

TV
14
LV

BVG

BLACKSTAR VIRTUAL COMMUNITY

(c) 2007

TEASER

FADE IN:

EXT. DESERT - DAY

Infinite sand dunes stretch out in every direction as we PAN AROUND the hot, dry landscape.

Rocks and stones of half-crumbled structures begin to come into view, and in the distance we begin to hear the sound of GUNFIRE. A LEGEND tells us this is

**MAKHAFAR AL BUSAYYAH, IRAQ
JANUARY 1991**

ANGLE ON - A SOLDIER

Lying down in the sand, crouched behind a short stack of rubble is Lieutenant JOEL MITCHELL. He is pinned down by gunfire.

A small company of MARINES are huddled down with him, attempting to stay clear of the bullets that spray out around them and every now and then returning fire.

The commands that are periodically shouted out are barely audible above the gunfire.

MITCHELL

Franklin, Scott -- flank right!

Sinclair, Archer -- flank left!

(beat)

Walsh, on me!

The marines begin to move, but they're far from the picture of efficiency. They're fatigued and worried.

Lieutenant DAN WALSH springs up just next to Mitchell and begins picking out shots with his assault rifle. This gives Mitchell chance to slide out from his position and assume a more attacking posture as the other marines begin to disperse to the left and to the right.

There is another hail of gunfire from the unseen opposition that is clearly overpowering them.

MARINE #1 (O.S.)

Franklin's down!

MARINE #2 (O.S.)

LT! LT! We can't--

BOOM!

A grenade explodes to the right sending sand and dust into the air.

We go CLOSE ON Mitchell, his face reflecting the terrible situation of his troops.

MITCHELL (V.O.)
History repeats itself. It happens in cycles, over and over. I was there, in the desert, with over thirty men.
(beat)
Only two of us came back alive.

Mitchell exchanges a glance with Walsh, the two of them beginning to realise the gravity of their situation.

MITCHELL (V.O.) (CONT'D)
Now it's happening all over again. It's been written, foretold. The armies. The trumpets. The great tribulation. Gog and Magog. It's all happening. We're making it happen.

Mitchell and Walsh both nod to each other, then turn from their positions of cover and begin firing out across the sand. As they continue shooting, we go OVERCRANKED as we see

SHELL CASINGS

falling to the ground. The gold colour of the metal rains down as the shell cases continue to fall, some bouncing up slightly as they hit the ground.

DISSOLVE TO:

EXT. WASHINGTON HIGHWAY - DAY

Amidst the steady stream of traffic we see A WHITE VAN weaving its way through the lanes. Capital Hill is just about visible in B.G. before the van turns off onto a main street.

CUT TO:

INT. WHITE VAN - DAY

Walsh sits driving with Mitchell riding shotgun. The two men look a reasonable amount older than they appear in Iraq.

MITCHELL (V.O.)
The armies of the West are marching through the Holy Land, portending the end.

Mitchell looks across at Walsh and they both exchange nods.

CUT TO:

EXT. DESERT - DAY

The flanking marines are struck by enemy fire, square in the chest. Three shots rip open the chest of one, while another is struck in the knees.

MITCHELL (V.O.)

If we stay, we hasten the end.
We summon it forth. The only
choice is to withdraw, fallback,
or risk inviting the ultimate
battle from which there can be no
victory.

Walsh and Mitchell duck down to reload their assault rifles. Once complete, they take a breath.

Mitchell makes a hand signal across to Walsh:

Three fingers.

Two fingers.

One.

They both spring up and begin firing continuously. We go OVERCRANKED again as we see

SHELL CASINGS

falling to the ground and ricocheting up in a dancing motion.

CUT TO:

EXT. WASHINGTON STREET - DAY

The White Van makes its way down the street, with a crowd of pedestrians on either side browsing through a long line of shops and cafes.

MITCHELL (V.O.)

(quoting)

And I saw two unclean spirits
like fogs coming out of the mouth
of the dragon, out of the mouth
of the beast, and out of the
mouth of the false prophet. For
they are spirits of demons,
performing signs which go out to
the kings of the earth and of the
whole world, to gather them to
the battle of that great day of
God Almighty.

The van goes to a crawling pace as it passes by a crowded bank. There are a large number of customers visible through the large glass windows.

CUT TO:

INT. WHITE VAN - CONTINUOUS

Mitchell and Walsh exchange another determined glance, then Mitchell slides out of his seat and moves into the back of the van.

MITCHELL (V.O.)

I have seen those demons, and I
have read those signs, and I have
understood them.

He pulls back a large cloth to reveal

A HUGE GATLING GUN

It's almost the size of something you would see mounted on the side of a helicopter.

It is aimed toward the double doors at the rear of the van.

MITCHELL (V.O.) (CONT'D)

We will bring them to the
attention of the kings of the
earth, and of the whole world,
and we are prepared to do battle.

In the driver's seat, Walsh guides the van to the edge of the road then makes a hand signal to himself:

Three fingers.

Two fingers.

One.

MITCHELL (V.O.) (CONT'D)

A battle to end all battles.

CUT TO:

EXT. WASHINGTON STREET - CONTINUOUS

The van comes to a stop and the double-doors at the rear are flung open to reveal Mitchell sitting behind the gatling gun.

He opens fire and sends a hail of bullets crashing through the glass windows of the bank and spraying out across the interior.

We go OVERCRANKED as we see

SHELL CASINGS

raining down to the ground in a falling pattern of gold-coloured metal.

FADE OUT.

END OF TEASER

GO TO MAIN
TITLES

MILLENNIUM

"ATONEMENT"

starring
Lance Henriksen

James Badge Dale

created by
Chris Carter

Also Starring
Terry O'Quinn

Guest Starring
Max Martini

Gregg Henry

Alberta Watson

and
Sean Astin

Theme by
Mark Snow

Art Director
JT Vaughn

Producer
Angelo Shrine

Producer
Brendan M. Leonard

Written by
James Jordan

ACT ONE

BLACK

Over which we SUPERIMPOSE:

"He will triumph who knows when to fight,
and when not to fight."

-- Sun Tzu

POLAROID FLASH and come up on

INT. HALLWAY - FBI ACADEMY - DAY

The corridor is populated by a few passing students and the occasional instructor, but is by no means as busy as the kind of bullpen we might see at the Hoover Building.

Walking down the centre is FRANK BLACK. He is calm and relaxed, seemingly not occupied by anything pressing. He makes his way down the hallway and into

INT. SIDE OFFICE - CONTINUOUS

He sits down behind a small desk that takes up most of the space in the little room. There are a few papers scattered across it, but Frank pushes them aside to reach for

A SANDWICH

neatly wrapped and looking like an ample lunch. Frank examines the contents and looks pleased about it, but is interrupted by a figure that stands in his open doorway and gives a light knock on the glass.

