

SHaCKLeS

created by
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PART THREE

Body Bags

1x09..... Nortcelfer

1x10..... Old Friend

1x11..... **Duncan Truant Knows**

MATILDA (V.O.)
Previously, on Shackles.

FADE IN:

INT. HOSPITAL - EPISODE #1X01

A young Epoch sits at his ailing father's bedside.

WILLIAM
I need you to promise me something.
(beat)
You can't die with this in you. The
results of that would be... nothing
less than a human catastrophe.

INT. MILGATE EPOCH'S APARTMENT - EPISODE #1X01

Epoch dies alone, and the plants all turn BROWN. Then, we get
QUICK CUTS of every Poisoned from Season One!

-DAVID ELROY (1x01), digging up Epoch's grave, screaming!
-SAMANTHA BROCKWASH (1x03), fingernails clawing at Duncan!
-NOAH and CAITLIN (1x05), a yellow light at their fingertips.
-TESHLER (1x06), wreaking havoc in downtown L.A.!
-EMMANUEL CARTE (1x07), drawing the Map of the Poisoned.
-JACQUELINE CARTE (1x07), exhaling a plume of hot steam!
-ANTHONY BLOCK (1x08), looking through his rifle's scope.
-KAETO (1x08), whispering to Pumpkin in the antique room.
-NORMA VALENS (1x09), holding a mirror in front of her face.
-MAXWELL LHORA (1x10), grabbing onto Runtzer's arm!

MAXWELL
Necrotizing fasciitis for you....

Runtzer's body rots away as he's consumed by the disease!

EXT. WHITE CEMETERY - EPISODE #1X10

Jacque hugs Maxwell, then stabs him with the letter opener!

JACQUE (V.O.)
He's dead! I killed him!

MATILDA (V.O.)
And the body?

JACQUE (V.O.)
We left it on the dirt. Oh, God!

Still on Maxwell, we're shocked when he OPENS HIS EYES!

INT. TRUANT MANSION - CONFERENCE ROOM - EPISODE #1X05

The Team sits around the table.

ARABIAN

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

MATILDA

To ensure that these two Poisoned remain secret.

INT. MATILDA'S BEDROOM - EPISODE #1X09

Duncan appears at his mother's bedside.

DUNCAN

It's Clarissa. She's Poisoned.

Later, Clarissa digs up Glendell's GRAVE in the pouring rain. She looks up at the sky and screams, her eyes FLASHING BLACK.

RUNTZER (V.O.)

They say that she's #64 in the Epoch Book.

INT. ANTIQUE ROOM - EPISODE #1X03

Clarissa flips through the Epoch Book. She stops at page #87.

CLARISSA

Well, eighty-seven. Look who else has a secret....

INT. ANTIQUE ROOM - EPISODE #1X08

The hands of #87 touch Pumpkin's face in the antique room....

INT. CALIFORNIA MAXIMUM SECURITY PENITENTIARY - EPISODE #1X04

Duncan sits in his prison cell, alone.

PUMPKIN (V.O.)

He's sitting in a confined cell for the rest of his life.

TROY SWIDDLE (V.O.)

Your husband murdered the Senator's only son in cold blood. There's a lot we want to know....

INT. CALIFORNIA MAXIMUM SECURITY PENITENTIARY - EPISODE #1X01

Duncan walks down the hall, no longer wearing his shackles.

WARDEN (V.O.)
You're... being released.

Later, Duncan and his mother sit in the LIMOUSINE.

MATILDA
That's Milgate Epoch. At least, it was. You recognize him?

DUNCAN
I've never seen this man before.

He flips to a photo depicting Epoch's hand-written note:

DuNCaN TRuaNT KNøWS

DUNCAN (CONT'D)
What do I know? What is this?

EXT. TRUANT MANSION - NIGHT - EPISODE #1X10

The Warden, Brett, Gillian, and Duncan are on the porch.

WARDEN
Twenty-one years ago, your father was imprisoned for a crime... he did not commit. He took the fall for another man. A Senator.

Gillian squints, studying her father for all it's worth, as Duncan's eyes flutter. Brett LAUGHS in disbelief!

BRETT
I don't buy that for a second!

From around the corner, SENATOR BILL DEDECUS appears.

SENATOR DEDECUS
You should. It's the truth.
(beat)
And it's about damn time that you guys know what really happened that day. Don't you agree?

CUT TO BLACK.

TEASER

BLACK.

DUNCAN (O.S.)
Not everyone who was healed has
turned evil.

MATILDA (O.S.)
Duncan? What are you saying?

FADE IN:

INT. TRUANT MANSION - CONFERENCE ROOM - NIGHT

DUNCAN TRUANT's sweating heavily, and it appears as though he's completely lost his grip on his emotions. He's standing up, with his arms out at his sides.

Sitting around the conference table, MATILDA TRUANT, the ARABIAN, and JACQUE L'HORA all exchange an odd glance. Jacque's shirt is still covered in his father's blood.

DUNCAN
I know, because I'm fine....
(beat)
And I was healed.

The Arabian quickly jumps up, SCRAPING his chair across the floor! He stares daggers across the table, as a stark silence fills the room.

Matilda slowly, slowly stands. She looks at Duncan, fear in her eyes -- then she suddenly EXPLODES with anger!

MATILDA
SHACKLE HIM! NOW!

The Arabian jumps to attention -- he doesn't need to be told twice. He approaches Duncan, then stops several feet away.

MATILDA (CONT'D)
Well?! What are you waiting for?

The Arabian looks Duncan up and down. Duncan's muscles throb, his large frame clearly an intimidation.

ARABIAN
Are you going to go calmly?

Duncan remains staring ahead, his arms still outstretched.

ARABIAN (CONT'D)

Answer me, dammit! You know what I have to do. Now, are you going to let me? Or do I need to get a gun?

CLOSE ON: Duncan's white eyes, which begin to well up. Jacque notices his eyes, and turns to Matilda.

JACQUE

It's okay. He's not one of them!

MATILDA

Shut up, boy.
(to the Arabian)
Do something!

Jacque quickly stands. He rushes over to the Arabian.

JACQUE

No! It's okay! Look at his eyes. They're not like my father's.

MATILDA

Some of them can hide their Poison well, Jacque.
(emotional beat)
Some of them too well....

The Arabian takes a step closer to Duncan.

ARABIAN

So what'll it be, Mr. Truant?

Duncan continues standing there.

CUT TO:

INT. WINE CELLAR - LATER

CLANG! The metal door of the prison cell slams shut.

Duncan stands in the middle of his tiny cell, as the Arabian locks the door, then takes several steps back.

ARABIAN

I apologize in advance, but you've been given a heavy tranquilizer. It was your mother's idea. Can't have you thinking about escape, like so many of the others.
(soft beat)
I'm sure you understand....

The Arabian exits the cellar and SLAMS the door behind him.

Duncan leans against the wall and slowly slides down, plopping to the damp concrete floor. He looks over his tiny cell: Four walls, a metal door, a rusty bed, an old toilet.

He closes his eyes, a bit woozy, then OPENS THEM widely!

From somewhere off-camera, we hear a loud BEEP BEEP BEEP! The unmistakable sounds of a hospital's heart-rate monitor....

QUICK FLASH TO:

INT. HOSPITAL CORRIDOR - FLASHBACK

MILGATE EPOCH (20) slowly steps out of his father's hospital room, as uniformed NURSES rush in, screaming to each other, hearing the old man's heart monitors going crazy.

DEEP VOICE (O.S.)

He was a great man. How did you know him?

Epoch briefly turns to the man behind him.

EPOCH

Taught me everything I know....

Epoch steps away, a proud smile on his face.

We STAY ON the hospital door. PUSH IN through the tiny window, where WILLIAM EPOCH has breathed his last breath.

Or has he? William's mouth remains open, as his final words finally escape, sounding like a dry, breathy moan.

WILLIAM

Duncan... Truant....

RETURN TO:

INT. WINE CELLAR - NIGHT

As before. Duncan quickly SHAKES HIS HEAD back and forth.

DUNCAN

So long ago. So long....

Duncan rubs his eyes, willing away a headache. He looks to the cell next to him, where so many of The Poisoned have been imprisoned throughout the past month.

DUNCAN (CONT'D)
Poisoned....

QUICK FLASH TO:

EXT. CEMETERY - FLASHBACK

The Team stands around Epoch's desecrated grave plot.

MATILDA
The Poisoned are out there. What was believed to be nothing more than irrational fear is actually... just look.

DUNCAN
I don't get it. Why do you even want me? Of all people? Brett's right. I'm no one. I'm just a ja--

MATILDA
-- A nobody? No, Duncan. What you are is a ghost....

RETURN TO:

INT. WINE CELLAR - NIGHT

Duncan SHAKES his head again, not wanting to experience the memories. But he stops when something SHINY catches his eye.

He squints his eyes to the floor, where he notices Runtzer's wedding ring, still lying on the wet concrete.

QUICK FLASH TO:

INT. DETECTIVE'S OFFICE - FLASHBACK

A happy scene in the busy detective's office. A younger DETECTIVE EDGAR RUNTZER quickly scurries through the office.

RUNTZER
I did it! I did it! I proposed, everyone! Hot damn, where's Duncan?

Runtzer rushes through the sea of smiling office workers.

RETURN TO:

INT. WINE CELLAR - NIGHT

Duncan is still staring at the ring.

DUNCAN
Runtz....

QUICK FLASH TO:

INT. DETECTIVE'S OFFICE - FLASHBACK

Runtzer turns a corner, and nearly slips on the wet ground. There's a bright yellow CAUTION WET FLOOR sign, next to an old murky-looking mop bucket.

RUNTZER
Hey! There you are. Guess what? I did it, you son of a bitch. I did it! And I have you to thank for it.

RETURN TO:

INT. WINE CELLAR - NIGHT

Duncan MUMBLES to himself.

DUNCAN
"And I have you to thank for it--"

He opens his eyes again, seeing everything slightly FOGGY.

DUNCAN (CONT'D)
Damn this....

Duncan examines his cell. His eyebrows lower in curiosity, as he sees his surroundings, as if for the first time.

DUNCAN (CONT'D)
Am I home...?

SOFT FADE TO:

INT. DETECTIVE'S OFFICE - FLASHBACK

We're no longer cutting in and out. The sepia-toned CINEMATOGRAPHY and steady camera reflects this.

Runtzer pats his friend on the back, and we PAN AROUND to DUNCAN TRUANT. He's twenty years younger and fifty pounds smaller (if you can believe it), though still bald as a baby.

DUNCAN
Awesome! Congratulations, Runtz. I told you, you just gotta look her in the eyes, and go for it. Just rip that band-aid right off. That's how I asked Pumpkin.

RUNTZER

And that's what I did.

Duncan fiddles with his mop handle, then stares at his friend, waiting for something more.

DUNCAN

Well? Come on with it.

RUNTZER

Well what?

DUNCAN

What did Imogen say? Did she kick your ass to the curb? I got ten bucks riding on it!

Duncan CHUCKLES at his friendly joke. Runtzer quickly pulls Duncan into a headlock, and they nearly kick over the mop bucket as they wrestle.

Duncan's name tag flies off, and PLOPS into the brown water.

RUNTZER

You're a son of a gun. Yes, she said yes! She's going to talk with her parents about something, then we're off to start planning. And you, my friend, I'd like to ask you something now, before I forget.

(friendly smile)

Would you be my best man?

Duncan's eyes light up. He puts the mop in the bucket, sloshing the water around. Then, he extends his hand.

DUNCAN

Honored to....

