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COLD IRON

Written by

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FADE IN:

MONTAGE: Historic District, Savannah, GA January 10, 1990
(night)

The old, lovingly restored buildings are covered with snow and ice. There is no traffic, no-one out walking, nothing moving. The city is pretty much paralyzed.

EXT. OFFICE OF PRIVATE INVESTIGATOR PETER HATCH - NIGHT

It's a brick office building on East Bryan Street. All of the lights are out except for Hatch's. He's on the first floor.

INT. OFFICE OF PRIVATE INVESTIGATOR PETER HATCH - NIGHT

It's a small office. There's a tiny reception area and then Hatch's office, which is just a desk and a few chairs, plus a couple of filing cabinets.

A couple of empty pizza containers are on top of the trash can at the side of the desk, along with some crushed beer cans.

The door to the reception area, closed now, leads to the street outside.

Unconscious and handcuffed to the chair behind the desk is PETER HATCH (40, African-American). There's a fresh knot on his temple where he'd been hit and knocked out.

Standing across the desk from him is the one who knocked him out, Dr. HARVEY LONG (50, Caucasian tall and thin). Long is looking at Hatch, and sniffing the air like a dog.

Hatch stirs, opens his eyes, still a little confused.

HATCH

Uh ... wha ...

LONG

I'm sorry I had to assault you, Mr. Hatch.

HATCH

Dr. Long? What the hell?

Hatch tries to get up and fails, realizes he's restrained.

LONG

I need something from you.

HATCH

Dr. Long, you know you just need to ask. This ain't necessary.

LONG

You provided a service to him, before. You found his ex-wife.

HATCH

Yeah. I think maybe you need to talk to somebody. Somebody besides me, I mean. A professional.

LONG

I have someone else I need to find. Quickly.

HATCH

You know that's my specialty. And I'd be more than happy to help you with that. Five hundred bucks a day, two day minimum. Though I may be willing to discuss a discount, under the circumstances

LONG

There is no time for that. And I need to find her myself.

HATCH

Tell you what -- I'll find her, and tell you where she is, and you go do whatever you're planning to do. I won't tell nobody.

LONG

I'm sorry.

Long begins to change, growing taller, his arms and legs growing long and thin. His head changes, becoming rounder.

HATCH

What are you?

Long now looks like someone had taken a scarecrow, complete with a Jack O'Lantern head, covered it with skin, and animated it somehow. There's a lit candle inside the head, the light showing through the eyes.

The arms end with gloved hands, the fingers extra long.

The mouth moves when he speaks, with no light from the candle emerging from the hole.

When the transformation is complete he's around eight feet tall, awkwardly sized for the clothes he's wearing. Those clothes fall off when the metamorphosis is complete -- underneath the creature is wearing old, ragged clothes.

Here and there are clumps of straw peaking through holes in the clothing.

Even though he appears to be an animated framework of connected old boards his clothes bulge out, as if there is an invisible, heavily-muscled framework underneath.

His real name is DOLCAN. His voice is now deep and a little bit melodious.

DOLCAN

I must learn how to do what you do,
how to navigate this world. I must
learn now.

HATCH

You want to be a private
investigator? I can help you with
that. I used to be a cop, too --

DOLCAN

He knows this. This is why we're
here.

A translucent tube, about eight inches long, emerges from the base of Dolcan's right wrist. There's a point at the end. It seems to be coated with mucus or some sort of lubricant.

Dolcan steps around the desk and turns Hatch to face him.

HATCH

What the hell is that thing? What
are you going to do to me?

DOLCAN

I'm sorry, Mr. Hatch.

Dolcan grabs Hatch's head with his left hand, his long bony fingers able to wrap around the back of Hatch's skull and hold it still in spite of Hatch's resistance.

HATCH

Oh, my God. Help me! Somebody! Help
me!

Then Dolcan raises his right hand and quickly shoves it into Hatch's forehead, brutally but quickly burying the spike deep into Hatch's skull.

Hatch gasps and goes limp and Dolcan starts sucking out his brains via the tube with a nasty wet sucking sound.

