

2nd Pink REV: 8/15/06
2nd Blue REV: 8/15/06
2nd White REV: 8/11/06
 Tan REV: 8/10/06
 Cherry REV: 8/09/06
 Salmon REV: 8/08/06
 Buff REV: 8/08/06
Goldenrod REV: 8/07/06
 Green REV: 8/07/06
 Yellow REV: 8/03/06
 Pink FULL: 8/02/06

NUMB3RS

"Traffic"
#303/Ep.40

Written by

Cheryl Heuton & Nicolas Falacci

Directed by

J. Miller Tobin

SCOTT FREE in association with CBS PARAMOUNT NETWORK TELEVISION, a division of CBS Studios.

Copyright 2006 CBS Paramount Network Television.
All Rights Reserved.

This script is the property of CBS Paramount Network Television and may not be copied or distributed without the express written permission of CBS Paramount Network Television. This copy of the script remains the property of CBS Paramount Network Television. It may not be sold or transferred and must be returned to: CBS Paramount Network Television Legal Affairs
4024 Radford Avenue Administration Bldg., Suite 390, Studio City, CA 91604

THE WRITING CREDITS MAY OR MAY NOT BE FINAL AND SHOULD NOT BE USED FOR PUBLICITY OR ADVERTISING PURPOSES WITHOUT FIRST CHECKING WITH TELEVISION LEGAL DEPARTMENT.

2nd Pink REV
August 15th, 2006

NUMB3RS

#303/Ep.40
"Traffic"
2nd Pink Rev
8/15/2006

SCRIPT REVISION HISTORY

<u>COLOR</u>	<u>DATE</u>	<u>PAGES</u>
WHITE	7/24/06	(1-59)
BLUE	7/31/06	(1-58)
PINK	8/02/06	(1-54)
YELLOW	8/03/06	(5, 22, 23, 29, 29A)
GREEN	8/07/06	(2, 9, 15, 15A, 16, 17, 18, 20, 21, 21A, 27, 32, 34, 39, 40 41, 45, 51, 52, 53, 54)
GOLDENROD	8/07/06	(3, 4, 5, 8, 10, 13, 19, 30, 31, 32, 39, 40, 40A, 41, 42, 45 48, 49, 50, 51)
BUFF	8/08/06	(4, 5, 6, 7)
SALMON	8/08/06	(6, 7)
CHERRY	8/09/06	(22, 41, 47)
TAN	8/10/06	(10, 16, 16A)
2 nd WHITE	8/11/06	(2, 10, 15/15A, 39)
2 nd BLUE	8/15/06	(41, 42)
2 nd PINK	8/15/06	(42, 43)

"TRAFFIC"

TEASER

BLACK BOX:

7,514,243 - motor vehicles

60,530 - accidents

527 - miles of freeway

7 - freeway attacks

1 **INT. LECTURE HALL -- DAY**

1

CLOSE UP

A coin tumbles in the air -- in SUPER SLO-MO

CHARLIE (V.O.)
Chance. Lady luck. Randomness.
Humans have a hard time
understanding it.

NORMAL SPEED -- the COIN lands in the palm of a hand. Heads.

WIDER TO REVEAL

CHARLIE -- (with coin) lectures a large class of undergrads.
(note: more than 23, but less than 40)

Charlie turns and projects a POWERPOINT SLIDE: TWO GRAPHIC
IMAGES of DOTS. Image "A" is full of clumps and groups of
dots. Image "B" dots are spread out evenly.

CHARLIE (CONT'D)
Raindrops fall randomly. Which of
these two most resembles raindrops
on a sidewalk? Raise your hands.
A? (No hands.) B? (All hands.)
Wrong. Your brain misperceives
evenness as random, and wrongly
assumes groupings are deliberate.

Charlie writes 4-25 on the board.

CHARLIE (CONT'D)
Anybody here born on this day?

STUDENT
Yeah, that's *my* birthday.

(CONTINUED)

A sound of surprise from another kid in the room.

CHARLIE

And it's yours too, isn't it? Yeah,
I saw from the class files that two
of you have the same birthdate.
Doesn't that seem like quite a
coincidence? What are the odds?

Charlie turns and writes out the odds on a clear board.

CHARLIE (CONT'D)

Pretty good, actually. Out of 365
possible dates, with a group of 30
people, there's almost a 71 percent
chance two will share a birthday.

He turns to the class again.

CHARLIE (CONT'D)

People don't understand random
chance, so they often make
irrational decisions. They're
afraid to work in high-rise
buildings, or to live in an
earthquake area. They spend money
on lottery tickets.

Charlie puts up a slide of a TABLE showing causes of death
ranked by probabilities.

CHARLIE (CONT'D)

A mathematical assessment of chance
events tells us we're far more
likely to suffocate in bed than be
killed in a terrorist attack. Ten
times more likely to die from
alcohol than from an earthquake.
And it's 10 times more likely we'll
be killed driving to buy a lottery
ticket-- than it is that we'll win
the lottery.

2 **EXT. LA FREEWAY -- DAY**

2

Miles of four lane traffic. We find and follow a Mini-van.

PETE (O.S.)

That was a weird movie--

(CONTINUED)

JEFF (O.S.)
Yeah, from the reviews I was
expecting more of a comedy.

ANDY (O.S.)
I thought it was pretty good.

PETE (O.S.)
Teenagers like boring movies.

ANDY (O.S.)
You only like cartoons.

PETE (O.S.)
No, I just don't like boring movies
about people in loooooove.

3 **INT. FAMILY MINI-VAN - DAY** 3

JEFF KINKIRK (42) drives. His oldest son, ANDY (14) in the
seat next to him. His younger son, PETE (9), in the back.

ANDY
Dad, can we go for ice cream?

JEFF
We should be getting back home--

PETE
Come on, it's on the way. Kind of.

JEFF
Not at all, actually -- but --

ANDY
You *know* you want to.

Jeff starts angling the car toward the on-ramp--

JEFF
Okay, if you put it that way--

PETE
Yea, Dad!

Jeff grins at Pete in the rear view mirror.

The BACK WINDOW SHATTERS. Like an EXPLOSION.

Andy whips around, sees Pete frozen in horror, eyes on his
father. Andy turns to see Jeff slouch on the wheel, blood
pours down his neck.

(CONTINUED)

ANDY
Dad! What's wrong?!

The van veering off the EXIT RAMP. Andy grabs the wheel, lurches it back into the lane. Pete screams in terror. Andy slides his left foot over.

4 **EXT. FREEWAY OFF-RAMP - DAY** 4

The mini-van nearly side-swipes a sedan as it angles onto the breakdown lane, rolls to stop.

5 **INT. HOSPITAL WAITING AREA - DAY** 5

MARLA KINKIRK and her two sons, with DON and DAVID.

MARLA
They said he was shot.

DAVID
We think that's what happened. Is there anyone who would want to harm your husband?

MARLA
No -- no one.

Don kneels down in front of the two boys.