RUNTZER

Great. Now, I'm gonna buy your tuxedo, so no worrying about money issues. But you have to actually wear the tuxedo. So feel free to worry there!

Duncan looks down at his uniform. Compared to Runtzer (who's in a slick-looking 80s shirt and tie), Duncan's clothes look like crap. A one-piece brown button-up suit, with rolled-up sleeves and black boots.

RUNTZER (CONT'D)

Here, I think you lost this.

Runtzer reaches down into the mop water, and retrieves Duncan's name tag. He pins it back onto Duncan's chest.

DUNCAN
Hey, thanks.

Runtzer goes to leave, but then turns back one more time.

RUNTZER
By the way, I noticed that one of the toilets was plugged up in the hallway bathroom. If you've got some time later, maybe you'll take a look at it, before he arrives?

Duncan's face falls. The happy moment is over.

DUNCAN
Sure, Runtz.

RUNTZER
Hey, thanks buddy.
(happy beat)
I'm engaged!

Runtzer exits. He passes by a FAT DETECTIVE (who we saw at the wedding as a Lieutenant), and jumps on his back.

RUNTZER (CONT'D)
Did you hear the news, you old fart-stick...?

Duncan, alone now in the hall, gives a HEAVY SIGH and looks down at his dripping wet name tag:

**Duncan Truant
Janitor**

WIDE SHOT: Duncan grabs the mop, rings out the excess water, then begins cleaning up the floor.

He WHISTLES softly, as the sounds of the SLOSHING MOP grow louder and louder, becoming the only sounds in the scene.

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**

Joseph Gordon-Levitt	JACQUE L'HORA
Brian Markinson	SENATOR BILL DEDECUS
Glenn Headly	MARCIA DEDECUS
Stephen Tobolowsky	MAXWELL L'HORA
Pedro Armendariz Jr.	LIEUTENANT ORTIZ
Marilyn Henner	JO ELLA SMYTHE
with Kelly Rowland	CLARISSA CARUS
and William B. Davis	WILLIAM EPOCH

EXECUTIVE PRODUCER**Angelo Shrine****EXECUTIVE PRODUCER****C.D. Howard****1x11****"Duncan Truant Knows"****written by****Angelo Shrine**

ACT ONE

FADE IN:

EXT. TRUANT MANSION - DRIVEWAY - NIGHT

BACKGROUND SONG: "Passacaglia" by Bear McCreary, a haunting opera, plays loudly, the only sound in the scene.

The scene is a long continuous TRACKING SHOT, beginning at the exterior FOUNTAIN, which spurts water into the air.

Then, slowly approach the PORCH.

SENATOR BILL DEDECUS is getting deeper into his story, his face a wash of emotions. Across from him, BRETT TRUANT and GILLIAN TRUANT are listening, with arms crossed.

Brett casually turns to his sister and scoffs. But she brushes him off, as she continues listening to the story.

PUSH THROUGH the mansion's open front door.

INT. TRUANT MANSION - FOYER - CONTINUOUS

We're in the elegant Foyer. The wide staircase rests in front of us, with family photographs hanging on the walls.

PAN LEFT, and PUSH THROUGH into:

INT. STUDY - CONTINUOUS

A tiny fire is burning in the fireplace. PAN AROUND to see that Matilda is sitting alone on the couch.

Matilda is openly weeping -- the first time we've ever seen her cry. Her mascara runs down her wrinkled face, creating black streaks on her dark skin.

Suddenly, a glass of RED WINE enters the frame, right in front of Matilda's face. Matilda casually brushes off the glass of wine, and we PULL BACK to see that the Arabian is the one handing it to her.

After being denied, the Arabian turns around, still holding the wine, and exits the Study. TRACK WITH the Arabian as he enters the Foyer and walks through into:

INT. KITCHEN - CONTINUOUS

The Arabian walks to the counter and dumps the thick red wine down into the stainless steel sink.

Sitting at the kitchen table is PUMPKIN TRUANT. She's wearing a nightgown and reading her tattered BIBLE.

The Arabian and Pumpkin share a brief momentt. He lowers his head, out of remorse for Duncan, revealing a sense of honesty we haven't really yet seen between the two.

Pumpkin motions him over, and he sits next to her. They begin reading her Bible together, as we PULL AWAY and PUSH THROUGH once again into the Foyer.

Matilda has left her position on the couch, and she's now walking through the Foyer. She bypasses the staircase, and instead walks down the long Hallway.

INT. HALLWAY - CONTINUOUS

Matilda casually runs her fingers against the wall as she walks through the hall. She finally arrives at her destination: the door that leads to the wine cellar.

She crosses her heart, then looks up to the ceiling. She PRAYS softly, then reaches out to the door... and opens it.

INT. WINE CELLAR - CONTINUOUS

Matilda's feet step down onto the cold concrete steps as she enters the dark wine cellar.

She walks to a cell and we PAN OVER as she does. Duncan Truant is still sitting against the wall, his eyes closed, as he's clearly been knocked out by the drugs.

Matilda reaches into her pocket and pulls something out:

A KEYCHAIN.

She fiddles with the keys, then unlocks Duncan's cell door. She steps inside and CLOSES the door behind her.

Then, cautiously, Matilda walks to her son's unmoving body on the floor. She struggles to get down on her knees, then she pulls Duncan toward her into a tight hug.

Matilda rocks him back and forth, as she begins crying again. As the background song ends, we HEAR HER WAILS.

She YELLS loudly, her voice CRACKING under her emotions. She SCREAMS and CRIES again and again, holding Duncan closer.

Matilda kisses Duncan's head, and then closes her eyes....

FADE TO:

INT. DETECTIVE'S OFFICE - FLASHBACK

Duncan pushes the SQUEAKY yellow mop bucket down the hall.

As he gets closer to the large office, he hears excited voices and camera flashes. At the front door, a young Senator Bill Dedecus steps excitedly into the precinct.

He puts his arm around his wife, MARCIA DEDECUS (last seen being tortured by the Arabian in #1x04). She gives a curt smile to the cameras -- the smile of a politician's wife.

Marcia is holding hands with HOWARD, their 10-year-old son. Howard has bright blonde hair, and he's wearing a dinosaur shirt that goes down to his knees.

SENATOR DEDECUS

Thank you! Thank you for the warm welcome, everyone!

Duncan HUFFS to himself as he watches the spectacle.

DUNCAN

What's so special about a Senator anyway?

Runtzer and the Fat Detective close the glass doors, blocking off the dozens of interviewers and cameramen outside.

RUNTZER

Stupid buzzin' swarm.

From a side office, the man in charge steps over excitedly. It's LIEUTENANT ORTIZ, a happy-looking Mexican man, who greets the Senator with a handshake.

LIEUTENANT ORTIZ

Senator Dedecus, I'm Lieutenant Ortiz. Welcome to the 64th.

SENATOR DEDECUS

Thank you so much, Lieutenant. My family and I were more than happy to make a stop here today, to honor this precinct with what I'm sure you know is a very serious award.

LIEUTENANT ORTIZ

Oh, of course. I don't comb my hair just any old day!

Lieutenant Ortiz rubs his greased-back hair, then begins escorting the Dedecus family through the precinct.

LIEUTENANT ORTIZ (CONT'D)
And how are you, Marcia?

MARCIA
I'm great, thank you.
(to Howard)
Howard, say hi to the Lieutenant.

HOWARD
(well-rehearsed)
Hi, Lieutenant Ortiz. It's an honor
to be here.

LIEUTENANT ORTIZ
Oh, my, my. A future politician?

SENATOR DEDECUS
In the making.

The Lieutenant slaps the Senator's back playfully.

LIEUTENANT ORTIZ
Let me show you around the place.
Now as we go down here, you'll see
things like the interrogation
rooms, the holding cells....

They all pass by Duncan, who exits his janitor's office.
Lieutenant Ortiz smiles, and is about to introduce Duncan --

LIEUTENANT ORTIZ (CONT'D)
And this here is....

-- But the family walks right on by him. Howard jumps up and
down when he sees the holding cells.

HOWARD
Wow! Is that where they keep the
bad guys?

LIEUTENANT ORTIZ
(catching up)
It sure is. Though we cleared out
the room today for your visit.

Duncan smiles at the boy, then walks next to Runtzer.

DUNCAN
Good-looking family.

RUNTZER
Sure are. They're good people, too.

DUNCAN

What's all the fuss about? Why's everyone out taking pictures?

The portly policeman walks past, popping in a peppermint.

FAT DETECTIVE

Don't you follow the news? Dedecus just announced his bid for the Democratic Presidential nominee.

DUNCAN

Is that so?

FAT DETECTIVE

Of course. In two years' time, he could be our next President.

Duncan turns back to the Senator's family with a slightly newfound respect in his eyes.

CUT TO:

EXT. DETECTIVE'S OFFICE - STREET - LATER

EVERYONE is now standing outside, where the entire street has been blocked off. It's a Press Conference.

On stage, Senator Dedecus stands at the podium next to Lieutenant Ortiz. Marcia and Howard Dedecus are standing in the crowd. Duncan stands off to the side, alone.

SENATOR DEDECUS

... And so it's my honor to award Lieutenant Ortiz of the 64th Precinct Detective's Office with California's highest honor, for fifty years of service!

The Senator places a large medal over the Lieutenant's neck, as everyone in the audience begin APPLAUDING him.

LIEUTENANT ORTIZ

Thank you all! Wow....

(happy beat)

Fifty years? Has it been that long? I thought for sure I hadn't served a day over my forty-ninth year!

Everyone laughs at the bad joke. As he continues SPEAKING, Duncan wades through the crowd, on his way to Runtzer. He spots an OLD MAN off to the side, but thinks nothing of it.

A tiny hand tugs at Duncan's uniform. Duncan stops and looks down to see young Howard staring up at him.

HOWARD
You're big.

DUNCAN
Thanks, kid.

HOWARD
No, I mean, really big. Have you ever seen "The Destructor"?

Duncan suddenly smiles.

DUNCAN
You know, I actually have. I have a son about your age, and even though we only have a TV about this big --
(indicates a tiny square)
-- he insists on watching that show every Saturday morning.

Howard motions for Duncan to lean down, so he does.

HOWARD
You look like Captain Barnes.

DUNCAN
Captain Barnes?! But isn't he the bad guy?

HOWARD
You still look like him. None of my friends even like his character. He's too one-dimensional.

Duncan looks at Marcia, who's smiling at the two of them.

DUNCAN
Big vocabulary your son has.

MARCIA
He's always reading. He loves going over his father's speeches.

DUNCAN
I was just saying, he reminds me --

-- **BANG!**

Suddenly, the entire press conference comes to a halt, as a GUNSHOT fires from somewhere!

Runtzer and Fat Detective quickly storm the stage, grabbing a shocked Senator Dedecus and the frail Lieutenant Ortiz.

SENATOR DEDECUS
What happened? What's going on?

DUNCAN
Get down! Everybody get down!

BANG! BANG!

Two more bullets ring out, and all of a sudden, everyone gets down on the ground. Everyone except Duncan.

As Duncan shields the boy, he surveys the entire scene: the neighboring buildings, the rooftops, the parked cars.

RUNTZER
Duncan, you idiot, get down!

LIEUTENANT ORTIZ
What's going on?!

As SCREAMS of fear become louder and louder, Duncan SQUINTS across the street. He sees movement in an alleyway!

DUNCAN
There! Across the road! I see at least two peop--

BANG! Another shot fires, and Duncan hits the ground along with everyone else.

Howard lets go of his mother's hand, as Duncan falls down right next to him on the cement.

