

SHaCKLeS

created by
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"Shackles" is an Original Virtual Series
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PART ONE

Release

- 1x01..... **The Poisoned**
- 1x02..... **The Epoch Book**
- 1x03..... **Repossession**
- 1x04..... **Dreams or Dots**

TEASER

BLACK.

DUNCAN (O.S.)
It's a detailed list. Names,
locations... everyone he ever
healed.

PUMPKIN (O.S.)
The list of The Poisoned?...

FADE IN:

EXT. APARTMENT COMPLEX - ROOFTOP - DEAD OF NIGHT

DUNCAN TRUANT stands on the rooftop, holding the old, tattered EPOCH BOOK. His wild-haired wife PUMPKIN stands by his side, staring down at the black journal.

Duncan quickly begins thumbing through its pages. One after another. After another. After another.

DUNCAN
My mother told me there wouldn't be
more than a dozen. It'd be a quick
mission. Over before it started.

PUMPKIN
That's not a dozen names....

Finally, we PAN AROUND to see the CONTENTS of the pages of the Epoch Book. He continues to FLIP, and we see the numbers and names of The Poisoned go by in a flash:

~~4~~... ~~28~~... ~~57~~... ~~83~~...

With still many more pages to go.

DUNCAN
My God....

Duncan doesn't have time to reflect on the knowledge, before:

BANG! A sniper rifle from somewhere in the distance FIRES a shot onto our rooftop!

Duncan and Pumpkin freeze. They stare at each other, wondering if what they think they heard actually happened.

PUMPKIN
Was that a gunshot?

BANG!

Another shot! This time, the bullet WHIRS right by Duncan, knocking off his brown hat! The hat bounces to the ground, smoking from the bullet hole.

DUNCAN
Pumpkin, duck!

With the Epoch Book in hand, Duncan and Pumpkin quickly duck down and run toward the metal door -- the only escape.

MATCH CUT TO:

EXT. NEARBY ROOFTOP - CONTINUOUS

We're LOOKING THROUGH the sniper rifle's powerful SCOPE at the scene on the rooftop, filmed in a GREEN TINT.

The Shooter GRUNTS loudly as he watches Duncan and Pumpkin escape into the building. When they're gone, the Shooter stands up, grabs his rifle, and begins calmly walking away.

CUT TO:

INT. APARTMENT COMPLEX - CONTINUOUS

It's chaos inside the building, as Duncan and Pumpkin rush through the narrow hallways as fast as they can!

DUNCAN
Come on!

PUMPKIN
I'm coming!

DUNCAN
Hurry up!

They turn various corners, always looking behind them to make sure no one's following.

PUMPKIN
Do you still have the Book?!

Duncan stares down at the Epoch Book, clearly eyeing it with a new trepidation.

DUNCAN
Yes.

PUMPKIN
Don't you dare lose it now!

CUT TO:

EXT. APARTMENT COMPLEX - NIGHT

The double doors BURST OPEN, and they rush out onto the empty street. They look left, look right, then look left again, examining all of the ROOFTOPS and nearby WINDOWS.

PUMPKIN
We have to go.

DUNCAN
Hold on.

PUMPKIN
We have to go now!

Pumpkin grabs Duncan's hand and begins pulling him down the sidewalk. Still looking behind him, he quickly follows. Then:

BANG! Another sniper fire!

Pumpkin and Duncan freeze. They look to the building on the left where the bullet came from. They quickly scour all of the windows, not seeing the shooter.

DUNCAN
It's coming from that building.

PUMPKIN
Then we go this way!

Pumpkin pulls him the opposite direction, and to her surprise -- BANG! BANG!

Two more sniper fires, from another building.

DUNCAN
What in God's name.

PUMPKIN
We're surrounded!

BANG! BANG! BANG! BANG!

Snipers fire from all different directions! We see the rifles sticking out of windows, smoking as they fire.

DUNCAN
Let's go! RUN!

Holding Pumpkin tightly, they rush straight ahead across the road, to the closest building. As they run, the snipers continue FIRING from all directions, CRASHING INTO WINDOWS, BOUNCING OFF the sidewalk! It's a war zone!

DUNCAN (CONT'D)

In here! Now!

Duncan pushes his wife through a REVOLVING DOOR, and they quickly enter:

INT. HOTEL LOBBY - CONTINUOUS

A CLOCK on the wall reads 3:49 a.m. -- which would explain why the entire lobby is empty. Soft, comforting ELEVATOR MUSIC plays quietly from the overhead speakers.

PUMPKIN

(catching her breath)

Who -- Who's shooting at us?!

DUNCAN

Come on. We can't stop here.

They run through the lobby and down the hallway.

CUT TO:

INT. HOTEL SWIMMING POOL - CONTINUOUS

The Truants rush into the large Swimming Pool area, where the water is lit up from below, giving it an eerie blue appearance. A light mist rises up from the water.

PUMPKIN

I don't get it. All of this... over a stupid journal?

DUNCAN

We can't know for certain if this is what they're after.

PUMPKIN

Of course they are! They probably followed us here!

DUNCAN

(pointing)

Back door. This way.

Duncan pulls her around the pool to a door marked EXIT.

EXT. GARDEN - CONTINUOUS

They step out into a garden, full of brightly-colored vegetables. As the door closes, Duncan surveys the area. Then -- a shadow comes across his face, and he quickly ducks!

DUNCAN

Oh!

PUMPKIN

What was it?

They both search the area, looking all around for the shooters. All they hear is the soft HOWL of the wind.

PUMPKIN (CONT'D)

Where are they?

They stand completely still, as the creepy silence becomes almost deafening. Duncan narrows his eyebrows.

DUNCAN

This doesn't feel right. Quick --
Back inside.

Pumpkin reaches for the door, but... it won't budge!

PUMPKIN

It's locked. It's locked!

They turn back to the road, where they see more shadows on the roadway. They both start BREATHING roughly, when --

BLONDE WOMAN (O.S.)

Hey! Hey!

Duncan and Pumpkin quickly turn around, to the wire fence at their backs. Reaching through the fence is a beautiful BLONDE WOMAN (50, but who looks a bit older than that).

The Blonde Woman is motioning for them to follow. Duncan doesn't need to be told twice -- he pushes Pumpkin through the fence, then jumps through it right behind her.

All of a sudden, from behind them, the shooters FIRE THEIR WEAPONS -- BANG! BANG! BANG! The bullets hit all the vegetables, causing juicy red tomatoes to explode everywhere!

CUT TO:

EXT. OTHER SIDE OF FENCE - CONTINUOUS

Duncan and Pumpkin follow the mysterious Blonde Woman as she leads them to a BLACK TRUCK, still with its engine running.

BLONDE WOMAN

Get in!

The woman runs around to the driver's side, as Duncan and Pumpkin exchange a slightly-worried look, then jump in.

INT. BLACK TRUCK - CONTINUOUS

The Blonde Woman slams on the gas and the truck speeds forward! It's quite squishy in the cab, as Duncan sits in the middle between the two women.

PUMPKIN

Thank you! Thank you so much....

Behind the truck, we see for the first time that there's six MASKED MEN, all wearing black! The Masked Men quickly GIVE CHASE, following them at full speed!

Pumpkin and Duncan watch the men trying to run after the speeding truck. Then, they stop running, giving up.

DUNCAN

(hugging her tightly)

They're gone. It's okay. Ssh....

