

Identity Theft

By

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INT. BEDROOM - NIGHT

1

The room is dark, lit only by lights streaming in through the window. A TEENAGE GIRL, fourteen years old dressed in trendy clothes and carrying a backpack, walks into the room looking at her phone. She drops her backpack, puts her phone on the end table beside her bed and picks up a small laptop.

She climbs onto her bed and opens her laptop, illuminating her face with a glowing blue and white social media web page. She starts looking at the page and her face moves from confusion to outrage to horror. Pieces of text float in front of her as she reads them: "I can't believe you did that!"; "nice pix"; "post that smut"; "You skank!!!"; "H8 U".

WILLIAM (V.O.)

This can happen to anyone.

INT. OFFICE - DAY

2

A young ACCOUNT EXECUTIVE, late 20s and sharply dressed, walks towards his cubicle carrying a cup of coffee. He sits down at his desk sipping his coffee, then notices that his monitor is already on. On the screen is an email program open to the "SENT ITEMS" page: a series of emails sent to various address, all with the subject line: "FWD: CONFIDENTIAL ACCOUNT INFORMATION". The Executive looks at the screen baffled.

WILLIAM (V.O.)

Cyber security is more important then ever, yet every day people lose their business and personal privacy to cyber attacks, hackers, and even simple carelessness. But that doesn't have to happen any more

The phone rings, and an angry looking email alert pops on the screen: "MY OFFICE. NOW". The Executive sits back, defeated, and slowly stands up to walk out of the cubicle.

INT. PRESENTATION STAGE - DAY

3

The final shot of the cubicle fades away: it is on a large screen in front of a huge audience. In the darkly lit room cameras flash as stage lights start to come up. The shot of the empty cubicle fades out, and standing on the stage is WILLIAM REMUS stands on the stage. He is a fit man in his late 40s whose charisma can be felt from the back of the room. He steps forward slowly as a symmetrical logo takes shape of a square "E" forms on the screen behind him. As he

speaks, images that relate to his words fade across the screen.

WILLIAM

As the need for security advances, so does the need for simple solutions that work from the office, to the school, to the home. Erudite Software is ready to meet those needs. From the super computer maintaining our power grid to the super mom taking her kids out to the game, we stand ready to meet the ever changing challenges of cyber security for the home and office. All we need... is for you to get your groove on.

The logo morphs into the letters "GRUV" as 70s funk music plays and the lights briefly swirl like a disco. The crowd cheers and claps. Off-stage, SKYLAR REMUS, a beautiful woman with an air of tired acceptance about her, turns to CLARENCE VASIL, a man in his mid-40s dressed in a well-tailored suit with a glint of envy in his eyes. Clarence gives Skylar a shrug and grins - Skylar just looks at Clarence, shakes her head disapprovingly, and looks back at William. The music volume lowers as William steps forward again.

WILLIAM

General Recognition and Universal Verification software - GRUV scales from a smart phone app that locks your accounts to an industry wide workstation and cloud-based security, GRUV scales to meet the needs of your company, regardless of its size. Using a unique combination of biometric sensors, facial and voice recognition, and a little ES secret sauce, your security needs from the home to the office are now nothing to worry your head about. And that's not all - the personal hardware requirements are already in the latest generation of smart phones, so you don't need to upgrade your device to use GRUV.

Applause and cheers ring out from the crowd.

WILLIAM

Even though GRUV is ready for your hardware now, I'm going to bring out

Clarence Vasil, Erudite's Chief Information Officer, to tell you about our latest smart phones and wearable technology. Clarence?

William gestures towards Clarence, who steps out on stage to great applause.

CLARENCE

William Remus, ladies and gentlemen, the brain of Erudite!

As more applause continues, William walks towards Skylar. They make eye contact - she smiles and reaches out a hand to him, but he pauses, then turns back to the stage. The applause quickly dies down and the audience seems to hold their breath, waiting for what William has to say next. Skylar lets her hand drop, shaking her head.

WILLIAM

Clarence, there is one little things I forgot to mention about GRUV.

CLARENCE

Isn't there always?

A laugh ripples across the room.

WILLIAM

GRUV is in beta development now, but once it becomes available, personal users will have access to the entire GRUV security suite - for free.

Applause and cheers ring out even stronger as William walks off stage again. As he passes Skylar, he reaches into his jacket, pulling out a small tablet that he begins typing on. Skylar walks a step behind him as Clarence's words fade.

CLARENCE

William, you're always good for a surprise. William Remus, head of Erudite! Here at Erudite, we already lead the market in smart devices, but we've got some great new additions to the line-up this year that will change how you use your mobile devices....

INT. BACKSTAGE HALLWAY - CONTINUOUS

4

William shoulders his way through a set of doors, still on his tablet. Skylar walks half a step behind him, looking on in annoyance.

SKYLAR

Good job out there on the announcement. I think it went great.

WILLIAM

What's that? Oh, thank you.

They walk on in silence into a dressing room.

CONTINUOUS:

INT. DRESSING ROOM - CONTINUOUS

5

William sits down on a chair, engrossed with his tablet. Skylar watches him for a minute, then walks to him, putting her hand on his shoulder and smiles. William looks up at her, smiles, takes her hand and kisses it gently - then returns to his tablet. Skylar's smile fades as she walks to a bottle of champagne sitting in a bucket of ice and pours herself a glass.

INT. PRESENTATION AUDIENCE - NIGHT

6

Sundry geeks and dweebs of various shapes and sizes, and pop culture t-shirts alternately file out of the auditorium, type on laptops, or use small webcams to record reactions to the announcement.

Except for two of them. Two men, DEACON and CHAPEL, are near twins in how they are dressed and how they sit - dark suits, dark eyes, straight backed, razor focus on a small but extremely detailed video camera. William's presentation is playing back on the small device.

DEACON

I don't like it. He's too big.

CHAPEL

We've done bigger.

DEACON

But not as high profile. It'll draw too much attention.

CHAPEL

Like it or not, the decision's been made. It's going to happen.

DEACON

That doesn't mean I have to like it.

CHAPEL

Did we get what we needed or not?

DEACON

Yeah, we got it...and if we didn't, we can always pull it off of the internet.

Deacon puts away the camera as they stand and join the crowd exiting the room.

INT. DRESSING ROOM - LATER THAT EVENING

7

Skylar sets down an empty glass as Clarence walks into the room.

CLARENCE

Hey Will! Great reaction on the announcement! We're already trending.

WILLIAM

It's not ready.

CLARENCE

This again?

WILLIAM

Yes, this again. We're barely post-alpha right now - I don't like calling it beta when the sensitivity issues haven't been solved. Why did the board want to jump to a public announcement when GRUV isn't ready for prime time yet?

CLARENCE

You know the last two quarters were down. The board wanted hype.

WILLIAM

A delayed product is not the kind of hype we need - and nine percent growth is not exactly what I call down.

CLARENCE

It's down from fifteen percent.

WILLIAM

Clarence, we've been over -

CLARENCE

Look - it's done. No going back now.  
Are you ready for the press pics and  
to get out of here?

SKYLAR

I'm ready.

William looks at her like he's just remembering she is there.

WILLIAM

Yeah, we've got to get home. The kids  
need to go to a...

William hesitates, then looks at Skylar.

WILLIAM

Keri has a recital in the morning and  
Junior has a game.

CLARENCE

Right. Well, let's run the gauntlet  
and get you two out of here.

William, Skylar, and Clarence leave the dressing room and  
walk...

CONTINUOUS:

INT. BACKSTAGE HALLWAY - CONTINUOUS

8

...into the hallway. They approach a set of double doors - a  
low murmur can be heard from the other side. William and  
Skylar look at each other, faces blank. Clarence looks  
between them, shakes his head, and pushes the double doors.  
As soon as the doors start to open, William and Skylar grab  
hands, put on huge smiles, and start waving. They walk out  
into...

CONTINUOUS:

INT. ATRIUM - CONTINUOUS

9

...a throng of reporters and paparazzi. Camera bulbs flash,  
applause rings out, and cheers and questions come in a swirl

of sound and color. William and Skylar do not miss a beat; they shake hands, smile, wave, and play the crowd like seasoned pros. Clarence stops to talk to a reporter, but William and Skylar weave through the crowd towards the front doors of the atrium. They walk out of the doors...

CONTINUOUS:

EXT. AUDITORIUM DRIVE - CONTINUOUS

10

...and walk towards a waiting car. They pass a line of security that holds back the crowd. William walks Skylar to the other side of the car and opens the door for her, offering a helping hand into to the car. He returns to the close side of the car, waving at the gathered crowd. As he opens his door and steps in, Skylar leans over with a huge smile on her face and waves.

INT. CAR - CONTINUOUS

11

William pulls the door shut. As soon as the door is closed, William and Skylar drop their smiles and Skylar leans back to her side of the car. William pulls out his tablet and Skylar folds her arms, looking out of the window. They sit that way for some time. William speaks without looking up from his tablet.

WILLIAM

What time is Keri's dance recital?

SKYLAR

Piano. She hasn't taken dance in two years.

WILLIAM

Oh - well, when is the recital?

SKYLAR

Ten in the morning. Junior's game is at noon.

WILLIAM

At the baseball fields?

SKYLAR

It's soccer season.

WILLIAM

Oh.

They sit in uncomfortable silence. Skylar puts her hands on



the seat and stares out of the window. William looks over at Skylar. He reaches out and takes her hand.

WILLIAM  
Hey - what is it?

SKYLAR  
Hmm? Sorry, just thinking.

WILLIAM  
What about?

SKYLAR  
Two years. Keri hasn't taken dance in two years.

WILLIAM  
I'm sorry - they're just so busy, it's hard to keep up with them.

SKYLAR  
(with sudden heat)  
Do you know why she stopped taking dance? Do you?

WILLIAM  
(confused)  
Should I?

Skylar turns on him and stares with an accusatory look.

SKYLAR  
How many of her recitals did you go to?

WILLIAM  
I'm sorry - things get busy at work and we have to-

SKYLAR  
It's not me you need to tell that you're sorry.

Skylar turns away.

INT. REMUS ATRIUM - NIGHT

12

William and Skylar enter the front door into the atrium, an extremely elegant area . Keri, their focused 14 year old daughter, sits at a grand piano practicing the beginning of Beethoven's Moonlight Sonata. CANDICE, Skylar's pretty, 30-

something younger sister, walks into the atrium from the kitchen and meets William and Skylar as they take off their jackets.

CANDICE

(whispering)

Welcome home, they were great, as usual.

WILLIAM

It's sounding great sweethea-

Candice cuts him off with a wave and Skylar give him a warning look. William realizes his mistake in interrupting the practice. Footsteps pound down a set of stairs towards the atrium.

JUNIOR

DAD!

JUNIOR, William and Skylar's ten year old son dressed in a soccer uniform, races into the room. He runs to William and grabs him around the knees, nearly knocking William over. William squats down and hugs hugs Junior.

WILLIAM

Hey champ. Ready for a home run tomorrow?

JUNIOR

Dad, that would be physically impossible.

WILLIAM

Oh, right - a touchdown?

JUNIOR

No!

WILLIAM

A slam dunk?

JUNIOR

No, Dad, a-

He is cut off as Keri slams her hands down on the piano.

KERI

Look, while you are guessing sports, I have a recital in the morning. Is it too much to ask if I can practice for

a few minutes!?!

Candice and Skylar walk over to Keri. Skylar puts her arms around her daughter, whispering calming words to her and setting her back down on the piano bench.

William's pocket buzzes, and Junior steps away as William fishes his small tablet out of his pocket. Keri starts playing again as William reads a text from Clarence that says, "Board meeting called: 11:00 am. Review the announcement."

JUNIOR

You can't come to my game, can you?

WILLIAM

I'm sorry champ. I'll be at the next one.

JUNIOR

Ok.

Junior walks off, defeated.

JUNIOR

I thought you were just kidding about not knowing that I'm playing soccer.

WILLIAM

William Junior, I'm...

Junior is back upstairs. William walks towards Keri at the piano. He starts to say something to her, but Skylar steps in the way and directs him to his office off of the atrium. Candice sits with Keri on the bench.

INT. REMUS OFFICE - CONTINUOUS

13

William and Skylar walk into the office - a simple room with wood floors, wood paneling, and a large wooden L-shaped desk with panels on the front and a single large computer. Keri continues playing the haunting melody as they talk.

SKYLAR

What happened with Junior?

WILLIAM

I got a...

SKYLAR

A what?

WILLIAM

The board called a meeting tomorrow morning to go over the GRUV announcement.

SKYLAR

...And?

WILLIAM

And what?

SKYLAR

Did you tell them that you have prior commitments with your family?

WILLIAM

I can't miss a board meeting.

SKYLAR

Why not? You miss your family often enough - why can't you miss a meeting?

WILLIAM

This is going to be one of the biggest launches we've had, and -

SKYLAR

You told Clarence it's not ready. Tell the board that and that you'll get back to them when you're ready for a demo.

