

SHaCKLeS

created by
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PART TWO

The Noble Father

1x05..... 66 and 67

1x06..... Empty

1x07..... La Boussole

1x08..... The Harvest

TEASER

BLACK.

GILLIAN (O.S.)
Mom. Who is that? And what's he
holding?

PUMPKIN (O.S.)
Gillian... this is Duncan.

FADE IN:

INT. TRUANT MANSION - WINE CELLAR - NIGHT

The scene is just how we left it. DUNCAN TRUANT stands in the doorway, struggling to hold the weight of the deceased SAMANTHA BROCKWASH in his arms. GILLIAN and PUMPKIN TRUANT had been drinking wine on the cement floor, though they're now standing at attention, staring intently at Duncan.

GILLIAN
Hi, Duncan.

DUNCAN
Gillian.... I'm... I'm your dad.

All eyes turn to Gillian, who sobers up instantly.

GILLIAN
Huh?

Gillian drops the glass of wine, and it SHATTERS loudly on the cement floor.

Pumpkin immediately goes into "Mom mode," holding Gillian back from the broken shards of glass on the cement floor.

PUMPKIN
Oh, be careful! Don't move, there's
glass everywhere!

GILLIAN
I'm fine.

PUMPKIN
But you're not wearing any shoes --

GILLIAN
I said I'm fine.

Gillian quickly turns back to Duncan, who continues to stand in silence, holding the dead girl's body.

GILLIAN (CONT'D)

I don't care who the hell you are.
You're going to leave that precious
little girl here, and then you're
going to get your ass out of this
house before we call the police.

DUNCAN

Gillian....

GILLIAN

Don't say my name!

The tension in the room becomes absolutely deafening. Pumpkin finally takes a step forward, in between father and daughter.

PUMPKIN

Sweetie, I want you to calm down.
And I want you to listen to me for
just one second.

GILLIAN

(quietly)

No....

PUMPKIN

Sweetie.

GILLIAN

(fighting it)

My dad's dead! Please, no.

PUMPKIN

I'm sorry I lied to you. I had to.
You have to understand....

Silence. Gillian studies Duncan's determined features, then lowers her gaze to the dead body.

PUMPKIN (CONT'D)

Duncan, why don't you -- why don't
you go on upstairs with whatever
you've got going on there. Wash up.
And we'll have a... a meeting in
the study. How about that?

Duncan desperately thinks of something to say, but he can't, so he simply turns around and exits.

DUNCAN

(over his shoulder)

Nice to meet you.

With that, he's gone. Pumpkin reaches a reassuring hand out to her daughter, but Gillian quickly bats it away.

GILLIAN
Don't touch me.

PUMPKIN
 Gillian, please.

Then, Gillian finally lowers her guard.

GILLIAN
 That's really my father?

PUMPKIN
 It is.

Gillian turns to her mother, and gives her an icy glare.

GILLIAN
 Well, ma, I don't know if I'll ever be able to forgive you for this one.

With that, Gillian goes to the door.

PUMPKIN
 Wait! What are you doing? Where are you going?

GILLIAN
 Far, far the hell away from you.

She quickly exits.

WIDE SHOT: Pumpkin stands alone in the large wine cellar, empty jail cells on either side of her. As tears form in her eyes, she slowly bends down on her knees and begins to scoop up the broken glass.

CUT TO:

INT. WHITE VAN - BACK - NIGHT

As the dark road whirs by, we find ourselves in the back of the van. In the presence of the four captured RENEGADES.

RENEGADE #5 lies DEAD on the floor, his hood off, revealing a bald head. He's bled to death from getting shot by Clarissa.

Sitting together are Renegades #2 and #3, NOAH and CAITLIN, whose faces we finally see.

They're an attractive couple -- blonde hair, blue eyes. And they're definitely a couple, as evidenced by the way they're holding each other.

Lastly, Renegade #4 -- EMMANUEL CARTE -- sits in pain, holding his leg where he'd been shot. He's a quiet man, reserved, with a very French look about him.

The Renegades are silent as the van takes them to their destination. But while their voices are quiet, their eyes speak wonders, as they all flash a DEEP BLACK.

INT. WHITE VAN - FRONT SEAT

KYLEE WILLARD is driving the van, with BRETT TRUANT sitting passenger. We see Runtzer's sedan up ahead of them, driving through the night.

KYLEE
Are you hurt?

BRETT
What's that?

KYLEE
I asked if you were hurt.

BRETT
No. I'm fine. Runtzer was hit in the shoulder, but....

KYLEE
He'll be okay.

Brett looks over and smiles warmly. Clearly, there's a strong attraction here, but they don't know what to do about it.

BRETT
Yeah. He'll be okay.

CUT TO:

INT. RUNTZER'S CAR - CONTINUOUS

Inside Runtzer's car now, where EDGAR RUNTZER is currently multi-tasking. One hand is on his cell phone, the other is flipping through the EPOCH BOOK, while his elbows are actually steering the wheel.

RUNTZER
(excited)
I'm serious! We have it. Somebody put it in my car during the gun battle. We have it!
(MORE)

RUNTZER (CONT'D)

(beat)

I'm flipping through it right now.
Yes! All 88 pages -- Wait.

He notices something as he flips to the last pages.

RUNTZER (CONT'D)

Something's wrong. There's a page
missing. Number eighty-seven. Looks
like someone ripped it out.

INTERCUT SCENES WITH:

EXT. TRUANT MANSION - GARDEN - NIGHT

MATILDA TRUANT stands alone in the garden, her back to the mansion. The elegant FOUNTAINS are streaming behind her.

MATILDA

What?

RUNTZER

It's true.

MATILDA

Anything else? Tell me.

IN THE CAR, Runtzer quickly skims through the remainder of the Book. He's not watching the road, and he nearly hits an ONCOMING CAR! He swerves to the side!

RUNTZER

HOLY SH--

Matilda takes a step forward, not at all caring what's going on at Runtzer's side of the phone.

MATILDA

Detective Runtzer, tell me.

RUNTZER

Sorry. Nearly died there.

MATILDA

I'm sure your wife cares.

(then)

What of the remaining pages?

Runtzer continues flipping through the Book. Finally, he finds it. Another ripped out page -- #64 isn't there.

RUNTZER

Aha. There's one more missing as well.

MATILDA

Dammit.

RUNTZER

We're almost to the cellar. We have three of the Renegades captured alive, as well as a deceased --

MATILDA

(interrupting)

You know where to find me.

STAY WITH MATILDA as she quickly closes her black cell phone and looks up to the sky, obviously furious.

Just as we think she's about to scream, the mansion's front door opens and Gillian rushes out into the night, CRYING.

Gillian runs down the elegant staircase, on her way to her car. She spots Matilda, and quickly wipes her eyes.

GILLIAN

Grandma. What are you doing here?

MATILDA

You're crying.

GILLIAN

(fake smile)

Yeah, well, my life sucks.

Matilda reads her, studying her features.

MATILDA

You found out the truth.

GILLIAN

The "truth." About that man down there? About that Duncan guy? No. All I found out was that my entire life has been a lie.

MATILDA

Sometimes people need to be told lies, Gillian. It's the way this world works.

GILLIAN

So he's really my father?

(off her nod)

Then I guess that makes him your son.

(MORE)

GILLIAN (CONT'D)
(snidely)
Aren't you proud?