MARCIA
Howard, no! Hold my hand! Howard!

HOWARD
Mom, I think he's hurt!

Howard crawls over to Duncan. There's BLOOD forming on Duncan's shirt -- he'd been hit by the bullet!

HOWARD (CONT'D)
He's shot! They shot him!

MARCIA
Oh God! Come here, Howa--

Suddenly, everyone freezes as the microphone on the stage gives a FEEDBACK noise.

All eyes turn to the stage, where two masked men, holding guns in their arms, stand confidently. GUNMAN #1 is taller than GUNMAN #2, but other than that there's nothing specific about their appearance.

GUNMAN #1
Testing, testing, 1, 2, 3....

Gunman #1 taps the microphone with his gun.

FAT DETECTIVE
What is this? What do you want?!

Gunman #1 turns to his smaller counterpart.

GUNMAN #1
What do we want? They want to know what we want.

GUNMAN #2
I think it's pretty obvious myself. Should I say it, or do you want to?

The two Gunmen are clearly enjoying their little game, as they continue holding their weapons out at the crowd.

GUNMAN #1
We're here for Senator Bill Dedecus. And no one is going to leave, unless one of two things happens here today.

GUNMAN #2
One -- the good Senator removes his name from the presidential ticket.

GUNMAN #1
Or two -- he dies a tragic death.

The Gunmen CHUCKLE, while on the ground, Senator Dedecus GULPS loudly, having been pushed aside by Runtzer.

SENATOR DEDECUS
My God....

RUNTZER
It's okay, Senator. We'll protect you. We will. That's our job.

The Senator quickly nods his head.

GUNMAN #1

And that said, I'm feeling a little exposed out here in the sunlight. One by one, we're all going to step inside the precinct. Got it?

GUNMAN #2

That's everyone! Get up, get up!

No one moves. He raises his gun into the air and FIRES again!

GUNMAN #2 (CONT'D)

I said now!

All of the thirty-some people quickly hobble over to the precinct. Everyone, that is, except for Duncan, who's lying on his back on the cement, bleeding from his chest.

DUNCAN

Ohhh....

Howard and Marcia are still by Duncan's side.

MARCIA

Come on, Howard. We have to go.

HOWARD

But he's going to die --

MARCIA

-- He'll be fine! But we need to worry about ourselves. And your father. Come on. Come now!

Marcia pulls Howard away from Duncan's fallen body. Duncan tries to give the boy a smile as he's dragged away.

Duncan squints as a SHADOW comes over his face.

Hovering over him, with scraggly white hair, is the old man Duncan spotted earlier. It's WILLIAM EPOCH (90s)!

DUNCAN

Go... inside.... Leave... me....

WILLIAM

Quiet down --

(reads his nametag)

-- Duncan Truant. If you don't get inside, they're going to kill you.

DUNCAN

Just.... Go....

WILLIAM

Hold on. This'll be fast.

William Epoch lowers his mouth over Duncan's... and slowly begins EXHALING into Duncan's throat.

A bright yellow light appears -- and we see for a brief moment what it is that's rushing into Duncan:

Hundreds of glowing SEEDLINGS, like something you'd see in a mature Dandelion. The seedlings enter Duncan's mouth, then go down his throat, causing his chest to GLOW.

William's aged face gets even more wrinkled. But that doesn't stop him from smiling when he sees Duncan's gunshot wound disappear before his eyes!

QUICK CUT TO:

EXT. DETECTIVE'S OFFICE - MOMENTS LATER

The two Gunmen KICK at the final people who step into the precinct. It's Duncan and William, alive and well.

GUNMAN #1

Get in there, old man! Go!

The Gunmen close the doors and lock them from the inside.

FOCUS ON Marcia and Senator Dedecus, who had been standing against the glass the entire time. And from the looks on their faces, they witnessed the entire healing process.

SENATOR DEDECUS

My God.... Did you see...?

MARCIA

Bill, he healed that man....

Their open-mouthed looks of shock quickly disappear, as Gunman #1 holds up his gun --

GUNMAN #1

No talking!

-- and SMACKS it across the Senator's face!

CUT TO BLACK.

END OF ACT ONE

ACT TWO

FADE IN:

INT. DETECTIVE'S OFFICE - DAY

The windows and the glass door have been covered in thick YELLOW CURTAINS, blocking off the outside world.

Gunman #1 enters from the back, carrying a tan-colored satchel. He looks out at the crowd of hostages. Included among them: Senator Dedecus, Marcia, Howard, Lieutenant Ortiz, the Fat Detective, Runtzer, Duncan, and William Epoch.

GUNMAN #1

Check it out. Look what I found.

Gunman #2 looks into the large bag, and smiles widely.

GUNMAN #2

Everyone find a partner!

LIEUTENANT ORTIZ

What? Why?

Gunman #1 reaches into his bag and pulls out a shiny, brand new pair of HANDCUFFS.

GUNMAN #1

You're all going to get to know each other a little better....

CUT TO:

INT. DETECTIVE'S OFFICE - LATER

Everyone is sitting back-to-back in the large office. Everybody's hands are behind their backs, and they're connected to the person at their back by way of two pairs of handcuffs each -- the chains intertwined together.

GUNMAN #1

There we go. Everyone shackled together, just like that. Nobody do any funny business, huh?

He LOCKS the final pair of handcuffs tight. He's just locked together Duncan with William Epoch. Gunman #1 surveys Duncan's bloody janitor's outfit.

GUNMAN #1 (CONT'D)

What's going on here? You're bleeding all over the place.

DUNCAN
I'm fine. I was cleaning earlier.

The Gunmen walk away. Next to Duncan, young Howard (who's shackled to his mother) stares at Duncan in pure shock. Duncan tries to give him a calming look.

DUNCAN (CONT'D)
(mouthing)
"I'm okay."

HOWARD
(mouthing)
"Captain Barnes."

Duncan smiles, and nods back at the boy.

All eyes turn to the front of the office, where both Gunmen jump up onto the detective's desks.

GUNMAN #1
The rules are simple. Nobody fights us, nobody gets hurt.

LIEUTENANT ORTIZ
Can't you let some of these people go? Please....

GUNMAN #1
Lieutenant, when we want your opinion, we'll ask for it. Okay?

Some of the people MUMBLE to each other. Others hide their faces, as they begin to cry.

GUNMAN #2
That goes for all of you. QUIET!

Senator Dedecus twists around on the ground, as he's sitting with his back shackled to Lieutenant Ortiz.

SENATOR DEDECUS
Please, just let all these people go. Let my son go. Please --

GUNMAN #1
-- Shut up!

SENATOR DEDECUS
Why are you doing this? Why do you want me to remove my name from the presidential ticket? This doesn't make sense!

GUNMAN #2

You're a conservative man, Senator,
and you could say that we're your
worst enemy. You could say we're
just a couple of left wing, liberal
nut jobs, who've taken note over
the past ten years about your
voting history in the Senate.

(to Gunman #1)

Little help?

The first Gunman walks over and CLEARS HIS THROAT.

GUNMAN #1

Abortion.

GUNMAN #2

Voted against a woman's right to
choose. Tsk, tsk.

GUNMAN #1

War.

GUNMAN #2

Voted against bringing our troops
home from Vietnam.

GUNMAN #1

Gun control.

GUNMAN #2

Voted against higher sanctions on
who could purchase a firearm.

He taps the butt of his gun on the Senator's head.

GUNMAN #2 (CONT'D)

Probably regretting that one right
about now, huh?

SENATOR DEDECUS

So that's it?! You're just a couple
radical extremists?

Gunman #2 grabs onto the Senator's chin, pulling him closer.

GUNMAN #2

If you become President under the
Democratic ticket, there's going to
be a whole helluva lot more people
like us, Senator, ready to take you
down at a moment's notice. You'd be
assassinated within a year.

He stands up angrily, throwing the Senator's face back down.

SENATOR DEDECUS

I... will not... cave in to any of your demands.

GUNMAN #1

That's too bad. Because now, people are going to start dying.

SENATOR DEDECUS

What? No. Please!

Gunman #1 raises his weapon, and FIRES! **BANG!**

WILLIAM

Oh!

William falls over in pain, as the bullet hits his shoulder!

DUNCAN

No!

SENATOR DEDECUS

What have you done?!

GUNMAN #1

We're taking out the old ones first. And we're going to leave your son for the very last. And we're going to enjoy the look on your face, Mr. Senator, when he dies in your arms....

MARCIA

No! Please!

Duncan looks back and fort behind him, trying to catch of glimpse of William, who he's still shackled to.

DUNCAN

Sir? Are you all right? Hey! Stay with me! Okay?

WILLIAM

Can't... die... here....

William's head falls down, as the blood continues to spurt out of his left arm. He's very woozy, and if not for being shackled to Duncan, he'd be on the floor.

DUNCAN

You won't die! Just keep breathing!

The Gunmen smile as the Senator breaks down CRYING. The fact that they just shot William seems to not matter at all.

GUNMAN #1
Hit the lights. They're going to be
here for a while.

Gunman #2 slams the lights off, and the entire room goes dark. Marcia SCREAMS loudly.

CUT TO:

INT. DETECTIVE'S OFFICE - LATER

Hours have gone by, from the look of the night sky coming over the top of the curtains. Outside, we hear SIRENS and a POLICE HELICOPTER. But even hearing that, nobody looks safe.

The Gunmen are nowhere to be seen. Marcia and Howard scoot across the floor, getting closer to Duncan and William.

MARCIA
Hey. Sir? Are you all right?

William doesn't move. Duncan cranes his neck to look at her.

DUNCAN
He's alive.

MARCIA
Are you sure? How do you --

DUNCAN
-- I can feel his heart beat. But
it's slowed over the past hour. We
need to get him to a hospital.

MARCIA
Can't he just -- you know -- do...
what he did to you?

DUNCAN
(swallowing)
I don't know. I'm not sure what he
did. It's a miracle....

Howard leans back against his mother, stretching to see Duncan. They all continue WHISPERING quietly.

MARCIA
Who is this man?

DUNCAN

I saw him at the press conference,
walking along the sidewalk. I guess
he just stopped to listen.

MARCIA

Well, thank God he did.

DUNCAN

Yes. Thank God.

On the other side of the room, Runtzer and the Fat Detective,
who are shackled together, are GRUMBLING quietly.

RUNTZER

Would you hold still?

FAT DETECTIVE

I am.

RUNTZER

You're moving all over the place!
You're killing my wrists, pardner.

FAT DETECTIVE

I just can't get comfortable.

The fat man rocks back and forth, wiggling his shoulders.

RUNTZER

There! That! Stop doing that!

From somewhere in the middle of the room, somebody SHUSHES
them. Runtzer tries to turn to them, to glare at them, but
the Fat Detective is too big to see around.

RUNTZER (CONT'D)

You shush! Whoever just shushed me.

Next to them, Senator Dedecus and Lieutenant Ortiz are quiet,
as they sit shackled together.

LIEUTENANT ORTIZ

Are you okay back there?

SENATOR DEDECUS

I'm fine.

LIEUTENANT ORTIZ

I can hear them outside. And I know
the protocols. They're going to
come in when it's safe. They're
going to rescue all of us.

SENATOR DEDECUS

Yeah....

Everyone GULPS heavily as the two Gunmen re-enter the room.

GUNMAN #1

All right. Time's up.

GUNMAN #2

What'll it be, Mr. Senator?

SENATOR DEDECUS

Go to hell! I'm not caving into your demands. Not now. Not ever.

He SPITS heroically onto the first Gunman's shoes.

