

SHaCKLeS

created by
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PART TWO

The Noble Father

1x05..... 66 and 67

1x06..... Empty

1x07..... La Boussole

1x08..... **The Harvest**

TEASER

BLACK.

PUMPKIN (O.S.)
There's got to be something....

FADE IN:

INT. ANTIQUE ROOM - NIGHT

PUMPKIN TRUANT continues her search through Clarissa's apartment, looking through every drawer and cupboard. An old peppy jazz song plays from the record player.

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 touches the blood. Obviously, it's David Elroy's blood.

PUMPKIN
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. She remains kneeling on the ground, closing her eyes, hoping to disappear.

Behind her, the woman TAPS her foot. Slowly TILT UP the woman's body. Sexy features, black clothes, and a beautiful face. To no surprise, it's CLARISSA CARUS.

CLARISSA
Well? Answer me, Pumpkin!

Pumpkin quickly stands, and turns to face Clarissa.

PUMPKIN
Clarissa.... How are you doing?

Clarissa ignores the question. She looks past Pumpkin, to the suit of armor, and to the blood stain on the floor. She doesn't wince -- in fact, she shows no emotion at all.

CLARISSA
What are you doing in my apartment?

PUMPKIN

Looking for you, actually.

Clarissa looks around the rest of the room, seeing everything thrown about haphazardly. She slowly walks to the record player and turns it off, silencing the jazz and giving an odd sense of silence to the room.

CLARISSA

I asked, what are you doing in my apartment? And if you lie to me again, well, Pumpkin, I won't enjoy that much at all.

(beat)

I'm waiting.

Pumpkin CLEARS HER THROAT, her mind whirling. Then, her demeanor changes, and she stares at Clarissa with authority.

PUMPKIN

I don't trust you. And I've come here looking for answers, to prove I'm right. First things first: whose blood is that?

A slight smile comes to Clarissa's face -- is she actually proud of Pumpkin for admitting the truth?

CLARISSA

And why, my dear, don't you trust me...?

PUMPKIN

I have it on good authority.

CLARISSA

Is that right?

PUMPKIN

(quickly)

Who's Glendell Valens?

Clarissa does a double-take. Her face reveals timid shock, something we haven't yet seen from this Poisoned woman.

CLARISSA

How do you know about her...?

PUMPKIN

Just answer the question.

Clarissa STAMPS her foot.

CLARISSA
How do you know about her?!

PUMPKIN
If you're not going to tell me,
then we're through here.

Pumpkin hikes her shoulders back, then walks toward Clarissa, on her way to the door. But Clarissa licks her lips....

CLARISSA
Oh, Pumpkin?

Clarissa turns to Pumpkin, and her eyes FLASH BLACK!

PUMPKIN
What -- Oh my God! You -- You --

CLARISSA
Ssssweetie, I'm afraid I can't let
you leave jussssst yet.

Pumpkin's mouth opens in shock, as Clarissa CLOSES the door.

PUMPKIN
No!

Clarissa reaches out and grabs Pumpkin's face with her hands, her long fingernails pressing against Pumpkin's flesh.

CLARISSA
Too bad. I liked you....

PUMPKIN
No... please don't.

CLARISSA
(fiery)
But I have to. Don't you see?

PUMPKIN
Duncan...! My kids...!

On the mention of her family, Clarissa's eyes return to normal. Her tongue stops its serpent-like movements, and Clarissa stares deep in Pumpkin's eyes.

CLARISSA
What about them?

Pumpkin begins WEEPING now.

PUMPKIN

They're everything to me! I don't know who or what you are, but you have to understand that!

Clarissa releases her grip on Pumpkin's face. She takes a timid step backward, then rubs her chin, deep in thought.

CLARISSA

Sit down.

PUMPKIN

(shocked)

What?

CLARISSA

Sit! Down!

Clarissa points to an old-looking rocking chair, and Pumpkin slowly sits in it.

Clarissa grabs a roll of duct tape and begins wrapping it around Pumpkin's torso, securing her to the chair.

PUMPKIN

You don't have to do this. You can just let me go. Please, Clarissa! I won't tell anyone --

CLARISSA

-- Don't bother.

PUMPKIN

No. You can trust me. From one mother to another....

Clarissa suddenly CHUCKLES -- a loud outburst that causes Pumpkin to jump a bit in fright.

PUMPKIN (CONT'D)

What? I don't get it. You were just about to kill me. I mentioned family, and you stopped, because you care about your own family -- your son. You saw that we had something in common.

CLARISSA

You're stupider than you look, sweetie.

(beat)

I can't kill you, because I can't dare to disrupt what I have going.

PUMPKIN
What you "have going"?

Clarissa continues taping Pumpkin to the chair.

CLARISSA
Infiltrating the Team, of course.

PUMPKIN
So if you kill me, they'll figure
out the truth.

CLARISSA
And we can't have that happen.

PUMPKIN
So, what? You're just going to keep
me here forever? They'll notice I'm
gone! They'll go looking for me!
(beat)
Duncan knows I'm here!

Clarissa pulls out one last strip of tape, then carefully
applies it to Pumpkin's mouth, silencing her.

CLARISSA
That's not a problem. You won't be
here long, Pumpkin.
(beat)
I have... plans for you.

Clarissa's tongue darts out again, lightly LICKING Pumpkin's
cheek. Soft tears begin falling down Pumpkin's face, as the
fear of the situation finally hits her.

Clarissa turns to the suit of armor. She studies the blood,
staring at it, remembering how it got there. Reflecting....

FADE TO:

INT. EPOCH HOME - FLASHBACK

Chaos inside the nicely-furnished home. But nothing like the
chaos from earlier. This... is family.

CLARISSA (O.S.)
Did you get the suitcase? If you
want me to pack it, you're going to
have to get it down for me!

EPOCH (O.S.)
I haven't had time yet!

CLARISSA (O.S.)
 Why do you insist on putting it up
 on the top shelf anyway, Milgate?!

ANGLE ON: a crib. Inside the crib lies a baby boy, JONATHAN, according to the name etched on the side. Jonathan (2) gurgles loudly, as he stares up at the ceiling.

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MILGATE EPOCH (appearing in his 40s) enters the room. He smiles at the baby --

EPOCH
 Hey, little guy.

-- then walks to the closet. He stretches up on his tip-toes, grabbing for the high-up suitcase.

On his way out of the room, he stops at Jonathan's crib. He softly rubs the baby's nose.

EPOCH (CONT'D)
 (jokingly)
 Hey, Jonathan. I'm going to let you
 in on the secret of life. Don't
 ever get married.

CLARISSA (O.S.)
 Hurry up!

Epoch rolls his eyes, then exits.

CUT TO:

INT. EPOCH HOME - LIVING ROOM - NIGHT

Later that night. Clarissa sits alone on the couch, watching TV and eating popcorn. Epoch is absent. It's the same living room from the 1996 flashbacks, between Clarissa and Glendell.

There's a loud KNOCK at the front door. Clarissa GRUMBLES, then walks to the door to open it.

Clarissa JUMPS in shock!

CLARISSA
 My God!

She's staring down the BARREL OF A HANDGUN!

ANGLE ON: the man at the front door. We recognize him immediately: it's DAVID ELROY. Seeing Clarissa, he quickly pulls the gun aside, slightly ashamed.

DAVID
Oh! Excuse me, ma'am.

CLARISSA
What the hell!