FRANK

Can I help you?

The man standing in the doorway looks fairly confident, too old to be a cadet, but significantly younger than Frank. He wears a smart suit and an FBI ID badge on his lapel. This is SPECIAL AGENT JULIAN BERESFORD (late 30s).

BERESFORD

Frank Black?

FRANK

Yes?

BERESFORD

I'm Special Agent Beresford. I wonder if I might take a minute of your time?

FRANK

Please. Come in.

Beresford takes a few steps inside to stand opposite Frank.

BERESFORD

If you don't mind my saying so,
I'm aware of your reputation here
at the Bureau and it's truly an
honor to be speaking with you.

Frank isn't really taken with the flattery.

FRANK

Is there something I can do for
you, Agent Beresford?

Beresford motions to the small television stuffed in the
corner of the office, looking as though it is rarely used.

BERESFORD

May I?

Frank nods.

Beresford reaches for the remote and flicks on the
television which instantly displays a live reporter for FOX
News standing on a street with a hub of police activity
behind her.

REPORTER

...which has been going on since
early this morning. Bodies of
the dead have yet to be removed
under insistence from the FBI,
but we understand that the
families of each of the victims
have now been notified.

ANCHOR (O.C.)

Karen, have any more details been
released yet on the suspects in
this shooting?

REPORTER

Details have been somewhat vague
so far, but we're being told that
D.C. Police are currently looking
out for a white van that eye-
witnesses have described to have
contained the gunmen who attacked
in a drive-by fashion.

Beresford mutes the audio.

BERESFORD

Have you seen any of this today,
Mr Black?

FRANK

I heard a brief report on the radio this morning, but I've had classes since ten.

BERESFORD

I've been assigned to work up a profile of the shooters. I've been going through the usual behavioral models trying to get a handle on the psychology, but there are a few elements that give me pause.

(beat)

I would really value your insight.

FRANK

You're aware that I just teach here at Quantico now?

BERESFORD

Of course, and the last thing I want to do is disrupt your lecture programme. If you have time this afternoon to come down to the crime scene with me, I would very much appreciate it.

Frank looks down at his sandwich, then over to the TV screen still displaying the muted news feed complete with scrolling text headlines that read:

*14 DEAD AT CRADDOCK MARINE BANK SHOOTING * * * POLICE INVES*

Frank then looks up into the expectant face of Beresford.

CUT TO:

EXT. WASHINGTON STREET - DAY

We FOLLOW a silver car as it weaves its way through the assorted police cars and emergency vehicles scattered across the now closed road.

Yellow police tape maps out a vague clearing for cars to come and go through. Beresford holds one arm out of his rolled-down window to display his FBI badge as he drives.

We TRACK ACROSS to come CLOSE ON the reporter standing in front of her cameraman as the car comes to a stop.

REPORTER

We can see now more FBI agents arriving on the scene just behind me here.

(MORE)

REPORTER (CONT'D)
FOX News understands that a special profiler has been called in to analyse the scene in the hopes of tracking down those responsible.

We PUSH IN past her to see Beresford leading Frank towards the shattered glass windows on the bank.

BERESFORD
Shots were fired from just at the side of the road there. They sprayed into the building and struck eleven customers, a security guard and two employees. We're yet to identify what type of weapon was used, but it must have been a pretty heavy duty automatic judging from how many rounds were discharged. Put it this way, local PD are still collecting slugs.

FRANK
Where were they fired from?

BERESFORD
Our best estimates has it over here.

He leads Frank back slightly to the side of the road where a large rectangle is taped to the ground to approximate the size and location of the van.

Frank walks right to the edge of it, putting himself in its position, then turns back to look toward the bank.

FRANK'S INTERNAL P.O.V.

- The barrels of the gatling gun firing and rotating
- BANG! BANG! BANG!
- The hail of bullets sweeping left to right
- BANG! BANG! BANG!
- Shell casings falling to the ground

RESUME SCENE

Beresford moves to stand beside Frank and assume the same position.

BERESFORD (CONT'D)
The drive-by nature of the attack would seem to indicate a random element, a detachment from the victims. Lack of association.

FRANK

That fits the behavioral model of most spree killings.

BERESFORD

But the quick departure from the scene is more unusual. I would have expected the shooter or shooters to either keep firing until capture or else take their own life at the end of it.

FRANK

Which suggests the absence of a single triggering stressor.

BERESFORD

Right.

FRANK

Let's take a look inside.

BERESFORD

Sure. I should warn you, the local PD are having their turn in there right now. I would have kept them out of it, but it was just easier this way. Some jerk trying to be a big shot.

They step forward over the broken glass so that we are now

INT. CRADDOCK MARINE BANK - CONTINUOUS

Squatting down over one of several bodies covered in sheets is BRAD LOCKE. He stands to greet the arriving duo.

BERESFORD

Are you done in here, Detective?

LOCKE

I'm just getting started.

BERESFORD

(to Frank)

What did I tell you?

(to Locke)

Have you ever worked a major spree killing case before, Detective?

LOCKE

Is that relevant?

BERESFORD

Why don't you just have your people finish pulling lumps of lead out of the wall and let us do what we've been trained to do.

(to Frank)

This way, Mr Black.

Beresford walks away further into the bank, but Frank holds back to talk to Locke.

LOCKE

New drinking buddy?

FRANK

He approached me at Quantico, asked if I could help out.

LOCKE

Looks to me like he doesn't want help.

FRANK

Have you been able to find much here?

LOCKE

Nothing much helpful. There's forensics with the bullets, maybe a little something with tire tracks and paint residue from the van, but that's just wishful thinking really. Truth is, most of what we've been doing is trying to hold back the media circus out there.

Frank gives an understanding nod.

BERESFORD

(calling)

Mr Black?

FRANK

(still with Locke)

I have to go.

LOCKE

Yeah. You've got profiling to do.

Frank leaves Locke and goes across to join Beresford.

CUT TO:

EXT. RURAL HOUSE - DAY

A large chainlink fence surrounds the remote, self-contained property. There are signs which read 'NO TRESPASSING' on the main gate. We move in closer to find

THE WHITE VAN

Parked on the driveway.

CUT TO:

INT. RURAL HOUSE - CONTINUOUS

We are CLOSE ON a television set displaying the same news feed from earlier.

REPORTER

...which is still ongoing.
Police and FBI investigators are still going over the scene which is likely to remain the subject of close scrutiny for several days to come.

The grainy picture shows Frank and Beresford entering the bank.

REPORTER (CONT'D)

We will have more on these shocking events in Washington D.C. as they unfold.

A HAND raises a remote and flicks the TV off.

