

# unveiled

written by

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[starred draft]

TEASER

SOARING

With the speed of thought, we FLY along the California Coast; Malibu... Santa Monica... Manhattan Beach...

The sun, low on the horizon, pierces a bruised blanket of clouds with arrows of shimmering gold and citrus LIGHT.

MUSIC, a sustained note of ethereal urgency, pulls us swiftly toward --

EXT. PALOS VERDES BEACH - MAGIC HOUR

A Lone Figure dressed in flowing white runs along the water's edge. It is a Bride in her wedding gown. We drop closer... closer... She stumbles and sinks to her knees in the wet sand. The foamy tide washes around her.

This is AMY TURNER. Mid-20s. Sweetly pretty. She is SOBBING. She has never felt so alone.

FLOATING, but never landing, we circle Amy. A finger of SUNLIGHT touches her cheek; lights her tears like diamonds. She lifts her face to the source of that warmth.

AMY

I don't know what to do. Help me.  
(a beat, closing eyes)  
And please... take care of Adam.

A SOUND. Distant. Like a rush of wind through an ancient RAM'S HORN. And we SHOOT straight up into the sky until Amy is nothing but a lonely white spot where land meets sea.

And again we are --

SOARING

Above freeways and streets. Beyond mansions and skyscrapers. To a place where tired and worn World War II tract homes are lined up like tiny houses on a Monopoly board.

Again, the MUSIC -- the sustained note of ethereal urgency -- pulls us toward --

EXT. SUBURBAN HOME - MAGIC HOUR

We DIVE. Skim across alleyways, fences and hedges and right through the backyard window and into --

INT. SUBURBAN HOME - KITCHEN - CONTINUOUS

BILL, 50s, with a careless, graying beard, sits at the kitchen table. He wears Desert Storm Army cami pants and boots. Spread on the table in front of him are the pieces of a Beretta M9 service pistol. \*

As Bill cleans and assembles the weapon, he pauses to drink amber liquor from a glass. He drains it in one swallow. Pours another. His eyes are dead. His soul is weary. And his face is lined with a lifetime of bad choices. \*

LINDA \*

Bill, why aren't you at work? \*

LINDA, late 40s and crushed with the weight of worry, enters through the back door. She is surprised to find Bill home. She is more surprised when she SEES that he is drinking. \*

Shame keeps Bill from looking at Linda. And Linda knows -- \*

LINDA (CONT'D) \*

You got fired again. Oh, Bill.... \*

Tears starts to form. This is not the first time. \*

BILL \*

I deserve to be more than some night watchman sitting in a shack for eight hours every night. You deserve better. \*

Wrong answer. A fire lights in Linda's eyes. \*

LINDA \*

No! You don't put this on me. The only thing I deserve is a husband who can keep his word. \*

She angrily grabs the whiskey bottle. \*

LINDA (CONT'D) \*

You promised me you quit. \*

She storms out the back door into -- \*

EXT. SUBURBAN HOME - BACKYARD - CONTINUOUS

Linda goes to the trash bin and SMASHES the bottle inside. Then, as she turns back to the house, she freezes. Color drains from her face. Bill, standing on the porch, has followed her outside. He holds the assembled Beretta. \*

LINDA \*

Bill...? \*

He raises the weapon. To point? To shoot? He gestures unsteadily.

\*  
\*  
\*

BILL  
I'm sorry, Linda. But this, I don't need.

Linda closes her eyes, whispers a hushed --

\*

LINDA  
Dear God, help us.

Once again it comes, the distant SOUND of a RAM'S HORN. And we lift off! Up... up... until this small house and the problems it contains seem lost in the sprawl below.

CLOSE ON ANGELS - VARIOUS

Some are carved from marble. Others granite. Some simply molded in cement. An endless variety: majestic and stern; compassionate and loving; childlike and innocent; warrior. REVEAL we are --

EXT. CEMETERY - MAGIC HOUR

EXTREME HIGH ANGLE. Beneath us, a garden of stones on a bluff overlooking the Pacific. Two Figures MOVE through the markers.

CLOSER. Wearing a tuxedo with untucked shirt and bow tie hanging in a loose strand is ADAM McCLAY. Mid-20s, he has a kind, but sad face. He stops. Stares at a grave stone: JULIANNE McCLAY, LOVING MOTHER, 1967-2005, GONE TOO SOON.

The second Figure, LUCAS, sits. Leans his back against the grave marker. Black jeans. Rocker vest. Handsome. Eyes that shine with a magnetic pull. He looks into the setting sun. A beat.

LUCAS  
That was harsh, man. You did not deserve that.

Adam stoops. Runs his hand across the engraved lettering on the stone. Speaks to his mother, long dead.

ADAM  
I think I screwed up, Mom.

LUCAS  
Don't go there, dude. You were honest. It's not your fault she couldn't handle it.

ADAM  
I can't blame Amy.

LUCAS

(gently)

Then blame the human condition. Hell, blame life. Cause that's just the way it is sometimes. It sucks.

(then, thinking)

A lot of the time, actually. And you know that better than most. I mean, look where you are. On your wedding day.

Before Adam can respond, he HEARS --

RYAN (O.S.)

Adam!

Ryan, also mid-20s and wearing a tux, trots toward Adam. He does not acknowledge Lucas.

RYAN (CONT'D)

Thought you might be here.

ADAM

Sorry, I just had to get away.

RYAN

Yeah, probably a good idea.

(awkward beat)

So, you're okay?

ADAM

No. But I will be. I hope.

RYAN

If you want to talk, call me, okay?

Adam nods. Offers a weak smile. Ryan starts to leave, then remembers something. He reaches into a pocket and removes a woman's wedding ring. He hands it to Adam. Goes.

As Adam stares at the ring in his hand, his vision blurs with tears. Lucas comes to stand next to him.

LUCAS

I think I know why you like it here.

Together they gaze out at the sun as it melts into the Pacific.

ADAM

It's so peaceful.

LUCAS

Because the people under these stones are finally done with all the bullshit.

(MORE)

LUCAS (CONT'D)  
 (putting arm around  
 Adam)  
 Let's get outta here.

EXTREME HIGH ANGLE. They walk away together.

EXT. SUBURBAN HOME - BACKYARD - MAGIC HOUR

Bill faces Linda across the backyard. He continues to point the gun unsteady. But in his mind, Bill is far from here. \*

LINDA  
 Bill, please, you don't have to do this. Just talk to me. I love you. \*

Bill's eyes focus. He sees that Linda believes he is going to shoot her. \*

BILL  
 No. No. I was just-- \*

He lowers the gun, crushed with the realization -- \*

BILL (CONT'D)  
 Is that what you think of me? That I could ever hurt you? \*

LINDA  
 Oh, Bill... \*

The gate at the side of the home CRASHES open! Two Uniformed Police Officers rush into the yard. Guns drawn.

HORNE  
 Put the gun down, Bill. No one needs to get hurt. \*

This is GABRIELLE HORNE, 30s, Latina. Her eyes are kind. In spite of her gun, this is a woman of compassion.

Bill looks from the Officers to Linda. Hurt --

BILL  
 You called the police?

LINDA  
 No.

Bill studies the Officers for a moment.

HUNTER  
 Drop it. Now.

MICHAEL HUNTER, 40s. He has a strong, handsome face; a steely gaze; a warrior's mien.

BILL

You. I know you.

Horne's eyes dart briefly to Hunter. Back to Bill. A tense beat. She takes in his cami pants and boots. Then, soothing --

HORNE

Desert Storm, am I right? I did a tour in Afghanistan.

(then)

You've just had a bad day. It happens. Tomorrow will be better.

BILL

I used to believe that. Not anymore.

Suddenly, Bill raises the gun to his own head.

HORNE

Don't lose faith. Just put the gun down.

Bill squeezes his eyes shut. Tears begins to run down his cheeks.

HUNTER

You know what I think? You're weak. You don't have the guts to pull the trigger.

HORNE

Hunter, that's enough.

Hunter ignores her; moves slowly toward Bill.

HUNTER

You know how I know? Cause you're not just weak; you're a coward. I've been dealing with people like you forever. I'm tired of it.

Bill opens his eyes and looks into Hunter's eyes. The truth hurts. He begins to sob. And as Hunter takes the gun from his hand --

EXT. LOS ANGELES - DOWNTOWN - NIGHT

We DRIFT high over the city. Streams of red and white LIGHTS flow along the freeways. Sealed in their cars, no one takes notice of --

ADAM

We SEE him from ABOVE as he looks down, past his feet, to the cars that move far beneath him on Second Street. REVEAL he is --

EXT. SECOND STREET TUNNEL/OVERPASS - NIGHT

Adam balances on the railing above the tunnel. He reaches into his pocket; removes a SEA SHELL, which brings a faint smile, and the wedding ring that Ryan gave him in the cemetery. He returns the SEA SHELL to his pocket. Then --

ADAM

I'm sorry, Amy.

He kisses the ring; drops it onto the sidewalk behind him.

INT. SECOND STREET TUNNEL/OVERPASS - SAME TIME

A Gardener's Truck enters the tunnel from the far end. The back is piled high with tree trimmings and branch clippings.

INT. GARDENER'S TRUCK - TRAVELING - SAME TIME

The Gardener, RAUL, sun-baked and weary, looks at the road ahead. Traffic is light. The white tiles that cover the tunnel walls glow softly with reflected LIGHT.

EXT. SECOND ST. BRIDGE/OVERPASS - NIGHT

Adam looks down. A beat. Then, as though reconsidering what he is about to do, he turns so the drop is behind him. Another beat. Adam extends his arms straight out from his sides. And falls backwards.

HIGH ANGLE - SLOW MOTION

Adam falls. It is eerily QUIET.

INT. GARDENER'S TRUCK - TRAVELING - SAME TIME

SLOW MOTION. A PRISM of PURE LIGHT appears in the tunnel. It speeds directly at the truck! Its BRILLIANCE ricochets from the tunnel tiles and fills the truck.

Raul, afraid, cranks the wheel to the side; swerves into the other lane hoping to avoid whatever is coming at him.