She's about to slam the door, but he sticks his foot in the crack, stopping it.

DAVID
Forgive me. I'm not here for you.

CLARISSA
What? Well, there's no one else here! So go!

Clarissa tries to catch her breath -- and just then, Jonathan begins CRYING from the next room.

David listens intently to the baby, then stares at Clarissa again, in a new light.

DAVID
You're his wife.

CLARISSA
Excuse me?

DAVID
I'm looking for Milgate Epoch.
(beat; sinister)
And I think I just found him.

David looks behind him, making sure there's no one watching from the dark night. Then, he quickly steps into the house and closes the door behind him.

Off of Clarissa's high-pitched SCREAM:

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****Kelly Rowan CLARISSA CARUS****Bill Bolender DAVID ELROY****Evan Handler ANTHONY BLOCK****Benjamin McKenzie NOAH****Olivia Wilde CAITLIN****Hollywood Yates TESHLE****with Gerard Depardieu EMMANUEL CARTE****and Yunjin Kim KAETO****EXECUTIVE PRODUCER****Angelo Shrine****EXECUTIVE PRODUCER****C.D. Howard****1x08****"The Harvest"****written by****Angelo Shrine**

ACT ONE

FADE IN:

INT. EPOCH HOME - LIVING ROOM - FLASHBACK

Clarissa stands in the middle of the living room, holding baby Jonathan close to her chest. Sitting calmly on the couch is David Elroy. He's still holding the gun, but currently, he's not threatening to use it.

DAVID

Where is he?

CLARISSA

That's none of your business.

DAVID

Just tell me.

(long beat)

Believe me when I say that I know just where to put a bullet into your body to make you bleed out for hours....

Clarissa holds Jonathan tighter, and she begins rocking him slowly back and forth.

CLARISSA

Who... are you?

DAVID

(arrogantly)

My name is David Elroy. I was in a car accident back in 1984. And that's where I first met your husband. In fact, I got to know him pretty well in that hospital room.

Clarissa's eyebrows lower. Clearly, she has no idea what he's talking about.

DAVID (CONT'D)

You know, when he hovered over me and healed my entire body with nothing more than his breath.

Clarissa's fright suddenly turns to disbelief.

CLARISSA

You're insane....

DAVID

(chuckling)

Am I? Well, I suppose I would have to agree with that. I just left my wife. My children. My work. All of it.

(beat)

So I could come here, and put a damn bullet in your husband's brain.

CLARISSA

(unsure)

Oh.... So, uh, what work do you d-- did you do?

DAVID

I was a surgeon. A good one too.

(beat)

But ever since he healed me, I haven't been able to perform. I get distracted in surgeries. My mind wanders. I've never been able to forgive him. For taking God's work into his own hands.

CLARISSA

Look, Mr. Elroy. I don't know what you're talking about, but I do know that you're holding a gun mere feet from my baby. So if you'll please leave, I'll be sure to tell Milgate that you stopped by.

DAVID

I don't think so. We're going to wait right here till he comes back. Then I'm going to kill him.

(picks up the phone)

Call him. Now.

Clarissa continues staring at David, who sits so confidently, so arrogantly on the couch, holding the phone receiver in his hand. Jonathan CRIES loudly in her arms.

FADE TO:

EXT. PARK - PRESENT DAY

In the present, Clarissa angrily storms through the park, on her cell phone, listening to the incessant RINGING. It's daytime now, as the sun burns brightly in the sky.

CLARISSA
Come on, come on, come on!

She continues walking, a woman determined. The person on the other end doesn't pick up. The answering machine clicks on.

JACQUELINE (O.S.)
(filtered)
Hello, this is Jacqueline. Please
leave a message.

CLARISSA
Jacqueline! Answer your damn phone!
I need a progress report. Were you
able to extract Emmanuel, or not?
He's very important to me. Call
back now!

Clarissa quickly hangs up. She looks up to the sky, still furious, and takes a moment to herself.

CLARISSA (CONT'D)
Damn you, Milgate. Damn you!

With that, Clarissa pushes her way through a bunch of JOGGERS, and then continues walking through the park.

CUT TO:

INT. TRUANT MANSION - FOYER - DAY

Clarissa opens to the large doors and steps into the mansion timidly. She quickly looks around her.

CLARISSA
Hello? Anyone home? It's Clarissa!

No one answers. Clarissa carefully closes the door, then begins walking through the mansion quietly.

CUT TO:

INT. WINE CELLAR - DAY

The door to the wine cellar opens, and Clarissa steps into the dark, damp prison.

She takes one look at Emmanuel's empty cell, the door still open, and CURSES to herself.

CLARISSA
Dammit! Where are you?

ARABIAN (O.S.)
(suddenly)
Can I help you?

Clarissa WHIPS AROUND quietly, jumping out of her skin!

CLARISSA
Oh! My God, you scared me....

She quickly catches her breath.

CLARISSA (CONT'D)
Emmanuel Carte. Where is he?

ARABIAN
That is none of your concern.

CLARISSA
I'm a part of this Team just like
you. If you removed a prisoner, you
need to tell me.

ARABIAN
(deadpan)
I removed a prisoner.

CLARISSA
Where to?

ARABIAN
With the others.

She steps closer to him, trying to intimidate the taller man.

CLARISSA
And where is that?

ARABIAN
You know where, Ms. Carus. They all
go to the analyst. He's searching
for a cure.

Clarissa nods. Then, she brushes right past him.

ARABIAN (CONT'D)
If you're going to see Matilda,
she's not here.

CLARISSA
Where is she?

ARABIAN
Busy.

Clarissa frowns. She's about to say something, but instead just turns around and walks back out.

STAY ON the Arabian, as he squints at her in curiosity.

CUT TO:

INT. CONFERENCE ROOM - DAY

The normally-bustling conference room is currently empty. Clarissa flicks on the light switch, and steps inside.

CLARISSA
Matilda? Anybody here?

Being extremely cautious to always keep her eyes on the door, Clarissa walks over to the head of the table, where something has caught her eye --

The MAP OF THE POISONED!

CLARISSA (CONT'D)
What's this?

She studies the Map, examining all of its eccentricities. Then, it finally occurs to her what she's looking at.

CLARISSA (CONT'D)
Emmanuel! What did you do?

Clarissa stares at it in shock, deep in thought, as she suddenly realizes the true repercussions of the Map.

Careful to make sure no one's around, she quickly rolls up the Map, then rushes out of the conference room.

CUT TO:

INT. TRUANT MANSION - STUDY - DAY

Clarissa is speaking into her cell phone as she paces back and forth in the study. We can see the indentation of the rolled-up Map under her shirt.

CLARISSA
Matilda, I know you're busy, but I have just one question for you.

MATILDA (O.S.)
Go ahead.

INTERCUT WITH:

INT. LIMOUSINE - DAY

MATILDA TRUANT sits in the back, talking into her black cell phone. The EPOCH BOOK rests carefully on her lap.

CLARISSA

Where has Emmanuel been taken?

Matilda flinches slightly.

MATILDA

With the others. Being studied. Why do you ask?

DUNCAN TRUANT suddenly walks into the study. He nods his hello to Clarissa. She ignores him, turning around.

DUNCAN

Hey, have you seen Pumpkin?

CLARISSA

I'm on the phone.

DUNCAN

She said she was looking for you. You haven't seen her?

