"LAW & ORDER"

"AGONY"

Written by
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LAW & ORDER

"AGONY"

SCRIPT REVISION HISTORY

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CAST

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

RODGERS
EMIL SKODA
DET. MORRIS LA MOTTE

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

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

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

EXTERIORS:

LOFT BUILDING
  TENNIS COURTS
  CENTRAL PARK
  OFFICE BUILDING
  RIKERS
FADE IN

1 INT. LOBBY - DAY

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

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

AMY (O.S.)
She's your niece.

CARDENAS
She should've found herself a nice --

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

CARDENAS
Amy. Call nine-one-one.

TIME CUT TO

2 EXT. LOFT BUILDING - DAY

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

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

CURTIS
Didn't hear a scream or a struggle?

CONTINUED
CARDE\NAS
No.

CURTIS
(to Cardenas)
Anybody with you?

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

BRISCOE
How many units in the building?

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

BRISCOE
Tenants all here?

CARDE\NAS
(motions to other door)
Other ground-floor unit goes to work at seven. The others don't leave me their schedules.

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

GLYNN
Three stab wounds to the chest.

CURTIS
What kind of knife?

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

She follows the body out.

BRISCOE
(to Curtis)
Work our way up or down?

CURTIS
Your choice.
CONTINUED (2)

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

CUT TO

3 INT. SECOND FLOOR - DAY

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

4 INT. LOFT (CONTINUOUS)

Big. Sectioned off by a couple of dividers.

BRISCOE

Anybody home?

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

CURTIS

Lennie --

Curtis is moving toward the bed as Briscoe appears.

BRISCOE

Mother of God.

Curtis feels for a pulse.

CURTIS

Alive. Get the paramedics.

FADE OUT

END OF TEASER
ACT ONE

FADE IN

5 INT. LOFT - DAY

Katharine Landis has been taken to the hospital.

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

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

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

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

BRISCOE
Almost two days' worth of messages not picked up.

LA MOTTE
Think this psycho was here that long?

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

Briscoe starts going through papers.

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

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

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

CONTINUED
BRISCOE
What you got?

RICHTER
A big job for the lab.

BRISCOE
Specifically.

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

BRISCOE
No other hair?

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

Off Briscoe --

CUT TO

INT. GROUND FLOOR HALLWAY - DAY

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

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

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

TATE
No. I left at seven.

BRISCOE
You hear anything upstairs over the weekend?

TATE
Yeah, Saturday night around eleven. Clomp, clomp, clomp, you know, heavy footsteps.
CURTIS
A man?

TATE
I figured she had some guy up there.

CURTIS
She have men here often?

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

Off Briscoe and Curtis --

CUT TO

7 INT. HOSPITAL - DAY

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

BRISCOE
What were the round wounds on her stomach and chest?

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

BRISCOE
The marks on her neck?

METOYER
Ligature, not a rope, something smooth.

CURTIS
He strangled her but didn't kill her.

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

BRISCOE
Rape?

METOYER
Vaginal bruising and tearing. No semen.
CURTIS
What are her chances?

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

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

CUT TO

8 INT. HOSPITAL CAFETERIA - DAY

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

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

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

CURTIS
Somebody mistreated her.

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

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

BRISCOE
She was hurt. Very badly.

ANN
What? What?

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

ANN
It's Roger.

CONTINUED
WILLIAM
Ann, Roger wouldn't do this.

BRISCOE
Who's Roger?

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

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

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

WILLIAM
(getting angry)
He wanted her back, Ann.
(to cops)
I told him I couldn't help him. I want you to catch whoever this thing is, don't waste your time on Roger.

CURTIS
Where should we look, then?

ANN
Roger punched her and slammed her into walls and dragged her around by her hair and isolated her from her family and friends, and was furious when she left him.
(to William)
Where do you think they should look?

Off Briscoe and Curtis --

CUT TO

9 INT. AD AGENCY - DAY

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

He looks up, they badge him.

ROGER
Yes.

CURTIS
Can we talk to you?

ROGER
What about?

CURTIS
Your wife.

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

ROGER
What's wrong?

BRISCOE
She's in the hospital.

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

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

She leaves with the layout.