PUMPKIN

But who were they? Who the hell were those men?

BLONDE WOMAN

(suddenly)

They're Renegades.

PUMPKIN

Excuse me?

The Blonde Woman bites her tongue oddly inside her mouth.

BLONDE WOMAN

Friends of The Poisoned, or The Poisoned themselves, we still have no idea. They're bent on stopping our work, so they can continue on their paths of destruction.

Pumpkin and Duncan exchange a curious glance.

DUNCAN
"Our work"? Who -- Who are you?

BLONDE WOMAN
I work with your mother.

DUNCAN
What!

BLONDE WOMAN
Duncan, Pumpkin, nice to officially
meet you.

The Blonde Woman extends one of her hands, keeping the other
firmly on the wheel. She smiles happily.

BLONDE WOMAN (CONT'D)
Clarissa. Clarissa Carus.
(beat)
I was Milgate Epoch's wife.

Off their shocked looks, we:

CUT TO:

EXT. BLACK TRUCK - CONTINUOUS

AERIAL VIEW: Clarissa's truck speeds across a tiny bridge,
with water FLOWING LOUDLY on both sides.

FADE TO BLACK.

END OF TEASER

GO TO MAIN TITLES.

STARRING

Michael Clarke Duncan

Noah Wyle

Macy Gray

Omar Gooding

Raven Symone

John Heard

Tracy Middendorf

Donnie Keshawarz

and

Nichelle Nichols

GUEST STARRING

Bill Bolender DAVID ELROY

with Kelly Rowan CLARISSA CARUS

EXECUTIVE PRODUCER

Angelo Shrine

EXECUTIVE PRODUCER

C.D. Howard

1x02

"The Epoch Book"

written by

Angelo Shrine

ACT ONE

FADE IN:

EXT. ST. FJORD HOSPITAL - FLASHBACK

It's 1984, and MILGATE EPOCH (20) is walking alone on the sidewalk, on the outskirts of the Hospital.

VOICES and FLASHBULBS direct his attention to the front entrance, where there's a mob of REPORTERS and CAMERAMEN. He walks closer, discovering:

DAVID ELROY, the very old man who we met in the previous episode, is standing on the marble staircase outside the hospital, wearing a suit, no longer injured.

REPORTERS

How did you heal so fast? Were you even injured in the first place?
Mr. Elroy!

David holds up his hands, and the swarm instantly dies down.

DAVID

Thank you all for your interest in the events that brought me here to St. Fjord Hospital. But please, don't think it rude when I ask you to all respect my privacy.

REPORTERS

Mr. Elroy! Mr. Elroy! Why aren't you answering our questions?!

He continues to hold his hands out, trying to get a word in.

DAVID

Please, please. I'm on my way back to my family in Chicago. My plane leaves in less than two hours. I really don't have time to be --

REPORTERS

Is this a scam, Mr. Elroy?

That strikes a cord with David. He glares at the crowd.

DAVID

I was injured in that car accident, almost to the point of death.... Then, two nights ago, I was paid a visit. By who, I don't know.

(MORE)

DAVID (CONT'D)
 He blew into my lungs, and as he
 did, I felt a new... energy...
 coming into me. A new life.

The mob is silent, many of them with smirks on their faces.

DAVID (CONT'D)
 And I believe now in something I
 never believed in before. Something
 my job as a surgeon doesn't allow
 me to believe in.
 (beat)
 I believe that man was an angel.

As the reporters begin YELLING all at the same time, Epoch
 looks down at the ground, obviously uneasy.

FADE TO:

INT. QUIET BATHROOM - PRESENT NIGHT

MATILDA TRUANT stands alone in the bathroom, just staring at
 her reflection in the wall mirror. She runs her fingers along
 her aged wrinkles, feeling the age spots around her eyes.

Clearly, what she's thinking she doesn't need to say out
 loud: "I'm too old for this." Matilda gives a sad frown.

CLARISSA (PRE-LAP)
 Your mother's a good woman.

CUT TO:

INT. LONG BEACH DINER - NIGHT

Clarissa brings her steaming cup of coffee up to her lips and
 takes a sip. Across from her, the Truants sit silently. The
 Epoch Book rests in between them on the seat.

Duncan CHUCKLES at Clarissa's words, showing his disapproval.

CLARISSA
 What? You disagree?

PUMPKIN
 Funny. That's the very first time I
 ever heard the words "good" and
 "mother" spoken in the same
 sentence about Matilda Truant.

CLARISSA
 Matilda always was a politician,
 first and foremost.
 (MORE)

CLARISSA (CONT'D)
She served -- how many terms, as a Representative for California?

DUNCAN
Six. But that's not what's put her at odds with this family.

CLARISSA
Well, I'm not one to throw stones, Duncan -- can I call you Duncan? -- but she's not the one who spent 21 years at CalMax for... what was it again?

DUNCAN
There were circumstances.

CLARISSA
(simply)
You pled guilty.

Duncan CLEARS HIS THROAT, obviously not wanting to drudge up the past with a stranger. Pumpkin notices his uneasiness.

PUMPKIN
So you work with her? Meaning you work with the Team? Brett, Runtzer, now Duncan?

CLARISSA
I do. And I feel I have to clear the air, before we continue on. Everything Matilda has done in the aftermath of Milgate's death -- creating her Team to combat The Poisoned, using her status within Congress to get you out of prison -- everything... has been for the good of this country. She's kept her attention where it matters the most. Ending this threat.

Clarissa takes another sip of coffee, letting her words sink in. She burns her tongue slightly, and winces.

DUNCAN
So what can you tell us about these... Renegades?

CLARISSA
They're mercenaries. And, as you saw, they'll stop at nothing to get what they want.

DUNCAN

This? A journal? They were willing to kill us? For this.

Duncan drops it on the table, exaggerating its simplicity.

Clarissa smiles when she sees the Book. She goes to grab it, but Pumpkin quickly takes it away. So she takes another sip.

CLARISSA

It's more than just a house of leaves, Duncan. This Book is the first step in signalling the end of The Poisoned. It's been three months since Milgate's death. And in that time, our Team has been at a loss. Who exactly is Poisoned? What do they look like? And, of course, how many are there?

(beat)

And now, thanks to you, we have all that information.

Pumpkin opens to the first page. She reads it aloud.

PUMPKIN

"One. David Elroy. Car Crash. St. Fjord Hospital."

CLARISSA

It's all right there.

DUNCAN

So how many total?

Pumpkin flips through it, skipping to the last page:

-88-

**SaMaNTHa BRoCKWaSH
FOuND iN aLLeY
MaRCuS STREeT, LoNg BeACH**

Pumpkin looks up.

PUMPKIN

Eighty-eight.

CLARISSA

My God. He kept going....

DUNCAN
I'm sorry?

CLARISSA
I, uh... nothing. Might I see that?

Duncan takes it from Pumpkin, then puts it back down on the seat between him and her.

DUNCAN
Not right now.

PUMPKIN
So you were married to him? How was that? How many years?

She pulls on her earlobe, then leans her head against the window. Obviously, not a subject she wants to remember.

CLARISSA
It was a rough marriage. It was... let's just say that when I was younger, I was a different person. Quiet, passive... "socially awkward," is the term he used.

Duncan and Pumpkin watch her, listening closely.

