

THE HEALER

By

John Bines
&
Ed Haas

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Buddha Farms, Inc.
(212) 365-0332
Haas Productions
(917) 833-2956

the healer

"Death of a Salesman"

TEASER

EST. SHERIDAN CAFE, RURAL MODESTO, TEXAS - LATE NIGHT

A Greyhound bus pulls up to the desolate station/cafe, the bus door opens and out runs LUNA the dog - a wolf/shepherd mix with bright eyes...

Luna sits panting, just outside the cafe - waiting...

The bright full moon serves as a backdrop to the flickering neon sign that illuminates the sky like a beacon - calling all weary travelers to her.

NATE GARCIA (13), thin, Latino, torn loose jeans and pulled over hoodie - exits the bus and walks directly towards us...

He takes a seat next to Luna on the ground, puts her in his lap and looks DEEP into her eyes.

Luna barks once and Nate gets the message.

NATE

I know. I'm hungry too.

They head towards the back of the cafe as the bus pulls away.

INT. SHERIDAN CAFE - CONTINUOUS

The sound of country MUSAK is heard, as waitress LOU LASSON (35), pretty with a tough edge, sits in a small stock-room, fondly looking at a PHOTO of a young boy.

The moment is interrupted as waitress SALLY DEMPSEY (32), pure Texas - knocks, then cracks the door open.

SALLY

Knew I'd find you in here.

Lou tucks the photo away and composes herself.

SALLY (CONT'D)

You okay Lou?

LOU

Yeah I'm fine.

SALLY

I know it's my turn to close, but
Jake's on his way and he's gonna
kill me if I make him wait again.
Can you do me a favor and...

LOU

No problem Sally. I'll help Cook
out back with the trash.

SALLY

You're my hero!

Sally exits, Lou takes out the old photo, gives it a kiss,
pulls herself together and gets back to work...

INT. SHERIDAN CAFE, KITCHEN - CONTINUOUS

Lou rushes through the kitchen where COOK (60's), wearing a
chef's hat and veteran dog-tags is scrubbing the grill down.
She playfully spansks COOK's back-side and heads out the back
door with some trash bags.

COOK

Wooo-hoo, keep it coming Lou!

EXT. SHERIDAN CAFE, BACK ALLEY - CONTINUOUS

Lou notices someone picking through the garbage, stealthily
hides and slowly peeks out like a pro...

Nate stops and looks up, as does Luna. It's silent and
clear, so they head back into the garbage for scraps as Lou
cautiously approaches, then stops in her tracks and is
immediately drawn-in to the hooded Nate.

LOU

What are you doing?

NATE

I, I lost something.

Nate secretly reaches into his baggy pocket, pulls out an
old dirty Rubik's Cube and pretends he found it.

LOU

Oh, great, well since you found it,
why don't you come inside and get
something to eat?

Nate looks at her for a moment as she begins to lean in...
Luna looks up at Lou and barks. Lou lets Luna sniff her
hand and bends down to her.

LOU (CONT'D)
So cute, he she have a name?

NATE
Luna.

LOU
May I?

Nate nods yes, so Lou pets and rubs Luna with love.

LOU (CONT'D)
Hi there Luna. I'm Lou, without
the 'na... And what about you, do
you have a name?

Nate thinks for a bit and stays silent.

LOU (CONT'D)
Okay, I get it. Well, we're near
closed, so what do you say you two
come inside and I'll fix you
something hot to eat.

Lou starts to head in with Luna, but Nate hesitates for a
moment and looks around.

LOU (CONT'D)
Come on. No strings. Promise.

Nate follows Lou and Luna inside with caution...

INT. SHERIDAN CAFE - MOMENTS LATER

Lou enters with Nate and Luna as Sally looks over.

LOU
Why don't you go sit down over
there and I'll be right back.

Nate nods in agreement, then takes a seat in the corner
booth as Luna sits at his feet. Sally approaches and
whispers to Lou:

SALLY
Another homeless illegal?

LOU
He's just a kid Sally. And there's
something about him.

Sally notices Luna and pulls Lou to the side.

SALLY
And a dog? You can't save the
world Lou...

They argue quietly as Nate twists the dirty old Rubik's Cube forward, then back, forward then back...

CUT TO: FLASHBACK

INT. BRIGHT PLUSH OFFICE - FIVE YEARS EARLIER

YOUNG NATE'S DREAMLIKE POV: Across a sterile desk sits DR. MARK FELDMAN (40), attractive in a mad scientist sort of way. Mark leans in closer with care...

MARK
Nate? How do you feel?

YOUNG NATE(V.O.)
Feel?

Young Nate's hands reach out to Mark's awaiting open hands and are slowly placed on top. A band around Nate's wrist with "X.7.67" engraved on it is revealed.

Nate's touch turns into a hold as energy pours from his shivering hands...

MARK
Nate, what are you doing?... Stop
it!

Mark becomes unnerved, begins to shiver uncontrollably and pulls away from Nate's grip.

STILL NATE'S POV: he scurries off and curls up on the floor in the corner of the room.

Mark composes himself and heads slowly over to Nate.

MARK (CONT'D)
It's okay Nate. It's okay. I will
never let anything happen to you.
You're safe here. As long as we're
together. There, there...

Mark lifts Nate up off the floor, into his arms and consolingly strokes his hair.

Nate settles down as Mark continues to console him.

MARK (CONT'D)
Together Nate. You and I, huh?

Nate looks down, as Mark watches unnerved.

CUT BACK TO:

INT. SHERIDAN CAFE, PRESENT DAY - NIGHT

Nate turns the old Rubik's Cube forward then back...

Nate's focus is broken by Lou, who's nervously watching and then flips open her order pad above him.

LOU
Hey you're back! I was never good
at that thing either. Okay what
can I get ya' - anything you want.

Nate's hoodie is up over his head and he's regained focus on twisting his cube as he replies.

NATE
Two hard boiled eggs please. And
two glasses of water with lemon.

Lou needs more and refuses to leave. She's desperate.

LOU
Come on, a growing boy like
yourself. We have great
cheeseburgers, patty melts, fries,
chocolate milk shakes?

No response from Nate. The silence is deafening. Just then, Lou pulls his hoodie back off his head...

Nate slowly lifts up his head and stares deep into Lou's soul... They LOCK EYES and she's almost hypnotized.

His eyes are spectacular; with bright color that reveal a depth far beyond humanity.

Nate looks back down and continues twisting his cube. Lou is deeply affected and craves more.

LOU (CONT'D)
You think maybe Luna would like a
burger to go with her egg?

NATE
OK.

LOU
Tell you what, I'm gonna go into
the kitchen and fix you and Luna
here, two cheeseburger deluxes. On
the house. How's that sound?

NATE
Thank you Louise.

Lou will not step away. Something occurs to her.

LOU
How did you know my name?

NATE
Your name tag.

Lou's name-tag just says "Lou" - strange. She shakes it off
and hustles to the kitchen, passing a pissed Sally.

SALLY
Jesus Lou, we need to close up!

Lou shoots Sally a look and heads into the kitchen.

Luna barks and Nate looks towards the front door where

DANIEL (35), total nut-case in a hooded jacket, backpack and
latex gloves - enters, looks over at Nate and nods.

Nate looks at him curiously. Daniel takes a seat at the
counter, Sally notices, stops cleaning and approaches.

SALLY (CONT'D)
I'm sorry sir, we're closed.

DANIEL
I'm not here for food.

Daniel looks up and barely reveals his face, which is
covered with a cheap eye-mask. He then reveals a gun.

DANIEL (CONT'D)
Make a sound and I blow your head
off - understood?

