CLEMENTINE

"Out of the Darkness..."

Written by

Dean Georgaris

WHITE PRODUCTION DRAFT 2/19/14
FULL BLUE DRAFT 2/28/14
FULL PINK DRAFT 3/5/14
FULL YELLOW DRAFT 3/7/14
FULL GREEN DRAFT 3/15/14
GOLDENROD REVISIONS 3/24/14
2ND WHITE REVISIONS 3/24/14
2ND BLUE REVISIONS 3/27/14
REVISED SCENES: 3, F5

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CAST LIST

CLEMENTINE ROSS (28) .......................................................... SARAH SNOOK
RAY ALLISON ........................................................................
HENRY ROSS ................................................................. MYKELTI WILLIAMSON
CHARLIE MADISON THOMPSON ........................................... DAVID STRATHAIRN
SEBASTIAN / MAN IN HIS 30s ............................................... KEVIN ALEJANDRO
DR. ANTHONY LITTLE ........................................................ NICK GEHLFUSS
LYDIA THOMAS MONROE / WELL-DRESSED WOMAN ............... EDWIN HODGE
LUCY MADISON THOMPSON ................................................ McKENNA GRACE
WILLIAM MEHL (50) / COOPER .......................................... CHRISTIAN CAMARGO
HERST / MAN IN A BASEBALL HAT ........................................
ELLEN ROSS ........................................................................
YOUNG CLEMENTINE ROSS (8) ........................................ JENNIFER BAXTER
DETECTIVE SANTO ............................................................. AMIAH MILLER
LIEUTENANT REGINA RAMIREZ LESLIE MANNING ............... NOAM JENKINS
AMMA THERESA ................................................................
BANKER BOY / JACK RICKETTS ......................................... LESLIE HOPE
WINGMAN ...........................................................................
FAT PLAYER ........................................................................
DEALER ..............................................................................
DRIVER/VAN GUARD 1 VAN DRIVER ..................................
REPORTER ...........................................................................
REPORTERS SHOUTING ......................................................
LOCAL ANCHOR ................................................................
UNIFORMED OFFICER ...................................................... DIANA BENTLEY
RITA BEY-ALLISON ............................................................ KAREN LeBLANC
DR. LaSAULLE / PRISON THERAPIST ................................
HENRY’S LAWYER RICHARD LANSKY ............................... JOCELYNE ZUCCO
PAROLE MAGISTRATE ....................................................... PETER OUTERBRIDGE
NY STATE OFFICER #1 ..................................................... SHAWN LAWRENCE
NY STATE OFFICER #2 ..................................................... CALVIN DESAUTELS
NY STATE OFFICER #3 ..................................................... JASON GOSBEE
OPERATOR (V.O.) ..............................................................
POLICE ASSISTANT CADET (O.S.) ......................................
PRECINCT (via Speakerphone)
POLICE VAN PARTNER (NON-SPEAKING)  LAMONT JAMES
TECH (NON-SPEAKING)
BOUNCER (NON-SPEAKING)
GUY AT/FROM THE BAR (NON-SPEAKING)
CIGAR GUY (NON-SPEAKING)
TERRIFIED CLERK (NON-SPEAKING)
ATTENDANT (NON-SPEAKING)  CODY RAY THOMPSON
FEMALE GUARD (NON-SPEAKING)
WAITRESS (NON-SPEAKING)
DETECTIVE (NON-SPEAKING)
OFFICER (NON-SPEAKING)
OFFICERS (NON-SPEAKING)
POLICE (NON-SPEAKING)
COPS (NON-SPEAKING)
DETECTIVES (NON-SPEAKING)
CLUB PATRONS (NON-SPEAKING)
INTIMIDATING TYPES (NON-SPEAKING)
CHOIR (SINGING, NON-SPEAKING)
REPORTERS (NON-SPEAKING)
TWO MEN IN SUITS (NON-SPEAKING)
UNIFORM (NON-SPEAKING)
# SET LIST

## INTERIORS

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## EXTERIORS

| DESERT-MOTEL                                    |
| - PARKING LOT                                   |
| - FAR SIDE OF MOTEL                            |
| DESERT ROAD                                     |
| RURAL FARMHOUSE                                 |
| LONELY GAS STATION                              |
| - COUNTRY ROAD                                  |
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| CHARLIE & LYDIA’S HOME                          |
| ANTHONY’S BUILDING                              |
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| CORRECTIONAL CENTER                            |
| CHINATOWN                                       |
| PLATFORM                                        |
| LOWER LEVEL OF A TWO-LEVEL HIGHWAY             |
| RURAL ROAD                                      |
| FIELD BY AN EMPTY ROAD                         |
| BRIDGE                                          |
| CITY STREETS                                   |
| STREET                                          |
| CRASH SITE                                      |
| RAY’S UNMARKED POLICE CAR                      |
| ST. MICHAEL’S RIVERCROSS HOSPITAL               |
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CHURCH OFFICE VESTIBULE
ELYSIUM HOTEL
   - SUITE
   - HALLWAY
A DINER ON NORTH SEDGWICK STREET
HOSPITAL
MODEST TRACT HOME
FREIGHT ELEVATOR
UNKNOWN SPACE/SOMEBWHERE DARK
CLUB
MEHL’S LIVING ROOM
   - THE FRONT DOOR
‘EL’ TRAIN
A HOTEL ROOM
HONDA
ANTHONY’S CAR
RAY’S UNMARKED POLICE CAR
TOWN CAR
POLICE VAN
ACT ONE

INT. RURAL FARMHOUSE - JAMESTOWN, NY - AFTERNOON

SUPER: "TWENTY YEARS AGO"

CLEMENTINE ROSS (8) sits in front of the TV, drawing in her SKETCHPAD. So far, it's a car - mom's car. The phone is ringing off-screen, but her mother, ELLEN ROSS (36), ignores it. She's too busy bringing SUITCASES outside.

LOCAL ANCHOR (ON TV)
Yet another twist today in the case of Terrence Mehl, the highly respected physician who took his own life when evidence emerged that implicated him in a series of murders that terrified women all across the region. New reports now suggest it was a psychic who led police to Mehl.

"Psychic" - that WORD catches Clementine's attention but - Click - the TV goes BLACK. Ellen puts down the remote.

ELLEN
Ready?

EXT. FARMHOUSE - MOMENTS LATER

Farmland warming from a winter thaw as far as the eye can see. Smatterings of snow. Barren trees.

Ellen and Clementine climb into Ellen's HONDA, so loaded with stuff it sags on its springs. Ellen turns the car over, pulls out quickly, doesn't even glance back at their home.

EXT. COUNTRY ROAD - DUSK

Ellen's Honda heads south on a lonely highway.

INT. HONDA - SAME

Ellen angles the rear-view mirror so she can see in-between all their suitcases out the back. The road behind is clear.

In the back seat, Clementine continues to work on her SKETCH. Now she's adding some kind of building to it.

CLEMENTINE
(looks up at her mom) *
Mom...? Are you sorry you told *
them? About that man? *

(CONTINUED)
ELLEN
(yes she is but...)
There are times, sweetie, when
saying or doing nothing is not an
option.

OMITTED

EXT. LONELY GAS STATION - NIGHT

Two parallel pump islands and an ASSOCIATED MINI-MART in the middle of nowhere.

Ellen's Honda is at the FAR PUMPS. Ellen, pumping gas.

INT. HONDA - CONTINUED

Ellen taps on the glass to get Clementine's attention, but Clementine is SO absorbed in her sketch, adding little BLUE CIRCLES next to a series of RED ONES, that she doesn't hear her mother tap.

INT. GAS STATION MINI-MART - MOMENTS LATER

Ellen crosses to the counter. On the PA, an upbeat Tammy Wynette oldie, 'When there's a fire in your heart, break the glass, sound the alarm, call on me, I'll be there...'

Ellen slides a CREDIT CARD out but just as the ATTENDANT is about to take it... Ellen has a thought and snatches it back.

(CONTINUED)
ELLEN
Actually, let me pay cash instead.
I'll take this too.

Meaning a BOTTLE OF COKE she grabs from the mini-fridge. The Attendant looks at her. Whatever lady. Ellen smiles.

Tammy starts her second verse: 'Every thrill that you've blazed, make me stay closer behind...'

ELLEN takes a sip from the Coke and then -- A SHIVER GOES DOWN HER SPINE... She releases the bottle from her grip...

As it falls in SLOW-MOTION, she/we look outside to where the Honda sits with Clementine inside...

...And a PICK-UP TRUCK glides into view, blocking our ability to see the Honda. It looks like just any truck, but Ellen knows better...

...SPLASH! The bottle of Coke hits the floor.

ELLEN (CONT'D)
CALL 911! NOW!

The Attendant sees the fear on her face and makes the call. But ELLEN realizes there is NO WAY OUT OF HERE.

ELLEN (CONT'D)
Do you have a gun?! Do you have a gun!

The Attendant shakes his head, ducking down, and Ellen can do nothing but look out at WILLIAM MEHL, who has gotten out of his truck -- and is staring at her from outside.

'If there's a fire in your heart, break the glass, sound the alarm, call on me, I'll be there...'

Mehl not moving. Just staring. Gun visible in his hand.

'Instant service, speedy, fast, I was your first I'll be your last, no matter who you have in between...'