DON
Hey. I'm Don. I'm with the FBI.

Andy puts a protective arm on Pete's shoulder.

DON (CONT'D)
How you guys doing?

ANDY
Do you know who did it?

DON
We're working on it.

MARLA
I heard on the news there's been attacks, on the freeways.

DAVID
That's true, but we don't know if those incidents are related to the attack on your husband.

(CONTINUED)

Marla sees an ER DOCTOR coming, stands.

ER DOCTOR
Mrs. Kinkirk, your husband is
stable.

MARLA
Thank God.

ER DOCTOR
There's issues we need to discuss --

DAVID
Excuse us.

David and Don start to move away.

MARLA
Please -- stay.

The doctor glances at the boys. Don sees, pulls them aside.

ER DOCTOR
(sotto, to Marla)
Your husband has sustained a
gunshot wound to the head.

Marla puts an arm on David's arm to steady herself.

ER DOCTOR (CONT'D)
Luckily, the bullet did not
penetrate far, it's lodged in the
right occipital lobe. Our
neurosurgeon is confident he can
remove it without further damage.

Don with the boys. Decides to level with them.

DON
What do you remember?

ANDY
I heard a loud crash from the back,
I turned and Pete was scared--

PETE
From the noise, and then I saw the
blood.

ANDY
I looked where Pete was looking, I
saw Dad was hurt.

(CONTINUED)

The memory shakes both of them --

DON
Just before the crash, did you see
any particular cars you remember?

Andy shakes his head --

PETE
I don't know but -- I think maybe
there was a white truck. I didn't
see who was driving it.

Don glances at Andy.

ANDY
Sorry, I didn't see it.

DON
All right. What happened then?

ANDY
I grabbed the wheel and -- I just
tried to keep us from crashing.

DON
That was good thinking.

Pete's about to cry. Andy squeezes his shoulder. He keeps
his voice as calm as he can to ask --

ANDY
Is Dad going to be okay?

DON
Yeah, he'll be fine. And we'll find
the guy who did this.

6 **EXT. HOSPITAL -- DAY**

6

David and Don walk away from the hospital.

DAVID
We got seven freeway attacks in
eight weeks. Four people dead.

DON
Five, if this guy dies.

His voice tight, face tense.

(CONTINUED)

DAVID
Don, something wrong?

DON
I lied to those two kids.

DAVID
You made them feel a little better,
that's all. It's a rough time.

DON
I told them everything'll be fine,
life will go back to normal.

DAVID
And they need to be able to believe
that, just to keep going.

He stops, looks at David.

DON
But it doesn't ever go back. Their
lives will never be the same again.

And he walks on, leaving David looking after him.

END OF TEASER

ACT ONE

7 INT. WAR ROOM - MORNING

7

BURN IN: Don alone. Looking at PHOTOS of the KINKIRK FAMILY. Charlie walks in, sees the crime scene photos.

CHARLIE

This victim gonna make it?

DON

Don't know yet.

Megan walks in with DAVID and COLBY.

COLBY

No indication of enemies, financial or marital troubles.

DAVID

Witness testimony and tips came up empty.

Don clicks on the PLASMA that reveals a detailed FREEWAY MAP of LA. SEVEN RED DOTS spread out over the entire county.

DON

Seven freeway attacks in two months. We looking at a serial?

MEGAN

If so, it's atypical. All the MOs are different.

Colby indicates a series of PHOTOS from previous attacks.

COLBY

Previous attacks were with a wrist rocket, thrown rock, brick, tire iron, golf club, and a rifle shot. Now a handgun at close range.

MEGAN

The victims don't fit a profile.

DAVID

Rich, poor, white, Asian, Latino.

MEGAN

Maybe instead of one sociopath, we have a bunch of copycats.

(CONTINUED)

CHARLIE

Or maybe there's no pattern at all.

MEGAN

That's what I'm saying, Charlie.
There is no pattern.

CHARLIE

Actually -- a single assailant or a bunch of copycats both imply a pattern. What I'm suggesting is that the grouping of these shootings might be random.

COLBY

Seven completely unrelated attacks?

Charlie digs into his satchel. Pulls out an MP3 player.

CHARLIE

Consider -- this music player has a shuffle function, uses an algorithm to play songs in a random order. But when people listen to a random shuffle, they perceive patterns. But it's all coincidence.

MEGAN

People swear their MP3's like to play certain songs. I know mine has a thing for ZZ Top.

CHARLIE

Right, because humans perceive patterns that aren't there.

MEGAN

(thinking it out)
So every few years we get a cluster of violent freeway incidents --

DAVID

They seem related, but it's chance.

CHARLIE

That's the idea.

DON

Unless we find evidence to the contrary, let's investigate these as individual crimes.

8 **EXT. FBI PEDESTRIAN BRIDGE - MOMENTS LATER**

8

Megan walks with Don.

MEGAN

I get the concept of random clusters, but road rage is associated with certain factors, none of which we see in these cases.

DON

Factors like what, hot weather?

MEGAN

Also bad traffic, racial conflict, near accidents. Stuff that makes people tense and angry.

DON

You're saying these incidents aren't typical.

MEGAN

That's right. Another thing -- the younger boy, Pete, said he thought he saw a white pickup? Now he says maybe the same truck drove by his house that morning.

DON

Lot of white pick-ups in Los Angeles.

MEGAN

He says both had bobble-head Hula dancers on the dash.

DON

How sure is he?

MEGAN

He's nine and he's been traumatized. But it raises the possibility someone was stalking Jeff Kinkirk, that he wasn't a random victim.

DON

Let's hit from both sides. Get a list of white pickups from the DMV, work it with David and Colby.

(CONTINUED)

MEGAN

What's the other side?

DON

The wife says her husband had no enemies. If the kid's right and somebody was stalking the guy, maybe she's hiding something.

9 **EXT. CALSCI - COFFEE SHOP -- DAY**

9

LARRY'S walking out carrying a coffee, runs into AMITA.

AMITA

Larry, got a minute?

LARRY

I have the eight and a half that it takes me to walk to my office. If that's not enough, we could choose a longer route, maybe stop to contemplate the turtle pond --

AMITA

Or we could just keep talking at your office.

LARRY

A less scenic choice, but okay.

They walk along --

AMITA

I'm finding it a little strange, being a professor after being a student for so long.

LARRY

Oh my dear, we've all been there.

AMITA

Feels like I should be going to lectures, not giving them. I run into former teachers everyday, some of them act like nothing's changed.

LARRY

This is why people usually leave the school where they earn their doctorate to teach elsewhere. But, I understand CalSci made an offer you couldn't refuse.

(CONTINUED)

AMITA

I don't know, maybe I would have been better off on the East Coast.

LARRY

Geography's hardly the issue. You yourself must embrace your new role. Only then will others begin to see you differently.

AMITA

Wow. Even for you, Larry, that was profound. Feel like I should be snatching a pebble from your hand or something.

