CLEMENTINE

Pilot

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1-7-14
NETWORK DRAFT THREE

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ACT ONE

INT. A MODEST TRACT HOME - LIVING ROOM - NIGHT

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)
Folks are still reeling tonight from the arrest of popular local doctor Terence Mehl in the series of brutal murders that terrified women across the high desert. Now comes word that it may have been 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. HOME - NIGHT

Their Honda, packed to the gills with stuff, backs out of the driveway and speeds off down the street.

EXT. DESERT MOTEL - LATER THAT NIGHT

The Honda now parked outside one of those small stop-over motels just off the freeway.

INT. MOTEL ROOM - NIGHT

Clementine in bed, working on that sketch. She's added *the motel* next to their car. Now she's starting *a sunrise*.

CLEMENTINE
Mom. Is it because of the man on TV that we had to leave?

Ellen stares. Was hoping to avoid/delay this conversation.

ELLEN
Yes. It is.

CLEMENTINE
But they said he was a murderer.

ELLEN
That's right.

CLEMENTINE
So won't they put him in jail?

ELLEN
He’s there now.

CLEMENTINE
Then why are we running away?

ELLEN
Because that man has a brother who found out what I told the police. And he’s real angry at me.

CLEMENTINE
(beat)
Well he can go screw himself.

Ellen stifles a laugh and tries to act outraged--

ELLEN
Clementine Ross where did you learn such language?!

Clementine, giggling, points to her mom as the answer. Ellen grabs for her. For a moment, everything is perfect.

INT. MOTEL ROOM - THE NEXT MORNING

They're all packed up and ready to go. Clementine puts the finishing touches on her sketch. We see her alternating between little *red and blue circles*.

ELLEN
Okay. I’m going to check out. Then we will be outta here.

Clementine gives that a thumbs up.

EXT. DESERT MOTEL - SUNRISE

Ellen inhales the new day. She starts walking towards the office but then FREEZES. She stares at the ‘*Reception*’ placard hanging no more than 100 feet away.

INT. RECEPTION DESK - SAME

A TERRIFIED CLERK fumbles through the guest register, trying not to look at the .45 caliber handgun that WILLIAM MEHL (31) has pointed at his head.

MEHL
Call her room. Tell her you need to see her about the bill.

INT. MOTEL ROOM - CONTINUED

The room phone begins to RING as Ellen collects Clementine, who clutches her sketchpad as if it were a security blanket.

CLEMENTINE
(realizes she forgot)
My pens...

ELLEN
I'll get you more.

EXT. PARKING LOT, DESERT MOTEL - CONTINUED

Ellen and Clementine cross the wide-open pavement.

INT. HONDA - CONTINUED

They get into their car and lock the doors.

CLEMENTINE
Mom, I'm scared.

Ellen puts the keys in the ignition and turns it over. *Click click click. Click click click.* Suddenly, Ellen stops.

ELLEN'S VISION - HONDA'S ENGINE COMPARTMENT - MOMENTS AGO

The HANDS of William Mehl as he cuts the ignition wires.

RESUME - INT. HONDA - CONTINUED

Ellen notices that the phone in their room (which they can still hear) stops ringing. She looks towards Reception. It won't be long now.

ELLEN
Honey, I want you to scoot to the back and get down, okay?

CLEMENTINE
Mom?--

ELLEN
Clementine, scoot back and stay hidden until I say so. Now!

Ellen watches her daughter scramble over the folded-down rear seat and hide in the 'trunk' of their hatchback. Satisfied Clementine is well hidden, Ellen then GETS OUT OF THE CAR...

EXT. PARKING LOT, DESERT MOTEL - SUNRISE - CONTINUED

...And does the only thing she can: crosses to the Motel's HOPELESSLY EXPOSED PAYPHONE and dials 911. She's a sitting duck out here as she listens to it ring and ring. Finally--

OPERATOR V-O
9-1-1, what's your emergency?

ELLEN (PHONE)
My name is Ellen Ross. I'm at the Starlight motel off I-10. There's a man with a gun. He's after me--

That's all she has time to say before MOVEMENT catches her eye. She hangs up and ducks around the SIDE of the building, hoping to find a place to hide. Instead she finds NOTHING BUT WIDE OPEN DESERT FOR MILES.

EXT. PARKING LOT, DESERT MOTEL - SUNRISE - CONTINUED

Mehl hasn't seen Ellen make the call. So he approaches the Honda. He looks inside and sees -- NOTHING.

INT. HONDA - CONTINUED

Clementine is in the trunk, clutching her sketchpad, terrified. Relief comes as we begin to HEAR POLICE SIRENS.

EXT. FAR SIDE OF THE DESERT MOTEL - SUNRISE - CONTINUED

Ellen can't believe her eyes. A POLICE CAR is racing towards the hotel. It can't be more than 60 seconds away.

EXT. PARKING LOT, DESERT MOTEL - SUNRISE - CONTINUED

Mehl is about to flee to his PICK-UP TRUCK when he sees THE LONG MORNING SHADOW Ellen casts from around the building.

INT. HONDA - CONTINUED

Clementine peeks out in time to see Mehl walking towards where her Mother hides. She has to warn her, but how?... The horn! She climbs forwards over the seats as fast as she can.

EXT. FAR SIDE OF THE BUILDING, DESERT MOTEL - CONTINUED

Ellen's eyes track the arriving police car... her gaze suddenly blocked by MEHL... who steps right in front of her.

ELLEN
You don't have to do this.

INT. HONDA - CONTINUED

Clementine reaches the horn and hits it twice - *BANG! BANG!-* That's not the horn -- It was Mehl's gun.

EXT. PARKING LOT, DESERT MOTEL - CONTINUED

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

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 shatters a window, opens the door.

OFFICER #2
It's okay... It's okay...

He takes Clementine into his arm and turns to get her as far away from the scene as possible. As he carries her off, the CAMERA finds HER SKETCHPAD, orphaned in the back of the car.

We see her FULL SKETCH now: T*he Honda, the motel, the sunrise.* 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.

DISSOLVE TO:

EXT. A PRISON - DAY

A concrete blight amidst the rural outskirts of the city.

SUPER: "RIVERSIDE CORRECTIONAL FACILITY - PHILADELPHIA"

SUPER: "PRESENT DAY"

PAROLE MAGISTRATE (PRE-LAP)
Okay, I have before me an application for early release...

INT. PRISON CONFERENCE ROOM 'D' - CONTINUED

On one side of a table, A PAROLE MAGISTRATE leafs through a THICK CASE FILE with an air of casual indifference.

On the other side, (now) 28 YEAR-OLD CLEMENTINE ROSS is the inmate hoping things go her way. She's flanked by the PRISON THERAPIST, there for her support.

PAROLE MAGISTRATE (CONT'D)
Including an affidavit from your sponsor indicating you are 182 days sober. One from the ward supervisor saying you've been a model inmate. And finally...
(nods at the therapist)
Dr. LaSaulle's report indicating you've made real breakthroughs in therapy.
(studies Clementine a beat)
So. What are they?

Clementine, caught by the question.

PAROLE MAGISTRATE
You've been in and out of County on substance abuse and assault charges a dozen times. Gone through a slew of jobs in the last five years, and been unable to 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. I want to know -- what's different this time?