Waiting for her. Motionless and inevitable.

'There's been hearts spells, in close spells, ever since we met, I've seen your small fires, your big fires, But I won't give up yet...'

Finally he moves -- but not towards her.

ELLEN (CONT'D)

No...!
The PA echoes the cheery Tammy song out here as William Mehl strides purposefully TOWARDS the Honda....

Clementine puts the FINAL TOUCH on her sketch. Satisfied, she looks up and sees Mehl approaching. She watches as he walks all the way over -- until he LOOMS over her.

ELLEN (O.C.)
Get away from her.

Mehl turns to Ellen. 'If there's a fire in your heart, break the glass, sound the alarm call on me...'

Ellen can see RED AND BLUE LIGHTS in the distance. The police are close -- but not close enough.

ELLEN
Your brother had to be stopped, William. He had to be stopped.

MEHL
You have to be stopped.

Ellen begins to walk backward, angling so that...

...the PUMPS will prevent Clementine from seeing what is about to happen.

CLEMENTINE
Mom! MOM!

Ellen takes great solace the moment she is out of Clementine's view. Mehl raises the gun.

ELLEN
You don't have to do this.

BANG. The echo of the gunshot drowns out the song, then fades... 'I was your first, I'll be your last. No matter how many in between...' as--

SCREECH -- A POLICE CAR comes to a stop and TWO OFFICERS jump out behind the protection of their opened doors.

(CONTINUED)
OFFICER #1
HANDS IN THE AIR! NOW!

Mehl, smiling satisfied, does as they say.

A SECOND POLICE CAR ARRIVES.

Its OFFICER rushes to the Honda, drawn by the sound of Clementine's cries. HE INTERCEPTS HER JUST AS SHE IS ABOUT TO RUN OUT OF THE CAR.

OFFICER #3
It's okay... It's okay...

He takes Clementine into his arms and CARRIES HER OFF, leaving HER SKETCHPAD, orphaned in the car.

We see her FULL SKETCH now: The Honda, the gas station. She'd also added a police car with blue and red lights -- and a man standing with his hands in the air.

Clementine finished this sketch ten minutes ago.

CLEMENTINE (V.O.)
I know who I am.
CONTINUED:

OMITTED

OMITTED

OMITTED
(CONTINUED)
OMITTED

INT. PRISON - HALLWAY - DAY

SUPER: "LOGAN CORRECTIONAL CENTER - PRESENT DAY"

A FEMALE GUARD escorts Clementine, now 28 and dressed in a prison jumpsuit, down a long, cell-lined corridor.

CLEMENTINE (V.O.)
Even though no one else does, I know who I am.

INT. PRISON - CONFERENCE ROOM - CONTINUED

On one side of a table, A PAROLE MAGISTRATE leafs through a CASE FILE with an air of casual indifference. On the other side, sits Clementine, flanked by her PRISON THERAPIST.

PAROLE MAGISTRATE
Ms. Ross, you've been in and out of County on substance abuse

(MORE)
PAROLE MAGISTRATE (CONT'D)
charges a dozen times. And have been either unwilling or unable to hold a job or maintain a fixed address for more than a few months. You sit here seven months into a twenty-four month sentence, asking to be let out. But other than...
(nods at the therapist)
...Dr. LaSaulle's report indicating some 'breakthroughs' in therapy, I don't see the evidence I need support an early release.

He's seen a million like her, so he's not expecting much.

CLEMENTINE
Breakthroughs. I used to wait for them. I kept thinking one day I'd just wake-up and get how to live in a world where I saw things I didn't want to see, knew things I didn't want to know, and always ended up angry.
(swallows)
The last few months I realized breakthroughs don't happen from outside. They happen from inside. When you realize who you are isn't the problem, how you react to things is. And that part you can change.
(looks him in the eyes)
I'm 28 years old and I've spent most of my life wanting to be anyone other than who I am. I don't want to waste another minute on that idea. I have a seven-year-old daughter who deserves better than that.

INT. PRISON - OUT-PROCESSING ROOM - LATER

Clementine, in her street clothes, signs for and receives her personal effects back. Among them is the NECKLACE her mom was wearing when she died.

DR. LASAULLE
Call me if you have any problems.

Clementine hugs her, then gives her something. It's a SKETCH OF DR. LASAULLE -- a pretty good likeness -- that Clementine had in a SKETCHBOOK she had in prison.

(CONTINUED)
CLEMENTINE (V.O.)
And I know what I am.

Dr. LaSaulle takes the SKETCH, touched. Then, realizing that in the sketch she is wearing what she is wearing today, asks--

DR. LASAULLE
Wait, did you do this just now?

CLEMENTINE (V.O.)
All my life, I've known what I am.

CLEMENTINE
Goodbye, Dr. LaSaulle.

EXT. LOGAN CORRECTIONAL CENTER - DAY
Clementine steps outside, a free woman. Waiting for her is--

ANTHONY
Just when our streets were finally safe.

Dr. ANTHONY LITTLE, her (gay) best friend, who is fresh off a shift at the hospital and thus wears his SCRUBS under his coat. As they embrace--

CLEMENTINE
(re: the scrubs)
Nice of you to get all dressed up.

ANTHONY
I'm straight off of a 36-hour shift.

CLEMENTINE
(smiles)
In that case, you better let me drive.

INT. ANTHONY'S CAR - COUNTRY ROAD - DAY
Clementine behind the wheel, enjoying the simple pleasure of driving. Driving -- fast.

ANTHONY
(teases)
Speed limit hasn't changed since you've been gone, you know.

CLEMENTINE
Live a little.

(CONTINUED)
ANTHONY
(laughs)
You look good. I think prison agreed with you.

CLEMENTINE
I am never going back there.

ANTHONY
Keep driving like this and you will.
INT. ANTHONY'S APARTMENT - BELMONT AVE - CHICAGO - DAY

Anthony leads her into the MAIN LIVING SPACE of a three-bedroom fixer-upper he's bought in a mixed-use neighborhood.

ANTHONY
It needs work, but it has good bones, and the price was right.
CLEMENTINE
You're such a sand-bagger! This place is great and you know it.

ANTHONY
Want to see your room?

He indicates a small staircase leading to...

INT. ANTHONY'S APARTMENT - A SMALL LOFT BEDROOM - CONTINUED

Where Anthony has already deposited the two duffel bags that contain all the possessions Clementine has in this world.

ANTHONY
Complete with escape hatch, perfect for a girl who likes to fly away.

He means the door out onto the ROOF DECK.

CLEMENTINE
Are you sure about this? Living together can ruin a friendship and last time I checked you're the only friend I've got.

ANTHONY
Oooh. Sounds like you just volunteered to do the cooking and the dishes...

(laughing as she punches him)
If I'm your only friend, you better take good care of my ass!

(gets serious)
The room is yours for as long as you need it.

Clementine is touched. Then, after a moment of warmth--

CLEMENTINE
Rent free--?

ANTHONY
--Don't even think about it.

INT. ANTHONY'S APARTMENT - KITCHEN/LIVING AREA - LATER

Anthony sips coffee. Clementine eats a pint of ice cream.

ANTHONY
You sure you don't want a bowl?

(CONTINUED)
CLEMENTINE
(because she’s eating it all)
Yeah, I’m sure. How’s Grant?
(off his look)
Sorry, Anthony.

ANTHONY
You warned me. From jail, no less.
How do you do it, anyway? How do you always know which guys are going to screw me over?

CLEMENTINE
The truth? It’s easy because...

...She’s psychic...

CLEMENTINE (CONT’D)
Every guy you pick is a disaster.
So there it is -- not even Anthony knows her secret.

ANTHONY
Speaking of people who make our skin crawl, your dad came by to introduce himself the other day.

That lands hard on Clementine. Not good news.

CLEMENTINE
He’s in town. So, what did you think?

ANTHONY
Hard to say. I’d heard so many horror stories that when he looked normal...

CLEMENTINE
That’s what he does...

ANTHONY
I told him you had no interest in seeing him and from everything I’d heard he was the devil incarnate--

CLEMENTINE
--Well done--

ANTHONY
--Then he said I was right. (that surprises her)
He said he’d been horrible to you --

(CONTINUED)
but that a lot had changed in ten years. That he had changed. And if you want to see him he's staying at the Elysium.

CLEMENTINE
You think people can change?

ANTHONY
(reads her)
I think you can change, if that's what you're asking.

CLEMENTINE
I decided it's time I step-up, play more of a role in Lucy's life. Try -- to be a real mother.  
(waits for his reaction)
So -- what do you think!?

ANTHONY
I think it's great.  
(off her relief)
A word of advice - emotional stuff, even when it's good, can be unsettling - so just don't rush it.

CLEMENTINE
(nods, sure, of course)
You think 3pm is rushing it?

EXT. PLAYGROUND, WICKER PARK - DAY

Clementine walks across the park, searches for, then sees -- LUCY -- being pushed on the SWINGS by a WELL-DRESSED WOMAN (LYDIA). They don't see Clementine. But...

CHARLIE (FROM OFF-SCREEN)
Hey, you made it.
CHARLIE THOMPSON (32) does. Charlie is Lucy's dad and Clementine's ex: a former-bad ass who grew into a real man.

CHARLIE (CONT'D)
You look good. Healthy.