MATILDA
Your father served 21 years behind
bars, after pleading guilty to
murdering a young boy.

Gillian stares at her grandmother in horror and disgust.

GILLIAN
What? You're telling the truth.

Matilda remains standing. Her eyes twinkle and her mouth
smiles slightly, as an idea crosses her face.

MATILDA
My dear Gillian. I understand your
anger and your fear and your
betrayal. Trust me, I do.
(beat)
And so I have a proposition for
you. And I will not accept "no" as
an answer....

As Gillian lowers her eyebrows in curiosity, Matilda's smile
grows wider. Her teeth sparkle in the moonlight.

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

Benjamin McKenzie NOAH

Olivia Wilde CAITLIN

Joseph Gordon-Levitt JACQUE

with Gerard Depardieu EMMANUEL CARTE

and Vanessa Redgrave GLENDELL VALENS

EXECUTIVE PRODUCER

Angelo Shrine

EXECUTIVE PRODUCER

C.D. Howard

1x05

"66 and 67"

written by

Angelo Shrine

ACT ONE

FADE IN:

INT. TRUANT MANSION - WINE CELLAR - DAWN

We're down in the wine cellar again, though now it's empty. Slowly PAN AROUND, revealing each of the 6 empty prison cells, as a quiet DRIP, DRIP, DRIP echoes from off-camera.

WHIRRRRRRRRR!

A garage door at the end of the hall opens, letting in the morning sunlight. The White Van backs up into the cellar.

Brett and Kylee step out of the van, as Runtzer hops under the garage door from outside, the Epoch Book in hand. Once they're all inside, the garage door closes again, bringing darkness to the cellar.

RUNTZER

Your grandmother's not happy.

BRETT

What now?

Runtzer goes to speak, but he eyes Kylee, indicating he doesn't want to say in front of her.

Kylee immediately takes offence.

KYLEE

Please. I think I've earned a little trust. I just saved your asses in the middle of the night. But if Matilda's PMS'ing, I don't want to hear about it.

Runtzer's eyes bulge out in surprise.

KYLEE (CONT'D)

See you later, Brett. Good luck with these guys, huh?

With that, Kylee exits up the staircase. Brett and Runtzer watch her go, Brett with puppy-dog eyes.

RUNTZER

I don't like that one.

BRETT

(not listening)
Uh-huh.

RUNTZER
Come on. Give me a hand.

Runtzer pulls out some keys and walks over to the cells. He opens up three of the cell doors, which SQUEAK loudly.

RUNTZER (CONT'D)
Get the shackles.

Brett goes to the closet at the end of the hall and pulls out three pairs of the rusty old SHACKLES.

CUT TO:

INT. TRUANT MANSION - WINE CELLAR - LATER

A few moments later. Emmanuel, the quiet Renegade, is sitting in his cell, putting pressure on his leg wound.

Noah, the attractive Renegade stands against the bars of his cell, watching intently as his girlfriend, Caitlin, is escorted into the cell next to him by Runtzer and Brett.

All three former Renegades are shackled -- their hands and feet chained together.

NOAH
Don't you dare hurt her.

RUNTZER
Hey! This isn't a prison, Mr. Poisoned. And we're not guards.

CAITLIN
(RE: the cuffs)
Ow! That's too tight!

RUNTZER
Shut it.

NOAH
You can go to hell.

As Brett locks Caitlin's door, Noah SPITS onto Runtzer's coat. Runtzer nonchalantly looks down at the spit.

RUNTZER
I wish you didn't do that.
(sighing)
My wife's out of town, and I don't do my own laundry.

Emmanuel suddenly WINCES in his cell across the room. Brett approaches, but still keeps his distance.

BRETT
Does your leg hurt?

EMMANUEL
I was shot. Yeah, it hurts.

BRETT
So you... can feel pain?

Emmanuel glares at him. He speaks with a thick FRENCH ACCENT.

EMMANUEL
I was just a cartographer. Just...
a no one.

RUNTZER
(butting in)
You got that right. You're
definitely no one now.

Noah turns his attention to Caitlin in the adjacent cage. He sticks his hand through the tiny bars. She smiles and touches his fingers. They engage in a quiet conversation.

CAITLIN
What are they going to do to us,
Noah?

NOAH
Nothing. As long as I'm here.

CAITLIN
But we tried to kill them --

NOAH
(menacingly)
And we'll try again....

Noah's eyes FLASH BLACK, and he smiles. Caitlin stares deep into his eyes, and hers FLASH BLACK as well.

FADE TO:

EXT. CITY PARK - FLASHBACK

MILGATE EPOCH sits on a bench, deep in thought. Staring ahead at nothing in particular.

APRIL 8, 1996

Though he's only 32 at this point, he appears to be in his late-70s, with wrinkled skin and short gray hair.

EPOCH
(very quiet)
Oh, honey, I'm so sorry....

Epoch stands off the bench -- and just then a very odd image appears above his head. It's a DOUBLE HANG GLIDER, with bright yellow wings, flying quickly toward the ground!

EPOCH (CONT'D)
What the....

We notice that there's two people riding the glider -- a blonde man and a blonde woman -- Noah and Caitlin. They both SCREAM as they lose control of the glider!

As PEOPLE in the park begin rushing out of the way, the glider comes faster and faster down -- before eventually CRASHING into a tree!

Screams of fear from everyone -- shouts of panic. The glider becomes stuck high up in the branches of the tree.

CAITLIN
Are you okay? Noah, are you okay?!

Caitlin tries to see Noah, but her position is awkward, such that she's strapped in and can't move her neck to see.

CAITLIN (CONT'D)
Noah? Noah!

Noah's face is BLOODY and his arms are limp at his sides. His eyes, however, are open and blinking, indicating there's at least some life still left in him.

NOAH
Cait... lin.....

CAITLIN
It's okay! We're alive!
(to the ground)
Help! Help us! Someone!

Epoch stares up at them with mild trepidation in his eyes.

EPOCH
(to himself)
No. I can't. I'm done. Clarissa,
I'm done....

The people on the ground continue to yell.

CAITLIN

It's okay, Noah. I'm going to unstrap myself. All right? I'm going to help you, hold on.

NOAH

No... don't....

CAITLIN

Ssh, it's okay. Just one second --

She unstraps herself from the glider -- and just like that, she loses her attachment to the tree!

Caitlin FALLS through the thick branches at high speed!

CAITLIN (CONT'D)

Aaaahhhh!

CRASH -- CRASH -- CRASH -- She slams down through the branches! And then --

-- THUD! Caitlin lands on the ground. She breathes roughly, trying to catch her breath. Her eyes open, and she stares straight up, high in the tree, into:

REVERSE ANGLE: Noah's open eyes. Their eyes meet, but both are too injured now to say anything.

FADE TO:

EXT. TRUANT MANSION - BACK PORCH - PRESENT DAY

It's daytime now, as the morning sun shines brightly in the sky. Duncan walks over to the yard swing on the back porch. He carefully sets down the body of the dead Poisoned girl.

A tear wells in Duncan's eye, but he doesn't wipe it away.

DUNCAN

Be well, sweet girl.

Just then, Runtzer exits the back of the house. He sees the dead girl, and instantly grows emotional.

RUNTZER

Duncan. What the hell is this?

DUNCAN

Nice to see you too.

RUNTZER

That's the Poisoned girl, isn't it?
Samantha? Is she dead?