WILLIAM

It's not that simple! It was my idea. If I can't get it working-

SKYLAR

Can you get it working by tomorrow!?

William stares at her in disbelief.

WILLIAM

Probably not, but that's not the-

SKYLAR

Then call them and let them know you can't be there and you'll tell them when it's ready!

WILLIAM

It's not that simple! I have a job to

do and -

SKYLAR

It's your company! Run the company for once and tell them to postpone the meeting to Monday!

WILLIAM

It's my company, but without the board we wouldn't have a company. Or this house? Do you like this house!?!

SKYLAR

It's just a house! Unless you have your family, what's the point of having a job or a nice house!?!

INT. ATRIUM - NIGHT

14

Keri slams her hands on the piano.

KERI

Stop it! Both of you! Just stop!

CANDICE

Keri!

Keri runs upstairs. Candice stands as William and Skylar quickly enter the atrium.

CANDICE

Is this really what want?

WILLIAM

Candice, now is not the -

CANDICE

I wasn't talking to you. Sis, is this what you want for your family?

SKYLAR

(quietly)

No, it's not. Would you go check on Keri?

Candice slowly turns and walks upstairs. William watches her go up the stairs - and locks eyes with Junior, who is sitting at the top of the stairs.

WILLIAM

Junior, I...

Junior gets up and walks off. William puts his hands on the piano in frustration.

WILLIAM  
I'm going for a drive.

William grabs his coat and car keys as Skylar sits on the piano bench. As he's about to walk out of the door, he pauses.

WILLIAM  
I love you.

SKYLAR  
Words are cheap, Will. It's what we do that matters.

William walks out. As he does, Skylar pulls out her cell phone and starts dialing.

EXT. REMUS HOUSE - NIGHT 15

William walks to the garage and gets into a Lexus. He guns the engine down the drive and speeds away.

INT. WILLIAM'S LEXUS - NIGHT 16

William speeds down the road out away from the city lights. He looks at his tablet - his screen is a picture of Skylar, Keri, and Junior. He dials Clarence.

INT. CLARENCE'S LIVING ROOM - NIGHT 17

Clarence mutes his television and picks up his phone.

CLARENCE  
William? It's late - what's up?

INTERCUT WITH:

WILLIAM  
Clarence, how important is the meeting in the morning? What are we going to talk about?

CLARENCE  
Just the impact of the announcement - tweets, trends, blogs, you know the shtick.

WILLIAM

What could we possibly learn from meeting tomorrow?

CLARENCE

Immediate impact - they like to hear things quickly.

WILLIAM

So why not just meet on Monday and do a breakdown by time? We're not going to announce anything between now and then, so what's the point?

CLARENCE

The board just wants to -

WILLIAM

It's my company. I founded it and brought you on board to help me run it. Call the board - move the meeting to Monday.

CLARENCE

The board won't be happy about-

WILLIAM

Monday, Clarence. They can deal with it.

CLARENCE

What's gotten into you? You usually like being in front of the board.

WILLIAM

It's....it's my family. I can't-

William pauses as headlights appear on his left, racing towards him.

SLAM!!!

EXT. EMPTY ROAD - NIGHT

18

Metal squeals and glass shatters.

Around and around - the car rolls.

William flies through the air - and tumbles against the pavement, over and over.

William coughs and winces as he opens his eyes - a drainage ditch on the side of the road. His face is bloody and pulped. He tries to push himself up - and collapses with a gasp of pain as his broken arm buckles under him.

Headlights cross above him, illuminating the trees above him. He tilts his head back enough to see silhouetted men walking around the road. A few of them are loading his car onto a tow truck.

MAN 1

Damn it, he's not in the car. He must have flown out.

MAN 2

Always wear your seat belt, kids. He can't have gone far - grab your flashlights. We'll find him.

A group of men break off from the tow truck and turn on flashlights, looking for William. William tries to flee but is too injured to move. He collapses back down, gasping for breath. MAN 1 puts his hand to his ear.

MAN 2

I've got his wallet here.

MAN 3

Phone. It didn't survive.

MAN 1

We've got a problem - emergency response is already on their way.

MAN 2

What? We timed it at twenty minutes.

MAN 1

Crash sound must have carried further than we thought. We've got to move.

MAN 2

He's probably dead already.

MAN 1

We've got to get him to Chapel - dead or alive.

MAN 2

We'll listen in and see if they find his body - if he's still alive, we'll



finish it at the hospital. Let's move!

William watches the men leave, then everything fades to black.

INT. HOSPITAL ER - NIGHT

19

Blackness.

Wheels squeaking. Doors crashing.

BEEP. BEEP. BEEP.

Tools and instruments clash around. Cloth tears. Disembodied voices in a controlled panic.

DOCTOR (V.O.)  
What's his BP?

NURSE 1 (V.O.)  
Eighty over sixty.

DOCTOR (V.O.)  
Respiration?

NURSE 2 (V.O.)  
Dropping. Fractured arm. No breath sounds on the left.

DOCTOR (V.O.)  
Looks like three broken ribs and a collapsed lung.

NURSE 1 (V.O.)  
What about his face?

Blinding lights - out of focus bodies and faces move around.

DOCTOR  
We'll worry about his face later - let's get him breathing again. Start a saline IV - prep O.R. two for immediate surgery.

NURSE 1 (V.O.)  
BP's dropping - we're losing him.

Lights and sound fade to blackness.

INT. HOSPITAL COMA WARD - DAY

20

Black.

BEEP. BEEP. BEEP.

Wheezing respirators sound nearby.

Faster: BEEP. BEEP. BEEP.

Faster: BEEP. BEEP. BEEP.

Blinding light everywhere. William coughs weakly. He fumbles around the bed, feeling the clothes and blankets - the oxygen tubes in his nose. The IV in his arm, and the electrodes affixed to his chest, his arms, and lines leading out from under his covers.

William reaches up to rub his eyes - and sees a neat scar across his right arm.

A NURSE in scrubs walks to the door of the room carrying a tray with towels and a pitcher.

WILLIAM  
(weakly)  
Nurse...nurse....

NURSE 1  
Oh my God - Get Doctor West!

The Nurse runs out of the room. William tries to sit up and succeeds in raising himself onto one arm.

WILLIAM  
Nurse!

The Nurse and DOCTOR WEST, an older man with caring face and analytical eyes, run into the room and go to either side of the bed, coaxing William back down onto the bed.

DOCTOR WEST  
Take it easy, take it easy, just lay  
back down. I'm Doctor West. You've  
been through quite an ordeal.

They succeed in laying William back down.

Doctor West pulls out a pen light to examine William's eyes as the Nurse raises the bed to a sitting position.

DOCTOR WEST  
How are you feeling?

WILLIAM  
What happened?

DOCTOR WEST  
We'll get to that. Are you in any pain  
right now?

The Nurse holds a glass of water. She offers it to William, who is able to take a small sip before she pulls it away.

NURSE 1  
Not too much.

DOCTOR WEST  
Are you in any pain?

WILLIAM  
No, just...sore. What happened?

DOCTOR WEST  
Let's look at that arm.

Doctor West holds up William's arm, examining the scar and testing his flexibility.

DOCTOR WEST  
How about now? Any discomfort?

WILLIAM  
No, just a little stiff. Where am I?

DOCTOR WEST  
Cedar-Sinai. Can you follow my finger?

Doctor West holds up a finger and moves it horizontally in front of William.

DOCTOR WEST  
Good - very good. Do you remember your  
name?

WILLIAM  
Well, I - what? William. I'm William  
Remus. Look, tell me what happened?  
Have you called my wife yet?

Doctor West stops his assessment and exchanges a look with the Nurse.

DOCTOR WEST

It's nice to meet you, William. Why don't you tell me what you remember?

WILLIAM

I was driving, and....

INT. CAR - NIGHT

21

William flashes back to headlights racing towards him.

CRASH.

INT. HOSPITAL COMA WARD - DAY

22

WILLIAM

I got hit. Someone out of nowhere plowed into me.

DOCTOR WEST

Ok - no memory loss is a good sign, and we thought it might be an automobile accident.

Doctor West looks at the Nurse, who hands him William's chart and makes a note. William is surprised by the Doctor's last comment.

WILLIAM

What do you mean you thought it was an automobile? Didn't you see my car?

DOCTOR WEST

We'll get to that. Do you remember anything after the accident?

WILLIAM

People talking - something about my wallet, and a broken arm, but...not really anything else. Just....black.

Doctor West jots a few notes. William looks at the chart and sees "fractured arm". He touches the scar on his right arm.

WILLIAM

Doctor, how long have I been here?

Doctor West hands the chart to the Nurse.

DOCTOR WEST

We'll need to move him to a standard

room until we can do a full evaluation.

WILLIAM

Doctor, how long have I been here?

DOCTOR WEST

William, it's important to not get too excited right now. You've been on electrical muscle stimulation to prevent muscle loss, but we've got to run some tests to see -

WILLIAM

How. Long.

DOCTOR WEST

You were brought to the Cedar-Sinai emergency room almost six months ago. You've been in a coma since you arrived.

A heart monitor beeps. Beep. Beep. Beep.

WILLIAM

Where...where's my wife? Where's Skylar? Has she been told that I'm awake yet?

DOCTOR WEST

We're not quite ready to do that. Can we run some tests on you before we try and contact your wife?

WILLIAM

I am William Remus, CEO of Erudite Software. I could buy this hospital if I wanted. I want to talk to my wife, Skylar Remus.

DOCTOR WEST

William, we'll contact her. But in the mean time, please let us run some tests. Is that ok for now?

William looks at the Nurse who still clutches the chart. He glances at the chart, and does a double take. He grabs at the chart. In his weakened state he can't wrestle it away from her, but gets it enough to clearly read the name listed: "John Doe IV".

The Nurse wrestles the chart away as Doctor West presses William's shoulders back down to the bed. William tries to wrestle away.

WILLIAM

Why doesn't that have my name? Why does it say John Doe!?! I want to talk to my wife!! Where's Skylar!?!

Doctor West and the Nurse hold William down.

DOCTOR WEST

Code White! Get a sedative!

Other nurses and doctors rush in, holding William down and administering a syringe of sedative - William again slips into unconsciousness.

MONTAGE

23

- William wakes up, his wrists and legs now restrained.

- Blood is drawn.

- He passes through an MRI machine.

- He has an X-ray taken of his arm - the X-ray reveals a series of pins in his arm.

INT. HOSPITAL ROOM - DAY

24

William sits in his bed, still restrained, staring out of the window. Doctor West walks in, carrying a tablet computer, and knocks on the door.

DOCTOR WEST

Hello, William. I'm pleased to let you know that your tests all came back looking good. Now let's look at-

WILLIAM

Why won't you let me see my wife?

Doctor West pulls up a chair beside the bed and loosens the restraint on William's right hand.

DOCTOR WEST

I'd like to show you something.

Doctor West hands William a tablet computer and checks his watch. On the screen is an internet headline that reads:

"ERUDITE MOGUL IN CAR CRASH OUTSIDE OF LA."

WILLIAM

I know this happened. I was there.

DOCTOR WEST

Do you remember when I told you that we guessed you were in an automobile accident?

WILLIAM

Yes.

DOCTOR WEST

Well, we weren't sure because you were brought in by an off-duty LA county sheriff. The sheriff was out hiking at night and heard an accident. He searched the area and found you - but no car.

WILLIAM

That doesn't make any sense. The report you just handed me said I was in a car crash.

DOCTOR WEST

We did treat William Remus, CEO of Erudite Software in our ER. He arrived in an ambulance after he flipped his car outside of town. You were brought in the same night, but you didn't have any ID on you.

WILLIAM

What are you talking about? My phone, my wallet...

DOCTOR WEST

Head trauma can do strange things to a person. It's likely that you were partially awake when you were brought in and overheard the attending doctors in the ER talking about bringing in William Remus. You were in shock, and your brain 'copied' that information into your memory.

WILLIAM

No - I can tell you my children's birthday's, my wife's favorite color,

anything you -

DOCTOR WEST

All of that is available online. You probably learned it a long time ago, and that just helped feed the false memory.

WILLIAM

How can that be? I've been here six months - didn't my wife, Skylar Remus, come to look for me?

Doctor West takes the tablet computer back and hits a few buttons before handing it back to William with a paused video on the screen.

DOCTOR WEST

William, this was a press conference from three days ago. Just watch.

It is a press conference, with the Erudite Software logo on the podium. Clarence stands at the podium.

WILLIAM

Clarence Vasil. CFO of Erudite, and my friend.

DOCTOR WEST

Just watch.

CLARENCE

...been a time of transition here at Erudite, and we are all looking forward to what the future holds for the company. Even though more transitions are to come, we are moving forward with our latest line of smart phone software and approaching the launch of GRUV, our security suite.