In response, Gunman #1 raises his gun, points it at Lieutenant Ortiz's head... and FIRES! **BANG!**

Lieutenant Ortiz falls over, dead, causing Senator Dedecus to fall over to the side as well.

SENATOR DEDECUS (CONT'D)

No!

GUNMAN #2

Sorry it had to come to that. But you were warned....

Blood oozes from the Lieutenant's head, and forms a puddle in between him and the Senator.

RUNTZER

You son of a bitch!

From somewhere far away, Marcia Dedecus SCREAMS!

DUNCAN

No, no, no, no....

Duncan closes his eyes tightly, looking as though he never wants to open them again.

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

INT. DETECTIVE'S OFFICE - HOLDING CELLS - LATER

The dead body of Lieutenant Ortiz still bleeds on the ground.

TILT UP to reveal that the hostages are being pushed through the hallway -- out of the main office and into the holding cells at the back of the building.

The hostages are having to walk sideways, still in their pairs of twos, in order to not trip over each other.

GUNMAN #1

Move it, move it, move it.

The two Gunmen push as many hostages as they can into each cell, then LOCK the doors.

Senator Dedecus stands, no longer shackled. He's thrown into the final cell, with Duncan/William and Marcia/Howard. After locking the final door, the gunmen walk away.

SENATOR DEDECUS

My God, Marcia!

The Senator hugs his wife, then moves down to his son and kisses his forehead.

HOWARD

I'm okay, Dad. I'm not worried.

SENATOR DEDECUS

(through tears)

That's good. I'm proud of you....

Duncan takes a step forward, pulling William behind him.

DUNCAN

Mr. Senator, I've been watching out for your boy.

SENATOR DEDECUS

Thank you --

(reading his nametag)

-- Duncan. Thank you, very much.

Duncan feels William, at his back, suddenly perk up.

WILLIAM

What -- Where....

DUNCAN
Good morning. How are you feeling?

WILLIAM
My arm.... It's killing me.

SENATOR DEDECUS
Here, let me take a look.

The Senator examines the bullet wound.

SENATOR DEDECUS (CONT'D)
The bullet grazed your shoulder.
You've lost a lot of blood.

WILLIAM
Feels like it. Do you mind, Duncan,
if we sit down?

DUNCAN
Sure thing.

As the Dedecus family huddles in the corner talking to each other, Duncan and William carefully sit down on the ground, having to lean against each other as they do.

DUNCAN (CONT'D)
Care to tell me what that was
about?

WILLIAM
Of course. My knees get weak when I
stand for too long, so --

DUNCAN
(interrupting)
-- You know what I mean.

The conversation is awkward, in that neither William nor Duncan can see each other when they talk to each other.

WILLIAM
You were injured. I healed you. The
less you know, the better.

DUNCAN
See, that's the thing that gets me.
You could have just died. And what-
ever you did to me, you would have
taken that secret to your grave.

William suddenly looks up, a worried expression on his face.

WILLIAM

My God, you're right. I... could likely die in here.

(long beat)

Duncan, I'm going to tell you something. And what I tell you, you need to keep it absolutely secret. No one can know. Not ever.

DUNCAN

If we get out of here, you mean.

WILLIAM

And even if we don't.

DUNCAN

Sure. Fine. I got nothing else to do. Lay it on me.

WILLIAM

I possess a very special gift.

DUNCAN

Healing. I got that much.

WILLIAM

I've healed many, many people in my life. In fact, you were my two-hundred-and-first.

Duncan listens intently.

WILLIAM (CONT'D)

Upon inheriting this gift from my father in the desert, I immediately became... aware... of its powers. Of its rules. And of its consequences. Through intuition.

DUNCAN

William, what are you saying?

WILLIAM

I know that if I die here today, then every one of the 201 people I healed will be affected. Because when the gift dies in me, the healing power within everyone will turn evil. It'll attack your brain, Duncan.

(MORE)

WILLIAM (CONT'D)

It'll seek out a certain trait that you have, and feed off of it, and intensify it, as you become filled with anger and rage. Do you understand what I'm saying?

Duncan's face reveals absolute horror. He nods softly.

DUNCAN

Let's hope you don't die....

WILLIAM

There is a fail-safe. The passing of the gift to another. I promised this gift to someone else, but now I fear I won't make it in time. So... if you'll allow me... I may need to pass it into you.

Duncan's eyes shoot open in shock.

IN ANOTHER CELL, Runtzer and the Fat Detective rock back and forth, still shackled. Runtzer has tears in his eyes.

FAT DETECTIVE

Ortiz.... He just killed him....

RUNTZER

Guess that means you're next in line, eh?

(beat)

My God, this morning I was trudging through here like a kid in a candy store. And now....

FAT DETECTIVE

It's gonna be all right, Runtz. The Senator will do the right thing.

RUNTZER

But how many more people are gonna to have to die?

BACK IN DUNCAN'S CELL, Duncan hesitates slightly.

DUNCAN

And what does that... entail? How would you give it to me?

WILLIAM

Well, unfortunately, we have to be out of these shackles first.

DUNCAN

And then?

WILLIAM

The gift is a physical object,
Duncan. It's rooted into my lungs.

DUNCAN

Rooted?

WILLIAM

To heal someone comes with a
personal price to my own life. The
gift soaks up a part of my
lifeblood through its roots, and
then expels that energy through
spores, into the injured person.

DUNCAN

So... there's spores inside me?

WILLIAM

They've done their part. They've
healed your wound. Now, they are
just laying dormant.

DUNCAN

But if the gift dies....

WILLIAM

Not dormant.

DUNCAN

So, let's just face facts here. If
you die, there's going to be two-
hundred people, plus myself, who
suddenly have the urge to kill.

WILLIAM

Yes.

DUNCAN

Is there a way I can know who they
are? To maybe stop them?

WILLIAM

(licking his lips)
There's a Book. A very special Book
I keep. It's underneath -- are you
listening? It's underneath a yellow
dandelion, on my roof.

(MORE)

WILLIAM (CONT'D)

I've never told anyone, for fear of the Book being found. In fact, I was only ever planning on telling my son --

William suddenly begins BREATHING terribly hard. His face becomes pale, and his eyes roll back slightly.

DUNCAN

William? William! Are you okay?

WILLIAM

Not long now....

DUNCAN

(to the office)

This man needs a doctor! Hey! Are you out there?!

IN ANOTHER CELL, Runtzer, still crying, perks up.

RUNTZER

That's Duncan. What's he doing?

DUNCAN

Hey! Come over here! Help us!

FOOTSTEPS sound on the ground, as the two Gunmen return.

GUNMAN #1

What the hell's going on in here?

DUNCAN

The man you shot isn't well. He needs to be seen by a doctor!

GUNMAN #2

And what makes you think we care?

Senator Dedecus steps forward.

SENATOR DEDECUS

Please. If you do this -- if you show an act of kindness toward this man -- the authorities will remember that.

GUNMAN #1

(mocking)

Ohhh, the Senator's caring about a complete stranger now. Never thought I'd see the day.

SENATOR DEDECUS
I care about every man, woman, and
child in here. Even you.

GUNMAN #2
Is that so?

The Gunmen suddenly huddle. They talk in HUSHED WHISPERS,
then slightly CHUCKLE. They turn back to him.

GUNMAN #1
Then we have a proposition for you.
That is, unless you've decided to
remove your name from the ticket?

SENATOR DEDECUS
(sternly)
I won't negotiate with the likes of
you.

GUNMAN #1
Very well, then.

The first Gunman stands at attention, and yells to everyone.

GUNMAN #1 (CONT'D)
Everyone here is going to go free!

People begin CLAPPING excitedly, breathing SIGHS of relief.
Gunman #1 turns to the Senator and stares coldly.

GUNMAN #1 (CONT'D)
How does that sound?

SENATOR DEDECUS
That sounds fantastic.

MARCIA
But what's the catch?

The second Gunmen CHUCKLES.

GUNMAN #2
Smart woman. The catch,
unfortunately, won't be revealed
until after everyone in all of the
other cells go free.

MARCIA
But not our cell?

GUNMAN #2
Of course not.

DUNCAN

No. This man needs a doctor. Please
make an exception.

GUNMAN #1

You're starting to annoy me....

Duncan bites his lip. Gunman #1 holds up the keys.

GUNMAN #2

Who wants out first?

All of the hostages begin SCREAMING for the keys, sticking
their arms through the bars like animals.

Duncan tries to look back at William, but he's passed out
again. And his shoulder wound continues to bleed....

CUT TO:

INT. DETECTIVE'S OFFICE - HOURS LATER

The last of the hostages is pushed out the front door, to
safety, and the Gunmen quickly LOCK the doors. Then, they
walk past the bloodstains, and through the hallway.

INT. DETECTIVE'S OFFICE - HOLDING CELLS - CONTINUOUS

All of the cells are empty, save for the last cell. Inside,
Senator Dedecus stands next to Marcia and Howard, while
Duncan and William are still on the ground.

The two Gunmen walk to the edge of the cell. Gunman #1 raises
his arm... and then hands his GUN to the Senator!

SENATOR DEDECUS

What?

GUNMAN #1

Go on. Grab it.

(whispers)

This is the catch.

Senator Dedecus slowly reaches his hand through the bars and
grabs onto the gun.

GUNMAN #1 (CONT'D)

There's one bullet in there. And I
know that you're thinking about
shooting me in the face. But if you
do that, my buddy here -- whose gun
holds five bullets -- is going to
kill all of you.

(MORE)

GUNMAN #1 (CONT'D)

So, put that thought right out of your head, okay?

The Senator holds the gun in both of his hands. He licks his lips, as he considers the power of the tiny weapon.

SENATOR DEDECUS

Just tell me what I'm supposed to do with this, dammit!

The second Gunman, the shorter one, steps forward.

GUNMAN #2

You're going to shoot yourself in the head.

The Senator gives a deep BELLOW, laughing uncontrollably.

SENATOR DEDECUS

You've -- You've got to be kidding!

GUNMAN #2

If you refuse to shoot yourself in the head, you have two more options.

The Senator looks down at Duncan and William on the ground, thinking he's talking about them.

GUNMAN #1

Sorry. Wrong two options.

SENATOR DEDECUS

Then, what?

GUNMAN #2

Your wife and your son.

MARCIA

No!

GUNMAN #1

Whatever you choose, a Dedecus is going to die today.

GUNMAN #2

You're going to pay for the votes you passed. You're going to pay in blood.

SENATOR DEDECUS

I'm just -- I'm just a politician!

GUNMAN #1

No. There's a helluva good chance that you're going to become the next Commander-in-Chief. You're a Democrat, who votes Republican. Both sides of the aisle love you. And you're a family man.

GUNMAN #2

At least you were.

The Senator looks down at his gun again.

SENATOR DEDECUS

No.... I'll withdraw my name. I swear it. I will.

GUNMAN #1

Too late for that.

GUNMAN #2

The only way that four of you are getting out of here, is if one of you dies.

(beat)

You have two minutes.

SENATOR DEDECUS

What? No!

MARCIA

Please, don't make him do this!

HOWARD

Daddy, what's going on?!

DUNCAN

Come on, Senator. Do the right thing....

Gunman #1 checks his watch.

GUNMAN #1

Tick tock, Bill. Tick tock.

Marcia holds her son tightly, as Senator Dedecus stares at the gun, as if the gun has all the answers.

GUNMAN #2

Who's it gonna be? Yourself? Your wife? Or your son?

GUNMAN #1
Tick-tock. Minute-thirty left.