Sally panics and opens the register.

DANIEL (CONT'D)
I don't want your money. What I
want is for you to walk to the
back.

SALLY
There's nothing back there.

DANIEL
You talk too much, you know that?
Walk to the back or I put a hole in
your skull.

Nate watches, as Sally exits to the back with Daniel...

INT. SHERIDAN CAFE, KITCHEN - MOMENTS LATER

Daniel holds Sally tight as they enter the kitchen. Lou is busy fixing a plate of food and doesn't notice.

LOU
Sally, there's something about this
kid. I mean when I looked into his
eyes...

Lou looks up and notices Daniel with Sally.

LOU (CONT'D)
Jake what are you doing with that
hood? And a mask? What kind of
kinky stuff are you two...

A frightened Sally shakes her head in fear.

Cook walks in from out back and sees what's happening.

COOK
Hey! What the hell are you?...

Daniel SHOOTS Cook in the chest and he goes down hard.

Sally tries to scream, but Daniel grabs her by the mouth as she continues to struggle. Lou freezes in her tracks and assesses the situation.

DANIEL
If you don't shut up I'm gonna do
worse to you before I kill her. Is
that what you want?

Sally shakes her head "no" and mumbles under his hand.

DANIEL (CONT'D)
That's right. Cooperation goes a
long way girls.

Daniel shoves Sally down into a chair, pulls off his back-pack, puts it on the ground, quickly pulls out surgical tools and then a syringe filled with fluid - all while pointing the gun at Lou.

SALLY
What is that for?

DANIEL
Just something to numb the pain.

SALLY
Whatever I did, I'm sorry, I swear.

LOU
Hey, look over here! I want you to put the gun down and let her go... Please.

DANIEL
Did I ask for your input bitch?
Pass me that chord over there so I can tie her up.

Daniel cocks the gun and points it at Lou...

LOU
You do know there's an undercover cop sitting right outside with his dog right?

Daniel chuckles.

DANIEL
Well if I can't tie you up, I might as well shut you up.

Just before he pulls the trigger, Sally quickly plants her nails deep into his face and he drops the gun.

DANIEL (CONT'D)
Ahh!

With lightning speed, Lou executes a combination of skill-full blows. Daniel pulls a knife from his back hip and Lou blocks a stab attempt as the fight ensues...

INT. SHERIDAN CAFE, DINING ROOM - CONTINUOUS

The music on the jukebox STOPS as a nervous Nate slowly approaches the kitchen while listening to the commotion.

INT. SHERIDAN CAFE, KITCHEN - CONTINUOUS

Lou wrestles the knife away from Daniel and stabs him in the stomach.

DANIEL

You bitch!

Sally jumps on his back and begins to swing on him like a banshee. Daniel grabs the knife and lunges it into Sally. Lou unleashes another attack, forcing Daniel to drop the knife.

Daniel uses every last ounce of strength to lunge himself into Lou - sending her flying across the kitchen. Then he quickly scurries out the back door.

Lou hurries after him, then notices Cook - motionless on the kitchen floor. She rushes over to feel his pulse - nothing. She turns around and hurries back to Sally.

SALLY

Did we get him?

Sally lets go of her wound and starts to bleed out...

LOU

Sally! Oh my God!

Lou grabs a towel and applies pressure to Sally's wound.

LOU (CONT'D)

Come on Sally stay with me! Stay
with me!

Nate cautiously enters and approaches them.

LOU (CONT'D)

Get back!

Sally starts to go into distress as she bleeds out more.

LOU (CONT'D)

Come on Sally, don't leave me!

Lou notices Nate as he approaches.

LOU
I need you to get back!

NATE
Please, I can help.

LOU
Okay hold this, right here and
press in.

Lou rushes to the phone as Nate takes over - holding the towel to Sally's wound. Nate slowly removes the towel and looks at the wound.

Lou is frantic on the phone, with a loose eye on Nate and Sally as she dials and speaks into the phone.

LOU (CONT'D)
I'm at the Sheridan Cafe next to
the bus station on route 67. My
friend's been stabbed...

Nate places his hand on Sally's bleeding wound and looks DEEP into her eyes. Sally is entranced by Nate's eyes and holds him tight as her wound begins to heal...

Sally's pain subsides as Nate's increases.

Lou frantically searches through kitchen cabinets.

Sally looks on in amazement as her wound completely heals... She notices Nate's blood stained t-shirt. Nate rises slowly and stumbles out the back door.

Lou grabs a first-aid kit she just found, looks up to notice Nate leaving and yells out:

LOU (CONT'D)
Hey! Where are you going?

Lou races over to Sally with the kit, but finds that her wound has completely healed.

LOU (CONT'D)
Oh my God! What just happened?

Sally is still in a trance and shocked.

SALLY
I don't know.

LOU
Are you okay?

SALLY
Yeah... Yes... The boy, he...

Sally starts to cry as Lou looks puzzled, rushes to the back door and opens it to find an empty dark alley - lit only by the moonlight.

INT. SHERIDAN CAFE, DINING ROOM - CONTINUOUS

Lou hustles to the front door where she finds only Luna - tongue dropped, looking up at her, panting away...

EXT. PATCH OF TEXAS WILDERNESS - NIGHT

Nate stumble-runs across a wide open field, under the bright light of the full moon. He heads into a wooded area and collapses under a giant oak tree.

He settles in perfectly between two giant roots, catches his breath, then reaches out, holding on to the roots of the ancient giant and starts absorbing its energy. He closes his eyes and takes it all in...

END OF TEASER

ACT ONE

EST. COMPOUND, OFFICE BUILDING - NIGHT

INT. MARK FELDMAN'S OFFICE - NIGHT

The room is dead silent as Mark (now 45) - OPENS HIS EYES, when his computer monitor starts to BEEP.

ON MONITOR: "Modesto, Texas" blinks in red to the beeping. Mark then clicks the mouse on a TEXAS MAP...

He gets excited, reaches over, picks up a bottle of pills, struggles to open it with a shaky hand, but manages to finally swallow a few with a swig of water.

He looks at his reflection in one of the monitors and tries to breathe slowly to calm himself.

His stare is broken as JEAN WILSON (32), cute, conservative and intense female assistant enters...

JEAN
It's ten o'clock. If we hurry I can get you to the studio on time.

MARK

There's been a sitting in Modesto, Texas. As soon as I'm done with the Interview, have a transport extraction team ready. Carefully this time, I don't want him hurt.

JEAN

I'm not sure it's his safety we should be concerned with.

Jean exits as Mark sits in front of the monitor with a light glee on his face as he ZOOMS IN on Modesto, TX...

EST. DANIEL'S TEXAS RANCH HOME - NIGHT

Dusk settles on a one story Ranch house with lights on.

INT. DANIEL'S LIVING ROOM - CONTINUOUS

The dirty, but pristine living room is filled with small and large figurine statues and miniature model airplanes. The television PLAYS in the background...

CLOSE ON TV MONITOR: DR. MARK FELDMAN BEING INTERVIEWED BY DIANE MORROW.

INT. TELEVISION STUDIO - CONTINUOUS

DIANE

Dr. Feldman, you've studied this topic intently and some would say with great passion. What is your take on the possibility of supernatural healing?

MARK

Well Diane, I don't think one can fully explain everything we observe in human biology. We have to re-examine the chemical elements of ordinary matter and the possibility of an individual being able to control them. I believe there are new discoveries on the horizon.

DIANE

Do you believe in the existence of a true healer?

MARK

What I would say, is there are boundless possibilities for the

MARK
human race. Just think of the
things an individual with that gift
could do? This is the very thing
I've devoted my life's work to; the
preservation and betterment of our
existence.

