



THE NIGHTINGALE EFFECT

By Toni Walker

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Walker

FADE IN

EXT STREET - NIGHT

Michela Forsythe (33), dark hair, slender build, runs down the darkened avenue avoiding the pools of street lights dotting the road. Looking over her shoulder we get the impression someone is following her.

She rubs her neck, fingering an injury. Blood stains her fingers when she pulls her hand back.

MICHELA (V.O.)

(filtered)

You said this was going to be a simple mission.

A light rain begins to fall. Trees filter across the screen, black leaves dripping with water. Michela crosses in front speaking into a device the size of a flash drive.

CUT TO:

Philip Lancaster, clearly a man in charge. He has a pock-marked face and clinches a cigar between his teeth, very menacing looking, mafia-like. Sitting at a computer in front of him is JOSH SOGARD (21), computer analyst.

PHILIP (48)

You know how the game is played, kid. None of us know how these things will turn out.

MICHELA

(filtered)

I was never in it for the money. Why did you send me in there if you knew it would turn out this way?

PHILIP

(beat)

You made it easy. Your hatred of your father made you an easy mark.

Philip watches Michela's image on a monitor to the left of Josh's position.

MICHELA

(filtered)

And now I'm yours for ever, is that it?

PHILIP

(smiling)

Something like that.

Philip stands over a much younger man, Josh, (21) who keys commands into a computer. They watch a red dot on the monitor as it moves down a schematic of downtown Gateway City.

PHILIP (cont)

You can run but you can't hide.

MICHELA

You're probably right. But I still have my sanity.
And I can stop you from doing this to anyone else.

PHILIP

(laughing)

Keep telling yourself that, sweetheart.
In the end, we always win.

CUT TO:

Michela throws the small communication device on the wet cobblestone street in front of ForeCross Publishing. She stomps on the mechanism.

CUT TO:

INT - COMMAND CENTER - NIGHT

A loud crack sounds in the communications room where Philip and Josh are standing. A pop ends the transmission. But the red dot continues on. Apparently, the device wasn't the only way Philip was tracking her.

JOSH

She's the strongest candidate so far.

PHILIP

(nodding)

Only time will tell if she survives.

(beat)

I'm not getting excited just yet.

We've been here many times before

Flash on montage of five different women escaping from the same facility Michela had. Each segment ends with their death.

JOSH

I have a feeling about her.

(beat)

She's the one.

EXT./INT. - FORECROSS PUBLISHING BUILDING

Michela runs into the building. Flash on the logo of ForeCross Publishing as she crosses in front of it. She stops at the Security Station to sign in.

SECURITY GUARD

He looks at her with a combination of pity and awe. She's the daughter of a billionaire.

You don't look well, Miss Forsythe.

Long night of partying?

MICHELA

(weak smile)

I think I might be coming down with something.

She leaves red smudges on the paper she signs. The guard looks at it with curiosity, but shrugs and goes back to watching a sports game on a small television at his station.

Michela walks with purpose toward the bank of elevators on the first floor. She slips a card into the farthest elevator. It opens. She escapes inside still holding her neck. The elevator takes her to the penthouse. A large clock graces the far wall, windows fill the negative space. She slips into an office at the end of the hall. Her name is on the plaque fashioned on the door.

She is startled by a loud ring. Her breath coming heavier. Her cell phone beeps. Someone has left a message. The phone is on the floor under the desk. Her office looks a mess. She picks up the phone and glances at the display. Five missed calls. Most of them are from TAYLOR WILDE (32). One is from DEREK CROSSE (35), her on-again, off-again boyfriend.

She considers calling one of them but thinks better of it and shoves the phone into her messenger bag which was also under the desk.

The sound of the elevators swishing open has Michela looking toward her office door. It could be "them", the people who stuck this thing in her neck. She isn't taking any chances. She gathers up her messenger bag and pulls a gun from a secret compartment in her desk.

This is the first instance where we see Michela could be more dangerous than we believe.

CU - on the red high heels.

A girl, KIT MARTIN (16), walks down the hallway. She absently talks into her cell phone, chewing gum and blowing bubbles. In her hand is a large manila envelope.

KIT

(into her cell phone)

Yeah, I'm here now. In the building.

(beat)

All I've got to do is leave it and I'm gone.

(beat, listening)

I don't even need a siggy.

(she sighs, speaking the next word slowly)

Sig-nat-ure.

CUT TO:

Michela cowers in a cubby hole behind her desk. The voice of Kit is muffled. She can't know there is no threat. Kit enters the office throwing the package through the air toward the empty chair.

Michela lunges out of her hiding spot and points the gun at Kit, who screams, holds up her hands and drops her phone.

Michela shoots a hole in the envelope which explodes over her desk. The sound is muted. The gun has a silencer.

KIT

(voice trembling, words spoken quickly)

Premier Courier! I have a package...

(beat, after package explodes)

Had a package. Please don't shoot me.

Michela holds the gun on her for a beat until she is sure the danger is past, then lowers it.

MICHELA

Her voice is calm, eerily calm.

What are you doing here? The office is closed.

KIT

(weak smile)

I'm trying my best not to die.

MICHELA

Don't test me. I'm not in a particularly good mood.

KIT

(nodding)

Right.

(beat)

Vinny, the guard. He moonlights at the Herald where my dad is the editor. He let me in.