GUNMAN #2
And just a friendly reminder, if
time runs out, all of you are dead.

GUNMAN #1
Tick-tock....

SENATOR DEDECUS
No! No, stop it!

Gunman #2 takes his gun and begins CLANGING it against all
the metal bars. Again and again -- CLANG-CLANG-CLANG!

Duncan pleads up at the Senator with his eyes.

DUNCAN
Please. They're not bluffing with
you. I have a family. And this man
here -- trust me when I tell you
that if he dies, it'd be a --

WILLIAM
... human... catastrophe.....

William mutters the words -- his favorite words -- and tries
to open his eyes. But he's still too weak.

GUNMAN #1
Tick-tock! Tick-tock!

CLANG-CLANG-CLANG!

CLOSE ON: The Senator's eyes. He stares at William Epoch for
the longest time. Then, he looks over at Duncan's bloody
shirt. He looks back and forth, back and forth.

SENATOR DEDECUS
(quietly)
He healed him. He healed him....

Marcia grabs her husband's arm and begins pulling on it.

MARCIA
Bill! What's going to happen to us?
What are we supposed to do?

Marcia loses composure, and suddenly BREAKS DOWN on his arm.

HOWARD
Dad? I'm scared....

GUNMAN #1
Tick-tock! Tick --

SENATOR DEDECUS
(interrupting)
-- Shut up! Shut the hell up!

Senator Dedecus points the gun at the head of his son.

HOWARD
D--Dad?

SENATOR DEDECUS
You'll be fine.

BANG! He pulls the trigger!

Blonde hair mixes with red blood, as the boy falls, in SLOW MOTION, to the ground.

MARCIA
Nnnnnnoooo!

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. DETECTIVE'S OFFICE - HOLDING CELLS - NIGHT

Marcia is still SCREAMING, as her son has just been shot by Senator Dedecus! Howard lies in a pool of blood. Duncan stares at the horrific image, his mouth open in shock.

DUNCAN

Holy God....

The two Gunmen stop their ceaseless taunting. They stare at the Senator in pure shock. Obviously, not even they expected him to take that action.

GUNMAN #2

He killed the boy....

SENATOR DEDECUS

You son of a bitch!

The Senator points the gun at the two men. He clicks the trigger again and again -- CLICK, CLICK, CLICK, CLICK -- but there's no more bullets.

DUNCAN

Is the boy.... Is he....

MARCIA

No! Howard, no!

Marcia tries to turn around, to see her son one last time. But as she's shackled to him, she can't.

Gunman #1 reaches through the bars and quickly UNLOCKS Duncan and William. Then, he tosses the keys inside for Marcia's shackles.

Duncan goes to work, carefully unlocking Marcia's handcuffs. Then, he touches the boy's bloody neck, feeling his pulse.

SENATOR DEDECUS

Is he...?

Duncan simply shakes his head no.

DUNCAN

Give me the gun, Senator. Please.

The Senator slowly hands the gun to Duncan, as Marcia tries to give CPR to her dead son.

On the ground, William COUGHS slightly, reminding Duncan of the imminent threat of what could still happen.

GUNMAN #2

God.... This wasn't our intention.
You have to believe --

CRASH!

BANG! BANG!

The windows out in the main office are shattered, followed by two gunshots!

The bullets hit their targets, and the two Gunmen fall to the ground, both dead!

FADE TO the background, where Runtzer and the Fat Detective jump through the hallway, both of their guns smoking.

RUNTZER

Everyone okay?

DUNCAN

(relieved)
Runtzer....

MARCIA

An ambulance! Call an ambulance!

Senator Dedecus jumps immediately down to the ground, and grabs William Epoch by the hair.

SENATOR DEDECUS

I know you're alive. Do it! Get up
and do it now!

WILLIAM

What....

SENATOR DEDECUS

I shot him because of you! I saw
what you can do! Now do it!

The Senator pulls William by the hair, and William SCREAMS in pain! But the Senator doesn't care. He pulls the man across the bloody floor, right next to the boy.

SENATOR DEDECUS (CONT'D)

Get up! Get up now! Do it!

DUNCAN

Senator, stop. He's not in any condition --

SENATOR DEDECUS

-- He did it to you! I saw it! And I shot Howard because he's still young, and strong -- and now this man's going to heal him! Do it!

He KICKS William on the ground, trying to rouse him up.

Runtzer and the Fat Detective check the pulses of the dead Gunmen, then approach the cell. Runtzer shakes his head.

RUNTZER

What the hell happened here?

MARCIA

He shot him, that's what happened! Now help me!

Marcia hugs her son, pulling him close.

RUNTZER

He shot him? Who shot...?

Runtzer's eyes fall to the gun. In Duncan's hand.

RUNTZER (CONT'D)

No....

But everyone in the cell is focused on William, who slowly, painfully sits up.

SENATOR DEDECUS

Do it! What are you waiting for?

WILLIAM

I can't.

SENATOR DEDECUS

Why?!

WILLIAM

Because he's dead....

MARCIA

No! He can't be!

Senator Dedecus doesn't take no for an answer. He rudely opens William's mouth with his fingers, then pushes the man's head down onto Howard's.

SENATOR DEDECUS
Please. Just try! Please! I want to
hold my son!

WILLIAM
I'm sorry.

Senator Dedecus steps back, and leans against the cell bars.

SENATOR DEDECUS
Oh, Howard....

Runtzer and the Fat Detective unlock the door and step into
the cell. Runtzer still eyes Duncan suspiciously.

RUNTZER
Who shot the boy?

MARCIA
It's not his fault! They made him!

Runtzer examines the blood on the floor, then he matches it,
incorrectly, to the blood already on Duncan's shirt.

RUNTZER
Duncan?

DUNCAN
Yeah?

RUNTZER
Hand me the gun, nice and easy.

DUNCAN
No. It wasn't --

Senator Dedecus steps forward.

SENATOR DEDECUS
Stop this nonsense. It was those
men that did this. Those cowards on
the ground.

RUNTZER
Why would Duncan have the weapon?

Duncan turns to Senator Dedecus. The two men exchange a long
look of silence, as the camera COMPLETELY PANS AROUND THEM.

Duncan looks to the bloody boy on the ground. And he looks at
the Senator's suit and tie. And he looks at his own clothes.
With a "Janitor" nametag.

DUNCAN

It was me.

SENATOR DEDECUS

What? No....

DUNCAN

Senator, you have a lot to do in your life. A lot to mourn....

(to Runtzer)

It was me. Those men made me do it.

MARCIA

(quickly)

Yes. Yes, that's right! Duncan shot Howard, under duress.

The Fat Detective steps forward, right in Duncan's face.

FAT DETECTIVE

Yeah? Duress, huh?

(long beat)

We'll let the courts decide that.

He escorts Duncan out of the cell, but Duncan gives one final look to Runtzer.

DUNCAN

Runtz. Please, Runtz. Please, do one thing for me....

Runtzer looks him up and down, with a look of pure disgust on his face. Finally, he SPITS on the ground, and speaks.

RUNTZER

What?

CUT TO:

INT. HOSPITAL ROOM - LATER

Inside the hospital room, William lies on his bed, just barely conscious. Duncan stands over the man, watching him sleep. Then, he leans down and carefully KISSES his lips.

WILLIAM

What -- Duncan?

DUNCAN

You come from God. I know it....

WILLIAM
 (weakly)
 No. I come from Seattle.

Both men CHUCKLE loudly, William's laughter turning to uncomfortable COUGHING.

DUNCAN
 Tell me the truth. Could you have saved the boy? Could you have... brought him back?

WILLIAM
 The risk this world would face... dealing with a Resurrected, if I were to die without passing on the gift...? It's not something I even dream about in my most monstrous of nightmares....

There's a quiet KNOCKING on the door. Duncan rubs William's hand one last time.

DUNCAN
 Goodbye. Be well.

Then, he exits.

The man who knocked, Milgate Epoch, steps past Duncan, who he hardly even looks at, and approaches his father's bedside.

INT. HOSPITAL HALLWAY - CONTINUOUS

Duncan stands outside the room, just standing there.

INT. HOSPITAL ROOM - CONTINUOUS

Back inside the room, it's a scene we've witnessed before. William Epoch lays dying, his son Milgate standing over him.

But now, for the first time, we notice that William's arm is heavily bandaged from where he'd been shot.

WILLIAM
 You must promise me....

EPOCH
 I do.

WILLIAM
 You must promise me!

EPOCH

Dad! Look at me. I promise. Okay?

William lies down. And as he does, several tears appear in Epoch's eyes. He quickly rubs them away.

WILLIAM

You were always a good son.

EPOCH

(RE: the machines)

You better hurry, Dad. We don't have much time.

WILLIAM

I love you. Now come... closer.

William grabs Epoch's neck and pulls him in closer. Whereas last time, in #1x01, we PULLED AWAY at this moment, this time, we actually PUSH IN.

We get an extreme CLOSE-UP of William's mouth. As he GURGLES and MOANS, something slowly begins to rise up out of William's throat, from deep within his lungs.

It's a leaf.

And another leaf. And a stem.

Before long, an entire **DANDELION** flower slowly emerges from William's throat! It glows bright yellow.

The Dandelion uses its leaves to gain footing, then slowly pulls itself out, as if it actually has a conscious mind.

We only get a brief glimpse of the strange flower before it reaches out and grabs onto Epoch's lips. The bright yellow flower jumps into his mouth, then escapes down his throat, taking its leaves, stem, and dark roots with it.

Epoch COUGHS loudly as the flower goes down into his chest. His chest seems to be now GLOWING YELLOW slightly.

William MOANS from the bed. His eyes wander, as though they can't find what they're trying to focus on.

WILLIAM (CONT'D)

If... you're not able to fulfill
your p--p--promise... Duncan Truant
knows... where I kept my Book...
and where you should... keep yours.

Epoch nods, understanding. He looks up, and smiles, as he seems to accept what he's become.

EPOCH
Goodbye, Dad.

BEEP BEEP BEEP! William's machines start going crazy.

Epoch kisses his father's twitching hand, then quietly steps out of the room.

INT. HOSPITAL HALLWAY - CONTINUOUS

Epoch steps out and watches as the nurses and doctors rush to his father's side. Duncan, still shackled, eyes Epoch up and down. He didn't witness the transfer of power.

DUNCAN
He was a great man. How did you know him?

Epoch briefly turns to Duncan.

EPOCH
Taught me everything I know....

Duncan turns around and pushes open a side door. Out in the hallway, several officers are waiting, including Runtzer and the Fat Detective.

DUNCAN
Thank you. I'm at peace now.

RUNTZER
And we're supposed to care? The Duncan Truant I'm friends with would have killed himself, long before he ever would have taken the life a little boy.
(harsh beat)
Duress or not, I hope you go to jail for a long, long time. And I'll be there everyday, to testify against you in court.
(to the others)
Get him out of here!

Runtzer kicks the wall, as the officers grab onto Duncan's shackles and roughly push him through the hallway.

INT. HOSPITAL ROOM - CONTINUOUS

William's mouth remains open, as his final words finally escape, sounding like a dry, breathy moan.

WILLIAM
Duncan... Truant....

CUT TO:

INT. HOSPITAL HALLWAY - LATER

FOOTSTEPS STOMP loudly as two NURSES escort Milgate Epoch through the echoing corridors of the hospital.

Epoch's hands and feet move freely, as he continues to smile.

Epoch momentarily stops in the middle of the hall. He turns to a side desk, where a dozen dried-up yellow roses rest in a vase. He WINKS at the roses.