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 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)
These last seven months I finally 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, that part you can change.
(looks him in the eyes)
I'm 28 years-old. I've spent most of my life wanting to be anyone other than who I was. I don't want to waste another minute on that
(MORE)

CLEMENTINE (CONT'D)
idea. I have a seven year-old daughter who deserves than better that.

Off the Parole Magistrate's look...

EXT. RIVERSIDE CORRECTIONAL FACILITY - DAY

Clementine exhales - she's free. Waiting for her is DR. ANTHONY LITTLE, 29, her (gay) best friend of more than ten years. Anthony's scrubs are visible under his coat.

ANTHONY
Just when our streets were finally safe.

They embrace.

CLEMENTINE
Can I drive?

INT. ANTHONY'S CAR - DAY

Clementine behind the wheel, enjoying the simple pleasure of driving. Anthony watching her. She looks good.

ANTHONY
Is it bad to say prison agreed with you?

CLEMENTINE
I can't go back there, T.

ANTHONY
But it gets so cheery at Christmas.

CLEMENTINE
(a half laugh)
How's the new place?

INT. ANTHONY AND CLEMENTINE'S NEW APARTMENT - DAY

Anthony walks Clementine through the surprisingly nice four-bedroom apartment into which he's already moved them in...

ANTHONY
....2000 square feet. Hardwood floors, new kitchen.

CLEMENTINE
And we can afford this?

Anthony nods. Yeah, we can afford this...

ANTHONY
...Once we find a roommate.
(off her protest)
I know you hate new people, but we've got four bedrooms and there'll only be three of us. Besides, we can charge as much as we want. We'll be greedy about it.

Clementine nods, okay you win. She looks in at ANTHONY'S BEDROOM, all done up with furniture, pictures, nice things.

CLEMENTINE
We need to stay in this place, T.

ANTHONY
Says the reason we always move.

CLEMENTINE
I'm serious. Seven months was a lot of time to think about things.

INT. THEIR APARTMENT - HER BEDROOM - MOMENTS LATER

In contrast to Anthony's room, Clementine's bedroom is BARREN, because ALL CLEMENTINE HAS IN THE WORLD FITS IN THE TWO DUFFEL BAGS she begins to unpack on her bed.

ANTHONY
You were right about Grant, he was cheating. Which was bad enough, but then he lied to my face. A black-eye may have been involved.

CLEMENTINE
Sorry, T.

ANTHONY
It's not like you didn't warn me. From jail, no less. How do you do it? How do you always know which of my boyfriends is going to screw me over?

We realize now -- even Clementine's best-friend in the world doesn't know she's psychic.

CLEMENTINE
The truth? It's easy because...
(she lets it hang there)
Every guy you pick is a disaster.

INT. THEIR APARTMENT - KITCHEN - A LITTLE LATER

Now they're snacking. And Anthony senses this is the moment to bring something up that's been on his mind.

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

He waits for what he expects will be a big reaction.

CLEMENTINE
Sorry, I should have given you a heads-up.

ANTHONY
Wait. You knew he was coming!?

CLEMENTINE
I figured when I came up for parole he might resurface.
(beat)
So. What did you think?

ANTHONY
It's hard to say. I'd heard so many horror stories that when he looked, you know, normal...

CLEMENTINE
Don't tell me he fooled you...

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

CLEMENTINE
--Well done, T.--

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

Change. That's the word on Clementine's mind.

CLEMENTINE
You think people can change?

ANTHONY
I think *you* can change, if that's what you're asking.

CLEMENTINE
(her big news)
I decided it's time I step-up, play more of a role in Lucy's life. Try -- to be a real mother.

Clementine watches to gauge his reaction. His opinion on this means a lot to her. And he's just really, really quiet.

CLEMENTINE
So -- what do you think!?

ANTHONY
I think it's great.

CLEMENTINE
Asshole. You scared me.

ANTHONY
A word of advice - emotional stuff, even when it's good, can be unsettling - so just don't rush it.

CLEMENTINE
(nods, beat)
You think 3pm is rushing it?

EXT. PLAYGROUND - PHILADELPHIA - DAY

The playground clock says 2:59 when Clementine reaches the gate and searches for -- LUCY. There she is. A rebellious tear falls from Clementine's eye when she spies her daughter playing, but she wipes it away so no one is the wiser.

CHARLIE (FROM OFF-SCREEN)
Hey, you made it.

CHARLIE MADSEN (32) - Lucy's dad and Clementine's ex - is that rare thing: a former-bad ass who grew into a real man.

CHARLIE
You look good. Healthy.

CLEMENTINE
Thanks. You look...

CHARLIE
Domesticated?

Clementine laughs. That's about right. They're joined by Charlie's fiancé, LYDIA TOMAS.

CLEMENTINE
Lydia. Nice to see you.

LYDIA
You too... But... I thought I told you, Lucy has a piano lesson--

CLEMENTINE
I just wanted to say a quick hi.

EXT. PLAYGROUND - MOMENTS LATER

Lucy lights up and runs straight into Clementine's arms.

LUCY
Aunt Clementine, I didn't know you were coming!

Aunt. The word is a shock to us, but not to Clementine. That doesn't make it hurt any less though.

CLEMENTINE
That's 'cuz it was a surprise.

Daughter studies mother. Giggles.

LUCY
You look pale.

CLEMENTINE
Well we can't all run around the playground every afternoon, can we?
(tickles her)
How's school?

LUCY
I might be going to a new one!

CLEMENTINE
(beat)
Really...?

LYDIA (ARRIVING)
Lucy, time for Piano.

LUCY
Can I play with Clementine instead?

CLEMENTINE
(not about to upset Lydia)
No, piano's important. Besides,
(MORE)

CLEMENTINE (CONT'D)
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
I know you mean well, but you shouldn't go promising--

CLEMENTINE
(suspicious by nature)
Charlie, are you guys moving? Lucy said something about a new school.

CHARLIE
(beat, uncomfortable)
She was accepted at Fullbright.

CLEMENTINE
That's the best school in the city. Since when is that a bad thing?--

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 Thirty-Eight thousand dollars. 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)
(MORE)

LYDIA (CONT'D)
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. CLEMENTINE AND ANTHONY'S NEW APARTMENT - NIGHT

Clementine puts the finishing touches on her make-up.

ANTHONY
Nineteen grand's a lot of money, C. You can't really expect to win it all in one night.

CLEMENTINE
Where I'm going tonight I can.

ANTHONY
Yeah... You do know what probation means, right?

CLEMENTINE
I'm such a bad mother I'm not even her mother, T, I'm her Aunt. You know how much you have to screw up for that to be the case? A school like this is a life changing opportunity for Lucy--

ANTHONY
Then ask your father for the money. That woman he married is loaded, he's got the cash.

CLEMENTINE
I'll pretend I didn't hear that.

ANTHONY
Fine, then I'll lend it to you.

CLEMENTINE
You? You have $200,000 in Med school loans.

ANTHONY
Yeah, but my future is bright.

Clementine kisses him once and asks the important question:

CLEMENTINE
How do I look?

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

ANTHONY
Like trouble with a capital T.