LARRY

You caught me just as the caffeine's kicking in.

He smiles beatifically.

10 **INT. MEGAN'S DESK - DAY**

10

Megan at her computer. A pile of printed out data stacked on her desk. David and Colby appear. Off her work,

COLBY

Thought we're after a white truck.

MEGAN

I've checked 177 so far. But I'm looking at some other factors.

DAVID

Weather, employment, traffic, time of day, day of the week--

COLBY

Looking for a pattern in a series of random events? Oh dear, Professor Eppes would not approve.

MEGAN

But here's the thing. None of these attacks can be linked to the typical causes of freeway violence. Like bad traffic, hot weather --

DAVID

Gang shootings --

(CONTINUED)

MEGAN

Seven random highway attacks -- and not one fits a profile of a random highway attack?

DAVID

I see what you're saying. At least some should have typical causes.

MEGAN

Exactly -- traffic disputes, domestic violence, car jackings. With witnesses, and victims who know why they were targeted.

COLBY

Instead we got -- invisible assailants and no motives.

MEGAN

Is it possible for something to be too random -- to be random?

11 INT. HOSPITAL -- DAY

11

Jeff Kinkirk, intubated, head bandaged, unconscious. Marla sits nearby. Pete plays with a Gameboy. Andy at bedside.

ANDY

(sotto, to Jeff)

I took out the trash last night, helped Pete with his homework. Everything's good at home.

Andy turns to see Don in the doorway. Don smiles.

DON

How is he?

MARLA

They got the bullet out. Now we just have to wait.

PETE

Did you find the white truck?

DON

We're looking. Guys, I need to talk to your mom a minute.

Andy leads Pete out.

(CONTINUED)

DON (CONT'D)

Pete thinks he saw a white pickup
just before the shot was fired.
That same car might have been near
your home earlier that day.

MARLA

Someone was following Jeff?

DON

Any reason somebody would be?

Just the slightest firmness in his voice. She hears it.

MARLA

No, I can't think of anything--

DON

You husband have problems at work?
With neighbors? With anybody at
all in his life?

MARLA

No, there's nothing.

DON

Anyone you know might want to hurt
you?

Marla's surprised, but--

MARLA

Me? No. I don't think so.

DON

Somebody tried to kill your
husband, and you have no ideas at
all as to who or why?

MARLA

It doesn't make any sense.

DON

Could there be something minor? A
fight with a stranger over a
parking spot?

MARLA

That's just it. You have to
understand Jeff -- he'd let someone
else take the parking spot.

(MORE)

(CONTINUED)

MARLA (CONT'D)
If he has a flaw, it's that he
tries too hard to be nice.

12 INT. DINING ROOM - EPPES HOUSE - NIGHT 12

Charlie helps ALAN with his mall proposal. Designs on the
table and Charlie's laptop is up and running.

CHARLIE
See, I used computational geometry
to reconfigure the mall's
landscaping. You should be able to
get 20-30 percent more green space.

ALAN
That'll make the client happy. I
was going to push everything back
two feet, but it'd cut into the
usable retail space.

Alan looks over his mall proposal. Charlie waits a beat--

CHARLIE
Dad, you believe that for each
person, there's one perfect match?

ALAN
No, I believe there's lots of
special people out there. What
makes a relationship work is what
you put into it.

Alan eyes Charlie.

ALAN (CONT'D)
So if you're asking me whether your
love life is your fault or your
fate, guess what I'm gonna say.

CHARLIE
Did you hear me ask that? I don't
think you did.

A KNOCK, Charlie's happy to go answer. It's Megan.

CHARLIE (CONT'D)
Hey Megan, what's up?

She comes in, intent.

MEGAN
Charlie, I wanted to get your take
on something.

(CONTINUED)

ALAN

Everybody always does.

MEGAN

How you doing, Alan. Sorry to interrupt, but --

(to Charlie)

Can something be too random?

CHARLIE

Something can be a little random -- or very random. But, no, not too random. Why?

MEGAN

We assume these freeway attacks are a random series of events. But none of them can be linked to the usual causes of freeway violence.

ALAN

Like road rage, that sort of thing?

MEGAN

Yes. About 70 percent of highway assaults stem from arguments between drivers, particularly when one or both parties suffers from something called Intermittent Explosive Disorder.

ALAN

I think in my day we called that having a screw loose.

MEGAN

Yeah, as a matter of fact my dad kinda had a screw loose. But, explosive rage is a little more serious. People can erupt into uncontrollable violence over practically nothing.

CHARLIE

I gather that none of these attacks stem from traffic disputes. What are other common causes?

(CONTINUED)

MEGAN

Gang-related shootings account for
10 percent, carjacking another 7,
domestic disputes about 5. The
remaining, uh --

(CONTINUED)

CHARLIE

--8 percent--

MEGAN

--are miscellaneous, or unknown.

CHARLIE

Okay, I see what you're saying. In this string, you've got none of the typical causes.

MEGAN

What are the odds of that?

CHARLIE

I'd have to say not very good.

ALAN

What if there's a pattern that you just haven't been able to detect?

CHARLIE

That's Hidden Variable Theory. The idea that nothing in the world is ever really random -- because there's always some influence or force we can't detect.

ALAN

And is that theory a good one?

CHARLIE

Einstein believed it in 1935, but it proved not to be true, at least in the way he thought. Most scientists now believe that God does play dice with the universe.

MEGAN

Still, it's weird none of these attacks are typical, not one.

CHARLIE

Weird, yes, unlikely yes. Impossible? No. The thing about random sequences, they can look pretty strange.

COLBY

White pickups checked: one thousand, three hundred and seven. Only 162,000-plus to go.

DAVID

Think of the sense of accomplishment you'll have when you're done.

COLBY

Right. How you doing?

DAVID

When you look for connections between people, you always find more than you expect.

COLBY

Most don't mean anything. Like, two victims wear the same brand of jeans, or went to the same college.

DAVID

I got one I want to look at.

David points at police statements.

COLBY

Two victims used the same car wash.

DAVID

I'm gonna get a list of employees, see if any have records.

COLBY

I'll check with the local cops.

14 **EXT. PEDESTRIAN BRIDGE - LATER**

14

Colby and David tell Don what they've found.

COLBY

Victim No. 2, Henry Rains, and Victim 5, Cece Smith, both customers of Valley Car Wash.

He indicates the victim photos. (DMV photos.)

(CONTINUED)

COLBY (CONT'D)

Rains got into a yelling match with a worker there. Two weeks later, he's killed by a rifle shot.

DON

What was the fight about?

COLBY

Rains said the worker took money out of his car. Rains got loud, car wash manager called the cops. Rains left before they got there.

DON

Who's the worker he accused?

DAVID

Calvin Oates. Five years ago he got thrown out of a bar, came back and fired a handgun into the front window. From a moving car.

Colby and David are eager, but Don's not so sure.

DON

Two victims used the car wash, one fought with this guy. Any links to other victims?

COLBY

We're still looking.

