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"LAW & ORDER"

"AGONY"

Written by

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LAW & ORDER

"AGONY"

SCRIPT REVISION HISTORY

<u>DATE</u>	<u>COLOR</u>	<u>PAGES</u>
9/04/98	White	1-69

LAW & ORDER"AGONY"CAST

DETECTIVE LENNIE BRISCOE
DETECTIVE REYNALDO CURTIS
LIEUTENANT ANITA VAN BUREN
ASST. D.A. JACK MC COY
ASST. D.A. ABBIE CARMICHAEL
D.A. ADAM SCHIFF

RODGERS
EMIL SKODA
DET. MORRIS LA MOTTE

RAY CARDENAS
AMY CARDENAS
M.E. ASST. JANIS GLYNN
CSU TECH DONNA RICHTER
MACHINE (VOICE)
MORGAN BENNETT
MICKEY TATE
DR. LINUS METOYER
ANN O'BRIEN
WILLIAM O'BRIEN
ROGER LANDIS

MICHELLE ALDEN
JACK MC KINNEY
GAVIN FRAZIER
JOANNE BAUER
MELODY KANE
KATHARINE LANDIS
SANDRA DAVIES
EILEEN WIMBERLY
JERRY WATSON
NATALIE ANTOS
JEAN-CLAUDE PRIX
(NE JOHN PRICE)
MATT BERGSTROM
HELEN KURTZMAN
BRIAN KARSIAN
WALTER REICHMAN
JAIME ACOSTA
MICHAEL ALDEN
SAM FRANKLIN
BARRY KAUFMAN
JUDGE CHARLES ALLSHOT
DEBORAH BURKHARDT (NON-SP)
JUDGE JAMES LATHAM

LAW & ORDER

"AGONY"

SETS

INTERIORS:

PRECINCT
VAN BUREN'S OFFICE
SQUADROOM
INTERVIEW ROOM
OBSERVATION ROOM
INTERROGATION ROOM
D.A.'S OFFICE
SCHIFF'S OFFICE
MC COY'S OFFICE
CONFERENCE ROOM
HALLWAY
LOFT BUILDING
LOBBY
SECOND FLLOR
LANDIS'S LOFT
LIVING ROOM
KITCHEN AREA
GROUND FLOOR HALLWAY
HOSPITAL
HALLWAY
CAFETERIA
KATHARINE'S ROOM
AD AGENCY
RECEPTION
MORGAN BENNETT'S OFC.
ANTIQUÉ STORE
MELODY KANE'S APT.
CO-OP BUILDING
HALLWAY
TRAVELERS' HOME AGENCY
MOONSTONE, INC.
CHEZ MARIUS
RIKERS
MEETING ROOM
LAB
RESTAURANT
MORGUE
CARPENTRY SHOP
FEDERAL JUDGE'S CHAMBERS
HALLWAY
COURTROOM

EXTERIORS:

LOFT BUILDING
TENNIS COURTS
CENTRAL PARK
OFFICE BUILDING
RIKERS

LAW & ORDER"AGONY"TEASER

FADE IN

1 INT. LOBBY - DAY 1

It's nine-thirty on a Monday morning. This is a six-unit loft building. We see a door: 101, and under that, Superintendent. The door opens, Ray Cardenas, 50's, comes out, carrying a plumber's snake and a flashlight, talking over his shoulder.

CARDENAS

I'm not going, Amy. The wedding'll last longer than the marriage.

AMY (O.S.)

She's your niece.

CARDENAS

She should've found herself a nice --

He stops when he sees several envelopes on the floor. He looks to the outer lobby, where he sees a mail sack on the floor, mail scattered, and the body of a mailman in a puddle of blood.

CARDENAS

Amy. Call nine-one-one.

TIME CUT TO

2 EXT. LOFT BUILDING - DAY 2

Briscoe, Curtis, CSU, Cardenas, a couple of uniforms. An M.E.'s assistant, Janis Glynn, is directing the removal of the body as the cops talk to the super.

CARDENAS

I heard the elevator come down maybe a couple minutes before I came out.

CURTIS

Didn't hear a scream or a struggle?

CONTINUED

2 CONTINUED

2

CARDENAS

No.

CURTIS

(to Cardenas)

Anybody with you?

CARDENAS

Not when I came out. My wife and her mother are in the apartment.

BRISCOE

How many units in the building?

CARDENAS

Six. Two on this floor, upstairs it's one loft to a floor. Five stories in all.

BRISCOE

Tenants all here?

CARDENAS

(motions to other door)

Other ground-floor unit goes to work at seven. The others don't leave me their schedules.

Briscoe and Curtis move to the outer lobby. The body is on its way out.

GLYNN

Three stab wounds to the chest.

CURTIS

What kind of knife?

GLYNN

Not a knife, I don't know what it was. Check with me later.

She follows the body out.

BRISCOE

(to Curtis)

Work our way up or down?

CURTIS

Your choice.

CONTINUED

2 CONTINUED (2)

2

Since CSU techs are dusting the elevator, Briscoe and Curtis head for the stairs.

CUT TO

3 INT. SECOND FLOOR - DAY

3

Briscoe and Curtis come from the stairwell toward the loft door. It's ajar. Curtis knocks on the door. No response. He pushes the door open and they enter --

4 INT. LOFT (CONTINUOUS)

4

Big. Sectioned off by a couple of dividers.

BRISCOE

Anybody home?

No response. Curtis heads for a divider, goes around it, sees: Katharine Landis, early 30's, lies on a blood-soaked bed, more or less covered by a blood-stained sheet. Her eyes and mouth are covered with duct tape, she's handcuffed to the iron headboard.

CURTIS

Lennie --

Curtis is moving toward the bed as Briscoe appears.

BRISCOE

Mother of God.

Curtis feels for a pulse.

CURTIS

Alive. Get the paramedics.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

5 INT. LOFT - DAY 5

Katharine Landis has been taken to the hospital.

Briscoe, LaMotte, CSU are here. Briscoe's listening to messages on her answering machine.

LaMotte's in the kitchen area, it's neat, there are clean dishes in the rack by the sink.

WOMAN'S VOICE

(on machine)

Kath, it's Morgan, where are you, I've left three messages since yesterday, are you out of town? Anyway, I've got the tickets for Tuesday night, call me.

MACHINE

Sunday, August fourth, nine-sixteen p.m., line one. That was your last message.

BRISCOE

Almost two days' worth of messages not picked up.

LA MOTTE

Think this psycho was here that long?

BRISCOE

You didn't see this girl. Guy was here for a while.

Briscoe starts going through papers.

LA MOTTE

✓ Sponge's still wet. Cleaned up after himself, took out the garbage. You got anything?

BRISCOE

Pays her bills on time. Get some uniforms, see if they can find the garbage bag.

LaMotte leaves. Briscoe moves over to where CSU tech Donna Richter is examining the bed.

CONTINUED

5 CONTINUED

5

BRISCOE

What you got?

RICHTER

A big job for the lab.

BRISCOE

Specifically.

RICHTER

A lot of blood. Some black hairs, all long.

BRISCOE

No other hair?

RICHTER

Not so far. I'll check the drains. Some of these guys, they take showers before they leave.

Off Briscoe --

CUT TO

6 INT. GROUND FLOOR HALLWAY - DAY

6

Curtis is with Mickey Tate, 20's, who's standing in the open doorway of her unit as Briscoe joins them.

TATE

I almost never hear anything from upstairs, she's pretty quiet.

CURTIS

What about this morning, you hear anything in the lobby? Screams, a struggle.

TATE

No. I left at seven.

BRISCOE

You hear anything upstairs over the weekend?

TATE

Yeah, Saturday night around eleven. Clomp, clomp, clomp, you know, heavy footsteps.

CONTINUED

6 CONTINUED

6

CURTIS

A man?

TATE

I figured she had some guy up there.

CURTIS

She have men here often?

TATE

I don't know. Is she gonna be okay?

Off Briscoe and Curtis --

CUT TO

7 INT. HOSPITAL - DAY

7

Briscoe and Curtis are with Dr. Linus Metoyer, 30's.

BRISCOE

What were the round wounds on her stomach and chest?

METOYER

No idea. The O.R. nurse counted them -- fifty-two. Her flesh was sliced with a knife, maybe a razor blade, arms, legs, back. He cut through the right calf muscle.

BRISCOE

The marks on her neck?

METOYER

Ligature, not a rope, something smooth.

CURTIS

He strangled her but didn't kill her.

METOYER

He tried to. Stab wound in the chest missed the aorta by millimeters.