DUNCAN

Of course she's dead.

RUNTZER

Then what are you doing with her?

DUNCAN

When I joined this Team, I was told
that the main goal was to study the
Poisoned. To hopefully find a cure.
That's what I'm going to do.

Runtzer stares down at the dead girl's face. The sunlight
illuminates her features, accentuating her beauty.

RUNTZER

I respect you for that, Dunc. I
really do.

DUNCAN

Take me to the Team's science
expert. I want to start studying
her now. You understand?

Runtzer CLEARS HIS THROAT slightly. Obviously, not a
conversation he wants to be having.

DUNCAN (CONT'D)

What is it?

RUNTZER

It's just....

Duncan takes an intimidating step forward.

DUNCAN

What... is it?

RUNTZER

It's Gillian. All right? The
science expert is Gillian.

Duncan shoots his mouth open in shock.

CUT TO:

EXT. GILLIAN'S CAR - DAY

Gillian parks her car and quickly jumps out. She runs toward a run-down APARTMENT COMPLEX.

INT. APARTMENT COMPLEX - CONTINUOUS

Gillian arrives at Apartment #B7 and KNOCKS on the door. Over and over again. Finally, the door opens and JACQUE steps out. He's wearing only pajama bottoms -- his hair a mess.

JACQUE
(groggily)
Gillian? What time is --

Gillian doesn't answer. Instead, she lunges forward and wraps her arms tightly around Jacque's bare chest. She WAILS loudly, as tears begin falling down her face.

JACQUE (CONT'D)
Sssh. It's okay, honey. It's okay.
I'm here, whatever it is.

GILLIAN
(through tears)
I... love you....

Jacque pulls away slightly and stares into her emotional face. He KISSES her wet lips.

JACQUE
I love you too.

GILLIAN
Just hold me....

Gillian embraces him again. We get a CLOSE-UP of Jacque's face over her shoulder, as he gives an awkward smile.

FADE TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. TRUANT MANSION - STUDY - DAY

Pumpkin sits on the couch, opposite a blazing inferno in the fireplace. She's reading a thick book and sipping red wine.

Duncan quickly BARGES into the room, breaking the calm scene.

DUNCAN

Where is she? Where is she?!

Pumpkin puts the book down and stands up.

PUMPKIN

Watch your voice, Duncan, she's your daughter.

DUNCAN

Not Gillian. Matilda. Where the hell did she run off to?

PUMPKIN

I don't know, I've been waiting in here. I thought we were going to have a family meeting.

DUNCAN

I'm sorry. I just --

PUMPKIN

-- She's not handling this well. She'll need your support.

DUNCAN

No, what she'll need is the truth. Once and for all.

(explains)

I've just been informed that for the past three months, this "Team" I'm now a part of has been using Gillian and her science expertise, without her even knowing.

PUMPKIN

Come again?

DUNCAN

Gillian's been working for us the entire time, studying fingernails or blood samples or whatever.

(MORE)

DUNCAN (CONT'D)
 (snarling)
 I know it was her idea.

PUMPKIN
 Well, maybe your mother had a reason. I mean, you didn't take offense when you found out Brett was working for --

DUNCAN
 (interrupting)
 -- No! This is different. She's using Gillian. Don't you see?

Duncan turns around and storms out of the study.

PUMPKIN
 Wait! Where are you going?

DUNCAN
 (through gritted teeth)
 To protect my daughter.

With that, he's gone. Pumpkin returns to her book, and we see that it's an old, tattered Holy Bible.

CUT TO:

INT. APARTMENT #B7 - DAY

Gillian and Jacque lie under the sheets of his bed, in a soft embrace. They're both sweating profusely.

JACQUE
 Do you... want some water?

GILLIAN
 (flirty)
 My throat's not dry.

Jacque puts on his pants before exiting into the kitchen.

Gillian relaxes on the bed, happy to put the emotional events on hold for the moment.

JACQUE (O.S.)
 (from the kitchen)
 So, I'm cool not knowing. Really, I am. We all have our secrets, right?

He quickly pokes his head into the bedroom.

JACQUE (CONT'D)
 But just know, Gillian. If you ever
 want to tell me what's wrong, I'm
 here for you. You have my word.

Gillian sits up in bed, holding the sheets against her chest.

GILLIAN
 Come here, Jacque.

Jacque takes a sip of water and crosses the room. He stares
 at her in the eyes. She quickly kisses him.

GILLIAN (CONT'D)
 What did I ever do to deserve you?

JACQUE
 Yeah, I'm still wondering that
 myself.

GILLIAN
 Hey!

JACQUE
 You know what I was just thinking?
 If you hadn't been hung over that
 day, you never would have come into
 the store. And we never would have
 met.

GILLIAN
 (smiling widely)
 Well three cheers for alcohol, huh?

He jumps onto the bed and they begin kissing again.

CUT TO:

INT. TRUANT MANSION - WEIGHT ROOM - DAY

Wearing a tight jumpsuit, Kylee is running on the treadmill.

Her hair is tied behind her in a pony tail, and she's
 sweating heavily as she runs at full speed.

Kylee jumps off the treadmill and takes a big swig of water.
 She walks over to the large open window and stares out at the
 BACK YARD: a beautiful oasis, almost like a tiny golf course
 with its manicured lawn and enormous pond in the middle.

KYLEE
 (smiling)
 If you could see me now, Dad....

Her voice falls as she remembers him. She's about to work out at a Bowflex-type machine, when something hits her.

KYLEE (CONT'D)
(curious)
What are they hiding...?

Kylee quickly stands off the machine and exits the room.

CUT TO:

INT. WINE CELLAR - DAY

Kylee slowly descends the staircase into the darkened wine cellar. She turns the light on, and watches as Noah, Caitlin, and Emmanuel are illuminated.

Noah and Caitlin are holding fingers through the bars of their cells. Emmanuel quickly stands on his one good leg and approaches the bars.

EMMANUEL
Hey, madam. Come here, would you?

Kylee looks back up the staircase -- to safety -- then thinks better of it and quickly approaches Emmanuel.

EMMANUEL (CONT'D)
Help us out here, huh?

KYLEE
Who are you people? What's really going on here? What caused that shoot-out last night?

Caitlin lets go of her lover's hand and turns to Kylee.

CAITLIN
Those friends of yours just had it out for us.

NOAH
Yeah. You one of them?

KYLEE
My name's Kylee Willard. I work for this family, yes, but I'm an attorney first and foremost. What's going on down here? Who are you people? I need to know that everything's being handled legally. And something tells me it's not.

EMMANUEL

You can say that again. The bastards shot me, and haven't given me so much as an aspirin!

Kylee stares at his bullet wound, but is careful enough not to get too close to the bars.

NOAH

We were just minding our own business, Kylee. And they came in shooting.

KYLEE

(quickly)

Something tells me that's not true.

Noah and Caitlin quickly exchange a glance. They nod to each other -- a secret plan? -- and then touch fingers again through the bars.

Their fingers light up slightly, emitting a strange YELLOW GLOW. But Kylee doesn't notice.

KYLEE (CONT'D)

Suffice it to say, I'm not a curious person. What Matilda and her people do aren't my concern. But if the law is being broken --

-- She suddenly stops talking. Kylee rubs her head woozily.

KYLEE (CONT'D)

Oh, my head. What's going....

