

DEATH NOTE

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FADE UP:

EXT. QUEENS - NYC

A working class neighborhood in the heart of Far Rockaway. Broken down stoops adorn each home while CAR ALARMS and SHOUTING can be heard in the distance as the hard SQUABBLE LOCALS go about their morning routine.

INT. BEDROOM - ROW HOUSE

LUKE MURRAY, 21, lies in bed, dead to the world, even as the late morning sun fights its way in. Suddenly his SIDEKICK vibrates to life.

He slowly starts to stir as the sidekick works its way off the desk and CRASHES to the floor with a THUNK.

That does the trick... Luke starts to come to. On the surface he appears good-looking, even handsome; but behind his intense, blue eyes one can see the residual grit of bygone pain.

He sits up and blearily rubs away the sleep when he notices his alarm clock. Adrenaline hits him in waves.

He leaps out of the sheets and slings on a pair of jeans, racing out of the room...

EXT. STAIRS

... pulling on a shirt as he goes but in his haste he missteps and tumbles forward, crashing downwards, coming to a stop on the landing below.

He springs up and makes a b-line for the door when he stops dead in his tracks, remembering. He turns back around...

INT. LUKE'S ROOM

... and tears through his sock drawer until he finds what he's looking for. It's a small jewelry box. He quickly pockets it and takes off...

EXT. STREET - BRONX, NEW YORK

... weaving through the HUSTLE and BUSTLE of the morning commute as...

EXT. SUBWAY STATION

... PEOPLE funnel onto the closing doors of the "A" train.

LUKE (O.S.)
Hey, hold that door...

Luke races towards the subway car but the cynical New Yorkers don't lift a finger as the departure BELLS RING out and the doors slowly close...

... but Luke quickly slings his bag forward, wedging the doors open.

CONDUCTOR (O.S.)
Hey...

The CONDUCTOR leans out.

LUKE
Come on, help me out. I'm gonna be late for class.

The conductor shakes his head... the doors jerk back and forth... trying to open as Luke pulls free his bag. He goes to enter when suddenly the doors slam shut.

LUKE (CONT'D)
Hey!

The conductor grins as the train begins to pull away.

LUKE (CONT'D)
You gotta be kiddin' me!

Luke pounds on the window in disbelief, futilely racing after the train, making his way to the end of the platform when suddenly --

-- a WOMAN SCREAMS. Luke spins around and sees a THIEF rip the woman's purse away. She's thrown off balance and topples backwards, crashing onto the tracks below.

Stunned COMMUTERS stand there frozen as an express train ROARS towards the woman -- its HORN BLARING.

Panic fills the air as Luke reacts without thinking. He races over, jumps down and moves to pick the woman up as...

INT. ONCOMING TRAIN

... The CONDUCTOR yanks hard on the emergency BRAKE -- the SCREECHING HOWL OF METAL ON METAL -- as SPARKS FLY and SMOKE BILLOWS -- but the train is moving too fast --

-- Luke sees it BARRELING towards him. ONLOOKERS hold their breath, others turn away as --

-- Luke makes a split second decision. He pushes the woman into a foot-deep trough between the tracks, covering her with his body as --

-- The SCREECHING TRAIN runs over them. The crowd looks on aghast as the train slowly comes to a halt.

BEAT

Luke looks up at the inch of clearance above his head, it was the difference between life and death.

LUKE
Holy shit...

To the CROWD'S surprise, Luke rolls out from underneath the train with the woman. They all CHEER.

EXT. FORDHAM UNIVERSITY - LATER

Luke, haggard and dirtied, rushes toward a lecture hall when the doors swing open and STUDENTS file out.

LUKE
Damn...

SOPHIA, a good-looking brunette, approaches him.

SOPHIA
What happened to you?

LUKE
It's a long story.

PROFESSOR SELBY, 50's, bookish, spots Luke.

PROFESSOR SELBY
You out did yourself today, Mr. Murray. Instead of just being late you missed class all together.

LUKE
I'm sorry professor but I was only late because --

PROFESSOR SELBY
Don't ruin an apology with an excuse. Get here on time. That shouldn't be hard for someone as smart as you.

LUKE
But professor I --

Professor Selby waves it off as he walks away.

LUKE (CONT'D)
-- just saved someone's life.

EXT. FORDHAM CAMPUS - A LITTLE LATER

Luke and Sophia make their way along.

SOPHIA
Oh my god that's crazy. Thank god
you're alright.

LUKE
It was no big deal. Honestly.

She smiles, that's what she loves about him.

SOPHIA
I still think you should tell
Professor Selby what happened.

LUKE
Nah, it's not worth it... But
listen, uh...

He hesitates.

SOPHIA
What?

LUKE
About tonight, I can't make it.

SOPHIA
What? Why?

LUKE
I got called into work.

Disappointment fills her face.

SOPHIA
Luke...

LUKE
I'll make it up to you, I swear.
We'll do something tomorrow night.
But I want you to have this.

He pulls out the small jewelry box.

LUKE (CONT'D)
Happy anniversary.

She opens it and finds a GOLDEN CLADDAGH RING.

SOPHIA
Oh my God, it's beautiful.

LUKE
It was my mother's. She would have worn it until I met the girl I would marry.

He slips the ring onto her finger.

LUKE (CONT'D)
We're officially engaged to be engaged.

She gives him a kiss.

EXT. FULTON FISH MARKET - LATER

The organized chaos of the SOUTH STREET SEAPORT begins its daily grind. Forklifts whiz back and forth and truckers upload their cargo as a FOREMAN makes his way over to Luke.

FOREMAN
Hey, Joe College... when you finish those orders I'm gonna need your help with the grouper.

Luke nods as he packs huge MACKERELS into heavy crates of ice. It's bone-numbing work but it pays well and he can do it at night.

INT. SUBWAY CAR - MANHATTAN - EVENING

Luke crashes onto the seat and leans against the window, eyeing the bright lights of the metropolis as...

EXT. SUBWAY - MOVING

... they begin to fade away and the train makes its way to the darkness that is Queens.

EXT. DINSMORE BLVD - SUBWAY STATION - QUEENS

Luke hustles down the platform stairs and makes his way...

EXT. ST. MICHAEL'S CEMETERY - CONT.

... to an OLD GOTHIC CEMETERY, knowingly weaving through the various tombstones, before stopping in front of a grave. He stares at it for a long moment.

LUKE

Hey Ma, I just wanted you to know that I gave it to her. She loved it. You should have seen her.

(beat)

Well, I gotta get going. I love ya.

Luke goes to take off when he notices some unsavory characters up ahead. Even in the evening twilight Luke can make out the SPARK of their CRACK PIPES.

He quickly bangs a hard right, trying to avoid them when something gives him pause... He stops, looks all around, surprised to find his heart racing... He shakes his head, dismissing his fear when...

... he notices a fallen oak tree. It has pulverized an ornate HEADSTONE, laying waste to its centuries old mortar.

He moves in closer to get a better look when he sees an OMINOUS BLACK BOOK amongst the rubble. He picks it up, wiping debris from its cover.

INSERT COVER: "DEATH NOTE"

He almost laughs at the title as he flips it open and reads: "THE HUMAN WHOSE NAME IS WRITTEN IN THIS BOOK SHALL DIE."

Luke grins at the ridiculousness of it all. He goes to throw it away but there's something about the book that gives him pause.

BEAT

Suddenly his sidekick RINGS.

LUKE (CONT'D)

(into sidekick)

Hey, what's up?

INT. LUKE'S HOUSE - INTERCUT AS NECESSARY

SARAH, 12, Luke's rebellious little sister, checks the fridge.

SARAH

(into phone)

Nothing. I'm just starving over here.

LUKE
Where's Dad?

SARAH
He's not home yet.

LUKE
Alright, hang tight. I'll be there
in a sec.

INT. LIVING ROOM/KITCHEN - LUKE'S HOUSE - NIGHT

Luke hurriedly enters as Sarah bangs out a text.

LUKE
Hey, you feel like having a grilled
cheese sandwich?

SARAH
Only if you're makin' it.

He throws down his stuff and gets busy at the stove.

LUKE
Did you do your homework?

SARAH
Nope.

LUKE
Why not?

SARAH
Because I'm gonna do it in study
hall.

He shoots her a look.

SARAH (CONT'D)
What? Everyone in my class is so
stupid. It's a joke.

LUKE
Do me a favor and do it now anyway.

Just then POLICE CAPTAIN JOHN MURRAY, an incisive, no-nonsense type, enters, weary from a long shift.

CAPT. MURRAY
Hey guys. Sorry, I'm late.

LUKE Hey Pop. SARAH Hey, Daddy.

He blearily flips through a stack of mail as he joins Luke.

CAPT. MURRAY (CONT'D)
Hey, your LSAT score came in.

LUKE
Yeah, I know they e-mailed it to me
last week.

CAPT. MURRAY
Last week? Why didn't you say
anything?

Luke just shrugs as Capt. Murray opens the letter, expecting
the worse.

CAPT. MURRAY (CONT'D)
Oh my God!

Excitement flushes through him as he bear hugs Luke.

LUKE
Come on, Dad. Take it easy.

CAPT. MURRAY
Take it easy? You sly son of a
gun. Do you know what this means?

LUKE
It's not a big deal. Honestly.

CAPT. MURRAY
You're something else, you really
are Luke. (to Sarah) Do you know
what your brother just did?

SARAH
No, but I got a feeling you're
gonna tell me.

CAPT. MURRAY
He just scored in the ninety-eighth
percentile on his LSAT. How about
that?!

SARAH
You're such a dork, Luke.

He playfully smacks her as he makes his way up the stairs...

INT. LUKE'S ROOM

... and flips on the tv all the while rummaging through his
bookbag. He notices the Death Note. He can't help but page
through it, stopping on the LAWS OF THE DEATH NOTE PAGE.

LUKE
 (reading)
 Rejoice and fear, your lives rest
 in my hands...

Luke grins as he reads the rules when suddenly the newscast
 grabs his attention.

ON TV: OFFICERS, guns drawn, stand poised behind their
 CRUISERS as a REPORTER files an update.

REPORTER
 We're live here on Commercial
 Avenue where Mark Tocher, a
 convicted sex offender, is believed
 to have taken an entire family
 hostage --

GUNSHOTS RING out from the besieged home.

REPORTER (CONT'D)
 Oh my god!

The Reporter and CAMERA MAN rush for cover as the camera
 zooms in on the PERPETRATOR, BLASTING away from a second
 story window, all the while shielding himself behind a
 terrified YOUNG MOTHER.

LUKE
 Scumbag...

Luke looks at the Death Note, twirling his pen as the perp's
 name flashes on screen.

On a whim, almost as a joke, Luke writes *MARK TOCHER* in the
 book before tossing it into a waste basket and moving to the
 bathroom.

INT. BATHROOM

Luke splashes water on his face and...

INT. LUKE'S ROOM

... re-enters brushing his teeth. He glances at the
 newscast. The COPS can't return fire and stand there
 helplessly.

LUKE shakes his head and returns to the bathroom when...

ON NEWSCAST

The terrified FAMILY comes rushing out from the house.

REPORTER

Uh... we're not sure what's going on...

OFFICERS race to the hostages' aid as the reporter hurries over to the Young Mother.

REPORTER (CONT'D)

Excuse me ma'am, can you tell us what happened?

YOUNG MOTHER

It was a miracle.

The MOTHER is hysterical, fighting back tears as OFFICERS cut off the Reporter and whisk her away.

REPORTER

Well, uh, we're not exactly sure what just happened but it looks like the hostages are okay... Again, Mark Tocher...

TOCHER's mug shot fills the screen as LUKE re-enters, oblivious.

REPORTER (CONT'D)

... known felon and sex offender...

Luke glances over; it looks like more of the same. He shuts off the tv and crashes into bed, exhausted.

EXT. SUBWAY STATION - NEXT MORNING

Sophia glances at her watch as Luke hurriedly joins her.

LUKE

Hey, sorry I'm late.

SOPHIA

You know what I'm gonna do, Luke, I'm gonna buy you a watch.

LUKE

I don't need a watch. I use this.

He shows her his sidekick.

SOPHIA

That's the problem, you can't set your cell phone ahead.

She rips it from his hands and messes with the settings.

LUKE

What are you talkin' about?

SOPHIA

I set my watch ahead and now I'm never late.

LUKE

(grins)

That won't work for me.

SOPHIA

How do you know?

LUKE

'Cause I know.

SOPHIA

Trust me. All you gotta do is set it seven minutes ahead.

LUKE

Why seven?

SOPHIA

Because five doesn't give you enough time and ten is too easy to figure out. That's why seven is just right. It's enough time to do what you gotta do but too much of a hassle to figure out...

She grows frustrated with the sidekick and hands it back, leaving a message on the display. INSERT: :-)

LUKE

(smiles)

Right, whatever.

SOPHIA

Trust me. It works.

He doesn't buy it.

SOPHIA (CONT'D)

Eight forty-three (as if saying quickly) what time is it?

LUKE

Eight thirty-six.

She realizes he's right.

SOPHIA

One o three.

LUKE
Twelve fifty-six.

SOPHIA
Two eleven.

LUKE
Two o four.

SOPHIA
Five fifty-five.

LUKE
Five forty-eight.

She grins. It's no use. He rattles off the answers almost as fast as she asks.

SOPHIA
Well with normal people it works.

LUKE
I'll take your word for it.

They share a smile as they make their way along when suddenly...

INT. SUBWAY STATION

... Luke notices Tocher's mug shot on the papers that adorn a newsstand.

INSERT HEADLINE: HAND OF GOD??? FELON DIES DURING HOSTAGE SITUATION

SOPHIA
What?

LUKE
That thing in Bay Ridge last night,
I didn't know the guy died.

SOPHIA
Yeah, he was gonna kill that whole
family.

A train comes to a roaring stop on the track next to them.

SOPHIA (CONT'D)
Luke, come on, let's go.

Luke can't help but shoot one last look at the papers before hopping onto the train.

INT. CLASSROOM - FORDHAM

Professor Selby lectures as Luke surfs the web on his laptop.

PROFESSOR SELBY

Hierocles said, "Law and justice are not always the same. And when they aren't, destroying the law may be the first step toward changing it..."

Luke only half listens as he finds what he's looking for, it's an article on the Bay Ridge incident.

INSERT TEXT: "... miracle heart attack... gunman struggled with heart disease..."

Luke can't help but read with morbid fascination. The story is all over the internet.

INT. LUKE'S ROOM - LATER

Luke throws down his bookbag and moves to his desk when... he notices the Death Note in the waste basket.

He pulls it out, flips it open and looks at the name he wrote -- *Mark Tocher*. It has to be a coincidence.

Luke thinks for a moment, flips through the DEATH NOTE, reverting back to the "Laws of the Death Note Page."

CUT TO:

DEATH NOTE PAGE

(The following text is seen on screen as Luke reads aloud.)

LUKE (V.O.)

Rule - The Death Note will not take effect unless the writer has the person's face in their mind when writing their name. Therefore, people sharing the same name will not be affected.

BACK ON LUKE

Luke shakes his head but the truth is, something urges him onwards. He turns on the television and flips to COURT TV.