BRISCOE

Rape?

METOYER

Vaginal bruising and tearing. No semen.

CONTINUED

7 CONTINUED

7

CURTIS

What are her chances?

METOYER

Talk to the surgeons when they're done. Three or four more hours, unless she dies on the table.

(then)

If you hadn't found her when you did, she'd've died within a couple of hours... Her parents are in the cafeteria.

CUT TO

8 INT. HOSPITAL CAFETERIA - DAY

8

Briscoe and Curtis are with Ann and William O'Brien, mid-fifties, middle class.

ANN

The doctors won't tell us what happened to her.

She's upset and angry. Briscoe and Curtis don't want to tell them, either.

CURTIS

Somebody mistreated her.

WILLIAM

They told us she could die, and you say she was mistreated? What the hell happened?

The cops see they have to give these people some info.

BRISCOE

She was hurt. Very badly.

ANN

What? What?

BRISCOE

I'm sorry we have to question you at a time like this, Mrs. O'Brien --

ANN

It's Roger.

CONTINUED

8 CONTINUED

8

WILLIAM

Ann, Roger wouldn't do this.

BRISCOE

Who's Roger?

ANN

Her husband. Takes cocaine, abused her for six years till she finally got out.

WILLIAM

Roger's a bully, he's not a monster.

ANN

Then why did Kitty have to get a restraining order against him? And what about all those times he's called you at three a.m. ranting and raving about her?

WILLIAM

(getting angry)

He wanted her back, Ann.

(to cops)

I told him I couldn't help him. I want you to catch whoever this, this thing is, don't waste your time on Roger.

CURTIS

Where should we look, then?

ANN

Roger punched her and slammed her into walls and dragged her around by her hair and isolated her from her family and friends, and was furious when she left him.

(to William)

Where do you think they should look?

Off Briscoe and Curtis --

CUT TO

9 INT. AD AGENCY - DAY

9

In the background, Briscoe and Curtis are at the reception desk. The receptionist is pointing toward Roger Landis, 35, and Michelle Alden, 28, who are going over a layout. Briscoe and Curtis approach.

CONTINUED

9 CONTINUED

9

BRISCOE
Roger Landis?

He looks up, they badge him.

ROGER
Yes.

CURTIS
Can we talk to you?

ROGER
What about?

CURTIS
Your wife.

Michelle, who's looked up, too, looks back down at the layout.

ROGER
What's wrong?

BRISCOE
She's in the hospital.

Michelle looks back up. Roger looks over at her, she gets the message.

MICHELLE
I'll take this back to the art department.

She leaves with the layout.

ROGER
(to cops)
What happened? Why are police involved?

CURTIS
Where were you this weekend, Mr. Landis? Late Saturday night to early this morning.

ROGER
(insistent)
What happened to Kitty?

CURTIS
She was attacked. Where were you?

CONTINUED

9 CONTINUED (2)

9

ROGER

Is she okay? Why didn't anybody call me?

(dawns on him)

Saturday night to Monday morning?

CURTIS

It was a long attack.

ROGER

Oh, my god. I didn't do it. Why come after me?

BRISCOE

'Cause we hear you're one of those guys who get bent out of shape when women leave them after years of abuse.

ROGER

(mad)

You've been talking to her parents. They'd be in the street if I hadn't helped them. Bill lost his job --

He points to one of the framed ads on the wall.

ROGER

-- I talked Golden Cola into giving him a distributorship. And they point the finger at me?

BRISCOE

You're such a great guy, why'd your wife need a restraining order?

ROGER

She didn't. She's positioning herself for a big settlement. She doesn't want to be with me anymore, fine. I've moved on. New girlfriend.

He gestures to where Michelle was standing.

BRISCOE

The woman who was just here?

ROGER

Yes.

CURTIS

Is that who you were with this weekend?

CONTINUED

9 CONTINUED (3)

9

ROGER

No, she went to a friend's wedding in Connecticut.

He gives them chapter and verse:

ROGER

Saturday night I was with Jack McKinney. His apartment, we watched the game and kicked back for a while. I got there around six, left at two a.m. -- and went straight home. Slept in Sunday morning, then read the Times in bed, took a bike ride in Central Park.

CURTIS

See anybody you know?

ROGER

No. Sunday night I stayed in and went to bed early because I knew this was going to be a rough work week. What hospital?

BRISCOE

St. Mark's. Anybody call you on Sunday?

ROGER

There were messages. I didn't pick up.

BRISCOE

Where do we find Mr. McKinney?

CUT TO

10 EXT. TENNIS COURTS - DAY

10

Jack McKinney, 35, has just finished a set. He's gathering up his things -- cell phone, pager, water bottle -- as he talks to Briscoe and Curtis.

MC KINNEY

Yes, he left a little after two. Will Katharine be all right?

CURTIS

We don't know. She was still in surgery.

CONTINUED

10 CONTINUED

10

MC KINNEY

You're on the wrong track here, you know. Roger wouldn't do this to Katharine or anybody else.

CURTIS

Who would?

MC KINNEY

My god, who could? Check the men she's been dating, who knows what she picked up.

BRISCOE

What men would that be?

MC KINNEY

I don't know their names, but I hear she's been active.

BRISCOE

Landis get upset about that?

MC KINNEY

Why would he? He's got a new girlfriend, he's got his hands full with her.

CURTIS

What's that mean?

MC KINNEY

Roger's a great guy, but he's got some kind of radar for demanding women... I wish I could help you, but I don't know anybody who could do this. At least, I hope I don't.

CUT TO

11 INT. VAN BUREN'S OFFICE - NIGHT

11

Briscoe, Curtis, Van Buren. There are photos and documents on Van Buren's desk.

BRISCOE

She got out of surgery a couple hours ago, hospital's listing her as critical and unstable.

CONTINUED

11 CONTINUED

11

VAN BUREN

What's the lab got?

BRISCOE

Nothing yet. The guy really cleaned up. Even cleared the drains, there's nothing in the P-traps but traces of Drano.

CURTIS

There were five separate sets of prints, the computer didn't match them to anybody with priors.

VAN BUREN

What about the mailman?

CURTIS

(notebook)

Three stabs to the chest with something that left one-inch U-shaped wounds. Force broke the sternum and two ribs. Depth of the wounds is three inches, give or take.

Van Buren's looking at photos.

VAN BUREN

M.E. have an opinion about what kind of implement was used?

CURTIS

No.

BRISCOE

Are the feds taking the murder?

VAN BUREN

They say if we find out the mail was interfered with, they'll think about it. Otherwise, they wish us luck.

(then)

The husband has an alibi, move on. He's not the only man in her life.

BRISCOE

Could've been a stranger.

VAN BUREN

Clear the underbrush first. Talk to the friend who left messages on her machine.

CUT TO

12 INT. MORGAN BENNETT'S OFFICE - DAY

12

Briscoe and Curtis are with Morgan Bennett, 30-ish, the friend who left messages on Katharine's answering machine. She's upset and angry, hurriedly making work-related notes as she talks, trying to get out of here to go to the hospital.

BENNETT

Katharine finally gets it together to leave that son of a bitch, and Jack McKinney makes her sound like a slut?

BRISCOE

Katharine been seeing anybody new?

BENNETT

Don't you start.

CURTIS

Somebody tortured her and left her for dead. Roger Landis has an alibi.

Bennett calms down some.

BENNETT

She's gone out with three or four guys since she left Roger, but nothing clicked.

CURTIS

You know their names?

BENNETT

There was a Paul, and a Randy, a Bill -- I don't know.

CURTIS

How's she spend her time?

BENNETT

She's been reading a lot, she's taking decorative arts classes.

BRISCOE

Where?

Bennett hits an intercom button.

BENNETT

Some antique dealer who holds night classes. He's probably in her Rolodex.

CONTINUED

12 CONTINUED

12

An underling comes in, Bennett gives her the notes.

BENNETT

(to underling)

Tom's going to take care of these items. I'll be at St. Mark's if you need me.

The underling takes the papers and leaves.

BENNETT

(to cops)

Katharine says he's a great guy. She has godawful taste in men.

There are tears in her eyes. She takes her purse and leaves. Off Briscoe and Curtis --

CUT TO

13 INT. ANTIQUE STORE - DAY

13

Briscoe and Curtis are talking to Gavin Frazier, mid-thirties.

FRAZIER

Good lord. Is she --

CURTIS

Intensive Care. You go out with her?

FRAZIER

Five or six dates. Will she be all right?

CURTIS

Ever go to her place?

FRAZIER

A couple of times.

