



JERRY BRUCKHEIMER  
T E L E V I S I O N

ELEVENTH  
HOUR

by  
Mick Davis

Based on the British mini-series,  
"Eleventh Hour" by Stephen Gallagher

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1 EXT. WOODS - ROAD - NIGHT 1

Dark of night. Pounding, relentless rain. A forest of tall trees is split by an empty ROAD. Silence...

An old TRUCK guns into frame and speeds FRANTICALLY forward --

2 INT. TRUCK - CONTINUOUS 2

The truck's wipers SWISH erratically. A page from a MAP is clipped to the rear-view mirror. There's a SPOT on the map, marked with a RED circle. The speedometer is stroking 80mph.

THE DRIVER (O.S.)  
(Anxious whispers)  
Mea culpa - mea culpa - mea maxima  
culpa.

A FLASH of the driver's TEAR-FILLED eyes in the rear view.

His eyes shift --

To the passenger seat. There's a PLASTIC CONTAINER - and resting on top is a shiny CRUCIFIX.

WILL SANDERS (25) is driving like a man possessed.

THE DRIVER/WILL SANDERS  
Forgive them, Father... Forgive  
them for what they do--

3 EXT. WOODS - ROAD - CONTINUOUS 3

The old truck nears a CROSSROADS and speeds THROUGH the STOP sign -- a COP CAR pulls out of the shadows in pursuit --

4 INT. TRUCK - CONTINUOUS 4

The WAIL of a SIREN and Sanders' eyes ALERT to the sight of the pursuing cop car in his door mirror.

He shifts gears and ACCELERATES --

5 EXT. WOODS- ROAD - CONTINUOUS 5

The cop car is closing in on the old truck --

6 INT. TRUCK - CONTINUOUS 6

The plastic container is NOW bouncing around the passenger seat. The crucifix slides OFF the top and the FLASH of a DARK EERIE SHAPE is revealed in the box.

Sanders looks at it, then back at the cop car. He rolls DOWN his window. A gust of wind and rain BRANDS his face -- he GRABS the container, with the crucifix and --

7 INT. COP CAR - SAME 7

Through the windshield the COPS clearly see SOMETHING being TOSSED OUT of the old truck --

8 EXT. WOODS - ROAD - CONTINUOUS 8

Cop #2 THROWS a MARKER out of his window --

9 INT. TRUCK - CONTINUOUS 9

Sanders wipes his tears, rolls up the window, then happens to look up -- THERE'S A BIG RIG HEADING STRAIGHT FOR HIM!

He JERKS the wheel and with a calm resignation, he closes his eyes to the JARRING sound of the Big Rig's HORN --

10 EXT. WOODS - SAME 10

The old truck TWISTS a sharp left INTO the woods --

The cop car banks left of the Big Rig --

The old truck is BOUNCED off trees and the sheer MOMENTUM catapults it forward INTO a big oak tree --

Sanders flies THROUGH the windshield like an Olympic diver and his head STOPS just short of the oak.

A FLASHLIGHT illuminates his bloodied face and his quivering lips, that murmur an incoherent prayer --

Cop #1 is POISED before him, WEAPON aimed.

11 EXT. WOODS - ROAD - CONTINUOUS 11

Cop #2 is walking towards his marker, gun drawn, SWEEPING his flashlight, which STOPS on the plastic container AND a crucifix. The container is slightly opened.

Cop #2 kneels down, opens it, then REELS away in SHOCK.

**A FOREST, 12 MILES FROM SEATTLE**

12 EXT. WOODS - MORNING 12

Drifting over the SAME woods, we are swept forward by a morning breeze, to the sight of a LEXUS HYBRID SUV speeding towards a large TAPED-OFF clearing.

13 EXT. CLEARING - CONTINUOUS 13

Dotted across the clearing are NINETEEN MOUNDS OF EARTH, all FLAGGED and NUMBERED.

Cops, K-9 and CAMERA-BEARING FORENSIC, swarm the area.

There's an EVIDENCE TENT on the crest of the mound.

Detective McNEIL (35) is standing over Forensic #1, who is PHOTOGRAPHING a PLASTIC CONTAINER and a CRUCIFIX, laying in a hole in the ground. There's a mound of earth beside it.

Broken and bruised, Will Sanders is standing before McNeil, flanked by two UNIFORMED POLICEMEN. He's visibly upset.

MCNEIL

Is this the last one?

Sanders sheepishly nods yes.

Detective Byrne arrives and with quiet reverence --

DETECTIVE BYRNE

Did you authorize some government  
guy into the evidence tent?

McNeil turns sharply in the direction of the evidence tent and the Lexus Hybrid SUV parked beside it.

14 INT. EVIDENCE TENT - MORNING

14

DOCTOR JACOB HOOD (38), dark unruly hair, tall, handsome, with the penetrating eyes of a Greek sage, is by a table, holding up and studying a shiny crucifix, while being OGLED by Forensic #2.

HOOD

You found one of these in every grave?

FORENSIC #2

Yeah. With this.

(Holds up an instrument)

It detects waves and sounds in the earth. Mostly metal.

HOOD

Sound - never - dies.

FORENSIC #2

Come again?

HOOD

The string theory. That every scream. Every laugh. Every word. Every noise ever made since the earth began, is out there in space, right now. Which if you think about it, makes the past the present.

FORENSIC #2

And that means?...

HOOD

(Reaches to thin air)

Every mystery unsolved is actually in the moment. So, if we could just reach out and pluck the right sound wave, we could solve all of them.

McNeil STORMS into the tent. He heads straight for Hood in a THREATENING manner. Hood holds his ground, comfortably.

MCNEIL

What's going on here?!

In a breathless second someone INTERCEPTS McNeil, twisting his arm up his back and THRUSTING a forearm across his neck.

(CONTINUED)

McNeil gasps for air. A very attractive, slim, tough as nails, RACHEL YOUNG (30) has McNeil in the hold.

RACHEL

Nod if you can breathe?

(He nods)

He's from the government, okay?

(He nods again)

Slowly... slowly...

She let's him go. McNeil turns to see his attacker, while sensing the grins of the Forensic Guys in the tent.

MCNEIL

And where are you from?

RACHEL

Ohio. Can I see your badge?

McNeil pulls his badge and shows it to her.

RACHEL

Sorry about that, but you came up on him too quick.

HOOD

Rachel's my bodyguard and she's a little tense. We've traveled through the night to get here. I'm Doctor Jacob Hood.

Hood **SLIPS** the crucifix he's holding **INTO** his pocket UNSEEN.

HOOD

Nothing broken, I hope. Detective McNeil, right?

MCNEIL

Who did you say you work for?

HOOD

I didn't. Somebody else will do that in a few seconds.

Hood nods to Rachel. McNeil sees her press SEND on her cell. She looks straight into McNeil's eyes while it rings. Then --

RACHEL

(Offers McNeil the phone)

It's for you.

(CONTINUED)

MCNEIL  
(Takes the phone, puzzled)  
Hello?

McNeil straightens up, listens intently and looks at Hood.

MCNEIL  
(Down the phone)  
Yes, sir.

He hangs up, then hands the phone back to Rachel.

MCNEIL  
You're a scientific advisor?

Hood glances across at the grim visual of NINETEEN PLASTIC CONTAINERS laying on a table. Tagged and uniformly lined up.

HOOD  
I'm brought in by the government to handle very sensitive situations, detective. Let's just say it's in everyone's best interests to investigate objectively, discreetly and thoroughly, considering your unusual find.

MCNEIL  
You mean nineteen dead babies and nineteen graves, that didn't dig themselves.

HOOD  
Not accurate. You've got nineteen dead fetuses. They only become babies after they're born. You drink milk? From a carton?

MCNEIL  
Why?

RACHEL  
Just answer his question.

HOOD  
The bar code on the carton. Same principle as a DNA profile. Right.

Rachel hands Hood a folder. He pulls an X-RAY FILM from the folder. He slides and secures the top of the film UNDER the steel frame of the tent, CONVERTING the back-lit fabric into a light box.

(CONTINUED)

HOOD

DNA is a personal barcode. Each one's different, ergo unique. This is the profile for the twelve week old fetus that was thrown from the truck.

(Adds another X-Ray film)

And this is the profile from the first fetus you dug up. Spot the difference - I dare you?

Still ruffled, McNeil glares at Rachel before he draws close and studies the X-Ray film.

MCNEIL

I can't.

HOOD

(Adding a 3rd, 4th, 5th)

Of course you can't. Because they're identical. All nineteen.

Hood suddenly POURS the remaining X-Ray films OUT of the folder, SCATTERING them all over the table.

HOOD

These are the DNA profiles of eight other fetuses found in various places across the country, over the last 18 months. Pick one.

McNeil picks one randomly. Hood slides it OVER one of those already hanging from the tent frame.

HOOD

Also identical to the fetuses you found here.

(Turns to McNeil)

Know anything about cloning?  
Remember Dolly the sheep?

MCNEIL

Yeah.