EXT. SECOND STREET TUNNEL/OVERPASS - NIGHT

HIGH ANGLE. SLOW MOTION. Adam continues to fall. Then, just when it seems that he must hit the pavement, the Gardener's Truck exits the tunnel. Because Raul swerved, it is directly beneath Adam.

ADAM - SLOW MOTION

He lands in the bed of trimmings and clippings in the back of the truck!

SLOW MOTION ENDS. Adam bounces from the truck and onto the pavement. He hits hard.

EXT. SECOND STREET - CONTINUOUS

Raul stops and jumps from the truck. He looks behind for the source of the light in the tunnel. All he sees is Adam lying on the pavement. He runs and kneels next to him.

RAUL

Hey, you okay? Mister?

Blood leaks from Adam's mouth. His breathing is labored. Raul looks around, panicked. He doesn't know what to do. A small crowd has gathered on the sidewalk.

RAUL (CONT'D)

Somebody call 9-1-1!

(leaning over Adam)

Take it easy. Help is coming.

A crucifix hangs from Raul's neck. Shines under the streetlights.

A Young Man appears over Raul's shoulder. This is DANIEL SHEPARD, 20s.

SHEPARD

I don't think he can wait.

There is a boyish eagerness to Daniel. Raul is so focused on Adam, that he hardly seems to notice.

Shepard, shirt sleeves rolled up, wears a vintage wide tie and vest from the 40s. He scoots around and kneels on the other side of Adam.

SHEPARD (CONT'D)

His breathing is impaired. We need to help him.

Raul places his ear close to Adam's mouth; listens to his strained breathing. Shepard stands and begins to pace.

SHEPARD (CONT'D)

There was something like this on a TV show awhile back. Guy ruptured his lung. The air escaped into his chest cavity and crushed his heart.

Raul understands, speaks almost to himself --

RAUL

I have to cut. Let the air out.

SHEPARD

Yes!

Raul searches his pockets. Finds a penknife. Opens Adam's shirt.

Shepard leans close to Adam. Whispers into his ear.

SHEPARD (CONT'D)

You're going to be okay.

Adam's eyes open. He looks right into Shepard's face.

Raul presses his knife blade between Adam's ribs. Pokes. Blood and air WHOOSH out of the wound. And as Adam opens his mouth and sucks in a giant breath of life --

INT. QUEEN OF ANGELS HOSPITAL - E.R. - NIGHT

Glass doors slide open and a PARAMEDIC rushes Adam in on a gurney, with chest tube, cervical collar, I.V. drip. Another Paramedic ambu-bags him as they move down the hallway.

Shepard and Raul, walking side by side, follow them.

DR. JENNA GREEN slides in to meet them as they arrive at the Admitting Desk.

DR. GREEN

What've we got?

PARAMEDIC

Tension pneumothorax, possible internal bleeding. Cervical spine injury.

DR. GREEN

Vitals?

PARAMEDIC

B.p., one hundred over eighty. Pulse one-forty and irregular.

(then, re: Raul)

This guy -- says he's a gardener -- did an emergency thoracotomy before we got there.

She shoots Raul a skeptical look. Meanwhile, Shepard notices a YOUNG GIRL, 5, sitting in the E.R. waiting area. She is drawing with crayons. She looks at Shepard. Smiles. He waves and smiles back.

Dr. Green returns her attention to the Paramedics.

DR. GREEN

(re: Adam)

Let's get him upstairs. Get a picture of his chest.

(then)

On three. One, two, three.

They transfer Adam -- who's on a spine board -- from the gurney to an emergency room bed. Then, before she goes, she looks again to Raul --

DR. GREEN (CONT'D)

You saved this man's life. May I ask where you learned to do an emergency thoracotomy?

Raul doesn't answer. He seems uncertain.

DR. GREEN (CONT'D)

Did someone help you?

RAUL

No. Just me. I saw it on TV.

Huh? He makes no mention of Shepard. And Shepard seems pleased. He turns and walks back down the empty hallway toward the sliding glass doors that lead outside.

The doors slide open. Amy, frantic, rushes in. She has changed out of her wedding gown.

AMY

Adam?! Adam?!

She runs toward the Admitting Desk. Shepard is in her path. Without seeing him, Amy passes right through him! Sensing something, she stops and looks back. Though she stares directly at Shepard, she sees nothing!

Shepard INHALES deeply. And then, as each turns and continues on their way, REVEAL that Shepard is actually --

INT. BEYOND THE VEIL - CONTINUOUS

A place not of earth or heaven. It is that sliver of space that lies between the two; a space sometimes shared by both.

SHEPARD

She smelled nice. Like the ocean.

And, with that happy pronouncement, we --

FADE OUT.

END OF TEASER

ACT ONE

INT. BEYOND THE VEIL - NIGHT

Shepard has just passed through the VEIL; the invisible border between the seen and the unseen; the physical and the spiritual.

The hospital, once a physical presence, DISSOLVES like a smoke mirage around him.

GARNET

Nice going, Choir Boy. Looked like someone was showing off. Bright lights. Flying through tunnels. McAllen is not going to be happy.

GARNET, 20s, has a cool-vibe about her. She is a non-field Guardian Agent, watching but never interacting.

She speaks from a console where a HOLOGRAPHIC display allows her to follow the many people under their care.

SHEPARD

I didn't mean to. Everything just happened so fast that I--

MCALLEN (O.S.)

You don't need to explain yourself to Garnet. Just to me.

Garnet rolls her eyes. We HEAR the SHARP CLICK of stiletto heels as JOAN MCALLEN, 40s, approaches. She seems in charge.

MCALLEN (CONT'D)

You saved him, Shepard. That's the important thing. Well done.

There is great kindness and beauty in McAllen's face, but also a steely toughness. She has seen more pain and suffering than anyone should have to.

MCALLEN (CONT'D)

Did you reveal yourself to anyone?

SHEPARD

Not on purpose, but I think--

MCALLEN

It happens. Special people, special circumstances... Just remember, better unseen than seen.

SHEPARD

A voice in their head.

MCALLEN

Exactly. Simpler for everyone that way.

(then)

Unless it can't be helped, of course.

SHEPARD

How will I know?

MCALLEN

You'll learn. And, speaking of learning, Horne and Hunter are waiting for us in the Upper Room. Shall we?

She turns. Walks briskly away. And as Shepard follows --

INT. UPPER ROOM - NIGHT

An elevated room. Through its glass walls we SEE similar rooms in the distance where other teams of Guardians work.

Horne and Hunter, no longer dressed as police officers, are in the middle of a heated discussion.

HORNE

You can't just show up whenever you want. He recognizes you.

HUNTER

Would you like it better if he hurt somebody?

HORNE

I was handling it.

HUNTER

You were coddling him.

HORNE

So you decided to belittle him? To punish him? And for what? Your failure?

HUNTER

It's called tough love.

HORNE

I've seen enough of what your tough love has accomplished.

They go quiet as McAllen enters with Shepard.

MCALLEN

Sit please.

They do. McAllen gets right to it. Looking at Hunter --

MCALLEN (CONT'D)

Would you care to share why you left  
a novice to handle a call by himself?

Hunter shoots an accusing look at an uncomfortable Shepard.

HUNTER

There was another call.

MCALLEN

Which was assigned to Horne.  
(to Horne)  
Did you ask for his assistance?

HORNE

No.

HUNTER

I made a judgment call.

MCALLEN

Poor judgment.

HUNTER

(getting angry)  
I know the guy. I've dealt with him  
before.

MCALLEN

Unsuccessfully. That's why I put  
Horne on it.  
(to Horne)  
I want you to do the follow-up. Alone.  
When you're finished, you can join  
these two on the jumper assignment.  
(to Hunter)  
Are you up to speed?

HUNTER

Guy jumped off an overpass.  
(to Shepard)  
I miss anything?

SHEPARD

Well. No.

HUNTER

(smug, to McAllen)  
Up to speed.

MCALLEN

Fine.

Looking to Shepard and Horne.

MCALLEN (CONT'D)  
 You two are excused.  
 (then, to Hunter)  
 Hunter, I'd like a moment.

Hunter waits as Shepard and Horne exit.

MCALLEN (CONT'D)  
 I want you to take Shepard under  
 your wing.

HUNTER  
 Waste of time. He's a Choir Boy.

MCALLEN  
 Was. Not any more. I know he's got a  
 lot to learn, but... there's something  
 there. He cares.

HUNTER  
 And I don't?

McAllen doesn't answer. A beat. Softer --

MCALLEN  
 What's wrong, Michael?

Hunter lets his guard down for a moment. SIGHS.

HUNTER  
 I've been doing this a long time.

MCALLEN  
 We both have.

HUNTER  
 And you don't ever think we're wasting  
 our time?

MCALLEN  
 No. And neither do you. And if you're  
 wise, you won't even entertain those  
 thoughts.

A beat. Hunter goes. We HOLD ON McAllen, concerned, as --

INT. BEYOND THE VEIL - NIGHT

As the Veil opens, the Second Street Tunnel/Overpass begins to  
 materialize, as though from a fog, right in front of Shepard.

More than in FRONT of him, it is also, though much FAINTER,  
 AROUND him. Hunter approaches from behind.

HUNTER  
This where he jumped?

SHEPARD  
Yes.

Without breaking stride, Hunter walks onto the overpass. He is both there and here. Shepard doesn't move.

GARNET  
What's the matter? Need someone to hold your hand?

It's a dig. Shepard knows it. Still, he extends his hand to Garnet.

GARNET (CONT'D)  
Funny.

Shepard smiles. A small victory. Then, as he follows after Hunter --

EXT. SECOND STREET TUNNEL/OVERPASS - CONTINUOUS

REVERSE. Hunter walks along the railing. Alone. Then, we FAINTLY SEE Shepard following him. After a few steps he is FULLY and SOLIDLY crossed over onto the Overpass.

Hunter and Shepard, both unseen to the world around them, stand side by side. They gaze down to where Adam landed in the street.

SHEPARD  
Why would he want to die?

HUNTER  
That's what we have to figure out. Cause until we know the why, everything you did today is a big waste.

SHEPARD  
Can't we ask him?

HUNTER  
The walking wounded?  
(shakes head)  
Most of the time they don't even know. And if they do, they don't know how to fix it.

Shepard absorbs that. Then, looking to the ground below --

SHEPARD  
So they jump...?

