

3RD NETWORK DRAFT
(CLEAN)

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ECHO

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(CLEAN)
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Davis Entertainment

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TEASER

1 **EXT. MIDCENTURY HOME (ECHO) - NIGHT** 1

Modern construction. Midcentury aesthetic. The angular design cuts a sharp form in the night.

WOMAN'S VOICE
Something's wrong.

2 **INT. MASTER BEDROOM (ECHO) - NIGHT** 2

PANNING the dark room reveals tasteful modern decor, half obscured under moonlit shadow. On the dresser is a series of framed photos: the homeowner, a BEARDED JAPANESE MAN (40's). *Hiking. Biking. Posing outside a COURTHOUSE, in JUDGES ROBES.*

WOMAN'S VOICE
We're ten minutes past original
time of death. He's late.

Still PANNING, we arrive at TRENT CAFFEY (30's, *Chris Evans with a 9mm*) decidedly not bearded, and decidedly not Japanese. GUN in hand, he watches himself in a floor length mirror. We don't yet see his reflection.

TRENT
We kept to the timeline. Small
variances are normal.
(then, feeling his face)
You think I should grow a beard?

INTERCUT WITH --

3 **INT. MASTER BEDROOM - DAY** 3

SUNLIGHT pours in through a window, washing over MEL GOODWIN (30's, *smart, intense, professional to a fault*) as she paces. Wearing an FBI windbreaker, she speaks into an EARPIECE:

MEL
I think we spooked him. And a beard
would drive you crazy.

TRENT
Might look good though. The judge
pulls it off.

MEL
I'm sure you would look amazing.
But can we put a pin in your choice
of facial hair for a moment and
focus on catching a serial killer?

Trent curls a charming smile. The calm to Mel's worry.

TRENT

He's late. But he'll show.

MEL

What if he doesn't? What if he pivots? Changes his M.O.?

TRENT

Do you know why our killer uses a paralytic?

MEL

To incapacitate his victims.

TRENT

Incapacitate is one thing. Paralyze is another. He wants them conscious.

And now the CAMERA begins to CIRCLE around Trent.

TRENT

It's about watching the lights go out. It's an addiction. The honorable Martin Oshiro became victim number seven because our killer can't control himself. That's why it happened tonight. That's why it will always happen tonight.

As the CAMERA settles BEHIND Trent, we finally see his REFLECTION -- ONLY IT'S NOT HIM. Instead, staring back at us is the BEARDED JAPANESE MAN from the photographs. WTF?!

TRENT

And I could totally pull off a beard.

A THUD at the front of the house rips Trent from his reverie. He fires a glance down a long, dark HALLWAY.

TRENT

He's here. Front of the house.

4

INT. MASTER BEDROOM - DAY

4

Mel quickly spins for the HALLWAY, passing the very SAME dresser with the very SAME photos of our BEARDED JAPANESE MAN we saw with Trent -- WTF again?!

5 INT. ECHO STATION, COMMAND CENTER - DAY 5

A wildly HIGH TECH bank of digital screens displays BRAIN ACTIVITY and various other VITAL SIGNS. Manning it all is DR. VICTORIA POTTER (50's, *Sigourney Weaver*) and RILEY BURNSIDE (20's, *geeky-chic*). Potter speaks into a MICROPHONE:

POTTER

Agent Caffey, I need you to bring your heart rate down a little. Take a few deep breaths for me.

TRENT'S VOICE

(over radio)

Copy that.

A GLASS WALL runs the length of the command center. On the other side is a STARK WHITE ROOM where a CRYO CHAMBER keeps the body of our JAPANESE MAN on ICE. He's DEAD. A large GASH runs across his throat where it's been SLASHED, and a series of wires are DRILLED DIRECTLY INTO HIS SKULL.

Beside him is TRENT, seated in a reclined gurney, with an IV drip, and a collection of electrodes on his head. ALIVE. Military style DOG TAGS drape from his neck.

6 INT. MIDCENTURY HOME, HALLWAY (ECHO) - NIGHT 6

Trent stalks down the HALLWAY, gun raised. His eyes scan the darkness. *Is someone out there?*

INTERCUT WITH --

7 INT. MIDCENTURY HOME, HALLWAY - DAY 7

Mel walks down the SAME HALLWAY, now filled with sunlight. SHE AND TRENT ARE IN THE SAME LOCATION, 36 HOURS APART.

MEL

Alright, what aren't we seeing?

TRENT

No visual contact. Approaching the living room, now.

As he steps into an upscale LIVING ROOM, a THUD along the side of the house draws his attention to the window.

TRENT

He's outside.

MEL

Stay on your toes.

MEL

No defensive wounds suggests our killer surprised his victim.

Mel steps into the same room, only now -- it's a CRIME SCENE. The same furniture's been knocked askew. YELLOW evidence markers litter the ground. And BLOOD streaks the wood floor.

Trent peers outside. It's all shadows. Too dark to see.

TRENT

Mel, what's along the Southwest wall? Security system? Breaker box?

She looks out the same window to see the home's HVAC unit.

MEL

Air conditioning.

Looking closer -- the intake vent is LOOSE. *Sudden dread.*

MEL

Trent! The air ducts!

Too late. A CLOUD OF GAS SEEPS IN THROUGH THE AIR DUCTS. Trent COUGHS and CHOKES as it envelops the room.

MEL

Get out of there!

TRENT

(covering mouth)
He's here, I can stop him.

MEL

No! Abort the mission!

Trent's whole world is blurring. But the front door is slowly OPENING... he struggles to aim his gun. *Determined.*

8

INT. ECHO STATION, COMMAND CENTER - SAME

8

Riley scrambles a few key strokes, and the IV drip STOPS.

RILEY

Abort protocol initiated.

POTTER

(into microphone)
Agent Caffey, abort.

9

INT. MIDCENTURY HOUSE, LIVING ROOM (ECHO) - NIGHT

9

Trent strains to stay upright. Gun aimed at the OPENING door.

MEL'S VOICE

Jump now, Trent!

TRENT

Not... yet...

Then... the open door reveals our KILLER. Dressed in black, wearing a GAS MASK, holding a large HUNTING KNIFE. Scary AF.

He freezes in the doorway, shocked at the sight of a GUN aimed right at him. Trent's got him: *Not tonight, asshole. But, wait, why the fuck hasn't he pulled the trigger?!*

MEL'S VOICE

Trent, please, get out...

Because he can't. His trigger finger won't curl. The toxins in the gas have taken hold. He collapses -- paralyzed. As the KILLER approaches, Trent stutters out two final words --

TRENT

...M-mask... Mel...

MEL'S VOICE

Trent? Trent! What's happening?!

The KILLER kneels over Trent's body, holding his large BLADE. In the GLASS of his MASK, a reflection: MARTIN OSHIRO, THE ASIAN MAN. *Pure terror*. Exactly what the killer craves.

MEL'S VOICE

Trent, please! Talk to me! Trent?!

Then... THE KILLER STRIKES -- SLASH!

10 **INT. ECHO STATION, JUMP ROOM - DAY** 10

Alarms BLARE! Vitals CRASH! Trent's body CONVULSES! BEHIND THE GLASS, Potter and Riley are helpless, as BLOOD SPURTS from Trent's mouth. And then... he FLATLINES: BEEEEEEEEEEEEEE--

11 **INT. MODERN HOUSE, LIVING ROOM - SAME** 11

--EEEEEEEEEEEE... Mel stands, HORRIFIED, in the center of the BLOODY crime scene. She suddenly looks very alone.

MEL

Trent? Trent?!

FADE TO BLACK.

12 **IN THE BLACKNESS --** 12

HEAVY BREATHING. Footfalls. The next thing we know, we're --

A familiar frustrated silence. David cuts it with a bad joke.

DAVID
You still seeing the proctologist?

TRISHA
First of all, he's a cardiologist.

DAVID
He must go through air fresheners
like crazy.

Don't worry, he's not a dick, this is just his sense of humor. And Trisha was married to him, so she gets it. Still --

TRISHA
He proposed. I would have told you
but I didn't know how to reach you.

David was not expecting that. But his poker face is strong.

DAVID
No, of course. Trish, that's great.
Congratulations.

And then, with just the slightest crack of regret.

DAVID
You were always good at being
married.

He doesn't ask the obvious followup. She mercifully moves on.

TRISHA
So, now that you're back, you get
to take some time off?

DAVID
FBI's not real big on time off.

TRISHA
Well, David, after two years
undercover I hope your next
assignment is boring as hell.

David smiles. Misses her. They might be exes but there's a deep connection, a familiarity, they both cling to. A romantic MELODY begins to swell, and we're --

Flying over estuaries and grasslands, buffeted by a rocky coastline. The MELODY belongs to the classic Golden Oldie, "*This Magic Moment*." Jay Traynor's singular voice sings out --

TRAYNOR

And then it happened. It took me by surprise/ I knew that you felt it too, by the look in your eyes...

17

EXT. PELHAM BAY PARK, NEW YORK - SUNSET

17

A lone CAR parked in the grass. The ocean beyond. Romantic. Moving closer, the car rocks back and forth.

TRAYNOR

...Sweeter than wine/ softer than a summer night/ everything I want I have/ whenever I hold you tight/ THIS MAGIC MOMENT...

Right on cue, the back passenger door bursts open and a SKINNY MAN FALLS OUT, wrapped in ORANGE CARGO STRAPS, and fucking PANICKED.

TRAYNOR

...while your lips are close to mine/ will last forever...

Shedding his BONDAGES, he desperately SCRAMBLES to his feet.