CLARISSA (CONT'D)
But then I met him. And my entire life changed. He was such a sweet man. So caring. I got pregnant, and then we were married.

DUNCAN
Did you know? About his gift?

CLARISSA
I didn't know. He kept it secret. He'd come home late, leave early, and sometimes -- how do I put this? -- sometimes just out of nowhere, he'd just leave. And when I asked him where he went off to, he'd always make up some excuse.
(smiles, remembering him)
My little Clark Kent.

PUMPKIN
And when he died?

CLARISSA

Oh, we were divorced for quite a while before that. But still, he was and will remain the best thing that ever happened to me. Always.

Suddenly, their happy moment is ruined by a loud SMASH behind them! The glass door SHATTERS!

Duncan grabs the Book on reflex, then he and Pumpkin turn around to see:

In SLOW MOTION, the six Renegades approach the tiny booth, still holding their weapons. We see their masks closer now -- they're completely black, not even any holes for the eyes.

PUMPKIN

Oh!

DUNCAN

Hey! Get out of here!

The LEADER of the group raises his arms, showing that he's unarmed. Then, he steps forward, right next to the table.

PUMPKIN

(breathily)

Duncan....

Duncan holds his wife tightly, trying to calm her.

DUNCAN

What the hell do you want?

The Leader simply points to the Epoch Book.

DUNCAN (CONT'D)

No. I'm sorry. I can't.

The Leader nods.

DUNCAN (CONT'D)

No! Get the hell out of here!

The Leader turns to his men and holds out his left arm. One of the other masked men puts a TINY REVOLVER in his waiting hand. Pumpkin SQUEALS in fear at the sight of the gun.

The Leader of the Renegades calmly, confidently COCKS THE HAMMER, then touches the gun to Pumpkin's temple!

Tears stream down Pumpkin's face now, but she no longer makes any noises. She's completely silent.

DUNCAN (CONT'D)
 (weaker)
 Go... away....

The Leader raises his hand into the air, all five fingers extended. Then, he drops a finger, leaving four. Then, he drops another, indicating only three seconds. Then, he drops another, with only two left.

DUNCAN (CONT'D)
 All right! All right! But get that
 gun off of her!

The Leader stops for just a brief second. Then, he drops a fourth finger, leaving only one remaining. He shakes his head back and forth -- time's up!

DUNCAN (CONT'D)
 Fine! Here!

Duncan quickly grabs the Book and throws it on the table. The Book slides across, and stops right in the Leader's hand.

The Leader gives the Book to a man behind him, then slowly removes the revolver from Pumpkin's temple.

PUMPKIN
 Oh!

She leans over Duncan's lap, trying to hide from view. Clarissa GULPS loudly at the near-miss.

The Leader raises the gun, then forcefully WHACKS Duncan on the head! Duncan MOANS in pain! The revolver leaves a nasty mark on the top of his head, where blood instantly appears.

With that, the masked Renegades exit, leaving with the Book.

Off of Pumpkin's shrill WAILS of fright, we get an AERIAL VIEW of the diner, with its broken door, and the trio of frightened customers in the booth.

FADE TO:

INT. TRUANT MANSION - NIGHT

We're CUTTING THROUGHOUT the mansion, peeking in at many of its rooms. Starting with:

INT. KITCHEN - CONTINUOUS

The kitchen is enormous, with all kinds of stainless-steel appliances. Duncan sits on an oak dining room chair, his shirt off, as he quietly tends to his head wound.

AROUND THE CORNER stands BRETT TRUANT, watching his father in silence. Brett looks like he wants to aid his father, but ultimately, he turns around and walks away.

INT. MASTER BATHROOM - CONTINUOUS

The shower's on, filling the large master bathroom with THICK STEAM. We slowly approach the shower, then ANGLE INSIDE IT.

Sitting on the floor, her legs up to her chest, holding herself in a tight fetal position, is Pumpkin. She's no longer crying -- just simply staring straight ahead.

INT. MASTER BEDROOM - CONTINUOUS

KYLEE WILLARD, the family's lawyer, sits on the bed, holding a large white towel, waiting for the shower to stop. She's wearing a nightgown, as she'd obviously been sleeping.

Kylee gets up and stares at herself in the mirror -- her sandy blonde hair, her brown eyes, her fair skin. We see the shower in her background, as the water TURNS OFF.

Kylee grabs the towel, then walks into the bathroom.

INT. STUDY - CONTINUOUS

Sitting alone in the elegant study is Clarissa Carus. She opens a bottle of wine -- POPPING THE CORK loudly -- then pours herself a glass. Thick, red wine.

Clarissa takes a quick sip, then stares into the burning fire in the fireplace. Her eyes light up, reflecting the flames.

INT. FOYER - CONTINUOUS

The enormous entryway. All of the lights are off, save for a dim chandelier hanging way up high.

The front door BURSTS OPEN. In walks DETECTIVE EDGAR RUNTZER, his gray hair a mess. He looks around the room, surveying things, then turns behind him and nods.

The ARABIAN enters, physically escorting the elderly Matilda through the doorway. Determination is in all of their eyes.

The Team has arrived.

CUT TO:

INT. DARK ROOM - NIGHT

We're in a darkened basement, completely unfurnished, save for an old RADIO, which is playing an old-fashioned BIG BAND song loudly through its static-sounding speakers.

The basement door OPENS, squeaking loudly. FOOTSTEPS echo on the staircase, and then we see who's just entered -- it's the Leader of the Renegades!

The Leader reaches the bottom of the staircase, and he flips on a tiny lamp, illuminating the room in dim light.

QUICK PAN AROUND to MILGATE EPOCH's dead body, still shackled to the same chair, with various body parts having been cut off by the SCALPEL that lies on the ground.

Off the gruesome image, the Leader enters the frame again. He quickly removes his mask, and we find ourselves staring into the black, cold eyes of the Poisoned DAVID ELROY!

DAVID

I'm back. Did you miss me? Oh, and
look what I have, for the time
being. Thought you'd like to know.

He grabs the Epoch Book out of his back pocket, then throws it carelessly onto Epoch's mangled body.

DAVID (CONT'D)

Not that you can read it now
anyway.

David CHUCKLES to himself, then walks back over to the lamp and FLICKS IT OFF, bathing the entire room in DARKNESS. The Big Band song dies down, as we:

FADE TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. TRUANT MANSION - CONFERENCE ROOM - MORNING

PAN AROUND the large, circular conference room. Simple in design, but exceptional to look at. It's a mostly-open room with a conference table in the middle. Big enough to fit a dozen expensive leather chairs around it.

Sitting in these chairs, in no particular order, is the Arabian, Runtzer, Brett, Clarissa, and Matilda. Matilda's chair, however, is slightly bigger than the others.

Kylee suddenly enters, her high heels CLICK-CLACKING away.

KYLEE

Right this way.

She's speaking to Duncan, who follows sheepishly behind. Once he arrives, all eyes turn to him. Nobody's smiling. Nobody's welcoming. They just look at him.

MATILDA

Thank you, Kylee. That'll be all.

KYLEE

Of course.

With that, Kylee and her high heels exit.

Duncan stands oddly, waiting to be invited to sit down. When no one does, he sits in the closest chair, next to the Arabian. He smiles at the man, trying to break the silence.

DUNCAN

How big is this mansion anyway?

The Arabian completely ignores him, looking over to Matilda.

Brett notices his father's uneasiness, so he leans forward and WHISPERS across the table.

