



TEASER

FADE IN:

INT. SAINT HELEN'S CHURCH - DAY

A service is taking place with a CHOIR singing the hymn "Te Lucis Ante Terminum" while a PRIEST gives communion to those who choose to receive it. A line of people are formed in front of him.

FOCUS ON an African-American family, patiently waiting for their turn in line: MARTHA HOWARD (female, early 70's), KATHERINE HOWARD (female, late 20's) and ANNIE HOWARD (female, 7).

The Priest offers Martha the consecrated wafer. As she takes it, the Priest makes the Sign of the Cross with his hands. He repeats this action in Katherine's turn.

The family get back to their seats, when Annie looks to her grandmother.

ANNIE

Grandma, how come I didn't get one?

Martha looks patiently at her granddaughter, a warm smile in place.

MARTHA

You will, honey, but you need to have your first Communion before you're allowed to. You're still too young.

ANNIE

(frustrated)

I hate it when you say that.

Both Martha and Katherine chuckle at Annie's remark.

CUT TO:

INT. HOWARD RESIDENCE - BATHROOM - NIGHT

Martha is in her pajamas, finishing brushing her teeth, looking into the mirror as she does so. She turns on the sink, grabbing a handful of water and washing her mouth.

Katherine, now wearing a night robe, walks into frame, looking tenderly at her daughter.

KATHERINE

Are you ready for bed, honey?

ANNIE

Yep.

KATHERINE

Let me see those teeth.

Annie smiles a toothy smile and her mother can't help but return it, a mixture of pride and love showing in her face.

KATHERINE

Let's go then.

Annie holds Katherine's hands and they both walk out.

CUT TO:

INT. SAINT HELEN'S CHURCH - DAY

The choral strains of "Te Lucis Ante Terminum" continue as the last of the Communion line return to their seats.

TIGHT ON A SET OF EYEBALLS

Piercing whites set against dark eyelids. They stare out, unblinking. Narrow pupils gaze out with dark purpose.

CUT TO:

INT. HOWARD RESIDENCE - HALLWAY - NIGHT

Martha sips from a glass of water on the way to her bedroom. Annie is still holding her mother's hand.

KATHERINE

Goodnight, mom.

Martha turns and smiles at her family.

MARTHA

Goodnight, darlings.

As she enters her room:

ANNIE

'Night, grandma.

Martha closes the door to her room.

CUT TO:

INT. HOWARD RESIDENCE - ANNIE'S BEDROOM - NIGHT

Annie's bedroom is decorated with purple wallpaper. There are stuffed animals over her bed and a small drawing desk across from it.

Annie immediately hops onto her bed as her mother turns off the lights and leans over to kiss her goodnight.

KATHERINE  
Sleep tight, angel.

ANNIE  
See you tomorrow, mommy.

Katherine exits the bedroom, closing the door behind her.

ANNIE

hugs her teddy bear and closes her eyes.

CUT TO:

INT. SAINT HELEN'S CHURCH - DAY

The Priest is reading a passage from the Bible in front of him. "Te Lucis Ante Terminum" continues even though the choir has stopped singing.

THE PRIEST

mouths lines from his sermon in SLOW-MOTION but not a word is audible, the hymn taking over completely.

ON MARTHA

as the camera slowly veers to the right, moving to Annie, then Katherine, all paying attention and listening to the priest up front.

CUT TO:

INT. HOWARD RESIDENCE - ANNIE'S BEDROOM - NIGHT

"Te Lucis Ante Terminum" continues, but we're back with the sleeping form of Annie. We stay with her as a noise is heard from outside: footsteps.

After a beat, Annie opens her eyes, rubbing them and coming to a sitting position.

ANNIE  
Mommy?

No one answers, but the footsteps can still be heard.

Annie looks at the fracture under her bedroom door. A shadow falls over the crack of light as it moves by outside.

Annie gets up, still clutching her teddy bear. She walks to her door and starts to open it.

CUT TO:

INT. HOWARD RESIDENCE - HALLWAY - NIGHT

Annie stays on the doorway as she peers outside, head turned in the direction of her mother's room...

... and she sees a MAN, standing in front of her mother's bedroom door.

Annie doesn't do anything, she just stands there, watching this stranger, fear in her eyes.

The man appears to have noticed her presence, as he turns his head halfway toward Annie, giving her a partial view of his features -- tall, smooth head, 30's, black.

The man turns his head back to the door, twisting the doorknob and opening it. He steps inside and closes the door, leaving Annie standing in the doorway, completely alone, frozen in fear.

CUT TO:

INT. SAINT HELEN'S CHURCH - DAY

TRACKING ACROSS from Annie to Katherine. They are all smiles, a brightness about them as Annie reaches out to link arms with her mother.

A silent gesture amidst the sermon which demands their attention.

CUT TO:

INT. HOWARD RESIDENCE - KATHERINE'S BEDROOM - NIGHT

The sleeping form of Katherine is laying on her bed. The man watches her for a beat.

He approaches the bed and puts his hand over Katherine's mouth. She snaps her eyes open.

CUT TO:

INT. SAINT HELEN'S CHURCH - DAY

The Priest bows his head and crosses himself in SLOW-MOTION.

CUT TO:

INT. HOWARD RESIDENCE - HALLWAY - NIGHT

Annie is still lingering at the doorway, clinging tight to her teddy bear.

Her mother's muffled cries are audible, but just barely.

HOLD ON Annie's scared expression as "Te Lucis Ante Terminum" finally reaches its conclusion.

FADE OUT

END OF TEASER

GO TO MAIN TITLES

ANDREW GARDNER

MONTE

ANDREW GARDNER

MONTE

ANDREW GARDNER

# ABYSS

ANDREW GARDNER

ANDREW GARDNER

ANDREW GARDNER

"THINK OWN SELF"

GUEST STARRING  
LANCE REDDICK

KLEA SCOTT

JADAGRAACE BERRY

KATHY IMRIE

CALLUM KEITH RENNIE

JOSEPH PATRICK FINN

AND  
WENDIE MALICK

THEME BY  
MICHAEL WANDMACHER

CO-PRODUCER  
JAMES SWANSON

PRODUCER  
JAKE DIAMOND

PRODUCER  
REBEKAH GRANT

CO-EXECUTIVE PRODUCER  
ANTHONY JOHN BLACK

CO-EXECUTIVE PRODUCER  
ANGELO SHRINE

WRITTEN BY  
VINICIUS MORAES  
&  
JAMES SWANSON

ACT ONE

FADE IN:

INT. CONFESSIONAL BOOTH - NIGHT

A PRIEST is barely visible through the grill on the other side of the booth as GABRIELLE JACKSON enters. Her cheeks are wet, indicating that she's been crying. She's also slightly shivering as she starts to speak.

GABRIELLE

Bless me, Father, for I have sinned. It's been a number of weeks since my last confession.

Gabrielle never looks directly at the Priest on the other side.

She stays silent for a beat, but her body language shows she's trying to figure out where to start.

PRIEST

Take your time.

GABRIELLE

I... I have to confess... but to be honest I don't know that I can say it out loud.

The Priest nods.

PRIEST

God knows all sins, my child. Let the words come.

Gabrielle nods slowly and for a moment she closes her eyes, struggling not to break down in tears. She takes a deep breath to compose herself.

GABRIELLE

Mine is the greatest of sins, Father.

The Priest momentarily looks at her through the grill, but says nothing.

Gabrielle keeps staring straight ahead. Tears come to her eyes.