EXT. FINANCIAL DISTRICT - NIGHT

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

INT. ELEVATOR - NIGHT

MUSIC continues as Clementine stands, the sole passenger in the elevator, save for the BOUNCER bringing her down. MUSIC gets louder as the elevator door OPENS and...

INT. 'THE SPEAKEASY' - NIGHT

Clementine finds herself in a very glamorous, very illegal, gambling joint three floors below the city. There's a bar, craps and blackjack tables, and her goal: SIX POKER TABLES.

Clementine glides across the room. This is her in her element, using her 'gift' the one way she's comfortable using it.

HER POV - TABLE #1. It stays in SHARP FOCUS, but the rest of the world goes BLURRY. And for a moment, the action at the table slows down to SLOW-MOTION.

Nope, that's not the table where she'll win, says the look on Clementine's face. So she tries a second table...

HER POV - TABLE #2. Again, it stays in focus as the rest of the room goes blurry.

Clementine knows immediately that's not her table either. So she tries the one in the far corner...

HER POV - TABLE #3. This one features, among its players, an obnoxious BANKER-BOY acting like he's the king of the world. The rest of the room goes blurry as this table stays in focus. Banker-boy cackles, collecting his winnings...

And Clementine smiles.

INT. 'THE SPEAKEASY', TABLE 3 - LATER - NIGHT

FIVE PLAYERS, including Banker Boy, all LAUGHING heartily at whatever it was that Clementine just said.

BANKER BOY
Damn, sweetie, when I let you sit in, 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
Not to mention easy.

CLEMENTINE'S POV - moves to each of the three men... pausing momentarily and FOCUSING on them as the rest of the world goes BLURRY... then MOVING ON. After each stop, comes a comment. The perfect comment that produces a knowing look in each of their eyes.

CLEMENTINE
(to Wingman)
Peter, it'll take more than crude talk to shock me...
(to Fat Player)
And Ted, you knew I wasn't easy money the minute I sat down.
(finally, to banker boy)
Besides, Jack isn't upset that I can play. He likes a challenge. Pretty boys always do.

All the men at the table love it - she's a dream come true.

QUICK CUTS: INT. 'THE SPEAKEASY', TABLE 3 - NIGHT

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
I'm out.

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

CLEMENTINE
Raise, 500.

INT. 'THE SPEAKEASY', TABLE 3 - LATER

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

DEALER
Fifteen thousand, four to call.

Two players left in the hand with her. She FOCUSES on each of them a moment. CIGAR GUY (a new arrival) then BANKER BOY.

BANKER BOY
What'll it be, beautiful?

CLEMENTINE
I call.

Banker Boy shows THREE 7's. That beats Cigar Guy's PAIR OF KINGS. But not Clementine's FLUSH. She wins $19,000.

CLEMENTINE
Cash me out, please. I know better than to press my luck around here.

Everyone at the table could see this coming, except Banker Boy. He's the boss here, and--

BANKER BOY
(seductively)
You're crazy if you think I'm gonna let you walk away without a fight.

CLEMENTINE
Come on, Jack. There are fifty girls in here easier than me. And 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 puts a FIRM HAND on her wrist.

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

Clementine leans in and WHISPERS seductively.

CLEMENTINE (WHISPER)
Then I'll tell your friends how you're skimming the Reitzer
(MORE)

CLEMENTINE (WHISPER) (CONT'D)
account. Stealing from your fellow thieves, tsk tsk, Jack.

Banker Boy is freaked out. How does she know that?

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

She throws a hundred to the dealer and walks off. The rest of the room, which had been BLURRY due to her concentration on her game, now COMES BACK INTO FOCUS all around her. And a HUGE GRIN breaks out on her face.

She's still smiling a few paces later when suddenly she STOPS and looks around. An expression of total DISBELIEF washes over her face...

CLEMENTINE
You've got to be kidding me.

For a moment she just stands there.

WAITING for it. Then--

BOOM! The FIRE DOORS are kicked in as POLICE RAID the joint.

END ACT ONE

ACT TWO

INT. A DINER, CENTER CITY, PHILADELPHIA - 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
I told you, 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... death.
(shrugs)
I don't know why you think someone is going to say otherwise.

She reaches into her purse and pulls out a bunch of stuff she's printed out off the internet.

RITA
Because, I've done some research, and there is hope.

RAY
Rita...

CRUTZFELD-JACOB DISEASE is the subject. And she's found--

RITA
There are clinics that offer cutting edge treatments. There's one in China. Three -- in Brazil.

RAY
Can you hear yourself? Brazil?

RITA
You can't just give up.

RAY
I'm not giving up. But I'm also not running from con artist to con artist looking for miracles that don't exist.

RITA
So 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.

Rita stares at him. We don't know the history here, it's obvious they still care about each other, but the look on Rita's face makes it clear she wasn't expecting this.

RAY
That way you get my pension.

Rita blinks. Pension. He's not asking for help, he's not saying they made a terrible mistake by splitting up--

RAY
We don't have kids, and once we're divorced, even if I 'will' it to you, they take a chunk in taxes. That seems like such a waste.

RITA
Take a look at these.

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

RAY
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 agree to try one of these places. Just one--

RAY
(anger building)
--Why are you doing this?

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

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

RITA
--It 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 still have a shot at doing something that will keep my life from being totally meaningless.

Rita stares at him, utterly devastated. Ray realizes, shit--

RAY
I didn't mean it like that...

But she's in tears and OUT THE DOOR in a blur. Ray sits, sipping his coffee. Great job, Ray. After a beat, he glances at his watch.

RAY
Check.

INT. 14TH POLICE PRECINCT - LATER - 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). From the small talk he makes to other COPS as he passes, we realize Ray is a DETECTIVE.

And when he sits back at his desk we see he is in the middle of interviewing -- Clementine.

RAY
So, Ms. Ross. Where were we?

CLEMENTINE
You were going to tell me why, out of hundreds of people, I'm the one stuck here. Or I was going to call my lawyer.

Ray appreciates the bravado.

RAY
I was just watching surveillance from the club. You're a hell of a poker player. I don't think 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 Riverside in the morning and go to 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.
(he laughs)
Look, what's the big mystery detective? You read my file. You know I was there to make money just 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. Money laundering investigation? Great.

INT. A TOWN CAR - MOVING THROUGH TRAFFIC - SAME TIME

It's dark in the car. And quiet. One DRIVER up front, two PASSENGERS in back.

Passing street lights afford us a glimpse of one of the passengers. He's in his 30's. Has an angular, almost regal look to him. For now we'll know him simply as SEBASTIAN.

DRIVER'S VOICE
About two minutes, sir.

Sebastian turns towards his fellow passenger, A MAN IN A BASEBALL HAT, whose face is obscured by shadows.

He hands the man SOMETHING. It's small, and has been FOLDED down INTO THE SHAPE OF A FLAT THIN RECTANGLE. Maybe it's a large piece of paper?

SEBASTIAN
If you keep it in your sleeve and transfer it to your hand, they won't find it.

The Man in the Baseball Hat takes it and nods. Sebastian notes the man's fingers are tapping nervously.

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.

MAN IN THE BASEBALL HAT
I trust you.

SEBASTIAN
I'll have you out in 24 hours.