DIANE
You didn't answer my question Dr.?

MARK
What question is that Diane?

DIANE
A miracle healer. Is it possible?

MARK
I wouldn't know anything about that
Diane, but I know we are entering a
brand new world and we're going to
have to get used to that fact.

INT. DANIEL'S BATHROOM SHOWER - CONTINUOUS

Television PLAYS loud in the background as Daniel takes a
shower. The water cascades down his body... cleaning his
wound as the bloodied water swirls down the drain.

INT. DANIEL'S DINING AREA - MINUTES LATER

Daniel stitches up his wound as he sits at the table covered
with newspaper articles, maps and paper.

A cork-board stands adjacent to the table - covered with
photographs pinned to it.

After patching up the sloppy stitch job with a bandage, he
pulls out an article that reads: "Was Texas Woman's Body
Found the Work of Bone Serial Killer?"

He meticulously places it on top of the pile, approaches the
cork-board and caresses a photo of "Sally Dempsey."

EXT. SHERIDAN CAFE - LATE NIGHT

Multiple police and emergency vehicles are parked out front
- lights flashing C.I.S prep...

INT. SHERIDAN CAFE - LATE NIGHT

Paramedics begin to carefully remove Cook's body.

F.B.I. Agent DAVID REARDON (40), dutiful with strong features and his partner MARVIN PARCHMAN (35), wet behind the ears - enter the diner. They flash their "F.B.I. badges" to the attending local officers.

The officers nod and guide them over to the kitchen as David and Marvin continue on.

INT. SHERIDAN CAFE, KITCHEN - MOMENTS LATER

David and Marvin approach Lou and Sally.

DAVID
Ms. Lou Orenthal?... I'm agent Reardon and this is my partner agent Parchman.

David and Marvin flash their badges.

LOU
F.B.I.?

DAVID
Yes, we're investigating the bone serial killer case. I'd like to ask you a few questions.

LOU
The bone serial killer? Is that who did this?

DAVID
That's what we're here to find out. How long have you worked here?

LOU
Almost a year now.

DAVID
And what's your address?

LOU
Umm, damn I don't remember.

DAVID
You don't remember... How's that?

LOU

I just moved into town a year ago
and I've been kind of house
jumping. I just moved into a new
place and I don't remember the...
I'm really shaken up by all this,
ya' know?

DAVID

Okay then. Do you know why you
might have been targeted?

LOU

Actually, he was after Sally.

Lou gestures over to Sally. David turns to her.

DAVID

Hi Sally?

SALLY

Sally Dempsey.

DAVID

Do you know why the assailant would
be after you?

Sally is still dazed as Marvin examines the room.

LOU

She's still in shock.

DAVID

Understood. Maybe you could just
try and tell me what happened here
Lou?

SALLY

He healed me...

DAVID

What? Who healed you?

SALLY

(excited)

The boy. The young Mexican boy.

David and Marvin shoot each other a look.

DAVID

Did you know this Mexican boy?

LOU

No. I found him digging in the trash. I brought him in for something to eat... Then Sally was stabbed by that maniac. I watched her bleed out, but then the boy, he, he...

DAVID

(skeptical)

Healed her?

LOU

I know... Even I don't believe it, but it's true.

DAVID

Exactly what drug is it that you all are on?

MARVIN

Yeah, I'll take a hit.

David gives Marvin a smirk, then looks over at Cook's lifeless body as they roll him out.

DAVID

Looks like he caught the Cook unaware.

MARVIN

Guess the boy didn't like the food enough to save him.

SALLY

(turns serious)

I don't know how, but I know what happened.

DAVID

You know, in highly intense situations the mind can play tricks on you. Maybe the kid was in on it. Created a diversion so this sick-o could finish her off.

LOU

Mind playing tricks on me? There's a dead body and how would you explain all that blood?!

They look down at the blood as JAKE (35), all-Texan clean-cut - races in, grabs Sally and hugs her tight.

JAKE

Baby, oh my God what's going on here? Are you okay?

SALLY

Yes, I'm fine. Of all the times for you to be late.

JAKE

I'm sorry babe, I had to work. I was trying to call you, but got no answer.

SALLY

I was stabbed. I almost died, but he saved me.

Jake starts to examine her.

JAKE

Stabbed? What the hell? Where?

SALLY

I'm fine now. I'd explain it, but I can't.

DAVID

What about the man who attacked you? Can you give me a description of what he looked like?

LOU

I couldn't see his face. He had a hood and some type of mask. And he wore those latex hospital gloves on his hands. Real creepy.

DAVID

Well, so much for prints. This just doesn't add up. I mean you didn't see the man's face and Ms. Dempsey here doesn't seem to be clear about the incident. The only thing we got is a loose gun with no prints and this Mexican boy.

LOU

He wasn't involved.

DAVID

I don't know who was involved and neither do you.

Marvin looks over the medical apparatus left behind.

MARVIN
What the hell is this?

PARAMEDIC
It's a bone marrow extraction kit.

Sally is transfixed, looking at the device. David and Marvin examine the kit devices closely.

DAVID
Did the boy have a name?

Just then, Luna approaches Lou, barks up at her.

LOU
Luna!

MARVIN(CONT'D)
This your dog?

LOU
No... I mean yes.

Lou shoots Sally a "keep quiet" look.

DAVID
Okay Ms. Orenthal, we'll see what we can find out about the assailant and this Mexican boy. Don't make plans to move again any time soon. We're watching.

David and Marvin exit while Lou looks at Luna, bends down to pet her and whispers:

LOU
You know where he is, don't you?

EXT. SHERIDAN CAFE - CONTINUOUS

David lights a cigarette as he and Marvin exit the diner and they head for the car.

MARVIN
I thought you were quitting?

David ignores him, thinks and continues smoking.

MARVIN(CONT'D)
You think it's our bone serial killer?

DAVID

Don't know... It looks like the same M.O., but now some Mexican boy who can heal people? I think they're all nuts.

MARVIN

Well, she's right about a couple of things - there is a dead body and that puddle of blood?

DAVID

Have the lab do a full analysis on the blood... Why here? I mean if this is our killer, his victims have all been in New Mexico. Why would he travel all this way to Texas to kill some waitress?

MARVIN

Maybe he likes the chili?

David shoots him a look as they get into the FBI SUV.

DAVID

Put out an all points bulletin on our assailant and the kid. We don't have much to go on, but we'll use what we got... And Marvin, let's keep all that healing stuff on the Q.T.. We don't want people thinking we're crazy too.

MARVIN

Copy that!

David takes a last deep drag off his cig, rubs it out and flicks it at Marvin playfully as they screech off...

END OF ACT ONE

ACT TWO

EXT. OPEN TEXAS WILDERNESS - DAWN

Nate is completely healed and refreshed between the giant roots of the oak tree. He stares up at the sky and notices the tree's foliage around him has become dry and withered, compared to the other trees around him.

Helicopters fly overhead as Nate stares at the old beat-up Rubik's Cube and then stares up at the sky.

CUT TO: FLASHBACK

INT. YOUNG NATE'S BEDROOM - FIVE YEARS EARLIER

YOUNG NATE'S DREAMLIKE POV: He lays across his bed watching a "marionette puppet show" on T.V... Dr. Feldman enters, sits on the bed and pats on the bed.

MARK

Nate come, sit down with me.

Young Nate takes a seat beside Mark.

MARK (CONT'D)

You've made so much progress, I want you to know how proud I am of you. I know it may not seem like it right now, but what you can do is more incredibly important than you realize.

YOUNG NATE (V.O.)