GABRIELLE

Tonight... I took a life.

DISSOLVE TO:

INT. POLICE DEPARTMENT - WHITE ROOM - DAY

Katherine, Annie and Martha are all sitting on chairs across from DETECTIVE PITNEY who's completely focused on Katherine.

VANCOUVER POLICE DEPARTMENT  
9:28 AM

Martha has an arm around her daughter and a sad expression on her face. Katherine avoids eye contact with Pitney.

PITNEY

(gentle)

And you were asleep when the perpetrator entered your room?

KATHERINE

(nods)

Yes.

PITNEY

During...

Pitney trails off and sighs -- how can she put this gently?

PITNEY

Did you get a look at his face?  
Do you recall anything that might bring us closer to identifying him?

Katherine shakes her head.

KATHERINE

My daughter...

Katherine looks at Annie. This time she looks right into Pitney's eyes.

KATHERINE

I'm sorry, but can she wait outside?

PITNEY

I understand you don't want her here. Believe me, I wish I could protect her from this as well, but like you told me earlier, she was a key witness in this crime. We're going to need her help as much as yours.

Katherine keeps looking at Pitney for a moment, knowing the other woman is right.

She then proceeds to look at her daughter, offering her a small, bittersweet smile. She looks back at Pitney and nods. Pitney nods back.

ANGLE ON DOORWAY

where Gabrielle appears behind the glass. She holds for a beat, staring in at the family with intense sympathy. She takes a deep breath, then open the door and enters.

Katherine, Martha and Annie immediately look up, their attention drawn by the sound of the door which breaks the sombre silence.

PITNEY

Mrs. Howard, this is Gabrielle Jackson. She'll be the one examining you, looking for any trace evidence, things that could help us identify the person who did this to you.

Katherine nods, understanding Pitney's words and looking down.

Gabrielle eyes her with empathy.

GABRIELLE

We can get started whenever you're ready. In your own time.

Katherine stands, pulling on her own fingers, uncomfortable.

KATHERINE

Okay.

GABRIELLE

Mrs. Howard, I'm very sorry you have to go through all these procedures, but it would be a big help if we could get the clothes you wearing during the assault. The bedsheets too, if possible.

Katherine is slightly taken aback but nods.

Annie watches her mother start to leave the room and Gabrielle offers her a reassuring smile in passing.

CUT TO:

INT. POLICE DEPARTMENT - PATHOLOGY LAB - DAY

Katherine sits across from Gabrielle who has a lab coat on as she gently begins her examination.

Katherine looks understandably shaken, embarrassed even, avoiding eye contact with Gabrielle who looks a little uncomfortable, hiding a secret empathy.

Gabrielle inserts a swab into Katherine's mouth, the close proximity and physical contact creating an intense awkwardness.

A long silence in the room as both women don't know what to say, or even if there is anything to be said. Finally:

GABRIELLE

I understand what something like this does to a person. The thoughts that are running through your mind. Just remember that you shouldn't feel ashamed of anything.

Katherine finally meets Gabrielle's eyes. There's another silent beat as they hold each other's gaze.

Katherine attempts to raise half a smile of thanks, but moving her face only brings tears to her eyes.

KATHERINE

(low, nearly whispered)  
I'm terrified.

Gabrielle stares long into her eyes, trying to find the words.

GABRIELLE

Mrs. Howard.  
(beat)  
Katherine. What happened to you...

Gabrielle still looks as if she can't find those words. She lets out a frustrated sigh.

GABRIELLE

You're not alone. I know how everything looks like it's falling apart and how scared --

KATHERINE

What happened isn't what scares me. Not even that he may come back for me.  
(beat)  
But when I think about what he could've done to my mother...

Katherine looks as if she's about to break down.

KATHERINE

To my daughter...

Katherine starts crying.

KATHERINE

And the whole time it was happening I was wishing he had chosen another house or another family... That someone else had to go through this instead. And I hate myself for it too.

Gabrielle can't do or say anything. She lets Katherine sob.

Gabrielle casually glances up at Katherine's neck and notices she's wearing a crucifix necklace.

GABRIELLE

That's beautiful.

Katherine looks down at her crucifix and gently squeezes it.

KATHERINE

My mother gave it to me when I was fourteen. She said that this way I would never be alone because I'd always feel God's presence close to my heart. It's one of the few things to give me comfort now.

(beat)

Do you go to church, Miss...?

GABRIELLE

(kindly interrupting)

Gabrielle.

Katherine manages the tiniest hint of a smile.

KATHERINE

Do you go to church, Gabrielle?

GABRIELLE

Yes. I try to go to Saint Helen's every week if I have the time.

KATHERINE

My family and I go to Saint Helen's as well.

Gabrielle reaches out to hold Katherine by the arm.

GABRIELLE

God hears your prayers, Katherine. I'm certain of that.

Both women smile at each other, though Katherine's is a weak one which doesn't for a second mask her fragility.

CUT TO:

EXT. ATHOS HOUSE - DAY

Wide on the building and the gray skies which hang overhead. Just to establish, then --

CUT TO:

INT. ATHOS HOUSE - LIBRARY - DAY

At the finely-polished central table, RACHEL ATHERTON is sat with some papers laid out as she hovers a pen over the one on top. She's grading tests, or trying to.

GIDEON COLE enters the room, but Rachel doesn't notice him, too immersed in her effort.

After studying her for a short beat, Gideon smiles when Rachel finally senses his presence and turns around.

RACHEL

Sorry, I was miles away.

GIDEON

Grading papers?

RACHEL

I thought I'd try and ease myself back into it, but I can't. I look at these, the sort of thing that used to take me five minutes, but I just can't.

Gideon nods. He indicates the chair next to Rachel.

GIDEON

May I?

RACHEL

Sure.

Gideon sits down.

RACHEL

This must seem pathetic, right? Itching to work from home and barely even able to lift a pen.

GIDEON

There's nothing pathetic about wanting comfort. Familiarity.

RACHEL

I guess. It's funny, before...

Rachel trails off. Gideon watches, letting her take her time.

RACHEL

Before it happened, I always used to be one of those people who throw themselves into their work in times of crisis. But that was stupid stuff. Trivial. Nothing like... nothing like this.

(beat)

Life's never going to be the same as it was, is it?

GIDEON

No. It won't.

Rachel nods but looks down -- she knew that would be the answer to her question, but it's not what she wanted to hear.

GIDEON

That doesn't mean you can't turn it around into something positive.

(beat)

You're a survivor, Rachel. We all are. Not many would go through what you had to witness and show so much progress after only a few weeks.

Rachel lets out a sad chuckle, disbelieving.

RACHEL

Progress?

She shakes her head and looks down at the papers on the table.

RACHEL

Like struggling to grade papers?

GIDEON

Like calling this place home.

Rachel lifts her head in surprised -- she hadn't realized she'd done that until now. She smiles at Gideon when --

CLUNK

They both turn to look out of the open doorway to see Gabrielle walk in through the main entrance. She looks tired and distressed as she heads straight up the stairs without even turning to Gideon or Rachel.

Gideon and Rachel share a concerned look.

Gideon stares in the direction of Gabrielle's departure and doesn't say a word.

CUT TO:

INT. ATHOS HOUSE - GABRIELLE'S ROOM - MOMENTS LATER

Gabrielle is standing next to her bed, eyes closed and hands on her neck as she takes a deep breath, trying to relax.

There's a knock at the door.

Gabrielle opens her eyes and crosses her arms, but her expression gives away her exhaustion.