CLEMENTINE
Thanks. You look...

Gorgeous as ever after all these years....

CHARLIE
Domesticated?

Clementine laughs. Let off the hook.

CHARLIE (CONT'D)
Don't be fooled, seven-year-old girls are rougher than any of the characters we used to run with.

LUCY (O.C)
Aunt Clementine!

*Aunt*. The word is a shock to us, but not to Clementine. Lucy runs straight into Clementine's arms.

LUCY (CONT'D)
I didn't know you were coming.

CLEMENTINE
That's 'cuz it was a surprise. How's school?

LUCY
I might be going to a new one!

CLEMENTINE
Really...?

LUCY
Lydia took me for an interview and the woman said I aced it!

CLEMENTINE
High five!

Clementine straightens up to greet...

CLEMENTINE (CONT'D)
Lydia. Nice to see you.
LYDIA MONROE, the woman who had been pushing Lucy on the swing, and who happens to be Charlie’s fiancé.

LYDIA
You too. Only, I'm sorry, I thought I told you Lucy has a Piano lesson today...

CLEMENTINE
I just wanted to say a quick hi.
LUCY
Can I play with Clementine instead?

LYDIA
(conflicted)
Well, I--

Clementine is not about to upset Lydia.

CLEMENTINE
No, piano's important. Besides, I'm... going to be around more often now... so we'll have plenty of chances to visit.

LUCY
Promise?

Charlie and Lydia look at Clementine. Don't want her to--

CLEMENTINE
Promise.

LYDIA
Honey, let's find your coat.

Lydia and Lucy walk off. Charlie looks at Clementine.

CHARLIE
C, I know you mean well, but you shouldn't go promising--

CLEMENTINE
(suspicious by nature)
What's this about a new school? Are you guys moving?

CHARLIE
(beat, uncomfortable)
She was accepted at Hyde Park Day.

CLEMENTINE
(confused)
That's the best school in the city.
Lydia re-joins them. Lucy is just out of ear-shot.

LYDIA
You told her?

CHARLIE
Lucy did.
(to Clementine)
It’s great she got in, but tuition is twenty-five thousand dollars a year. And even with Financial Aid--

CLEMENTINE
--How much do you need?

That hangs there a beat. Lydia looks at Charlie.

LYDIA
Fine, I’ll be the bad guy.
(to Clementine)
This is Lucy’s education we’re talking about. We can’t go putting her into a school that we’ll just have to yank her out of if the money falls through--

CLEMENTINE
--How much?

INT. ANTHONY’S APARTMENT – BEDROOM – NIGHT

We are CLOSE on Clementine, who is using Anthony's full length mirror. Right now, she's working on her make-up.

CLEMENTINE
You should have seen the look on her face. I swear -- she actually hopes I don’t have the money.

ANTHONY
Well, her prayers will be answered. Thirteen grand’s a lot of money, C. You can’t really expect to win it all in one night.

CLEMENTINE
If the stakes are high enough I can.

ANTHONY
Yeah, you do know what probation means, right?

CLEMENTINE
(still focused on the mirror)
I'm such a bad mother I'm not even her mother, I'm her Aunt. You

(MORE)
know how much you have to screw up for that to be the case? I may have not come through in the past, but I'm getting them that money, and I'm getting it tonight.

She turns around to present herself to him.

CLEMENTINE (CONT’D)
How do I look?

We REVEAL Clementine in full — somewhere in those duffel bags she had a KILLER RED DRESS. It's a total transformation from the gal who walked out of prison.

ANTHONY
Like trouble.

CLEMENTINE
Perfect.

She grabs her coat and is about to leave when—

ANTHONY
Aren't you even the least bit worried you might lose?

Off her smile...

EXT. CHINATOWN - NIGHT

MUSIC plays over the shot as we watch Clementine get out of a cab in the middle of CHINATOWN.

INT. CLUB - MOMENTS LATER

A THOUSAND PATRONS (okay, two hundred). The MUSIC is DEAFENING. LIGHTS FLASHING — A BAD PLACE FOR AN EPILEPTIC. It's hot. It's sexy. And moving through the CROWD:

CLEMENTINE

But she ISN'T looking for a dance partner. Instead, she walks up to a GUY AT THE BAR, and whispers in his ear.

INT. FREIGHT ELEVATOR - MOMENTS LATER

Clementine and that Guy from the Bar. The MUSIC slowly diminishing to a thump as he brings her UP TWO FLOORS and then OPENS THE FREIGHT ELEVATOR DOOR to reveal--
INT. 'THE SPEAKEASY' - WAREHOUSE FLOOR ABOVE THE CLUB - NIGHT

An illegal gambling joint three floors above the city. The Guy from the Bar closes the elevator door and it disappears back down as --

Clementine glides across the room. There's a bar, two blackjack tables, and her goal: TEN POKER TABLES.

She scans the room, wondering whose money she should take...

HER POV -- TABLE #1. It's crowded -- a reasonably high stakes game. For a moment, the action slows to SLOW-MOTION.

Clementine smiles, that's a contender. What about...

HER POV -- TABLE #2. Not as many players -- but the stacks of chips are higher. The action slows to SLOW-MOTION.

Clementine likes that table a little more. But then her eyes find TABLE #3. FILLED WITH THREE OBNOXIOUS MASTER-OF-THE-UNIVERSE TYPES. The action slows to SLOW-MOTION, and when it resumes normal speed we're treated to the classy display of:

BANKER BOY
I was like, "Adios honey, if you're looking for your dress, it's on the floor along with your dignity."

He actually high-fives the FAT PLAYER next to him.

On CLEMENTINE

Bingo.

INT. 'THE SPEAKEASY' - TABLE 3 - LATER

The three men, including the obnoxious BANKER BOY, all LAUGH heartily at whatever it was that Clementine just said.

BANKER BOY
When I let you sit in, Red, I had no idea the trouble I was letting into my life.

FAT PLAYER
In other words, he thought you were easy money.

BANKER BOY'S WINGMAN
As opposed to just plain easy.
Clementine (to Wingman)
Peter, are you trying to scare me off the table? Because you embarrass Ted...
(meaning the Fat Player)
(MORE)
...with that kind of talk. Poor guy finally won a hand, let him enjoy it a couple of minutes.

(finally, to Banker Boy)
Besides, Jack likes a challenge.
Pretty boys always do.

(exhales)
Now are we gonna talk all night or are we going to play some cards?

QUICK CUTS: MONTAGE: 'THE SPEAKEASY' - TABLE 3 - NIGHT

SET TO MUSIC -- We watch as Clementine just obliterates them at Poker. Winning and smiling and playing it all so cool as the guys' tempers rise and their stacks fall. We move through hours of play in a series of cuts. Pausing to see a few representative HANDS.

1) Clementine vs. Fat Player, the only guy left in this hand.

   CLEMENTINE
   I call.

2) Clementine checks her cards and shucks them.

   CLEMENTINE (CONT’D)
   I'm out.

3) Clementine vs. Wingman. He smiles, but she says--

   CLEMENTINE (CONT’D)
   Raise, 500.

INT. 'THE SPEAKEASY' - TABLE 3 - LATER

The pot is large. The DEALER counts it for Clementine.

   DEALER
   Ten thousand, four to call.

Two players left in the hand with her. FAT MAN and BANKER BOY. Banker Boy is sitting on a great hand. A FLUSH.

   BANKER BOY
   What'll it be, Red?

   CLEMENTINE
   I call.

Banker Boy shows HIS FLUSH. That beats FAT MAN'S PAIR OF KINGS. But not Clementine's FOUR DEUCES. She wins $14,000. Banker Boy throws his cards in disgust.

(CONTINUED)
CLEMENTINE (CONT’D)
Cash me out, please.
(smiles)
I should stop before "anyone's dignity ends up on the floor by the door."

Banker Boy laughs. Reaches for her.
BANKER BOY
You're crazy if you think I'm gonna let you walk away without a fight.

CLEMENTINE
Come on, Jack. There are fifty girls downstairs easier than me. Besides, you make this...

...Meaning the CASH she's now collecting from the dealer...

CLEMENTINE (CONT'D)
...In two hours at your job.

Then Banker Boy GRABS HER wrist. It's scary.

BANKER BOY
What if I say you can't leave?

Clementine leans in and WHISPERS seductively.

CLEMENTINE (WHISPERS)
Then I'll tell your friends here how you're skimming the Chancellor account. Stealing from your fellow thieves, tsk tsk, Jack.

Banker Boy stares -- freaked out.

BANKER BOY
(stunned, quiet)
Who are you?

CLEMENTINE
(to the table)
Gentlemen. Well, at least, most of you are.

She throws a hundred to the dealer and walks off, a HUGE GRIN breaks out on her face.

She's still smiling a few paces later when suddenly she SLOWS DOWN and looks around. She comes to a dead stop. And an expression of total DISBELIEF washes over her face...

CLEMENTINE (CONT'D)
You've got to be kidding me.

BOOM! The FIRE DOORS are kicked in as POLICE RAID the joint.
INT. A DINER ON NORTH SEDGWICK STREET - NIGHT

Populated with night-owls and people on their way to work the late shift. RAY ALLISON (47) is one of the latter. Across from Ray, his soon-to-be ex-wife, RITA, waits for the WAITRESS to finish pouring the coffee and leave.