INT. 14TH PRECINCT - CONTINUED

ONE BY ONE, Ray puts PHOTOGRAPHS down in front of Clementine: FAT MAN, CIGAR GUY, WINGMAN, BANKER BOY.

CLEMENTINE
I never met any of them before tonight.

RAY
'Never met them' doesn't mean you don't have something on them.
(she stays silent)
You walked in, two tables open right next to you, did you sit there? No, you went for the one in the corner--

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

RAY
No, they were guarded and careful. Guys who didn't let anyone sit down 'til you stride up and they're laughing like you're old friends.

CLEMENTINE
I know what you're thinking--

RAY
You have something on them--

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

RAY
Wow. You're that good, are you?

CLEMENTINE
You have no idea.

It hangs there a beat.

RAY
Okay then, if you say so, I'll just ask you one more question - then let you go...

Clementine starts to smile, but before the smile can really take hold on her face - THUD. Ray drops the evidence bag on the table. It's filled with the $19,000 she won.

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

Shit, thinks Clementine. He's got her now.

RAY
(off her look)
Maybe you're not such a good poker player after all.

EXT. STREET, PHILADELPHIA - NIGHT

Sebastian's Town Car idles. As it pulls away, it reveals THE MAN IN THE BASEBALL HAT in front of the 14th PRECINCT.

INT. 14TH PRECINCT, ENTRANCE - NIGHT

The Man in the Baseball hat passes successfully through the metal detectors. That flat object tucked up one sleeve.

INT. 14TH PRECINCT - CONTINUED

Ray looks at her. Time to press.

RAY
I want to know what you know, and how you know it.

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 start telling me the truth or you are on the next van back to Riverside. Bet they haven't even cleaned your cell yet.

Clementine stares at him.

CLEMENTINE
If I tell you what I know, and if it's helpful, how about you let me walk out of here?
(off his look)
Please, detective, I'm not a bad person I just made a mistake. Give me a chance to fix it.

Ray looks at her a long time. Her words resonate with him.

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 THE ENTIRE WORLD AROUND HER GOES BLURRY.

She's having a VISION. Only, in cases like this, where her clairvoyance is unwanted or unexpected, she doesn't know what to focus on, because she doesn't know what exactly she's going to see.

CLEMENTINE'S VISION - 14TH PRECINCT - THE NEAR FUTURE - NIGHT

It's like a nightmare. An entire world out of focus. Her breath racing because she knows these visions are never good news...

Then PIECES OF THE WORLD start to come into FOCUS. And as they do, she begins to see the following...

A SCUFFLE at one of the desks close by. A MAN IN A BASEBALL HAT is part of it...

It spills forward, and now the MAN IN THE BASEBALL HAT yanks open an unlocked top drawer and pulls out A DETECTIVE'S GUN!

"Gun" screams someone. RAY turns towards the action. He's joined by every other officer on duty.

But they're seconds behind in this race. BANG - comes the first shot - the screen is black for a second and when we return we see the first DETECTIVE fall. BANG - BANG - come two more shots and two other OFFICERS are down.

BOOM - the first of the Officer's shots in response wings the Man in the Baseball Hat, but BANG - BANG - BANG, he takes down three more. He charges forward, and BANG - kills Ray.

The KILLER'S FACE is about to come into view when--

INT. 14TH PRECINCT – NIGHT

She SNAPS out of it. Disassociated and disoriented.

RAY
I thought we had a deal, don't make me regret...

But his voice trails off as he realizes she's not playing a game, something happened to her physically. She's pale.

RAY
You okay?

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

RAY
I'll get you a coke...

Then, through the crowd, was that him? Was that the MAN IN THE BASEBALL HAT. Instinctively she blurts out--

CLEMENTINE
That detective over there, he keeps a gun in his top drawer, doesn't he? 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, overwhelmed, and rambling.

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 Reitzer account, and the money those guys are laundering...
(needs to convince him)
And how you're dying.

RAY
(beat)
What did you just say?

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

Ray looks at her. She's in such a state he that he figures better safe than sorry.

We WALK with Ray as he CROSSES TOWARDS the DESK. Ray makes it to the desk and tries to the drawer. It's...

RAY
Locked...

Clementine is confused. How can that be?

THEN THE FIGHT SHE FORESAW BREAKS OUT.

Ray watches it for a beat, then sees the MAN WITH THE BASEBALL HAT get knocked hard and come flying into the desk. The drawer's lock gets broken open by his fall.

The MAN IN THE BASEBALL HAT reaches in and pulls out the gun. He comes up ready to fire. He's got one detective (DETECTIVE SANTO) DEAD TO RIGHTS!

RAY
GUN!

BANG! That shot goes into the ceiling, because Ray has 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, the other winging someone in the lower leg. Finally, they get the Man in the Baseball Hat pinned down...

And that's when Clementine sees him. With his hat knocked off it is much easier to RECOGNIZE his face.

It's WILLIAM MEHL. 20 years have aged him, his hair peppery grey. But he has the same wiry frame, the same steely eyes.

ON CLEMENTINE

Staring at the MAN WHO KILLED HER MOTHER. She remains frozen for a moment, motionless amidst all the chaos. Then she looks at Ray's desk. The evidence bag with the cash.

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

EXT. DESERT MOTEL - DAWN

The sun just beginning to stretch its first rays over the emptiness. Ellen's Honda one of the few cars in the lot.

SUPER: "TWENTY YEARS AGO"

INT. MOTEL ROOM - SAME

Clementine's sketchbook is on the bed, the fateful sketch not finished yet. Ellen and Clementine eat a breakfast consisting of what Ellen was able to find in the Vending machine. Clementine is in 7th heaven. Cookies and chips...

ELLEN
Don't go thinking this kind of breakfast is an every day thing.

Clementine nods, crumbs tumbling from her face. Ellen gets a tissue from her purse to clean her little girl's face up.

CLEMENTINE
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 lets out a deep exhale.

ELLEN
When you were little, I met some... friends. Smart friends. Good people. They told me some things that sounded crazy, impossible even. They offered their help but I said no. I didn't believe them and besides I wanted life to be normal for you and me.
(exhales)
We're going to them now. So we don't have to run. And so they can help me raise you to be the woman I know you could be.

BEHIND THEM -- through an opening in the curtains, we see WILLIAM MEHL'S PICK-UP TRUCK, as it slowly pulls in.

A VOICE (PRE-LAP)
Miss? Miss?

INT. A TAXI, OUTSKIRTS OF PHILLY - MORNING

Clementine snaps out of her memory. Since we last saw her she's managed to change clothes and put that $19,000 in a manila envelope. She speaks to the TAXI DRIVER.

CLEMENTINE
I'll just be a sec.

EXT. A NICE SUBURBAN HOME, OUTSKIRTS OF PHILLY - MORNING

Clementine walks up to the mailbox, puts the envelope inside and is about to leave when LUCY'S LAUGHTER catches her attention from off-screen.

Unable to resist, Clementine creeps closer so she can see into the kitchen. It's a scene of domestic bliss. Charlie, Lydia, and Lucy at breakfast. Having a ball.

Then comes a glimpse of the front page of the PHILADELPHIA INQUIRER as Charlie leafs through it: *"SHOOTING AT THE 14TH PRECINCT. ONE INJURED. SUSPECT IN CUSTODY*".