ON SCREEN

NEWSCASTER

... authorities are in hot pursuit of Daniel Stone, who allegedly shot and killed three people in a downtown courthouse this morning, sparking a citywide manhunt...

INSERT FOOTAGE of a ROPED OFF CRIME SCENE as INVESTIGATORS move about BLOOD STAINED MARBLE.

NEWSCASTER (CONT'D)

... again, Stone managed to grab a guard's gun and shoot his way past several deputies.

Luke turns up the volume as a PICTURE of Stone fades up.

NEWSCASTER (CONT'D)

We're gonna go live to the Belt Parkway where our news chopper is following the chase.

ON LUKE (INTERCUT BETWEEN LUKE & NEWSCAST)

Luke watches as the suspect's vehicle dangerously weaves in and out of traffic before losing control and smashing into several cars.

NEWSCASTER (CONT'D)

Oh my god, this is terrible!

The perp, Stone, jumps out and makes a run for it as the COPS frantically give chase.

NEWSCASTER (CONT'D)

The suspect simply refuses to give up...

Stone races to a twenty foot overpass and to the cops' amazement... jumps down, rolls to absorb the impact and races away with only a slight limp.

The cops are forced to double back.

NEWSCASTER (CONT'D)

I can't believe this...

Luke looks on as he writes *Daniel Stone* in the Death Note. He eyes him for a moment... then shakes his head at the improbability of it all.

BEAT

Stone draws his gun, car jacks a red Mustang and begins to race away when suddenly the Mustang swerves off the road and SMASHES into a fire hydrant.

CUT TO:

DEATH NOTE PAGE - LAWS OF THE DEATH NOTE

LUKE (V.O.)

Rule - If the cause of death is not specified, the person will simply die of a heart attack.

A torrent of water rains down on the MUSTANG as LUKE rises to his feet.

NEWSCASTER

It appears the suspect has come to a stop.

Two blue and whites pull up and COPS race out, guns drawn.

NEWSCASTER (CONT'D)

Again, Stone is armed and considered very dangerous. Hopefully he'll do the right thing and surrender.

The FLATFOOTS cautiously approach and rip Stone from the car... but his body is limp and lifeless.

Luke shoots a look over to the book.

LUKE

No way...

Just then the doorbell RINGS, startling him.

INT. / EXT. LIVING ROOM - CONT.

Luke moves to the door and is taken aback when he sees a POLICE OFFICER standing outside. He slowly opens the door.

POLICE OFFICER

Hello, are you Luke Murray?

Luke tightens up as he nods.

POLICE OFFICER (CONT'D)

Your girlfriend called and told us you were the hero from the "A" train. We've been looking for you. You ran off before anyone could get your name.

LUKE

Oh... Yeah, don't worry about it. It's no big deal.

POLICE OFFICER

Are you kidding, you did a great thing kid. The mayor wants to give you a medal.

LUKE

He doesn't have to do that. Honestly.

Luke goes to close the door.

POLICE OFFICER

Hey, listen kid, the mayor needs all the good press he can get. He's not gonna pass up a photo op like this. So shine your shoes and get a hair cut 'cause you're gonna be in the paper.

INT. LUKE'S ROOM

Luke reenters, his mind churning, as the TV plays in the background.

NEWSCASTER (O.S.)

Authorities have just announced that the suspect, Daniel Stone is dead.

Luke's hairs go on end.

NEWSCASTER (CONT'D)

We're not exactly sure what happened but the police emphasize he wasn't shot.

Luke looks over to the Death Note as a sick feeling comes over him.

INT. LUKE'S ROOM - LATER

Luke browses through the DAILY NEWS, reading about the Stone incident. The headline reads: "LIGHTNING STRIKES TWICE!"

INSERT TEXT: "... second criminal in two days dies of a heart attack..."

SARAH

(entering)

Hey, can I get a couple bucks for lunch tomorrow?

Luke turns to her.

SARAH (CONT'D)
Are you alright?

He shakes his head "no" as he gets up, rushes over to the bathroom and pukes.

EXT. PEDESTRIAN PATH - WEST SIDE HIGHWAY

Luke and Sophia walk along.

SOPHIA
Hey, everything okay?

LUKE
Yeah, I'm sorry. I just needed to get some air.

He solemnly looks out at the Hudson for a long beat as his mind begins to churn.

INT. LIVING ROOM / KITCHEN - EVENING

Capt. Murray makes Sarah dinner as Luke enters. He pauses a moment before he approaches his father.

LUKE
Dad, I wanna talk to you.

CAPT. MURRAY
Sure, what is it?

LUKE
I wanna see mom's case file.

Capt. Murray's demeanor deadens.

CAPT. MURRAY
Sarah, do me a favor and go to your room.

She just looks at him.

CAPT. MURRAY (CONT'D)
I'm not asking. Go.

He waits for her to leave.

CAPT. MURRAY (CONT'D)
What's this all about?

LUKE
I just want to see it.

CAPT. MURRAY

I don't think it's a good idea.

LUKE

Dad, please, I'm an adult. I can handle it.

CAPT. MURRAY

Luke, nothing good will come from it. I'm sorry but my answer's no.

INT. COLD CASE STORAGE - NYPD

Luke takes a breath before approaching the GUARD manning the cage.

GUARD

Hey kid. What's goin' on?

LUKE

Same old, same old.

Luke moves towards the entrance.

GUARD

You doin' some work for the old man?

LUKE

Yeah.

GUARD

Funny, he didn't mention anything to me.

LUKE

(lying)

Oh, he probably just forgot.

INT. WORK AREA - COLD CASE STORAGE

Luke combs through two banker boxes, reading through various reports and interviews.

INSERT TEXT: ...armed robbery... escalated to felony murder... female victim, LINDA MURRAY, pronounced dead at the scene... .44 caliber weapon used...

Luke grows more and more angry as he goes through the materials. He finds a tape labeled "security footage."

He stops, thinks for a moment before decisively putting the tape into a VCR, bracing himself.

ON SCREEN: Grainy, fast-motion video of --

-- A MASKED GUNMAN barging into a Korean grocery store and sticking a gun in the CASHIER'S face.

The cashier cowers back as the gunman rips open the register and empties it when --

-- the cashier notices MRS. MURRAY as she tries to hide a YOUNG LUKE behind an aisle.

The gunman catches his eye-line, turns to Mrs. Murray and yells at her.

The Cashier tries to take advantage, reaching for a gun under the counter but the gunman is too quick --

-- he turns back -- blows away the Cashier and empties his gun on Mrs. Murray as he races away.

Young Luke rushes to his dying mother's side. Horror fills his face as he cries out for help.

BACK ON LUKE

The pain of that day fills his face. He SNAPS off the TV and rips a picture off a file folder. The post-it on it reads: "Possible Suspect, ALEJANDRO LOZANO"

CAPT. MURRAY (O.S.)
What the hell are you doing?

Capt. Murray takes in the scene.

CAPT. MURRAY (CONT'D)
Damn it Luke, I told you not to come down here.

LUKE
Why didn't you tell me about this guy, Lozano?

Capt. Murray sighs deeply.

CAPT. MURRAY
There was no reason to...

LUKE
Do you think he did it?

CAPT. MURRAY
I can't say for sure.

LUKE
There must be something we can do.

CAPT. MURRAY

I did everything humanly possible, Luke, I cashed in very favor, worked every angle. There is nothing we can do. Believe me... Short of a confession there's no way we're ever gonna get the guy that did it. It was just too random of a crime.

Luke eyes his father for a long moment.

CAPT. MURRAY (CONT'D)

Come on, pack that stuff up and get out of here.

EXT. NYPD OFFICE - LATER

Luke crashes onto a bench and sighs deeply when suddenly several cruisers come to a SCREECHING halt.

COPS rush out, hurriedly leading a startled TEENAGE ASIAN GIRL inside. A sense of urgency fills the air.

INT. HALLWAY - NYPD OFFICE

Luke enters as the girl is led into a room. He notices blood spatter on her cheek as she begins to shake.

More PATROL MEN bristle about as Luke moves to his father's side, where he's being debriefed by DT. GOEMMANS (Caucasian) and Dt. WASHINGTON (African American).

DT. GOEMMANS

It was a home invasion. She was the only one to get out.

CAPT. MURRAY

And the rest of the family?

DT. WASHINGTON

All dead... Patrol is there now... These guys butchered them, Capt.

Luke looks at the girl as MEDICS tend to her -- he knows the pain that awaits her.

CAPT. MURRAY

Any suspects?

DT. GOEMMANS

Yeah, she just made a positive ID.
Vice has been looking for these
guys, their names are Tibbs and
Rodriguez.

Dt. Goemmans hands Capt. Murray a flyer with the suspects' names and pictures. He looks at it for a long moment before moving to the girl's room.

BEAT

Luke watches his father try and console the girl as he picks up a copy of the flier.

EXT. NYPD - A LITTLE LATER

Luke walks down the steps when suddenly OFFICERS race past him, their radios crackling.

DISPATCHER (FROM RADIO)

.... again, suspects Tibbs and
Rodriguez have been spotted at
ninety-eighth and Broadway.
Officers are in pursuit...

Luke is taken aback as the OFFICERS race to their cruisers and take off. Luke thinks for a moment before he jumps on his moped and chases after them.

EXT. BROADWAY

Luke nimbly ZIPS in and out of traffic, blowing past cars, trying to keep up as the BLUE AND WHITES rip through the city, SIRENS BLARING.

EXT. 96TH STREET

A cruiser rounds a corner, Luke tailing it, when the DRIVER, a YOUNG OFFICER, spots Tibbs and Rodriguez (wielding .45's) weaving their way through a CROWD.

The Young Officer tries to cut the perps off, coming at them head-on with his cruiser... but the perps spot him. LEAD fills the air as they OPEN FIRE on the cruiser.

PEOPLE SCREAM and RUSH for cover. A WOMAN falls to the ground, SHRIEKING in pain as a ROUND rips through her leg while ANOTHER CIVILIAN takes two to the chest and crashes down in a heap.

The gunmen charge forward, FIRING away. Only the Young Officer stands in their way.

He tries to return fire behind the riddled cruiser but he's badly out gunned. Luke realizes that if he doesn't act fast the officer is done for.

He hurriedly takes out the Death Note and writes the perps names as SHARDS OF GLASS and SHRAPNEL rain down on the Young Officer. He's as good as dead, when suddenly...

... one of the perps topples over, falling like a tree. Seconds later the other perp suffers the same fate.

Just like that the scene goes dead almost as fast as it erupted. Several officers race over to the fallen perps, guns poised... only to discover the perps are dead and have no wounds.

The Young Officer rises up and looks at them. Something has just happened but no one knows what.

INT. LUKE'S ROOM - LATER

Luke enters and tries to collect himself but he struggles to keep his emotions at bay.

He moves to his desk and sweeps everything off of it, letting it all out, papers flying everywhere.

A newspaper lands at his feet. He notices the picture of a WANTED FUGITIVE draped across the cover and kicks the daily rag across the room.

INT. CORONER'S OFFICE - MORNING

Capt. Murray makes his way over to the CORONER.

CAPT. MURRAY
What's up Doc?

CORONER
I thought you should see this...

He slaps a couple of X-RAYS onto a LIGHT BOARD.

CORONER (CONT'D)
We pulled them from the two shooters, Tibbs and Rodriguez. (pointing) Look at the curvature of the arteries... they're completely unblocked.

CAPT. MURRAY
So...?

CORONER

So? These guys collapsed mid-stride, clutching their chests. You'd expect to find all kinds of plaque stopping up their airways.

CAPT. MURRAY

What are you saying Doc?

CORONER

I'm saying this might be one for the medical books. It's like their hearts froze and collapsed in on themselves.

(beat)

I've never seen anything like it.

CAPT. MURRAY

Are you saying it's suspicious?

CORONER

(pause)

I'm saying it's not natural... Just thought you should know.

Capt. Murray nods and takes off, pushing through double doors where...

EXT. HALLWAY

... Dt. Goemmans and Washington watch a newscast about the mysterious nature of Tibbs and Rodriguez's deaths; it's clear the story is capturing the public's fascination.

CAPT. MURRAY

All right, come on fellas, let's get out of here.

INT. LUKE'S ROOM - NIGHT

Luke sits at his desk and flips through pictures of his Mom when Sophia moves up behind him and gives him a kiss.

LUKE

Hey, when did you get here?

SOPHIA

Just now. What are you doing?

LUKE

Nothing.

He hurriedly tucks the pictures away.

SOPHIA

I got you a new shirt for tomorrow.

He puts on his best face as she presses a bright orange shirt against him.

LUKE

Sophia, are you kidding me?

SOPHIA

What?

LUKE

It's orange.

SOPHIA

It's not orange, it's salmon. I think it makes you look handsome.

Luke shakes his head incredulously.

SOPHIA (CONT'D)

Try it on... Come on. For me.

He makes his way towards the bathroom. She sneaks a peak at his desk, spotting the photos of his mom and can't help but feel awful.

EXT. CITY HALL - PRESS CONFERENCE - THE NEXT DAY

The Mayor holds court before a bevy of reporters as Luke, wearing the orange shirt, stands stoically at his side.

MAYOR

Luke, I've known your father for a long time, he's one of New York's finest. So while it gives me great pleasure to award you with this citation of virtue, I must say I'm not surprised.

Capt. Murray, Sarah, and Sophia look on proudly as the Mayor hands Luke a medal.

MAYOR (CONT'D)

On behalf of a grateful city, I thank you for your heroism. Your unselfishness and bravery is an example to all New Yorkers.

PHOTOGRAPHERS SNAP away.

EXT. ST. MICHAEL'S CEMETERY - EVENING

Luke solemnly makes his way to his mother's headstone.

LUKE

Hey, mom. It's me... I wanted to come by and tell you that I'm gonna do something I feel I have to do. I'm not sure how you'll feel about it. Please don't think less of me. I love you.

Luke kisses his fingers and brings them to the headstone before placing the medal of virtue on top.

INT. LUKE'S ROOM

Luke hacks into the NYPD intranet where he uses a felon locator database to find Alejandro Lozano's name and picture.

He eyes his long arrest record and notes that Lozano is currently incarcerated at Rahway State Prison.

Luke also takes note of Lozano's two known accomplices, the GURTSKY BROTHERS, BRETT, a petty thief with a long history of misdemeanors and RICK, a sex offender with a rap sheet a mile long.

He quickly jots down their last known address and phone number.

EXT. STREET - YONKERS - NIGHT

Luke eyes the Gurtsky brothers through the window of their apartment. He takes a deep breath and steadies his resolve before dialing a nearby pay phone.

INT. APARTMENT - TENEMENT BUILDING - CONT.

Brett picks up the phone as Rick lazily watches TV.

BRETT

Hello.

EXT. STREET

LUKE

Let me speak to Rick.

INT. APARTMENT - INTERCUT

BRETT
Who's this?

LUKE
I'm the guy behind the mysterious
deaths.

BRETT
Oh yeah? And I'm the Tooth Fairy.

Brett hangs up.

RICK
Who the hell was that?

BRETT
Some asshole.

Luke quickly re-dials as he grabs hold of the Death Note.

BRETT (CONT'D)
(into phone)
Yeah.