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

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

ROGER
(insistent)
What happened to Kitty?

CURTIS
She was attacked. Where were you?
ROGER
Is she okay? Why didn't anybody call me?
(dawns on him)
Saturday night to Monday morning?

CURTIS
It was a long attack.

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

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

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

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

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

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

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

He gestures to where Michelle was standing.

BRISCOE
The woman who was just here?

ROGER
Yes.

CURTIS
Is that who you were with this weekend?
ROGER
No, she went to a friend's wedding in Connecticut.

He gives them chapter and verse:

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

CURTIS
See anybody you know?

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

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

ROGER
There were messages. I didn't pick up.

BRISCOE
Where do we find Mr. McKinney?

CUT TO

10 EXT. TENNIS COURTS - DAY

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

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

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

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

Who would?

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

What men would that be?

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

Landis get upset about that?

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

What's that mean?

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

INT. VAN BUREN'S OFFICE - NIGHT

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

She got out of surgery a couple hours ago, hospital's listing her as critical and unstable.
VAN BUREN
What's the lab got?

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

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

VAN BUREN
What about the mailman?

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

Van Buren's looking at photos.

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

CURTIS
No.

BRISCOE
Are the feds taking the murder?

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

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

BRISCOE
Could've been a stranger.

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

CUT TO
12 INT. MORGAN BENNETT'S OFFICE - DAY

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

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

BRISCOE
Katharine been seeing anybody new?

BENNETT
Don't you start.

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

Bennett calms down some.

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

CURTIS
You know their names?

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

CURTIS
How's she spend her time?

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

BRISCOE
Where?

Bennett hits an intercom button.

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

CONTINUED
12 CONTINUED

An underling comes in, Bennett gives her the notes.

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

The underling takes the papers and leaves.

BENNETT
(to cops)
Katharine says he's a great guy. She has godawful taste in men.

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

CUT TO

13 INT. ANTIQUE STORE - DAY

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

FRAZIER
Good lord. Is she --

CURTIS
Intensive Care. You go out with her?

FRAZIER
Five or six dates. Will she be all right?

CURTIS
Ever go to her place?

FRAZIER
A couple of times.

CURTIS
Got keys?

FRAZIER
I never accept keys. Too much implied commitment.

BRISCOE
God forbid.

CONTINUED
FRAZIER
(shrugs)
I help ladies get through their divorces. Makes them happy to know they're still desirable.

CURTIS
What do you get out of it?

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

Briscoe and Curtis gaze at this asshole.

BRISCOE
Where were you last weekend?

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

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

FRAZIER
A mutual lady friend.

BRISCOE
Another lucky recipient of your benevolence?

FRAZIER
That's right.

Off Briscoe and Curtis --

CUT TO

14 EXT. CENTRAL PARK - DAY

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

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

CONTINUED
CURTIS
He ever do anything kinky?

BAUER
You'd have to define kinky.

BRISCOE
S&M.

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

BRISCOE
He's a big-hearted guy.

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

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

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

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

CURTIS
He has an alibi.

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

CURTIS
He was with a man named Jack McKinney.

Bauer reacts.

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

Briscoe and Curtis react to this.
What time?

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

Off Briscoe and Curtis --

FADE OUT

END OF ACT ONE
ACT TWO

FADE IN

15 INT. INTERVIEW ROOM - DAY

Briscoe, Curtis, Roger Landis.

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

Roger Landis is sweating.

ROGER
Okay. I was at a hotel.

BRISCOE
Who with?

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

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

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

CURTIS
Where'd you find the hooker?

ROGER
Paramour Incalls. Very high-quality girls.

Briscoe heads for the door.

ROGER
You done with me?

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

CONTINUED
BRISCOE
(to Roger)
You can make a new friend while we check out your latest excuse.

The cops leave.

CUT TO

INT. APARTMENT - DAY

Briscoe, Curtis, Melody Kane, 20's.

KANE
I'm a massage specialist.

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

KANE
Whatever part needs relief.

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

KANE
Long as we understand each other.

The cops nod.

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

CURTIS
How long did you stay?

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

BRISCOE
The rest of us?