GABRIELLE

Come in.

Gideon opens the door and enters her room.

Gabrielle looks at him and offers him a small smile, but Gideon can see right through it.

GIDEON

Tough day?

GABRIELLE

You could say that.

Gideon nods but doesn't take his eyes off her, something that Gabrielle notices, but doesn't say anything about.

GIDEON

Anything you want to talk about?

Gabrielle doesn't say anything for a beat, just stares at Gideon who keeps the eye contact.

Gabrielle sighs and relents.

GABRIELLE

A woman came in today with her mother and daughter. She was raped. In her own home, with her seven-year-old little girl just down the hall.

(beat)

What kind of sick bastard do you have to be, how depraved do you have to be, to target a church-going family and do something like that?

Gideon observes Gabrielle for a moment, a knowing look on his face. He says nothing of that knowledge, instead telling her:

GIDEON

We'll all be here to help you  
with anything you need.

Gabrielle nods, her expression slowly changing from one of exhaustion to one of determination.

CUT TO:

INT. ATHOS HOUSE - LIBRARY - DAY

Gabrielle stands at the head of the room, the large corkboard behind her now covered with pictures of Katherine and the known information of the crime.

Gideon and Rachel are joined around the table by MARK WATERS, ISAAC FREEMAN, DEANNA SYKES and AARON SIDWELL.

Everyone pays full attention to Gabrielle.

GABRIELLE

The results of my forensic analysis are pending, but I should have them tomorrow morning. Unfortunately, realistically speaking they won't do us a whole lot of good unless we have something to run it against for a match.

RACHEL

Won't the police database, or whatever you call it... won't that be of some use?

GABRIELLE

Possibly. There is evidence in the easy manner of entry to the victim's house to suggest this isn't a first time offender. He may have done this before, but I don't believe he's ever been caught.

AARON

(frowning)

Okay, so what do we have to go on?

Gabrielle opens a folder laying on the table and takes out a few papers which she passes along to her right -- from Gideon, who takes one, to Rachel, who does the same, and so on.

GABRIELLE

The victim's daughter, Annie Howard, was able to give us a rough description of the rapist, but it's vague. She didn't see much. So far all we have is the photofit being issued to the investigation team. It's not much, but at least it's a start.

Mark takes a look at the picture and pulls his face into a hesitant frown -- he was hoping it didn't have to come to this, but:

MARK

I don't like what I'm about to say, but is it possible for us to press the girl for more details, see if she can remember anything else?

DEANNA

(firm)

Absolutely not. We're talking about a seven-year-old girl who already feels guilty enough for not being able to prevent what happened to her mother.

MARK

But it wasn't her fault, there was nothing she could've done.

DEANNA

Yes, but it won't feel that way to her. Besides, pressing a girl for more details who's most likely terrified that this man may come back, traumatized for the rest of her life, won't help anybody. Least of all her.

ISAAC

Deanna's right. We can support this family in every way we can, but for now the only thing we have to go on is the photofit. We'll have to work from there.

AARON

So where do we start?

GIDEON

If this isn't a first time offender, then it's likely his previous victims would have been the sort to go unnoticed or unreported.

(MORE)

GIDEON (CONT'D)

He may have targeted a prostitute  
or a vagrant that never came  
forward to the police.

Everyone looks to Gideon, feeling his logic, following his  
lead.

GIDEON

That's a place to start.

CUT TO:

EXT. CITY STREETS - NIGHT

Low-lit streets with lots of papers, cans and other types  
of garbage littering the sidewalks. Only the occasional  
car or two stop next to one of the many PROSTITUTES working  
in the area.

**DOWNTOWN VANCOUVER**  
**3:15 AM**

Isaac and Aaron walk through the rain, each holding a print-  
out and both looking a little uncomfortable as they catch  
the attention of the prostitutes who eye the strangers as  
potential clients.

They approach a BRAZEN HOOKER and a SULTRY HOOKER, both of  
which look lasciviously at the men in front of them.

The Brazen Hooker addresses Isaac with a filthy smile.

BRAZEN HOOKER

Hey there, big daddy. Looking  
for a good time?

Isaac holds up his copy of the photofit.

ISAAC

Have you seen this man?

The Hooker's body language instantly changes from seductive  
to reluctant, guarded.

BRAZEN HOOKER

You a cop?

ISAAC

No. I just want your help.

BRAZEN HOOKER

Sorry, I don't do those kinds of  
favours.

She turns and walks away from Isaac.

TRACKING WITH HER as she walks until we PAN LEFT to Aaron talking with the Sultry Hooker. He's holding up his own copy of the photofit. She's smiling, but turns around and walks away as Isaac catches up.

ISAAC

I couldn't get a thing.

AARON

Me neither.

ISAAC

We should keep going.

Isaac starts to walk onward, Aaron following in spite of being somewhat more uncomfortable in the surroundings.

CUT TO:

INT. POLICE DEPARTMENT - PATHOLOGY LAB - NIGHT

The room is empty aside from Gabrielle who is hunched over a microscope. The light from underneath the slide is virtually the only thing illuminating the lab.

A beat passes and in walks Katherine, holding a bundle of sheets. Gabrielle immediately looks up and sees Katherine.

KATHERINE

I, er... I brought the sheets and things you asked for.

Gabrielle looks up from the microscope, slightly surprised to see anyone, let alone Katherine.

GABRIELLE

You didn't have to bring them in yourself.

KATHERINE

I haven't been sleeping much so I just thought...

(beat)

Anyway, if you need anything else...

Gabrielle smiles at Katherine as she takes the sheets and places them into a clear plastic bag.

Katherine hesitates, feeling out of place. She turns to leave but stops, looks back to Gabrielle.

KATHERINE

I just wanted to thank you. For trying so hard to help us.

GABRIELLE

It's no problem. This is what I do.

KATHERINE

You're always here 'til past midnight?

Gabrielle looks up at a clock on the wall, surprised.

GABRIELLE

I guess we could both use some rest.

(beat)

I'll let you know if we find anything.

Katherine nods slowly as Gabrielle flicks off the light under her microscope.

CUT TO:

INT. POLICE DEPARTMENT - FRONT DESK - NIGHT

Gabrielle walks alone through the dimly-lit reception, passing a UNIFORMED POLICE WOMAN sitting behind the desk. Gabrielle hunches up the collar of her overcoat, pulls open the heavy entrance/exit door and is about to step out when --

AN AFRICAN-AMERICAN MAN

walks in through the door and makes eye-contact with Gabrielle in passing. He is ELIJAH SULLY (30s). His stare is pointed and cold, compelling Gabrielle to turn her head and track his entrance as he strides up to the main desk.

Gabrielle stares back, still holding the door, something forcing her to listen to what is about to be said.

POLICE WOMAN

Can I help you, sir?

SULLY

Yes. I believe my description's been issued to the press in connection with a rape?

(beat)

I'm here to turn myself in.

Gabrielle's mouth hangs open as we --

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

INT. CONFESSIONAL BOOTH - NIGHT

Back to Gabrielle bathed in shadow amongst the deep brown wood of the enclosure. Her manner is slightly calmer, but still tender and filled with sorrow.

The chin of the Priest is just about visible in b.g. behind the metal grill which divides the two compartments.

GABRIELLE

I wasn't fully aware of it at the time, but I know now I was only so consumed by this case because it spoke to me on a deeply personal level.

PRIEST

You shared a connection with this woman. Something that went beyond simple empathy?