BRETT

After Mom won all that money, she became a hot commodity in town. This conference room is where all her legal meetings are held.

RUNTZER

(jumping in)

Though we sort of... took it over.

Matilda CLEARS HER THROAT, then stands. It's a chore for her to accomplish on her own, but she manages to succeed, though she has to brace herself on the table with her hands.

MATILDA

As you know, thanks to some altogether questionable work by Duncan, this Team retrieved the Epoch Book late last night. Only to have it stolen by the Renegades a few hours later.

DUNCAN

Whoa, whoa. "Questionable"?

MATILDA

Duncan, during which conversation yesterday did you decide that cooperating with us was the wrong decision, and holding back information on the whereabouts of this most precious object was the right course of action?

DUNCAN

(taken aback)

I....

ARABIAN

(hissing)

You claimed you didn't know anything about Milgate Epoch. When it seems now you knew the location of his never-before-heard-of Book. An object that could have helped take down The Poisoned once and for all!

All eyes stare at Duncan. Glaring.

CLARISSA

Um, am I missing something?

MATILDA

Apparently, we all are. What else are you keeping from us, Duncan?

DUNCAN

Nothing. Nothing!

BRETT

Hey! Everyone. How about we let him explain, huh?

Brett nods to his father. Duncan returns the nod, thanking him with his eyes.

DUNCAN

It was late last night, past midnight. Pumpkin and I were... talking upstairs. And then, out of nowhere, something just clicked in my head. And I realized at that moment what I was looking for, and where I could find it.

ARABIAN

(slow, drawn-out)
How?....

DUNCAN

I don't know. It just came to me. I didn't willingly hold anything back from this Team. I swear to you.

MATILDA

Well, regardless of whether or not we believe this "swear," in the future, Duncan, we don't go on missions alone. People can get hurt. In fact, I'm surprised you're even here right now, having come face-to-face with the Renegades.

RUNTZER

Do we have any more information on these... Renegades?

CLARISSA

No. There were six of them. They worked together. They didn't speak. And they were dead-set on getting that Book.

MATILDA

(glaring at Duncan)
Which they did.

DUNCAN

Hey! You wouldn't even know about that Book if it weren't for me --

MATILDA

(fiery)
And you would still be in solitary confinement if it weren't for me!
Don't... start.

Everyone in the room grows silent, eyeing the mother/son team back and forth, obviously quite uncomfortable.

Runtzer breaks the silence. Good ol' Runtzer.

RUNTZER

So, uh, tell us about the Epoch Book, huh, Dunc?

Duncan GULPS loudly, trying to calm his nerves.

CLARISSA

(chiming in)

We examined it briefly in the diner before the Renegades arrived. Numbers and names of everyone we're after, what caused their injuries, and where Milgate healed them.

BRETT

A phone book for The Poisoned.

CLARISSA

In so many words. It was his personal journal. Something I admit I never saw when we were married. But then again, he pretty much kept that aspect of his life hidden from me.

MATILDA

(eyeing Duncan, but speaking to everyone)

We all have our secrets....

ARABIAN

How many are we talking about?

CLARISSA

Uh....

Clarissa doesn't want to say it. Duncan sees her hesitation, so he finally speaks up.

DUNCAN

Eighty-eight.

MURMURS from the small crowd, as the Team hears the number for the first time.

RUNTZER

Eighty-eight?

DUNCAN
That's what I said.

MATILDA
Well, since we no longer have the
Epoch Book in our possession, I
suppose we're forced to trust you.

CLARISSA
He's telling the truth.

BRETT
Did you get a chance to look at any
of the names? Any at all? It could
give us somewhat of a start, at the
least.

DUNCAN
We just skimmed through it. I don't
remem--
(stops himself)
David Elroy. Number one.

CLARISSA
(continuing)
Car crash victim, healed in St.
Fjord Hospital.

DUNCAN
Pumpkin read it aloud.

MATILDA
(curiously)
Pumpkin... saw the Book?

DUNCAN
She did.

MATILDA
You realize it's not safe to bring
outsiders into our group.

BRETT
She already knows what we're doing.
It's not a big deal, Grandma.

MATILDA
It is! From now on, we keep this to
ourselves. The six of us here, and
that's it. Just think about what
could have happened if the
Renegades had been better shots....

Everyone in the group nods, from Runtzer and Brett, to the Arabian and Duncan, to Clarissa and Matilda.

MATILDA (CONT'D)

As of right now, this Team has two priorities. The recovery of the Epoch Book, of course. And the apprehension of this man David Elroy, the only confirmed Poisoned.

DUNCAN

If I may ask... what's the end goal of this team?

RUNTZER

(obviously)

Taking out The Poisoned. Ridding the streets of their evil.

DUNCAN

Yes, but... how? Surely you don't suggest we just kill them all?

Silence fills the room.

MATILDA

Brett. Take your father to the wine cellar.

Brett walks across the room to his father. But Duncan doesn't move. He and Matilda are sharing an uncomfortable, icy stare.

BRETT

Come on. Let's go.

Finally, he pulls his father out of the leather chair. As they walk, Duncan watches as Matilda slowly sits down in her own chair... and just stares at him. Definitely creepy.

CUT TO:

INT. TRUANT MANSION - STUDY - DAY

Kylee Willard HUFFS as she cleans up the dirty wine glass left behind by the fireplace.

KYLEE

...Treat me like a freaking maid.... I'm a lawyer, dammit....

Kylee stops when her cell phone RINGS in her pocket. It's a cute little ring, reminiscent of walking through a garden with birds chirping and bees buzzing. She answers.

KYLEE (CONT'D)

Hello?

GILLIAN (O.S.)

Open the door, it's locked.

KYLEE

I'm sorry?

GILLIAN (O.S.)

Kylee, I'm right outside. Come let me in, it's cold out here!

Kylee's eyes bulge out as she hears Gillian's voice. She CLEARS HER THROAT, not sure what to do.

EXT. TRUANT MANSION - FRONT PORCH - CONTINUOUS

Standing on the porch, GILLIAN TRUANT hugs herself to keep warm in the chilly morning air.

The door opens and Gillian goes to step inside. But Kylee steps out instead, and then closes the door behind her.

KYLEE

Hey, Gillian.

GILLIAN

Kylee, what are you --

KYLEE

Your mother's not feeling well today.

GILLIAN

Really? Well, I just came to get some stuff from my old room. Are you going to let me in?

Kylee stares at Gillian for the longest time. Obviously, it's killing her, not being able to tell Gillian the truth.

Then, a big fake smile comes to Kylee's face, as she escorts Gillian away from the house.

KYLEE

How do you feel about shopping?

Gillian glances behind her, confused, as she's pulled away.

CUT TO:

INT. TRUANT MANSION - WINE CELLAR - DAY

DRIP, DRIP, DRIP. From somewhere in this dark, open cellar, water drips loudly, echoing as it falls.

Duncan and Brett step down into the cellar, and Duncan's immediately shocked by what he sees: SIX PRISON CELLS!

There's three cells on either side, with a wide hallway down the middle, and a locked garage door at the end.

Unlike solitary confinement, there are bars on each of the cells, both vertical and horizontal, which create hundreds of squares. Each square is about 4 inches by 4 inches. Just enough to stick a few fingers through, maybe a hand.

Duncan's obviously feeling uneasy.