CURTIS

Got keys?

FRAZIER

I never accept keys. Too much implied commitment.

BRISCOE

God forbid.

CONTINUED

13 CONTINUED

13

FRAZIER

(shrugs)

I help ladies get through their divorces. Makes them happy to know they're still desirable.

CURTIS

What do you get out of it?

FRAZIER

Great sex. Breakups make women go out of their way to prove it wasn't their fault.

Briscoe and Curtis gaze at this asshole.

BRISCOE

Where were you last weekend?

FRAZIER

I was in London all of last week, went for a couple of auctions. Got back late Sunday afternoon. British Airways.

BRISCOE

Lemme ask you something: Out of all the men in Manhattan, how'd Katharine Landis find you?

FRAZIER

A mutual lady friend.

BRISCOE

Another lucky recipient of your benevolence?

FRAZIER

That's right.

Off Briscoe and Curtis --

CUT TO

14 EXT. CENTRAL PARK - DAY

14

Briscoe and Curtis have waylaid Joanne Bauer, late 30's, togged out in jogging clothes. She's expensive and catty.

BAUER

He helped me, I thought maybe he could help Katharine.

CONTINUED

14 CONTINUED

14

CURTIS

He ever do anything kinky?

BAUER

You'd have to define kinky.

BRISCOE

S&M.

BAUER

Gavin's talent is, he figures out without asking what pleases the woman he's with.

BRISCOE

He's a big-hearted guy.

BAUER

Well, he gets what he wants, too, after all.

(then)

What happened to Katharine, it's just not Gavin.

CURTIS

Anybody in Katharine's circle of acquaintances you can think of?

BAUER

No, not unless Roger went totally around the bend. Has he?

CURTIS

He has an alibi.

BAUER

I'm sure he does. Nothing's ever his fault.

CURTIS

He was with a man named Jack McKinney.

Bauer reacts.

BAUER

Not Saturday night he wasn't. I saw Jack at La Goulue, and he certainly wasn't with Roger.

Briscoe and Curtis react to this.

CONTINUED

14 CONTINUED (2)

14

BRISCOE

What time?

BAUER

Around eleven-thirty. He was with his current pouty young thing. I know how Jack spent the rest of the night, and it wasn't with Roger Landis -- unless they had a threesome.

Off Briscoe and Curtis --

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

15 INT. INTERVIEW ROOM - DAY

15

Briscoe, Curtis, Roger Landis.

CURTIS

You might as well come off it, Landis.
Your friend McKinney told us you asked
him to lie for you.

Roger Landis is sweating.

ROGER

Okay. I was at a hotel.

BRISCOE

Who with?

ROGER

If Michelle finds out about this,
she'll kill me. You know how women
are.

BRISCOE

You mean they get bent out of shape
just because you chase your crotch
down the street every time they turn
their back.

ROGER

It was just one night, and anyway,
hookers shouldn't count.

CURTIS

Where'd you find the hooker?

ROGER

Paramour Incalls. Very high-quality
girls.

Briscoe heads for the door.

ROGER

You done with me?

Briscoe's opened the door and motioned in a uniform.

CONTINUED

15 CONTINUED

15

BRISCOE
(to Roger)

You can make a new friend while we
check out your latest excuse.

The cops leave.

CUT TO

16 INT. APARTMENT - DAY

16

Briscoe, Curtis, Melody Kane, 20's.

KANE

I'm a massage specialist.

BRISCOE

Yeah? What part of the body do you
specialize in?

KANE

Whatever part needs relief.

CURTIS

Saturday night, your agency sent you
to the Hotel Royale. What time did
you get there?

KANE

Long as we understand each other.

The cops nod.

KANE

Around ten, ten-fifteen. I figured
the guy must be married, why else rent
a hotel room for a massage?

CURTIS

How long did you stay?

KANE

He left at nine-thirty Sunday morning,
the rest of us stayed till checkout
time.

BRISCOE

The rest of us?

KANE

The guy was all coked up, I called for
reinforcements.

(MORE)

CONTINUED

16 CONTINUED

16

KANE (CONT'D)

(off their look)

Guys on coke have problems -- you know, they can't...

BRISCOE

Get relief?

KANE

Yeah. Anyway, by three a.m., there were five of us massaging him, putting on little shows for him.

Curtis's cell phone rings. He walks off to answer it.

BRISCOE

Five girls times eleven hours. Guy must've dropped a bundle.

KANE

Twenty-five grand. He had lots of problems and lots of plastic. The perfect client.

BRISCOE

Did he ever get his money's worth?

KANE

Most of the clients come and go. This one just went.

Curtis is back.

CURTIS

Victim's conscious.

CUT TO

17 INT. HOSPITAL - DAY

17

Briscoe and Curtis are with Katharine Landis, who's in a lot of pain. Tubes and IV's. Her mother, Ann O'Brien, is here, too. Briscoe and Curtis are in close because Katharine's voice is shaky.

CURTIS

Did you go to the club alone?

KATHARINE

Just wanted to dance...

CONTINUED

17 CONTINUED

17

CURTIS

What time did you leave to go home?

KATHARINE

Ten...

BRISCOE

Alone?

KATHARINE

Yes... Mom?

ANN

Yes, honey.

KATHARINE

Something for the pain...

Ann steps out to waylay a nurse.

BRISCOE

Did anybody follow you?

KATHARINE

No, I always check... Nobody...

CURTIS

Was he waiting for you in your apartment?

KATHARINE

Don't know...

BRISCOE

Did you lock your door when you came in?

KATHARINE

Thought so, maybe not... a few drinks at the club...

A nurse comes in with a syringe, injects Katharine's IV as:

KATHARINE

Got some water, heard a voice behind me... 'If you turn around, I'll kill you...'

She starts fading a little.

CURTIS

Whose voice was it?

CONTINUED

17 CONTINUED (2)

17

KATHARINE

Don't know...

(her eyes close)

Don't know...

She's out. Ann's stroking her head. She looks at the cops with tears in her eyes.

ANN

What kind of -- of --

Off Briscoe and Curtis --

CUT TO

18 INT. VAN BUREN'S OFFICE - NIGHT

18

Briscoe, Curtis, Van Buren, Skoda. The squadroom's quiet, the cops are picking Skoda's brain. Skoda's perusing the case file.

SKODA

Your man sounds like he's still experimenting, still honing his fantasy.

VAN BUREN

Fantasy? Katharine Landis might disagree with you.

SKODA

These men construct scenarios in their heads and then act them out. They get off on humiliating, degrading and torturing another human being. Fact he didn't kill her means he's still taking baby steps.

BRISCOE

He tried.

SKODA

He'd've made sure.

CURTIS

It could get worse?

SKODA

Will get worse. If he were seasoned, he'd've walked past the postman, probably said good morning.

CONTINUED

18 CONTINUED

18

BRISCOE

So he doesn't fit whatever pattern he's supposed to fit?

SKODA

He fits. Just uncommon he'd kill on his way out like this. So you know he's decisive.

VAN BUREN

What else do we know?

SKODA

Meticulous, organized -- look how he cleaned up after himself. In a line of work where he deals with minutiae and doesn't have to stay in one place. Travels a lot.

Curtis is taking notes.

SKODA

Probably white, no prior relationship with the victim. Seems normal to others, may or may not be married, collects sadistic pornography, most likely keeps a detailed record of his cruelties.

VAN BUREN

Lotta white men in New York City who travel and have no prior relationship to Katharine Landis.

SKODA

(shrugs)

He's out there trolling, Katharine Landis's not the first woman he's approached.

VAN BUREN

(to cops)

Pull any incident reports that look promising. Women who had narrow escapes, hookers who got more than they bargained for.

Briscoe and Curtis start to leave.

VAN BUREN

And send the crime details to all precincts, see if they've got anything that matches.

CONTINUED

18 CONTINUED (2)

18

Briscoe and Curtis leave.

CUT TO

19 EXT. OFFICE BUILDING - DAY

19

Briscoe and Curtis are with Sandra Davies, 20's; she's in a business suit.

DAVIES

I told the police officers I didn't want to press charges.

BRISCOE

Guy tries to strangle you, you want to let it go?

DAVIES

I want to keep my job.

CURTIS

What's your job got to do with it?

Davies sees they're not going to leave her alone, so:

DAVIES

I met this guy in a bar, we went to his place, things got a little out of hand, so I left.

CURTIS

Patrol unit found you at 68th and Madison, you were dazed and half-dressed, you had ligature marks on your neck.