Kylee's voice trails off. Suddenly, she shakes her head, and returns to normal. Or does she? Kylee stares up at Emmanuel again -- his gaunt face, his French good looks.

KYLEE (CONT'D)

What'd you say your name was again?

EMMANUEL

Emmanuel Carte.

KYLEE

(flirty)

Nice to meet you, Emmanuel.

Kylee steps closer to Emmanuel's cell -- and sticks her fingers through the bars. She rubs his chin seductively!

KYLEE (CONT'D)

I like your French accent. It's --

A look of realization suddenly comes over Kylee's face, as she realizes what she's doing.

KYLEE (CONT'D)

What the --

She quickly pulls her hand out of the cell. Then, she looks herself up and down, then rushes out of the wie cellar.

Noah and Caitlin release their grasp of each other's fingers - the yellow light dissipating -- proud looks on their faces.

CAITLIN

... Almost.

NOAH

Almost isn't good enough.

Off Noah's determined face, we:

FADE TO:

EXT. CITY PARK - FLASHBACK

It's a bit later in the day. An ambulance is parked at the scene, with its LIGHTS flashing wildly.

Two PARAMEDICS climb down the tree, carrying Noah's body. They set him on a stretcher.

Caitlin is already lying in the back of the ambulance. She struggles to open her eyes, as a blue-haired nurse puts a mask over her face. The nurse's name tag reads "Glendell."

CAITLIN

No... Noah....

GLENDELL

Ssh. It'll be fine, sweetie. Just relax. And breathe.

CAITLIN

Noahhhh....

Caitlin passes out, and the machines start going crazy! BEEP BEEP BEEP! The nurse, GLENDELL VALENS, sticks her head out the ambulance and yells to the paramedics.

GLENDELL

Guys! Get over here now!

Glendell spots Epoch standing in the large CROWD of onlookers and does a double-take on him.

GLENDSELL (CONT'D)
Milgate....

Epoch catches her eyesight, and he quickly ducks back, away from the scene.

GLENDSELL (CONT'D)
Wait. Milgate. Mr. Epoch! Wait! I
can use your help!

But Epoch ignores her. A determined expression crosses his face as he confidently walks away from it all.

EPOCH
Not anymore. I'm done....

CUT TO:

INT. MILGATE EPOCH'S APARTMENT - LATER

Epoch is lying on his bed. The dozens of green plants are all around him, CRINKLING quietly -- happy to be alive.

Epoch notices a plant in the window that's turned brown.

EPOCH
Oh, my.

He gets out of bed and walks over to the dead plant. He takes in a big lungful of air, prepared to blow onto the plant, when -- KNOCK, KNOCK, KNOCK!

Epoch CHOKES on his air, startled by the noise.

EPOCH (CONT'D)
Now, who's this?

Epoch walks to his door. As he does, we get a better view of his apartment. It's completely clean. No clutter.

He stands by the door, but doesn't peek through the hole.

EPOCH (CONT'D)
Who is it?

GLENDSELL (O.S.)
I'm a nurse at St. Fjord Hospital,
Mr. Epoch.

Epoch looks down at the ground and EXHALES.

GLENDELL (O.S.) (CONT'D)
 You can open the door, you know.
 I'm not going to bite.

Epoch opens the door, but the chain stops the door from opening all the way. He stares out at the old nurse (70s).

 EPOCH
 What are you doing here?

 GLENDELL
 (distinctly)
 I know who you are.

 EPOCH
 You know my name. That doesn't mean
 you know who I am.

 GLENDELL
 You can heal. Or am I mistaking you
 for another Milgate Epoch?

Epoch quickly CLOSES the door. Seconds pass, then he removes the chain lock, grumbling, and opens the door all the way.

 EPOCH
 Come on, then. But if you think I'm
 going to offer you something to
 drink, you've got another thing
 coming.

The nurse smiles, and slowly steps into the apartment.

CUT TO:

INT. PRECINCT - DAY

Runtzer is talking to a FAT LIEUTENANT, though we can't hear their voices. In their background, it's business as usual, as all kinds of detectives and secretaries go about their work.

Runtzer turns to the entrance when he spots Gillian Truant coming toward him, determination on her face.

 RUNTZER
 G--Gillian. How are you?

 GILLIAN
 Fine. And you?

 RUNTZER
 Are you... here to see Brett?

GILLIAN
 No, no. You'll do just fine. I'd
 like to see the file please,
 Detective Runtzer.

RUNTZER
 The... file?

GILLIAN
 (confidently)
 On my father.

Runtzer looks around sheepishly. He tip-toes around the
 issue, obviously not wanting to get in trouble.

RUNTZER
 Didn't your father die in a plane
 crash...?

GILLIAN
 Cut the crap. I know he worked here
 with you. I know this is where it
 happened 21 years ago. And I know
 that you're the one who turned him
 in for the murder.

RUNTZER
 How do -- How do you know that?

GILLIAN
 (smiling)
 You just told me.

Gillian puts her hands behind her and rocks back and forth,
 imitating a sweet little girl.

GILLIAN (CONT'D)
 Now, are you going to give me the
 file on my father?
 (fiery)
 Or not.

Gillian waits for an answer, as Runtzer GULPS uncomfortably.

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. TRUANT MANSION - CONFERENCE ROOM - DAY

A DARK scene. The ARABIAN sits alone in the conference room, looking through the Epoch Book page by page. The scene is full of QUICK-CUTS and PAGE TURNS, as we FLASH AROUND, looking at him at various angles.

As he flips to every page, he quietly RECITES each detail as he reads it, committing it all to memory.

He takes out a thick RED FELT PEN and draws a large X across Page #1 -- David Elroy's page.

We continue CUTTING around the Arabian as he flips the pages. FLIP, FLIP, FLIP!

QUICK CUT TO:

INT. TRUANT MANSION - CONFERENCE ROOM - LATER

The Epoch Book is dropped onto the conference table. Most of the Team is present. Matilda (standing at attention), the Arabian, Brett, and Runtzer.

MATILDA

And here it is.

The Team CLAPS excitedly -- a rare moment of joy. They shake each others' hands, indicating a closer camaraderie than we've seen before.

MATILDA (CONT'D)

Thanks to Brett and Detective Runtzer, this very important object has finally made it into our possession. Though not entirely intact.

As she speaks, Duncan quietly enters the conference room. The late arrival. Matilda and the Arabian glare at him.

DUNCAN

Sorry I'm late. I've been out looking for... someone.

MATILDA

Sit down. Don't interrupt.

Duncan does so. Brett raises his eyebrows curiously. Obviously, he's not yet aware that Gillian knows the truth.

ARABIAN

The Epoch Book is instrumental in ensuring our success against The Poisoned. It lists every single one of them.

RUNTZER

Right, all 88 people.

ARABIAN

Wrong.

RUNTZER

Oh?

ARABIAN

There are 86 individual people making up the list. One of the 88 is in fact a dog. Spike. The other, a woman named Kaeto. Kaeto, it seems, was healed twice by Mr. Epoch. She's both #5 and #42.

BRETT

He healed someone twice? What does that mean for her currently, in her Poisoned state?

Matilda leans forward.

MATILDA

We can only fear the worst.

RUNTZER

Then tracking down this "Kaeto" should be our first priority.

MATILDA

Of course.

ARABIAN

After studying the Book, it appears that two pages are missing -- #64 and #87.

MATILDA

Ripped out by the Renegades, to ensure that these two Poisoned remain secret.

