

PATIENT 29

Written by

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FADE IN:

EXT. EASTERN ATLANTIC OCEAN - DAY (1975)

The heavens release fury upon the world, as devastating waves swirl around violently from a terrible thunder storm. Clouds appear dark blue as rain pounds the restless sea. Strong winds whip the surge into a chaos.

EXT. SOUTH SHORE - SANDOY ISLAND - FAROE ISLANDS - NIGHT

Waves pound against the shoreline with a vengeance. A raft floats in circles and washes up on the shore. Inside the small raft, a skinny man, emaciated and dirty, appears unconscious.

As the winds stir ferociously from the west, a tall figure, a woman in a long flowing dress, stands on a grassy bluff; looking at the raft that now remains silent on the shore.

EXT. LARGE BLUE COTTAGE - SANDOY ISLAND - NIGHT

Faded light from beacons on shore cast eerie shadows on the cottage, flickering from the wind, as two figures walk up the hill to the front door.

INT. LIVING ROOM - LARGE BLUE COTTAGE - NIGHT

A large muscular man with faded fatigues opens the door with the skinny survivor draped over his shoulder. The tall woman follows him in.

The decor of the cottage is rustic with dark paneled walls and floors, old antique furniture, heavily-used throw rugs, and ocean paintings cluttering the walls.

The large man puts the body down on the worn couch. He goes in the other room. The woman stands and stares at the survivor.

Seconds later, OLIN BANSKY walks back in the room. The woman, DELILAH SUMMERS, stands quietly looking at the man on the couch.

DELILAH  
Is he still alive?

OLIN  
I don't know. You're the nurse.

DELILAH

That was a long time ago.

Olin goes over and puts his hand on the man's neck.

OLIN

He's got a pulse and breathing, but  
he's still unconscious.

DELILAH

What are we going to do with him?

OLIN

How the hell do I know.

As they stand there, BOSCO CLEMENTS, a short man with frizzy hair and wire-rimmed glasses, walks in the room.

BOSCO

Who the hell is that?

OLIN

He washed up on the shore in a  
small dinghy.

BOSCO

Where the hell did he come from?

OLIN

Your guess is as good as mine.

Delilah kneels and runs her finger against the survivor's face.

DELILAH

He's in bad shape.

She looks at Olin and then back at the survivor.

DELILAH (CONT'D)

We should keep him.

EXT. SMALL PSYCHIATRIC HOSPITAL - HESTUR ISLAND - FAROE ISLANDS - NORTH OF HESTUR VILLIAGE (TWO YEARS EARLIER)

The building sits on a summit overlooking the ocean; being hammered by another hellacious storm. The faded and blackened concrete walls reveal it has been there for some time.

INT. PATIENT'S ISOLATION ROOM - PSYCHIATRIC HOSPITAL - DAY

A woman sits quietly in a dark and gloomy room with a slight tremble; staring at a faded concrete wall. A NURSE enters the room.

NURSE

Can you remember your name now?

The woman doesn't respond.

NURSE (CONT'D)

Is it Delilah?

The woman jerks her head up and down for a moment.

DELILAH

Yes, I believe so.

NURSE

The doctor will be here in a moment.

The nurse departs. Delilah continues to stare at the wall. Dr. PTER RASMUSSEN, tall, bushy brown hair, black-rimmed round glasses, and wearing a white lab coat, walks in the room. He curiously stares at Delilah who is tall, slender, alabaster face with long strawberry-colored hair.

RASMUSSEN

I am Dr. Rasmussen. I want to help you. I understand they found you wandering alone on extremely dangerous cliffs. It's very unstable there.

Delilah still stares at the wall and doesn't respond.

RASMUSSEN (CONT'D)

I also understand you said you are the Queen of Sheba.

Delilah glances over at Rasmussen.

DELILAH

That was a joke. I am a woman from the north country.

RASMUSSEN

(sneers)

I know you're not from here. Did you get separated from someone.

DELILAH

It doesn't matter now. I can find  
my way back.

RASMUSSEN

Back where?

Delilah doesn't respond, turns toward the wall, and smiles.

INT. BACK ROOM - LARGE BLUE COTTAGE - DAY (1975)

Olin sits on a small stool, surrounded by several duffle bags full of money. He places a few bundles on a table and begins to count.

Bosco walks in and takes a seat.

BOSCO

How many times are you going to  
count this stuff?

OLIN

What else is there to do?

BOSCO

You know, we can't stay on this  
island forever.

OLIN

It's not so bad.

BOSCO

We need to hide this stuff.

Bosco picks up a bundle of money and thinks back.

FLASHBACK:

INT. OLD WAREHOUSE - SOUTH BOSTON - NIGHT (1972)

Five men sit around a metal table in an abandoned warehouse on a hot summer night. They drink beer while playing a round of cards. Olin Banský, built like a wrestler, and Bosco Clements seem to be running the show. The other three, JOHNNY RICE, DOC OTIS, and RICKY DUNCAN, patiently wait their turn to talk.

OLIN

I went in the bank the other day.  
It looks like the vault is in the  
back.

Bosco takes a cigarette pack out of his shirt pocket and lights one up. He throws the pack down on the table.

BOSCO

Does it look like we'll have easy access?

OLIN

I don't think it's a problem.

BOSCO

When is the best time to strike?

OLIN

Probably in the morning after they open. We may have to do more surveillance. I'm not sure when they open the safe.

Bosco drinks some beer and takes a puff of his cigarette. He canvasses the other three.

BOSCO

You guys are on board. Right?

They all look at each other.

Doc

Yeah. When are we going to rehearse?

OLIN

As soon as possible.

RICKY

I have a friend delivering rifles tomorrow; here at the warehouse.

BOSCO

It'll take a couple of dry runs.

OLIN

We'll need all of you to be in the bank to control customers because the lobby is fucking huge.

JOHNNY

This may be a silly fucking question, but if we are all in the bank; who the hell is the getaway driver?

OLIN

I got somebody in mind. Don't worry about it.

RETURN TO PRESENT

INT. TINY BEDROOM - LARGE BLUE COTTAGE - NIGHT

A dim lights shines in the corner. Delilah sits in a small chair next to the bed where the survivor lays in a seemingly comatose state.

She runs her fingers up and down his face, but there is no response. She grins while she keeps doing it.

INT. ENTERTAINMENT ROOM - PARLIAMENT BUILDING - TÓRSHAVN - STREYMOY ISLAND - NIGHT

Several government workers and friends mingle at a small get-together for the promotion of LUCAS NIELSEN to Senior Advisor to the Minister of Internal Affairs.

Notably present are the Chief Constable, NOAH HANSEN, and Nielsen's secretary, HELGA BENNETT along with her retired FBI husband, CONRAD BENNETT. Helga is extremely beautiful: short blond hair and dark blue eyes. Conrad is a tall good-looking man, but with an imposing stature.

They chat as seventies music lightly plays in the background.

Noah

I understand this was a surprise to you.

Lucas

I did think someone else was in line for it. Being the senior assistant to the Minister of Affairs is a coveted assignment.

A young waiter comes around with a tray of large glasses filled with white wine. Helga takes one.

HELGA

I haven't been here long, but I know you deserve it.

LUCAS

You lived in the states. Right?

CONRAD

We lived in Boston. I retired from the FBI branch office there. Helga's actually from here.

HELGA

Sandoy. I grew up there, but went to college at Boston University.

LUCAS

Impressive.

They are joined by a man in a double-breasted suit and a bright yellow bow tie.

RASMUSSEN

I guess congratulations is in order.

He shakes Lucas' hand.

LUCAS

I assume you know everyone.

RASMUSSEN

I believe so.

LUCAS

How are things over at the Hestur facility?

RASMUSSEN

We currently have fifteen patients. They are in various stages of mental disability, but we are doing our best to take care of them.

NOAH

How's the guy I brought over two weeks ago.

RASMUSSEN

He's been discharged already. He just had a traumatic event that caused him to act out.

NOAH

Was that wise?

RASMUSSEN

Of course.

NOAH

Where did he go?



RASMUSSEN

I believe he went home.

By now the others had moved on. Some of the workers were now dancing to the music.

INT. LOCAL TAVERN - DALUR - SANDOY ISLAND - NIGHT

Doc and Ricky sit at a corner table at a small local tavern and drink Danish beer. It's not crowded; only a several woman and a couple of men. The ambiance is rustic with only a few lamps providing light. The bar is a long wooded credenza, and the bartender is a large man, muscular, wearing a sailors' hat.

DOC

We should have stayed in France.

Ricky looks around. He guzzles some beer.

RICKY

Yeah, there's not much going on around here.

DOC

It's been a couple of years. I don't think anyone will be looking for us now.

Ricky glances over at one of the women and smiles. She smiles back.

RICKY

I guess.

A TALL MAN with long brown hair and stocky build approaches them.

TALL MAN

What are you Americans doing here?

DOC

We're not bothering anyone. We live down on the coast.

TALL MAN

Our women are off limits. Finish your beer and get the hell out of here.

Ricky starts to get up to confront the man, but Doc pulls him back down.

DOC  
 Whatever you say.

INT. TINY BEDROOM - LARGE BLUE COTTAGE - NIGHT

While Delilah looks on, the survivor begins to stir, opens his eyes and slowly glances around and Delilah tries to engage him in conversation, but he seems confused. She strokes his face. Despite the fact he's extremely thin, she can see he's rather handsome, but the lighting is not very good.

DELILAH  
 Do you know where you are?

THE SURVIVOR lifts his head and tries to look around. He mumbles as he speaks.

THE SURVIVOR  
 No. Who are you?

Delilah looks away and then smiles at him as she responds.

DELILAH  
 I saved you.

THE SURVIVOR  
 From what?

DELILAH  
 You must have been in a terrible accident.

THE SURVIVOR  
 Was I?

He slowly glances around the room.

THE SURVIVOR (CONT'D)  
 I don't remember.

He begins to fade, closing his eyes. Delilah continues to stroke his face.

INT. PATIENT'S ISOLATION ROOM - PSYCHIATRIC HOSPITAL - DAY  
 (1973)

Delilah sits facing the wall, as she rocks back and forth. The nurse enters with a glass of water and some medicine. Delilah washes the pills down with the water and remains staring at the wall.

Dressed in his lab coat, Dr. Rasmussen walks in and stands beside her.

RASMUSSEN

What do your allusions tell you today?

Delilah giggles a bit before she speaks.

DELILAH

I had a dream.

RASMUSSEN

What kind of dream?

DELILAH

I dreamed I was floating above the earth looking for someone.

RASMUSSEN

What happened?

Delilah gets a frown on her face.

DELILAH

Why do you always wear that coat?

RASMUSSEN

(confused look)

I'm your doctor.

DELILAH

I want to take a walk on the cliffs.

RASMUSSEN

I've already told you, it's too dangerous there.

Rasmussen paces back and forth.

RASMUSSEN (CONT'D)

So what happened? In your dream.

DELILAH

I was floating above the earth.

Delilah, looking a bit agitated, closes her eyes. Rasmussen quickly departs.

EXT. SOUTH SHORE - SANDOY ISLAND - DAY (1975)

Delilah and Olin walk along the beach where she found the survivor.

OLIN  
So you talked to this guy?