WILLIAM

Did we finally get it working? They better not have messed it-

DOCTOR WEST

Wait a minute.

CLARENCE

But after a long time of rest, we're pleased to welcome back Erudite's



heart, soul, and CEO, William Remus.

There is applause on the screen as the media cuts to an image of an exact double of William, the OTHER WILLIAM.

William stares in disbelief.

Skylar stands next to him, holding his hand. The Other William step leans over to Skylar, giving her a peck on the cheek, exchanging a quick word, then a full kiss on the mouth, drawing whistles and "whoa whoa" from the audience. The Other William steps up to the podium with more than enough charm.

OTHER WILLIAM

Thank you, thank you all! It's amazing what six months of physical therapy and reconstructive surgery can do for a man, isn't it? (laughter from the crowd). But beyond physical fixes, there are some family fixes that are long overdue. Soon I'll be transitioning away from the CEO position for -

Doctor West reaches over and pauses the video. William sits, completely stunned.

DOCTOR WEST

That is William Remus. You even kind of look like him. (beat) I know this is a lot to take in. We have a psychologist on staff that will be in to see you in a few minutes to see how you're doing. In the mean time, is there anything you need?

William shakes his head slowly. Doctor West hands him the call button, then quietly walks out of the door.

William sits, staring at the paused video. William unpauses it, and stares - buzzing fills his ears as the Other William continues to talk. The Other William reaches out and takes Skylar's hand, then continues his muffled talking to the microphones. The screen shifts to a shot of Junior and Keri, who wave at the camera, and then it shows a closeup of the Other William.

William's touches the screen, pausing the video - and his fingers linger on the faces of his children. His eyes narrow.

## WILLIAM

I need to get my family back.

Despite only having one hand untied, William begins typing on the tablet - only to discover that other videos and services are blocked, disabled to prevent unsafe searches by unapproved users.

William smirks. He begins drawing his fingers over the tablet like a conductor at a symphony, and the tablet starts playing his tune - unlocking it and drawing out pages of information about the Other William.

News reports of the crash.

Pictures of the totaled car and William in a hospital bed surrounded by Skylar and the children.

One small report about an unidentified person in a coma brought to Cedar Sinai

Analysis of the impact of the Other William's crash on the stock prices of Erudite.

Rumor reports of the Other William not being able to program - and the impact of that change on Erudite's policies.

William's eyes dart back and forth across page after page of information, pictures, and analysis.

Paparazzi pictures of the Other William in physical therapy - then out on dates with a smiling Skylar.

Pictures of the Other William and Skylar at Keri's piano recital.

The Other William playing catch with Junior.

William's eyes continue to rapidly scan left and right, left and right, left and -

Knock Knock.

INT. HOSPITAL ROOM - LATER THAT DAY

25

William snaps out of his research haze and sees a DR. VICTORIA JACOBS, the psychologist, knocking on the door frame. She is young for her degree, but she has an openness to her that invites others to relax when she is around.

VICTORIA  
May I come in?

William draws a quick pattern on the tablet, and instantly it returns to the still image of the press conference with the Other William at the podium.

WILLIAM  
Sure.

She crosses to him, hand outstretched in greeting.

VICTORIA  
I'm Doctor Jacobs, the-

WILLIAM  
The shrink, right?

VICTORIA  
Would you feel better if you call me  
Victoria?

William looks down, spinning the tablet in his free hand.

WILLIAM  
Look, Doctor, I don't know what they  
told you, but there's been a massive  
misunderstanding. I -

VICTORIA  
Do you feel up for a walk?

WILLIAM  
What?

VICTORIA  
A walk. You've been cooped up for  
days. Do you feel strong enough for a  
short walk for some coffee?

INT. HOSPITAL HALLWAY - DAY

26

Victoria and William walk slowly down the hospital corridor. William holds onto an IV tree and monitor; partly to take it with him and partly to support himself.

WILLIAM  
I'm kind of surprised that I can walk  
this well - leg atrophy and all.

VICTORIA

We are part of a program that uses electrical pulses to help prevent muscle atrophy for coma patients.

WILLIAM

That seems a little...

William breaks off - Deacon and Chapel stand down the corridor by the nurses station, talking to the serious looking CHARGE NURSE. They still sport sharp, dark suits, and an intensity even from the end of the hallway.

WILLIAM

...strange. Is it long term patients or short term?

VICTORIA

Long term, if the coma persists. Short term is not as physically deleterious, but it's important to keep an eye on everyone.

INT. HOSPITAL CAFETERIA - DAY

27

William and Victoria wait in line next to a young, bored BARISTA.

VICTORIA

Large with two sugars and cream please. William?

William looks at the sign - then his eyes drift to an "EXIT" sign in the back of the kitchen.

WILLIAM

Oh - large black, please. Or did coffee change in the last six months?

The Barista snorts back a laugh, then moves to make the coffee. William and Victoria move towards the pickup area.

VICTORIA

No, coffee is still coffee - and take it easy on that, you haven't had any in six months - but the transporter to the moon is new.

WILLIAM

That's a mean thing to say to Rip Van Winkle. (beat) You are kidding, right?

Victoria picks up the coffees, handing one to William and walking towards a table to take a seat.

VICTORIA

I don't know - am I? What do you have to go on besides my word?

WILLIAM

Not much - only what I already knew and what I can discover in the mean time.

VICTORIA

And if one of those is wrong? Wrong input makes for wrong output, doesn't it? Garbage in, garbage out, right?

WILLIAM

I get what you're poking around at - let's cut the chit chat, ok? I know who I am.

VICTORIA

But what if you're wrong?

WILLIAM

If I'm wrong, then I'm a mental patient that doesn't seem to have any family or friends that care enough to find him. But will you objectively examine this: what if I'm right?

VICTORIA

Ok - what if you are right? Then what?

WILLIAM

Then someone else is living my life.

VICTORIA

Why? What would be the point?

WILLIAM

Um...I'm rich? I own one of the largest multinationals in the world. I'm on the cover of tech magazines everywhere. People recognize me in the streets.

VICTORIA

Then wouldn't that make filling your shoes more difficult?

This makes William pause and think.

WILLIAM

The...replacement is rumored to not be able to program. Let me call Skylar or Clarence at Erudite. I'll talk to them and convince them that that... replacement is someone else.

VICTORIA

Ok, let's see.

SINT. HOSPITAL HALLWAY - DAY

28

William and Victoria walk back towards William's room.

WILLIAM

Is there anything I can do to convince you that I know who I am?

VICTORIA

Why do you need me to believe you so badly?

WILLIAM

I just need someone to believe me.

William sees Chapel walk out of a room and turns in the same direction that William and Victoria are going. William follows the man with his eyes until William and Victoria turn into his room.

VICTORIA

Ok, let's try calling Skylar. Do you know her number?

EXT. BASEBALL FIELD - DAY

29

Skylar sits in the stands of a baseball field, surrounded by other parents, some cheering, some recording with video cameras. Her phone rings in her pocket and she pulls it out, looking at the number, then hitting accept.

SKYLAR

Hello?

INTERCUT WITH:

INT. HOSPITAL ROOM - DAY

30

William and Victoria have the room phone pulled over to the

bed as they speak into the speaker phone.

VICTORIA  
Is this Skylar Remus?

SKYLAR  
Yes, it is. Who am I speaking to?

VICTORIA  
My name is Doctor Victoria Jacobs, I'm  
a psychologist at Cedar-Sinai. Do you  
have a moment to talk?

SKYLAR  
I'm sorry, this isn't a good time - if  
you'd like to discuss a donation  
please contact my secretary at-

WILLIAM  
Skylar! It's Will.

SKYLAR  
I'm sorry - what was that?

Chapel walks past the door to the room, then stops, listening  
intently.

WILLIAM  
It's William. Your husband.  
I was in an accident and I just spent  
six months a coma.

SKYLAR  
What?

WILLIAM  
This is William. I was in a wreck,  
then a coma. But I just woke up, and  
no one believes me that I'm really-

SKYLAR  
I don't know who this is, but it isn't  
funny. William is here with me. Don't  
ever call this number again.

EXT. BASEBALL FIELD - DAY

31

Skylar angrily ends the call and stuffs the phone back into  
her pocket.

OTHER WILLIAM

Who was that?

Skylar looks to her right - the Other William is sitting next to her, eating a bag of peanuts.

SKYLAR

Someone that said that they're you and just woke up from a coma.

OTHER WILLIAM

Wow - that's...odd.

SKYLAR

Crazy is what I'd call it.

Skylar takes the Other William's hand, then cheers as Junior steps up to the plate, waving to them.

Other William pulls out a cell phone and starts typing out a text message.

INT. HOSPITAL ROOM - DAY

32

William slumps back on his chair.

VICTORIA

Ok. How do you feel about that?

WILLIAM

I don't...

William looks up, and sees Chapel standing in the doorway. Chapel grins, nods, and then walks away.

WILLIAM

Clarence. Let me call Clarence.

VICTORIA

Ok - what's the number?

William grabs the phone and dials.

INT. CLARENCE'S OFFICE - DAY

33

Clarence sits at his desk, typing on his computer. His phone chirps, and Clarence pulls his phone out of his jacket pocket.

CLARENCE

This is Clarence Vasil, how can I help



you?

INTERCUT WITH:

VICTORIA

This is Doctor Victoria-

WILLIAM

Zoe's is your favorite restaurant,  
isn't it?

CLARENCE

I'm sorry - what?

WILLIAM

Zoe's is your favorite? The apple pie,  
right?

CLARENCE

Who is this?

WILLIAM

GRUV still isn't ready, is it?

CLARENCE

Look, I don't know what tech blog  
you're with, but this is a private  
number. If you call it again-

WILLIAM

When GRUV was announced six months  
ago, it was barely alpha ready. The  
board called a meeting the morning  
after the announcement, but you got a  
call that told you to postpone the  
meeting until Monday. Is that right?

CLARENCE

Who is this?

WILLIAM

Is the information about the meeting  
being postponed correct?

CLARENCE

Yes, it is. Will? Where are you  
calling from?

Victoria stares in amazement at William.

WILLIAM

I'm at Cedar-Sinai. Look, this is going to sound crazy, but-

CLARENCE

Are you ok? Did you have a relapse? Another accident?

WILLIAM

What? No, you've just got to listen. I need your help.

CLARENCE

Of course, Will. Anything. Do you want me to send a car? Do I need to call Skylar?

WILLIAM

No, she's...

Nurses and Doctors run past William's room. Through the wall behind William come disembodied voices.

- "When were his last vitals taken?"
- "I've lost the pulse"

CLARENCE

Will, what's going on?

WILLIAM

Can we meet somewhere? I need to talk to you.

VICTORIA

You're not cleared to leave the hospital yet.

- "Get a Crash Cart"
- "Clear!"

WILLIAM

Can you come here? To Cedar-Sinai?

CLARENCE

I can't come today but I can come tomorrow.

Victoria nods her head.

WILLIAM  
That'll work. I'm in room 703.

CLARENCE  
Got it - 703. I'll be there first  
thing in the morning.

INT. CLARENCE'S OFFICE - DAY

34

Clarence hangs up his cell phone, returning it to his pocket.  
His desk phone rings - the caller ID reads "W. Remus".

INT. HOSPITAL ROOM - DAY

35

Victoria stares at William, shaking her head.

VICTORIA  
How did you know that about the  
conversation?

WILLIAM  
I was the one who postponed the  
meeting. It'll make sense tomorrow.

William lays back down in his bed.

VICTORIA  
If it's ok with you, I'd like to be at  
that meeting.

WILLIAM  
Sure - I'm just going to lay down for  
a...

Doctor West walk past the doorway of William's room - behind  
him rolls a bed, with a sheet covering the occupant.

DOCTOR WEST  
...exact time of death was 1704. He  
was in a coma, but stable. Could be a  
blood clot that...

William stares out - and Chapel and Deacon walks past the  
room, looking in again with sideways glances.

WILLIAM  
Yeah...I think I'll turn in early  
tonight, if that's ok.

VICTORIA  
If you need anything, just let me

know, ok?

William smiles and nods as Victoria walks out.

FADE TO:

INT. HOSPITAL HALLWAY - NIGHT

36

Dim lights line the hallway at night, casting forlorn shadows across the distances between rooms.

At the nurses station, two NURSES chat quietly and look over paperwork.

The elevator dings and the doors slide open. A mop bucket is slowly pushed into the hallway and past the nurses station.

Deacon, dressed as an orderly and pushing the mop bucket, smiles politely at the nurses - a smile that vanishes as soon as he walks past the station.

Deacon walks towards the door to William's room and stops, slowly scanning the room.

A bundled up body, covered in blankets. The beep beep of a heart monitor.

Deacon silently rests the mop against the wall next to William's door.

INT. HOSPITAL ROOM - NIGHT

37

A syringe full of a clear liquid comes out of Deacon's pocket. Deacon quietly pulls off the plastic cap.