BRETT

What's wrong?

DUNCAN

Just... feels like I'm back.

Brett nods, rubbing his hand along the bars.

BRETT

Only this time, you're on the other side.

Duncan nods, trying to force a smile.

BRETT (CONT'D)

This was originally a wine cellar. In fact, it was one of the great selling points when we were shopping around for the house.

DUNCAN

Your mother does love her wine.

BRETT

But after Epoch's death, and the dawning of The Poisoned, Grandma needed a place where she could incarcerate any of them who we happened to catch. And she was quick to convince Mom to turn this place into a mini-prison. "The greater good," she said.

DUNCAN

Her favorite phrase.

(beat)

But why hold them at all?

BRETT

To study them. Their physiology.
Their anatomy. In the hopes of
perhaps finding a cure.

DUNCAN

But if The Poisoned really are as
ruthless as they seem, how the hell
are we going to transfer them?

Brett walks to the closet at the end of the room. He opens it, revealing row after row of rusty metal SHACKLES.

He throws a pair of shackles at his father. Duncan catches them, examining the device close up, having bad memories....

BRETT

And if those don't work --

Brett opens a hidden compartment in the back of the shackle closet, revealing: GUNS! Dozens of guns.

BRETT (CONT'D)

Our contingency plan.

Duncan nods, a bit uneasy at the sight of all the guns. He drops the shackles, and they CLANG together as they hit the dirty cement floor.

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. AIRPORT CORRIDOR - FLASHBACK

David Elroy is running through the corridors of the airport, carrying his briefcases awkwardly in his hands. He arrives at a long line and checks his watch. He EXHALES impatiently.

David looks up, and is shocked to see Epoch standing there, his hands in his coat, just staring.

DAVID

You. Is it.... It's you.

Epoch smiles, again reminding us of the wise aura about him.

EPOCH

David Elroy.

DAVID

What's going on?

EPOCH

(calmly)

You can't talk about me....

DAVID

I'm sorry?

EPOCH

What happened to you? It's very special. Something people aren't yet ready to fathom.

DAVID

What....

EPOCH

I'm not an angel. But I possess a very amazing gift.

DAVID

(quickly)

Healing.

EPOCH

And you cannot discuss it with anyone. And I don't have to tell you why.

David shuffles the briefcases in his hands. He looks over to the line, which is getting shorter as he just stands there.

DAVID
I really have to --

EPOCH
Promise me.

David's attitude suddenly changes, from awed, to angered.

DAVID
Listen. I just have to say that...
I do not thank you. If given the
choice, it's not something I would
have done. Cheated death like that.
Being in the profession I'm in, I
see medical miracles every day. But
this... this is something else.
Something definitely frightening.

Epoch's eyebrows lower in curiosity.

DAVID (CONT'D)
But... I have a family, who would
all miss me so terribly much if I'd
died here away from them.

EPOCH
Then thank me for them.

David shuffles the briefcases again, then walks quickly away from Epoch toward the line.

Epoch looks up to the ceiling. And smiles.

FADE TO:

INT. DAVID ELROY'S HOUSE - BASEMENT - PRESENT DAY

Milgate Epoch's rotting corpse is still propped up in the chair. Sitting across from him, just staring... studying... is the Poisoned David Elroy.

His creepy watching of the corpse is interrupted by the DOORBELL ringing up the stairs.

DAVID
Aargh!

David angrily stands. On his way to the stairs, he SLICES his hand at Epoch, as though he's holding a scalpel.

DAVID (CONT'D)

Cut! Cut!

He laughs at himself, ascending the staircase.

CUT TO:

EXT. DAVID ELROY'S HOUSE - DAY

From the outside, it's a normal-looking house in a normal-looking neighborhood. A man from the cable company stands at the door, carrying a clipboard. This is the CABLE GUY.

The door quickly opens and David stares out at the Cable Guy. He stares him up and down, his black eyes squinting due to the morning sun rising in the background.

DAVID

What?

CABLE GUY

Are you David Elroy?

DAVID

I said "what."

CABLE GUY

Er, yes.

(textbook-sounding)

I work for Donnigan Cable Company, sir. Would you be interesting in upgrading to the next level of cable television? By doing so, you'll receive HBO at no cost for the next three months. "It's not TV. It's HBO."

David continues staring at him, licking his lips.

DAVID

I'll think about it.

(beat)

Oh, and while you're here, my internet has been acting up. Would you care to take a look?

CABLE GUY

Absolutely, Mr. Elroy.

The Cable Guy smiles warmly and steps into David's house. He removes his shoes courteously and puts them on the porch.

Once he's inside, David closes the door. We hear the DEADBOLT LOCK on the inside....

CUT TO:

INT. TRUANT MANSION - HALLWAYS - DAY

Duncan is walking through the hallways, looking like he might be lost, when he nearly bumps into Detective Runtzer.

DUNCAN
Hey there, Runtz.

RUNTZER
Duncan. Glad I found you. Listen, there's somethin'... somethin' I gotta talk to you about....

DUNCAN
Can it wait? I'm going to go check on Pumpkin right now.

Runtzer nods slowly, then looks up to the ceiling. Obviously, he wants to come clean about the car chase in the desert. But instead, he just bites his lip and gives a fake smile.

RUNTZER
Go ahead. Go on. It's not important now anyways.

Duncan walks away from him. Runtzer stands in the middle of the hallway, looking terribly ashamed of himself.

CUT TO:

INT. TRUANT MANSION - STUDY - DAY

The Arabian stokes the fire -- the one Clarissa had made the night before that's now just glowing coals.

Clarissa sits on the couch again, holding the same glass of wine, watching him work.

CLARISSA
Care for a glass?

ARABIAN
I don't drink.

CLARISSA
You don't know what you're missing.

She takes a long gulp.

CLARISSA (CONT'D)
 I'll tell you what, though. I
 didn't either. I stopped years ago.
 But last night, being held at
 gunpoint?
 (drinks again)
 Bring it on.

The Arabian continues to stoke the fire. She stares straight
 ahead, the red embers shining brightly, and remembers....

FADE TO:

EXT. SIDEWALK - FLASHBACK

A much-younger Clarissa Carus is jogging down the sidewalk at
 night, bundled up in several layers of warm clothes. She jogs
 around a corner... and nearly bumps right into Milgate Epoch!

CLARISSA
 (speaking over him)
 Oh! I'm sorry. I --

EPOCH
 (speaking over her)
 It's quite all right --

They both stop talking as they recognize each other.

EPOCH (CONT'D)
 Clarissa? Is that you under all
 that?

Clarissa CHUCKLES slightly, hugging herself to keep warm.

CLARISSA
 It's cold out! I think I'm wearing
 six different shirts.

EPOCH
 What are you doing jogging so late?

CLARISSA
 Just... clearing my mind.

EPOCH
 Is it working?

An awkward silence.

CLARISSA
 You know... I'm sorry.

EPOCH

Don't worry about it.

CLARISSA

No, I really am. Listen, I don't get asked out on dates very... well, ever.

EPOCH

I'm sure you were busy. It's quite all right.

CLARISSA

I wasn't busy. I chickened out. I just... I don't do well, Milgate, with things like... this.

EPOCH

I'm just a man.

She's quickly becoming visually uncomfortable, stuttering on her words and biting her tongue inside her mouth.

CLARISSA

I know. But... I get uncomfortable around... new people.

