

**CLEMENTINE**

"Out of the Darkness..."

Written by

Dean Georganis

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
<b>2ND BLUE REVISIONS</b>	<b>3/27/14</b>
<b>REVISED SCENES: 3, F5</b>	

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**CLEMENTINE**  
"PILOT"  
REVISION HISTORY

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2 <sup>ND</sup> BLUE REVISIONS	3/27/14	1, 1A, 1C

# CLEMENTINE

"PILOT"

Full 2nd Blue Draft 3/27/14

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## CAST LIST

CLEMENTINE ROSS (28)	SARAH SNOOK
RAY ALLISON	MYKELTI WILLIAMSON
HENRY ROSS	DAVID STRATHAIRN
CHARLIE MADISON THOMPSON	KEVIN ALEJANDRO
SEBASTIAN / MAN IN HIS 30s	NICK GEHLFUSS
DR. ANTHONY LITTLE	EDWIN HODGE
LYDIA THOMAS MONROE / WELL-DRESSED WOMAN	KATHLEEN MUNROE
LUCY MADISON THOMPSON	McKENNA GRACE
WILLIAM MEHL (50) / COOPER HERST / MAN IN A BASEBALL HAT	CHRISTIAN CAMARGO
ELLEN ROSS	JENNIFER BAXTER
YOUNG CLEMENTINE ROSS (8)	AMIAH MILLER
DETECTIVE SANTO	NOAM JENKINS
LIEUTENANT REGINA RAMIREZ LESLIE MANNING	LESLIE HOPE
AMMA THERESA	MIA KIRSHNER
BANKER BOY / JACK RICKETTS	JOE PINGUE
WINGMAN	JESSE AARON DWYRE
FAT PLAYER	RICKY TOLLMAN
DEALER	PAUL TAKANO
<del>DRIVER/VAN GUARD 1</del> VAN DRIVER	LEE RUMOHR
REPORTER	ROSEMARY DE LOS SANTOS
REPORTERS SHOUTING	
LOCAL ANCHOR	
UNIFORMED OFFICER	DIANA BENTLEY
RITA BEY-ALLISON	KAREN LeBLANC
DR. LaSAULLE / PRISON THERAPIST	JOCELYNE ZUCCO
<del>HENRY'S LAWYER</del> RICHARD LANSKY	PETER OUTERBRIDGE
PAROLE MAGISTRATE	SHAWN LAWRENCE
NY STATE OFFICER #1	CALVIN DESAUTELS
NY STATE OFFICER #2	JASON GOSBEE
NY STATE OFFICER #3	
OPERATOR (V.O.)	
POLICE ASSISTANT CADET (O.S.)	
<del>PRECINCT (via Speakerphone)</del>	

POLICE VAN PARTNER (NON-SPEAKING)  
~~TECH (NON-SPEAKING)~~  
~~BOUNCER (NON-SPEAKING)~~  
GUY AT/FROM THE BAR (NON-SPEAKING)  
~~CIGAR GUY (NON-SPEAKING)~~  
~~TERRIFIED CLERK (NON-SPEAKING)~~  
ATTENDANT (NON-SPEAKING)  
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)

LAMONT JAMES

CODY RAY THOMPSON

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## SET LIST

### INTERIORS

~~18<sup>th</sup>~~ 27<sup>th</sup> POLICE DISTRICT  
- ENTRANCE HALL  
- STAIRWELL  
- INTERVIEW ROOM  
- LIEUTENANT'S OFFICE  
- ~~BRIEFING ROOM~~  
- BULLPEN  
- CONFERENCE ROOM  
- OBSERVATION ROOM  
- ~~TECH ROOM~~  
- HALLWAY  
CHARLIE AND LYDIA'S HOME/MODEST  
SUBURBAN HOME  
- KITCHEN  
- DOWNSTAIRS  
ANTHONY'S APARTMENT  
- KITCHEN/LIVING AREA  
- A SMALL LOFT BEDROOM  
- BEDROOM  
~~DESERT MOTEL~~  
- ~~MOTEL ROOM~~  
- ~~RECEPTION DESK~~  
FARMHOUSE  
GAS STATION MINI-MART  
SUBTERRANEAN PARKING GARAGE  
- ON THE RAMP  
'THE SPEAKEASY'  
- WAREHOUSE FLOOR ABOVE THE CLUB  
- TABLE 3  
DIVE BAR  
PRISON  
- CONFERENCE ROOM 'D'  
- OUT-PROCESSING ROOM  
- HALLWAY  
CHURCH