DELILAH  
He didn't say much.

OLIN  
What the hell are we going to do  
with him?

She looks out over the water.

DELILAH  
He washed upon the shore for a  
reason.

OLIN  
He was fucking unconscious. He had  
to be in some kind of accident. A  
boat going down or something.

DELILAH  
He will heal.

OLIN  
He doesn't remember anything?

DELILAH  
(smirks)  
You don't listen. He didn't say  
much.

They keep walking down the beach, as waves gently wash up on the shore.

INT. BACK ROOM - LARGE BLUE COTTAGE - DAY

Olin walks into the back room and sits on a small stool. He picks up a bundle of money and cuddles it in his hands.

FLASHBACK:

EXT. GREATER BOSTON BANK - SOUTH BOSTON (1972)

Five men with duffle bags rush out the front door of the bank. They immediately go to a van and jump in.

INT. INSIDE VAN - DAY

The van takes off into minimal traffic. Olin barks out orders to the getaway driver while they all take their masks off.

OLIN

We need to get to the docks quickly.

DELILAH

I know how to get there.

OLIN

Once we do, you will drop us off and go ditch the truck and meet us on the boat.

DELILAH

What if we're late?

OLIN

(abrupt)

We can't be late. The boat is almost ready to leave now. Keep going.

DELILAH

Okay.

DOC

The captain won't leave without us. He knows he's getting paid.

OLIN

We just need to get there.

RETURN TO PRESENT

EXT. THE BENNETT COTTAGE - SANDOY ISLAND - DAY

On a brisk morning with some fog, Conrad and Helga are out front of their cottage attending to their flower garden.

HELGA

It's nice to be on the island where I grew up.

CONRAD

I don't know how much time we'll spend here. We need to get an apartment over in Tórshavn.

HELGA

This is just our get away from it all. Besides, this didn't set us back much.

CONRAD

We should meet our neighbors.

HELGA

This community is mostly American expatriates, I believe.

Conrad points to the south.

CONRAD

See that house at the end of the ridge. All the houses here are painted green, but that one is blue for some reason.

HELGA

(smiles)

It's a house of a different color.

CONRAD

(laughs)

Yeah, right.

Conrad then notices a man in a baseball cap and faded fatigues walking up the dirt path close to their house. He goes to meet the stranger. Helga goes into the house.

CONRAD (CONT'D)

Excuse me, do you live in the area?

OLIN

Yeah, down the road.

CONRAD

My name is Conrad Bennett. We just moved in. That's our house there.

OLIN

Good to meet you. I'm Olin.

CONRAD

Have you lived here long?

Olin looks away as he speaks.

OLIN

No, not really.

CONRAD

I understand this is a American community.

OLIN

That's what they tell me.

CONRAD

You haven't met your neighbors?

OLIN

We keep to ourselves. Not to be rude, but I need to get going.

CONRAD

Okay, nice to meet you. Perhaps we'll meet again.

Olin half smiles and walks away.

INT. TINY BEDROOM - LARGE BLUE COTTAGE - NIGHT

In a dark room, laying on the bed, the survivor moans and tosses and turns.

INT. OBSERVATION ROOM - BEDMINSTER PSYCHIATRIC HOSPITAL -  
BEDMINSTER MASSACHUSETTS - DAY (DREAM SEQUENCE) (1963)

Two orderlies bring a disturbed young man into an observation room with a two way mirror. They walk out and close the door.

While the survivor paces back and forth. An ORDERLY addresses the Dr. DONALD CROSS.

ORDERLY

He was very agitated when we first got him, but he has calmed down somewhat.

They watch him through the window.

CROSS

I'll give him a few moments before I talk to him.

ORDERLY

What about drug treatment?

CROSS

We'll wait and see.

They watch as the survivor pounds his head against the padded walls and mumbles obscenities.

END OF DREAM SEQUENCE

The survivor wakes up abruptly and sits up in bed. Confused and despondent, he stands and goes over to the window and looks out to the ocean being lit by a full moon. It starts to come back to him.

FLASHBACK:

INT. TWA - FLIGHT 641 TO FRANCE - COACH SECTION - NIGHT (TWO WEEKS EARLIER)

TWA Flight 641 is headed to France and currently over the eastern Atlantic ocean. The survivor is sitting in an aisle seat in the back of the plane, reading a magazine. He casually pushes the distress button.

A STEWARDESS comes back to his seat.

Stewardess  
Are you all right?

THE SURVIVOR  
Yes, I just want some coffee,  
please.

The stewardess smiles and walks to the galley. The FEMALE PASSENGER sitting next to him leans over.

FEMALE PASSENGER  
This a long flight. You would think  
they would have fed us breakfast by  
now.

THE SURVIVOR  
(laughs)  
That's what I was thinking.

The stewardess brings a cup of coffee to the survivor. As she begins to walk away, the plane jolts violently, spilling coffee all over the survivor. The CAPTAIN comes on the intercom.

CAPTAIN  
Flight attendants, please take your  
seats.

The plane begins to rock back and forth. The oxygen masks deploy. Within seconds, the plane begins to vibrate and is in a deep dive at an extreme rate of speed.



Passengers brace for the inevitable. Their faces reveal their fear, as they begin to scream.

RETURN TO PRESENT

The survivor goes over and sits on the bed. He feels something in his pants pocket. He pulls it out and stares at what looks like an FBI badge. The look of confusion on his face reveals he's not sure why he has it.

The dim lamp in the corner is turned on and Delilah walks in the room and sits in the chair next to the bed. He starts to put the badge back in his pocket.

DELILAH

What's that?

THE SURVIVOR

It's a badge I found in my pocket.

He shows it to her.

DELILAH

This looks like an FBI badge.

Her face develops a terrible frown as she speaks.

DELILAH (CONT'D)

You work for the FBI?

THE SURVIVOR

I don't think so.

DELILAH

You must work for them.

The survivor glares at the badge and seems unnerved.

THE SURVIVOR

Why would I work for the FBI?

Delilah frowns, stands, and quickly walks out of the room.

EXT. DIRT PATH BEYOND BLUE COTTAGE - DAY

Delilah and Olin take a walk in the early morning hours. A slight fog raises from the ocean as they walk along the path flanked by long grass.

OLIN

I talked to a local last night. He said apparently about a hundred miles from here there was a plane that crashed into the ocean.

DELILAH

They're never survivors.

OLIN

I'm not so sure. What about this guy who washed up on the beach?

DELILAH

What about him?

OLIN

You think this guy just came out of nowhere?

She walks in circles.

DELILAH

He has a badge.

OLIN

What?

DELILAH

He has a badge.

OLIN

What kind of badge?

She faces Olin and grins.

DELILAH

It says FBI.

OLIN

What the fuck. He's an FBI agent.

DELILAH

(smirks)

I don't know.

INT. PATIENT'S ISOLATION ROOM - PSYCHIATRIC HOSPITAL - DAY  
(1973)

The nurse, equipped with a syringe, comes into the room and sees Delilah standing in the corner like she's a child in time out.

NURSE

Please sit down. You waste your  
time standing in the corner.

Delilah slowly turns around and sits in her chair.

NURSE (CONT'D)

The doctor prescribed a different  
medicine for you.

The nurse goes over and quickly sticks the needle in  
Delilah's forearm. She walks out of the room.

Delilah sits back in her chair and seems to be fighting  
sleep. Dr. Rasmussen is standing there looking at her before  
she realizes it.

RASMUSSEN

You shouldn't succumb to sleep. It  
only complicates things.

DELILAH

I've been asking myself why I'm  
here.

Rasmussen grabs a lab chair and sits next to her.

RASMUSSEN

Isn't it strange that a person,  
presumably from America, ends up  
walking aimlessly around in the  
Faroe Islands.

DELILAH

What are you accusing me of?

RASMUSSEN

You're not well.

DELILAH

How do you know?

Rasmussen hesitates and shakes his head.

RASMUSSEN

You don't know who I am? Do you?  
We've been through this before. I'm  
your doctor?

DELILAH

You seem to think so.

Rasmussen becomes a bit agitated.

RASMUSSEN

Where on these islands do you live?

DELILAH

I wish I knew

RASMUSSEN

There aren't many Americans here. I will find out.

DELILAH

I want peace and quiet. Do you understand me?

Rasmussen looks at his watch, gets off the lab chair, and walks out of the room without saying another word.

Delilah stares at the wall; thinking back.

FLASHBACK:

INT. ISOLATION ROOM - BEDMINSTER PSYCHIATRIC HOSPITAL -  
BEDMINSTER MASSACHUSETTS - DAY (1963)

Dr. Cross enters a small isolation room. Two orderlies stand next to a woman rocking back and forth. He motions for them to depart. He watches the woman for a moment or so before he tries to engage her in conversation.

CROSS

Do you know why you're here?

Delilah doesn't respond. She appears despondent.

CROSS (CONT'D)

Do you remember what happened?

DELILAH

I don't know.

CROSS

You smothered your baby.

DELILAH

(agitated)  
You're lying.

CROSS

It happened a few days ago.

DELILAH

I don't remember.

CROSS

Do you remember being at Bedminster  
before?

DELILAH

I'm not who you think I am.

Cross glares at her for a moment.

CROSS

The orderlies will see you are  
taken care of.

He turns around and walks out, shutting the door behind him.

RETURN TO PRESENT

INT. LIVING ROOM - THE BENNETT COTTAGE - DAY

Helga and Conrad sit by a large stone fireplace, watching the bright yellow fire that is taking away the chill in the house. The living room is furnished with an antique Danish design: flowered straight back chairs, multi-colored carpets, and dark oak accessories.

They sip white wine and enjoy each other's company.

HELGA

It's good being away from the  
bustle of Boston.

CONRAD

Maybe we should have done it  
sooner.

HELGA

I asked, but you said you wanted to  
wait. Remember?

CONRAD

I just had a lot going on.

Helga pours more wine in her glass.

HELGA

You know, you should talk to  
Constable Hanson. Perhaps he could  
use some help from someone with  
your experience.

CONRAD

I'm sure they're okay. Besides, how  
much crime can there be here?

HELGA

When I grew up here, I remember several instances of people being murdered somewhere on these islands.

CONRAD

It just doesn't seem that bad here.

Helga disappears for a moment and comes back with another bottle of wine. She pours a glass

HELGA

Here, have some more.

CONRAD

No thanks. You need to slow down.

HELGA

What did that man say to you the other day?

CONRAD

The guy on the path? He said his name is Olin. He's an American, but didn't seem very friendly.

HELGA

We need to have a get-together and invite other Americans in the community.

CONRAD

I don't know if that's such a good idea, but let's think it over.

Helga gives Conrad a contrived smile and sips her wine.

INT. TINY BEDROOM - LARGE BLUE COTTAGE - NIGHT

Delilah walks into the dark bedroom and turns on the light. The survivor is mumbling something to himself. She sits next to him. The badge is sitting on a side table.

DELILAH

Are you feeling better tonight?

THE SURVIVOR

Not really.

Delilah points to the table.

DELILAH  
Where did you get that badge?

THE SURVIVOR  
I have no idea.

DELILAH  
I think you just can't remember.

THE SURVIVOR  
I have nothing to do with the FBI.

DELILAH  
You still don't where you are. Do you?