DON

It's thin -- but pick him up.

15 **EXT. CAR WASH - DAY**

15

David and Colby pull into the car wash. A MAN comes up to them with a receipt pad.

CAR WASH MAN

Manager special today. \$11.95.
Wax, underbody, tire dressing.
What air freshener?

COLBY

(badges him)

We let the FBI garage do all that.

DAVID

Looking for Calvin Oates.

(CONTINUED)

Man turns, points to where men wipe down wet cars. As if sensing something -- CALVIN turns -- as the man points him out to Colby and David. He makes them for cops. RUNS.

David takes off -- shouting for Calvin to stop. Colby sighs -- takes off his jacket.

COLBY

Just got this suit cleaned.

Colby joins the chase -- into the car wash. Calvin, David and Colby ducking through the rollers and spraying soap.

Calvin slips, gets up and runs for the exit. Finds himself looking at the MANAGER -- who holds a baseball bat -- and woompf -- catches a swing in the chest. He drops.

David cuffs Calvin. Colby takes the bat from the manager.

COLBY (CONT'D)

Thanks, but next time -- leave it to the professionals.

David gets Calvin to his feet.

MANAGER

(to Calvin)

You're fired.

END OF ACT ONE

ACT TWO

16 INT. FBI INTERROGATION DAY

16

BURN IN: Calvin sits at the interrogation table. PHOTOS of a freeway attack. VAN with a window shot out, driver bloody.

CALVIN

Dude said I stole his money, he started screaming, coming at me. I didn't do nothing. And when the manager called the cops he split.

MEGAN

Why'd you run from the agents?

CALVIN

When cops show up, I get lost. I didn't think they'd bother to chase me 'cuz I knew I hadn't done anything wrong.

MEGAN

That customer must have made you furious -- he called you a thief in front of your boss and co-workers --

CALVIN

Don't start that psych crap. I've been in anger management therapy three years, I know when somebody's pushing my buttons.

MEGAN

You got a lot of buttons. That therapy was court mandated as a condition of parole.

CALVIN

Yes, and believe me--I am now the poster boy for anger management.

17 INT. OBSERVATION ROOM -- SAME

17

Don studies Calvin, David beside him.

DAVID

Must be one ugly poster.

DON

Timecards show him at work when the man he fought with was shot.

(CONTINUED)

DAVID
You don't think he's the guy.

(CONTINUED)

DON
Well, either there isn't a guy --

DAVID
And it's seven unrelated incidents--

DON
Or it's one guy, but he's a lot
smarter than Calvin here.

David's cell rings. He answers -- then--

DAVID
Don, we got another one.

18 **OMITTED** 18
19 **OMITTED** 19
20 **EXT. HIGHWAY TUNNEL ENTRANCE -- DAY** 20

A car sits wrecked -- a CINDERBLOCK embedded in the
windshield. Blood spattered on the dashboard and seat.

Cops and emergency personnel work the scene. EMTS roll a
gurney with a body bag as David and Colby walk up to examine
the wreckage.

DAVID
Victim was a 28 year-old computer
tech. Died instantly.

COLBY
The killer had to haul the cinder
block to the top of the entrance,
time the drop to hit a car. And
avoid witnesses.

DAVID
Took work and planning. Doubt it
was vandals, or a crime of impulse.

COLBY
You think she was targeted, or just
unlucky?

(CONTINUED)

DAVID

I think she never knew what hit her.

21 INT. CALSCI - LARRY'S OFFICE -- DAY

21

Larry's working at his chalkboard. Charlie comes in.

CHARLIE

Pythagorean theorem, Law of Cosines, metrics--

LARRY

Equivalence principle.

CHARLIE

Back to basics.

LARRY

I spent the weekend at Politzer's and he completely disassembled my 11d supergravity theory and here I am -- in 10 dimensions with two p-brane solutions, electrically and magnetically charged respectively to the C-field...

Charlie sees Larry's couch. Sheets, blankets and a pillow.

CHARLIE

Still sleeping in your office?

LARRY

Sleeping, living -- certainly cuts down on the morning commute.

CHARLIE

You have to get a place to live.

LARRY

Too many distractions. Bills, decorating issues, appliances. I need to be thinking about gravity.

CHARLIE

But, how can you have company over?

(CONTINUED)

LARRY

What company? Who?

CHARLIE

I don't know. Megan, maybe?

LARRY

(drily)

If you propose to discuss my love life, then I shall certainly consider yours fair game.

Charlie gives him a quick, grim smile.

CHARLIE

Point -- to Professor Fleinhardt.

Charlie flops on the couch.

CHARLIE (CONT'D)

Speaking of Megan, she came by the house, wanted to know if a sequence can be too random. (smiles) Funny.

LARRY

I fail to see what's funny about her question.

CHARLIE

Too random? As in excessively random?

LARRY

I'm going to ask a series of questions. Please answer in a simple affirmative or negative. Was she asking you this in relation to the ongoing investigation into the freeway attacks?

CHARLIE

Yeah...

LARRY

Is she concerned that all of the attacks have different MOs?

CHARLIE

Yes, but-

(CONTINUED)

LARRY

Given seven random attacks all with different methods--

CHARLIE

Eight now.

LARRY

-eight random attacks all with different methods, is it possible that Megan finds the improbability of this disconcerting?

CHARLIE

Larry, I can roll a pair of dice eight times, never get the same result twice and that's still in the realm of random.

LARRY

True. But something that doesn't repeat is not by definition random.

Charlie looks up, alarmed, jumps off the couch.

CHARLIE

Shuffle mode. Shuffle mode.

Charlie heads for the door.

CHARLIE (CONT'D)

Why am I such an idiot?

LARRY

I'll have to give that some thought.

22 INT. WAR ROOM -- DAY

22

Megan with Colby and David, and FIVE INSURANCE CLAIMS FILES.

MEGAN

I think I've found new attacks.

COLBY

These are auto insurance claims.

DAVID

Damage reports of objects striking cars. Smart angle, Megan.

(CONTINUED)

MEGAN

I have my moments. I was looking for related attacks that didn't result in serious injuries.

They flip through the photos.

COLBY

Objects used included a rock, large marble. Lead weight. Steel pipe.

DAVID

No injuries, so no police report.

Charlie comes in.

CHARLIE

Megan, I am so sorry.

MEGAN

What is it?

CHARLIE

You were right. I was wrong.

MEGAN

About the attacks?

Charlie pulls out the MP3 Player again.

CHARLIE

Remember the shuffle mode?

DAVID

Right, patterns that aren't there.

CHARLIE

It's controlled by an algorithm that creates a random order for the songs. But it's not really random. The algorithm won't repeat a song.

MEGAN

So the freeway attacks -- the lack of repetition is deliberate? That's what I've been saying.

DAVID

These attacks could be the work of one person--

(CONTINUED)

COLBY

--who wants them to seem random.

MEGAN

I want to show you something.

Megan leads Charlie up to the PLASMA, turns it on.