### EXTERIORS

~~DESERT MOTEL~~  
- ~~PARKING LOT~~  
- ~~FAR SIDE OF MOTEL~~  
~~DESERT ROAD~~  
RURAL FARMHOUSE  
LONELY GAS STATION  
- COUNTRY ROAD  
PLAYGROUND, WICKER PARK  
CHARLIE & LYDIA'S HOME  
  
ANTHONY'S BUILDING  
~~JOLIET CORRECTIONAL FACILITY~~ LOGAN  
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~~  
ANTHONY'S CAR

CHURCH OFFICE VESTIBULE

ELYSIUM HOTEL

- SUITE

- HALLWAY

A DINER ON NORTH SEDGWICK STREET

~~HOSPITAL~~

MODEST TRACT HOME

FREIGHT ELEVATOR

~~UNKNOWN SPACE/SOMEWHERE 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

1 INT. RURAL FARMHOUSE - JAMESTOWN, NY - AFTERNOON 1

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?

A2 EXT. FARMHOUSE - MOMENTS LATER A2

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.

2 EXT. COUNTRY ROAD - DUSK 2

Ellen's Honda heads south on a lonely highway.

3 INT. HONDA - SAME 3

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)

3

CONTINUED:

3

ELLEN

(yes she is but...)

There are times, sweetie, when  
saying or doing nothing is not an  
option.

\*  
\*  
\*  
\*

4

**OMITTED**

4

A5

**EXT. LONELY GAS STATION - NIGHT**

A5

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.

B5

**INT. HONDA - CONTINUED**

B5

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.

C5

**INT. GAS STATION MINI-MART - MOMENTS LATER**

C5

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.



C5

CONTINUED:

C5

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...!

D5 **EXT. LONELY GAS STATION - NIGHT** D5

The PA echoes the cheery Tammy song out here as William Mehl strides purposefully TOWARDS the Honda....

E5 **INT. HONDA - CONTINUED** E5

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.

F5 **EXT. LONELY GAS STATION - CONTINUED** F5

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...

G5 **INT. HONDA - CONTINUED** G5

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

CLEMENTINE  
Mom! MOM!

H5 **EXT. LONELY GAS STATION - CONTINUED** H5

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)

H5

CONTINUED:

H5

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.*

5

OMITTED

5

(CONTINUED)

5 CONTINUED:

5

6 **OMITTED**

6

7 **OMITTED**

7

8 **OMITTED**

8

9	<b>OMITTED</b>	9
10	<b>OMITTED</b>	10
11	<b>OMITTED</b>	11
12	<b>OMITTED</b>	12
13	<b>OMITTED</b>	13
14	<b>OMITTED</b>	14

14 CONTINUED:

14

15 **OMITTED**

15

16 **OMITTED**

16

17 **OMITTED**

17

18 **OMITTED**

18

19 **OMITTED**

19

20 **OMITTED**

20

21 **OMITTED**

21

22 **OMITTED** 22

23 **INT. PRISON - HALLWAY - DAY** 23

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.*

24 **INT. PRISON - CONFERENCE ROOM - CONTINUED** 24

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.

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.



25

CONTINUED:

25

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.

26

**EXT. LOGAN CORRECTIONAL CENTER - DAY**

26

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.

27

**INT. ANTHONY'S CAR - COUNTRY ROAD - DAY**

27

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.

28

**INT. ANTHONY'S APARTMENT - BELMONT AVE - CHICAGO - DAY**

28

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.

(CONTINUED)

28

CONTINUED:

28

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...

29

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

29

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.

30

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

30

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  
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 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 --  
(MORE)

(CONTINUED)

30

CONTINUED: (2)

30

ANTHONY (CONT'D)

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?

31

**EXT. PLAYGROUND, WICKER PARK - DAY**

31

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.

(CONTINUED)

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.

31

CONTINUED: (4)

31

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?

32

**OMITTED**

32

33

**INT. ANTHONY'S APARTMENT - BEDROOM - NIGHT**

33

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)

(CONTINUED)

33

CONTINUED:

33

CLEMENTINE (CONT'D)  
 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...