Clarissa brushes him off and walks away. Her face reveals a slight sense of dread as Duncan continues to pry....

CLARISSA

(into phone)

All right. I trust you. I... love you.

STAY ON Matilda, in the limo.

MATILDA

Love you too.

She quickly hangs up. Matilda HUFFS loudly, as she looks across to DETECTIVE EDGAR RUNTZER, who sits opposite her.

RUNTZER

Trouble at home?

Matilda ignores him. So Runtzer turns behind him, looking through the windowed partition to BRETT TRUANT, who's driving the limousine.

RUNTZER (CONT'D)

How long till we get there? To Glendell Valens's address?

BRETT

Still another hour or so. Just sit
back and relax.

Matilda flips through the pages of the Epoch Book, one after another, reading every description. She comes to #66, #67, #69, and #70, all marked with the Arabian's red **X**'s.

RUNTZER

The numbers are dwindling.

MATILDA

Not fast enough.

Brett eyes them through the rear-view mirror.

BRETT

I wonder why they're all together.

MATILDA

Come again?

BRETT

The Renegades. Take another look.
Noah, Caitlin, Teshler, Anthony,
and Emmanuel. All next to each
other in the Book. Five of the six.
It can't be a coincidence.

MATILDA

(confidently)

While you wonder why these five are
together, I worry why David Elroy
is not....

She flips all the way back to Page #1, where there's another **X** scrawled across Elroy's page. Then, Matilda closes the Book, and looks out the window, as the city passes by.

FADE TO:

INT. EPOCH HOME - FLASHBACK

The front door opens, and Milgate Epoch quickly steps inside his home. He wipes his feet on the rug.

EPOCH

Honey? What is it? What's the
emergency?

He walks through the many rooms of the house, eventually coming to the KITCHEN.

EPOCH (CONT'D)
Clarissa, what's --

He stops dead in his tracks.

Clarissa sits in a chair at the kitchen table, holding her baby tightly in her arms. David Elroy stands above her, his gun aimed down onto the top of her head.

EPOCH (CONT'D)
What in God's name --

DAVID
Quiet. Your time to talk is over.

EPOCH
What the -- David? David Elroy?
What the hell are you doing here?
(quick beat)
Clarissa, are you all right? Is
Jonathan okay?

CLARISSA
We're fine.
(to David)
Just please, don't hurt us!

David TAPS the gun against her skull lightly.

DAVID
But that defeats the purpose of why
I'm here, doesn't it?

EPOCH
Take me. Take me, dammit! Leave
them alone!

DAVID
Shut up. You're not a hero today.
I'm here to bring you back down to
earth, for just a moment.
(beat)
Because after that, I'll send you
straight up to meet your father in
heaven.

David CHUCKLES crazily.

CLARISSA
Please! Just get out of here! If
you've come to kill us, you'd have
done it already!

DAVID
Is that a challenge, lady?

CLARISSA
Oh, Milgate!

Just then, Clarissa JUMPS UP out of her chair! She rushes across the linoleum toward Epoch, still holding the baby.

DAVID
Hey!

Taken by surprise, David quickly raises the gun and lets loose a wild bullet -- **BANG!**

Surprised by his own action, David quickly drops the gun to the ground. It CLANGS loudly against the yellow floor tiles.

DAVID (CONT'D)
What? No.... I didn't mean....

But it's too late. The damage is done.

Clarissa stands still, then slowly holds Jonathan out for Epoch to grab. Epoch takes hold of his little boy, as Clarissa falls suddenly to her knees.

EPOCH
Clarissa....

A large RED BLOODSTAIN appears on Clarissa's backside, just below her waste. The pain is too much for her, as she quickly falls down to her stomach.

DAVID
No! No, I'm sorry! Not you!

EPOCH
Clarissa!

He carefully pushes aside a strand of hair from her eyes.

CLARISSA
(woozily)
Is Jonathan okay?

EPOCH
He's fine. He's fine....

CLARISSA
Call an ambulance.

EPOCH
No. We don't need one.

Epoch sets Jonathan on the ground, and then positions himself near Clarissa's mouth. David Elroy winces at the memory.

DAVID
You'll never learn, will you?

Epoch ignores him. He bends down closer to Clarissa.

EPOCH
It's okay. This won't hurt.

As he brings his mouth closer to hers, she suddenly begins freaking out! She rocks back and forth on the ground, trying to get away! She flails her arms and legs, fighting him!

CLARISSA
No! No, no, no!

EPOCH
Ssh. It's okay.

CLARISSA
Don't do it! No! NOOO!

She continues flailing around, as Epoch looks up to David with a look of confusion on his face.

EPOCH
What...?

DAVID
Looks like you better call an ambulance.

David quickly exits. As Clarissa continues her mad SCREAMING on the ground, Jonathan begins crying as well.

AERIAL VIEW: Epoch remains sitting on the ground, still shocked by her reaction.

FADE TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. HOSPITAL ROOM - FLASHBACK

Clarissa lies on her side in the hospital bed. Her backside is bandaged, and healing the real way.

She smiles when Epoch enters the room, holding Jonathan.

EPOCH

Look, Jonathan. Is that Mommy?
Look, it's Mommy....

Epoch goes in for a tender kiss, but Clarissa pulls away after giving him a quick peck.

EPOCH (CONT'D)

How are you feeling, sweetie?

CLARISSA

They've got me on some meds. But the worst is the embarrassment -- getting shot in the butt isn't exactly a war wound you're going to show people in the future, you know?

Epoch CHUCKLES. Suddenly, a strange silence fills the room. Clarissa breaks it. She looks up into her husband's eyes.

CLARISSA (CONT'D)

I know everything.

Epoch CLEARS HIS THROAT quickly.

EPOCH

I'm sorry?

CLARISSA

That man. He told me what you did.
What you can do.
(emotional beat)
Why have you never told me...?

Epoch looks down. He plays with Jonathan's little fingers, trying to come up with something to say. Finally:

EPOCH

Clarissa, I've never seen that man before in my entire life.

(beat)

(MORE)

EPOCH (CONT'D)

You have to know that he's lying to
you. He's crazy....

Clarissa looks down, not fighting back. She bites her tongue
inside her mouth, keeping her thoughts to herself.

FADE TO:

EXT. TRUANT MANSION - BACK YARD - PRESENT DAY

Clarissa paces around the back yard of the Truant Mansion --
the Map under her shirt, her cell phone in her hand.

Finally, the person on the other end answers. It's a woman's
voice with a slight Asian accent.

WOMAN'S VOICE (O.S.)

(filtered)

Hello?

Clarissa swallows roughly, her eyes squinting slightly, her
blood seeming to boil as she hears the woman's voice.

WOMAN'S VOICE (O.S.) (CONT'D)

(filtered)

Hello, who is this?

CLARISSA

It's Clarissa Carus.

The Asian Woman on the other end of the phone GASPS.

CLARISSA (CONT'D)

Thought that'd be your reaction.
Listen. I need your help. I have a
woman tied up.

(beat)

How fast can you get down from
Seattle...?

Clarissa continues walking around the back yard as she
finishes up her curt conversation with the mystery woman.

CUT TO:

INT. TRUANT MANSION - GILLIAN'S BEDROOM - DAY

KYLEE WILLARD and GILLIAN TRUANT sit on Gillian's bed,
LAUGHING with each other. They're still in their pajamas.