TRAYNOR

...forever 'till the end of ti--

KA-BOOM! The car EXPLODES, BLASTING the Man out of frame. He almost made it. The music is gone, replaced instead by the crackle of FIRE and the raining of DEBRIS. As we settle on the Man's DEAD BODY, we SMASH CUT TO:

18

EXT. MANHATTAN CITY STREETS - DAY

18

An FBI SUV, flashing RED AND BLUE emergency LIGHTS, hauls ass through the city.

MEL (V.O.)

When did this happen?

19

INT. FBI SUV - DAY

19

Mel swipes through an iPad full of CRIME SCENE photos: the aftermath of the explosion at PELHAM BAY. Behind the wheel is SPECIAL AGENT CARL GAINES (50's, Danny Glover in *Lethal Weapon*: grizzled and kick ass).

GAINES

Last night.

MEL

What time?

GAINES

Five thirty.

MEL

(shit)

It's been nineteen hours.

GAINES

No one knew the scope of this until a few hours ago.

MEL

What do they want us to do? We don't have a pilot for this.

(off his hesitation)

What?

Gaines pulls up to an airfield where an FBI HELICOPTER waits.

20

EXT. FLOYD BENNETT AIRFIELD - DAY

20

Jumping out of the SUV, Mel and Gaines make for the CHOPPER. Mel's not exactly thrilled as Gaines fills her in.

MEL

Wait, hold on, we're really just going to pull some guy into this?

GAINES

His name's David Vasquez, we overlapped in Afghanistan. He did three tours with Explosive Ordinance Disposal, he's not just *some* guy.

MEL

Okay, so he knows explosives, but--

GAINES

And he spent the last six years doing deep cover work with major crimes. He's qualified.

MEL

Qualified? Are you joking?

(stopping Gaines)

He's not trained for this and we don't have time to get him ready. I mean, how do you expect him to react when we tell him what we do?

GAINES

You heard we arrested Victor Peña?

MEL

(sarcastic)

The most prolific weapons dealer in US history? Yeah, I caught the CNN special report.

GAINES

Vasquez was our deep cover operative. He spent two years imbedded with the Latin Kings out of Chicago building that case. Tough assignments are what he does.

Despite herself, even Mel can't help but be impressed.

GAINES

Look, we're never going to be able to replace Trent, I get that.

MEL

That's not what this is about.

GAINES

But if there's anyone we can trust to swim in the deep end with us, it's David Vasquez.

(then)

You're going to love him. All he does is work.

It's settled. As Gaines spins for the HELICOPTER, Mel spots someone already on board -- David.

David watches out the side door as Gaines ducks the rotors and hustles to board. Can't help but notice Mel's reluctance.

21

INT. HELICOPTER, FLYING - LATER

21

Banking up the East River, David swipes through the Pelham Bay crime scene photos on the iPad. They all speak through HEADPHONES, as Mel and Gaines fill him in.

MEL

Twenty hours ago there was an explosion at Pelham Bay park. Someone used a time delay trigger to detonate a device in a car belonging to Dr. Richard Ambrose. Lead researcher at Triton Labs.

Our car bomb victim now has a name. David looks at a MILITARY PHOTO of RICHARD AMBROSE (40's handsome, skinny).

MEL

An inventory of the lab confirmed a missing canister of an experimental nerve agent called syrax.

DAVID

This guy stole a chemical weapon?

MEL

There are no signs of a break-in at the lab, and the weapon was housed in a secure storage area. The only person to access it in the last three days was Dr. Ambrose.

GAINES

David, this stuff makes mustard gas look like bug spray. It's the most deadly chemical weapon on the planet, and it just went missing on US soil. We have no idea who Ambrose was working with, or what they're planning on doing with it.

DAVID

So, what do you need me to do?

GAINES

What you do best. This is an undercover operation. Pose as Dr. Ambrose and locate the weapon.

DAVID

Well, you've got one big problem here. This is a white guy.

He flips the iPad around: Ambrose is, in fact, a white guy.

DAVID

No. Make that two problems. You're too late. He's already dead.

MEL

(happily cryptic)
Not everywhere.

DAVID

What's that supposed to mean?

Mel can't help but enjoy his confusion.

GAINES

We're here.

The HELICOPTER banks low over an old manufacturing facility. Looks like no one has been here in years. Except for the heavily ARMED GUARDS guiding them in for a landing.

22 **EXT. MANUFACTURING FACILITY - DAY** 22

David follows Mel and Gaines, ducking the HELICOPTER ROTORS, running for the dilapidated building. Despite the exterior, they arrive at a highly secure STEEL DOOR. Mel keys in a code as David clocks about a dozen security CAMERAS and SENSORS.

GAINES

David, what you're about to see is highly classified.

The door locks disengage with a loud KA-CHUNK.

23 **INT. MANUFACTURING FACILITY - DAY** 23

As they all step inside, David stops in his tracks.

GAINES

Welcome to The Echo Station.

The place has been GUTTED. Dozens of 2-inch thick ELECTRICAL CABLES snake the floor, all leading to a giant, three story, GEODESIC DOMED STRUCTURE. Not unlike what NASA uses to simulate Mars missions. It's flanked by two enormous MAGNET ARRAYS emitting a slight HUM. David is in awe.

24 **INT. ECHO STATION - DAY** 24

David's ushered into a marvel of ADVANCED TECHNOLOGY. More CABLES spaghetti out from an impressive collection of COMPUTERS and MONITORS. At the far end is the COMMAND CENTER.

Glowing control panels and digital screens situate against a LARGE GLASS WALL. As they pass, David notes a DIGITAL CLOCK counting down: 14:45:28... 14:45:27...

25 **INT. ECHO STATION, POTTER'S OFFICE - DAY** 25

David is delivered to an office where Dr. Potter stands to greet him. She's short on pleasantries.

POTTER

Agent Vasquez, I'm Dr. Potter. We don't have a lot of time. You'll want to sit down for this.

She hands him a TOP SECRET dossier. Gaines takes a seat too.

GAINES

This is the classified part.

As David opens the dossier, it's full of scientific reports and PHOTOS of STRANGE TECHNOLOGY. Potter gets straight to it.

POTTER

Immediately following nine-eleven, the defense department turned to emerging sciences in the hopes of bolstering our national security. I was put in charge of a top secret program exploring the viability of transtemporal metaphysics. We wanted to know if it was possible to undo what had had been done.

DAVID

Undo?

POTTER

Could we prevent something that had *already* happened?

As Potter turns for a WHITE BOARD, David fires a skeptical look to Gaines. But he just nods, affirming the doctor's words. At the board, Potter draws a single line illustrating our timeline. An X indicates the present.

POTTER

So we transmitted an encoded signal to ourselves... thirty six hours in the past.

Potter lets that sit, waiting to see David's reaction. Then --

DAVID

Okay, yeah, sure I've seen this movie. Biff gets the almanac and opens a casino. Really ruins the neighborhood.

GAINES

David--

DAVID

Are you serious here? You're talking about time travel?

POTTER

Or so we thought.

And now she draws a SECOND TIMELINE parallel to the first, only slightly *shorter*. Then a diagonal line from the X on our timeline, to the **TIP** of the second.

POTTER

What we had discovered was another timeline. Another world. Identical to ours in every way, except it exists thirty six hours in the past.

She LABELS the second timeline: **THE ECHO.**

POTTER

We call it The Echo. And what happens here, will happen there.

Off David, trying to keep up.

26

INT. ECHO STATION, COMMAND CENTER - LATER

26

Potter ushers David to the GLASS WALL of the command center. On the other side is the stark white JUMP ROOM, where Riley works on the high tech CHRYO CHAMBER. Above it all is that DIGITAL CLOCK counting down: 14:29:45... Potter continues --

POTTER (V.O.)

Which means in The Echo we have exactly fourteen hours and twenty nine minutes until Richard Ambrose is going to be killed, and a deadly chemical weapon is going to go missing, all over again.

As Riley moves, we see AMBROSE'S BODY IN THE CHRYO CHAMBER. A DOZEN WIRES AND ELECTRODES ARE DRILLED DIRECTLY INTO HIS SKULL. It's startling. And convincing.

POTTER (V.O.)

There's an attack coming. And the only way to stop it? Is to be there when it started.

Mel and Gaines watch David closely, *how's he going to react?* David turns, LOCKS EYES with Potter.

DAVID

When do I go?

POTTER

Now.

END TEASER

ACT ONE

27 **INT. ECHO STATION, MRI MACHINE - DAY** 27

CLOSE ON: David's face. There's a LOUD BANGING sound, as he lies motionless in the metal tube. He *almost* flinches.

28 **INT. ECHO STATION, COMMAND CENTER - SAME** 28

Dr. Potter and Riley watch a MONITOR, as a digital image of David's BRAIN appears, bright RED with activity.

DAVID (V.O.)
Why not just send me back as myself? Why the body swap?

29 **INT. ECHO STATION, COMMAND CENTER - LATER** 29

BRAIN scan IMAGES are prominently displayed on the screens. David sits before Dr. Potter and Riley as they explain.

POTTER
It's the problem of "*double retrieval.*"

Like David knows what that means. But in classic form, Riley eagerly elaborates. He gestures to the brain scan.

RILEY
Your mind is like a thumbprint, alright? Totally unique. Which is why we can distinguish between yours and our victim's. But if we drop you into The Echo version of *yourself*, well, there's no way to tell the difference. We wouldn't be able to bring you back.

Off David, taking a good hard look at that BRAIN scan.

30 **INT. ECHO STATION, COMMAND CENTER - LATER** 30

Up on the large screens are images of our victim. His family. His life. David's COVER. Mel takes us through it.

MEL
Dr. Richard Ambrose, forty three. Wife: Beth. Son: Luke. He's been employed at Triton Labs for twelve years leading their chemical weapons research program. Military science officer prior to that.