Deacon slips the syringe into the IV line. A clear liquid flows into the line as Deacon thumbs the plunger.

Deacon slides the plastic cap back onto the syringe and pockets it. He quietly whistles "In the Hall of the Mountain King" as he steps away from the bed.

INT. HOSPITAL HALLWAY - DAY

38

Deacon steps back into the hallway, quietly resuming his janitorial cover.

INT. HOSPITAL ROOM - NIGHT

39

William stands up lying underneath the bed. He walks around the bed, looking at a fine fake body - no one ever laid out

sheets in such a convincing way before.

The IV line, which is detached from William's arm, leaks a clear fluid onto the mattress.

William steals around towards the door, quietly pulling the monitor tree with him. He leans out enough to see Deacon mopping the floor - but Deacon stops, looks at his watch, then looks back towards William's room.

William flattens himself against wall.

Footfalls from the corridor. Step. Step.

William almost doesn't breath, eyes scanning as he thinks rapidly.

Step. Step. Right outside the door.

William yanks his heart monitor off of his chest.

Alarms sounds from the monitor tree.

INT. HOSPITAL HALLWAY - NIGHT

40

Nurses come running - just in time to see Deacon outside of William's room.

NURSE

Hey! Clear the hallway!

Deacon continues pushing the mop down the hall as the two Nurses come running.

INT. HOSPITAL ROOM - NIGHT

41

William hastily rips off the rest of the monitor leads and pushes the monitor tree back towards the bed. He ducks into the restroom and turns off the lights.

The nurses rush in, and William darts out of the room before they even make it to the bed.

INT. HOSPITAL HALLWAY - NIGHT

42

William quietly moves towards the elevator, away from the mopping Deacon. His footsteps are covered by the sounds of the nurses until:

NURSE

What the hell?

Deacon turns around and locks eyes with William. William turns and sprints towards the elevators as fast as he can.

Deacon pulls a gun with a long silencer out from a holster tucked inside his pants.

Deacon walks after William. He levels the gun at Williams back - a playground shot at this range.

A Nurse runs out of William's room, looking left and running into Deacon, who is walking to her right.

Sparks fly off of the elevator door as William reaches it, slams on the "DOWN" button, and hears the quick sound of an elevator ready to accept him.

William moves into the elevator, ducking around the side to hit a button, but leaning out to examine the corridor.

Deacon points the gun at the Nurse's head.

THWIP. THWIP.

Deacon turns the gun into William's room.

THWIP. THWIP.

The gun whips towards the elevator.

William ducks back behind the closing doors as TWING TWING and sparks fly from the back of the elevator.

INT. HOSPITAL CAFETERIA - NIGHT

43

William falls out of the elevator next to the cafeteria. He rushes towards the coffee bar and half-leaps half-falls over the darkened counter. He crashes through the door marked "EXIT".

INT. HOSPITAL MAINTENANCE HALLWAY - NIGHT

44

William crashes into a long, dimly lit hallway. The off-white walls seem infinite as he shuffles along.

His legs start to give out - William catches himself against the wall as the sudden exertion catches up to him, leaving him heaving for breath.

He scans the hallway, orienting himself and examining the scan signs posted at a few doors.

"Lower Garage Parking -->"

"Locker Room"

"Laundry"

"Helping Hands Storage"

"Security <--"

William freezes as he reads the last sign, then ducks into the door marked "Helping Hands Storage"

INT. HOSPITAL GARAGE - DAY

45

Victoria pulls up to the garage gate in her four-door hybrid car. She holds her phone in her hand, rolls down the window and extends a small passcard to a reader - the gate swings up, and Victoria returns her attention to her phone as she accelerates slowly through the garage levels.

Several levels pass by before Victoria sees her destination: an isolated space next to the elevators with the name "Victoria Jacobs, Psy.D".

She pulls into the spot, still focused on her phone. She grabs a paper coffee cup and kills her car, opening the door to her car and standing up.

A dark, hooded figure lurches towards her from the direction of the elevators and grabs her phone, spilling her coffee and pushing her back into the car before opening the back door and sitting in behind her.

INT. VICTORIA'S CAR - DAY

46

Victoria sits in stunned silence for a moment.

VICTORIA

I've got money. You can take my purse  
and -

WILLIAM

Just drive.

Victoria adjusts the rear view mirror to see William sitting in the back seat. He is wearing blue scrub pants and a dark grey hoodie with the "Cedar Sinai Helping Hands" logo on the chest. He rapidly types on her phone. Victoria relaxes - a little.

VICTORIA  
 Outfit looks good on you.

WILLIAM  
 I said drive.

VICTORIA  
 How did you find me?

William pauses, looking up at her with an expression of, "I thought you were smarter than that". Victoria looks at him, then glances forward - to her name written on the wall in front of her.

VICTORIA  
 Right - sorry, you just startled me a little bit. Let's go back in and-

WILLIAM  
 I don't like repeating myself - drive, or I'm going to throw you out.

VICTORIA  
 We won't get very far. Security at the gate will stop us before -

William stops typing and locks eyes with her.

WILLIAM  
 There's no guard at the gate, it's an automatic system. I know - it's an Erudite design. I need to get out of here now, so you can either come with me or I can kick you out here and you can hope to reach the security station on the second floor before I leave the garage - but I doubt you'll make it since all of the elevators that reach this level have been temporarily programmed to ignore buttons pushed on this level. So what's it going to be? In or out?

Victoria scans his face. She slowly backs out of the space and begins driving to the ground level.

A William returns his attention to Victoria's phone - images of the Other William flash across the screen: news articles about the wreck, stocks dropping at Erudite, and the Other William's positive impact when he returned to the company.



VICTORIA

Where to first?

WILLIAM

As you pointed out, while this fashionable ensemble is better than a hospital gown, it is not exactly inconspicuous. I need clothes.

VICTORIA

Ok. How do you plan on getting them without any money?

WILLIAM

There's a Goodwill off West Hollywood - head there. I am going to use a bit of your money, but I'll pay you back as soon as I can.

They exit the garage through an automatic gate - William lowers himself in the back seat a bit.

VICTORIA

Did you really program the elevators to ignore the lower level?

WILLIAM

I don't know - did I? What do you have to go on besides my word?

VICTORIA

Why are we leaving the hospital? Wouldn't it be better to wait and-

WILLIAM

Your calendar doesn't show an appointment until ten today. Why were you pulling in before eight?

VICTORIA

Thanks for the invasion of privacy and doctor-patient privilege. I got called to an early emergency meeting this morning - we all did. I don't know what it was going to be about-

WILLIAM

Someone tried to kill me. They killed two nurses instead.

Victoria gapes at him for a few beats.

VICTORIA

William, it is very easy for paranoid delusions to develop when you think that -

WILLIAM

It's not a delusion. It was gunfire - after the same guy tried to poison me with a shot in my IV line.

VICTORIA

You didn't have an IV line.

WILLIAM

He didn't know that. But he found out.

VICTORIA

Look, we need to go back and -

A ringtone sounds throughout the car - a blue tooth system built into the car. Victoria looks at the dash console and sees, "Cole".

WILLIAM

Who is-

VICTORIA

(ignoring William)

Hello - Cole what's up?

INTERCUT WITH:

INT. HOSPITAL HALLWAY - DAY

47

COLE, a young doctor in scrubs and a lab coat, talks on his phone while a large group of doctors, nurses, and policemen gather, talking, crying, and hugging.

COLE

Vicky, where are you? You missed the staff call.

VICTORIA

I had something come up. Look, I don't know if-

COLE

Two nurses were shot last night.

Victoria in the mirror. William locks eyes with her for a beat, then returns to the phone.

VICTORIA

Who...who where they?

COLE

Honestly, I don't think we know them - they were night shift, but still...

VICTORIA

How is everyone holding up?

COLE

Not good - but it's weird. They were the only ones shot, and they were outside of that coma patient's room - you know, the long term guy that woke up yesterday?

Victoria glances back at William.

VICTORIA

Yeah, I know him.

COLE

He's gone. No trace of him. The police checked out the security tapes, but they were all erased.

Victoria looks at William.

VICTORIA

Weird. What are they doing about it?

COLE

The police think he might have something to do with it and want to start a manhunt for him, but they can't put his face on TV - he looks way too much like William Remus and Erudite's lawyers already contacted the police and the hospital about not going public. Look, when are you coming in? A lot of people could use someone to talk to.

VICTORIA

I don't know if I'm going to make it in - I've had some personal things come up that I need to deal with.

COLE

Ok. Are we still on for Friday?

VICTORIA

Let's play that by ear. There's a lot going on right now.

COLE

You're right, you're right. If you need anything, give me a call, ok?

VICTORIA

I will. Bye, Cole.

The phone beeps as the call ends. William looks up, locking eyes with Victoria.

VICTORIA

Ok. First clothes, then what?

EXT. LOS ANGELES COUNTY HIGH SCHOOL FOR THE ARTS PARKING LOT 48  
- DAY

Victoria's car pulls past a sign that says, "Los Angeles County High School for the Arts." (LACHSA)

INT. LACHSA AUDITORIUM - DAY 49

Moonlight Sonata on a piano.

A door opens at the back of the auditorium. Daylight streams into the blackness, and two silhouettes - William and Victoria - quickly walk in and take a seat at the back of the room.

Keri sits at the single piano on the stage, bathed in warm stage lights. She is fully engaged in the music; her eyes closed and her entire body gently swaying to the music.

Victoria sits quietly next to William, now dressed in old jeans, a t-shirt and another hoodie, and tennis shoes - like what you'd find at a Goodwill. They listen to the music - William cannot take his eyes off of Keri.

VICTORIA

Who is she?

WILLIAM

My daughter, Keri.

VICTORIA

She's beautiful.

WILLIAM  
Yeah...and I don't know if I really  
realized how beautiful.

VICTORIA  
Are you going to talk to her?

William contemplates that for a few moments.

WILLIAM  
Not...yet. It might confuse her.

VICTORIA  
Then why did you want to come here,  
William?

WILLIAM  
To remind me who I'm doing all this  
for. C'mon, let's go.

VICTORIA  
Where to now?

WILLIAM  
11:30 on a Tuesday. LA Fitness.

EXT. LA STREET - DAY

50

William and Victoria sit in her car outside of an LA Fitness. They watch the parade of super-fit people travel in and out of the building until William spots Skylar walking out of they gym dressed in workout clothes and holding a duffle bag.

WILLIAM  
There she is. Like clockwork.

VICTORIA  
So are you going to talk to her now?

WILLIAM  
Funny thing about Sky - after her  
workout, she always goes for coffee.

INT. COFFEE BAR - DAY

51

William walks into the coffee bar, followed closely by Victoria. Skylar stands at the bar, taking a paper cup from a Barista and walking over to a table. She pulls out her phone as she sits down.

William approaches her slowly.

WILLIAM

Sky?

Skylar turns to him, a smile breaking on her face when she sees him.

SKYLAR

Hey Will, I thought you had meetings all day.

William sits across from her, suddenly at a loss for words.

WILLIAM

Sky, I...

Victoria sits down next to them. Skylar scans William and then Victoria with a critical look.

SKYLAR

Will, what are you wearing, and...who is your friend?

William still has no words. In the awkward silence, Victoria extends a hand.

VICTORIA

Hi, I'm Victoria. It's nice to meet you Mrs. Remus.

WILLIAM

Sky, it's been...it's good to see you.

SKYLAR

Yes, it's good to see you, too...since last night. William, what's going on? Are you feeling ok?

WILLIAM

How's Keri? And Junior?

SKYLAR

They're fine. Will, you're starting to worry-

Skylar's phone buzzes. She looks at the screen with confusion, then looks up at William as she answers.

SKYLAR

Hello?

William sits back in his chair, rubbing his hands together.

Skylar looks back and forth between Victoria and William.

SKYLAR

Yes, about four. I'll see you then.

Skylar ends the call, then picks up her gym bag and coffee.

SKYLAR

I don't know who you are or how you found me, but if I see you again - either of you - I'm calling the police. This obsession is sick - even having surgery so you look like my William.

Skylar stands up and storms out. William charges after her, followed shortly by Victoria.

EXT. OUTSIDE COFFEE SHOT - DAY

52

Skylar stalks towards her car parked down the street.

William runs out of the coffee bar, scanning for Skylar. He sees her and races after her.

SKYLAR

Get away from me!

WILLIAM

Our first anniversary, we didn't have anything. So I found a candle. We had ramen noodles cooked in a coffee pot in that little garage apartment we rented at the time. Do you remember?

Skylar stops, not looking at William.

SKYLAR

I remember that that story was in the first book my husband - William - wrote. This is sick. I'm calling the police.

Skylar pulls out her phone and begins dialing 911. As William talks, she starts to remember.

WILLIAM

But what the book doesn't say is that after dinner, we made love, then I told you that I'd keep that candle to always remember where we started. I

carved our initials into it, and we still have it.