Hanging on the wall, there's a picture of Gillian with an
older woman, presumably her other grandmother. The woman
looks slightly familiar -- haven't we seen her before??

GILLIAN
And? So? Are you going to tell me,
or not?

KYLEE
I'm planning on not.

GILLIAN
Kylee!

Gillian throws a pillow at Kylee, and they both LAUGH.

KYLEE
Look, it's no big deal, all right?
He just... kissed me.

GILLIAN
Yeah? And did you kiss him back?

KYLEE
Are you kidding? Of course I did.

GILLIAN
Wow. Maybe I should get kidnapped
more often, huh?

The women LAUGH again.

GILLIAN (CONT'D)
So, where do you see this going?

KYLEE
I don't know. But honestly? We
haven't had our... moment... yet.
He hasn't made me feel "special."

Gillian nods. Then, Kylee shrugs and CLEARS HER THROAT. She bites her lip, obviously holding something back.

GILLIAN
Uh-oh. What is it?

KYLEE
I suppose... it's truth time.

GILLIAN
Truth time how?

Gillian studies Kylee's eyes, almost like she's reading her. Kylee's eyes flutter, as she finally comes out with it.

KYLEE

Gillian. I wasn't just hired to be your mother's lawyer.

GILLIAN

Okay...?

KYLEE

After winning the money, Pumpkin was worried that all of the media attention would start digging up the past, and that you'd find out the truth about your father.

GILLIAN

Right. So... what? You were my baby-sitter?

KYLEE

I hated lying to you. I hated it. You have to know that. I was just doing my job.

GILLIAN

So every time you'd just randomly take me out for ice cream, or bad movies, or cereal shopping....

KYLEE

It was to keep you in the dark. And I just wanted to apologize.

GILLIAN

(long beat)

Well... no apology needed. Okay?

KYLEE

Really? Good. Glad to finally get that off my chest! You have no idea what it's like to have something eat away at you like that.

GILLIAN

Yeah.

Gillian smiles, as the girls hug.

CUT TO:

INT. TRUANT MANSION - KITCHEN - DAY

Duncan is sitting at the table, reading the Bible and chomping on some green grapes.

Gillian suddenly enters. The father/daughter share a brief moment of uncomfortable silence. Then:

GILLIAN
How long's it been?

DUNCAN
I'm sorry?

GILLIAN
Since you've had grapes.

Duncan finally smiles.

DUNCAN
Not as long as you'd think.
(motioning)
Would you like some? I could --

GILLIAN
-- No. It's okay.

Duncan looks down. Gillian takes a step toward him.

GILLIAN (CONT'D)
I'm not hungry.

DUNCAN
Oh. Right.

GILLIAN
But I, uh... I've got no problem
watching you eat.

He smiles again. Gillian sits down comfortably in the chair farthest away from him, and watches as Duncan eats.

DUNCAN
What, you just gonna watch me?

GILLIAN
I always watch Mom. She smacks.

DUNCAN
Speaking of your Mom, I wonder when
she'll be getting back....

CUT TO:

INT. ANTIQUE ROOM - DAY

Still tied up, Pumpkin shakes back and forth in her chair, trying to break free from the duct tape shackles.

Finally, she just SCREAMS! Even though her voice is muffled due to the tape, she's heard loud and clear.

FADE TO:

INT. LOCAL POLICE STATION - FLASHBACK

Clarissa steps into the police station, a bit timidly. From the way she's walking, it's clear that some time has passed, as she's only slightly limping now.

She steps up to the front desk, where a young-looking bald officer is thumbing through a gun catalogue. This is Desk Officer ANTHONY BLOCK.

CLARISSA

Excuse me, officer? I'm here to release a prisoner.

ANTHONY

And you are?

CLARISSA

Clarissa Epoch. I'm here to release David Elroy.

ANTHONY

And where do you get off thinking you can just release someone?

CLARISSA

Because I'm the woman he shot. And I'm not pressing charges.

Anthony sits back, a bit surprised.

ANTHONY

Unfortunately, it's not up to you.

CLARISSA

Yes it is. He was cleaning his gun. And it went off. And I'll testify to that in court.

Anthony squints at her, then stands out of his chair.

ANTHONY

I'll have to, uh, discuss this with my lieutenant.

CLARISSA

(smiling)

Of course. I'll be right here.

Anthony walks away, and Clarissa stares off in the distance.

CUT TO:

EXT. LOCAL POLICE STATION - LATER

Days later, Clarissa and David Elroy walk out of the police station. She limps slightly as she walks.

DAVID

I just don't get it. How did you find it in your heart to forgive what I did to you? I just --

CLARISSA

-- I let you go under one condition. That you forget Milgate Epoch. Move on.

DAVID

Well, I'm sorry, lady, but I don't know if that's possible.

CLARISSA

Go on. Live your life. Live the life he gave you. And put your hatred behind you.

David looks her up and down. Finally, he begins walking away.

CLARISSA (CONT'D)

(calling after him)

How many others are there? Like you? People he healed?

DAVID

I have no idea. But I can't imagine I'm the only one.

(long beat)

Why did you let me go? Really?

CLARISSA

You told me the truth, when he didn't. I'll never forget that, David. Not ever.

David nods softly. Then, Clarissa watches as he walks away.

CUT TO:

INT. EPOCH HOME - LIVING ROOM - NIGHT

Clarissa is at home, playing with Jonathan. She's holding him up by his hands, helping him to walk. Slowly, we:

FADE TO:

INT. EPOCH HOME - LIVING ROOM - NIGHT

Clarissa still stands over Jonathan, only now he appears much taller. Indeed, he's 3 YEARS OLD.

MARCH 20, 1992

Clarissa smiles, then continues playing with Jonathan.

CUT TO:

INT. EPOCH HOME - BEDROOM - LATER

Clarissa and Epoch are asleep in bed.

The telephone RINGS loudly, disturbing their sleep.

CLARISSA

(groggily)

What? Who's calling this late at night?

EPOCH

Ssh, go back to sleep. I'll get it in the other room.

Epoch jumps out of bed and quickly exits, as the phone still rings. Clarissa slowly sits up, and stares at the door.

EPOCH (O.S.) (CONT'D)

Hello?

Clarissa licks her lips, as her mind quickly WHIRS.

Finally, she reaches over to the side table and slowly, carefully picks up the phone receiver. She holds her hand over the mouthpiece and listens intently.

FRENCH VOICE (O.S.)

(filtered)

Yes! You have to come now! She's in so much pain!

EPOCH (O.S.)
 (filtered)
 Can't it wait until morning?

FRENCH VOICE (O.S.)
 No! She needs you! We're at the
 Mocha Shop Cafe -- hurry!

Epoch and the French man both hang up. Clarissa quickly replaces the phone receiver, then leans over in bed, pretending to be asleep.

EPOCH
 (whispering)
 Darling? That was work. I have to
 run out real quick.

CLARISSA
 (fake yawn)
 Okay. What is it?

EPOCH
 Just go back to sleep, okay? I'll
 see you soon.

He leans over and kisses her forehead. Epoch puts on his shoes and his coat, then scurries out of the house.

When she hears the front door SLAM SHUT, she quickly jumps to attention. She picks up the phone and dials, then waits for the person on the other end to pick up.

CLARISSA
 Don't hang up! It's Clarissa Epoch.
 Can you meet me? Now.