Hood glances again at the nineteen containers laying on the table, but this time with a fleeting sensitivity in his eyes.

HOOD

Well, this abomination is what happens when you try it with women.

**END OF TEASER**

ACT I

15 EXT. EVIDENCE TENT - DAY

15

Rachel is standing by the Lexus. McNeil joins her, while studying Hood as he walks IN and OUT of the MOUNDS of earth.

MCNEIL

I wasn't ready. I could have taken you, you know.

RACHEL

Undoubtedly.

MCNEIL

Why does he need a bodyguard?

RACHEL

Some radical group had his car bombed. Wanna see him blush? Ask him where the shrapnel is.

MCNEIL

Who's chain did he yank?

RACHEL

He doesn't yank chains, he breaks them. Animal rights activists. Pharmaceutical companies. Various multinationals.

(Off McNeil's stare)

He's got that annoying habit of telling the truth and the truth hurts a lot of people's pockets. And no - I'm not free for dinner.

She walks to Hood. McNeil throws up his arms, exasperated.

RACHEL

It's in the eyes, detective McNeil.

16 INT. SUPERMARKET - DAY

16

Little DAVID (4) is cherry picking candies from a basket on a shelf and eating them. Customers come and go. A Man in sweats and a beanie approaches little David, takes his hand and walks him off. A beat.

VOICE (O.S.)

David! David!

(CONTINUED)

A PREGNANT girl, KELLY (20), appears in the candy aisle.

KELLY

David! Has anyone seen a little boy? Dark hair, red top?

The Customers stare blankly and keep moving.

KELLY

DAVID! DAVID!

Kelly hurries down the aisle, her fear growing -- she runs around to the next aisle -- and the next -- and STOPS --

There is David with the Man in sweats, kneeling by him.

KELLY

Stop following me! The Judge told you to stay away from us. Bobby, look at me!

The Man/BOBBY looks up and smiles, coldly --

MAN/BOBBY

It's a free country. I can move to any city I want, just like you did. Besides, a kid's got a right to see his dad.

KELLY

Not after what you did to us. Let my son go. David come here.

David walks away from Bobby and to his mom's hand. Bobby stands up and takes a good look at Kelly's pregnancy.

BOBBY

Keepin' busy, huh?

She turns with David to walk away and Bobby grabs her hair.

BOBBY

Don't you walk away from me!

He SLAMS her up against the shelves. She grabs her belly and screams. David cries. An ELDERLY WOMAN approaches --

ELDERLY WOMAN

Leave her alone!

Kelly SLIDES down the shelves to a heap on the floor, RUBBING her pregnant belly, agony on her face. Bobby hurries away. Little David stands alone and sobbing.

(CONTINUED)

16 CONTINUED:

16

Kelly brings up her hand, it's covered in BLOOD.

17 EXT. CLEARING - DAY

17

As Will Sanders is placed into a police car, Hood is close by, studying him carefully. McNeil approaches Hood.

HOOD

...this guy you arrested. He's not a microbiologist by chance, is he?

MCNEIL

He's an unemployed security guard. No priors. He said someone was paying him to incinerate the containers, but when he found out what they were, he couldn't bring himself to do it.

(McNeil stops before Hood)

How come you don't know who's behind this cloning thing? You seem to know everything else.

HOOD

I'll share what I have with you, cause you've had a rough day. There's a rogue genetic scientist Interpol's been chasing for a long time. His first attempts at human cloning were in Eastern Europe, then South America. Both failed. And now I believe he's come here.

MCNEIL

So, what's next?

HOOD

Can you recommend a good hotel?

18 EXT. SUPERMARKET/TOILET - DAY

18

Kelly is sitting on the floor of the toilet, in terrible pain. Little David is sitting in the corner watching her. A HARD knock on the door --

A VOICE (O.S.)

Kelly. It's Mrs. Muller. I've come to get you.

ELDERLY WOMAN (O.S.)

She wouldn't let us call a doctor.

(CONTINUED)

18 CONTINUED:

18

Kelly reaches for David's hand and squeezes it.

A VOICE/MULLER (O.S.)  
 I'll take care of her. Thank you.  
 (Footsteps FADING)  
 Kelly, I'm alone now. You can come  
 out. It's okay.

Kelly opens the door to reveal a dark haired woman, LEA MULLER (30). Her smile is forced and her eyes are cold.

KELLY  
 I trusted you people!

Kelly PULLS little David to her, subduing her anger.

LEA MULLER  
 That's why I'm here. Your own  
 personal nurse. Let me help you.

Her hand reaches down to Kelly in a sinister way...

19 EXT. WATERSIDE WAREHOUSE - DUSK 19

Ferries come and go on the water, as the sun's last rays reflect the brick face of an OLD WAREHOUSE. A car pulls up. Lea Muller gets out and helps Kelly from the car, with little David. They go inside.

20 EXT. SEATTLE - ESTABLISHING - DUSK 20

Large buildings of an emerging metropolis reach for the sky.

21 INT. CROWN PLAZA HOTEL - DUSK 21

A **BLACK AMERICAN EXPRESS CARD** is placed on the reception counter by Hood. Rachel is with him. McNeil is eyeing Hood's wallet, filled with high-end credit cards.

MCNEIL  
 Civil service has its rewards.

Rachel SIGNS for herself and Hood. He walks off with McNeil.

MCNEIL  
 I'll charge Sanders with accessory  
 to murder, that'll get him talking.

(CONTINUED)

HOOD

A Judge will ask why? Technically a fetus is medical waste. It's not murder.

MCNEIL

So, I've got nothing?! Then how about illegally disposing of human remains?

Hood smiles as Rachel hands him his Black Amex, which he slips into his wallet, in a very NEAT way.

HOOD

Breathe, McNeil. You've got a crime here. A big crime. Implanting an embryo into a woman created by any means other than fertilization, is illegal.

MCNEIL

But it's not a murder and that means I've wasted too much time already.

HOOD

Tell me you didn't say wasted?

Hood is about to let rip, but Rachel OFFERS her card to McNeil, who looks STRANGELY at it - there's ONLY a phone number, no name, no address... nothing.

RACHEL

Anything that helps us detective, you can call me.

McNeil takes the card and STORMS off. Hood and Rachel APPROACH the elevators --

RACHEL

You like it when I use my disarming charm, I can tell.

The elevator arrives and they get in --

HOOD

We can do this without his help. Nineteen fetuses. You know what that means? Nineteen mothers.

(Turns to Rachel)

How do you keep all of them quiet?

The heavy METAL doors of the elevator slide shut --

22 INT. WATERSIDE WAREHOUSE - EVENING

22

Through PLASTIC DRAPES we see a PREGNANT silhouette. We drift around the plastic drapes and come upon --

An ULTRASOUND SCANNER, running over a baby bump. Kelly's on her back, laying very still. She looks ANXIOUSLY at a LAPTOP SCREEN - and the sound of a rapid heart beat resounds.

KELLY

Is the baby okay? Please tell me?

She's looking up at DOCTOR SIDNEY HAYWARD (50), slick back grey hair, manicured and pristine. He's studying the laptop.

DOCTOR SIDNEY HAYWARD

Ssh, Kelly. In a minute.

Kelly looks at little David playing with a toy. Lea Muller is watching from across the room in the shadows.

KELLY

I just keep thinking about the childless couple. It would break their hearts if I lost the baby.

LEA MULLER

That's a nice thought to have, Kelly. Keep that thought.

Hayward STOPS the ultrasound scanner and looks WORRIED.

KELLY

What is it? What's wrong?

DOCTOR SIDNEY HAYWARD

The placenta. It's lying too low. It's blocking the entrance to your womb.

KELLY

Is that bad?

DOCTOR SIDNEY HAYWARD

(Looking at Muller)

You just relax. Nature has a way of making things right.

KELLY

(Sitting up)

If something did go wrong, I'd still get the money, wouldn't I?

(CONTINUED)

22 CONTINUED:

LEA MULLER

That childless couple you were so concerned about are not a charity, Kelly.

Muller's cell phone rings and she walks off to answer it. Kelly looks nervously up at Hayward.

KELLY

I need that money, doctor. I have to get away from here, from people.

She realizes that little David has been LISTENING to her.

23 INT. SAME - LATER

23

Hayward is washing his hands. Muller is CLEANING and PREPPING the area - trashing blood soaked sheets.

LEA MULLER

That was Geppetto, asking for an update.

DOCTOR SIDNEY HAYWARD

We shouldn't have sent Kelly home. She's got grade three previa.

LEA MULLER

She's also got the most viable fetus we've ever seen.

DOCTOR SIDNEY HAYWARD

More reason to have her in a hospital, under constant supervision.

LEA MULLER

For a doctor you can be amazingly stupid.

DOCTOR SIDNEY HAYWARD

She should be delivered.

LEA MULLER

It's too early. Besides, the baby might not survive.

DOCTOR SIDNEY HAYWARD

At least the girl would. She's a time bomb! You want to risk that?