MEGAN (CONT'D)

Here's five new incidents.

CHARLIE

Five? I didn't hear about that on the news.

DAVID

These are cases that haven't been included in the series before now.

MEGAN

Let's look at them placed chronologically with the others.

Megan punches in data. Five new incident dates appear on a TIMELINE/CALENDAR for the attacks.

Charlie studies the timeline.

CHARLIE VISION:

Dates start to group and block into sequences. A numerical pattern emerges.

RETURN TO SCENE:

CHARLIE

That's a fairly regular pattern, showing increasing frequency.

MEGAN

I thought so. Guys, I'm gonna call this one, 99 percent sure. The varied methods show an attempt to avoid any discernible pattern--

CHARLIE

Which is in itself a pattern.

(CONTINUED)

MEGAN

But what the perpetrator can't disguise is the intensity of his need, which compels him to act at regular intervals. And because the compulsion is growing, those intervals are shorter and shorter.

She turns to them, decisive --

MEGAN (CONT'D)

Classic serial offender. We're looking for one guy.

23 **OMITTED**

23

24 **EXT. FBI PEDESTRIAN BRIDGE -- DAY**

24

Charlie and Megan walk with Don, focused.

DON

How's he choosing victims?

(to Charlie)

You can use data mining to find links between people, right?

CHARLIE

Might be effective, yes.

DON

Good work, Megan.

MEGAN

Thanks to Charlie --

CHARLIE

Actually, you should thank Larry.

Megan raises an eyebrow.

MEGAN

That can be arranged.

25 **INT. EPPES HOUSE -- DAY**

25

Alan working at the dining room table. Charlie comes down the stairs, satchel and car keys in hand.

ALAN

So professor, you think it's safe to drive, even with a crazy person out there attacking cars?

(CONTINUED)

CHARLIE

People get killed in car accidents everyday, yet we don't worry about that when we get on the road.

ALAN

Speak for yourself.

CHARLIE

If you're worried about the freeway killer, take the bus.

ALAN

The bus does not go everywhere. Unless you missed it, we live in Los Angeles. The city of the car.

CHARLIE

You know the average LA driver spends 100 hours a year in traffic delays? That's four full days of waiting for the car in front of you to move.

ALAN

I'm getting road rage just thinking about it.

CHARLIE

But seriously, you're twice as likely to hit a royal flush on your first hand next time you play poker as you are of being a victim of the freeway attacker.

ALAN

But that's just it, Charlie, I'm not scared of hitting a royal flush. I'd still be around to play the next hand.

Charlie looks at his father with affection.

CHARLIE

You want me to behave irrationally and admit that, yes, I'd prefer it if my only living parent stayed off the roads until they catch this guy, I'll say it. Happy?

(CONTINUED)

ALAN
No, I have to drive to Culver City
today. My mall project.

Charlie, amused if exasperated, heads out.

CHARLIE

Why do I let you do this to me? I should see it coming --

ALAN

But you never do.

He grins after his son.

26 **INT. FBI BULLPEN -- DAY**

26

Colby finds Don and David working through files.

COLBY

Found something.

He lays reports in front of Don, David comes over.

COLBY (CONT'D)

Five of the 13 victims were involved in serious injury accidents over the past two years.

DON

Interesting, don't know if it means anything though.

COLBY

Yeah, I don't know if that's unusual, or if that's true for any similar group of people.

DAVID

Maybe call a CHP accident specialist.

DON

Check with the department of insurance, too.

DAVID

Five out of 13 -- fewer than half.

COLBY

I know, could be coincidence.

DON

Or the link we're looking for.

END OF ACT TWO

ACT THREE

27 INT. ICU WARD - HOSPITAL - DAY

27

BURN IN: Don walks the corridor to Jeff Kinkirk's room. Stops at the threshold. Marla sits bedside holding Jeff's hand. Jeff's eyes open. Marla turns, sees Don.

MARLA

Honey, this is the FBI agent I told you about.

Don comes in.

MARLA (CONT'D)

Anything new?

DON

Yeah, we've learned that victims in five of the attacks were involved in serious car accidents. Checking if this is true for other victims.

MARLA

Jeff hasn't had so much as a speeding ticket since we got married.

JEFF

I'm careful, I worry about my kids. Couple years ago, I witnessed a bad accident, little boy got hurt. It was terrible.

Don focuses --

DON

You witnessed an accident?

JEFF

An SUV ran a light, hit a sedan. I tried to help at the scene, later I gave a statement to the police.

28 INT. FBI BULLPEN -- DAY

28

Megan and Don listen as Colby reports.

COLBY

Jeff Kinkirk was the only witness in an accident that left a six-year-old boy badly injured.

(MORE)

(CONTINUED)

COLBY (CONT'D)

Kinkirk said the boy's father ran a red light. The father said he hadn't, but both insurance companies went with Jeff's account.

DON

Lots of people witness accidents.

MEGAN

But they don't wind up with gunshot wounds to the head.

COLBY

Strange motive for a series of attacks.

MEGAN

Yeah, it sure is. Serial assaults typically have a sadosexual component. The attacker needs to see the victim suffer. But not this guy. He wants to inflict serious damage but he's happy to do it from a distance. And he's not intent on killing every victim.

DON

Give us a suspect profile.

MEGAN

Likely male. Meticulous, educated. History of road rage, problems with anger. Might have difficulty holding a job. Identifies with victims, feels a sense of injustice. He's probably a victim of a bad traffic accident, or somebody close to him is.

COLBY

We can get lists of major injury accidents, cross-check it against the victims.

DON

Charlie can run what we find through a screening algorithm, help create a suspect list.

MEGAN

Anything'll help. We got what, 5 million drivers in LA County?

29 INT. CHARLIE'S OFFICE - DAY

29

Don watches Charlie scour through some files.

CHARLIE

The optimization algorithms are translated into software. Amita might have them. And there's other stuff here I can use --

As they talk, Charlie's assembling folders of previous work, getting his thoughts together even as he converses.

DON

How're things going with Amita?

CHARLIE

Good. I mean, we're both really busy. She's a professor now.

DON

It's always tough.

CHARLIE

What's always tough?

DON

Getting along. The whole thing.

CHARLIE

Yeah? How's it going with Robin?

DON

It's going.

Topic over.

CHARLIE

You never want to talk about who you're seeing.

Don shrugs --

DON

Talking about it's not the point.

CHARLIE

You know who else won't talk about his love life?

DON

I'm guessing Larry.

(CONTINUED)

CHARLIE

What do you know?

DON

That Megan finds him "a beautiful eccentric."

Charlie mouths "BEAUTIFUL?" doubtfully.

DON (CONT'D)

Go figure. What does Larry say?

CHARLIE

Difficult to decipher through all the cosmological metaphors. However it does seem like he really does like her.

Charlie finds a folder of an optimization algorithm.

CHARLIE (CONT'D)

Here we go, found it. Before we run Amita's program, I need to draw up some parameters. There's a component we've been neglecting.