LUKE
Listen to me, we can do this the
easy way or the hard way. Put Rick
on.

BRETT
Drop dead, scumbag.

LUKE
I'm warning you, don't make me do
something I'm gonna regret.

RICK
(overhearing)
Gimmie the phone.

Brett hands it to him.

RICK (CONT'D)
You got something to say to me,
tough guy?

LUKE
Yeah, do as I say and I'll let you
live. Otherwise I'm gonna make you
pay for the lives you destroyed.

RICK
Fuck you.

Rick SLAMS the phone down.

BRETT
What'd he say?

RICK
Nothing.

EXT. PAY PHONE - CONT.

A flurry of emotions flash through Luke... He looks down at the Death Note as his hand shakes but something urges him onwards.

INT. APARTMENT - INTERCUT

Brett moves to the fridge.

RICK
Gimmie a beer.

Brett grabs a cold one and tosses it to Rick but the beer sails right past him as Rick clutches his chest.

BRETT
Hey stop dicking around...

Rick crashes onto the floor face first, convulsing wildly. Brett's face begins to deaden. He rushes over and kneels down next to him.

BRETT (CONT'D)
What the f...?

Brett goes to dial 911 when the PHONE RINGS. He almost JUMPS out of his skin as he answers.

BRETT (CONT'D)
Hello?

LUKE
Do you believe me now?

BRETT
What the hell is going on?

LUKE
He's dead Brett and there's nothing
you can do about it.

Brett slowly realizes it's true. He can't find a pulse as his brother lies there motionless.

LUKE (CONT'D)

Listen Brett, I'm gonna ask you some questions. If you tell me the truth, I might let you live.

Brett begins to shake.

LUKE (CONT'D)

You used to run with Alejandro Lozano. Right?

BRETT

Yeah.

LUKE

Did he ever rob a Korean grocery store in Queens?

BRETT

How the hell should I know?

LUKE

Think. Think real hard, Brett. Or it will be the last thing you do. (pause) Look at your brother. I know you don't want to end up like him.

Brett trembles as he looks over at Rick's corpse.

BRETT

I swear to you, I don't know. Lozano did a lot of licks without me.

LUKE

Don't mess with me, Brett.

BRETT

I'm not, I swear.

LUKE

Okay. Did Lozano ever own a .44 caliber pistol?

BRETT

Yeah. He had an Ansley.

LUKE

Did he have it back in ninety-seven?

BRETT

He's had it for as long as I've known him.

LUKE
What'd he do with it?

BRETT
I don't know... I'm pretty sure his
girl sold it.

LUKE
To who?

BRETT
A pawn shop in Yonkers.

LUKE
You know the name of the place?

BRETT
No.

LUKE
Come on Brett, you gotta do better
than that.

BRETT
I swear that's all I know!

LUKE
Alright. What's his girl's name?

BRETT
Elsa... Elsa Florip.

BEAT

LUKE
Okay, you did good, Brett. I know
you're not like your brother so I'm
gonna let you live. But you gotta
promise me you'll stay out of
trouble.

BRETT
I promise... on my mother's soul.

LUKE
Good because if you don't and you
tell someone about our little
conversation I'm gonna come looking
for you... and we both know what
that means.

EXT. STREET

Luke hangs up the phone and leans up against a wall, chalk-full of emotion as he looks down at the Death Note. He takes a quick moment to try and collect himself before taking off.

INT. LUKE'S ROOM

Luke enters, breathing heavily. He can't believe he actually did it. He looks at the book once more as...

INT. CORONER'S OFFICE - DAY

... Capt. Murray, Dt. Goemmans and Dt. Washington eye Rick Gurtzky's body.

CORONER

(joining them)

Same as the last two. His heart just imploded. And get this. I looked to see if anyone else had come across something like this... I got two hits. Both were recent. Both were here in New York.

He shows them a file of TOCHER, the home invasion gunman, and STONE, the courthouse shooter.

CAPT. MURRAY

What's going on, Doc?

CORONER

I don't know.

CAPT. MURRAY

(pause)

What about his brother, did he see anything?

DT. GOEMMANS

No, nothing. Said they were just watching TV.

DT. WASHINGTON

Well, ain't karma a bitch.

They can't help but grin.

CORONER

I wish it was that simple...

CAPT. MURRAY

Any chance this is all some kind of strange happenstance?

CORONER

Medically speaking, no.

(pause)

Something is triggering these attacks. I'm talking massive, complete heart failure on the drop of a dime.

CAPT. MURRAY

Could they have been poisoned?

CORONER

I've run their samples through every test known to man. Twice. Not one hit. Nothing.

He hands them copies of his report.

CORONER (CONT'D)

I thought it might've been some kind of virus, like that amoeba that killed those people out in Lake Havasu. But I didn't find any signs of infection during the autopsies.

(beat)

The long and short of it is they all died of heart attacks that physiologically none of them should have had... I can't keep calling it a coincidence. Gonna officially change the cause of death to undetermined.

CAPT. MURRAY

Alright then, Doc. Looks like we have an investigation then.

EXT. CORONER'S OFFICE

Capt. Murray and his men move to an unmarked car.

DT. WASHINGTON

Whaddaya want us to do?

CAPT. MURRAY

There's gotta be some logical explanation. Cross reference the victims' criminal histories. See where they did time and if there was any overlap. Most prisons are a walking staph infection. Maybe there is some kind of connection there.

DT. GOEMMANS
You got it Cap.

CAPT. MURRAY
Goemmans, when you get a chance
head over to the Med school at NYU.
Talk to some toxicologists, see if
there's a way to beat Doc's tests.

Goemmans nods as...

INT. PRIVATE STUDY - LIBRARY

... Luke flips through a phone book, settling in on a listing
of pawn shops. He rips out the page and cross references it
with a print out from YAHOO YELLOW PAGES, making sure no
store slips through the cracks.

INT. LIBRARY LOUNGE - LATER

Sophia studies on a couch as Luke enters.

LUKE
You ready to roll?

SOPHIA
Yeah.

Luke can't help but eye the newspaper on a nearby table, the
headline reads, "Good Guys 5, Bad Guys 0, More Mysterious
Deaths."

SOPHIA (CONT'D)
(noticing)
It's crazy, those guys dying like
that.

LUKE
Yeah...

She senses something.

SOPHIA
What?

LUKE
Nothing.

SOPHIA
Tell me.

LUKE
You gotta promise me you won't say
anything.

SOPHIA

Okay.

INT. COMPUTER LAB

Luke leads Sophia to the back of the room as they take a seat in front of a computer.

LUKE

Check this out.

Luke hacks into the NYPD remote access server.

SOPHIA

What are you doing?

LUKE

Don't worry. I have my dad's username and password.

Sophia tenses up but looks on, intrigued, as Luke pulls up the 2008 MURDER BOOK (a catalogue of all the murders that year).

LUKE (CONT'D)

I looked these guys up, just out of curiosity. And you know what? They were all career criminals.

SOPHIA

So?

LUKE

So maybe what happened to them isn't such a bad thing...

She just shakes her head.

LUKE (CONT'D)

What?

SOPHIA

Nothing. Just log off already, you're making me nervous.

She hurriedly clicks shut the window as...

INT. HALLWAY - NYPD

... Capt. Murray, Goemmans and Washington walk along.

CAPT. MURRAY

So there's no nexus that links the victims, no common criminal affiliation or associates?

DT. WASHINGTON

No, we didn't find anything, Cap.

DT. GOEMMANS

So whaddaya think?

CAPT. MURRAY

Honestly? Not sure.

INT. COMMISSIONER'S OFFICE

Capt. Murray, Goemmans and Washington approach the COMMISSIONER.

CAPT. MURRAY

You wanted to see us?

COMMISSIONER

Yeah, L called.

Capt. Murray is taken aback.

DT. GOEMMANS

Who's L?

COMMISSIONER

He's a profiler with the FBI's special crimes unit. Real clandestine bunch.

CAPT. MURRAY

What does he want?

COMMISSIONER

He's been following these mysterious deaths in the news and wants to do a little poking around.

That gives Capt. Murray pause.

COMMISSIONER (CONT'D)

What?

CAPT. MURRAY

Nothing.

COMMISSIONER

I know he's a cowboy but he's the best there is. Come on, his man is waiting for us.

INT. CONFERENCE ROOM - CONT.

Capt. Murray, Goemmans, Washington and the Commissioner enter and find an austere old JAPANESE MAN/WATARI waiting for them.

COMMISSIONER

Watari, it's good to see you again.
This is Capt. Murray, Dt. Goemmans
and Dt. Washington.

Greetings are exchanged.

COMMISSIONER (CONT'D)

Watari is gonna put us in touch
with L. (to Watari) We're ready
when you are.

Watari opens up a laptop and a large "L" fades up on its
screen as a filtered VOICE emanates out:

L (FROM LAPTOP)

I apologize for the cloak and
dagger routine but as you know I
prefer to remain anonymous.

Goemmans looks on curiously.

L (CONT'D)

I believe these mysterious deaths
are, more likely than not, targeted
attacks.

COMMISSIONER

What makes you say that?

L

The probability that the victims
would all be male cons, whose
hearts imploded in the middle of
committing felonies, is
statistically impossible.

(beat)

Unless the CIA is up to something
we're not aware of, my guess would
be that these cons are being
specifically targeted.

COMMISSIONER

By who?

L

I don't know.

CAPT. MURRAY

With all due respect L, I agree with some of what you're saying. But the truth is we don't have a single piece of physical evidence that supports your theory.

L

Yes we do. The dead bodies.

A formula fades up on the laptop screen. It reads: Actus Reus + Mens Rea + The Result = Murder.

L (CONT'D)

As we all know, these are the elements of murder. Now if you work backwards you can see that we have the result. All of the victims are dead. We also know the mens rea; these deaths are no coincidence. We've statistically proven that. So the only piece of the puzzle we're missing is the actus reus. We don't know how they're doing it.... But I assure you, it's only a matter of time before another con turns up dead.

The men all consider this as...

INT. LIBRARY - PAY PHONE

... Luke talks on a pay phone.

LUKE

Yeah, I'm trying to track down a .44 Caliber Ansley that might have come through your place. Can you check your chain of possession records for me? (listens to response) Yeah, I'll hold.

Luke flips through his list when he gets a text.

INSERT SCREEN: From Sophia: Luke, where you at? We gotta get going.

INT. LECTURE HALL - LATER

Professor Selby lectures as Luke and Sophia enter and make their way to the back.

PROFESSOR SELBY

This is from the Daily News,
"Divine Justice Strikes the Big
Apple"

He picks up a another paper.

PROFESSOR SELBY (CONT'D)

The Post headline reads: "Only the
good die young? Not anymore...
More Mysterious Deaths."

(beat)

Do you think these types of
headlines could affect peoples'
behavior?

He scans the classroom before picking up a copy of the New
York Times.

PROFESSOR SELBY (CONT'D)

"Over the past two weeks police
precincts around the city reported
a slight drop in violent crimes."
Now, this might be a statistical
anomaly... It might have nothing to
do with these deaths, who knows...
But one way or the other these
stories have captured the
zeitgeist's attention.

Luke sits up in attention.

PROFESSOR SELBY (CONT'D)

Granted, the terms we're dealing
with here are pretty harsh. It's
life and death. That always grabs
people's attention. But you have
to admit, this type of conduct
regulating behavior can be very
effective. Do you think the fact
that some criminals have died has
deterred others from acting?
(pause) What if I told you that I
would execute anyone I caught
surfing the web during class?
After I shot one or two of you,
wouldn't the rest of you close down
your browsers?

This gets some CHUCKLES from the class as Luke looks on
intently.

EXT. LECTURE HALL - LATER

Students funnel out as Luke makes his way over to Professor Selby.

LUKE

Hey, Professor, can I ask you something?

PROFESSOR SELBY

Sure, what's up?

LUKE

You said once that sometimes the law and justice aren't one and the same... That sometimes you have to destroy the law in order to get justice.

PROFESSOR SELBY

Well, that's not exactly the quote I referenced but yeah, that's kinda the gist of it.

LUKE

Well, how do you know? How do you know that time has come?

PROFESSOR SELBY

Well, I guess that's just something you have to decide for yourself.

Luke considers this.

INT. LUKE'S HOUSE - LATER

Capt. Murray pours himself a stiff drink as Luke enters.

LUKE

Isn't it a little early for happy hour, Dad?

(beat)

What's going on?

CAPT. MURRAY

You remember that Asian girl we brought in the other day? The one whose parents were killed.

LUKE

Yeah.

CAPT. MURRAY

Found out today she doesn't have any other family here. They're gonna place her in foster care.

LUKE

That sucks.

They share a moment, both knowing what lies ahead for her.

INT. LUKE'S ROOM

Luke enters, mind churning, emotion brewing. He pulls out the Death Note and stares at it for a long hard moment.

LUKE

I can do more... I can be something they fear.

BEAT

He grabs his laptop and takes off as a keen sense of resolve builds and builds.

INT. PRIVATE ROOM - LIBRARY

Luke researches criminals on his laptop, looking for the worst of the worst.

INT. LIBRARY

Luke walks, laptop in hand, searching for wi-fi signals when he notices a STUDENT passed out on a couch, a MANGA sprawled across his chest.

The germ of an idea forms in Luke's mind.

INT. NEW YORK TIMES OFFICE - NEXT DAY

The EDITORIAL STAFF huddles around a computer, eyeing a suspicious e-mail as Capt. Murray, Dt. Goemmans and Dt. Washington join them.

EDITOR

It came in this morning.

Capt. Murray reads a printout of the e-mail aloud.

INSERT TEXT: *"Let it be known that I am responsible for these mysterious deaths."*

I am acting to improve the lot of others by striking out against the tyranny of man, sending forth a ripple of hope that will sweep down the mightiest walls of injustice and set fear in the hearts of evil men."

KIRA

Capt. Murray scans through the post script and notices several names listed below.

EDITOR (CONT'D)

He says he's gonna kill five more criminals to prove he's for real.
(pause) Whaddya want us to do?

CAPT. MURRAY

Don't do anything. But do me a favor, set this computer aside until you hear from me.

The Editor nods as...

EXT. NEW YORK TIMES BUILDING

... Capt. Murray exits, followed by Goemans and Washington.

DT. WASHINGTON

Whaddaya think?

CAPT. MURRAY

I'm not sure. This world has gotten so twisted, crooked looks straight and straight looks crooked.

He eyes the list of criminals in the e-mail.

CAPT. MURRAY (CONT'D)

But we should keep an eye on this all-star list. (to Goemans)
Contact Luis Patterson's attorney. Let him know a threat has been made against his client.

DT. GOEMMANS

Got it.

CAPT. MURRAY

Washington, I want you to contact our sex crime unit, see if there is any news regarding Clarence Smith.

DT. WASHINGTON

The high heel rapist? He's still
at large. Nobody knows where he is.

CAPT. MURRAY

I know, do the best you can. I'll
try and track down Sanchez and the
other guys.

INT. LUKE'S ROOM

Luke eyes a live newscast as a steely resolve fills his face.

EXT. COURTHOUSE - SAME TIME

A CROWD of REPORTERS break into a frenzy as LUIS PATTERSON
exits the courthouse, surrounded by a team of LAWYERS.