ARABIAN

I'll look into each name listed.
Find out their last known address.
This could very well be a worldwide
chase, and we must be prepared.

DUNCAN

(jumping in)

So, then, what's our final count?
How many Poisoned are we still
looking for?

All eyes turn to Matilda.

MATILDA

We're still trying to determine if
anyone died in the interim --

The Arabian looks down suddenly.

MATILDA (CONT'D)

-- But assuming everyone lived, and
taking into consideration Kaeto, as
well as the deaths of David Elroy,
Samantha Brockwash, and the
deceased Poisoned from the shoot-
out, we're looking at a total of --

ARABIAN

Eighty-four.

MURMURS from the crowd. Matilda glares out at her Team.

MATILDA

If you're not up for it, feel free
to leave now. I won't stop you.

She's about to close the meeting, but Duncan slowly stands.

DUNCAN

I'd... like to say something.

MATILDA

(demeaning him)

Would you, now?

DUNCAN

What will happen to the bodies? The
dead girl Samantha, as well as this
man who died in the shoot-out.

MATILDA

I've told you before. We have an analyst that will study them.

DUNCAN

I was afraid of that. The thing is, I know the truth now. That our "science expert" has in fact been Gillian this entire time.

Matilda studies each member of the Team to determine who squealed. Runtzer GULPS, and Matilda eyes him.

DUNCAN (CONT'D)

And there's no way in hell I'm letting her continue to stay involved in any of this.

MATILDA

That's fine. A respectable opinion. But the bodies are actually going to somebody else.

DUNCAN

(disbelieving)
Is that right?

MATILDA

Come. Walk with me to the cellar.

Matilda extends her arm out to Duncan. Duncan grits his teeth and grabs onto it. He escorts her away.

CUT TO:

INT. WINE CELLAR - DAY

Emmanuel is sitting on the ground of his cell, putting pressure on his wound. He looks out at Noah and Caitlin, who are sitting on the ground, back to back through the bars.

EMMANUEL

So... what are you in for?

NOAH

(annoyed)
What are you talking about, Emmanuel? You know we were following Elroy, just like you.

EMMANUEL

I don't mean why'd you put the mask on. I mean you and her. What you've become. What's that story?

CAITLIN

We were hang gliding. April, 1996.
We crashed into a tree --

EMMANUEL

And Epoch was there, eh? The son of a bitch who took God's work into his own hands.

NOAH

But at least we had each other to pull through. Otherwise, I would have given up.

CAITLIN

Noah, don't say that.

NOAH

It's true. I should have died in that tree. But staring down into your eyes, I knew I had to hang on.

Emmanuel CHORTLES rudely.

EMMANUEL

Romeo and freakin' Juliet.

NOAH

What about you? What are you "in for"?

Before Emmanuel can say, the door to the wine cellar opens. Matilda, Duncan, and the Arabian (Book in hand) descend the staircase and walk through.

Duncan stares at the three Poisoned timidly, as Matilda and Arabian walk confidently through the cellar to the white van.

EMMANUEL

(whispers)

Hey. Buddy. Get us all out of here, huh? I have a wife out there....

Duncan goes to speak, but Matilda pulls Duncan away.

MATILDA

Don't talk to them. Remember, Duncan, they're no longer human.

EMMANUEL

No longer human? Ha! What do you call this?

Emmanuel squeezes his leg, and dark blood SPURTS out of the bullet hole!

In an instant, the Arabian opens the closet and pulls out a gun, then aims it through the bars to Emmanuel's head.

ARABIAN

Say another word. Go on.

The Arabian COCKS the gun. Obviously, the intimidation works, as the Frenchman shuts up.

The Arabian opens the back of the van, revealing the bodies of Samantha and the other deceased Poisoned. He removes the wallet from the man, and reads his driver's licence.

ARABIAN (CONT'D)

Anthony Block. Los Angeles.

DUNCAN

Check the Book. Which one was he?

Even though the Arabian holds the Book, he doesn't open it.

ARABIAN

(reciting)

"Sixty-nine. Anthony Block. Bicycle accident. Juniper Lake Trails."

DUNCAN

Good memory.

Matilda smiles proudly, but doesn't say anything.

Noah and Caitlin, in their cells, reach their hands behind their backs and touch fingers lightly. As they do, the strange YELLOW GLOW returns again.

All of a sudden, they all keel over! They hold their heads tightly, as the pain from Noah and Caitlin's yellow glow messes with their minds.

They stand back up, unsure what's just happened. And they're all smiling.

MATILDA

He is good, isn't he? I just love his photographic memory.

ARABIAN
 (embarrassed)
 Ma'am, please.

Matilda raises her finger and delicately taps the Arabian's nose. The Arabian's face goes red as he blushes.

Duncan can't believe what he's seeing. But from the look on his face, he's feeling the same emotions.

DUNCAN
 (rocking back and forth)
 Matilda... Mom. I just want to say that you weren't that bad of a mother. You really weren't. And I love every moment being with you now.

MATILDA
 Oh! Duncan! The words I've been wanting to hear all my life!

Matilda hugs her son tightly and kisses his big bald head. The Arabian squints his eyes, then looks around the room.

ARABIAN
 Ma'am... I think something's wrong.

MATILDA
 Nonsense!

The Arabian sees the faint yellow glow coming from Noah and Caitlin's fingers, and he instantly realizes what's going on.

ARABIAN
 (still smiling)
 Look. It's them. They're doing something to us.

DUNCAN
 Let's let them all out! They can join us!

MATILDA
 That's a great idea, my boy!

Matilda pulls out her keys and walks to the cell door. She sticks the key into the hole and is about to turn it, when --

BANG!

The Arabian fires his gun!

ARABIAN
 (giddy)
 Did I get him?

CAITLIN
 Nooooo!

The yellow glow dies out as Caitlin pulls her hand away and turns to face Noah.

CAITLIN (CONT'D)
 Noah! Noah!

ANGLE ON Noah. We see for the first time that he's been shot in the chest! Blood spurts out onto the floor.

NOAH
 Caitlin. I... love you....

Caitlin looks up at the Arabian, as he and Duncan and Matilda shake their heads, coming out of the emotional daze.

ARABIAN
 What -- What happened?

Emmanuel stands up and leans against the bars.

EMMANUEL
 You shot the kid, that's what happened!

The Arabian looks at the gun in his hands, which is smoking. He quickly pockets it and looks to Matilda for help.

Matilda comes out of her own daze. She looks at Duncan, seeing the big red lipstick mark on the top of his head.

DUNCAN
 I think -- I think we were drugged.

MATILDA
 (scowling)
 Worse than that. Remember, I told you that some of The Poisoned were believed to have inhuman powers....

They stand back, watching the sight in front of them. Caitlin continues to WAIL in anger, as Noah finally succumbs to the bullet wound and falls down dead in his cell.

CAITLIN
Noah! Please, God, no! NOAH!

FADE TO:

INT. HOSPITAL ROOM - FLASHBACK

AERIAL VIEW: the room is dark, and save for a steady BEEP BEEP BEEP, it's completely silent.

Noah and Caitlin lie in adjoining beds, hooked up to all kinds of machines. Their eyes are open, and they're staring at each other, deep into each others' eyes. But they're too injured to speak.

A tear comes down Noah's cheek as he stares at her beautiful face. The love of his life.