RITA
But what did he say exactly?

Ray looks out at the window. It's starting to RAIN.

RAY
He said what the other doctors said. I'll have two years no symptoms, then eight weeks... He said eight, the other guys said twelve... of rapid cognitive deterioration before...

(shrugs)
I don't know why you think someone is going to say otherwise.

Rita reaches into her purse and pulls out some stuff she's printed out off the Internet on CRUTZFELD-JACOB DISEASE.

RITA
Because there are clinics that offer cutting edge treatments. One in China. Three in Brazil.

RAY
Can you hear yourself, Brazil?

RITA
Then what, Ray?

RAY
I've been thinking... I know you and Peter are happy, and I don't want to get in the way of that, but I was thinking... maybe we could hold off on the divorce.

(continued)
Rita stares at him. We don't know the history here, but it's obvious they still care about each other.

RAY (CONT'D)
That way you get my pension.

Rita blinks. Pension? This is about his pension?

RAY (CONT'D)
We don't have kids. And once we're divorced, even if I 'will' it to you, they'll take a chunk in taxes--

She motions the papers forward. Pissing him off because...

RAY (CONT'D)
No, see, I'm trying to be practical here. I want to be, I need to be, realistic.

RITA
We can stay married if you try one of these places.

RAY
Why are you doing this?

RITA
Because you think you know everything, but you don't. The job has made you cynical--

RAY
--Drop it, alright? I'm serious--

RITA
--This doesn't have to be a death sentence--

RAY
--It's not dying that I'm afraid of! It's the fact that as far I can tell I never even existed! (she's stunned)

47 years I'm on this Earth -- what am I leaving behind? A pension? I've got two years, two precious years, before I disappear forever. So excuse me if I don't want to waste my time on fairy tales when I've still got a shot at doing something that will keep my life from being totally meaningless.
Rita stares at him, utterly devastated. Ray realizes, shit—

RAY (CONT’D)
I didn't mean it like that...

But she's in tears and OUT THE DOOR in a blur.

RAY (CONT’D)
Check.

INT. 27TH POLICE DISTRICT - NIGHT

WALKING WITH RAY across the police station. He's carrying a FILE and AN EVIDENCE BAG (filled with what -- we don't see yet). The shirt and tie tell us Ray is a DETECTIVE. And as he sits back at his desk we see he is interviewing -- Clementine.

RAY
So, Ms. Ross. You've had quite the night.

She stares at him. Yeah, it's been fucking great.

RAY (CONT’D)
I was just watching security footage from the club. You are a hell of a poker player. I don't expect we'll be inviting you to our Sunday game anytime soon.

CLEMENTINE
I'm gutted.

He laughs. Likes her.

RAY
What makes a woman walk out of Logan in the morning and walk into a joint like that the same night? Gotta be one hell of a reason...

CLEMENTINE
Student loans. They bail out the banks, but us regular folk have to pay it all back.

(Off his look)
What's the big mystery detective? You've read my file, you know my type. I was there to make money like everybody else.
RAY
But only you ended up at a table of men who are targets of a major money laundering investigation.

Clementine stares. She was afraid he'd say that.

INT. TOWN CAR - IDLING - NIGHT

Through the car's RAIN-SOAKED back window we can just make out the front of the 27th Police District. A MAN IN A BASEBALL HAT stares out at it, his reflection obscured.

Next to him is a MAN IN HIS 30's who has an ethereal quality to him. He speaks with a casual, almost wistful air.

SEBASTIAN
I know what you're thinking and the answer is yes. It has to be now. She's in custody. She's distracted and under duress. It's the only time she might not see you coming.

The Man in the Baseball hat nods.

SEBASTIAN (CONT'D)
Top drawer of the third desk--

MAN IN THE BASEBALL HAT
--I remember.

The MAN in the baseball hat turns. It's WILLIAM MEHL - the man who killed Clementine's mother. 20 years have aged him, but he has the same wiry frame, the same steely eyes.

SEBASTIAN hands Mehl SOMETHING. It's small and has been FOLDED down INTO THE SHAPE OF A FLAT THIN RECTANGLE.

SEBASTIAN
I'll have you out in 24 hours.

Mehl steps out into the rain.

INT. 27TH POLICE DISTRICT - CONTINUED

One by one, Ray puts PHOTOGRAPHS down in front of Clementine: FAT MAN, WINGMAN, BANKER BOY.

RAY
You walked in, two tables open right next to you, did you sit there? No, you went for the one in the corner--

(CONTINUED)
CLEMENTINE
Because they were loud and drunk.
Lambs to the slaughter--

RAY
No, they were guarded and careful.
Four hours they didn't let anyone sit in that chair. Then you stride up, they're fighting to pull out a chair.

CLEMENTINE
I know what you're thinking--

RAY
You went to that table because you have something on them.

CLEMENTINE
But you're wrong. Everything I did, I did by instinct.

RAY
You're that good, are you?

CLEMENTINE
You have no idea.

RAY
Okay then, just one more question -- and I'll let you go--

Clementine is about to smile when -- THUD -- Ray drops an EVIDENCE BAG filled with the $14,000 she won on the table.

RAY (CONT'D)
What did you say to Jack Ricketts that scared him so much he was gonna let you walk out with this?

Shit, thinks Clementine. This is bad.

RAY (CONT'D)
(reads her expression)
Maybe you're not such a good poker player after all.

INT. 27TH POLICE DISTRICT - ENTRANCE HALL - NIGHT
Mehl comes in and passes through the metal detectors.

INT. 27TH POLICE DISTRICT - CONTINUED
Ray looks at her. Time to press.
RAY
I see your mind turning, but trust me, you are out of moves.

CLEMENTINE
Maybe... I heard a few things during the game.

RAY
You're the second person tonight trying to sell me a fairy tale. These guys talking business in public? No way.

(more aggressive)
Now either you start telling me the truth -- or your ass is on the van back to Logan. Bet they haven't even cleaned your cell yet.

INT. 27TH POLICE DISTRICT - STAIRWELL - NIGHT

Mehl begins his climb to the Detective Division floor.

INT. 27TH POLICE DISTRICT - CONTINUED

Clementine looks at Ray and relents.

CLEMENTINE
If I tell you what I know, how about you let me walk out of here?

(off his look)
Please, detective, I'm not a bad person. I was trying to fix my life and I made a stupid mistake.

Ray looks at her a long time.

RAY
Fine. What do you know?

Clementine nods -- RELIEVED. We can see the stress lift off her face. She's about to tell him what she knows when...

All of a sudden she is ROCKED.
CLEMENTINE'S VISION - 27TH DISTRICT - THE NEAR FUTURE - NIGHT

It's a nightmare. Time moves forward, then stops and starts. She sees partial details of a cosmic puzzle. Clementine's breath races because she knows these visions are never good news:

A MAN in a baseball hat (SHE DOESN'T SEE IT IS MEHL) WALKS DOWN THE HALL TOWARD THE GLASS DOORS THAT MARK THE BULLPEN.

THE MAN THROWS OPEN THE DOORS.

THE MAN NAVIGATES ACROSS THE BULLPEN ONLY TO BE STOPPED BY A DETECTIVE, SANTO, WHO TRIES TO ASK HIM IF HE NEEDS ASSISTANCE. THE MAN IGNORES SANTO AND PUSHES PAST HIM.

SANTO GRABS THE MAN BY THE ARM, TURNS HIM AROUND.

THE MAN, BACKHANDS/PUSHES SANTO OVER THE TOP OF A DESK.

THE SURROUNDING COPS TURN IN RESPONSE.

THE MAN YANKS OPEN AN UNLOCKED TOP DRAWER AND PULLS OUT A DETECTIVE'S GUN.

RAY TURNS TOWARD THE ACTION. BUT STUCK BEHIND HIS DESK, HE'S SECONDS BEHIND IN THE RACE TO STOP THE GUNMAN.

BANG -- COMES THE FIRST SHOT FROM THE MAN -- SANTO, CHARGING, FALLS.

BANG -- BANG -- BANG -- THREE MORE SHOTS FROM THE MAN AND THREE OTHER OFFICERS ARE DOWN. BOOM -- A FOURTH SHOT RINGS OUT, THIS ONE WINGING THE MAN IN A BASEBALL HAT HIMSELF.

THEN THE MAN TURNS, AND BANG -- THE BULLET HITS RAY.

RAY HITS THE FLOOR. THE LIFE GOES OUT OF HIS EYES.

THE MAN'S GUN COMES UP, AIMING AT CLEMENTINE.

She almost SEES the KILLER'S FACE when --

INT. 27TH POLICE DISTRICT - NIGHT

She SNAPS out of it. Disassociated and disoriented.

(CONTINUED)
RAY
You okay?

Clementine looks around. There's the desk she saw...

RAY (CONT'D)
You want some water or something--

CLEMENTINE
--That detective over there, he keeps a gun in his top drawer. I don't know what kind it is but it can fire more than 7 shots, can't it? Can't it?

Ray looks at her. Her entire personality has changed. Gone is the confidence, the wall. Now she's trembling.
CLEMENTINE (CONT'D)
He left his desk unlocked, okay?
And in a few seconds, a man in a
hat is going to grab that gun--

RAY
What are you talking about--

CLEMENTINE
Are you listening to me!? It's
going to happen now, any second.