CUT TO:

EXT. EPOCH HOME - NIGHT

Clarissa holds Jonathan tightly in her arms, trying to keep him warm in the cold, dark night. An old-fashioned yellow car drives up to her house.

Clarissa opens the backseat and buckles in the sleeping toddler. Then, she quickly gets into the passenger seat.

INT. YELLOW CAR - CONTINUOUS

Clarissa looks over at the driver.

CLARISSA
 Thank you. Do you know where it is?

PAN AROUND TO David Elroy! He looks like he's just woken up.

DAVID

Yeah. Just tell me what's going on.

(beat)

I haven't talked to you in over a year, and now you just call me out of the blue?

CLARISSA

Just drive....

David HUFFS, but obeys. He puts the car in reverse, then begins driving down the road.

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. MOCHA SHOP CAFE - FLASHBACK

David Elroy's yellow car is parked outside the Mocha Shop Cafe, still in the middle of the night. It's RAINING.

Clarissa and David squint through the wet windshield as they try to watch the goings-on inside the cafe.

From their far-away perspective, they see Epoch inside, as well as a French man -- who we immediately recognize as EMMANUEL CARTE.

There's also a woman, who's sitting on a stool, wearing her apron. Her skin is red and covered in hot boils, indicating that it's Emmanuel's wife, JACQUELINE CARTE.

CLARISSA

What's going on in there?

DAVID

My guess? Keep your eyes on lobster woman.

They watch as Epoch puts a comforting hand on Jacqueline's shoulder, then leans over her body.

CLARISSA

What's he doing to her?

DAVID

You already know....

Clarissa's eyes bulge out when she sees Epoch move away from Jacqueline. Her skin has been healed! Emmanuel and Jacqueline give each other a quick embrace, then shake Epoch's hand.

CLARISSA

He.... He healed her.
(as realization hits)
He lied to me.

Suddenly, Clarissa opens the car door and rushes out into the rain. David goes to grab her, but he's too late.

DAVID

Clarissa!

Clarissa quickly rushes away from the coffee shop, and into the woods beside it.

Inside the car, David slowly turns to the backseat, where Jonathan sits patiently. He smiles awkwardly at the kid.

DAVID (CONT'D)

Hi.

Jonathan kicks his feet, happy to be noticed.

CUT TO:

EXT. WOODS - NIGHT

The rain falls even harder now. Clarissa is sitting on a swing set, slowly swaying back and forth. She doesn't care that her entire body is drenched in rainwater.

EPOCH (O.S.)

Darling...?

She slowly looks up, to see her husband standing next to the swing set, also drenched. He holds Jonathan in his arms. There's a deafening silence between the two.

Finally, Epoch walks to the swing next to hers and sits down, holding Jonathan in his lap. They swing together, as the rain continues falling.

EPOCH (CONT'D)

What -- What was David Elroy doing with our child?

Clarissa quickly CHUCKLES, happy that the tension is gone. She reaches out and grabs Jonathan from her husband.

CLARISSA

Come here, Jonathan. Come to Mommy. That's it.

She holds him tight, trying to block the rain.

EPOCH

I'll wait all night for an answer if I have to.

Clarissa turns to him and stares deep into his eyes.

CLARISSA

Why don't you trust me?

EPOCH

What? I -- I do.

CLARISSA

You don't! You've been lying to me since we met!

EPOCH

(looking down)
It's complicated.

CLARISSA

Is it? Is it really? I tell you everything, Milgate. My heart, my soul, my everything! And here you are, keeping the biggest secret of your life? Why? Why!

EPOCH

Because I don't want you to leave me!

WIDE SHOT. The entire swing set fills the frame, as the rain falls even harder. Epoch and Clarissa suddenly stop swaying on their swings. They turn completely toward each other.

EPOCH (CONT'D)

Everyone I know -- I've ever known! -- is gone. You're the only person I have in this world, Clarissa, my one sense of normalcy -- you and my beautiful little boy.

(wiping tears away)

I couldn't let you discover that I was a freak -- and then leave me.

CLARISSA

Look at me. You are not a freak. This gift, or whatever you have -- it's amazing. It's brilliant. It's beautiful.

(beat)

And I'm not going anywhere. Okay?

Epoch smiles. He begins kicking his legs, swinging slowly.

EPOCH

I'd like to show you how it's done, the next time someone needs help.

CLARISSA

I thought you'd never ask. In fact, I know a woman who could desperately use your help.

Epoch nods. He lightly rubs her cheek.

CLARISSA (CONT'D)
Buy first, I need you to promise me something.

EPOCH
(takes a long beat)
Anything, darling.

CLARISSA
I don't ever want to hate you, like that man hates you.
(enunciates)
Never heal me.

Epoch reaches out and grabs her hand.

EPOCH
You have my word.
(smiling)
Now let's get Jonathan inside before he catches a cold.

Epoch and Clarissa quickly jump off the swings, and, holding their son, rush out of the rain together.

FADE TO:

INT. ANTIQUE ROOM - DAY

Clarissa stands at her record player, looking through the dozens of old records. Pumpkin sits in her background, no longer crying, no longer scared. Just angry.

CLARISSA
What do you want to hear? Billie Holiday? Ray Miller?

Pumpkin says two words: two distinct syllables. Clarissa frowns, understanding the meaning immediately.

CLARISSA (CONT'D)
Well, that's not very polite, is it, Pumpkin? Ray Miller it is.

Clarissa puts on a record, and an old JAZZ SONG plays loudly: **"Ain't You Baby" by Ray Miller and his Orchestra.**

CUT TO:

INT. LIMOUSINE - DAY

As the jazz song continues --

The limo parks alongside an extravagant fence. Matilda looks out the window, and sees they've parked at a CEMETERY.

MATILDA
Get out. We're here.

Brett puts the car in park. He squints out the windshield.

BRETT
This is Glendell Valens's address?

Matilda responds by opening her door, and getting out. Runtzer and Brett exchange a strange glance, then exit.

EXT. ALL SAINTS CEMETERY - CONTINUOUS

They step out of the limo and walk up to the entrance. The cemetery is small, closed-off, and in a very wooded area.

RUNTZER
Dead end.

MATILDA
Come on. Help an old woman through this grass.

BRETT
What? She's dead? Glendell's dead?
Is that what you're saying?

Matilda ignores him. She grabs onto Runtzer's arm, and they slowly make their way through the gate.

BRETT (CONT'D)
Why didn't you tell us the truth about where we were going?

MATILDA
(deadpan)
What does it matter?

With that, she looks ahead, and continues walking.

CUT TO:

INT. ALL SAINTS CEMETERY - LATER

Brett, Runtzer, and Matilda stand at a gravestone, staring down at it. The scene is filled with calm silence.

RUNTZER
How'd she die...?

MATILDA
I wasn't able to determine that.

BRETT
Well, who was she?

ANGLE ON: the tombstone. It reads:

Glendell Mae Valens; beloved friend

MATILDA
Glendell Valens. She was born in Los Angeles, but when her parents divorced, she moved to London with her father and sisters. She returned here when her mother took ill, and began working at St. Fjord Hospital. It was there, we can assume, that she met Milgate Epoch.

BRETT
How do we know she knew Epoch?

MATILDA
Emmanuel Carte's dying declaration. There's a connection between Glendell and the Renegades.
(beat)
Your job is to find it.

RUNTZER
All due respect, but how?

Matilda turns around, still standing between the men.

MATILDA
Dig her up, for all I care. Just get me answers.