34

**EXT. CHINATOWN - NIGHT**

34

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

35

**INT. CLUB - MOMENTS LATER**

35

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.

36

**INT. FREIGHT ELEVATOR - MOMENTS LATER**

36

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--

37 **INT. 'THE SPEAKEASY' - WAREHOUSE FLOOR ABOVE THE CLUB - NIGHT** 37

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.*

38 **INT. 'THE SPEAKEASY' - TABLE 3 - LATER** 38

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*.

(CONTINUED)

CLEMENTINE

(to Wingman)

Peter, are you trying to scare me  
off the table? Because you  
embarrass Ted...

(meaning the Fat Player)

(MORE)

(CONTINUED)

38

CONTINUED: (2)

38

CLEMENTINE (CONT'D)

...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?

39

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

39

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.

40

**INT. 'THE SPEAKEASY' - TABLE 3 - LATER**

40

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 (WHISPER)

*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.

END ACT ONE



ACT TWO

41 INT. A DINER ON NORTH SEDGWICK STREET - NIGHT

41

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.

41

CONTINUED: (2)

41

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.

42

**INT. 27TH POLICE DISTRICT - NIGHT**

42

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.

(CONTINUED)

42

CONTINUED:

42

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.

43

**INT. TOWN CAR - IDLING - NIGHT**

43

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.

44

**INT. 27TH POLICE DISTRICT - CONTINUED**

44

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.

47      **INT. 27TH POLICE DISTRICT - STAIRWELL - NIGHT**

47

Mehl begins his climb to the Detective Division floor.

48      **INT. 27TH POLICE DISTRICT - CONTINUED**

48

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.

49 **CLEMENTINE'S VISION - 27TH DISTRICT - THE NEAR FUTURE - NIGHT** 49

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:

A50 **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.** A50

B50 **THE MAN THROWS OPEN THE DOORS.** B50

C50 **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.** C50

D50 **SANTO GRABS THE MAN BY THE ARM, TURNS HIM AROUND.** D50

E50 **THE MAN, BACKHANDS/PUSHES SANTO OVER THE TOP OF A DESK.** E50

F50 **THE SURROUNDING COPS TURN IN RESPONSE.** F50

G50 **THE MAN YANKS OPEN AN UNLOCKED TOP DRAWER AND PULLS OUT A DETECTIVE'S GUN.** G50

H50 **RAY TURNS TOWARD THE ACTION. BUT STUCK BEHIND HIS DESK, HE'S SECONDS BEHIND IN THE RACE TO STOP THE GUNMAN.** H50

I50 **BANG -- COMES THE FIRST SHOT FROM THE MAN -- SANTO, CHARGING, FALLS.** I50

J50 **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.** J50

K50 **THEN THE MAN TURNS, AND BANG -- THE BULLET HITS RAY.** K50

L50 **RAY HITS THE FLOOR. THE LIFE GOES OUT OF HIS EYES.** L50

M50 **THE MAN'S GUN COMES UP, AIMING AT CLEMENTINE.** M50

She almost SEES the KILLER'S FACE when --

50 **INT. 27TH POLICE DISTRICT - NIGHT** 50

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...

(CONTINUED)

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

ACT THREE

51 **EXT. LONELY GAS STATION - NIGHT** 51

SUPER: "TWENTY YEARS AGO"

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

A52 **INT. HONDA - NIGHT** A52

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.  
(then)  
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.

A52

CONTINUED:

A52

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

52

**OMITTED**

52



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.

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?

(CONTINUED)

56

CONTINUED: (3)

56

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.

57

**INT. 27TH POLICE DISTRICT - INTERVIEW ROOM - DAY**

57

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.

58

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

58

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.

(CONTINUED)



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.

59

CONTINUED:

59

60

**INT. ELYSIUM HOTEL - SUITE - DAY**

60

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)

(CONTINUED)

CONTINUED:

CLEMENTINE (CONT'D)

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.

(CONTINUED)

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.

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--

61

CONTINUED:

61

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?

62

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

62

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



*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.