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

(MORE)

CONTINUED
KANE (CONT'D)

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

BRISCOE

Get relief?

KANE

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

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

BRISCOE

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

KANE

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

BRISCOE

Did he ever get his money's worth?

KANE

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

Curtis is back.

CURTIS

Victim's conscious.

CUT TO

INT. HOSPITAL - DAY

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

CURTIS

Did you go to the club alone?

KATHARINE

Just wanted to dance...
... CURTIS
What time did you leave to go home?

KATHARINE
Ten...

BRISCOE
Alone?

KATHARINE
Yes... Mom?

ANN
Yes, honey.

KATHARINE
Something for the pain...

Ann steps out to waylay a nurse.

BRISCOE
Did anybody follow you?

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

CURTIS
Was he waiting for you in your apartment?

KATHARINE
Don't know...

BRISCOE
Did you lock your door when you came in?

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

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

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

She starts fading a little.

CURTIS
Whose voice was it?
KATHARINE
Don't know...
(her eyes close)
Don't know...

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

ANN
What kind of -- of --

Off Briscoe and Curtis --

CUT TO

INT. VAN BUREN'S OFFICE - NIGHT

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

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

VAN BUREN
Fantasy? Katharine Landis might disagree with you.

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

BRISCOE
He tried.

SKODA
He'd've made sure.

CURTIS
It could get worse?

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

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

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

VAN BUREN
What else do we know?

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

Curtis is taking notes.

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

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

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

VAN BUREN
(to cops)
Pull any incident reports that look
promising. Women who had narrow
escapes, hookers who got more than
they bargained for.

Briscoe and Curtis start to leave.

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

CONTINUED
18 CONTINUED (2)

Briscoe and Curtis leave.

CUT TO

19 EXT. OFFICE BUILDING - DAY

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

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

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

DAVIES
I want to keep my job.

CURTIS
What's your job got to do with it?

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

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

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

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

BRISCOE
He have a name?

DAVIES
Matt.

BRISCOE
Any point asking you his last name?

CONTINUED
DAVIES
No.
(off their look)
I didn't care what his name was.

BRISCOE
What's he look like?

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

BRISCOE
Where's his place?

Davies doesn't say anything.

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

This gets Davies's attention.

CURTIS
Where's his apartment?

DAVIES
You keep my name out of it?

The cops nod. Off Davies --

CUT TO

INT. CO-OP BUILDING - HALLWAY - DAY

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

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

CURTIS
Anybody staying here with you?

WIMBERLY
No. What's this about?

CURTIS
How long've you been here?

CONTINUED
WIMBERLY
Since the fourteenth.

BRISCOE
Anybody here before you?

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

BRISCOE
What makes you call him a pervert?

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

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

Curtis takes the box.

BRISCOE
You know his name, where we could find him?

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

CURTIS
Remember who sent it? Who delivered it?

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

Off Briscoe and Curtis --

CUT TO

21 INT. TRAVELERS' HOME AGENCY - DAY

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

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

CURTIS
He's from out of town?

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

BRISCOE
Town's full of hotels.

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

CURTIS
What do you know about Bergstrom?

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

BRISCOE
Why'd he leave the co-op early?

WATSON
Said he needed to be closer to the office.

BRISCOE
You know where he went?

Watson shakes his head.

CURTIS
What'd you do with his package?

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

CUT TO
22 INT. MOONSTONE, INC. - DAY

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

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

CURTIS
Is he here?

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

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

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

Briscoe and Curtis exchange a look.

BRISCOE
Know where they went?

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

BRISCOE
Whose name's the reservation in?

ANTOS
His.

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

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

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

BRISCOE
We can be quiet about it. Or not.

Prix accepts the inevitable, gestures to a waiter.

PRIX
(to waiter)
Escort these gentlemen to table eight.

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

CURTIS
Matt Bergstrom?

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

BERGSTROM
Yes.

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

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

BERGSTROM
Questions about what?

He seems genuinely confused.

BRISCOE
We can talk at the precinct.

BERGSTROM
Are you arresting me?

BRISCOE
Not unless you make us.

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

CONTINUED
BERGSTROM
(to Helen)
Some mistake, I guess I better clear it up.

He stands up.