What am I Dr. Feldman?

MARK

You are a uniquely gifted child.

YOUNG NATE (V.O.)

What if I just want to be normal?

Nate turns back to "the puppet show" on TV...

MARK

Nate you are normal, but different in your own way. You have feelings. You get hungry just like any other boy. You were just given more and for those who are given more, more is expected.

YOUNG NATE (V.O.)

Where are my parents?

MARK

We've been over this Nate... Your parents are dead... You were too young to remember.

YOUNG NATE (V.O.)

Why am I here?

MARK

The outside world is far too dangerous for someone like you.

YOUNG NATE (V.O.)
Or maybe you think I'm far too
dangerous for it?

Nate turns back to "the puppet show"...

MARK
Don't you like being here?

YOUNG NATE (V.O.)
I don't even know where here is.

Mark takes a Rubik's Cube out from his pocket and places it
in front of Nate.

MARK (CONT'D)
I used to play chess when I was
your age; built my deductive
reasoning skills that way.

Mark begins to twist the Rubik's Cube forward then back-
forward then back - until one side is all green.

MARK (CONT'D)
One color on each side of the cube.
Simple. Try it Nate, you'll
understand...

Nate looks at the cube, then returns to the TV. Mark places
the cube on the table, lovingly rubs Nate's head, exits and
LOCKS the door from the outside.

EXT. OPEN TEXAS WILDERNESS, PRESENT DAY - DAWN

Nate gets frustrated twisting the cube, stops, sits up and
looks around. He whistles and then shouts:

NATE
Luna? Luna? Here girl!

Suddenly, a bird flies down and looks at Nate. Then several
more. They "chirp-sing" as Nate stares into their eyes and
they gather round...

CUT TO: FLASHBACK

INT - LABORATORY EXAMINATION ROOM - FIVE YEARS EARLIER

YOUNG NATE'S DREAMLIKE POV: Mark sits across a long white
lab table, as WE FOCUS on a dying bird in front of Nate's
small hands. Nate reaches out, picks up the bird and brings
it in close...

MARK
(whispering)
Focus Nate.

Nate continues holding the bird. Suddenly, the bird starts to move, then flaps his wings - revitalized.

MARK (CONT'D)
Excellent!

Mark takes the bird and places it back into its cage as the bird begins to break out into joyous song.

MARK (CONT'D)
That bird was nearly dead and now
look at him. How do you feel?

YOUNG NATE (V.O.)
A bit weak, but I'm okay.

Mark looks at a drained Nate and smiles.

MARK
I have a surprise for you.

Mark reaches under the table into a box, pulls out a puppy (YOUNG LUNA) and hands her to Nate. Nate puts his face to the puppy's face as if examining it.

YOUNG NATE (V.O.)
Is it sick?

MARK
No Nate, she's yours. Not to heal,
but to have... To love.

Young Luna licks Nate's face.

MARK (CONT'D)
She's your responsibility now.
You'll have to feed her and take
care of her.

YOUNG NATE (V.O.)
Why?

MARK
That's all for today. Why don't
you think of a name for her and get
some rest, big day tomorrow.

Mark smiles like an extremely proud father.

INT. YOUNG NATE'S BEDROOM - MOMENTS LATER

YOUNG NATE'S DREAMLIKE POV: From his bed, he SEES Young Luna sitting in the corner, whining for attention. Nate walks over to her and bends down as a Guard calls out:

GUARD (O.S.)
Lights out!

The room goes dark with only the moon's illumination through the window as Young Luna "whines louder."

Young Nate picks her up - cradling her in his arms as she begins to settle. He looks out at the full bright moon and then at her.

YOUNG NATE (V.O.)
LUNA... Luna.

EXT. OPEN TEXAS WILDERNESS, PRESENT DAY - DAWN

Nate rises from the roots of the giant oak and walks - determined and focused. It turns into a jog, then a run, then a sprint as the wind blows back his hair...

FADE TO: FLASHBACK

EXT. COMPOUND, PLUSH GROUNDS - FIVE YEARS EARLIER

YOUNG NATE'S DREAMLIKE POV: He sits at a table across from Mark - not touching the plate of food in front of him. He stares up at the picture perfect blue-sky, as Mark eats and Young Luna plays with a toy on the grass.

MARK
It's a beautiful day isn't it Nate?
You better eat your food before it
gets cold.

YOUNG NATE (V.O.)
I don't want to be here anymore Dr.
Feldman. I want to leave.

MARK
Leave? And go where?

YOUNG NATE (V.O.)
Out there. Into the world, and be
normal.

MARK
How many times can we have this
conversation? You're not normal and

MARK
you never will be. Nate, what
we've achieved, what you can do is
greater than any life you could
have out there. There are
limitless possibilities to what you
will do. What WE will do.

Nate ignores him and turns his attention to the sky...

FADE TO:

EXT. SHERIDAN CAFE, PRESENT DAY - NIGHT

From the POV inside a car across the street: WE SEE the cafe
with people moving around and talking inside.

INT. SHERIDAN CAFE - NIGHT - SECONDS LATER

Lou and fill-in waitress MISSY finish closing up.

LOU
Go on home Missy and get some rest.
I'll finish up.

MISSY
You sure Lou? It's not safe, we
should leave together.

LOU
Don't you worry, I'll be fine.

MISSY
I don't know, doesn't feel right
with all those crazies out...

LOU
Missy! Go home. Please.

Missy grabs her bag and exits while Lou cleans, stops and
thinks. She walks over to the corner booth where Nate and
Luna sat the night before, and takes a seat.

She glides her hands across the table, closes her eyes,
takes a deep breath and then heads out the back door.

EXT. SHERIDAN CAFE, BACK ALLEY - CONTINUOUS

Lou enters the alley and looks around, but it's empty. She
dumps a loose bag into the trash when she's startled by a
CRASHING noise down the alley. She investigates...

LOU
Who's there?...

She continues down the alley, barely making out who's hiding behind some other trash.

LOU (CONT'D)
Is that you? I have Luna. She's
safe with me.

Just then, Nate pops out from behind the trash and attempts to run. Lou races after him.

Lou grabs him and tries her best to settle him down.

LOU (CONT'D)
Hey! Stop! I won't hurt you.

Nate realizes and calms himself. They settle down.

LOU (CONT'D)
I want to help you.

NATE
You were talking to the police
about me. I saw you.

LOU
The police were here because we
were attacked. A man was murdered
and my friend was hurt.

NATE
Were they asking about me?

LOU
Of course they were asking about
you. What you did. I don't know
how, but you saved my friend's life
and the F.B.I. thinks you might
have been involved.

NATE
I only came back for Luna.

Lou looks at the trash, releases her grip and sighs.

LOU
You were eating out of the trash
again weren't you?

Nate doesn't respond.

LOU (CONT'D)
Come on, lets go inside and I'll
fix you something. Then we'll get
Luna - I promise.

They stand up together, Lou wipes some dirt off of Nate's
shirt and they head back to the cafe.

INT. F.B.I. FIELD OFFICE, MODESTO TEXAS - NIGHT

Mark and Jean sit waiting in a small antiquated office as
the moonlight shines through the window. Receptionist ABBEY
(60), old school Texas - inattentively sits at a desk filing
her nails.

Agents David and Marvin enter and look at Mark and Jean.

ABBEY
They refused to leave.

David leans into Abbey's ear.

DAVID
Abbey, I thought I told you not to
just shuffle in every stray cat
that wants to see me.

ABBEY
He's no stray cat - he's that
famous Dr.. You know like Dr.
Phil. I saw him on the T.V. with
Diane Morrow yesterday.