DAVIES

I'm into S&M, okay, it's not a crime. The guy wasn't responding to any of the safe words. It's a game, you know, only he wasn't playing.

BRISCOE

He have a name?

DAVIES

Matt.

BRISCOE

Any point asking you his last name?

CONTINUED

19 CONTINUED

19

DAVIES

No.

(off their look)

I didn't care what his name was.

BRISCOE

What's he look like?

DAVIES

Thirty-ish, five-ten or so, sandy hair, grey eyes, clean-shaven.

BRISCOE

Where's his place?

Davies doesn't say anything.

CURTIS

You see the papers? Read about that woman who was tortured last weekend?

This gets Davies's attention.

CURTIS

Where's his apartment?

DAVIES

You keep my name out of it?

The cops nod. Off Davies --

CUT TO

20 INT. CO-OP BUILDING - HALLWAY - DAY

20

In the doorway, Briscoe and Curtis talk to Eileen Wimberly, 40's.

WIMBERLY

No, it's not my apartment. The owner, Ms. Fowler, has been in the Middle East since August.

CURTIS

Anybody staying here with you?

WIMBERLY

No. What's this about?

CURTIS

How long've you been here?

CONTINUED

20 CONTINUED

20

WIMBERLY

Since the fourteenth.

BRISCOE

Anybody here before you?

WIMBERLY

Oh, you're looking for the pervert,
aren't you?

BRISCOE

What makes you call him a pervert?

Wimberly disappears back into the apartment, comes back with
an unlabeled black videotape box.

WIMBERLY

This was in the VCR, I guess he forgot
about it when he left. I watched ten
seconds of it, it's disgusting.

Curtis takes the box.

BRISCOE

You know his name, where we could find
him?

WIMBERLY

(thinks)

When I moved in, there was a package
here by the door. I don't remember
the name.

CURTIS

Remember who sent it? Who delivered
it?

WIMBERLY

Sorry. I asked the doorman to send it
to the rental agency.

Off Briscoe and Curtis --

CUT TO

21 INT. TRAVELERS' HOME AGENCY - DAY

21

Briscoe and Curtis talk to Jerry Watson, 40's, who's at a
desk.

CONTINUED

WATSON

That'd be Matt Bergstrom, one of our regulars, travels a lot. Is he in trouble?

CURTIS

He's from out of town?

WATSON

(nods)

Seattle. Calls us a couple times a year, he's coming in, needs a place to stay.

BRISCOE

Town's full of hotels.

WATSON

We've got clients who need somewhere to stay and other clients who don't want their apartments vacant while they're gone. Everybody wins.

CURTIS

What do you know about Bergstrom?

WATSON

Not much, never met him except on the phone. Freelances, something to do with computer games.

BRISCOE

Why'd he leave the co-op early?

WATSON

Said he needed to be closer to the office.

BRISCOE

You know where he went?

Watson shakes his head.

CURTIS

What'd you do with his package?

WATSON

Sent it back to the company where he's working.

CUT TO

22 INT. MOONSTONE, INC. - DAY

22

It's quitting time. Briscoe and Curtis are talking to the receptionist, Natalie Antos, 22.

ANTOS

Matt Bergstrom, sure, he's that guy who -- well, I don't know exactly what he does, it's something about the content of the video games.

CURTIS

Is he here?

ANTOS

No, he left. What do you want him for?

CURTIS

Need to talk to him. Where's he staying?

ANTOS

He won't be there. He went to dinner with Ms. Kurtzman in Product Development. They left maybe half an hour ago.

Briscoe and Curtis exchange a look.

BRISCOE

Know where they went?

ANTOS

Sure, I made the reservation. Chez Marius, 86th and Broadway.

BRISCOE

Whose name's the reservation in?

ANTOS

His.

Briscoe and Curtis move out, not wasting any time. Curtis gets out his cell phone.

CURTIS

I'll call the precinct, get some uniforms to meet us.

CUT TO

23 INT. CHEZ MARIUS - NIGHT

23

Briscoe and Curtis are with the maitre d', Jean-Claude Prix, ne John Price, who's unhappy to have cops here. Briscoe and Curtis are leaning on him. Two unis stand by.

BRISCOE

We can be quiet about it. Or not.

Prix accepts the inevitable, gestures to a waiter.

PRIX

(to waiter)

Escort these gentlemen to table eight.

Briscoe and Curtis follow the waiter to Bergstrom's table. The uniforms wait where they are.

CURTIS

Matt Bergstrom?

Bergstrom's around thirty, intelligent, good-looking, well-groomed.

BERGSTROM

Yes.

The cops discreetly badge him. Helen Kurtzman is wondering what's going on.

CURTIS

We've got some questions for you. Can you come with us to the station.

BERGSTROM

Questions about what?

He seems genuinely confused.

BRISCOE

We can talk at the precinct.

BERGSTROM

Are you arresting me?

BRISCOE

Not unless you make us.

Bergstrom takes his napkin off his lap and puts it on the table.

CONTINUED

23 CONTINUED

23

BERGSTROM

(to Helen)

Some mistake, I guess I better clear
it up.

He stands up.

KURTZMAN

Do you want me to call anybody, Matt?

BERGSTROM

No, it'll be fine. I'm sorry, I'll
call you later.

(to cops)

Lead the way.

CUT TO

24 INT. INTERROGATION ROOM - NIGHT

24

Briscoe, Curtis, Bergstrom, a uniform standing against the
wall. They've been here a while.

The table's littered with Styrofoam cups, maybe empty
takeout cartons. There's also stuff taken from his hotel
room -- half a dozen silk scarves, couple pairs of
handcuffs, porno videos, etc.

Briscoe has one of the scarves (in an evidence bag) in his
hand.

BRISCOE

So you wrap this around the woman's
throat and tighten it till she passes
out. But you don't kill her, right?
That's no fun.

BERGSTROM

That's the sickest thing I've heard.
Now, I told you, those are gifts for
the women I'm working with.

Briscoe holds up other evidence bags, one by one.

BRISCOE

(tanto knife)

Yeah, this makes a great gift idea.

(handcuffs)

Who're these for? Katharine Landis?

CONTINUED

BERGSTROM

Why keep asking me the same questions?
I don't know anything about any
Katharine Landis.

CURTIS

You know about Sandra Davies. You
tried to asphyxiate her.

BERGSTROM

I told you, she kept saying rougher,
rougher. Then all of a sudden, she
kicked me, grabbed her clothes and ran
out.

CURTIS

Katharine Landis want it rougher, too?

Bergstrom sighs and shakes his head wearily.

BERGSTROM

I don't know Katharine Landis.

Briscoe and Curtis start over:

CURTIS

Where were you from Saturday night
till Monday morning?

They've asked him this about nine times.

BERGSTROM

Hasn't changed since the last time you
asked. I did some paperwork at the
hotel, and I walked around the city.
I like to walk.

BRISCOE

Thirty-six hours. You didn't see
anybody you know, didn't talk to
anybody you know. You didn't call
anybody, nobody called you.

BERGSTROM

If I'd seen or talked to anybody,
don't you think I'd say so? I'm not
even from here --

CURTIS

We've asked the Seattle police to
check you out. What're they going to
tell us?

CONTINUED

24 CONTINUED (2)

24

Bergstrom's had it.

BERGSTROM

You've kept me here for five hours,
you searched my hotel room, you took
my picture without telling me why, you
accused me of something I didn't do.
I've tried to cooperate, but I'm done.

(he leans back)

Get me a lawyer, or let me go. And I
want my stuff back.

Van Buren appears at the doorway, motions them out. They
leave Bergstrom with the uni and go to --

25 INT. OBSERVATION ROOM (CONTINUOUS)

25

LaMotte's here as the others come in.

LA MOTTE

The club Katharine Landis went to, I
found two people who I.D.'d Bergstrom
in the neighborhood.

CURTIS

The night she was there?

LA MOTTE

A couple days before. A bar right
down the street from the club,
bartender says Bergstrom was there.
Some blonde babe hit on him, he wasn't
interested, then he locked onto a
brunette, spent an hour trying to get
her out the door.

BRISCOE

She go with him?

LA MOTTE

No. Also sweet-talked a clerk in a CD
store, she wasn't interested 'cause
she's got a girlfriend.

CURTIS

We can't hold him on what we've got.

VAN BUREN

(to Briscoe and
Curtis)

Tell him you'll get him a lawyer, then
get that girl in here.

(MORE)

CONTINUED

25 CONTINUED

25

VAN BUREN (CONT'D)
(off their look)
The one he tried to strangle.