He's silent as the nurses escort him to the exit. In fact, the only sounds at all are the stomping of Epoch's feet.

FADE TO BLACK.

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. TRUANT MANSION - PRESENT DAY

A beautiful establishing shot of the large mansion.

INT. TRUANT MANSION - CONFERENCE ROOM

Silence.

PAN ACROSS the conference table. Sitting quietly are Pumpkin, Brett (with lots of facial hair), Gillian, Jacque, the Arabian, and Matilda. Matilda slowly stands.

MATILDA

I... don't really know what to say here. Or how to say it. But this world.... It just isn't big enough for all of us. And if we don't do something more drastic about them, well then, I'm just afraid there won't be too many of us left ten years from now.

Pumpkin stands and puts her arms on the table and stares across the table at her mother-in-law.

PUMPKIN

It's been five days. He's not Poisoned. You would have seen it by now....

ARABIAN

He's also not talking. And that's a problem.

PUMPKIN

(fired up)

Well, maybe he's not talking because he's so damned tired of you people! Send me down there! Send Brett, or Gillian!

MATILDA

That won't be happening.

PUMPKIN

Why?!

MATILDA

Because, until we know why he said he was healed... he is a prisoner.

GILLIAN

But the Senator told us Duncan was healed the day of the shoot-out by an old man with long white hair. Correct me if I'm wrong, but wasn't Milgate Epoch my age in 1984?

MATILDA

I need to hear it from Duncan's mouth himself. You'll have to forgive me for not believing Bill's word on the matter.

BRETT

... There is one thing we can do.

Matilda looks at him and rolls her eyes.

MATILDA

Nice of you to join in. Thought you'd forgotten all about us.

Brett quickly jumps up.

BRETT

Hey! I've been at her bedside, day in and day out, waiting for some kind of progress, waiting for a miracle. I haven't just moved on, like all of you. I actually care about Kylee!

ARABIAN

She won't get better.

BRETT

Shut up.

ARABIAN

Her disease is both life-threatening and highly contagious. You'd be doing more important work here. Let her die in peace.

Brett glares at the Arabian -- then he jumps across the table and PUNCHES the man in the face!

MATILDA

Hey! Enough!

BRETT
Don't talk about her again. Ever.

ARABIAN
Point taken.

The Arabian rubs his jaw, then sits back down.

GILLIAN
What is it, Brett? What's the one thing we can do?

BRETT
The missing two pages.
(adamantly)
Clarissa's depicted on Page #64, yes. But who's on the other one? If we find the missing page, we find the identity of #87, once and for all. And we either set Dad free --

MATILDA
-- Or kill him where he stands.

Pumpkin grabs her mouth softly, holding back her emotions.

MATILDA (CONT'D)
That, dear boy... is an astounding idea.

ARABIAN
But where to look?

BRETT
Isn't it obvious? That bitch's house. Search every cupboard, search every drawer. It's got to be there somewhere. Clarissa was the only Poisoned with a motive strong enough to remove those pages.

Pumpkin walks in a tight circle, nodding in agreement.

PUMPKIN
And she had opportunity. After we originally found the Book, in that coffee shop in Long Beach.

ARABIAN
Clarissa was likely the true leader of those Renegades who chased you and Duncan. She set up everything to make you trust her.

PUMPKIN
 (realizing)
 My God....

MATILDA
 Don't feel foolish. We all fell for
 her rouse....

Pumpkin walks over to her son and rubs his shoulders.

PUMPKIN
 So, what's going on, Matilda? The
 fact that I'm here, and Gillian and
 Jacque. Are we part of your special
 little "Team" now?

GILLIAN
 Um, just for the record, I think I
 already was, but I just didn't know
 it.

JACQUE
 And I never have been.

Matilda STOMPS her foot.

MATILDA
 I make mistakes. I'm human. Thank
God I'm human. And I realize now
 that keeping some people in the
 dark this entire time was one of
 these mistakes.

BRETT
 Yeah. If you'd have told Kylee the
 truth, she would have known how
 dangerous Maxwell Lhora was.

At the mention of Maxwell, Jacque looks down to the ground.
 Gillian rubs his face, trying to comfort him.

MATILDA
 That was my big mistake. And I
 won't make it again....
 (stronger)
 Over the past month, this Team has
 captured and killed a total of
 eight Poisoned. Three of them,
 however, got away.
 (to the Arabian)
 Slide, please.

The Arabian hits the clicker, and the slide projects three photos onto the wall: the monstrous Teshler, the bald Maxwell, and the serpentine Clarissa.

Jacque looks around, confused.

JACQUE

No. My Dad -- I mean, Maxwell --
he's dead too. I stabbed him....

MATILDA

Unfortunately, Jacque, your
weaponry skills aren't as good as
you'd like to believe.

She nods to the Arabian, who explains.

ARABIAN

Five days ago, I went back to the
White Cemetery. And I saw footsteps
in the ground, covered in blood,
leading away from the grave site.

JACQUE

What...?

MATILDA

He's still with us.

(loud beat)

So, the first priority of this new
Team, before we get too far ahead
of ourselves, is to clean up the
messes we left behind.

PUMPKIN

This is really happening....

MATILDA

Teshler. Maxwell Lhora. Clarissa
Carus. These are our targets. Do
you all understand?

Off of the nods of the new Team members:

CUT TO:

INT. HIGH-END MARTINI BAR - NIGHT

The door to the luxurious bar opens, letting in the cold
night air. Matilda closes the door behind her, then slowly
makes her way to one of the bar stools.

The martini bar is completely empty of customers, save for the man she sits next to, drinking his gold-colored whisky. It's Senator Bill Dedecus.

SENATOR DEDECUS
Matilda, thank you for meeting --

MATILDA
(interrupting)
-- I don't like being kept in the dark, Bill. In fact, I loathe it. Makes me think that either you don't respect me, or that you're scared of me.

Senator Dedecus quickly finishes his drink, SMACKING loudly as the liquid burns his throat.

SENATOR DEDECUS
Scared.

Matilda lights a cigarette and takes a long drag.

MATILDA
I thought you and I were friends. Colleagues.

SENATOR DEDECUS
We are.

MATILDA
(fiery)
Bull.

The BARTENDER comes over to get Matilda's order, but she rudely whisks her hand at him, and he keeps on walking.

MATILDA (CONT'D)
Tell me, why in God's name did I have to find out for myself three months ago that my son was actually innocent?

Senator Dedecus nervously taps his glass on the counter.

SENATOR DEDECUS
Because, as you know, the world had to think I was just a victim....

MATILDA
(blowing smoke)
Seems the Warden knew the truth.

SENATOR DEDECUS

I told him the truth. And he was the only one. Except for Pumpkin, who I let Duncan tell. Because I just couldn't let him face any ridicule from his family.

MATILDA

I'm his family!

SENATOR DEDECUS

Then he should have told you. Don't you think?

Matilda takes another long drag. She stares ahead, looking slightly hurt that Duncan never told her. Senator Dedecus pushes the glass away, then quickly stands.

MATILDA

Wait. Where the hell do you think you're going?

SENATOR DEDECUS

I invited you here to tell you the truth, as I did your grandchildren. I thought I owed you that, after all these years.

MATILDA

Well, too little too late, you son of a bitch.

Sighing, the Senator begins walking away. Matilda jumps off her stool and quickly follows.

MATILDA (CONT'D)

Hold on. So, three years ago -- what was that, when I took you to their home? The game show business?

SENATOR DEDECUS

It's exactly as it seems. I made a promise to Duncan that I would never forget what he gave me that day. That I would look out for his family whenever possible.

(beat)

I made sure his son got the promotion to Detective. I pulled some strings to get his daughter into her first choice for college.

(beat)

(MORE)

SENATOR DEDECUS (CONT'D)

And when opportunities presented themselves regarding the availability of contestants at my brother's network, I immediately thought of Pumpkin. But I had to keep you out of the loop on exactly why I had picked her.

MATILDA

(broadly)

All these secrets....

Matilda scowls and takes a final drag from her cigarette. Then, her face lightens, and she licks her lips softly.

MATILDA (CONT'D)

So, was the game... fixed...?

Senator Dedecus returns her gaze. Then, he tips his hat to her, and steps out into the night.

SENATOR DEDECUS

Have a good life, Matilda.

The door closes. Matilda stands alone in the martini bar, deep in thought over the Senator's revelations.

CUT TO:

INT. MODERN HOSPITAL - KYLEE'S ROOM - NIGHT

A soft BEEP, BEEP, BEEP sounds. PAN OVER to reveal a large hyperbaric chamber, inside which sleeps KYLEE WILLARD. She's still covered in pustules and red rashes. In fact, if anything, she looks more infected now.

PULL OUT to reveal an older woman, with tight skin and red hair. This is JO ELLA SMYTHE, Kylee's mother.

There's a soft KNOCK at the door, and Jo Ella turns to see Brett enter. He's carrying two cups of coffee. One, he hands to Jo Ella. The other, he sets on Kylee's night stand.

JO ELLA

Oo, that's good. Thank you, Brett.

BRETT

Any change?

JO ELLA

Nothing. But I have hope. Oh, yes, I have hope....

BRETT

Good. Because I hate coffee.

Jo Ella's curious. She motions to the second coffee cup, which he set on the night stand.

BRETT (CONT'D)

It's for her, when she wakes up.
And it won't stay warm forever, so
she better get on with it....

Jo Ella smiles, then pats Brett's leg. A friendly gesture, which he clearly takes pride in.

CUT TO:

INT. TRUANT MANSION - WINE CELLAR - NIGHT

CLOSE ON: Duncan's eyes, which are closed, as he's asleep on the makeshift bed inside the cell.

PAN AROUND, to see that Pumpkin is standing in the wine cellar, staring out at him. Her eyes are full of tears, as she holds a gold CRUCIFIX tightly in her hands.

Pumpkin is PRAYING quietly for him, her voice muffled by the loud DRIPPING of the cellar.

CUT TO:

INT. TRUANT MANSION - STUDY - NIGHT

Jacque and Gillian are sitting side-by-side on the couch. They're BICKERING slightly, and Gillian actually has tears welling in her eyes as she yells at her boyfriend.

MATILDA (O.S.)

Something the matter?

They both grow silent as they see Matilda standing over them, having just entered from outside.

GILLIAN

Grandma. Don't listen to him. He's
talking crazy talk.

JACQUE

No. I'm not.

Jacque quickly stands. He faces the old woman, eye to eye.

JACQUE (CONT'D)

I know how to capture my father. So that you can hold him, and try to find a cure. Because that's what you do -- right? That's one of the main objectives of what you do? Finding a cure?

MATILDA

To be honest... no. That was all merely a facade

Gillian's mouth shoots open in shock.

GILLIAN

What?

MATILDA

However, now, after Clarissa....

(long beat)

I'm now dead set in making sure that we do find a cure. If it's the last thing this old lady does.

She looks over to Gillian, seeing how emotional her young granddaughter is over what Jacque's about to say.

GILLIAN

Well, go ahead. Tell her.

JACQUE

I think I know where my father's going to go. And I know just how to catch him if he does.

(licking his lips)

Use me as bait.

As Jacque gives his strangely courageous plan, Gillian lowers her head in her hands. Matilda, at the other end of the spectrum, slowly begins rubbing her chin....

FADE TO BLACK.

END OF ACT FIVE

ACT SIX

FADE IN:

EXT. L'HORA HOME - NIGHT

We're LOOKING THROUGH a pair of binoculars, onto the exterior of Maxwell and Jacque's tiny home in the woods.