KURTZMAN
Do you want me to call anybody, Matt?

BERGSTROM
No, it'll be fine. I'm sorry, I'll call you later.
(to cops)
Lead the way.

CUT TO

INT. INTERROGATION ROOM - NIGHT

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

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

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

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

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

Briscoe holds up other evidence bags, one by one.

BRISCOE
(tanto knife)
Yeah, this makes a great gift idea.
(handcuffs)
Who're these for? Katharine Landis?
BERGSTROM
Why keep asking me the same questions? I don't know anything about any Katharine Landis.

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

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

CURTIS
Katharine Landis want it rougher, too?

Bergstrom sighs and shakes his head wearily.

BERGSTROM
I don't know Katharine Landis.

Briscoe and Curtis start over:

CURTIS
Where were you from Saturday night till Monday morning?

They've asked him this about nine times.

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

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

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

CURTIS
We've asked the Seattle police to check you out. What're they going to tell us?
BERGSTROM's had it.

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

(he leans back)
Get me a lawyer, or let me go. And I want my stuff back.

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

25 INT. OBSERVATION ROOM (CONTINUOUS)
LaMotte's here as the others come in.

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

CURTIS
The night she was there?

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

BRISCOE
She go with him?

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

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

VAN BUREN
(to Briscoe and Curtis)
Tell him you'll get him a lawyer, then get that girl in here.

(MORE)

CONTINUED
VAN BUREN (CONT'D)

(off their look)

The one he tried to strangle.

Off Briscoe and Curtis --

CUT TO

INT. VAN BUREN'S OFFICE - NIGHT

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

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

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

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

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

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

Davies doesn't answer.

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

DAVIES
Maybe I overreacted.

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

VAN BUREN
Her name's Katharine Landis.

(points to a picture)

Those are knife wounds. These injuries here, we don't know what they are.

(MORE)
VAN BUREN (CONT'D)
(another picture)
Marks where he tightened something around her throat. You know how that feels, don't you?

Davies is upset.

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

Davies doesn't say anything.

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

She puts the pictures under Davies's nose.

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

Off Davies, who's crying now --

CUT TO

INT. INTERROGATION ROOM - NIGHT

Briscoe and Curtis join Bergstrom and the uniform.

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

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

CURTIS
Which woman you talking about?

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

CURTIS
Sandra Davies filed a complaint. The charge is Assault in the First Degree. You have the right to remain silent, you have the right to an attorney...
Briscoe picks up a couple of evidence bags.

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

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

FADE OUT

END OF ACT TWO
ACT THREE

FADE IN

28 INT. HOSPITAL - DAY

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

KATHARINE
(motions)
That one, too.

BRISCOE
You know him?

KATHARINE
No, he just looks familiar.

Carmichael points to one of Bergstrom.

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

Katharine tries, fails, shakes her head.

KATHARINE
Is it one of them?

CURTIS
We need to know everything you remember about the incident.

Katharine turns her head.

CARMICHAEL
Anything he said...

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

BRISCOE
For a day and a half?

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

Off Carmichael and the cops --

CUT TO

29 INT. RIKERS MEETING ROOM - DAY

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

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

MC COY
She kicked him because he was strangling her.

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

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

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

Bergstrom removes his gaze from Carmichael.

BERGSTROM
(to Karsian)
You make it sound like they just haven't found anything yet.
(to McCoy)
There's nothing to find. I didn't do anything to that woman.

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

CONTINUED
BERGSTROM

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

CARMICHAEL

Was Katharine Landis asking for it, too?

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

BERGSTROM

That's not what I meant.

MC COY

What about Leslie Dawes in Seattle?

KARSIAN

Who?

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

KARSIAN

(it's nothing)

Misdemeanor assault. Three years ago.

MC COY

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

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

KARSIAN

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

MC COY

(after a moment)

We'll let you know.

KARSIAN

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

CUT TO

30 INT. MC COY'S OFFICE - NIGHT

McCoy, Carmichael and Schiff.

CONTINUED
SCHIFF
Any forensic evidence at all?

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

SCHIFF
What about the paraphernalia in his hotel room?

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

SCHIFF
Won't sustain an indictment.