\*

(CONTINUED)

23 CONTINUED:

LEA MULLER  
(Pulling on her coat)  
With great risks come great  
rewards.

DOCTOR SIDNEY HAYWARD  
I don't want another dead mother on  
my conscience. And if she goes  
into labor, she will die.

Lea Muller grabs her bag and leaves. Hayward looks  
hopelessly on.

24 EXT. KELLY'S APARTMENT BUILDING - NIGHT 24

Kelly is struggling to get out of a taxi. Little David looks  
tired. The taxi drives off and Kelly kneels to her son.

KELLY  
(Muffled sobs)  
I'm sorry, honey. I'm sorry I'm  
not such a good mommy.

DAVID  
Am I getting a baby brother?

Kelly's heart sinks.

25 EXT. POLICE PRECINCT - MORNING 25

Cut and bruised, Will Sanders walks out of the precinct.  
Hood's Lexus creeps BEHIND Sanders and follows him until he  
turns a corner --

26 EXT. ANOTHER STREET - CONTINUOUS 26

The car speeds forward and brakes hard BEFORE Sanders. Hood  
and Rachel get out quickly --

HOOD  
Will, right?

Rachel comes up BEHIND him. Sanders pales and recoils.

WILL SANDERS  
Do I know you?!

Hood DRAWS a crucifix from his POCKET. Sanders swallows --

(CONTINUED)

HOOD  
We need to have a little talk.

WILL SANDERS  
Cops never charged me. Who the hell are you?

HOOD  
By nature, a deeply sensitive person -- but she's not.

WILL SANDERS  
(Eyeing Rachel, grinning)  
Get lost.

Rachel KNEES Sanders in the thigh. He folds in agony.

RACHEL  
I'm sorry. Sugar rush.

She THROWS him in the back of the car. Hood climbs in beside Sanders. Rachel jumps in and QUICKLY drives off.

27 INT. LEXUS HYBRID SUV - CONTINUOUS

27

WILL SANDERS  
You can't do this to me!

HOOD  
Actually, I can. It's time to clear your conscience, Will. I know you're a man of faith and we both know, at the heart of faith lies the truth.

WILL SANDERS  
Jesus knows my heart and He's forgiven me.

HOOD  
Really? Okay, let's ask him.

28 INT. CHURCH - DAY

28

Hood is DRAGGING Sanders by the collar, down the center aisle, towards the altar and a LARGE crucifix hanging above it. Rachel follows behind, eyeing the terrain.

HOOD  
Look at him, Will. Look at the nails in his hands, in his feet.

(CONTINUED)

The wound in his side. You telling me you'd let that suffering continue? Answer me!

Sanders AVERTS his eyes from the crucifix.

WILL SANDERS  
Please, let me go.

Hood leans to Sanders ear and whispers --

HOOD  
Ask his forgiveness, Will and he will forgive you, if you truly repent. Tell the truth, who paid you to get rid of the containers?

WILL SANDERS  
Stop. PLEASE, STOP THIS!

Sanders covers his eyes with his hands, but Hood pulls them away, forcing Sanders to look AGAIN at the crucifix.

HOOD  
He knows the secrets of your heart. Cleanse yourself Will, TELL HIM!

WILL SANDERS  
It was a woman. She never told me her name.

HOOD  
You lie to me, you're lying to Him!

On Hood's words, Sanders stops whimpering. He wipes his tears and lowers his head in shame.

WILL SANDERS  
I burned the first one. Medical waste she told me. Easy money. I didn't think.

HOOD  
Easy money, brings sleepless nights. You must have a name?

WILL SANDERS  
(Snaps)  
I TOLD YOU! I DON'T KNOW HER NAME!

Hood's quick response is to GRAB Sanders chin, forcing him to look at the image of Christ in a STAIN GLASS window.

(CONTINUED)

WILL SANDERS

I looked inside the second one. I  
wished I hadn't. There was no  
going back. My soul is darkened.  
*Mea culpa.* God must forgive me.

HOOD

You know what I think, Will?  
You're a waste of God's time.  
Let's go.

Hood starts away --

WILL SANDERS

Geppetto.  
(Hood stops)  
She spoke on the phone to someone  
called Geppetto.

Sanders lowers his head, starts to beat his chest and pray.  
Hood looks at Rachel. She exhales.

29

EXT. WATERSIDE WAREHOUSE - DUSK

29

Hood's car pulls up in front of the old warehouse.

30

INT. LEXUS HYBRID SUV - CONTINUOUS

30

Sanders is in back with Hood. Rachel's in front.

HOOD

Why you, Will?

WILL SANDERS

I worked here as a night guard  
until they closed the place down.

RACHEL

That's not an answer.

WILL SANDERS

You don't see Divine intervention  
at hand? The woman hired me to  
drive the girls here. Then she  
gave me something, told me to burn  
it, but I looked. I praise God  
for choosing me to give them a  
decent burial.

(CONTINUED)

30 CONTINUED:

RACHEL  
Shame He didn't choose you to tell  
the police instead.

\*

Rachel opens her door as Sanders' eyes bore into her head.

31 EXT. WATERSIDE WAREHOUSE - CONTINUOUS 31

Rachel draws her gun and approaches the door. Hood and Sanders behind her. She tries the handle. It's locked. Then she STARES at Sanders a second. He LOWERS his eyes --

RACHEL  
Give me.

Her hand reaches out. Sanders RELUCTANTLY pulls a KEY from his pocket and hands it over. Hood is IMPRESSED.

HOOD  
Intuitive.

She UNLOCKS the door and they enter behind her.

32 INT. WATERSIDE WAREHOUSE - CONTINUOUS 32

Rachel pulls up on HUMAN SHADOWS reflecting on the wall. She swings her gun to a small army of - MANNEQUINS. On the ground are CRATES of BROKEN mannequins. Rachel leads them DEEPER into the warehouse, walking a gauntlet of SMILING, lifeless, full size mannequins --

They take to the old, creaking, broken stairs --

33 INT. WATERSIDE WAREHOUSE - UPSTAIRS - CONTINUOUS 33

It's empty and huge. But in the center of the floor there is a square TENT, made of PLASTIC SHEETS. Through the plastic Rachel and Hood can see all kinds of shapes --

RACHEL  
How did they keep this quiet?

WILL SANDERS  
Cash. Lotta cash.

Rachel approaches and quickly PULLS BACK a plastic sheet REVEALING a cot, surrounded by medical equipment --

(CONTINUED)

33 CONTINUED:

HOOD

A travelling clinic. Is this where  
the woman worked on the girls?

WILL SANDERS

Her and a man. Real sharp kind. A  
doctor.

HOOD

Geppetto?

WILL SANDERS

No. That's who they called after  
they were finished with the girls.

Rachel opens a drawer by the cot and PULLS OUT a handful of  
papers with ULTRASOUND PHOTOS attached, and the word  
TERMINATED written on the bottom of each photo.

HOOD

This is stage two, where they  
implant the embryos. But this  
isn't where the actual cloning took  
place. That requires a real lab.

34 EXT. WATERSIDE WAREHOUSE - SAME 34

The sun is almost gone as a car pulls up. It's Doctor  
Hayward. He's staring curiously at the Lexus.

35 INT. WATERSIDE WAREHOUSE - CONTINUOUS 35

Rachel finds something UNDER the cot. She drags into view a  
STEEL DRUM. The LABEL on the drum reads **WESTEC VETERINARIAN  
SERVICES**. Hood pulls the lid free and looks inside --

HOOD

Liquid nitrogen. For transporting  
bovine semen.

By the slightly OPEN door, Hayward is there, LISTENING --

RACHEL

What are they making, a Minotaur?

Hood PEELS the label from the LID of the CANISTER and puts it  
INTO his coat pocket.

(CONTINUED)

35 CONTINUED:

HOOD  
They're hardly gonna label it,  
'frozen clone embryos, handle with  
love.' This was just a cover.

Sanders alerts to Hayward PERCHED eerily at the bottom of the stairs, GLARING up at him. He looks pleadingly at Hayward --

WILL SANDERS  
I had no choice.

Rachel just catches sight of Hayward running for the door --

36 EXT. WATERSIDE WAREHOUSE - CONTINUOUS 36

Hayward's scrambling to his car --

37 INT. WATERSIDE WAREHOUSE - UPSTAIRS - CONTINUOUS 37

RACHEL  
You got your panic button?!

HOOD  
I think so.

He searches his pockets. Rachel leaps downstairs --

38 EXT. WATERSIDE WAREHOUSE - CONTINUOUS 38

Hayward starts the car as Rachel appears, pulls her gun and takes aim. She FIRES at the WHEEL! Misses! Hayward takes off around the back side of the warehouse --

39 INT. WATERSIDE WAREHOUSE - UPSTAIRS - SAME 39

Hood's looking out the window, as Hayward's car speed by, with Rachel chasing. He turns to the back stairs --

40 EXT. WATERSIDE WAREHOUSE - BACK SIDE - CONTINUOUS 40

Rachel stops, aims and fires, SHATTERING the car's rear window, then STARES in disbelief at Hood, emerging from the back door, into the PATH of Hayward's car, WAVING his arms --

41 INT. HAYWARD'S CAR - SAME 41

Hayward looks up to see Hood before him. He JERKS the wheel.