David turns to them, fake smiles and gets the same back from
Mark and Jean.

ABBEY(CONT'D)
I really love Diane's hair. You
know I was going to do my hair like
hers for my sister's wedding. You
remember the one I was telling you
about, that married the dead beat
from South Carolina, who...

DAVID
Okay, okay, I got it Abbey.

David turns to Mark leaving Abby in mid-sentence.

DAVID (CONT'D)
I'm sorry, how can we help you?

Mark and Jean rise, facing David and Marvin...

MARK

I think we should be asking you that question Agent Reardon. I'm Dr. Mark Feldman and this is my assistant Jean Wilson.

INT. DAVID'S SMALL GOVT. OFFICE - MOMENTS LATER

The office is overwhelmed with paper-work as David sits at his desk, shuffling through files. Marvin gestures for Mark to take the open seat and he does.

DAVID

Yes, have a seat. The accommodations aren't the best, but make yourselves comfortable.

Mark sits as Jean assumes a military stance at the door, making Marvin look like a slouch. David looks at Marvin and he stands up straight. Mark examines wall photos.

MARK

Interesting motif...

DAVID

Yeah, my father was an airman in Vietnam. Old photos of his fellow aviators.

MARK

Interesting... I believe the Director informed you of my visit.

DAVID

Yes, he did, but he wasn't specific as to the reason. I mean these murders are the most excitement this dumpy ghost town has going on.

MARK

There's no need to be coy Agent. I know you're aware of the incident at the cafe with the boy who supposedly healed a woman... It's imperative that I find him.

DAVID

Oh here we go with this healing stuff... Look, I've got my hands full with the bone serial killer case and I couldn't possibly take on anything else, especially not some fairy tale. We're the F.B.I. not ghost hunters?

Mark's eyes open wide as he turns to Jean.

MARK

I assure you, the boy and what he can do is far more real than a ghost. Even more important than your serial killer and I believe there's a connection.

DAVID

What connection?

MARK

I've read the case files and they don't quite match up with the infamous Bone Killer's profile.

DAVID

He drugs his victim and sucks out their bone marrow. Sounds like the same God damn profile to me.

MARK

You've missed distinct key facts. For one, your killer buried his victims in burlap sacks; probably because he has access to the material. But the Bone Killer disposes of his victims in plastic bags, which are forensically less likely to carry DNA. Second, your killer has chosen only women as his target, whereas the Bone Killer selects targets who fit a specific medical profile; probably because he's harvesting the bone marrow for a specific purpose.

MARVIN

What specific purpose?

MARK

I don't know, however this serial killer is crude and sloppy, leaving the victim's body in pieces. What I believe you have here is a copy-cat.

David looks over to Marvin who reluctantly nods.

MARK (CONT'D)

As intriguing as this may seem, my true interest is in the boy and I

MARK (CONT'D)

believe your copy cat could lead me to him. I will need and expect the total cooperation of the FBI. So it's going be a late night.

DAVID

Total cooperation? Late night? Look here Dr. Feldman, I don't know what any of this is about, nor do I care. My concern and only concern is this serial murder. So unless you have any further information that would assist in this investigation or you've got a card from heaven, I suggest you leave your requests with my central office or the media.

MARK

The less public attention we bring to this matter, the better, for all parties concerned. But maybe this will help you get the ball rolling...

Jean pulls out papers and hands them to David. Mark gives Jean a nod and she pulls out her modem walkie talkie, presses the side and it BEEPS.

MARK (CONT'D)

You won't have to worry about man power. We've got that covered.

Abbey looks on with gleeful shock as a group of men, conservatively dressed in grey suits - enter and file into the outer reception area.

MARK (CONT'D)

He may not be God, but I'm sure he'll do for now. A re-assignment of control given to me by the Governor and co-signed by the director of the F.B.I..

David takes a look at the paper-work Jean gave him.

DAVID

You gotta be kidding me!

MARK

First I'll need you to pull up all the files on the copy-cat.

DAVID
This must be one special boy.

MARK
You have no idea.

INT. EMPTY SHERIDAN CAFE - LATER THAT NIGHT

Lou sits across from Nate in the corner booth where they first met, as he devours his plate of food.

LOU
Wow, that's quite an appetite.
When's the last time you had a
decent meal?

Nate looks up at her and shrugs his shoulders.

LOU (CONT'D)
Think you can tell me your name?

NATE
Nate.

LOU
Got a last name?

Nate stares at her and chews - not answering that one...

LOU (CONT'D)
Well Nate... Where are you from?
Where are your parents?

NATE
(unconvincingly)
My parents are dead.

LOU
I am so sorry Nate... surely there
must be someone looking for you?

NATE
There are people looking for me.
But they don't want to help me.

LOU
What people?

Nate becomes agitated and slightly depressed. He finishes his food and pushes the plate forward.

NATE

I just want to get Luna and leave now. Is that okay?

They stare into each other's eyes. Nate looks away.

LOU (CONT'D)

I can help you Nate. I'm on your side. Really. I won't let anything happen to you.

Nate is reassured.

LOU (CONT'D)

Luna's safe with me, up at the house I rent... Nobody will find you there and she really seems to like it. I think you will too.

NATE

Why are you helping me?

LOU

Because that's what people do... Come on, Luna's waiting.

Nate's eyes light up.

END OF ACT TWO

ACT THREE

INT. F.B.I. FIELD OFFICE, MODESTO TEXAS - LATE NIGHT

Mark, Jean and crew are set up in a cramped makeshift command central with lap-tops and crew combing through stacks of files. Mark stops at one file in particular.

MARK

Agent Reardon, who is this?

David looks at the PHOTO OF DANIEL that Mark holds up.

DAVID

Who Daniel? He's a loner. A little weird, but harmless.

MARK

And?...

DAVID

And nothing - he's a traveling salesman. He inherited land from

DAVID
his folks and converted it to a
farm. Marvin already checked him
out and no dice.

Mark pauses for a moment, looking through Daniel's file.

MARK
Apparently Daniel had prior arrests
that included the torture of his
ex-girlfriend and her cat who both
disappeared? And two years of
medical training, which would have
given him adequate knowledge of the
equipment used.

DAVID
What?

Mark hands David the file and he reads it, while Jean
approaches and hands Mark another file.

JEAN
You need to look at this.

Mark opens the file to reveal a PHOTO of "Lou Orenthal."

MARK
This woman was at the crime scene?

DAVID
She's one of the waitress from the
Diner. She witnessed the entire
incident, why?

MARK
What do you know about her?

DAVID
Not much outside of the fact that
she couldn't remember her
address... She told us it's 'cause
she moves around so much. I thought
it was strange.

MARVIN
Kinda' cute too.

Jean cuts him a look and he gets serious.

MARK
Not strange. Purposeful. This
woman's no waitress and her last

MARK
name is not Orenthal. It's
LASSON... LOU LASSON, and she's
a fugitive... Wanted for multiple
homicides.

David shares a shocked look with Marvin.

DAVID
I'll have a couple of my men find
her and bring her in.

MARK
Not if you want them back in one
piece.

DAVID
You trying to say my men can't
bring in one woman?

MARK
She's a woman with specific
expertise that your men could never
handle. We'll deal with her. I
believe Ms. Dempsey may have some
answers for us.

Mark signals Jean with a wrap-it-up "snap/finger-twirl" and
Jean packs up their gear with lightning speed...

MARK (CONT'D)
Looks like you've got quite the
cesspool of unsavory characters in
this little dumpy ghost town of
yours agent Reardon...

They exit, leaving David and Marvin stumped.