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. MILGATE EPOCH'S APARTMENT - FLASHBACK

Epoch sits on his bed, while the mysterious nurse stands against the wall, as there's nowhere else to sit.

The nurse, Glendell, looks around the apartment -- at the emptiness, and at all the plants.

EPOCH

I just moved here. Haven't had the chance to get all of my stuff from the house.

GLENDELL

Appears so.
(chuckles)
Or maybe the plants ate it all.

Epoch doesn't find her remark funny.

EPOCH

This is just some of them. The landlord was nice enough to let me keep the others up on the roof.

GLENDELL

What's with the plants anyway? You a gardener?

EPOCH

I thought you knew all about me.

GLENDELL

I know your name. And I know your gift. That's about it.

EPOCH

Who are you?

Glendell extends her hand. Epoch hesitantly shakes it.

GLENDELL

Glendell Valens. I've worked at St. Fjord for only a short time, but in that time, I've seen you on more than one occasion.

(beat; timidly)

Valentine's Day....

EPOCH

Please. Please don't bring that up.

GLENDSELL

I apologize.

Glendell lowers her head.

EPOCH

I, uh... I notice an accent. Where are you from, Glendell?

GLENDSELL

(smiling slightly)

Los Angeles. Though my family moved away when I was just a kid -- my father and sisters -- to London.

EPOCH

Really? So what brought you back to the great U.S. of A.?

GLENDSELL

My mother had stayed behind here. And when she got sick, I returned to help her. She died a few years ago. And now I work where she used to, at St. Fjord.

EPOCH

(sadly)

I know the pain. I took over my father's job....

Glendell takes an intimidating step forward. She pries.

GLENDSELL

Your father's job. Does that mean that he could heal also?

Epoch is taken aback. He lowers his eyebrows in curiosity.

EPOCH

Now where on earth would you get that crazy idea? I don't know how it works in London with your free health care system, but there's no such thing as instant healing.

Glendell STOMPS her foot on the ground.

LENDELL

Then how the hell do you explain
what happened to Clarissa Carus?!

Epoch GULPS. Clearly, this woman has done her homework.

EPOCH

So, what are you? My number one
fan? A stalker?

LENDELL

Nothing like that. But if it's
true... if you can do what I think
you're capable of doing... then
meet me tonight at midnight.

EPOCH

Where?

LENDELL

St. Fjord, of course. The recovery
wing.

(beat)

This morning, two lovers took to
the skies together as one, and
ended up crashing to the ground.
They lived and they loved together.
It'd be a pity to see them die.

With that, Glendell walks to the door.

LENDELL (CONT'D)

I don't know what happened to make
you stop healing, old chap. But if
you're ready to move on, I'll be
there with you.

She exits. Epoch takes a moment, letting her words sink in.
He walks over to the brown plant on his windowsill. He
EXHALES his breath, watching as the faint yellow mist
completely covers the tiny branches.

The plant comes alive before our eyes. And a twinkle comes to
Epoch's eyes.

FADE TO:

INT. TRUANT MANSION - MASTER BEDROOM - PRESENT DAY

Pumpkin lies on her back on her enormous bed, her cell phone
to her ear, staring up at her reflection in the large mirror.
She's leaving a message.

PUMPKIN

... so please, please just call me back. I love you, sweetie. Nothing changes that. I'm sorry....

Pumpkin clicks off. A voice in the doorway startles her.

BRETT (O.S.)

Who were you talking to?

Shocked, Pumpkin quickly looks over. Brett stands in the doorway, wearing his detective's uniform (long black coat, button-up shirt and tie).

PUMPKIN

Um... no one.

BRETT

You said "sweetie." Either that was Gillian, or a whole hell of a lot's changed between you and Grandma.

Pumpkin CHUCKLES slightly.

PUMPKIN

It wasn't Gillian.
(finally comes forward)
It was her answering machine.

BRETT

Aha. Now the truth comes out. And Runtzer says I'm not a good detective.

Brett lies down on the bed next to his mother. They stare up at each other's reflections.

BRETT (CONT'D)

You don't have to tell me if you don't want. I'm used to secrets.

PUMPKIN

No. No more secrets. I'm done.
(beat)
Gillian knows.

BRETT

Oh, God. About... Dad?

Pumpkin nods softly.

PUMPKIN

And now she's run off. And she's not answering her phone.

(beat)

Oh God, this is all my fault.

BRETT

What? Don't say that. I agreed with every decision you made. So it's no fair just blaming you.

PUMPKIN

But I'm the one who went so far as to hire Kylee, to keep Gillian away, whenever the press started digging around our family. I'm the one who kept the lie going.

BRETT

We all did.

Brett reaches underneath her pillow, searching for -- and finding -- Pumpkin's Bible.

BRETT (CONT'D)

This book. You read it every day. Now, does it teach you to loathe yourself? To regret decisions you made? Or does it teach you to live, to love, to move always onward?

Pumpkin doesn't answer, but she knows he's right. Finally, she EXHALES, letting out all the frustration.

PUMPKIN

Thanks. I needed that.

WIDE SHOT: mother and son smile together, happy again.

CUT TO:

INT. APARTMENT #B7 - DAY

BACKGROUND SONG: **"The Sound of Silence" by Simon & Garfunkel** plays from a CD player in Jacque's entertainment center.

Gillian sits alone on the floor, busy reading a very thick, very old file folder. She reads every word. Every detail. We skim the name at the top of file: "Duncan Truant."

She jumps to attention when the front door opens. Jacque enters, wearing his backpack and carrying some of his English books. He sees Gillian on the floor and smiles.

JACQUE

Hey! You're not going to believe
how much I just spent on books.

GILLIAN

(smiling up at him)
I don't know... two-hundred?

JACQUE

Yeah! How'd you --

She doesn't let him answer. She grabs his shirt and pulls his head above hers, kissing his lips from her seated position.

GILLIAN

How come you always make me so
happy? Huh?

JACQUE

(macho-like)
Big man take care of little woman.

She smiles and nonchalantly tries to hide the file folder.

JACQUE (CONT'D)

What do you got there? Looks like a
police report.

GILLIAN

It's nothing.

JACQUE

Okay....

GILLIAN

Look. It has to do with... the
other thing.

Jacque SIGHS, not liking being kept out of the loop. He sits down on the couch and sets his books down.

JACQUE

Okay, here's where I'm coming from.
Something happened to you last
night, so you ran here and we...
made love... for the first time.

Gillian smiles awkwardly.

JACQUE (CONT'D)

Not that that's a bad thing! Not at
all. It's just, we'd been taking
things slow, and...

(MORE)

JACQUE (CONT'D)
 something happened to make you want to take it fast. And now here you are on my floor reading a police file -- my floor, and not any of the thousands of floors in your mother's castle. Whatever's going on, you obviously take comfort in me and what I mean to you as a person. And I respect that. And I love that. But if you really want to show me how much we've come as a couple, then --

GILLIAN
 (suddenly)
 My father's alive.

Jacque's taken aback. His speech worked -- but her answer was not something he expected.

JACQUE
 He... what?

GILLIAN
 (quieting him)
 Kiss me.

Gillian jumps onto the couch and immediately begins making out with Jacque. She pulls off his shirt and they begin kissing each other hungrily.

ANGLE: Gillian's eyes, which reveal a sadness we've not yet seen from her....