(MORE)

MEL (CONT'D)

Whether he was bribed or blackmailed, nothing in his financials suggests he was paid to smuggle the syrax from the lab.

DAVID

So maybe he was killed making the exchange.

GAINES

That's what we're thinking too.

Riley takes over. Up on the screen he's built out a TIMELINE. Digital markers depict various moments in Ambrose's day.

RILEY

We confirmed with the lab, Ambrose scanned in at work at eight thirty am, back out two hours later. What we don't know is where he went from there. The next time he shows up, is at Pelham Bay at five thirty seven, and, well, ka-boom.

Up on a SCREEN is a timestamped image of the car wreckage.

MEL

Which means that's your window. You need to secure the syrax, make contact with our victim's accomplice, and find out what the plan is. Because here in our world, that weapon's already out there somewhere. And every minute that passes is a minute that whoever has it could be planning on using it.

Off David, feeling the weight of all this.

31

INT. ECHO STATION, JUMP ROOM ANTECHAMBER - DAY

31

David follows Gaines into an ANTECHAMBER. As they walk --

GAINES

Stick to the established timeline as much as possible. Our best shot at finding the weapon is by finding whoever killed Ambrose.

DAVID

How long have you been doing this?

GAINES

Long enough to know the risks.

GAINES

There's no backup in The Echo, alright? Our team doesn't even exist in that world, so you're gonna be operating on your own. But that's why we came to you for this.

DAVID

You know, there are easier ways to flatter me.

Gaines stops at the door, serious. Wants to be clear --

GAINES

Listen, something happens over there, you get injured? Your body's gonna feel it here. Our last pilot was killed in The Echo. And dead there is dead here. Understand?

DAVID

Not even a little. But that's never stopped me before.

And with that Gaines turns to usher David into the --

32 **INT. ECHO STATION, JUMP ROOM - DAY** 32

Ambrose's BODY lies in the CHRYO CHAMBER. David steps closer. Off our hero, staring at the face that's about to be his --

33 **INT. ECHO STATION, JUMP ROOM - LATER** 33

David is sat in the GURNEY beside the CHRYO CHAMBER. Gaines watches on as Riley preps a series of CRANIAL ELECTRODES.

RILEY

Okay, David, we're gonna be tapped into your auditory cortex, which means all you have to do is speak normally and we'll hear you crystal clear. Now, when it's time to come back, we'll take care of things on our end and you'll feel a tug, it's like a dizzy spell. Lean into it. I can't force you back, all I can do is open the door, you gotta step through it. Okay?

David nods, and Riley moves on to prepping an IV drip. Then --

DAVID

Gaines, you ever been over there?

GAINES

The Echo's not for old men like me.

DAVID

(bullshit)

What happened?

GAINES

(evasive)

Didn't take. That's all.

RILEY

You'll be fine. Last two pilots had no problem on their first trips.

DAVID

Two?

RILEY

Male and female. Physiologically, the sex of the pilot and the victim have to be compatible. Richard Ambrose is a man, which means...

(inserts IV catheter)

...you're about to have the trip of a lifetime.

A single drop of BLOOD falls from David's arm to the floor.

34

INT. ECHO STATION, COMMAND CENTER - SAME

34

Potter adjusts a few diagnostics, as Mel stands beside her, watching Riley prep David in the JUMP ROOM.

MEL

You think he's up for this?

POTTER

Gaines is convinced. And he certainly has the resume.

MEL

This is a little different than pretending to be a drug dealer. First time in The Echo can be... disorienting.

POTTER

It wasn't for you. Did you read his file? What happened to his son?

MEL

Car accident. But what does that--

POTTER

He was deployed in Afghanistan at the time. What's not in his file, is that he was video chatting with his son when it happened. Dylan's death is why he left the military. Why he's divorced. And why for the past six years he's volunteered for only the most dangerous undercover operations. He's looking for atonement for the sin of not being there. I think if anyone was ever "up for this," David would make a strong case.

In the JUMP ROOM David receives some last minute instruction. Off Mel, softening just a little, we JUMP TO --

35 **INT. JUMP ROOM - LATER**

35

David lies on the gurney next to the CHRYO CHAMBER, WIRES draping from his head. His eyes focus on the IV BAG as EVERYONE else watches from the command center. On a speaker --

RILEY'S VOICE

Okay, David, I want you to take a few deep breaths. Try to relax.

DAVID

Sure. No problem. It's like a day spa in here.

RILEY'S VOICE

I'm going to count you in... In, three... Two... One.

The IV clamp OPENS. FLUID races through the tube, and into David's bloodstream. His pupils DILATE, and we SMASH TO:

36 **INT./EXT. FLASHBACK SEQUENCE - VARIOUS**

36

A RUSH OF MEMORIES. Quick flashes -- A KISS with Trisha. A FIREFIGHT in Afghanistan. Wrestling with his son, DYLAN. LAUGHING. CRYING. It's a flood of emotional highs and lows culminating with David seated in a MILITARY field TENT. He has an iPad with FACETIME open. As Trisha's face appears, David curls a smile, and we SMASH TO:

37 **INT. AMBROSE FAMILY HOME, BEDROOM (ECHO) - NIGHT**

37

David suddenly LURCHES up in bed, gasping for air. He catches his breath in the dark, completely disoriented. *Where the hell is he?* A WOMAN stirs beside him -- *WTF?!* He scrambles out of bed in boxers, and SLAMS into --

THE MASTER BATHROOM

He quickly closes the door and rushes to the MIRROR over the sink. His eyes go wide. Staring back is RICHARD AMBROSE.

38 **INT. ECHO STATION, CONTROL ROOM - DAY** 38

David's brain activity and vitals are displayed, while his body sits in a DREAM-LIKE state in the jump room.

RILEY

Audio's up. We've got a solid connection.

POTTER

(into microphone)
Agent Vasquez please confirm your location.

39 **INT. AMBROSE FAMILY HOME, MASTER BATHROOM (ECHO) - NIGHT** 39

Potter's voice comes from everywhere at once. David shakes off a fog. Fights through the confusion.

POTTER'S VOICE

Agent Vasquez, confirm location.

DAVID

I'm... I'm in a bathroom.
(looks at reflection)
I think I'm in his house.

And that's when the door opens and BETH AMBROSE (40's, barely awake) wanders in. David freezes.

BETH

Mornin'.

She says it like this isn't the craziest fucking thing ever. She gives her "husband" a quick kiss, and, half awake, turns on the shower to let the water heat up.

BETH

Couldn't sleep again, huh? I'm telling ya, love, melatonin.
(turning back, he's already gone)
Richard?

40 **INT. AMBROSE FAMILY HOME, MASTER BEDROOM (ECHO) - DAY** 40

David rips through the dresser to put on some pants. He speaks quietly under the sound of the running shower.

DAVID

This is crazy. This can't be real.
I just kissed this guy's wife.

INTERCUT WITH --

41 **INT. ECHO STATION, COMMAND CENTER - NIGHT**

41

Potter and Riley at the commands. Riley cuts a smile.

POTTER

You've been undercover before,
fundamentally this is no different.

DAVID

(pulling on pants)
Doc, this is not like going
undercover. This is body snatching.

POTTER

No, it's an investigation. And it's
time to begin.

Riley has a HEADSET mic of his own, and now it's his turn.

RILEY

Alright, David, Riley here, I'm
gonna go ahead and patch Mel into
the conversation.

42 **INT. FBI TAHOE - EVENING**

42

Gaines drives as Mel speaks into a secret service style
EARPIECE (*she always has this*).

MEL

Connection's good.

INTERCUT THE REST OF THE TEAM (*WE'RE GONNA DO THIS A LOT*).

RILEY

Local Echo time is six-o-four am,
Wednesday morning. David is
currently in the home of our
victim, Richard Ambrose. Original
time of death is in exactly eleven
hours and thirty three minutes.

Gaines pulls over at the curb outside the Ambrose family
home. It's CRAWLING with Federal Agents.

MEL

David? Ambrose has a home office.
Start there.

(MORE)

MEL (CONT'D)

See if there's anything we're missing. We're going to talk to the family.

David eyes a family portrait on the wall: RICHARD, BETH, and their son, LUKE (*17 athletic*). Off their smiling faces --

43 **INT. AMBROSE FAMILY HOME, LIVING ROOM - EVENING** 43

Beth and LUKE are a wreck. Various AGENTS move through their home while they speak with Mel and Gaines.

MEL

Was Richard acting unusual at all lately? Taking phone calls at strange times? Or leaving the house unexpectedly?

BETH

No. Nothing like that. This just doesn't make any sense. Why would someone do something like this?

INTERCUT WITH --

44 **INT. AMBROSE FAMILY HOME, OFFICE (ECHO) - MORNING** 44

David enters the obsessively organized office. There's a laptop on the desk beside a briefcase. David clocks more family photos and one of Ambrose in the military.

DAVID

He was having trouble sleeping. She said something about melatonin.

Mel follows David's thinking and asks Beth about it.

MEL

Was your husband anxious about anything? Having trouble sleeping?

BETH

(memory jogged)

A little. For the last few weeks he had been considering career change. Rick believed in the work he was doing. Studying chemical weapons helps protect against them.

MEL

But?

BETH

He couldn't talk about it much but he was concerned with some of the advancements they were making.

David tries the computer. Password protected. Nothing he can do there. He opens the briefcase... and finds a GUN.

DAVID

Ambrose was packing heat. Just found a .45 in his briefcase.

MEL

Mrs. Ambrose did your husband own a gun?

BETH

What? No. Rick hated violence.

Luke finally chimes in, frustrated, emotional.