DAVID
Get me everything you can on Dr.
Feldman and the boy.

MARVIN
And Lou Lasson?

DAVID
Something tells me we need to find
her before the good Dr. does...

EST. LOU'S TEXAS FARM-HOUSE - NIGHT

INT. LOU'S TEXAS FARM-HOUSE - CONTINUOUS

They enter, Lou turns on the light, Luna runs out barking for joy and leaps up into Nate's arms.

NATE

Luna!

INT. LOU'S TEXAS FARM-HOUSE, BEDROOM - MOMENTS LATER

Lou opens the door and they all enter. Nate examines his surroundings as if he were in a museum... Toy airplanes and race car wall decals all around. Nate lands on a framed PHOTO of GARRETT (the same boy in Lou's old photo from the cafe), picks it up and examines it.

LOU

That's my son, Garret. Technically,
he's never slept in here, but
wherever I go I set a room up for
him. It comforts me.

Nate stares at the photo, then at Lou and continues to look around... Lou plays with Luna and notices an "I" SHAPED SCAR on her paw. Lou feels it and thinks.

Lou approaches Nate, looks at his face, then licks her thumb and begins to wipe a layer of soot from his cheek.

LOU (CONT'D)

You need a LONG hot shower.

Nate nods "yes" and puts the photo down.

LOU (CONT'D)

I'll get you a towel.

Lou exits, Nate stares at her on the way, then kneels down and looks Luna dead her eyes.

NATE

I know you trust her, but we
trusted him too.

INT. LOU'S BATHROOM - MOMENTS LATER

Nate stands at the sink washing up. As the water cascades down his face, he looks into the mirror...

CUT TO: FLASHBACK

INT. LABORATORY FACILITY HALLWAY - ONE YEAR AGO

LIGHTS FLASH, ALARMS SOUND AND COMMOTION ENSUES...

YOUNG NATE'S DREAMLIKE POV: He frantically runs down a long hallway, with Luna by his side. Just then, a GUARD appears from around the corner and raises his gun.

Young Nate approaches the guard and looks deep into his eyes. The guard becomes deathly ill, and drops his gun. Nate continues, now stumbling down the hall.

Suddenly, Mark emerges in front of him. Luna growls as Nate stops. Luna's growl intensifies...

MARK

Nate, what are you doing?

YOUNG NATE (V.O.)

I'm leaving.

MARK (CONT'D)

And go where? Do what? I'm the only one who cares for you... Understands what, who you are!

YOUNG NATE (V.O.)

If that were true, you'd let me go.

MARK

You think the world's going to welcome you with open arms? They're not! They're only human... Incapable of good or acceptance. They're simple, ugly creatures filled with selfish intent and hate. Here with me you have purpose Nate. Trust me.

Mark begins to weaken as Nate's FOCUS on him digs deep into his soul...

MARK (CONT'D)

You're confused, hurt. Let me help you son.

YOUNG NATE (V.O.)

I'm not your son. And how can you help me? You're only human.

Young Nate unleashes on him with deep dark focus as Mark falls to the floor in pain.

MARK

Is this what you want?!... To be a monster?

Mark sits defeated - left with no other recourse but to watch, as Nate and Luna exit out into the dark night...

INT. LOU'S BATHROOM, PRESENT DAY - NIGHT

Triumphant MUSIC crescendos as Nate showers - revealing his badly scarred body. He opens his eyes when he HEARS NOISE and peeks his head out from behind the shower curtain where Lou hangs two fresh towels on a rack...

LOU

I brought towels.

Nate shuts off the water and reaches out for a towel. Just as Lou starts to exit, Luna hops out of the shower and shakes herself - wetting the entire bathroom.

Lou gets soaked as Nate quickly throws the towel around his waist and hops out still wet. They share a laugh, but the laughter slowly stops as Lou stands for a moment, examining his badly scared body.

Nate realizes and tries to cover himself, but Lou slowly approaches and gently touches his scars.

LOU

My God, who did this to you?

Lou hugs Nate - they both need it bad. She pulls back as one scar grabs her attention - it's the same "I" SHAPED SCAR that she just saw on Luna's paw.

LOU (CONT'D)

Luna has the same scar on her paw?

NATE

They won't be able to find us that way anymore.

Nate dries himself, Lou hands him a clean sports jersey and he examines it... just his size.

LOU

This was his favorite shirt. He would have wanted you to have it.

NATE

No, Lou, I couldn't.

She slips it over his head - fits perfect. Lou looks him up and down. She's sad and starts to tear up.

LOU
I'm sorry. Just seeing you in
Garrett's...

Nate's eyes fill with compassion as he stares at her.

NATE
I'm drawn to things Lou.

LOU
What do you mean?

NATE
When the bus pulled up to the cafe
the other day. I was drawn to it.
To you. Your pain...

He pulls her in close as her eyes begin to dry and he fills up with her pain, but Lou abruptly pulls away.

NATE (CONT'D)
Why? I can help you.

LOU
There are some things you shouldn't
heal. Some things that hurt, make
us who we are. Do you understand
that Nate?

NATE
I think so.

LOU
Good. Come on, I have some healing
powers of my own...

INT. LOU'S LIVING ROOM - MOMENTS LATER

A fresh Nate, sits on the couch with Luna intently watching a "Nature Show" on TV as Lou scoops ice-cream into bowls in the kitchen.

LOU
It's my famous home-made
butter-pecan ice-cream.

NATE
How did you turn ice into cream?

LOU
That's funny Nate. You're going to
love it.

Lou returns from the kitchen with three bowls of ice cream,
hands them out and they dig in...

NATE
Thank you!

Lou sits beside Nate and they all share a safe moment of
ice-cream indulging heaven. Lou is happier than we've ever
seen her as Nate turns his attention to the TV...

Nate turns to Lou, swallows, thinks and blurts out:

NATE
Is it okay that I'm here?

LOU
It's more than okay. It's right.

Nate smiles, but then drops his ice-cream bowl when he
notices a "Breaking News Report" on the TV SCREEN...

LOCAL REPORTER
(from TV screen)
We interrupt your regularly
scheduled programming to bring you
this breaking news report...

EXT. OUTSIDE OF SALLY DEMPSEY'S HOUSE - NIGHT

Reporters have gathered in front of the house.

LOCAL REPORTER
It's been reported that thirty-two
year old Sally Dempsey was attacked
yesterday at the Sheridan Cafe -
allegedly by the Bone Serial Killer
who witnesses were unable to
identify.

ON SCREEN: DRAWING RENDITION OF NATE.

REPORTER
The authorities are also looking
for a thirteen year old Mexican boy
and local resident Lou Orenthal -
both wanted for questioning in this
incident...

ON SCREEN: PICTURE OF LOU.

REPORTER

They are both considered to be extremely dangerous and authorities are asking anyone who has information regarding these people of interest to call authorities immediately...

INT. LOU'S LIVING ROOM - CONTINUOUS

CLOSE ON TV: MARK WALKS INTO FRAME

Lou is shocked as is Nate.

NATE

That's the man who's after me!

LOU

Dr. Feldman?

NATE

You know him?

LOU

Oh my God Nate - yes. If he's after you, he'll stop at nothing to find you. We have to go - now!

NATE

Where?

LOU

I know someone who can help.

Lou rushes into the kitchen, pulls an aerosol spray can out of a cabinet, twists open the bottom, pulls out a small piece of paper, unfolds it and places it on the counter. She whips open a drawer, pulls out a BURNER CELL PHONE and quickly dials the # from the paper...

LOU (CONT'D)

Nate, get ready to leave - quickly!...

(into burner phone)

Hi MC?... It's LL. I need your help. Are you still in the same place?... Nate? Luna?