Off Briscoe and Curtis --

CUT TO

26 INT. VAN BUREN'S OFFICE - NIGHT

26

Briscoe, Curtis, Van Buren and Sandra Davies, who doesn't want to be here.

DAVIES
How many people do I have to tell I'm not pressing charges?

CURTIS
You think you're the only woman this guy goes after?

DAVIES
Then talk to them. I work for a politician, and I need the job, I can't get mixed up in this.

Van Buren opens the door and motions the cops out. They leave. Van Buren's tone is reasonable.

VAN BUREN
What do you think would've happened if you hadn't kneecapped this guy and run out?

Davies doesn't answer.

VAN BUREN
It was in his eyes, wasn't it? He was going to kill you.

DAVIES
Maybe I overreacted.

Van Buren puts photos in front of Davies, who looks at them and quickly looks away.

VAN BUREN
Her name's Katharine Landis.
(points to a picture)
Those are knife wounds. These injuries here, we don't know what they are.

(MORE)

CONTINUED

26 CONTINUED

26

VAN BUREN (CONT'D)

(another picture)

Marks where he tightened something
around her throat. You know how that
feels, don't you?

Davies is upset.

VAN BUREN

He's pulling it tighter and tighter,
and you don't know if he's going to
stop or keep going...

Davies doesn't say anything.

VAN BUREN

But you did know, didn't you? You
knew if you didn't get out of there,
you'd end up like this.

She puts the pictures under Davies's nose.

VAN BUREN

Is your job worth this? How many
other women do you want him to savage?

Off Davies, who's crying now --

CUT TO

27 INT. INTERROGATION ROOM - NIGHT

27

Briscoe and Curtis join Bergstrom and the uniform.

BRISCOE

Okay, Mr. Bergstrom, you're under
arrest.

BERGSTROM

(upset)

I didn't do anything to that woman.
You can't possibly have any evidence.

CURTIS

Which woman you talking about?

Bergstrom gives him a wary look. Curtis cuffs him as:

CURTIS

Sandra Davies filed a complaint. The
charge is Assault in the First Degree.
You have the right to remain silent,
you have the right to an attorney...

CONTINUED

27 CONTINUED

27

Briscoe picks up a couple of evidence bags.

BRISCOE

And you can't have your toys back.
They're going to the lab.

Off Bergstrom looking from one to the other of them --

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

28 INT. HOSPITAL - DAY

28

Briscoe, Curtis and Carmichael are here with Katharine Landis, the cops are showing her a photo array in a six-pack. Katharine's still in a lot of pain, but she's more coherent than she was the last time. The bed is positioned almost all the way back, so Briscoe's having to hold the pictures up for Katharine to see.

KATHARINE

(motions)

That one, too.

BRISCOE

You know him?

KATHARINE

No, he just looks familiar.

Carmichael points to one of Bergstrom.

CARMICHAEL

So this one and this one you might have seen somewhere before. Think of where.

Katharine tries, fails, shakes her head.

KATHARINE

Is it one of them?

CURTIS

We need to know everything you remember about the incident.

Katharine turns her head.

CARMICHAEL

Anything he said...

KATHARINE

After he told me not to turn around, he never said anything else.

BRISCOE

For a day and a half?

CONTINUED

28 CONTINUED

28

KATHARINE

I don't know. All I remember is the pain.

Off Carmichael and the cops --

CUT TO

29 INT. RIKERS MEETING ROOM - DAY

29

McCoy, Carmichael, Bergstrom and his attorney, Brian Karsian. Bergstrom's attention is on Carmichael.

KARSIAN

Mr. Bergstrom is the aggrieved party here. Ms. Davies attacked him, he had to see a doctor about his knee.

MC COY

She kicked him because he was strangling her.

KARSIAN

You can't sustain an Assault One charge. It was a misunderstanding. Her word against his, drop it.

MC COY

I'm more likely to up the charge than I am to drop it.

KARSIAN

Are you off on Katharine Landis again? You haven't got one thing to link my client to that.

Bergstrom removes his gaze from Carmichael.

BERGSTROM

(to Karsian)

You make it sound like they just haven't found anything yet.

(to McCoy)

There's nothing to find. I didn't do anything to that woman.

CARMICHAEL

You say you didn't do anything to Ms. Davies, either.

CONTINUED

29 CONTINUED

29

BERGSTROM

I didn't do anything to her she didn't ask for.

CARMICHAEL

Was Katharine Landis asking for it, too?

Bergstrom gazes at Carmichael for so long it's creepy. Finally:

BERGSTROM

That's not what I meant.

MC COY

What about Leslie Dawes in Seattle?

KARSIAN

Who?

McCoy slides a piece of paper over to him. Karsian reads.

KARSIAN

(it's nothing)

Misdemeanor assault. Three years ago.

MC COY

She accused him of trying to strangle her. Bad habits die hard.

Karsian starts to say something else, but Bergstrom gestures to him, they huddle. After a time:

KARSIAN

He'll plead to Assault Three, pay the fine. And he'll promise never to do it again.

MC COY

(after a moment)

We'll let you know.

KARSIAN

You have till Monday. Then I'll move to dismiss.

CUT TO

30 INT. MC COY'S OFFICE - NIGHT

30

McCoy, Carmichael and Schiff.

CONTINUED

30 CONTINUED

30

SCHIFF

Any forensic evidence at all?

CARMICHAEL

Bergstrom left no fibers, hair, fluids, prints of any kind at the scene.

SCHIFF

What about the paraphernalia in his hotel room?

MC COY

The handcuffs were the same make as the ones used on Katharine Landis.

SCHIFF

Won't sustain an indictment.

CARMICHAEL

The police found traces of saliva on the scarves, doesn't belong to Landis or Bergstrom.

MC COY

Probably from victims yet to be uncovered.

SCHIFF

So there's nothing tying him to the Landis woman and the mailman except the cops' gut feeling.

CARMICHAEL

And mine.

SCHIFF

Have the police go over it again. If they still come up with nothing, take the misdemeanor plea.

MC COY

For what's probably an attempt at murder.

SCHIFF

He said, she said. Waste of time.

Schiff leaves. Off McCoy and Carmichael --

CUT TO

31 INT. LAB. DAY

31

Briscoe's with a tech, Walter Reichman. Arrayed on a table are the items the cops took from Bergstrom's hotel room.

REICHMAN

I can run the tests till my arms fall off, won't change the results. Aside from the unidentified saliva, there's nothing on these.

BRISCOE

You checked every piece of clothing?

REICHMAN

Everything means everything. Right down to the soles of his shoes.

Reichman picks up a sneaker.

REICHMAN

The tracks of this sneaker had creosote on it, there was a sliver of wood embedded in it.

BRISCOE

From what?

REICHMAN

(shrugs)

Maybe a railroad tie.

During this, Curtis has come in, notebook in hand.

CURTIS

Bergstrom submitted restaurant receipts to the computer company for reimbursement.

BRISCOE

Even psychos gotta eat.

CURTIS

Mostly he ate in his neighborhood, but three times in one week he went way the hell uptown to a place near Fort Tryon Park.

Briscoe's just looking at him.

BRISCOE

Don't they call this clutching at straws?

CONTINUED

31 CONTINUED

31

Off Curtis --

CUT TO

32 INT. RESTAURANT - DAY

32

It's an off hour, the restaurant is quiet.

Briscoe and Curtis are talking to a waiter, Jaime Acosta. They're showing him a picture of Bergstrom.

ACOSTA

He came three nights in a row earlier this month.

CURTIS

Anybody with him?

ACOSTA

No.

CURTIS

He say why he came here instead of someplace else?

ACOSTA

I think he must've been here before. All three times, he asked for that table...

(by a window)

... like it meant something to him.

BRISCOE

He do anything besides eat?

ACOSTA

He sat there and looked out the window, smiling.

BRISCOE

What was he looking at?

ACOSTA

At the park.

CURTIS

What in the park?

ACOSTA

The leaves. How do I know?

CONTINUED

32 CONTINUED

32

Briscoe and Curtis have stepped over to the table by the window, which is unoccupied. They look out the window into Central Park, then at each other. Off them --

CUT TO

33 INT. MC COY'S OFFICE - DAY

33

Briscoe, Curtis, McCoy and Carmichael.

BRISCOE

We got a K-9 unit up there and sniffed through several acres, dog didn't find anything.

CURTIS

We talked to two uniforms who saw Bergstrom leaving the park at four a.m. on the sixth of this month. The exit nearest the restaurant.

BRISCOE

They stopped him, didn't like his attitude, hung onto him while they looked around some. Zip.