DON

What's that?

CHARLIE

Traffic. This guy's attacking people in daylight on busy roads -- running the risk of being seen.

DON

Yet no witnesses.

CHARLIE

He plans carefully, probably plans escape routes.

DON

Possibly.

CHARLIE

If we can look at traffic patterns in the vicinity of each attack, there's a chance we can guess at his escape routes. Which could give us a general idea on where he goes afterward.

(CONTINUED)

DON

Because he's avoiding traffic density at each incident.

CHARLIE

Traffic flow's like any dynamic fluid flow in a closed system. Like the water in your house--

ENTER AUDIENCE VISION:

A network of pipes under a house.

CHARLIE (CONT'D)

Water flows due to pressure and release. What's the optimum width and length of the pipe? What is the number of junctions? How many release points are there?

Track water through large pipes to smaller ones, emerging out of faucets. Dissolving to an overhead shot of TRAFFIC.

CHARLIE (CONT'D)

It's more complicated for traffic. But we can use partial differential equations to calculate optimum number of lanes, on and off ramps, signal synchronization.

RETURN TO SCENE:

CHARLIE (CONT'D)

I can use data from road sensors, freeway counters, traffic cameras, satellite imagery. I'll factor in the street-light algorithms used by the DOT, fairly high-level math.

30 **INT. FBI WAR ROOM - NIGHT**

30

Don eyes a report as he confers with Megan, David and Colby.

DON

So far, 10 of the 13 victims have some sort of connection to a major-injury accident --

MEGAN

Six directly involved.

Colby goes to the evidence board --

(CONTINUED)

COLBY

A lawyer for an insurance company,
two accident witnesses. A tow-
truck operator.

DAVID

Still trying to connect the other
three.

MEGAN

Unfortunately, this guy works to a
time schedule. And he's due.

31 INT. CALSCI - NIGHT

31

Amita with her laptop in Charlie's office. Larry wanders in.

AMITA

It's CalSci's live-in cosmologist.

LARRY

Please, no jokes. I think that
couch has fused my vertebrae.

AMITA

What's going on, something you want
to talk about?

LARRY

I find conversations that reveal
inner feelings to be potentially
catastrophic. Like a star burning
up all it's inner fuel and then
collapsing in on itself.

AMITA

Larry, I'm trying to be supportive
here, not destroy a solar system.

CHARLIE (O.S.)

So who needs a caffeine fix?

Amita and Larry look up to see Charlie coming in with coffee.

LARRY

You know what Alfred Renyi said: "A
mathematician is a machine for
turning coffee into theorems."

Charlie gives one to Amita.

(CONTINUED)

CHARLIE

Thanks for getting on this so fast.

AMITA

Hey, I don't want to be shot or struck by a brick while driving any more than the next person.

LARRY

Of course we can't do anything about meteors.

Amita and Charlie give him a look --

CHARLIE

No, Larry, even the FBI can't stop meteors.

LARRY

(utterly serious)
Maybe someday. With better technology.

Amita suppresses a smile as she tries to concentrate.

CHARLIE

Anything interesting?

AMITA

I loaded the data into the modeling software. Should give a clear graphic of traffic flow after the attacks. I'll put it on the LCD.

Larry and Charlie turn to the 40 inch LCD monitor. GRAPHIC ANIMATION of FREEWAY and SURFACE TRAFFIC springs to life. The animations are looped and play over again.

AMITA (CONT'D)

I compressed the time -- so 30 minutes plays out in 30 seconds.

Larry and Charlie step closer -- watching the eerie flow of traffic -- represented graphically in a computer animation.

CHARLIE

What's this?

AMITA

Surface street adjacent to the freeway.

(CONTINUED)

CHARLIE

Look at the flow, optimized in one direction. All the cross streets are backing up. Play another one.

Amita types -- and new animation of a different area appears.

CHARLIE (CONT'D)

There it is again. According to the time code, it's right after the shooting one.

AMITA

It's like someone opened an escape valve for the traffic coming off the freeway.

CHARLIE

More like an escape route.

PUSH IN TIGHT on the ANIMATION and we cut to--

32 **EXT. STREET - NIGHT**

32

A car idles in the middle of a lane. A car comes up behind it, honks. Then pulls around. Another car pulls around.

An LAPD officer pulls up, his floods light up the vehicle.

A WOMAN behind the wheel. The Officer steps out, Maglite in one hand, the other rests on the butt of his gun.

He walks up to the drivers window. Flashes the light on the woman. She stares straight ahead.

LAPD OFFICER

Ma'am?

No response. He taps the window with the flashlight.

LAPD OFFICER (CONT'D)

Ma'am. Roll down your window.

The officer releases the gun leather on his holster. Steps around to shine his light more directly on her face.

Gets a good look at a bullet hole through the windshield. And the bloody hole in the woman's forehead.

END OF ACT THREE

ACT FOUR

33 **EXT. STREET -- NIGHT**

33

BURN IN: The car and its surroundings now a crime scene. Techs take photos as others search the area.

Don straightens from studying the body. Megan beside him.

MEGAN

Kathryn Krager. 46 years old, two teenage kids. Works for the city of Bellhaven.

DON

Family been notified?

MEGAN

CHP's at the home now.

DON

Need to find if she's linked to a serious traffic accident.

They turn to walk.

MEGAN

Second time we've had a gunshot from close range. That's new, before it's always been a different form of attack.

DON

Different guy?

MEGAN

I'm betting the same one, only he's no longer afraid to repeat himself.

DON

Because he thinks it doesn't matter anymore, that we can't catch him. He might be right.

His face darkens.

MEGAN

You know we can stop this guy.

DON

Maybe, maybe not. But he won't be the last nut out there hurting people.

(CONTINUED)

MEGAN

Don. What's going on with you?

DON

Nothing new.

He gives her a sad smile. They walk on. Her face troubled.

34 **INT. FBI BULLPEN -- DAY**

34

David on a computer, Colby gets off the phone.

DAVID

No record the victim was ever in a traffic accident.

COLBY

That was Krager's boss, city manager for Bellhaven. He said that two years ago a neighborhood submitted a petition for a light at a blind intersection. Krager's job included overseeing the traffic budget--

DAVID

(getting it)

She turned down the petition.

Colby nods.

COLBY

So though she wasn't in an accident herself--

DAVID

Somebody might blame her for causing one.

35 **INT. WAR ROOM -- MINUTES LATER**

35

SCHEMATIC of a TRAFFIC ACCIDENT. Pull back to reveal David, Colby and Megan reporting to Don.

COLBY

An accident occurred six months after Krager denied a request for a traffic light at the intersection.

David points to at HUMAN ICONS in the graphic of a sedan.

(CONTINUED)

DAVID

Three people in two vehicles. One survived, Brennon Sommers. Sommers' wife and the driver of the other vehicle died at the scene.