HUNTER  
 Usually in 3-D.  
 (off Shepard's look)  
 Depression, despondency, despair.

SHEPARD  
 I wonder what it feels like.

HUNTER  
 Falling?

SHEPARD  
 Despair.

A sudden BREEZE pushes aside a drift of trash gathered against the bridge railing. A GLINT catches Shepard's eye.

He bends down to see what's causing it. It's the wedding ring that Adam tossed.

SHEPARD (CONT'D)  
 Could this be anything...?

HUNTER  
 Looks like someone was about to get married.

SHEPARD  
 Or maybe not get married?

A good point. But all Hunter will offer is --

HUNTER  
 Leave it.

He walks away. Shepard, with a backward glance, follows. And in a moment they both DISSOLVE from SIGHT.

INT. QUEEN OF ANGELS HOSPITAL - SURGICAL CORRIDOR - NIGHT

A MAN prepped for surgery lays on a gurney outside an O.R. He is nervous and in pain. He MOANS softly as a Surgeon checks his chart.

Shepard, unseen, steps to the Man's side. He begins to SING softly. The Man STOPS MOANING. A look of peace replaces his fear. Hunter, also unseen, joins Shepard.

HUNTER  
 What're you doing?

SHEPARD  
 Singing. It comforts them. Eases their pain. When I was with the heavenly host--

HUNTER

You're not with the heavenly host  
and we're not here to comfort.

He walks away. Shepard follows. We HOLD on the Man. And as he begins to softly SING the same song --

INT. QUEEN OF ANGELS HOSPITAL - WAITING ROOM - NIGHT

CLOSE on a crayon drawing of an ANGEL. REVEAL that it is clutched to the chest of a sleeping five-year-old Girl; the same Girl who "saw" Shepard in the E.R.

Shepard studies the drawing. Smiles. Turns to Hunter.

SHEPARD

Hey. Do you think I look like this?

Hunter comes to look at the drawing.

HUNTER

You wish.

DR. GREEN (O.S.)

Excuse me. Are you here about Adam  
McClay?

Hunter and Shepard turn to see Dr. Green. Shepard is shocked to see her looking right at him!

RYAN (O.S.)

Yes, I am.

In truth, Dr. Green is looking PAST him to Ryan. He rises from his seat, anxious for an update.

RYAN (CONT'D)

I'm his best friend. Ryan. How is  
he?

DR. GREEN

Stable, but still critical. Our major  
concern right now is his back. He  
fractured it in the fall.

(then)

I was hoping to get some family  
history.

RYAN

He doesn't have any. Family, that  
is. His fiancée--

(catching himself)

Ex-fiancée, whatever, might know.  
But I told her to go home and get  
some sleep.

(MORE)

RYAN (CONT'D)  
 (understatement)  
 She had kind of a big day.  
 (then)  
 Can I see him?

DR. GREEN  
 It's going to be awhile before he  
 comes out of the anesthesia. Go home.  
 I'll call you if anything changes.

Ryan nods. And as he goes --

EXT. QUEEN OF ANGELS HOSPITAL - NIGHT

The historic 14-story structure GLOWS WHITE against the night sky. Rooftop Angel statues straddle the hospital's lighted sign.

FIND Hunter and Shepard -- now seen -- as they follow Ryan. They blend in, wearing white hospital coats.

SHEPARD  
 How do I look?  
 (off Hunter's look)  
 This is the first time I've shown  
 myself.

HUNTER  
 Just let me do all the talking.  
 (then, calling out)  
 Excuse me, Ryan? We have a few more  
 questions about Adam.

Ryan turns. Looks at them. Shepard self-consciously runs a hand through his hair. Smiles stiffly.

RYAN  
 Uh, sure. Who are you?

HUNTER  
 Mental health. We're trying to work  
 up a psych evaluation. Has Adam tried  
 this sort of thing before?

RYAN  
 Suicide? No. No way.

SHEPARD  
 Do you know why he did it?

Hunter shoots Shepard a look. Ryan shrugs.

RYAN  
 He was supposed to get married today.  
 (MORE)

RYAN (CONT'D)

Then... I don't know. He changed his mind. It got pretty emotional, but he seemed to be dealing okay.

HUNTER

So, you saw him before--

RYAN

Yeah. In the cemetery.

(off their looks)

Not as weird as it sounds. His mom is buried there. It's where he goes sometimes when he needs to think.

SHEPARD

He was alone?

RYAN

Totally. Place was deserted. I found him there just talking to himself.

Ryan makes no mention of seeing Lucas. Hunter is curious.

HUNTER

Does he do that a lot? Talk to himself?

RYAN

Actually, yeah. At least lately. Think that means something?

HUNTER

It could.

(then)

Any idea why he called off the wedding?

RYAN

Nah. That was between him and Amy.

(shrugging)

She'll be here tomorrow. You can ask her yourself.

HUNTER

We might do that. Thank you.

SHEPARD

Have a good night.

Ryan nods. Goes.

SHEPARD (CONT'D)

Now what?

HUNTER

Nothing. We wait till morning.

He walks away. Leaves Shepard. Alone. He stands a moment. A NURSE passes. Shepard looks at her. Smiles.

SHEPARD

Hello.

NURSE

Hello.

Shepard smiles bigger. He enjoys being seen.

EXT. SUBURBAN HOME - BACKYARD - NIGHT

Horne, in desert cami pants and tunic top, sits on the back steps with Linda. \*

LINDA \*

Bill's a good man, at heart. And he tries so hard. He's in AA, but... he struggles. \*

HORNE \*

A lot of veterans struggle. PTSD is more common than people think. Listen, I'm still in the Reserves, and I know people at the V-A. Do you think he'd come with me and talk to someone? \*

Linda, touched by her compassion. shakes her head, sadly. \*

LINDA \*

I've tried to get him to go, but I think he sees getting help as a sign of weakness. \*

HORNE \*

Some guys think they're being punished for what happened over there, and see the punishment as justified. (with compassion) He needs to forgive himself. \*

LINDA \*

He doesn't think he deserves to be forgiven. \*

HORNE \*

He shouldn't have to live that way. And neither should you. \*

LINDA

He overcompensates with kindness,  
spoiling me with expensive gifts.

(SIGHS)

Of course, that only adds to our  
credit card debt when he loses his  
job. I tell him to save his money.

(remembering fondly)

One of the best gifts he ever gave  
me was a fistful of daffodils right  
after we got married. I loved those  
flowers more than anything.

HORNE

But he thinks generosity makes up  
for the abuse?

LINDA

He's never laid a hand on me. And,  
until today, he's never made me  
afraid.

HORNE

Is that why you didn't press charges?

LINDA

One reason.

(the other reason)

My birthday's tomorrow. I didn't  
want to celebrate alone. Is that  
stupid?

HORNE

Compassion, for whatever reason, is  
never stupid.

HUNTER (O.S.)

But it doesn't really help Bill,  
does it?

They SEE that Hunter, in police uniform, has entered the back  
yard.

HUNTER (CONT'D)

He should be in jail.

HORNE

He doesn't need punishment. He needs  
help.

HUNTER

Then let a judge order it. Make sure  
he gets it.

Linda, feeling uncomfortable, stands.

LINDA  
 It's late. I should get inside.  
 (to Horne, heartfelt)  
 Thank you for coming by.

She goes inside. Horne turns to Hunter.

HORNE  
 Does McAllen know you're here?

Hunter ignores the question.

HUNTER  
 You might think you're helping, but  
 you're not.

HORNE  
 Fight or smite, is that you're  
 response to everything?  
 (then)  
 All these years, have you ever once  
 tried to understand Bill?

And as she goes, leaving Hunter to think about that --

EXT. LOS ANGELES - NIGHT

We SOAR through the night sky. The city lights SPARKLE like  
 gems on black velvet beneath us.

We skim past the Griffith Observatory. Follow the neon river  
 that is the Sunset Strip. Arrive at --

EXT. HOLLYWOOD HILLS HOME - NIGHT

The Modernist Case Study House #22. Walls of glass. A dog,  
 MAX, looks out into the night and BARKS. We PUSH THROUGH the  
 glass into --

INT. HOLLYWOOD HILLS HOME - BATHROOM - NIGHT

FIND Amy in the shower. The STEAMING WATER hides her tears.  
 She turns the water OFF. Wraps a towel around herself. Steps  
 out to face her reflection in the FOGGED MIRROR.

For reasons she doesn't understand, Amy reaches out and draws  
 on the mist. Wings. She has made herself an angel. Then,  
 HEARING the doorbell, she drops her towel and puts on a robe.  
 She exits. We FIND Shepard, unseen. He's been watching this.

INT. HOLLYWOOD HILLS HOME - LIVING ROOM - NIGHT

Through the windows, city LIGHTS shimmer in the distance. Amy  
 embraces her best friend, TINA; begins to cry again.

TINA

It's okay, Ame... it's okay...

AMY

Why does he want to die?

Tina leads Amy to a couch against the windows. They sit.

TINA

Look at me.

FIND Shepard, unseen, standing OUTSIDE the window. He watches this conversation intently. Under his breath --

SHEPARD

Eye contact...

Tina takes hold of Amy's hand.

SHEPARD (CONT'D)

Touch...

Max scratches at the window; WHIMPERS. Amy turns to see what Max is staring at. She looks at Shepard; does not see him.

AMY

Quiet, Max.

Max WHIMPERS. Lies down.

TINA

Adam is alive. That's the important thing. Focus on that.

AMY

I don't understand. He's been so happy. He passed the bar. He was excited about working with my dad. And then...

TINA

What did he say? Why did he call off the wedding?

AMY

He said it was a mistake; he wasn't what I needed. He said we'd both regret it.

Shepard, unseen, is now INSIDE. He is examining photos on Amy's shelves; photos of Adam and Amy, happy.

TINA

Do you still want to marry him?

AMY

Yes. But I don't know what to do.

She collapses into Tina's arms. And as Shepard considers what to do with this information --

INT. QUEEN OF ANGELS HOSPITAL - ADAM'S ROOM - NIGHT

Dim LIGHTING. CLOSE ON a bedside table. We SEE a few loose coins, a CELL PHONE with a SHATTERED screen and a SEA SHELL. These are Adam's personal items.