The brain matter can be seen flowing up the tube into Dolcan's wrist.

Dolcan closes his eyes as he takes in Hatch's brain. He withdraws the tube, then he begins shape-shifting again.

After a moment he looks just like Hatch. The rags he's wearing have changed so that they still fit.

Dolcan stands there, looking at Hatch's body.

DOLCAN

I'm sorry, Mr. Hatch. I must also borrow your clothing.

He starts unbuttoning his shirt.

EXT. WEST RIVER STREET - NIGHT

Savannah's famous River Street, so named because it borders the Savannah River, is snowed over. Most of the businesses are closed as snow flurries continue to fall.

Creeping over the cobblestones that pave River Street is a Savannah Police Department squad car. The driver and only occupant is Officer MARCUS JACKSON (African-American, 30).

INT./EXT. MARCUS'S SQUAD CAR - NIGHT

He is listening to the AM/FM radio as he patrols the icy, deserted streets.

DEEJAY 1 (O.S.)

(filtered)

It's something they're calling a polar vortex, that this weather is coming from Canada. Not sure I buy that. I mean, we're a long way from Canada!

There are a couple of snow-covered cars parked in an off-street lot. Marcus notes them as he drives past.

DEEJAY 2 (O.S.)

(filtered)

Buy it or not, it is cold out there!

(MORE)

DEEJAY 2 (O.S.) (CONT'D)

I mean, it's January, so it's supposed to be chilly, but it only got up to twenty-five degrees today and it's not expected to get above freezing for another three days at least. In South Georgia!

DEEJAY 1 (O.S.)

(filtered)

How long has it been since we've had snow here?

DEEJAY 2 (O.S.)

(filtered)

Fifteen years since we've had more than a trace amount.

EXT. END OF RIVER STREET - NIGHT

Marcus is nearing the end of River Street. The Talmadge Memorial Bridge towers above him as it spans the river. There are construction cranes and other signs that work is in progress on it.

There's a short driveway to Marcus's right, that is closed by a gate. A big sign, "NO TRESPASSING CONSTRUCTION ZONE" forbids entry.

The chain that is supposed to hold the gate closed is hanging loose, the padlock open.

INT./EXT. MARCUS'S SQUAD CAR - NIGHT

MARCUS

(whispering)

Oh, hell.

DEEJAY 1 (O.S.)

(filtered)

Needless to say, we were not prepared for this. The Savannah Police Department has issued a statement urging everyone to stay home! The roads are icy and dangerous, and the bridges are impassable. Do not go out unless you absolutely must do so!

EXT. END OF RIVER STREET - NIGHT

He pulls up into the driveway and stops, getting out of the car, holding his big, hefty flashlight.

MARCUS

Maggie! Maggie Crawford! Goddammit,
I know you're in there!

He shines the light through the gate and MAGGIE CRAWFORD (21, African-American, projects a Bohemian, art-school student vibe, carrying a backpack) emerges from the darkness on the other side of the gate, holding her hands up.

MAGGIE

Don't shoot, officer!

MARCUS

I ain't even drawn my weapon,
Crawford. What the hell are you
doing here?

MAGGIE

I thought ... I thought I heard a
call for help!

MARCUS

Nobody's in there but you. And any
of those stupid crazy white kid
tourists you lead around. You hear
me? I know there's more of you in
there. Come out. Now!

Two more people emerge from the darkness. TOURIST 1 (Male, Caucasian, 20, wearing expensive and trendy outerwear against the cold) and TOURIST 2 (Female, 20, also wearing expensive and trendy clothes). They also have their hands up.

They're both glassy-eyed, obviously stoned, and giggling.

MARCUS (CONT'D)

Y'all can put your hands down. Why
do you want to go in there? Explain
that to me.

TOURIST 1

It's really interesting ...

TOURIST 2

It's awesome.

MARCUS

It's a barge, loaded with construction supplies, covered with ice so it's dangerous to walk on, over a river of freezing cold water.

TOURIST 1

Fuckin' A!

Marcus opens the gate.

MARCUS

Go on. Get out of here. Don't let me catch you here again, you hear me?