(beat)

Our family also owns a courier business, hence the me being here. I had to start at the bottom. Sort of a family tradition, a really sucky family tradition, one I'm going to get banished into the ether as soon as possible.

MICHELA

I don't need your life story.

Michela moves to the far wall, it's empty until she pushes a button. A panel disengages revealing security cameras, six in total. One monitor reveals men in black commando gear holding guns approaching the building.

We have to get out of here. NOW!

Michela pushes Kit out the door and to the clock wall in the lobby.

MICHELA (cont.)

My father installed a secret escape chute that goes directly to the lobby from here. It will hold both of us.

KIT

She leans over and looks down to the street below.

Did I mention I have this thing about heights?

MICHELA

No time to swoon. If we don't escape now, we're both dead.

KIT

You really know how to bring things to the most basic level.

MICHELA

I have to work fast. I don't know how long I'll still be me.

Kit looks at Michela in horror as they step into the chute.

KIT

What?

MICHELA

A secret government agency has been working on a prototype to remap the human brain, to access areas we don't normally penetrate. And to do that, they've put a little microscopic hijacker into my head. They call it Nightingale.

KIT

Great. Why do I get all the jobs that involve crazy people?

Kit attempts to walk away, back to the elevators just as

the men in black commando gear flood into the room like a swarm of wasps. She emits a terrified gasp and leaps onto the escape device with Michela. The silver doors shut around them and in a whoosh of air, they disappear as the chute goes down.

EXT. ESCAPE CHUTE - NIGHT

Michela didn't know what was wrong with her. She felt a bone weariness. The sudden rush down the chute must have shifted something in her consciousness. She swoons and loses her balance during descent.

The doors open with a whoosh of air. Michela leans weakly against Kit.

KIT

Whoa.

(beat)

Come on, lady. Don't pass out on me. You're the one with the gun. I need you.

Emphasis on "need". With the weight of Michela on her, they both fall to the pavement and collapse into a pile. Kit checks her own pockets frantically. She can't find her cell.

CUT TO:

INT. MICHELA'S OFFICE - SAME

Image of Kit's cell phone on the floor of Michela's office.

CUT TO:

EXT. ESCAPE CHUTE - SAME

Kit sees the men in black camo gear rushing toward the front door of the ForeCross building. Kit's breath comes faster as she realizes she could be in big danger.

KIT

Think, Kit. Think.

She grabs the purse slinging it over her shoulder; then grips Michela under her arms and begins pulling her with all her might into the bushes. The commandos cross in front of their position just as she and Michela are completely hidden.

Kit blindly searches Michela's purse for a cell phone.

KIT

(sighing)

Ah, finally a break.

She dials a number waiting impatiently while it rings.

KIT (cont)

Come on. Come on.

The phone rings. It is answered by DINAH MARTIN (37), Holt's ex-wife. Kit and Dinah have a history of hatred toward one another.

SHOTS VARY BETWEEN KIT AND DINAH

Dinah answers Holt's phone. Kit recognizes her voice.

DINAH

Martin residence.

KIT

Dinah?! What are you doing in my brother's house?

DINAH

(smug)

It's still technically my house until the divorce is final.

(beat)

What do you want, squirt?

KIT

Obviously, I want my brother, hence why I called.
Put him on the phone.

DINAH

He's not here. He and Leo picked up another team's shift.

KIT

(snarky)

Ah, I see. So, you're breaking and entering then?

(beat)

Taking up new professions all the time.

I admire that about you.

DINAH

It might be wise to remember what my profession is.

I could crucify you in the press.

KIT

(laughing)

What are you going to do? Blast my sense of style?

You're the Lifestyles Editor.

DINAH

I can still make life difficult for you.

KIT

Riiight

(beat)

You can write it, but I seem to remember that my dad is the editor and technically, your boss. And truly, you're not his favorite person right now.

(beat)

You know, Holt being his son and all, and that big messy divorce.

Kit can hear Dinah throwing something across the room. It shatters against the far wall. The connection is severed. Michela's phone displays a LOW BATTERY message.

KIT

I can't believe I wasted my one call on that jerk.

(beat)

And whatever she broke, she's so paying for that.

The commandos in black abandon the ForeCross building like cockroaches escaping the light. They pile into unmarked black economy vans and squeal away in a blur of tire rubber.

Kit knows she can't move Michela on her own. She leans against the brick surface of the building in defeat.

EXT. - FORECROSS BUILDING. - BREAK OF DAWN

MAGGIE SUMMERFIELD (52) hurries from the sidewalk and pulls out her keycard. She opens the door and approaches the guard station.

INT. - FORECROSS BUILDING - SAME

Maggie pulls the clipboard around and begins to sign it. She sees a red stain on the bond paper. She looks to her right and sees more blood. She gasps in a silent scream.

CUT TO:

INT. - APARTMENT OF DEREK CROSSE - SAME

DEREK CROSSE (40), slight British accent, but it's become Americanized. He's the vice president in charge of marketing. Derek is called to the office by a frantic MAGGIE SUMMERFIELD.

DEREK

_(into phone)

Have you called Quentin or my father yet?

MAGGIE

(filtered)

Of course, but they're both overseas wooing that French author. So, I couldn't get through. And this is not the sort of thing you leave on someone's voicemail.

DEREK

I understand. But we'll want to keep this as quiet as possible. We don't want the media to turn this into a circus.