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

MC COY
Probably from victims yet to be uncovered.

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

CARMICHAEL
And mine.

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

MC COY
For what's probably an attempt at murder.

SCHIFF
He said, she said. Waste of time.

Schiff leaves. Off McCoy and Carmichael --

CUT TO
31 INT. LAB - DAY

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

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

BRISCOE
You checked every piece of clothing?

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

Reichman picks up a sneaker.

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

BRISCOE
From what?

REICHMAN
(shrugs)
Maybe a railroad tie.

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

CURTIS
Bergstrom submitted restaurant receipts to the computer company for reimbursement.

BRISCOE
Even psychos gotta eat.

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

Briscoe's just looking at him.

BRISCOE
Don't they call this clutching at straws?

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

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

ACOSTA
He came three nights in a row earlier this month.

CURTIS
Anybody with him?

ACOSTA
No.

CURTIS
He say why he came here instead of someplace else?

ACOSTA
I think he must've been here before. All three times, he asked for that table... (by a window) ... like it meant something to him.

BRISCOE
He do anything besides eat?

ACOSTA
He sat there and looked out the window, smiling.

BRISCOE
What was he looking at?

ACOSTA
At the park.

CURTIS
What in the park?

ACOSTA
The leaves. How do I know?
CONTINUED

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

CUT TO

INT. MC COY'S OFFICE - DAY

Briscoe, Curtis, McCoy and Carmichael.

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

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

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

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

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

MC COY
What made them lock onto Bergstrom?

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

McCoy and Carmichael look at each other, then:

MC COY
I don't like where this seems to be going... How long's he been coming to New York?
CURTIS
The past five years.

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

BRISCOE
Five years. That's a lot of cases.

MC COY
Better get started.

The cops leave.

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

MC COY
Give them a call.

CUT TO

INT. RIKERS MEETING ROOM - DAY

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

KARSIAN
Do we have a deal?

MC COY
(to Bergstrom)
Does the name Anna Lasky mean anything to you?

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

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

Clearly news to Karsian.

BERGSTROM
Oh, god, not this again.

(MORE)

CONTINUED
BERGSTROM (CONT'D)
I had lunch with her, she left in her car, I walked back to the house I was renting.

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

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

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

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

MC COY
(to Bergstrom)
We asked Dallas P.D. if there's a park near where you stayed when you were there. They said yes.

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

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

Karsian looks at Bergstrom, who's icy cool.

KARSIAN
Where are you going with this, Mr. McCoy?

MC COY
I'm not going anywhere, Mr. Karsian.

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

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

They throw the switch a lot quicker in Texas.

I want to talk to Mr. Karsian alone.

McCoy and Carmichael step out into the --

-- and close the door behind themselves.

We've got him.

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

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

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

As the three lawyers reseat themselves:

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

McCoy and Carmichael get up to leave.

I'm not done.
We're too far apart, Mr. Bergstrom.

No death penalty. No extradition.

Extradition's up to the governor.

What if I help you clear some open cases?

McCoy and Carmichael turn back.

What cases?

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

We'll get back to you.

He and Carmichael leave.

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

Will he take life without parole?

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

Why close off our options. If we make a deal now, the cops are wasting their time trying to hook him up to disappearances.
We don't have any bodies.

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

The cops are pushing hard.

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

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

Off McCoy and Carmichael --

CUT TO

McCoy, Carmichael, Bergstrom, Karsian.

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

Murder Two for the mailman, Assault Three for Landis.

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

Sentence?
MC COY
Life without parole.

KARSIAN
Twenty-five to life.

MC COY
No. Mr. Bergstrom?

Bergstrom looks from one to the other of them.

MC COY
Clock's ticking.

BERGSTROM
No death penalty.

McCoy nods.

KARSIAN
And no admission of guilt on the other cases.

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

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

BERGSTROM
I can show you six bodies.

McCoy and Carmichael react.

CARMICHAEL
You killed six women?

KARSIAN
No admission. No death penalty.

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

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

CONTINUED
38 CONTINUED (2)

Off McCoy and Carmichael --

CUT TO

39 INT. MORGUE - DAY

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

RODGERS
Four of them had already been discovered.