GABRIELLE

Yes.

Gabrielle wavers. Her bottom lip quivers as she struggles to say what she must out loud.

GABRIELLE

Father, I was attacked... violated... several years ago. I...

PRIEST

You thought God had chosen you to help this person. Maybe the Lord wanted to help you both.

GABRIELLE

But now I know I wasn't helping. God wasn't acting in me, not once I'd set eyes on him.

PRIEST

You had a job to do, did you not? Perhaps your obligations led you to your choices.

GABRIELLE

That's where you're wrong, Father. I was blind to my own bias. So I didn't choose my actions, my actions chose me.

(beat)

(MORE)

GABRIELLE (CONT'D)

It seemed as though this man knew everything about me, and he knew how to use that against me...

DISSOLVE TO:

INT. POLICE DEPARTMENT - OBSERVATION ROOM - DAY

Gabrielle stands staring through a pain of one-way glass. Pitney and NEMHAUSER are in an interrogation room with Sully, while Gabrielle's faint reflection overlaps the image.

VANCOUVER POLICE DEPARTMENT  
12:41 AM

Pitney and Nemhauser appear to be yelling at Sully, but he stays calm and motionless, not saying a word.

Nemhauser slams his fist down on the table as both detectives stand up and walk out into the adjoining observation room.

As they leave, Sully turns and stares at the one-way glass. He can't see through, but it nonetheless seems he's staring right at Gabrielle.

GABRIELLE

Did he give a confession?

PITNEY

No. He denies everything. He says he has no knowledge of the rape and has no clue where we could have got his description from.

NEMHAUSER

Gave his name as Elijah Sully. Beyond that, it's like pulling teeth trying to get a word out of him.

GABRIELLE

Then why did he come here in the first place?

PITNEY

He says he saw his photofit in the paper and wanted to clear everything up.

NEMHAUSER

Only thing is, we didn't release the composite to the press.

PITNEY

That's the only red flag here.  
Either he's playing games with us  
or the image leaked out, although  
I don't know how.

Gabrielle hides a half-guilty look, not convinced she's at fault but aware of the possibility. She looks back in at Sully through the glass -- he still seems to be staring back at her.

GABRIELLE

There's something about him. The way he looked at me when he came in...

NEMHAUSER

(incredulous)  
He looked at you.

Gabrielle's passion rises, anger starting to simmer behind her eyes.

GABRIELLE

You said it yourself, he's hardly the paragon of cooperation. Look at him. You can't tell me he doesn't look every bit like the girl's description. That's got to count for something, hasn't it?

PITNEY

I guess since you're not a cop, you wouldn't understand.  
(beat)  
Stick to the lab, Miss Jackson. Let us handle this side of things.

Pitney and Nemhauser proceed to walk out into the corridor, leaving Gabrielle rebuked and frustrated.

After the door closes and a beat passes, Gabrielle glances over her shoulder and walks to the door leading to the interrogation room as we --

CUT TO:

INT. POLICE DEPARTMENT - INTERROGATION ROOM - CONTINUOUS

Sully sits at the table, head facing forward, eyes fixed directly ahead. Unblinking. Calm. At ease.

Gabrielle enters the room, shuts the door behind her and comes over to the table, pulling a chair out from under it and sitting opposite from Sully.

GABRIELLE

Elijah Sully.

SULLY

That's my name.

GABRIELLE

Is it?

SULLY

That's what they'll call me.  
That's what they'll put on the  
forms. My name is Animus.

GABRIELLE

Animus.

Gabrielle gives him a strange look. He stares back unblinking as Gabrielle absorbs his gaze, trying to penetrate it.

GABRIELLE

Have we met?

SULLY

Why would you ask that?

GABRIELLE

The way you're looking at me.

SULLY

What way is that?

GABRIELLE

The way you looked at me before,  
when you came in earlier.

Sully maintains a blank stare, no other answer to give.

GABRIELLE

Why did you come here tonight?

SULLY

I saw my face on the news, I  
thought it best to come forward,  
put to rest the misunderstanding.

GABRIELLE

I was under the impression you  
saw the photofit in a paper.

SULLY

Were you under that impression?

GABRIELLE

Now you're saying you saw it on  
the television?

SULLY

Did I say that?

He sits back with a smile. Gabrielle leans forward, locking eyes.

GABRIELLE

Why are you really here?

SULLY

I'm here to see you. It's all about you.

(beat)

That's what you want to hear, isn't it?

Gabrielle stares down Sully, confused and unsettled and trying not to show it.

CUT TO:

INT. ATHOS HOUSE - LIBRARY - NIGHT

Gideon is sat at the table with files and photographs in front of him, spectacles in place over his eyes. Rachel and Deanna stand close by.

Isaac and Aaron walk in wet from the rain and the others look up at them hopefully.

ISAAC

No luck, I'm afraid.

GIDEON

You didn't get anything?

ISAAC

No one seemed to know anything. Genuinely, as far as I could tell.

AARON

Then again, they weren't all that keen to talk once they realized we weren't exactly interested customers.

ISAAC

True.

GIDEON

How many people did you talk to?

ISAAC

We covered most of the Eastern quarter. No leads.

(MORE)

ISAAC (CONT'D)

(beat)

How did it go on your side?

GIDEON

The same. Mark and I covered most of the blocks known of soliciting -- no one recognized the face.

RACHEL

So what exactly does that mean?

GIDEON

It means the rapist is either very selective or we were wrong about him having done this before, which wouldn't fit the critical offender characteristics.

ISAAC

Or the face in the photofit is not accurate at all.

This sends a wave of concern through the room.

AARON

But the little girl saw him.

DEANNA

She saw so little. There's no telling how reliable the composite actually is.

GIDEON

Do you think you could work on that?

DEANNA

Maybe. I could try talking to her, make her comfortable, see if anything slips out. But as before I'd be hesitant to press her, and it would have to be contingent on her mother's approval.

Gideon nods slowly as Aaron and Isaac turn to leave the room, Deanna following.

DEANNA

I'll see what I can do in the morning.

The three then head off, leaving the library and leaving Gideon and Rachel alone.

A beat passes before Rachel sits down with Gideon.

RACHEL

It's pretty late. Have you heard anything more from Gabrielle?

GIDEON

Not yet.

RACHEL

I don't mean to pry or anything, but do you think she's okay?

Gideon sighs and takes off his spectacles, placing them down on the table.

GIDEON

I told you that what brings us together here is our pain.

RACHEL

I'd pretty much figured what this meant to her. You don't have to say it.

Gideon makes eye contact with Rachel for the first time, an unspoken understanding passing between them.

DISSOLVE TO:

EXT. SUBURBAN HOUSE - DAY

Fallen leaves litter the front lawn, hiding all traces of green with a crisp golden-brown carpet of foliage.

**HOWARD RESIDENCE**  
**10:00 AM**

CUT TO:

INT. HOWARD RESIDENCE - LIVING ROOM - DAY

Deanna sits with Annie on the floor, her grandmother Martha supervising in b.g. Annie plays with her teddy bear, her eyes distant.

DEANNA

I like your sweater. I wish I looked that good in lilac.

ANNIE

Thanks.

DEANNA

Do you remember if that man we talked about was wearing a sweater?

Annie shakes her head slowly as she continues to play with the teddy bear.

ANNIE

It was all dark. And he was kinda tall so I couldn't see.

DEANNA

How tall? Taller than your mommy?

ANNIE

Yeah.

DEANNA

What about his shoes? Were they shiny like yours, or plain like mine?