MAGGIE

(filtered)

All right. What do you want me to do? Call the police?

DEREK

(beat)

No. I'll call a friend of mine on the force. He knows how to keep things like this quiet.

(beat)

You get to work and close off Michela's office. We don't want anyone wandering in there.

MAGGIE

Sure, sure.

The connection is severed as Derek hangs up and dials police officer HOLT MARTIN (38). The name shows up on his contact list as he dials.

CUT TO:

INT: FORECROSS BUILDING - SAME

HOLT MARTIN and his partner LEO SUTHERLAND (35), good-looking African-American, enter through the front door of the building. MAGGIE gives a troubled glance toward the security guard station. She approaches the officers.

MAGGIE

I don't know how I'm supposed to keep this quiet with Vinny's blood splattered all over the guard station. People are already talking.

HOLT

(glancing around)

Where's Vinny?

MAGGIE

Heavens, I don't know. I haven't searched the entire building. He could be anywhere.

Leo walks over to the guard station while the two talk. He surveys the scene.

LEO

I've got bloody footprints leading off in this direction. He points toward a silver door that blends into the design of the wall.

HOLT

(to Maggie)
What's behind that door?

MAGGIE

It's a sort of escape hatch from the penthouse. Mr. Forsythe had it installed while the building was being built. It comes out behind those doors.

(beat)
But no one goes back there. Strict access. Only the Forsythe and Crosse families have keys to the area.

LEO

Door's ajar. Looks like there's been a struggle.

HOLT

(to Leo)
Get some techs down here.

(beat) (to Maggie)
Why don't you show me the office upstairs.

Maggie and Holt approach the bank of elevators. Maggie inserts the key card she has on a string around her neck.

HOLT (cont.)

Who does it belong to?

INT. PENTHOUSE ELEVATOR - SAME

MAGGIE

Michela Forsythe. She's the daughter of Quentin Forsythe,
one of the founders.

HOLT

Any sign of her?

MAGGIE

(emotion in her voice)

No.

INT. HALLWAY PENTHOUSE - SAME

The elevator doors open to a long hallway. Maggie directs Holt to Michela's office. She points toward the courier package with the bullet hole.

MAGGIE

There's the package I told Derek about on the phone.
(to herself)

This entire event is so disturbing.

Holt takes in the desk as he walks around not touching anything. The return label on the package is clearly marked. It says: PREMIER COURIER. He stills. He glances toward the far wall and sees a pink cell phone smashed to bits.

He recognizes the phone. It prompts him to dial a number.

INT. PREMIER COURIER - SAME

RECEPTIONIST

Premier Courier. We deliver anywhere in the Gateway City.
How may I direct your call?

HOLT

Lydia? This is Holt. Who did you send to the ForeCross

building last night?

Papers rustle as LYDIA BANCROFT (64) checks the messenger book.

LYDIA

Looks like Kit took that one. It was a drop and dash.
Didn't require a signature.

HOLT

I need you to get a hold of my sister and see if she can
call me back. Don't try her cell. It's broken.

INT. - MICHELA'S OFFICE - SAME

The technicians enter the office. Maggie has returned to
her desk and Holt scribbles in his notebook.

HOLT

Thank you Mrs. Summerfield. I appreciate your time.

He hands her a business card.

If anything comes up and you feel you need to call me, this
number will get through to me day or night.

MAGGIE

(nodding)_If I think of anything, I'll be sure to call.

CUT TO:

EXT. FORECROSS BUILDING - SAME

A landscape designer, elderly Chinese man, working on the
grounds points toward the bushes in a shadowy part of the
building. Holt and Leo stand next to him.

LANDSCAPE DESIGNER

I found them like this. Mr. Forsythe is very particular
about his flower beds.
(He points to Michela and Kit)

They need to be moved.

As they draw nearer, we see Kit partially hidden by a bush leaning against the building asleep. At her feet is a brown-haired woman. Her face is pointed toward the wall away from the camera. Holt recognizes his sister.

HOLT

Kit!

He races to her putting two fingers to her throat. He sighs in relief when he finds a pulse. She awakens suddenly and fights off Holt.

KIT

(eyes closed)

Leave me alone! Don't touch me.

HOLT

Kit, it's me. Your brother. It's okay. You're safe now.

It takes a few beats but she calms down enough to realize it's indeed her brother. She envelops him in a hug.

KIT

(looking around)

Are the commando guys gone.

LEO

Commando guys?

KIT

They were looking for her.

Kit points to Michela.

She seemed afraid they might catch up to her.

HOLT

(to Leo)

Get a hold of the security feeds. Let's see what they will tell us.

Holt puts two fingers to Michela's neck.

KIT

(to Holt)

She's not dead, is she?

Suspenseful music builds as we end ACT I.

ACT II

INT. - DIVISION ONE - UNKNOWN TIME OF DAY

In an undisclosed location is Division One, one of many Alpha Sites created by a mysterious organization. The stark white walls and stainless steel partitions make the Command Center seem very cold and modern. No art decorates the walls. No personalized cubicles. It's a very impersonal space.

JOSH

We've never had one of them escape before. She's different than the others.

BOWSELL

It's not like we're making tame little kittens here. These women -- if they live through the procedure -- will be as powerful as a god.

JOSH

Why does that always make me a little queasy?