LUKE

Why would you ask that?

GAINES

This is just a part of--

LUKE

(through tears)

Someone killed my dad. And whoever did this is out there, not in here. I just -- I want to know why he's gone. Tell me why my dad is gone.

As Luke completely crumbles, Beth wraps her arms around him. They're both destroyed. Mel and Gaines back off.

45 **INT. AMBROSE FAMILY HOME, OFFICE (ECHO) - MORNING** 45

David inspects a series of photos. Ambrose in the military. Then with his family. All smiles. Well adjusted.

DAVID

This doesn't feel right. You heard the wife, he's not the type.

46 **EXT. AMBROSE FAMILY HOME - EVENING** 46

Mel and Gaines stride from the house. Mel replies to David.

MEL

Yeah well, she just lost the man she loves. It's hard to be objective after that.

Off Gaines watching Mel close, a hint of unspoken concern.

47

INT. AMBROSE FAMILY HOME, KITCHEN (ECHO) - MORNING

47

David edges into the kitchen, greeted by LAUGHTER, the smell of COFFEE brewing, and EGGS frying. Domestic joy. For David, this couldn't feel more foreign.

BETH

Hey, are you feeling okay? You looked a little shaky this morning.

Beth moves through the kitchen prepping breakfast as Luke eats cereal at the counter. Just another normal day.

DAVID

Yeah. Sorry, I'm fine.

LUKE

Hey, dad. I have a question.

The word "DAD" hits David square in the gut. Beth hands him a coffee, leans in, quietly excited --

BETH

(re: Luke)

There's a girl. Eeek!

LUKE

It's not a big deal, but I have a date tonight. I would like to look my best. May I please borrow your timex?

As Beth sits, she grins at David, their son is being very formal. David hesitates, like an observer watching someone else's life. Because, of course, it *is* someone else life.

DAVID

(finally)

Uh, yeah, sure thing.

He glances at his wrist, he's not wearing a watch.

DAVID

You know where it is, right?

LUKE

Yeah. Awesome! Thanks dad.

BETH

Just make sure you find out what her favorite flower is.

(Luke grumbles)

(MORE)

BETH (CONT'D)

Look, all I'm saying, without your dad showing up on our first date with that bouquet of white tulips? You might not even be here, kiddo.

In fact, there's a vase of WHITE TULIPS on the counter.

LUKE

Eew. That's gross. Anyway, girls are different now, mom.

BETH

No, they're not.

It's just playful banter, but it's utterly surreal. This happy family completely unaware this is the day Richard dies.

48 **INT. FBI SUV - EVENING**

48

As they drive, Gaines can't help but notice Mel anxiously touching a BALL CHAIN NECKLACE tucked inside her collar.

GAINES

Hey, kid. You know you didn't have to come back for this one. Hasn't even been a month yet, no one would-

MEL

(cutting him off, pulling her hand back)
I'm fine.

Before he can press, Mel's phone RINGS. She answers --

MEL

Goodwin.

49 **EXT. PELHAM BAY PARK - NIGHT**

49

FLOOD LIGHTS illuminate the crime scene. A giant MEDICAL style TENT with plastic sheeting has been erected over the wreckage. We're with an AGENT on the phone --

AGENT

Ma'am, we found something.

50 **INT. FBI SUV - NIGHT**

50

Gaines is now driving like a rocket as Mel updates David.

MEL

David? CSU just pulled a print from the car. They positively ID'd it as belonging to Farid Hadad.

(MORE)

MEL (CONT'D)
State Department has him on the
terror watch list.

51 INT. AMBROSE FAMILY HOME, KITCHEN (ECHO) - DAY 51

As Luke continues to passionately explain to his mom how girls are different these days, Mel continues --

MEL'S VOICE
It looks like Ambrose was working
with a known terrorist.

David watches Beth and Luke's playful banter and catches his reflection in the glass cupboard -- Ambrose, possible terrorist conspirator, stares back. And we SMASH CUT TO --

52 INT. AMBROSE'S CAR (ECHO) - DAY 52

David rips through town behind the wheel of Ambrose's car.

RILEY'S VOICE
Farid Hadad. Born in Urikesh in the
nineteen eighties. A former member
of the Urikesh Liberation Army.

53 INT. ECHO STATION, CONTROL ROOM - NIGHT 53

Up on a big screen, a WANTED POSTER for FARID HADAD. A 40 year old Eastern European man, skinny, but hardened. As Riley takes us through his resume, we see GRAPHIC PHOTOS of BOMBINGS, and ATTACKS.

RILEY
Made a name for himself as an
explosives expert. Responsible for
a series of car bombings in Aleppo
in 2015. Took out a military
intelligence complex in Damascus in
2016. The guy gets around.

54 INT. AMBROSE'S CAR (ECHO) - DAY 54

David pulls up to a SLEEK MODERN laboratory complex.

RILEY'S VOICE
Over the next three years, State
Department has him tied to at least
a dozen more attacks in the region.

DAVID
Okay, so this is a bad dude. Anyone
want to guess what he's doing here?

55 **INT. FBI SUV - NIGHT** 55

Racing across town, Mel has the same files up on an iPad.

MEL

According to intelligence, Farid's family was killed during a military coup. Unconfirmed reports claim that Urikesh forces used chemical weapons against members of the ULA.

56 **EXT. TRITON LABS, ENTRANCE (ECHO) - DAY** 56

David hustles through the high tech entrance to the lab. Retinal scans and a swipe of Ambrose's ID to get in.

MEL'S VOICE

Most likely scenario is Ambrose smuggled the syrax out of the lab, then Farid double crossed him.

57 **INT. TRITON LABS (ECHO) - DAY** 57

David strides through the lab. It's a labyrinth of sterile rooms and test equipment. He keeps his voice low.

DAVID

Why? What's Ambrose's motive here? He's a family man and a decorated veteran. It doesn't add up.

MEL'S VOICE

Until we know more, you need to secure the weapon and be ready when Farid makes contact. Our only chance to find out what he's planning is if you can get to the exchange.

David arrives at SECURE STORAGE. He swipes his KEY CARD at the large metal door. LOCKS disengage with a loud KA-CHUNK.

58 **INT. SECURE STORAGE (ECHO) - DAY** 58

David slaps on protective gloves and pulls open a small CHEMICAL VAULT. The SHELVES are labeled. He arrives at the one labeled SYRAX. It's EMPTY.

DAVID

It's not here. The weapon's already in play.

END OF ACT ONE

ACT TWO

59 **EXT. TRITON LABS - NIGHT** 59

With their LIGHTS FLASHING, an entire FBI convoy screeches to a stop outside the glass walled laboratory complex. As Mel and Gaines jump out of their SUV --

MEL

David, if Ambrose already handed the weapon off to Farid we can't assume he'll make contact. We need to find out exactly where Ambrose went when he left the lab.

60 **INT. TRITON LABS, AMBROSE'S OFFICE (ECHO) - DAY** 60

David slips inside and closes the blinds. He starts tearing through the desk. Flips through a planner. Checks email.

61 **INT. TRITON LABS - NIGHT** 61

Mel and Gaines quickly walk and talk across the lab with GARY HEATH, (50's, a wannabe Silicon Valley CEO. High energy).

MEL

Do you have any idea where Dr. Ambrose was going when he left here yesterday?

CEO HEATH

No. But a lot of our researchers give lectures, and attend them, it wouldn't be unusual for him to leave during the day.

GAINES

Is everyone here?

CEO HEATH

Of course. Everyone's eager to help however they can.

62 **INT. TRITON LABS, AMBROSE'S OFFICE (ECHO) - DAY** 62

David is sat at Ambrose's desk going through paperwork. He finds a post-it: "HAVEMEYER, 11" on top of a personnel file for EVA TOBAK (28, mousey, intelligent). He thumbs through the file.

DAVID

Mel, look into Eva Tobak. Ambrose has her personnel file in his desk.

Off the photo of Eva we cut to --

63

INT. TRITON LABS, CONFERENCE ROOM - LATER

63

The same face of EVA TOBAK, across from Mel and Gaines. Only this Eva has puffy RED EYES from crying.

EVA

Let me just start by saying Richard was wonderful. I can't believe he'd be involved in anything like this.

MEL

How long have you been his research assistant?

EVA

It's a short term position. But I've been here the past six months.

MEL

Was he acting strange lately? Anything that stands out?

EVA

No. Nothing that comes to mind. I just can't believe he's gone.

INTERCUT WITH --

64

INT. TRITON LABS, AMBROSE'S OFFICE (ECHO) - DAY

64

David's logged onto Ambrose's computer, googling "HAVEMEYER, 11." He scrolls through the results. A few PEOPLE. A few BUILDINGS. Nothing stands out.

MEL

Do you know where he would have gone yesterday?

EVA

I wasn't even here yesterday. I teach at Columbia on Wednesdays.

David stops.

DAVID

Ask her what time?

MEL

What time was your class?

EVA

It's a lecture. At eleven.

On David's screen is the "Havemeyer Hall of Chemistry" at Columbia University.

DAVID

He was going to see her.

David grabs Eva's ID photo from the file and bolts.

65 **INT. TRITON LABS, HALLWAY - LATER**

65

Mel steps outside the conference room for privacy. Eva's still inside speaking with Gaines.

MEL

(to David)

Eva says she didn't see him yesterday.

66 **EXT. TRITON LABS (ECHO) - DAY**

66

David's already hustling for Ambrose's car.

DAVID

That's where he was going.

MEL'S VOICE

David, if you're right, and he was going to see Eva, he never made it. Which means somewhere between here and there, is where Farid took him.

DAVID

I'm counting on it.

He climbs in the car and pulls out.