To these objects, a hand adds a WEDDING RING. REVEAL that it is Shepard. Seen, he is dressed in a white doctor's coat. He has retrieved the ring from the overpass.

A beat. Shepard picks up Adam's phone. As he holds it, the SCREEN begins to GLOW. IMAGES, texts, emails, web searches, everything in the phone memory FLASHES across the SCREEN in seconds. Shepard reacts with curiosity to something he sees. Then, as he sets the phone down --

ADAM

Is someone there?

Adam, waking from his morphine-drip slumber, tries to focus. But he's disoriented. And fearful. Adam faces him.

ADAM (CONT'D)

I know you. You were there, at the tunnel.

Shepard doesn't know what to say.

ADAM (CONT'D)

Am I... dead?

SHEPARD

No. You're very much alive.

ADAM

How did I get here?

SHEPARD

An ambulance brought--

ADAM

No. My life. How did I get... here?

And as Shepard realizes he has no answer --

FADE OUT.

END OF ACT ONE

ACT TWO

EXT. U.S. BANK TOWER - ROOFTOP - SUNRISE

With WIND the only SOUND, McAllen revels in the awe-inspiring 360-degree view. She feels at home 72-stories above the earth, atop the tallest building in L.A.

SHEPARD (O.S.)

You wanted to see me?

She does not turn. She gazes out to where the ocean is a shining silver line tracing the horizon. Shepard comes alongside her. A beat.

MCALLEN

It's a beautiful world, isn't it, Shepard?

SHEPARD

Um, you can call me Danny. My friends call me Danny.

She doesn't. Continues --

MCALLEN

The ocean... mountains... wind....  
 (takes it all in)  
 But it's their world. Not ours. We respond to their cries. As directed. We don't 'drop in' uninvited. We don't get involved beyond our call of duty. We are... unseen allies.  
 (then)  
 For our sake, as well as theirs.

We get the feeling that she's speaking from personal experience. Shepard's not sure where she's going.

MCALLEN (CONT'D)

I may have made a mistake pairing you with Hunter. I don't want you picking up bad habits.

She turns to look at him. To the point --

MCALLEN (CONT'D)

Garnet tells me you did some investigating on your own last night.

SHEPARD

I don't think she likes me.

McAllen won't be sidetracked.

MCALLEN

She also says you unnecessarily revealed yourself to Adam.

SHEPARD

I was returning something he lost. I didn't expect him to wake up.

MCALLEN

But he did, didn't he?

SHEPARD

Yes.

Shepard knows he should stop there. But he can't.

SHEPARD (CONT'D)

And I'm glad he did. He was scared. He needed to know that he wasn't alone. And even though I didn't know what to say to him, at least...

(how to put it?)

He knew he wasn't just speaking into the night. Is that wrong?

MCALLEN

No.

(cryptic)

Just be careful.

Then, McAllen walks right off the roof. But she doesn't fall as we REVERSE to --

INT. BEYOND THE VEIL - CONTINUOUS

The U.S. Bank Tower, Shepard and the magnificent view DISAPPEARS behind McAllen like smoke in the wind. She joins Garnet at her workspace.

GARNET

When are you going to tell him?

MCALLEN

When I have to. He's here because of his pure heart. I'd like him to keep it as long as possible.

(then)

See if you can find Hunter for me.

Garnet swipes a hand at a Hologram Screen like spinning a globe. She has something to get off her chest --

GARNET

I'd still like to be in the field. If things don't work out with Shepard.

MCALLEN

Yes. Your desire's been noted.

Not what Garnet wants to hear. But McAllen's already moved on. Flagging down Horne --

MCALLEN (CONT'D)

I'd appreciate it if you'd supervise Shepard for awhile.

HORNE

What happened to Hunter?

MCALLEN

Nothing. But while Shepard is still... impressionable, I'd prefer you be the one making the impression.

Horne nods, and we go to --

EXT. QUEEN OF ANGELS HOSPITAL - DAY

Horne and Shepard walk, unseen, toward the hospital. Shepard steals a glance at Horne. He tentatively and awkwardly takes hold of her hand. Horne stops.

HORNE

You're holding my hand.

SHEPARD

I am. Do you like it?

Horne gently removes her hand from his.

HORNE

Where's this coming from?

SHEPARD

I saw Amy's friend hold her hand. It looked like a nice thing.

HORNE

It is. It's a gift they've been given; shared intimacy. But it's only for them.

SHEPARD

Why?

HORNE

Because they've also been given discouragement and loss.

Shepard seems to give this serious consideration. Then --

SHEPARD

So, I guess a hug would be out of the question.

They continue to walk --

HORNE

I don't suppose you learned anything about Amy that we can actually use?

SHEPARD

I know she loves him. And she still wants to marry him.

HORNE

And Adam--?

SHEPARD

I saw something on his phone that might have led to his despair....

CLOSE ON AMY - troubled and concerned.

AMY

He didn't pass the bar? But he told me--

(realizing)

Oh poor Adam....

REVEAL she is --

EXT. QUEEN OF ANGELS HOSPITAL - GARDENS - DAY

A patch of green behind the hospital with blooming flowers and benches. Amy speaks with Horne and Shepard, now seen, wearing doctor coats with name badges and medical iPads.

SHEPARD

Would that explain--?

AMY

Everything. It's the second time he's taken it. And he's been under enormous pressure. From himself... and from my dad.

(explaining)

He promised him a position at his law firm. Adam studied, got a tutor... he must've been devastated when he saw he failed...

Tears leak silently from Amy's eyes.

AMY (CONT'D)

I wish he could have told me the truth....

HORNE

He was embarrassed. Shame can be paralyzing. And blinding.

AMY

He didn't trust his heart... and now I broke it....

(then)

Do psychiatrists believe in broken hearts?

HORNE

(nods)

We also believe the heart has a great capacity to forgive.

Thinking back, Amy begins to cry --

AMY

I don't know. I said some pretty hateful things. I was hurt. I'm not sure he can forgive me.

Shepard, not knowing what to do, reaches out a hand and touches her shoulder. She smiles at him gratefully and puts her hand on top of his.

Then, looking into his eyes, she's overcome with a sense of deja vu.

AMY (CONT'D)

Dr. Shepard... have we met somewhere?

SHEPARD

I don't think so.

Amy's not convinced. As she continues to study his face --

HORNE

We all say things we wish we could take back. Give him a chance, Amy. Don't let pride stand in the way.

Amy considers this. Then, wiping a tear --

AMY

I hope you're right. Thank you.

She goes. A beat.

SHEPARD

Was it okay that I touched her?

HORNE

Yes. It was definitely okay.

SHEPARD

That was nice -- the way you encouraged her.

HORNE

People often know the right thing to do. They just need a gentle nudge.

Meanwhile, across town, a nudge of another kind --

EXT. IRAQ - DESERT - DAY (1990)

About seventy miles from Kuwait City. The sky is blackened with the smoke from distant burning oil wells. We MOVE through the aftermath of an attack on a convoy of Iraq's fleeing armored reserves.

FIND a platoon of U.S. soldiers on patrol. They walk through the incinerated remains of armored cars, trucks and T-55 tanks. Faint Arabic MUSIC plays from a truck radio that miraculously works.

ON BILL

Twenty-five years younger and wearing a rag across his nose and mouth to block the stench. We don't recognize him. He stops. SEES something. It is an IRAQI SOLDIER lying on the ground. He is still alive, but horribly burned; hair missing, skin blistered, most of his clothes scorched away. His leg quivers involuntarily.

Bill goes to him. Takes off his jacket and begins to make a pillow. The Soldier SPEAKS. He is impossible to understand with his burned vocal cords. Bill puts his ear close.

IRAQI SOLDIER

Kill me.

Bill pulls back. The Soldier's lidless eyes plead with him. Bill, scared, takes his folded jacket and places it over the Soldier's face. Presses. And as the suffocating Soldier shakes and then goes still... BANG!

INT. NEIGHBORHOOD BAR - DAY

Present day. A BARTENDER SLAMS a drink onto the bar in front of Bill. He jerks, as though awakened from a dream. Lucas -- unseen with Adam in the cemetery -- is now seen. He is next to Bill with a hand on his shoulder.

BILL  
I didn't order--

LUCAS  
I did. On me.

Bill studies the drink. He is clearly drunk and conflicted. He wipes tears from his eyes. Lucas speaks with heartfelt compassion. \*

LUCAS (CONT'D)  
I've been where you are, Bill, and here's the thing you need to understand about AA -- it's very forgiving.  
(off Bill's look)  
You screwed up today. That happens. No one's perfect. So, tomorrow you start over. One day at a time.

BILL  
Tomorrow.

LUCAS  
That's right. Here's to tomorrow.

Lucas points his head toward the Bartender who's stuffing cash from a full cash drawer into a bank deposit pouch.

LUCAS (CONT'D)  
And wouldn't that make for a brighter tomorrow? Pay some bills. Get square. Maybe buy the wife something nice. She certainly deserves it, putting up with you.

They CLINK glasses. As Bill drinks, Lucas is yanked from his stool and tossed onto the floor! Hunter, livid, stands over him.

HUNTER  
What the hell are you doing here?

LUCAS  
(calm)  
My job.  
(hint of a smile)  
Bill called me. I'm his AA sponsor.

Lucas thinks this is jolly news. It angers Hunter even more. He roughly grabs Lucas and hauls him toward the door.

HUNTER  
Out. Now.

LUCAS

You're the one who doesn't belong here, Michael. I didn't hear anyone asking for your help.

Lucas pulls free. Bill studies Hunter.

BILL

You again.

HUNTER

Let's go, Bill.

LUCAS

Unless... has McAllen been keeping tabs on me? I'm flattered.

Hunter ignores him and goes to Bill.

HUNTER

You're better than this. Let me take you to the V-A Center. There must be someone you can talk to.

\*  
\*  
\*

Hunter grabs Bill's arm. Bill, drunk, pulls away and falls.

LUCAS

Like I said, he doesn't want your help.

HUNTER

Stay out of this!

He pushes Lucas. Hard.

BARTENDER

Do I need to call the cops?