RAY
What is?

CLEMENTINE
A massacre! But not if you get the
gun first. Top drawer, third desk.
(off his look)
I know I sound crazy, I do. But
humor me, please, because I know
I'm right. I know the same way I
know about the Chancellor account,
and the money those guys are
laundering...
(needs to convince him)
And how you have two years to live.

A shiver runs down Ray's spine.

RAY
What did you just say?

CLEMENTINE
Please, I'm begging you! Get that
gun! Get it and I swear I'll tell
you everything you want to know!

Ray's gut tells him to believe her. So he turns and we WALK
with Ray as he CROSSES TOWARDS the DESK and opens it--

The DRAWER is empty.

He looks up at her and shakes his head. What kind of dumb
move was this? Clementine is confused. How can that be?

Then, as RAY walks back towards her/us, another officer,
DETECTIVE SANTO, walks through frame, heading away from us.
His GUN and SHOULDER HOLSTER are VISIBLE...
RAY
(to her)
Now what the hell was that...

...We/Clementine watch SANTO STOP AT HIS DESK AND DROP THE GUN OFF in the top drawer.

Clementine's eyes go wide. Ray sees that and turns back -- just as SANTO GRABS THE MAN IN THE BASEBALL HAT'S ARM. Santo is sent over the desk. The MAN IN THE BASEBALL HAT reaches into the drawer pulls out Santo's weapon.

RAY (CONT'D)
GUN!

The MAN aims at Santo...

BANG! That shot goes into the ceiling, because Ray wasn't trapped behind his desk this time and thus INTERCEPTED the MAN and knocked his arm into the air.

In a blur, OFFICERS and DETECTIVES swarm the suspect. TWO MORE SHOTS are fired, one shattering a ceiling light. Finally, they get the Man in the Baseball Hat pinned down...

And that's when Clementine sees it's Mehl.

ON CLEMENTINE

Staring at the MAN WHO KILLED HER MOTHER. She remains frozen, dumbfounded, motionless amidst all the CHAOS.

ON RAY

As he gets to his feet. Various people asking - "Everyone okay?" The Detective whose life Ray saved putting an arm around him and saying a heartfelt--

DETECTIVE SANTO
Thanks, brother.

WILLIAM MEHL is yanked to his feet. He raves like a lunatic as he dragged off towards a cell.

MEHL
Shastodie, shastodie, shastodie...

RAY
(figures it out)
"She has to die?" Who's she?

RAY turns to his desk. Clementine and the money are gone.

END ACT TWO
CLEMENTINE Pilot - 2nd Blue Draft - 3.27.14

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EXT. LONELY GAS STATION - NIGHT

SUPER: "TWENTY YEARS AGO"

Ellen taps on the glass to get Clementine's attention.

A52

INT. HONDA - NIGHT

Clementine is SO absorbed in her SKETCH, adding little BLUE CIRCLES next to a series of RED ONES, that she doesn't hear her mother tap.

Ellen smiles and opens the back door.

ELLEN
You want anything?

CLEMENTINE
No, thanks.
(them)
Mom. Where are we going?

Ellen looks at her daughter. A touch of guilt in her eyes.

ELLEN
Somewhere we should have gone before any of this happened. Javelina.

CLEMENTINE
Hav-a-leena?

ELLEN
When you were little, I met some... friends. Smart friends. They told me some things that sounded crazy, impossible even. They offered to help, but I wanted our lives to be normal, so I said no...
(exhales)
Anyway, we're going to them now. So we don't have to run. And so you get a chance to become the woman I know you can be.

Clementine ponders that.

CLEMENTINE
I love you, Mom.

(CONTINUED)
ELLEN
I love you too, sweetie.

Ellen closes the door and walks towards the gas station. Clementine resumes sketching. Gradually, she becomes more and more illuminated by a pair of HEADLIGHTS as WILLIAM MEHL'S TRUCK pulls in.

SFX: CLANG
INT. 'EL' TRAIN - MORNING

The sound of the train clanging hard over a bad joint in the tracks snaps Clementine out of the memory.

EXT. PLATFORM - MOMENTS LATER

Clementine, holding her MESSENGER BAG, walks along the platform as the train passes her by.

EXT. A MODEST SUBURBAN HOME, WICKER PARK - MORNING

Clementine pauses to study the home Charlie and Lydia have made for Lucy. Then, she hears LUCY'S LAUGHTER from inside.

Clementine angles to see Lucy. But instead spies CHARLIE and LYDIA having a tender moment as they clean up breakfast.

They look so happy. They are so happy. Clementine's not going to disturb that. So instead she pulls an ENVELOPE with the cash out of her BAG and tucks it in their mail slot.

INT. ELYSIUM HOTEL - HALLWAY/SUITE - DAY

Clementine thinking this over for a beat... and then doing it... KNOCKING on the door. HENRY ROSS opens it and lays eyes on daughter for the first time in years.

CLEMENTINE
Hi, dad. Nice digs...

She walks in without being invited. Glances at the TV, which although muted, has A NEWS REPORT ABOUT THE SHOOTING with a banner promising "Press conference about to begin."

HENRY
This is a nice surprise.

REPORTER (ON TV)
...Details are still sketchy, we're waiting on a press conference that's due to start any moment, but here's what we know so far...
Henry MUTES the TV and then notices the NECKLACE Clementine is wearing.

HENRY
I remember the day I bought that
for your mother--

CLEMENTINE
--Whatever game you're running, I
don't want any part of it.

(CONTINUED)
HENRY
No game. I've put all that behind me. I have a new life.

CLEMENTINE
Yeah?

HENRY
(appraising her)
Are you alright?

CLEMENTINE
I know it's been a decade, so maybe your memory's hazy, but I've got a whole list of people you screwed over right up here...
(taps her head)
...And I'll start calling them and telling them what you did if you don't stay out of my life--

HENRY
(stronger)
--Are you alright?

CLEMENTINE
No. You don't get to ask the questions. You answer mine or I pick up a phone and your 'new life' gets very complicated.
(off his look)
You think I'm bluffing?

HENRY
No. I just hate that after ten years, instead of a fresh start, we pick up right where we left off. A relationship based on blackmail.

CLEMENTINE
It's been a relationship based on blackmail since you took me in, realized what I could do, and it was "pick the winning horse, Clementine--"

HENRY
--You're right.
(beat)
You're absolutely right.

Clementine nods. Good. Henry looks at her. So?
CLEMENTINE
What do you know about William Mehl?

The name LANDS HARD ON HENRY. WE SEE HIS DISGUST.

HENRY
Other than he's serving life in Elmira, nothing. Why?

CLEMENTINE
Because he just shot up a police station trying to kill me.

She unmutes the TV.

INT. 27TH POLICE DISTRICT - INTERVIEW ROOM - DAY

The man we know as William Mehl sits across from Ray and Santo WHISTLING like he doesn't have a care in the world. Oh my darling, oh my darling, oh my darling Clementine...

RAY
You like that song, huh? What's its name, I forget?

Mehl stops whistling and looks straight at Ray.

MEHL
How did you know to stop me?

RAY
I was right there.

MEHL
So you had no idea I was coming.

Mehl starts whistling again and before Ray can respond:

UNIFORMED OFFICER
(enters)
Ray. 'Loo' is ready for you.

INT. 27TH POLICE DISTRICT - LIEUTENANT'S OFFICE - DAY

Lieutenant LESLIE MANNING is a no-BS woman. When Ray joins her, she's looking over notes for the press briefing.

LIEUTENANT MANNING
Where are we, Ray?

RAY
He's playing psycho but I don't buy it for a minute.
LIEUTENANT MANNING
What about the girl? Announce her as a person of interest?

RAY
No. We don't know where she fits into this yet. Let's keep the search for her quiet for now.

MANNING buttons up her suit jacket.

LIEUTENANT MANNING
Okay then. Ready to be a hero?

RAY
Do I have a choice?

They start for her door.

RAY (CONT’D)
Loo, about my medical records.

LIEUTENANT MANNING
Don't worry. I'll make sure the press doesn't get them.

RAY
It's not that. Does anyone know about my diagnosis besides you?

LIEUTENANT MANNING
No. Why?

Ray doesn't answer.

OMITTED

(CONTINUED)
INT. ELYSIUM HOTEL - SUITE - DAY

ANGLE ON RAY -- behind him are Lt. Manning, Detective Santo, two MEN IN SUITS and one UNIFORM. Ray is at a podium -- all this is displayed on the FLATSCREEN TV in Henry’s room.

REPORTERS SHOUTING
How does it feel to be a hero?--

REPORTERS SHOUTING (CONT’D)
It must be great to know you saved so many of your fellow officers!!--

REPORTERS SHOUTING (CONT’D)
When did you notice the suspect?

That last one is the one he'll take first.

RAY (ON TV)
Actually, I didn't notice the suspect...

Clementine hangs on Ray's next words. He considers them.

RAY (ON TV)(CONT'D)
... I noticed the fight.

CLEMENTINE
That's one bullet dodged.

Clementine, pacing, mutes the TV. Henry, seated, takes a drink. Almost bemused by his daughter's words.