BOSWELL

I've re-tasked the satellites to see how Miss Forsythe evaded us. Mr. Lancaster will want a report on her escape.

JOSH

I'll start with the internal security footage. We'll find her. We have to. Mr. Lancaster isn't one who appreciates failure.

The shot varies between Josh and Boswell. Boswell zeroes in on the exterior of the ForeCross building. He discovers that the police have found Michela. He glances over his shoulder and sees if Josh is paying attention to him. He isn't. Boswell tasks the satellite to another location purposely keeping Michela's position from Josh.

JOSH

Anything?

BOSWELL

(clears his throat)
Nothing so far.

Boswell pulls out his cell phone and texts the coordinates to an undisclosed phone number. He pockets the cell and returns to the search.

JOSH

Keep at it. I want to bring some positive results to Mr. Lancaster.

BOSWELL

Sure thing, kid.

INT. THE TRUST - LIBRARY

The interior of the Trust is much different than the minimalist version of DIVION ONE. The Trust is located on an estate inside Hastings Park. The Library is filled with floor to ceiling bookshelves made of dark cheery wood. Wing back chairs and antique furniture dot the room giving it an almost Victorian vibe. An eclectic mix of paintings and lithographs dot the empty wall space in various areas of the bookshelves. BAILEY CHASE (54) stands near the fireplace wearing a double breasted suit and cream tie. In his hands is a dossier. It has the name Michela Forsythe stamped across it. Sitting opposite him in a loveseat is CANDICE KENT (29). She is wearing a floral skirt and pink

blazer, her open toed shoes tap lightly on the hardwood floor.

BAILEY CHASE

I'm still not certain Miss Forsythe was the right operative for the job.

Bailey taps a pen absentmindedly against the folder.

Candice stands and walks around a desk positioned in front of a large picture window overlooking a Hummingbird House. She presses a button and an array of computer equipment appear transforming the once Victorian desk into a computer station. She points a remote at a Monet painting. It shifts moving in to the wall revealing a large monitor. On the screen is surveillance footage of Holt Martin and the police force securing the scene and loading Michela into an ambulance.

CANDICE KENT

She's a professional, Mr. Chase, trained by the best. Plus, she volunteered for the job.

BAILEY

That's just is. She volunteered. I know she has a past with Philip Lancaster and that's what is worrying me most of all.

CANDICE

The technology Division One has created supposedly has the ability to erase memories, according to our research. We haven't gotten our hands on the NE-23 experimental drug they're using on people to try and prove that theory.
(beat)

I wouldn't worry about Mr. Lancaster, his allegiances are constantly shifting. And for all we know, he could be working undercover.

BAILEY

God forbid. That man can try the patience of a saint.

Bailey and Lancaster have a colorful past, none of it is

something Bailey wants to relive.

(beat)

Where is Miss Forsythe now?

CANDICE

St. Patrick's Hospital just outside the city limits. Her current condition report says she's still unconscious.

BAILEY

I want to be updated if her condition changes

CANDICE

Yes, sir.

INT. ST. PATRICK'S HOSPITAL - ROOM 304

KIT

I don't want to get checked out.

(beat)

I'm perfectly fine.

HOLT

Humor me.

KIT

It's just going to cost an arm and a leg for nothing.

HOLT

I think we can afford it.

KIT

Really? Have you seen the condition of the newspaper industry? Dad says he's lucky he still has a job.

HOLT

Don't worry so much.

KIT

Not worry? Maybe if I'd worried a little more I wouldn't be
in this mess.

(beat)

Speaking of this mess. How's Michela?

HOLT

You know her?

KIT

No. It's the name that was on the package I delivered. DUH.
You know, the one she shot a hole in.

HOLT

She shot the package?

KIT

(nodding)

I think she thought I was the commando guys.

(beat)

She seemed to be expecting them.

Leo enters Room 304. He crosses to Holt.

LEO

Miss Forsythe is secure.

(beat)

We have a guard on her door. The hospital says they'll call
us when she wakes up.

DR. AUSTIN MCRAE (38) walks into the room followed by a
nurse. She is rolling in a cart filled with empty vials.

KIT

Woah.

(beat)

No one said anything about needles.

Dr. Austin looks to Holt.

DR. AUSTIN

It's procedure. Shouldn't take but a minute.

KIT

Yeah, that's what they all say until they perform experiments on you with way too many large needles.

Dr. Austin has no response to her outburst. Cool as a cucumber, but his eyes tell a different story. They look hard and unfeeling. He checks her vitals while the nurse takes the blood sample.

KIT

Ow! That hurt.
(beat)

Nurse leaves, Kit calls after her.

KIT (cont.)

You need to take that class where nurses learn how to make shots not hurt.

She falls back on the pillow and crosses her arms over her chest.

KIT (cont.)

Amateurs

She looks to Holt.

KIT (cont.)

Wake me when I'm allowed to blow this popsicle stand.

DR. AUSTIN

(to Holt)
She's a fiery one.

HOLT

(smiling)

I'm not sure where she gets it. Must be a recessive gene.

DR. AUSTIN

Let me check the results and I'll get back with you in a few minutes.

INT. - AUSTIN MCRAE'S OFFICE - SAME

Dr. Austin dabs blood on a slide and positions it under the microscope. He looks at the sample through the lens then pulls back with an odd expression crossing his face. He checks it a second time.

DR. AUSTIN

I'll be damned.