THE SURVIVOR  
(confused)  
No.

DELILAH  
On an island in the middle of nowhere.

Suddenly, Olin enters the room.

OLIN  
(booming voice)  
Where's that fucking badge?

Delilah points to the table. He goes over and picks it up.

OLIN (CONT'D)  
So, you're an FBI agent?

THE SURVIVOR  
No.

OLIN  
You better tell me the truth.

THE SURVIVOR  
I don't know how I got that badge.

OLIN  
Let me be clear; I don't believe you.

DELILAH  
He's still not well. We must give him some time.

OLIN  
Time is running out.

INT. LIVING ROOM - LARGE BLUE COTTAGE - NIGHT

Olin brings Delilah into the living room after their discussion with the survivor.

OLIN

I don't like what's going on here.

DELILAH

What do you mean?

OLIN

If he's an FBI agent, he could possible identify us once he gets his senses back.

DELILAH

But you said he didn't come here on purpose.

OLIN

Of course he didn't, but this whole thing is weird.

DELILAH

With luck, he won't remember anything that happened before he got here.

OLIN

You better hope that's the case. Otherwise, we will have to dispose of him. Do you understand.

Delilah doesn't say anything. She just frowns at Olin.

INT. CHIEF CONSTABLE HANSON'S OFFICE - PARLIAMENT BUILDING - TÓRSHAVN - STREYMOY ISLAND - DAY

Noah Hanson sits at his desk waiting for his one o'clock meeting to occur. Conrad enters and sits directly in front of the chief constable.

Hanson opens a folder, takes out paperwork and sets it down.

NOAH

Helga tells me you are amenable to assisting us in possible murder cases.

CONRAD

It would certainly give me something to do.



NOAH

I suspect retirement is not always  
what it seems.

Noah looks at the paperwork.

NOAH (CONT'D)

A body was found yesterday on  
Hestur Island, just west of here,  
near the psychiatric hospital. It  
was allegedly a brutal murder.

CONRAD

Have you seen the body?

NOAH

Not yet, but the policeman who  
found him said the man was beaten  
to death and it was a bloody mess.

CONRAD

I have to assume murders in the  
Faroe Islands aren't common.

NOAH

We haven't had one in a while, if  
that what you mean.

CONRAD

What's the story with this  
psychiatric hospital?

NOAH

It's been there for a number of  
years. It is associated with our  
hospital here.

Conrad sits back and hesitates for a moment.

CONRAD

So, what kind of patients do they  
treat there?

NOAH

It varies, but some are extremely  
mentally ill.

CONRAD

Who runs the asylum?

NOAH

(smiles)  
Hopefully, not the patients.

Conrad, not knowing Noah that well, proffers a slight laugh.

NOAH (CONT'D)

Petr Rasmussen. The doctor you met at the reception. He came from the Netherlands I believe. He has been there for a few years and has a good reputation.

CONRAD

Do you think this murder could have something to do with one of the patients?

NOAH

Perhaps.

CONRAD

We should go talk to Rasmussen.

INT. TINY BEDROOM - LARGE BLUE COTTAGE - NIGHT

The survivor sits on the corner of the bed with his head in his hands. He thinks back to a time long ago.

FLASHBACK:

INT. COMMON ROOM - BEDMINSTER PSYCHIATRIC HOSPITAL -  
BEDMINSTER MASSACHUSETTS - DAY (1963)

The survivor sits in a chair near a window in the common room; reading a comic book. There are patients sitting playing cards, and several walking around in circles.

His attention is drawn when he sees an orderly and a woman arguing with one another.

ORDERLY

You need to stop yelling at other patients.

DELILAH

Who gave you the throne?

ORDERLY

Dr. Cross will hear about this.

DELILAH

You people know nothing about what I've gone through. I was a nurse you know.

ORDERLY  
You must calm down.

DELILAH  
I really don't belong here.

She glances around the room and fixates on the survivor who is intently looking at her.

DELILAH (CONT'D)  
What are you looking at?

The survivor doesn't respond and resumes reading his comic book.

RETURN TO PRESENT

INT. DR. RASMUSSENS'S OFFICE - PSYCHIATRIC HOSPITAL - HESTUR ISLAND - DAY

A nurse escorts Noah and Conrad into Dr. Rasmussen's office; departing quickly. Rasmussen is sitting behind his large oak desk dressed in a black suit and a bright maroon bow tie. He gestures for them to take a seat.

RASMUSSEN  
What can I do for you this morning?

NOAH  
You know who I am. This is Conrad Bennett, a retired FBI agent from the states.

CONRAD  
We met at the social, I believe.

RASMUSSEN  
(sarcastic)  
Is there a problem I don't know about?

NOAH  
A man was murdered and found only yards away from this asylum.

RASMUSSEN  
(detached glare)  
How unfortunate.

Conrad walks around the room appearing to inspect it.

CONRAD

Do your patients have free reign here?

RASMUSSEN

No, certainty not.

NOAH

Are you missing any patients?

Rasmussen appears agitated.

RASMUSSEN

What the hell are you trying to say?

NOAH

It just seems strange this man was found so close to here. He was badly beaten.

RASMUSSEN

It has nothing to do with this facility or me for that matter.

CONRAD

You seem bothered by something.

RASMUSSEN

I'm busy and you come here and say these things.

NOAH

The last time we talked you said you released that guy I brought over here.

Rasmussen grins. Noah takes a picture out of his pocket and shows it to Rasmussen.

NOAH (CONT'D)

Is this the guy?

RASMUSSEN

How do I know. He's all bloodied up.

Noah hesitates.

NOAH

I think it could be.

CONRAD

Look at the photo again.

Rasmussen briefly looks at the photo.

RASMUSSEN  
How the hell do I know.

NOAH  
At some point, we will have to meet  
with your patients.

RASMUSSEN  
(unnerved)  
That's not possible.

They stand and head for the door.

NOAH  
We'll be in touch.

Rasmussen stiffens and glares at them as they depart.

INT. DETECTIVE CUBICLE - BOSTON POLICE PRECINCT - SOUTH  
BOSTON - DAY

Amid the silent chaos at the precinct while police officers  
go about their daily routine, two detectives sit in the back  
in a cubicle discussing an on-going investigation.

JOHN RUSTAN has several folders on his desk and a cup of  
coffee. BILLY BARNES sips his coffee; trying to be attentive.

RUSTAN  
The boss wants us to concentrate on  
this bank robbery case.

BARNES  
You're talking about the one in 72.  
Right?

RUSTAN  
Yeah, the robbers disappeared  
without a trace.

BARNES  
I remember. They got away with over  
a million dollars.

RUSTAN  
All the leads we had have gone  
cold.

Rustan opens one of the folders.

RUSTAN (CONT'D)

What's interesting is back then we got a lead about a bounty hunter who was being paid by the bank to find the robbers.

BARNES

That is a little unusual.

Rustan takes a moment to enjoy his coffee.

RUSTAN

Yeah, I know, but we found out later, the bounty hunter disappeared and has never been found.

BARNES

Okay, that's right. They suspected he went to Europe. To France, I believe.

RUSTAN

You don't think he found them and they paid him off, do you?

Barnes shakes his head.

BARNES

Anything's possible.

INT. LIVING ROOM - THE BENNETT COTTAGE - DAY

Conrad joins his wife next to the fireplace; both with glasses full of wine.

HELGA

Did you go over to Hestur Island?

CONRAD

We talked to the director of the asylum. You met him at the social. His name is Rasmussen.

HELGA

What did he say?

CONRAD

I don't think he appreciated us being there.

HELGA

Do you think one of the patients  
did this?

CONRAD

The body was found close to the  
asylum and it's an isolated place.

HELGA

I guess this will be a difficult  
case.

She sips her wine and stares at the fire.

HELGA (CONT'D)

Have you thought more about having  
a get-together?

CONRAD

No, but I guess it wouldn't hurt.

She sips more wine and smiles at Conrad.

INT. TINY BEDROOM - LARGE BLUE COTTAGE - NIGHT

Delilah again sits in a chair next to the bed. She didn't  
turn the lamp on, but light shines in from the other room.  
The survivor is ignoring her; staring at the ceiling.

DELILAH

How do you feel?

THE SURVIVOR

I'm just tired and my body's still  
sore.

DELILAH

It was the accident.

The survivor seems distracted; staring into space.

DELILAH (CONT'D)

(slight grin)

It caused you pain. You will heal.  
I know these things, I assure you.

The survivor glances at Delilah's face in the glare of the  
light shining in from the other room. He thinks back.

FLASHBACK:

INT. COMMON ROOM - BEDMINSTER PSYCHIATRIC HOSPITAL -  
BEDMINSTER MASSACHUSETTS - DAY (1963)

The survivor sits at a small table in a corner of the large common room. He stares at a landscape painting on the wall, oblivious of the chatter and overall commotion all around him. He feels a hand on his shoulder. He turns around and sees a woman standing there looking petrified.

DELILAH

You must help me. They're trying to  
kill me.

The survivor looks around the room.

THE SURVIVOR

Who?

DELILAH

Crazy people. They'll be here any  
minute.

THE SURVIVOR

You're just upset about something.  
Go away.

DELILAH

I tried to help. I tried to save  
that man. I'm a nurse, you know.

Before the survivor can answer, the orderly approaches.

ORDERLY

There you are.

DELILAH

(frantic)  
No, please, I don't want to die.

ORDERLY

You need to come with me.

THE SURVIVOR

What did she do?

ORDERLY

It's none of your business.

The orderly grabs Delilah and takes her away screaming. The survivor turns around and stares at the painting.

RETURN TO PRESENT

The survivor sits up and faces Delilah.



THE SURVIVOR  
(confused look)  
I know you.

DELILAH  
I don't think so.

THE SURVIVOR  
No, we met a long time ago.

DELILAH  
I would know if we met.

THE SURVIVOR  
It was in a hospital. You said you  
were a nurse.

DELILAH  
You need to rest.

Delilah abruptly gets out of her chair and departs quickly.

INT. CHIEF CONSTABLE HANSON'S OFFICE - PARLIAMENT BUILDING -  
TÓRSHAVN - STREYMOY ISLAND - DAY

In the morning, the chief constable welcomes the senior  
advisor to the Minister of Affairs and they sit and discuss  
the current criminal climate. They share a pot of tea.

LUCAS  
The Minister of Affairs is  
concerned over the recent murder on  
Hestur Island.

NOAH  
It is disturbing, but Conrad and I  
are actively working the case.

LUCAS  
What do you think happened?

NOAH  
We're not sure. It's possible  
someone from the asylum could have  
done it.

Lucas seems to be at a loss for words.

NOAH (CONT'D)  
Conrad and I went over to see the  
director. He seemed not at all  
concerned.

LUCAS  
Is that normal?

NOAH  
I don't know. He is a psychiatrist  
and in my experience they can be  
rather strange.

LUCAS  
We need to get to the bottom of  
this before something else happens.

INT. LIVING ROOM - THE BENNETT COTTAGE - DAY

In the late afternoon, Helga places a tray of hors d'oeuvres  
next to several bottles of wine, beer, and accompanying  
glasses. She adjusts her dress and sits in her chair.

Conrad looks out the front window for any sign of their  
guests.

HELGA  
Do you think anyone will come?