Matilda walks away.

ANGLE: camera is on the ground, shooting upwards, to Brett and Runtzer. They both look down to the grave at the same time, strange looks on their faces.

CUT TO:

INT. TRUANT MANSION - CONFERENCE ROOM - DAY

As the jazz song continues --

The Arabian steps into the conference room. He walks over to the table and reaches for the Map... but it's gone.

ARABIAN

No. Where.... Dammit!

He looks all around the room, deep in thought, as he considers what could have happened to it.

CUT TO:

INT. ANTIQUE ROOM - DAY

Clarissa prances around the room, light on her feet, dancing happily to the sounds of the jazz music still coming from her record player.

She walks to the table and holds up the Map of The Poisoned, showing it proudly to Pumpkin.

CLARISSA

See this? This is why I'm so happy. One of my Renegades, Emmanuel -- he had the power to locate all of The Poisoned. And apparently, he drew this for Matilda. He's dead now, undoubtedly. But that's fine. I needed him for one thing, and one thing only.

Clarissa FLICKS the part of the Map where Seattle, Washington is. There's charcoal markings there.

CLARISSA (CONT'D)

See this? This mark here? That can only be one person, right? So I made a call. And I was able to track her down.

(beat)

It's my pleasure to inform you that before the end of the day, we will be joined by... Kaeto.

Pumpkin stares at her, fear in her eyes, having no clue as to what that mysterious comment could possibly mean.

CLARISSA (CONT'D)

And in the meantime, here's another guest. Just for you.

Clarissa walks to the front door.

CLARISSA (CONT'D)

Oh, #87? She's ready for you!

The front door slowly SQUEAKS OPEN, and in walks POISONED #87! At that exact moment, the record player ends -- and begins playing HARSH STATIC.

Pumpkin's eyes go wide in fear -- in recognition. She SCREAMS and shaking her head back and forth, in stark denial.

CLARISSA (CONT'D)

Go on. Let it out. I'd imagine this will take a while to get used to.

(to #87)

Go on. Find what you need to know.

Poisoned #87 walks across the room. It puts its hands onto Pumpkin's temples and holds tightly. Pumpkin's eyes bulge out, as we suddenly get a glimpse inside Pumpkin's mind!

QUICK-FLASHES of Pumpkin:

- kissing Duncan on their wedding day!
- in labor, giving birth to Brett, with Duncan at her side!
- waving goodbye to Duncan as he walks into CalMax.
- in labor, giving birth to Gillian, all alone.
- smiling as Gillian hugs her in the Truant trailer.
- fainting into Brett's arms as she wins \$6.4 million.
- kissing Duncan upon his return.
- watching in shock as the Arabian shoots Emmanuel.
- being caught by Clarissa in the antique room!

Then, just as soon as they've started, the quick-flashes end.

Pumpkin takes a big inhalation through her nose, having experienced the memories along with Poisoned #87.

Poisoned #87 removes its hands. And just like that, the Poisoned person turns around and exits.

Clarissa turns to Pumpkin, smiling widely.

CLARISSA (CONT'D)

Don't you just love surprises?

Off of Pumpkin's inhuman WAILS beneath the duct tape --

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. ANTIQUE ROOM - NIGHT

Night has fallen. The dark sky is visible outside Clarissa's tiny window. Pumpkin is fast asleep in the chair, her head bent down at an odd angle. Clarissa watches her closely. Studying her every breath. She reflects again:

FADE TO:

INT. ST. FJORD HOSPITAL - FLASHBACK

Clarissa walks down the halls of the hospital, next to David Elroy. They enter the familiar recovery ward we've seen before, and stand outside a door.

MAY 2, 1996

They peer through the tiny window in the door.

CLARISSA

This is them.

ANGLE: inside the room. Sitting around the room, in various positions, are the other five Renegades: NOAH & CAITLIN, TESHLEER, Anthony Block, and Emmanuel Carte.

David pulls away from the window and stares at Clarissa.

DAVID

What is this? Who are these people?

CLARISSA

I left my husband.

DAVID

What? Why?

CLARISSA

Because he broke his word....

(beat)

And so I became friends with a woman, a nurse here at this hospital, whose mother I've known all my life. The nurse agreed to be my eyes and ears, as it were.

(MORE)

CLARISSA (CONT'D)

To make sure Milgate does okay
without me -- and to make sure that
my leaving didn't have any affect
on his calling.

DAVID

So all of these people....

CLARISSA

His recent heals. This is my first
time seeing them, but based on her
descriptions from the nurse....

(pointing)

There's 66, 67, 68, 69, and 70.

DAVID

Seventy? My God in heaven, does he
never stop?

She squints into the room. Her eyes widen in shock.

CLARISSA

Well looky there. Coincidence?

David looks in, and he sees what she sees. Anthony, the bald
Renegade, who was the Desk Officer from 1991.

DAVID

The Desk Officer who processed me?

CLARISSA

(nodding)

Bring him out here. Now.

David gives Clarissa a strange look, as she gives him an
order for the first time. She stares icily at him, and he
quickly obeys, opening the door.

CUT TO:

INT. ST. FJORD HOSPITAL - HALLWAY - LATER

Clarissa, David, and Anthony are sitting in waiting chairs in
the hall, having a quiet conversation.

CLARISSA

What's your story?

ANTHONY

My story?

DAVID

You're a police officer, right?

ANTHONY

I haven't been an officer for three years. I joined the army. Became a sniper, actually.

CLARISSA

Is that so...?

DAVID

And how'd you end up here?

ANTHONY

I was just riding my bike up at Juniper Lake. I fell off, cracked my head, and there was a guy there.

CLARISSA

Milgate.

ANTHONY

A real old guy. He, uh...
(eyes them strangely)
Bandaged me up.

DAVID

What about them, in the room?

ANTHONY

Noah and Caitlin, in a midair collision with a tree or something. Teshler the wrestler, who's actually on his way back home to Russia tomorrow night. And the other guy -- kind of mysterious -- just joined us this morning.

David is confused.

DAVID

But you're all healed, right? So why are you still in the hospital?

CLARISSA

Because the nurse is running tests for me.

DAVID

What kind of tests?

CLARISSA

I need to know. Do the healings come from science? From heaven? Or from hell?

Clarissa grabs David's arm, and they stand and walk away.

Anthony walks back into the room. He watches each of his fellow patients -- all off in their own little worlds.

Noah and Caitlin are holding each other on the bed.

NOAH

I love you so much....

CAITLIN

We'll always be together....

Emmanuel is studying the map section of the Phone Book.

EMMANUEL

This isn't here, it's over here....

Teshler does push-ups on the ground.

TESHLER

108, 109, 110....

Anthony squints out at all of them..

FADE TO:

INT. ANTIQUE ROOM - PRESENT NIGHT

Clarissa pours herself a glass of red wine as she finishes her story. Pumpkin, awake now, glares at her captor.

CLARISSA

And of course, it all failed miserably. Of those six Renegades, only one survived. Teshler. The idiot. The others, no doubt all burned in that blassted furnace!

She HISSES loudly, showing her anger. Finally, she reaches over and RIPS OFF the tape covering Pumpkin's mouth!

Pumpkin winces slightly at first, then she opens and closes her mouth, stretching the muscles.

CLARISSA (CONT'D)

Anything you'd like to say?