Skylar stares at William for a beat.

SKYLAR

The book also doesn't say that William stayed up late that night working on the first Erudite operating system because it was more important to him than staying with me. That doesn't happen any more. I'll take my William now over that William any day, now good bye!

Skylar walks away, leaving William and Victoria standing frozen. William turns around, helpless - until he spots Deacon and Chapel, in dark suits and sunglasses, sitting at the outside seating of the coffee bar.

Chapel raises a cup toward William as if offering a toast. Deacon stands up, buttoning his suit and walking towards William and Victoria.

WILLIAM

We've got to go. Now.

VICTORIA

What about Skylar? She's -

WILLIAM

Now!

William grabs Victoria's arm, leading her into a alley. He pauses long enough to see Skylar get into her car and drive away - right as Deacon rounds the corner of the alley, following them at a steady pace and in stoic silence.

WILLIAM

Run.

EXT ALLEY - DAY

53

William and Victoria sprint down the alley. William glances back and sees Deacon pull a gun out of his jacket.

THWIP.

THWIP THWIP.

William cries out as a bullet grazes his right shoulder. He



spins, falling left and knocking over Victoria.

CLANG-CLANG.

William looks up - two bullets just ricocheted off of a dumpster. He grabs Victoria and rolls behind the cover - and sees Deacon start to jog towards them through the lifted legs of the dumpster.

William gets on his knees, looking around. Victoria is stunned by the impact with the ground, and blood drips from a cut above her eye.

There's a graffiti-covered door to their right. William pulls himself into a crouch, and throws his shoulder at the door - it gives way with a CRUNCH.

William turns and snatches Victoria up, pulling into...

INT. ABANDONED DEPARTMENT STORE - DAY.

54

William and Victoria plunge into blinding darkness, almost immediately running into empty clothing racks.

They push forward and shapes slowly emerge from the darkness - a large space; silhouettes of people are abandoned mannequins; a billowing apparition is one of a scattering of dresses that hang on the mostly empty racks; storefront windows almost blacked out by posters and spray paint reveal the passing shadows of pedestrians just on the other side of the windows.

William and Victoria scan the space - Victoria points to a jewelry counter.

They race towards it quickly and quietly - the lack of glass looks forlorn and years of dust kick up as they crouch behind it, shaking from fear and exertion.

William puts a finger to his lips - "Silence". They both slow their breathing as best as they can. William points up, over the counter, and he slowly rises to steal a look.

Deacon is standing in the door, black as the Grim Reaper with daylight streaming in behind him. His head swivels back and forth - listening.

William inches back down. He looks at Victoria, points at her, and points down - "Stay Here." She shakes her head, but he emphatically does it again. He points at himself, then at a doorway on the opposite wall from Deacon - a broken "Exit"

sign hangs above it.

Victoria nods. William stays crouched as he backs towards the door.

Victoria coughs from the dust.

Deacon snaps his gun towards the sound of the cough, advancing with a quiet grace.

William rolls his eyes at Victoria - she shrugs sheepishly.

William grabs a clothing rack and shoves it hard towards the wall opposite the windows.

The crash has the intended effect. Deacon's shadow points the gun in the direction of the sound - then whips back to where the rolling rack would have started: where William is standing.

WILLIAM

(whispers)

You've got to be kidding me.

William freezes in a crouch. Deacon continues advancing quickly. As he closes in on the side of the jewelry case, he finally spots William.

William stares down the barrel of a silencer.

Deacon cracks a cunning grin.

CRACK!

Victoria swings a metal bar up, hitting Deacon's outstretched gun arm with surprising strength. The gun flies into a high arc. It lands next to the front window of the

DEACON

Damn it!

Deacon cradles his arm, then look at Victoria - she looks pleasantly surprised that it worked out so well.

With a practiced move demonstrating years of fighting experience, Deacon cocks his left leg up and shoots it towards Victoria in a perfect side kick. Victoria crumples.

WILLIAM

NO!

William charges Deacon, catching him in the middle of his torso with a wild tackle. Deacon buckles and falls backwards - then uses William's own momentum to continue the roll, taking William over his head so Deacon ends up straddling William.

Deacon shakes his gun hand, cradling it with his other hand.

DEACON

You've made this...frustratingly difficult.

Like a viper, Deacon grabs William's neck with his good hand and squeezes. William fumbles at the vice-like grip, but nothing he does loosens the pressure.

As William's vision narrows, he suddenly grabs Deacon's injured hand. Deacon screams and William bucks his legs hard - it's just enough to dislodge the attacker and throw him into a nearby clothing rack, which collapses as Deacon rolls into it.

William coughs, scrambling to his feet and searching for Victoria - who is just now crawling out from behind the counter.

William grabs her shoulders, pulling her up - and towards the front window and the fallen gun. They stumble forward, and William picks up a metal bar from the floor.

They reach the window and look back and forth - the gun is about ten feet to their right - with Deacon standing another ten feet beyond the gun, flexing his injured hand enough to show that no permanent damage was done.

William puts Victoria behind him and raises the bar.

WILLIAM

Who are you? Why are you doing this?

DEACON

Does it matter? You'll be dead in a minute anyway.

WILLIAM

Does it - it's my life! What did you do!?!

DEACON

I didn't do anything.

WILLIAM

Who is that guy living with life!?!

DEACON

Who exactly do you think you are?

WILLIAM

I'm William Remus, CEO of Erudite Software. I -

DEACON

William Remus is at a board meeting right now, isn't he? Does this look like a boardroom to you? But like I said, it doesn't matter to you.

WILLIAM

What if I get to the gun first?

Deacon snorts derisively.

WILLIAM

What's so funny?

DEACON

You think that's my only gun.

Deacon reaches back under his jacket. As metal glints off the emerging barrel, William swings the metal bar hard.

CRASH!

The glass window shatters, blinding the three of them - and revealing them to the pedestrians on the street.

Pedestrians shout and curse in surprise as the glass falls away, revealing the three people standing in the old store.

A few cell phones come out and start recording William and Victoria.

Deacon immediately retreats into darkness, concealing the second gun by his side away from the pedestrians. William and Victoria blink to clear their vision.

Watching Deacon, William takes Victoria's shoulders and leads her to step out of the broken window...

EXT. STOREFRONT STREET - DAY

55

... and into the street, where cell phone videos still roll.

William scans for an exit - a subway entrance. Still watching for Deacon and guiding Victoria by the shoulders, he backs towards the subway.

INT. ABANDONED DEPARTMENT STORE - DAY.

56

Concealed in the darkness, Deacons watches them disappear into the subway, then pulls out a phone and thumbs a button.

DEACON

We've got a problem.

INT. VICTORIA'S LIVING ROOM - NIGHT

57

The apartments demonstrates a clean and well-ordered life. A nice sofa sits opposite a flat-panel television on the wall, surrounded by floor to ceiling shelves full of books: medical journals, psychology books, classical and modern fiction novels. The front door faces a dining room, with a small coat closet door next to the front door. Double glass doors lead to a small patio looking out on the city. Another door leads to a bedroom.

A cable news show buzzes on the television - white noise. William sits on a bar stool next to a counter, staring at nothing. Victoria's phone sits on the counter.

Victoria walks into the room in fresh, comfortable clothes with wet hair and a towel over her shoulder. She carries a small first aid kit - rubbing alcohol, bandages, gauze, medical tape - and sets it down the kit next to William.

VICTORIA

I don't have much, but let's take a look at your shoulder.

WILLIAM

It's fine.

VICTORIA

It might get infected. Let me see.

She helps William shrug off his jacket with a groan of pain - dried blood soaks his shirt.

William starts to stiffly shrug off his shirt. Victoria helps, revealing blood and a bullet graze on his shoulder. She looks at the wound, then starts cleaning it with alcohol and tapes on a bandage.

VICTORIA

Thank you.

WILLIAM

For what?

VICTORIA

For saving me today.

WILLIAM

Wasn't much saving involved. You still got kicked.

VICTORIA

But without you, he might have-

William jumps out of the chair and paces around the room.

WILLIAM

Without me? Without me you wouldn't even been in this mess. Without you'd be here, watching TV with that Cole guy or reading a book or...whatever it is you do. Without me my family wouldn't have someone else living with them, convincing them that I'm not...I'm not...

William puts his hands on the back of a sofa and hangs his head in despair. Victoria walks over, takes his hand, and lifts his face.

She leans in and kisses him. William does not respond at first, but after a moment he moves towards her, putting his arms around her waist as she hugs his neck.

She breaks away, her hands reaching towards the bottom of her shirt, starting to pull it up, revealing a bruise on her stomach from Deacon's kick.

DING-DONG.

Victoria spins towards the door - she and William freeze.

WILLIAM

Are you...are you expecting someone?

DING-DONG.

VICTORIA

No.

William walks around the room and picks up a heavy book from the shelf. Victoria gives him a condescending look, then opens a closet door and hands him a baseball bat. William shrugs, then moves near the door, staying out of sight.

INT. VICTORIA'S ENTRY WAY - NIGHT

58

Victoria moves to the door and peers cautiously through the peep hole. She breaths a sigh of relief and opens the door. Cole stands there, about to push the doorbell again.

COLE

Vicky! Where've you been? I called you like a dozen times.

VICTORIA

Hi Cole. I'm...my phone's been acting up recently. It's really been out of my control.

COLE

Ok, but where were you today? You didn't come to the hospital and no one heard from you.

VICTORIA

I've just been feeling a little under the weather. Took a day off.

William relaxes, walking quietly back to the couch.

COLE

Without calling? That's not like you.

VICTORIA

It was just a really bad day, ok? I might take tomorrow off, too, we'll see.

COLE

The police were asking for you. They know you talked to that crazy John Doe coma patient that disappeared. They think he might have killed those nurses, but they just don't know where he would have gotten a gun. You haven't seen him, have you?

VICTORIA

He's- no, of course I haven't seen him. I've been here all day.

COLE

Can I just come in? It'll be a lot easier if we just-

Cole starts to move into the apartment, putting his hand on Victoria's stomach. She gasps as he makes contact with the bruise.

COLE

Are you - Vicky, what is that?

VICTORIA

It's- I fell this morning, ok? That's part of why I didn't come in.

COLE

You need to get checked out. I'm taking you to the-

VICTORIA

Cole, no. I'm fine, I just need to rest a bit - I'll be back in a few days.

COLE

Vicky, no. You're going to the-

Cole stops - he spots the first aid kit on the counter.

COLE

(mouthing)

Is he here?

VICTORIA

Cole, you need to leave, ok? I'm really not in the mood right now.

Cole looks at her for a few beats - then shoves his way past her.

VICTORIA

Cole!

INT. VICTORIA'S LIVING ROOM - NIGHT

59

Cole leaps around the corner. No one is there and the news is still on. Victoria breathes in relief.

VICTORIA

Are you satisfied now? Because you're really starting to piss me off.



Cole walks around the room, peering behind the couch. He dashes to the patio doors, swinging them open and stepping out - nothing.

INT. VICTORIA'S BEDROOM - NIGHT

60

Cole darts into the bedroom - empty. He looks under the bed, then opens the closet - nothing.

VICTORIA  
Cole, get out of here.

COLE  
Nothing I haven't seen before.

VICTORIA  
But not now. Get out of my apartment!

Cole's eyes dart to the bathroom.

VICTORIA  
Cole, don't you dare. You-

Cole rushes to the bathroom and yanks open the door - a simple bathroom, toilet, tub, shower curtain, and sink.

Cole shuts the door.

VICTORIA  
Satisfied?

Victoria starts pushing Cole out of the bedroom towards the front door.

COLE  
Vicky, that guy's crazy. If you see him, please, call the police. There's no telling what he's going to do.

INT. VICTORIA'S LIVING ROOM - NIGHT

61

Victoria pushes Cole through the living room and out...

INT. VICTORIA'S ENTRY WAY - NIGHT

62

...of the front door.

COLE  
I'm just concerned for your safe-

Victoria slams the door. She breathes a sigh of relief and

turns back towards the living room.

INT. VICTORIA'S LIVING ROOM - NIGHT

63

William is sitting on the sofa, staring at the television.  
The baseball bat is still in his lap.

Victoria flinches in surprise.

WILLIAM

By the way, Cole called a few times  
while you were in the shower. There  
might be a voice-mail.

VICTORIA

He looked all over.  
Where were you?

As William answers, she sensuously walks towards the sofa.

WILLIAM

In the shower. You should always check  
behind the shower curtain. It's  
important to-

Victoria moves the bat away and straddles his lap. She takes  
his face in her hands and leans in to try and kiss him.

William takes her hands away from his face and gently guides  
her off of him and onto the sofa.

VICTORIA

What is it?

WILLIAM

I'm married.

VICTORIA

But earlier-

WILLIAM

Earlier I was upset. I wasn't thinking  
clearly. I have to focus on getting my  
family back. I can't very well say  
that I'm fighting for my family if I  
don't fight for them all the time -  
even right now with you.