Conrad looks at his watch.

CONRAD  
I'm not sure.

He sits with Helga.

HELGA  
Why do you think other Americans  
decided to live here?

CONRAD  
I guess we will have to ask them.

There is a knock at the door. Conrad answers it. An older  
woman, walking with the aide of a cane, comes in. Her name is  
BETTY.

CONRAD (CONT'D)  
Welcome. You're Betty. Correct. I  
believe we met a month ago.

BETTY  
Yes, I live several houses up on  
the island. My husband died last  
year, but I decided to stay.

After another knock, Conrad answers the door. A young couple,  
AGNES and DONOVAN DURKINS walk in.

CONRAD

(laughs)

It's good to see our next door neighbors.

DONOVAN

We wouldn't have missed it.

The guests start to mingle. Conrad looks out the window and sees six people approach the front door. He opens it and motions for them to come in.

OLIN

I guess this is the right place.  
These are my friends: Johnny,  
Bosco, Ricky, Doc and Delilah.

Conrad shakes everyone's hands.

CONRAD

You guys are living in that blue cottage. Right?

OLIN

Yeah, we moved in a while ago.

Johnny, Ricky, Bosco, and Doc go over to get some wine and food.

Helga joins her husband.

HELGA

What brought you guys to the Faroe Islands?

DELILAH

We wanted to get away.

Helga glances at Conrad.

HELGA

Get away from what?

OLIN

We just wanted to explore. We heard good things about this place.

CONRAD

Where are you from?

OLIN

Boston area.

HELGA

So are we.

Delilah appears apprehensive.

DELILAH

Must be a coincidence.

Helga seems uneasy while glancing at her husband.

HELGA

I think you'll like it here, but  
it's not the same as living in  
Boston.

While Doc is talking to Betty and Ricky, Johnny, and Bosco are conversing with Donovan in the background, Agnes approaches Conrad. Olin goes over to get a beer. Delilah remains.

AGNES

You have a nice home here.

HELGA

Thank you.

CONRAD

You guys have been here for a  
while.

AGNES

A couple of years. We love it.

DELILAH

What is there really to do here?

CONRAD

(confused look)  
I thought you came here to explore.

Olin joins them while guzzling some beer.

DELILAH

I've been to Hestur Island.

OLIN

(nervous laugh)  
We've been to other islands as  
well.

CONRAD

What did you guys do in the states?

DELILAH

It doesn't matter. We have a new life now.

CONRAD

But what made you come here?

OLIN

I don't know. It was like throwing a dart at a map of Europe.

DELILAH

We just wanted to come here. That's all.

Olin glances around at his friends. His response is uneasy.

OLIN

(clears throat)

Thanks for the invite. We need to leave.

Olin motions for his group to finish their conversations.

They depart and Conrad looks out the window and watches them walk away in the foggy advent of dusk. Helga caters to the other guests.

AGNES

Who are those people?

HELGA

I'm not sure.

BETTY

They must be new. I never saw them before.

AGNES

I wonder why they really came here.

DONOVAN

Look, they're Americas like us so we should cut them some slack.

CONRAD

Okay, but they don't seem the type to make the Faroe Islands their home.

Helga raises her glass of wine.

HELGA

I think we should just enjoy the party.

INT. LIVING ROOM - LARGE BLUE COTTAGE - NIGHT

The group walks into the living room. The men all head to the back room. Delilah sits for a moment and meditates staring at the wall. She decides to go see the survivor.

INT. TINY BEDROOM - LARGE BLUE COTTAGE - NIGHT

She walks in the dark room and sits. She senses something is wrong and turns on the lamp. To her surprise, the survivor isn't there. She runs out of the room.

EXT. BACK YARD - LARGE BLUE COTTAGE - NIGHT

The men sit around a small bonfire, as there is a distinct chill in the air. Delilah runs out the back door.

DELILAH

(frantic)

He's gone.

OLIN

What do you mean he's gone?

DELILAH

I don't know. He's gone.

OLIN

Did you check the house?

Delilah doesn't respond. Olin motions for Doc to go in and check.

OLIN (CONT'D)

This isn't good.

BOSCO

We should have done away with that asshole.

DELILAH

Maybe he took a walk.

OLIN

He didn't take a fucking walk. He could be on to us and trying to find someone who gives a shit.

Doc comes out of the house and shakes his head no.

JOHNNY

What the hell are we going to do?

RICKY

Yeah, he could be blowing our  
fucking cover.

OLIN

We need to find his ass.

Olin looks over at Delilah.

OLIN (CONT'D)

We should have disposed of him  
instead of you trying to play  
nursemaid.

Delilah stays quiet; staring into the fire.

INT. DR. RASMUSSENS'S OFFICE - PSYCHIATRIC HOSPITAL - HESTUR  
ISLAND -DAY (1974)

Rasmussen stares out his window at waves thrashing around by  
a strong current and the long grass on the cliff blowing in  
the wind.

He hears someone at his door. He adjusts his tie and suit  
coat and turns around.

NURSE

You wanted to see me?

RASMUSSEN

Please sit.

The nurse reluctantly takes a seat. She appears apprehensive.  
Rasmussen shuffles papers around on his desk.

RASMUSSEN (CONT'D)

I want to discuss the American.

NURSE

You mean Delilah.

RASMUSSEN

Her very presence here is  
problematic.

NURSE

How so?

RASMUSSEN  
She lives in an fantasy world.

NURSE  
(laughs)  
That describes most of our  
patients.

Rasmussen gives the impression he's not happy with her  
response.

RASMUSSEN  
We cannot let our guard down.

NURSE  
If nothing else, the drugs we've  
been giving her should make her  
passive. She's certainly not a  
threat.

RASMUSSEN  
I will make that determination.

He sits back and glares at the nurse.

INT. PATIENT'S ISOLATION ROOM - PSYCHIATRIC HOSPITAL - DAY

The nurse enters the room and stops to observe Delilah as she  
paces back and forth reciting a poem at lightning speed.

DELILAH  
Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe;  
All mimsy were the borogoves,  
And the mome raths outgrabe.

NURSE  
Stop it. Stop it. Stop what you're  
doing. I want to talk to you.

Delilah gives the nurse an indignant frown and continues.

DELILAH  
Beware the Jabberwock, my son!  
The jaws that bite, the claws that  
catch! Beware the Jubjub bird, and  
shun the frumious Bandersnatch!

NURSE  
I said stop it. Sit down.

Delilah stops and stares straight ahead for a moment; then  
turns toward the nurse.



DELILAH  
What do you want?

NURSE  
Just sit down.

Delilah walks around the chair before she sits.

NURSE (CONT'D)  
It would be helpful if you told us  
the truth. Your stay here is a  
mystery.

DELILAH  
I didn't come for a visit. You  
brought me here.

NURSE  
You wandered on the cliffs without  
a reason why.

Rasmussen walks in the room, now dressed in his white lab  
coat.

DELILAH  
Is that a crime?

RASMUSSEN  
Are you a criminal?

DELILAH  
Not that I know of.

The nurse stands in front of Delilah.

NURSE  
We can't help you with this  
nonchalant attitude of yours.

RASMUSSEN  
We have patients who have been here  
for years. Is that what you want?

Delilah sits back and just smiles. Rasmussen motions for the  
nurse to stick Delilah with the syringe he hands her. Delilah  
doesn't flinch.

EXT. GRASSY AREA BEYOND BENNETT COTTAGE - NIGHT (1975)

A dark figure moves suspiciously among the tall bushes and  
trees behind the cottage as fog covers the area.

INT. LIVING ROOM - THE BENNETT COTTAGE - NIGHT

Helga and Conrad sit by the fire. Helga enjoys white wine while Conrad is drinking a local beer.

HELGA

I think our social was a success.

CONRAD

It seems that way.

HELGA

What's the matter?

CONRAD

I just think those people living in that blue cottage are strange.

HELGA

Not everybody is going to live up to your standards.

Conrad smiles and takes a swig of his beer.

CONRAD

I know, but I'm not sure what they're doing on this island.

HELGA

They said they're exploring. This is the place to do that.

CONRAD

They don't look like they fit that mold.

HELGA

You know, that girl that lives in the blue cottage looks familiar.

CONRAD

You've seen her before?

HELGA

I'm not sure.

Helga hesitates for a moment.

HELGA (CONT'D)

What's going on with your murder case?

CONRAD

We're stuck in motion for the time being, but we're still pursuing it.

Conrad goes over to stoke the fire. He disappears for a second and comes back with another bottle of beer.

HELGA

I'm glad we came here.

CONRAD

Our life is a lot different than it was in Boston. Do you even miss your job?

HELGA

I don't know. Working at Bedminster was exhausting.

CONRAD

Yeah, I remember your nightly anxiety. It must have been hell.

HELGA

It wasn't the staff. It was the crazy patients I had to deal with.

Conrad finishes his beer and starts for the front door.

CONRAD

Not anymore. I'm going for a walk. Care to join me?

Helga shakes her head no. Conrad walks out the door. Helga stares at the fire and thinks back.

FLASHBACK:

INT. ADMINISTRATOR'S OFFICE - BEDMINSTER PSYCHIATRIC HOSPITAL  
- BEDMINSTER MASSACHUSETTS - DAY (1963)

Helga Bennett, senior administrator for the hospital, is sitting at her desk waiting to meet with the resident psychologist, Dr. BRANDON DUNKIRK. She is reviewing a file of one of the patients when he walks in.

HELGA

I asked you here today for your opinion.

DUNKIRK

Very well.

HELGA

I want to talk about Patient 29. We still don't know his real name, do we?

DUNKIRK

He's used different names that are not at all consistent.

HELGA

Your predecessor suggested he be released.

Dunkirk smirks as he responds.

DUNKIRK

I'm not sure I agree.

HELGA

Why?

DUNKIRK

He still has significant anger issues as well as a sense of unwarranted entitlement. And he could be dangerous.

HELGA

So what you're saying is he needs more time here.

Dunkirk nods his head yes. Helga smiles and sets the file to the side.

HELGA (CONT'D)

Thank you.

Dunkirk departs. Helga waits for her next meeting she knows will be difficult. She must tell the survivor who she knows as Patient 29 he's not leaving.

A SENIOR ORDERLY brings PATIENT 29 in and forces him to take a seat.

SENIOR ORDERLY

I will be right outside the door.

Helga waits until he closes the door.

HELGA

Do you know why you're here today?

PATIENT 29

I want to be released.

HELGA

We need to talk about that.

PATIENT 29

That's all you people do around here.

HELGA

If you're released, where will you go?

Patient 29 sits back and smirks.

PATIENT 29

I don't know. Why do you care?

HELGA

You appear to have no sense of direction.

PATIENT 29

(agitated)

I'm tired of this shit. You need to let me go.

HELGA

(soft tone)

I believe you need more time and counseling.

Patient 29 abruptly stands and points his finger at Helga and yells.

PATIENT 29

You let me go or else!

The senior orderly immediately comes in the room with another orderly. They grab Patient 29 and the senior orderly looks at Helga.

SENIOR ORDERLY

Are you all right?

HELGA

(unnerved)

Yes, thank you.

They whisk Patient 29 out of the room, as he cynically laughs.