The two tourists leave, chuckling. Maggie tries to leave with them but Marcus stops her with a hand on her chest.

MARCUS (CONT'D)

Not you.

MAGGIE

So, you'll let the white people go, but you ...

MARCUS

You know better than that. You know, you being here violates the deal you made with the DA.

MAGGIE

But ...

MARCUS

Don't make me arrest you. Again. No more tours, Crawford. That's what you promised.

MAGGIE

A girl's got to eat, Officer Jackson!

MARCUS

And this place is dangerous anyway. You could slip and fall into the river.

MAGGIE

If they wanted me to stay out they shouldn't leave the key under that cinder block over there.

Maggie indicates with a nod the cinder block in question, next to the gate up against the fence.

MARCUS

It don't matter if that gate is wide open, with no lock on it whatsoever, Crawford. It says "no trespassing."

MAGGIE

I just thought it didn't mean me.

MARCUS

Dammit, Maggie, I ought to --

His police radio squawks.

DISPATCHER (O.S.)

(filtered)

Unit one one two alpha, do you copy?

Marcus glares at Maggie before keying the microphone on his shoulder.

MARCUS

One one two alpha, copy.

DISPATCHER (O.S.)

See the sergeant, fourteen East Bryan. Possible ten thirty-three.

MARCUS

Roger that. (to Maggie) I got to go. Lock the gate, put the key back, and don't ever let me catch you over here again, okay?

Marcus hurries back to his car.

MAGGIE

Sure. Officer.

Marcus is getting back in the squad car.

MARCUS

Go home and stay home, where it's warm! I know you ain't got no classes -- the college is closed for now. There's no need to be out in this cold.

MAGGIE

I'm from Boston. This is nothing.
What's a ten-thirty-three?

MARCUS

Homicide.

Marcus drives away.

MAGGIE

(shouting, to the
tourists)

Y'all come back later and I'll take
you on an after hours tour of
Savannah's notorious Club One!

TOURIST 1 (O.S.)

(from a distance)

Fuckin' A!

INT. OFFICE OF PRIVATE INVESTIGATOR PETER HATCH - NIGHT

Savannah Police Department Sargent STAFFORD (40, Caucasian, obese) stands over Hatch's body. Stafford is wearing gloves and plastic coverings over his shoes.

On the floor are the clothes that Dolcan wore as Dr. Long.

Stafford is watching CRIME LAB TECH WEI (25, Chinese-American, male) take samples from the body.

STAFFORD

Anything?

WEI

Sargent, this is the first time
I've seen anything like this. I
really need Hall to take a look.

STAFFORD

Hall is stuck in Hilton Head until
the bridge thaws out, so that's not
happening any time soon.

WEI

Maybe if we just put him in the
morgue freezer for --

STAFFORD

You can see what happened here,
right? Somebody shot this guy in
the head? Put that in your report.
We need to close this case, now.

WEI

But --

STAFFORD

The person who did this is probably stuck here just like the rest of us, for now. This is our best chance to apprehend a suspect.

WEI

Sarge, I think it'd be better if --

STAFFORD

Wei, you think I want to be running this investigation? All of the detectives are stuck somewhere else because of the storm. None of them can get here.

WEI

(sighs)

Fine. Whatever, Sarge.

Marcus enters, having already put the booties over his shoes. He's putting on the gloves as he approaches.

MARCUS

So, who's the vic -- (sees the body) Shit. Peter.

STAFFORD

You knew him?

MARCUS

He used to be on the job. What the hell happened?

STAFFORD

What do you think? Somebody shot him.

MARCUS

Any witnesses?

STAFFORD

We don't know yet. Where's your partner?

MARCUS

She's stuck out on Wilmington.

STAFFORD

Dammit. Okay, you canvas and let me know if you find anything.

(MORE)

STAFFORD (CONT'D)

Somebody out walking around tonight will really stand out. Maybe somebody saw something.

MARCUS

Sure. Who found him?

STAFFORD

Cleaning lady. She has a key. She decided she may as well come in and work since she lives around here and can't go anywhere.