VICTORIA

Don't you want to?

WILLIAM

Of course I want to. You're extremely beautiful, and I'd be lucky to be with you, but I -

Victoria leans in suddenly and kisses him. William closes his eyes, but does not move. After a moment, she backs away and sits back down.

WILLIAM

I love my wife. I can't say that I love her during the day and then spend the night with you. It's not fair to you, and to Sky it's...I spent years sacrificing my family for Erudite. When there was a conflict, the company won. I thought I could make up for it if our house was big enough and Sky and Keri and Junior had everything that they wanted, and...I didn't realize how much it hurt them until today. The look in Skylar's eyes was...I can't do it any more. I can't neglect my family and expect money to solve all of the problems. Especially now that someone else is pretending to be me. I've got to get them back.

VICTORIA

You're right. Besides, sharing emotionally charged situations with another person can lead to false feelings of closeness. Once the pair is removed from the situation, it becomes clear the feelings have no basis for long-term commitment. There was a study where-

William suddenly reaches for the remote and turns up the television - a celebrity news show is playing several different cell phone videos of their escape through the store window and into the subway while comments are given.

NEWSIE 1 (V.O.)

...not really clear what Erudite CEO William Remus would be doing on the street-

NEWSIE 2 (V.O.)

Dressed like a hobo and leading a bleeding girl out of an abandoned

store?

The view switches to the reporters, hip-looking twenty- and thirty- somethings, standing around an office area, like they're gossiping.

NEWSIE 1

I know. Like Erudite doesn't have enough trouble today. Did their stocks really drop ten points when this video hit social media today?

Newsie 2 grabs a paper.

NEWSIE 2 (V.O.)

Thirteen and a half points. But Erudite Vice-CEO Clarence Vasil had a few words.

A video plays of a news conference where Clarence addresses a few reporters.

CLARENCE

I've seen the video - it's clearly a celebrity impersonator who made some really bad life choices. William Remus was with me in a board meeting this afternoon. Thank you.

William turns off the television.

WILLIAM

Ok, I know what we need to do. Do you have a change of clothes I can borrow?

VICTORIA

Yes, but just a sec.

Victoria goes to the window and peeks through the blinds.

VICTORIA

Damn. Cole is still sitting outside. That means he's watching out for me.

WILLIAM

Or he's already called the cops. Can we get out another way?

VICTORIA

Yeah, there's a fire escape on the other side. I'll grab the clothes,

then we'll see about picking up my car.

INT. CLARENCE'S LIVING ROOM - NIGHT

64

The homes of rich people are either museums or modern high tech: Clarence's house puts high tech homes to shame. Displays and touch panels of various sizes are built into every wall; LED lights shine on lots of polished metal surfaces; large screens showing various pieces of classical art change the displayed piece every few minutes. Very modern chic.

Clarence reclines on his sofa, reading stock reports on a tablet computer and sipping a brandy.

BUZZ - the doorbell.

Clarence gets up and walks to the door. He opens it - the Other William is there, dressed in a similar manner to how William looked on the cell phone videos.

CLARENCE

Will? It's late, what's up?

OTHER WILLIAM

I need to talk, can I come in?

CLARENCE

Of course - make yourself at home.

William walks in. Clarence shakes William's hand and pats his right shoulder.

CLARENCE

Want a drink?

OTHER WILLIAM

Clarence, did you see that video today?

Clarence walks to a wet bar and prepares another brandy.

CLARENCE

Yeah - it was stupid. You've had impersonators before, right?

OTHER WILLIAM

Not like this. This guy thinks he's me.

CLARENCE

Will, we've both had stalkers. It comes with the public face. Security is good - we'll just-

Clarence walks over to the Other William and hands him the drink.

OTHER WILLIAM

No, this guy really wants to take my life. I'm not going to let him do that. My family means too much to me - I'm not going to let him tear down everything I've worked for.

CLARENCE

That's not going to happen. We'll take care of you and Sky and the kids. We just got you back - we're not going to let you get away.

OTHER WILLIAM

I'm going to William Junior's game in the morning. Can you-

CLARENCE

I'll take care of the meetings tomorrow. Don't worry about it - see your family, they deserve it.

OTHER WILLIAM

You're a good friend Clarence. I don't know what I'd do without you.

Clarence and the Other William slam back the drinks. The Other William hands the empty glass to Clarence, and walks out. Clarence shakes his head and deposits the empty glasses on the wet bar.

Clarence picks up his table and walks towards a dimly lit hallway.

INT. CLARENCE'S HALLWAY - NIGHT

65

As Clarence walks in, the hallway lights flick on automatically - motion sensors. He walks down the hallway towards his bedroom.

INT. CLARENCE'S BEDROOM - NIGHT

66

Clarence walks into his bedroom - a large room with more

screens, a California King bed, and three dressers against the wall.

Clarence sets his tablet on one of the dressers and stops - the lights did not turn on. He waves his hand in front of a small sensor on the wall once - twice. Nothing happens.

Clarence pulls out his smartphone - and the lights click on.

William, in a fresh hoodie and jacket, is seated on a chair on the opposite side of the bed, with Victoria's phone in his hand - he has just pushed a button on the phone.

CLARENCE

William - how did you....

He trails off and looks back towards the front of the house as William puts the phone into his pocket.

WILLIAM

Did you see that video today?

CLARENCE

Yes, I did.

WILLIAM

Clarence, it's hard to believe, but there's an imposter. This guy thinks he's me and he's living my life.

Clarence sits cautiously on the foot of the bed.

CLARENCE

You've had impersonators before, right?

WILLIAM

Not like this. I don't know who he is or how he did it, but I've got to protect Sky and the kids.

CLARENCE

What do you think happened?

WILLIAM

I was in a wreck six months ago. But I-

CLARENCE

I know - stocks dropped almost forty percent, and you were in critical

condition until those surgeries-

WILLIAM

I was in a coma for the last six months. I only woke up a couple of days ago and that's when I found out-

CLARENCE

Where you in Cedar-Sinai?

WILLIAM

What? Yes, but I woke up and-

Clarence jumps up from the bed, retreating towards the bedroom door.

CLARENCE

Look, I don't know how you got in, but I've got some cash in a safe. You can take it leave - I won't tell the police you were here. There's no need to kill me.

William puts his hands up in a non-threatening manner, stands up, and walks over to Clarence. William grabs Clarence's arms.

WILLIAM

Clarence, I didn't kill any nurses. Since I woke up, two guys have been hunting me, trying to kill me. They killed those nurses, and I'm pretty sure they killed another coma patient they thought was me.

CLARENCE

Just let me get the money and you can go. I won't tell.

WILLIAM

Clarence, I don't want your money. We founded Erudite together. You were with me when Keri was born - we sat together in the waiting room. I was so nervous, but you just kept talking to me about everything just to keep me occupied. When Junior was born you held Keri while I paced around.

Clarence slowly looks up at William's eyes.



WILLIAM

We've been through three births together - our company and my kids. Now my family isn't safe. I need your help to prove that I am who I say I am.

William lets Clarence go and retreats back to the chair. Clarence sits down on the bed again.

CLARENCE

How? How can I know that you're who you claim to be?

William nods his head and smiles.

WILLIAM

GRUV.

CLARENCE

What?

WILLIAM

GRUV. It's biometric sensitivity can calibrate a multitude of biometric measures to recognize a person despite facial reconstructive surgery. Let's go to Erudite, take the guy who says he's me, and run a comparison. It should be clear.

Clarence looks embarrassed.

WILLIAM

GRUV is working, isn't it?

CLARENCE

Well, we hit a snag after your - William's - whatever, accident. It's still buggy.

WILLIAM

I told you it wasn't ready to be announced, but did the board listen? Of course not, why would they - Hey! How much coding this my double do?

CLARENCE

Really...none. The doctors said it was a side effect of the crash.

WILLIAM

Ok, we'll deal with that later. I'll get GRUV working and prove who I am. Will you help?

CLARENCE

Will- whoever you are, I still don't know if any of this is true. How can I honestly say that I'll help when I don't know if you're lying or not?

WILLIAM

Fair enough. Then I just need to get the other guy to talk. The office would be best, but it'll depend on when-

CLARENCE

William Junior's baseball game tomorrow.

WILLIAM

What?

CLARENCE

He'll be at William Junior's game tomorrow morning. He asked me to-

WILLIAM

Just Junior. No one calls Junior "William Junior".

Clarence nods his head.

CLARENCE

The game's in the morning. William - he'll be there.

FADE TO:

EXT. BASEBALL FIELD PARKING LOT - DAY

67

An upscale junior league baseball field has team pennants waving and a mostly full parking lot. Parents walk towards the stadium with coolers, seats, and printed "Go Team!" signs. The crowd is already cheering on their team.

Victoria's car pulls up and parks.

INT. VICTORIA'S CAR - DAY

68

Victoria puts the car in park as William taps out commands on her phone. From their vantage point they can see the field entrance, concessions, the restrooms, and the underside of the bleachers.

A muffled CRACK and cheers sound in the car as she stops the engine.

VICTORIA

Ok, what's the plan?

WILLIAM

I am going in. You are waiting here.

VICTORIA

I thought we've been over this - I'm here to help.

WILLIAM

And the best help you can be right now is to let me focus on the task at hand and not get distracted by wondering if you're....

William trails off and lets his hands drop into his lap. Victoria looks over at him. She leans over, kisses him on the cheek, and pulls a baseball hat out of a shopping bag and puts it on his head.

VICTORIA

Ok - good luck.

William smiles and steps out of the car.

Victoria watches him walk away.

EXT. BASEBALL FIELD PARKING LOT - DAY

69

William pulls his hoodie up trying to obscure his face and shuffles towards the entrance.

INT. BASEBALL CONCESSIONS HALL - DAY

70

William leans against the wall beneath the bleachers. He has an untouched hotdog in his hands. From his location he is angled just right to look up the stairs to the bleachers and see where the Other William is sitting.

The Other William leans back - Skylar is sitting next to him,

holding is hand.

William sighs, then looks out at the field - through the chain link fence, he sees Junior sitting on the bench. William puts his hand on the fence and stretches his fingers towards his son.

When William looks back up at the Other William, his eyes tighten.

Skylar puts her hand on the Other William's thigh, caressing it and leaning towards him. She whispers something to him, and the Other William laughs, then kisses her.

William's clenches his jaw.

The Other William smiles and says something to Skylar, then gets up and walks towards the stairs.

William puts his head down and moves the hot dog to his mouth. The Other William walks past, and William follows him with his eyes - the Other William walks into the men's restroom.

William drops the hot dog and follows the Other William into the restroom.

INT. BASEBALL MEN'S ROOM - DAY

71

William stops and listens.

Flush.

CRACK.

Cheers.

A stall opens and another middle-aged MAN walks out and exits the restroom without washing his hands.

Eww.

William hears nothing else except the Other William at a urinal.

William reaches back and locks the deadbolt on the door.

The Other William finishes and goes to the sink. He pushes down the plunger on the sink and rinses his hands.

SMACK - William grabs the Other William by the back of the

collar and pushes him into the mirror. William pins him there with an elbow at the back of the Other William's neck.

The Other William begins twisting his head.

OTHER WILLIAM

You can have my wallet, it's in my-

He stops when he is finally able to twist his head and see William's reflection in the mirror - a face that they share.

The Other William starts laughing.

OTHER WILLIAM

Oh, it's you.

William pushes him into the mirror again, and the Other William continues laughing quietly.

WILLIAM

Who are you?

OTHER WILLIAM

Havn't you heard? I'm William Remus.

WILLIAM

How did you get here?

OTHER WILLIAM

Well, my mommy and daddy loved each other very much, and one day a stork-

WILLIAM

Shut up!

OTHER WILLIAM

I'm just answering your question. Maybe you'd better think of better questions.

WILLIAM

You're coming with me. We're going to settle who is the real William.

CRACK.

Cheer!

William turns to the sounds of the game for a second.

The Other William seizes his chance - he braces his arms

against the wall and shoves hard. They both fly across the small bathroom. William hits the far wall with his back, and immediately the Other William slams into him as well.

The Other William drives his elbow into William's stomach, doubling him over. The Other William spins around, pulling William upright before hitting him hard in the stomach twice more.

William holds his stomach and sinks down to the ground. The Other William looms over William's crumpled form. The Other William takes off his jacket and throws it to William.

OTHER WILLIAM

You are such a wimp. This is what's going to happen - I'm going to give you two minutes to go talk to Skylar. Ask her about the last six months. But be back here in two minutes - and remember that I'm sleeping in the same house as Skylar, Keri, and Will Junior.

The Other William looks at his watch. William hesitates.

OTHER WILLIAM

Time's a-wastin'.

William stumbles to his feet, pulling off his hoodie and hat and shrugging into the Other William's jacket as he exits the restroom.