RETURN TO PRESENT

Helga remains staring into the fire. An empty bottle of wine sits next to her on the side table with a glass half full.

She believes she hears a sound of someone stirring behind her. Concerned, she turns around and doesn't see anything suspicious.

She glazes at the fire again and is startled by a voice.

PATIENT 29 (O.S.)  
Hello Mrs. Bennett.

She turns around quickly and sees the one she knows to be Patient 29; standing no more than five feet in front of her. At least it appears to be him.

HELGA  
(nervous)  
What are you doing here?

PATIENT 29  
I never thought I would see you again.

HELGA  
But what are you doing here? How did you find me?

PATIENT 29  
I don't know. Luck, I suppose.

Helga is beginning to gain her composure.

HELGA  
My husband will be back soon.

PATIENT 29  
I know.

HELGA  
We knew you as Patient 29. Do you know your name now?

PATIENT 29  
I can't remember. They tell me I was in an accident.

HELGA  
Who told you that?

PATIENT 29  
The girl who lives in the blue cottage.

HELGA  
Do you know her name?

PATIENT 29

I'm not sure, but I think I know her.

Helga stares at him.

HELGA

What do you want?

Helga briefly turns around to grab her glass of wine, and when she turns back to confront the survivor; he's gone.

EXT. BACK YARD - LARGE BLUE COTTAGE - NIGHT

At dusk, Olin is fueling the bonfire, drinking beer, and chain smoking. Delilah joins him.

OLIN

Where the hell are Ricky and Doc? I haven't seen them in two days.

DELILAH

They didn't say anything to me.

OLIN

We need to find them.

Johnny walks out smoking a cigar and sits next to Delilah. Bosco follows drinking a beer.

BOSCO

We're running out of beer.

OLIN

Where's Ricky and Doc?

JOHNNY

I haven't a clue. They probably went to town to get a piece of ass.

OLIN

They should have been back by now.

JOHNNY

Where's the FBI agent?

OLIN

How the hell do I know.

DELILAH

He's not well. He couldn't have gone far.

Olin takes a drag of his cigarette.

OLIN

If he returns, you know what we  
need to do.

JOHNNY

What if he did something terrible  
to Ricky and Doc?

Olin doesn't respond. He throws his cigarette butt in the  
fire, lights another one and swishes down his beer.

INT. HELGA BENNETT'S OFFICE - PARLIAMENT BUILDING - TÓRSHAVN -  
STREYMOY ISLAND - DAY

Conrad walks in while Helga is reviewing paperwork. She sets  
it aside as Conrad takes a seat.

CONRAD

If you're busy, I can come back  
later.

HELGA

No, I need to talk to you.

CONRAD

(grins)  
I cleaned the fireplace.

Helga laughs and goes over to pour a cup of coffee. She  
motions to Conrad if he wants some and he shakes his head no.  
Sitting at her desk she cradles the cup as she speaks.

HELGA

Listen, the other day when you took  
a walk, I had a visitor.

CONRAD

A neighbor?

HELGA

Remember years ago, I told you  
about someone at Bedminster we  
called Patient 29.

CONRAD

I think so.

HELGA

It was him.

Conrad sits forward with a confused look on his face.



CONRAD

What the hell is he doing here?

HELGA

He never really said, but that's not all. He said the girl in the blue cottage told him he was in some kind of accident.

CONRAD

Delilah?

HELGA

Whatever her name is.

CONRAD

Did he threaten you?

HELGA

We never finished our conversation. He just disappeared.

CONRAD

Let me see what I can find out.

INT. PATIENT'S ISOLATION ROOM - PSYCHIATRIC HOSPITAL - DAY  
(1974)

Rasmussen stands directly in front of Delilah and lectures her while she stares at the floor.

RASMUSSEN

There is a time in a patient's life when they have to acknowledge how ill they really are. Your psychosis has elevated and you must accept the inevitable.

DELILAH

(slight guttural sounds)  
You must let me go. You must release me. You must let me go.

RASMUSSEN

It's only by fate you're here.

DELILAH

You have no idea who I am.

RASMUSSEN

You're beyond repair. Not even medicine can help you.

The nurse comes in the room.

NURSE  
Is she acting out again?

RASMUSSEN  
What do you think?

NURSE  
I should take her for a walk  
outside.

RASMUSSEN  
It will do no good. But if you  
must; let her feel the moist tall  
grass. Don't take her anywhere  
close to the cliffs.

NURSE  
Of course.

The nurse escorts Delilah, walking slow, down a small  
corridor and out the side door.

INT. DR. RASMUSSEN'S OFFICE - PSYCHIATRIC HOSPITAL - DAY

A half hour later, Rasmussen is looking out his window when  
blindsided by the nurse who is disheveled with a small gash  
on her head.

NURSE  
(upset)  
She's gone.

RASMUSSEN  
What?

NURSE  
I turned my back for a moment and  
she hit me with some sort of  
object. I must have passed out.

Rasmussen now becomes very agitated.

RASMUSSEN  
We need to find her.

The nurse collapses in a chair.

RASMUSSEN (CONT'D)  
You should have been more careful.  
I mean she's out there and who  
knows what she'll do.  
(MORE)

RASMUSSEN (CONT'D)

She doesn't relate well. You know that. You know that.

NURSE

She overpowered me.

Rasmussen violently sits in his chair and throws everything off his desk.

RASMUSSEN

You've ruined everything.  
Everything. If she's not found,  
you will pay. Do you hear me?

The nurse begins to cry.

NURSE

(yelling)  
I said she overpowered me.

INT. CHIEF CONSTABLE HANSON'S OFFICE - PARLIAMENT BUILDING -  
TÓRSHAVN - STREYMOY ISLAND - DAY

Noah Hanson walks in his office with Conrad Bennett. Noah places a folder he's carrying on his desk and sits. Conrad joins him. Noah opens the folder and takes out several pieces of paper and two photos.

NOAH

Two men were found murdered  
yesterday on the north rim of  
Sandoy Island.

Noah hands the photos to Conrad.

NOAH (CONT'D)

As you can see, the murders were  
brutal.

CONRAD

It's hard to tell by these photos,  
but I think I recognize them.  
They're Americans who were living  
down the road from my house.

NOAH

What were they doing here?

CONRAD

Exploring, they say.

NOAH

Were they here by themselves?

Conrad continues to study the photos.

CONRAD

No, there are four others. We met them at our party. But I think there's a problem.

NOAH

What?

CONRAD

I think there's another one. My wife told me she was just visited by a former patient at the mental hospital she worked at.

NOAH

Do you think your wife's in danger?

CONRAD

I don't know, but this guy wasn't at our party.

NOAH

Do you think he could be our killer?

CONRAD

We need to find him.

EXT. DIRT PATH BEYOND BLUE COTTAGE - DAY

In the afternoon, Noah and Conrad make their way to the blue cottage. Not sure what to expect, they know they need to sort out who these people are.

NOAH

What's the chance we'll find this former patient?

CONRAD

We'll find him eventually.

EXT. LARGE BLUE COTTAGE - DAY

They reach the front door of the blue cottage, knock, and are greeted by Olin.

NOAH

Can we come in? We have something to discuss with you.

OLIN  
Is there a problem?

CONRAD  
Let's go inside.

INT. LIVING ROOM - LARGE BLUE COTTAGE - DAY

They take a seat. Olin appears unnerved and it shows in his voice.

OLIN  
What can I do for you?

CONRAD  
Where's Delilah?

Before Olin can answer, Delilah comes in the room.

CONRAD (CONT'D)  
Please sit down.

He takes the two photos out of his coat pocket and hands them to Olin.

CONRAD (CONT'D)  
Do you know these two men?

Sitting next to Olin, she glances at the photos. Both seem rattled.

NOAH  
Do you recognize them?

OLIN  
What the fuck? Who did this?

CONRAD  
We don't know. When was the last  
time you saw your friends?

Noah motions for the photos. Olin, obviously upset, almost drops them as he hands them over.

OLIN  
A couple days ago.

Conrad hesitates for a moment.

CONRAD  
What do you know about someone  
called Patient 29?

OLIN  
Nothing. Why?

CONRAD  
(addresses Delilah)  
We don't know his real name, but he  
apparently knows you.

DELILAH  
I don't know what you're taking  
about.

Noah disappears.

OLIN  
What's he doing?

CONRAD  
Just making sure he's not here.

OLIN  
(agitated)  
We don't know this fucking person.

CONRAD  
Listen carefully, he could be our  
killer. If you know where he is,  
you need to tell us.

Noah comes back and shakes his head no.

NOAH  
We'll be in touch.

They walk out of the living room to the front door. Delilah,  
in tears, rests her head on Olin's shoulders.

Olin goes to the front window; watching them walk away.

OLIN  
Who in the hell are they talking  
about?

DELILAH  
I don't know.

OLIN  
Are you sure?

DELILAH  
I said I don't know.

OLIN

What if it's that FBI agent we  
found in the raft?

Delilah doesn't respond, but rather looks down at the floor  
with tears in her eyes, but a conflicted smirk.

OLIN (CONT'D)

(angry)

He fucking killed our friends. We  
need to stop him.

INT. OFFICE OF LUCAS NIELSEN, SENIOR ADVISOR TO THE MINISTER  
OF INTERNAL AFFAIRS - DAY

Lucas Nielsen waits for his two o'clock meeting with Noah  
Hansen. He reviews several pieces of paper pertaining to the  
recent murders in the Faroe Islands.

Noah arrives while Lucas is totally involved in reading one  
of the pieces of correspondence.

NOAH

Sorry I'm late.

LUCAS

Have we solved the murder on Hestur  
Island?

NOAH

We're working on it.

Lucas references one of the papers he's looking at.

LUCAS

Now, there are two more on Sandoy  
Island.

NOAH

Yes, but we're not sure they're  
related.

LUCAS

Is it true the dead on Sandoy  
Island are Americans?

NOAH

Yes. As you know, there is a small  
community of Americans living on  
the southern tip of the island.

LUCAS

(annoyed)

This is disturbing. When was the last time we had a murder here?

NOAH

It's been a few years.

Lucas stares at the correspondence in front of him.

LUCAS

The Minister of Internal Affairs is adamant we find out who's doing these murders.

NOAH

I have Conrad Bennett working with me. We'll get to the bottom of it.

Sitting slowly back in his chair, Lucas doesn't look convinced.

INT. LIVING ROOM - LARGE BLUE COTTAGE - NIGHT

After Olin leaves to take a walk on the shore, Delilah sits staring at the wall in the dim light of an old lamp in the corner of the room.

A shadow encroaches the light on the wall. Scared, she turns round to see the survivor standing there.

PATIENT 29

Don't worry, I won't hurt you.

Delilah stiffens in her chair.

DELILAH

Where the hell have you been? They think you're killing people.

PATIENT 29

Who?

DELILAH

The authorities.

PATIENT 29

Do you know who I am?

DELILAH

(confused)

I'm not sure.



PATIENT 29

I think you do.

Delilah squints while drilling a hole through the wall.

FLASHBACK:

INT. COMMON AREA - BEDMINSTER PSYCHIATRIC HOSPITAL -  
BEDMINSTER MASSACHUSETTS - DAY (1963)

DELILAH

You must help me. They're trying to  
kill me.

The survivor looks around the room.