42 EXT. WATERSIDE WAREHOUSE - BACK SIDE - CONTINUOUS

42

Hayward's car DRIFTS INCHES past Hood and away.

Hood starts to empty his pockets of curious things, until he finds a pen and paper, then begins to write something --

RACHEL

What was that you just did?

HOOD

What?

RACHEL

(Waves her arms)

That - with the arms?!

(Aims the gun at Sanders)

You! Stay!

(Back at Hood)

So?

Hood waves the piece of paper, with a number scribbled on it.

HOOD

I got the license plate!

She rolls her eyes, holsters her weapon --

RACHEL

Why do I bother.

-- and walks off.

**END OF ACT I**

(CONTINUED)

**ACT II**

The place is clean, but Spartan. Kelly is sitting on the sofa with little David beside her, in his pajamas. Kelly's in some discomfort as she reads him a bedtime story.

KELLY

...and when the King returned to his castle, he found that his trusted servant had made him a beautiful coat, filled with --  
(She winces)  
-- all kinds of wonderful magic...  
(Yells out)  
Oh! David honey, give mommy a minute until this pain goes away.

Kelly struggles to her feet. David points to her feet --

DAVID

Mommy -

(CONTINUED)

43 CONTINUED:

43

Kelly looks down at her feet, at DROPS of BLOOD falling from her sweats to the carpet.

44 INT. HAYWARD'S CAR - SAME

44

Hayward's phone rings. Scared and sweating, he drives into a dark tunnel and stops --

INTERCUT WITH:

45 INT. KELLY'S APARTMENT - CONTINUOUS

45

KELLY  
Doctor Hayward?

DOCTOR SIDNEY HAYWARD  
Kelly. Everything okay?

KELLY  
Can I meet you at the warehouse?

DOCTOR SIDNEY HAYWARD  
No! No, you can't.

KELLY  
Then I have to go to a hospital.

DOCTOR SIDNEY HAYWARD  
If you got to a hospital, social services will take David away from you. Do you want that?

KELLY  
But I'm bleeding, badly!

Hayward looks away in consternation, pulling his tie free.

DOCTOR SIDNEY HAYWARD  
No hospitals, understand? I'm contacting Mrs. Muller.

46 EXT. WATERSIDE WAREHOUSE - NIGHT

46

Cops and paramedics are present. Rachel is looking at Hood, being bandaged for a cut hand. She strolls over to him.

RACHEL  
I guess they won't be back here in a hurry.

(CONTINUED)

HOOD  
(Hood gets up)  
This place was set up just to monitor the pregnancies and terminate the failures. Any obstetrician along with a half decent nurse could do that. But stage three, the birth, that's when they would need the scientist.

RACHEL  
Geppetto?

HOOD  
Right.

Hood starts walking with purpose --

RACHEL  
Where we going now?

Hood pulls the **WESTEC VETERINARIAN SERVICES** label out --

HOOD  
To see a vet.

47 EXT. OFFICE BUILDING - NIGHT 47

Hayward's car pulls up before Lea Muller. She gets in and they drive off.

48 INT. HAYWARD'S CAR - CONTINUOUS 48

DOCTOR SIDNEY HAYWARD  
I'm out. I've had enough.

LEA MULLER  
I didn't catch that?

DOCTOR SIDNEY HAYWARD  
No one said anything about being shot at.

LEA MULLER  
Really?

She pulls a GUN from her coat and aims it at him.

48 CONTINUED:

LEA MULLER  
You must have missed this. You're  
being paid a lot of money to finish  
the job, so you better finish it.

DOCTOR SIDNEY HAYWARD  
She's bleeding - again!

LEA MULLER  
Then she needs a doctor, doctor.

49 EXT. WESTEC VETERINARIAN SERVICE - NIGHT 49

A tall office building with the name **WESTEC VETERINARIAN SERVICES** above the doors.

50 INT. LEXUS HYBRID SUV - NIGHT 50

Hood and Rachel are staring out the car, across at the building.

RACHEL  
You think this is the place?

He throws her a look and gets out the car.

51 INT. WESTEC VETERINARIAN SERVICES - NIGHT 51

Rachel and Hood enter and approach the RECEPTIONIST.

HOOD  
I'd like to speak with someone in  
charge of Westec?

Hood PULLS a wallet from his pocket and flips it open,  
revealing his I.D.

HOOD  
I'm from the government.

52 INT. WESTEC VETERINARIAN SERVICES - LAB - NIGHT 52

An attractive LAB MANAGER in a white coat, is leading Hood  
and Rachel through an active, pristine lab.

LAB MANAGER  
I don't have a lot of time for  
this. Aren't you supposed to have  
some kind of warrant?

(CONTINUED)

52 CONTINUED:

HOOD

Why? Are you hiding something?

She glares back at him, then enters her office --

53 INT. LAB MANAGER'S OFFICE - CONTINUOUS

53

The Lab Manager sits down. Hood and Rachel before her.

HOOD

What if I told you someone not far from here, is close to cloning a human being?

LAB MANAGER

Is that suppose to shock me? What was your title again?

HOOD

Doctor Hood is fine.

LAB MANAGER

Well doctor Hood, some people think it's already been done.

HOOD

But not by you, right?  
(Pulls the LABEL out)  
We found this in a makeshift delivery room.

LAB MANAGER

So you presumed we're cloning people? I'm flattered.  
(She drops a **WESTEC** brochure before him)  
We're the largest biological distribution company on the west coast. We ship hundreds of samples from around the world, every day. You're asking me to trace a label?

54 INT. WESTEC VETERINARIAN SERVICES - LOBBY - NIGHT

54

Hood and Rachel head for the front door --

RACHEL

That was a waste of time.

Hood seems offended at first --

(CONTINUED)

54 CONTINUED:

54

HOOD

In science a negative result's as important as a positive one.

(Pushing the door open, he shrugs his shoulders)

But in this case you're right - it was a waste of time.

They're out of there.

55 INT. KELLY'S APARTMENT - NIGHT

55

Little David is asleep on the sofa.

KELLY (O.S.)

David! Come to mommy!

David DOESN'T stir.

KELLY (O.S.)

David! Help!

David wakes up, slides off the sofa and stumbles half asleep, out of the room --

56 INT. HALLWAY/BATHROOM - CONTINUOUS

56

David stops before the BATHROOM door and pushes it open -- Kelly is LAYING on the floor, her head rolls to David and vomit pours out of her mouth. She gasps, then --

KELLY

Give mommy her phone.

David runs off --

57 INT. HOTEL BAR - NIGHT

57

Rachel is filling out paperwork. She's bored and agitated. Two YOUNG GUYS are eyeing her from across the room. One of them gets up and crosses to her table, leans over her --

YOUNG GUY #1

Can I buy you a --

RACHEL

Before you disturb me, you should know I'm filling out this paperwork because I shot at a man today.

(CONTINUED)

57 CONTINUED:

YOUNG GUY #1

Why?

RACHEL

Because he disturbed me.

He backs away quickly. Hood sits down with two drinks.

RACHEL

Why does the name Geppetto sound so familiar?

HOOD

*Geppetto* - Pinocchio's father.

RACHEL

I remember. Oh, I loved those bedtime stories. Wasn't he the old Woodcarver who wanted a son so much, he made one of his own?

She goes back to her paperwork. Hood fixes on her.

HOOD

Rachel, you - are - brilliant.

RACHEL

I know.

(He leaves quickly)

But why? Why am I brilliant?

She goes after him --

58 EXT. KELLY'S APARTMENT BUILDING - NIGHT 58

A siren WAILS and a speeding PARAMEDIC TRUCK pulls up.

59 EXT. SEATTLE CENTRAL LIBRARY - NIGHT 59

Hood's car arrives before the mesmerizing, geometric shapes of the eclectic modern, Rem Koolhaas designed library.

60 INT. SEATTLE CENTRAL LIBRARY - NIGHT 60

They're walking through a magnificent main hall.

HOOD

I kept asking myself, why choose to do the embryo implanting here. But he didn't choose. You see?

(CONTINUED)

60 CONTINUED:

RACHEL  
Lost? But fascinated.

HOOD  
That decision was made for him, for  
Geppetto. He who pays the piper,  
calls the tune.

Hood's striding with purpose while gesticulating --

HOOD  
Somebody right here in Seattle,  
wants their son back from the dead.

They've stopped at a LIBRARIAN.

HOOD  
Public records for 2005, please.

The Librarian walks off.

RACHEL  
Why 2005?

HOOD  
The first fetus was found 18 months  
ago. So whatever we're looking for  
happened before then.

61 EXT. KELLY'S APARTMENT BUILDING - NIGHT 61

Paramedics roll Kelly's gurney inside the truck. Little  
David's lifted in beside her, then the truck takes off.