REPORTER 1

The defendant, Louis Patterson,
heir to the Patterson fortune,
admitted raping and killing the
victim during a closed court
session. However, admissions made
during plea negotiations are
inadmissible.

A grief stricken MOTHER, surrounded by her family, cries out
with heartache.

MOTHER

MURDERER!

REPORTER 1

The jury never heard Patterson's
confession, which is what many
believe led to today's hung jury.

INT. LUKE'S ROOM

Luke writes in the DEATH NOTE as...

EXT. COURTHOUSE

... REPORTERS pepper Patterson with questions.

REPORTER 2

How do you explain your
confession?

REPORTER 3

What about the DNA evidence
that links you to the crime?

LAWYER

Gentlemen the evidence you're referring to was inadmissible. Now please --

Patterson and his lawyers push past the reporters when...

MOTHER (O.S.)

You bastard! You killed my daughter!!!

Patterson almost goads with insolence -- he thinks he's gotten away with murder when...

... he's crippled by a massive heart attack -- air escapes him as he keels over and tumbles down the courthouse steps --
-- breaking his neck as his head THUMPS against the pavement.

INT. LUKE'S ROOM - DIFFERENT DAY

Luke scrolls through the FBI's Ten Most Wanted List. He eyes a picture of MARC SANCHEZ.

EXT. ALLEY

Sanchez races along, chased by two COPS, his sweaty face intermittently revealed as...

... he sprints under shafts of light cast down by the street lamps.

COP

Stop right there!

But Sanchez keeps hauling ass and rips around a bend.

INT. LUKE'S ROOM

Luke begins to write in the Death Note as...

EXT. STREET - CONT.

... a winded Sanchez grabs a WOMAN from behind and brings a gun to her head.

WOMAN

Ah! No, please!

The cops stop in their tracks as Sanchez spins the woman around, shielding himself.

COP 1
(gun drawn)
Let her go!

SANCHEZ
Fuck you, pig!

Sanchez grins as he drags the woman towards a car when suddenly a heart attack shoots through him. He keels over in pain and dies.

CUT TO:

Luke's pen as it glides across the Death Note.

INT. APARTMENT

Capt. Murray covers his face with a handkerchief as he stares down at the bloated dead body of CLARENCE SMITH.

MEDICAL EXAMINER
The neighbors complained about the smell. That's when patrol found him.

Capt. Murray and his team kneel down to get a better look.

DT. GOEMMANS
We should give this Kira guy a medal.

Dt. Washington grins.

CAPT. MURRAY
I need to know the time of death.

MEDICAL EXAMINER
Well, by the look of this rigamortis it's been a couple of days.

CAPT. MURRAY
Goemmans, hang here until we have an official TOD. Cross reference it with the time stamp from the e-mail that was sent to the Times. I want to know whether Smith was dead before or after that e-mail was sent. And Washington, I want to know the cause of death ASAP.

They nod as...

EXT. PAWN SHOP

... Luke exits and crosses off yet another pawn shop from his list before stopping in front of a newsstand, reading the headlines.

- More Mysterious Deaths
- 4 of FBI'S 10 Most Wanted Found Dead
- Cardiac Arrest The Culprit

INT. INTERNET CAFE

Luke enters and sits at a computer as a heightened energy fills the room and TEENS bristle about.

TEEN

(to his friends)

Hey, check out this Youtube clip.

The teens watch the footage of Patterson tumbling down the courthouse steps.

TEEN 2

Yeah! F' that dude!

They all laugh when a newscast, playing on a plasma in the b.g., grabs their attention.

NEWS ANCHOR (O.S.)

While the police and the scientific community continue to search for an explanation there's growing chatter that a mysterious figure, simply known as Kira, is responsible for these mysterious deaths.

Luke watches the kids eye the newscast intently.

NEW ANCHOR

A declaration was allegedly e-mailed to the New York Times earlier this week. In it Kira claimed he was striking down criminals in order to protect the innocent.

A chorus of HOOTS and HOLLERS rain down from the teens.

NEWS ANCHOR

The Times will neither confirm nor deny the story while authorities refuse to comment. So the question is... Is Kira for real or a made up Bogeyman?

A grin crosses Luke's face as...

INT. NYPD CONFERENCE ROOM - DAY

... the "L" logo fills a laptop screen and the investigative team debriefs him.

CAPT. MURRAY

The COD for Clarence Smith was cardiac arrest. We're still trying to pin down an exact time of death but it's clear he died after the e-mail was sent to the Times. Same goes for Luis Patterson and Marc Sanchez.

L

Have you been able to track down the e-mail's IP address?

CAPT. MURRAY

Yeah, it came from a hacked computer in the Bronx. My detectives interviewed the owner but he wasn't much help.

L

Check with NSA. See if they can trace the hack.

CAPT. MURRAY

We already did. Their guys are working on it. So what do you make of this Kira stuff?

L

I think it's our perp's way of reaching out to us.

CAPT. MURRAY

What do you mean?

L

He wants us to understand what he's doing. Look at the name he chose. Kira. In Eastern cultures Kira is like the four horsemen of the apocalypse. They say that when the world becomes unlivable Kira will swoop down, wash away the filth and renew the earth. That's how our guy views himself. He's trying to right the world.

(MORE)

L (CONT'D)

It's exactly the type of mind-set I would expect from a single vindictive perpetrator, which is what I think we're dealing with.

CAPT. MURRAY

L, there's no way one guy is doing all of this.

L

I disagree Captain Murray and I'll show you why.

A graph fades up on the laptop.

L (CONT'D)

This graph plots the number of perpetrators involved in a crime against the corresponding success rate. As you can see the more people involved, the less likely they are to succeed. If we assume that this is a conspiracy, it would require several accomplices across the country.

Everyone studies the graph.

DT. GOEMMANS

And with several accomplices, the success rate drops drastically.

L

Exactly. And previous experience tells us that with a conspiracy like this, someone would have come forward with something by now.

CAPT. MURRAY

I don't buy it. You're manipulating your statistics to read the way you want them to read. How can someone kill a guy on the FBI's most wanted list in California and then three hours later kill somebody else in Jersey? It doesn't make any sense. How do you reconcile that with your theory?

L

I can't right now. But what I can do is narrow down our search and hopefully smoke out our killer.

CAPT. MURRAY

How?

L

You'll see.

INT. PAWN SHOP

An ATTENDANT flips through his files as Luke looks on behind a bulletproof window.

ATTENDANT

You said you were looking for a .44
Ansley?

LUKE

Yeah.

The attendant continues to flip through his files.

LUKE (CONT'D)

I'm not even sure if it came
through here... just trying to
track it down.

ATTENDANT

(stops, eyes a record)
Bingo... .44 caliber Ansley. Came
in nineteen ninety-eight.

A flash of excitement shoots through Luke.

LUKE

Can you tell me who pawned it?

ATTENDANT

I can but it will cost ya.

LUKE

What?

ATTENDANT

Everything in life has its price,
kid.

LUKE

How much?

ATTENDANT

You tell me.

LUKE

Fifty bucks?

ATTENDANT

A hundred.

LUKE

Alright... but only if it was
hawked by Elsa Florip, otherwise
you can stick it up your ass.

The attendant grins as he SLAMS the record against the
window. The signature reads: *Elsa Florip*.

ATTENDANT

Pay up.

Luke goes to hand over the money but stops short.

LUKE

Where is it?

ATTENDANT

(checks the record)
Looks like I sold it to the Jersey
City Police Department.

LUKE

Jersey City Police...?

ATTENDANT

(remembering)
Yeah, they were doing one of those
buy back things. I couldn't move a
bunch of old pieces so I hawked it
to them.

Luke looks on in disbelief as he hands over the money.

EXT. STREET

Luke dials up a pay phone.

LUKE

Hi, can I have the crime stoppers
hotline, I'd like to make an
anonymous tip...

INT. LUKE'S ROOM - EVENING

Sarah plays Wii as Luke hurriedly enters.

LUKE

Hey, I need the tv.

SARAH

I'm in the middle of a game here.

LUKE
It's important.

He pulls away the controller.

LUKE (CONT'D)
(hitting a button)
There, it's paused.

Sarah lets out a sigh as Luke switches the tv input and finds what he's looking for.

ON TV (NEWS ROOM)

NEWS 4 ANCHOR
We're about to go live to the FBI's
New York field office...

INT. FBI FIELD OFFICE - PODIUM - SAME TIME

A sharp-looking white MALE stands at the ready.

NEWS 4 ANCHOR (V.O.)
... where they have an update
regarding the recent string of
mysterious deaths.

BACK ON Luke and Sarah as they both eye the TV.

SARAH
Luke, can I ask you something?

LUKE
Sure.

SARAH
(pause)
If you were Kira, would you kill
the guy that killed mom?

LUKE
Hey, we don't talk about that.

He quickly snaps off the Wii.

SARAH
Hey!

LUKE
Go finish your homework.

An exasperated look crosses Sarah's face... but she realizes she crossed a line.

SARAH
I'm sorry, Luke.

He doesn't respond as she solemnly exits.

INT. NYPD CONFERENCE ROOM - SAME TIME

Capt. Murray and a couple of New York's finest watch the same newscast.

SHARP LOOKING WHITE MALE (ON TV)
Good evening...

INT. FBI FIELD OFFICE

SHARP LOOKING WHITE MALE
... My name is Lind L. Taylor, more
commonly know as L.

INT. NYPD CONFERENCE ROOM

Captain Murray and the others are all taken aback, L is revealing his identity.

CAPT. MURRAY
He's younger than I thought.

L/SHARP LOOKING WHITE MAN (V.O.)
I'm a profiler with the FBI's
special crimes unit.

INT. FBI FIELD OFFICE

L/SHARP LOOKING WHITE MALE
I've been asked to help track down
the serial killer who calls himself
Kira.

INT. LUKE'S ROOM

Luke sits up in attention.

L (ON TV)
This crime spree must come to an
end.

LUKE
Crime spree?

INT. STUDENT CENTER

Sophia watches the newscast as STUDENTS gather round.

L (ON JUMBO TRON)
 Only someone with a God complex
 would be arrogant enough to commit
 such audacious crimes.

INTERCUT: STUDENT CENTER, FBI FIELD OFFICE, NYPD CONFERENCE
 ROOM, LUKE'S ROOM

L (CONT'D)
 But let me tell you something Kira,
 you're not God; you're a vile, self-
 righteous, hypocrite.

Luke begins to grow angry as he grabs hold of the Death Note.

L (CONT'D)
 You are far lower than the
 criminals you think you have the
 right to kill.

The book intensifies Luke's anger as he holds it.

LUKE
 What would you know about it?

Before Luke realizes it something changes, he looks like
 someone else. It's his eyes. They narrow and harden as a
 murderous glaze comes over him.

L
 Kira, you're nothing more than a
 murderer, too afraid to show your
 own face.

Luke begins to write *Lind L. Taylor* in the Death Note.

L (CONT'D)
 We will hunt you down and use every
 means necessary to bring you to
 justice.

Just as he finishes the last pen stroke he snaps out of it.

LUKE
 What the f...?

He can't believe what he's just done. He looks at the Death
 Note. It's definitely affecting him.

L
 No one has the right to take the
 law into their own hands.

He quickly scribbles out the name and turns to the tv with bated breath...

L (CONT'D)

It's only a matter of -- Uhhh!

L clutches his chest, GASPING for air as he is struck by a massive heart attack.

SOPHIA and the STUDENTS react with shock and horror.

THREE FBI TYPES rush to L's aid as he slumps over in his chair.

Capt. MURRAY and the OFFICERS are taken aback but no one more so than LUKE.

LUKE

Oh my God...

Luke watches the FBI agents drag a lifeless L off screen.

FBI AGENT

Call 911! We need an ambulance!

Unnerved, Luke takes a step back and eyes the Death Note as the tv screen goes black.

INT. NYPD CONFERENCE ROOM

Consternation runs rampant.

DT. GOEMMANS

What the hell just happened?!

CAPT. MURRAY

I don't know. (to Washington) Call your buddy at the bureau and find out.

DT. GOEMMANS

(re: L)

Is he dead?

The truth is no one knows when just then Watari enters.

WATARI

I need everyone to gather 'round.

Watari directs their attention to a large screen in the center of the room.

Suddenly the "L" logo flashes up on screen and we hear the same filtered voice from before:

L

The man you saw on tv is dead...
He was a death row inmate who
agreed to pose as me in hopes of
reducing his sentence.

Capt. Murray and his men shake their heads, not knowing what
to think.

L (CONT'D)

His sacrifice, while incredibly
tragic, was also incredibly
valuable... Now we know Kira is
here in New York.

DT. GOEMMANS

How do you know that?

L

We made it look like a national
broadcast but it was restricted to
the five boroughs.

Capt. Murray grows more and more angry.

CAPT. MURRAY

What is going on L? How the hell
did he just kill that guy?

L

I don't know.

CAPT. MURRAY

Well you know something, goddamn
it! How'd you know he'd come after
you?

L

I didn't. But it fits the profile.
Our guy is impulsive, brash. It
makes sense.

CAPT. MURRAY

You're out of your mind. This
freakin' guy just sent a heart
attack through the air and you're
sitting here making deductions.

L

All I can do is work the evidence
I'm given. Every investigation is
a progression, you know that
Captain Murray. Different details
come into focus at different times.

CAPT. MURRAY

You got some balls, L! You can't just send someone to their death like that!

L

I had no choice. Kira will not stop. He's going to keep on killing. But for the first time we're starting to close in on him. The faster we act the more lives we can save.

LONG BEAT

CAPT. MURRAY

What the hell are we up against?

L

God only knows.

INT. HALLWAY

Capt. Murray and his team exit the conference room.

DT. GOEMMANS

Thank God we have L.

Capt. Murray shoots him a look.

DT. GOEMMANS (CONT'D)

What? You gotta give L some credit. He just smoked out a shadow.

CAPT. MURRAY

What he just did makes him no different than Kira.

INT. LUKE'S LIVING ROOM

Luke, down and out, sits with Sophia, watching the news as various COMMENTATORS RANT about Kira.

SOPHIA

I don't get it, how the hell's he doing it?

LUKE

I don't know, but Kira slipped up, he shouldn't have killed that guy.

Luke shuts off the tv.

SOPHIA
Why'd you do that?

LUKE
I'm spent, can we call it a night?

SOPHIA
Sure.

INT. LUKE'S ROOM - NIGHT

Luke sleeps next to Sophia when he begins to toss and turn. Suddenly he wakes up, breathing heavily. Something has him rattled.

He gets up and moves to the mirror. He's surprised to see bags under his eyes.

SOPHIA (O.S.)
What is it?

LUKE
Nothing. Go back to sleep.

He turns to the Death Note, eyeing it uneasily, honing in on a distinct Japanese character/word engraved on its binding.

EXT. FISH MARKET - THE NEXT DAY

Luke approaches TOSH (Japanese, 50's) as he preps for work.

LUKE
Tosh, can I ask you something.
What's this mean?

He hands him a piece of paper with the Japanese character/word written on it. Tosh looks at it, pulls out his lighter and sets the paper ablaze.