67 **INT. AMBROSE'S CAR (ECHO) - DAY**

67

David pulls through traffic keeping a wary eye on the rearview. *Somewhere out there Farid is coming for him.*

68 **EXT. COLUMBIA UNIVERSITY (ECHO) - DAY**

68

David steps from his car and scans every face that passes. Students are everywhere. And then he sees Eva, striding up the sidewalk, on her way to her lecture.

DAVID

I got eyes on Eva. No sign of Farid.

David keeps his distance, following Eva up the block.

INTERCUT WITH --

69

INT. TRITON LABS, AMBROSE'S OFFICE - NIGHT

69

Mel and Gaines poke around the office.

MEL

Maybe that's because this isn't how it happened. We missed something.

DAVID

This is all we've got. Ambrose tried to come see Eva, something stopped him. We know Farid killed him, this has to be where he was taken.

Cars line the street. Up ahead a sleek, BLACK FORD GT pulls into a spot along the curb. David's only half listening as Mel explains --

MEL

We got something else. Ambrose requested the access records for secure storage.

As David passes the BLACK GT, he clocks TWO tough looking THUGS inside. Now he's not listening at all.

MEL

Looks like he was trying to cover his tracks.

Once David is a few car lengths ahead, the TWO THUGS step out. We catch their reflection in a car mirror as they move to follow David.

MEL

If Ambrose was--

DAVID

(cutting her off)
I'm being followed.

MEL

What?

DAVID

Two men. Mid thirties. Eastern European.

Up ahead, Eva turns for the entrance to the Havemeyer building. An old brick lecture hall on the Columbia campus.

MEL

Okay, David, listen to me. Don't engage. Get the license of their car and get somewhere safe.

DAVID

Copy that.

Except when David makes for the same building Eva entered, we get the distinct feeling he has other plans.

70 **INT. HAVEMEYER SCIENCE BUILDING (ECHO) - DAY** 70

David steps into the old building to find a narrow, turn of the century hallway. He immediately spots two things -- **1**: a FIRE EXTINGUISHER, and **2**: a BATHROOM directly across from an adjoining hallway.

BACK AT THE ENTRANCE -- our two THUGS step inside. As they approach the adjoining hallway we might notice the FIRE EXTINGUISHER is GONE. But it comes back fast -- WHAM! David steps around the corner CRACKING one of them square in the face. He's out cold before he even hits the ground.

As the second THUG reaches for a WEAPON, David's already driving him through the swinging door across the hall into --

THE BATHROOM

Where the two of them CRASH to the floor. A GUN goes skittering across the linoleum. So now it's a brawl.

71 **INT. FBI SUV - NIGHT** 71

Mel and Gaines pull away from the lab as Mel hears the distinct sounds of FIGHTING.

MEL

David? David what are you doing?

72 **INT. HAVEMEYER SCIENCE BUILDING, BATHROOM (ECHO) - DAY** 72

David is THROWN against the wall, and has to pivot fast, as the THUG comes at him hard again. *(note: we see David fighting, but every time they pass the mirror the reflection is Ambrose)*

MEL'S VOICE

You were supposed to get the license!

DAVID

I'm working on it!

The THUG is a street fighter, big and strong. But David's trained, so the two exchanging blows and jabs, until...

MEL'S VOICE

I told you not to engage!

DAVID

It's a fluid situation!

...David dodges a big swing and the THUG smashes the tiled wall, BREAKING his hand. David spins, grabs the THUG'S arm, and Aikido's him through a stall door sideways.

Then he quickly snatches the GUN off the floor and aims at the THUG crumpled on the toilet.

DAVID

Who are you? Why are you following me? Did Farid send you?

But the THUG says nothing. Mel on the other hand...

INTERCUT --

MEL

David, you're putting our objective in unnecessary risk!

DAVID

I'm thinking on my feet.

David tries to concentrate, still training the gun on the THUG, but Mel is *distracting*...

MEL

On your *feet*?! I told you to get the plates!

DAVID

And the plates would have come back stolen--

The THUG lunges! Suddenly David's wrestling for the GUN! BANG! BANG! Two quick shots tear off. One SHATTERS the sink! Water ERUPTS from a broken pipe as David SMASHES the THUG with an elbow to the jaw.

That's when the FIRE ALARM BLARES. Someone heard the shots. David has to act quick. He points the gun at the THUG again, demanding --

DAVID

Why are you following me? Who are you?

But he still gets nothing. The FIRE ALARM still WAILS. So, WHAM! David SMASHES the THUG with his gun. He's out. David digs in his back pocket.

DAVID

Next time you follow someone, don't bring your ID, genius.

He pulls the THUG'S WALLET and hustles out of the bathroom.

73

INT. ECHO STATION, COMMAND CENTER - LATER

73

On that same large screen we now see an entire file on ALEXEI PETROV. More MUGSHOTS, and CLOSE UPS of his TATTOOS: records of his affiliation with the RUSSIAN MAFIA. Mel, Gaines, and Potter are gathered as Riley takes the team through it all --

RILEY

Alexei Petrov, born in Moscow in seventy two. Emigrated to the states ten years ago after a colorful career working for the Russian Bratva out of Kursk.

SURVEILLANCE photo's of Alexei outside a NIGHTCLUB: ROSCOES.

74

INT. AMBROSE'S CAR (ECHO) - DAY

74

David listens to Riley as he drives the Manhattan streets.

RILEY'S VOICE

The club is a front for running everything from drugs to weapons. But the number one money maker: trafficking people.

75

INT. ECHO STATION, COMMAND CENTER - NIGHT

75

Mel moves us on to a series covert images of FARID.

MEL

Now according to state, Farid was last seen a week ago in Ukraine crossing the Russian border into Kursk. Chances are it was Petrov's outfit that got him into the US. We want to find Farid? We go talk to Petrov.

And off Mel's resolve, we SMASH TO --

76 **EXT. ROSCOE'S NIGHTCLUB - MORNING** 76

Neon lights GLOW in the pre-dawn air. It's quiet. Still. And then, from either side, two columns of HRT agents (FBI SWAT) in full TACTICAL GEAR, wielding HK 416 Carbines with laser sights, silently file along the building to the entrance.

77 **INT. ROSCOE'S NIGHTCLUB - MORNING** 77

LOUD DANCE MUSIC blares as we breach the building. It's fast and precise. Laser sights dart through the room as we swarm the club. But all we find is EERY STILLNESS.

Because everyone inside the club is DEAD. EVERY. SINGLE. PERSON. Bodies litter the ground. Blood, bile, and blisters. This is what exposure to syrax looks like. Pure, violent, grotesque DEATH. The HRT TEAM LEADER's eyes go wide.

TEAM LEADER
(to his team)
EVERYBODY OUT!

As our team retreats, we settle on the mangled body of our Russian THUG -- ALEXEI PETROV.

END OF ACT TWO

ACT THREE

78 **EXT. ROSCOE'S STRIP CLUB - LATER** 78

HAZMAT is already on the scene as Medics tend to our HRT team. Mel and Gaines are back at their vehicle.

MEL

Medics say the syrax mostly dissipated before our guys got inside. Exposure was minimal.

79 **INT. AMBROSE'S CAR (ECHO) - NIGHT** 79

David's parked and slunk low in the front seat, just in case.

DAVID

There's no way Farid came all this way just to take out the Russians.

80 **INT. ECHO STATION, COMMAND CENTER - DAY** 80

Potter and Riley work the station. Graphic POV VIDEO and crime scene PHOTOS from the club are displayed on their screens. Including an image of a shockingly small DEVICE, the size of an old 35mm film canister.

POTTER

The device inside the club was only rigged with four ounces of syrax.

INTERCUT --

DAVID

How much does Farid have?

POTTER

A gallon.

DAVID

Which means he's still planning something.

MEL

The Russians were our only connection to Farid. Now they're dead. He's tying up loose ends.

GAINES

Just like he did with Ambrose.

David's wheels are turning, forming a plan. Then --

DAVID

Does hazmat know how long ago this happened?

POTTER

Based on residual levels? Best estimate is about six hours.

DAVID

Then it hasn't happened here yet.

Worried glances. David wants to go after the Russians.

MEL

No. That's too dangerous. We should dig in on Ambrose, he's involved, we just missed something.

DAVID

Mel, you said it yourself, the Russians were our only connection to Farid. And where you are, he could be setting up another device in Times Square, or Union Station, or any one of a million other places, right now.

David makes a good case. Doesn't mean Mel likes it.

GAINES

He's right. We're outta time.

MEL

David, we have protocol for a reason. When we're in The Echo it's not just our lives we're risking.

And it dawns on David, *of course...*

DAVID

(realizing)

You're the other pilot.

MEL

And you need to listen to me, there's no team to back you up over there. You go after the Russians, you're on your own.

But David's already made up his mind. He starts the car.

DAVID

Yeah, well, won't be the first time.

81 **EXT. ROSCOES NIGHTCLUB (ECHO) - NIGHT** 81

Ambrose's car is parked in the shadows across the street.

82 **INT. AMBROSE'S CAR (ECHO) - NIGHT** 82

David watches the entrance to the nightclub when Ambrose's cellphone RINGS. He knows he should probably let it go to voicemail, but when the CALLER ID says -- "LUKE" with a silly picture... *he just can't*. He answers --

 DAVID

 Hello?

INTERCUT WITH --

83 **INT. AMBROSE FAMILY HOME, LUKE'S BEDROOM (ECHO) - NIGHT** 83

In a teenager's room everything has its place. Posters on the wall. Trophies on the shelf. Clothes on the floor. Luke paces as he talks.

 LUKE

 (straight to it)

Dad. I need advice.

David can't help but smile at the sincerity. Kid's earnest.