62 INT. SEATTLE CENTRAL LIBRARY - NIGHT 62

Hood is searching through COLLECTIONS of NEWSPAPERS, while  
Rachel scrolls through pages of articles on the computer.

HOOD  
Search for parents who have lost  
their son.

RACHEL  
What makes you think we'll find it  
here?

HOOD  
Whoever fronts Geppetto has to be  
wealthy.

(CONTINUED)

62 CONTINUED:

62

The poor die in silence, the rich die public. It's always been that way. So keep looking.

RACHEL

At what? The small ads under '*Human Cloning*'?

63 INT. EMERGENCY ROOM - NIGHT

63

A Medical Team RUSH Kelly's gurney down the hall.

NURSE

What's your name? Can you hear me?

KELLY

(In agony, hesitates)  
...Laura. My name is Laura.

NURSE

Laura, how long have you been bleeding?

KELLY

Not long. Where's my son?

NURSE

Just relax. Social service is coming for him.

KELLY

NO!!!

64 INT. LIBRARY - NIGHT

64

Hood and Rachel look tired, but soldier on. Hood stops on a newspaper page headline: **SEATTLE BILLIONAIRE PHILIP GIFFORD, GRIEVES MENINGITIS SON.** There's TWO photographs - one of a handsome teenage boy. The second, his GRIEF STRICKEN father.

HOOD

I think I've found him.

RACHEL

A needle in a haystack.

HOOD

(Rips out the page)  
How many needles try to commit suicide three times, after they've lost a loved one?

(CONTINUED)

She leans back and blows a sigh of exhaustion, as he holds up the page and shows her --

PUSH IN: On the deeply DISTURBED face of Phillip Gifford.

**END OF ACT II**

**ACT III**

65 INT. HOOD'S HOTEL ROOM - NIGHT

65

Rachel is checking the room, under the bed, the bathroom, the windows, the locks. Hood is left standing in the doorway.

HOOD

Why can't we go visit this man,  
Gifford?!

She hands him his key --

RACHEL

Because it's late. I want room  
service and a nice hot bath. Keep  
your panic button handy please.  
And use your cover name if you  
order to the room. Good night.

She closes the door. He turns and looks around the room. Like a travelling salesman who's jaded, he drops to the bed.

66 INT. HOTEL ELEVATOR - NIGHT

66

Rachel's humming along with the cheesy music. The doors ping open and McNeil is about to enter, carrying a file.

MCNEIL

(Holding up a file)

The car that tried to run over your guy, was rented by a Doctor Sydney Hayward. An obstetrician.

RACHEL

Can you trace him?

MCNEIL

Already did. He's gone.

RACHEL

What do you mean, gone?

MCNEIL

Struck off the medical registrar two years ago. His house was put in to foreclosure. His bank accounts frozen by the IRS.

Rachel tries to take the file, but McNeil pulls it away.

RACHEL

I owe you one, okay?

MCNEIL

How long have you been with the doctor?

RACHEL

It was suppose to be for two months, that's a year ago.

She tries AGAIN to take the file, but he teasingly withdraws.

MCNEIL

I looked you up. You're FBI. Protection division. That's really hot. How about a night cap?

RACHEL

I said I owe you one. I never said I'd give you one.

She GENTLY takes the file, steps back INTO the elevator, GRINNING. The doors close on McNeil, smiling.

67 INT. HOOD'S HOTEL ROOM - NIGHT 67

The room is dark. There's a knock at the door.

RACHEL (O.S.)  
It's me. You awake?

Hood gets up and opens the door --

RACHEL  
(Waving the folder)  
Sidney Hayward, erratic driver -  
and baby doctor.

68 INT. SAME - LATER 68

Hood and Rachel in the DARK room, at the desk, side by side.  
On the computer: **SHAMED GYNECOLOGIST PROTESTS INNOCENCE.**

RACHEL  
What'd he do, run off with a  
patient?

HOOD  
Does it matter. Give me a surgeon  
with a steady hand over one with a  
steady home, anytime.

69 INT. INTENSIVE CARE - NIGHT 69

Kelly is laying on a bed. An I.V Attached. The Nurse checks  
her vitals, then leaves the room.

Kelly waits a second, gets up and pulls the I.V free.

70 INT. HOOD'S HOTEL ROOM - NIGHT 70

Hood's gazing at Hayward's face on the computer.

RACHEL  
You sure he's not our Geppetto?

HOOD  
Cloning takes skill and knowledge,  
way beyond Hayward's capabilities.

RACHEL  
How can you be so sure he doesn't  
have these capabilities?!

(CONTINUED)

HOOD

Because to clone anything, involves science, stroked gently by artistic hands...

(Rachel stares blankly)

Do you have a pair of tweezers?

(Off her puzzled look)

Not to keep.

He goes to a table. There's a fruit bowl, loaded with grapes. He sits down and PLUCKS a GRAPE. She hands him her tweezers.

HOOD

(Holding up the grape)

Imagine this is a woman's egg. The seed inside it is her nucleus that contains her unique DNA. Now, if you wanna make a clone the first thing you do is get rid of the nucleus.

Hood carefully INSERTS the tweezers into the grape and REMOVES the seed --

RACHEL

Believe it or not, I use those.

Hood takes a SECOND grape and holds it up --

HOOD

Then you replace it with the nucleus from any cell of the person you want to clone.

Again Hood INSERTS the tweezer AND CAREFULLY removes the seed. Picks up the FIRST grape and SLOWLY inserts the seed from the SECOND grape. He holds it up before Rachel --

HOOD

Original egg. New DNA in the nucleus. Next you shock it --

(PINGS the grape with the tweezers)

-- with a little jolt of electricity.

(She's about to speak)

Don't say Frankenstein. Now, the electricity fools the egg into thinking it's been fertilized. Within a week it's making...

(Lifts a branch of grapes)

...stem cells, which then grows into the person of your choice.

(CONTINUED)

70 CONTINUED:

He WRAPS his hands AROUND the branch of grapes --

HOOD

You place these inside the womb of your carrier. Next, you hire a disgraced and penniless gynecologist, like Hayward, to bring in the harvest.

He drops the branch of grapes down, picks up ONE grape and POPS it into his mouth.

RACHEL

Cannibal.

Rachel's phone rings.

71 INT. HOSPITAL CORRIDOR - NIGHT

71

McNeil is quickly leading Hood and Rachel along the corridor.

MCNEIL

We got a call on the radio about a girl who was admitted to intensive care, with her four year old boy. Hospital child care were looking after him, when she grabbed him and just vanished. She's in bad shape.

HOOD

And pregnant, right?

MCNEIL

Right.

72 INT. DOCTOR'S OFFICE - NIGHT

72

Hood, Rachel and McNeil are before a Female Doctor.

FEMALE DOCTOR

The bleeding's not her biggest problem. Her placenta is covering the exit of her womb.

RACHEL

Placenta previa. My mom had that. It calls for a mandatory cesarean.

(CONTINUED)

72 CONTINUED:

FEMALE DOCTOR

Your mom was lucky. If this girl's  
contractions start with this  
condition --

HOOD

She probably used a fake name when  
you brought her in. There's one  
way to trace her. Doctor, I need a  
blood sample.

73 EXT. KELLY'S APARTMENT - NIGHT 73

Two Cop Cars are PULLING AWAY from Kelly's building. Pull  
back inside a --

74 INT. LAUNDROMAT - CONTINUOUS 74

Kelly is watching the cop cars leave, through the laundromat  
window. She's sweating profusely. David's falling asleep in  
her arms.

DAVID

Can we go home, mommy?

KELLY

Sure. Let's go.

75 INT. HOSPITAL HALLWAY - NIGHT 75

Rachel watches as Hood hands McNeil a blood sample.

HOOD

Run this. See if she's in the  
system.

MCNEIL

She might be clean.

HOOD

Any girl desperate enough to do  
this, is no stranger to trouble.

76 INT. HOOD'S HOTEL ROOM - NIGHT 76

Rachel's CHECKING the bathroom, the windows, under the bed.  
Hood's holding the newspaper page and staring at the face of  
the distraught father, Phillip Gifford.

(CONTINUED)

HOOD

We're wasting precious time. We should go see this man.

RACHEL

Let McNeil run the blood sample on the girl and see if she leads us back to Gifford. Right now you need to get some rest.

HOOD

But this could be the only lead we have!

RACHEL

He's a name in a newspaper, not a lead! We don't even know if this girl is involved with Geppetto. We can't go banging on some billionaire's door in the middle of the night, for no reason.

Rachel leaves the room, closes the door after her and we hear it lock from the outside. Hood's left staring at the door.

HOOD

Why not?

77 INT. HOTEL BAR - EVENING

77

Rachel walks into the bar to find McNeil sitting there drinking a beer. There's the same Young Guys from last night. Young Guy #1 winks at her --

-- she heads straight for McNeil, picks up his beer and drinks it down. McNeil looks shocked, as do the Young Guys.

RACHEL

My room - now.

She walks out, quickly followed by McNeil.