ANNIE

I didn't see.

With that, Annie begins to cry. Martha reacts to this, stepping in and trying to calm Annie down.

MARTHA

It's okay honey, everything is gonna be alright.

ANNIE

But I'm no help. I'm useless!

DEANNA

You're not useless at all, sweetheart. You've helped us so much already.

ANNIE

Really?

DEANNA

Really.

Annie lights up with the hint of a smile as she stops crying. Deanna smiles back at her as Martha lifts Annie off the floor, hiding a less certain reaction once her back is turned.

CUT TO:

INT. POLICE DEPARTMENT - INTERROGATION ROOM - DAY

Sully and Gabrielle are sat across from each other, staring silently into each other's eyes.

GABRIELLE

You said something to me last night.

SULLY

I did?

GABRIELLE

You said it was all about me. What did you mean by that?

SULLY

I really couldn't say.

GABRIELLE

Is this a game to you? Is that what this is?

SULLY

I came here... to clear my name. I came voluntarily. And yet here you are treating me like a criminal.

GABRIELLE

With good reason.

SULLY

How can you say that I'm guilty of anything?

GABRIELLE

Because I know you. I've looked into the face of people just like you. I know what I see.

SULLY

You judged me before even speaking to me. Is your intuition really anything to rely on when you have your own prejudices?

Gabrielle narrows her eyes, struck by Sully's audacity.

SULLY

Have you considered that maybe something is coloring your judgement here?

GABRIELLE

You don't know anything about me.

SULLY

But I do. I know you just as well as you claim to know me.

This hits a nerve with Gabrielle, but somehow she refrains from saying anything and lets Sully continue.

SULLY

I know you submitted to the power of another man. I know your pursuit of that man took away a piece of your soul. I know your attitude toward other men has been affected ever since. And I know that you would give anything, anything to reclaim that power.

(beat; whispers)

I know your beginning. I know your end. I know your question... and your answer.

Gabrielle's face wrinkles in both horror and amazement, but before she can respond the door opens with a CLUNK to reveal --

PITNEY

What the hell is going on here?

She stands in the doorway that leads to the adjoining room, an enraged look in her eye as she stares at Gabrielle.

PITNEY

Can you step outside please?

Gabrielle gets up from the table and looks at Sully one last time before walking out of the room, Pitney holding the door and shepherding her out.

CUT TO:

INT. POLICE DEPARTMENT - OBSERVATION ROOM - CONTINUOUS

Pitney and Gabrielle enter, alone in the room. Pitney closes the door behind them.

PITNEY

What the hell was that?

GABRIELLE

I was talking to him.

PITNEY

I told you to stay out of this, did I not?

GABRIELLE

But I know he did it.

PITNEY

Whatever you think you know, you have no business inside that room, with or without me.

GABRIELLE

Have you heard him in there?

Pitney continues on, not hearing what Gabrielle had just said.

PITNEY

This isn't your job.

Gabrielle doesn't respond, just looks at the floor blankly.

PITNEY

You have to promise me that you won't go back in there. We can't afford anything that might harm the investigation and give his lawyers an excuse to throw out the case, and that's assuming we even have one to build. As it is we're going to have to release him unless I can find grounds to charge him inside the next twelve hours.

Gabrielle's stares intently at Pitney, holding her gaze.

GABRIELLE

Alright.

Pitney nods as Gabrielle goes to exit the room. PAN AWAY to the one-way glass through which Sully can be seen staring in the direction of her exit.

CUT TO:

INT. ATHOS HOUSE - GABRIELLE'S ROOM - NIGHT

Gabrielle sits on her bed with a Bible laid out atop it.

She begins flipping through the pages, looking for something in particular.

She finds the page she was looking for and begins studying down with intensity.

ECU ON BIBLE TEXT - PANNING

"My soul is weary with sorry; strengthen me according to your word. Keep me from deceitful ways; be gracious to me through your law." [PSALM 119:28]

RESUME GABRIELLE

Reading carefully, drawing strength from the words.

ECU ON BIBLE TEXT - PANNING

"I have chosen the way of truth; I have set my heart on your laws. I hold fast to your salutes, O Lord; do not let me be put to shame." [PSALM 119:30]

RESUME GABRIELLE

As she takes a deep, steadying breath.

RACHEL (O.S.)  
The good old Bible.

Gabrielle looks up and sees Rachel standing in the doorway. She's leaning up against the door frame with slight trepidation.

RACHEL  
Sorry, am I intruding?

GABRIELLE  
No, it's okay.  
(re: Bible)  
It's amazing what His words can do for you in a time of need.

RACHEL  
I might have to try that.

Gabrielle smiles at Rachel warmly.

RACHEL  
I know we haven't really talked much... since I got here. If you need someone to listen... well, they say helping someone with their problems can be a good way of taking your mind off your own.

GABRIELLE  
I'll keep that in mind.

Rachel nods and turns to leave.

Gabrielle closes up the Bible, leaving it on her bedside table as she stands.

DISSOLVE TO:

EXT. ATHOS HOUSE - NIGHT

The black of night above the building is broken by a shimmer of lightning as a storm brews through the sky.

~~11~~ AM

CUT TO:

INT. ATHOS HOUSE - GABRIELLE'S ROOM - NIGHT

Angle above Gabrielle's bed as we PUSH IN towards her head. She begins to shake, tossing and turning.

CLOSE ON GABRIELLE

as the room FLASHES with a blue/white light.

From nowhere, A HAND covers Gabrielle's mouth and her eyes shoot open. Lightning STUTTERS through the room to flash on a FIGURE straddling Gabrielle in her bed -- it's Sully!

Gabrielle fights against his naked body as it forces itself down on her. Her screams are muffled against his palm.

The strobing blue light of the storm outside creates a disjointed effect to Sully's movements as he rocks up and down atop Gabrielle's body.

Sully launches his head down at Gabrielle with a vicious, carnal malevolence before we --

SMASH CUT TO:

GABRIELLE

shooting up into a sitting position in bed.

She dives out to her bedside lamp, throwing it on to light up the room in a dull electric yellow.

There is no trace of Sully.

Gabrielle struggles to get her breath back, beginning to calm down. She then reaches down beneath her sheets and pulls back her hand. She looks down and gasps.

There's blood on her fingertips. Blood on the sheets.

Off Gabrielle's confused, horrified reaction --

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

INT. CONFESSIONAL BOOTH - NIGHT

Continuing from where we left off, Gabrielle has grown tense once again as she takes a breath.

The Priest looks on through the grill, no eye contact involved.

GABRIELLE

I told myself it was just a vivid nightmare.

PRIEST

That would seem to make sense.

GABRIELLE

But it was more than that.  
Deeper.

(beat)

He took advantage of me. Of my past. He got into my head, and I was so caught up in everything that I couldn't see it.

PRIEST

Why not?

GABRIELLE

Because I only just realized, Father. My own mind was beginning to run away with itself. He got under my skin, but even though I couldn't admit it at the time, that was exactly what was driving my actions.

(beat)

Not my rational self...

DISSOLVE TO:

INT. POLICE DEPARTMENT - HALLWAY - DAY

Gabrielle paces through the police station with a look of seriousness on her face. She appears to be on a mission for something.

VANCOUVER POLICE DEPARTMENT  
7:14 AM

TRACKING WITH GABRIELLE as she walks until she finally turns, opens a door and walks inside.