Nate and Luna are already out the door...

END OF ACT THREE

ACT FOUR

INT. DANIEL'S LIVING ROOM - SAME EVENING

COUNTRY MUSIC PLAYS as Daniel sits at his dining room table next to a revolver. He frantically searches through photos, lands on LOU'S PHOTO and stares.

DANIEL

You think you can hurt me? I'm powerful. I'm the dark angel.

He's suddenly startled, as the DOOR BELL RINGS.

He heads to the window, looks out and notices Mark standing out front. He hurries into the kitchen and grabs a trash bag. The BELL RINGS again.

DANIEL (CONT'D)

Wait a God damn minute.

He quickly tosses the photos into the bag, tucks his revolver in back of his pants and heads to the door.

DANIEL (CONT'D)

Who is it?

EXT. DANIEL'S RANCH-HOUSE, FRONT DOOR - CONTINUOUS

Daniel slowly cracks the door open and they establish eye contact.

MARK

Dr. Mark Feldman. Might you be Daniel Rand?

DANIEL

What do you want?

MARK

I'd just like to ask you a few questions about the recent incident at the cafe, if you don't mind?

DANIEL

I don't know nothing about it. And the FBI was already here.

Mark pulls out a PHOTO of NATE and shows it.

MARK

I'm looking for this boy. Have you seen him?

Daniel opens the door a little wider so he can look at the photo as Mark notices him holding his wound.

DANIEL
No, can't say that I have.

MARK
Are you okay Mr. Rand?

DANIEL
Just hit my side real bad when you rang the bell.

MARK
I'm sorry about that.

DANIEL
It happens.

MARK
This is a beautiful piece of property. Do you live here by yourself?

DANIEL
Yeah. What is he some kind of Mexican run away? We get those types 'round here during cropping season.

Mark looks around to notice Daniel's box shrubs are covered in protective burlap.

MARK
Very smart to use Burlap on your box shrubs.

DANIEL
Yeah, well if that's all.

MARK
Yes, you have a good evening now Mr. Rand. Sorry to disturb you.

Daniel closes the door quick.

INT. DANIEL'S LIVING ROOM - CONTINUOUS

Daniel returns to the window and peaks through the curtains to watch Mark heading down the walkway...

He closes the window curtain, grabs the bag and pours the photos back out on the table.

Just then, Daniel is startled by a LOUD BANG when the front door flies open and Mark slowly approaches...

Daniel falls back in his chair, pulls out his gun and points it at Mark...

DANIEL (CONT'D)
What the hell?! Get out, before I,
I... blow your brains out.

Mark looks deep into Daniel's eyes... Daniel suddenly becomes stricken ill with pain.

MARK
Are you okay? You look a bit
peaked Mr. Rand.

Mark walks over to the table and notices various PHOTOS of "Nate, Lou and Sally" at the restaurant.

DANIEL
(in pain)
What did you do to me?

MARK
I'm not sure, but I think it may be
the Bubonic plague. Having the
blood of such a gifted child
coursing through one's veins would
destroy most men...

CUT TO: FLASHBACK

INT. PHARMACEUTICALS LAB - FIVE YEARS EARLIER

MARK'S DREAMLIKE POV: Mark pulls blood from a vile marked "X.7.67" into a syringe and then injects the mixture into his bulging armpit vein...

INT. DANIEL'S LIVING ROOM, PRESENT DAY - CONTINUOUS

MARK (CONT'D)
But I'm not most men.
(Mark lifts Daniel up)
You know I can accept that you're a
sick demented murderer, but lies I
can not tolerate. Stealing someone
else's purpose is unbecoming.

DANIEL
You don't know who you're talking
to. I'm special.

MARK

You? Special? Ha! You're nothing more than an unimaginative butcher. I had special in my grasp and let it slip away.

Mark gets into Daniel's face with the look of pure evil. Daniel stands paralyzed by Mark's hold.

MARK (CONT'D)

Where's the boy?

DANIEL

I told you, I don't know.

Mark smirks at him, then looks down at his wound.

MARK

Ouch, that must have really smarted when she stabbed you. You need the boy to heal you, so where is he?

Mark pinches his wound... Daniel winces in pain.

MARK (CONT'D)

Now I'm going to ask you one more time. Where is the boy? I need you to think carefully before you answer me.

DANIEL

Please, I swear I don't know. I was taking pictures of the women. I don't mess with no kids.

Mark lifts him up and looks him dead in the eye.

DANIEL (CONT'D)

I swear to you. Why don't you ask that waitress bitch?

Mark lets him go and he falls to the floor.

MARK

What do you know about her?

Daniel's only response is wincing in agony.

MARK (CONT'D)

Unfortunately, I didn't inherit the boy's ability to heal. But what I can do, is quite the complete opposite...

Mark grabs Daniel's wound again.

DANIEL
Okay! Okay! I went by there,
parked out front.

CUT TO: FLASHBACK

EXT. SHERIDAN CAFE - LATE NIGHT

Daniel is parked across the street from the cafe. He snaps photos of Lou exiting with Nate.

INT. DANIEL'S LIVING ROOM, PRESENT DAY - CONTINUOUS

DANIEL
I saw her leave with the boy. I
followed her out to a Ranch house
over on Palermo Drive.

Mark thinks about it for a second, then lunges a syringe into Daniel's neck and his limp body collapses.

MARK
See, that didn't hurt.

Mark opens his leather case and pulls out a similar "bone marrow extraction" device, as the one Daniel had at the cafe, but much cleaner...

MARK (CONT'D)
You kill recklessly with abandon.
What I do, I do out of necessity.
As judge and jury I deem you prey,
used to sustain the one who will
one day save us all.

Daniel's eyes widen as Mark moves in on a frightened Daniel with the "extraction device/needle"...

INT. BLACK SUV, OUTSIDE DANIEL'S HOME - LATER

Mark hops into the car where Jean is waiting at the wheel. Jean notices how composed and strong he's become.

MARK
Palermo Drive, quickly!

JEAN
Should I gather the team?

MARK

No, I want to go in alone.

They pull off...

INT. LOU'S FARMHOUSE, LIVING ROOM - LATE NIGHT

The front door BUSTS wide open as Mark and Jean rush inside and cautiously snoop around...

JEAN

You think he was here?

Mark squats down, closely examining the couch. He reaches under and picks out some loose dog hairs.

JEAN (CONT'D)

Luna.

EXT. RURAL TEXAS BUS TERMINAL - DAWN

Lou and Nate wear sunglasses and caps as they rush towards a bus that says "TO: LOS ANGELES" on the front destination display.

Lou stops in front of the luggage loading compartment, pulls out her "smart phone", presses it and holds it up to her ear while checking the area...

LOU

Hi Sally...

INT. SALLY DEMPSEY'S HOME - CONTINUOUS

SALLY

Oh my God Lou, where the hell are you? The whole world is looking for you and the boy... Some Dr. Feldman and the FBI guys questioned me... They nearly scared Jake to death and Jake's not scared of anything. They told me you're wanted for murder.

LOU

(from phone)

I'm so sorry Sally... They're all lies, you have to believe me.

SALLY

I don't want to get caught up in this Lou. I have children.

LOU
 (from phone)
 Listen, I can't explain it all now
 but I need you to trust me. You
 know how special Nate is and you
 wouldn't want him to fall into the
 wrong hands, would you?

SALLY
 You mean Dr. Feldman?

LOU
 (from phone)
 Yes... I'm headed to a cousin's in
 L.A.. I'll be okay there for now.

SALLY
 Alright Lou. Be safe. I love you.