WEI

Uh, Sarge?

STAFFORD

What?

WEI

I really don't think he was shot.

STAFFORD

What? Then what the fuck made that big-assed hole in his head?

WEI

I don't know, but I don't think it was a bullet or a slug.

STAFFORD

Wei, this is obviously a drug-related shooting. Just like the four others we've had in the past month. Don't try to make it into something it isn't.

WEI

Why do you think it's drug related?

STAFFORD

Look at the vic, Wei. What do you think?

Marcus looks like he really wants to say something but is restraining himself.

WEI

Are you saying it's drug related because the vic is Black? And what about those clothes? They don't look like they'd belong to the vic.

STAFFORD
Because a black guy wouldn't wear
something like that?

WEI
Because they're the wrong size.

Stafford growls impatiently.

STAFFORD
Just do your job. I don't want to
be standing here all night.

WEI
But Sarge --

MARCUS
Is the coroner coming for the body?

STAFFORD
He's gonna try to make it out here.
It may take a while, though.

WEI
Sarge, I'm telling you, a bullet of
the caliber it would take to make a
hole that big would blow his head
completely apart.

STAFFORD
Just collect evidence, Wei, okay?
That's all I want from you now.

WEI
Okay. Sure.

INT. RESTAURANT AT HOLIDAY INN - NIGHT

It's a small place, with a bar and a few booths and tables.
MABLE (60, Caucasian) is working behind the counter. JULIO
(30, Hispanic) is working behind her in the kitchen. There
are no other customers.

Maggie enters, unzipping her coat and stamping her feet a
couple of times to get her circulation going.

MABLE
Hey, honey! Just sit anywhere.

MAGGIE
Thanks.

Maggie sits in a booth. She opens her backpack and takes out a well-used sketch pad and pencil as Mable comes over with a coffee pot and a mug. She puts the mug on the table and fills it from the pot.

MABLE
Where's your friend?

MAGGIE
She's working.

MABLE
The Blue Moon is open?

MAGGIE
Yep.

MABLE
Huh. Well, our menu is a little shorter than normal, but I think we can manage to come up with your usual.

MAGGIE
And that would be?

MABLE
Waffles, hash browns, link sausage, and two eggs, over easy. Plus coffee, cream and sugar.

MAGGIE
Perfect.

Maggie opens her sketchpad to a sketch of Marcus, in his uniform. Marcus is smiling crookedly in the picture. Mable sees it.

MABLE
I know that guy!

MAGGIE
Yeah.

MABLE
He's a hottie.

MAGGIE
Thanks. Yeah. His butt is just so
... mmmmm

MABLE
I would have to agree.

There's a buzzing and Maggie takes out her pager and looks at it.

MAGGIE

Dammit. Mable, I'm going to have to run.

Maggie starts gathering herself to leave.

MABLE

Oh, well. You'll be back.

MAGGIE

Bet on it! See you soon!

Maggie heads out as Mable, shaking her head, picks up the coffee mug and goes back behind the counter.

EXT. CONGRESS STREET OUTSIDE OF BLUE MOON NIGHTCLUB - NIGHT

Congress Street is nearly deserted, with a couple of snow-covered cars parked at the curb with parking tickets under their windshield wipers.

The street is lined with bars and restaurants but the only one open is the Blue Moon, a live music venue and disco.

There's a bicycle chained to a street lamp post in front of The Blue Moon. Maggie looks at it and smiles broadly as she starts across the street to approach the door, a little extra spring in her step.

Marcus's squad car comes around the corner. There's the squawk of the siren and Maggie stops in the middle of the street.

Marcus pulls up next to her, rolling down his window.

MAGGIE

I swear to God, officer, I was just on my way home.

MARCUS

Have you seen anything unusual tonight?

MAGGIE

You mean, other than the three feet of snow? And you, every time I turn around?

MARCUS

Yeah. I ain't joking, Maggie.

Maggie looks closer at Marcus's face.

MAGGIE
Are you scared?

MARCUS
There was a murder over on Bryan Street. A private investigator named Hatch.

MAGGIE
I don't know him. It's probably drug related. Right?