CARMICHAEL

The park, train tracks -- What the hell's he up to?

CURTIS

We checked his travels the last few years. Dallas P.D. investigated him on a case where a woman disappeared January last year.

MC COY

What made them lock onto Bergstrom?

BRISCOE

He was seen with her the day she went missing. They couldn't tie him in. Case is still open.

McCoy and Carmichael look at each other, then:

MC COY

I don't like where this seems to be going... How long's he been coming to New York?

CONTINUED

33 CONTINUED

33

CURTIS

The past five years.

MC COY

Pull all the reports of missing women,
open murder cases with a sex angle,
see if anything matches up.

BRISCOE

Five years. That's a lot of cases.

MC COY

Better get started.

The cops leave.

CARMICHAEL

I have friends in the Dallas D.A.'s
office.

MC COY

Give them a call.

CUT TO

34 INT. RIKERS MEETING ROOM - DAY

34

Bergstrom and Karsian are here as McCoy and Carmichael come
in and take seats. Bergstrom looks relaxed.

KARSIAN

Do we have a deal?

MC COY

(to Bergstrom)

Does the name Anna Lasky mean anything
to you?

Bergstrom looks at Karsian, who doesn't know what's going
on, either. McCoy continues addressing Bergstrom directly.

MC COY

You had lunch with her in Dallas on
January seventh last year. Nobody
ever saw her again.

Clearly news to Karsian.

BERGSTROM

Oh, god, not this again.

(MORE)

CONTINUED

BERGSTROM (CONT'D)

I had lunch with her, she left in her car, I walked back to the house I was renting.

MC COY

Her car was found a week later at the Houston airport. Blood in the trunk.

BERGSTROM

(upset)

Did they find my fingerprints in it? No. They didn't find one damn thing, not one reason to suspect me. Because I didn't do it.

CARMICHAEL

We've heard how well you clean up after yourself. Wash the dishes, take out the garbage, Drano down the drains.

KARSIAN

(enough)

Unless you've annexed Dallas to New York County, I don't see how this is any of your business. And I'm still not hearing any evidence against him on the Landis case.

MC COY

(to Bergstrom)

We asked Dallas P.D. if there's a park near where you stayed when you were there. They said yes.

Bergstrom is watchful. Karsian doesn't know what's going on.

MC COY

We told them they might want to have a dog and handler check it out. What are they going to find, Mr. Bergstrom?

Karsian looks at Bergstrom, who's icy cool.

KARSIAN

Where are you going with this, Mr. McCoy?

MC COY

I'm not going anywhere, Mr. Karsian.

(MORE)

CONTINUED

34 CONTINUED (2)

34

MC COY (CONT'D)

Your client's going to Death Row,
either here or in Texas.

KARSIAN

This is the most colossal bluff I've
ever seen. You have nothing.

CARMICHAEL

(to Bergstrom)

They throw the switch a lot quicker in
Texas.

BERGSTROM

I want to talk to Mr. Karsian alone.

McCoy and Carmichael step out into the --

35 INT. HALLWAY, RIKERS (CONTINUOUS)

35

-- and close the door behind themselves.

CARMICHAEL

We've got him.

MC COY

Maybe, maybe not. Karsian's in there
talking him down. It is a bluff,
after all...How many cases are open?

CARMICHAEL

Last I heard, they had over six
hundred reports of missing women still
to go through. Six hundred.

They're silent for a moment, then the door opens and Karsian
motions them back in.

36 INT. RIKERS MEETING ROOM (CONTINUOUS)

36

As the three lawyers reseal themselves:

KARSIAN

He'll plead to aggravated assault on
Landis and Man One on the postal
carrier.

McCoy and Carmichael get up to leave.

BERGSTROM

I'm not done.

CONTINUED

MC COY

We're too far apart, Mr. Bergstrom.

BERGSTROM

No death penalty. No extradition.

MC COY

Extradition's up to the governor.

BERGSTROM

What if I help you clear some open cases?

McCoy and Carmichael turn back.

MC COY

What cases?

KARSIAN

He's not saying any more until you take the death penalty off the table. And he won't admit guilt on anything but Landis and the mailman.

MC COY

We'll get back to you.

He and Carmichael leave.

CUT TO

37 INT. SCHIFF'S OFFICE - NIGHT

37

McCoy, Carmichael, Schiff, Skoda.

SKODA

He's giving you a gift, Jack. Take it. He's a serial killer. This is your chance to stop him.

SCHIFF

(to McCoy)

Will he take life without parole?

MC COY

That's as low as I'm willing to go. I want him out of circulation forever.

CARMICHAEL

Why close off our options. If we make a deal now, the cops are wasting their time trying to hook him up to disappearances.

CONTINUED

37 CONTINUED

37

MC COY

We don't have any bodies.

SKODA

Without Bergstrom's cooperation, you may never find these women. Some of these men display their handiwork for all the world to see, Bergstrom's the other kind, it's his secret.

CARMICHAEL

The cops are pushing hard.

MC COY

We only have till Monday. If he gets out, he's gone.

Schiff, who's just been listening, now weighs in:

SCHIFF

There're families out there living every day not knowing what happened. Make the deal.

Off McCoy and Carmichael --

CUT TO

38 INT. RIKERS MEETING ROOM - DAY

38

McCoy, Carmichael, Bergstrom, Karsian.

MC COY

Murder One for the mailman, Assault One and Attempted Murder Two for Katharine Landis, and you open up on the cases you know about.

KARSIAN

Murder Two for the mailman, Assault Three for Landis.

MC COY

I'm not negotiating, Mr. Karsian. I'm telling Mr. Bergstrom what he has to do to escape the death penalty.

KARSIAN

Sentence?

CONTINUED

MC COY
Life without parole.

KARSIAN
Twenty-five to life.

MC COY
No. Mr. Bergstrom?

Bergstrom looks from one to the other of them.

MC COY
Clock's ticking.

BERGSTROM
No death penalty.

McCoy nods.

KARSIAN
And no admission of guilt on the other cases.

MC COY
(nods)
If we uncover independent evidence,
all bets are off.
(to Bergstrom)
Let's hear it.

Bergstrom looks at Karsian to make sure it's all set, then:

BERGSTROM
I can show you six bodies.

McCoy and Carmichael react.

CARMICHAEL
You killed six women?

KARSIAN
No admission. No death penalty.

CARMICHAEL
(to Bergstrom)
You didn't kill them, how do you know
where they are?

BERGSTROM
I heard.
(to McCoy)
I'll draw you a map.

CONTINUED

38 CONTINUED (2)

38

Off McCoy and Carmichael --

CUT TO

39 INT. MORGUE - DAY

39

McCoy, Carmichael, Briscoe, Curtis and Rodgers. Five skeletons. Rodgers has file folders.

RODGERS

Four of them had already been discovered.

BRISCOE

Exactly where Bergstrom said they'd be.

RODGERS

Three were buried as Jane Does on Hart Island. The fourth was I.D.'d from dental records, Beth Aldredge, she was shipped home to Minnesota.

BRISCOE

We didn't ask to dig her up.

MC COY

Autopsies conducted at the time?

RODGERS

All they had were bones. I can give you approximate times of death, may be off by months. All of them had some chipped bones -- knife wounds, delivered with some force.

MC COY

The other two?

CURTIS

One was in Central Park, one in a train tunnel. Bergstrom visited them. Probably got himself off reliving the good old days.

BRISCOE

Bergstrom led us right to them.

RODGERS

Skeletal remains. Chipped bones like the others.

(MORE)

CONTINUED

39 CONTINUED

39

RODGERS (CONT'D)

Five of the six had three to five
knife wounds, Red Socks had fourteen.

CARMICHAEL

Red Socks?

Rodgers hands Carmichael a photo.

RODGERS

That's all she was wearing.

CARMICHAEL

Nothing that connects him to them?

RODGERS

Sorry.

BRISCOE

This guy gets away with six murders.

CURTIS

And who knows how many more?

MC COY

His allocution is in two weeks. He'll
be doing life without parole.

BRISCOE

If anybody ever deserved the needle...

CURTIS

That's for Katharine Landis and the
mailman.

(the bodies)

What about these?

CARMICHAEL

The deal includes these.

Briscoe and Curtis are outraged.

MC COY

Unless we can nail them down
independently.

Off Briscoe and Curtis --

CUT TO

40 INT. SQUADROOM - DAY

40

It's a few days later. Briscoe and Curtis are doing paperwork.

BRISCOE

You got any paper clips?

Van Buren comes out of her office.