CUT TO:

INT. POLICE DEPARTMENT - OBSERVATION ROOM - DAY

Right as Gabrielle shuts the door behind her, Pitney opens the door from the Interrogation Room and exits, coming face to face with Gabrielle.

PITNEY

I hope you're not here to --

GABRIELLE

I've completed my forensic analysis. No match on any current database.

Pitney nods, frustrated but not surprised.

GABRIELLE

We need a sample from him so I can run it against the DNA profile.

PITNEY

That's not going to be easy. We still haven't gotten anything out of him...

(glances at wristwatch)  
...and there's little over an hour 'til his arraignment.

GABRIELLE

Let me talk to him.

PITNEY

That isn't a good idea. Leave this to us.

Gabrielle reluctantly looks on as Pitney proceeds back into the interrogation room.

ANGLE THROUGH THE GLASS

Where Nemhauser is sat opposite Sully as Pitney enters once again. Gabrielle observes as Pitney begins to approach Sully, saying something inaudible.

When Pitney gets closer, Sully holds his hand up and shakes his head, saying something himself.

Nemhauser pushes back in his chair, no attempt to hide his frustration.

Pitney turns around and exits the interrogation room to step back in with Gabrielle.

PITNEY  
(aggravated)  
He says he'll consider it, but  
he'll only talk to you.

As Gabrielle walks past, Pitney grabs Gabrielle's arm.

PITNEY  
Don't let it turn into a repeat  
of the last time you went in  
there.

As Pitney releases her grip on Gabrielle's arm, Gabrielle opens the door and enters into --

INT. POLICE DEPARTMENT - INTERROGATION ROOM - CONTINUOUS

Gabrielle walks inside as Nemhauser files past, giving her a harsh look as he leaves. Gabrielle closes the door behind and takes a seat across from Sully.

GABRIELLE  
I hear you want to talk.

SULLY  
Not in so many words, but now  
that you're here I'm happy to  
talk.

GABRIELLE  
About what exactly?

SULLY  
Don't you know?

Gabrielle stares at him with a confused expression.

SULLY  
You didn't have much fun with me  
last night, did you?

Gabrielle reacts -- how the hell could this be?

SULLY  
It was your first in a long time,  
I just figured you'd have enjoyed  
things just a little more.

Sully stares back at her, waiting to get a rise from her.

GABRIELLE  
I was alone last night.

SULLY

Were you?

GABRIELLE

You were here.

SULLY

That's true.

GABRIELLE

It isn't possible.

SULLY

Isn't it?

Gabrielle grinds her teeth, pushes her face forward to stare directly into the whites of his eyes.

GABRIELLE

It wasn't real. And you're not going to do this, not this time. All I want from you is a sample.

SULLY

Can I choose how to deliver it?

Sully gives a devilish smile. Gabrielle winces.

SULLY

I'm sorry. I can get a little carried away. But you know that only too well.

GABRIELLE

I'm not interested in playing your games. All I need is a DNA sample from a simple mouth swab. If you're innocent, this'll prove it.

SULLY

You aren't interested in proving my innocence, you made that quite clear yesterday.

Gabrielle seems like she can't figure out what to say by the look on her face as Sully continues.

SULLY

You never wanted to help me. You want to put me behind bars for life because of what you think I did. But you're mistaken.

GABRIELLE

You don't belong behind bars.

Sully has a newfound sparkle in his eye.

SULLY

No?

GABRIELLE

No. There's a place for you --

SULLY

A place in Hell?

GABRIELLE

Yes!

SULLY

And who'd send me there? You?

GABRIELLE

Yes!

SULLY

And why?

GABRIELLE

Because men like you should die  
like the animals you are, you  
sick bastard!

Sully pushes back in his chair and gives a thin smile of satisfaction. Gabrielle looks down, ashamed of herself.

A beat as she composes herself, then she stands.

GABRIELLE

If you won't consent to the  
sample, we're done here.

SULLY

I didn't say I wouldn't consent.

Gabrielle looms over him, uncertain.

SULLY

I'll take your test, just as  
you'll take His. Maybe it'll  
show you that I'm innocent, and  
maybe the person who did the same  
to you is innocent as well.

Gabrielle frowns and Sully smiles a malevolent smile.

CUT TO:

INT. POLICE DEPARTMENT - PATHOLOGY LAB - DAY

Gabrielle stares down through a microscope, dressed in her white lab coat and blue plastic gloves.

DISSOLVING TO Gabrielle adding an enzyme to a PCR tube, inserting it into a thermal cycling machine, holding up ethidium bromide-stained acetates. A short MONTAGE of careful but hurried scientific analysis.

Pitney and Nemhauser walk into the room, and she hunched over Gabrielle doesn't notice until:

PITNEY

We're out of time here. We have to cut him loose, unless you've got something.

GABRIELLE

I've rushed through the PCR test. I'm just getting the results now.

Gabrielle holds up two acetates to the light to compare the pattern of ethidium bromide stains. Her mouth falls open.

GABRIELLE

I can't believe this...

Pitney and Nemhauser loom over her shoulder, impatient.

NEMHAUSER

What's it say?

GABRIELLE

(disbelieving)  
There's no match.

PITNEY

Then I guess you were wrong about him.

NEMHAUSER

That's just great. We've had the wrong guy this entire time.

PITNEY

And we should have been looking elsewhere.

Pitney glares at Gabrielle, disappointed, as she and Nemhauser turn to leave.

Gabrielle is left staring at her test results, still finding it hard to accept.

CUT TO:

INT. POLICE DEPARTMENT - FRONT DESK - LATER

Sully stands signing a form, ready to leave. He turns around and begins heading for the exit when Gabrielle paces up behind him.

GABRIELLE

I know it was you.

SULLY

Even when your own test says  
different?

Gabrielle fumes.

SULLY

At least you were right about one  
thing.

(beat)

You could prove my innocence.

Sully flashes a smile and begins to walk out the main  
doors, leaving Gabrielle aghast, conflicted and alone.

CUT TO:

INT. ATHOS HOUSE - GIDEON'S STUDY - NIGHT

Deanna walks in to find Gideon behind his desk.

DEANNA

I have some bad news.

Gideon stands.

DEANNA

Seems the DNA didn't match what  
was found at the crime scene, so  
the police were forced to release  
their suspect.

GIDEON

Where is Gabrielle now?

DEANNA

I don't know. I would have  
expected to hear from her, but  
there's been nothing.

GIDEON

What more can we do?

DEANNA

There's one last thing we could  
try, but it isn't going to be  
easy...

Off Gideon's reaction --

CUT TO:

INT. SAINT HELEN'S CHURCH - NIGHT

Gabrielle walks into the church, heading for the empty pews flanked by tiny candles. To her surprise she spots --

KATHERINE

rising from a position of prayer in front of the altar and walking away to leave.

She stops when she comes face to face with Gabrielle.

KATHERINE

Oh, hi.

GABRIELLE

How are you holding up?

KATHERINE

You know, getting there.

GABRIELLE

It's good that you've kept your faith. That you can find comfort here.

KATHERINE

I don't blame God. Maybe some people would, but it's now that I need Him more than ever.

GABRIELLE

I understand.

Katherine hesitates, turning in on herself slightly.

KATHERINE

I... I got a call from the police today. About that man, the one they let go.

GABRIELLE

I'm so sorry.

KATHERINE

They say... the evidence didn't go the way they thought it would?

GABRIELLE

I can't explain it. Maybe it was my fault, I rushed through the test and maybe...

(beat)

Somehow I know it was him. I'm not going to stop until I prove it.