78 INT. HOOD'S HOTEL ROOM - EVENING

78

Hood pulls off his jacket. Takes out the **PANIC BUTTON** and looks it over.

79 INT. RACHEL'S HOTEL ROOM - EVENING

79

MCNEIL

I love what you've done with the place.

Rachel smiles warmly, as she removes her earrings. McNeil takes the SINGLE little flower from the vase on the desk and hands it to her.

RACHEL

You want me to change my mind?

He tosses the flower OVER his shoulder. She smiles approvingly, then stares into his eyes with a rare vulnerability.

80 INT. HOOD'S HOTEL ROOM - EVENING

80

Hood's sitting on his bed, eating a sandwich and zoning out on a TV INFOMERCIAL --

TV WOMAN

Essence Rouge harnesses the power of multihydrated liposomes, to literally turn back the clock on ageing skin. It's special deep-penetration formula, acts to reduce lines and wrinkles.

HOOD

Lies.

He CHANNEL surfs through a dense forest of bad INFOMERCIALS.

TV GUY

Do you suffer from male pattern baldness?! Not any more! Regrowth is guaranteed to grow new hair, or your money back!

HOOD

(Throwing the sandwich)  
More lies!

81 INT. RACHEL'S HOTEL ROOM - EVENING

81

The lights are out, but the GROANS are very distinctive, as we move to see Rachel and McNeil on the bed, HALF dressed.

(CONTINUED)

81 CONTINUED:

81

RACHEL  
Stop! Stop! Stop.

MCNEIL  
What?

She ARCHES her back and unbuckles her belt and HOLSTER,  
placing them on the bedside table.

RACHEL  
Okay.

82 INT. HOOD'S HOTEL ROOM - SAME 82

Hood's bored. He grabs his panic button from the table.  
SLIPS it into his COAT pocket and leaves the room.

83 INT. HOTEL BAR - EVENING 83

Hood enters to a busy bar. He takes a stool at the bar,  
pulls off his coat and SITS ON IT. Bartender approaches --

HOOD  
Scotch. Single Malt. Neat.

84 INT. RACHEL'S HOTEL ROOM - SAME 84

They're under the sheets, in the throes of passion when --  
AN ALARM BUZZES ON THE BEDSIDE TABLE --  
Rachel THROWS McNeil aside and GRABS her gun --

85 INT. HOTEL HALLWAY - CONTINUOUS 85

She SPRINTS down the hallway to Hood's room, wearing a short,  
silk dressing gown. She KICKS his door open and goes in --

86 INT. HOOD'S HOTEL ROOM - CONTINUOUS 86

-- looks around. He's not there! She runs out --

87 INT. HOTEL HALLWAY - CONTINUOUS 87

She sees two men just took the elevator --

88 INT. HOTEL STAIRWELL - CONTINUOUS 88

She's BOUNDING downstairs, four at a time --

89 INT. HOTEL BAR - CONTINUOUS 89

The Bartender DROPS a glass! Hood swings around, whisky in hand. Rachel is at the door, looking very sexy, gun by her side, puffing relief. Then her eyes shift around the room, to find everyone's STARING at her.

HOOD

Oh, crap.

He leans up and pulls his PANIC BUTTON from his coat pocket.

HOOD

Must have sat on it.

Then - McNeil rushes in, HALF DRESSED. Hood looks from one to the other, then raises his glass, sheepishly --

HOOD

Drink?

**END OF ACT III**

**ACT IV**

90 EXT. GIFFORD ESTATE - MORNING 90

Hood's car pulls up before IMPOSING gates. There a CAMERA ZOOMS in and picks up their faces.

91 INT. GIFFORD ESTATE - SECURITY ROOM - SAME 91

Someone is looking at Hood and Rachel's faces on a screen.

92 INT. LEXUS HYBRID SUV - CONTINUOUS 92

The gates open and REVEAL a sprawling acreage and the center piece is a huge, INDUSTRIAL-TYPE HOUSE, like an *homage* to DECONSTRUCTIVISM. Rachel looks at Hood.

RACHEL

What is that?

HOOD

The inside of somebody's mind.

93 EXT. GIFFORD HOUSE - CONTINUOUS 93

They're at the door --

RACHEL

We shouldn't be doing this. It's a blind risk factor for you, based on - on what? A hunch!

HOOD

Once upon a time gravity was just a hunch.

The front door opens and a BUTLER shows them in.

94 INT. GIFFORD HOUSE - HALLWAY - CONTINUOUS 94

The interior hallway is all steel and dark, brooding wood. The Butler walks off as PHILLIP GIFFORD(50) comes through a door. He's a tall, slim man. A computer nerd in his youth, an enigma in his present. He studies Hood through glasses.

HOOD

Mister Gifford, I'm Jacob Hood.

GIFFORD

What can I do for you?

HOOD

It's about your late son, Gabriel.

GIFFORD

I thought this was police business?

(CONTINUED)

94 CONTINUED:

94

HOOD  
It will be.

95 INT. GIFFORD HOUSE - RECEPTION ROOM - DAY

95

The walls are littered with MODERN ART, PICASSO'S, DALI'S, CHAGALL. Each piece of furniture is unique in design and has NO correlation to the next piece. Gifford leads them in --

HOOD  
Meningitis is a terrible disease.

GIFFORD  
Maybe it wouldn't be if they did more research.

HOOD  
Is Mrs. Gifford at home?

Gifford spins to face Hood on that line --

GIFFORD  
Losing a child has repercussions.  
My wife left.

HOOD  
Would you say life was precious?

GIFFORD  
Where did that come from?

HOOD  
Just a question. Can you answer?

RACHEL  
Hood.

HOOD  
There's a pregnant girl out there,  
who's about to lose her life  
because she's too scared to get  
medical help.

Rachel's SNOOPING discreetly at a bunch of GLOSSY magazines on a table. She SPOTS something. She slips a BROCHURE free and there it is -- **WESTEC VETERINARIAN SERVICES.**

HOOD  
So is life precious, Mister  
Gifford?

(CONTINUED)

95 CONTINUED:

GIFFORD  
You should leave - now.

HOOD  
Where is she? Where's the girl? I  
suppose you don't know who Doctor  
Sydney Hayward is?!

Gifford's STARE at Hood, seems to freeze time --

HOOD  
This girl is somebody's mother and  
if she dies, she'll be missed - by  
her own son.

Gifford is affected by Hood's damning words. A beat.

GIFFORD  
Don't you dare try and teach me  
about grief. I'm calling the  
police if you don't get out.

RACHEL  
We'll save you the call.

He looks at her and she SHIFTS her eyes. Reluctantly Hood  
storms out of the room. Rachel behind him. Hood stops when  
he hears Gifford sniffing -- Hood is out.

96 EXT. GIFFORD HOUSE - MOMENTS LATER 96

They climb into the car --

97 INT. LEXUS HYBRID SUV - CONTINUOUS 97

HOOD  
Why did you stop me?

RACHEL  
Guys like him could lie all day and  
never get tired. Let's try this.

Rachel PRODUCES a cordless phone from her pocket.

HOOD  
You stole his telephone?

(CONTINUED)

97 CONTINUED:

RACHEL

It was just laying there. Now  
it'll work as long as we stay  
within a hundred feet of the phone  
base.

\*  
\*  
\*  
\*

(Off his puzzled look)

There was a brochure for Westec  
Veterinarian services on the table  
and in about thirty seconds he's  
gonna make a panic call. Okay?

98 INT. PRIVATE CLINIC - SAME

98

Hayward is sitting at a desk. Lea Muller before him. His  
phone rings, but Muller GRABS it and sees it is Gifford.

LEA MULLER

Why are you calling us?

GIFFORD (O.S.)

Someone called Jacob Hood just left  
my house. He knows. I'm telling  
Geppetto to cut this girl loose --

LEA MULLER

You can't do that.

99 INT. LEXUS HYBRID SUV - SAME

99

Hood and Rachel are listening to the phone --

GIFFORD

Why not?

LEA MULLER

Because she'll die.

GIFFORD

Not my problem.

LEA MULLER

-- and she's carrying the most  
viable fetus yet.

GIFFORD

You're lying!

LEA MULLER

On your son's life. Now, stay calm  
while we check on the girl.

(CONTINUED)

99 CONTINUED:

99

They hang up. Hood looks at Rachel.

HOOD

Bastards.

100 EXT. LEXUS HYBRID SUV - CONTINUOUS 100

They drive off, tossing Gifford's phone out the window.

101 EXT. KELLY'S APARTMENT BUILDING - DAY 101

Lea Muller's car pulls up. She and Hayward get out and enter Kelly's building --

102 EXT. KELLY'S APARTMENT DOOR - DAY 102

Hayward and Muller look around before knocking. Nothing. Muller knocks again. This time the door FALLS open --

103 INT. KELLY'S APARTMENT - CONTINUOUS 103

LEA MULLER

Kelly? Kelly it's me. I've brought Doctor Hayward for you.

They walk into the living room. Kelly's on her back BREATHING heavily --

KELLY

The contractions have started.

LEA MULLER

He'll take care of you.

KELLY

I WANT A HOSPITAL, NOW!!!

104 INT. POLICE PRECINCT - DAY 104

McNeil has a folder in his hands. Rachel and Hood are there.

MCNEIL

Blood sample gave us the girl's real name, Kelly Frost, 20 years old.

HOOD

And she has a criminal record?

(CONTINUED)

104 CONTINUED:

104

McNeil nods and hands it to Hood , who then opens it up, revealing Kelly's MUG SHOT and wrap sheet.

MCNEIL

Assault. Her ex used her as a punch bag. When she'd had enough she fought back. And what d'ya know, he pressed charges.

McNeil looks at Rachel, who lowers her eyes.

105 EXT. GIFFORD ESTATE - DAY

105

Philip Gifford comes out of his house, gets into his Maserati and drives away --

106 EXT. COUNTRY ROAD - DAY

106

Another car SPEEDS around the bend of an empty road --

107 EXT. GIFFORD ESTATE - DRIVEWAY - CONTINUOUS

107

The speeding car CUTS OFF Gifford's Maserati at the GATES. Gifford gets out. Hayward gets out of the second car --

DOCTOR SIDNEY HAYWARD

We've got a problem. A big problem.

Hayward OPENS the back door of his car. Kelly is sprawled across the back seat, WRITHING in agony.

DOCTOR SIDNEY HAYWARD

She needs an emergency c-section right now.

GIFFORD

Oh, my God. But we should wait! Geppetto wants to be present for the birth!

DOCTOR SIDNEY HAYWARD

I've made that call already. If we don't do this now, they're both going to die.

GIFFORD

Whatever it takes.

(CONTINUED)

107 CONTINUED:

107

DOCTOR SIDNEY HAYWARD  
 There's a clinic on Bainbridge  
 Island. It's only been closed a  
 few months. It's still fully  
 equipped. I can use it, but we'll  
 need cash - up front.

GIFFORD  
 Give them my number.

Gifford RUSHES back to his car --

DOCTOR SIDNEY HAYWARD  
 Gifford!  
 (Gifford stops and looks)  
 You know we're talking viable here -  
 nobody's promising perfect.

Hayward gets quickly into his car and drives off, leaving  
 Gifford contemplating those words.

108 EXT. SEATTLE MAIN STREETS - DAY 108

Hood's car speeds by --

109 INT. LEXUS HYBRID SUV - SAME 109

Rachel's driving. Hood's on the phone, listening --

HOOD  
 C'mon! Pick up, Kelly!

110 INT. KELLY'S APARTMENT - LIVING ROOM - DAY 110

Kelly's phone is RINGING incessantly! Little David runs  
 across the room to answer it --

LEA MULLER  
 Don't touch it! That's a good boy.

David's frozen in his tracks. Lea Muller pulls the bloodied  
 covers from the sofa. The door bell rings! She looks to the  
 door, then at David, who lowers his eyes.

111 INT. KELLY'S APARTMENT - HALLWAY - CONTINUOUS 111

Muller opens the door to Bobby, Kelly's ex.

(CONTINUED)

111 CONTINUED:

111

BOBBY

Who are you?

LEA MULLER

You must have the wrong apartment.

She closes the door, but Bobby puts a hand up and stops her.

BOBBY

Where's Kelly?

LEA MULLER

I don't know any Kelly.

He THROWS her aside and strides in --

BOBBY

Kelly! Kelly!

112 INT. KELLY'S LIVING ROOM - CONTINUOUS

112

BOBBY

Kelly!

When he comes in, little David looks at him.

BOBBY

David, where's mommy?

DAVID

The man took her.

BOBBY

What man?

He then SPOTS the BLOODIED sofa covers.

BOBBY

What the hell's going on here?!

He turns QUICKLY. In a flash Lea Muller PLUNGES a big pair of sharp, shiny SCISSORS into his neck.

**END OF ACT IV**

(CONTINUED)

CONTINUED:

ACT V

113 EXT. KELLY'S APARTMENT BUILDING - DAY 113

Hood's car pulls up. Hood and Rachel get out and hurry into the building --

114 INT. KELLY'S LIVING ROOM - SAME 114

Close on a hand DRIPPING blood. The sound of rapid intakes of labored breathing --

115 EXT. KELLY'S APARTMENT - CONTINUOUS 115

Hood and Rachel are approaching Kelly's door, which is lying open. Rachel INSTINCTIVELY stops Hood from progressing and at the same time, she pulls her gun and steps inside --

RACHEL

Stay there.

116 INT. KELLY'S APARTMENT - HALLWAY - CONTINUOUS 116

She steps cautiously along the hallway of the tiny apartment. She swings the gun around and into the living room --

Bobby is laying on the floor, in a pool of his own blood. A pair of scissors STUCK in his neck.

RACHEL

Can you talk? Who are you?!

BOBBY

Screw you!

RACHEL

Right! Abusive ex boyfriend.

BOBBY

Get me an ambulance.

Hood comes in --

(CONTINUED)

RACHEL  
Who did this?

BOBBY  
Some woman. I need an ambulance!

HOOD  
Where's Kelly?!

BOBBY  
I DON'T KNOW!! AAH!! Get this  
outta my neck!

Hood stands over him and speaks very calmly --

HOOD  
Not a good idea. That's your  
external jugular vein --  
(Rachel dials 911)  
The scissors are slowing the blood  
flow, pull them out, you'll be dead  
in minutes. Best if you stay calm.

Suddenly, the NOISE of a CREAKING floor board BEHIND Hood.  
Rachel SPINS around and takes aim --

Little David is standing there -- Rachel sighs relief and  
holsters her gun.

RACHEL  
It's okay, honey. It's okay.

Little David looks straight at Hood, with the saddest eyes.

DAVID  
Where's my mommy?

117 EXT. KELLY'S APARTMENT BUILDING - DAY

117

There's a swarm of Cops and Paramedics. Hood's demeanor is  
anxious as McNeil quickly approaches him.

HOOD  
I need you to help me save a life.  
But it could mean your job.

McNeil glances at Rachel holding David in her arms. A Social  
Worker takes the little boy away. McNeil grins and nods --

MCNEIL  
Would I be doing this in the name  
of science - or the law?

(CONTINUED)

117 CONTINUED:

117

HOOD

How about in the name of good.

118 INT. POLICE PRECINCT - EVIDENCE ROOM/CORRIDOR - DUSK 118

McNeil is coming out of the evidence room, locking the door behind him. He's looking nervously around. In his hands he's HOLDING the PLASTIC CONTAINER that Sanders threw from his truck window. He takes his coat off and DRAPES it OVER the plastic container, hiding it.

119 EXT. POLICE PRECINCT - DUSK 119

Hood's car is parked outside the precinct.

120 INT. LEXUS HYBRID SUV - DUSK 120

Hood taps his fingers nervously. Rachel notices his quiet vulnerability. She breaks the ice --

RACHEL

You know you can't accidentally press your panic button, just by sitting on it? It's indented.

Hood's mood is broken. He smiles at her.

HOOD

You look out for me - I was just returning the favor.

Rachel SPOTS McNeil approaching them in the rear-view mirror.

THE REAR WINDOW SLIDES DOWN

McNeil reaches into the back seat and CAREFULLY places the plastic container there. He locks eyes with Hood, who nods gratefully.

121 EXT. POLICE PRECINCT - CONTINUOUS 121

McNeil watches them drive away, with a look of uncertainty in his eyes.

122 INT. PRIVATE CLINIC - KELLY'S ROOM - DUSK 122

The room is being prepped by Lea Muller. Kelly is on a cot, unconscious and in pain.

(CONTINUED)

122 CONTINUED:

122

LEA MULLER  
 Geppetto will be here soon.  
 (She turns, puzzled)  
 Hayward?

123 INT. PRIVATE CLINIC - CORRIDOR - CONTINUOUS

123

Muller finds Hayward standing by the balcony, looking nervously back at her --

DOCTOR SIDNEY HAYWARD  
 We could save ourselves. Give them  
 Geppetto.

Lea Muller looks hopelessly around, then with resignation --

LEA MULLER  
 I agree. Make the call.

Hayward turns around and as he pulls his cell phone, Muller sticks a SYRINGE into his HEART. He goes down and she DRAGS his DEAD body towards a linen closet --

124 EXT. GIFFORD HOUSE - DUSK

124

Hood and Rachel barge inside --

125 INT. GIFFORD HOUSE - CONTINUOUS

125

They roam from room to room, until they enter --

126 INT. GIFFORD HOUSE - GABRIEL'S ROOM - CONTINUOUS

126

Gifford's in a chair, by a bed. The place looks like it hasn't been touched, tidied, or cleaned since the son died.

HOOD  
 You know what today is, Mister  
 Gifford?

GIFFORD  
 Yes. It's my son's new birthday.

HOOD  
 No. It's the first day of you  
 accepting Gabriel is dead.

127 EXT. PRIVATE CLINIC - COUNTRYSIDE - SAME 127

Lea Muller is standing by the entrance. She ALERTS when a car pulls into the drive and arrives before her. She smiles NERVOUSLY as the car door opens --

LEA MULLER  
Glad you could make it.

128 INT. GIFFORD HOUSE - GABRIEL'S ROOM - SAME 128

GIFFORD  
Do you know how long I've waited for this? How many false hopes? Argentina. Mexico. Malaysia -- you won't stop this.  
(Turns to Hood)  
In one hour my son will be reborn and in my hands again.

HOOD  
You can't believe that.

GIFFORD  
Have you ever lost a child? How could you understand what I'm going through.

HOOD  
Two years ago my wife died. I nursed her, until her last breath.

Rachel's REACTION means she DIDN'T know this --

HOOD  
Every day I would look for some little sign, that helped me to believe she might get better. There's not a moment goes by, that I don't wish her back.

GIFFORD  
It's not the same! One of you dies first, it's sad, but that's the deal! When my boy died, life was over for me! Empty inside. Praying to go to sleep and never wake up.

HOOD  
It's called grief! It's natural.

(CONTINUED)

GIFFORD

I want him back!

HOOD

What you're trying to do is only making your pain intolerable.

GIFFORD

What could be worse than my son dying?

HOOD

Your son dying over and over again.

GIFFORD

Not possible.

HOOD

You want to see Gabriel again?

Hood reaches out and Rachel hands him something, wrapped in cloth. Hood pulls the cloth away and reveals a plastic container with an EERIE shape, barely definable inside.

He OPENS the container and turns back to Gifford --

HOOD

Behold your son.

(Gifford REELS)

Even if he'd survived the genetic mutation. Even if he'd been perfect in every sense, this would never have been the boy you knew.

(Gifford stares in horror)

It would have been some other different child. Gabriel is not the product of his DNA, he's the sum of every day you spent with him... Every meal his mother cooked for him... every story you read him... Every ball you threw for him to catch --

Gifford DROPS into a chair, weeping openly. Hood CLOSES the container, wraps it gently with the cloth and hands it to a sad faced Rachel --

HOOD

I'm sorry you had to find out this way, that Gabriel's soul is much more than just its constituent chemical parts.

(Kneels to Gifford)

(CONTINUED)

128 CONTINUED:

128

I can't speak for the child the girl is carrying and she is that, a girl - and she will die unless you help me. This one you can't hide from the law.

129 EXT. BAINBRIDGE ISLAND - NIGHT

129

Hood's car SPEEDS towards remote countryside on the island --

130 INT. PRIVATE CLINIC - ROOM - NIGHT

130

AN EKG FLATLINES! Kelly is laying on a cot. Someone is performing HEART MASSAGE on her chest.

131 EXT. PRIVATE CLINIC - NIGHT

131

Hood's car pulls up. They both get out and rush inside.

132 INT. PRIVATE CLINIC - CONTINUOUS

132

It's dark. No lights on. There's medical equipment all covered in PLASTIC wrapping.

Hood and Rachel enter and race along the hallway, past EMPTY gurneys and more WRAPPED medical equipment. They try random doors and random rooms. There's NO ONE to be found. They stop a second. Hood's breathless --

RACHEL

What's going on?! It's like everyone's just vanished.

HOOD

Would you want anyone around, if you were Geppetto?

Rachel looks to a flight of stairs --

RACHEL

C'mon!

They run up the stairs --

133 INT. PRIVATE CLINIC - KELLY'S ROOM - CONTINUOUS

133

Hood THROWS open a door and STOPS dead in his tracks. There's the HUM of a FLATLINE and Kelly lying still on a cot.

(CONTINUED)

An ELEGANT WOMAN is performing heart massage on Kelly.

HOOD  
What happened?

ELEGANT WOMAN  
Someone asked me to come in here  
and help. Do you know this girl?

HOOD  
Kelly. Her name is Kelly.

ELEGANT WOMAN  
Do you know CPR?

HOOD  
Yes.

ELEGANT WOMAN  
The air bag. Squeeze.

Hood starts to COMPRESS the air bag. Kelly's turning blue.

ELEGANT WOMAN  
She's lost a lot of blood.  
(To Rachel)  
Find a refrigerator! O negative!

Rachel looks at Hood. He nods YES. Rachel rushes out --

The Elegant Woman continues the heart massage. Hood is compressing the bag.

HOOD  
Are you a doctor?

ELEGANT WOMAN  
I was. More oxygen! Squeeze until  
you see the chest inflate.

134 INT. PRIVATE CLINIC - CONTINUOUS 134

Rachel is searching the hallway. She finds the BLOOD BANK --

135 INT. PRIVATE CLINIC - BLOOD BANK ROOM - CONTINUOUS 135

Rachel RUNS in and opens the big GLASS door of a large refrigerator, labelled 'BLOOD'. It's EMPTY!

Suddenly, REFLECTED in the door is Lea Muller, CREEPING towards Rachel with a SCALPEL in her RAISED hand --

(CONTINUED)

135 CONTINUED:

135

Rachel SPINS to face her, the scalpel SLASHES Rachel's arm, slicing THROUGH her coat and skin. Rachel HEAD BUTTS Muller, sending her reeling back. Muller comes SCREAMING madly at Rachel, who SIDE-STEPS her, throwing a roundhouse kick INTO Muller's stomach, which sends her CRASHING THROUGH the refrigerator door. Rachel CUFFS her to the heavy door.

136 INT. PRIVATE CLINIC - KELLY'S ROOM - CONTINUOUS

136

HOOD

What about the baby?

The Elegant Woman LOCKS eyes with Hood for the first time and it's a look of HOPELESSNESS that answers his question.

ELEGANT WOMAN

We have to try and save the girl.

(Eyes down again)

She lost him a long time ago.

Hood stares at the Elegant Woman --

HOOD

Him? How did you know that?

She DOESN'T look up, but works harder on the heart massage.

HOOD

You're Geppetto...

She STOPS the heart massage and casually backs away --

ELEGANT WOMAN

You'll have to take over now, if you want to save her.

HOOD

You can't just walk away -

ELEGANT WOMAN

Fifteen compressions to two squeezes of the air bag.

The Elegant Woman looks coldly at Hood, then simply walks out of the room. Hood SNAPS back, throws off his jacket and PERFORMS the heart massage --

137 INT. PRIVATE CLINIC - FIRST FLOOR - CONTINUOUS

137

Rachel comes running up the stairs and towards Kelly's room --

138 INT. PRIVATE CLINIC - KELLY'S ROOM - CONTINUOUS 138

Rachel enters. Hood's ALONE, pushing on Kelly's chest.

RACHEL  
There's no blood!

HOOD  
C'mon Kelly! Come back to us!  
Come back to David! C'mon!

He doesn't give up. Then, MIRACULOUSLY a PULSE returns to the EKG, but Hood DOESN'T stop working Kelly.

RACHEL  
Hood. Hood!  
(He looks at her)  
She's back. Look!

Hood looks at Kelly's pulse on the EKG. He steps back, allowing Rachel to place the oxygen mask over Kelly's face as she coughs and breathes again. Hood backs out of the room --

139 INT. PRIVATE CLINIC - CORRIDOR - CONTINUOUS 139

Hood is staring in at Kelly on the cot. He turns to the window. Down below the Elegant Lady/GEPETTO is by her car, looking up at Hood. She climbs in and drives away.

Seconds pass. Two COP CARS and PARAMEDICS come speeding in, led by McNeil.

140 INT. HALFWAY HOUSE - DAY 140

David is playing with NEW toys. Exhausted and frail looking Kelly watches him. Hood approaches while Rachel stands back.

HOOD  
Hi, Kelly.

KELLY  
You're the one who saved my life.

HOOD  
You're gonna be okay.

KELLY  
I feel sorry for the childless couple. The doctors said I can't have children again.

(CONTINUED)

140 CONTINUED:

140

HOOD

All the more love for the one you  
have. You take care.

Hood walks off as Kelly wipes a tear and David smiles at her.

141 EXT. HALFWAY HOUSE - DAY

141

Hood comes out with Rachel. He looks contemplative --

RACHEL

They can't find Geppetto. No trace  
in or out of the country.

HOOD

One day she'll make a mistake and  
I'll be there. Bet on it.  
(His phone rings. He  
listens, then hangs up)  
We have to go, there's a situation.

RACHEL

What kind?

HOOD

A delicate one.

142 INT. HOTEL IN MEXICO - DAY

142

Geppetto's sitting at an ORNATE desk in a luxury suite,  
looking through documents and smiling --

GEPETTO

-- and these are the girls. All  
young and healthy.

She lays out POLAROID shots of SIX young girls on the desk.

GEPETTO

Soon, very soon, you will both be  
holding your daughter in your arms,  
once again.

Sitting before her is a grief stricken RICH COUPLE. The Wife  
picks up one of the photos, looks at it, then with anxious  
eyes, she looks back up at Geppetto.

**THE END**