BRISCOE
Exactly where Bergstrom said they'd be.

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

BRISCOE
We didn't ask to dig her up.

MC COY
Autopsies conducted at the time?

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

MC COY
The other two?

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

BRISCOE
Bergstrom led us right to them.

RODGERS
Skeletal remains. Chipped bones like the others.

(MORE)

CONTINUED
••

[51]

RODGERS (CONT'D)

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

CARMICHAEL

Red Socks?

Rodgers hands Carmichael a photo.

RODGERS

That's all she was wearing.

CARMICHAEL

Nothing that connects him to them?

RODGERS

Sorry.

BRISCOE

This guy gets away with six murders.

CURTIS

And who knows how many more?

MC COY

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

BRISCOE

If anybody ever deserved the needle...

CURTIS

That's for Katharine Landis and the
mailman.

(the bodies)
What about these?

CARMICHAEL

The deal includes these.

Briscoe and Curtis are outraged.

MC COY

Unless we can nail them down
independently.

Off Briscoe and Curtis --

CUT TO
INT. SQUADROOM - DAY

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

BRISCOE
You got any paper clips?

Van Buren comes out of her office.

VAN BUREN
DD-5's ready?

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

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

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

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

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

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

VAN BUREN
The note wasn't there then.

WILLIAM
No.

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

Curtis hands it to Briscoe.

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

Off the cops --

FADE OUT

END OF ACT THREE
ACT FOUR

FADE IN

41 INT. D.A. CONFERENCE ROOM - DAY

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

CARMICHAEL
(to Katharine)
He pled guilty.

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

VAN BUREN
How many people call you Kitty?

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

CARMICHAEL
There must be other people who knew.

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

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

Katharine stands up.

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

WILLIAM
While you people congratulate yourselves for catching the wrong guy.

They leave. McCoy looks at Van Buren.
The note was on standard Xerox paper. No fingerprints except hers and ours. None of her neighbors saw anybody suspicious.

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

MC COY
(to Van Buren)
Look into it.

VAN BUREN
What crime are we looking into?

MC COY
Menacing Two.

INT. SQUADROOM - NIGHT

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

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

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

VAN BUREN
What about Landis's friends?

CURTIS
McKinney was in the Hamptons.

VAN BUREN
Landis has a girlfriend.

BRISCOE
She went to visit her parents on the island. Old man owns a carpentry shop there...
This strikes a chord in Van Buren.

VAN BUREN
Where's the autopsy report on the mailman?

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

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

CURTIS
You do?

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

CUT TO

INT. CARPENTRY SHOP - DAY

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

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

CURTIS
You been to the city lately?

ALDEN
Not for a few weeks, why?

BRISCOE
Rey.

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

BRISCOE
Shaped like a U.

He twists it on a piece of scrap wood.
Briscoe and Curtis turn to look at Alden, who looks nervous.

CUT TO

INT. D.A. HALLWAY - DAY

Carmichael intercepts McCoy.

CARMICHAEL
Good news, bad news.

They stop.

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

MC COY
Matched conclusively?

CARMICHAEL
Ninety percent.
(beat)
You know what this means.

MC COY
I want to talk to this brother first.

CUT TO

INT. D.A. CONFERENCE ROOM - DAY

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

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

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

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

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

Are you offering him a deal?

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

Franklin huddles with Alden, then --

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

Let's hear it.

Franklin motions Alden to go ahead.

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

The woman being your sister.

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

Guess what, some psycho did do it.

All you got to do is read a few books.

You researched it?

Had to look real.

The husband in your story, does he know what his girlfriend did?
CONTINUED (2)

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

McCoy and Carmichael are gazing at this worm.

FRANKLIN
Well? What can you offer him?

CUT TO

46 INT. MC COY'S OFFICE - DAY

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

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

MC COY
Given time --

SCHIFF
Given time.

MC COY
No hard forensics, no witnesses. No incriminating statements.

CARMICHAEL
He told the cops where to find the bodies.

SCHIFF
Take it to trial, he'll say he heard it through the grapevine.
(beat)
Arrange for his release.

CARMICHAEL
You're not serious.