 DAVID

 Shoot.

 LUKE

 So... her name's Jenna. And Dad, I'm telling you this is like *the* girl. She's the coolest person I know... and I don't know what to do. What do I do?

Fatherly advice. A door David thought was shut for good.

 DAVID

 Tell her how you feel.

 LUKE

 Right dad, I'm serious.

 DAVID

 What do you like about her?

 LUKE

 I don't know. Everything. She's everything.

David plays with the WEDDING RING on his finger. It may not be his, but it brings back long ago memories.

DAVID

When I was about your age there was this girl, Trisha Wheeler. She was "everything," too. First time I saw her I couldn't even speak. She was colorful. And forward. And like no one else. And when she introduced herself, I think I grunted or something. It took me two years, and waiting through three of her boyfriends, to tell her how I really felt. You know what she said? "*What have you been waiting for?*" Life's short, kiddo. Too short to not tell someone when you think they're "everything." Even if it doesn't go your way, you'll never regret saying it.

A familiar face step out of the club -- Alexei Petrov. As he climbs in his BLACK GT, David turns the ignition.

LUKE

Thanks dad.
(playful)
Hey, does mom know about Trisha?

DAVID

Don't bring it up. I'll deny everything.

David pulls out to follow Alexei.

84 **EXT. ALEXEI PETROV'S APARTMENT (ECHO) - NIGHT**

84

As Alexei arrives home and unlocks his front door, David quickly steps up behind him, pressing a GUN into his back.

DAVID

Remember me? Inside. Move.

85 **INT. ALEXEI PETROV'S APARTMENT (ECHO) - NIGHT**

85

Alexei stands in the center of the room, his PUNCHING HAND now in a CAST from that bathroom wall.

ALEXEI

My friend you have made a big mistake.

DAVID

Tell me about it. Where is Farid? I
know your people got him in the
country. Where is he?

(nothing)

If I have to ask again it'll be
after I shoot you.

Alexei gives a cocky as hell smile, calling his bluff. But
David ain't playing, so -- BANG! He SHOOTs Alexei in the leg!
The gangster falls to the ground, screaming in pain!

DAVID

WHERE IS FARID?

BLOOD gushes from Alexei's leg as he writhes on the ground.

DAVID

Tell me!

ALEXEI

You crazy son of a bitch!

David STEPS on the wound. Alexei SCREAMS!

DAVID

Tell me or we do this again.

ALEXEI

I don't know! I swear.

The bravado is gone. The fear is real. Alexei really doesn't
know where Farid is. David pivots.

DAVID

What was he planning?

(nothing)

Why were you following me?

ALEXEI

(broken)

I don't know who the hell you are,
man. We were following the woman.

DAVID

What woman?

(realizing)

Eva?

David digs out the photo he took from her personnel file.

DAVID

Is this the woman?

ALEXEI

(nods)

You're crazy, man.

DAVID

Why were you following her?

ALEXEI

She owed us something. Some chemical thing. I don't know. Part of a deal she made for the guy. For Farid.

It suddenly dawns on David. The inside man was EVA.

86

INT. ECHO STATION, COMMAND CENTER - DAY

86

It's a frenzy to pull up everything they can on Eva Tobak.

POTTER

How did we miss this?

RILEY

Nothing popped on her background. She's got security clearance.

DAVID'S VOICE

Why would she be involved?

RILEY

(reading a file)

Look at this. Between her junior and senior years at Berkeley, she worked for the World Health Organization. She was a part of a humanitarian relief effort in Urikesh. Farid's home.

87

EXT. ALEXEI PETROV'S APARTMENT (ECHO) - NIGHT

87

David leaves Alexei behind and makes for his car.

DAVID

So what? These two became pen pals or something?

RILEY'S VOICE

She saw first hand what happened to his home during the war. Maybe she sympathized?

DAVID

Enough to do all this?

David suddenly draws his gun. There by his car, Eva. *Waiting.*

DAVID

Hands up! Put your hands up.

She quietly raises her hands. *Is she giving up?* But that's when a SYRINGE PLUNGES INTO DAVID'S NECK from behind. It's Farid. As David's world slowly goes dark --

EVA

I told you to let it go, Richard.

88 **INT. EVA TOBAK'S APARTMENT BUILDING, 4TH FLOOR - DAY** 88

Outside unit 415, Mel and Gaines watch as a TACTICAL AGENT BANGS on the door.

TACTICAL AGENT

EVA TOBAK, THIS IS THE FBI. OPEN
THE DOOR.

They only wait a beat. Mel gives the signal, and they SMASH IN the door, SWARMING inside --

89 **INT. EVA TOBAK'S APARTMENT - DAY** 89

But the place is empty. Abandoned. A staging area, post-staging. No suspects. And even worse -- no syrax. *Shit.*

90 **INT. AMBROSE'S CAR (ECHO) - NIGHT** 90

The world blinks back. David slowly comes to. ORANGE CARGO STRAPS secure him to the driver's seat. Farid is beside him.

FARID

Welcome back, doctor.

As David gets his bearings, we see WIRING running from the popped ignition to an EXPLOSIVE on the dash. We also might notice GOLDEN OLDIES playing on the radio. And if we're really paying attention, out the windshield: PELHAM BAY PARK.

END OF ACT THREE

ACT FOUR

91 INT. AMBROSE'S CAR (ECHO) - NIGHT

91

David's still strapped to the seat beside Farid. The dashboard clock reads -- 5:30pm.

DAVID

I guess I should have seen this coming, huh?

FARID

For what it's worth, Eva wants you to know this wasn't the plan.

DAVID

Seeing how this is the end, you wanna tell me what the plan is? Something symbolic? Times Square?

FARID

(giving nothing)
Does anyone else know?

DAVID

Oh, yeah, I've got a whole team listening in right now. Say hi.

FARID

I doubt that very much.

Farid arms the DEVICE, and then steps out.

DAVID

Hey! Hey, wait! Where's Eva?

The door slams, cutting him off. David cranes his neck to watch a WHITE SUV start up and drive off.

DAVID

Farid's gone. I have an explosive device on the dash. Time delayed. No indication of interval. Also I'm strapped to the seat.

92 INT. ECHO STATION, COMMAND CENTER - DAY

92

Potter at the microphone. They've all been listening.

POTTER

David, we need to bring you home. We can track down Eva back here, you've done good work.

DAVID'S VOICE
How did Ambrose escape the car?

POTTER
It's too late for that. Original
time of death is in three minutes.
We're bringing you home.

Potter nods to Riley, who keys in a few commands.

RILEY
Abort protocol initiated.

93 **INT. AMBROSE'S CAR (ECHO) - NIGHT** 93

David searches the car. The DEVICE looms on the dash as a new
song comes on the radio. We recognize it immediately:

TRAYNOR
*This magic moment, so different and
so new...*

DAVID
I can get out of this.

94 **INT. EVA TOBAK'S APARTMENT - MORNING** 94

A CSU team is doing a sweep as Mel feels a familiar dread.

MEL
David, you have to listen to us,
we've been here before. Abort the
mission. If you die over there you
die back here.

INTERCUT THE REST OF THE TEAM --

DAVID
And so does Ambrose. All over
again. And then Luke loses his
father and Beth loses her husband,
all over again.

MEL
Abort the mission, you don't know
what you're doing!

DAVID
I can't just let this happen. I can
save him.

The entire team is having flashes of losing Trent as the
clock reads -- **5:36**.

RILEY

One minute. Oh man.

And that's when David spots the PITCH LEVER on the seat base. His fingers claw at it.

POTTER

Abort the mission!

MEL

David, don't do this! Jump out!

Finally, he gets the lever, pulls, and SLAMS the seat back. Now, horizontal, he shimmies over the headrest into the back seat. Without the seat back, the cargo straps are now loose.

95

EXT. PELHAM BAY PARK, NEW YORK - NIGHT

95

A lone CAR parked in the grass. The ocean beyond. Romantic. Moving closer, the car rocks back and forth. *Feels familiar.*

TRAYNOR

--*whenever I hold you tight/ THIS
MAGIC MOMENT...*

Right on cue, the back passenger door bursts open and a DAVID FALLS OUT, wrapped in loose ORANGE CARGO STRAPS. Shedding his BONDAGES, he SCRAMBLES to his feet...

TRAYNOR

...forever 'till the end of--

David SPRINTS and DIVES FOR COVER as... nothing happens. The song keeps playing. Jay Tryanor keeps right on singing.

TRAYNOR

--time/ Oh-oh-oh-oh-oh...

David checks his watch -- 5:38pm. He sits up.

DAVID

I'm out. It didn't explode. How--

KA-BOOM! Now the car EXPLODES. David dives to the ground again as debris rains around him.

MEL

(in a panic)
David!

DAVID

It exploded.

Mel sighs relief, catching her breath. Then Riley chimes in --

RILEY

Small variances are normal.

No shit. Off David staring at the FIERY WRECK, we SMASH TO --

96 **EXT. NEW YORK CITY STREET (ECHO) - NIGHT** 96

The back door of a YELLOW CAB slams shut. David strides for Alexei Petrov's BLACK FORD GT. He BREAKS THE WINDOW, pops the glove box, and sure enough, he's got a gun.

97 **INT. EVA TOBAK'S APARTMENT (ECHO) - NIGHT** 97

Eva pulls open the front door to find -- DAVID and the business end of Alexei's GUN.

DAVID

Surprise.

Eva's in shock as David forces his way inside. And now we see the apartment *before* it was packed up. It's a BOMB MAKER'S workshop. There's a table covered in beakers, electrical wiring, switches, and tools. Like a meth lab for explosives.

DAVID

Where's Farid?