We PULL BACK from the hand to reveal Mitchell, the shooter from the teaser.

MITCHELL

It's started.

WALSH is sitting at a small wooden table across from him, cleaning the components of a pistol atop a GUNS & AMMO magazine.

WALSH

So far, so good.

MITCHELL

Maybe.

WALSH

You're not having doubts, are you?

MITCHELL

No, it's just... those people.

WALSH

Casualties of war. Don't lose sight of what we're doing this for.

MITCHELL

I'm not. I know what has to be done, and I know there's a price. I just wish it didn't have to be so high.

WALSH

I know.

MITCHELL

We need to get ready.

Mitchell moves across the room and picks up a neatly folded American flag. He sets it down next to Walsh's gun components.

MITCHELL (CONT'D)

Set it up.

WALSH

Copy that.

Mitchell's face shows a conflicted look as Walsh carries the flag out of frame.

CUT TO:

INT. SITUATION ROOM - QUANTICO - DAY

An assemblage of agents are gathered in a large, darkened room. There are no windows. Two staircases run down either wall leading to the main area. There is a large conference table and a big front-projection screen mounted at the head of the room.

Agent Beresford stands beside the screen in a commanding position. The other agents sat around the conference table give him their undivided attention. Frank stands to one side, part of the group but not one of them.

BERESFORD

Let me first stress that this situation is complicated by strong and continuous media coverage. I need complete containment of information. We only release carefully structured statement as and when is necessary. The last thing we need is for this to get out of control and for those reporters to turn it into a movie.

(MORE)

BERESFORD (CONT'D)
I want this played out on the
ground, not on the TV.
Understood?

There are nods of understanding around the room.

BERESFORD (CONT'D)
Slide please.

The projection flicks over to display a shot of the crime scene.

BERESFORD (CONT'D)
Forensic leads are still in the
process of being analysed, so we
wont have the benefit of that
material to go on for some time.
Until then, we have to focus on
the behavioral approach.
Naturally I will be taking the
lead on that, but owing to the
exceptional circumstances I've
asked former BSU profiler Frank
Black to give us the benefit of
his experience.
(beat)
Frank?

He moves aside slightly to allow Frank to stand in front of the assembled agents.

CUT TO:

INT. POLICE DEPARTMENT - DAY

A group of Detectives are gathered around in an ad hoc manner, perched on the ends of their desks or pulling up chairs to form a makeshift conference arrangement.

Standing before them is CAPTAIN ELIZABETH DANNER.

DANNER
As you must have noticed by now,
this case is crawling with news
crews and every reporter hoping
to get in the spotlight. You
don't give interviews, you don't
comment, you don't so much as
look at a camera. Clear?
(beat)
Also, we all know the FBI is
trying to take over this as much
as possible, but remember we've
got a role to play too. I want
everyone we've got on this.

She holds up a set of photos showing a similar white van to the one from the teaser.

DANNER (CONT'D)

This is an approximation of the type of vehicle we might be looking for. Unfortunately there's no license plate, so we're going to have to cast a wide net and rely on our good old-fashioned hunches.

(beat)

Here's where we are with other evidence. Brad?

She motions for Locke to stand up and address the others.

CUT TO:

INT. SITUATION ROOM - QUANTICO

Frank is now at the head of the room.

FRANK

The spree killing differs from the serial in its spontaneous nature and the possible collaboration with multiple individuals. Based on eye-witness reports and the logistics of the drive-by operation, we suspect that this case involved at least two or more perpetrators. The time between attacks at more than one location are usually very small, with little to no break in between. As such, we fully expect there to be a similar assault in the D.C. area... sooner, rather than later.

CUT TO:

INT. POLICE DEPARTMENT

Locke stands in front of his fellow Detectives, with Danner by his side.

LOCKE

It's likely we'll see another shooting from these guys pretty damn quick. The ammunition found at the scene is for a large weapon, but it's gonna take us time to narrow that down to anything specific.

(MORE)

LOCKE (CONT'D)

We're keeping track of all activity at any stores where they might re-supply, but right now our best bet is to stay alert and watch for the vehicle in the surrounding area.

CUT TO:

INT. SITUATION ROOM - QUANTICO

Beresford is now back in command of the briefing.

BERESFORD

Alright, that's all for now. Remember to stay updated on the--

AGENT #1 (O.S.)

Sir! You're gonna wanna see this.

An agents comes rushing forward to the back and starts fiddling with the projector to switch it to a TV display.

BERESFORD

What is it?

They all turn to look up at the news report which comes up on the screen.

CUT TO:

INT. POLICE DEPARTMENT

The Detectives are dispersing to get back to work when Danner comes charging out of her office.

DANNER

Hold on everybody. Listen up.

She takes the remote for a small TV mounted high on a wall above everyone's desks and flicks it on, turning the volume up high. It displays:

THE NEWS BROADCAST

ANCHOR

Yes, we can go to it now. This is a video we have just received while we've been on the air of two men claiming to be responsible for this morning's massacre. If we can go to... yes we're going to it now.

The image on screen switches to Mitchell and Walsh, their faces covered by black masks, with an American flag draped out behind them.

MITCHELL

The events today at the Craddock Marine Bank are an unfortunate necessity of the times we live in. A necessary evil to serve a greater good. We do not take this action lightly, but we demand the attention of the American public and government.

WALSH

Right now, American soldiers are engaged in active combat in the Middle East. The Bible tells us that this is one of the final signs when the End of Days draws near. It will be followed by the coming of the Antichrist and the terrible Day of Judgement. By keeping these soldiers in this region, we are contributing to our own demise and hastening forth the apocalypse.

MITCHELL

If Western troops are not withdrawn with immediate effect, we will be forced to engage more targets here in our capital city until the government it houses hears our message. We grieve for those sacrificed in this cause, but they are further collateral damage of this continuing war. Until we step back from the precipice of apocalypse, we will continue to strike.

CUT TO:

EXT. WASHINGTON STREET - DAY

The white van comes screeching into frame and the rear doors are flung open to reveal

THE GATLING GUN

It instantly begins rotating into action and...

BANG-BANG-BANG-BANG-BANG-BANG-BANG-BANG-BANG-BANG-BANG-BANG

The bullets launch out into the street.

FADE OUT.

END OF ACT ONE

ACT TWO

POLAROID FLASH and come up on

INT. SITUATION ROOM - QUANTICO

The room is now a hub of activity, with agents running back and forth to gather the latest bits of information.

BERESFORD

How the hell did this happen?
Somebody find out which idiots
put this on the air instead of
sending it straight to us!

He closes his eyes and puts a hand to his forehead. Frank just stands by, waiting for whatever is next.