LUKE (CONT'D)
What are you doing?

TOSH
That is a word we never speak.
Even saying it brings bad luck.

LUKE
Tosh, come on man, give me a break.
What's it mean?

BEAT

TOSH
(reluctant)
It's an ancient word, it means
Shinigami.

LUKE
Shin -- what?

Tosh won't say it again as he leaves Luke standing there.

INT. LUKE'S ROOM

Luke makes several queries on a reference portal, trying various spellings of "Shinigami" but to no avail when he hears the door downstairs.

INT. LUKE'S LIVING ROOM

Capt. Murray enters as Sarah watches TV.

SARAH
Hey daddy, a detective from Jersey
City called. He said it was
important.

She gestures towards a post-it near the phone as Luke makes his way to the fridge.

CAPT. MURRAY
Thanks.

Luke discreetly looks on as Capt. Murray dials.

CAPT. MURRAY (CONT'D)
(into phone)
Hi, this is Captain Sean Murray.
I'm returning your call. (waits for
response) You're kidding me... a
.44 Caliber Ansley, huh...

Capt. Murray makes his way down the hall to get some privacy.

INT. HALLWAY - CONT.

CAPT. MURRAY
Sure, I could pull the slugs from
my wife's case. I'll have them
rushed over. I really appreciate
the heads up.

LUKE (O.S.)
What was that about?

Capt. Murray turns surprised to find Luke standing behind him.

LUKE (CONT'D)
Was it about mom?

CAPT. MURRAY
(pause)
They still gotta check the ballistics but they think they might have found the murder weapon.

Luke is pleased as...

INT. NYPD CONFERENCE ROOM - DAY

... the "L" logo fades up on a laptop screen and Watari Goemmans, Washington and Capt. Murray enter.

L
I've reexamined the time of death for each Kira killing.

A string of data races across a large projection screen behind L's laptop.

L (CONT'D)
Each out of state death has been converted to eastern standard time.

The data on screen shuffles about and grows more and more uniform.

L (CONT'D)
As you can see a pattern slowly begins to emerge. Monday, Wednesday, and Friday mirror each other while Tuesdays and Thursdays are similar.

DT. GOEMMANS
What a weird pattern... What does it means?

L
It means there is structure in his life, something he can't change. Something he's working around.

CAPT. MURRAY
So he's on a schedule.

L
Exactly.

They mull over the possibilities.

DT. WASHINGTON

Maybe he's a pilot and that's his flight schedule.

L

No, I've already checked with the FAA, no flight crews' schedule parallel this pattern.

DT. WASHINGTON

But it's gotta be some kind of transportation schedule, right?

L

No, not necessarily... The anthrax killer struck by mail. He killed people in three different states without ever leaving his lab.

DT. GOEMMANS

So what is it?

CAPT. MURRAY

(pause)

It kinda looks like a college kid's schedule.

L

That's what I was thinking.

DT. GOEMMANS

Wait a second? Are you sayin' Kira might be a freakin' Coed?

L

Well, I think our guy is either a student or someone who's affiliated with a local college or university. Look at what we know about him. He's very tech savvy. That inherently trends towards a younger, educated perp. Probably Gen Y, or the millennium generation. He's brash and idealistic; again indicators of a younger, more likely than not, male perp. Now couple these traits with the fact that the e-mail sent to the Times came from a Wi-Fi network that was hacked near Fordham University... and I think a rough sketch of our perp starts to come into focus. He's probably a young male, in his mid twenties.

(MORE)

L (CONT'D)

He might be a grad student or a TA. Probably Caucasian. Quiet. Known for being somewhat reserved. But there is something in his past that drives him. There's something damaged about him. That's the guy we are looking for.

They take it all in, especially Capt. Murray.

DT. GOEMMANS

Great... white guy, mid twenties, good with computers and a little crazy. In New York, that's like two million people.

CAPT. MURRAY

Well, it's a start. Check in with all the local colleges, Fordham, NYU, Columbia, Pace... Talk to the mental health administrators. See if there's anyone they think is suspicious.

(pause)

I know it's like searching for a needle in a haystack. But let's try and turn up the heat on this guy.

The men nod in agreement as...

INT. CAFETERIA - FORDHAM UNIVERSITY

... a debate erupts amongst some STUDENTS at lunch. Amongst them is Luke and Sophia.

SOPHIA

I wanna know how Kira's doing it.

MALE STUDENT

Who cares, as long as he keeps up the good work.

A GIRL STUDENT shoots him a look.

MALE STUDENT (CONT'D)

What? No one wants to admit it but they're glad these guys are dying.

GIRL STUDENT

Hey, this isn't a video game. You don't die and respawn three seconds later.

SOPHIA
Yeah, nobody has the right to do
what he's doing.

LUKE
(interjects)
I think it's for the greater good.

SOPHIA
How can you say that?

LUKE
People die all the time, for no
good reason. And it sucks.
(beat)
At least these people are dying for
something.

GIRL STUDENT
Luke, what are you talking about?

LUKE
It's the Coventry Dilemma all over
again.

GIRL STUDENT
What's the Coventry Dilemma?

LUKE
It's kind of a long story...

The girls all give him a look.

LUKE (CONT'D)
Okay... well, during World War Two
the British cracked the German
"Enigma" cypher. It was a secret
code the Nazis used. The Brits
realized that the town of Coventry
was going to get bombed. Now,
their first instinct was to
evacuate the town but then they
realized they couldn't do that.
They had to let the Nazis bomb
Coventry, otherwise the enemy would
know they had broken the code. In
the end thousands of people died.
Their lives were sacrificed to save
countless others... And that's what
we have here now, on a much smaller
scale. If you make an example out
of say, a hundred criminals, you
could save countless innocent lives
and spare thousands of families
from all kinds of hardship. Is it
fair? Is it right?

(MORE)

LUKE (CONT'D)

It's hard to say. But like Churchill said, "it's all for the greater good."

The girls look on, taken aback. Luke has shut them up in one fell swoop.

INT. HALLWAY - MURRAY HOME

Capt. Murray eyes Luke through the crack of the door for a moment, studying him. He shakes off a thought as...

INT. LUKE'S ROOM - SAME TIME

... he KNOCKS on Luke's door and enters.

CAPT. MURRAY

Luke, do you have a sec?

LUKE

I'm gettin' ready for work.

CAPT. MURRAY

Don't worry this won't take long... I want you to do me a favor. I want you to go to Dr. Warren's office and get checked out.

LUKE

Don't worry. I'm fine.

CAPT. MURRAY

Please, do what I tell you. You look like hell.

Luke puts on his best face.

LUKE

Alright Dad... Is that it?

CAPT. MURRAY

No. I actually got a surprise for you.

Capt. Murray hands him a letter.

CAPT. MURRAY (CONT'D)

It's from the mayor himself, completely hand written. How many law school applicants have that?

(MORE)

CAPT. MURRAY (CONT'D)
(proudly pointing) I love this line, "Luke's heroism on the subway speaks volumes, for his future is far brighter than most, yet he was willing to risk it all to do what was right."

LUKE
Dad, I'm not going to law school.

CAPT. MURRAY
What?

LUKE
I only took the test to appease you.

CAPT. MURRAY
What are you talkin' about? You should go to law school. It's what your mother always wanted.

LUKE
That was before she got killed. Before scumbag lawyers let her killer walk.

CAPT. MURRAY
What are you talking about?

LUKE
That guy, Lozano, he killed someone before he shot mom, did you know that? His lawyer got him off. He should've been in jail, instead mom's dead.

CAPT. MURRAY
Luke, you gotta stop with this. Lozano didn't do it. The ballistics didn't match up.

Luke is blown away.

LUKE
What?

CAPT. MURRAY
We just got the results back. It wasn't the same gun.

Luke hears it but still can't believe it.

CAPT. MURRAY (CONT'D)
You gotta let it go, Luke.

LUKE
Like you did, Dad?

CAPT. MURRAY
Hey, watch your mouth.

LUKE
Why, it's the truth, isn't it.

Luke pushes past his father and...

EXT. STREET

... makes his way along. After a moment his cell RINGS.
Luke looks at the number and ignores the call.

INT. LIVING ROOM / KITCHEN - SAME TIME

Capt. Murray sighs as he gets voice mail. He clicks off the phone and pours himself a stiff drink.

EXT. STREET - LATER

Luke speaks into a pay phone.

LUKE
You lied to me.

INT. BRETT GURTSKY'S APARTMENT - INTERCUT

BRETT
(into phone)
Who the hell is this?

LUKE
I'm the guy who can kill you.

A chill shoots down Brett's spine as he begins to recognize Luke's voice.

BRETT
What do you want?

LUKE
Why'd you lie to me?

BRETT
I didn't lie to you.

LUKE
Yes you did, Brett. Yes, you did.

BRETT

No, I didn't. I swear!

LUKE

I found Lozano's gun. The ballistics don't match up... Too bad, I thought you didn't want to end up like your brother.

BRETT

Wait, wait, please!

LUKE

What?

BRETT

Lozano shivs his gun.

LUKE

What are you talking about?

BRETT

He jams a screwdriver down the barrel to throw off the rifling. It makes his gun untraceable.

Luke is taken aback.

LUKE

Why didn't you mention it before?

BRETT

What do you mean? How was I supposed to know?

(beat)

I swear it's the truth.

LUKE

You better hope so.

INT. LUKE'S HOUSE - NIGHT

Luke enters and sees Capt. Murray passed out on the couch, an empty bottle of scotch laid out before him.

INT. LUKE'S ROOM - LATER

Luke enters, mind churning. He grabs a manila envelope from his desk and addresses it to Alejandro Lozano, Rahway State Prison.

INT. CVS DRUGSTORE - MORNING

Luke buys a prepaid cell phone and calling card.

CASHIER

Will that be cash or credit?

LUKE

Cash.

Luke pays and discreetly places the calling card into the manila envelope.

EXT. U.S. POST OFFICE HUB - 32ND ST. & 8TH AVE.

Luke moves to a bin and looks both ways before, placing the envelope inside as...

INT. POLICE STATION

... Brett pulls down the brim of his hat and approaches the RECEPTIONIST.

BRETT

I'd like to uh... talk to Dt. Goemmans.

RECEPTIONIST

Is he expecting you?

He shakes his head "no."

INT. WAITING AREA - LATER

Brett sits, waiting anxiously.

DT. GOEMMANS

Brett, what can I do for you?

BRETT

Is there someplace we can talk?

DT. GOEMMANS

Sure, what's up?

INT. LUKE'S ROOM - NIGHT

Luke looks in the mirror and sees that the bags under his eyes have worsened. He rips off his shirt and it's clear he's lost at least fifteen pounds. He shoots a look over to the Death Note.

EXT. STREET - NEXT DAY

Luke walks along, checking the street numbers, when he finds what he's looking for. Reveal: PAN ASIAN HISTORICAL CENTER

INT. HISTORICAL CENTER

Luke talks to the RESEARCH LIBRARIAN, who leads him into a moisture free room filled with old leather bound books.

LIBRARIAN

I think this is what you're looking for.

She unrolls a dusty parchment written in Japanese.

LIBRARIAN (CONT'D)

You should be all set.

LUKE

Thanks.

Luke scours through the parchment when he recognizes the Japanese character/word.

He hurriedly flips through the accompanying translation and reads...

Insert Text: Shinigami - Japanese God of Death... Legend has it a man once found a Shinigami's Death Note... the more he used it, the more it drove him to kill... until it drove him mad...

Luke slowly pulls out the Death Note.

CUT TO:

DEATH NOTE PAGE - LAWS OF THE DEATH NOTE

LUKE (V.O.)

Rule - The owner of the Death Note may renounce ownership by proclaiming, "I relinquish myself from the Death Note." They'll be set free from its grasp and lose all memory of it.

(note: this is not the first time he's reading this rule, but it's the first time it's important)

ON LUKE in a secluded STUDY ROOM. He writes himself a note on a post it before...

LUKE (CONT'D)

I relinquish myself from the Death Note.

Sure enough his face goes blank. He looks at the book as if seeing it for the first time before noticing the post it.

INSERT POST IT: *Pick up the book in front of you.*

He grabs the book. *In his mind's eye he sees a flurry of fierce, fragmented images as he's flooded with the Death Note memories.*

LUKE (CONT'D)

Whoa...

CUT TO:

DEATH NOTE PAGE - *LAWS OF THE DEATH NOTE*

LUKE (V.O.)

Rule - A previous possessor of the Death Note will have their memories restored if they reacquire it.

BACK ON LUKE

He tries it again... His face goes blank... He grabs the book -- immediately flooded with the memories again.

LUKE (CONT'D)

Whoa...

EXT. HISTORICAL CENTER

Luke exits and makes his way along when suddenly he notices SOMEONE emerge from the darkness. A chill shoots down his spine. He feels their stare and is overcome by an uneasy feeling as he takes off.

EXT. STREET

Luke walks along, hears FOOTSTEPS on the cobble stone street behind him. He quickens his stride... and sure enough the footsteps behind him also hasten.

LUKE pulls out his sidekick, acts like he's texting, but instead uses the sidekick's camera to see behind him.

INSERT SIDEKICK SCREEN -- A MAN in a trench coat follows him.

LUKE rounds a corner, mind racing. He sees an internet cafe and...

INT. INTERNET CAFE - CONT.

... quickly enters. He throws down some cash, quickly pulls off his sweatshirt and makes his way to a computer while eyeing the front door.

After a long moment the Trench Coat Man enters. Luke waits for him to take a seat and then gets up and leaves through the rear door.

EXT. INTERNET CAFE - CONT.

Luke exits, stops in front of the cafe's opaque door and counts to himself before...

... he spins back around and goes to re-enter when the door swings open. He BUMPS right into the Trench Coat Man, but not before getting a good look at him.

LUKE

Excuse me.

INT. INTERNET CAFE

Luke enters.

LUKE

Shit...

Now he's sure he's being followed as he grabs the sweatshirt he purposely left behind.

INT. LUKE'S ROOM - NIGHT

Luke paces, mind racing.

LUKE

Who the hell's following me?

Suddenly, the germ of an idea forms in his head. He grabs the Death Note and reverts back to the rules.

CUT TO:

DEATH NOTE PAGE - LAWS OF THE DEATH NOTE

LUKE (V.O.)

Rule - If the cause of death is written the person will die accordingly unless that which is written is implausible.

BACK ON LUKE

He moves to his computer when there's a KNOCK on his door.

SOPHIA (O.S.)
Luke, it's me.

LUKE
(under breath)
Damn it.

He quickly removes the ink cartridge from his ball-point pen and passes it through a tiny hole on the underside of his desk drawer...

... popping up a false bottom, revealing a secret compartment where he tucks away the Death Note before opening the door.

SOPHIA
Why's your door locked?

LUKE
I didn't realize it was... uh,
listen, can we just hang out some
other time? I got some stuff I got
to take care of.

SOPHIA
Alright... sure.

EXT. LUKE'S HOUSE

Sophia can't help feeling something is wrong as she looks up and sees Luke writing at his desk.

INT. KIRA TASK FORCE - DAY

Dt. Goemmans and Washington races to Capt. Murray.

DT. GOEMMANS
Cap, you got to see this.