LUCAS

No. We're fine. My brother here is just having another bad day at work.  
(sotto, to Hunter)  
That is it, isn't it, bro? How many times do I have to tell you, you don't belong there?

Hunter turns away from Lucas' words. To Bill --

HUNTER

Your life, it doesn't have to be this way.

LUCAS

Right. Because he's 'better than this.'

(MORE)

LUCAS (CONT'D)  
 (disappointed)  
 Can't you at least be honest? Maybe  
 that's why you're struggling; you're  
 afraid to speak the truth.

HUNTER  
 I can't.

LUCAS  
 Why not?

Hunter seems conflicted. Lucas coaxes --

LUCAS (CONT'D)  
 Just say what you're thinking. The  
 truth will set you free.

HUNTER  
 The truth? Fine. I think this world  
 and Bill's wife just might be better  
 off if I'd let him sit here and drink  
 himself to death. But I can't really  
 say that, can I?

LUCAS  
 Oh, but you just did.

Hunter follows Lucas' gaze to Bill. He has heard every word  
 Hunter said. Devastated, he heads for the exit.

HUNTER  
 Bill--

BILL  
 Leave me the hell alone.

Bill exits. And as Hunter lets him --

INT. QUEEN OF ANGELS HOSPITAL - NURSES' DESK - DAY

A DESK NURSE apprises an inquiring Amy --

DESK NURSE  
 He's in radiology. It shouldn't be  
 that long.

AMY  
 Thank you.

Amy walks down the corridor, passing an unseen Shepard and  
 Horne. Shepard looks to Horne, pleased --

SHEPARD  
 She's going to talk to him.  
 (MORE)

SHEPARD (CONT'D)  
 (then, curious)  
 So now we nudge Adam...?

HORNE  
 Maybe.

Maybe? Not the answer Shepard was expecting.

INT. QUEEN OF ANGELS HOSPITAL - RADIOLOGY - DAY

Adam slides into a full-body MRI machine. Shepard and Horne, unseen, look on as Dr. Green confers with a Radiologist.

HORNE  
 Sometimes there's more than we can see. Deeper wounds. Wounds that don't show up on X-rays or MRIs. Shame may have triggered Adam's attempt to end his life, but it may not be the root cause.

INT. QUEEN OF ANGELS HOSPITAL - ADAM'S ROOM - DAY

Horne and Shepard, again seen as psychiatrists, stand at Adam's bedside. Adam is edgy.

ADAM  
 I was embarrassed and I couldn't deal. I humiliated Amy. And her family. I know it was irrational. I'm not going to do it again.  
 (pointed, to Horne)  
 And just because I visited my mother's grave doesn't mean I have unresolved mother issues. No offense, but I don't need shrinks, I need someone who can tell me when I'm going to feel my legs again.

Agitated, he pounds a leg with his fist. Shepard puts a comforting hand on Adam's leg to calm him.

SHEPARD  
 You're going to be okay.

Adam stops. He recognizes those words. His face relaxes. Horne shoots Shepard a look. That's more than a gentle nudge.

ADAM  
 That's the same thing you said. At the tunnel. After I jumped.  
 (MORE)

ADAM (CONT'D)

(to Horne)

He told me last night that it wasn't him, but... what if it was a premonition or something?

Then, relaxing, Adam sits back. Closes his eyes and takes a deep breath.

ADAM (CONT'D)

I believe you. I am going to be okay.

As Horne shoots Shepard a scolding look, the door opens. Amy enters with Dr. Green. Horne and Shepard step away from the bed and back toward the window.

AMY

Adam, you're awake.

ADAM

Amy. Oh, Amy...

And in that moment, everything melts away except how much they love one another.

ADAM (CONT'D)

I'm sorry.

AMY

I'm so sorry.

Overlapping each other makes them laugh. Then kiss.

ADAM

I love you.

AMY

I love you.

They do it again. Kiss again. He wipes tears from her eyes.

ADAM

I'm sorry I spoiled your wedding day.

AMY

You're alive. That's all that matters.

Then, holding Adam's hand, Amy reassures him --

AMY (CONT'D)

That's all that matters. I know you didn't pass the bar. It doesn't matter. We'll work it out. My Dad, the firm, everything. We'll get through it. Together.

Amy SEES the wedding ring. Picks it up. Smiles. Adam registers surprise. He could've sworn he tossed it before he jumped. Dr. Green consults her medical iPad.

ADAM

How's everything look...?

DR. GREEN

Well, your MRI shows the swelling's gone down. But we're not getting any response from the nerves in your legs. There are a lot of unknowns with spinal fractures, but I think you should prepare yourself.

ADAM

For what?

DR. GREEN

There's a chance you may not walk again.

ADAM

No! You're wrong! I'm going to be okay. The other doctor said so.

DR. GREEN

What other doctor?

Adam looks around. Confused. When did they leave?

ADAM

They were just here....

AMY

(worried)

Adam?

ADAM

You must've passed them--

DR. GREEN

Sometimes the side effects of the meds we give you--

Afraid he's losing it --

ADAM

No! I saw them! I did!

AMY

(concerned)

Adam...

ADAM

I don't want to talk about it. I'm going to be okay. He told me. Please go.

He closes his eyes. Amy and Dr. Green exit.

ADAM (CONT'D)

He said I'm going to be okay...

REVERSE to FIND that we are now observing Adam from --

INT. BEYOND THE VEIL - SAME TIME

SHEPARD

I'm sorry.

He may be speaking to Adam. Or Horne. Or Both. And as Adam's room evaporates, leaving only Shepard and Horne, we --

FADE OUT.

END OF ACT TWO

ACT THREE

INT. UPPER ROOM - DAY

Shepard, waiting for McAllen, sits in the crossfire between Hunter and Horne. Hunter releases his pent-up frustration --

HUNTER

You told him he's going to be okay?  
Can you guarantee that?

HORNE

(defending Shepard)  
He was encouraging him.

HUNTER

False hope? That's what you're  
teaching him? Great.

Not wanting to be in the middle --

SHEPARD

No. I've always believed things work  
out for the best.

HUNTER

Well, they don't. Sorry to burst  
your cherubic little bubble.

MCALLEN (O.S.)

That's enough, Hunter.

McAllen enters.

HUNTER

He's here to learn. Let him learn.  
(to Shepard)  
Unless you can be there every step  
of the way, every stumble, every  
fall, every temptation, every time  
he's not strong enough to tune out  
those other voices, he's going to  
let you down.

HORNE

Hope never disappoints.

HUNTER

Really? I'm disappointed on a daily  
basis.  
(off her look)  
I'm just sayin', it's a fallen world.  
And everywhere I look, I see more  
and more who've fallen.

\*  
\*

He SIGHS. Looks to McAllen. Philosophically --

HUNTER (CONT'D)  
What are we doing here?

MCALLEN  
Making a difference.

HUNTER  
Are we? 'Cause I sure as hell don't see it.

HORNE  
Then go. Don't drag us down. You're more like your brother all the time.

That hits his last nerve. Hunter's up and out.

HUNTER  
Sorry we can't all be faith, hope and love.

He looks to Shepard as he exits --

HUNTER (CONT'D)  
He's not going to be okay.

MCALLEN  
We're not finished.

But Hunter keeps going. A beat. McAllen goes after him.

INT. BEYOND THE VEIL - CONTINUOUS

McAllen follows Hunter down a suspended staircase leading to the main floor.

HUNTER  
I'm done, Joan. Don't follow me.

He hits the floor and heads for the exit. McAllen stays right behind him.

MCALLEN  
You let your brother rattle you again, didn't you?

HUNTER  
(re: Bill; remorseful)  
I said things I shouldn't've.

MCALLEN  
He puts thoughts in your head. That's what he does.

HUNTER  
And what do we do?

MCALLEN  
Second chances.

HUNTER  
And third, fourth, fifth. How long?

He reaches the exit. Stops. Faces her.

HUNTER (CONT'D)  
I know he put thoughts in my head.  
But... they're not always wrong.  
(then)  
Maybe we are in a losing battle.

MCALLEN  
We're not.

Hunter considers this. Then --

HUNTER  
Doesn't matter. Horne's right. I'm  
dragging you all down.

He pushes through the exit and is gone. For good. As McAllen walks toward Garnet, a curious Shepard intercepts her --

SHEPARD  
Why is he like that?

She exchanges a look with Garnet. It's time he knows --

MCALLEN  
We pay a price for what we do. We  
influence them, but they influence  
us. In their world, we're vulnerable  
to the same things they are. Exposure  
corrupts us, opening us up to whatever  
they've opened themselves up to--

SHEPARD  
Despair?

MCALLEN  
And fear. Rejection and anger. Hate,  
jealousy, betrayal, vengeance...  
emotions foreign to us, yet we  
become... susceptible.

SHEPARD  
The more earthbound we are, the more  
earthbound we become...?  
(MORE)

SHEPARD (CONT'D)

(off her nod)

That's why you didn't want me showing myself to Adam?

MCALLEN

Boots on the ground are necessary, but we have to be judicious. We lose a little of our Light as we take on more of their Darkness.

(then)

Hunter's been doing this a long time. Since the Beginning. It takes a toll. It's amazing he's kept it together as long as he has.

SHEPARD

So he once cared more than all the others?

MCALLEN

I believe he still does.

As Shepard considers this --

INT. QUEEN OF ANGELS HOSPITAL - ADAM'S ROOM - DAY

Adam, deep in thought and preoccupied, rubs the SEA SHELL like a worry stone.

LUCAS'S VOICE

You should really drink more water.

REVEAL Lucas, seen, dressed as an Orderly, replacing Adam's plastic water pitcher with a fresh one. Adam does not connect him to the Voices in his head. Lucas picks up the wedding ring.

LUCAS

Nice ring. Lucky girl. When's the big day?

The question makes Adam uncomfortable.

ADAM

I don't know... I can't even stand up right now...

Lucas sets the ring down. As he tucks in the sheets on Adam's bed, he slyly speaks words that sound encouraging --

LUCAS

Let me tell you something -- I spend a lot of time in this place.

(MORE)

LUCAS (CONT'D)

And whether you can walk, or whether  
you can't, it doesn't change who you  
are... inside.