PATIENT 29

Who?

DELILAH

Crazy people. They'll be here any  
minute.

PATIENT 29

You're just upset about something.  
Go away.

DELILAH

I tried to help. I tried to save  
that man. I'm a nurse, you know.

Before he can answer, the orderly approaches.

RETURN TO PRESENT

Delilah glances at the survivor who is smiling at her, and  
then stares at the wall again.

FLASHBACK:

INT. COMMON AREA - BEDMINSTER PSYCHIATRIC HOSPITAL -  
BEDMINSTER MASSACHUSETTS - DAY (1963)

Delilah sits stoically in a chair looking out a window.  
Commotion breaks her concentration. An orderly chases a man  
quickly moving along the tables in the common area.

ORDERLY

Patient 29, Patient 29, you need to  
stop and listen to me.

Patient 29 abruptly stops and turns around.

PATIENT 29

What?

Patient 29 looks over at Delilah and gives her a sarcastic grin.

RETURN TO PRESENT

Delilah straightens her dress, runs her fingers through her hair, and grins at the survivor.

DELILAH

(quiet voice)

Are you Patient 29?

PATIENT 29

So, you remember.

DELILAH

I needed your help.

PATIENT 29

Yes.

Delilah's demeanor suggests she's relieved.

DELILAH

Have you come for me?

PATIENT 29

No, you don't understand. I don't even know why I'm on this island.

DELILAH

But we share a past.

The survivor paces back and forth.

PATIENT 29

Can you help me? Can you protect me?

DELILAH

(reluctant)

Did you do these things?

PATIENT 29

What do you think?

EXT. PARLIAMENT BUILDING - OUTSIDE COMMUNAL AREA - TÓRSHAVN -  
STREYMOY ISLAND - DAY

Noah and Conrad sit on a bench on an overcast morning. Early,  
not many people are moving about.

NOAH

I'm getting pressure from Lucas  
Nielsen to solve these murders.

CONRAD

I'm convinced the Americans living  
in the blue cottage know more than  
they're saying.

NOAH

Two of them are dead. Do you think  
it's some kind of domestic thing?

Conrad hesitates. He looks away for a moment.

CONRAD

To be honest, I think it could have  
something to do with the person my  
wife calls Patient 29.

NOAH

Where the hell is he?

CONRAD

Who knows, but he's connected to  
Delilah. I'm sure of it.

NOAH

What about the murder on Hestur  
Island?

CONRAD

It's very possible a patient at the  
asylum did it.

NOAH

We need to talk to Rasmussen again.

EXT. BACK YARD - LARGE BLUE COTTAGE - NIGHT

With a slight chill in the air, Olin, Johnny, and Bosco sit  
out back next to a small fire. They drink beer and smoke  
cigarettes nonstop.

OLIN

We need to get the hell out of  
here.

JOHNNY

How are we going to do that?

OLIN

The same way we got here.

BOSCO

Where the fuck are we going to go?  
This place is perfect, at least for  
now.

OLIN

We can't stay here. Okay!

JOHNNY

What about Delilah?

OLIN

What about her?

JOHNNY

We can't leave her here.

Olin takes a long puff of his cigarette before he answers.

OLIN

Okay, fine, but we need to leave  
soon. I don't trust that FBI agent.  
We could be next.

JOHNNY

Who the hell is this guy?

OLIN

I don't want to stick around and  
fucking find out.

JOHNNY

I'm going for a walk.

OLIN

I wouldn't go far.

Johnny throws his cigarette butt on the ground, stomps on it,  
and walks away. Bosco follows. Olin, still smoking a  
cigarette, slowly wanders in their direction.

INT. LIVING ROOM - LARGE BLUE COTTAGE - NIGHT

While sitting reading a book, Delilah hears a knock at the  
door. When she answers it she sees Noah and Conrad standing  
there.

Appearing somewhat surprised, she motions for them to come in. She takes a seat and they walk around the living room for a few moments.

CONRAD  
We're still looking for Patient 29.

Delilah clears her throat and tries to smile.

DELILAH  
(unnerved)  
Why would he be here?

CONRAD  
(angry)  
Where is he?

Delilah begins to fidget as she speaks.

DELILAH  
I don't know.

CONRAD  
So he's been here.

Conrad begins to walk out of the living room toward a bedroom.

DELILAH  
Don't go in there!

Seconds later, Conrad comes back into the living room.

CONRAD  
Someone's been sleeping in there.

DELILAH  
I don't know what you're talking about.

CONRAD  
Where's the others?

DELILAH  
Out back.

Noah disappears.

CONRAD  
What's his real name?

She hesitates; looks at the ceiling and then the floor.

DELILAH  
He has amnesia.

Noah returns.

NOAH  
They're not there.

Conrad steps closer to Delilah; his face begins to contort with rage.

CONRAD  
You know him well. Don't you?

DELILAH  
No.

CONRAD  
You know him as Patient 29 because you must have been in the same mental hospital he was in.

DELILAH  
I don't know.

Conrad punches the wall with his fist.

CONRAD  
Admit it. Just admit it. He's a killer and we hold you responsible if he kills again.

NOAH  
I would be careful if I were you.

Noah grabs Conrad's arm and motions for them to go. Conrad, angry as hell, resists at first, but then follows Noah out the front door.

EXT. DIRT PATH CLOSE TO THE SHORE - SOUTHERN SANDOY ISLAND - DAY

Agnes and Donovan Durkins take a walk on an early foggy morning. They can hear the waves splash along the shore as they make their way along a small dirt path.

Something catches Agnes' attention as they round the bend. She sees something in the high grass. They walk over and see a body lying in the grass and can see the person has been brutally murdered.

AGNES

He looks like one of the guys from  
the blue cottage.

DONOVAN

We need to inform the authorities.

They embrace and stare at the body. As they begin to walk away, they notice an indentation in the grass several yards away. When they go over to see what it is, they realize it's another body.

INT. OFFICE OF LUCAS NIELSEN, SENIOR ADVISOR TO THE MINISTER  
OF INTERNAL AFFAIRS - DAY

In the early morning, Lucas Nielsen walks into his office with a cup of coffee and a large manila folder. He plops down in his chair and throws the folder on the desk. His demeanor suggests he's not in a good mood. Things have gotten worse and he's anxious to talk to Noah and Conrad about the latest developments.

He opens the folder and pulls out two photos and several pieces of paper. He stares at the photos.

Noah and Conrad come in right on time.

LUCAS

They found two more bodies on  
Sandoy Island.

Lucas hands the photos to Conrad.

LUCAS (CONT'D)

This is getting out of hand.

Conrad studies the faces of the dead men in the photos.

CONRAD

I think these are two of those  
Americans.

Noah looks over Conrad's shoulder.

NOAH

Are you sure?

CONRAD

Yeah, it looks like it.

Noah grabs the photos and approaches Lucas.

NOAH

Where did you get these photos?

LUCAS

They were on my desk with a note.

NOAH

I should have known about this.

LUCAS

What the hell is going on?

Conrad appears bothered by what he's about to say.

CONRAD

Look, apparently, there is another American on Sandoy Island that is unaccounted for. He's a former mental patient in the United States they call Patient 29.

LUCAS

Patient 29? Is he the one?

CONRAD

I believe he could be.

NOAH

What if we have it all wrong?

LUCAS

What do you mean?

NOAH

That woman in the blue cottage could have a connection with Patient 29. What if she is the one?

CONRAD

She doesn't appear to have the wherewithal to commit such crimes.

Helga appears at the door, and slowly walks into the room, holding a folder.

HELGA

There's been another murder.

She hands the folder to Lucas. He opens it up and pulls out a photo of the dead man; studies it and hands it to Conrad.

CONRAD

This is Olin. What the hell?



HELGA  
(panicky)  
You need to find this killer before  
everybody on Sandoy Island is dead.

Conrad looks over at Helga.

CONRAD  
We believe Delilah knows Patient  
29. Is it possible Bedminster's  
where you know her from?

Helga appears in thought.

FLASHBACK:

INT. COMMON ROOM - BEDMINSTER PSYCHIATRIC HOSPITAL -  
BEDMINSTER MASSACHUSETTS - DAY (1963)

Helga stands at the entrance of the common room and observes patients as they interact. She notices a woman in the far corner appearing to argue with an orderly. She stands out because of her long unkempt red hair and a long white dress that is visible as she stands up and sits down repeatedly.

RETURN TO PRESENT

HELGA  
You know, I believe it could be  
him.

Lucas' demeanor suggests he wants to get on with his agenda.

LUCAS  
Have you solved the murder on  
Hestur Island yet?

CONRAD  
No, but we'll talk to Rasmussen  
again.

INT. DETECTIVE RUSTAN'S OFFICE - BOSTON POLICE PRECINCT -  
SOUTH BOSTON - DAY

Rustan and Barnes sit at his desk in the late afternoon after a long day on the streets. Rustan reaches for a report sitting on the side of his desk. It's information they've waiting for concerning the missing bounty hunter.

RUSTAN

Investigators have concluded the bounty hunter on the trail of the bank robbers must have perished in that plane that crashed in the Atlantic ocean.

BARNES

So he was on the plane?

RUSTAN

That's the interesting part. No one knows for sure. In fact no one knows his name.

BARNES

Somebody has to know who he is.

RUSTAN

According to this report, the bank president said the bounty hunter's name was Robert Brooks. The only problem is Robert Brooks the bounty hunter doesn't exist. It was an alias.

Barnes lets out a sarcastic laugh.

BARNES

They never checked him out?

RUSTAN

Apparently not.

BARNES

(grins)

I still think he's probably basking in the French sun from the riches he got from the people he was after.

INT. DR. RASMUSSENS'S OFFICE - PSYCHIATRIC HOSPITAL - HESTUR ISLAND -DAY

An older lady, looking more like an inmate than a patient, walks Noah and Conrad into Rasmussen's office.

Rasmussen sits behind his desk with his lab coat on. His nurse, also in a lab coat, sits in the corner.

RASMUSSEN

I am a busy man. What is it this time?

CONRAD

We are still investigating the murder only yards away from this asylum.

RASMUSSEN

I know nothing about it.

CONRAD

(addresses nurse)

How long have you worked here?

She appears a bit nervous.

NURSE

Several years.

NOAH

Do you have reason to believe one of your patients would kill someone?

The nurse glances over at Rasmussen with a worried look.

NURSE

Why would they?

Rasmussen abruptly sits up in his chair.

RASMUSSEN

My patients are well attended here. Not one of them is guilty of murder.

CONRAD

Have you by chance heard about the murders on Sandoy Island?

RASMUSSEN

I suppose. What does that have to do with this institution or me for that matter?

CONRAD

What do you know about someone called Patient 29?

RASMUSSEN

There is no one here by that name.

NOAH

So you never heard of him.

RASMUSSEN  
 (annoyed)  
 I just said that.

CONRAD  
 (addresses nurse)  
 What about you?

NURSE  
 (slight smirk)  
 Never heard of him.

Noah and Conrad begin to walk out the door.

CONRAD  
 If one of your patients is  
 responsible for any of these  
 crimes, you will be not be sitting  
 in that chair any longer.

Rasmussen sneers at them as they walk out the door.