HENRY
You told the detective what was going to happen before it did. That means it's only a matter of time before he concludes you were involved in the shooting. Dodged a bullet? My dear, you've put yourself right in the crosshairs. (beat) That's why you never tell anyone--

CLEMENTINE
--I've kept my secret, okay? Kept it from friends, even people I loved, and I will continue to keep it because I know what happens if it gets out. But I draw the line at protecting it at the cost of human life. (done with this topic) (MORE)
What am I missing? Mehl killed Mom for revenge. So what, he breaks out for more revenge? Why this? Why now?—

But Henry's just seen the real question of the day.

HENRY
Why don't they know he's Mehl?

Clementine turns? Say what? Then she looks at the TV. A graphic on the bottom reads, "Suspect identified as Cooper Herst, 55." Stunned, Clementine UNMUTES the volume.
LIEUTENANT MANNING (ON TV)
Mr. Herst has no priors, but we're still looking into whether or not he's been institutionalized for psychiatric illness before.

CLEMENTINE
I don't understand. Even if he changed his identity, wouldn't his fingerprints give him away?

HENRY
Unless he had help. The kind money can't buy. (he looks at his daughter) What's going on...?

CLEMENTINE
I don't know!

She searches her mind for an answer...

...and the answer comes in the form of a plan...

...a plan she formulates as she stares at the picture of "Mehl" on the TV screen.

CLEMENTINE (CONT'D)
I'm going to need a good lawyer.

INT. 27TH POLICE DISTRICT - HALLWAY/BULLPEN - DAY
Ray and Santo are walking and talking.

SANTO
What's eating you, Ray?

RAY
We're missing something. It doesn't add up. None of this does.

SANTO
Like what?

RAY
Like how did she see him? How did she see him - when her back was to the door the whole time--

(CONTINUED)
SANTO
You think she was in on it?  I thought she was the target.

Ray shakes his head – none of this makes sense.

RAY
What I think – there’s a whole side of this we’re not seeing.  I think the only person who really knows what’s going on is Clementine Ross.  Now she’s in the wind – and a girl like that – is not coming back.

POLICE CADET (O.S.)
--Detective Allison?

INT. 27TH POLICE DISTRICT – LIEUTENANT’S OFFICE – DAY

Ray and Santo stand slack-jawed as Clementine, flanked by RICHARD LANSKY, her Dad’s smooth-talking Attorney, makes a deal with Lt. Manning.

LANSKY
My client will give you everything you need to make the money laundering case.  You’ll get the men at her table -- and the key to bringing the whole ring down.  In return, Ms. Ross gets immunity on the parole violation, and she gets to keep the funds she won from the men in question.  Funds which, since they changed hands as part of a larger operation of which Ms. Ross would now be listed as a confidential informant, she has a reasonable expectation of keeping.

Ray shakes his head, who is this girl?

RAY
You want anything else while you’re at it--

CLEMENTINE
--Yeah.  I want to talk to the man who tried to kill me.

END ACT THREE
ACT FOUR

INT. 27TH POLICE DISTRICT - INTERVIEW ROOM - DAY

William Mehl (they know him as Cooper Herst) is shackled to the table, waiting.

INT. 27TH POLICE DISTRICT - OBSERVATION ROOM - CONTINUED

From the other side of the ONE-WAY MIRROR, Ray watches. Santo enters smiling - a piece of PAPER in his hand.

SANTO
You read her statement? Not only does she name the bank they're using, she puts Ricketts stealing from the rest of his team. He's rolling on his whole crew now.
(off Ray's non-reaction)
You save my life - then break a case fourteen months in the making. I'd say that's a career day.

RAY
Except I didn't do either of those things. She did...

He indicates through the glass where...

INT. 27TH POLICE DISTRICT - INTERVIEW ROOM - CONTINUED

...Clementine sits down across from Mehl. They are alone.

MEHL
I knew you'd come.

CLEMENTINE
Yeah? Do you know why?

Clementine's POV -- Mehl stays in sharp FOCUS as the rest of the room goes BLURRY. She's using her gift on him.

MEHL
You want answers...

Suddenly, we're in...

INT. MEHL'S LIVING ROOM - AFTERNOON - (A VISION OF THE PAST)

William Mehl, age 30, is drinking. His expression is one of devastation as he soaks up the news on TV.

(CONTINUED)
Yet another twist today in the case of Terrence Mehl, the highly respected physician who took his own life when evidence emerged that implicated him in a series of murders that terrified women all across the region. New reports now suggest it was a psychic who led police to Mehl.

**LOCAL ANCHOR (ON TV)**

A67

**THERE'S A KNOCK ON HIS DOOR. WILLIAM TURNS.**

B67

**INT. THE FRONT DOOR -- A NANO SECOND LATER**

William throws open the door. We don't see who is there. All we see is the RAIN, falling like glass, in front of him.

**INT. A CHURCH -- AFTERNOON -- (A VISION OF THE PAST)**

VOICES -- soaring and beautiful -- that's the first thing William notices as he's escorted into the church. They're coming from a CHOIR practicing for the spring festival.

**AMMA THERESA (O.S.)**

William, this is a hard day.

AMMA THERESA (35) appears walking up the aisle. She's very unassuming. Wears glasses and jeans. You'd think "PTA mom" if it weren't for the PRIEST COLLAR under her sweater jacket.

**WILLIAM**

Why'd he do it?

She squeezes his hands in hers. To soothe him, she offers:

**AMMA THERESA**

(she turns to the choir)

Listen for a moment. Beautiful, isn't it? The sound of faith.

Amma Theresa leads William down the aisle, enjoying the angelic voices of the choir.

**AMMA THERESA (CONT'D)**

People underestimate it, William, but faith is the most powerful force in the world. Go to the farthest corners of the globe, find the most primitive of peoples, and there will be a house of worship.

She stops for a moment to admire the youngsters.

(CONTINUED)
AMMA THERESA (CONT'D)

It's always there. A light shining in the darkness.

SNAP BACK TO: INT. 27TH POLICE DISTRICT - OBSERVATION ROOM

Silence here. Ray and Santo have never seen anything like this. **Clementine is just sitting there, saying nothing.**
Amma Theresa and William Mehl seated on a bench in the vestibule. As life in the Church goes on around them:
AMMA THERESA TWISTS THE CRUCIFIX AROUND HER NECK WITH HER FINGERS.

AMMA THERESA
Your brother and I learned something, William. Something as amazing as it is terrifying. The existence of a person with abilities so extraordinary they might be mistaken for miracles. A woman who, if not stopped, could unjustly win the hearts and minds of millions. A woman so dangerous, she threatens the foundations of faith itself.

SNAP BACK TO: INT. 27TH POLICE DISTRICT - INTERVIEW ROOM

Mehl looking at Clementine.

MEHL
BZZZZZ. This is your wake-up call!

INT. CHURCH VESTIBULE - AFTERNOON - (A VISION OF THE PAST)

William realizes...

WILLIAM
...Ellen Ross.

AMMA THERESA
Your brother wasn't a murderer, William. He was a martyr. His sacrifices forced her to reveal herself.

Amma Theresa takes his hands. She has a map for him.

AMMA THERESA (CONT'D)
She's fleeing now. You'll find her here, on this highway. It's the way to Javelina.

WILLIAM
Jave--

SNAP BACK TO: INT. 27TH POLICE DISTRICT - INTERVIEW ROOM

Clementine recognizes the name William Mehl said back then.

(CONTINUED)
CLEMENTINE Pilot - 2nd Blue Draft - 3.27.14

CONTINUED:

CLEMENTINE

...lina?

EXT. LONELY GAS STATION, MINI-MART (A VISION OF THE PAST)

William Mehl, the moment he found Ellen.

ELLEN

You don't have to do this.

--BANG! MEHL SHOOTS. THE BULLET TEARS THROUGH ELLEN.

SNAP BACK TO: INT. 27TH POLICE DISTRICT - INTERVIEW ROOM

This moment shatters Clementine. Her breath is racing, she struggles to regain her composure. Almost silently--

CLEMENTINE

Mom...?

LAUGHTER -- loud and free escapes from deep inside Mehl.

MEHL

You still don't get it, do you?

No, she doesn't. She watches as Mehl leans down and takes THE OBJECT SEBASTIAN GAVE HIM OUT OF HIS SHOE.

INT. 27TH POLICE DISTRICT - OBSERVATION ROOM - SAME TIME

Ray and Santo can't see what Mehl is up to, but Ray senses--

RAY

Something's not right.

INT. 27TH POLICE DISTRICT - INTERVIEW ROOM - SAME TIME

Clementine/WE finally see what Mehl has been hiding. It's THE SKETCH SHE DID OF HER MOTHER'S MURDER. Yellowed, aged, but neatly folded and carefully preserved

MEHL

We had the wrong Ross.

ALL THE BLOOD DRAINS FROM CLEMENTINE'S FACE AS -- BOOM -- Ray comes in.

RAY

Hands where we can see them! Now!

Mehl is happy to oblige, enjoying the shock on Clementine's face. Ray grabs the sketch -- the hell is this? Santo begins to manhandle Mehl up and out of there.

(CONTINUED)
But as Santo takes Mehl away, Clementine REMEMBERS there's one thing she hasn't accomplished yet.

CLEMENTINE
(toughen up)
So that's the big secret? That's why you tried to kill me yesterday?