Lucas looks him in the eye, meaningfully --

LUCAS (CONT'D)

You're the same person. No matter  
what. You're still the same person.  
And always will be.

There's nothing comforting about these words. And Lucas knows  
it. Adam rubs the SEA SHELL harder. Lucas has struck a nerve,  
and obviously gotten to him.

LUCAS (CONT'D)

Don't forget to drink your water.

As Lucas exits, Adam looks to the water pitcher and sees a  
bottle of pills that wasn't there before. Adam begins to call  
after Lucas, but stops. He looks at the pills, tempted --

INT. QUEEN OF ANGELS HOSPITAL - CORRIDOR - SHORT TIME LATER

Amy approaches Adam's room, feeling happy and good. She opens  
his door to find --

AMY

Adam!

INT. QUEEN OF ANGELS HOSPITAL - ADAM'S ROOM - CONTINUOUS

Adam, foam around his mouth, lies unconscious on his bed, the  
opened empty pill bottle next to him. As Amy summons help --

INT. NEIGHBORHOOD BAR - NIGHT

Hunter, unseen, sits at the bar. Shepard, also unseen, slides  
into a vacant barstool next to Hunter, surprising him.

HUNTER

Anyone know you're here?

SHEPARD

No.  
(concerned; direct)  
Adam tried again.

HUNTER

Told you he wasn't going to be okay.  
(off Shepard's wince)  
Sorry.

SHEPARD  
What do I do?

HUNTER  
Go back to the Choir.

SHEPARD  
I'm serious.

HUNTER  
Aren't you afraid I might drag you  
down?  
(then)  
Maybe you haven't heard -- I'm done.

SHEPARD  
Right.  
(then)  
That's him, isn't it?

Shepard jerks his head across the bar to where Bill sits. In  
combat fatigues, jacket, and cap, he seems particularly nervous  
and edgy. \*  
\*  
\*

SHEPARD (CONT'D)  
That's why you're here.

HUNTER  
Maybe I just need a drink.

Shepard knows better. There's no drink.

SHEPARD  
You obviously think he's worth saving.  
Or you wouldn't be here.

HUNTER  
Everyone's worth saving. Question is --  
do they want to be?  
(a flash of sincerity)  
I have to remind myself -- we don't  
see them at their best. If everything  
was going great, they wouldn't need  
us. But they sure don't make it easy.

ANGLE - Bill, as he answers his cell phone. \*

BILL  
(into phone)  
Hi, Honey. I'm on my way home.  
(listening, then)  
No. No, I'm not drinking. \*

He's not lying. Only a glass of water sits in front of him. \*

BILL (CONT'D)  
 (into phone)  
 I'll definitely be home for dinner.

Hunter sees what he's been waiting for -- Lucas. Unseen to Bill, but lurking over Bill's shoulder, whispering.

BILL (CONT'D)  
 (into phone)  
 There's just one thing I have to do  
 and I'll be there. Love you.

HUNTER  
 Excuse me.

He gets up to confront Lucas, who meets him halfway.

HUNTER (CONT'D)  
 Leave him alone.

LUCAS  
 Hey, if not me, it'd be someone else.  
 (smiles, shrugs)  
 He's got his own mind.

HUNTER  
 Currently under your influence...

Lucas smiles. Then, Hunter hears Shepard's Voice --

SHEPARD  
 Hunter. Look.

Hunter looks to see Bill has pulled a GUN and is pointing it at the Bartender, who opens the cash drawer.

Hunter, unseen, is suddenly right by Bill's side.

HUNTER  
 Bill, don't do it.

Bill, distracted, as though he's hearing something, gives the Bartender the opportunity to grab his hidden gun... and SHOOT Bill!

Lucas slips away. As Bill drops to the ground, chest bleeding, and Shepard looks to Hunter --

FADE OUT.

END OF ACT THREE

ACT FOUR

EXT. STREET - NIGHT

We HEAR nothing. But there is MUSIC. It is sad and painfully beautiful.

We FLY ABOVE the street. Below us an ambulance glides through traffic. Its FLASHING LIGHTS bear witness to the fragility of human life. We DROP until we are --

INT. AMBULANCE - TRAVELING - NIGHT

The EMTs work frantically to save Bill. The HEART MONITOR goes FLATLINE. They begin CPR.

Seated at Bill's feet, unseen to all but us, is Hunter. He gazes upward. Speaks a single word that we HEAR through the SILENCE and the MUSIC.

HUNTER

Why?

There is no answer. Just the MUSIC, taking us --

INT. SUBURBAN HOME - KITCHEN - NIGHT

A candle FLICKERS on a birthday cake at the table where Linda is seated. It is her birthday and she is eating. Alone. A place has been set for Bill. His plate of food is untouched. Linda, disappointed, rises; gets foil to wrap it.

We FIND Horne, unseen to Linda, seated across the table. She watches Linda with great compassion. She knows what is coming. Linda's phone LIGHTS with a call.

Linda answers. Horne watches her as she hears the news that Bill has been shot; sees her collapse into her chair as she absorbs this blow. We alone HEAR HORNE speak to Linda through the SILENCE and the MUSIC.

HORNE

Have strength. You're not alone.

Without understanding why, Linda does feel stronger. She composes herself. Hurries out of the house. We STAY ON Horne. A beat. She blows the candle OUT.

EXT. QUEEN OF ANGELS HOSPITAL - E.R. PORTICO ROOF - NIGHT

Shepard and McAllen; side by side; unseen to the world. The LIGHTS of the city spread beneath them to the horizon. They watch Bill's ambulance approach. The SOUND of the SIREN begins to BLEED FAINTLY through the MUSIC.

SHEPARD  
Will he die?

MCALLEN  
I don't know.

SHEPARD  
It isn't supposed to end this way.

MCALLEN  
No. But it's not up to us. It's up  
to them.

EXT. QUEEN OF ANGELS HOSPITAL - E.R. ENTRANCE - NIGHT

Shepard, McAllen and now Hunter, unseen, watch as the ambulance doors open. The EMTs remove Bill's stretcher. The legs unfold and lock into place. Bill is still alive.

HUNTER  
(quiet rage)  
Lucas did this. Day after day, year  
after year, he kept after him. Putting  
thoughts in his head. Of guilt and  
shame, condemnation. Making him feel  
he deserved to be punished. That he  
was unworthy of asking for help.

\*  
\*  
\*  
\*  
\*

They watch as the EMTs roll Bill past them and through the sliding glass doors into the E.R.

HUNTER (CONT'D)  
I'm going to kill him.

McAllen faces Hunter. There is steel in her voice. Shepard watches, curious.

MCALLEN  
Now is not the time.

HUNTER  
Then when?

MCALLEN  
When we're told.

Hunter avoids her gaze.

MCALLEN (CONT'D)  
I mean it, Michael. Stay away from  
Lucas.

Hunter looks her square in the eye. Challenges --

HUNTER

And if he doesn't stay away from me?

McAllen doesn't have an answer. We PICK UP Linda as she hurries past them into the E.R.

INT. QUEEN OF ANGELS HOSPITAL - WAITING ROOM - NIGHT

Linda is seated, trying to hold herself together. Shepard, McAllen and Hunter -- still unseen -- observe from a distance. Horne joins them.

HORNE

Bill is in surgery. He may not survive.

HUNTER

(full of disgust)  
This is where compassion gets you.  
(to Shepard)  
Learn from this.

SHEPARD

I don't understand.

HORNE

He's saying I could have prevented all this.  
(to Hunter)  
Isn't that right?

Hunter fights to control his anger. A glance to Linda.

HUNTER

You should have told her to press charges. If Bill had spent a few nights in jail, he wouldn't be fighting for his life right now.

\*  
\*

HORNE

We don't know that.

HUNTER

Right. Keep telling yourself--

MCALLEN

Enough!

A beat. We SEE Linda having trouble composing herself. McAllen turn to Horne.

MCALLEN (CONT'D)

Go to her.

And as Horne steps away --

ANGLE ON LINDA

She looks up when she hears --

HORNE (O.S.)  
Linda?

Horne, now seen, approaches Linda in her police uniform.

HORNE (CONT'D)  
I came as soon as I heard. I'm so  
sorry.

And as Linda stands and allows Horne to enfold her in a comforting embrace --

RESUME

Shepard, McAllen and Hunter, unseen, watching.

MCALLEN  
Compassion has its place.

HUNTER  
But it doesn't really fix anything,  
does it?  
(then)  
I'm outta here.

And as he walks away, we are --

INT. BEYOND THE VEIL - CONTINUOUS

Hunter walks into the cavernous darkness. Shepard and McAllen watch him go. McAllen calls after him --

MCALLEN  
I'm serious. Stay away from Lucas.

And as Hunter recedes into the darkness --

EXT. GETTY VILLA - NIGHT

CLOSED. A BANNER strung across the courtyard reads: *ANGELS IN ART - GETTY VILLA*.

Resting on pedestals, cherubic angels carved from nacreous marble gaze heavenward. They seem almost alive as ripples of MOON LIGHT from the reflecting pool play across their features.

INT. GETTY VILLA - GALLERY - NIGHT

Hunter. Seated on a bench in the center of the deserted gallery.

He stares, transfixed, at a large -- 7 1/2 ft. x 9 1/2 ft. -- painting: Peter Paul Rubens' *The Fall of the Rebel Angels*.

The painting, rendered in the colors of hell, depicts a jumble of naked flesh -- the bodies of rebellious and damned angels -- being hurled into the fiery abyss by the archangel Michael.

SHEPARD (O.S.)  
Was it really like that?

REVEAL Shepard. Hunter doesn't answer. PUSH IN on his eyes as --

FLASHES - HUNTER'S MEMORIES

Fire and thick smoke. A massive sword slashes across a bare, muscled torso... a face SCREAMS in tortured agony... a flurry of giant powerful wings beat the air... we HEAR the SOUNDS of battle... the CRIES of the damned....

And then, two faces... Hunter and Lucas... immortal combat... and suddenly Lucas is falling. And as Hunter SCREAMS in anguish, rising upward....

RESUME GALLERY

HUNTER  
Worse.  
(changing the subject)  
What are you doing here?

Shepard strolls around the gallery, looking with great curiosity at the various angels in different paintings. Some are cuddly cupids; others mighty, sword-wielding warriors.