EVA

Richard... you shouldn't be here.

He grabs Eva, spins her around.

DAVID

You have no idea. Move.

EVA

(emotional, sincere)

I'm sorry you became a part of this. That was never my intention.

Using Eva as a shield, David edges into the hallway. There's a LIGHT on in a bedroom. Through the cracked door, he spots a REFLECTION in the window. A FIGURE, *silently waiting...*

DAVID

Farid. I've got Eva. Come out.

EVA

Do you know what happened to his family?

DAVID

(ignoring her)

I'm gonna count to three.

Farid doesn't flinch. Eva, anxiously, keeps talking...

EVA
To his children?

DAVID
One... two...

EVA
And no one did a thing.

DAVID
Three.
(to Eva)
Open it.

EVA
They deserve what's coming.

As she presses the door open, David levels his gun over her shoulder, ready to fire.

But it's NOT Farid. It's not a person at all. It's a DRESS FORM (mannequin torso) draped in a SUICIDE VEST. A military FLACK JACKET, with SIX canisters full of syrax, arranged in pairs, all wired to a BRICK of C-4. *Ho-ly shit.*

And that's when -- CLICK. David doesn't even look. He dives into the bedroom with Eva, just as Farid opens fire from the front door! Bullets tear into the doorframe, as David and Eva find cover. Then --

FARID
(calling out)
Eva?

EVA
(shouting back)
I'm okay.

David trains his gun on her.

DAVID
Don't talk. Don't move.

IN THE LIVING ROOM

Farid inches closer to the hallway, gun raised.

FARID
I don't know how you found us. But you don't belong here. You're a man of science, and you have put yourself in the middle of a war.

That's when David steps into the hallway with Eva as his hostage, only, HE'S WEARING THE VEST.

DAVID

Well, I'm not really feeling like myself today.

Farid sure as hell wasn't counting on this. And now we have a stand off. Both men aim their weapons at each other.

DAVID

Set your gun down.

EVA

Don't do it.

DAVID

It's over, Farid. The NYPD has a pretty fast response time when people start shooting up apartments on the East side.

Farid considers David's point. Clenches his jaw, angry, frustrated, EMOTIONAL. He's too close to give up now. So --

FARID

If I'm willing to wear that, do you really think I'm going to just walk away?

DAVID

No! Wait!

BOTH MEN OPEN FIRE! It's a suicidal barrage of bullets! David scrambles back into the bedroom, where Eva slips out of his arms to the floor, SHOT in the stomach. *Shit*.

Quick self-inventory. No wounds. Syrax canisters still in tact. Okay. He pivots back to the doorway, glances out. The front door is OPEN. Farid's GONE, but the BLOOD on the floor tells us he's wounded.

MEL'S VOICE

David what's happening?!

He rushes to put pressure on Eva's stomach.

DAVID

Farid's gone. Eva's hit.

MEL'S VOICE

David, we need answers. Now.

DAVID

Eva, what was the plan? ...Eva!

EVA

People need to see. Th-things will change if people see...

Her head lolls. She's dying. David's desperate --

DAVID

Eva? Hey. What were you planning?
What people? What was the target?

And she breathes her last. No answers given. *Shit.*

98

INT. EVA TOBAK'S APARTMENT - DAY

98

Mel paces, desperate for information.

MEL

David, you have to find something,
anything, that might tell us where
they're going to plant the bomb.

DAVID'S VOICE

It's a vest.

MEL

What?

INTERCUT WITH --

99

INT. EVA TOBAK'S APARTMENT (ECHO) - NIGHT

99

David peels off the flack jacket. Carefully hangs it back up.

DAVID

It's a suicide vest. Farid wants to
be there.

MEL

(*desperate*)

What did he say? Did he give you
any indication of his target?

DAVID

No. But I saw a dozen of these vest
rigs in Afghanistan. He's here to
make a statement.

David turns the place upside down. He finds two small payload
C-4 explosives and SCHEMATICS.

DAVID

There are more bombs here.

(then)

And building plans. Four-O-Five,
East Forty Second street.

100 **INT. EVA TOBAK'S APARTMENT - DAY** 100

Every FBI agent in Manhattan knows that address. Mel turns for a window. It's *right* there, two blocks away.

MEL

That's the UN building.

101 **EXT. EVA TOBAK'S APARTMENT - DAY** 101

Mel and Gaines explode from the building, racing to their SUV. Mel's on the RADIO calling it in --

MEL

Suspect is male, mid thirties,
roughly six feet tall, one hundred
and sixty pounds. We'll be there in
thirty seconds.

102 **INT. ECHO STATION - DAY** 102

Riley's on the computer, he pulls up a UNITED NATIONS press release. A familiar face appears on his screen --

RILEY

I know who he's after. Dimitri
Leshanko. President of Urikesh, is
giving a speech to the UN General
Assembly today. He's scheduled to
speak at nine.

POTTER

That's now.

103 **EXT. UN ROADBLOCK - DAY** 103

LIGHTS FLASH and a SIREN CHIRPS as our SUV screeches up to a UN MILITARY ROADBLOCK. It's set up a 1/2 BLOCK away from the building, standard protocol when the General Assembly meets.

Mel and Gaines dive out, and are immediately met by the heavily armed UN MILITARY GUARDS. Mel flashes her badge.

MEL

FBI. We have a bomb threat against
the building. We need to evacuate
now.

GUARD

No one's told us anything.

GAINES

We're telling you. Let's move.

GUARD

(reaching for radio)

Hang on.

HANG ON?! Are you kidding me?! Mel pushes past them when -- KA-BOOM! KA-BOOM! In quick succession, two EXPLOSIONS erupt across the street. Everyone ducks. Instant chaos and panic.

ACROSS THE STREET

A WOMAN with long BLACK HAIR discreetly walks away. A glance over her shoulder reveals -- it's EVA WEARING A WIG.

104

INT. EVA TOBAK'S APARTMENT (ECHO) - NIGHT

104

David hears the explosion through Mel's mic.

DAVID

What was that?

INTERCUT --

MEL

Two explosions. Outside... David, what's happening?

In front of David are the TWO small payload C-4 explosives.

DAVID

He's already in the building.
They're sealing everyone inside!

Mel turns to see the MILITARY SECURITY retreating INTO the building. EMERGENCY PROTOCOL. So she SPRINTS through the ROADBLOCK. Gaines spins and instantly gives chase --

GAINES

Mel!

It's a frenzy of LOCK DOWN procedures. Barricades go up. Guns come out. Mel flashes her BADGE and barely slips in the front doors when a SECURITY GATE SLAMS down, LOCKING HER INSIDE.

Mel's on one side of the glass. Gaines on the other. They lock eyes, *what the hell did she just do?* But there's no time to waste. She spins and races away, deeper inside. Off Gaines, PANICKED for maybe the first time in his life.

105 INT. EVA TOBAK'S APARTMENT (ECHO) - NIGHT 105

David keeps searching the place for more answers. He tears open a closet. Inside is a single UN MILITARY UNIFORM.

DAVID

Mel, he's dressed as a UN soldier.

That's when Eva's cellphone RINGS and LIGHTS UP her pocket. David reaches for it. The CALER ID says: FRED. David answers.

DAVID

Where are you?

INTERCUT WITH --

106 INT. FARID'S WHITE SUV (ECHO) - NIGHT 106

Farid is sweaty and BLOODY as he drives. On the phone --

FARID

Is she alive?

DAVID

Not since you put a bullet in her stomach. Where are you?

Farid grimaces, Eva's death wasn't what he wanted.

FARID

A man can truly die twice. The day his family is killed, and the day his vengeance is denied. Today, you will understand both.

He's going after Ambrose's family. CLICK. David quickly digs in Eva's pocket. Finds her CAR KEYS, and bolts for the door.

107 INT. UNITED NATIONS BUILDING, ASSEMBLY HALL - DAY 107

FOLLOWING a SOLDIER, calmly walking into the PACKED assembly hall. A UN emblem on his SHOULDER, he begins shedding his jacket, revealing the VEST. It's Farid.

Slow realizations go around the room. Some scatter, most freeze, because Farid also holds a DEADMAN'S TRIGGER.

ARMED SECURITY FORCES rush to surround the HALL, but no one dares engage. From all sides, there must be 30 guns aimed at Farid as he reaches the assembly floor. He moves straight for the podium. Straight for LESHANKO. Farid is calm as hell. *Which makes him scary as fuck.*

END OF ACT FOUR

ACT FIVE

108 INT. EVA'S CAR (ECHO) - NIGHT 108

David rips through Manhattan, racing to beat Farid home. He lays on the horn, SCREAMING past slower cars.

INTERCUT WITH --

109 INT. UNITED NATIONS BUILDING - DAY 109

Mel approaches the Assembly Hall as Farid SHOUTS, filling the room with his BOOMING voice --

FARID

UNITED NATIONS! United in what?
Policing on the behalf of tyrants.
Ignoring violence and hate and
genocide.

(Turns to Leshanko)

Embracing criminal usurpers.

MEL

David, he's wearing the vest.

DAVID

Get out of there!

MEL

No, I have to do something.

Farid LOCKS EYES with Leshanko. As he rants, Mel is the lone soul daring to move closer to the madman. Her handgun raised.

FARID

Dimitri Leshanko you are guilty of
crimes against humanity. The world
has closed their eyes to your evil.
I am here to open them again.

He turns and presses a button. Everyone flinches. *Some scream*. The CANISTERS on his vest begin MIXING. Mel stops in her tracks, thirty feet from Farid.

MEL

Something's happening. The syrax is
mixing.

DAVID

Shoot him. Don't hit the vest.

MEL

What?

DAVID

Disarm the bomb and the syrax
doesn't matter. SHOOT HIM!