MEHL
Yes. And I'd bleed this whole place dry to stop you.

With that, Santo and Mehl are gone.

RAY
You want to tell me what the hell that was!?

Clementine, gathering herself, indicates the VIDEO CAMERA.

CLEMENTINE
That was a confession on tape to a non-law enforcement officer thereby requiring no attorney present.

Clementine is moving fast now, needs to leave. Ray, angry--

RAY
How's about next time you have a plan like that you share it with me?--

CLEMENTINE
There won't be a next time.

And with that, she's gone.

INT. DIVE BAR - DAY

In the back, past the long bar dominated by INTIMIDATING TYPES, we find a POOL TABLE. BOOM -- the balls scatter! Henry's Lawyer, Lansky, reports back to Henry.

LANSKY
(nervous)
She said to thank you, specifically.

Now we see Henry, who is dressed so differently and carries such a weightier countenance than before -- that you'll be forgiven if you think he is Jekyll and Hyde. He lines up a shot.
HENRY
And how did you read that?

LANSKY
(nervous)
It was genuine.

Henry stares at him. Stares through him.

HENRY
Good...
(he lines up a shot)
I've always preferred the carrot to the stick.

Smack! He shoots a ball sharply into the corner pocket.

EXT. CHARLIE & LYDIA'S HOME, WICKER PARK - DAY
Charlie opens the door and is surprised to see...

CHARLIE
Clementine.

She's on edge, but does her best to hide it.

CLEMENTINE
Can I come in?

INT. CHARLIE & LYDIA'S HOME - LUCY'S ROOM - MOMENTS LATER
Clementine 'casually' looks through Lucy's playthings...
CLEMENTINE
I just realized there's so much
I've missed. So much I don't know.

CHARLIE
(knows something is up)
Uh-huh.

CLEMENTINE
Does she draw?

CHARLIE
Yeah, all the time actually...

INT. 27TH POLICE DISTRICT - SAME - INTERCUT
Ray is looking at Clementine's DRAWING. It's obviously by a
CHILD and it's obviously of a CRIME, but it is also quite...

RAY
Old...
He types into his COMPUTER: BIRTH RECORD - ROSS, CLEMENTINE.

INT. CHARLIE & LYDIA'S HOME - LUCY'S ROOM - MOMENTS LATER
Clementine pages through sketches of UNICORNS and RAINBOWS.

CHARLIE
She's not a budding Picasso, if
that's what you're wondering.

Clementine smiles -- what she's wondering is if she's going
to see any suspicious drawings.

CHARLIE (CONT'D)
What's going on, C?

CLEMENTINE
Nothing... I... used to draw all
the time... and I guess...

CHARLIE
(realizes)
You're looking to see if there's
any of you in Lucy.

He means it innocently. Naturally. But when she hears it,
the double-meaning of that statement packs quite a wallop.
CHARLIE (CONT’D)
There is. So much it freaks me out sometimes. She’s got your walk, your smile. She definitely has your temper. She’s your little girl. That’s not going to change.

No it’s not. And that’s wonderful, but it’s scary.

CLEMENTINE
Charlie, I--

LUCY (ENTERING OFF-SCREEN)
Dad, I'm home!!

INT. 27TH DISTRICT - SAME - INTERCUT

Ray’s research leads him to a Google hotlink entitled, ‘Jamestown Waitress Murdered Near Warren.’

A (newspaper) PHOTOGRAPH of the crime scene pops up. Ray compares it to the DRAWING. It’s a match.

INT. CHARLIE & LYDIA’S HOME - DOWNSTAIRS - DAY

Clementine can’t help herself, she’s brought down markers and paper to draw with...

CLEMENTINE
Want to draw?

But Lucy has a better idea.

LUCY
Let's play 'Miss Lucy Had a Steamboat!'

CLEMENTINE
What's that?

Charlie starts to laugh...

CHARLIE
Oh, you're going to find out alright...

INT. 27TH POLICE DISTRICT - DAY

Ray’s COMPUTER SCREEN is filled with the OFFICIAL RECORDS of the MURDER OF ELLEN ROSS. The name of the man convicted for the crimes was WILLIAM MEHL... And when Ray clicks on the hotlink under Mehl’s name...

(CONTINUED)
RAY  
(explodes)  
Where's Herst?! Where?!  

SANTO  
On his way to holding, why?  

RAY  
We've got to get him back. The  
Ross girl too!  

SANTO  
What's going on?

As RAY and SANTO race off we see A PICTURE OF WILLIAM MEHL —  
MURDERER OF ELLEN ROSS.

INT. CHARLIE & LYDIA’S HOME – DOWNSTAIRS – DAY

Lucy and Clementine begin to play, Lucy singing, both of them  
clapping. Clementine tries to enjoy the game WHILE LOOKING  
AROUND AT ALL LUCY’S DRAWINGS, hoping NOT to see anything  
suspicious. The song and clapping PLAY OVER the rest of the  
Act, speeding up as Clementine gets better at the game.

LUCY  
Miss Lucy had a steamboat, the  
steamboat had a bell, (Toot! Toot!)  
Miss Lucy went to heaven, and the  
steamboat went to -- Hell-o operator,  
give me # 9...

EXT. LOWER LEVEL OF A TWO LEVEL HIGHWAY – CHICAGO – DAY

A POLICE VAN motors down the city road.

LUCY (V.O.)  
...and if you disconnect me, I'll chop  
off your -- behind the refrigerator...

INT. POLICE VAN – DAY

In the back, Mehl in HANDCUFFS, the only passenger in this  
van. Up front, a DRIVER and a PARTNER.

LUCY (V.O.)  
...there was a piece of glass,  
Miss Lucy sat upon it, and broke  
her big fat -- Ask me no more  
questions, tell me no more lies...

Both men glance over outside the passenger window to find a  
TOWN CAR pulling up beside them. SEBASTIAN, the car's  
driver, turns and looks at them. He smiles--
INT. CHARLIE & LYDIA'S HOME - DOWNSTAIRS - DAY

Clementine laughing, totally absorbed in the joy of being a mother, as CHARLIE watches on, enjoying it a little too much for his own comfort.

LUCY (CONT'D)
...The boys are in the bathroom, pulling down their -- Flies are in the meadow...

OMITTED

EXT. BRIDGE - DAY

The POLICE VAN now idles, doors open. Four COP CARS converge, followed by RAY'S CAR.

LUCY (V.O.)
Bees are in the park...

As the UNIFORM COPS take up point, Ray and Santo approach...

LUCY (V.O.)
Miss Lucy and her boyfriend are kissing in the D-A-R-K...

They each take one side, moving up carefully, guns ready...

LUCY AND CLEMENTINE (V.O.)
...D-A-R-K...

Ray pivots at the driver's door and finds...

INT. POLICE VAN - CONTINUED

A Ghost Van. Everyone has vanished. And someone let Mehl/Herst out of his shackles before they all left.

LUCY AND CLEMENTINE (V.O.)
...D-A-R-K... DARK!

TO BLACK:

END ACT FOUR
ACT FIVE

EXT. CHARLIE AND LYDIA'S HOME - NIGHT

Clementine has just finished her visit. Charlie walks Clementine to her (Anthony's) car.

CHARLIE
Where'd you get that money anyway? You didn't rob a liquor store, did you?

CLEMENTINE
(laughing)
What?

CHARLIE
(laughing too)
I got an envelope of cash in the mail slot, what do I know?

CLEMENTINE
I won it playing poker.

CHARLIE
Oh yeah, you always were scary good at poker. Why didn't we do more with that, anyway?

They reach her (Anthony's) car.

CLEMENTINE
We were happy. We didn't need more.

There's a moment between them.

CLEMENTINE (CONT'D)
This was nice... It was really, really nice. You've done so well, Charlie. You're such a great father...

And then, like an instinctive GUARD against their intimacy, Charlie's expression changes.

CHARLIE
You're going to disappear now, right? First a wad of money. Then a spur of the moment visit where you're all emotional and clearly not telling me everything--
CLEMENTINE
Yes, in the past I ran. But I'm not running anymore. I am going do whatever it takes to be here for Lucy, now more than ever.
(off his look)
If that's hard for you to believe, I understand.

She crosses around to the driver's side.

CHARLIE
It's not just that's it's hard to believe...
(beat)
I like my life, I'm happy, I'm really... happy... And you... have a way of being a tornado.

They stare each other a beat. Clementine gathers herself and gets in the car.

CLEMENTINE
I'll see you around.
INT. ANTHONY'S CAR - NIGHT

Clementine driving home. Emotional. Quiet. Meanwhile--

INT. 27TH DISTRICT - NIGHT

Ray, having just returned, hustles across the bullpen to--

INT. 27TH DISTRICT, CONFERENCE ROOM - CONTINUED

Where Anthony has been impatiently waiting.

RAY
Where is she?

ANTHONY
(beat, realizes)
Wait. You had Officers pull me out of the ER on a Friday night so you could question me about Clementine--

RAY
--I had them pull you out on the chance she was with you and your whole hospital was about to end up like a war zone.

ANTHONY
What are you talking about--

RAY
William Mehl, the man who killed her mother 20 years ago, the man who shot this place up trying to kill her last night, escaped from custody forty minutes ago.

ANTHONY
What!?...