Dr. Austin reaches for a nearby secure line and dials a number.

DR. AUSTIN (cont.)

We have a candidate.

He listens to a voice on the other end, one we can't hear.

DR. AUSTIN (cont.)

Yes, she's here too. I'll make sure she gets it

Out of a drawer in his office Dr. Austin McRae pulls a vial of liquid. On the label it says: NE-23. CU - push in on vial.

INT. HOSPITAL - ROOM 306

Michela thrashes in bed. Whoever DIVISION ONE injected into her is causing her to have an adverse reaction. A nurse walks into the room with a tray filled with a vial and syringe. The vial is labeled NE-23. The nurse fills the syringe with the clear liquid. She approaches the bed and places a hand on Michela's sweaty head.

NURSE

We've almost waited too long.

(beat)
This will make you feel better.
(beat)
Or kill you.

INT. - HOSPITAL - DR. AUSTIN MCRAE'S OFFICE

NURSE

It's done, sir.

DR. AUSTIN

Good. Very good.
(beat)
Prepare transport.
(beat)
We have another candidate.

INT. - HOSPITAL - ROOM 306

The steady sound of Michela's heartbeat is heard on the monitor. Move in on Michela from a long shot. Flashback on Nurse injecting her with NE-23. Flash back to now. Michela thrashes on bed, then suddenly stops moving completely. The monitor to the left of the bed emits a long dull note. Michela is dead. Then she awakens with a start. Close up on her as she gasps for air sitting straight up in bed.

INT. - HOSPITAL - HALLWAY

Holt Martin and Leo Sutherland confer in the hallway about the strange findings on the case.

LEO

When you think about it, this doesn't make sense. Who are the commandos Kit saw and why would they want Michela Forsythe? She's like the Paris Hilton of Gateway City

HOLT

Whoever they are, they are technically advanced. They cut the security feeds in the entire ForeCross building, even the special feeds only in the penthouse. Someone knew what they were doing.

Holt and Leo walk down the hallway toward Room 304. They appear to be casually talking when they enter the room.

INT. - HOSPITAL - ROOM 304

The bed is empty. Holt turns and walks back into the hallway.

INT. - HOSPITAL - HALLWAY

Holt enters from the room. Leo follows.

LEO

(trying to calm his friend down)
She could be anywhere, Holt

HOLT

She wasn't even injured. The tests were only a formality.

He stops a nurse in the hallway. It's the same nurse that injected NE-23 into Michela.

HOLT (cont.)

Have you seen my sister?

He points to Room 304

HOLT (cont.)

This is her room.

NURSE

She was released with the other lady probably ten minutes ago.

Shock registers on Holt's face. He leans into Room 306. Michela's bed is also empty.

LEO

This is not good.
(beat)
You think the commandos got her?

HOLT

No. We've been here the entire time.
(beat)
They have to be around here somewhere.

EXT. - HOSPITAL - REAR ENTRANCE

Dr. Austin McRae and n orderly load a conscious but confused-looking Michela and an unconscious Kit into an unmarked ambulance with Dr. Autin, and an orderly. They are soon joined by the nurse.

DR. AUSTIN

Take us to the facility.

The driver nods and drives away.

INT. - HOSPITAL - NURSES STATION

HOLT

I need you to page Dr. McRae.

The nurse at the station gives him an odd look

NURSE #2

I've never heard of him. Is he new?

LEO

These people are good.

(beat)

They got him. They got them both. Right out from under the noses of everyone.

HOLT

Where's your security office?

The nurse points down the hallway.

INT. - THE TRUST - LIBRARY

Candice Kent types at the computer, her eyes narrow as she discovers something. She presses an intercom button.

CANDICE

Sir, it's begun.

Bailey Chase enters the room from the left.

BAILEY

What have you got?

CANDICE

The nanos we injected into Michela's blood indicate a new drug has been administered. It could be the NE-23.

BAILEY

Have the nanos analyze the compound. Then program them to attack the drug.

CANDICE

The analysis has already begun.

(beat)

It looks like the NE-23 is bonding with the first agent administered to her.

It's creating an entirely new drug.

BAILEY

Dammit. This means the drugs react differently to different subjects.

(beat)

We may have to deem Agent Forsythe compromised.

CANDICE

No! Let me see what I can do first.

BAILEY

(nodding)

You have a hour. If you can't stop the transformation, I'll issue the kill order.

-- END ACT II --

ACT III

INT. - DIVISION ONE - DAY

Philip Lancaster and Dr. Austin McRae stand opposite each other in an infirmary inside DIVISION ONE.

PHILIP

How is our little escapee doing?
(beat)
Has the drug taken effect yet?

DR. AUSTIN

She is still unconscious. But that's not unusual considering what her blood work is showing.

PHILIP

Has her talent manifested yet?
(beat)
Anything?

DR. AUSTIN

Patience is a virtue, Mr. Lancaster. It will manifest in time.

INT. - MICHELA'S ROOM, DIVISION ONE

A male nurse checks Michela's vitals. He writes down the results on a clipboard. He turns to leave just as Michela opens her eyes. An emotion passes across her face and she calls out to the man. It sounds like she's singing. The man turns around, mesmerized.

She gestures to him saying..

MICHELA

Come to me.

Her wrists are still bound by leather straps. The song compels the nurse to remove one strap and then the other.