AGENT #1

(hanging up phone)

The network has agreed not to
broadcast the video again. They
say it was sent to them via an
anonymous email.

BERESFORD

Get to work on seeing if we can
trace any of it. And make sure
they know to send anything else
right over here.

AGENT #1

Yes, sir.

The agent scurries off leaving Beresford with Frank.

BERESFORD

This just got a whole lot worse.
Now the media have made these
maniacs famous they're just going
to keep gunning for more.

FRANK

I think there's more to this than
simple desire for a spotlight.

BERESFORD

We've seen this countless times
before. Acts of mass violence
and destruction then inserting
themselves into the media
coverage.

FRANK

In this case, I think they genuinely believe their manifesto. They remained masked throughout the entire video. They don't want to be famous. They want to stay anonymous. It's their message that they want to be known.

BERESFORD

(angry)

I don't see how that helps us here.

FRANK

I think I can arrange for an associate of mine to consult with us on this.

BERESFORD

Thank you, Frank, but we can handle this. I appreciate anything someone of your experience and reputation can offer, but we really don't need anything more than that.

In B.G., an agent is just hanging up a phone.

AGENT #1

Sir? There's been another one.

Off Frank and Beresford's reactions we

CUT TO:

EXT. WASHINGTON STREET - DAY

Frank and Beresford exit their vehicle and begin pacing through the latest crime scene. Police officers are holding back crowds at the end of the street, with camera flashes going off periodically in an attempt to get a glimpse of the bodies on the sidewalk covered in white cloths.

Locke is waiting at the side of the carnage.

LOCKE

Ten fatalities this time. We've got six others wounded on their way to hospitals right now.

BERESFORD

Have they provided statements?

LOCKE

Yes, but they haven't given us a whole lot more than we already knew. Same white van, partial license plate ending Delta Tango.

BERESFORD

That's it?

LOCKE

So far.

BERESFORD

Damn it.

Frank is silent through this exchange. He moves to the bodies on the sidewalk, squats down besides them, but doesn't lift the sheets.

FRANK'S INTERNAL P.O.V.

- The bullets flying through the air
- BANG! BANG! BANG!
- A female victim raising her hands to her face
- Screaming!
- BANG! BANG! BANG!
- People falling to the ground

RESUME SCENE

Frank stands again and considers for a moment.

FRANK

Judging from the contents of the video message, the shooters are likely military. Their agenda focuses on military action, plus there is the nationalism of the flag, the uniform nature of the masks.

BERESFORD

I agree. The timing and speed of these attacks suggest a certain amount of operational planning - discipline, efficiency. We're looking at people with military training, possible overseas service.

Frank's eyes are drawn to a slight argument being conducted by one of the police officers working the perimeter tape.

Frank moves between Locke and Beresford to approach PETER WATTS standing by the yellow tape.

FRANK

Peter. Thanks for coming down.

PETER

That's not necessary. I'm happy to help in any way I can.

Locke gives an unwelcome reaction.

BERESFORD

You are?

FRANK

This is Peter Watts. He's a consultant with the Millennium Group. Peter, this is Special Agent Beresford. He's working up a profile for the Bureau.

BERESFORD

I thought I made myself clear on this, Frank.

PETER

Trust me, Agent Beresford, I'm not here to get in your way. I think I may be able to offer some insight based on the prophetic overtones of the video message that was broadcast earlier. Should help out your profile.

Beresford takes a look around and notes the news crews gathering at the end of the cordoned area.

BERESFORD

Alright. What do you have?

Peter begins walking into the centre of the scene, with Frank and Beresford falling into step behind him.

PETER

I reviewed the tape before I came out and took the liberty of making some notes. Their interpretation of prophecy detailed in the Book of Revelation is not uncommon. They see the occupying US forces in Iraq and military presence in other Middle Eastern regions as the army marching on the Holy Land. This in turn is seen as one of the final contributing factors to the apocalypse as an ongoing process.

BERESFORD

An ongoing process?

PETER

Yes. Possibly beginning with the terrorist attacks of 2001.

BERESFORD

You can't be serious.

PETER

It's not so unusual. Jehovah's Witnesses believe that the final days began in 1914.

BERESFORD

So you're saying that they believe this stuff and are using it as a justification for mass murder?

FRANK

The murder is secondary. What they really want is for the withdrawal of troops from the Middle East, believing that it will reverse the imminence of Armageddon.

BERESFORD

Then this is as much domestic terrorism as it is spree killings.

FRANK

The profile will be harder to categorise, yes.

BERESFORD

Okay. Appreciate your input, Mr Watts.

Locke has been left some way behind, but calls after Frank to separate him from the group.

LOCKE

Frank. Can I talk to you for a minute?

FRANK

(to the others)

Excuse me.

He moves back to approach Locke.

LOCKE

I'm gonna check out this military connection. See if I can find anything on the weapon or the ammunition.

FRANK

That's a good idea.

LOCKE

So, you're on the FBI side with this one, huh?

FRANK

I'm not on anybody's side. I'm just trying to stop this from happening again.

LOCKE

Who is this Beresford guy?

FRANK

He's a profiler. Supposedly doing very well for himself from what I hear.

LOCKE

Another Mr Fast Track. If he's all he's cracked up to be, what does he need you for?

(beat)

I hope you're not being used.

Frank looks back in the direction of Beresford who is now giving an interview to a freshly-arrived TV News crew.

CUT TO:

INT. RURAL HOUSE - DAY

Mitchell and Walsh stand over their TV set watching the live news feed. They see Beresford on screen with a caption identifying him.

BERESFORD

What we are looking for at the moment is a white van with the a licence plate ending in D-T. We hope to encourage the public to cooperate in our investigation in any way possible in order to catch the criminals who would engage in this cowardly act.

WALSH

Cowardly. You hear that?

MITCHELL

I heard it. Come on. We have to move.

They switch off the TV set and move out so that we are now

EXT. RURAL HOUSE - CONTINUOUS

The white van is parked up on the asphalt just next to the house.

Mitchell kneels down to the license plate, produces a screwdriver and begins unscrewing the plate.

Walsh picks up a can with a large metal nose and begins SPRAYING the van. Green paint starts shooting out and covering the white metal.

CUT TO:

INT. SITUATION ROOM - QUANTICO - DAY

The room is a hive of activity. Agents walking back and forth, shuffling papers, answering phones.

Gathered at the head of the table are Beresford, Frank and Peter.

BERESFORD

We're starting to get a decent profile worked up here, but we need to start thinking about our next move.

PETER

The kind of apocalyptic manifesto we've seen usually leads to a desire for negotiation and dialogue. They want to trade the cessation of their assaults for a military withdrawal from the Middle East.

BERESFORD

But we all know that'll never happen.