Katherine nods slowly, not sure what to say to that.

KATHERINE

I should be getting back.

Gabrielle smiles at her as she walks on out of the church.

Gabrielle takes a seat on an empty pew and looks up at the altar. She's the only one left in the church now. She clasps her hands into a position of prayer.

CUT TO:

EXT. HOWARD RESIDENCE - NIGHT

Deanna and Gideon stand outside the front door of the house with Martha facing them in the doorway.

DEANNA

Hello again, sorry for the late hour. I'd like you to meet Gideon Cole, a good friend of mine.

GIDEON

Hello, Mrs Howard.

Martha looks from Deanna to Gideon, not quite seeing where this is going.

MARTHA

Is there something I can do for you? I thought we went through everything you needed earlier.

DEANNA

We did, and that was very helpful. If possible, we'd like to show some pictures to your granddaughter in the hope that she'll recognize one of the suspects.

MARTHA

(on edge)  
I'm not sure...

GIDEON

I understand this is a very difficult time. The last thing we want is to put any kind of pressure on your granddaughter, but we believe we can help bring this man to justice with her help. And yours.

Martha still appears on edge, considering.

Katherine then emerges from the b.g., walking up the driveway to find the guests at her door.

KATHERINE

What's going on?

Deanna and Gideon turn over their shoulders to see Katherine, ready to explain.

CUT TO:

INT. HOWARD RESIDENCE - NIGHT

Deanna sits with Annie on the sofa.

Looking on are Martha, Katherine, and Gideon. Martha and Katherine are concerned yet hopeful, while Gideon remains calm and neutral.

Deanna is flicking through some papers, holding them for the girl to see and as we PUSH IN closer, we see that these are indeed photographs.

DEANNA

Just stop me when you see someone  
that you think you recognize,  
sweetie.

(beat)

Alright?

ANNIE

Okay.

Deanna begins to flick through the pictures once again.

As we look on, we see that these people being shown actually seem to be exact opposites of the suspect that we have come to know.

Deanna flicks to another photo that we don't see and Annie instantly shrinks away, cowering into the side of the sofa.

Katherine rushes in to take her daughter in her arms.

KATHERINE

It's okay, honey, it's okay.

Martha turns to Gideon with a slightly scolding look.

GIDEON

Thank you for your help. Rest  
assured it'll make a difference.

Deanna stands up and lightly places a hand on Annie's shoulder as she's held by Katherine.

DEANNA

I know this is difficult, Annie,  
but we have to be sure. Is this  
the man who was in your house the  
other night?

ANNIE

It's...  
(sobs)  
It's him.

Annie cries more heavily as Katherine tries to comfort her.  
Martha steps in and joins them, closing into an embrace.

Deanna backs away and moves over to Gideon in the corner.  
She turns the photograph around to him to reveal Sully.

DEANNA

Gabrielle was right the entire  
time.

GIDEON

And the police let him go.

Off the grim expressions of Gideon and Deanna --

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

INT. CONFESSIONAL BOOTH - NIGHT

Gabrielle dabs her eyes with a tissue as she fixes her face back to sombre composure. The Priest's chin is only vaguely visible behind the grill in b.g.

GABRIELLE

I made mistakes. If I'd handed the case over to another pathologist, they might have proved his guilt.

PRIEST

You're certain you were at fault?

GABRIELLE

I'm not certain of anything anymore, Father. I was preoccupied, compromised, rushed...

PRIEST

Could this man have taken advantage of your state to cheat the test?

GABRIELLE

It's possible. But I should never have put myself in that position.

PRIEST

You were doing good things. You were pursuing justice.

Gabrielle doesn't know what to say, lost in thought.

GABRIELLE

But that's just it. That's exactly what led to me becoming a murderer...

DISSOLVE TO:

INT. SAINT HELEN'S CHURCH - NIGHT

Gabrielle sits alone on the pew. There's nobody else in the church.

Gabrielle's eyes are closed and her hands are clasped together, praying silently to herself.

"Pie Jesu" from Maurice Durufle's Requiem begins over the following scenes as we --

CUT TO:

INT. HOWARD RESIDENCE - NIGHT

Katherine, Martha and Annie are walking through their house, ready for bed.

Annie has her teddy bear clutched close to her chest.

"Pie Jesu" continuing...

CUT TO:

INT. SAINT HELEN'S CHURCH - NIGHT

Gabrielle's hands are clutched tight together, still praying to herself. She appears to be sweating and is definitely as deep into prayer as possible.

CUT TO:

A SET OF EYEBALLS

Piercing whites set against dark eyelids. They stare out, unblinking. Narrow pupils gaze out with dark purpose.

They could be anywhere.

CUT TO:

INT. HOWARD RESIDENCE - ANNIE'S ROOM - NIGHT

"Pie Jesu" continues...

Annie gets into bed as Katherine tucks her in and gives her a kiss before proceeding to walk out of the room.

She turns off the light and closes the door behind her.

CUT TO:

THE EYEBALLS

Which belong to Sully. Standing somewhere, anywhere -- we're too tight on his face to see. But the menace of his gaze is clear.

CUT TO:

INT. SAINT HELEN'S CHURCH - NIGHT

Gabrielle's lips mouth an indiscernible prayer, her eyes still closed.

"Pie Jesu" fades away as we --

DISSOLVE TO:

EXT. ATHOS HOUSE - NIGHT

Darkness over the building, lights on within.

10:11 AM

CUT TO:

INT. ATHOS HOUSE - LIBRARY - NIGHT

Gideon, Rachel, Deanna, Mark, and Isaac all stand around one another in conversation.

DEANNA

The girl confirmed it. Gabrielle was right. They had that rapist, and now he's out there free.

ISAAC

Who knows if we can find him now.

RACHEL

Why not just tell the police what the girl said?

GIDEON

It's not enough.

MARK

Not to mention the questionable legality, plus I understand the forensics tests came up negative?

DEANNA

Right. Gabrielle ran the PCR herself.

RACHEL

A test can go wrong.

GIDEON

Yes it can.

ISAAC

Perhaps if the girl could be primed to make a statement, a more comprehensive analysis could be organized.

MARK

Good luck getting the police to agree to that.

RACHEL

Has anybody heard from Gabrielle yet?

DEANNA

No, and I'm concerned. She's been out of touch since the suspect's release.

Silence for a beat as everyone ponders this.

Gideon reaches for the phone on the table.

CUT TO:

INT. SAINT HELEN'S CHURCH - NIGHT

Gabrielle is continuing to pray. We are even closer on her now as we finally hear a PHONE RING.

Gabrielle jumps, startled by her ringing cell phone.

She reaches into her pocket for the phone, pulls it out, and flicks it open.

GABRIELLE

Hello?

INTERCUT WITH:

INT. ATHOS HOUSE - LIBRARY - NIGHT

Gideon holds the phone tight to his ear.

GIDEON

Gabrielle?

(beat)

Are you alright?

GABRIELLE

Yes.

GIDEON

Gabrielle, you were right.

(beat)

(MORE)

GIDEON (CONT'D)

Deanna and I went to see the Howard family and when we showed Annie the photo of your suspect, she confirmed he was the rapist.

Silence from Gabrielle.

GIDEON

Where are you? Can you come home?

Still silence for another beat until:

GABRIELLE

No.

GIDEON

What do you mean?

GABRIELLE

(frantic)

He's out there. What if its Martha or even Annie this time?

Gabrielle jumps up, phone still to her ear, and begins to hurry out of the church.