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

CARMICHAEL
Bergstrom goes free, he's gone.
(MORE)

CONTINUED
CARMICHAEL (CONT'D)
The only way we find him again is to follow the trail of fresh corpses.

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

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

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

CARMICHAEL
(to Schiff)
Bergstrom skates, the voters will be screaming for heads. Bergstrom's, sure -- maybe yours.

SCHIFF
Don't rant, come up with a solution.

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

MC COY
And Bergstrom?

CARMICHAEL
He still faces the assault charge.

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

The phone rings. McCoy answers.

MC COY
Yes.

(listens)
Thank you.

(hangs up)
The Aldens have closed ranks. They have a new attorney.

Off Schiff and Carmichael --
47 INT. RIKERS MEETING ROOM - DAY

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

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

MC COY
Who said he confessed?

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

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

(to Alden)
That's a Federal crime, in case you didn't know.

Kaufman is surprised. So is McCoy.

CARMICHAEL
(goes on)
And you, Ms. Alden, will be prosecuted as his accomplice.

The Aldens look at Kaufman.

KAUFMAN
When pigs fly.

48 EXT. RIKERS - DAY

McCoy and Carmichael, walk and talk.
MC COY
(mad)
You jumped the gun. We hadn't made a
decision about calling in the feds.

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

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

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

MC COY
So you throw out the Constitution.

CARMICHAEL
Like you've never pushed the envelope.

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

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

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

CUT TO

49 INT. FEDERAL JUDGE'S CHAMBERS - DAY

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

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

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

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

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

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

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

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

CARMICHAEL
(hot, to judge)
New York law, by which you're bound, expressly permits inconsistent pleadings --

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

(MORE)

CONTINUED
JUDGE ALLSHOT (CONT'D)

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

Off McCoy and Carmichael --

CUT TO

50 INT. HALLWAY - DAY

McCoy and Carmichael coming out of chambers.

Carmichael's seething.

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

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

MC COY
Ninety percent of the job.

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

McCoy stops.

MC COY
Get Skoda.

CUT TO

51 INT. RIKERS - DAY

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

BERGSTROM
I don't have to talk to you.

MC COY
(to Karsian)
Nothing leaves this room.
KARSIAN
Up to you, Mr. Bergstrom.

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

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

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

BERGSTROM
Cops are idiots.

SKODA
(oh, really?)
Why are you here?

BERGSTROM
They got lucky.

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

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

SKODA
You weren't in control. She was.

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

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

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

(MORE)
BERGSTROM (CONT'D)
They die when I decide.

SKODA
Sandra Davies your only failure?

Nothing from Bergstrom.

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

Bergstrom smiles to himself.

SKODA
The one with the red socks, remember her?

Bergstrom's still upset about this one.

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

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

SKODA
Did you make her?

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

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

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

BERGSTROM
They have to say it.

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

CONTINUED
51 CONTINUED (3)

Bergstrom looks at Carmichael again.

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

(then)
There's only one way you can win.

Bergstrom's gazing intently at him.

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

Off Bergstrom --

CUT TO

52 INT. COURTROOM - DAY

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

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

BERGSTROM
Yes, sir.

He shoots a look of triumph to McCoy and Carmichael.

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

BERGSTROM
Yes, sir.

McCoy and Carmichael are relieved. Kaufman is not.

CUT TO
53 INT. D.A. CONFERENCE ROOM - DAY

McCoy, Carmichael, the Aldens and Kaufman.

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

MICHELLE
Not for me, I didn't kill anybody.

MC COY
For both of you.

MICHELLE
(to Michael)
If you'd done it right, none of this would be happening.

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

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

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

(to McCoy)
I'll take your deal.

MC COY
(to Michelle)
Offer's on the table.

MICHELLE
I didn't do anything.

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

Off Michelle, still fighting it --
54 INT. MC COY'S OFFICE - NIGHT

McCoy, Carmichael, Schiff.

SCHIFF
Life without parole all around. Pretty good, considering.

CARMICHAEL
It blows.

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

CARMICHAEL
As long as life without parole means just that.

SCHIFF
It could get better.

They look at him.

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

MC COY
We'll know where to find him.

FADE OUT

END OF ACT FOUR