EPOCH

Well, I hate to say this, Clarissa, because I always hate correcting beautiful women when they're wrong.

Her face turns red, and not from the cold.

EPOCH (CONT'D)

But I'm not a new person. I was born 20 years ago.

CLARISSA

-- Twenty? You're just a baby! I just turned 29 --

EPOCH

And if you can tell me one thing that's "new" after 20 years, I'll walk away right now, and admit you're right.

She smiles, seriously thinking about it, playing his game.

CLARISSA

How about... New York?

He CHUCKLES.

CLARISSA (CONT'D)
New Jersey? New Mexico?... New
Guinea?

EPOCH
Okay, okay, you're right!

Epoch turns around, pretending to walk away, but looking behind him to see her reaction.

CLARISSA
Stop, stop, stop! Just because I'm
right doesn't mean you have to go.
If that were the case, I'd never
want to be right.

Now it's his turn to smile. Flirting at its finest.

FADE TO:

INT. TRUANT MANSION - STUDY - PRESENT DAY

Clarissa stares at the fire as it CRACKLES back to life. A single tear wells in her eye. The Arabian's nowhere in sight.

Clarissa chugs the rest of the wine, then turns around when she hears FOOTSTEPS approaching. It's Matilda, taking tiny steps as she walks over to the couch.

MATILDA
How are you feeling?

CLARISSA
Better. He was nice enough to start
the fire for me.

MATILDA
Ahh, it feels good, doesn't it?

Matilda sits down on the couch next to her. But the odd thing: she sits right in the middle, and not on the opposite side. Matilda notices the empty wine bottle.

MATILDA (CONT'D)
You save any for me?

CLARISSA
Sorry. I'm sure there's another
bottle around here somewhere.

MATILDA
(RE: the bottle)
Chateau de Bois, 1983. I've never
had this one.

CLARISSA
Here. You can taste it.

Clarissa leans forward... and KISSES Matilda on the mouth!

WIDE SHOT: The two older women kiss each other softly,
tenderly, clearly revealing a very... special relationship.

Finally, they pull apart.

MATILDA
Not bad. Reminds me of --

Behind them, they hear the Arabian CLEAR HIS VOICE loudly.
Both women quickly turn to the entrance, where he stands at
attention, his hands behind his back.

ARABIAN
Ma'am. Ms. Carus.... The limo's
ready.

With that, he turns around and exits.

Clarissa and Matilda smile at each other, not at all ashamed
for having been discovered. They hold hands, and slowly stand
up off of the couch.

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. DETECTIVE'S OFFICE - DAY

Establishing shot of the modern-looking Detective's Office.

INT. DETECTIVE'S OFFICE - CONTINUOUS

Inside, it's business as usual. PEOPLE walk around carrying files, SECRETARIES talk on their phones, DETECTIVES write reports, etc.

Brett and Runtzer enter the precinct and begin walking through to their desks.

FAT LIEUTENANT (O.S.)
Hey, Runtz? Runtz!

RUNTZER
What is it?

The FAT LIEUTENANT walks over, pulling up his pants as he approaches. He hands them a piece of paper.

FAT LIEUTENANT
Don't know how you knew, but here you go.

Runtzer examines the paper. Brett peeks over his shoulder.

BRETT
What is it, Lieutenant?

FAT LIEUTENANT
That APB you put out on the six masked men wearing all-black? Well, they were spotted, believe it or not, on Euclid Avenue downtown.

RUNTZER
Euclid?
(SNAPPING at Brett)
The address. The guy's address.
What was it?

Brett pulls some papers out of his back pocket: information on David Elroy, complete with a black-and-white photo.

BRETT
(skimming)
Uh.... 1312 Euclid.
(MORE)

BRETT (CONT'D)
(looking up)
It's him.

RUNTZER
Let's go!

Runtzer quickly exits, with Brett following behind.

CUT TO:

INT. RUNTZER'S CAR - DAY

Runtzer's speeding down the road in his fancy sedan, with Brett sitting passenger.

BRETT
Don't you think this is kind of irresponsible? Not to mention unlawful.

RUNTZER
What's that?

BRETT
Using the precinct to get information, for the Team.

RUNTZER
Nonsense. This is why I'm a part of the Team in the first place, kid. And don't forget it.

Brett nods. Runtzer's Texas accent becomes even thicker.

RUNTZER (CONT'D)
So... how're ya handlin' all this? Your father....

Brett ignores the question, so Runtzer pries even more.

RUNTZER (CONT'D)
Look, in the end, you have to put all that history behind you. Ya hear? Duncan's already proven himself. Nobody even knew there was a Book with all the answers inside. And he found it his first night.

BRETT
(beat)
Just drive, huh?

CUT TO:

INT. SUPERMARKET - DAY

Kylee and Gillian are walking through the aisles of the busy supermarket, stocking their cart. They're LAUGHING together, showing a close friendship. Kylee grabs a box of cereal.

KYLEE

What about this one? Sugar Squares?

GILLIAN

Um, are you kidding me? No way. I am so off sugar.

Gillian takes the box from her and puts it back on the shelf.

KYLEE

I could have sworn there was a box of this in your mother's cupboard.

GILLIAN

And it's been there since 2000.

KYLEE

What do you like for breakfast?

GILLIAN

We don't eat breakfast. Lunch is our breakfast.

KYLEE

"We"? Are you talking about that adorable Jacque I had the chance to meet the other day?

Gillian smiles, as she continues pushing the shopping cart.

GILLIAN

Maybe. What'd you think?

KYLEE

Cute. Definitely dark and handsome.

GILLIAN

I know, right?

(beat)

And what was with Mom's reaction anyway? That was just a little over the top, no?

KYLEE

She was just... emotional.

GILLIAN
Right. The flat tire.

A FATHER and DAUGHTER are standing in the candy aisle, the little girl wearing pink butterfly wings. The father picks her up and kisses her forehead, and the girl hugs him back.

Gillian watches with a hint of sadness on her face, one that she's clearly used to. Kylee quickly changes the subject.

KYLEE
So.... What about Brett?

GILLIAN
Huh? What about him?

KYLEE
I don't know. I mostly work with your mother, but he's been coming around the house a lot lately and I just -- I don't know.

Gillian stares at her, then CLAPS LOUDLY.

GILLIAN
I knew it!

KYLEE
Huh?

GILLIAN
You have a thing for Brett!

KYLEE
What? Why would you think that?

GILLIAN
But wouldn't that be a... I don't know... a conflict of interest or something? Lawyers dating their clients?

KYLEE
I'm not that kind of lawyer. Look, I'm just asking some questions, is all. You don't have to get all school-girl on me.

GILLIAN
Fine. Ask.

KYLEE
 (long beat)
 Is he... seeing anyone?

Gillian explodes.

GILLIAN
 I knew it! Ha! You and Brett!

Kylee rolls her eyes, then quickly walks away from the cheering Gillian.

CUT TO:

EXT. EUCLID AVENUE - DAY

Runtzer's car pulls up to a tiny white house (complete with a mowed lawn and a picket fence) on the rural street. David Elroy's house. They park, then step out of the car.

BRETT
 This is it? This can't be it.

RUNTZER
 Looks like Martha Stewart's house.
 If she was, you know, poor.

BRETT
 Come on.

They walk to the front door. Runtzer's about to knock, when they hear some low-pitched LAUGHING coming from inside.