CUT TO:

EXT. TRUANT MANSION - BACK YARD - DAY

As the song continues --

Duncan stands outside as the white van pulls out of the cellar. We hear Caitlin's loud WAILING from the cellar, but when the garage door closes, her cries are silenced.

Duncan opens the back of the white van, seeing three dead bodies -- Noah has been added to the pile. Duncan closes his eyes for a moment out of respect, then SLAMS the door.

He walks around to the driver's side, where the Arabian sits behind the wheel.

DUNCAN
 Let me know, okay? The instant our analyst finds something.

ARABIAN

Of course. A cure is what we're
looking for, and a cure is what
we'll get....

With that, the Arabian drives away.

CUT TO:

INT. WHITE ROOM - DAY

As the song continues --

We're in an all-white, strange-looking room. All of the walls appear charred in texture. The bodies of Noah and Anthony Block are positioned against the wall.

The Arabian GRUNTS loudly, then carries the final Poisoned, the body of young Samantha, into the room. He props her against the wall as well, then exits the mysterious room.

The Arabian closes the door. It slams with a METALLIC THUD, then he twists the handle, locking it.

There's a tiny window in the door, also charred black.

ARABIAN

(in Arabic; subtitled)
Goodbye, Devils of Earth.

He calmly pushes a large red button next to the door, and a huge INFERNO lights up inside the room! For the first time, we realize that we're at some kind of Furnace Room.

The Arabian holds up the Epoch Book. He turns to Page #66 (Noah) and with his red pen he draws a big **X** across the page. He then turns to Page #69 (Anthony) and gives it a red **X**. Then, he adds a red **X** to the final Page #88 (Samantha).

Off of the horrible sounds of FLESH BURNING, and the disturbing sight of the three Poisoned catching ablaze:

FADE TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. TRUANT MANSION - STUDY - NIGHT

CLOSE ON: the tiny fire in the Truant fireplace.

WIDER. Brett and Matilda stand in the study. Matilda hands him a piece of paper with nothing but an address.

BRETT
What's this?

MATILDA
We put several calls out regarding this "Kaeto" woman who was healed twice. And we got a bite. Our Intel man down at the docks called with information.

He reads the address: "Dock #18, Plateau Harbor."

BRETT
Will I need backup?

MATILDA
Nonsense.

Matilda holds up a bottle of champagne.

MATILDA (CONT'D)
But you will need to make sure he gets this bubbly. And tell him I'm sorry, but I couldn't find anything before 2002 on such short notice.

Brett grabs the bottle, staring at it strangely.

CUT TO:

EXT. TRUANT MANSION - FRONT PORCH - NIGHT

Brett exits the mansion into the night. He's about to walk to his car, when Kylee quickly approaches. She was hiding behind the door, listening to everything!

BRETT
Kylee!

KYLEE
Who's "Kaeto"?

BRETT

Um... hi.

KYLEE

You heard me.

BRETT

It's nothing. It's work.

KYLEE

Does "nothing" have to do our prisoners downstairs? With the fact that something down there made my emotions go all crazy? Huh?

(beat)

You owe me some answers, Brett.

Brett stands awkwardly by his car. Finally, he opens the passenger door and motions for her to step inside.

BRETT

Come on. Let's go for a ride. Unless you're doing something?...

Kylee CHUCKLES sweetly. As she steps into the car:

KYLEE

We need to grow you some confidence.

Brett EXHALES slightly, then closes her door shut.

CUT TO:

INT. WINE CELLAR - NIGHT

Caitlin lies on the ground, covered in Noah's dark blood. She's still crying, though now it's quieter.

Emmanuel stands and, like a gentleman, extends his hand out as far as it will go. She sees his offer, but doesn't move.

EMMANUEL

I'm so sorry. Is there anything I can do, Caitlin? I mean it.

CAITLIN

Get them. You hear me? Kill them. And start with the Arabian man.

Emmanuel nods, licking his lips.

EMMANUEL

I will. And Teshler's still out there. We can't give up.

CAITLIN

No. I can't be without him....

Caitlin lies peacefully down on the ground, her arms crossed over her chest. Then, she holds her breath.

EMMANUEL

Caitlin. Hey. Hey! What are you doing? Stop it. Caitlin!

She opens her shirt, revealing -- a BULLET HOLE that appears out of nowhere! In fact, it's in the same place as Noah's.

Blood starts spurting out of the mysterious wound. Caitlin begins losing consciousness. And finally, her eyes close. For the last time.

FADE TO:

INT. HOSPITAL ROOM - FLASHBACK

Noah and Caitlin still lie beside each other, staring deep into each others' eyes.

The door opens slightly. Glendell and Epoch slowly enter.

GLENDSELL

Ssh. Be quiet, Milgate. I'm not supposed to be here right now.

Epoch walks in between the beds. He looks to Noah on the left, then to Caitlin on the right.

EPOCH

Well, I'll be.

GLENDSELL

What?

EPOCH

Look how they're staring at each other. They're fighting. Together.

Glendell is too busy looking out the door, hoping they won't be caught. She presses him.

GLENDSELL

Well, get on with it. I don't feel
like answering any questions
tonight, if you get my drift.

Epoch smiles at Glendell's impatience.

EPOCH

The curse of youth.

GLENDSELL

(winking)
I'm older than you, young man.

Epoch goes to heal Noah, but stops.

GLENDSELL (CONT'D)

What is it?

EPOCH

Who to heal first?

GLENDSELL

It doesn't matter.

EPOCH

It does to me. They were injured at
the same time. They're dying
together. They should be healed
together.

With all his strength, he pulls the beds close together,
causing them to SCRAPE loudly across the floor.

GLENDSELL

Ssh! Keep it down!

Epoch grabs Noah's and Caitlin's arms, then clasps their
hands together.

EPOCH

Together....

Curious to see the act in progress, Glendell steps closer.
She watches as Epoch brings his head down right next to their
mouths. Then... he EXHALES the familiar yellow mist.

AERIAL VIEW: Noah's chest glows slightly, as does Caitlin's,
as Epoch's life essence enters their bodies. The dim light
goes through their chests, down their arms, and to their
fingers, where they're clasping each other.

EPOCH (CONT'D)
Forever....

Epoch smiles a wide smile. He's back.

CUT TO:

EXT. ST. FJORD HOSPITAL - LATER

Epoch and Glendell walk away from the hospital, hugging their arms against their bodies to keep warm.

EPOCH
I almost quit. I would have quit.
If it weren't for you.

GLENDELL
I'm glad I could be of service. But
what made you want to stop healing?

He looks up to the sky.

EPOCH
If I stopped healing, I could prove
to her that she's the one for me.
Now and always. I just needed to
stop. But now I realize... I can't.

GLENDELL
Look at me, boy. Don't let anyone
change who you are inside. You
hear? You be you.

EPOCH
A woman told me that a long time
ago.

GLENDELL
Well, hopefully I said it better.
(winks)
Something tells me we'll be seeing
a lot of each other.

Glendell exits. Epoch looks down, and then gets an idea.

CUT TO:

INT. MILGATE EPOCH'S APARTMENT - NIGHT

Epoch sits on his bed, holding his rotary phone. He waits as the phone RINGS and RINGS. Finally:

CLARISSA (O.S.)
 (filtered)
 Hi, this is Clarissa --

7-YEAR-OLD JONATHAN (O.S.)
 (filtered)
 And Jonathan!