VAN BUREN

DD-5's ready?

Now Katharine Landis (in a wheelchair) and her father -- he's carrying a business-sized envelope -- appear and approach. Briscoe and Curtis stand up. Curtis offers her his chair.

KATHARINE

(edgy)

I got out of the hospital this morning. My mom and dad brought me home.

She's trembling, looks at William, he takes up the story.

WILLIAM

This was right inside the door. I put it in a plastic bag to protect it.

He hands it to Van Buren, who's closest. She opens it. A paper is in a Ziploc bag. She reads it, hands it to Curtis. As he looks at it:

WILLIAM

My wife and I were at her apartment yesterday, making sure everything was ready for Kitty to come home.

VAN BUREN

The note wasn't there then.

WILLIAM

No.

KATHARINE

Ms. Carmichael told me you caught the man who attacked me -- weeks ago.

Curtis hands it to Briscoe.

CONTINUED

40 CONTINUED

40

BRISCOE

'Dear Kitty, If you think that was
bad, just wait.'

Off the cops --

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

41 INT. D.A. CONFERENCE ROOM - DAY

41

McCoy, Carmichael, Van Buren, Katharine Landis and her father. The note is on the table. Katharine looks tired.

CARMICHAEL

(to Katharine)

He pled guilty.

KATHARINE

He didn't leave the note. Who else would except the person who attacked me?

VAN BUREN

How many people call you Kitty?

KATHARINE

My family. And Roger. And a friend I've known since we were kids.

CARMICHAEL

There must be other people who knew.

KATHARINE

You're not listening. What if you've got the wrong man? What am I supposed to do?

MC COY

The police will look into it, find out who left the note.

Katharine stands up.

KATHARINE

I can't sleep. Almost everything I eat I throw up. Anyone touches me I cringe. Somebody made my life not worth living, and now he's going to kill me, too.

WILLIAM

While you people congratulate yourselves for catching the wrong guy.

They leave. McCoy looks at Van Buren.

CONTINUED

41 CONTINUED

41

VAN BUREN

The note was on standard Xerox paper. No fingerprints except hers and ours. None of her neighbors saw anybody suspicious.

CARMICHAEL

It has to be a sick joke. Probably the husband.

MC COY

(to Van Buren)

Look into it.

VAN BUREN

What crime are we looking into?

MC COY

Menacing Two.

CUT TO

42 INT. SQUADROOM - NIGHT

42

Briscoe, Curtis, Van Buren, sitting and standing around the desks, with all the notes and papers they've generated.

CURTIS

Roger Landis was in Chicago, meeting with a client when the note was left.

BRISCOE

The childhood friend who calls her Kitty lives in Denver. The antique dealer was in Europe with his latest altruistic project.

VAN BUREN

What about Landis's friends?

CURTIS

McKinney was in the Hamptons.

VAN BUREN

Landis has a girlfriend.

BRISCOE

She went to visit her parents on the island. Old man owns a carpentry shop there...

CONTINUED

42 CONTINUED

42

This strikes a chord in Van Buren.

VAN BUREN

Where's the autopsy report on the mailman?

Curtis roots around for it, hands it to her. She finds what she's looking for.

VAN BUREN

These U-shaped wounds. You guys know anything about woodworking tools?

CURTIS

You do?

VAN BUREN

My husband sells a few at the hardware store. Get a search warrant.

CUT TO

43 INT. CARPENTRY SHOP - DAY

43

Briscoe and Curtis have served a search warrant on Michael Alden, 28. Briscoe's wandering around looking at tools hanging on the walls. Curtis is with Alden, who's holding the warrant. A couple of unis stand by.

ALDEN

My father's retired. I run the business now. What's this about?

CURTIS

You been to the city lately?

ALDEN

Not for a few weeks, why?

BRISCOE

Rey.

Curtis joins him. Alden tags along. Briscoe's come upon a set of turning gouges, takes one down, shows it to Curtis. The business end is U-shaped.

BRISCOE

Shaped like a U.

He twists it on a piece of scrap wood.

CONTINUED

43 CONTINUED

43

BRISCOE

How about that. Twist it, you get an O.

Briscoe and Curtis turn to look at Alden, who looks nervous.

CUT TO

44 INT. D.A. HALLWAY - DAY

44

Carmichael intercepts McCoy.

CARMICHAEL

Good news, bad news.

They stop.

CARMICHAEL

Forensics matched a woodturning gouge belonging to the brother of Landis's girlfriend to the wounds on the postman.

MC COY

Matched conclusively?

CARMICHAEL

Ninety percent.

(beat)

You know what this means.

MC COY

I want to talk to this brother first.

CUT TO

45 INT. D.A. CONFERENCE ROOM - DAY

45

McCoy, Carmichael, Alden and his attorney, Sam Franklin.

CARMICHAEL

The police haven't been able to corroborate your alibi. But they did find blood on one of the gouges.

ALDEN

One of my workers must've cut himself on it.

CARMICHAEL

It fits the wounds on the mailman, right down to the nick in the center.

CONTINUED

MC COY

Don't waste our time with lies, Mr. Alden.

FRANKLIN

Are you offering him a deal?

MC COY

I'm not offering one damn thing until I hear the truth.

Franklin huddles with Alden, then --

FRANKLIN

He'll tell you a story. But it's just a story. Understood?

MC COY

Let's hear it.

Franklin motions Alden to go ahead.

ALDEN

Say this woman hooks up with this guy, he's loaded but he keeps obsessing on his ex-wife.

CARMICHAEL

The woman being your sister.

ALDEN

So this woman is nervous he's gonna go back with the wife. She wants to get rid of the competition, and make it look like some psycho did it.

CARMICHAEL

Guess what, some psycho did do it.

ALDEN

All you got to do is read a few books.

CARMICHAEL

You researched it?

ALDEN

Had to look real.

MC COY

The husband in your story, does he know what his girlfriend did?

CONTINUED

45 CONTINUED (2)

45

ALDEN

You think she told him? She's trying to hang onto him.

McCoy and Carmichael are gazing at this worm.

FRANKLIN

Well? What can you offer him?

CUT TO

46 INT. MC COY'S OFFICE - DAY

46

McCoy, Carmichael, Schiff (in a bad mood).

SCHIFF

The next words I hear better be: The police can pin the six bodies on Bergstrom.

MC COY

Given time --

SCHIFF

Given time.

MC COY

No hard forensics, no witnesses. No incriminating statements.

CARMICHAEL

He told the cops where to find the bodies.

SCHIFF

Take it to trial, he'll say he heard it through the grapevine.

(beat)

Arrange for his release.

CARMICHAEL

You're not serious.

MC COY

We can't get an indictment for the murders we know he did and we can't hold him for a crime we know he didn't commit.

CARMICHAEL

Bergstrom goes free, he's gone.

(MORE)

CONTINUED

CARMICHAEL (CONT'D)

The only way we find him again is to follow the trail of fresh corpses.

MC COY

We can't hold him. It's unethical, probably illegal.

CARMICHAEL

Letting him go is immoral. The indictment's in place, I say use it.

MC COY

This kind of thinking may play in Narcotics. Not here.

CARMICHAEL

(to Schiff)

Bergstrom skates, the voters will be screaming for heads. Bergstrom's, sure -- maybe yours.

SCHIFF

Don't rant, come up with a solution.

CARMICHAEL

Alden and his sister killed a postal employee. A federal offense. We turn them over to the US Attorney, gift wrapped.

MC COY

And Bergstrom?

CARMICHAEL

He still faces the assault charge.

SCHIFF

We've got a victim who doesn't want to testify, and no witnesses.

The phone rings. McCoy answers.

MC COY

Yes.

(listens)

Thank you.

(hangs up)

The Aldens have closed ranks. They have a new attorney.

Off Schiff and Carmichael --

CUT TO

47 INT. RIKERS MEETING ROOM - DAY

47

McCoy, Carmichael, Michael and Michelle Alden and their attorney, Barry Kaufman, 30's, a male Leslie Abramson, a pit bull.

KAUFMAN

How long were you going to wait to tell us, Mr. McCoy? You've already got somebody in custody for this crime. A serial killer by the name of Bergstrom. He's confessed and he's scheduled to allocute.

MC COY

Who said he confessed?

KAUFMAN

I have my sources. You put my clients on trial, I'll call Mr. Bergstrom as a witness and watch your face while he tells the jury he did it. I'm moving to dismiss.

CARMICHAEL

Don't tell us. The U.S. Attorney's office has agreed to take over prosecution of Mr. Alden for the murder of the mailman.