RAY
If he finds her before we do, he's going to finish what he started--

ANTHONY
She borrowed my car.

RAY
To go where?

ANTHONY
To see her ex.
Lydia is just coming in from work when the phone rings.

LYDIA (PHONE)
Hello? Not to my knowledge. Hold on a second...
Lydia's brought the CORDLESS PHONE, muted, with her. She finds Charlie cooking dinner and Lucy hovering at his feet.

**LYDIA**
It's a Detective. Did you see Clementine this afternoon?

Charlie is quick to move for the phone.

**CHARLIE**
Yeah. She stopped by for a bit.

This is news to Lydia. Then she sees the TWO COFFEE CUPS still on the table where Clementine and Charlie were sitting. Lucy's JUICE CUP occupies the chair in between.

**CHARLIE (PHONE) (CONT'D)**
No, she left maybe ten minutes ago.
(listens)
Going home. Is everything all right?

**EXT. STREET - SAME TIME**

William Mehl gets out of his car, looks up at the third floor window of: CLEMENTINE'S APARTMENT.

**EXT. STREET/INT. RAY'S UNMARKED POLICE CAR - CONTINUED**

Ray is driving like a man possessed. His phone rings. He puts it on speaker.

**SANTO (V.O. - PHONE)**
Hey. So we found the guards in a vacant lot 1/2 mile from the van, but...

**RAY**
But what?
INT. 27TH POLICE DISTRICT - OBSERVATION ROOM - SAME TIME

Santo is watching the interrogation of the Van Driver.

SANTO (PHONE)
You're not going to believe this...

VAN DRIVER
Polygraph me. Please! Check my bank accounts for payoffs, do whatever you want! I swear I don't remember. One minute we're driving. Then next, we're standing in the middle of nowhere!

INT. ANTHONY'S APARTMENT - NIGHT

Boom. Ray kicks open the door. A GUN in one hand, a TORCH in the other.

Nothing. Ray begins a room-to-room search.

A noise. Ray turns around --
Clementine is heading down her street when she looks up and sees something that makes her STOP the car...

Someone is in Anthony's apartment. First she just sees the sweep of the flashlight. Then all the lights go on.

She fishes out a BURNER CELL PHONE out of her MESSENGER BAG. She dials...

Anthony, on foot, approaches the back entrance, passing in between two AMBULANCES. His phone rings.

ANTHONY
C, is that you?

CLEMENTINE
Yes, where are you--

Clementine hears the fear in Anthony's voice--

ANTHONY (V.O - PHONE)
I just spent an hour with the police. The man who killed your mother has escaped--

Clementine is going to get the hell out of there when SUDDENLY:

Oh, no! Not now!

Someone's POV -- hurtling fast towards Clementine as she sits in the idling car.

Clementine isn't waiting around for that to happen. She slams the shift into gear, heads off down the street, and just finishes re-fastening her seat belt when --

-- SMASH!
EXT. CITY STREET - CONTINUED

William Mehl’s Town Car T-BONES Clementine’s car and FLIPS it upside down and sends it SLIDING until -- BAM -- it SLAMS into a pole and comes to a stop.
INT. ANTHONY'S APARTMENT - CONTINUED

Ray hears that. He looks out the window. He can see the CRASH up the street. And Mehl getting out of the Town Car.

Ray thinks about taking a shot at Mehl but...

He doesn't have one. He races out of the apartment.

EXT. CITY STREET - THE WRECK OF ANTHONY'S CAR - CONTINUED

Mehl gets to the driver's side door and finds CLEMENTINE IS GONE... Impossible.

He looks to his left and right -- no trace of her. That's impossible...

Then he sees THE SUBTERRANEAN PARKING GARAGE just ahead.

INT. SUBTERRANEAN PARKING GARAGE - CONTINUED

Clementine's footsteps ECHO as she descends the steep ramp only to find that this is an UNMANNED GARAGE and -- worse -- the way she came in is the only way to get out.

She can HEAR his footsteps approaching, she looks around at the maze of tightly packed tandem-parked cars.

She begins to duck down in between them, glancing furtively to see MEHL as he enters the garage and begins to hunt her.

EXT. CRASH SIGHT - CONTINUED

Ray finds neither Clementine nor Mehl.

RAY (RADIO)
5553, Squad. We have a male white on foot possibly armed with a gun last scene running west on Lasaulle from Illinois.

INT. SUBTERRANEAN PARKING GARAGE - CONTINUED

We move WITH MEHL as he searches for her... He closes in on where she hides, trapped...

She looks down and realizes she's BLEEDING. Her blood pooling as suddenly she feels Mehl nearly upon her. Her only chance is to go under the car as Mehl arrives and --

...sees the blood...
He crouches down to look under the car, unaware that she's come racing back around and --

--BAM!!! Clementine KICKS him hard in the FACE, knocking the wind from his lungs and gun from his hand. By the time he realizes what's happened, CLEMENTINE HAS THE GUN ON HIM.

CLEMENTINE
Back-up.

Unfortunately, Mehl is blocking Clementine from getting out of there. And he's not backing up.

CLEMENTINE (CONT'D)
(adrenaline pumping)
Who sent you?

Mehl walks towards her. Seems happy about the fact that--

MEHL
You're going to have to shoot me.

Clementine backs up... Hands shaking, freaking out...

CLEMENTINE
Who gave you that drawing? What is going on?!

Mehl continues to come towards her...

MEHL
You're going to have to shoot.

Thump -- Clementine literally has her back to the wall.

CLEMENTINE
Answer me! ANSWER ME--

Mehl LUNGEs for the gun so BOOOOOOM!!!!!! -- Clementine fires it! The sound is SHOCKING and DEAFENING TO BOTH OF THEM.

INT. GARAGE - ON THE RAMP - CONTINUED

Ray, who had been cautiously descending the ramp, looking for any signs of Mehl or Clementine, hears the shot and starts to run.
Clementine whispers, 'no'... when she realizes she's hit him. She's shot Mehl right in the LIVER. BLOOD pours out of him. She rushes over and tries to stop the bleeding.

CLEMENTINE
You can't die... You can't...

Ray finally reaches Clementine and sees she's soaked in blood. Mehl's blood. He tries to pull her off of Mehl.

RAY
It's okay... It's okay...

CLEMENTINE
Don't touch me -- I'm trying to keep the pressure on!

Ray realizes she's got her hand in Mehl's wound and she's crying. And she's scared. And she's angry.

CLEMENTINE (CONT'D)
He can't die. He's the only one who can give me answers.

RAY
Okay... Okay...

But Ray is just saying that. He can see Mehl is about to pass. SIRENS can be heard (O.S.) in the distance. It's an eerie parallel to how we began our story. Once again, help is going to be a minute too late.

CLEMENTINE
No... No... NO NO NO NO!

She's saying to Mehl.

RAY
Clementine...
CLEMENTINE
I need answers...

RAY
Clementine...

CLEMENTINE
I NEED ANSWERS!

--And then MEHL lets out a YELL so horrible-sounding that you'd think Clementine was torturing him...

...until finally his YELL SUBSIDES into a weak, whispered...

...laugh. Yes, a laugh.

RAY
What the...

ON CLEMENTINE -- as she stares at her bloody right hand. It's in a FIST now. How did it get like that?

Slowly she unfolds it -- and there -- like a pearl in an oyster is THE BULLET THAT HAD HIT MEHL...

And where once there was a gaping wound... now there is a stomach, still covered in blood but...

...TOTALLY UNWOUNDED.

Mehl's wound is gone. The bullet is in her hand. And Mehl is COUGHING and LAUGHING. Because she has healed him.

MEHL
That's why... That's why...
(beat, looks into her eyes)
The world won't survive as long as you're in it.

CLEMENTINE stares -- that's impossible. And to make matters worse, RAY has seen it too. And she knows that.

THE SOUND OF OFFICERS STORMING INTO THE GARAGE -- echoes behind them. In about five seconds all the privacy they have will be gone. Ray looks at the situation and MAKES A CHOICE.

RAY
Give me the bullet.
(she's still dazed)
I've got the gun, give me the bullet. Now!
Clementine gives him everything. Ray then -- POW -- hits Mehl right on the wound and turns him over to handcuff him.

RAY (CONT’D)
(to her)
Say nothing to no one. You hear me?

Clementine is staring down, her world collapsing. She talks to herself using words we've heard before.

CLEMENTINE’S VOICE (V.O.)
I know who I am. Even though no one else does, I know who I am...

We can see THE COPS flooding in behind them.

RAY
You hear me?

CLEMENTINE’S VOICE (V.O.)
And I know what I am. All my life I've known what I am.

Clementine looks up from her bloody hands -- hands which just healed a human being and she stares at Ray. She shakes her head. She's not okay.

CLEMENTINE’S VOICE (V.O.)
But I was wrong. I don't know anything.

WE hold on this image of Clementine, Ray, and Mehl....

THEN FREEZE.

The COLOR bleeds from the frame... The detail fades... until we are looking at...

A SKETCH, done in pencil, of this moment in Clementine's life. The sketch is in a SKETCHBOOK on a desk in--

INT. A HOTEL ROOM - NIGHT

Where SEBASTIAN looks out at the city below.

SEBASTIAN
Congratulations, sis. You're awake.

END PILOT