PULL AWAY from the binoculars, as the Arabian sets them down at his side. He looks over to Gillian who, like him, is dressed entirely in black.

ARABIAN
You ready, kid?

GILLIAN
I guess so.
(turns to Jacque)
And you?

Jacque sits in silence, wearing his normal clothes. He's got a sad look on his face.

JACQUE
Yeah....

GILLIAN
So how do we know he's going to
come back home?

JACQUE
Not here.

ARABIAN
What?

JACQUE
Down the hill. Down at the creek.

GILLIAN
What's at the creek?

JACQUE
It's where we buried Mom.

Jacque stands and begins running away from the house, toward the grass-covered hill. Gillian and the Arabian exchange a glance, then quickly follow after him.

CUT TO:

INT. CLARISSA'S APARTMENT - ANTIQUE ROOM - NIGHT

Pumpkin and Matilda step into the Antique Room we've seen so many times before. Pumpkin stares ahead, slightly confused, obviously feeling a sense of dejavu.

MATILDA
Something wrong?

PUMPKIN
This feels really weird....

MATILDA
Welcome to the Team.

PUMPKIN
Hmm, I wonder why she didn't lock the door?

MATILDA
She left town in a hurry.

PUMPKIN
Where to?

MATILDA
Detective Runtzer was supposed to look into the flights leaving LAX that day. But he died.

Pumpkin scoffs at the remark, as Matilda walks ahead, and begins opening drawers.

PUMPKIN
Hey! You need to show some respect, Matilda. Runtzer was a great man.

MATILDA
And if you think for one single second that I don't already know that, then you, Pumpkin, don't know me at all.

PUMPKIN
You're right. I don't. And I don't want to.

MATILDA
Just look for the missing pages. And stay out of my hair.

PUMPKIN
Gladly.

Matilda sees an old black-and-white photograph of Clarissa. She gently touches Clarissa's face, then quickly turns the frame upside-down, SHATTERING the glass!

CUT TO:

INT. KYLEE'S HOSPITAL ROOM - NIGHT

CLOSE ON: Kylee, inside plastic the chamber. She slowly opens her eyes and looks around. She takes everything in.

KYLEE
 (long beat)
 ... Not a dream.

Brett and Jo Ella jump up excitedly, hearing her voice. They rush over to the chamber and smile down at her.

BRETT
 Hey, Kylee. Look who I found.

KYLEE
 (surprised)
 Mom?

JO ELLA
 Hi, my precious baby girl! Oh, Kylee! How are you feeling?

KYLEE
 (ignores her)
 Where.... Where'd you find her?

BRETT
 Her number was in your phone.
 (quick beat)
 Please tell me this is actually your mother this time!

Kylee CHUCKLES inside the chamber, then COUGHS.

JO ELLA
 I got you lots of presents for when you get out! Those Ramen noodles you love. And that lipstick -- the purple kind -- that you had when you were a kid.

KYLEE
 Mom... I'm not a kid anymore.

JO ELLA
 Shush it. You are to me.

Brett CHUCKLES, smiling at the mother/daughter duo.

JO ELLA (CONT'D)
 (motioning to Brett)
 So as you can see, I met Brett. Why
 didn't you tell me he was so
 handsome?

KYLEE
 Mom, I don't think I even told you
 anything about him.

JO ELLA
 You're right! You didn't! And don't
 think I'm not mad at you!

Jo Ella steps away in a huff, then remembers why she's there,
 and steps back close to the chamber.

JO ELLA (CONT'D)
 (quickly)
 I love you.

BRETT
 Jo Ella, do you think I can have a
 second with Kylee?

JO ELLA
 (nodding)
 Sure thing. I'll go on a much-
 needed walk. But if I see little
 kiss-marks on that glass, I'll know
 what y'all were doing in here.

They CHUCKLE again, as Jo Ella exits. Brett smiles at Kylee.

BRETT
 Kylee....

KYLEE
 Don't. I know.

BRETT
 You don't know.

KYLEE
 I do. Don't say anything.

BRETT
 But I have a speech planned....

KYLEE
 (smiling)
 I know. I heard you rehearsing.

Brett looks down, his face turning red. Kylee CLEARS HER THROAT loudly, and he looks back to her.

KYLEE (CONT'D)
 Me too....

BRETT
 (happy beat)
 Well, that was easy.

They both stare at each other, just happy to be in each other's company.

CUT TO:

EXT. LHORA HOME - CREEKBED - NIGHT

CLOSE ON: an old circular ROCK, sticking out of the dirt. Where there was once a note written on the rock in felt pen, it's been smeared and weathered over the years.

WIDER. Jacque sits on an old tree swing, several yards from the man-made grave plot.

Sticks and leaves begin CRACKLING under a person's footsteps. QUICK PAN AROUND to reveal MAXWELL LHORA. Maxwell is still covered in dirt and dried blood, even five days later.

He sees Jacque on the swing and eyes quickly FLASH BLACK!

MAXWELL
 Well, looky there. Never thought
 I'd see you again, boy.

Jacque continues swinging. He doesn't look up.

JACQUE
 Sorry I stabbed you.

MAXWELL
 Yeah.... Missed all the important
 arteries, I guess.

Maxwell looks down at the old gravestone, then back to him.

MAXWELL (CONT'D)
 We used to visit your mother
 together all the time. But it's
 been, what, six years now?

JACQUE

I still visit her. I don't have to come here to visit her, Dad.

MAXWELL

(chuckles)

"Dad." That worked in the other cemetery. Not this one.

(beat)

God, what happened to us? Seems like only yesterday we were in the vitamin store, joking about you growing old and getting bald, wondering if Gillian knew what she was getting herself into....

Jacque ignores him, and continues swinging.

JACQUE

So have you killed anyone else, in the past few days?

MAXWELL

That's for me to know, boy, and for you to feel guilty about.

(beat)

I gave you the chance. The chance to tame me. To make me good. And you replied by shoving a letter opener into my back!

(angry)

A letter opener I gave you!

Maxwell's eyes FLASH BLACK again. He raises his arm, and the disgusting VIRUS appears -- wrinkled and pus-covered.

MAXWELL (CONT'D)

You and I... are over!

Maxwell ATTACKS! He rushes toward Jacque at full speed, but stops when he hears the sounds of GUNSHOTS!

BANG! BANG!

MAXWELL (CONT'D)

What the --

The Arabian and Gillian step out from behind the tree, both wielding hand guns!

ARABIAN

It's over, Maxwell!

MAXWELL

No!

(to Jacque)

You betrayed me again, you little piss-ant?!

JACQUE

I hope you get what's coming to you, Dad. I really do....

(beat)

But in the meantime, these people are going use you to try to find a cure.

MAXWELL

A cure? I don't want to be cured!

ARABIAN

Stand back, Jacque. And watch out for his arm!

The Arabian throws a large NET over Maxwell, holding him in place. Maxwell, surprisingly, doesn't fight.

JACQUE

Well, I want you to be....

Maxwell stares at his son through the netting, and his black eyes momentarily vanish.

CUT TO:

EXT. LHORA HOME - LATER

Gillian stands by the Team's white van, talking excitedly on her cell phone.

In the background, Jacque and the Arabian are dragging Maxwell in the net. They pick him up and then throw him into the back of the van, being careful to watch out for his arm, even though it's returned to normal.

GILLIAN

Yeah, Brett, we got him!

(beat)

No, nobody was hurt. Not even him. We're going to use him. We're going to study him. This could all work out.

INTERCUT WITH:

INT. KYLEE'S HOSPITAL ROOM - NIGHT

Brett stands in the corner of the room, talking on his phone.

BRETT

That's awesome. But, Gillian....

GILLIAN

Don't worry. We're stopping there first. If Duncan was right, according to that doctor in Chinatown, then Maxwell could have a way to reverse the disease. Kylee could be saved!

BRETT

Oh God, please hurry....

Brett looks back to Kylee, where Jo Ella is in the middle of a long, uninteresting story. But still, he smiles.

BACK ON GILLIAN. Jacque approaches behind her. Still smiling, Gillian quickly gives him a peck on the cheek.

GILLIAN

It all worked out! It really did. The Poisoned aren't going to be killed anymore -- tossed aside like they're garbage. Because of you.

She KISSES him again, but he's not having it.

GILLIAN (CONT'D)

Jacque?

JACQUE

No. That's the thing. Besides my dad, I want all these bastards to die.

Her smile fades as she stares at his angry determination.

JACQUE (CONT'D)

When I thought I could actually be one of them, Gillian, that was the worst feeling I've ever felt. I'm going to make sure that they pay. All of them. With blood.

(beat)

I'm joining your family's Team.

He quickly storms away, still filled with rage.

Gillian watches him go, a sad look in her eye, as though she's realizing the Jacque she once knew is no more.

CUT TO:

INT. CLARISSA'S APARTMENT - NIGHT

Pumpkin and Matilda continue tearing through the apartment, looking for the pages. They come across many old-looking antiques, including old clocks, a stuffed alligator, and the suit of armor, but nothing else of interest.

PUMPKIN

This is ridiculous. It's two pieces of paper! It could be anywhere!

MATILDA

We'll find it.

PUMPKIN

I mean, gosh, she could have flushed it down the toilet for all we know!

Matilda stops. She slowly turns to Pumpkin, and they share a moment of silence. Then --

CUT TO:

INT. CLARISSA'S APARTMENT - BATHROOM - LATER

The women rush into the tiny bathroom, and grab onto the lid at the top of the toilet. Matilda pushes Pumpkin's hands aside, so that she's the only one holding it.

MATILDA

Are you prepared for this? Are you really prepared?

PUMPKIN

Open it.

MATILDA

If Duncan is depicted on this page, or Jacque --

PUMPKIN

-- Dammit!

She shoves away Matilda's hands and lifts the lid!

AERIAL VIEW: looking down into the mechanisms of the toilet. There's water, and there's a lever... but no pages.

PUMPKIN (CONT'D)

Shoot.

MATILDA

(disappointed beat)

... We keep looking.

Just then, there's a loud MOAN from the bathtub next to them.

Matilda and Pumpkin exchange a frightened look, then Matilda courageously pulls back the curtain, to find:

CLARISSA CARUS!

She's lying on her back, fully clothed in her normal black attire. And there's BLOOD everywhere!

Clarissa's holding a razor in her hand, and both of her wrists have been sliced open!

PUMPKIN

Clarissa?!

MATILDA

My God....

Clarissa slowly looks over at them, her face as white and pale as the bathtub itself.

CLARISSA

I... had to see....

Clarissa slowly raises her hands into the air, as more blood seeps out of her open wrists. Matilda bites her lip, unsure of what to do next.

FADE TO BLACK.

END OF ACT SIX

ACT SEVEN

FADE IN:

INT. WHITE ROOM - UNKNOWN TIME

We're in a very small room, white walls on all sides, a white ceiling, and a white floor. There's a single chair in the middle of the room, which Clarissa sits in.

She's not shackled to the chair, nor is she bound and gagged. She's simply sitting there, her head slumped down, wearing what looks like a yellow hospital gown.

CREAK -- a door opens, letting in a shaft of light. Clarissa moves her head up, but doesn't open her eyes. Her wrists have been bandaged, and her skin is still deathly pale.

Matilda steps into the room, then closes the door behind her. She has no weapon. It's just Matilda, and Clarissa, and Clarissa's chair.

Clarissa opens her eyes -- they're PITCH BLACK! Matilda takes a cautious step backward, then she catches her breath.

MATILDA

Are you going to kill me? If you
could do it, would you kill me?
(long beat)

CLARISSA!

Clarissa calmly looks around the white room.