EXT. DIRT PATH BEYOND BLUE COTTAGE - DAY

Conrad slowly walks along the path in the light rain. He carries a manila folder with photos Delilah probably shouldn't see, but is feels compelled to show her.

INT. LIVING ROOM - LARGE BLUE COTTAGE - DAY

Delilah sits in a chair next to the sofa where the survivor once laid. Utterly depressed, she feels alone; absent of the friendship of the men who came with her to the Faroe Islands. Scared she will be the victim of the survivor's wrath, she rocks back and forth in fear.

Her sense of distress and isolation is interrupted by a loud knock at the door. She reluctantly goes to answer it.

DELILAH  
 Who is it?

CONRAD (O.S.)  
 It's Conrad. I need to speak with  
 you.

She slowly opens the door, peeking outside to see who it is. Conrad comes in and he motions for them to sit on the sofa.

DELILAH  
 I rather sit in this chair.

CONRAD

I have some bad news.

He opens the manila folder and produces three photos. He shows the photos of Johnny and Bosco first.

She looks at them with a look of disdain on her face, but remains silent. Conrad then shows her the photo of Olin and she drops the photos on the floor and gives out a horrible scream.

DELILAH

Why?

CONRAD

I want you to be honest with me.  
Where is Patient 29?

Delilah appears to hold her breath.

DELILAH

I don't know. Is he going to kill me?

CONRAD

I hope not.

Conrad picks the photos up from the floor and stuffs them back in the folder.

CONRAD (CONT'D)

Why were you in a mental hospital?

She squints her eyes while gazing at Conrad.

DELILAH

None of your business.

CONRAD

Why the hell did you people even come here?

DELILAH

It doesn't matter.

CONRAD

(practically yelling)  
I'm going to find this maniac. This is the last time I'm going ask you. Where the hell is patient 29?

Delilah gets a stoic look on her face and ignores the question.

Conrad walks out the front door and slams it; leaving Delilah anxious. She thinks about Olin.

FLASHBACK:

INT. BILLY'S TAVERN - SOUTH BOSTON - NIGHT (1970)

Billy's Tavern is extremely crowded for a Thursday night. Delilah sits at the bar drinking whiskey. The BARTENDER seems interested in her and tries to chat her up.

BARTENDER

I haven't seen you in here before.

DELILAH

You must need glasses. I come here all the time.

BARTENDER

(frowns)

Do you want another whisky?

Delilah grins. He goes off to get the whiskey bottle. The woman next to her leaves her seat. A man quickly sits down and looks over at Delilah.

OLIN

Hello Delilah, it's been a while.

DELILAH

(surprised)

Where have you been?

The bartender comes and pours the whiskey.

OLIN

I'll have a Narraganset.

The bartender acknowledges and walks away.

OLIN (CONT'D)

I can ask the same question.

DELILAH

I went away for a while, but I'm back.

OLIN

For good?

The bartender slides the beer over to Olin.

DELILAH

I tried twice to visit but the  
prison warden wouldn't let me.

OLIN

It's just as well.

DELILAH

We must all learn from our  
mistakes. But it is difficult  
sometimes.

OLIN

Remember the time we took that joy  
ride in that fancy car?

DELILAH

So?

OLIN

It was a blast.

Delilah drinks down her whiskey.

DELILAH

Yeah, we had fun back then.

OLIN

Listen, I got some new friends I  
want you to meet. We're having a  
get-together on Saturday.

He hands Delilah a piece of paper with the address on it.

DELILAH

(coquettish grin)

I'll give it a thought.

Olin downs his beer and walks away.

RETURN TO PRESENT

INT. LIVING ROOM - THE DONOVAN COTTAGE - SANDOY ISLAND -  
NIGHT

Agnes sits on their sofa while Donovan looks out the front  
window. They have become paranoid like everyone else; afraid  
they'll be attacked by a wild man. Donovan paces a bit before  
he looks out the window again.

AGNES

What are we going to do? They don't seem to be able to catch the killer.

DONOVAN

I loaded the rifle. He's in for a surprise.

AGNES

What is it with those people in the blue cottage?

Donovan looks out the window again.

AGNES (CONT'D)

I mean who are they?

DONOVAN

It looks like they could be killing one another.

AGNES

Remember the Chief Constable said he believes there's only one responsible. It's almost as if he's invisible.

DONOVAN

I don't know what to believe.

All of a sudden, they hear what appears to be banging noises in the back of their house. Donovan grabs his rifle and disappears. Agnes doesn't move. A minute later, Donovan comes back.

DONOVAN (CONT'D)

It could have been an animal. There's nothing back there.

AGNES

I can't believe we have to live like this.

DONOVAN

They better find this asshole.

INT. LIVING ROOM - THE BENNETT COTTAGE - NIGHT

Helga is anxious and walks around the living room with a glass of wine. Conrad isn't home yet and she doesn't expect him for a while given he's out looking for a killer.



She sits in her chair by the fire and pours more wine in her glass. By the scratching sound behind her, she knows someone is there and turns around. The emaciated soul stands in front of her.

HELGA

My husband will be home any minute.

PATIENT 29

He wants to protect you. That's noble.

HELGA

What are you so angry at?

PATIENT 29

I need someone to understand.

HELGA

What is it?

PATIENT 29

I don't know who I am.

Helga takes a long sip of her wine.

HELGA

You didn't know who you were back at Bedminster.

She hesitates.

HELGA (CONT'D)

I think you're angry at me for what happened there.

PATIENT 29

It's not you.

HELGA

Why would you kill your friends?

PATIENT 29

I don't have any friends. Not here anyway.

HELGA

Then how did you get here? To Sandoy Island.

PATIENT 29

It's hard to explain.

Helga tries to compose herself; feeling extremely nervous.

HELGA

Are you saying you didn't murder anyone.

PATIENT 29

Do I look the part?

Helga slightly turns to pour more wine; he rushes out of the room when she turns back.

HELGA

Don't go.

INT. PARLIAMENT BUILDING - CHIEF CONSTABLE HANSON'S OFFICE - TÓRSHAVN - STREYMOY ISLAND - DAY

In the early morning, Conrad quickly enters the chief constable's office and takes a seat. Noah isn't there, so Conrad starts to leave, but Noah walks in holding a cup of coffee.

NOAH

I thought our meeting was later.

CONRAD

We need to talk. Patient 29 accosted my wife again last night.

NOAH

Is she all right?

Noah pulls out his chair and sits.

CONRAD

They just talked, but Helga's not so sure he's the killer.

NOAH

Why?

CONRAD

A gut feeling, I guess. I mean she did work at a mental hospital in Boston and knows the ropes.

NOAH

But does that make any sense? All indications are he's the one.

CONRAD

I don't what else to say.

NOAH

If he's not the one, then why is he aimlessly roaming around island? He has to be up to no good.

CONRAD

I suppose you're right.

To their surprise, they notice Dr. Rasmussen, a bit disheveled, standing at the door.

NOAH

Do you have an appointment?

RASMUSSEN

No, but I need to talk to you.

Noah motions for him to come in. Rasmussen sits next to Conrad.

NOAH

What is it?

RASMUSSEN

I haven't been exactly honest with you.

CONRAD

(annoyed)

So what is it?

RASMUSSEN

A patient of mine escaped over a year ago. Her name is Delilah.

Noah and Conrad look at one another.

CONRAD

You never found her?

RASMUSSEN

No, but she could have killed that man near the hospital. She could even be killing people on Sandoy Island.

NOAH

What was her mental state when she left?

RASMUSSEN

A complete lack of reality. A psychopath.

NOAH

So you don't know where she is?

Rasmussen tries to maintain his composure, but fidgets a bit.

RASMUSSEN

No.

CONRAD

Why didn't you report her missing  
at the time?

RASMUSSEN

Because I didn't think she would  
actually kill anyone then.

NOAH

You obviously made a mistake. We'll  
take care of it.

Noah stands giving Rasmussen the impression the meeting's  
over. He departs quickly.

CONRAD

Do you believe him?

NOAH

I don't know, but I'm not sure it's  
her.

EXT. FERRY FROM STREYMOY TO SANDOY ISLAND - NIGHT

The ferry plows along the large waves heading toward north  
Sandoy Island. Rasmussen, dressed in dark clothes, is  
standing by one side of the ferry; staring out into the  
horizon. A young man, a frequent FERRY PASSENGER, approaches  
him.

FERRY PASSENGER

Haven't seen you in a few days.

RASMUSSEN

Yeah, I've been busy.

FERRY PASSENGER

That's what you said last time.

RASMUSSEN

I know.

Rasmussen seems to be collecting his thoughts.

RASMUSSEN (CONT'D)

You know even with these choppy waves all around us, I always feel a sense of calm. The beautiful lights I see on the horizon makes me feel alive.

The ferry passenger appears totally confused.

FERRY PASSENGER

I'm not sure I follow.

RASMUSSEN

(sarcastic)

That's not the case with everyone. Now is it? Some people just don't deserve the entitlement of living.

FERRY PASSENGER

I guess.

The ferry passenger turns and walks away, as wind cascades water up on the deck.

INT. LOCAL POLICE PRECINCT - AMSTERDAM, NETHERLANDS - DAY

Two local detectives sit in a small enclave in the corner of the precinct. Detectives ANGUS JANSSEN and BASIL MEYER discuss a cold case that has been bothering them.

Meyer looks down at a large report on his desk.

MEYER

I know it's been 10 years, but we need to revisit this case.

JANSSEN

As I recall, a highly disturbed mental patient over at the Amsterdam mental ward was brutally murdered.

MEYER

That's correct, and the psychiatrist who was running the ward mysteriously disappeared after the murder.

JANSSEN

That would be Petr Rasmussen.

MEYER

He's never been found, but someone recently said they have knowledge he went to the Faroe Islands.

JANSSEN

How do they know?

MEYER

It's unclear.

Meyer flips through the report.

MEYER (CONT'D)

It has also come to light that Rasmussen's not even a doctor.

JANSSEN

Really?

MEYER

All his medical documents were forged.

JANSSEN

It's been 10 years. Do you think he's still on the Faroe Islands?

MEYER

Who knows, but we should contact the authorities there.

Meyer sits back and shakes his head.

MEYER (CONT'D)

That's not all. Petr Rasmussen's not his real name. The real Rasmussen was killed 15 years ago.

EXT. AREA BEHIND LARGE BLUE COTTAGE - NIGHT

A dark figure moves stealthy from tree to tree as winds begin to stir.

INT. LIVING ROOM - LARGE BLUE COTTAGE - NIGHT

The living room is quiet, not a sound, as Delilah sits in a chair rocking back and forth out of fear she could be killed by a desperate Patient 29.

Suddenly, she hears noises behind her: similar to something banging against a wall.

She braces for what she believes is the inevitable. The figure she now sees confuses her. His voice appears raspy as he slowly paces in front of her.

RASMUSSEN  
(sarcastic grin)  
Did you miss me?

Delilah is so shocked, she can't respond.

RASMUSSEN (CONT'D)  
You look troubled.

DELILAH  
All my friends are dead.

RASMUSSEN  
Why did you kill them?

DELILAH  
Patient 29 killed them.

Rasmussen looks out the front window and begins to pace again.

RASMUSSEN  
There is no such person. Besides, I told the authorities you're the murderer.