Mel aims her gun, but *holy shit*. Farid locks eyes with her. Curls a smile. *He's won*. He's in complete control, there's no way she -- BANG! A bullet strikes him square in the head.

BLOOD sprays Leshanko, STAINING his fine suit, as Farid's body crumples to the ground.

MEL

Now what?

She stands over Farid's body. It doesn't look good. The canisters are still MIXING on the vest.

DAVID

The syrax is mixing because he triggered the device. But it's harmless without the explosive. On his chest is the C-4, you need to slide out the detonator without touching anything else -- like a game of operation. You've got maybe fifteen seconds.

MEL

Are you sure about this?

David SWERVES around a line of cars. Runs a RED light.

DAVID

Trust me. Do it now.

Mel finds the C-4. She begins sliding the detonator out of the plastic explosive, but her hands are trembling like hell.

And then an ALARM on the vest begins BEEPING! It beeps *faster* and *faster* as Mel slides the silver tipped detonator out, until finally: the device TRIGGERS -- BEEEEEEEEEEEEEEEEEE... But nothing happens. Mel got it out *just* in time.

MEL

I-I did it.

DAVID

Nice work. Now call hazmat and don't touch anything.

David throws the car in park. He just arrived at Ambrose's house. Farid's WHITE SUV is already parked in the driveway.

110

INT. ABROSE FAMILY HOME (ECHO) - NIGHT

110

David steps into the LIVING ROOM where he finds -- Beth and Luke, seated, *terrified*. Farid stands behind them, *waiting*. He's BLEEDING badly, like a wounded animal with a GUN.

FARID

Stop there.

DAVID

Farid this isn't what you're after. Let them go. You said this is war? They've got nothing to do with it.

FARID

Did my son? My wife?

Farid presses the gun to Luke. Luke wears the WATCH he asked about earlier. Tonight was *supposed* to be his date.

DAVID

Dammit, come on.

FARID

Leshanko gassed the village as my family slept. The first to die was my son. Three years old, he knew no time of peace in his short life.

DAVID

Doing this won't fix anything.

FARID

Vengeance is my right! You took that from me.

DAVID

So take me. I can't... I... I don't know how to live without them.

FARID

That is exactly the point.

DAVID

DYLAN!

Farid SQUEEZES THE TRIGGER! But David's faster, BANG! His bullet hits Farid in the chest.

111

EXT. AMBROSE FAMILY HOME (ECHO) - LATER

111

A circus of RED and BLUE emergency vehicle lights. David is in the back of an AMBULANCE receiving treatment as he watches Beth and Luke give their statements to POLICE.

112 INT. ECHO STATION, COMMAND CENTER - DAY 112

Potter slides to the mic --

POTTER

David? Are you ready to come home?

113 EXT. AMBROSE FAMILY HOME (ECHO) - NIGHT 113

From the ambulance, David watches Luke. He can't take his eyes off him. Dylan would be close to the same age.

DAVID

Just... give me one more minute.

One last thing to do. David steps towards the family. Luke sees him coming and breaks away, rushing over.

LUKE

Dad!

He bursts into the kind of hug that only your child can give. David looks at the boy in his arms, and he's right back to being a father. He squeezes a little tighter. Breathes it in.

DAVID

Hey. I...

He knows what he wants to say, these are the words he's been carrying for years. But they don't come easy.

DAVID

I'm sorry I wasn't there. I-I should have been there.

Luke looks at him with all the love in the world.

LUKE

But, dad, you were.

And David could die.

114 INT. ECHO STATION, COMMAND CENTER - DAY 114

Our team has heard everything. Then --

POTTER

David? It's time.

115 EXT. AMBROSE FAMILY HOME (ECHO) - NIGHT 115

Surrounded by EMERGENCY vehicles and POLICE, David stands in the center of it all with his arms around Luke and Beth. An island in the chaos. He whispers --

DAVID

I'm ready.

His eyes DILATE, and we SMASH TO --

116 **INT./EXT. FLASHBACK SEQUENCE - VARIOUS** 116

Another flood of random MEMORIES. Quick flashes of Dancing with Trisha, suiting up for BOMB DISPOSAL, hugging Dylan.

Then we're back in the MILITARY tent Facetiming Trisha. She's in the car. She hands the phone to DYLAN in the backseat. He giggles at the phone, smiling. And then a sudden impact throws the phone from his hand. The image tumbles and GOES BLACK. CONNECTION LOST. And that's when, WHAM --

117 **INT. ECHO STATION, JUMP ROOM - DAY** 117

David comes to with a start. The very first thing he sees is Mel's face. She's right there to greet him.

MEL

Welcome back.

He catches his breath in a fog. Glances at the CRYO CHAMBER. Ambrose's body is still there. Still dead.

MEL

I know what you're thinking. He should be alive.

DAVID

I was just... I saved him.

Mel's, tender. Knows all too well how disorienting this is.

MEL

You did. Just not here.

118 **INT. ECHO STATION, COMMAND CENTER - LATER** 118

Mel ushers David from the jump room where he's greeted by Gaines and Riley. It's all smiles and handshakes. A job well done. But Riley can't contain himself and throws David a big hug. Potter looks on, proud of her team.

119 **EXT. MANUFACTURING FACILITY - LATER** 119

David stands at the loading dock looking at the photo of his family. He folds it away as Potter sidles up beside him.

POTTER

I thought you'd want to know,
agents just arrested Eva Tobak.

120 INT. AIRPORT - EARLIER

120

Eva, in that DARK WIG, checks in for her flight. FEDERAL AGENTS swarm her. She's quickly placed in custody.

POTTER (V.O.)
*I'm told she was headed for
Urikesh. Instead, she'll face trial
for her part in all of this.*

121 EXT. MANUFACTURING FACILITY - DAY

121

David and Potter, as they were. David, still *processing*.

POTTER
Thanks to you, Ambrose's family has
found some measure of justice.

DAVID
I saved him, Potter. I held his
family in my arms, *that* was
justice. But this? I'm still
figuring out what this is.

POTTER
David, we're in the business of the
greater good here. Farid Hadad was
willing to kill hundreds of
innocent people to get revenge
against one. Thanks to you that
didn't happen. Here or in The Echo.

DAVID
But we still lost Ambrose.

Forrest for the trees. But he's not wrong. Potter measures
her words. Gestures to the folded family photo. Reluctantly,
David hands it over. Potter gently unfolds it. Then --

POTTER
We can't change what has already
happened. So yes, Richard Ambrose
is gone. And his family will mourn.

122 EXT. CEMETERY - DAY

122

AMBROSE'S funeral. Loved ones are gathered as Luke gives the
eulogy wearing the TIMEX. Beth watches on, heartbroken.

POTTER (V.O.)
*He'll be remembered. And missed.
But there will be no doubt in his
death. No lingering questions.
(MORE)*

POTTER (V.O.) (CONT'D)
*Those responsible have been brought
to justice. And those he left
behind can begin to heal.*

As the ceremony ends, Beth and Luke are hugged and consoled. David quietly passes, discreetly leaving a WHITE TULIP on Beth's seat. When she finds it, she goes weak. She holds the FLOWER like it's a secret love letter from her husband.

123 **EXT. AMBROSE FAMILY HOME (ECHO) - NIGHT** 123

Ambrose is how David left him, in the arms of his family.

POTTER (V.O.)
*But The Echo is another world. One
where we can intervene. Where
things can be different because we
can make them different.*

Just then a BLACK FBI SUV arrives in the fray. Inside are two familiar AGENTS -- MEL AND TRENT. Before they climb out Mel folds down Trent's up-turned collar. We might even notice he's wearing a familiar BALL CHAIN NECKLACE.

Mel's hand lingers on his shoulder for just a moment. Trent flashes her a quick smile. But then it's all business. They climb out of the SUV, and get to work.

124 **INT. ECHO STATION - DAY** 124

Mel's trying to write up a report, but she's distracted by the desk beside hers -- TRENT'S desk. Finally, she gives in. She moves to sit in his seat.

POTTER (V.O.)
*We all have regrets, but The Echo
is a place where the worst moments
in our lives don't have to happen.*

Her fingers play with her BALL CHAIN NECKLACE again. But this time she pulls it out to reveal: TRENT CAFFEY'S DOG TAGS. And suddenly Mel's lost in memory, alone, holding Trent's tags.

125 **EXT. MANUFACTURING FACILITY - DAY** 125

Back with David and Potter. She returns the photo.

POTTER
Our world is not the only one,
David, you know that now. The
question is, are you ready to be a
part of something bigger?

Off David, holding the photo, wondering the same thing.

126 **INT. DAVID'S APARTMENT - DAY** 126

David retrieves a JAR OF DIRT labeled AFGHANISTAN.

127 **EXT. CEMETERY - DAY** 127

A WHITE MARBLE HEADSTONE now stands over Ambrose's fresh grave. The engraving, carved into the white stone, is hard to read. So David mixes WATER into his jar of Afghani dirt, and spreads the MUD onto the headstone. When he wipes it clean again the engraving remains filled with mud and soil from where Ambrose served his country.

As David walks away, we see the headstone is one among a thousand others. But in that sea of anonymous white marble, Ambrose's name now POPS in stark contrast.

128 **INT. ECHO STATION, POTTER'S OFFICE - LATER** 128

Potter leans back in her chair looking at some old case file when Gaines enters, settles in across the desk.

GAINES

David did well.

POTTER

You were right.

GAINES

So when are we going to tell him?

Now we see the case file Potter has been perusing: a photo of a YOUNG BOY and a name we surely recognize -- **DYLAN VASQUEZ**.

POTTER

Not yet.

END OF PILOT