Washington pops a CD into a projector.

WASHINGTON
We've been monitoring all the
priority arrest reports. Last
night three criminals from the
DEA'S list got nailed.

DT. GOEMMANS

This is from the Nassau County Prison, where at 10:45 PM inmate James Zellman cut his finger and drew this on the wall...

ON SCREEN: A large pentacle is sketched in blood.

DT. GOEMMANS (CONT'D)

... Shortly after, he died of a heart attack.

DT. WASHINGTON

At 10:47 PM over at Riker's Island, Vlad Dulinski wrote a full confession and ran into the lavatory before also dying of a heart attack.

Washington clicks over to the next image.

DT. GOEMMANS

Patrol found this in a crack house in Harlem.

ON SCREEN: A DRUG DEALER lies dead from a self-inflicted gunshot.

DT. GOEMMANS (CONT'D)

This is Darren Hicks, he's got a rap sheet a mile long. He was also on the DEA's list.

They all look on, taken aback...

... ON SCREEN REVEAL: "Kira was here" written above the dead drug dealer.

BEAT

L

Don't tell the press anything. As far as they know, they all died of heart attacks.

CAPT. MURRAY

Agreed.

INT. LUKE'S ROOM - NIGHT

Luke watches the news intently.

NEWS ANCHOR

(on TV)

Three more criminals, Jim Zellman, Vlad Dulinski, and Darren Hicks, all died of heart attacks last night in the latest string of alleged Kira killings...

Luke thinks for a moment before hacking into the NYPD remote access server where he finds what he's looking for...

... IMAGES OF: THE PENTACLE, DULINSKI'S CONFESSION & The DRUG DEALER.

All the criminals died exactly the way he wanted them to.
Luke looks relieved as his eyes narrow and harden.

NEWSCASTER (O.S.)

In other news, a citywide manhunt is underway for serial rapist, Tony Dalton.

A PICTURE of Tony Dalton fades up on screen.

NEWSCASTER (CONT'D)

Dalton escaped from several sheriff's deputies who were bringing him to his arraignment.

INSERT FOOTAGE of the ROPED OFF CRIME SCENE: INVESTIGATORS move about the BLOOD STAINED STEPS.

NEWSCASTER (CONT'D)

He is considered armed and dangerous...

Luke opens the Death Note and begins to write... Tony Dalton.

INT. HALLWAY / LUKE'S ROOM - MORNING

Luke places a pin in the top hinge of his door, before...

EXT. DINSMORE BLVD. - MORNING

... meeting up with Sophia. He seems distracted and distant.

SOPHIA

You would tell me if something was wrong, right?

LUKE

Yeah, but nothing's wrong.

She doesn't believe him as...

EXT. MTA BUS STOP - CONT.

... the M60 Manhattan bound bus pulls up. Luke and Sophia hop on as the Trench Coat Man (from before) hustles over and gets on as well.

INT. BUS - MOVING - CONT.

Luke and Sophia move towards the back of the bus as the Trench Coat Man takes a seat behind them.

EXT. BUS STOP

A MAN with a hard look waits as the bus pulls up...

INT. BUS - CONT.

... He gets on. It's Tony Dalton, the fugitive from the night before. The bus RUMBLES off as...

... DALTON rips out a gun and presses it against the DRIVER'S HEAD.

DALTON
Do exactly as I say or I'll blow
your head off!

FAT WOMAN (O.S.)
Ah!!!

Dalton spins around to a terrified FAT WOMAN.

DALTON
Pipe down you fat cow!

Panic ripples through the bus.

DALTON (CONT'D)
Now listen up! This is a robbery!
Do what I say and no one gets hurt.

SOPHIA grabs LUKE'S shoulder.

DALTON (CONT'D)
(to Driver)
Keep driving!

The DRIVER nods submissively as LUKE turns to the Trench Coat Man behind him.

LUKE

We gotta do something.

DALTON sees him from the corner of his eye.

DALTON

Hey YOU!

Dalton marches over to LUKE -- and JAMS the GUN in his FACE.

DALTON (CONT'D)

What the hell are you doin'?

LUKE

Nothing.

DALTON

Oh yeah?

Dalton pistol whips Luke hard across the face.

DALTON (CONT'D)

Anyone else wanna be a hero?!

Dalton stares them down. He means business.

DALTON (CONT'D)

Everybody put your hands where I
can see 'em! NOW!

Dalton tosses a bag to Luke as he wipes blood from his lip.

DALTON (CONT'D)

You just volunteered yourself,
tough guy.

He grabs Luke by the collar and pulls him to the front of the bus.

DALTON (CONT'D)

Okay now listen up, I want everyone
to put their wallets into the bag!
If you give me shit, I'll give you
lead!

Dalton leads Luke from PERSON to PERSON as Luke collects their wallets and places them into the bag.

They get to the MAN in the trench coat. He's reluctant to hand over his wallet.

DALTON (CONT'D)

Come on, let's go...

Dalton raises the gun to his face.

DALTON (CONT'D)

Hand it over.

Begrudgingly Trench Coat Man hands over his wallet, but Luke drops it...

... It lands on the floor -- and flops open -- revealing the man's FBI SHIELD and name: RAY ROE.

LUKE gets a good look at it and is taken aback.

DALTON (CONT'D)

So you're a pig...

DALTON tightens his trigger FINGER -- SHOTS -- but LUKE KNOCKS HIS ARM AWAY -- sending the SHOT ASTRAY as --

-- AGENT ROE ducks -- the BULLET just MISSING HIM, when -- EVERYONE'S HEAD JERKS FORWARD as --

-- The BUS DRIVER -- SLAMS on the BRAKES. PASSENGERS SMACK INTO the SEATS in front of them as DALTON tumbles backwards -- into the AISLE as the BUS comes to a SCREECHING HALT.

Agent ROE draws his GUN -- AIMS -- but it's too late -- DALTON stumbles to his feet -- pushes open the BUS DOORS and RACES OUT when --

EXT. BUS

-- A HORN BLARES -- BRAKES SCREECH -- SMASH!!! -- A GARBAGE TRUCK PLOWS into DALTON as it barrels past the BUS -- SENDING HIM SPIRALING IN THE AIR --

-- HE CRASHES down HARD on the ROAD, MOTIONLESS. DEAD.

INT. BUS

Everyone looks on in horror as...

EXT. BUS

... blood spews out from Dalton's head.

LUKE (V.O.)

Tony Dalton, hit by a truck...

SUPER: the HANDWRITTEN TEXT of the DEATH NOTE ENTRY over the AFTERMATH of the ACCIDENT as Luke reveals how he orchestrated it all:

LUKE (V.O.) (CONT'D)
 March 25th, 2008 Tony Dalton gets on the nine fifteen M60 bus bound for Manhattan. He tries to rob it, pistol whips a young man wearing a Thundercats t-shirt and then forces him to help.

FLASH BACK (BUS SEQUENCE):

REVEAL LUKE wearing a Thundercats t-shirt as he reaches for Agent Roe's wallet and purposely drops it (revealing his identity).

LUKE (V.O.) (CONT'D)
 When the young man drops a wallet, Dalton goes into a rage, fires his gun and rushes off the bus, where he's killed.

BACK TO AFTERMATH - PRESENT TIME

Luke applies pressure to a gash on Sophia's head as Agent Roe approaches them.

AGENT ROE
 Hey, I just wanted to thank you.

LUKE
 You don't have to thank me.

Agent Roe almost feels guilty for suspecting him, having no idea Luke saved his life to do just that.

INT. EMERGENCY ROOM - HOSPITAL

Luke pulls back a curtain and finds Sophia sitting with a bandage on her head.

LUKE
 Come on, let's get out of here.

Sophia doesn't budge.

LUKE (CONT'D)
 What? I spoke to the cops. We can take off... What's the matter?

SOPHIA
 I was so scared when that guy hit you. He could've killed you.

LUKE
 Don't worry, nothing's gonna happen to me, Sophia. Come on, let's go.

He grabs her and leads her away as a nervous anxiousness drives him.

SOPHIA

Stop.

LUKE

What? I wanna get out of here.

She just looks at him, emotion welling up in her.

SOPHIA

What's gotten into you?

LUKE

What do you mean?

SOPHIA

I mean, you look terrible and you've been acting weird --

WOMAN (O.S.)

I knew I knew you!

REVEAL the fat Woman from the bus, sitting nearby.

WOMAN (CONT'D)

You're the kid from the subway.
You saved that woman.

LUKE

No, that wasn't me. (to Sophia)
Are you coming?

She hesitates before moving to him.

WOMAN

Really? I could've sworn that was you, that you were that hero kid.

LUKE

Nope.

Luke hurriedly leads Sophia out the door.

INT. HALLWAY / LUKE'S ROOM

Luke checks for the pin in the door hinge, it's still there.
He removes it and...

INT. ROOM - CONT.

... runs his hand through his hair as his mind churns.

LUKE
Shit... the Feds.

He glances at a picture of his mom.

BEAT

LUKE (CONT'D)
I need more time.

He takes out the Death Note as he paces back and forth.

CUT TO:

DEATH NOTE PAGE - *LAWS OF THE DEATH NOTE*

LUKE (V.O.)
Rule - A page or remnants of a page
can bring about death, even if it's
been removed from the Death Note.

(note: again, this is not the first time he's reading this
rule but it's the first time it's important)

ON LUKE as he rips several pages from the book and pockets
them before tucking the book back in the secret compartment.

LUKE (CONT'D)
Just in case.

He takes off as...

INT. HOTEL ROOM

... Brett Gurtsky sits before a laptop displaying the "L"
logo.

L
(from computer)
I know we've been through this a
hundred times but is there anything
else you can remember. Anything at
all?

BRETT
Honestly, there's nothin' else...
I've given you everything I've got.

BEAT

L
Alright. Thanks Brett. We're gonna keep you sequestered here at the hotel. But do me a favor... from this point on don't discuss any of this with the NYPD.

BRETT
Why not?

L
'Cause our suspect might have ties to them... don't want to tip him off.

Brett leaves as Agent Roe enters.

L (CONT'D)
What do you got for me?

INT. PRIVATE ROOM - DOWN IN THE BOWELS OF THE LIBRARY

Luke paces, his mind churning as...

INT. CELL - MURDERERS' ROW - RAHWAY PRISON - DAY

... Alejandro Lozano curiously studies the LETTER Luke sent him. He removes the phone card and dials a pay phone in his cell.

INT. PRIVATE ROOM

Luke stops in his tracks when his prepaid cell phone RINGS. Emotion flushes through him as he pulls it out from his pocket.

SOPHIA (O.S.)
Can you help me with --

Sophia enters.

LUKE
Not now, I have to take this.

She stands there, waiting.

LUKE (CONT'D)
Sophia, it's private. Please, just give me a minute.

SOPHIA
Who is it?

LUKE
Sophia, please, just do me this
favor.

He whisks her towards the door as the cell RINGS in his hand.

SOPHIA
Alright! God what the hell's
gotten into you?

She exits as he quickly locks the door behind her.

LUKE
(into cell)
Hello...

INT. LOZANO'S CELL

LOZANO
(into phone)
Is this Mr. Witten?

INT. PRIVATE ROOM - INTERCUT

LUKE
Yes. This is Mr. Witten.

Luke frantically searches through his bookbag, pulling out
the DEATH NOTE PAGES and a LIST OF TEN NAMES.

LOZANO
Mr. Witten, this is Alejandro
Lozano. I got your letter.

LUKE
Oh, Mr. Lozano I'm glad you called.

The more Luke holds the Death Note Pages -- the more they
affect him.

LOZANO
So, can you really help me with my
appeal and take it on pro bono?

LUKE
Actually I'm not a lawyer.

LOZANO
What?

LUKE
Yeah, they're useless. Believe
me... I have a better idea.

Luke begins to change... His eyes grow hard.

LOZANO
I don't understand. How the hell
are you gonna help me?

LUKE writes the names from the list onto a DEATH NOTE PAGE.

LUKE
I'm not...

A glazed look fills Luke's face as the power of the Death
Note completely takes him over.

LUKE (CONT'D)
... I just wanted to hear your
voice before I killed you.

LOZANO
What did you just say?

PRISONER 1 (O.S.)
(guttural cry)
Uh!!!

PRISONER 1, five cells down from LOZANO, clutches his chest
as a heart attack shoots through him.

LOZANO quizzically looks out his cell towards him as an
OFFICER races to his aid.

LUKE
That man didn't just die of a heart
attack. I killed him.

LOZANO
Who the hell is this?

LUKE
Today you're gonna pay for killing
Laura Murray.

INTERCUT: LUKE, LOZANO, OFFICERS, PRISONERS

PRISONER 2
AH!!!

LOZANO spins around and sees PRISONER 2 (across from Prisoner
1) fall prey to a heart attack. A chill shoots down his
spine.

OFFICER
(into walkie)
Get a medic up here fast!

PRISONER 3 (O.S.)

UH!!!

All HEADS SPIN TO PRISONER 3, who suffers the same fate, slumps over -- SMASHING his HEAD against a SINK -- SPLATTERING BLOOD ACROSS THE FLOOR.

LOZANO'S heart races as PRISONER 4, grabs the bars in fear.

PRISONER 4

It's Kira! He's gonna kill all of us!

Beads of sweat form on LOZANO'S forehead.

LUKE

Tell me something... *how's it feel?*

PRISONER 4 falls backward -- SMASHING HIS HEAD AGAINST the CONCRETE FLOOR.

PRISONER 5

Help us!!!

PRISONER 8

Let us out!!!

OTHER PRISONERS YELL AS PANIC SETS IN.

CORRECTIONAL OFFICER

Everyone calm down!!! (into walkie) We need a lock down on cell block 9!!!

It's CHAOS -- ALARMS goes off as RIOT GUARDS rush in.

LUKE

I'm saving you for last because I want you to feel what it's like to be afraid. I want you to feel what Laura Murray felt the day you killed her.

LOZANO

I don't know what you're talking about!!!

LUKE

Yes you do. Brett told me everything. You killed two people in a grocery store back in ninety-seven.

LOZANO

No I didn't.

LUKE

Don't lie to me. You used your
Ansley and then shived it with a
screw driver.

That smacks LOZANO in the face as...

... PRISONERS 5, 6 and 7 -- DROP DEAD, one by one, like two
rows of dominos, making their way towards HIM.

LUKE (CONT'D)

Just admit it and I'll let you
live.

LOZANO sees PRISONERS 8 and then 9 FALL to their deaths.

LOZANO

Okay, okay. It's true. I did it.
I was all messed up. I'm SORRY.

Luke finally gets the truth. It really was Lozano.

LOZANO (CONT'D)

Please. I don't want to die.

LUKE

(pause)

Neither did Laura Murray.

LUKE writes *Alejandro Lozano* in the Death Note.

After a few seconds...

LOZANO

No...!

LUKE flips the cell phone shut as...

... a massive heart attack cripples LOZANO. He stumbles
forward, flops to the ground as...

... his mouth begins to foam over. The disconnect signal
BEEPS out from the phone as he lies there dead.

INT. PRIVATE ROOM

Luke holds the phone for a moment when he catches his own
reflection in the glass of a picture frame.