BRETT (CONT'D)
 Wait. You hear that?

RUNTZER
 Sounds like a party to me.

Brett quickly jumps off the porch and stealthily walks around the side of the house.

RUNTZER (CONT'D)
 Kid? Kid! What are you --

Runtzer GRUMBLES, then follows him.

Around the side of the house, Brett finds a tiny window at their feet, which looks into the basement below ground.

Both detectives get on their bellies and peer inside.

THROUGH THE WINDOW: It's the six Renegades! All still dressed in black, wearing their masks. And there's the Epoch Book! Sitting peacefully on a desk.

BRETT

It's them. And the Book! Let's go!

Brett goes to stand up, but Runtzer quickly holds him down.

RUNTZER

No! Are you crazy?

BRETT

Crazy? What?!

RUNTZER

We're not doing this alone, kid. Check out those weapons. Semi-automatics... sniper rifles, for God's sake.

BRETT

Well, what did we come here for?

RUNTZER

We didn't come here to take on an army!

Brett looks back to the basement. Six Renegades, fully armed.

BRETT

All right....

RUNTZER

We'll get backup. Then we'll go in.

CLOSE ON: Brett's determined face.

BRETT

We better. Those are the men that had a gun at my mother's head.

Brett stands and walks back to the car, fuming.

CUT TO:

EXT. LOS ANGELES - NIGHT

It's nighttime in the city now. Hundreds of cars are driving through the night, their headlights beaming.

INT. LIMOUSINE - CONTINUOUS

Inside the familiar limousine, all six members of the Team are there. The Arabian (driving up front), Duncan, Matilda, Brett, Runtzer, and Clarissa.

The limo pulls to a stop. It's completely silent, until:

ARABIAN

We are here.

BRETT

You heard the man. Let's go.

MATILDA

(maliciously)

Pop the trunk.

CUT TO:

EXT. LIMOUSINE - NIGHT

ANGLE: Camera is inside the trunk, staring up at the various and diverse faces of the Team.

Brett quickly reaches down, toward camera, and grabs a GUN.

ANGLE: Outside the trunk, a normal view of the six characters. David Elroy's house is in their background. The others reach into the trunk, pulling out GUNS and AMMO.

DUNCAN

My, oh my....

CLARISSA

You've fired a gun before, right, big guy?

Duncan swallows, then retrieves a gun, not answering her.

RUNTZER

All right, here it is. As of right now, David Elroy is the only confirmed person from Epoch's Book. And that means we're going to do everything we can to pull him in unharmed, for questioning.

BRETT

The Book is downstairs, in the basement. Just out in the open.

CLARISSA

Then we'll retrieve it.

RUNTZER

Don't be crazy, Clarissa. There are six Renegades down there. And considering what they did to steal it in the first place, my guess is, they'll do whatever it takes to hold onto it.

Matilda turns and faces each member of her Team.

MATILDA

The Book is our first priority here. If it means their team suffers six casualties tonight, then that's an option we're all going to have to live with.

(beat)

Get the Epoch Book.

She doesn't wait for a response, just hugs herself due to the coldness of the night, and then steps back into the limo.

ARABIAN

You heard the lady. After me.

The Arabian COCKS his gun. Then he, Brett, Duncan, Runtzer, and Clarissa rush toward the house. All of their weapons are raised, ready for battle.

FADE TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. DAVID ELROY'S HOUSE - NIGHT

We're upstairs in the living room. A peaceful wall clock TICK-TOCKS quietly, the only sound in the scene, until:

BOOM!

The Arabian kicks down the front door! All by himself.

ARABIAN

Go, go, go!

Runtzer and Brett rush into the house, guns raised, ready to take down anyone in their way.

Duncan holds back at the entrance, next to the Arabian, who seems completely at ease after kicking down the front door.

DUNCAN

I'm sorry, I... must have missed your name, and how you got involved in all this.

ARABIAN

Yes. You must have.

The Arabian raises his gun and follows behind the others. Duncan turns to Clarissa, who's looking a bit uneasy.

DUNCAN

You okay? Or, what, you're probably used to all this by now?

CLARISSA

Are you kidding? I used to work at a cemetery. The only reason I'm even here is because I was his wife.

(holds up her gun)

And because everything that's happening now is my fault.

Clarissa follows behind the others, as Duncan stands back, holding up his weapon, staring at it closely.

FADE TO:

INT. FANCY RESTAURANT - FLASHBACK

Epoch and a younger Clarissa sit at a table in the mildly-crowded fancy restaurant. Waiters walk by in tuxedos, a piano PLAYS quietly, the lighting is low.

Clarissa has a huge smile on her face as she looks across at the sweet face of her date. Epoch notices her smiling.

EPOCH
What is it?

CLARISSA
Nothing.

EPOCH
Do I have spinach in my teeth?

CLARISSA
Oh, no!

EPOCH
Good, cause I don't eat vegetables anymore, so that'd be weird.

She GIGGLES, as a waiter comes over to take their order.

WAITER
Good evening. Can I start with your drink orders?

CLARISSA
Oh, yes. I'd love a nice glass of Chateau de Bois please.

WAITER
All right. And for you sir?

EPOCH
Me too. Make it a bottle, huh?

WAITER
Absolutely. I'll just need to see some ID's.

Clarissa and Epoch exchange a glance, Epoch suddenly with wide eyes. Clarissa pulls out her ID, which the waiter checks, then she quickly covers for Epoch.

CLARISSA
I'm sorry. We just came from down the street. We didn't drive, so he doesn't have his --

EPOCH
No. It's fine. I'll just have
water.

The waiter walks away.

CLARISSA
Why'd you do that? I could have
gotten you some wine.

EPOCH
Curse of youth. No point in
breaking the law.

CLARISSA
How long is it? Until you're 21?

EPOCH
Next January.

CLARISSA
Ouch! You really are a baby!

EPOCH
Hey now. If you keep being mean to
me, I'll make you buy dinner.

She GIGGLES, then bites her tongue playfully.

The Waiter soon returns with their drink orders. A bottle of
wine for her and a glass of water for him.

EPOCH (CONT'D)
Thank you.

CLARISSA
Thanks. Can you give us a minute on
our orders?

The Waiter nods, then walks away.

EPOCH
You're not ready yet?

Epoch eyes her curiously, as she's obviously got something on
her mind. Clarissa quickly grabs the bottle of red wine and
sticks it under her shirt!

EPOCH (CONT'D)
What are you --

CLARISSA
Ssh! You're going to get us caught.

EPOCH
Stealing wine?

CLARISSA
Who said anything about stealing?
(beat)
Meet me in the coat closet in two
minutes!

With that, Clarissa jumps out of her chair and rushes to the back of the restaurant.

Clearly interested, Epoch CHUGS his water, and waits.

CUT TO:

INT. COAT CLOSET - LATER

Epoch opens the closet door, and he's quickly pulled in by Clarissa! Then, she slams the door closed.

EPOCH
Whoa!

It's dark in the closet, but there's enough light coming from under the door to illuminate their two smiling faces.

CLARISSA
Close your eyes.

EPOCH
What are you --

CLARISSA
Just close them.

He does so. She slowly raises the bottle of wine to his lips, and pours a few drops into his mouth. Red wine drips down his chin, as Clarissa drinks from the bottle as well.

EPOCH
You're a rebel, aren't you?