CLARISSA (O.S.)
 (filtered)
 And Jonathan. We're not here now,
 so go ahead and leave a message.

The answering machine BEEPS loudly. Epoch CLEARS HIS THROAT.

EPOCH
 H--Hey, Clarissa. Hey, Jonathan.
 Daddy loves you so very much. And
 Daddy just wants to say that he
 misses you both. And that the day
 when he sees you again will be the
 happiest day of this old man's
 life.... Love you forever. G'bye.

Epoch hangs up. He grabs a PHOTOGRAPH from his night stand -- depicting a younger-looking Epoch, Clarissa and a 7-year-old Jonathan. Epoch's tears splash onto the photograph.

CUT TO:

INT. DARK HOUSE - SAME

CLOSE ON: an ANSWERING MACHINE, playing Epoch's message.

EPOCH (O.S.)
 (filtered)
 Love you forever. G'bye.

A wrinkled hand reaches out and pushes the DELETE button, as the machine quips "Message Deleted."

PULL OUT to reveal the person who received the message, and just deleted it, is in fact nurse GLENDELL VALENS!

GLENDELL
 Oh, Milgate....

She stands out of her chair and walks away.

FADE TO:

INT. TRUANT MANSION - STAIRCASE - PRESENT NIGHT

Matilda walks down the stairs, both hands on the banister. The Arabian comes jogging up, and she stops him in mid-step.

ARABIAN

Ma'am?

MATILDA

I have a question.
(directly)
Are you one of the missing
Poisoned?

The Arabian's eyes open slightly, but he doesn't overreact.

MATILDA (CONT'D)

I ask because of Kenya. Anything
could have happened down there --

ARABIAN

(simply)
-- No. I am not.

MATILDA

(looking him up and down)
Good....

She nods her approval, then keeps walking down the stairs.

CUT TO:

EXT. DOCK #18 - NIGHT

Brett's car pulls up along the dock and parks. The dark ocean rests peacefully only a few feet away from the car.

INT. BRETT'S CAR - CONTINUOUS

Inside the car, the dashboard clock reads 8:15 p.m. Brett surveys the scene, squinting through the night. Kylee sits next to him, holding the champagne.

KYLEE

So who is this guy?

BRETT

He has... information.

KYLEE

Right. We're being all cryptic
again, huh?

Brett ignores her, still surveying the scene.

KYLEE (CONT'D)
How long are we supposed to wait?

BRETT
We're early. Shouldn't be too long.

KYLEE
Well, I don't know about you, but
if he's not here in half an hour,
I'm popping this cork.

Kylee holds up the bottle, and Brett smiles slyly.

BRETT
He'll show. But I wish he wouldn't.

Now it's Kylee's turn to smile.

CUT TO:

EXT. TRUANT MANSION - GARDEN - NIGHT

We get a beautiful view of the mansion, then TILT DOWN to the fountains, which are spraying water high up into the air.

Matilda sits on the side of the biggest fountain, her legs dangling down, splashing at the water with her hands.

She smiles sweetly as Gillian slowly approaches.

MATILDA
Good evening, sweetie. Twenty-four
hours later, and here we are again.
Did you follow my instructions, as
I asked?

Gillian stares intently at her, and Matilda's eyes flutter in the night. Finally, Gillian sits down.

GILLIAN
I did.

MATILDA
So you know the truth now. All of
it. For better or for worse.

GILLIAN
I know the truth, but I -- I just
can't believe it. That my father
could murder that boy in cold
blood.

MATILDA
Police reports don't lie, Gillian.
Surely you realize that.

GILLIAN
Of course.

Gillian dips her hand into the water, letting one of the goldfish nip at her fingers.

Matilda changes the subject, looking up to the sky as she asks her next question.

MATILDA
Did you have sex with Jacque?

GILLIAN
(rudely)
As I said. I followed your
instructions.

MATILDA
Good. I'm proud of you.

WIDE SHOT: grandmother and grandchild sit on the fountain, letting the mist from the water sprinkle onto their faces.

MATILDA (CONT'D)
Now you know how it feels. To have
a man in your life. To love.
(enunciates)
You don't need Duncan Truant any
more than this world does.

With that, Gillian stands and walks away from the fountain, holding back tears.

Matilda smiles that delicious smile again, as we:

CUT TO:

EXT. DOCK AREA - NIGHT

The dashboard clock now reads 10:05 p.m. Kylee's a woman of her word, as evidenced by the cork on the ground, and the half-bottle of champagne. She GIGGLES and takes another sip.

KYLEE
Sure you don't want some?

BRETT
The whole "protect and serve"
thing. Can't rightly go around
driving drunk, can I?

KYLEE
If you do, I can get you off, no
problem.

BRETT
(chuckling)
Let's not analyze that quote any
more than we have to, eh?

Kylee thinks about it, but isn't quite sure what he means.
She takes another drink of the champagne.

KYLEE
This is strange for me. I usually
don't, you know, drink around cops.

BRETT
I'm not a cop. I'm a detective.

KYLEE
Oh. Well then, bottoms up!

From outside, they hear a mysteriously loud WAIL! In fact, it
almost sounds inhuman.

KYLEE (CONT'D)
What the hell was that? Was that
your guy?

BRETT
I don't think so.

Brett looks all around, spinning around in his seat. He LOCKS
the car doors. Kylee notices, and becomes immediately uneasy.

KYLEE
You just locked the door.
(beat)
Brett, what do you think is out
there? Huh? No more playing around.
Tell me, dammit!

Brett takes a deep breath.

BRETT
The Team that I work with. Myself,
my grandmother, my father --

KYLEE

Yeah, yeah, I've seen the meetings.

BRETT

Well, you know those three people you helped us pick up last night.

KYLEE

And the dead guy.

BRETT

Turns out they're not really... human... anymore.

KYLEE

What?

BRETT

They've been Poisoned.

KYLEE

Poisoned how?

BRETT

There was this man named Milgate Epoch, and he --

A LOUD SCREAM from outside! This time much closer!

Kylee jumps in shock, dropping the bottle of champagne.

KYLEE

What was that?!

BRETT

Let's hope it's not one of The --

He can't finish his sentence, because the creature SCREAMS again -- a blood-curdling wail!

Suddenly, Brett's car LURCHES FORWARD!

BRETT (CONT'D)

What the hell?!

He turns around and sees a HUGE FIGURE behind them, PUSHING THE CAR with all of his might!

KYLEE

It's behind us! Hit the brakes! Hit the brakes!

BRETT
I am, dammit!

Brett slams on the brakes, over and over again! No good.

EXT. BRETT'S CAR - CONTINUOUS

The dark figure uses all of its strength to push the car forward -- right toward THE OCEAN!

INT. BRETT'S CAR - CONTINUOUS

Kylee begins freaking out!

KYLEE
Do something! We're going into the water!

BRETT
I'm trying!

Kylee holds out her hand, and Brett quickly takes it in his.

KYLEE
Brett....

That's the last thing she gets to say, as the car is pushed one final time -- and it TOPPLES OVER THE EDGE!

EXT. DOCK AREA - CONTINUOUS

We watch in horror as the car disappears from view -- over the edge of the wooden dock!

STAY ON THE DOCK, as we hear the horrifying, boisterous **SPLASH** of the car hitting the water!

CUT TO BLACK. A seagull SQUAWKS peacefully.

END OF SHOW

CUT AWAY TO:

SHaCKLeS