GIDEON

Don't do anything on your own. We'll make a case to the police, together.

GABRIELLE

It could be too late by then.

(beat)

I have to stop him. I was meant to stop him.

Gabrielle closes the phone and keeps walking.

CUT TO:

INT. ATHOS HOUSE - LIBRARY - NIGHT

Gideon puts the phone down and looks at the group around him.

They haven't heard the conversation, but they can see the look of concern on his face.

CUT TO:

EXT. HOWARD RESIDENCE - NIGHT

A dark sedan pulls up to the sidewalk and out steps Gabrielle, closing her car door behind her.

HOWARD RESIDENCE  
11:04 AM

Gabrielle runs up to the front door and begins POUNDING against it.

GABRIELLE

Katherine!

She KNOCKS again, anxiety rising. She backs up to charge the door when a LIGHT flicks on from within.

Gabrielle hesitates, uncertain as we hear bolts being unlocked from inside of the house.

The door opens to reveal Katherine with Martha in b.g. at the top of the stairs in a bathrobe.

KATHERINE

(rubbing her eyes)

Gabrielle?

(beat)

What are you doing here?

GABRIELLE

Katherine, you're all okay?

KATHERINE

Yes, were fine. Is something wrong?

GABRIELLE

(embarrassed)

Umm... no, nothing's wrong. I'm sorry for waking you, I'll, uh, talk to you tomorrow.

Gabrielle turns around and heads off back to her car.

Katherine watches her leave in b.g., confused as she closes the door.

Gabrielle walks down the path and gets into her car.

CUT TO:

INT. GABRIELLE'S SEDAN - CONTINUOUS

Gabrielle sits behind the wheel and lets out a long sigh. She takes her cell phone from her pocket and looks down, contemplating what to do.

She absorbs the silence, alone in the dark when --

A hand grabs Gabrielle's mouth from behind.

She drops her phone, tries to scream but the sound is muffled against her attacker's palm.

WHIP PAN TO SULLY

who's leaning forward from the back seat, grabbing Gabrielle around her face with his right hand and restraining her arms with his left.

Gabrielle moves frantically, trying to break free, but she can't as Sully PULLS her onto the back seat.

Sully wrestles himself on top of Gabrielle, pinning her down with his knees and straddling her chest.

Gabrielle PUNCHES OUT with the base of her palm, striking Sully's cheek.

He's undeterred, forcing himself down onto her. He pulls at her clothes with his right hand, trying to rip them open.

SULLY

I told you. It's all about you.

Gabrielle GRUNTS in resistance as she struggles against Sully's grip. Gaining some leverage --

WHACK!

She kicks out with her feet, striking Sully in the groin.

He recoils and Gabrielle raises her leg back and --

WHAM!

She kicks him right in the face, sending him falling backward.

Gabrielle pulls herself over the seat, fumbling desperately to open the car door and dive out to go --

EXT. SUBURBAN STREET - CONTINUOUS

Gabrielle sprints down the road, scared for her life, as we RACK FOCUS to Sully, climbing out of the car, hand on his head.

Sully runs off in pursuit of Gabrielle and as we --

CUT TO:

INT. ATHOS HOUSE - FOYER - NIGHT

Gideon grabs his coat and heads for the front door, when from the direction of the library comes Rachel.

RACHEL

Need some help?

Gideon turns around and looks at Rachel.

GIDEON

I'm not sure that you're ready  
for that just yet.

RACHEL

Please. I saw how vulnerable  
Gabrielle was.

(beat)

It's time I did my part around  
here.

Gideon ponders this for a beat.

GIDEON

Let's go.

Rachel smiles as Gideon turns and opens up the front door.

CUT TO:

EXT. WOODS - NIGHT

Gabrielle runs from the road into the woods. Running for  
her life.

She hurries through tall trees, feet splattering over mud.

SULLY

is pursuing her downhill through the forest. Gaining on  
her. Dangerous.

GABRIELLE

pants, her breath clouding out into the cold night air.  
Every gasp is desperate, terrified.

Branches snap underfoot as she runs.

Gabrielle staggers down the bank to the riverbed when she's  
JUMPED from behind.

She rolls over into the water's edge, wrestling for  
dominance but soon PINNED DOWN.

Sully is on top of her again, attempting to rip the clothes  
from her body.

CUT TO:

EXT. HOWARD RESIDENCE - NIGHT

Gideon's SUV pulls up in front of the house. Gideon and Rachel step out of it to see the open door of Gabrielle's abandoned sedan.

RACHEL

That's her car, isn't it?

GIDEON

(concerned)

Yes.

RACHEL

Could she have gone inside for a minute and left it like this?

They look up at the house to see all of the lights out. Before Gideon can respond --

A SCREAM

rises from the direction of the nearby woods.

Gideon and Rachel look at each other before rushing off in the direction of the sound.

CUT TO:

EXT. RIVERBED - NIGHT

Gabrielle is struggling to fight off Sully, down and dirty on the water's edge.

Gabrielle's hair catches on the bank of the river.

Sully RIPS OPEN her blouse with carnal ferocity.

SULLY

Don't fight it. We're part of each other, you know that.

Gabrielle HOWLS her protest as she punches out against Sully's back, trying to gain some leverage but finding none.

Sully pushes his body down into her.

Gabrielle's arms flounder over the riverbed frantically, trying to find anything to stop him.

Her hand finds a rock and without even thinking, she grabs it up and --

WHACK!

It strikes a heavy blow to Sully's temple.

He falls off of her, tumbling into the mud alongside.

Sully lies face-up, blood pooling from his head.

Gabrielle struggles up to her knees and leans over him, rock still in hand.

Sully is dazed but conscious, staring up at her with the hint of a thin smile.

SULLY

It's all... about you...

WHACK!

The rock strikes Sully's skull again, this time a fatal blow.

Gabrielle has finished him before even knowing what's she's done.

Blood flows into the water's edge, the river starting to run red.

CUT TO:

EXT. WOODS - NIGHT

Gideon and Rachel sprint through the trees, edging downhill to the riverbed just up ahead.

They emerge from the treeline to the water and a shocked look comes over Rachel's face.

REVERSE to find Gabrielle sitting on the ground, crying, trembling.

Next to her, laying in the riverbed is the very much dead form of Sully.

GIDEON

takes in the scene with heavy eyes. After a beat, he removes his coat and approaches Gabrielle, draping it over her shoulder to cover her ripped clothes.

RACHEL

can only stand and stare with her shocked expression, unprepared for the discovery.

CRANE UP AND AWAY from the three people and one corpse until they are but tiny figures beneath the treetops.

DISSOLVE TO:

INT. CONFESSIONAL BOOTH - NIGHT

Tears well in Gabrielle's eyes, bathed in the shadows of the wooden enclosure.

PRIEST

You acted in self-defense. In the eyes of the law, you are no criminal.

GABRIELLE

That's not what I'm worried about, Father.

(beat)

It's the sin in the eyes of God that marks my soul, not that of the law.

The Priest stays silent as Gabrielle sobs.

GABRIELLE

I can't even begin to imagine how to ask for forgiveness for such a thing.

PRIEST

If you are contrite, God can forgive you.

Gabrielle ponders this for a beat.

GABRIELLE

But can I forgive myself?

Gabrielle stares away as the teardrops fall from her eyes down her cheek.

FADE TO BLACK

EXECUTIVE PRODUCERS  
JAMES JORDAN

**TRIPLE FIVE**  
PRODUCTIONS