PUMPKIN

(raspily)

If you're going to kill me, just do it. You've already taken away a person's reason to hope....

CLARISSA
 (smiling)
 You're not going to die, Pumpkin
 Truant.

She takes a sip of wine, just as there's a KNOCK at the door.

CLARISSA (CONT'D)
 Ah, here she is.

Pumpkin stares at the door, fear in her eyes....

CUT TO:

INT. TRUANT MANSION - CONFERENCE ROOM - NIGHT

Sitting around the large conference table are Runtzer, Brett,
 and the Arabian. They're talking about Glendell Valens.

ARABIAN
 I trust you weren't stupid enough
 to have dug up the grave.

RUNTZER
 Course not.

ARABIAN
 Good. She was testing you.

BRETT
 Testing us how?

ARABIAN
 To see how stupid you were. Or, to
 see how far you'd be willing to go
 to gain her approval.

Runtzer EXHALES annoyingly.

RUNTZER
 She's your grandmother.

BRETT
 I'd like to think that I take after
 my mother's side.

ARABIAN
 There is one thing I know that
 could help.

BRETT
 What?

ARABIAN
 (reciting)
 "Fifty. Norma Valens. Ovarian
 cancer. Norma's home."

Runtzer takes in the information.

RUNTZER
 "Valens"? Glendell's sister?

ARABIAN
 Norma was born in 1910.

RUNTZER
 So, that's a no then. You could
 have just said no.

BRETT
 What you're saying is that one of
 Glendell's relatives was healed by
 Epoch. That's important. And
 definitely a good place to start
 looking.

The Arabian stands and walks to the door.

ARABIAN
 I don't know. "Glendell Valens" was
 the dying declaration from a
 Poisoned man with a gun to his
 head.
 (over his shoulder)
 How much credence should we really
 give it?

He exits, leaving Runtzer and Brett to look at each other.

CUT TO:

INT. ANTIQUE ROOM - NIGHT

Clarissa opens the door, and KAETO enters. Kaeto -- who we
 know as the woman who was healed twice.

Kaeto is a beautiful, exotic-looking Asian woman, who
 positively exudes sexuality. She slowly walks across the
 floor, almost floating, as her long black dress drags behind
 her. Kaeto has a very confident look about her.

KAETO
 Clarissa Epoch....

CLARISSA
It's back to Carus now. But thanks
for coming on such short notice.

KAETO
(curtly)
Anything for a friend.

Clarissa gives a subtle wince at the word "friend."

Kaeto notices Pumpkin in the chair. She glides across the
hardwood floor toward her, then just stares at Pumpkin,
cocking her head to the side.

KAETO (CONT'D)
Is this my patient?

CLARISSA
Pumpkin.

KAETO
She's beautiful. Just beautiful....

Kaeto gently caresses Pumpkin's chin, and Pumpkin fights it --
pulling her head back as far as she can.

PUMPKIN
Get away, you bitch!

Kaeto CHUCKLES softly to herself.

KAETO
This will be easier than I thought.

CLARISSA
Good.

Kaeto then turns forcefully to Clarissa, her eyes glowing
every-so-slightly.

KAETO
I'll need a chair.

Off the odd comment, Clarissa immediately goes to work,
getting the Asian woman her chair.

FADE TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. MILGATE EPOCH'S APARTMENT COMPLEX - FLASHBACK

Clarissa watches from a distance as a very old-looking Milgate Epoch (90s) steps out of his apartment building. Using his cane, he slowly walks down the sidewalk.

JULY 27, 2004

Clarissa quickly sneaks into the building.

CUT TO:

INT. MILGATE EPOCH'S APARTMENT - NIGHT

Clarissa opens the door and then pockets a key. She quickly skims over the interior. It's a far cry from the "homey" atmosphere of their house a decade earlier.

CLARISSA

Oh, Milgate....

She walks to his bed, and smiles when she sees the Epoch Book sitting on his pillow.

CLARISSA (CONT'D)

That was easy.

Clarissa sits on the bed, and then goes to the last page -- page #84. She then flips backward, looking at all the pages, paying special attention to the fact that Kaeto has two different pages: #5 and #42.

She remains on Page #42, a look of hatred in her eyes.

CLARISSA (CONT'D)

Dammit! It was you, you bitch!

All of a sudden, Clarissa is startled by a loud noise. The door SLAMS SHUT. Epoch has returned!

Epoch stares at his ex-wife in silence, as she sits there, caught, sitting on his bed with his precious Book.

EPOCH

(finally)

Give me my Book, please.

Slowly, Clarissa hands it over. When he grabs for it, she touches his wrinkled hand slightly.

EPOCH (CONT'D)
(shelving the Book)
That's for nobody's eyes.

The two ex-lovers just stare at each other, completely silent. Clarissa finally opens her mouth.

CLARISSA
You look... terrible. 84 people?
Promise me you'll stop.

EPOCH
Leave.

CLARISSA
Milgate... I've been thinking about things.

EPOCH
Like what?

CLARISSA
(obviously)
Glendell's death. Ever since then,
I've just been so --

EPOCH
-- No. We're done. We're through.
And I'd like you to leave.

Clarissa stands, and slowly walks to the door.

CLARISSA
I've said it before, but I'll say
it again. I am sorry....

EPOCH
What you took from me, I can never
forgive you for.

CLARISSA
And what you gave to me isn't worse
than that?! You broke your promise!
The one thing I asked! It should be
me who's angry -- don't you get
that?! But I've never been able to
let you go!

He raises a pointed finger, both of them emotional.

EPOCH
Goodbye....

CLARISSA
So that's it?

EPOCH
That's it.

Epoch blinks. Then, he turns around so his back is to her.

EPOCH (CONT'D)
Since this is probably the last
time we'll ever see each other,
I'll speak the truth.

She holds her hand out toward him, but he doesn't see it.

CLARISSA
Say it....

EPOCH
You're the worst thing... that ever
happened to me.

Clarissa lowers her arm. She bites her tongue inside her
mouth, then slowly exits the old apartment.

CLARISSA
Goodbye, Milgate.

EPOCH
Goodbye, Darlin--
(stops)
Goodbye, #64.

Her face falls, and she exits. Epoch falls to the ground,
WEEPING openly. Off the emotional image, slowly:

FADE TO:

INT. ANTIQUE ROOM - PRESENT NIGHT

Clarissa watches Kaeto and Pumpkin, silent tears streaming
down her face as she remembers Epoch.

In the background, she hears Kaeto slowly talking to Pumpkin,
her voice so soothing... so soothing.

CUT TO:

INT. TRUANT MANSION - STUDY - NIGHT

Duncan lies on the couch, his eyes closed. Gillian slowly steps into the room, and taps him in the shoulder.

GILLIAN
Hey, Duncan?

DUNCAN
(groggily)
Yeah?

GILLIAN
I'm hungry now....

Gillian smiles down at her father. Duncan quickly sits up.

CUT TO:

INT. TRUANT MANSION - KYLEE'S BEDROOM - LATER

Kylee steps into her bedroom, and her eyes immediately light up in curiosity. There's a stereo on her freshly-made bed, with a note on top that simply says "Play Me."

KYLEE
What in the world?

Kylee crosses the room, then carefully hits PLAY.

"Ave Maria" by Luciano Pavarotti plays loudly from the stereo speakers. And it hits an immediate nerve with Kylee, as her hands go right to her heart.

KYLEE (CONT'D)
Oh my God...!