EXT. BASEBALL FIELD BLEACHERS - DAY

72

William collapses into the seat next to Skylar, looking up at the clock on the scoreboard. She glances at him, then does a double take before taking his hand.

SKYLAR

Honey, are you ok?

William smiles weakly.

WILLIAM

Stomach's giving me a little trouble.

SKYLAR

Do you want to go?

WILLIAM

Skylar, listen, since the accident,

how are...am I... are you ok?

Skylar looks at him puzzled.

SKYLAR

Sometimes I think that accident was  
the best thing to happen to us.

William glances at the clock.

WILLIAM

Why? What happened?

SKYLAR

(confused)

You really don't look good. We should  
head home.

WILLIAM

Please - why?

SKYLAR

You're present. You don't go into the  
company as much, and you don't even  
use your office at home. You're  
spending time with the kids, and  
we...we are doing great. What's wrong?  
Why are you asking about this?

William looks at the clock again. Time's almost up.

WILLIAM

I'm sorry - sorry for the way I  
treated you, Keri, Junior, I'm....I'm  
sorry.

William lurches out of the seat.

SKYLAR

William - what's -

William almost jumps down the stairs and stumbles into the  
restroom.

INT. BASEBALL MEN'S ROOM - DAY

73

The Other William is leaning against a sink, looking at his  
watch.

OTHER WILLIAM

I'm impressed. Just in time.

William leans against the wall and groans as he shrugs off the Other William's jacket and puts his hoodie back on.

OTHER WILLIAM

Satisfied? Now I have one more word  
for you -

The Other William walks over to William and puts his hands on wall on either side of William's face.

OTHER WILLIAM

Run.

William stares in disbelief.

OTHER WILLIAM

RUN!

William ducks under the arms and dashes out of the door.

INT. BASEBALL CONCESSIONS HALL - DAY

74

William almost falls out of the restroom, trying to catch his breath from the shock of what just happened.

Motion to William's right catches his attention. Stepping out of the concession line are Deacon and Chapel.

Deacon cracks an insidious grin.

William sprints out of the concession hall and past the gate.

EXT. BASEBALL FIELD PARKING LOT - DAY

75

Victoria spots William running out of the gate - and turns right, way from Victoria and the parking lot. He runs around the arena into an ally behind the field.

Victoria scrambles to start the car. She sees Deacon and Chapel run out of the gate: Deacon stays on William's trail; Chapel jumps into a double parked car and peels out.

EXT. BASEBALL ALLY - DAY

76

William runs as fast as he can down the ally, but he is hampered by holding his aching stomach and is not running fast.

He glances over his shoulder, and despite his run catches a glimpse of Junior walking up to the plate.



Chapel's car screeches to a halt in front of William as he's about to run out of the ally. William hits the side of the car and bounces off, tripping as he spins and falls backwards into the dust.

Time slows for William. He sees Chapel get out of the car, gun drawn but held low against his body.

William's eyes raise to the field - Junior swings and misses. Strike one.

WILLIAM  
(whisper)  
You can do it.

A shadow falls across William. He looks up to see Deacon's reaper-like silhouette back lit by the sun. Deacon is taking deep breaths, but not gasping for breath - he's obviously used to running.

A silenced gun barrel points at William's face.

DEACON  
Where's the girl?

William looks up - Junior swings. Strike two.

WILLIAM  
Don't give up.

Deacon kicks him in the side - William grunts from the impact, curling on the ground as much as he can.

CHAPEL  
Just do it so we can get out of here.  
Too many eyes around here.

DEACON  
Lose ends - WHERE'S THE GIRL!?!

Sirens pierce the air. Flashing red and blue lights suddenly flicker off the reflective fence as tires squeal into the ally. Doors open.

POLICEMAN 1  
Drop the weapon! Hands in the air!

Deacon's face contorts in rage for a moment, then returns to calm. He breaks the silencer off the gun in a practiced movement and tosses the gun away from William while surreptitiously slipping the silencer into his pants. He

turns and raises his arms.

DEACON

I am a licensed private investigator  
in the State of California! This man  
is a fugitive and I have a permit for  
that weapon.

William looks towards Chapel. Chapel has a wallet out with an  
ID badge and metallic glinting object - a private  
investigator's ID and badge.

CHAPEL

...name is Lane Chapel. This is my  
partner, Richard Deacon. We are  
licensed private investigators  
tracking this fugitive for....

To William, Chapel's voice trails off, replaced by the sounds  
of the crowd. He looks up in time to see Junior swing and -

CRACK. A line drive. Junior drops the bat and sprints towards  
first base.

William smiles weakly.

WILLIAM

I'm proud of you, son.

William sees uniformed police officers appear over him as he  
is handcuffed and lifted to his feet.

INT. VICTORIA'S CAR - DAY

77

Victoria sits at the far end of the ally. She lets out a  
groan as Chapel and Deacon are not arrested, but talk to the  
police, gesturing to the downed body of William.

She breathes a sigh of relief as they put handcuffs of  
William and mostly carry him to a police car.

Chapel and Deacon start yelling at the police - obviously  
displeased with the turn of events.

As the police drive away, Victoria sets her face with  
determination, puts her car in gear, and drives away.

EXT. BASEBALL FIELD BLEACHERS - DAY

78

The Other William sits down next to Skylar. She looks at him  
worriedly.

SKYLAR

Are you ok, honey? What was all that about? You looked awful.

William hesitates, then reaches down and holds his stomach.

WILLIAM

Something just didn't agree with me. But I'll be ok now.

SKYLAR

Are you sure? We can go.

WILLIAM

No, we need to be here for Will Junior.

Skylar does a small double take, then slowly takes his hand.

The Other William looks past the field at the police lights flashing in the ally and frowns.

INT. POLICE INTERROGATION CELL - EVENING

79

A single light illuminates the featureless walls of the interrogation room. The cold steel table is completely featureless.

William sits, handcuffed to a metal ring on the table. His shoulders are slumped in defeat.

Through the small viewing window in the door William can see a Policeman in uniform is stationed outside of the room.

The doorknob turns and Detective JUSTIN CARTER enters, carrying a file folder. He is a tall, straight-backed man with a casual air but perceptive eyes.

Carter sits down across from William and opens the file folder on the table. William doesn't even make eye contact.

CARTER

Good evening, I'm Detective Justin Carter. Do you mind if I ask you a few questions?

William shrugs.

CARTER

Let's start with an easy one. What's your name?

WILLIAM

I'm...I'm not sure.

CARTER

Ok, John Doe, how about this: You resemble two really famous people. One is the CEO of a well known computer company. The other disappeared from a local hospital at the same time that two nurses were shot to death. You wouldn't know anything about that, would you?

William sits, unresponsive.

CARTER

Is there anything you can tell me?

WILLIAM

I don't deserve them. If they're happier, then...

CARTER

Who's 'them'?

WILLIAM

My...someone's family. He was right, it doesn't matter now.

CARTER

Who is 'he'?

WILLIAM

I don't even know. I just...I don't know anything anymore.

CARTER

Look, we're going to get to the bottom of this one way or the other. If you help me, it'll go a lot easier on you and your loved ones.

William looks up at the words "loved ones". His eyes glisten with barely restrained tears.

CARTER

Who did you lose?

WILLIAM

Everyone...but it doesn't matter now.

CARTER

You don't look like a criminal, but I'm a little concerned for your mental well being. Would you be ok if we -

Carter cuts off as a tinny voice rings out from a small device in his right ear.

CARTER

Already? Did we even call for one yet?

Carter gets up and opens the door. William glances up enough to see someone standing outside the door in a white doctor's coat, holding a chart. Whispers come from outside the door.

CARTER

..didn't call for psych eval yet.

VICTORIA (V. O.)

Missing patients mean we watch the police stations more than....

William starts to look up.

Carter walks back in, followed by Victoria, dressed in her white doctor's jacket.

WILLIAM

Vic-

VICTORIA

John, do you remember me? I'm Doctor Victoria Jacobs, and I'm here to ask you a few questions, if that's ok with you.

Carter looks back and forth between them.

CARTER

You two know each other?

VICTORIA

John was my patient at Cedar-Sinai before he vanished. I'm extremely concerned about his mental well being and I have documentation for him to be released into my custody for travel back to Cedar-Sinai for a full evaluation.

She holds out a document envelope. Carter just looks at it,

then up to Victoria.

CARTER

This is very irregular.

VICTORIA

He's an irregular patient. But the paperwork is all there.

Carter take the papers and begins looking over them.

William looks at Victoria through blurry eyes. He starts to open his mouth and Victoria subtly shakes her head. William closes his mouth.

Carter motions for the Policeman in the corridor to release William's bonds.

CARTER

I'll call to arrange a police transport back to-

VICTORIA

That won't be necessary, I can take him. You see that he's in my complete custody and has no indicators for concerning behavior.

CARTER

Doctor, that's not going to happen. He might be up for evaluation, but he is a person of interest in a double homicide.

Victoria hesitates, then nods her head.

VICTORIA

Very well - do you have a card that I can have in case I need to contact you - or your captain?

Carter smiles, and pulls a business card out of his jacket.

Victoria takes the card and slips it into her coat pocket.

VICTORIA

Lead the way.

Carter steps out, leading them down the hallway.

EXT. POLICE STATION - NIGHT

80

Carter leads Victoria and the handcuffed William out of the police station. As they walk, Carter pulls out a small portable walkie-talkie.

CARTER

Dispatch, this is Detective Carter. I need a bus to...

Victoria leans over to William.

VICTORIA

(whispering)

Say something.

WILLIAM

What?

Victoria gives him a look of "I thought you were smarter than that."

WILLIAM

(loudly)

Doc, I really need to tell you something.

Carter turns back to them.

VICTORIA

Sorry Detective. Doctor patient privilege.

Victoria takes William's elbow and guides him a few steps away from Carter, who turns back towards the parking lot.

VICTORIA

Keep quiet.

Victoria leads William through a grassy divider and to her car, parked directly behind it. A parking ticket sits on her window.

VICTORIA

Really?

They both get into the car as quietly as possible. Victoria starts the car and pulls away.

Carter turns back to see them gone.

CARTER

Hey - don't go far. Where are you!?!  
Hey.

CARTER

(to radio)

Dispatch, we have a prisoner who has  
escaped custody with outside aid.  
Their descriptions are...

INT. VICTORIA'S CAR - NIGHT

81

Victoria and William speed down the road.

VICTORIA

Ok, now what?

William stares out of the window.

VICTORIA

William. What do you want to do?

William just shakes his head.

VICTORIA

Hey, I just broke you out of police  
custody. What do you want to do to  
save your family.

William breathes a deep sigh.

WILLIAM

They've already been saved.

VICTORIA

What!?!

Victoria shakes her head, unsure of what she just heard.

She violently pulls into the next gas station parking lot,  
breaks squealing in protest and she forces the car to a  
sudden stop.

Victoria slams the car into park, then turns to almost  
entirely face William.

VICTORIA

What the hell happened in there? What  
happened to saving your family?



WILLIAM

They've been saved! The only person they needed saving from was me! That person, who ever he is - he's the one that saved them, I'm just...just....

Victoria slaps William hard. He doesn't react.

VICTORIA

I saw your face when you talked about your wife. You love her. You love your kids. How can you sit there now and let someone else fool them? Don't you care enough to fight for them?

WILLIAM

I care enough to walk away! They're better off without me. Sky...Skylar told me....

Victoria sits back in her seat.

VICTORIA

What happened at the game? I saw you run - why did you run?

WILLIAM

He let me talk to Sky.

VICTORIA

What about him? Who is he?

William shakes his head.

WILLIAM

They're better off. Just let it go.

VICTORIA

Tell me about him.

WILLIAM

He fought me - and beat me.

VICTORIA

You're a geek - that's not hard.

William grunts out a cold laugh.

VICTORIA

Did he seem like someone you want being a father to your children?

William brings his head up at this.

FLASHBACK TO:

INT. BASEBALL MEN'S ROOM - DAY

82

The Other William is inches from William's face - anger and cruelty fill his eyes, and a sadistic grin crosses his face.

OTHER WILLIAM

RUN!

BACK TO PRESENT

83

William's eyes snap open.

WILLIAM

No.

Victoria sighs at this admission.

VICTORIA

So what do we do?

WILLIAM

I'm not..maybe nothing. I need a phone.

VICTORIA

You lost my phone? Did the police take it?

WILLIAM

Not exactly.

FLASHBACK TO:

INT. BASEBALL MEN'S ROOM - DAY

84

William holds the Other William up against the mirror. William takes Victoria's phone and slips it into the Other William's jacket pocket.

BACK TO PRESENT

85

VICTORIA

So what do we do?

William looks towards the gas station.

CUT TO:

INT. VICTORIA'S CAR - NIGHT

86

William is holding a pen, trying to dig into the lock of the handcuffs on his wrists.

Victoria gets back into the car carrying a bag. She opens it to produce a prepaid smartphone in a plastic blister pack.