He quickly comes to his senses as he looks at what he's done,
taken aback. Suddenly a KNOCK comes from the door.

SOPHIA (O.S.)

Luke...

He quickly gathers his stuff and races out...

INT. HALLWAY / INT. PRIVATE ROOM

... hustling past Sophia.

SOPHIA
Hey, where're you going?

LUKE
Gotta run.

SOPHIA
What's going on?

He doesn't respond as...

INT. NYPD CONFERENCE ROOM

... Watari gets a text message.

WATARI
Excuse me gentlemen.

Watari moves away from Capt. Murray and the others as he dials a number into his cell.

WATARI (CONT'D)
(sotto)
L, Lozano is dead. (listening to
response) Okay.

Watari clicks off the cell.

WATARI (CONT'D)
Gentlemen... I've been instructed
to bring you to L.

The men all share a look as...

EXT. SUBWAY

... Luke races out from a subway car, overwhelmed with emotion when...

... he sees the place where only two months ago he risked his own life to save another. It feels so long ago.

EXT. CEMETERY

Luke moves to his mother's grave and breaks down.

LUKE
(pause)
Gotta get rid of it... It's evil.

INT. LUKE'S ROOM

MASKED MEN rummage through the room while others hurriedly install hidden cameras as...

EXT. STREET - SAME TIME

... Luke races towards his house, only a couple of blocks away.

INT. LUKE'S ROOM

A MAN rips open Luke's desk drawer, where the Death Note is hidden. He scours through the drawer as...

EXT. STREET

... Luke approaches, a block away when...

INT. NONDESCRIPT CAR - PARKED

... a LOOK OUT spots him.

LOOK OUT
(into mic.)
We've got company.

INT. LUKE'S ROOM

The MAN IN CHARGE quickly slams the desk drawer shut, oblivious to the Death Note hidden in the secret compartment below.

MAN IN CHARGE
Hurry it up boys.

They hurriedly finish installing the cameras while tidying up the room with memorized precision.

EXT. LUKE'S HOUSE

Luke races up the steps, opens the front door and enters as...

INT. LUKE'S HOUSE

... the men funnel out a rear window with stealth.

INT. HALLWAY

Oblivious, Luke moves towards his room, determined to get the book from his desk.

INT. LUKE'S ROOM

Everything is exactly the way it was when he left it. No doubt about it, these guys were pros.

INT. HALLWAY

Luke moves towards his room, about to fall into their trap when...

... he notices the pin he placed in the hinge has fallen to the floor. A chill shoots down his spine. He realizes someone has been in his room.

INT. LUKE'S ROOM - CONT.

Luke calmly enters as...

INT. ROOM - HOTEL - SAME TIME

... a MAN in silhouette eyes a row of surveillance screens, all depicting various angles of Luke and his room.

INT. LUKE'S ROOM

Luke realizes that it might look suspicious to remove the book from the hidden compartment. As much as he wants to get rid of it, he can't.

INT. ROOM - HOTEL - SAME TIME

SILHOUETTED MAN / (L)
Let's see if you're the hero
everyone thinks you are.

EXT. HOTEL LOBBY

Watari leads Capt. Murray and his team towards an elevator...

INT. LIVING ROOM - HOTEL - CONT.

... ushering everyone in. After a moment L enters. He's intense, internal, filled with a mix of far off hurt and intelligence.

L
Hi. I'm L.

Capt. Murray can't believe it, he's much younger than he expected. He turns to Watari for confirmation. Watari nods.

CAPT. MURRAY
Hi, I'm Captain Murray.

Greeting are exchanged as Watari hands Capt. Murray a folder of pictures.

L
I've asked you all here because
I've narrowed down our suspect
pool.

Capt. Murray opens the folder and finds IMAGES OF LUKE.

CAPT. MURRAY
What the hell is this?

L
Something happened today that
proves Kira, more likely than not,
is your son, Capt. Murray.

CAPT. MURRAY
You're out of your mind.

L
I know this must be very hard for
you captain but Luke is a college
student, he has a very high IQ and
it wouldn't be hard for him to get
information from you without you
even knowing it. But most of all,
he has a motive.

DT. GOEMMANS
What the hell are you talking
about?

L
His mother was murdered. There's
probably not a single day that goes
by where he doesn't think about
that. Imagine what that would be
like.

(MORE)

L (CONT'D)

How that would affect someone, to see their mother gunned down in front of them. If it were me, I'd want to kill the bastard. I'd want vengeance. Or dare I say, justice.

CAPT. MURRAY

Who the hell do you think you are!?

Captain Murray grabs L and slams him up against the wall.

L

Alejandro Lozano is dead -- he died of a heart attack.

Capt. Murray lets go of L. It's as if he got kicked in the gut.

CAPT. MURRAY

What...? When?

L

This morning.

DT. GOEMMANS

(in defense of the Capt.)

So what? The ballistics didn't match up... he wasn't the shooter.

L

Yes, he was.

L gestures to Waturi, who brings over a weapon in a red EVIDENCE bag.

L (CONT'D)

Lozano altered the rifling of his gun with a screwdriver... that's what threw off the lab. But the screwdriver didn't reach the back of the gun barrel. When you compare those markings to the slugs they're a perfect match.

(beat)

He was the man that killed your wife, Capt. Murray.

An uncomfortable silence ensues.

DT. WASHINGTON

That doesn't prove anything.

L

So it's just a coincidence that Lozano and Rick Gurtsky, one of his few known accomplices, were both killed by Kira? Maybe. I'll give you that. But when you couple that with Brett Gurtsky's testimony and the fact that the e-mail sent to the Times came from a computer near Fordham University, the school Luke attends, it becomes harder and harder to say it's all just strange happenstance.

CAPT. MURRAY

Those are bold allegations, L.

DT. WASHINGTON

Yeah, it's all circumstantial.

L

I know. That's why I did what I did... Cameras have been installed in your house.

DT. GOEMMANS

What?!

DT. WASHINGTON

You're out of your mind L!

They are all taken aback but Capt. Murray cuts them off.

CAPT. MURRAY

(to L)

I know my son is a good kid. We've got nothing to hide. If you wanna watch us L, go ahead and watch us. But make sure the job gets done right. Make sure they're no blind spots. Because I don't want any excuses. Are we clear?

L nods.

CAPT. MURRAY (CONT'D)

Good, because I wasn't asking.

Capt. Murray storms away, as do the others.

INT. LUKE'S ROOM

Luke readies himself for work as Capt. Murray enters.

CAPT. MURRAY

Luke, I want to talk to you.

LUKE
I can't now, I gotta go.

CAPT. MURRAY
Then I'll walk with you. Come on.

EXT. STREET - CONT.

Luke and Capt. Murray walk along.

CAPT. MURRAY
Did you go to Dr. Warren's?

LUKE
Yeah.

CAPT. MURRAY
What'd he say?

LUKE
Nothing, everything's fine.

Luke puts on his best face as Capt. Murray studies him.

CAPT. MURRAY
I want you to know something... It was Lozano. They reexamined the gun and the ballistics matched up.

Capt. Murray notices that Luke reacts with feign surprise.

CAPT. MURRAY (CONT'D)
Look, I want you to listen to me and I want you to listen good... If you need to talk to me, you can.

LUKE
I know, Dad.

CAPT. MURRAY
No, that's not what I'm saying.

Capt. Murray looks at Luke for emphasis.

CAPT. MURRAY (CONT'D)
You can come to me... no matter what... Do you understand?

There's a long pause, an unsaid understanding, it rattles Luke. How could he have put his father in this position?

INT. PRIVATE ROOM - LIBRARY - DIFFERENT DAY

Luke paces back and forth.

LUKE
(sotto to self)
Gotta turn myself in.
(beat)
No, can't let it get out there.

He's at a loss as...

INT. HOTEL ROOM

... Brett, deep in thought, scrolls through the New York Times online edition.

Suddenly he stops dead in his tracks when he finds what he's looking for, THE KOREAN GROCERY STORE ROBBERY.

He eyes the names of the victims and their remaining relatives.

INSERT TEXT: Linda Murray survived by her husband NYPD Detective Sean Murray, and her two children, Luke and Sarah.

EXT. ATM - NYC

Luke withdraws some cash, continually checking to see if anyone is following him.

INT. SPY CHEST ELECTRONICS STORE

A premier store for spy software. A SALESMAN shows Luke a wireless camera hunter and other bug detection software.

SALESMAN
This is what you want. If you have any bugs or hidden cameras, this'll find 'em. But what makes this little baby special is that it can tap into their frequency, so it can show you what they're seeing.

LUKE
How much?

SALESMAN
Two hundred bucks.

LUKE
Can I return it if I have to?

SALESMAN
You got thirty days kid, after that it's yours come hell or high water.

EXT. LUKE'S HOUSE - EVENING

Luke stands on a tall ladder, hosing leaves down the gutter when...

... he pulls out the camera hunter. Earphones are attached to it, making it look like an ipod.

INSERT THE CAMERA HUNTER'S 2.5" HIGH RESOLUTION SCREEN...

... it shows the POV of a hidden camera in Luke's room. Luke hits a button and it cuts to a different hidden camera's POV. He writes on his hand, diagramming the angles, looking for a blind spot when...

SARAH (O.S.)

Hey, it's getting late.

Startled, Luke turns the hose back on the gutter.

SARAH (CONT'D)

Are you ready to go?

LUKE

Go where?

She looks at him, shocked.

LUKE (CONT'D)

What?

SARAH

Are you kidding me?

LUKE

Sarah, I don't have time for this.
What do you want?

SARAH

Just forget it.

She storms away.

LUKE

Hey, it's not my job to remember everything. It's time you stop acting like a kid and grow up.

SARAH

Oh yeah, screw you, how's that for growing up?!

LUKE

What's your problem!?

SARAH
It's mom's birthday!

She storms away, teary-eyed as Luke stands there, shattered. He solemnly turns to the camera hunter.

INSERT SCREEN: It shows Sarah grab a bouquet of flowers off the kitchen table and storm out, as does...

INT. L'S HOTEL ROOM - EVENING

... a surveillance screen here. It's one of many which line the wall depicting various angles of Luke's house. L eyes them all as...

... Capt. Murray and his team enter. The tension is palpable.

L
Well, I'm glad everyone is onboard.

CAPT. MURRAY
How long do you plan on doing this?

L
We have to wait until another con is killed. But it has to be someone who hasn't been in the news before. That's the only way we can definitively clear Luke.

CAPT. MURRAY
That could take a long time.

L
I'm sorry, but we don't have a choice. I hope you understand.

INT. HOTEL ROOM - DIFFERENT DAY

Brett cautiously picks up the phone and dials.

INT. LIVING ROOM - INTERCUT

LUKE
(into phone)
Hello?

Brett freezes as he hears Luke's voice.

LUKE (CONT'D)
Hello...? Hello...

Brett quickly hangs up as he goes pale.

INT. L'S HOTEL ROOM - DIFFERENT DAY

Capt. Murray and L wearily monitor the surveillance cameras as...

INT. LUKE'S ROOM - SAME TIME

... Luke, now with longer hair enters, eating a bag of potato chips.

INT. L'S HOTEL ROOM

Capt. Murray and L wearily look on.

L
Your son doesn't look well.

CAPT. MURRAY
It's just work and finals. That's all.

At least that's what Capt. Murray hopes.

NEWS ANCHOR (O.S.)
(from tv)
... The dow was up a hundred points today in heavy trading... But we cut to breaking news. We have just received word that an arrest has been made in the murder case that has left a Harlem neighborhood up in arms...

INSERT TV -- INTERCUT CUT AS NECESSARY

NEWS ANCHOR (CONT'D)
Last week Natasha Jackson was sexually assaulted and murdered in her home. DNA evidence has led authorities to an unlikely suspect, John Burress, a teaching assistant at Natasha's school, PS 32.

FOOTAGE of AUTHORITIES escorting BURRESS into the station fills the screen.

NEWS ANCHOR (CONT'D)

Authorities raided his residency and discovered physical evidence that connected him to the crime along with a stock pile of child pornography... Wait a minute (listening to earpiece) Something seems to have happened. We're gonna go live to the scene...

A NEWS REPORTER stands in front of a HARLEM POLICE PRECINCT as CHAOS erupts behind him.

NEWS ANCHOR (O.S.) (CONT'D)

Jack, can you tell us what's going on down there?

NEWS REPORTER

We've just gotten word that murder suspect John Burress has died of a heart attack!

L and Capt. MURRAY sit up in attention.

L

Watari, turn up the volume.

They immediately shoot a look over to the SCREENS monitoring LUKE.

He eats potato chips and studies at his desk.

L (CONT'D)

(pause)

He's not watching the news...

The other DETECTIVES rush in.

DT. GOEMMANS

Are you guys watching this!?

CAPT. MURRAY

Yeah.

NEWS ANCHOR (O.S.)

Do you think it was Kira?

All eyes turn to the tv.

NEWS REPORTER

It certainly seems so.

L is stupefied.

INT. LUKE'S ROOM

Luke eats chips as we slowly move in closer to the potato chip bag...

... REVEAL a mini-hand held tv, a pen and a small piece of the Death Note, lying deep within the bag.

The newscast plays on the mini's 2.5 inch screen as a tiny earpiece feeds Luke the audio track.

A name is written on the Death Note paper... Sure enough... It's one John Burrell...

INT. L'S HOTEL ROOM

Capt. Murray is on his cell as Brett Gurtsky enters and approaches L and the investigative team.

BRETT

L, you wanted to see me?

L

Yeah, I'll be with you in a moment.

He points him towards a room as Capt. Murray clicks off his cell.

CAPT. MURRAY

(to L)

The coroner just confirmed it. It was Kira.

L's mind races as the news sinks in.

DT. GOEMMANS

I think we have no choice but to absolve Luke.

BEAT

CAPT. MURRAY

Isn't this enough for you L?

BEAT

L

Watari, remove all the surveillance equipment.

Capt. Murray and his men take off as Brett moves to L.

BRETT

You're making a mistake. (re:
Luke) This is your guy. I'm sure
of it.

L

I don't have a choice.

Brett can't believe it.

EXT. LUKE'S HOUSE - DIFFERENT DAY

Luke holds the camera hunter like an Ipod as a big grin
crosses his face. All the cameras have been removed.

INT. LUKE'S ROOM - CONT.

He races inside and rips the Death Note out from the hidden
compartment in his desk and...

EXT. LUKE'S HOUSE - CONT.

... races out, bumping into his father.

CAPT. MURRAY

Hey, where're you going?

LUKE

Sophia's... But listen dad, I want
you to know something. You were
right. About everything. I'm
gonna go to law school.

Relief flushes through Captain Murray. He couldn't be
happier, with everything.

EXT. JUNK YARD

Luke douses the Death Note with gasoline.

LUKE

I relinquish myself from the Death
Note.

He strikes a match and tosses it onto the book. It explodes
into a ball of flames.

INT. LUKE'S HOUSE - LATER

Luke enters. He looks like a new man. Sarah studies him.

LUKE
Hey, did you eat dinner?

SARAH
No.

LUKE
You want some grilled cheese?

SARAH
Only if you're making it.

Luke smiles... Sarah smiles back, that's more like the Luke she knows.