CLARISSA

Where am I?

MATILDA

Somewhere secret.

Matilda takes another step forward. Her face grimaces.

MATILDA (CONT'D)

Where do I even start with you?

CLARISSA

I'll start.

(fiddling with the
bandages on her wrists)

I must say, I'm a bit surprised I'm
even here at all.

MATILDA

Please. If you're trying to gain sympathy by cutting your wrists....
 (her voice trails off)
 We weren't even looking for you. We thought you were long gone, taken a plane to who knows where.

CLARISSA

I knew I was being followed. Who'd you send? Duncan? The Detectives? Maybe that Arabian fellow who smells so rotten.

MATILDA

Hey! Don't you dare talk about him like that. Amaan has been a dear friend, to me and to this Team.

Matilda glares at her. She takes another step forward.

CLARISSA

I needed you to think I was out of town, while I regrouped. But after the... anger I felt at Glendell's grave -- after digging her up and finding I'd been lied to by you!!

Her eyes FLASH BLACK again, as her anger comes to the surface! Then, she calms down.

CLARISSA (CONT'D)

I went back home. And I cried. It all suddenly just came to me, Matilda. I realized what I was, what I had become. I've killed people. And I'm not proud of it.

MATILDA

Lies.
 (beat)
 And how stupid do we all look? You were the closest person in Milgate Epoch's life. Of course he would have healed you at least once.

CLARISSA

Not "at least." I assure you, it was only once. It's Kaeto who was healed twice. She's the one with the ultimate power. Just ask Pumpkin.

MATILDA
 (off-guard)
 Why -- Why would I ask Pumpkin?

CLARISSA
 I held her captive for an entire day. I couldn't kill her though -- I couldn't do that to you. One visit with Kaeto, and Pumpkin was made to forget everything.

A long moment of silence, as Matilda considers her words.

CLARISSA (CONT'D)
 So what now? I'm supposed to sit in a chair, while you lecture me on the merits of being human?

MATILDA
 You're going to be kept here. Because some people on this Team believe that you have information.

CLARISSA
 Well, I don't.

MATILDA
 (grimaces)
Lies! Who's number eighty-seven? Where are the missing pages, you devil-worshipping whore!

Clarissa stares at her, not at all feeling hurt by Matilda's attack. Clarissa smiles as she realizes a certain truth.

CLARISSA
 You... need me. Alive.
 (confident beat)
 I do have information, and beyond that, I have means. Only I can help you stop Kaeto. Because she'd kill you in a second. You just haven't seen her in action yet.

MATILDA
 Give me the pages.

CLARISSA
 Set me free and I will. And I'll throw in that bitch, at no cost.

MATILDA
 No.

CLARISSA
Then you get nothing.

MATILDA
Then you die.

Clarissa CHORTLES, as a sad look comes to her face.

CLARISSA
You forget. Maybe I want to die....
(winking)
I'll give you a hint. Pumpkin.
She's actually met #87, only she
was made to forget.

MATILDA
Why do I feel deep down that we've
all met #87?

CLARISSA
Ahh, touche'.

MATILDA
Look, Clarissa, you don't owe me a
thing. But if you want me to trust
you ever again, and look at you as
anything more than a Poisoned bitch
from Hell, you'll tell me where the
pages are.

CLARISSA
(quickly)
I want a kiss.

Matilda stops dead in her tracks. She stares deep into
Clarissa's eyes, as the Poisoned woman smiles seductively.

Finally, Matilda steps across the room, bends down, and
kisses Clarissa's lips. Clarissa's tongue darts out slightly,
but she kisses her back without incident.

When Matilda pulls away, tears are streaming down her face.

CLARISSA (CONT'D)
The pages. They were put in a place
you'd never look.

MATILDA
Tell me, Clarissa. Please....

Clarissa just smiles.

CUT TO:

INT. MODERN HOSPITAL - HALLWAY - DAY

Two dirty footsteps STOMP down on the ground, then jump forward, as if pushed from behind.

TILT UP the man's body, until we find ourselves staring at Maxwell. He's no longer in the net, but now, his hands and feet are SHACKLED together.

The Arabian -- AMAAN -- pushes him roughly, always making sure Maxwell is several feet ahead. (And even though we know his name, we'll still call him the Arabian.)

Brett steps out of Kylee's room, and nods to the Arabian.

BRETT

Thank you. I'll take it from here.

ARABIAN

Of course, Detective. I'll be here.
And watch out for his arm.

BRETT

Oh, I know all about his arm.

He grabs Maxwell's shackles and SHOVES him into Kylee's room.

BRETT (CONT'D)

Get in here, you piece of trash.

The Arabian sits down in a waiting chair, and leans his head back against the wall. Just then, Jo Ella turns a corner, two new cups of steaming hot coffee in her hands.

Jo Ella tries to open the door, but she can't because of the coffee. She smiles warmly at the Arabian.

JO ELLA

Hi there, sir, would you mind
giving me a hand here?

He looks her up and down. Then --

ARABIAN

No.

CUT TO:

INT. KYLEE'S ROOM - SAME

Brett pushes Maxwell toward the hyperbaric chamber. Maxwell looks into the chamber and locks eyes with Kylee. When she sees him, she starts freaking out -- fear in her eyes!

KYLEE

My God...!

BRETT

It's all right, Kylee. He's our prisoner now. He's going to make you better.

MAXWELL

"Better"? What the hell are you talking about?

BRETT

You're going to fix this. Just like how you caused it.

MAXWELL

All due respect, but she came after me in that weight room. I was just protecting myself --

Brett LUNGES for him, pushing the Poisoned man roughly against the wall!

BRETT

Do it now. Or you die.

MAXWELL

I have clemency! The woman in charge, Matilda, wants me alive, to test me.

BRETT

Well, she's not here. Is she?

Maxwell shrugs his shoulders, then walks over to Kylee's chamber. He looks down at her, and sadly frowns.

MAXWELL

I apologize, Kylee. What I did to you was wrong. I shouldn't have done it, and I regret that I did. But it can't be undone. It's not how this works.

Kylee's eyebrows lower in anger.

KYLEE

You son of a bitch. Get away from me! Now!

Brett steps in front of Maxwell, blocking her view of him.

BRETT
You're lying.

MAXWELL
No. I lied when I was human, as a
lawyer. I don't lie now.

Brett looks him deep in the eyes.

BRETT
My sister could always tell if
someone was lying or not. But with
you, all I see is evil.

MAXWELL
I'm sorry, Detective. But I can't
change who I am....

Brett suddenly PULLS OUT A GUN! He aims it right at Maxwell's
head. Kylee opens her mouth in shock.

KYLEE
Brett, no.

BRETT
He's lying.

KYLEE
Don't kill him! Please!

MAXWELL
She's right. You can't kill me.

BRETT
I have no reason to keep you alive.

KYLEE
They can study him, find out what
caused this! Brett -- he could be
the key to saving me!

BRETT
No --

MAXWELL
Listen to the girl --

BRETT
-- NO!

Kylee sits up in her chamber, as far up as she can go. She
pleads to Brett with her eyes.

KYLEE

Brett, look at yourself. Look what you're doing. You became a Detective to right the Truant name. To fix what your father broke.... And now look. You're breaking it all over again....

Brett slowly turns back to Maxwell, fire in his eyes now.

BRETT

Fix her.

MAXWELL

I can't!

BRETT

FIX HER!

MAXWELL

(wincing)

If -- If you truly want her all better, then you're going to need the help of the Healer!

BRETT

What, like Milgate Epoch?

MAXWELL

Of course.

BRETT

Epoch and his gift are dead! That's why you're here in the first place, you freak! There is no Healer!

MAXWELL

(confidently)

There is always a Healer....

Brett considers his words. He stares down at the woman he loves, then looks back to Maxwell. He's completely silent as he holds up the gun, and FIRES.

BANG! Maxwell's body hits the floor.

QUICK CUTS of the blood spraying onto Kylee's chamber, and onto Brett's unkempt beard. Kylee SCREAMS loudly!

CUT TO BLACK.

FADE IN:

INT. TRUANT MANSION - KITCHEN - SOME TIME LATER

BACKGROUND SONG: "Passacaglia" by Bear McCreary plays again.

The Arabian is going crazy in the Truant's kitchen, opening every cupboard, throwing things everywhere, knocking Pumpkin's Bible to the ground, tearing through food boxes!

Then, he finds it. A box of cereal. Sugar Squares.

He rips open the box, and nearly weeps a sigh of joy as two old, tattered PAGES come falling out!

The Arabian examines the first page:

-64-

**CLaRiSSa CaRuS
aLWaYS MY Love**

Then he quickly tosses it aside. The second page he examines more closely. We see the very top:

-87-

The Arabian studies every single word on the hand-written page. He mouths it to himself, committing it to memory.

A tear comes to his eye.

CUT TO:

INT. TRUANT MANSION - WINE CELLAR - DAY

It's a frantic scene in the cellar. Matilda paces back and forth, her black cell phone to her ear, listening to the repetitive RINGING on the other end.

The Arabian quickly unlocks the jail cell, and a surprised Duncan steps out, looking slightly malnourished. Pumpkin's there too, and she gives him a huge hug.

PUMPKIN

Oh, Duncan! It's so horrible!

But Duncan has no time to celebrate. He locks eyes with the Arabian.

DUNCAN

You found out the truth...?

ARABIAN
It's not you.

DUNCAN
Of course not.

The Arabian looks back at Matilda, who continues to pace back and forth, a worried expression on her face.

MATILDA
Pick up, dammit! Pick up!

Duncan sees the urgency in her voice, and he suddenly realizes the truth.

DUNCAN
(realizing)
Oh my God in heaven....

Duncan pulls Pumpkin close to him, looking as though he never wants to let her go. He kisses her softly, then waits.

Everyone is waiting on Matilda to finish her call....

CUT TO:

INT. APARTMENT #B7 - DAY

The rotary phone is RINGING off the hook, over and over again. TILT DOWN to the ground, to Jacque's smiling face. He's wearing lipstick.

Wait, it's not lipstick. It's... blood?

Continue TILTING DOWN, until we see the ugly truth. Jacque's head is lying on the floor. Decapitated.

The phone continues RINGING loudly, becoming the only sound in this uncomfortably quiet scene.

A face bends down into frame. The eyes FLASH BLACK, the color of darkness. The color of pure evil. It's Gillian!

She stares intently at Jacque -- deep into his eyes. And even in death, Jacque's eyes mysteriously FLUTTER. Haven't we seen people's eyes flutter around Gillian before?

GILLIAN
I can read you. I can see your
every thought....

She takes a moment to herself, reflecting.

GILLIAN (CONT'D)
You were good while you lasted.

A calm Gillian Truant crosses the floor, stepping over the decapitated head on the ground.

She walks to the phone, then picks up the receiver, silencing the loud ringing.

We hear a tinny voice coming through the phone --

MATILDA (O.S.)
Jacque! Are you there? Answer me!
It's Gillian! Stay away from --

Gillian carefully places the phone back onto its cradle.

GILLIAN
Guess it's a wrong number.

Gillian walks to the table and opens a box of cereal. She pours herself a bowl, but doesn't add milk.

She grabs the cereal squares with her bloody fingers and pops them into her mouth, CHOMPING loudly.

WIDE SHOT: Jacque lies dead on the floor. His head in one place. His body in another. All the while, Gillian continues CHOMPING away at her dry cereal.

CHOMP, CHOMP, CHOMP....

FADE TO BLACK.

END OF SEASON ONE

CUT AWAY TO:

SHaCKLeS