Michela stands and walks around him slowly dancing, gyrating her hips almost like a belly dancer. The song compels him to give her the key card that will access exterior doors. He doesn't seem to realize he's done it. She dances him to the door all the while singing.

INT. - HALLWAY - DIVISION ONE

The nurse spins into the hallway, the door slams closed and the music stops. The nurse snaps out of it, looks around clearly disoriented. He shakes off the mind fog, checks his clipboard and continues down the hallway.

INT. - MICHELA'S ROOM - DIVISION ONE

She fingers the key card hidden out of sight. She looks straight into the security camera, although, one isn't visible in the room.

CUT TO:

INT. - COMMAND CENTER - DIVISION ONE

The same image of Michela fills Josh's screen.

JOSH

(to Philip over the intercom)
Sir, we've identified Miss Forsythe's gift.

PHILIP

(filtered)
I'll be right down.

Boswell frowns, but only slightly. He can't let anyone know he's a Trust operative working under cover.

CUT TO:

INT. - COMMAND CENTER - DIVISION ONE

Philip stands behind Josh, practically ignoring Boswell. Josh pulls up the video feed from Michela's room. He plays

it for Philip.

JOSH

I believe she's a Nightingale, sir.

PHILIP

That she is, my boy. That she is.

(beat)

Good work. I want to see similar success with the Martin girl.

(beat)

When are we implementing phase one?

BOSWELL

They're prepping now, sir.

Philip nods in approval.

PHILIP

Ring me when the subject is ready for injection.

INT. - THE TRUST - PARLOR

Candice sits at a table sipping tea and working a crossword. She looks to be on a break. Her cell's ringtone sounds like an old fashioned turn of the century phone.

CANDICE

Candice Kent.

BOSWELL

(filtered)

The damn thing worked. I can't believe it, the damn thing worked.

CANDICE

Calm down, Mr. Chapman. Tell me what happened.

BOSWELL

They've turn her into some sort of, I don't know, mythical
Siren.

(beat)

I wasn't even in the room and

(beat)

Even I was enthralled.

(beat)

She can make men do whatever she wants.

CANDICE

My-- that's-- perplexing.

(beat)

If you can, forward me the video file, I'm sure Mr. Chase
will want to assess the situation himself.

Boswell grunts an agreement and disconnects. He doesn't
want DIVISION ONE tracing his cell phone calls.

INT. - THE TRUST - LIBRARY - NEXT

Candice is again at the desk in front of the picture
window. She has a video in the picture frame monitor for
Bailey to view.

CANDICE

I received this video from one of our operatives inside
DIVISION ONE.

She presses play on the remote. The video shows Michela's
new siren-like abilities.

BAILEY

My, God. How is that even possible?

(beat)

I had no idea their experiments had become this advanced.

CANDICE

She seems to have a mythical siren quality about her.

(beat)

According to the encrypted text file Boswell sent, her
powers will only get stronger. She's the only one to
survive the NE-23 drug. They're already calling her the

Nightingale.

Candice brings the text file onto the monitor for Bailey to see.

CANDICE

They've successfully created eight types of psychic soldiers, for lack of a better term. Screamers can physically harm with their voice. They have Shadows, Seers, Telekinetics. Empaths who can not only feel emotion but force emotion on others. Touchers and Sniffers who can see the past using touch or smell.

(beat)

The Nightingale is their eighth successful prototype.

(beat)

She's so new to her gifts there is no telling what could happen to her.

(beat)

She could lose her identity entirely

Bailey nodding taps a pen against his lip.

BAILEY

We need to gather a team to extract Michela. It's too dangerous to allow her to stay in Division One's hands.

CANDICE

We also had a civilian kidnapped during Michela's attempted escape. Her name is Kit Martin. The doctor has tagged her as a possible candidate for Division One's new experimental drug they're testing.

BAILEY

When we extract Michela, we'll see to the girl too.

CANDICE

Should I draw from the usual pool of Trust operatives?

BAILEY

Yes, yes. Whomever you think best suited. Also -
(beat)

Bring in that psychic woman, Francie Beaumont. We may need a bit of our own supernatural muscle to get through this.

Candice agrees to call the team, but it is apparent she doesn't believe in the powers of Francie Beaumont. She could be a wannabe psychic who truly does have real power beneath the surface.

INT. - KIT'S ROOM - DIVISION ONE

Kit pounds on the door of her cell clearly weary and overwhelmed.

KIT

Let me out of here. You don't want me. I'm no one. I'm still in high school And not even in the top fifty percent of my class.

A voice filters into her room from the air conditioning vent

FEMALE VOICE (O.S.)

It's no use. No one can hear you. This whole building is sound proof.

Kit looks around, searching for where the voice is coming from.

FEMALE VOICE (O.S.)

I saw you coming. I knew you'd come.

KIT

(sarcastically)

WooHoo. Bully for you.

(beat)

Can you also see me leaving? Because at my first chance, I'm so outta here.

FEMALE VOICE (O.S.)

Yes, you do leave this place. But you bring them. The people who save you.

(beat)

And by saving you, they save us all.

KIT

How do you know?

FEMALE VOICE (O.S.)

I've seen it. They call me a Seer.

(beat) (whispering)

They're coming Don't be afraid. They'll make you better.

KIT

Better? I don't think I want to be their version of better.

(beat)

Tell me how to get out of here.