Almost instinctively, Clementine recoils.

INT. TAXI - CONTINUED

Clementine, back in the cab, enters the text message: 'Mailbox' on her BURNER CELL PHONE and hits send.

TAXI DRIVER
Where to now?

INT. HOTEL ESSEX - HALLWAY

HENRY ROSS (50s), opens the door and sees his daughter for the first time in ten years.

CLEMENTINE
(not lovingly)
Hi, dad.

She walks in without being invited, giving us a moment to appraise her father. Though now wealthy and refined, you can still see traces of the decades he spent as a gambler, hustler, and charlatan etched in the lines of his face.

CLEMENTINE
Congratulations, you finally made the Penthouse.

HENRY
(appraising her)
Are you alright?

CLEMENTINE
(having none of it)
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...

She taps her head...

CLEMENTINE
...And I'll start calling them and telling them what you did if you don't stay out of my life--

HENRY
--Are you alright?

CLEMENTINE
No. You don't get to ask the questions. All you do is answer mine or I pick up a phone and your new life gets very complicated.

Henry shakes his head.

CLEMENTINE
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 Lompoc, nothing. Why--

CLEMENTINE
Because he just shot up the 14th precinct trying to kill me.

SFX: SOMEONE WHISTLING

INT. 14TH PRECINCT - VARIOUS - DAY

The place is abuzz with activity. A FORENSICS TEAM photographs where the shooting took place... MEDIA is filing into the BRIEFING ROOM...

INT. INTERVIEW ROOM, 14TH PRECINCT - DAY

And in here the man we know as William Mehl sits across from Ray and Santo just WHISTLING like he doesn't have a care in the world...

Except that tune he's whistling, it's so familiar and catchy. *Oh my darling, oh my darling, oh my darling Clementine...*

RAY
You like that song, huh?
(Mehl remains silent)
What's its name, I forget?

MEHL
Clementine.

SANTO
Is that why you were here? For her?

MEHL
Not for her. For you. All of you.

SANTO
So you wanted to kill cops.

Mehl turns and looks straight at Ray.

MEHL
How did you know to stop me?

RAY
I was right there.

MEHL
You're lying.

Mehl starts whistling again and before Ray can respond the door opens and an UNIFORMED OFFICER SAYS:

UNIFORMED OFFICER
Ray. 'Loo' is ready for you.

INT. LIEUTENANT'S OFFICE, 14TH PRECINCT - DAY

Lieutenant SHIELA RAMIREZ (50) is a no-BS woman. When Ray joins her, she's looking over notes for the press briefing.

LIEUTENANT RAMIREZ
Well?

RAY
He's playing psycho but I don't buy it for a minute.

LIEUTENANT RAMIREZ
Yeah, well, I don't want to think about what would have happened if you hadn't pulled a Superman out there, Ray. It would have been...

RAY
(Clementine's word)
...a massacre.

Ramirez nods. That's right.

LIEUTENANT RAMIREZ
What about your girl? Announce her as a person of interest?

Ray shakes his head -- no.

RAY
We don't know where she fits into this. Let's keep the search for her quiet for now.

Ramirez gets up from her desk, checks her appearance briefly in the mirror.

LIEUTENANT RAMIREZ
Okay then. Ready to be a hero?

RAY
Do I have a choice?

Ramirez nods. They start for her door.

RAY
Loo, my medical records.

LIEUTENANT RAMIREZ
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 RAMIREZ
No. Why?

Ray doesn't answer.

INT. BRIEFING ROOM, 14TH PRECINCT - MOMENTS LATER

Ray at the podium. Ramirez flanking him, proud.

RAY (INTO THE MIC)
First name, Ray. Last name Allison. With two L's.

He looks up for questions. They all come at once--

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

REPORTERS SHOUTING
It must be great to know you saved so many of your fellow officers!!--

REPORTERS SHOUTING
When did you first notice the suspect?

That last one is the one he'll take first. He seems to consider his words carefully.

RAY
Actually, *I* didn't notice the suspect...

INT. PENTHOUSE SUITE, HOTEL ESSEX - MORNING

ANOTHER ANGLE ON RAY - This one on the flatscreen TV in Henry's hotel suite. Clementine hangs on Ray's next words.

RAY (ON TV)
(is he going to out her?)
....I noticed the fight.

Clementine exhales.

CLEMENTINE
That's one bullet dodged.

HENRY
If they're keeping you a secret it means they aren't sure what you were - a target or an accomplice.

CLEMENTINE
Accomplice?

HENRY
You told the detective the whole thing before it happened, right? Well, he's not going to think - I bet she's a psychic, he's going to assume you knew trouble was coming. You should have never opened your mouth.

CLEMENTINE
Easy for you to say, you don't have visions grab you by the throat out of thin air.

HENRY
Still, you could have kept quiet, gone to the bathroom--

CLEMENTINE
--And let a bunch of people die? Listen, I get why no one can know what I am, I realize what happens if that secret gets out, but I draw the line at protecting it at the cost of human life, you hear me?
(done with this topic)
What's my move? That's what I need to know. I know why the cops are after me, but Mehl.... He killed Mom for revenge, so what, suddenly he breaks out and decides he wants more revenge? Why this? Why now?

Then Henry sees something that changes the whole equation.

HENRY
(staring at the TV)
...And why don't the police know who he really is?

Clementine turns. What? Henry 'unmutes' the TELEVISION. Lieutenant Ramirez is now speaking. And a graphic on the bottom reads, "*Suspect identified as Cooper Herst, 55"*

LIEUTENANT RAMIREZ (ON TV)
Mr. Herst has never been involved in a crime, but we're looking into whether he's been institutionalized for psychiatric illness.

Henry mutes the TV.

HENRY
When you're serving life for murder your prints are in every database in the country, you know how hard it is to change your identity?
(she doesn't)
It's harder than breaking out of prison. You need more than money to do it, you need influence at the highest levels of the government.

CLEMENTINE
What the hell is going on...?

HENRY
You need to leave Philadelphia.

CLEMENTINE
No, I need to get the police off my back and get answers about Mehl.

HENRY
This isn't about violating parole any more. William Mehl didn't come for you on his own -- someone sent him -- think about that. Think about what it means--

CLEMENTINE
We don't know what it means, okay? Nobody knows except for...

She looks at the mugshot of Herst/Mehl on screen and suddenly <u>she gets an idea</u>. She looks at her Father.

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

Off his look...

INT. 14TH PRECINCT, TECH ROOM - SAME

In a cramped room in the back, Ray and Detective Santo watch FOOTAGE of the Precinct moments before the shooting.

DETECTIVE SANTO
What are you showing me here?

ON THE MONITOR

We see The Man In The Baseball Hat walk into the station. Ray indicates the corner of the screen. He can see himself and Clementine. He REWINDS it a bit, and WATCHES AGAIN, tracking the Man in the Baseball Hat with his finger. Clementine BEGAN TO FREAK OUT just as the man was walking in.

DETECTIVE SANTO
Your girl sees him, starts to freak out...

RAY
Sees him how? Her back's to the door.