Megan consults a file --

(CONTINUED)

MEGAN

Sommers suffered head injuries resulting in problems with anger and impulse control. He lost his job, he's living on disability. He's been arrested twice since the accident for assault, though the charges were dropped both times.

DON

His life was destroyed. He might blame Carol Krager, the woman who didn't approve the stop light that might have prevented the accident.

COLBY

But she wasn't the first victim. Why kill other people first?

MEGAN

Maybe his first victim set him off some other way. Once he got started, he went back to Krager.

36 **EXT. HOUSE. BACKYARD -- DAY**

36

A man sands a chair (left handed). David and Colby approach, weapons raised, backed by cops.

DAVID

Brennon Sommers.

The man looks up, stands, raising his hands slowly.

COLBY

Hands up, walk toward us.

SOMMERS complies, limping. He's partially paralyzed. His right leg drags, his right arm fixed and trembling.

SOMMERS

What is this about?

He speaks with a slight impairment.

37 **INT. FBI INTERROGATION -- DAY**

37

Don carefully questions Sommers.

(CONTINUED)

SOMMERS

I was an architect. Now I can't concentrate, can't read for more than a minute at a time.

DON

That's Kathryn Krager's fault, isn't it.

SOMMERS

Who? Who is that?

DON

I think you know. You wrote letters to the LA Times about the city of Bellhaven's refusal to put in a stop light. She was the city worker behind that decision.

SOMMERS

I blamed the city, yeah. But I never knew who made the decision.

DON

You get into a lot of fights, maybe people don't treat you fairly.

SOMMERS

No, because I have anger and impulse problems. It comes with the frontal lobe damage. I'm trying to deal with it.

DON

How, by seeking out people who've hurt you?

Sommers realizes where Don's going.

SOMMERS

No. Nothing like that. I'm in group therapy. That's all.

He gives Don a bitter, twisted smile.

SOMMERS (CONT'D)

I used to be a nice, easy-going guy. Hard to believe, huh?

38 INT. OBSERVATION ROOM -- MINUTES LATER

38

Don comes in to where David waits.

*

(CONTINUED)

DAVID

His doctor says he couldn't lift a cinder block or fire a weapon accurately. We've found no firearms, no evidence in his home linked to any of the crimes.

*

DON

Sommers isn't the guy. But he's close.

*

DAVID

Close? What do you mean?

DON

The killer is somebody like him. Only more capable. And angrier.

Colby comes in --

COLBY

Charlie's got something to show us.

39 INT. WAR ROOM -- MINUTE LATER

39

Don, David and Colby with Charlie. Charlie's put up a map of the LA region --

*

CHARLIE

Probable escape routes, computed from traffic data.

The attack scenes, red, yellow blue routes linked to each.

CHARLIE (CONT'D)

Red routes have the highest probability, yellow next highest, blue least likely.

(CONTINUED)

DON

Colby, David, check out these routes, find a witness who saw something.

COLBY

Field work, love it.

DAVID

You drive, I'll navigate.

40 **EXT. STREET -- DAY**

40

David and Colby chat with a SCHOOL CROSSING GUARD.

GUARD

I remember it was the same day as the shooting, I had just heard the report on the radio.

He points at his radio, set up near his chair.

GUARD (CONT'D)

Couple minutes later, this truck blows by.

DAVID

What made you notice this truck, was it speeding?

GUARD

That's not unusual. No, it was that, I see this pick-up coming fast, then the light goes red--

COLBY

Hold on, you said pick-up?

GUARD

White pick-up truck--

David and Colby look at each other.

GUARD (CONT'D)

--light's red, like I said, but he doesn't slow down. I figure he's gonna run it but -- it went green again. After a couple seconds.

COLBY

You're sure about that?

(CONTINUED)

GUARD
It's my job to watch that light.

DAVID
Describe the truck and the driver.

GUARD
Late-model pick-up, American make I think. Like I said, white. Didn't get a look at the driver, other than white dude, sunglasses.

DAVID
Anything else? Maybe -- something on the dashboard?

GUARD
There was, now that you mention it. Couldn't see what it was.

41 **EXT. SIDEWALK -- A MOMENT LATER** 41

David and Colby walk back to their car.

DAVID
The infamous white pick-up truck.

COLBY
Like the one Jeff Kinkirk's son saw just before his father was shot.

DAVID
The crossing guard's story of the light changing -- you thinking what I'm thinking?

COLBY
Our killer's figured out how to tamper with traffic lights.

42 **EXT. CALSCI - REFLECTING POND -- DAY** 42

Charlie sees Larry sitting in the sun. He goes up to him.

CHARLIE
Why aren't you at the string theory symposium at USC?

LARRY
How do you know that I'm not there?

(CONTINUED)

CHARLIE

One of those kind of days, is it.

LARRY

Aren't they all, really?

CHARLIE

Larry, is everything okay?

LARRY

Everything? That's a lot to answer for. I'm not sure I can account for the state of all matter--

CHARLIE

You know exactly what I mean -- stop trying to Fleinhardt your way around answering me.

LARRY

What is it you want to know?

CHARLIE

If sleeping in your office and missing an event important to your field of study constitute something I need to, as your friend, be concerned about.

LARRY

The two are not connected. I'm sleeping in my office because I do not, as I have said, wish to commit myself to the distraction of finding and furnishing a residence.

CHARLIE

And the symposium?

LARRY

I am hoping to be unavailable tonight due to a social engagement.

CHARLIE

You're choosing dinner with Megan over string theory.

LARRY

The two are not incompatible. And thank you.

(CONTINUED)

CHARLIE

For what?

LARRY

For your concern. It's good to know that, should I begin to drift too far off the rational plain, you will be there to accost me.

Charlie smiles. His cell phone rings, he answers.

43 **INT. FBI - WAR ROOM - DAY**

43

Charlie enters, the Team's there. David holds up a small electronic device.

DAVID

We think the Freeway Killer uses something like this. It emits a pulse of infrared light, causes traffic lights to change.

COLBY

Legal only for emergency vehicles.

DON

Explains how he's able to slip through traffic so fast.

CHARLIE

Disrupting lights should leave a record in the system, times and places. There are web cams all over Los Angeles, at intersections, on buildings, at bank ATMs.

MEGAN

We can compare those times and locations with the web cam logs--

DAVID

And get a picture of him?

COLBY

What's the chances of that?

CHARLIE

The more cameras, the better the odds.

44 INT. FBI TECH ROOM -- LATER

44

David and Colby oversee FBI Techs at computers. Don comes in. Colby shows them a photo printout.

COLBY

Here's what we got: After going through photos from hundreds of webcams at intersections indicated by Charlie's analysis of traffic light disruptions -- we got lucky --

DAVID

We got this. From a traffic webcam at La Brea and the 10 freeway, 15 minutes after Attack No. 9.

Don takes it, looks at a GRAINY PHOTO of a WHITE PICK-UP.

CLOSE ON THE PHOTO

A MAN driving, features indistinct. [Note: License plate not visible. Due to the angle, can't see much of the dashboard.]