PETER

The point is they'll want to attempt to communicate their demands further.

FRANK

We can expect them to call in, either to us directly or to the media as before. We should be prepared to monitor radio stations, television and newspapers and be ready to trace anything that comes in.

BERESFORD

Alright. We need to be mobile.
I'll set up a trace vehicle that
can keep us in contact with
anything that might come in.

(beat)

What's our best strategy for
engaging them verbally?

FRANK

Discussion of their prophetic
interpretations without feeding
into their psychosis.

PETER

We have key elements from
Revelation to deal with. Frank
and I both have experience with
that. They're contemporary view
of military action in Iraq will
be more problematic.

BERESFORD

But you're sure there'll be a
call?

Frank exchanges glances with Peter.

FRANK

You can count on it.

CUT TO:

INT. DOWNTOWN ARMS STORE - DAY

Brad Locke steps inside, a bell on the door jingling
slightly as he does so. He take a a quick look around at
the place: rifles stacked in rows, hand guns on display in
glass cases, NRA magazines on a set of shelves.

He looks down at a list on a printed piece of paper and
crosses off the latest entry.

LOCKE

I'm Detective Brad Locke, I'd
like to ask you a few questions.

The STORE OWNER (50s) looks up from a magazine on the
counter.

STORE OWNER

Can I see some identification?

Locke digs into his pocket to produce his badge.

LOCKE

I'm looking into any recent sales you might have made of a specific type of ammunition. I'd also like a list of regular customers.

STORE OWNER

Whoa, just hold on there. Everyone I got that comes in here is strictly legal. All licensed, all the proper checks. Everything above board.

LOCKE

I'm not questioning that, sir. I'd simply appreciate your cooperation in aiding my investigation into an unrelated matter.

STORE OWNER

Unrelated matter my ass. This is about these here street shootings, and don't you try and deny it.

He points up to a TV mounted in the top-corner of the store displaying FOX News without any sound.

LOCKE

Sir, I understand if you're reluctant to--

STORE OWNER

You think whoever's out there doing all this bought their ammo at my store?

LOCKE

No one's suggesting that--

STORE OWNER

They'll probably want to do interviews and all sorts, wont they?

(beat; eager)

You think I'll be on TV?

Locke raises his eyebrows in disdain at the man's callus desire for his fifteen minutes of fame, but content that he's getting what he needs.

CUT TO:

EXT. RURAL HOUSE - DAY

Mitchell and Walsh are loading up their van, now a dark shade of green.

They both carry large assault rifles, checking the clips of each and storing them in the back of the van.

WALSH

That's everything. You ready?

MITCHELL

Yeah.

(beat)

Listen, Walsh. Everything we're doing... everything we're gonna do... it'll make it right, wont it?

WALSH

You said it, buddy. We both know this was never gonna be a cakewalk, but somebody's got to do it. Right?

(beat)

Right?

MITCHELL

Right.

They take their seats and close the doors.

CUT TO:

INT. TRACE VEHICLE - DAY

Beresford, Frank and Peter all sit in the back of a large truck with a complex set of computer equipment around them. They all stare down at a telephone handset mounted as the centre of attention.

BERESFORD

This is the part I hate. The waiting.

He looks around at the driver just behind them.

BERESFORD (CONT'D)

How are we doing?

AGENT #1

Good, sir. We're online with all the major networks, radio phone-ins, everything. As soon as they get anything, they patch us in here.

Beresford turns back to watch the phone, a little anxious and a little nervous.

BERESFORD

Tell me something, Mr Black.

Frank looks up at him.

BERESFORD (CONT'D)
How did you handle it all? The
media, I mean?

FRANK
I never really saw it as an
important part of the job.

BERESFORD
But you've got to project an
image, right? Show the Bureau in
a positive light. Spin things
the right way.

FRANK
My advice, Agent Beresford, would
be to focus on the case and your
job. Let the headlines take care
of themselves.

Peter exchanges a knowing glance with Frank, which
Beresford does not detect.

AGENT #1
Sir, we've got something!

A red light next to the phone set begins BLINKING
ominously.

Beresford, Frank and Peter each take a sharp inhale of
breath in anticipation.

We PUSH IN on the blinking red light next to the phone and

FADE OUT.

END OF ACT TWO

ACT THREE

POLAROID FLASH and come up on

THE BLINKING RED LIGHT

Next to the telephone handset, it is still blinking. We are still

INT. TRACE VEHICLE - DAY

Beresford picks up the handset and pushes a button next to the light to put the receiving end on speaker.

MITCHELL (O.C.)
...I don't want to hold, I want this statement to be put out on your TV report.

BERESFORD
Maybe I can help you, sir.

MITCHELL
You're the TV news guy?

BERESFORD
That's right. What is it you want us to report?

He points to his watch. Frank gets the signal and whispers to the agents up front.

FRANK
Is the trace running?

The agent nods.

MITCHELL (O.C.)
You're going to broadcast a message addressed to the government.

BERESFORD
What kind of messa--

MITCHELL (O.C.)
Shut up and listen.

CUT TO:

INT. POLICE DEPARTMENT - DAY

Brad Locke is just entering Danner's office with a set of files in his hands.

DANNER

Brad, come in.

LOCKE

I tracked down some of this ammunition. It's for a large military-spec gatling gun. Now, cross-referencing the regular customers of the stores that stock this type of ammunition with records of military service, I think I've come up with a name.

He produces a photo of Mitchell in his military uniform and places it on Danner's desk.

LOCKE (CONT'D)

Joel Mitchell. Served in the second Gulf War, posted to Iraq in 1990, dishonorably discharged in 1994.

DANNER

I don't suppose there's a white van registered to him in the State?

LOCKE

No. But we know there are at least two guys behind this - one driving, one shooting.

He produces another photo.

LOCKE (CONT'D)

Daniel Walsh. Tried at the same Court Martial as Mitchell. They were dismissed together. Both served in the same marine unit in the gulf and were the only two to come back alive from a mission in 1991.

(beat)

No known address on file, but there is a van registered to Walsh bought in D.C. last year.

DANNER

(impressed)

Nice work, Brad.

LOCKE

I was just about to pass this on to the FBI.

DANNER

No. Let's get this one ourselves.

(MORE)

DANNER (CONT'D)

Never mind profilers and special agents. Good old fashioned police work has got us this far. We deserve this. You certainly do.

Locke considers for a moment, then nods.

LOCKE

Alright.

CUT TO:

EXT. WASHINGTON HIGHWAY - DAY

As the trace vehicle speeds along.

CUT TO:

INT. TRACE VEHICLE - CONTINUOUS

Beresford is still working the handset, while the speakers play out the other end of the conversation.

MITCHELL (O.C.)