DELILAH  
Why would you do that?

RASMUSSEN  
You should have never left the asylum. You are not well.

DELILAH  
(evil stare)  
I want you to leave.

RASMUSSEN  
I trust your friends died because they didn't know the value of living. What is it with you people? Do you really think there's a place for you on this earth?

DELILAH  
You know nothing about my friends.

RASMUSSEN

I know all about you. You only belong in one place and that's my asylum. I can protect you from this Patient 29, if you think he exists.

Delilah squirms in her seat.

RASMUSSEN (CONT'D)

(childlike)

The authorities are coming. They will have to respect your rights when you're with me.

DELILAH

Why should I believe you?

Walking behind her, Rasmussen slides a syringe out of his pocket and stabs her in the arm. She falls to the side instantly and Rasmussen grabs her, and starts for the door.

INT. OFFICE OF LUCAS NIELSEN, SENIOR ADVISOR TO THE MINISTER OF INTERNAL AFFAIRS - DAY

Mid-morning, Helga walks into her boss's office with a report in her hand. Lucas is writing a memo, but when he sees the look on Helga's face, he stops.

LUCAS

What's the matter?

She hands the report to her boss.

HELGA

You need to read this report.

LUCAS

Tell me.

HELGA

According to a detective in Amsterdam, Petr Rasmussen is an imposter and is possibly linked to a murder there 10 years ago.

LUCAS

What?

HELGA

This doesn't look good.

LUCAS

Did you tell your husband?



HELGA

He should be here any moment.

Lucas looks away in disgust.

LUCAS

Do you think he has a connection to Patient 29?

HELGA

I don't know.

Conrad and Noah walk in. Helga shows Conrad the report. He reads it quickly.

CONRAD

Damn it. Damn it. I never trusted that guy.

NOAH

This is a serious problem. He has patients he's supposedly treating.

Lucas looks through several pieces of paper until he finds the one he wants.

LUCAS

We also have another murder over at the ferry landing on Sandoy Island.

CONRAD

Who was it?

LUCAS

A young man; probably in his twenties.

NOAH

Jesus Christ, we need to stop this.

CONRAD

This is driving me crazy. We have this guy they call Patient 29 who we can't find and now we find out Rasmussen is a fraud.

LUCAS

So what are we going to do?

CONRAD

(aggressive tone)  
I'll take care of it.

LUCAS

What if he's the lunatic?

They just stare at one another.

INT. CONFINEMENT ROOM - LUNATIC ASYLUM - ROTTERDAM,  
NETHERLANDS - DAY (1960)

Dr. DIRK HENDRICKSEN intensely watches a severely ill mental patient through a small window in the door.

The patient paces quickly around the room while he punches the padded walls. His moans and groans are extremely disturbing.

Two orderlies are standing by with a straight jacket. The doctor motions for them to enter the room with him. They grab the patient and place him in the straight jacket and sit him in the corner. The patient seems disconnected from reality. A JUNIOR ORDERLY stands behind the patient.

HENDRICKSEN

What is your name?

JUNIOR ORDERLY

His name is Angus Fister.

FISTER

(angry)

I don't belong here.

HENDRICKSEN

You must calm down. We're only here to help.

Fister struggles to free himself of the straight jacket.

FISTER

The woman who brought me here is crazy; not me.

HENDRICKSEN

That's not the way we see it. You seem to have lost touch with reality.

FISTER

You know nothing about reality. You don't understand what I've been through. You don't know who I am.

HENDRICKSEN

We know enough to realize you are  
in need of extreme therapy, and we  
can provide that.

FISTER

(bitter stare)

Let me go. Do you hear me. Let me  
go.

Hendriksen, without saying another word, sticks a syringe in  
Fister's neck. He falls silent.

INT. DR. RASMUSSENS'S OFFICE - PSYCHIATRIC HOSPITAL - HESTUR  
ISLAND - DAY

The lights in the office turned off, Rasmussen appears frail.  
His hair is mussed, his bow tie is untied, and his demeanor  
is sullen. A flask of whisky is positioned perfectly on his  
desk so he can grab it and drink while he silently  
pontificates to himself.

He suddenly realizes Conrad Bennett is standing at the door.

CONRAD

Are you having a bad day, Dr.  
Rasmussen?

RASMUSSEN

(agitated)

Who let you in here?

CONRAD

Your nurse.

RASMUSSEN

What do you want?

Conrad walks over and takes a seat.

CONRAD

I'm here for the truth.

RASMUSSEN

The truth about what?

Rasmussen takes a drink from the flask.

CONRAD

Is it possible you've deceived  
everyone here on the Faroe Islands?

RASMUSSEN  
Why would I do that?

CONRAD  
We have reason to believe you're  
not even a doctor; only  
impersonating one that died years  
ago.

Rasmussen takes another swig of whiskey. He points to a  
plaque on the wall.

RASMUSSEN  
There's proof right there on that  
wall.

Conrad goes over and studies the medical certificate.

CONRAD  
(smiles)  
This could easily be a forgery.

RASMUSSEN  
Are you here to arrest me for  
something you can't prove?

CONRAD  
No, that's up to the Chief  
Constable.

Rasmussen sports a caustic grin.

RASMUSSEN  
Have you arrested Delilah? What  
about Patient 29. Do you know where  
he is?

CONRAD  
Listen to me, I'm not a patient  
man, so you better watch yourself.

RASMUSSEN  
Patient man. How clever.

Conrad storms out the door.

EXT. CLIFF ABOVE SHORE - SOUTH SANDOY ISLAND - DAY

Patient 29 leisurely walks along the cliff, as the wind  
bustles and the waves crash upon the shore.

He looks out over the water; desperately not wanting to be there. He wanders back in time.

FLASHBACK:

INT. LIVING ROOM - SMALL APARTMENT - SOUTH BOSTON - DAY  
(1972)

Patient 29 sits at his kitchen table looking at a newspaper; an article on the front page catches his attention. It reads ... BANK REACHES OUT TO BOUNTY HUNTER TO FIND MILLIONS STOLEN DAYS AGO.

He smiles at the announcement and picks up his coffee and takes a good long sip. He opens a small notebook and writes down a note to himself ... WHAT I COULDN'T DO WITH MILLIONS OF DOLLARS. TIME WILL TELL.

He sits back and smiles.

RETURN TO PRESENT

EXT. LARGE BLUE COTTAGE - DAY

Conrad knocks on the door. He glances around the area waiting for Delilah to answer. He looks in the front window. It's completely dark.

INT. LIVING ROOM - LARGE BLUE COTTAGE - DAY

After letting himself in, Conrad turns on the light and walks around trying to find any sign of a struggle. The house smells somewhat musty and it is apparent no one is there.

He departs in a hurry.

INT. LIVING ROOM - THE BENNETT COTTAGE - DAY

Helga is sitting in her chair drinking wine and staring at the smoldering fire in the fireplace. Conrad bursts in the front door.

CONRAD

Was he here?

HELGA

Patient 29? No.

CONRAD

Delilah's missing. I went to the blue cottage and it's empty.

HELGA

You think Patient 29 took her and killed her?

CONRAD

I don't know, but I'm beginning to think Patient 29 has nothing to do with these murders.

HELGA

Could it really be Rasmussen?

Conrad paces the floor.

CONRAD

My last visit with him was strange. He was unkempt and seemed bothered by something.

HELGA

They should have him arrested.

CONRAD

It might not be that easy. There's virtually no proof he killed anybody.

HELGA

What about Patient 29?

CONRAD

(grins)

He's not out of the woods yet. We'll find him.

INT. BACK ROOM - LARGE BLUE COTTAGE - DAY

Patient 29 turns the light on and goes over to a large closet. He moves boxes and food supplies out of the way. He then drags the duffle bags full of money out and pulls up a stool.

He opens one of the duffle bags and grabs several bundles of thousand dollar bills. He cuddles them in his hands as a giant smile appears on his face.

INT. PSYCHIATRIC HOSPITAL - HESTUR ISLAND - DAY

Rasmussen stands at the front entrance in his lab coat partially stained with blood. He's hyperventilating and appearing maniacal.

FLASHBACK:

INT. NURSE'S OFFICE - PSYCHIATRIC HOSPITAL - DAY

Rasmussen storms into his nurse's office.

NURSE

What's the matter?

RASMUSSEN

What did you say to the authorities?

NURSE

Nothing.

RASMUSSEN

You know I had to get Delilah back.

NURSE

She doesn't belong here anymore.

Rasmussen moves closer to his nurse.

RASMUSSEN

You don't think I know what you're doing.

NURSE

I quit. I don't want anything to do with your insanity.

RASMUSSEN

You're not going anywhere.

The nurse slowly tries to maneuver around Rasmussen. Suddenly, he grabs a surgical knife off a table in the corner and lunges at the nurse. She fights him off, but he gets the best of her and stabs her repeatedly in the chest. She falls backward, and he rushes out the door.

RETURN TO PRESENT

INT. PATIENT'S ISOLATION ROOM - PSYCHIATRIC HOSPITAL - DAY

Rasmussen abruptly walks into the isolation room. Delilah sits strapped to a chair. He begins to walk around, as he begins to lecture her with a sinister look on his face.

RASMUSSEN

Do you think I'm a fool? Did you think you could just walk away without consequences?

DELILAH

(smirks)

And everyone thinks I'm crazy.

RASMUSSEN

Shut up, just shut up.

Rasmussen begins to tremble and paces the length of the room.

RASMUSSEN (CONT'D)

You're just like the rest.

He stands in front of her and declares with his childlike charm.

RASMUSSEN (CONT'D)

You notice they're not around anymore.

DELILAH

Of course, you killed them.

Rasmussen stays silent for a minute; breathing heavy.

RASMUSSEN

An American killed my mother. You didn't know that. Did you?

Delilah doesn't respond.

RASMUSSEN (CONT'D)

Revenge is nothing short of long awaited justice, and I waited a long time for this.

He reaches into his pocket for a syringe. But before he can stab Delilah, Conrad rushes in and tackles Rasmussen. They roll around on the floor. Rasmussen tries to stab Conrad, and he fails, but after a few seconds of ferocious fighting, knocks Conrad against the wall and he collapses; appearing unconscious.

He unties Delilah, grabs her and takes her out of the room.



EXT. CLIFF OVERLOOKING OCEAN - PSYCHIATRIC HOSPITAL - DAY

Rasmussen and Delilah stand on the cliff overlooking the rough ocean waves. It is lightly raining and the wind has picked up. He holds on to her.

RASMUSSEN

Is this what you wanted. Does this  
make you feel alive?

DELILAH

Let me go.

RASMUSSEN

You must accept your fate.

He looks away and Delilah tries to break free, and when he turns back, she says the only thing she can think of.

DELILAH

Fate is never a given. But it is in  
the eye of the beholder.

He begins to laugh, as he looks out over the ocean.

RASMUSSEN

You're not well enough to know.

The sarcastic grin is apparent on Delilah's face right before she lunges forward and sends him tumbling off the cliff with screams of disbelief.

She gradually turns around and sees Conrad standing at the front entrance. They lock eyes for a moment. His expression is one of complete understanding.

She smiles and slowly walks away along the rugged cliff, her long dress flowing in the wind.

FADE OUT.

THE END