EXT. RURAL TEXAS BUS TERMINAL - LATE NIGHT

Lou looks around, tosses her "smart phone" deep into the
 luggage compartment, grabs Nate and they rush off to another
 bus that reads "TO: JACKSON, MISSISSIPPI" on its destination
 display - they hustle on board with Luna...

INT. BLACK SUV, DRIVING ON TEXAS HIGHWAY - DAY

Jean drives while entering commands on the "video dashboard
 monitor" while Mark thinks hard.

MARK
 Jean, try tapping into Ms. Lasson's
 phone again and see if the GPS
 tracking has turned on.

A GPS MAP appears on the video monitor dash. A BLINKING
 BLUE DOT slowly moves west on a TEXAS HIGHWAY...

JEAN (CONT'D)
 We got 'em. Heading west on route
 sixty-two.

Mark doesn't look convinced as Jean hits the gas...

EST. GREYHOUND BUS DRIVING ON MISSISSIPPI HIGHWAY - DAY

INT. GREYHOUND BUS TO JACKSON, MS - LATER

The BUS DRIVER drives, starts to squint with pain and massages his head. He speaks into the P.A. mic':

BUS DRIVER
Next stop Mississippi station.

Nate, Lou and Luna sit in the back of the bus.

LOU
We're getting off, next stop.

Nate has his hoodie pulled up over his head and starts shivering... Luna squeals and snuggles in tight to a sweating and disheveled Nate.

LOU (CONT'D)
Nate, what's wrong?

Nate removes his sunglasses, leaps to his feet and heads down the aisle towards the driver...

LOU (CONT'D)
Nate stop!

NATE
Something bad is about to happen.

The Bus Driver begins to lose control of the bus as he clutches his head in pain.

The entire bus sways to one side as the passengers start SCREAMING and Lou tries to grab Nate, but he breaks free and heads to the front of the bus.

Still wincing in pain, the Driver tries to gain control of the swerving bus. Nate makes it up front and attempts to touch him but it's too late as the bus flies off the highway and onto its side...

EXT. SIDE OF HIGHWAY - RURAL MISSISSIPPI - MOMENTS LATER

It's total chaos. Some passengers have been thrown from the bus as others are still stuck in the wreckage.

Lou struggles to help an injured OLD MAN off of the bus and lays him down on the ground beside Nate and Luna.

LOU
Nate stay with him.

Lou rushes back into the bus, as the old man lies there in agony and locks eyes with Nate.

OLD MAN
Please. Please help me.

Nate looks around, then grabs hold of the man's arm...

Nate's body starts to buckle as the Old Man is healed and begins to cry in amazement. Nate is weakened and stumbles, trying to catch his breath.

Just then, Nate looks over at a grieving WOMAN as she coddles her motionless infant.

Nate limps over and sensing the baby's faint heart-beat he lays his hands on the infant...

Lou exits the bus with an injured passenger, falls to the ground and notices Nate healing the infant.

The woman embraces her crying infant with new life as several stunned passengers CAPTURE IT ALL ON THEIR SMART-PHONE CAMERAS...

WOMAN
Oh my God... How!?

Lou approaches and realizes the toll this has all taken on a weakened Nate.

A YOUNG GIRL rushes over to him.

YOUNG GIRL
My mother. She needs help. Come,
please help her...

Nate stumbles behind the girl to her wounded mother lying in brush. He kneels down and lays his hands on the woman, but this time Nate begins to suck the remaining life-force from the her, as she becomes weak and pale.

YOUNG GIRL (CONT'D)
Stop, you're killing her!

LOU
Nate stop!

Lou pulls Nate away from the woman and he falls over, broken and weak... He scans the crowd of injured people, once begging for help - now looking at him with terror.

NATE
I have to help. They need me.

Nate heads back towards the woman and the young girl hurls herself over her injured body - stopping Nate in his tracks.

LOU
Nate, we have to get out of here.
It's not safe. And you're sick.

SIRENS are heard in the distance and get LOUDER as Lou carries Nate off towards an awaiting Luna guiding them off into the woods...

EXT. LOU'S TEXAS FARMHOUSE - DAY

Agent Reardon hustles out of the front door with a bloody t-shirt in his hand and jumps into

INT. F.B.I. SUV - DAY

Marvin sits in the driver's seat doing research on his mobile tablet screen as David settles into the passenger seat, slams the door shut and lights up a cig...

MARVIN
The tap on Sally Dempsey's phone came in. Lou Lasson's heading to her cousin's in L.A., and the GPS on her phone backs it up. You find anything?

DAVID
Lala land huh? Well, the Dr. was here already, but I found this in the washing machine.
(holds up bloody shirt)
Let's get it to the lab ASAP.

MARVIN
Copy that... Holy mother! Reardon, you will not believe what I'm witnessing right now online...

David leans over, looks at Marvin's tablet screen and WE SEE SHAKY VIDEO FOOTAGE of...

INT. BLACK SUV - DRIVING ON NEVADA HIGHWAY - DAY

SHAKY VIDEO FOOTAGE of the "bus crash scene - Nate healing the old man" while passengers look on in shock.

Mark and Jean are glued to their VIDEO MONITOR embedded in the dashboard, where the "bus crash scene" plays...

They shoot each other a "we've just been played" look, and then Jean starts a broken u-turn...

MARK
Why Mississippi?

JEAN
And the video has over two-hundred thousand views and counting.

MARK
This is out of control. What are you doing Nate?... Jean, get me the Governor of Mississippi. We'll need extra boots. Let's go!

She hits the gas pedal hard, the engine revs and they speed forward...

Mark pops a pill with shaky hands, tilts his head back, closes his eyes and we

FLASHBACK TO:

INT. YOUNG NATE'S BEDROOM - FIVE YEARS EARLIER

DR. MARK FELDMAN'S DREAMLIKE POV: He hands an eagerly awaiting Young Nate the Rubik's Cube, kisses his forehead, tucks him into bed, pets puppy Luna and exits.

Now in the hallway - Mark closes the bedroom door, LOCKS IT with a key-card and WE FOCUS IN on ROOM # "X.7.67"...

EXT. MISSISSIPPI WILDERNESS, PRESENT DAY - DUSK

A GOSPEL CHOIR SINGS very faintly in the distance.

Lou, Nate and Luna are exhausted and can't run any further. They stop and Lou examines Nate's injuries.

NATE
I'll be okay.

Nate hears something in the distance and turns to it...

LOU
We're close, but we have to hurry, it's getting dark.

They limp on with Luna leading the way as the GOSPEL CHOIR sings louder...

EST. SMALL MISSISSIPPI CHURCH - DUSK

INT. MISSISSIPPI CHURCH - CONTINUOUS

Preacher MARCELLE CORNET (40), high stature - leads the GOSPEL CHOIR in song as the mostly black congregation prays, claps and SINGS along...

Suddenly; Lou, Nate and Luna stumble in through the massive front door that SLAMS OPEN and then CLOSED behind them.... Everything stops!

The congregation turns around to face them in complete silence. Nate steps forward and then collapses to the floor... Lou instantly bends down to help him.

Marcelle hustles down from the pulpit and along with several church-members, they hurry over and crowd around Nate as he starts to come to... Lou pulls down his hoodie and wipes sweat from his brow.

Lou makes eye contact with Marcelle, they connect with deep concern and then focus down on Nate...

LOU

Marcelle, please help us.

Marcelle slowly reaches down and touches Nate's hand...

Nate's heavenly EYES POP OPEN - more bright and spiritual than we've ever seen them! Marcelle pulls back and his EYES OPEN WIDE in complete shock.

THE END