They stare at each other for a moment.

Alyssa takes the cereal and nods to John Doe.

He nods back to her.

John Doe looks at Steve and there is pity in his eyes as he can tell that this man is now crippled after their last encounter.

John Doe extends his hand and Steve shakes it. Steve gets goosebumps. Both men stare at each other with an intense look. John Doe releases his hand.

Steve smiles. He moves his leg and is about to scream for joy when Alyssa leans in.

ALYSSA

Remember, we're being watched.

Steve composes himself and everyone resumes what they were just doing.

Alyssa pushes the cart and reaches the end of the aisle.

She's tempted to look back at John Doe but she stops herself.  
She turns right and continues with her shopping.

EXT. GROCERY STORE - MOMENTS LATER

Alyssa, Steve, and Dennis exit the store and head to their car.

In the distance we catch a glimpse of the colorful lights.

FADE TO BLACK.