INT. 14TH PRECINCT - MOMENTS LATER

Ray sits where Clementine was sitting. Santo plays the role of Ray, looking at him.

RAY
(looks around)
There are no mirrors, no glass.

SANTO
So what - you think she was in on it? You said yourself she practically painted you a picture.

RAY
No, she was scared for her life.

SANTO
Okay then what *are* you thinking?

RAY
I'm thinking the only one who knows what is really going on is Clementine Ross, and after last
(MORE)

RAY (CONT'D)
night, I don't think we'll be seeing her anytime soon.

POLICE ASSISTANT (FROM OFF-SCREEN)
Detective Allison?

INT. 14TH PRECINCT - DAY

Ray and Santo are shocked to see Clementine, flanked by her FATHER'S ATTORNEY, talking with Lt. Ramirez.

FATHER'S ATTORNEY
(to them all)
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?

CLEMENTINE
And I want one more thing.
(off their looks)
I want to talk to the man who tried to shoot me.

END ACT THREE

ACT FOUR

INT. INTERVIEW ROOM, 14TH PRECINCT - DAY

William Mehl (they know him as Cooper Herst) is shackled to the table, waiting. For what he doesn't know. He fiddles nervously with his hands.

INT. OBSERVATION ROOM, 14TH PRECINCT - CONTINUED

From the other side of the ONE-WAY MIRROR, Ray is watching Mehl. Santo enters behind Ray. He has a piece of paper in his hand and he's GRINNING from ear-to-ear.

SANTO
Did 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 right now.
(off Ray's non-reaction)
Save my life, break a case fourteen months in the making. What does it take to get a smile out of you?

RAY
This girl is smart. Every move she makes - she comes out ahead, right?

SANTO
19 g's and a walk, hell yeah.

RAY
So why then is she putting herself in a room with this guy?

He's about to get his answer because...

INT. INTERVIEW ROOM, 14TH PRECINCT - CONTINUED

...A UNIFORM OFFICER shows Clementine into the room. She takes a seat across from the man who killed her mother.

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...

(A VISION OF THE PAST) EXT. MEHL'S LIVING ROOM - NIGHT

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

LOCAL ANCHOR (ON TV)
...The arrest of popular local doctor Terrence Mehl in the series of brutal murders that terrified women across the high desert. Now comes word it may been a psychic--

There's a KNOCK on his door. William finds a VERY CHARISMATIC WOMAN standing there. She can't be much more than 35, and Mehl detects what looks like a white Priest's collar underneath her well-tailored clothes.

AMMA THERESA
William. I feel as if I know you. My name is Amma Theresa. I'm a friend of your brother's.

SNAP BACK TO - INT. INTERVIEW ROOM, 14TH PRECINCT

Clementine reacting - she has no idea who this woman is. She stays focused on Mehl, hoping to learn more...

(A VISION OF THE PAST) EXT. A CHURCH - NIGHT

William and Amma Theresa emerge from the back of a BLACK TOWN car. She's brought him to a CHURCH. Light emanates from inside, there is a joyous musical celebration going on.

AMMA THERESA
Do you know what the most powerful force on Earth is, William? It's not money, not power. Nor, as the poet's believe, is it love. <u>It's faith</u>.

(A VISION OF THE PAST) INT. CHURCH - NIGHT

A mixed CROWD, all races, all ages, happily SINGING a joyous gospel song that soars to the rafters. Amma Theresa leads William down the aisle.

AMMA THERESA
Feel it, William? Faith, it's the gravity of the Gods. Go to the far
(MORE)

AMMA THERESA (CONT'D)
corners of the globe, find even the most primitive of peoples, and there will be a house of worship. Control it and you could ask any one of these people to lay down their life, bid an entire army drop their weapons with a single word.

INT. OBSERVATION ROOM, 14TH PRECINCT - CONTINUED

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

(A VISION OF THE PAST) INT. CHURCH OFFICE - NIGHT

Amma Theresa now seated behind her large wooden desk. The joyous singing continues off-screen in the main hall.

WILLIAM
What does this have to do with my brother?

AMMA THERESA
He and I learned something terrifying, William. The existence of a woman whose abilities, in time, will allow her to win the faith of millions. A woman that people are, right now, preparing to coddle and prop-up as a false prophet. A woman who, if not stopped, threatens the future of humanity as we know and love it.

RESUME - INT. INTERVIEW ROOM, 14TH PRECINCT

Mehl looking at Clementine.

MEHL
BZZZZZ. This is your wake-up call!

(A VISION OF THE PAST) INT. CHURCH OFFICE - NIGHT

William realizes...

WILLIAM
...Ellen Ross.

AMMA THERESA
(nods)
She's more than psychic. Your brother tricked her into revealing herself. He had faith, William, that you would finish what he
(MORE)

AMMA THERESA (CONT'D)
started. I believe he's right.
(she gestures to a map)
You'll find her here, at one of these exits off the 10.

WILLIAM
How do you know?

AMMA THERESA
Because that's the way to Javelina.

RESUME - INT. INTERVIEW ROOM, 14TH PRECINCT

Clementine recognizes the name William said back then.

CLEMENTINE
Javelina...

(A VISION OF THE PAST) EXT. MOTEL PARKING LOT - MORNING

William Mehl, the moment he found Ellen.

ELLEN
You don't have to do this.

--BANG!

INT. INTERVIEW ROOM, 14TH PRECINCT

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

CLEMENTINE
But you came here to kill me...

LAUGHTER -- loud and free escapes from deep inside Mehl's body. He looks at her, almost in disbelief.

MEHL
You really don't get it, do you?

Clementine TRIES to see more using her powers, but all she gets is BLACK. As she concentrates, Mehl leans in and slips THE OBJECT SEBASTIAN GAVE HIM TO HIDE OUT OF HIS SLEEVE.

INT. OBSERVATION ROOM, 14TH PRECINCT - CONTINUED

Ray and Santo can't see what Mehl is up to because Clementine is in their way. But Ray senses--

RAY
Something's not right.

INT. INTERVIEW ROOM, 14TH PRECINCT

Clementine finally sees what Mehl has been hiding.

MEHL
We had the wrong Ross.

REVEAL -- THE SKETCH SHE DID OF HER MOTHER'S MURDER. Yellowed, aged, but neatly folded and carefully preserved.

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

RAY
Make one move and you're dead.

Mehl has no plans to move, he's too busy enjoying the shock on Clementine's face. Ray quickly grabs the sketch -- what the hell is this? Santo is on Mehl.

SANTO
Fun's over, asshole.

But before they take Mehl away, Clementine realizes there's one thing she hasn't accomplished.

CLEMENTINE
(regaining her strength)
So that's the big secret. That's why you tried to kill me yesterday.

MEHL
Yes. And I would bleed this whole place dry if it would stop you.

Ray motions for Santo to get Mehl out of there...

...leaving Ray and Clementine alone for a beat.

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

She indicates the VIDEO CAMERA on the wall.

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

Ray shakes his head. Who the hell is this girl?

RAY
How's about next time you pull a stunt like that, clue me in?

CLEMENTINE
Keep that maniac in jail - there won't have to be a next time.

She's just about out of there when he stops her--

RAY
Any idea what this is?