Tears well in Kylee's eyes as she listens to the low-pitched, beautiful voice coming from the stereo....

BRETT (O.S.)
Hope you like it.

Kylee quickly turns around, to see Brett standing in her doorway, leaning against the door frame. She wipes the tears from her eyes, as she struggles to put two and two together.

KYLEE
What are you...? Did you...?

BRETT
Pavarotti, right? Heard he was a favorite of yours.

KYLEE

Oh, Brett....

Kylee slowly walks over to Brett and touches his hand, ever-so-slightly. But then, she lets him go, as the sounds of the music take over her emotions again.

KYLEE (CONT'D)

My dad and I used to listen to this song all the time. And he always --
(chuckles)
-- He'd always try to sing along, but his voice was too high-pitched!

She wipes tears from her eyes as she LAUGHS again. Brett smiles at her, watching as she gets more emotional.

BRETT

So what is it about his music? How do you know what he's even singing about?

KYLEE

That's the thing, Brett. He could be singing about anything, anyone, anytime.... There's magic in that.

Brett nods. He extends his hand to her. Happily, she takes it, and they stare into each other's eyes.

KYLEE (CONT'D)

How'd you even know? You haven't been reading my diary, have you?

BRETT

A little birdie told me.
(winks; soft beat)
Kylee Willard? Dance with me.

WIDER: Brett and Kylee hold each other closely and begin slow-dancing around the room. The song dies down, as we:

CUT TO:

INT. KITCHEN - LATER

Gillian sits at the kitchen table, as Duncan rummages around the cupboards, looking for something to make.

DUNCAN

This is a first for me. Making some food for my daughter.

GILLIAN

Nah, I'm sure you'll be fine....

Duncan smiles widely, enjoying her company. He comes across an old box of Sugar Squares cereal, and pulls it out.

DUNCAN

How about just some cereal? That's easy enough to make --

GILLIAN

-- No!

He stares at her oddly, surprised by her reaction.

GILLIAN (CONT'D)

Uh, check the date.

Duncan checks the date. It expired "May 31, 2000."

Suddenly, the FRONT DOORS burst open! Pumpkin enters the mansion -- her face flush, and acting slightly dizzy.

Gillian and Duncan rush out of the kitchen and greet her.

GILLIAN (CONT'D)

Mom!

DUNCAN

Pumpkin? Are you -- Are you okay? Where have you been?

PUMPKIN

I, uh....
(deep in thought)
I was at the doctor's.

DUNCAN

The doctor's? Are you all right?

PUMPKIN

(long pause)
I think I'm fine. Yeah....

GILLIAN

Mom, you're acting kind of funny. And not funny ha-ha.

PUMPKIN

I'm just tired. There was a long... waiting list.

GILLIAN

Right. Well, let's get you up to bed, huh?

PUMPKIN

Of course. I'm so sleepy....

She kisses the top of Gillian's head, as she's escorted up the staircase, still slightly woozy.

PUMPKIN (CONT'D)

I love you, my beautiful daughter.

Gillian turns back to her father, wondering what's going on. Duncan just shakes his head. He has a look of disbelief on his face, and of fear, as he's deep in thought....

Then, his eyes bulge out in fear! He's figured it out!

CUT TO:

INT. ANTIQUE ROOM - PRESENT NIGHT

CLOSE ON: the Poisoned face of Clarissa Carus. She smiles down at Pumpkin's empty chair.

CLARISSA

And that takes care of that.

Clarissa looks over at Kaeto, who's still standing there. The awkwardness between the two women returns.

CLARISSA (CONT'D)

Uh... thank you, Kaeto.

KAETO

You know where to find me, if you require my services again.

Clarissa eyes the Map of The Poisoned, and nods to her.

CLARISSA

Yessss. There may be something in the works....

Kaeto smiles seductively, then exits. Clarissa quickly SLAMS the door closed, and her smile instantly fades.

CLARISSA (CONT'D)

Bitch.

Clarissa locks the door and walks into the KITCHEN. She opens the cupboard below the sink and pushes aside the bottle of "Poison-be-Gone," then grabs a scrub brush.

Clarissa walks back to the Antique Room and bends down in front of the suit of armor. She quietly begins scrubbing away the week-old puddle of dried blood. Scrub, scrub, scrub....

FADE TO:

EXT. DARKNESS - UNKNOWN TIME

SCREAMS of fear! YELPS of pain! We're CUTTING IN and OUT of various locations -- something we've done before. Only this time, many of the faces are familiar.

CUT TO:

David Elroy -- SLICING his scalpel at a young girl!

CUT TO:

Noah and Caitlin -- walking through a park hand in hand, as a strange YELLOW GLOW appears in the palms of their hands. They exchange a glance, and smile at each other....

CUT TO:

Teshler -- SCREAMING as his muscles bulge out, his veins pulsate, and his entire body gets massively bigger!

CUT TO:

Anthony Block -- who's in the midst of duck-hunting. He holds up the gun in a new light, then he begins SHOOTING it -- almost randomly -- into the air! And then -- DUCKS fall down from the sky, bleeding from their bullet wounds.

CUT TO:

Emmanuel Carte -- walking down the sidewalk, and we suddenly go into his INTERNAL POV. He walks by several people, all in BLACK AND WHITE. Then, a man walks by in COLOR. Emmanuel blinks again, and we see that the colored man is David Elroy.

EMMANUEL

What the -- What's going on?

David reaches out a comforting hand (covered in dried blood), which Emmanuel shakes timidly.

DAVID
Emmanuel Carte. My name is David
Elroy. Walk with me, would you?

Emmanuel timidly walks after David, clearly feeling a calling to do so from deep down inside him.

CUT TO:

EXT. DOCK AREA - NIGHT

Clarissa and David Elroy stand at the dock -- both Poisoned, with their eyes FLASHING BLACK.

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DAVID
They're all game. And just in time,
apparently, as she's about to add
another member to her Team.

CLARISSA
Fantasssstic.

DAVID
They jumped at the chance to stick
together. A group of circumstance.

CLARISSA
It's best if they think you're the
one in charge, David. I can't risk
losing my place within the Team.

DAVID
Of course.
(quick beat)
But first, there's something else
that's been... nagging me.

David backs away, and exits into the night.

Clarissa stares out at the ocean, and her eyes return to normal. Looking at the moon's reflection off the water, she's completely silent, deep in thought.

CLARISSA
(wisply)
What am I...?

As her beautiful blonde hair blows in the moonlit wind --

FADE TO:

INT. MATILDA'S HOUSE - BEDROOM - PRESENT NIGHT

Matilda Truant is fast asleep in her queen-size bed. Suddenly, there's a loud BANG!

She quickly sits upright -- the fastest we've ever seen her move -- and is shocked to see Duncan standing at her bedside!

MATILDA

What the --

DUNCAN

Ssshh.

He calms her, by putting his fingers over her mouth.

Matilda continues to BREATHE roughly, but she's no longer frightened. Matilda studies her son's eyes, and she knows immediately that something serious is going on.

MATILDA

Duncan, what is it?

DUNCAN

It's Clarissa.

MATILDA

What? What about her?

CLOSE ON: Duncan's face. He very much does not enjoy saying what he says next.

DUNCAN

She's Poisoned.

Off Matilda's look of pure fright:

CUT TO BLACK.

END OF SHOW

CUT AWAY TO:

SHaCKLeS