FEMALE VOICE (O.S.)

It's no use. They're here.

Footsteps pound down the hallway. Three men in black commando gear. One has a key ring. He opens the door to Kit's room.

GUARD #1

It's time.

He reaches for Kit but she flinches and pulls away.

KIT

Time for what?

(beat)

It better be time for dinner because I'm starving.

She makes a dash for the door but the other guards stop her.

Kit's eyes dart around trying to take in everything and stamp down the building fear. She searches for an escape route, but sees none.

INT. - LABORATORY - DIVISION ONE

KIT

(struggling)
Let me go, you creep!

Dr. Austin McRae stands off to the left and with him is the same nurse from Act II.

DR. AUSTIN

A fiery one. I always like a little fire in my creations.

KIT

(stills)
Your creation?

DR. AUSTIN
Yes. Didn't they tell you? We're going to make you better.

KIT

Define better?

DR. AUSTIN
(chuckling)
That's up to you, really.
(beat)
The first injection, if it doesn't kill you, it will determine your type. The second boosts the gifts already inside you.

(beat)
I'm hoping for another Nightingale.
(beat) (smiling at her)
I wouldn't mind doing your bidding

KIT

Ewe! You're almost as old as my father.

The guards hold Kit down as Dr. Austin injects her with the first serum. Kit thrashes and collapses. She lays there unmoving as welll

CUT TO:

INT. - THE TRUST - LIBRARY

Candice has called a team together. HOLT MARTIN, LEO SUTHERLAND AND FRANCIE BEAUMONT (30) stand in the library.

LEO

We need to make this quick. The chief is already suspicious of our extra curricular activities.

CANDICE

I understand you're both somewhat informed about what is going on.

(beat)

Holt's sister isn't the only one Division One has kidnapped. They've also acquired Michela. We weren't able to protect her from the injections, but we do have a back up plan.

BAILEY

Division One has changed Michela into what they've terms a Nightingale. We aren't sure of the full range of her powers, but this video can give you an idea of what you're up against.

Candice shows a portion of the video from earlier.

FRANCIE

I can't believe you allowed her to go on such a dangerous mission.

(beat)

Her last mission was very trying on her spirit.

LEO

He elbows Holt and smiles trying to hold in the laughter.

Yeah, so trying she traded in her Billionaire Derek doll for a Danger Man action figure.

HOLT

We had coffee --
(beat)

Once.

FRANCIE

(speaks suddenly)
Your sister is in danger.
(music swells)

Francie looks at Holt with pity.

There is nothing you can do.
(beat)
It's already begun.

CUT TO:

INT.- THE TRUST - LIBRARY - NEXT

HOLT

We have to do whatever it takes to get them both back.
(beat)
Michela may be an agent, but she isn't in complete control
of her faculties.

LEO

In other words, don't shoot to kill, only tranq.
(beat)
If we can keep every one in piece, I'll be a happy man.

HOLT

Francie. You'll have to be the eyes in the back of our
heads. Alert us if anything woo-woo materializes.

FRANCIE

I'll do what I can.
(beat)
What I do isn't an exact science, after all, darling.

Scene flashes to various team member packing gear, laptops.

CUT TO:

EXT. DIVISION ONE - NIGHT

Holt, wearing dark green camo motions to Leo who is waiting inside a dark SUV. Leo crosses in front of Holt and he motions for Francie. Her hair is wrapped in a red turban. She's wearing a shocking red peasant skirt.

HOLT

(to Francie)

What happened to the camo I laid out for you?

FRANCIE

Camouflage may look good on you, but I have a reputation to maintain.

HOLT

(rolls his eyes)

I think I need to explain to you the whole idea behind covert.

LEO

It won't do any good. You know how she is.

(beat)

The only rules she follows are her own.

LEO

Division One is a technically advanced company. But there is one thing it would take time, even for them, to recover from. Leo raises his eyebrows at Francie and Holt.

FRANCIE

Blackout?

LEO

(smiling)

Exactly.

He wires his laptop into a nearby junction box, presses some keys and the entire facility falls into darkness. All three don night vision goggles.

HOLT

Let's go.

Holt holds a hand-held computer that helps them navigate the compound.

CANDICE (O.S.)

I'm transmitting the location now. Boswell said Michela and Kit are on the same floor.

(beat)

Good luck.

Leo and Francie follow behind Holt.

CUT TO:

INT. - DIVISION ONE - HALLWAY

Shot of Holt's hand-held device and point of view shot through Holt's night vision goggles. View point shows disoriented people banging against walls. Everyone is bathed in a greenish glow. As they make their way through the hallway, Holt notices an abnormality.

HOLT

Something's wrong.

FRANCIE

I sense a disturbance around Kit.

(beat)

This way.

Francie pulls up ahead of Leo and Holt.

HOLT

(whispering)

What is she doing?

LEO

What she always does. Follow her instincts.

HOLT

Well, her instincts just might get her killed.

As the trio round the corner, the hand-held device indicates they've made it to Michela's room.

HOLT

(to Leo)

Do you think you can handle her alone?

(beat)

I need to find my sister.

LEO

I came prepared.

In one hand is a tranquilizer dart, the other a gun. He puts the gun back into his holster.

HOLT

Just be careful.

LEO

(smiling)

Always am.