Meaning her DRAWING. The drawing that is the reason she's dying to get out of there as fast as she can. She puts on her best poker face, looks him in the eyes.

CLEMENTINE
No.

SFX: A DOORBELL

EXT. A NICE SUBURBAN HOME, OUTSKIRTS OF PHILLY - 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. 14TH PRECINCT - SAME

Clementine's drawing rests on Ray's desk. It's obviously a child's so Ray pulls up THE BIRTH RECORD of LUCY MADSEN, Clementine's daughter. From there, he pulls up CHARLIE'S RECORD. Charlie had a series of minor arrests - several with Clementine - but they stopped seven years ago.

INT. LUCY'S ROOM - DAY

Clementine is looking through Lucy's playthings..

CLEMENTINE
(covering)
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. 14TH PRECINCT - SAME

Ray has now pulled up Clementine's father's RECORD. It's long and littered with arrests - but not convictions - on *fraud, more fraud, forgery, tax evasion...*

Then one count catches Ray's attention: *child endangerment...*

INT. HOTEL ESSEX, LOBBY BAR - SAME

A bottle of single-malt being poured at the table where Henry's Lawyer is briefing Henry on how it went.

HENRY'S LAWYER
She said to thank you, specifically.

HENRY
How'd you read that?

HENRY'S LAWYER
It was genuine.

Henry nods. That's good.

HENRY
Thank you, Jeff.

Henry's Lawyer leaves, and for a moment Henry can enjoy the feeling he's done well by his daughter.

A WOMAN'S VOICE (O.S.)
You should be proud, Henry.

REVEAL VICTORIA CAYMAN-ROSS, Henry's new wife, 50s. Inscrutable in her Armani pantsuit. She joins her husband.

VICTORIA
You came through for your daughter, that's a big first step. Just remember, she's not going to forgive you overnight. It's a process and it will take time.
(beat, smiles)
But we knew that.

INT. LUCY'S ROOM - DAY

Clementine pages through sketch after sketch of UNICORNS and RAINBOWS and meaningless childhood scribbles.

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

Clementine smiles - hoping she's NOT going to find anything resembling the kind of drawings she did...

CHARLIE
What's going on, C?

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

CHARLIE
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. A tear rolls down her eye. Half filled with love, half fear.

CHARLIE
Hey. There is. So much it freaks me out sometimes. She's got your walk, your smile. She definitely has your temper.

Clementine laughs.

CHARLIE
She's your little girl. And that's not going to change.

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

CLEMENTINE
Charlie--

But Clementine doesn't get to finish that sentence because--

LUCY (ENTERING OFF-SCREEN)
Aunt Clementine!

Lucy comes running in and throws her arms around her.

LUCY
Did you come to play with me?

CLEMENTINE
Well naturally.

INT. 14TH PRECINCT - DAY

On Ray's computer he has followed the *child endangerment* charge to a *custody record* of Henry getting Clementine when she was 8...

This leads quickly to the mention of her mother, ELLEN ROSS - murdered - case file #3133220. Ray digs further--

INT. LUCY'S ROOM - DAY

Clementine can't help herself, she suggests--

CLEMENTINE
You want to draw?

LUCY
Okay...
(then)
Wait!

Lucy gets a great idea. Oh my god, oh my god, oh my god...

LUCY
Do you know how to play 'Miss Lucy had a steamboat?'

CLEMENTINE
No, what's that?

Lucy comes over, grabs Clementine's hands and puts them in position. This is one of those hand-clap games where girls simultaneously sing and clap hands with one another.

CHARLIE
I warned you. Welcome to real life.

INT. 14TH PRECINCT - DAY

Ray's computer screen fills with information: ELLEN MARY ROSS, 36, A WAITRESS IN VICTORVILLE, CALIFORNIA...

...killed by WILLIAM MEHL in retaliation for identifying his brother as a killer of young women in the region...

Suddenly, Ray EXPLODES out of his chair.

RAY
Where's Herst?! Where?!

SANTO
Half way to County by now.

RAY
Get him back. And call the lawyer, I want the Ross girl too!

SANTO
What's going on?

Ray turns his computer screen so she/we can see it. A PICTURE OF WILLIAM MEHL - MURDERER OF ELLEN ROSS.

INT. LUCY'S ROOM - DAY

Lucy and Clementine begin to play, Lucy singing, both of them clapping. Clementine does her best to enjoy the game WHILE LOOKING AROUND THE ROOM AT ALL THE 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 steam boat,
The steam boat had a bell, (Toot!
Toot!) Miss Lucy went to heaven,
And the steam boat went to
Hell-o operator, give me # 9...

EXT. ROAD - DAY

A police VAN motors down the 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.

INT. LUCY'S ROOM - DAY

Clementine laughing, no longer looking at drawings, but instead for one moment totally absorbed in the joy of being a mother.

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

INT. 14TH PRECINCT - DAY

Ray reading how Ellen Ross was classified as a *confidential informant* in all the official records...

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

...but here, in the DESERT JOURNAL, is a small side-bar entitled: '*Deputy Harris denies Psychic connection*'

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

Ray's eyes scan the piece. Which mentions... *rumors that Ms. Ross wasn't an informant, but was in fact a psychic.*

RAY
Where the hell is that van?!

EXT. RURAL ROAD - DAY

FIVE POLICE CARS, lights flashing, have pulled up and stopped behind THE VAN which idles on a dirt shoulder.

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

The POLICE approach the van slowly, cautiously. Then they make a fast move and find...

INT. 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 - SUNSET

Clementine has just finished her visit. Lucy waves from the doorway one last time, and Charlie walks Clementine to her (Anthony's) car. They stop when they reach it.

CHARLIE
Where'd you get that money anyway? You didn't rob a 7/11, did you?

CLEMENTINE
(laughing)
What?

CHARLIE
(laughing too)
I got an envelope of cash in the mailbox, 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?

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

There's a moment between them. And then, like an instinctive GUARD against their intimacy, Charlie's expression changes.

CHARLIE
You're going to disappear now, aren't you?
(off her look)
First a wad of money. Then a spur of the moment visit where you're all emotional and clearly not telling me everything. Come on, it's right out of the Clementine playbook--

CLEMENTINE
You're right, in the past, when things got scary, I ran. But I'm not that woman anymore, Charlie. I am going to do whatever it takes to be here for Lucy. No matter how she needs me. Now more than ever.

EXT. CITY STREETS - SUNSET

The roar of the engine and the wail of the siren from the unmarked POLICE CAR that is racing through traffic.

INT. RAY'S UNMARKED POLICE CAR - CONTINUED

Ray's CELLPHONE rings and he answers it.

PRECINCT (VIA SPEAKERPHONE)
Ray, her roommate is calling back.

INTERCUT - INT. HOSPITAL - CONTINUED

Anthony at the nurse's station, trying to be discreet.

ANTHONY (PHONE)
Detective Allison, this Dr. Little. I heard you were looking for Clementine. I'm not sure where she is - but if I knew what this was regarding...

BACK TO - INT. RAY'S UNMARKED POLICE CAR - CONTINUED

Ray knows a covering friend when he hears one.

RAY (PHONE)
Listen, I don't have time for games. William Mehl, the man who killed her mother, escaped from custody twenty minutes ago, so if you think covering for her is doing her any favors--

INTERCUT - INT. HOSPITAL - CONTINUED

All the blood has drained from Anthony's face.