COLBY

Three seconds before he drove through the light, it was hit with an infrared pulse.

DAVID

No license visible. Nothing to identify truck or driver.

DON

What about that -- on the window. Some sort of decal.

The back window of the truck -- A STICKER OR DECAL. A blur.

COLBY

Pulling together a lot of string. That the crossing guard witness saw the killer--

DAVID

That the guy in this photo is the one who changed the light.

DON

But if we're right, that's him.

END OF ACT FOUR

ACT FIVE

45 INT. TECH ROOM -- DAY

45

BURN IN: ON COMPUTER SCREEN -- MAN'S PROFILE.

TECH (V.O.)
We're getting something.

Far clearer, the man's profile easier to make out.

WIDER ANGLE: Don, Charlie and David wait as the Tech clicks the keys, the decal on the back window enlarges. Backward, seen THROUGH the window.

TECH (CONT'D)
I'll flip it and print it out--

DON
It says H - T - S - U.

DAVID
Head Trauma Survivors United.
Brennon Sommers, the guy we
suspected -- he's a member of the
Northridge chapter.

CHARLIE
There's lettering on the bottom of
the decal that's not quite legible--

DON
Could be "Northridge."

CHARLIE
Now that, I would think, would not
be random chance.

46 INT. BULLPEN -- LATER

46

The team works, a shared intensity.

COLBY
So far there's eight current and
former members we can link to
freeway attack victims.

DAVID
I ran the members through the DMV.
Two have white pick-ups. One's a
woman, 74. The other is Mitchell
MacKenzie, 38, home contractor.

(CONTINUED)

MEGAN

A year ago, MacKenzie was in a hit-and-run while riding a motorcycle. Suffered head trauma. Two months after he joined the support group, the freeway attacks started.

DON

That's how he's choosing victims -- they're people linked to accidents that injured support group members.

MEGAN

His accident was a hit and run, he's got no target for his rage. He acts on behalf of other victims.

COLBY

Not the kind of "support" anybody expected.

47 **INT. THERAPISTS OFFICE -- DAY**

47

Megan with DR. BREWER: therapist, group leader.

BREWER

Mitchell's close to many people in the group. It's common for trauma victims to feel that nobody understands what they've been through except other victims.

MEGAN

Does the group discuss the freeway attacks?

BREWER

It's come up at meetings.

He consults a yellow legal pad, flips a few pages.

BREWER (CONT'D)

I remember I made a note about it--

MEGAN

About what?

BREWER

Mitchell talks a lot at meetings, has an opinion on everything. But on the topic of the freeway attacks, he's been quiet.

(CONTINUED)

47 CONTINUED:

47

Megan takes this in for half a second.

MEGAN

Excuse me.

Megan speed dials her Nextel, steps away.

MEGAN (CONT'D)

Don. I think MacKenzie could be our guy.

A48 INT. FBI BULLPEN -- SAME

A48

DON

(into phone)

We just got a hit on MacKenzie's credit card -- at a gas station in Long Beach. LAPD's got officers heading to the area. David and Colby are on the way.

48 EXT. FREEWAY OVERPASS -- DAY

48

A white pickup parked along the overpass. MITCHELL MACKENZIE gets out of the drivers side, goes to the back.

A HULA DANCER sways on the dashboard.

MacKenzie's sad, intense. He pulls a tarp off something in the pick-up's bed. It's a rock the size of a small suitcase. MacKenzie starts to pull on work gloves.

Ahead of him, an LAPD cruiser approaches the bridge. MacKenzie pulls the tarp back over the rock, jumps in the truck and guns the engine.

He drives forward, at the police car, just as it slides across the road to block his path. The truck SLAMS into the cruiser, then immediately drops into REVERSE.

Coming the other way, two dark FBI SEDANS. MacKenzie drops it into drive and burns rubber toward an opening.

But a second LAPD cruiser screeches in, blocking his exit.

David and Colby get out of the lead car, raising their weapons, shouting at MacKenzie to stop--

Police jump out, raising weapons.

MacKenzie bangs his fist on the dashboard in fury.

(CONTINUED)

MACKENZIE

Get out of my way! Get the hell
out of my way! Get out--

David skirts the other side of the truck. Colby covering
him. David grabs MacKenzie, pulls him out of the truck.

DAVID

Get on the ground, now!

MACKENZIE

I'm only doing what's right!

COLBY

Get on the ground. Do it now.

MacKenzie obeys. David and Colby are on him, cuffing him.

MACKENZIE

Good people hurt and killed, and
those responsible just walk away.

They pull him to his feet.

MACKENZIE (CONT'D)

Somebody has to pay. That's all I
do, I make things right.

49 **INT. EPPES HOUSE -- NIGHT**

49

Alan comes in from the hallway into a dark living room.
Somebody's there, sitting in a chair.

Alan switches on a light, finds Don, drinking a beer.

ALAN

Donnie, why you sitting in the
dark?

DON

Thinking about the case.

ALAN

Thank God you caught the guy.

DON

After he killed five people.
Injured a half dozen more. And
tomorrow, I got two dozen new cases
and it all starts up again.

(CONTINUED)

ALAN

You've have tough cases lately. You should some time off.

Don shrugs away the suggestion.

ALAN (CONT'D)

It's not good to get like this.

DON

Dad, I'm always like this.

ALAN

Donnie, listen to me--

DON

(gently cuts him off)
I'm sorry, it's just been a long day.

The door opens, Charlie comes in. Carrying a satchel.

CHARLIE

Hey, I found something interesting I want you to look at.

DON

(forced casual)
What's that, Charlie?

CHARLIE

You know how I thought the freeway attacks were a random series--

As he talks, he gets some paperwork out of his satchel.

CHARLIE (CONT'D)

They weren't. MacKenzie was behind all of them. But he didn't actually start the sequence.

DON

How do you mean?

CHARLIE

A hit-and-run driver started it when he struck MacKenzie. A head injury left him unable to control his rage and impulses.

(CONTINUED)

ALAN

But Charlie, he's still responsible
for his own actions.

CHARLIE

Of course. But the driver who hurt
him was never apprehended. He got
away with it.

He puts papers on the table, Don picks up an ACCIDENT REPORT.

DON

MacKenzie's accident report.
Where'd you get all this?

He starts going through paperwork Charlie's brought --

CHARLIE

Megan called the CHP for me. I
thought you might want to take a
look at it.

Don's studying the papers. He doesn't see --

Charlie meet Alan's eyes. Charlie gives his father a small
quick smile.

Alan realizes what Charlie's trying to do.

Charlie turns back to Don.

CHARLIE (CONT'D)

I'd could work on this with you.

DON

Tire treads, paint and metal
evidence -- there's a lot here.

CHARLIE

Got to be a way to narrow down a
suspect list.

DON

Yeah, I think you're right --

Don and Charlie bend over the papers, talking intently.

Alan's watching, concern etched on his face.

END OF SHOW