SHEPARD  
Bill made it through surgery.

Hunter is relieved, but won't show it. A beat.

HUNTER  
That all?

Shepard sits with Hunter. This is why he's really here.

SHEPARD  
I don't know how to help Adam. And  
I'm afraid he'll kill himself before  
I figure it out.  
(then)  
Why can't we know their thoughts?

Hunter studies Shepard's searching eyes. Struggles with how to answer. Finally --

HUNTER

We can.

Shepard did not expect this.

SHEPARD

How?

HUNTER

You need to understand something. If the Darkness they carry in them is greater than the Light you possess, you'll be lost. Forever. You won't come back.

SHEPARD

How can I know?

HUNTER

You can't.

And as Shepard considers this --

INT. QUEEN OF ANGELS HOSPITAL - ADAM'S ROOM - NIGHT

Adam, asleep, lies in his bed. His arms are held in place with wrist restraints so he can't harm himself.

Shepard steps from the shadows. Goes to the bed. Watches Adam sleep for a moment before --

SHEPARD

What's caused you such despair...?

Shepard sits on the edge of the bed, then lays back onto Adam. But rather than rest on top of Adam, Shepard -- or at least his Spirit -- is absorbed into him!

There is a soft GLOW -- the Light in Shepard -- as Adam's features MORPH into Shepard's. It now appears that it is Shepard lying in the bed.

We PUSH IN on Shepard/Adam's eyes. They open! A soft halo of LIGHT GLOWS around the irises. And as we CONTINUE to PUSH IN, we SEE --

EXT. SANTA MONICA PIER - NIGHT (MEMORY)

Adam's POV. He dances with Amy. She looks up into his face.

AMY

I'm going to love you forever, Adam  
McClay.

A FLASH. A STUTTER, like film with torn sprocket holes in an old projector, and we are --

EXT. BEACH - EVENING (MEMORY)

Adam's POV. Amy, dressed in her wedding gown, faces Adam. She is crying.

AMY

How can you do this to me? I hate you. And I never want to see you again.

And as she turns and runs away --

INT. QUEEN OF ANGELS HOSPITAL - ADAM'S ROOM - NIGHT

The GLOW around Shepard/Adam's irises DIMS momentarily. Then, as the GLOW returns --

EXT. PARK - DAY (MEMORY)

Again, Adam's POV. He holds a name bracelet -- ADAM engraved on the plate -- in his sixteen year-old hands and fastens it onto the wrist of his young GIRLFRIEND.

She admires the bracelet on her wrist and smiles at Adam.

GIRLFRIEND

I love it, Adam. I'll never take it off.

FLASH. STUTTER...

EXT. RESIDENTIAL STREET - DAY (MEMORY)

Adam's POV. He chases after a car. His Girlfriend's face is pressed to the window. The car pulls a U-Haul. She's moving away.

Adam can't keep up. He stops. Looks at the returned name bracelet in his hand.

INT. QUEEN OF ANGELS HOSPITAL - ADAM'S ROOM - NIGHT

The halo in Shepard/Adam's eyes DIMS. Softly we HEAR --

SHEPARD/ADAM

Why did they go? Was it me?

INT. ADAM'S CHILDHOOD BEDROOM - NIGHT (MEMORY)

Adam's POV. His MOTHER sits on the edge of the bed, tucking him in for the night.

ADAM'S MOTHER

Don't you worry about anything, Adam.  
Your mom's not going anywhere. I  
promise you that.

FLASH. STUTTER...

INT. CHURCH - DAY (MEMORY)

We are MOVING down the aisle. An open casket is at the front.  
We get close enough to see Adam's Mother inside before we  
return to --

INT. QUEEN OF ANGELS HOSPITAL - ADAM'S ROOM - NIGHT

A tear leaks from the corner of Shepard/Adam's eye.

SHEPARD/ADAM

Why do they lie?

EXT. SANTA MONICA BEACH - DAY

Adam's POV. His seven year-old hands pick up two SEA SHELLS  
from the sand. He runs to where his Mother and FATHER lie on  
blankets. His Father wears a hat and dark glasses. He drinks  
a beer. They don't notice him right away.

ADAM'S MOTHER

I just don't understand why you have  
to go back. \*

ADAM'S FATHER

They need me. I'm doing it for you.  
And I'm doing it for Adam. \*

(then, seeing Adam) \*

Hey, whatcha got there, Adam? \*

Adam holds out the two SEA SHELLS to his father.

ADAM'S FATHER (CONT'D)

Wow. These are great, Kiddo.  
(then)  
Tell you what. You keep one and I'll  
take the other. That way, as long as  
we hold on to them, we'll always  
remember what a great day we had.

FLASH. STUTTER...

INT. ADAM'S CHILDHOOD BEDROOM - NIGHT

LIT only by the DIM LIGHT coming through the doorway. Adam's  
POV. He is in bed. His dad, sounding drunk, speaks from the  
shadows.

ADAM'S FATHER

I'm sorry, Adam. I haven't been much of a father. Your mother thinks you'll be better off without me.

(standing)

I'm going to fix this. Trust me, Adam. I'll be back.

And as he exits --

INT. QUEEN OF ANGELS HOSPITAL - ADAM'S ROOM - NIGHT

The GLOW around Shepard/Adam's irises is almost EXTINGUISHED. The Darkness is winning.

SHEPARD/ADAM

Don't go. Please don't go.

Then, as his body begins to shake -- it is Shepard struggling to overcome and break free -- the LIGHT returns!

Shepard -- leaving the sleeping form of Adam back on the bed -- throws himself onto the floor.

SHEPARD

His whole life. Everybody leaves.

And with this realization --

EXT. DOWNTOWN - ALLEY - NIGHT

CLOSE ON an arm. It belongs to a Junkie. There are fresh track marks; a pinprick of blood.

The Junkie is a young girl, sixteen. She is seated on the pavement behind a dumpster. With pinpoint pupils she looks worshipfully into the face of the man seated next to her. Lucas.

LUCAS

(soothing)

Good girl. Just a little longer...

She takes a final breath. Her hand opens and a spent syringe rolls free. Though her eyes remain open, her soul has departed.

LUCAS (CONT'D)

Mine.

He kisses her lifeless lips. Then, we FOLLOW him as he rises and exits the alley to --

EXT. DOWNTOWN - SIDEWALK - CONTINUOUS

Lucas starts up the sidewalk. There is a sudden SOUND. It is like the FLAPPING of a thousand wings. Lucas is thrown into the wall by a powerful UNSEEN FORCE. Dazed, he falls to the ground.

Lucas looks up and SEES McAllen. She is BACKLIT by a street lamp. Its amber LIGHT forms a HALO around her head. Her face is in SHADOW.

And as Lucas smiles in anticipation --

INT. QUEEN OF ANGELS HOSPITAL - ADAM'S ROOM - NIGHT

Adam sleeps.

SHEPARD

Wake up, Adam. You need to see something.

Shepard, unseen, is silhouetted in the doorway. Adam wakes. Notices that his restraints are loosened. A wheelchair is next to his bed. And as he struggles to get into the chair --

EXT. DOWNTOWN - SIDEWALK - NIGHT

McAllen gets right to the point with Lucas.

MCALLEN

I want you to leave Michael alone.

LUCAS

You can't make me. You know that. You need authorization. And you know you're not going to get it.

MCALLEN

Maybe. But things are about to change. Your season for harvesting is coming to an end.

LUCAS

(dismissive)

Yeah, I've been hearing that for a long time.

Lucas gets to his feet. And as he begins to move toward her --

INT. QUEEN OF ANGELS HOSPITAL - CORRIDOR - NIGHT

Shepard rolls himself toward a destination he is not certain of. He reaches an intersection.

SHEPARD

This way.

The unseen Shepard stands around the corner, directing Adam. An open elevator door awaits. Shepard, rolls himself toward it as --

EXT. DOWNTOWN - SIDEWALK - NIGHT

Lucas stands close to McAllen.

LUCAS

I remember when you worked for me.  
Do you?

MCALLEN

You were different then. I looked up  
to you.

LUCAS

You did more than that.

And as he leans in and kisses her --

INT. QUEEN OF ANGELS HOSPITAL - ANOTHER CORRIDOR - NIGHT

An elevator door opens and Adam exits. The unseen Shepard is already waiting and calls softly to him.

SHEPARD

Keep going. You're almost there.

And as Adam rolls in the direction Shepard leads --

EXT. DOWNTOWN - SIDEWALK - NIGHT

McAllen pushes Lucas away with such force that he falls to the ground. In the SHADOW of her face, her eyes suddenly SHINE with a pure, ice-blue LIGHT.

The streetlight behind McAllen BRIGHTENS. The HALO it forms around McAllen GLOWS so BRIGHTLY Lucas has to shield his eyes to look at her.

All the streetlights along the street BRIGHTEN. Then, as they explode in a SHOWER of SPARKS --

INT. QUEEN OF ANGELS HOSPITAL - ICU - NIGHT

The LIGHTS FLICKER as Adam rolls into the ICU. He goes to a window where he can SEE Bill, still unconscious, lying in his bed. And as he gazes at Bill --

EXT. DOWNTOWN - SIDEWALK - NIGHT

Lost in the SHADOWS, McAllen speaks to Lucas with icy calm.

MCALLEN

Your brother is off limits. You've  
been warned.

We again HEAR the flurry of a thousand wings and Lucas is  
alone.

INT. QUEEN OF ANGELS HOSPITAL - ICU - NIGHT

Linda, carrying a cup of coffee, enters the ICU and sees Adam.  
She goes to him.

LINDA

Can I help you?

ADAM

Who is that man...?

LINDA

My husband, Bill Coleman. Do you  
know him?

ADAM

I think he might be my dad....

And as Adam begins to tear up... and Shepard observes, unseen --

FADE OUT.

END OF ACT FOUR

ACT FIVE

INT. QUEEN OF ANGELS HOSPITAL - ICU - NIGHT

Linda sits, facing Adam. They've been talking.

LINDA

I married Bill ten years ago. He never once mentioned that he had a son.

(knowing that hurts)

I'm so sorry.

Adam absorbs this with sad acceptance. He expected nothing more.