ANTHONY (PHONE)
--I haven't seen her since she borrowed my car.

INT. AN UNKNOWN SPACE - SUNSET

William Mehl is sitting somewhere, waiting. The last rays of light disappear. Darkness creeps over the city.

INT. CHARLIE AND LYDIA'S HOME - NIGHT

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

LYDIA (PHONE)
Hello?

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

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. While he handles that - Lucy answers Lydia's question.

LUCY
She was here all day!

LYDIA
She was?

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. A family of three sharing time together. And Lydia wasn't a part of it.

INT. ANTHONY'S CAR - NIGHT

Clementine is now heading home. No idea that...

INT. RAY'S UNMARKED POLICE CAR - CONTINUED

Ray is going to get there first. His phone rings.

RAY (PHONE)
Yeah?

SANTO (V.O. - PHONE)
I got something on the van.

INT. A GAS STATION, OUTSKIRTS OF PHILLY - CONTINUED

Santo is in the office of a gas station across from where the van was abandoned. He's watching SECURITY CAM TAPES.

SANTO (PHONE)
Security cam at the gas station across the street caught it. I've watched it three times now...

ON THE SCREEN

We see Sebastian's car pull up next to the Van. We WATCH the action unfold exactly the way Santo narrates it.

SANTO (CONT'D)
White male in a black town car pulls up next to the van. He says something... Then the van pulls over, the Guards get out, toss the keys in the back and... walk off into the field.

They really do just walk off.

INT. RAY'S UNMARKED POLICE CAR - CONTINUED

Ray is confused.

RAY
Walk off, what do you mean?

INT. A GAS STATION, OUTSKIRTS OF PHILLY - CONTINUED

Someone off-screen catches Santo's attention.

SANTO (PHONE)
Ray, we found the guards, I'll call you back.

EXT. GAS STATION - CONTINUED

Santo approaches a Black and White (police car) where the TWO VAN GUARDS are giving statements.

VAN GUARD
I know what it sounds like, okay ? Polygraph me. One minute I'm looking at some guy in the car next to me, the next I'm out in a field!

INT. SOMEWHERE DARK - NIGHT

Mehl still sitting in the darkness. He looks up as--

BOOM!

INT. CLEMENTINE AND ANTHONY'S PLACE - NIGHT

Ray kicks open the door and commences a room-by-room search. TURNING THE LIGHT ON IN EACH ROOM AS HE GOES.

RAY
William Mehl. That's right, I know who are you now...

LIVING ROOM - LIGHT ON

RAY (CONT'D)
So if you want to live, show yourself right now...

KITCHEN - LIGHT ON

RAY (CONT'D)
I will shoot you. Understand?

BEDROOM #1 - LIGHT ON

Nothing.

BEDROOM #2 - LIGHT ON

Nothing.

BEDROOM #3 - LIGHT ON

In this one Ray sees a FIGURE!... No, it's just a mirror.

INT. ANTHONY'S CAR - CONTINUED

Clementine is turning onto her street when she looks up and sees something that makes her STOP the car...

THE LIGHTS ARE ON IN HER APARTMENT. And it looks like someone is moving around up there. She fishes her burner cell out of her messenger bag.

INT. HOSPITAL - NIGHT

A NURSE gestures at Anthony, who has been hovering.

NURSE
It's your roommate.

INT. ANTHONY'S CAR - CONTINUED

Clementine hears the fear in Anthony's voice.

ANTHONY (V.O - PHONE)
C, the police called. They said the man who killed your mother escaped half an hour ago...

Clementine's POV -- all of a sudden the world starts to go BLURRY all around her...

ANTHONY (V.O - PHONE)
What the hell is going on?

Clementine looks around... She KNOWS something is about to happen to her... But what?! Then she realizes...

CLICK -- fastening her seat-belt is all she had time for as

-- SMASH!

EXT. CITY STREET - CONTINUED

William Mehl's Town Car T-BONES Clementine's car and sends it barrel rolling until it slams into parked cars on the other side of the street and finally comes to a stop.

INT. ANTHONY AND CLEMENTINE'S APARTMENT - CONTINUED

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

RAY (RADIO)
SHOTS FIRED! SHOTS FIRED! TWO BLOCKS NORTH OF 414 CHESTNUT.

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

RAY
Dammit!

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

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

Mehl gets to the driver's side door and finds CLEMENTINE IS GONE... He sees a trail of her blood though... it leads to a SUBTERRANEAN PARKING GARAGE across the street.

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.

It's now that she realizes she's bleeding from a pretty nasty gash on her forehead and another on her hand. No way to stop the bleeding entirely.

EXT. CLEMENTINE AND ANTHONY'S BUILDING - CONTINUED

Ray comes racing out. But he's got a few blocks to go. He's going to be too late...

INT. SUBTERRANEAN PARKING GARAGE - CONTINUED

We move WITH MEHL as he follows the trail of blood in between cars... up over the hood of one... deeper into the garage.

Clementine reaches the back wall. There is literally nowhere left for her to run.

Mehl tracks her blood, it leads him left and then right and then...

...it stops. What the?--

--BAM!!! Clementine had doubled back on her own blood trail and she comes flying at him, tackling him with all her strength, SLAMMING him into the side of a car...

It knocks the wind from his lungs and the 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
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...

CLEMENTINE
Why did you have my drawing? And why do you think I'm dangerous?

Mehl continues to come towards her...

MEHL
You're going to have to shoot me.

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

CLEMENTINE
Why do you want me dead? What's going on? Answer me!--

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

EXT. STREET - CONTINUED

Ray spins around -- he sees the GARAGE -- he races for it.

RAY
No... NO!!

INT. SUBTERRANEAN PARKING GARAGE - CONTINUED

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...

INT. SUBTERRANEAN PARKING GARAGE - CONTINUED

We RUN with RAY as he descends the ramp. He hears Clementine now almost yelling and screaming in anger and frustration.

CLEMENTINE (ECHOING)
WHY DID YOU DO THIS? WHO ARE YOU?!
WHAT DO YOU WANT FROM ME?!

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
He can't die. He can't. He's the only one who can give me any 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 LOUD it's surprising that none of the car windows shatter. And 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 LAUGHING, just LAUGHING. <u>Because she has healed him</u>.

MEHL
That's why...
(coughing)
That's why...

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 the me bullet.
(she's still dazed)
(MORE)

RAY (CONT'D)
The bullet, give me the bullet and the gun. Now!

Clementine gives him everything. Ray then - POW - hits Mehl right on the wound and turns him over to handcuff him.

RAY
(to her)
Say nothing to no one. You talk only to me. You hear me?

Clementine is staring down, her world collapsing.

RAY
Clementine - are you okay?

We can see THE COPS flooding in behind them.

CLEMENTINE
(in shock)
I've known who I was. Even though no one else did, that's the one thing I had, I've always know who I was.

Clementine looks up from her bloody hands - hands which just healed a human being - and she stares at Ray.

CLEMENTINE
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.

SEBASTIAN

admires his handiwork.

SEBASTIAN
Congratulations, sis. You're awake.

END PILOT