We want the beginnings of troop movements out of Iraq, and we want it set in motion today. If it's not done, we will open fire on another target in D.C.

BERESFORD

Is this because you feel the imminence of the apocalypse?

Frank and Peter cringe at Beresford's approach.

MITCHELL (O.C.)

What the hell kind of a question is that?

BERESFORD

Er, you said in your video that--

Frank swipes the phone away from Beresford and takes control.

FRANK

Listen to me. My name's Frank Black. I know what you're trying to do. I know about the armies and the trumpets and the beast.

MITCHELL (O.C.)

Who are you?

FRANK

I want to help. We both know that unless you can convince them, they're never going to pull their troops out of the Middle East.

Frank gives a signal to Peter.

PETER

Time?

AGENT #1

We're locking into a cell tower. We think they're on the move. We need another few minutes.

Frank steadies himself as he listens.

MITCHELL (O.C.)

It's not up to me to convince anybody. They'll see it for themselves when it happens.

FRANK

But it's happening now, isn't it?

Peter begins to get some signals from the equipment in the back of the vehicle.

PETER

We're getting a triangulation. Turn here.

FRANK

Isn't it?
(beat)
Hello?

MITCHELL (O.C.)

You're tracking us, aren't you?
You son of a bitch.

Through the windshield, we see a green van start to weave across the lanes up ahead.

BERESFORD

There!

CUT TO:

EXT. WASHINGTON HIGHWAY - CONTINUOUS

The traffic is suddenly disrupted as the green van SKIDS ACROSS to cut off a car that HONKS its horn in response. It begins to speed ahead.

Further back, the trace vehicle starts to accelerate in pursuit.

CUT TO:

INT. TRACE VEHICLE - CONTINUOUS

Frank has now discarded the phone and all personnel are gathered around the front to witness the pursuit.

BERESFORD

Come on. Get us closer! We can't afford to lose them.

PETER

I think we should back off a little.

BERESFORD

Are you crazy? Keep driving.

PETER

Frank, we know they're heavily armed, if we force them into a confrontation on a crowded highway...

FRANK

He's right. We need to give them room.

BERESFORD

No! I'm not letting them get away from me!

CUT TO:

EXT. WASHINGTON HIGHWAY - DAY

The trace vehicle gets right in behind the green van. Both travel at a high speed. The trace vehicle begins to close the gap when...

The back doors are flung open and the gatling gun starts FIRING back at the trace vehicle while still in motion.

The green van SWERVES from the force, trying to stay in control at a high speed while recoiling from the heavy weaponry.

The bullets IMPACT on the trace vehicle, striking the hood and PIERCING the windshield.

CUT TO:

INT. TRACE VEHICLE

Everyone ducks down to avoid the gunfire.

FRANK

Get down!

The driving agent struggles to stay in control.

EXT. WASHINGTON HIGHWAY - DAY

The trace vehicle SWERVES one way then the other as the bullets continue to rain back at them.

Surrounding traffic breaks and SKIDS to the side to avoid the conflict.

A set of bullets strike the front tires of the trace vehicle sending it SPINNING and SPIRALING out of control.

SMASH!

It crashes to a halt at the side of the road.

CUT TO:

INT. GREEN VAN - CONTINUOUS

Walsh is driving, periodically looking back to check on Mitchell as he fires the gatling gun out of the back.

WALSH

You have to stop, I can't stay in
contr--

He pulls hard on the steering wheel but can't stop the van from hurtling around and crashing further up on the road.

SMASH!

The impact sends him falling forward, his seatbelt jerking.

After a second to steady himself, he jumps into action.

WALSH (CONT'D)

Mitch. Mitchell!

He checks back to find Mitchell dazed in the back of the van. Walsh pulls him up.

WALSH (CONT'D)

Come on. On your feet, soldier!
Let's move, mister!

Mitchell struggles up and both men grab a selection of guns and rifles before sprinting out across the street.

CUT TO:

INT. LOCKE'S CAR - CONTINUOUS

He and Danner are just in time to see the carnage ahead of them.

DANNER
What the hell?

LOCKE
There they are. They're heading
into the mall.

DANNER
Get backup.

CUT TO:

EXT. WASHINGTON STREET - CONTINUOUS

Locke and Danner exit their car and run across slightly to see Mitchell and Walsh, armed to the teeth, storming inside a large shopping mall.

Further down the road, the agents in the trace vehicle are just emerging from their wreckage.

They meet up in the middle.

FRANK
How did you get here?

LOCKE
We got the details of the van and
the driver which allowed us to
follow it over the traffic cams.
What are you doing here?

BERESFORD
We were executing a tactical
operation by tracing their phone
calls to the media.

PETER
It might advisable for your two
agencies to work a little closer
together if we want to capture
these men.

Beresford is not happy, but takes the point.

CUT TO:

INT. SHOPPING MALL - DAY

Mitchell and Walsh storm through the entrance way with assault rifles in hand. Passing SHOPPERS begin screaming at the sight, some freezing, others diving to the floor, others running for the exits.

MITCHELL

Two o'clock, higher ground.
Move!

Walsh obeys his instruction and heads for an escalator ahead of him. Mitchell cocks his rifle and covers him as he follows.

They both ascend the escalator, striding up several steps at a time.

CUT TO:

EXT. SHOPPING MALL - CONTINUOUS

All the agents and officers are now gathered around the exterior to the mall.

LOCKE

They've entered the mall and are heavily armed.

DANNER

We need to seal off this block immediately!

BERESFORD

Get me a tactical until down here right now.

FRANK

Brad, what did you find out?

LOCKE

The hostiles are Joel Mitchell and Daniel Walsh.

BERESFORD

Give me the details.

CUT TO:

INT. SHOPPING MALL - CONTINUOUS

Mitchell and Walsh advance across the upper level, pointing their weapons at customers.

MITCHELL

Everybody down! Nobody move! Do not move!

WALSH

Down, down, down!

There is a mad panic around the various shops and boutiques housed within the large mall complex.

BANG! BANG! BANG!

Shots rings out from Walsh's rifle, striking three civilians down.

MITCHELL

Hold your fire! Cease fire!

All shoppers have now frozen with the sounds of gunfire. Most are now on the ground.

MITCHELL (CONT'D)

(to Walsh)

That's enough.

(shouting)

No one else will get hurt if you stay calm and do not move.

CUT TO:

EXT. SHOPPING MALL - CONTINUOUS

The gathered personnel react to the sounds from within.

DANNER

Shots fired!

Police cars are beginning to arrive on the scene. The area is now surrounded in mass panic.

BERESFORD

Frank, what do you make of this new information.

Frank considers for a moment.

FRANK

Brad, you said these men were dishonorably discharged.

LOCKE

That's right.

FRANK

Do you know what for?