INT. - DIVISION ONE - KIT'S ROOM

Francie has moved forward and is in front of Kit's room. It's now become more difficult to see. Francie moves the goggles to her forehead. She sees Dr. Austin with his nurse standing over Kit. She recognizes the needle in his hand. It's a flash from a scene in her dreams. The needle is empty. He's already injected it into Kit. Francie doesn't realize this is injection #2.

Francie watches in horror as Kit stops moving. Holt moves in behind Francie. Kit gasps for air, sitting straight up in bed. She reaches out for the handrail and grasps it tightly. Focus in on her hands denting the metal as if it's modeling clay.

HOLT

(whispering)
We've got to stop him.

FRANCIE

(puts a hand to his chest, whispering)
It's already too late.

HOLT

It can't be.

FRANCIE

Look.

Holt leans in and sees the doctor and nurse around his sister. The doctor pulls a cell phone from his lab coat pocket.

DR. AUSTIN

(into cell)
The girl had a positive reaction to the latest W-8 serum.
(beat)
No subject has ever survived it before.

HOLT (O.S.)

(to Francie)
What is W-8?

She puts both hands to her head, connecting to the source that gives her the gift.

FRANCIE (O.S.)

It's everything. All eight in one.
(beat)
She's the one they've been searching for.
(beat)
They won't give her up easily

DR. AUSTIN

We have to move her now. The facility has been compromised.

INT. MICHELA'S ROOM - DIVISION ONE

Michela seems to sense as Leo enters her room. She turns toward him in the dark. Her eyes almost glow as she starts to sing. The Nightingale effect doesn't seem to get to Leo.

We see he has earplugs in his ears. Michela changes tactics as she forces her will upon Leo.

MICHELA

Hear me. Hear my song.

Leo's hand shakes as he reaches up with an unsteady hand toward his ear plugs. We can see he is resisting her thrall. Before he removes the earplugs, he uses his other hand to tranquilize her with the dart. He jabs it into her shoulder.

The drug has a quick effect. She suddenly stops singing. Leo's unsteady hand drops to his side. He sighs with relief.

LEO

That was close.

Michela stares at him oddly then pitches forward. Leo catches her and hefts her over his shoulder in a fireman's carry. He exits the building with Michela and is back at the SUV before the electricity return to the Division One Facility.

CUT TO:

EXT. - DIVISION ONE - OUTSIDE

LEO

Damn.

Leo reaches in to grab his Trust PDA.

LEO

I'm clear but Holt and Francie are still in there.

CANDICE

Did you get the package?

LEO

Package one secure. Package two should be in transit.

CUT TO:

INT. DIVISION ONE - KIT'S ROOM

The lights return to Division One. Kit, the nurse and Dr. Austin see Holt and Francie.

HOLT

Let her go.

DR. AUSTIN

Not really my choice. I'm only an outside contractor.

FRANCIE

Then you won't care if we just take her and leave?

DR. AUSTIN

Take it up with her.

He points to the nurse.

She's the muscle.

The nurse flexes her fingers cracking her knuckles.

FRANCIE

I'm getting a whole Xena-vibe from her.

Dr. Austin releases Kit from her restraints. It only takes

a beat before she begins to scream.

Everyone holds their ears as they experience great pain.

CUT TO:

EXT. - NEAR THE SUV - DIVISION ONE

Leo hands off Michela to a second team. Each are wearing noise cancelling head gear in case Michela gains consciousness. The SUV drives away. Leo grabs his gun and heads back into the facility.

INT. - DIVISION ONE

The area is strangely empty, ghost-town like.

INT. - DIVISION ONE - KIT'S ROOM

Leo follows Holt's GPS tracker to a room. He enters and finds Francie and Holt passed out on the floor. The entire room is empty.

CUT TO:

INT. - THE TRUST - LIBRARY

Holt holds his head. He was injured when he passed out hitting his head on a metal cart. Candice hands Francie a glass of tea and two aspirin. Bailey stands sipping his own tea.

BAILEY

We've confirmed Francie's suspicions. Kit has been transformed into all eight of Division One's experiments.

CANDICE

It could be quite difficult to capture her if only one cream cripples an entire room.

(beat)

We have to assume she's no longer the person she used to be.

LEO

What about Michela? Will we be able to control her ability?
(beat)
Or will she be banished to a sound proof room?

BAILEY

Before her mission, Michela was injected with dormant nanites. We've brought in a specialist to reprogram the nanites. We believe they can control the Nightingale inside her. The results look promising.

HOLT

What am I going to tell my father? He may only be an editor now, but the man used to be one of the best investigative reporters in the business. If he even catches wind of this, he won't let it go.

CANDICE

The story will be that your sister is missing.
(beat)
Her car has been wrecked, the scene set. If your father wants to investigate, he'll only go in circles.

HOLT

I hate lying to him.

CANDICE

Your sister is a danger to everyone including your father.
(beat)
We don't know where Division One has taken her.

BAILEY

Or how dangerous she truly is.
(beat)
Getting her back is out number one priority.

EXT. - VILLAGE IN INDIA.

Kit is being trained to fight by monks. They're stick fighting. Kit gets the advantage and takes down her monk teacher. Off to the side is Philip Lancaster clapping.

PHILIP

Very good. Very good. You're getting better all the time.

KIT

(smiling)

She runs to Philip, embracing him.

Thanks daddy.

-- END ACT III --

-- END EPISODE --