

SHaCKLeS

created by
Angelo Shrine

PART TWO

The Noble Father

1x05..... 66 and 67

1x06..... *Empty*

1x07..... La Boussole

1x08..... The Harvest

TEASER

BLACK.

KYLEE (O.S.)
Do something! We're going into the
water!

BRETT (O.S.)
I'm trying!

FADE IN:

INT. BRETT'S CAR - NIGHT

KYLEE WILLARD freaks out inside the car, as the unseen
Poisoned person behind them pushes the car across the wooden
dock and toward the open ocean!

Kylee holds out her hand, and BRETT TRUANT 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!

A seagull SQUAWKS peacefully.

ANGLE UP to the sky, as we see the pure-white SEAGULL glide
down and land on the dock. The bird begins cleaning itself
off, when it's suddenly GRABBED by a thick hand!

QUICK PAN AROUND TO an enormous man -- thick muscles, hairy
features, sweating profusely -- wearing a thin tank top.
Seven feet, four-hundred pounds. This is TESHLEER.

Teshler holds the seagull in front of his face, then,
smiling, he pops the entire creature INTO HIS MOUTH! He
CHOMPS and CRUNCHES away at the poor bird, as white feathers
stick to his nasty beard.

TESHLER
Needs some salsa....

Teshler wipes his bloody chin, then walks across the dock, each step causing the old wood to CREAK under his foot.

He stares down into the dark ocean, smiling as Brett's car sinks down below the surface.

TESHLER (CONT'D)
Down, down. Glug, glug.

Teshler GROWLS loudly up at the moon. He beats his chest loudly -- not a Tarzan beating, but an arrogant wrestler-type beating. Off this, we:

FADE TO:

INT. WRESTLING ARENA - FLASHBACK

POUND! BAM!

We're in the middle of an ultimate fighting match. A younger-looking Teshler (not nearly as big), takes a hit to the face and falls down with a THUD. The AUDIENCE CHEERS!

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Teshler tries to open his eyes, but the blood from the wound in his forehead causes him to squint. His TRAINER screams from the sidelines.

TRAINER
Get up! Come on, Teshler, get your
ass off the ground!

TESHLER
Ehh....

Teshler shakes himself awake, then quickly stands, as the audience CHEERS again.

Teshler turns to face his opponent. He's equally as muscled, though much more pleasant to look at. According to the large belt he wears around his waste, his name is BLACKFOOT.

BLACKFOOT
Come on, girl. You still in this?
(to the crowd)
Look at him! He gives up!

Teshler grimaces, then wipes the blood away with his thick, hairy arm.

TESHLER

I never give up....

Teshler waves Blackfoot over, and Blackfoot doesn't take no for an answer. He rushes across the mat, but is SIDESWIPE by Teshler's backhand.

BLACKFOOT

Oh!

Blackfoot falls to the ground. Teshler KICKS the man while he's down, right in the gut. Blackfoot MOANS in pain, and Teshler quickly leans down to whisper in the man's ears.

TESHLER

You smell bad. Like trash.

(to the crowd)

Wanna see me take out the trash?!

The crowd ROARS, eating up the horrible one-liners. As Teshler waves to the crowd, soaking up their energy, Blackfoot suddenly attacks!

The men fall to the ground, wrestling each other, each trying to get the upper hand. Slowly PAN OVER to the crowd.

Sitting near the back of the arena is MILGATE EPOCH (70's). He's watching the fight all alone. As everyone around him CHEERS, Epoch grimaces, feeling the pain of the wrestlers. A FEMALE VOICE distracts him.

GLENDALL (O.S.)

I hope you like butter. I got a lot of butter.

Epoch smiles up at GLENDELL VALENS, who's out of her nurse outfit and wearing normal clothes. She returns the smile and sits next to Epoch, holding a huge bag of yellow popcorn.

EPOCH

Actually, I don't really care for it all that much.

Glendell looks down at the huge bag, clearly disappointed.

GLENDALL

I just paid seven dollars for this.

Epoch doesn't waste a beat. He digs his hand down into the dripping bag of popcorn and shoves his mouth full.

EPOCH

Love butter. Butter's great.

Glendell CHUCKLES. She turns to the fight.

 GLENDELL
So, what'd I miss? Who's ahead?

 EPOCH
Uh, the bearded guy hit the black
guy, then the black guy hit the
bearded guy.

 GLENDELL
It doesn't sound like you're
enjoying this.

 EPOCH
Me? Not enjoying this? Whatever
gave you that idea?

Epoch SIGHS, then eats some more popcorn.

 EPOCH (CONT'D)
Truth be told, I'm still wondering
why the hell you brought me here.

 GLENDELL
You, my friend, need to get out.

 EPOCH
I... do get out.

 GLENDELL
Walking to the store to buy plant
fertilizer isn't getting out.

Epoch lowers his head, knowing she's right.

 EPOCH
My plants are very important to me.
One of them, I inherited from my
father. It means a lot.

 GLENDELL
People mean a lot, Milgate. I mean,
you'd think that you would know
this more than anyone.

 EPOCH
But, Glendell, why are we here?

 GLENDELL
It's time to stop sulking about
your family leaving you. They're
gone. You're still here.

(MORE)

GLENDELL (CONT'D)
 (watching the fight)
 And we're going to have some fun.

Epoch nods hesitantly in agreement.

ON THE MAT, Blackfoot suddenly SOCKS Teshler in the face, and the hairy man goes down!

The audience ROARS louder than ever!

FADE TO:

EXT. DOCK AREA - PRESENT NIGHT

Teshler walks away from the ocean, and we're able to compare his new Poisoned body to his older body. He's literally doubled in size now -- in girth and in weight -- with thick throbbing muscles all over.

Teshler licks his lips, lapping up the seagull's blood, as --

 FEMALE VOICE (O.S.)
 Teshler!

Teshler stops walking. He slowly, slowly turns around. He squints into the distance.

 TESHLER
 (deep voice)
 Who is there?

ANGLE: the ground, as two feet click softly on the wooden dock. Slowly TILT UP the woman's legs. She's wearing black clothing, appearing absolutely sultry. We finally come to her wrinkled face. She brushes aside her blonde hair.

It's CLARISSA CARUS!

 CLARISSA
 My name is Clarisssssa.

Her tongue darts out quickly, as she HISSES like a snake.

 TESHLER
 (recognizing her)
 You. You're the woman from that
 Long Beach diner.
 (then)
 You'll die just like them!

Teshler slaps his legs down onto the ground, then begins running toward her at full speed!

Clarissa holds her ground. She doesn't even flinch.

CLARISSA
Stop running, you idiot. I'm here
to give you your next orders.

Teshler slowly stops running. He stares at her oddly.

TESHLER
Orders? Us Renegades report to
Elroy.

CLARISSA
And Elroy reported to me. Until I
killed him.

Teshler eyes her oddly. Finally, it comes to him.

TESHLER
You were in that warehouse. You
killed Anthony!

His voice is so low, it almost makes the ground shake.

CLARISSA
And I'll kill you too if you betray
me. But what I can offer you is
greater than what I can take away.

TESHLER
And what is that?

Clarissa smiles, as her tongue darts in and out again.

CLARISSA
Revenge....

Teshler squints at her, considering her words.

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

Hollywood Yates TESHLE

Della Reese HOMELESS WOMAN

with Kelly Rowan CLARISSA CARUS

and Vanessa Redgrave GLENDELL VALENS

EXECUTIVE PRODUCER

Angelo Shrine

EXECUTIVE PRODUCER

C.D. Howard

**1x06
"Empty"**

**written by
Angelo Shrine**

ACT ONE

FADE IN:

UNDERWATER - NIGHT

WATER. Thick, moving water. We hear the low-pitched GLUG of the sea as the water moves peacefully.

TILT DOWN, revealing the back end of Brett's car, as it slowly sinks down deeper into the dark abyss....

Then, his car HITS the bottom, disrupting the sand, and awakening a world that hasn't been stirred in years.

CUT TO:

INT. BRETT'S CAR - UNDERWATER - CONTINUOUS

Inside the car, it's a frantic scene! Water is quickly engulfing the interior of the sedan, eating up all of the air as it rises.

Brett wakes up, and immediately pulls off his seat belt, as the water reaches his waist.

BRETT

Dammit! Are you okay?

He looks over to Kylee in the passenger seat, and he's shocked to see that she's out cold. Her forehead's bleeding, and she's bent against the passenger side window.

BRETT (CONT'D)

Kylee! Kylee!

Brett grabs her shoulders and begins lightly slapping her cheeks. She slowly comes to.

KYLEE

What.... What happened....

BRETT

Are you all right? Can you move?

He removes her seat belt and pulls it up over her shoulder, as she looks out at her surroundings.

KYLEE

Are we -- Are we underwater?!

BRETT

Can you move?!

KYLEE

Yes! Yes!

BRETT

We gotta get out of here!

Brett tries to open his door, but the handle's stuck. He tries again and again, as the water level reaches his chest.

BRETT (CONT'D)

Try your door! Can it open?

Kylee tries her door handle, but it's stuck as well.

KYLEE

No! It's the water pressure!

BRETT

Keep trying!

Brett starts banging on his door, as Kylee looks down through the water to her feet.

KYLEE

I have an idea.

BRETT

Wait -- what are you doing?!

Kylee holds her breath and bends down to her feet, her entire body now beneath the water.

Brett takes a deep breath, as the water finally reaches his face -- then completely covers him!

Kylee suddenly sits up in her seat, and she's holding the empty CHAMPAGNE BOTTLE. She smiles at Brett, causing tiny bubbles to escape from her mouth.

Brett quickly takes the bottle in his hands. He motions for Kylee to duck down, which she does. Brett SLAMS the bottle with all his might into the front windshield!

A TINY CRACK appears in the thick glass. He smiles -- it worked! Then, he SMASHES it one more time into the window.

The crack grows bigger, appearing like a thick spider web. Brett allows his body to float up, then he kicks at the window with both of his feet!

Brett tosses the bottle aside and starts pushing away the broken glass. Then, he grabs onto Kylee's hands.

EXT. BRETT'S CAR - UNDERWATER

Hand in hand, Brett and Kylee float through the windshield.

Kylee looks over to Brett, and her eyes bulge when she sees that his eyes are closed -- his head swaying to the side.

She holds onto him tightly, then quickly kicks her feet as they float to the surface.

CUT TO:

EXT. OCEAN SURFACE - NIGHT

Kylee and Brett finally BREAK THROUGH the surface!

Kylee takes in a huge lungful of air, as the dark night shines down on them. Brett is still not moving.

She begins swimming to shore, carrying Brett's lifeless body with her.

KYLEE

Come on, Brett. Stay with me!

She continues paddling to shore.

CUT TO:

EXT. BEACH SHORE - LATER

Kylee finally arrives on the sandy shore. She pulls Brett up to the beach and immediately begins beating on his chest.

KYLEE

Come on. Come on, Brett! Come on!

She bends down and listens to his breath. Nothing.

Kylee opens his airway and BREATHES into his mouth, then begins pounding on his chest again.

KYLEE (CONT'D)

Wake up. Wake up! Don't do this to me now, Brett. Don't you dare!

SLOW MOTION: Kylee's eyes are absolutely determined, as water drips down from her hair. She continues POUNDING on Brett's chest, over and over again....

CUT TO:

INT. TRUANT MANSION - HALLWAYS - NIGHT

A much calmer scene.

PUMPKIN TRUANT is wearing her fancy orange nightgown, which she holds tight to her neck in order to keep warm. She marches through the hallways, a woman on a mission.

PUMPKIN

Brett? Brett! Are you still here?

Pumpkin turns a corner, and nearly runs into MATILDA TRUANT.

Matilda is standing in the middle of the corridor, holding an old photo of Brett and Gillian. She stares intently at the photo, remembering happier times.

PUMPKIN (CONT'D)

Matilda! What are you doing here?
It's past midnight.

MATILDA

I'm aware of the time.

Pumpkin quickly swipes the framed photograph from the old woman's hands, then hangs it back on the nail on the wall.

MATILDA (CONT'D)

I heard you shouting for Brett.

PUMPKIN

If he's still here, I want him to
go with me.

MATILDA

With you?

PUMPKIN

To Gillian's dorm. I have to talk
to her. She's my daughter, for
God's sakes. No way in hell I'm
letting our relationship go the way
of... yours and Duncan's.

Matilda doesn't let the words get to her.

MATILDA

He's gone, I'm afraid. Left several
hours ago.

PUMPKIN

Where?

MATILDA

On a mission, of course.

(snidely)

Some of us work for our money.

Pumpkin glares at her, then walks away.

PUMPKIN

(over her shoulder)

Don't be here when I wake up.

Tomorrow's a new day.

Pumpkin exits. Matilda smiles slightly, obviously getting some sort of enjoyment out of berating her daughter-in-law.

Matilda gives one more glimpse to the photo on the wall, then walks down the hallway. She pulls out her black cell phone and dials "BRETT" on her list. It goes to voice mail.

BRETT (O.S.)

This is Detective Brett Truant,
please leave your name and number.

Matilda waits for the BEEP.

MATILDA

Brett, it's been over four hours.
Call me back with the information
you received at the docks.

(beat)

And you'd better have given our
Intel man the champagne.

She quickly CLICKS OFF, then exits around a corner.

CUT TO:

EXT. CITY STREETS - NIGHT

A FIGURE is running full-force down the sidewalk, breathing hard as she trudges ahead. It's pitch black outside, which would explain why no one else is on the street.

PAN UP the figure's frame, as we recognize right away that it's GILLIAN TRUANT. She's covered in sweat, with tears streaming down her face.

She turns a corner, and nearly runs into a HOMELESS WOMAN. A big woman, African-American, who's sitting in a pile of garbage, sucking on an old cigarette, though it's not lit.

GILLIAN

Oh! Excuse me.

HOMELESS WOMAN

Whoa, whoa, whoa. What's the hurry?

Gillian stops running. She bites her lip nervously.

GILLIAN

Sorry. I have to go.

HOMELESS WOMAN

Don't be sorry. Go, if you have to.

Gillian moves aside, but then stops, thinking better of it.

GILLIAN

What's your name?

HOMELESS WOMAN

Name? Ha! Don't need a name where I come from, little one. Just a face. And this is my face. Like it?

The woman takes out the old cigarette and smiles up at Gillian, a toothless smile, but a real smile.

GILLIAN

I'm Gillian.

HOMELESS WOMAN

And why, Gillian, are you alone? This isn't a place for you. There's a lot of horrors out here at night.

GILLIAN

Oh, I can take care of myself.

HOMELESS WOMAN

Is that so?

GILLIAN

That's so.

HOMELESS WOMAN

Well, I've seen a lot of pain in my life. And you, my dear... you take the cake.

(beat)

But go ahead. Continue on running away like the devil's chasing you. I ain't here to stop you.

The woman puts the old cigarette back in her mouth. Gillian looks down the street, into the dark empty night, but ultimately thinks better of it.

Gillian walks next to the old woman and plops down next to her on the ground.

HOMELESS WOMAN (CONT'D)
I don't suppose you have a light?

The woman smiles, as Gillian wipes away her tears and leans against the side of the building.

CUT TO:

INT. TRUANT MANSION - WEIGHT ROOM - NIGHT

DUNCAN TRUANT sits at a weight machine -- not working out, just sitting there. He's staring out the window, up at the dark empty sky.

Then he hears the sounds of QUIET COUGHING from the hallway. Curious, Duncan walks to the door.

INT. TRUANT MANSION - HALLWAY - CONTINUOUS

Duncan opens the door and finds DETECTIVE EDGAR RUNTZER in a chair in the hall. He's sitting with his hands over his face, rubbing his eyes.

DUNCAN
Runtz? What time is it?

RUNTZER
Oh. You're awake.

DUNCAN
Couldn't sleep.

Runtzer motions to the chair next to his. Duncan takes a beat, then sits down.

RUNTZER
We've been through a lot, you and I. And... I just can't keep lying to you....

DUNCAN
About what?

RUNTZER
Gillian came to see me yesterday.

DUNCAN
Gillian? What?

RUNTZER

She wanted a copy of your police report. And I gave it to her. The look in her eyes.... I just had to.

DUNCAN

My God....

Duncan leans back in the chair, lost in his own world.

RUNTZER

And now she knows the whole story. About the hostage situation. And that poor boy....

DUNCAN

But -- who told her? I mean, she'd just figured out I was still alive.

MATILDA (O.S.)

I told her.

Both men turn to the voice, where Matilda stands confidently in the middle of the hall.

DUNCAN

What?

MATILDA

Seems as though no one's sleeping tonight.

DUNCAN

(adamantly)

What do you mean, you told her?

MATILDA

She's my granddaughter, Duncan. And she was in a state of anger, feeling greatly betrayed.

DUNCAN

So you fed it more?!

MATILDA

I decided to let her in on what she's been missing. The truth, as it were.

Duncan storms over to his mother. He gets right in her face, trying to intimidate her.

DUNCAN

Listen to me. And listen good. You stay the hell away from my family.

MATILDA

"Family"? Ha! Don't flatter yourself, my boy. You have no understanding of the true connotations of that word.

Without thinking, Duncan suddenly raises his hand at his side, into an open palm. He's about to slap her!

Matilda holds her ground, as fire appears in her eyes.

MATILDA (CONT'D)

You hit me, and it's the last thing you ever do.

She takes a step forward, daring him, but Duncan doesn't hit her. He slowly lowers his hand to his side.

RUNTZER

(jumping in)

Uh, you can hit me, if it'd make you feel better.

DUNCAN

Shut up.

He says it to Runtzer, while never taking his eyes off of his mother.

DUNCAN (CONT'D)

(enunciating)

Stay away from my family. You hear?

Matilda smiles maliciously. Just then, her cell phone RINGS, interrupting the tension.

MATILDA

Aha. That's Brett calling. Should I let him on our little family reunion?

Matilda answers the phone without looking at the caller ID.

MATILDA (CONT'D)

Hello, my boy. What did you find?

(beat)

Oh. Yes. Yes, this is she.

(beat)

Oh my God.... Thank you.

She quickly hangs up. Runtzer stands from the chair.

RUNTZER
What'd he say?

MATILDA
That... wasn't Brett after all.

Matilda slowly reaches out and grabs Duncan's arm. He tries to pull away, but she holds on forcefully.

MATILDA (CONT'D)
I sent Brett to the docks several hours ago. He never reported in as he was supposed to.

DUNCAN
So?

MATILDA
Well, that was the Coast Guard.

DUNCAN
The Coast Guard?

MATILDA
They just pulled a body out of the water....

Duncan opens his mouth in shock. His eyes sparkle, as a witness immediately comes to his eyes.

Runtzer grabs Duncan's shoulder, as Matilda lowers her head to the ground.

FADE TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. TRUANT MANSION - CONFERENCE ROOM - NIGHT

A busy scene, as Matilda, Runtzer, Duncan, Pumpkin, and the ARABIAN are all on their own phones, TALKING frantically. Their voices drown each other out, as we JUMP CUT among them.

RUNTZER

Just find out! Even if you have to go down there in your underwear --

DUNCAN

This is my son we're talking about. My son --

PUMPKIN

I already called the coast guard. No! I need you to help me! --

ARABIAN

If it's money you want, trust me, there is no problem --

MATILDA

All right. Thank you.

Matilda is the first to hang up. She raises her hands into the air, and the other four quickly end their calls.

MATILDA (CONT'D)

An ambulance carrying a body was en route to the coroner's office, but I was able to divert it here.

PUMPKIN

Who is it?

MATILDA

I wasn't able to determine the identification. But it is a male.

PUMPKIN

Oh, God!

Pumpkin breaks down in Duncan's arms, as he holds her close.

MATILDA

They tell me that the body washed ashore several hours ago, near Plateau Harbor.

RUNTZER
And he's in fact dead?

MATILDA
He is in fact dead.

Pumpkin WAILS again.

MATILDA (CONT'D)
At this point in time we have no indication that it's Brett. Hold your tears.

PUMPKIN
Shut up! Just shut the hell up!

Pumpkin pushes Duncan away, then rushes out of the room. Duncan watches her go, not taking his eyes off of her.

DUNCAN
When does the ambulance arrive?

MATILDA
Within the hour.
(to Arabian)
Would you....

ARABIAN
Yes, ma'am. I'll wait for it.

The Arabian stands and exits the room as well. Runtzer cautiously approaches Duncan.

RUNTZER
If there's anything I can do....

DUNCAN
Absolutely. I need you to find Gillian.

RUNTZER
I'm sorry?

DUNCAN
Please. Go find my daughter....

Runtzer looks to Matilda for approval, and the old woman quickly nods. With that, Runtzer rushes out of the room.

When they're alone, Matilda takes a few steps toward Duncan.

MATILDA
Please know that my heart is with --

DUNCAN

Enough. Just... enough.

Duncan stands forcefully from the chair, causing it to roll across the ground. He exits as well.

AERIAL VIEW: Matilda stands completely still. All alone.

CUT TO:

INT. ALLEY - NIGHT

Gillian and the Homeless Woman sit side-by-side on the ground. They're deep in conversation.

HOMELESS WOMAN

So, tell me about your family.

GILLIAN

I'd rather not breach that subject.

HOMELESS WOMAN

Hey, you're out here alone in the middle of the night. And if you're not going to tell me why you're upset, I'll have to just guess.

GILLIAN

It's my father.
(beat; realizes)
Wow. That word.

HOMELESS WOMAN

Gillian, never forget that family will always be there for you. No matter what....

Gillian listens, staring ahead down the empty street.

HOMELESS WOMAN (CONT'D)

Sweetie, in the end, the love of family is it. There's nothing bigger. Nothing. And we know that more than anyone.

Gillian's eyebrows lower in curiosity.

GILLIAN

"We"?

The Homeless Woman just winks, smiling.

CUT TO:

EXT. PARK - NIGHT

Teshler and Clarissa walk away from the dock and toward the wooded park area. Teshler squints at the much smaller woman.

TESHLER

And why would I go along with this?

CLARISSA

Because you're just a follower,
Teshler. You need me.

TESHLER

But I have no desire to kill
innocent people.

CLARISSA

You do! Dammit! Don't you get it?

Clarissa stares into Teshler's eyes, studying him softly.

CLARISSA (CONT'D)

They call us evil... Poisoned. And
they're out to kill every last one
of us -- don't think they won't.
Isn't that why you pushed that car
into the water?

TESHLER

That car was in my spot. I like the
water. I was just having fun.

CLARISSA

Fun time's over, Teshler.

Teshler looks up to the sky as a flock of seagulls flies through the air, toward the open ocean.

CLARISSA (CONT'D)

We need to stick together. All of
us. It's why I brought together the
Renegades.

TESHLER

A lost cause. Those that didn't die
were captured.

CLARISSA

And I know where they're being
held.

(explaining)

I've infiltrated the Team who are
out to stop us.

TESHLER

Huh? How?

CLARISSA

A bit of luck, and a bit of maneuvering on my part.

(beat)

According to the woman in charge, this Team is trying to find a cure. It's the only reason I haven't killed them outright.

TESHLER

(hopeful)

We... can be cured?

Clarissa studies his big eyes, filled now with emotion.

CLARISSA

You feel it too, don't you, my friend? An inner conflict... battling deep inside.

She touches his heart.

CLARISSA (CONT'D)

Part of you wants to be normal again, while part of you....

(examines her own body)

Part of you loves what you've become....

Clarissa gives a sinister smile and HISSES loudly up to the sky, fully grasping her inner Poisonedness.

Teshler matches her energy, STOMPING loudly on the ground, and giving a gruff smile. His eyes FLASH BLACK.

TESHLER

Oh, yes. The power....

They stop walking, and Clarissa motions out in front of her, as the vast Los Angeles skyline appears in the distance.

CLARISSA

The city's yours, Teshler. Show me what you can do.

Teshler looks out at the city. He POUNDS his fist excitedly into his open palm....

FADE TO:

INT. WRESTLING ARENA - BATHROOM - FLASHBACK

Epoch washes his hands in the sink, his shirt sprinkled with yellow popcorn kernels. He stares at his reflection in the mirror, examining every wrinkle and every age spot.

EPOCH
When did you get so old...?

The door suddenly SLAMS OPEN with a bang. Teshler enters, as a swarm of REPORTERS yells questions and takes photographs.

TESHLER
Go! Get away!

Teshler closes the door and LOCKS the latch. He glares angrily at Epoch. Teshler speaks in a thick RUSSIAN ACCENT.

TESHLER (CONT'D)
You one of them?

EPOCH
No, I -- I'm just me.

TESHLER
Good.

Teshler walks over to the sink and examines his bloody, bruised face in the mirror.

TESHLER (CONT'D)
Not bad. I've had worse.

He turns on the faucet and starts washing away the blood on his face, wincing slightly at the pain.

EPOCH
Does it... hurt?

TESHLER
Pain's good for you. Keeps the heart working.

EPOCH
Your nose. It looks broken.

Teshler examines his nose in the mirror -- it's puffy and black, with the nostrils flaring bigger than normal.

TESHLER
It's already been broken. Can't break the same thing twice, eh?

EPOCH
Tell that to Kaeto....
(beat)
Well, I'm glad you're okay.

Epoch walks to the door, but Teshler stops him.

TESHLER
Hey! Don't open that door. I can
still hear the swarm buzzing.

EPOCH
The reporters? Why don't you want
to talk to them?

TESHLER
What they're asking, I don't want
to answer.
(beat; explains)
The man I fought tonight --

EPOCH
-- Blackfoot.

TESHLER
(surprised)
Yeah. You watched the fight? You
don't look like a fan.

EPOCH
A friend brought me here. Thought
it'd boost my spirits.

TESHLER
Well, after he won, he made some
comments backstage, about my
family. And the choices I made.

EPOCH
What choices?

TESHLER
I left my family in Russia to come
here, to live my dream. Now, he's
throwing it in my face, saying I
don't care about them. And he has
no right. We deal with the ring.
Anything outside the ring is
personal. You understand?

EPOCH
More than you know.

TESHLER
 Anyway, I have better things to do.

EPOCH
 Like hiding in a bathroom?

TESHLER
 Not hiding. Healing.

Epoch's eyebrows raise slightly. Teshler goes back to cleaning his wounds, as he explains what he meant.

TESHLER (CONT'D)
 Gotta look good for tomorrow.
 Another day, another fight.
 (beat)
 Why don't you come? Be my guest.
 You and your friend.

EPOCH
 Oh, I don't know....

TESHLER
 Free tickets, on me.

Epoch looks down, not wanting to deny him.

TESHLER (CONT'D)
 Come on, live a little, huh?

Epoch meets eyes with Teshler, and finally smiles.

FADE TO:

EXT. CITY STREETS - PRESENT MORNING

Teshler walks down the empty city streets, as the sun rises off in the distance. A black car turns down the road and drives toward Teshler. When Teshler doesn't move out of the way, the car HONKS.

Teshler smiles, at the ANGRY MAN who sticks his head out the window. He's currently shaving with his free hand.

ANGRY MAN
 Hey! Get out of the road!

Teshler immediately begins running toward the man!

ANGRY MAN (CONT'D)
 Oh, crap.

The man drops his electric shaver -- just as Teshler SLAMS his hand through the window and grabs the man's neck! His thick hand completely reaches around his throat.

TESHLER
Are you here to kill me?!

ANGRY MAN
(choking)
What -- Let -- Go --

TESHLER
If given the chance, would you kill me?!

The man continues choking. Finally, Teshler's had enough. He tightens his grip around the man's throat. Tighter still. Then -- the man's neck POPS loudly!

His eyes bulge out and fill with blood, as the man's head falls to the side like a limp noodle. Dead.

Teshler stares down at his hands, feeling the power. Then, he GROWLS up to the sky! Much deeper and louder than before.

PAN AROUND TO:

EXT. ALLEY - DAYBREAK

Still sitting together, Gillian and the Homeless Woman's attentions are now focused entirely on the scene before them. They just witnessed the entire murderous act!

HOMELESS WOMAN
Told you it wasn't safe....

Gillian turns to her, but the Homeless Woman's already gone.

As Teshler SCREAMS again, Gillian quickly covers her ears to drown out the loud, inhuman sounds....

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. TRUANT MANSION - DRIVEWAY - MORNING

The Arabian stands silently in the driveway, hands behind his back. He's waiting for the ambulance.

Suddenly, a car's HEADLIGHTS illuminate the scene. The Arabian licks his lips and squints through the morning fog.

The car parks and Clarissa steps out into the night. She smiles at the Arabian, but he doesn't smile back.

CLARISSA

Something wrong? You look like you're waiting for the second coming. Sorry to disappoint.

ARABIAN

There was an accident. An ambulance is on its way.

Clarissa's demeanor instantly changes to serious.

CLARISSA

My God -- Matilda...?

ARABIAN

She is fine.

CLARISSA

Then who?

MATILDA (O.S.)

We're awaiting word on Brett's safety.

Clarissa looks past the Arabian to Matilda, who stands up on the porch, with no intention of walking down the stairs.

MATILDA (CONT'D)

How are you, my dear?

Clarissa runs up the stairs and hugs her, then pulls away.

CLARISSA

I'm fine. What's this about Brett?

MATILDA

Probably nothing. We're probably all overreacting.

CLARISSA
 But you don't think that at all.
 (motions to the Arabian)
 I haven't seen him this scared
 since Nawar....

Clarissa hugs Matilda again tightly.

INT. TRUANT MANSION - FOYER - CONTINUOUS

ANGLE: we're looking out through the window, as Matilda and Clarissa embrace.

QUICK PAN AROUND TO Duncan, who's pushing aside the curtains. He squints out, a strange look on his face as he watches his mother hug Clarissa.

A moment passes, then Duncan closes the curtains, escaping from view.

CUT TO:

INT. LOCAL DINER - DAY

An elderly MANAGER walks to the door of his establishment and flips around the "CLOSED" sign to read "OPEN." He smiles at the bright sun.

MANAGER
 Beautiful day.

Just then, a thick, hairy arm CRASHES through the window!

MANAGER (CONT'D)
 What!!

Teshler crashes into the diner! He grabs the manager by the throat. Just like he did earlier, he quickly kills the man by SQUEEZING his throat till the bones BREAK!

The manager falls to the floor like a ragdoll.

Teshler rubs his hands together and slowly stomps over to the kitchen door.

INT. KITCHEN - CONTINUOUS

Teshler walks into the kitchen, and two MORNING COOKS quickly look over to him.

MORNING COOK #1
 What the hell? Who are you?

MORNING COOK #2
Where's Jerry? Jerry!

TESHLER
(deep voice)
Jerry fell down.

Teshler quickly rushes in. He punches the first Cook in the jaw, and the man CRASHES DOWN into the pots and pans!

Teshler smiles at the easy kill, then picks up a large saucepan. He quickly approaches the second Cook.

MORNING COOK #2
No! What are you doing? Stop!

TESHLER
I'm just protecting myself!

Teshler swings the saucepan as hard as he can, and it makes contact with the Cook's head! As he falls to the ground, several of his teeth fall out and bounce on the floor.

Satisfied at his work, Teshler walks over to the oven and opens it up. He finds himself staring at several pans full of SIZZLING BACON.

TESHLER (CONT'D)
Breakfast.

Teshler grabs handfuls of bacon and shoves them into his mouth. The hot, sizzling grease drips down his chin, but he doesn't seem to care.

Then, he takes off running, back through the tiny diner.

FADE TO:

INT. MILGATE EPOCH'S APARTMENT - FLASHBACK

Epoch tends to his flowers, watering them with a large yellow watering can, when there's a KNOCK at his door. He opens the door to see Glendell smiling in at him, holding two DVDs.

GLENDSELL
Your pick. "The English Patient" or "Fargo"? I don't really know your taste in movies, so I decided to run the gamut here.

EPOCH
Neither.

GLENDELL

No, come on. We're going to have some fun.

Epoch grabs his coat and stands in the doorway.

EPOCH

You're right. But not here. We've been personally invited to watch Teshler fight another day.

GLENDELL

(completely shocked)

What?! But I thought you hated it.

EPOCH

Glendell, there's a lot you don't know about me.

He smiles and escorts her out of the apartment.

CUT TO:

INT. WRESTLING ARENA - NIGHT

PUNCH! Teshler SOCKS his opponent in the face. The man, CONRAD, goes down hard, smacking his head on the mat.

Sitting in the front row, Epoch and Glendell both jump in surprise as the man hits down. Glendell wipes her face.

GLENDELL

I think we're too close.

EPOCH

Why?

GLENDELL

Because I just felt his sweat! It's disgusting.

Epoch stands and begins CHEERING, matching the enthusiasm from the large crowd at his back.

Teshler walks around the mat, GROWLING in excitement.

TESHLER

Come on! Get up! Are you gonna fight me or not?!

Conrad finally stands. He raises his arms to his sides, in position to punch Teshler. But Teshler won't have any of it. He PUNCHES the man twice in the face!

Conrad falls back against the side of the ring. Teshler raises his arms again as the crowd cheers.

When Teshler's not looking, Conrad jumps up. He rushes toward the unsuspecting Teshler and suddenly ATTACKS!

Conrad punches him again and again -- on the chin, on the neck -- as Teshler is too distraught to move.

CONRAD
Come on! Fight back!

Conrad continues his never-ending punches, as blood appears on Teshler's face. Finally, Conrad launches one final punch, and Teshler falls to the ground!

The crowd goes crazy again. Epoch stands, getting into it.

EPOCH
Get up! Come on!

But Teshler's not getting up. Conrad raises his arms as he jumps around the mat. As Teshler tries to stand, Conrad rushes back over and SMACKS him again!

SLOW-MOTION: Teshler falls to the ground, his bloody head bouncing off the mat. His eyes close softly, as blood begins trickling out of his mouth.

CLOSE ON Teshler's eyes, which try to stay open. But finally, they close.

FADE TO:

EXT. LOCAL DINER - PRESENT DAY

Teshler's eyes open. He exits the diner through the broken window, and continues on his stroll of destruction.

QUICK PAN AROUND TO a side alley, where Gillian watches the man from afar. She's spying on him, watching his every move.

CUT TO:

EXT. TRUANT MANSION - DRIVEWAY - DAY

The AMBULANCE has finally arrived outside the Truant home. And the Arabian is still standing at attention.

A young-looking PARAMEDIC exits the front of the ambulance and meets the Arabian in the back.

PARAMEDIC
Let's see here. Are you Mr. Truant?

ARABIAN
Just open it.

PARAMEDIC
Just so you know, this really isn't following procedure. I mean, I was on my way to the coroner's office, and I'm told to --

ARABIAN
Open. It.

The Paramedic SWALLOWS, clearly intimidated by the quiet man.

PARAMEDIC
Sure thing, buddy.

He opens the back of the ambulance, and the Arabian jumps up into the back. Inside, there's a single yellow body bag lying on a gurney.

The Arabian slowly reaches out his fingers to grab the zipper on the body bag. He takes a deep breath --

ARABIAN
Nawar....

-- and UNZIPS the body bag!

CUT TO:

INT. TRUANT MANSION - STUDY - LATER

CLOSE ON: Pumpkin's face. She MOANS loudly!

PULL OUT to reveal that Duncan is standing beside her, holding her tightly in his arms.

PUMPKIN
I can't take it! Please, just tell
me!

PAN AROUND to the Arabian, standing between Matilda and Clarissa. Everyone in the room waits on his next words.

ARABIAN
The deceased body is not Brett's.

A calm quickly covers the room.

QUICK CUT TO:

EXT. BEACH SHORE - PREVIOUS NIGHT

We're back on the beach shore, where we last left Kylee and Brett. Kylee is giving him mouth-to-mouth, as she continues POUNDING on Brett's chest.

KYLEE
Come on! Come on!

Then, finally, he COUGHS! A spew of water exits from his lungs, and he finally opens his eyes.

BRETT
What....

KYLEE
Welcome back.

BRETT
We're alive?

KYLEE
(smiling widely)
Feels good, huh?

Brett licks his lips.

BRETT
Why do I taste champagne?

Kylee's face turns red, as she lies beside him on the ground. They both stare up at the sky, catching their breaths.

QUICK RETURN TO:

INT. TRUANT MANSION - STUDY - SAME

Pumpkin's face goes flush, and she allows herself to fall into Duncan's arms, completely at peace now.

DUNCAN
Thank God.

PUMPKIN
Oh, Brett....

Clarissa steps forward, her eyes meeting with the Arabian's.

CLARISSA
Hate to rain on your parade guys,
but... who's the body?

ARABIAN
I don't know his name, but --
(turns to Matilda)
-- he's our Intel man from the
docks.

Matilda rubs her chin inquisitively.

MATILDA
Interesting. What killed him?

ARABIAN
There are scratches on his neck.
Inhuman scratches.

CLARISSA
The Poisoned....

ARABIAN
It would appear so.

MATILDA
He never made it to the meeting.

DUNCAN
Forget about him. Where the hell is
our son?

All eyes turn to Matilda, who for once doesn't have an
answer.

CUT TO:

EXT. CITY STREETS - DAY

Finally, we catch up with Brett and Kylee, their clothes
still slightly damp. They're walking quickly through the
streets, which are now bustling as people go to work.

KYLEE
I don't get it. Why not just call
everyone and tell them we're okay?

Brett continues walking, his face full of fury. Of anger. Of
betrayal. He ignores her question.

KYLEE (CONT'D)

Brett. Come on, talk to me.

(beat)

Brett!

Brett finally stops walking. He turns to Kylee, her wet hair covering her eyes. He cautiously moves a tuft of her hair behind her ear, revealing her make-up-smearred face.

BRETT

Only one person knew about my meeting at the docks. One person.

KYLEE

(realizing)

Matilda...? So what?

BRETT

So this is what it feels like to be betrayed by someone you love.

Kylee takes a cautious step backward.

KYLEE

You think your grandmother sent one of the Poisoned after us to try to... to kill us?

BRETT

And as far as she knows, she did kill us.

(sad beat)

You and I are on our own now. We can't trust anyone....

With that, he begins his furious walk down the sidewalk again, bumping past early morning work-goers.

Kylee remains standing on the sidewalk, as people walk by her, completely engulfing her.

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. LOS ANGELES ROADWAY - DAY

The early-morning traffic in Los Angeles is crazy, as the day begins for most people. We FOLLOW Runtzer's fancy car.

INT. RUNTZER'S CAR - CONTINUOUS

Runtzer drives through the city, a serious look on his face. As he drives, he subconsciously rubs his wedding ring. Twirling it around his ring finger, over and over again.

CUT TO:

INT. DORMITORY - LATER

Runtzer stands outside Room #581, KNOCKING on the door. There are several pictures on the door, all depicting Gillian and another girl, a redhead.

Runtzer KNOCKS again angrily.

RUNTZER

Gillian? You there? Hey, Gillian!

At long last, the door creaks open. The REDHEAD from the pictures stands on the other side of the door, wearing a long T-shirt. She rubs her eyes, having just woken up.

REDHEAD

What the hell? You the janitor?

RUNTZER

(offended)

No, I am not the....

(sighs)

Is Gillian here?

REDHEAD

Who's asking? Don't you know what time it is? The sun's not even out yet.

RUNTZER

(fumbling for his badge)

It is. Your blinds are closed.

He finally finds his badge and holds it out for her to see.

RUNTZER (CONT'D)

Like that? It's shiny, huh? Now, is she here, or not?

REDHEAD

No way, man. I think she's staying at Jacques's.

RUNTZER

"Jacques's"?

REDHEAD

(duh)

Her boyfriend.

(yawning)

Have you tried to call her? She always has that phone.

RUNTZER

Of course I did. And where can I find this Jacques? Upstairs? Downstairs? Next dorm over?

REDHEAD

No, he lives downtown. An apartment, I think, I don't know which one.

(slow beat)

Or maybe it's a condo.

RUNTZER

Great. Thanks for your help.

Runtzer shoves the badge back into his pocket and begins walking away. He stops when she yells after him.

REDHEAD

I've got his number though! Would that help?

Runtzer stops walking. He turns back to her and smiles.

CUT TO:

INT. CITY STREETS - DAY

CRASH! Teshler continues his tirade through the city. He kicks a fire hydrant with his bare foot, and water starts streaming high up into the air!

People all around him begin SCREAMING and running away.

As he passes by a group of college students, he pushes them with all his might through a store window! They CRASH through the glass -- then Teshler moves onto something else.

PAN AROUND TO Gillian, who's still following Teshler with wonder in her eyes. Suddenly, her phone RINGS.

GILLIAN

Not again.

She looks at the Caller ID: "Jacque's Apt." A smile quickly comes to her face. She answers it.

GILLIAN (CONT'D)

Hey, baby. You have no idea what I'm seeing right now --

RUNTZER (O.S.)

(filtered)

Gillian, where are you?

GILLIAN

(shocked)

What? Who is this?

QUICK CUT TO:

INT. JACQUE'S APARTMENT - DAY

Runtzer is standing inside the apartment, holding Jacque's cordless phone in his hand. In his background, the LANDLORD stands in the doorway, a large KEY RING in his hand.

RUNTZER

Detective Runtzer again. You really should answer your phone, girly.

(beat)

Tell me where you are. Now.

He smiles intently, finally happy to have found her.

CUT TO:

EXT. TRUANT MANSION - BACKYARD - DAY

Duncan is walking alone in the backyard, gazing at the perfectly-manicured lawn, the beautiful hedges, and the water sculptures. The Arabian's voice startles him from behind.

ARABIAN

Duncan. You're wanted inside.

DUNCAN

No. I'm done. Both of my kids are missing. I have to go out there....

ARABIAN

Come inside. There's something on the television you need to see.

Duncan stares at him curiously.

CUT TO:

INT. TRUANT MANSION - LIVING ROOM - DAY

Huddled around the large plasma television in the living room are Duncan, Clarissa, Matilda, and the Arabian.

ON-SCREEN, a news report reveals shaky camera footage of a scene of destruction. Cars are damaged, windows broken, and all kinds of people are bleeding and crying on the ground. A tag at the bottom of the screen reads "Chaos in Downtown LA -- Man on Rampage."

Duncan stares at the screen with utter shock.

DUNCAN

What the hell is this?

MATILDA

They showed a picture of him earlier from a cell phone camera. A few people recognized him.

She nods to the Arabian, who CLEARS HIS THROAT.

ARABIAN

(reciting)

"Sixty-eight. Teshler. Wrestling injuries. Los Angeles Arena."

CLARISSA

The Russian wrestler.

(a little too quickly)

I, uh, used to watch him with my son.

Duncan eyes her, but then turns to Matilda.

DUNCAN

What the hell is this? This blatant attack on our city? The Poisoned have never caused such destruction before.

Matilda MOANS loudly, clearly disappointed by what she's witnessing on television.

MATILDA
Apparently, their days of solidary
and seclusion have ended.
(beat; frightened)
We're now at war....

Matilda slowly walks away from the television.

ON SCREEN, we get a brief, grainy image of Teshler, screaming up to the sky. Off the horrific image, we:

FADE TO:

INT. WRESTLING ARENA - LOCKER ROOM - FLASHBACK

It's chaos in the back room, as all kinds of REPORTERS are yelling and screaming over each other.

Teshler sits on a bench, being looked over by a DOCTOR. The entire scene, we don't hear a single word, just a garble of dialogue as everyone yells over each other.

CUT TO:

INT. LOCKER ROOM - LATER

Hours later, Teshler still sits on the bench, a large bandage covering his face. His one good eye is bloodshot and puffy.

Teshler is holding an old photograph, depicting him, his wife, and his children. There's a light KNOCK on the door.

TESHLER
(annoyed)
Stay out, dammit!

The door opens and Epoch enters timidly.

EPOCH
It's me. I can go if you want, but
I just thought --

TESHLER
(winces)
Oh.... Come in.

Teshler MOANS loudly as he tries to move, feeling pain in every part of his body.

Epoch cautiously approaches and sits across from the bigger man. He notices the photograph.

EPOCH
Your family?

TESHLER
I miss them. So, so much.

EPOCH
Why don't you go back to them?

TESHLER
I want to. But -- I can't. Not like this. Not a loser.

EPOCH
A loser? I looked at your record. You lost your last two matches, yes, but overall, you've won over eighty percent. That's unheard of.
(beat)
At least, I'm told....

Epoch CHUCKLES slightly. Teshler sits absolutely still.

EPOCH (CONT'D)
How are you feeling?

TESHLER
How am I looking?

EPOCH
Like you were hit by a firing squad.

Teshler SNAPS his fingers, indicating that Epoch got it right. He slowly, painfully puts the photograph into his pants pocket, MOANING slightly.

EPOCH (CONT'D)
How often do you talk to your family?

TESHLER
It's been a while. It was February, I think. For Mischka's birthday.

EPOCH
That's three months.

TESHLER

It's been that long? I just lose track of time. I fight, and then I sleep, and then I fight again. The days just fly by.

EPOCH

(leans in)

If you wanted... to return to your family... I could help you.

TESHLER

It's not about money. I told you, I can't let them see me like this. Not like this.

EPOCH

Teshler, it's not money I'm offering.

Epoch leans in even closer. The men are only several inches from each other.

EPOCH (CONT'D)

I have a gift....

We PULL BACK away from the scene.

FADE TO:

EXT. CITY STREETS - PRESENT DAY

Teshler walks into the middle of an intersection, then GROWLS up into the air! Cars SLAM on their brakes, their HORNS wailing loudly.

Teshler rushes toward one car and pushes it with all his might into the cars behind it. A HUBCAP flies into the air.

CURIOUS MAN (O.S.)

Hey! Aren't you that wrestler?

Teshler turns to the CURIOUS MAN and smiles.

TESHLER

Always good to see a fan.

CURIOUS MAN

It is you. Uh... Teshler, right?

TESHLER

(deep voice)

Come and shake my hand, boy.

Teshler holds out his hand and begins walking toward the unsuspecting man. The man takes several steps backward, suddenly unsure of the situation.

CURIOUS MAN

So, uh, whatever happened to you?
You just left the circuit. Back to
Russia, right?

TESHLER

I got home, and my family didn't
even care. They'd forgotten all
about me. Moved on. So I moved back
here. This wonderful city.
(gruffly)
The place that made me.

Teshler extends his arms, engulfed in the chaos he created. Then, with a quick GROWL, he grabs the hubcap off the ground. He THROWS it with all his strength!

The hubcap flies through the air and hits the Curious Man right in the stomach! The man falls down to his knees, keeling over in pain. Teshler LAUGHS loudly!

AERIAL VIEW: Teshler stands in the middle of the intersection, having the time of his life.

TESHLER (CONT'D)

(powerfully)
This city... is mine!

CUT TO:

INT. POLICE PRECINCT - DAY

Brett sits at his desk in the bustling police precinct, with Kylee standing over him. As Brett types at his computer, they survey the precinct, watching everyone intently.

KYLEE

I feel like everyone's staring at
us.

BRETT

No one's staring.

KYLEE

We're both wet. Not to mention,
we're supposed to be dead.
(quick beat)
I'd stare.

Brett continues TYPING at his desk.

KYLEE (CONT'D)
What are you looking for anyway?

BRETT
An address. An old contact of my
father's. He'll know what to do.

Kylee's attention turns to the side of the room, where several detectives and secretaries are watching the television screen in shock.

KYLEE
Brett. Hey, Brett. Take a look at
that.

BRETT
Just... about... finished.

KYLEE
No, look now.

She forces his head to stare in the direction of the TV monitor. Brett's mouth opens in shock. Teshler's destruction continues throughout downtown Los Angeles.

KYLEE (CONT'D)
What's happening...?

Brett is silent as he focuses on the SCREEN. The newscast switches to an amateur cell-phone camera shot, as people run crazily in every direction. One such person catches our eye:

It's Gillian! She's in the passenger side of a car, as everyone runs past her, running for their lives.

KYLEE (CONT'D)
Gillian? Was that Gillian?!

BRETT
She's right in the middle of it....

Brett grabs his coat and begins running out of the precinct as fast as he can! Kylee quickly follows behind.

FADE TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. MILGATE EPOCH'S APARTMENT - FLASHBACK

CLOSE ON: a newspaper headline, buried deep within the pages of the paper. "Wrestler Says Goodbye; Returns Home." There's a picture attached, of a perfectly-healed Teshler.

PULL OUT to reveal that Epoch is reading the paper, a huge smile on his face.

He looks up when Glendell enters the apartment, carrying a large box. In fact, as we PAN AROUND the apartment, we notice that they're finally unpacking all of his things.

GLENDELL

What are you smiling about? Never seen a woman work before?

EPOCH

I hope you don't expect to be paid.

GLENDELL

Please. I love this kind of stuff. Staying active. Working my muscles. You know, they say women over 70 are making a comeback.

EPOCH

(winking)

And all this time I thought you were over 80.

Glendell pretends to be mad, and throws a folded-up pair of jeans at him. Epoch stands off the bed.

EPOCH (CONT'D)

I've just got to run to the bathroom, then I'll walk you out.

GLENDELL

Wash your hands!

EPOCH

Yeah, yeah.

He exits, and she curiously walks over to the newspaper.

Glendell skims the page until finally coming to the headline of interest. She examines the black-and-white photo of Teshler's healed features. A proud look comes to her face.

CUT TO:

INT. DARK HOUSE - NIGHT

Glendell stands in the middle of the dark room. A telephone answering machine sits in the foreground. (Eagle-eyed viewers will recognize this as the same house Glendell was in at the end of #1x05, when she deleted Epoch's phone message.)

Glendell speaks to someone off-camera.

GLENDSELL

It's true. Noah and Caitlin weren't just a fluke. He's back in the swing of things. Completely.

(beat)

And it's been almost a week since he's even mentioned you.

QUICK PAN AROUND TO Clarissa! She's standing in the middle of the room, holding herself tightly to keep warm.

Photographs on the wall behind her depict Clarissa, Epoch, and their son. Evidence that this is indeed CLARISSA'S HOME.

CLARISSA

Good. That makes me happy. To know that he's....

GLENDSELL

Moving on.

CLARISSA

Yes. And thank you, Glendell, for being my eyes and ears.

GLENDSELL

Absolutely.

Glendell stands. She's on her way out the front door, when Clarissa stops her.

CLARISSA

Oh, and Glendell. The last time you were here, I went to heat some water for our tea, and I heard the phone ring.

(beat, sinisterly)

(MORE)

CLARISSA (CONT'D)
I heard Milgate's message. And I
heard you delete it.

Glendell's mouth opens slightly. She's caught. Clarissa
STOMPS her foot down loudly.

CLARISSA (CONT'D)
Damn you!

GLENDSELL
I -- I'm sorry. I was just saving
you from hearing it -- the pain in
his voice. I didn't think you'd
want to know....

CLARISSA
(passionately)
He's the love of my life! Yes, I
left him -- but that was because I
was holding him back from his true
calling. But he... is my one.
(curtly)
And don't you ever forget that!

Clarissa glares slightly at the woman, overcome with anger.

GLENDSELL
I'm sorry, Miss Carus. It won't
happen again.

Glendell slowly walks toward the door.

CLARISSA
Until next time?

GLENDSELL
Of course.

Glendell steps out into the night, still a bit shocked by
Clarissa's change in demeanor.

Clarissa turns to the photographs on the wall, and touches a
picture of Epoch ever-so-softly.

CLARISSA
Love you too....

FADE TO:

INT. TRUANT MANSION - CONFERENCE ROOM - PRESENT DAY

CLOSE ON: Clarissa's face, as she remembers. She stares off,
not really listening, as the meeting goes on around her.

Also present is the Arabian, Duncan, and Matilda, who's speaking. Duncan eyes Clarissa mysteriously, and when she notices she's being watched, she gives a friendly smile.

MATILDA

... and of course, the whereabouts of Brett has now become our number one priority. We'll find him. And we'll find him alive....

Her voice travels in and out, as the important part of this scene isn't what Matilda's saying, but instead about the interplay amongst Duncan and Clarissa.

CUT TO:

INT. TRUANT MANSION - HALLWAY - LATER

The meeting is over. Matilda, the Arabian, and Clarissa are exiting out into the hallway. Duncan approaches Clarissa and holds her back, as the others continue walking ahead.

DUNCAN

Hold back for a second.

CLARISSA

Duncan. Hey. I'm so sorry, I can't imagine what you and Pumpkin must be going through --

DUNCAN

(interrupting)

-- I used to work alongside some of the best detectives in the city. I learned a few tricks. And even though I was in prison for 21 years, I realize now that I never lost them.

CLARISSA

(awkwardly)

What do you mean?

DUNCAN

During the meeting, something else was on your mind. Something... always seems to be on your mind.

CLARISSA

I was... just remembering some of the good times I had with Milgate --

Duncan suddenly grabs her arm. Forcefully. And she doesn't like it one bit.

CLARISSA (CONT'D)
Hey. Let go of me! Now!

DUNCAN
I'm watching you, Clarissa. You hear me?

CLARISSA
Loud and clear, convict. Loud and clear.

With all her strength, she finally manages to pull her arm away. And just in time, because Matilda turns back to them.

MATILDA
Coming, Clarissa?

Matilda smiles and extends her arm. Clarissa happily grabs it, and the two women exit down the hall, not looking back.

Duncan watches them go, a scowl on his face. To his surprise, Pumpkin walks up from around the corner.

DUNCAN
Pumpkin! What are you.... How are you feeling?

Her eyebrows lower in curiosity as she watches the women walk away, arm in arm.

PUMPKIN
I just heard everything. Do you... really not trust Clarissa?

DUNCAN
Sweetness, I don't think I should get into this with you --

PUMPKIN
Hey. We're one, you and I. And if that woman's going to be in my house, I need to know what you're thinking.

Duncan takes a deep breath. Finally, he lets loose.

DUNCAN
I just keep hearing about how much she loved him -- Epoch.
(MORE)

DUNCAN (CONT'D)
 And every time his name is
 mentioned, she lights up.

PUMPKIN
 (simply)
 Okay, so she loved him. They were
 married for a long time, remember.
 They got a divorce, and now she's
 moved on. So what?

DUNCAN
 The thing is, if you really, truly
 loved someone that much....
 (grimaces)
 You don't then "move on" to Matilda
 Truant.

They both turn and stare down the hallway.

DUNCAN (CONT'D)
 Not ever.

CLOSE ON: Clarissa, who smiles sweetly and kisses Matilda's
 cheek as they exit the mansion.

CUT TO:

INT. RUNTZER'S CAR (STOPPED) - DAY

Runtzer is at the wheel, with Gillian in the passenger seat.
 Currently, they're stuck in traffic.

RUNTZER
 Your mother's going to be happy I
 was finally able to track you down.
 And your father....

GILLIAN
 I don't want anything to do with my
 father -- Duncan -- so let's just
 leave that at that.

Runtzer obviously wants to pry, but he isn't sure if he
 should. His facial features play around with the subject,
 then finally:

RUNTZER
 You don't feel anything? For him? I
 mean, my father died when I was a
 kid -- and died for real, none of
 this fake plane crash crap. That
 was the worst day of my life.
 (beat)
 (MORE)

RUNTZER (CONT'D)
But then that day ended. And things
got better.

GILLIAN
Just drive.

RUNTZER
Traffic.

GILLIAN
Then... turn on the music.

Runtzer's face falls. Obviously, he's disappointed she's not opening up. He goes to turn on the radio, but she stops him.

GILLIAN (CONT'D)
You want to know what I feel? When
I think of my father? When I think
of Duncan Truant?

RUNTZER
Absolutely. I honestly, genuinely
care about your family, and you.

GILLIAN
(distinctly)
Empty.

Runtzer nods. Silence fills the car.

To fill the void, he HONKS his horn and opens the window.
Runtzer sticks his head outside.

RUNTZER
What's going on up there anyway?

Runtzer looks up ahead. He's not looking to his left, down
the side street, where he should be looking....

Gillian looks out his window, and her face immediately fills
with fear!

GILLIAN
Aaaahhhh!

RUNTZER
What is it?!

He follows her gaze, staring down the side street. Runtzer
opens his mouth in shock and his eyes bulge out, as he sees:

TESHLER! His hands are covered in blood, and he's smiling
widely, as he stares at Runtzer and Gillian.

Teshler runs at full speed, right toward Runtzer's window!

GILLIAN
Drive, drive, drive!

RUNTZER
I can't!

Runtzer slams on the gas pedal, and the car lurches forward a foot -- before it HITS the car in front of it!

RUNTZER (CONT'D)
Dammit! Hold on!

Teshler runs even faster, his arms outstretched, and as Gillian SCREAMS, Runtzer does the first thing that comes to mind. He quickly OPENS HIS CAR DOOR!

Runtzer times it perfectly -- As soon as Teshler arrives, the door opens, and SMACKS right into Teshler. It catches the Poisoned man off-guard, and he bounces off the hood of Runtzer's fancy car.

TESHLER
(low-pitched)
Ohhhhhh!

GILLIAN
Oh my God! Are you all right?

RUNTZER
I think so! Quick -- out! Get out!

Gillian unbuckles her seat belt and jumps out of the car. Runtzer hops over to Gillian's side.

He momentarily gets caught on the gear shift, but finally is able to crawl out the passenger side of the car.

RUNTZER (CONT'D)
Where is he? Where'd he go?

Runtzer looks around -- and to his shock, Gillian's gone!

RUNTZER (CONT'D)
Gillian? Hey, Gillian!

He looks to the left, to the right, then finally behind him. He sees that Teshler has Gillian in his arms!

GILLIAN
Hey! Let go of me!

TESHLER
Stop it! Don't fight!

Teshler runs full-speed ahead through the middle of the streets, as Gillian SCREAMS! She punches and kicks with all her might, all to no avail.

RUNTZER
Gillian!

Runtzer quickly pulls out his GUN from his holster. He licks his lips, aiming carefully, his finger on the trigger....

But decides not to fire, to avoid risking hitting Gillian.

RUNTZER (CONT'D)
Dammit!

Teshler turns a corner and escapes from view. Gillian's screams go silent.

Runtzer's cell phone begins to RING, but he doesn't care. He stares out at the city of destruction. Then, he looks back in the direction Gillian was taken.

RUNTZER (CONT'D)
(suddenly)
Not on my watch....

Gun in one hand, RINGING cell phone in the other, Runtzer quickly takes off running after Teshler!

CUT TO BLACK.

END OF SHOW

CUT AWAY TO:

SHaCKLeS