INT. HOTEL ROOM

Brett comes across Luke's profile on Facebook, which includes a picture of him hugging Sophia.

He clicks on her image and pulls up her profile. He eyes it for a long hard moment.

INSERT PROFILE: SOPHIA BAKAS, Fordham University '09

INT. L'S HOTEL ROOM - EVENING

Watari hands the phone to L.

WATARI
It's Brett Gurtzky, he'd like to talk to you.

L
(into phone)
Hello.

EXT. STREET - INTERCUT

Brett is on his cell.

BRETT
L, I'm going to prove to you that Luke Murray is Kira.

L
How?

INT. LUKE'S ROOM

Luke's cell phone RINGS, he checks the caller ID and smiles.

LUKE
 (into cell)
 Hey, I was just thinking of you.

INT. NYC PUBLIC LIBRARY - INTERCUT

Sophia is on her cell.

SOPHIA
 Can you meet me at the library?

LUKE
 Sure.

SOPHIA
 How soon can you get here?

LUKE
 I don't know, thirty minutes... Is
 everything alright?

Sophia wants to say something but can't...

... REVEAL Brett discreetly pointing a 9 mm right at her.

SOPHIA
 Yeah, everything's fine. Please
 hurry.

INT. L'S HOTEL ROOM - WATARI AND L

WATARI
 We've tapped into the library's
 video surveillance.

L
 Great. Let me see it.

Various angles of the library appear on L's surveillance
 screens.

L (CONT'D)
 Watari, is the lie detection
 software up and running?

WATARI
 I'm still working on it.

L
 Hurry.

Watari frantically types away, trying to boot up an audio
 polygraphic system.

EXT. NYC PUBLIC LIBRARY - 42ND ST. - SAME TIME

Luke races up the stairs towards the entrance.

LUKE
(into cell)
Hey, where you at?

INT. L'S HOTEL ROOM

Capt. Murray and the investigative team hurriedly enter.

CAPT. MURRAY
We got your message. What's going
on?

INT. NYC PUBLIC LIBRARY - LOWER LEVEL

Luke enters and is taken aback when he sees Brett point his gun at Sophia.

BRETT
Stop right there!

A few BOOKWORMS flee when they see Brett take aim at Luke.

SOPHIA
I'm sorry, Luke. He made me call.

BRETT
You think it's cool to play with
peoples' lives? Huh? Let's see
how you like it. If you want her
to live, confess that you killed my
brother and that you're Kira.

Luke genuinely doesn't know what he's talking about now that
he's given up the book.

LUKE
What? Please just calm down.
You're making a big mistake.

INT. L'S HOTEL ROOM

CAPT. MURRAY
What the hell is going on? This is
bullshit! We're already cleared
Luke as a suspect!

L
You might have -- but I didn't.

CAPT. MURRAY
(to Dt. Washington)
Get some cops over there ASAP.

Dt. Washington hurries over to a phone as L looks on intently.

INT. LIBRARY

BRETT
I swear to God. I'll kill her!

Brett brings the gun to Sophia's head.

BRETT (CONT'D)
Don't make me do this.

LUKE
No, please! I'm not Kira! I don't know what you're talking about!

INT. L'S HOTEL ROOM

L shoots a look to the lie detection software. It's not up.

L
Watari!

INT. LIBRARY

Brett begins to tighten his trigger finger.

LUKE
Please, just let her go. You can do whatever you want to me, but don't hurt her.

BRETT
No, I want you to know what it feels like to lose someone.

LUKE
Please, don't do it! I'm not Kira!!!

BRETT
I don't believe you!

INT. L'S HOTEL ROOM

Everyone watches intently.

DT. WASHINGTON
The cops are almost there!

L
Have them hang back.

CAPT. MURRAY
What?!

L
Let's see how he plays this.

CAPT. MURRAY
This isn't a damn game, L! Send
them in! NOW!

INT. LIBRARY

BRETT
Beg! I want you to beg!

LUKE
I'm begging you! Don't do it!
I'M, NOT, KIRA!

INT. L'S HOTEL ROOM

All eyes turn to the lie detection software. It's up and
running now.

L
(pause)
Oh my god, he's telling the truth.

INT. LIBRARY

Brett tightens his trigger finger.

BRETT
Now you know how it feels!

Emotion overwhelms him. He's really going to do it.

LUKE
No!

SIRENS BLARE. Brett shoots a look out the window -- sees
COPS arriving, when --

-- Sophia breaks free and makes a run for it. Time slows
down as Brett takes aim.

INT. L'S HOTEL ROOM

Everyone looks on with bated breath.

INT. LIBRARY

Luke charges towards Sophia, when...

LUKE

No, don't -- !

... BAM -- BRETT FIRES -- Luke steps in front of the shot, shielding Sophia. THUMP -- the sound of flesh tearing fills the room as he crumbles to the floor.

SOPHIA

LUKE!

INT. L'S HOTEL ROOM

They all stand there horrified as...

INT. LIBRARY

... Sophia kneels down next to Luke as a pool of blood spews onto the marble floor.

SOPHIA

Oh my God...

He looks up at her.

SOPHIA (CONT'D)

I'm so sorry.

LUKE

Don't be...

He grabs hold of her hand and touches the Claddagh ring he gave her. She looks at it as she wells up with emotion.

"I love you" crosses his face but he doesn't have the strength to say it as he loses consciousness.

SOPHIA

Somebody help, please! God please, somebody help us!!! Luke! Luke!!!

Brett takes in the scene.

SOPHIA (CONT'D)

Why did you shoot him!

The COPS storm in -- guns drawn.

COP
Put the weapon down!

Brett sizes up the cops before bringing the gun to his head.

COP (CONT'D)
NO!

BAM! -- his knees buckle as a round casing bounces off the floor and his limp body collapses from a self inflicted gun shot.

INT. L'S HOTEL ROOM

Everyone watches in horror as the cops rush to Luke, Sophia, and Brett.

Capt. Murray explodes, he grabs L and JACKS him up against the wall.

CAPT. MURRAY
You're gonna pay for this L. I
swear to God!

The other detectives struggle to restrain Capt. Murray as...

EXT. LIBRARY

... blood spews out from Luke's belly. MEDICS lift him onto a gurney and into an ambulance.

INT. WAITING ROOM - ST. VINCENT'S HOSPITAL - LATER

Sophia solemnly sits as Capt. Murray hurriedly approaches.

CAPT. MURRAY
How is he?

SOPHIA
It's touch and go.

Tears stream down her face as Capt. Murray consoles her, trying to be strong.

FADE TO BLACK

FADE UP:

INT. HOSPITAL ROOM - DAYS LATER

A heart monitor BEEPS as Luke lies still... His eyes slowly open. It takes him a moment to shake the cobwebs as...

... Capt. Murray, Sarah and Sophia slowly get up from their seats.

SOPHIA

Oh, thank god...

EXT. HOSPITAL - DAYS LATER

Luke, bandaged up, exits with Capt. Murray.

CAPT. MURRAY

I'm gonna go get the car. Hang tight.

Capt. Murray takes off as Luke fishes through a bag of personal items. He finds his sidekick and turns it on.

He looks at it curiously. He's got a video message but the strange thing is it's from himself.

INSERT CELL PHONE SCREEN - INTERCUT AS NECESSARY

LUKE (FROM VIDEO MESSAGE)

There's something you need to know... You're Kira. And I'm here to tell you what happened.

Luke is taken aback.

LUKE (FROM VIDEO MESSAGE) (CONT'D)

After they removed the cameras you tried to destroy the book.

EXT. JUNK YARD (FLASHBACK)

The Death Note is engulfed in flames.

LUKE (FROM VIDEO MESSAGE)

But you realized it couldn't be destroyed.

Luke is astonished when the flames recede and the Death Note remains unscathed.

LUKE (FROM VIDEO MESSAGE) (CONT'D)

You thought about throwing it away but you were afraid of who might find it and what they might do with it.

(MORE)

LUKE (FROM VIDEO MESSAGE) (CONT'D)

You were at a loss, you didn't know
what to do... That's when I took
over.

Luke's eyes narrow and harden again as he stands there in the
junk yard, clutching the Death Note. (note: everything Luke
does from here on is under the auspicious of the book).

LUKE (FROM VIDEO MESSAGE) (CONT'D)

We realized that a cloud of
suspicion still hung over you. And
there were loose ends that still
needed to be tied up. Gurtsky was
still out there.

He opens the Death Note and draws his pen.

LUKE (FROM VIDEO MESSAGE) (CONT'D)

But we couldn't just kill him
because that would only draw more
suspicion...

Luke writes in the book one last time.

LUKE (FROM VIDEO MESSAGE) (CONT'D)

... It would've been a mistake.

CUT TO:

INT. LIBRARY - (FLASHBACK)

Sophia cradles Luke as he lies there bleeding.

LUKE (FROM VIDEO MESSAGE)

And a mistake can cost someone
their life...

Brett takes in the scene -- aghast at what he's done.

LUKE (FROM VIDEO MESSAGE) (CONT'D)

... Brett's mistake was talking to
the police.

CUT TO:

EXT. JUNK YARD - (FLASHBACK)

Luke writes in the Death Note.

SUPER: the TEXT of the DEATH NOTE ENTRY over the AFTERMATH of
the SHOOTING as Luke reveals how he orchestrated it all:

LUKE (V.O.)
 Brett Gurtsky, suicide. He
 arranges to meet with his brother's
 killer by taking his girlfriend
 hostage on June 5th 2008.

CUT TO:

SOPHIA AND BRETT AT THE LIBRARY (FLASHBACK)

LUKE (V.O.)
 He forces the girlfriend to call
 him and then contacts the
 investigative team...

CUT TO:

WATARI HANDING THE PHONE TO L (FLASHBACK)

LUKE (V.O.)
 ... and tries to make the killer
 confess as they watch.

CUT TO:

INT. LIBRARY - (FLASHBACK)

Sophia breaks free from Brett.

LUKE (V.O.)
 He tries to stop the hostage when
 she runs away and purposely shoots
 low center mass.

BRETT lowers his aim and SQUEEZES OFF a ROUND.

LUKE (FROM VIDEO MESSAGE) (CONT'D)
 We knew you would do the heroic
 thing.

Luke steps in front of the shot, shielding Sophia.

LUKE (FROM VIDEO MESSAGE) (CONT'D)
 We just had to make sure it wasn't
 a lethal hit.

Luke crumbles to the floor.

LUKE (FROM VIDEO MESSAGE) (CONT'D)
 A shot to the stomach would be
 painful, but it wouldn't kill you.

EXT. HOSPITAL - (PRESENT TIME)

Luke stands there in shock.

LUKE (FROM VIDEO MESSAGE)
Then we took care of Brett.

INT. LIBRARY - (FLASHBACK)

Brett is stunned by what he has done. He brings the gun to his head.

LUKE (V.O.)
In a moment of madness, Brett kills himself.

EXT. HOSPITAL - (PRESENT TIME)

Luke has to sit down. It's as if he got kicked in the gut.

LUKE (FROM VIDEO MESSAGE)
We knew that if they saw you get shot there's no way they'd continue to suspect you.

INT. L'S HOTEL ROOM (FLASHBACK)

Capt. Murray, L and the investigative team watch in horror as Luke lies on the floor, blood spewing.

LUKE (FROM VIDEO MESSAGE)
But for you to really sell it, you needed to not know what was going on. That's why it was so perfect to give up the book and lose your memory of it.

EXT. HOSPITAL - (PRESENT TIME)

Luke looks on, agape.

LUKE (FROM VIDEO MESSAGE)
But we have unfinished work to do. We've hidden the book in an abandoned cemetery.

CUT TO:

LUKE (FLASHBACK)

He pours cement onto the Death Note, encasing it within a headstone mold.

LUKE (FROM VIDEO MESSAGE)
Because we realized if we were to
bury it in the ground or hide it in
the house someone could find it.

Luke removes the headstone from the mold.

LUKE (FROM VIDEO MESSAGE) (CONT'D)
But there are social and moral
reasons why a headstone would go
untouched.

Luke carries the headstone into an abandoned cemetery.

LUKE (FROM VIDEO MESSAGE) (CONT'D)
And I'm here to show you where it
is...

The video message begins to pan across St. Demetri's Cemetery when...

EXT. HOSPITAL - (PRESENT TIME)

... Luke SNAPS his sidekick shut and SLINGS it against the wall -- SHATTERING IT.

LUKE
Oh my god... what have I done?

BEAT

Luke stands there breathing heavily when he feels the weight of a stare. He turns and sees L approaching him.

L
Hey, are you alright?

Luke studies him. How long has he been watching?

LUKE
(blankly)
I'm sorry, do I know you?

L
No... But I know you.

L pulls out a bag of chips and begins to eat (it's the same brand Luke used in the potato chip sequence).

FADE OUT:

FADE UP:

EXT. CEMETERY - DAY

Luke solemnly lays flowers on his mother's grave.

LUKE (V.O.)

Someone once said that the highest
proof of virtue is to possess
boundless power without abusing
it... but they never had a Death
Note.

EXT. STREET - DAY

Luke pensively walks along.

LUKE (V.O.)

Every day I pass by the cemetery.

He scans the grounds of the cemetery.

LUKE (V.O.) (CONT'D)

I don't know which headstone it's
in but the truth is -- I don't want
to know. I just want to know it's
there, where no one can get to it.

INT. LUKE'S ROOM - DAY

Luke sits in his chair, deep in thought, looking at some Kira
news clipping.

LUKE (V.O.)

I spent a lot of time alone
afterwards thinking about what
happened.

INT. CHURCH - DAY

Luke sits in a pew.

LUKE (V.O.)

I couldn't make sense of it all.
Because the truth is, I let it
happen.

Luke breaks down and lowers his head.

EXT. NYPD HEADQUARTERS - NYC

Luke eyes his father and his team through a window.

LUKE (V.O.)
I thought about turning myself in
and confessing...

Luke begins to cross the street, moving towards his father's office.

LUKE (V.O.) (CONT'D)
... but how could I explain what
happened without the book.

Luke stops, thinks better of it and turns around.

LUKE (V.O.) (CONT'D)
I realized I could never tell
anyone what happened, but not
because of what they would do to
me. No, the truth is the book is
just too dangerous. I knew it then
and I know it now. The world
shouldn't know it exists. Nothing
good can come from it.

INT. COLUMBIA LAW SCHOOL BOOKSTORE - DAY

Luke brings a bunch of books to a CASHIER.

LUKE (V.O.)
But I knew I still owed the house
for the lives that had been taken.
Maybe I could never repay that
debt. But I had to try. I decided
I was gonna spend the rest of my
life fighting the good fight,
trying to help those that were
unjustly convicted. Maybe by
saving them I could undo some of
the harm I did.

CASHIER
You a L1?

LUKE
Yeah.

CASHIER
Don't let them rattle you. That's
what the first year of law school
is all about.

LUKE

Thanks.

EXT. STREET - DAY

Luke walks along with Sophia, law books in tow.

SOPHIA

I'm glad you finally came to your senses.

LUKE

Yeah, me too.

Luke takes her hand in his as they walk past the cemetery. He can't help but shoot one last look back at the headstones as we...

... SLOWLY FADE TO BLACK

THE END