CLARISSA
Not usually. I don't know what's
gotten into me!

She takes another long swig, then hands it to him.

CLARISSA (CONT'D)
Tell me something about you,
Milgate. Something I don't know.

EPOCH
(drinking)
Hmm.... I'm all alone.

CLARISSA
What do you mean?

EPOCH
My father, he was the last of my family. And I just moved here to L.A., so I don't have any friends yet.

CLARISSA
I'll be your friend.

EPOCH
(smiling)
I'd like that.

Clarissa takes another swig, then hands him the bottle.

CLARISSA
Tell me more about your father.

EPOCH
My father? How come?

CLARISSA
The weirdest part about my job? We take so much care, so much time, into making sure that every body is properly secure under the ground for eternity, but we don't get to know anything about them. How they died. How they... lived.

EPOCH
He was a good man. A very good man. He just... died of a heart attack. Old age. It runs in the family.

CLARISSA
I'm sorry.

EPOCH
He gave me something, though. On his deathbed. Something that made it all worth it.

CLARISSA
What?

EPOCH
Just... a family heirloom.

CLARISSA
I'd like to see it.

All of a sudden, Epoch's demeanor changes. He hands her back the bottle, as he becomes instantly serious.

EPOCH
I'm sorry. I can't do this.

CLARISSA
What?

EPOCH
I had a great night. But I'm going to have to skip dinner. I'm sorry.

With that, he opens the closet, and jumps out into the hallway, leaving Clarissa alone with the bottle of wine.

FADE TO:

INT. DAVID ELROY'S HOUSE - BASEMENT - NIGHT

We're downstairs in the basement now, with Clarissa, Duncan, Arabian, Runtzer, and Brett. There's no sign of the Renegades -- no sign of anyone else alive.

It's a completely HORRIFIC scene. The decapitated, cut-up body of old Milgate Epoch is strewn about the floor.

The newly-deceased body of the Cable Guy has also been cut up, drenching every square inch of the room in his bright red blood! A foot there, a hand there. There's his ear.

DUNCAN
Oh my God....

An eerie silence fills the room, as a disturbing MOANING BACKGROUND SCORE plays quietly.

Brett walks over to the desk, where the Book had been.

BRETT
It's gone. They're gone....

Clarissa notices for the first time that one of the bodies she'd been staring at is Milgate Epoch's.

CLARISSA
Oh! Milgate....

CLOSE ON: Epoch's head. His eyes are open and gray in color, just like his skin. His ear has been clipped off.

CLARISSA (CONT'D)

Ohhhhh!!

Clarissa can't take the horrific sight. She quickly runs back up the stairs.

The Arabian slowly walks over to Epoch's head and grabs it up by its long, stringy white hair.

ARABIAN

Duncan? Meet Milgate Epoch.

On that, Duncan leans over and DRY HEAVES against the wall.

The Arabian sets the head back down, then rushes up the staircase, following behind Clarissa.

ARABIAN (CONT'D)

(comforting)

Ms. Carus?...

Runtzer walks among the dead bodies, completely horrified.

RUNTZER

It's a blood bath.

DUNCAN

So, this David Elroy is the one who stole Epoch's body from the grave.

RUNTZER

It appears that way, yes.

DUNCAN

Then who's the other man?

Runtzer bends down to the bloody man's chest and examines his work jacket, with the Donnigan Cable logo.

RUNTZER

Cable guy.

BRETT

So stupid! Dammit!

RUNTZER

Hey. Calm down.

BRETT

No! This... is your fault!

RUNTZER
Say that again, pardner?

BRETT
I wanted to come down here three hours ago. And now they're all gone! And this poor man....

RUNTZER
Was likely dead long before we first arrived.

BRETT
Even so! We could have stopped them.

RUNTZER
No --

DUNCAN
(jumping in)
No, son. Detective Runtzer did the right thing calling for us. You were wrong, you couldn't have taken them all on by yourself.

Silence fills the room as Brett turns all of his anger and hatred from his partner... to his father.

BRETT
Ex...cuse me?

RUNTZER
(calming)
Brett, let's talk about this.

Brett walks around the bloody body parts on the ground, coming closer to his father.

BRETT
Who the hell do you think you are?

DUNCAN
What do you mean?

BRETT
(rasping)
Coming into my life out of nowhere, and telling me that I'm wrong?

Silence.

BRETT (CONT'D)

Well!

DUNCAN

Brett, I'm just trying to --

BRETT

(fired up)

You're no one! You got that?!
 You're just a goddamned convict!
 You're not my father! You're not
 Gillian's father! You're just a
 reject of society, Duncan. You hear
 me? Huh?!

Duncan holds back his arm, his hand in a fist, looking for a very brief moment that he's going to slug his son.

But he doesn't.

Brett SCREAMS in anger, then rushes up the stairs.

AERIAL VIEW of the basement. Runtzer and Duncan remain, completely at a loss for words, as the dead bodies of Epoch and the Cable Guy lie desecrated on the floor.

CUT TO:

EXT. DAVID ELROY'S HOUSE - NIGHT

Brett rushes out of the house, his face red, the veins by his eyes pulsing with fury.

He's a bit shocked to see that the limousine is gone. The Arabian stands alone on the road, staring into the distance.

BRETT

Hey! Where'd they --

ARABIAN

Ms. Carus left with your
 grandmother. I couldn't stop her.

BRETT

(pissed off)

Great. Just great....

ANGLE: down the road, where the limousine speeds off quickly into the distance, eventually disappearing from view.

FADE TO:

BLACK.

An unknown amount of time passes.

CUT TO:

INT. ANTIQUE ROOM - NIGHT

We're in a strange room, covered in old, expensive-looking ANTIQUES. PAN AROUND slowly, examining all of the elegant artwork. Eventually, we get a close-up of:

The Epoch Book!

PULL OUT to reveal that the Book is in the hands of one of the Renegades. In fact, it's the Leader.

The Leader removes his hood, revealing once again that it's Poisoned David Elroy. His face is smeared with fresh blood, and he speaks in a RASPY VOICE, to someone off-camera.

DAVID

We did what you asked. Stole the Book from Truant, and removed the page you specified. Number sixty-four -- your page.

(beat)

Now, I don't take kindly to threats. I'm going to need to see my payment. Now.

He hands over the Book, and a mysterious hand grabs it. It's a feminine hand, with painted nails.

PULL OUT to reveal that the hand belongs to:

CLARISSA CARUS!

Clarissa cocks her head oddly at him, her tongue sticking out, looking so much like a serpent. Her eyes flash BLACK, revealing her ugly truth.

CLARISSA

(hissing)

We're the same, you and I.

DAVID

Yes.

CLARISSA

The only problem, David... is that you desecrated him.

DAVID
I... I'm sorry.

CLARISSA
And that's just something I can't
forgive.

Clarissa smiles sweetly, then quickly holds up her GUN!

DAVID
What? No....

CLARISSA
Say hi to death. Again.

BANG! She fires the gun at his head!

DARK BLOOD splatters everywhere! And the Poisoned man quickly
falls to the floor in a heap.

Clarissa raises up her hand... and licks the dark blood off
her skin, her tongue darting in and out.

She begins walking away from the bloody mess behind her.

CLARISSA (CONT'D)
And that takes care of that....

CUT TO BLACK.

END OF SHOW

CUT AWAY TO:

SHACKLES