A67 **THERE'S A KNOCK ON HIS DOOR. WILLIAM TURNS.** A67

B67 **INT. THE FRONT DOOR - A NANO SECOND LATER** B67

*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.*

67 **INT. A CHURCH - AFTERNOON - (A VISION OF THE PAST)** 67

*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)

67

CONTINUED:

67

*AMMA THERESA (CONT'D)*

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

68

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

68

Silence here. Ray and Santo have never seen anything like this. **Clementine is just sitting there, saying nothing.**



69

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

69

*Amma Theresa and William Mehl seated on a bench in the vestibule. As life in the Church goes on around them:*

A70

**AMMA THERESA TWISTS THE CRUCIFIX AROUND HER NECK WITH HER FINGERS.**

A70

*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.*

70

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

70

Mehl looking at Clementine.

*MEHL*

*BZZZZZ. This is your wake-up call!*

71

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

71

*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--*

72

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

72

Clementine recognizes the name William Mehl said back then.

(CONTINUED)

72

CONTINUED:

72

CLEMENTINE

...lina?

73

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

73

*William Mehl, the moment he found Ellen.*

ELLEN

*You don't have to do this.*

A74

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

A74

74

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

74

*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.*

75

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

75

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

RAY

*Something's not right.*

76

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

76

*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.

A77

**INT. DIVE BAR - DAY**

A77

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.

(CONTINUED)

A77

CONTINUED:

A77

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.

77

**EXT. CHARLIE & LYDIA'S HOME, WICKER PARK - DAY**

77

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?

78

**INT. CHARLIE & LYDIA'S HOME - LUCY'S ROOM - MOMENTS LATER**

78

Clementine 'casually' looks through Lucy's playthings...

(CONTINUED)

78

CONTINUED:

78

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...

79

**INT. 27TH POLICE DISTRICT - SAME - INTERCUT**

79

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.

80

**INT. CHARLIE & LYDIA'S HOME - LUCY'S ROOM - MOMENTS LATER**

80

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.

(CONTINUED)

80

CONTINUED:

80

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!!

81

**INT. 27TH DISTRICT - SAME - INTERCUT**

81

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.

82

**INT. CHARLIE & LYDIA'S HOME - DOWNSTAIRS - DAY**

82

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...

83

**INT. 27TH POLICE DISTRICT - DAY**

83

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)

83

CONTINUED:

83

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.

84

**INT. CHARLIE & LYDIA'S HOME - DOWNSTAIRS - DAY**

84

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...

85

**EXT. LOWER LEVEL OF A TWO LEVEL HIGHWAY - CHICAGO - DAY**

85

A POLICE VAN motors down the city road.

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

86

**INT. POLICE VAN - DAY**

86

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--





ACT FIVE91 **EXT. CHARLIE AND LYDIA'S HOME - NIGHT**

91

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--

(CONTINUED)

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.



93	<b>OMITTED</b>	93
94	<b>OMITTED</b>	94
95	<b>OMITTED</b>	95
96	<b>OMITTED</b>	96
97	<b>OMITTED MOVED TO A100</b>	97
98	<b>INT. CHARLIE AND LYDIA'S HOME - NIGHT</b>	98

Lydia is just coming in from work when the phone rings.

LYDIA (PHONE)  
Hello? Not to my knowledge. Hold  
on a second...

99

**INT. CHARLIE AND LYDIA'S HOME - KITCHEN - CONTINUED**

99

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?

A100

**EXT. STREET - SAME TIME**

A100

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

B100

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

B100

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?

100

**OMITTED MOVED TO A77**

100

A101

**OMITTED**

A101

101

**OMITTED**

101

(CONTINUED)

101 CONTINUED:

101

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

102

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!

103 **OMITTED**

103

104 **INT. ANTHONY'S APARTMENT - NIGHT**

104

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 --





108

**EXT. CITY STREET - CONTINUED**

108

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.



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.

Ray, who had been cautiously descending the ramp, looking for any signs of Mehl or Clementine, hears the shot and starts to run.

115

**INT. SUBTERRANEAN PARKING GARAGE - CONTINUED**

115

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...

(CONTINUED)

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!

115

CONTINUED: (2)

115

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--

116

**INT. A HOTEL ROOM - NIGHT**

116

Where SEBASTIAN looks out at the city below.

SEBASTIAN

Congratulations, sis. You're awake.

END PILOT