ADAM

Out of sight, out of mind.

(then)

Is he a good man?

Linda takes a moment. The truth is hard.

LINDA

He tries to be. And it's the 'trying' that makes me love him.

ADAM

Can I see him?

Linda squeezes Adam's hand. With great warmth --

LINDA

Of course. You're family.

Adam begins to roll his chair toward Bill's bed. And as he draws closer --

SHEPARD (V.O.)

Adam has been abandoned, by the people he loved most, his whole life. And each has left scars. But the first one...

EXT. MANHATTAN BEACH - SHORELINE - NIGHT

Shepard and Horne, unseen, walk barefoot along the shimmering water's edge.

SHEPARD

The one that cut the deepest -- the one that never healed -- was his father.

HORNE

Bill. That explains so much.

They leave no footprints in the sand; nor does the incoming tide dampen their toes. Horne now understands --

HORNE (CONT'D)

Adam didn't break up with Amy or jump off that overpass because he failed the bar, did he?

SHEPARD

No. He jumped because he couldn't face the fear of being left again.  
(then)  
So, now what?

HORNE

You brought them together. The healing is up to them.

As they continue to walk in the moon's nacreous GLOW --

INT. QUEEN OF ANGELS HOSPITAL - ICU - NIGHT

CLOSE on Bill. A beat. His eyes open. They are filled with confusion and fear. Then --

ADAM (O.S.)

You were shot. You're in the hospital.

REVEAL Adam at Bill's bedside. Bill turns his head to look at this young man seated in a wheelchair. There is something familiar about him.

BILL

Who are you?

ADAM

(a dig)  
You don't recognize your own son?

For a brief, unguarded moment, Bill feels something he hasn't felt in years; wholeness. And joy. Then, hardening himself, he stares at the ceiling.

BILL

What do you want?

Good question. And as Adam considers it --

EXT. MANHATTAN BEACH PIER - NIGHT

Shepard and Horne, unseen, walk on the pier.

SHEPARD

You're not like Hunter. How have you kept your compassion?

HORNE

We're from two different orders, as different as cherubim and seraphim. Hunter's a Warrior. He was made for war. And he's been at it since long before man arrived on the scene. His brother, and best friend, was one of the Morning Stars. Until he not only joined the Rebellion, but led it. He betrayed Hunter.

SHEPARD

Lucas?

Horne nods. A beat.

HORNE

I've tried to help him through the years, because that's in my nature -- I'm a Principality, healing and deliverance, mostly -- but Hunter has a thorn in his spirit that won't let him rest.

(off Shepard's look)

Unforgiveness.

And as that word, unforgiveness, hangs in the night air --

INT. QUEEN OF ANGELS HOSPITAL - ICU - NIGHT

Adam and Bill. Bill continues to stare at the ceiling.

ADAM

Look at me.

Bill can't. Won't. It's too painful.

ADAM (CONT'D)

Look at me!

Bill does. His eyes meet Adam's. Hold.

ADAM (CONT'D)

You said you would be back. I was seven years old. You asked me to trust you, and I did.

BILL

I was afraid to come back. \*

ADAM

Afraid of what? \*

BILL

That I would hurt you. \*

Adam waits. Bill struggles. This is something he doesn't talk about. \*

BILL (CONT'D) \*

When I was in the army I saw things. \*  
I... did things. They gave me dreams. \*  
Nightmares. One night I woke up and \*  
I had a pillow on your mother's face. \*  
I was trying to suffocate her. \*

(a beat) \*

That was the end of it. Your mother \*  
threw me out and said I could never \*  
see you. And I don't blame her. \*

(then) \*

But there isn't a day I haven't \*  
thought about you. \*

ADAM \*

Bullshit! Mom died and you still \*  
didn't come back. \*

Bill has no answer for this. Adam gives up. Starts to go.

BILL \*

I thought you'd hate me. \*

ADAM

I don't believe you. I don't believe \*  
that you wasted even one second \*  
thinking about me. \*

Bill is stung. His tough veneer begins to crack.

BILL \*

That's not true. \*

(an idea)

My pants? Where are my pants? \*

Adam keeps moving toward the door. Then we HEAR --

SHEPARD (O.S.)

Stop, Adam. Listen to your heart.

REVEAL Shepard and Horne. Unseen, they are now in the room. Adam stops. Shepard goes to Adam and kneels in front of him. With their faces inches apart --

SHEPARD (CONT'D)

Give him another chance.

A beat. Adam turns his wheelchair and returns to Bill. He SEES Bill's pants, stained with blood, inside a plastic bag on a chair next to the bed. He hands it to Bill.

With trembling hands, Bill searches his pants pockets until he finds... a SEA SHELL. It's the same one that Adam gave him long ago at the beach.

BILL

You gave this to me. Do you remember?  
I carry it so I never forget.

Tears begin to pool in Adam's eyes as he recognizes the SHELL. He reaches into the pocket of his robe. He holds up his own SHELL. And as tears slide down Bill's weathered cheeks --

BILL (CONT'D)

I need help. I know that. I don't  
want to lose you again.

He holds a hand out to Adam. Adam looks at it.

BILL (CONT'D)

You're my son. Can you ever forgive  
me?

Forgiveness isn't easy. But, finally --

ADAM

You're my dad.

He takes Bill's hand. And as father and son begin to heal, Horne looks to Adam. Smiles.

HORNE

You did good, Danny.

They exit. But, as they pass Linda, an ALARM begins to SOUND. It is at Bill's bed.

ADAM

Dad? Dad?!

Bill's face is contorted with pain. A frightened look comes over him as his breathing becomes more difficult.

Linda rushes into the room.

LINDA

Bill?!

Then, as Shepard and Horne watch, a Medical Team rushes in, pushing Linda and Adam aside!

ALL SOUNDS FADE AWAY. The Medical Team works with speed, precision, and a touch of desperation. Bill continues to struggle, his eyes wide with terror. Then, cutting through the SILENCE...

SINGING. It is a VOICE, unpracticed and halting with uncertainty, yet achingly beautiful in its simplicity. Shepard and Horne are surprised to see that it is Hunter. Unseen, he goes to Bill.

Bill stops struggling. The MUSIC comforts him. Shepard joins Hunter and SINGS with him as Bill's heart monitor FLATLINES. And at that moment, Bill SEES Hunter and a sense of peace washes over him.

INT. BEYOND THE VEIL - CONTINUOUS

Tranquil. Still. Hunter and Bill stand together. The ICU exists around them as a faint mirage where doctors continue their efforts to revive Bill. They will not succeed.

Bill gazes at Hunter like a lifelong friend.

BILL

You've always been there, haven't you?

HUNTER

As much as I could. I'm sorry I let you down.

BILL

I'm the one who screwed everything up. You? You helped me live to see my son again. Thank you.

The HOSPITAL ICU dissipates until it is gone. A beat.

HUNTER

Why rob the bar? What was so important, for a few lousy bucks?

BILL

I wanted to buy a present...

INT. SUBURBAN HOME - MORNING

It has been a long night. Linda, grieving, enters. She stops at what she SEES.

BILL (V.O.)

A birthday present.

REVEAL that the house is FILLED with DAFFODILS! Hundreds of them! Every surface is covered! Golden SUNLIGHT spills into the room. And though her heart breaks, Linda looks heavenward and smiles. Then, as she walks among the blooms, we DISSOLVE TO --

EXT. QUEEN OF ANGELS HOSPITAL - GARDENS - DAY

Jacaranda blossoms, like violet snow flakes, drift down around Adam and Amy. And as a blossom settles on Adam's foot, we SEE his toes wiggle! He has brought Amy here to show her this.

AMY

Adam!

ADAM

I'm going to walk again. It's going to take time, but--

Amy throws her arms around Adam. For a moment they just hold each other. Then --

ADAM (CONT'D)

Will you give me another chance?  
Will you marry me?

AMY

You're an answer to my prayers. Of course I will.

Amy holds him tight. She looks heavenward. And as a BREEZE sends more purple blossoms to fill the air, we DISSOLVE TO --

EXT. BEACH - DAY

Amy and Adam are getting married on the sand. Adam stands with crutches. Ryan is here. So is Tina. It is a small but joyous gathering.

FIND McAllen, Shepard and Horne. Unseen, they observe the proceedings from their perch on a rocky bluff above the beach.

SHEPARD

I'm sorry I went against your--

MCALLEN

Orders?

SHEPARD

Wishes. It won't happen again.

MCALLEN

It appears to have worked out. This time.

They smile as Adam and Amy kiss. Then --

SHEPARD

I felt their despair. How do they do it? Why doesn't it crush them?

MCALLEN

Because they have us.

(then)

Has anyone seen Hunter?

A SOUND. Distant. Like a rush of wind through an ancient RAM'S HORN. And as we SHOOT straight up into the sky --

EXT. BANK - SAME TIME

Crisis in progress. The street is blocked. Cop cars everywhere. SHOTS are FIRED. We SEE a police officer, taking cover behind his car, offer a silent prayer.

In the midst of this frantic activity, we FIND Lucas. He smiles serenely as he walks, an unseen observer, through the scene.

Then, something catches his eye. He stops and smiles brightly. It is Hunter. They face each other, these two brothers, across a distance. Suddenly, all the action FREEZES. SOUNDS FADE AWAY. Only Hunter and Lucas MOVE. Conversational --

LUCAS

It's a good day. You've come to join me.

HUNTER

No. Just the opposite.

He pulls an elegant dagger from his coat pocket.

HUNTER (CONT'D)

You've destroyed enough lives. I'm not going to let you win.

LUCAS

If you plan to use that, I already have.

Against the FROZEN TABLEAU of the bank and police activity, Hunter charges at Lucas. His flapping coat becomes wings. His vest becomes a gleaming chest plate. And the dagger, raised to the sun, becomes a sword like the one wielded by the Archangel Michael in the Peter Paul Reubens' painting.

Lucas serenely opens his arms wide as Hunter plunges the sword into him. Lucas collapses. And as Hunter lets out a CRY, we SEE why Evil seems to multiply...

Instead of killing him... Lucas is now twice as strong... there are two of him! And with the realization that the battle is far from over, we --

FADE OUT.

END OF EPISODE