(to Alden)

That's a Federal crime, in case you didn't know.

Kaufman is surprised. So is McCoy.

CARMICHAEL

(goes on)

And you, Ms. Alden, will be prosecuted as his accomplice.

The Aldens look at Kaufman.

KAUFMAN

When pigs fly.

CUT TO

48 EXT. RIKERS - DAY

48

McCoy and Carmichael, walk and talk.

CONTINUED

48 CONTINUED

48

MC COY

(mad)

You jumped the gun. We hadn't made a decision about calling in the feds.

CARMICHAEL

(hot, too)

Maybe you hadn't. We can all discuss this till Mr. Kaufman's pigs take wing, the bottom line is we can't let the Aldens get away with what they did, and we sure as hell can't let Bergstrom out.

MC COY

What we can't do is let Bergstrom serve life without parole for somebody else's crime.

CARMICHAEL

While you wring your hands, Bergstrom's out there slicing and dicing. We need to put people like Bergstrom somewhere they can't ply their trade.

MC COY

So you throw out the Constitution.

CARMICHAEL

Like you've never pushed the envelope.

MC COY

I've bent the rules to convict the right person for the right crime.

CARMICHAEL

So bend them to keep a maniac from killing more women.

MC COY

This isn't bending. We can't have the same contempt for the rules that criminals have. If you think we can, maybe you're in the wrong job.

CUT TO

49 INT. FEDERAL JUDGE'S CHAMBERS - DAY

49

McCoy, Carmichael, Kaufman, Judge Charles Allshot, and Deborah Burkhardt, a federal prosecutor.

CONTINUED

KAUFMAN

Your Honor, Mr. Bergstrom has confessed to the crimes. I don't even know why we're here.

CARMICHAEL

Ms. Burkhardt from the U.S. Attorney's office has agreed to prosecute Mr. and Ms. Alden. They have overwhelming evidence against them in the murder of the federal employee.

KAUFMAN

(to Carmichael)

If you think the Aldens committed the crime, why aren't you dismissing as to Mr. Bergstrom?

CARMICHAEL

We have strong circumstantial evidence, plus a confession, from Mr. Bergstrom.

JUDGE ALLSHOT

Well, they didn't both commit the same crime.

CARMICHAEL

The Aldens and Mr. Bergstrom will be tried under different statutes, one Federal, one state, there's no conflict.

KAUFMAN

(playing dumb)

Your Honor, I don't understand what Ms. Carmichael's talking about, but it can't be right.

CARMICHAEL

(hot, to judge)

New York law, by which you're bound, expressly permits inconsistent pleadings --

JUDGE ALLSHOT

I'm familiar with the statute, Ms. Carmichael, but it's no sale. The law can't be used against itself. It loses all meaning. I'm issuing a Writ of Prohibition.

(MORE)

CONTINUED

49 CONTINUED (2)

49

JUDGE ALLSHOT (CONT'D)

As long as Mr. Bergstrom faces charges for these crimes, the Federal government is barred from prosecuting anyone else for the same crimes.

Off McCoy and Carmichael --

CUT TO

50 INT. HALLWAY - DAY

50

McCoy and Carmichael coming out of chambers.

Carmichael's seething.

MC COY

You tried. The ends were noble but the means stink.

CARMICHAEL

If our legal system can't hang onto a killer like Bergstrom, we're just banging our heads on a wall.

MC COY

Ninety percent of the job.

CARMICHAEL

(sarcastic)

Well, it'll be fine. His attorney told us he promised not to strangle any more women.

McCoy stops.

MC COY

Get Skoda.

CUT TO

51 INT. RIKERS - DAY

51

McCoy, Carmichael, Skoda, Bergstrom, Karsian, around the table. Skoda and Bergstrom are faced off.

BERGSTROM

I don't have to talk to you.

MC COY

(to Karsian)

Nothing leaves this room.

CONTINUED

51 CONTINUED

51

KARSIAN

Up to you, Mr. Bergstrom.

SKODA

No reason you shouldn't. You've won, they can't prosecute you. You're walking out of here, if that's what you want.

Bergstrom looks at him like he's a complete idiot.

SKODA

(shrugs)

Where can you go? Won't be a cop in the country who doesn't know about you.

BERGSTROM

Cops are idiots.

SKODA

(oh, really?)

Why are you here?

BERGSTROM

They got lucky.

SKODA

A year ago, you wouldn't've let Sandra Davies get away, would you? She'd be buried someplace secret. You screwed up.

BERGSTROM

Got me square on the kneecap, I couldn't run after the bitch.

SKODA

You weren't in control. She was.

This gets to Bergstrom. He looks at Carmichael, who gazes evenly back at him, though it costs her an effort.

SKODA

It'll happen again. You've found out the relief only lasts as long as they're alive and reacting. Makes you careless, you don't concentrate like you used to. The thrill is gone.

BERGSTROM

You don't know anything. They say what I tell them to say, they do what I tell them to do.

(MORE)

CONTINUED

BERGSTROM (CONT'D)

They die when I decide.

SKODA

Sandra Davies your only failure?

Nothing from Bergstrom.

SKODA

How about the one you buried in the park uptown? She follow the script?

Bergstrom smiles to himself.

SKODA

The one with the red socks, remember her?

Bergstrom's still upset about this one.

BERGSTROM

That one. I told it what to do, it wouldn't.

The three attorneys react to the word "it" in this context.

SKODA

Did you make her?

BERGSTROM

I cut it all over, I burned it with matches, I poured Drano down its throat, I pushed my fist up its butt --

SKODA

But she died without ever telling you how much she admired you.

All three lawyers look startled at this apparent piece of stunning sarcasm, but:

BERGSTROM

They have to say it.

SKODA

Nobody's ever going to say it again. The secret's out. You won't find work, everywhere you go some cop knocks on your door, every woman who disappears they come after you. You'll spend the rest of your life looking over your shoulder and answering questions.

CONTINUED

51 CONTINUED (3)

51

Bergstrom looks at Carmichael again.

SKODA

Take a good look, Bergstrom, you'll never get any closer than you are now. You can't ever run the script again because you don't know who's watching.

(then)

There's only one way you can win.

Bergstrom's gazing intently at him.

SKODA

Ms. Carmichael wants the state to put you to death. Any state, doesn't matter to her. You walk out of here, you slip up again, she's there with a needle. You stay inside, she can't touch you. Nobody can.

Off Bergstrom --

CUT TO

52 INT. COURTROOM - DAY

52

McCoy, Carmichael, Bergstrom, Karsian, Judge James Latham. Various other people in the gallery, including Kaufman, the Aldens' attorney.

JUDGE LATHAM

Mr. Bergstrom, do you understand that a plea of guilty has the same effect in law as a verdict in a jury trial?

BERGSTROM

Yes, sir.

He shoots a look of triumph to McCoy and Carmichael.

JUDGE LATHAM

You are accepting the sentence of life without the possibility of parole, is that correct?

BERGSTROM

Yes, sir.

McCoy and Carmichael are relieved. Kaufman is not.

CUT TO

53 INT. D.A. CONFERENCE ROOM - DAY

53

McCoy, Carmichael, the Aldens and Kaufman.

MC COY

I'm willing to take it to trial, Mr. Kaufman, and if I do I'll ask for the death penalty.

MICHELLE

Not for me, I didn't kill anybody.

MC COY

For both of you.

MICHELLE

(to Michael)

If you'd done it right, none of this would be happening.

MICHAEL

I've been listening to that crap out of you my whole life. You want everything done your way, do it yourself.

MICHELLE

(furious)

I spent months getting Roger to stop obsessing about that bitch, I was this close. Now she's all he thinks about. You can't do one little thing for me.

MICHAEL

I'm sure as hell not gonna die for you.

(to McCoy)

I'll take your deal.

MC COY

(to Michelle)

Offer's on the table.

MICHELLE

I didn't do anything.

CARMICHAEL

I'd like to see the jury that'd buy that.

Off Michelle, still fighting it --

CUT TO

54 INT. MC COY'S OFFICE - NIGHT

54

McCoy, Carmichael, Schiff.

SCHIFF

Life without parole all around.
Pretty good, considering.

CARMICHAEL

It blows.

MC COY

It's the best we could've hoped for,
Abbie.

CARMICHAEL

As long as life without parole means
just that.

SCHIFF

It could get better.

They look at him.

SCHIFF

Some other death penalty state may pin
a body on Bergstrom someday. We can
ship him out PDQ.

MC COY

We'll know where to find him.

FADE OUT

END OF ACT FOUR