LOCKE

Something to do with mistreatment of prisoners in the Gulf. Details were spotty.

PETER

What are you thinking, Frank?

FRANK

I need to talk to them. We can't do anything from out here.

BERESFORD

We don't have much of an
alternative.

Police officers spring into action and begin taping off the
area, holding back the crowds.

There is then a shouting from within the mall. It's coming
from an overhead window.

MITCHELL

We have hostages! Do not attempt
to enter the building! If any
attempt is made, we will be
forced to begin executing our
prisoners!

There is a collective reaction of dread amongst the
gathered faces as more sirens and police vehicles close in.

FADE OUT.

END OF ACT THREE

ACT FOUR

POLAROID FLASH and come up on

EXT. SHOPPING MALL - DAY

We are CLOSE ON a television news crew that are now positioned outside the scene. We see the female reporter with microphone in hand, while police forces continue to gather in B.G.

REPORTER

As you can see, the mall siege situation here is only escalating as more police officers arrive on the scene. We understand that there a great many shoppers still inside the building be held hostage by two armed gunmen. So far, no comments have been forthcoming from the police or FBI who are both in attendance...

We move away from the news report to find Locke and Danner in conference with Beresford just outside the mall, while Frank and Peter look on from a further distance.

DANNER

The first thing we need to do is open up communication with the gunmen inside. Brad?

LOCKE

We've got a number we can call. It will get us through to a number of land-lines inside. They'll hear it.

BERESFORD

Let's just get one thing clear, Captain. I'm in command here. The Bureau have authority in this situation.

DANNER

We've had just about enough of this kind of problem today, haven't we?

BERESFORD

Fine. Make the call.

CUT TO:

INT. SHOPPING MALL - CONTINUOUS

Three bodies are now lying on the floor, bleeding out. Mitchell and Walsh stand with rifles at the ready, guarding a crowd of about fifteen civilians all kneeling on the ground.

Walsh approaches Mitchell and speaks quietly into his ear.

WALSH

What are we going to do? This wasn't part of the plan.

MITCHELL

We just have to improvise. We can still do this. These hostages give us enough leverage to get what we need.

They then hear the sounds of phones RINGING across the mall.

MITCHELL (CONT'D)

Watch them.

Mitchell backs off in search of the phone while Walsh trains his rifle on the hostages.

Mitchell locates one of the ringing phones behind a nearby service counter. He throws his rifle over his back and takes out a hand gun to keep his guard up while answering the phone.

MITCHELL (CONT'D)

Yeah.

INTERCUT SCENE
WITH:

EXT. SHOPPING MALL - DAY

Beresford is holding a cell phone while Locke and Danner watch the building.

BERESFORD

We heard gunfire. Is anyone injured?

MITCHELL

We have three casualties, and there's gonna be a whole lot more if you don't start giving us what we want.

BERESFORD

Alright, we can talk about that, but first we need to get the injured people out of there and to a hospital.

MITCHELL

Negative. Not gonna happen. You send in one of those camera crews right now. You're gonna put us on TV.

BERESFORD

We can't do that.

MITCHELL

Then we're shooting three more. Right now.

BERESFORD

No, wait!

(beat)

A trade. We send in the camera crew, and you send out the injured hostages.

MITCHELL

Done. Send them to the front entrance, and don't you bastards try anything or there'll be more blood on your hands.

As Beresford hangs up, Frank approaches with Peter.

FRANK

I have to be one of the ones to go in there.

LOCKE

Out of the question.

BERESFORD

He's right Frank. We've got agents trained for this. They'll go in as the camera crew.

FRANK

I have to talk with them. I'm useless out here.

PETER

Frank, think about this.

FRANK

I have. These people are prepared to go to extraordinary lengths for what they believe. I think I can get to them.

(MORE)

FRANK (CONT'D)

(beat)

I'm going in there.

CUT TO:

INT. SHOPPING MALL - ENTRANCEWAY - CONTINUOUS

Walsh pushes the three limping and bleeding hostages ahead of him and towards the entrance where three other figures are standing waiting, one of which with a camera in hand.

WALSH

Alright, move. Nice and slow,
exactly as we said.

The hostages obey and slowly make their way outside. Walsh trains his weapon on them all the way then switches his aim to the three new bodies.

WALSH (CONT'D)

You three! Inside. Now!!

They obey, entering the mall once the injured hostages are clear.

The first man steps inside with the camera in hand. The second supports cables and other equipment.

The third is Frank Black.

CUT TO:

EXT. SHOPPING MALL - CONTINUOUS

Locke, Danner, Peter and Beresford lean against a set of police cars that have taken up position outside.

LOCKE

He's going to get himself killed.

DANNER

We should get the SWAT teams into
position just in case. Agreed,
Agent Beresford?

BERESFORD

Agreed.

Peter remains silent, deeply concerned for Frank.

CUT TO:

INT. SHOPPING MALL - CONTINUOUS

Frank is now on the upper level of the mall with the other hostages. He kneels down with his hands behind his head while Mitchell and Walsh patrol with their rifles around him.

FRANK

We spoke on the phone earlier. I said I wanted to help.

MITCHELL

That was you? What the hell are you trying to pull?

FRANK

I only want to understand things better.

(beat)

Are you Mitchell, or Walsh?

WALSH

How the hell do you know our names?

(to Mitchell)

They know our names. What are we going to do now?

MITCHELL

Shut up.

(to Frank)

You don't know what you're talking about.

FRANK

I think I do.

MITCHELL

No, you don't. You don't know what it's like in the desert. You don't know what it's like to fight out there. You don't know what it's like to kill people out there.

(beat)

You don't know the things you have to do, or the things you end up doing that you never thought you could.

Frank processes these words and thinks deeply about them

FRANK'S INTERNAL P.O.V.

- Marines fighting in the desert
- Shell casings falling to the ground
- Prisoners bound and gagged

RESUME SCENE

WALSH

Get that camera set up.

(to Mitchell)

Are you ready?

MITCHELL

Let's do it.

FRANK

Tell me about what it was like in Iraq. Tell me about the things you had to do.

WALSH

Quiet!

He cocks his rifle behind Frank's head.

CUT TO:

EXT. SHOPPING MALL - CONTINUOUS

The gathered personnel are starting to get increasingly nervous.

LOCKE

We need to start getting a tactical plan together.

PETER

We have to give Frank more time. He can do this.

LOCKE

He's in there with too ex-marines who are armed to the teeth and have already killed over twenty people today.

DANNER

Troops are in position, but we've got them spotted at a higher elevation. They could execute hostages before we can close in.

BERESFORD

I'm still considering the situation.

The other three are less than happy with this response.