William looks at it with derision.

WILLIAM

That's not one of mine.

VICTORIA

Beggars can't be choosers - it'll have to do.

She looks at his antics with the pen.

VICTORIA

What are you doing?

WILLIAM

Trying to get the handcuffs off. Do you have a better recommendation?

Victoria opens the center console of her car and smugly lifts out a set of handcuff keys.

William looks at them askance.

WILLIAM

Cole?

Victoria looks him with derision and hits him hard in the arm.

VICTORIA

The police will bring in handcuffed mental patients - sometimes we have to get the handcuffs off ourselves.

William mouths an "Oh" look as he takes the keys and frees himself from his bonds. He rubs his wrists - then his arm where Victoria hit him.

Victoria pulls out of the parking lot.

VICTORIA

So where to?

William rips open the phone's package and starts thumbing in commands as soon as it powers up.

WILLIAM

Where is the detective's card? (to himself) Don't be there, don't be there, don't be -

William looks at the map that appears: Victoria's phone's location is at William's house.

WILLIAM

Take me home. I need to see my family.

EXT. REMUS HOUSE - NIGHT

87

William steps up to the gate of his home. Victoria steps up beside him - a car is pulling up to the front of the house.

WILLIAM

Damn it.

Chapel and Deacon get out of the car and walk up to the house. Before they get to the door it opens, and the Other William is standing there to let them in.

VICTORIA

Well that complicates things. Now what?

William pulls out the phone and rapidly navigates to an Erudite website. The phone freezes for a second.

WILLIAM

Piece of junk. Who coded this, a monkey?

A map of William's home pops up, indicating which rooms are lit and which doors are unlocked.

WILLIAM

Wow. He didn't even change the password. I wonder if....

William changes web pages to another Erudite site - "Remote Log In". William types rapidly again.

WILLIAM

Please work, please work, please work you piece of -

The screen changes - a jerky picture shows people moving around William's office: William has accessed the webcam on his desktop computer.

WILLIAM

I can't get sound over this connection,  
but it looks like the three of them  
are in my office.

VICTORIA

Ok, how does that help.

William cancels the webpage and dials a number.

WILLIAM

Don't hang up, I just need you to stay  
on the line for a few minutes, ok?

CUT TO:

INT. REMUS ATRIUM - NIGHT

88

The Other William paces while Chapel and Deacon lean relaxed against the piano watching him. The Other William speaks in angry but hushed tones.

OTHER WILLIAM

You said that it would be easy. A few  
months, then no loose ends.

CHAPEL

It always has been before. This is the  
first hitch we've hit.

OTHER WILLIAM

That's a hell of a hitch there,  
Chapel, don't you think? He's still  
out there, and in police custody!

DEACON

That's easier to take care of than  
hunting him before. We know where he  
is, now we just pay the right people  
to eliminate him.

OTHER WILLIAM

And who pays for that - you or me?

Chapel stands up and speaks with warning in his tone.

CHAPEL

Remember your job here. We get you in,  
you pay the bills. Simple and clean.

OTHER WILLIAM

Clean, you call this clean? He found  
me. What was I supposed to do?

DEACON

Exactly what you did - leave him for  
us. It was just luck the police showed  
up when they did or it would all be  
done. But within the next twenty-four  
hours, he'll have an unfortunate  
accident, then it's done and we can  
move on.

OTHER WILLIAM

I still don't.

KNOCK KNOCK KNOCK.

All three turn to the door. Chapel and Deacon ready  
themselves for action.

CHAPEL

You expecting anyone?

The Other William shakes his head. Chapel nods towards the  
door.

The Other William walks to the door and opens it - William  
stands there, hand raised.

Deacon snaps his hand into his jacket, but Chapel puts a hand  
on Deacon's arm. Chapel shakes his head, and Deacon pulls out  
an empty hand. William lifts up his hoodie, revealing his  
empty belt.

WILLIAM

I'm unarmed. May I come in? This is  
already weird enough without having to  
ask to come into my own home.

DEACON

Where's the girl?

WILLIAM

Driving away, if she follows  
directions well. So far, not so much.

The Other William looks at Chapel, who motions towards the office. The Other William looks up at the upper level of the house - it's clear.

The Other William grabs William by the arm, and leads him into the office.

INT. OFFICE - NIGHT

89

William walks into the office and automatically walks behind the desk. The other three follow him warily.

William sits down behind the desk and opens a draw. Deacon's gun is out in a flash and aimed directly at William's head.

William freezes for a moment.

WILLIAM

Are you going to shoot me in my own office?

Deacon doesn't react. William slowly continues moving, pulling out a bottle of scotch and a glass. He sets them on the desk and pours himself a glass. He leans back, taking a slow sip with one hand, his other hand tracing and tracing the lines of the desk.

WILLIAM

This is good scotch. I save it for special occasions. Did you even know it was here?

CHAPEL

Now what?

WILLIAM

Well, I'm not really sure, actually. I'd like my family back, if it's all the same to you.

CHAPEL

That's not really how this works.

WILLIAM

On that point, I'm a little confused - how exactly does it work?

OTHER WILLIAM

Unhappy rich wife plus replace the husband equals big payday, if you're committed enough to-

Chapel grabs the Other William by the collar, pulls him a little bit, and pushes him to shut him up.

CHAPEL

You're not the first and you won't be the last, if it makes you feel any better.

DEACON

You did give us a fair amount of trouble, though. That was a first.

William points to Chapel and Deacon in turn.

WILLIAM

It really doesn't, and good. I like kicking up a little trouble when I can. Just to get it straight: I heard you call yourselves Chapel and Deacon, right? Oddly religious names, don't you think?

OTHER WILLIAM

They will save you from a life of-

CHAPEL

Shut up. Do not speak again.

The Other William nods sullenly.

WILLIAM

Great CEO material there. Tell me, did they find you at a community theater? Or did you volunteer for the role?

The Other William starts to talk, but a look from Deacon silences him.

CHAPEL

We have to resolve our current dilemma. You're not supposed to be alive at this point, which is an issue for us.

WILLIAM

I'm nothing if not stubborn that way. I propose we -

William cuts off and stands up - Skylar is walking down the stairs, dressed in her bathrobe. She slowly walks towards the office, looking back and forth between William and the Other



William.

SKYLAR

What in the world is going on?

William comes around the desk and walks quickly towards her.

WILLIAM

Skylar, I -

Deacon punches William in the stomach, doubling him over and causing him to cough. Skylar rushes forward, but the Other William intercepts her.

OTHER WILLIAM

Skylar, wait. This man is an imposter.  
He's been stalking us for days - you  
even said you saw him in-

Skylar slaps the Other William. He pauses for a second, then slaps her back, causing her to fall down.

SKYLAR

I should have known! Reconstructive  
surgery after the wreck doesn't  
explain everything!

Skylar kicks the Other William in the groin and he doubles over, gasping for breath.

William starts to crawl towards Skylar, but Deacon hits in the back with the pistol knocking him down but not into unconsciousness.

Chapel makes a motion to Deacon, and Deacon grabs William and drags him back to the desk chair then points his gun at William's head.

Chapel takes Skylar's arm and lifts her into a chair opposing the desk before he start pacing, hands rubbing his face in an agitated manner. The Other William pulls himself into a nearby chair.

SKYLAR

That was you today, during the game?  
Not him?

William nods his head painfully.

WILLIAM

I'm sorry for...for everything. I

should have focused on you, not the company. But since the wreck, have you been happy?

Skylar's eyes fill with tears - and she reluctantly nods her head.

WILLIAM

I have the solution. I'll leave. We'll pretend this never happened. I'll be gone, and you can keep doing...whatever this is. Just promise to keep my family safe.

Chapel stops pacing.

CHAPEL

That's where the problem arises. The fewer people that know, the better. Now someone else knows.

Deacon shifts his gaze to Skylar. William sees him change his attention, and sees the gun start to turn.

William lunges in front of the gun.

WILLIAM

No! Let her go! You can kill me, just don't hurt my family. Hell, I'll even do it myself.

William grabs the barrel of Deacon's gun and puts it to his own head.

Skylar puts her hand to her face as tears begin running down her cheeks.

WILLIAM

Just don't hurt my family, please.

Deacon looks at Chapel. Chapel shakes his head, then grins and brightens.

CHAPEL

Mr. Remus, will you look up the unfortunate videos taken yesterday of your little adventure with Deacon there?

William sits down and turns towards the computer. His touch wakes it up without needing a log in, and soon a video

hosting site shows the various angles of him and Victoria walking out of the storefront and towards the subway.

CHAPEL

That was a brilliant tactical move, by the way.

Deacon glares at Chapel.

DEACON

What?

CHAPEL

It was, just admit it. However, it gives us a great strategic advantage: Mr. Remus, you have a stalker who looks just like you. In fact he's so obsessed, he had plastic surgery to make himself look like you. It's not unheard of. It's just unfortunate that the stalker broke into your home during the night and killed your family as they slept before you subdued and killed him in self-def-

Chapel cuts off and spins towards Skylar.

CHAPEL

Why did you come down? What woke you up?

Skylar looks at Chapel defiantly. She stands up, and draws her cell phone out of the pocket of her robe - it is lit with an active call time of nearly twenty-five minutes.

Chapel looks at William, who draws the prepaid phone out of his pocket and looks at it.

WILLIAM

I didn't lie - wasn't armed. At least not with a gun. Nearly twenty-five minutes. Care to guess what the police response time is in this area?

Chapel looks at Deacon.

CHAPEL

Do it now.

Deacon swings the gun towards William as a red dot of light appears on Deacon's chest.

Glass Shatters.

POP POP POP.

Deacon's chest erupts with bullet holes as SWAT team members break down the front door. He falls where he stood.

William falls behind the desk, towards the body of Deacon - and the gun that he held.

The Other William dives for Skylar, taking them both to the ground.

Chapel pulls out his own gun and dives over the desk, shooting at the advancing SWAT team.

Chapel looks out from behind the desk. He fixes his gaze on Skylar. From a lying position, he begins to move his gun towards her.

Cold metal presses against his head. William holds Deacon's gun against Chapel's head.

WILLIAM

Don't you dare, you son of a bitch.

Three SWAT team members appear over the desk, pointing MP-5s and yelling at Chapel and William to drop the guns. They both do as ordered and the guns are kicked away.

"Clear"

"Clear"

"Clear"

Over the radio: "Upstairs Clear - children are secure"

Detective Carter walks in, hanging up his cell phone. Immediately behind him walks in Victoria.

The Other William stands up and pulls up Skylar before pointing dramatically at William.

OTHER WILLIAM

Officers! Arrest that man! He's deranged. He copied my face and tried to replace me!

Carter looks at Victoria, who shakes her head.

CARTER

I wish there was a way to verify who  
is who here and now.

WILLIAM

There might be.

William walks over to his desk and hits a few keys on his  
keyboard. GRUV appears on the screen, followed by a login  
prompt.

William looks at the Other William.

WILLIAM

If he's William Remus, this biometric  
ID system will tell us.

The Other William confidently walks over to the computer -  
and just stops and stares at it.

William shakes his head and points to a smooth pad on the  
desk.

WILLIAM

You have to put your hand on the  
reader there.

OTHER WILLIAM

I know that.

The Other William puts his hand on the pad, and a live view  
of his face and palm print appear on the screen. A quick scan  
flashes - and "Not Verified" appears on the screen.

He tries again in a panic - "Not Verified".

"Not Verified"

"Not Verified"

William pulls him off of the computer and sits down, putting  
his hand on the screen.

"Not Verified"

OTHER WILLIAM

See!

William turns back to Carter.

WILLIAM

It was always too sensitive for public use. But...

William opens up a coding screen on his computer, adjusts various lines of code for about ten seconds, then saves and reloads the program.

He puts his hand on the pad.

"Identity Verified. Good Evening, Mr. Remus"

The Other William walks over, putting his hand on the pad.

"Not Verified"

"Not Verified"

"Not Verified"

CARTER

Get him out of here.

SWAT members lead the Other William away.

William waves at him as he goes.

SWAT members lead in Keri and Junior. The children run to Skylar, hugging her.

KERI

Mom, what happened? These SWAT guys broke in and woke me up.

JUNIOR

I was so scared!

William walks over to Skylar and the children, eyes glistening with tear as he bends down to hold them all in a family hug.

WILLIAM

It's a long story, guys. Keri, I heard you practice the other day, and I can't wait for your recital. Junior, I saw your hit in your game today. It was awesome! Sky...

He and Skylar just look at each other. Skylar smiles and a tear rolls down her cheek.

CARTER

Will that thing tell us who he really is.

WILLIAM

No - at least, not yet. But I'll work on that tomorrow.

William smiles towards Carter - but then sees Skylar's face move from a smile to downcast.

WILLIAM

Actually Detective, I won't get to that tomorrow. I need to spend some time with my family.

FADE OUT: