

SHaCKLeS

created by
Angelo Shrine

PART TWO

The Noble Father

1x05..... 66 and 67

1x06..... Empty

1x07..... La Boussole

1x08..... The Harvest

TEASER

BLACK.

GILLIAN (O.S.)
Let go of me!

RUNTZER (O.S.)
Gillian!

FADE IN:

EXT. CITY STREETS - DAY

DETECTIVE RUNTZER watches in shock as GILLIAN TRUANT is carried away by the enormous Poisoned TESHLEER. 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
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 off in the distance, at the city of destruction, and the direction where 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:

INT. ALLEY - DAY

Teshler runs down the alley, GRUNTING loudly. Gillian continues kicking and hitting her attacker, to no avail.

GILLIAN
Let go! Please!

Teshler CHUCKLES at her. He arrives at a makeshift fence and quickly KICKS it down! They rush through the fence, about to escape, when:

BANG! Runtzer fires his gun!

The bullet ricochets off a pipe. He missed.

RUNTZER
Hey! Let her go! Now.

Teshler turns back to Runtzer and smiles. Saliva runs disgustedly down his cheeks.

TESHLER
Or what, copper?

RUNTZER
Or you're going to die.

TESHLER
(emotionally)
That wouldn't be such a bad thing.

With that, he takes Gillian away, completely out of view.

RUNTZER
Dammit. Stop running!

Runtzer PANTS loudly, obviously out of breath, but quickly begins running down the long alleyway.

His cell phone begins RINGING again, but he ignores it.

Runtzer goes through the old fence and looks both ways: left, right, then left again. No sign of them.

RUNTZER (CONT'D)
Gillian.... Dammit....

AERIAL VIEW: Runtzer stands alone on the sidewalk, no one else around. Teshler's made his escape.

CUT TO:

INT. POLICE CRUISER - DAY

BRETT TRUANT speeds down the road quickly, his eyes squinting ahead. A man determined.

Sitting passenger is KYLEE WILLARD, a slightly worried look in her eyes as she stares at Brett. She has a cell phone to her ear, as she waits for her call to be answered.

KYLEE
He's not answering.
(long beat)
Brett? He's not answering.

Brett ignores her. He SWERVES LANES, avoiding a car, then SPEEDS ahead again!

KYLEE (CONT'D)

Brett! Stop it! You're driving like a maniac!

Brett sticks out his hand, palm up. But as he speaks, his eyes never leave the road.

BRETT

Give it to me.

KYLEE

No. You drive.

BRETT

Give me my damn phone!

Kylee SWALLOWS loudly as Brett comes unhinged. She slowly passes the phone to him. Still without looking at her, he puts it to his ear, listening to the ringing.

BRETT (CONT'D)

She was in his car. I saw it on the news. And so God help me, if he doesn't protect her, Runtzer's going to be a dead man.

Kylee has nothing to say. She just turns her head out the window, her chin quivering, and stays silent.

EXT. POLICE CRUISER - CONTINUOUS

Brett SPEEDS AHEAD down the busy interstate, clearly with no regard to the dozens of cars around him.

CUT TO:

INT. TRUANT MANSION - STUDY - DAY

MATILDA TRUANT sits on the couch, staring at the tiny embers glowing in the fireplace. She's speaking into her cell phone.

MATILDA

No. Still no word on Brett or Gillian. Yes, my love. I'll keep you updated.

Matilda hangs up as the ARABIAN enters the scene quietly. She stares up at him, waiting for him to speak. But he doesn't.

MATILDA (CONT'D)
 (irritated)
Well?

ARABIAN
 I just questioned Emmanuel Carte.
 And your suspicion was correct.

MATILDA
 He can tell us about Teshler?

ARABIAN
 More than that....

He extends his hand, and Matilda slowly grabs it, her eyebrows lowering in curiosity.

CUT TO:

INT. TRUANT MANSION - WINE CELLAR

A soft DRIP, DRIP, DRIP sounds in the background, as we're reminded of the creepy aura of the cellar.

ANGLE ON: the dead body of the Poisoned CAITLIN, still in her cell. She's covered in a white sheet, with a blood mark appearing near her stomach.

Matilda and the Arabian enter. They walk across the room, Matilda holding herself tightly in the damp environment. They arrive at their destination: the cell of EMMANUEL CARTE.

Emmanuel has a bit of a five O'clock shadow, and he appears as though he hasn't eaten in days. He smiles when he sees them. He speaks in his thick FRENCH ACCENT.

EMMANUEL
Bonjour. Welcome to my home.
 (to Matilda)
 I don't believe we've been
 officially introduced.

Matilda sneers, keeping enough distance from his cell bars.

MATILDA
 Where's Teshler?

EMMANUEL
 Teshler, Teshler, Teshler. Is he
 out causing a bit of havoc?

MATILDA
 What do you know about him?

Emmanuel doesn't answer. The Arabian quickly pulls out a GUN and holds it at the Frenchman's face.

EMMANUEL

(quickly)

I know that he's a follower. He'll do whatever he's told; he's got the brain of a peanut.

(to the Arabian)

And put your gun away. I'll answer your questions. Wouldn't want to kill anyone else, would you?

Emmanuel gestures to the dead Poisoned woman's body.

ARABIAN

It is not her that I killed.

EMMANUEL

I beg to differ. But seeing as how I'm the one with the right answer, and you're the one with the gun, I'll just leave it at that.

Matilda CLEARS HER THROAT, interrupting their little quarrel.

MATILDA

So if Teshler is just a follower, then whose orders is he following?

EMMANUEL

Elroy would have been my guess. But he's dead, of course.

MATILDA

And how do you know that? Did you kill him? Leave his body in the desert?

EMMANUEL

(chuckling)

Oh, heavens no. Though I'd suppose that whoever did kill Elroy did it to show his authority amongst the Renegades. And it's this person who's now controlling Teshler.

ARABIAN

Who?

MATILDA

As much I hate to say it, we can't spend time on this now.

(MORE)

MATILDA (CONT'D)

We need to find Teshler. And I'm told that you can help me.

Emmanuel slowly backs away, limping slightly on his hurt leg. He sits down confidently on the tiny bed and smiles at them.

EMMANUEL

I have a gift.

MATILDA

A power?

EMMANUEL

Call it what you want. I discovered it a few months ago. Just woke up one day, and there it was.

MATILDA

Many like you have powers. It's why many like me want to take you out.

EMMANUEL

I've got no problem taking all of them out. I followed Elroy, and with him dead, I only want to get back to my wife. I'm not like the others.

ARABIAN

He's lying.

Matilda looks up to him.

ARABIAN (CONT'D)

(emotional beat)

Trust me on that.

MATILDA

(to Emmanuel)

What's your power, Emmanuel?

EMMANUEL

In my previous life -- if that's what you want to call it -- I was a map-maker. A cartographer. And I don't know if there's a connection, but I woke up one day and realized that I had the power to locate The Poisoned....

Matilda's mouth opens slightly. She's definitely intrigued.

MATILDA

How so?

EMMANUEL

I can't explain it. I just know
where they are.

MATILDA

So you can... locate Teshler for
us?

Emmanuel walks over to the cell bars again and sticks his
hands through, getting closer to them.

EMMANUEL

I'll take it a step further. I'll
draw you a map. Pinpoint exactly
where you can find all of the
remaining Poisoned.

(beat)

You just have to let me go....

ARABIAN

No way in hell.

MATILDA

(overruling him)

How fast can this be done?

EMMANUEL

How fast can you get me a map?

Matilda and the Arabian share a quick look, the Arabian still
not trusting him. Emmanuel smiles again, his eyes quickly
FLASHING BLACK.

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****Gerard Depardieu EMMANUEL CARTE****Hollywood Yates TESHLE****Leslie Caron JO ELLA WILLARD****B.D. Wong OFFICER LI SHENG****Joseph Gordon-Levitt JACQUE****and Vanessa Redgrave GLENDELL VALENS****EXECUTIVE PRODUCER**
Angelo Shrine**EXECUTIVE PRODUCER**
C.D. Howard**1x07****"La Boussole"****written by**
Angelo Shrine

ACT ONE

FADE IN:

INT. CHURCH CATHEDRAL - DAY

One man sits alone amongst the dozens of empty pews in the grand church cathedral. Candles are burning in the front, as enormous windows in the ceiling bathe rich sunlight down onto this man's big, bald head.

DUNCAN TRUANT prays quietly to himself in the large cathedral, his mouth moving, but no sound coming out. He's been crying, though currently no tears escape his eyes.

AERIAL VIEW: Duncan continues praying. All alone.

CUT TO:

EXT. CITY STREETS - DAY

Brett and Kylee walk through the chaos of the city -- cars smoking, people screaming, intersections piled up with cars.

Brett has a crinkled-up picture of Gillian in his hands, which he shoves in every person's face that he can.

BRETT

Have you seen her? Have you seen
this girl? Her name's Gillian! Have
you seen her?!

He continues running person to person, no one being able to help him. Finally, he stops in the middle of the crowded intersection and SCREAMS to himself.

BRETT (CONT'D)

Aaaaaahhhh!

KYLEE

It's okay, Brett. We'll find her.

BRETT

Of course we will. But I want her
here now.

RUNTZER (O.S.)

Well, well, well. Look who it is.

Kylee and Brett turn to the sounds of the familiar voice. Runtzer stands against a car, his face a wash of emotion.

KYLEE
Thanks for finally answering your
phone.

RUNTZER
Been busy.

Brett stares at him with hope in his eyes.

BRETT
Gillian. Where is she? Where!

RUNTZER
(coughs lightly)
Like I told you. That bastard took
her. Lost my damn voice yelling
after him.

KYLEE
Who is he, Detective?

RUNTZER
Teshler. Some wrestler guy, I've
been told. Poisoned.

BRETT
Dammit! How could you let her get
away? What, your gun doesn't work?

Brett motions to the gun in Runtzer's pocket.

RUNTZER
Course it works. Used it too.
Just... didn't want to hit her.
(beat)
We're going to have to call your
parents. They're off worried sick
about you.

BRETT
No. No way in hell.

RUNTZER
What? Why?

Brett and Kylee exchange a look.

BRETT
Matilda tried to kill us last
night.

RUNTZER
What?!

KYLEE

We were waiting for her Intel man at the docks, when someone pushed the car into the water.

Runtzer stares at both of them, then, out of nowhere, begins LAUGHING crazily!

RUNTZER

That old woman? She can barely step out of a car, let alone push one into the ocean!

Runtzer slaps his knees, continuing to laugh.

BRETT

She was the only one who knew.

RUNTZER

Then maybe y'all were followed. Ever think of that?

BRETT

Of course. She had us followed.

RUNTZER

Look. Just think what you want to think. But I've already lost one Truant today. No way in hell I'm not calling Pumpkin and Duncan to tell them I found you.

Runtzer grabs his phone, but Brett quickly HITS IT out of his hand.

RUNTZER (CONT'D)

What the hell?

BRETT

No.

RUNTZER

You're crazy, kid.

BRETT

There's a lot of unanswered questions around here. Who killed Elroy and put that note in his mouth at the desert? Who stole those missing pages from the Epoch Book? Who tried to kill us last night?

(beat)

(MORE)

BRETT (CONT'D)

You really don't think sweet, old
Grandma Matilda doesn't at least
know the answer to one of those
questions?

Brett and Kylee stare at Runtzer, waiting for a response.
People continue rushing around in the background.

RUNTZER

(beautiful beat)

Did you just call that woman...
"sweet"?

Brett smiles. Kylee pipes up.

KYLEE

Let everybody know what's happened
with Gillian. But leave us out of
it. I don't agree with Brett's
methods, but it may be best for
Matilda to remain in the dark.

RUNTZER

Well, what are you two going to do?

Brett reaches out and grabs Runtzer's gun out of his holster.

BRETT

We're getting Gillian back.

CUT TO:

INT. TRUANT MANSION - FOYER - DAY

PUMPKIN TRUANT walks to the large door, after hearing a loud
KNOCKING from outside. She's wearing a fancy dark pantsuit,
not at all her normal house clothes.

Pumpkin opens the door and sees a much older woman, stunning-
looking, with short dark hair. This is JO ELLA WILLARD. She
speaks in a very, very thick Southern accent.

PUMPKIN

Can I help you?

JO ELLA

Well, hello there. You must be
Pumpkin Truant?

PUMPKIN

I'm sorry. You are?

JO ELLA

Jo Ella, my dear. So, so nice to meet y'all.

Jo Ella takes Pumpkin's hand and KISSES it loudly. She smiles widely, definitely trying hard to make a good impression.

JO ELLA (CONT'D)

Is she around? I haven't been able to contact her.

PUMPKIN

Who -- Who again?

JO ELLA

My daughter, of course. Surely she's told you about me.

Pumpkin just stares at her.

PUMPKIN

Listen. I'm on my way out the door to visit my own mother, so let's cut to the chase, huh?

JO ELLA

I'm Jo Ella Willard.

(long beat)

Kylee's my daughter. And she hasn't answered her phone in two days.

PUMPKIN

Oh! Nice to meet you, Mrs. Willard.

Jo Ella sticks her head in nosily, looking around.

JO ELLA

Now, is she here?

CUT TO:

INT. KYLEE'S ROOM - DAY

Our first glimpse of Kylee's bedroom. It's a simple room, with the essentials, and not a lot of decorations. The door opens and Jo Ella and Pumpkin enter.

JO ELLA

Kylee? Honey bear? You here?

They look around the room, not finding her.

PUMPKIN
Well, I'll be.

JO ELLA
When's the last time you saw her?

PUMPKIN
I really can't say. Things have
been crazy around here.

JO ELLA
Crazy how?

PUMPKIN
(exhaling)
I'm missing both of my kids.

JO ELLA
Oh, dear, dear, dear. And now
you're off to your mother's house
and I'm holding you back.

PUMPKIN
Not exactly her "house."

JO ELLA
Listen. Mind if I just walk around?
See if she's hidden away in a room
or something?

PUMPKIN
Uh, I don't know. I don't think
anyone else is home right now.

JO ELLA
And you don't trust me. I get it.
Where's your Southern hospitality,
sweetie?

PUMPKIN
The south's great. I love the
south. This isn't the south.
(beat)
I'm sure she's just at a meeting or
something. Nothing to worry about.

Jo Ella surveys the room, eventually finding Kylee's CELL
PHONE lying on the table. She examines the screen.

JO ELLA
Oh, my heavens. You sure about
that?

Jo Ella shows Pumpkin the phone. The display reads "21 missed calls." Pumpkin's face goes immediately flush.

PUMPKIN
My God. What the hell's happening
around here?

CUT TO:

EXT. FARMHOUSE - DAY

A beautiful farmhouse, tucked away from the city. Far off in the distance, the Los Angeles city skyline is hardly visible.

TESHLER (PRE-LAP)
I like it here. Away from the city.
Away from it all.

INT. FARMHOUSE - DAY

Teshler stands in the middle of the quaint little farmhouse. His head is out the window, as he takes a big whiff of the fresh air. Then, he turns back around.

Gillian sits in a chair, her mouth taped shut, her hands tied behind her back. Her fingers are covered in blood.

Lying on the ground around her are the two dead FARMERS. A HUSBAND and WIFE, who are holding hands even in death.

Teshler WHISTLES loudly, looking at the mess on the floor.

TESHLER
Think they have some chickens?

Gillian's eyes twitch in anger, as she moves around in the chair, trying to get free of her cloth shackles. Teshler leans in close to her face.

TESHLER (CONT'D)
You, my dear, I need, or you'd be
dead just like them.

He begins LAUGHING loudly, as tears begin dripping down Gillian's face. She starts SCREAMING!

FADE TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. EMMANUEL'S STUDIO - FLASHBACK

PAN AROUND Emmanuel's studio. Emmanuel sits at his desk, carefully using charcoal pencils to give texture to his map of Antarctica. The scene is silent.

APRIL 28, 1996

Lots of maps adorn his walls, all in the same charcoal-penned manner. There's a photograph on his desk, depicting him and his WIFE -- a woman whose face we can't quite place....

A light KNOCKING at his door rouses Emmanuel from his concentration. He CURSES quietly, then stands and opens the door, revealing CLAUDE, the fancily-dressed doorman.

EMMANUEL
(in French; subtitled)
What is it, Claude?

CLAUDE
(in French; subtitled)
There's a man downstairs.

EMMANUEL
Who is it?

CLAUDE
He's asking for you by name. Says his name is Epoch. Milgate Epoch.

A slight hint of revelation crosses Emmanuel's face. He speaks in English now.

EMMANUEL
Bring him up.

The doorman nods, then exits.

CUT TO:

INT. EMMANUEL'S STUDIO - LATER

Emmanuel sits across from MILGATE EPOCH (70s). He drinks a cup of tea, wincing as the boiling water touches his lips.

EPOCH
Oh, that's hot.

EMMANUEL
 My wife prefers it hot.
 (beat)
 What can I do for you, Mr. Epoch?

EPOCH
 I've come to see if the rumors were true.

EMMANUEL
 I don't know what you're talking about, though I can assure you that rumors are called rumors because they are, in fact, unsubstantiated.

Epoch sits silently. Then:

EPOCH
 Tell her to stop.

Emmanuel's smile fades.

EMMANUEL
 She's her own person, Mr. Epoch.

EPOCH
 Tell her to stop now.

Emmanuel's eyebrows lower, slightly angry now.

EPOCH (CONT'D)
 What, should I have brought my French/English dictionary?

EMMANUEL
 I understand you.

EPOCH
 Good. Then you know the repercussions.

EMMANUEL
 I do not. Nor do I care what they are for you.

Epoch is hurt by the man's words. He sets his tea down and stands. He's about to say something, but he notices the picture on the desk. Epoch touches the woman's face softly.

EPOCH
 She looks good.

EMMANUEL

Of course. Thanks to you.

Epoch nods softly. He walks to the door and opens it, though he doesn't leave just yet.

EPOCH

She has to quit talking about me.

EMMANUEL

Or what?

EPOCH

There is no "what." I'm just an old man asking for a favor....

With that, he leaves. Emmanuel stares at the photograph.

FADE TO:

INT. TRUANT MANSION - WINE CELLAR - PRESENT DAY

CLOSE ON: Emmanuel's face, smiling as he remembers old times.

The Arabian stands outside the cell, hands behind his back.

ARABIAN

I'm waiting.

Emmanuel CLEARS HIS THROAT, then gets back to work. We see for the first time that he has a huge WORLD MAP spread out on the ground, at least 4 feet by 4 feet. He's using a charcoal pencil, putting tiny DOTS on the map.

EMMANUEL

What, you gonna watch me the entire time?

ARABIAN

And after that.

Emmanuel glares at him, then goes back to working on the map.

CUT TO:

INT. LIMOUSINE - DAY

The limo drives down the road, with Duncan in the driver's seat. Matilda sits in the back, smoking a cigarette.

MATILDA

How is it handling?

DUNCAN

Fine.

(turns to her)

Though I'm pretty sure my license
has expired.

MATILDA

Then you'll drive safely.

DUNCAN

(beat)

Are you going to tell me where
we're going, or not?

MATILDA

Not.

DUNCAN

Great. Why?

MATILDA

Because I don't know.

Duncan turns to her again, giving her a strange look.

MATILDA (CONT'D)

Just keep driving north. It's the
direction I'm interested in. Not
the destination.

DUNCAN

Right.

MATILDA

And as soon as I receive word on
where Teshler is holding Gillian,
you'll be the first to know.

Duncan's eyes bulge wider. He SLAMS the brakes hard, causing
cars all around him to HONK!

DUNCAN

Teshler has Gillian?!

MATILDA

According to the good detective.

DUNCAN

And! What are you doing about it?!

MATILDA

(honestly)

Everything I can. Now drive.

Matilda takes another drag, as Duncan angrily steps down on the gas. He squints through the windshield, a man determined.

CUT TO:

INT. TRUANT MANSION - KITCHEN - DAY

Pumpkin looks in the giant refrigerator, pulling out a carton of orange juice. Jo Ella Willard sits on a bar stool, twiddling her thumbs worriedly.

PUMPKIN

O.J.?

JO ELLA

I'm sorry?

PUMPKIN

Orange juice?

JO ELLA

No, honey. No thanks.

(beat)

She goes to the gym a lot. Maybe something happened on the way?

PUMPKIN

Not possible. The gym's upstairs.

JO ELLA

Oh.

PUMPKIN

Does she have any friends in the area? A boyfriend?

JO ELLA

I don't know. She doesn't talk to me about that stuff.

(beat)

I just can't help feeling like she's here somewhere. In the house.

PUMPKIN

Be my guest. I'll be here.

Jo Ella smiles and jumps off the stool.

JO ELLA

Thank you, sweetheart. I won't snoop. I swear it.

Pumpkin winks, as the woman jumps out of the room. Pumpkin pours herself a glass of juice, then JUMPS in shock as the Arabian comes around the corner.

PUMPKIN

Oh! Good God, you scared me.

ARABIAN

Who was she?

PUMPKIN

What? Why do you ask?

(beat)

Who are you?

ARABIAN

Please, Mrs. Truant. I've worked alongside your mother-in-law for decades now. My loyalties should never be in question. Now I ask again. Who is that woman?

PUMPKIN

Kylee's mother, Jo Ella. Apparently, we should add Kylee to the ever-growing list of people that are missing. But last I checked, this is still my house. Don't forget it, huh?

The Arabian doesn't say anything. He simply turns and walks away. Pumpkin calls after him.

PUMPKIN (CONT'D)

But why? Why are you asking about her?

Too late -- he's gone. Pumpkin glares, then takes a big swig of juice.

CUT TO:

INT. FARMHOUSE - DAY

Gillian continues SCREAMING, as Teshler stands in front of her, just staring at her.

Finally, he reaches over and yanks the tape off her mouth.

TESHLER

Something you'd like to say?

Gillian responds by SPITTING on his face. She SPEAKS again, but it's muffled by his loud CHUCKLING.

TESHLER (CONT'D)
In some countries, spitting is sexual.

He grabs her arm delicately, but she can't move it because it's tied down. She starts SCREAMING again -- louder now.

TESHLER (CONT'D)
Don't worry. I wouldn't dare.

GILLIAN
What the hell am I doing here?
Huh?! Answer me!

TESHLER
I don't answer to you.

GILLIAN
If you wanted to kill me, you would have done it already. So that leads me to believe that there's another purpose.

TESHLER
Absolutely.

Suddenly, there's a loud KNOCK on the door to the farmhouse. Teshler turns to the door and smiles, while Gillian stares at it with heavy trepidation.

TESHLER (CONT'D)
Well, looky-looky. Guests.
(beat)
Smile, Gillian.

Teshler walks to the door and opens it. He stares out, at the person or people who just knocked on the door.

TESHLER (CONT'D)
Welcome....

Gillian closes her eyes tightly, not wanting to see what Teshler has in store for her.

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. POLICE CRUISER - DAY

Brett and Kylee drive down the road, looking out at the city of destruction caused by Teshler. Brett's on his cell phone, talking to Runtzer.

BRETT

We're following his trail, but so far haven't spotted them. What about you? What are doing?

RUNTZER (O.S.)

I don't know, kid, there's nothing I can do. Just go back to the mansion, I guess, and wait for word.

BRETT

All right. Thanks again.

He hangs up, then turns to Kylee.

BRETT (CONT'D)

Crazy day, huh?

KYLEE

Will it ever end?

BRETT

Oh yeah. As soon as I come face to face with this Teshler guy.

Kylee looks out the window.

KYLEE

You know, you really should tell Pumpkin that you're all right.

BRETT

I will.

KYLEE

Now, Brett. I know how she cares about you. You're not just her son -
- you're her best friend.

(beat; joking)

Unless you're worried she's going to ground you for drowning your company car.

BRETT
Oh man, I loved that car!

Brett and Kylee smile -- a rare happy moment.

BRETT (CONT'D)
What about your parents?

KYLEE
Please. My father's out of the picture, and my mother doesn't even know I'm gone. They don't miss me.

CUT TO:

INT. TRUANT MANSION - HALLWAYS - DAY

The Arabian storms down the hallway, on the way to the cellar. He almost runs into Jo Ella, who exits a side room.

JO ELLA
Oh! Excuse me there, sir. I'm Jo Ella Willard. Nice to meet you.

The Arabian looks her up and down, then continues walking.

JO ELLA (CONT'D)
You haven't happened to see Kylee walking around here? Have you?

The Arabian turns a corner and exits. She EXHALES and puts her hands on her hips, annoyed by his rudeness.

CUT TO:

INT. TRUANT MANSION - WINE CELLAR - DAY

AERIAL VIEW: Emmanuel sits on the ground, still working on the map. A huge percentage of his charcoal marks are in the California area. Others are sporadically placed throughout the country, and indeed the world.

He closes his eyes, nods to himself, then makes another mark.

FADE TO:

EXT. OUTDOOR CAFE - FLASHBACK

At the outdoor cafe, Epoch sits with GLENDELL VALENS. She's dressed in her nurse uniform. Epoch reads the morning paper, only half-listening to Glendell, as she eats her green salad.

GLENDSELL

You know, you should start eating healthy. I've never once seen you eat a vegetable. Want a bite of my salad?

He GRUNTS, then turns the page.

GLENDSELL (CONT'D)

Anyway, the people you've healed all still in the recovery ward so I can keep looking after them. And I'm fudging their reports to make it look like they're still being treated. Milgate. Milgate?

EPOCH

(looking up)
Uh-huh.

GLENDSELL

What are you reading that's so important? I wanted to spend my lunch break with you, and you're not even looking at me.

EPOCH

I'm sorry, I'm just distracted.

GLENDSELL

The map-maker guy again?
(long beat)
He's an ass. Just let him be an ass on his own time, huh?

Epoch comes to an article in the paper, and his eyes narrow in anger.

EPOCH

Dammit! She did it again!

He throws the paper down, then stands and quickly exits.

GLENDSELL

(exhales)
I'm beginning to see why they divorced.

She chomps down on her sandwich, finishing lunch.

CUT TO:

INT. EMMANUEL'S STUDIO - HALLWAY - LATER

Epoch is POUNDING loudly on the door, over and over again.

EPOCH

Mr. Carte? Mr. Carte! Open the door! Open the door, please!

He keeps KNOCKING, louder and louder.

EPOCH (CONT'D)

Mr. Carte! She mentioned me again! Please, Mr. Carte. Please tell her to stop!

INT. EMMANUEL'S STUDIO - CONTINUOUS

Inside the tiny apartment, Emmanuel sits on the ground, his back against the door, listening to the ceaseless POUNDING. Emmanuel stares ahead, and speaks to someone off-camera.

EMMANUEL

Why? Why are you still talking about him? He's hurting out there, just listen to his voice.

WIFE'S VOICE (O.S.)

He's fine....

Emmanuel's wife, unseen by the camera, takes a sip of hot tea, her bright red lipstick sticking to the glass.

FADE TO:

INT. WINE CELLAR - PRESENT DAY

The Arabian stands outside Emmanuel's cell, now holding the completed Map of The Poisoned. He smiles at it, not daring to touch any of the charcoal-drawn pin-points.

ARABIAN

It's beautiful....
(beat; angry)
It's accurate?

EMMANUEL

Bet your ass on it.
(beat; explains)
California got a bit hectic there, so I wrote on the back how many are in each city. Should help.

The Arabian examines the back, where there's a hand-written list, in very formal handwriting. SKIM ACROSS some of it:

Long Beach - 8

Los Angeles and surroundings - 38

Mountain Mesa - 1

Napa - 2

Pasadena - 3

ARABIAN

Excellent work. But this doesn't tell me where Teshler is.

EMMANUEL

Pasadena.

(smiles)

That's what you need me for.

ARABIAN

Unacceptable. I want names of The Poisoned who live in these cities.

EMMANUEL

That wasn't the deal.

ARABIAN

Then there's a new deal.

EMMANUEL

I want to talk to the old woman.

ARABIAN

She's gone.

EMMANUEL

Then I'd like my Map back.

The Arabian shakes his head, never smiling, never frowning. He gently rolls up the Map and exits the room.

EMMANUEL (CONT'D)

Wait! This isn't fair! You're breaking the deal! I won't forget this! I won't!

(in French; subtitled)

Nawar was a whore!

The Arabian stops at the door. He slowly, slowly turns back to Emmanuel, just staring at him. Finally:

ARABIAN

Won't be long now before Matilda
decides what to do with you. And if
I get my wish --

(points to Caitlin's body)

You're going under that sheet with
your friend.

With that, he exits. Emmanuel SCOWLS loudly.

CUT TO:

INT. LIMOUSINE - DAY

Matilda is on her black cell phone, ending a conversation.
Her cigarette is now in her free hand.

MATILDA

Thank you. Well done.

She hangs up and turns to Duncan.

DUNCAN

Well?

Before she answers, she takes a long drag from her cigarette.

MATILDA

Pasadena.

DUNCAN

"Pasadena"? What's that mean?

MATILDA

The Poisoned man in our cellar.
Turns out, he's a compass. He can
locate any of the Poisoned.

DUNCAN

And he's located Teshler in
Pasadena?

MATILDA

Of course. Oh, and Duncan?

Matilda reaches into her black purse and pulls out a sleek,
shiny HANDGUN. She hands it to him through the partition.

MATILDA (CONT'D)

You'll need this.

Duncan hesitantly grabs the gun.

CUT TO:

EXT. FARMHOUSE - NIGHT

ANGLE ON the farmhouse from a view around a big hay pile. The sun goes down in the distance, as night comes to the city.

We hear the sounds of a car approaching, then the car SLAMS on its brakes. PAN OVER to see that it's the Police Cruiser!

Brett and Kylee step out, and hide behind the bale of hay.

KYLEE

This is it?

BRETT

According to Runtzer.

KYLEE

Who heard it from Matilda, who heard it from that Arabian guy.

BRETT

Point being?

KYLEE

Ever played that telephone game? Things get lost in translation.

Suddenly, from the farmhouse, we hear Gillian SCREAMING loudly! Brett's eyes bulge out in fright.

BRETT

That's her.

KYLEE

My God. What's he doing to her?

Brett examines the ground, where there's fresh tire tracks in the mud.

BRETT

Someone was just here....

KYLEE

Brett, everyone's on their way. We can wait for them.

Inside the house, Gillian SCREAMS again! Brett pulls out his gun and COCKS the hammer.

BRETT

I was in this situation before.
Runtzer tried to get me to wait for
backup, and by then we were too
late. Not again.

He quickly stands.

BRETT (CONT'D)

Stay here. Stay quiet.

KYLEE

Brett, don't be stupid.

He stares down at her, deep into her eyes. Then, he bends
down and gives her a soft KISS on the lips. She closes her
eyes, kissing him back, but then quickly pulls away.

KYLEE (CONT'D)

Good luck.

BRETT

I won't need it.

Gun in hand, Brett rushes toward the farmhouse, just as
Gillian SCREAMS again from inside!

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. FARMHOUSE - NIGHT

The limousine arrives, passing under an archway that reads "Welcome to the Ostrander Farm!" Duncan jumps out of the driver's seat, as Matilda struggles to get out on her own.

Duncan runs toward the farmhouse when he passes the bale of hay. Kylee sees him and screams out at him.

KYLEE

Hey! Duncan!

Duncan turns around, completely shocked to see Kylee.

DUNCAN

Kylee? What the -- What's going on?

KYLEE

Don't have time to explain. Brett's in there. He just ran inside!

DUNCAN

Brett...?

He looks to the farmhouse, then takes off running. Matilda finally makes her way to the bale of hay. She studies Kylee oddly, looking her up and down.

KYLEE

(awkwardly)

Hi, Matilda.

MATILDA

Funny. No one mentioned that you and Brett were alive and well, and hot on the trail of Gillian. If I knew any better, I'd say you were holding this back from me.

KYLEE

Let's just hope everyone makes it out alive, huh?

Matilda nods, then turns her attention to the farmhouse, which Duncan is furiously running toward.

CUT TO:

INT. FARMHOUSE - NIGHT

SLAM! Brett rushes into the farmhouse! He holds up the gun he got from Runtzer -- but is shocked by what he sees.

Gillian sits in the chair, still shackled -- she's bleeding from both of her eyes!

Blood drips down like tears, coming to her chin and oozing onto her shirt. She's crying still, but her eyes are closed.

BRETT

Gillian....

Gillian squints her eyes open, seeing Brett, and smiling.

GILLIAN

(out of breath)

He's... here....

BRETT

Where?

Too late -- Teshler jumps out from the corner!

Teshler goes to grab Brett, but Brett jumps away just in time. He holds up the gun and -- BANG! -- fires at Teshler's chest!

To Brett's surprise, the bullet BOUNCES off the man's thick chest! It leaves a nasty red welt, but other than that, the man's fine.

BRETT (CONT'D)

What the hell?!

TESHLER

That was a mistake, boy.

Teshler's smile fades as he recognizes Brett.

TESHLER (CONT'D)

You. Didn't I kill you already?

Brett cocks his head in curiosity, then finally puts two and two together.

BRETT

You pushed us into the water?

TESHLER

Just having a little fun. Come here, pretty boy. Let's dance.

Teshler STOMPS his feet loudly, shaking the entire house. Then, he JUMPS at him, tackling him to the ground!

Gillian SCREAMS, as she shakes back and forth, trying to escape. Then -- she finally breaks free of the shackles!

Gillian jumps onto Teshler, who's still on Brett. As she begins kicking him and clawing at his back, Duncan rushes into the house!

DUNCAN

Gillian....

But there's no time for hellos.

GILLIAN

Help us!

Duncan quickly grabs the chair that Gillian had been in. He holds it up in the air, hovering it over the Poisoned man's thick body.

DUNCAN

Step back, Gillian.

GILLIAN

Just do it, dammit!

Duncan quickly SLAMS the chair down on the man's muscled back, to no avail.

Quickly, he SLAMS the chair again, this time on Teshler's head -- and the chair BREAKS into a dozen pieces under his strength!

TESHLER

Now that... hurts.

Teshler shakes his head, otherwise unaffected, then brings his hands to Brett's neck. He starts squeezing -- tighter and tighter....

DUNCAN

Get off him, dammit!

Losing energy, Brett carefully raises the gun up. He hovers it right over the red welt in Teshler's chest, where the first bullet had hit him.

BRETT

(choking)

Dad! Step... back....

Duncan grabs Gillian and quickly pulls her away.

Brett doesn't waste a second. He pulls the trigger again -- BANG! -- and this time, the bullet goes through the skin!

Teashler HOWLS up to the ceiling -- an inhuman yell.

CUT TO:

EXT. FARMHOUSE - CONTINUOUS

Kylee and Matilda hear the yell and quickly cover their ears.

KYLEE

My God. That's good, right? That's good...?

Matilda ignores her, as she just stares at the farmhouse.

CUT TO:

INT. FARMHOUSE - CONTINUOUS

Teshler looks around, seeing that he's out-matched by the three Truants. He touches the bullet hole in his chest, where dark blood slowly oozes out.

TESHLER

This isn't the end. Not at all!

Teshler turns to the sliding glass door and BURSTS THROUGH! Without wasting a second, the enormous man runs away from the house, losing blood as he runs.

BRETT

Stop!

Brett stands at the door and aims his gun. He fires, again and again! BANG-BANG-BANG-BANG-BANG!

Some of the bullets hit the man, others miss. But still, Teshler manages to run up a hill, then escape down the other side, running toward the Los Angeles skyline in the distance.

Brett turns to Gillian. He quickly takes off his own shirt and uses it to dab at the blood on her face.

BRETT (CONT'D)

Are you okay? What the hell happened?

GILLIAN

I'm fine. Just... I want to go home....

DUNCAN

We can do that. Can you walk? I can -- I can carry you?

GILLIAN

I just want to go home.
(beat)
But... it does hurt to move.

Duncan steps in between Brett and Gillian, then carefully picks her up. He holds her in both of his massive arms, and looks down into her eyes, which are still bloody.

DUNCAN

Dear girl, what'd that man do to you...?

Gillian SNIFFS loudly, as finally her emotions are coming to the surface.

GILLIAN

He wanted to torture me. Someone came, with tools. It was horrible!

BRETT

Why, Gillian? Why you?

GILLIAN

They said it was to show Duncan that this is the kind of thing that happens when our Team tries to stop them....

Gillian finally lets loose. She begins crying and wailing in her father's arms. She wraps her hands around his thick neck and holds him tightly.

Brett and Duncan share a meaningful look, then step over the dead bodies of the farmers, on their way out the door.

CUT TO:

INT. TRUANT MANSION - CONFERENCE ROOM - DAY

CLOSE ON: the Map of The Poisoned, spread out on the circular conference table. SKIM ACROSS all of the charcoal marks, showing the immenseness of the outbreak.

WIDER. The Arabian and Detective Runtzer are staring at the Map, a look of awe on their faces.

RUNTZER
 God, look at 'em all. Like ants....
 (beat)
 But is it accurate?

The Arabian hovers his hand over the Map.

ARABIAN
 Oh, yes, it's accurate....

Runtzer points to some of the big groupings of pin marks.

RUNTZER
 I gotta say, I assumed they'd all
 be here in L.A., or at the Beach.
 What are they doing in New York?
 And this one, in Seattle...?

The Arabian doesn't answer.

RUNTZER (CONT'D)
 I mean, did Epoch heal them in
 those places? Or are they
 congregating there for some reason?

Still no answer, as we get a final AERIAL shot of the Map.

CUT TO:

INT. TRUANT MANSION - WINE CELLAR - DAY

Emmanuel paces back and forth in his cell.

EMMANUEL
 I can feel you.... You're close....

He keeps pacing, as we:

FADE TO:

INT. MILGATE EPOCH'S APARTMENT - FLASHBACK

Glendell and Epoch are playing chess on Epoch's old bed.

GLENDSELL
 You know, you really need some new
 sheets. That could be our plan for
 tomorrow. Bed, Bath, and Beyond.
 What do you say?

Epoch makes a move. He steals her queen.

EPOCH

I'd say you better pay attention,
little lady. There's five dollars
riding on this.

He smiles. Just then, there's a KNOCK at the door.

GLENDSELL

Expecting someone?

EPOCH

All my friends are right here.

Curious, Epoch walks to the door. He opens it, to find himself staring at a police officer -- Chinese-American, clean-cut, average build. And based on the nametag on his chest, he's OFFICER LI SHENG.

SHENG

Milgate Epoch?

EPOCH

Yeah. What can I help you with?

SHENG

Do you know a woman named
Jacqueline Carte? Wife of Emmanuel
Carte?

Epoch rolls his eyes. Glendell gets off the bed and walks over to the officer.

GLENDSELL

What's the problem, officer?

SHENG

Well, Mrs. Carte just reported you.
Claims that you've been making
threats to her and her husband.

GLENDSELL

That's not true. That's not true at
all!

Epoch pushes Glendell aside, quieting her.

EPOCH

Glendell. It's okay.

(to Sheng)

Yes, I know her, and yes, I've been
making threats. Is that all?

Officer Sheng stares at Epoch oddly, a bit surprised that he's just come right out with the truth.

SHENG

Actually, yes. She told me a brief backstory between you two. Bells and whistles and all. Threw around some interesting words, too. Like "injury." And "heal."

EPOCH

(repeats)

Is that all?

Sheng continues staring at him. Then, finally, he tips his hat to Epoch and Glendell.

SHENG

Don't make me come back here, Mr. Epoch. I'm letting you off with a warning. Next comes a restraining order. And that's a lot of paperwork. Have a good evening.

He gives one final strange look to Epoch, surveys the room, with all the dozens of plants, then finally leaves.

Epoch closes the door and turns to Glendell.

EPOCH

The nerve of that woman.

GLENDSELL

It's over. Just let her do what she wants.

EPOCH

I can't! I healed her several years ago, and now she'll tell anyone with an ear to listen what I did. She even wrote to the editor of the newspaper!

(beat)

If the wrong people find out about me and about what I do, this could all go to hell, don't you get that?

GLENDSELL

I do. But the standing-outside-the-door-yelling approach clearly isn't working.

(beat)

(MORE)

GLENDALL (CONT'D)
 You'll have to think of something
 else to keep her quiet.

Epoch smiles, as an idea suddenly comes to him.

CUT TO:

INT. EMMANUEL'S STUDIO - NIGHT

Epoch steps into the studio apartment, after being welcomed
 in by a smiling Emmanuel Carte.

EMMANUEL
 Can I offer you some coffee? Or
 tea?

EPOCH
 No thanks. You make it too hot.

EMMANUEL
 I get that from Jacqueline.

EPOCH
 Well, speaking of Jacqueline, I
 have a couple things I'd like to
 say.

EMMANUEL
 Of course.

EPOCH
 I've tried the polite way. I've
 tried the angry way. Now, I'll try
 my way.

EMMANUEL
 (confused)
 Okay....

Epoch suddenly LURCHES forward and pushes Emmanuel to the
 ground! The slightly bigger man falls backward, not at all
 expecting the attack.

EMMANUEL (CONT'D)
 What the hell?!

EPOCH
 You're right-handed, right?

EMMANUEL
 Huh --

Emmanuel doesn't have time to ask his question. Epoch raises his foot, then SLAMS it down onto Emmanuel's right hand! His hand CRACKS loudly, every bone breaking!

EMMANUEL (CONT'D)

Oooohhhhhh! --

Emmanuel moans in pain, nursing his injured hand. He cradles it to his chest, holding it dearly, yelling loudly as Epoch tries to talk to him.

EPOCH

Sorry about the pain.

EMMANUEL

-- You freak! --

EPOCH

Just a side effect, really. I can stop it in an instant.

EMMANUEL

-- Why would you do this! --

EPOCH

But first, I need your word.

EMMANUEL

My word? Look what you just did!

EPOCH

What I did to you can be fixed. What Jacqueline is doing to me cannot be undone. Just tell me where she is. So we can talk about that big mouth of hers. And you'll be fine.

EMMANUEL

No! I'm calling the cops!

EPOCH

Tell me where she is, dammit!

Epoch raises his foot again, then SLAMS it down on Emmanuel's left hand! Emmanuel SCREAMS even louder, as the disgusting-sounding CRACK sounds a second time!

EMMANUEL

Oooohhhhhh!

EPOCH

Tell me. Tell me!

Suddenly, a sexy figure steps into the room from the bathroom, where she'd been hiding the entire time.

Epoch sees her, a confident smile coming to his face.

WIFE'S VOICED (O.S.)

Heal him.

EPOCH

I plan on it.

WIFE'S VOICE (O.S.)

Heal him now, and we'll talk.

Epoch bends down and opens Emmanuel's airways -- a difficult feat in and of itself, as the man continues SCREAMING -- then begins blowing into his throat.

As the yellow glow enters Emmanuel's throat, we PAN AWAY and focus on the woman's legs. Slowly, we get a view for who this mystery woman actually is:

It's Kylee's mother -- JO ELLA WILLARD!

Otherwise known as JACQUELINE CARTE.

Jacqueline watches the scene before her, as Epoch breathes life into her husband's lungs. She takes a big sip of boiling hot tea. As the steam rises up to the ceiling, we:

FADE TO:

INT. TRUANT MANSION - HALLWAYS - PRESENT NIGHT

Jo Ella/Jacqueline continues walking around the mansion. She looks annoyed, having been searching the place for hours now.

JACQUELINE

Where are you...?

Jacqueline turns a corner, and finds herself staring at a black door. A door almost hidden against the dark wall. She reaches out to it and smiles, as her eyes FLASH BLACK.

CUT TO:

INT. WINE CELLAR - NIGHT

Emmanuel stands against his cell bars, his hands sticking through the tiny holes. He looks up when the door opens. And he's not at all surprised to see Jacqueline enter the room.

JACQUELINE

Oh! My love!

EMMANUEL

Jacqueline!

Jacqueline grabs onto her husband's hands, and they kiss passionately through the tiny bars.

EMMANUEL (CONT'D)

I knew you were here. I could feel it. How'd you find me?

JACQUELINE

A woman called me. I don't know who. She told me you were here, but that they wouldn't let me into the mansion unless I pretended to be someone else. Someone they'd trust.

EMMANUEL

Beautiful. But, my dear, you don't have long -- he'll be back soon.

JACQUELINE

No. I'm staying. I'm not leaving you again.

WIDE SHOT: Jacqueline and Emmanuel hold hands lovingly, as they rest their foreheads together through the bars.

FADE TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. TRUANT MANSION - STUDY - NIGHT

The fire burns brightly, very much alive. Sitting around the room, laughing and having a good time, is Matilda, Pumpkin, Brett, Gillian, Runtzer, and Kylee. JACQUE is also there, his hands tightly around Gillian's shoulders on the couch.

Duncan sits off to himself, next to the window, watching the happy reunion from afar.

GILLIAN

No, I'm fine. I really am. I'm just very, very tired.

PUMPKIN

Well, I don't care if you think you're fine, sweetheart. I'm calling Doctor Dourif tonight to come check you out.

GILLIAN

The only thing that even remotely hurts are my eyes, but it just feels like a hangover. Nothing serious. I am not seeing a doctor.

KYLEE

And what do you know about hangovers, young lady?

GILLIAN

Um....

JACQUE

Wait, have you never told them how we met?

PUMPKIN

What!

BRETT

I thought you met on one of your deep sea dives, Mr. Jacques Cousteau.

JACQUE

Oh, yeah, like I've never heard that one before.

Brett looks down, pretending to be annoyed, but Kylee grabs his chin and raises his face back up.

KYLEE

We're going to work on Brett's sense of humor. That'll be our first thing....

Everyone chuckles.

Matilda grabs onto Brett's arm and pulls him close. She WHISPERS into his ear, so only he can hear.

MATILDA

I heard your accusations about me,
my boy.
(beat)
And my heart wept.

Matilda pushes him away, then looks back to the others, listening to the conversation.

Brett stares ahead, his face falling, looking ashamed.

PUMPKIN

(jumping in)
Oh, Kylee, did you happen to see
your mother?

KYLEE

Wait -- huh? My mother?

PUMPKIN

Yeah, she was here earlier, worried
about where you were. She must have
left a few hours ago.
(off her blank stare)
Jo Ella Willard.

KYLEE

Willard? No, no. My mother hasn't
gone by Willard since the divorce.

PUMPKIN

Huh...? I'll be right back.

Pumpkin lowers her eyebrows in curiosity, as she exits.

Duncan suddenly stands and walks over to the happy group. He eyes Brett and Gillian softly.

DUNCAN

I'm glad you're all right. Both of you. Everyone.

Silence fills the room, as everyone looks down, clearly taking into consideration what this means for Duncan.

MATILDA

Duncan, you cannot take Teshler's words to heart -- what they did to Gillian. We're all in this together. Don't let them win.

Duncan nods to his mother, as Jacque suddenly speaks up.

JACQUE

Uh.... What the heck is everyone even talking about?

RUNTZER

(chuckling)
Not now, kid. Now now.

Gillian suddenly extends her hand to Duncan, which he quickly takes in his own. They slowly shake hands.

GILLIAN

Thanks for coming to my rescue, Duncan. I won't forget it.

Duncan nods, meeting her eyes. Then, he slowly walks away. He has a huge smile on his face as he exits.

CUT TO:

INT. WINE CELLAR - NIGHT

The door opens, and the Arabian enters the cellar. He GASPS as he sees Jacqueline and Emmanuel holding each other.

ARABIAN

What are you doing here?

EMMANUEL

What does it look like? She's come home to me.

Jacqueline smiles and begins slowly approaching the Arabian. When she speaks, the faux Southern accent is gone.

JACQUELINE

So I hear you're the big bad man
with the big bad gun. Come on, boy.
I'm all yours....

The Arabian quickly retrieves his gun -- but he's not fast enough. Jacqueline opens her big mouth and EXHALES... emitting a huge amount of HOT STEAM!

The Arabian screams in pain as the steam covers his face! He drops the gun. She quickly grabs it, and is about to fire --

EMMANUEL

Do it! I told Caitlin I'd kill him,
now kill him for me!

-- but the Arabian jumps to the side, spins around, and KICKS the gun out of her hand!

He pulls her around into a choke hold, squeezing her tightly.

Jacqueline smiles as she CHOKES, then opens her mouth and EXHALES again, the plume of smoke coming out of her mouth. The flesh begins burning away from his arms!

JACQUELINE

I like it hot! You like it hot?

She keeps exhaling the hot steam, and the Arabian begins to lose his grasp on her neck. Just as she's about to go free --

BANG!

She's hit by a bullet! She falls down to the ground.

EMMANUEL

Jacqueline! Noooo!

The Arabian quickly turns around, to see Duncan standing at the door, SMOKING GUN in hand. Duncan smiles slightly.

DUNCAN

"Check her pulse."

The Arabian doesn't even say thank you. He moves to the garage door and opens it up, then pulls out his keys and UNLOCKS Emmanuel's cell.

EMMANUEL

No! What'd you do, you son of a
bitch?!

ARABIAN
 (curtly)
 You're being released.

The Arabian pulls the yelling Frenchman out of the cell, and walks outside into the backyard.

EMMANUEL
 Stop! Stop this! Jacqueline!

The Arabian closes the garage door, and as it lowers, he yells in at Duncan.

ARABIAN
 Stay away from this!

The door closes on Duncan, hiding him from view.

CUT TO:

EXT. TRUANT MANSION - BACK YARD - NIGHT

The Arabian pulls Emmanuel out into the middle of the yard. Crickets CHIRP, the only sounds coming from outside.

The Arabian holds his gun to Emmanuel's temple. He's about to pull the trigger, when:

EMMANUEL
 No! Please! I -- I have answers!

ARABIAN
 What answers?

EMMANUEL
 Anything you want!

The Arabian doesn't waste a beat.

ARABIAN
 Who are #64 and #87 in the Book?

EMMANUEL
 I -- I don't know!

ARABIAN
 Locate them!

EMMANUEL
 I can't!

ARABIAN
 Then you'll die.

EMMANUEL

I can't locate numbers. Just names!
Please! Jacqueline...!

ARABIAN

Who is the true leader of the
Renegades?

EMMANUEL

I don't know that either! I'm
sorry!

ARABIAN

Don't apologize to me. Think about
it! How did you get involved in
this? How did you meet Noah,
Caitlin, and the others? You're all
next to each other in the Book. He
healed you all close together.
What's the connection I'm missing?
Huh? What is it!

The Arabian pushes the gun deeper into the man's temple.
Emmanuel CHOKES on his saliva, then finally speaks.

EMMANUEL

Glendell! Glendell Valens! She's
the connection!

The Arabian frowns. Clearly, the name has no effect on him.

ARABIAN

Not good enough.

BANG! He fires! Emmanuel falls to the ground. Dead!

The Arabian wipes the dark blood off his arm, then pulls out
his phone. He dials and waits for a response.

MATILDA (O.S.)

(filtered)

Yes?

ARABIAN

We need to set up a search for a
woman named Glendell Valens.

MATILDA (O.S.)

Is she Poisoned?

ARABIAN

"Valens" is in the Book, but not
Glendell. Could be a fake name.

(MORE)

ARABIAN (CONT'D)

(beat)

But if we find Glendell, we'll find
the connection to the Renegades.

He quickly hangs up without saying another word. The Arabian looks down at Emmanuel's dead body. He SPITS on the corpse.

ARABIAN (CONT'D)

(in Arabic; subtitled)

At least Nawar died with honor.

The Arabian looks up to the sky, then exits the backyard, leaving Emmanuel to rot alone.

PAN UP TO:

INT. UPSTAIRS WINDOW - CONTINUOUS

Pumpkin just witnessed the entire thing from the second-story window! She ducks aside as the Arabian walks toward the house. She's breathing hard, trying to calm herself.

PUMPKIN

It's okay. It's okay. He was bad. A
bad man. It's okay....

She pants heavily, then walks around the room in a tight circle. Finally, a light bulb goes off in her head.

Pumpkin walks to the computer and opens her internet browser. She goes to the "Finder-Spyder" search site and types in "Glendell Valens."

A few searches come up, and she clicks on one. A photo of Glendell comes on-screen, dressed in her nurse's outfit.

PUMPKIN (CONT'D)

(reading)

A nurse at St. Fjord Hospital?
What's so special about her?

She keeps clicking on links, finding various photos of Glendell, as well as other random photographs of no use.

PUMPKIN (CONT'D)

Come on, come on, come on. There's
got to be something.

She clicks another link, and a new photo comes up. Pumpkin's mouth opens in shock at the image: It's a grainy, black-and-white photo of Glendell, standing next to CLARISSA CARUS!

PUMPKIN (CONT'D)

Clarissa?

Pumpkin looks back out the window, not knowing what at all to think of the strange revelation.

CUT TO:

INT. ANTIQUE ROOM - NIGHT

BACKGROUND SONG: "Hamp's Boogie Woogie" by Thelma White and her All-Girl Orchestra, an old-sounding peppy jazz song, plays loudly from the old RECORD PLAYER.

PAN AROUND the familiar antique room, from the suit of armor, to the old bookcases, to the walls filled with old antiques. This is Clarissa's apartment.

CLOSE ON: the door knob. Someone tries to turn it, but it's of no use -- it's locked.

Suddenly, the corner of a credit card slips through the crack, and after a bit of fiddling with the latch, the door comes unlocked! It opens.

Pumpkin stands triumphantly in the doorway, looking in at the fancy-looking apartment.

PUMPKIN
Years of living on the streets
finally pays off.

She closes the door, and steps into the empty apartment.

CUT TO:

INT. FURNACE ROOM - NIGHT

As the jazz song continues --

Duncan, The Arabian, and Runtzer each drag a Poisoned body into the Furnace Room, with bright white walls on all sides.

They prop the three bodies (Emmanuel, Jacqueline, and Caitlin) next to the other charred remains of the formerly dead Poisoned. For Duncan, it's a disturbing image.

DUNCAN
My God....
(realizes)
There is no analyst studying the
Poisoned, is there...? How could
you lie to us?

The Arabian ignores his question.

ARABIAN

Step out of the room. It's going to
get very hot.

The men leave the bodies behind, then the Arabian closes the
large metallic door. He twists the handle, and it locks.

Runtzer pulls out a cigarette and lights it.

DUNCAN

Since when do you smoke?

RUNTZER

I don't.

(takes a long drag)

These aren't humans anymore, Dunc.
Can't think of them that way.

DUNCAN

So all this talk of a cure? It's
all bull? Huh? Answer me!

No one answers. Runtzer takes another drag, while the Arabian
pulls out the EPOCH BOOK.

He turns to Page #67 and marks a big red **X** on Caitlin's page.
Then, he marks an **X** on Page #70 which reads:

-70-

eMManueL CaRTE
BRoKEN HaNDS
STuDiO aPaRTMENT

Then, he flips backward in the book, to:

-49-

JaQueLiNe CaRTE
SCALDeD WiTH HoT WaTeR
CoFFee SHoP

He adds the final red **X** to that page, then hits the RED
BUTTON on the wall. Inside the Furnace Room, the bodies begin
burning immediately, as flames erupt everywhere!

Runtzer and Duncan watch through the tiny, charred window in
the door, sadness in their eyes. Off the flames:

CUT TO:

INT. ANTIQUE ROOM - NIGHT

As the jazz song continues --

Pumpkin is rummaging around everywhere inside the apartment. Opening drawers, looking behind cabinets, tossing books aside -- everything. She's making a complete mess of things.

Pumpkin tilts her head back and forth to the sounds of the jazz music, as she continues searching the room.

PUMPKIN

Come on. There's got to be something....

Pumpkin walks over to the suit of armor and stares at it oddly. There's a streak of dried blood on the foot!

She bends down, curious, and looks behind the suit of armor. Pumpkin touches the blood, but it's dried to the floor. Obviously, it's David Elroy's blood.

PUMPKIN (CONT'D)

Oh my God.... I have to --

Pumpkin stops midway through the sentence, as she hears the light sounds of FOOTSTEPS behind her!

A female voice behind her screeches out:

FEMININE VOICE (O.S.)

What the hell are you doing here?!

And Pumpkin swallows loudly. Caught.

CUT TO BLACK.

END OF SHOW

CUT AWAY TO:

SHaCKLeS