CUT TO:

INT. SHOPPING MALL - CONTINUOUS

Mitchell is preparing to speak on camera, while Walsh continues patrolling around the hostages.

FRANK

I know more about you two than you think. I know about your dishonorable discharge.

WALSH

You don't know jack!

Frank takes a breath, considering his best move.

FRANK

(to Mitchell)

You said you were forced to do things you never thought you were capable of. Did that include torturing prisoners? Abusing them? Is that what your Court Martial revealed?

(beat)

Is that what you're feeling so guilty about.

Mitchell snaps and leans in close to Frank, away from the camera.

MITCHELL

You think you can just talk it all away? Yes, we did terrible things over there, but that's only all the more reason why we have to withdraw our troops!

A wave of realization comes over Frank's face.

FRANK

That's it, isn't it?

(beat)

You know, we had a profile of you. We thought we had you figured out. But we were wrong. I can see that now.

(beat)

You don't truly believe that you're stopping the apocalypse, not deep down. You may have convinced each other of that on some level, but that's not what this is really about. This is about atoning for the things you did while you were in Iraq. You think if you can get all the American soldiers out of Iraq, you'll make amends for the crimes you committed over there.

CUT TO:

EXT. SHOPPING MALL - CONTINUOUS

Beresford is now pacing nervously, uncertain of what to do.

BERESFORD

I'm going to call inside again.

PETER

No. If that was a good idea
Frank would have gotten them to
call us already.

BERESFORD

Well we can't just sit here.

DANNER

Teams are ready to move in.

LOCKE

(to himself)

Come on, Frank. Come on.

CUT TO:

INT. SHOPPING MALL - CONTINUOUS

Mitchell is now slumped down in the far corner, his head in
his hands.

MITCHELL

We were out of control. Animals.
I didn't think I could ever do
something like that.

(beat)

But the army... you know... they
dehumanise the enemy. It's like
you're not really doing it to
another person. You don't
realise until... later.

FRANK

Whatever you've done, this isn't
the way to fix it. You don't
need all these hostages. Let
them go. They're people too.

Walsh, still holding his rifle, rushes over to Mitchell.

WALSH

Don't let him do this. He's
screwing with your head. Come
on, we can still do this!

MITCHELL

We always had orders. It seemed
like we could get away with
anything. Then things started to
turn. We got ambushed and lost
all our men.

WALSH

Mitchell! On your feet, soldier.

He doesn't respond this time.

FRANK

You can let these people go.
They're not going to get you the
forgiveness you want. You can't
make amends for what you did back
then by killing more people now.
All these people are innocent.

(beat)

Don't make the same mistake
twice.

Walsh starts to lower his rifle. He looks down at
Mitchell, then all around and the hostages and blood stains
on the floor.

WALSH

It's over, isn't it.

(beat)

I'm sorry, Mitch.

MITCHELL

He's right, isn't he. We can't
reverse what we've done. Doesn't
matter if we got every marine out
of Iraq, it wouldn't change
anything for us. We'd still have
to live with it.

WALSH

Come on.

He offers Mitchell a hand and raises him to his feet. They
still hold their assault rifles, but no longer in
threatening postures.

Frank allows himself to take a breath, thinking he might
just have gotten through to them.

FRANK

You're doing the right thing.

MITCHELL

(to Walsh)

You know what we have to do,
right?

WALSH

(sombre)

Yeah, I know.

They're acting now as if no one else is in the room except
the two of them. Frank begins to feel more and more
uncertain, and the hostages look around in a confused
manner.

Mitchell and Walsh turn and face each other head on. They
raise their rifles toward each other.

MITCHELL

Let's do it.

WALSH

Been an honor serving with you.

Mitchell cocks his rifle.

Walsh does the same.

MITCHELL

Hoo-yaw!

WALSH

Hoo-yaw!

They simultaneously OPEN FIRE on each other.

BANG-BANG-BANG-BANG-BANG-BANG-BANG

Their assault rifles erupt in fire as bullets spray forth, striking each other in the chest and sending them both to the ground at the same time. We go OVERCRANKED as we see

SHELL CASINGS

slowly raining down to the ground, over and over.

CUT TO:

EXT. SHOPPING MALL - DAY

They hear the sounds of gunfire from inside.

LOCKE

(shocked)

Oh my God.

There is a beat of silence as everyone freezes.

Then, Frank emerges from the entrance way. His face looks numb and still.

PETER

Frank!

They all rush in toward him.

LOCKE

Frank? You okay?

FRANK

(numb)

It's over. They're dead.

Other hostages begin emerging behind Frank, all in shock. Police offers begin crowding around them, taking them to safety.

Beresford and Danner walk into the mall to inspect the situation. We follow them in so that we are now

INT. SHOPPING MALL - ENTRANCEWAY - CONTINUOUS

They look up to the top of the escalator to see the bodies of Mitchell and Walsh in a heap opposite each other.

They're dead.

CUT TO:

EXT. SHOPPING MALL - CONTINUOUS

Locke and Peter stand at either side of Frank who is still numb from events inside.

LOCKE

You know Frank, you should never have gone in there. You could have been killed.

PETER

He's right, Frank.

FRANK

We were wrong. Our profile. All of it was wrong.

PETER

What happened in there?

FRANK

Their pasts caught up with them.

Frank looks back at the scene and notices Beresford moving toward the news crews at the end of the street.

Frank shakes his head and moves away in the opposite direction.

We move over to go CLOSE ON the reporter in an interview posture with Beresford.

REPORTER

I'm here live now with Special Agent Beresford, a profiler with the FBI.

(beat)

What can you tell us?

BERESFORD

I can tell you that the situation in the mall has now been resolved with minimal loss of life. The two perpetrators are now dead thanks to the effort of law enforcement down here.

(MORE)

BERESFORD (CONT'D)

We're very pleased to say that the shootings that have been terrorizing this fine city are now over.

Another agent approaches Beresford from the rear to demand his attention.

BERESFORD (CONT'D)

If you'll excuse me.

He walks away out of the news report.

REPORTER

Special Agent Beresford being pulled away there in the aftermath of the Washington mall siege. We'll have more on this story later.

(beat)

Stay with us after a short break when we come back with an exclusive report from Basra on the latest counter-insurgency operations in Iraq which have resulted in five deaths this morning. All that and more, right after this.

We ASCEND up away from the news crew to look down from a high AERIAL SHOT on the chaos below. Mitchell and Walsh are carried away in body bags, freed hostages are being treated by paramedics, and we can just make out the tiny figures of Frank, Locke and Peter walking away from the assemblage of crowds and sirens.

Off this we slowly

FADE TO BLACK.

Executive Producer
James Jordan

Executive Producer
Anthony J. Black

TRIPLE FIVE
PRODUCTIONS