MARCUS
I don't think so. This one was ... weird.

MAGGIE
Weird how?

MARCUS
Just ... weird. Anyway, if you just got to be out and about tonight, be careful, okay?

MAGGIE
I'm always careful, Marcus.

Marcus hands her a business card.

MARCUS
In case you lost the others I gave you. Call or page me if you see anything.

MAGGIE
Right. So I'm like a CI now?

Marcus snorts derisively.

MARCUS
See you later.

Marcus drives off. Maggie stands there watching him go, then she sticks the card into her pocket and goes on in through the front door of the Blue Moon.

INT. BLUE MOON FOYER - NIGHT

It's small, with an unoccupied counter and chair where someone would sit to take money off of people paying the cover charge.

To one side are stairs leading to the second floor.

Directly across is the door to the main floor.

It's dark, and there's music playing but not too loud.

Before Maggie can cross the foyer to go inside, CARLI ADAMS (21, Caucasian, female, wearing a pair of boxer shorts along with a coat and a BLUE MOON T-shirt, chewing a mouthful of gum -- her work uniform) appears from inside the club and meets her.

MAGGIE

Hey! Got your page.

CARLI

Shhhh.

MAGGIE

What?

Carli takes her by the sleeve and leads her away from the club door.

CARLI

You need to get your crazy roommate.

MAGGIE

Richard's here?

CARLI

Yeah.

MAGGIE

He's supposed to be out of town for three more days, at least.

CARLI

Well, he's here now, and he's off his meds again.

MAGGIE

Shit.

CARLI

Harry was going to call the cops but I persuaded him to let me see if I could get you to come get him first. He's scaring the customers.

MAGGIE

What customers?

CARLI

We've had a couple. The band
couldn't make it but people still
want to come in and drink.

MAGGIE

Where is he?

Carli leads her into the main floor of the night club.

INT. THE BLUE MOON NIGHT CLUB, MAIN FLOOR - NIGHT

It's dark. There's a bar along one wall, with HARRY (30, Caucasian, male) behind it. At the back is a small stage with the venue's drum kit set up, along with a few mic stands.

There are unoccupied tables on the floor, with a vacant space in front of the stage.

The club's sound system is the source of the music.

Standing at the bar, at the end away from the door, is the only other customer, BRAD (21, male, Caucasian, with dreadlocks, wearing an Izod shirt and expensive jeans), lurking in the shadows. Carli joins him and they start a quiet conversation.

Harry nods at Maggie and then nods towards the back corner of the floor.

RICHARD STANLEY (21, Caucasian, wearing unkempt clothes, hair and eyes wild) is sitting there alone at a table. He's twitchy, barely able to sit still. Maggie goes over and sits with him.

MAGGIE

What the fuck, Richard? You're
supposed to be out of town.

RICHARD

Sorry. I'm sorry. Oh, God, Mags,
I'm in trouble.

MAGGIE

You are off your meds again.

RICHARD

Yeah. Yeah. There's a reason for
it, though. A good reason. A really
good reason. He's coming for me. He
wants to kill me.

MAGGIE

I've already told you, those voices aren't real. The things you see --

RICHARD

This was before that! Before I stopped ... he killed Dr. Long. He came through, right behind Ashi, and he killed Dr. Long like it was nothing. So quick, too. So quick. Then the portal creation machine started burning!

MAGGIE

What? Dr. Long is dead?

RICHARD

Yeah. It was horrible, Mags.

EXT. FOREST IN EFFINGHAM COUNTY - NIGHT (FLASHBACK)

RICHARD (V.O.)

I don't know how it worked but we had to set up in this certain place in the woods in Effingham County. I don't know why. I'm not a physics major, I'm going to art school! I just needed the money!

MAGGIE (V.O.)

It's okay, Richard. What happened?

It's dark, and quiet. Richard sits in a folding chair, a laptop on his lap, its display showing several meters and dials.

Richard is wearing the same clothes.

RICHARD

Which one?

Several feet away Dr. Long is setting up a platform with a wire framework. Each wire is bent into a circle, mounted inside of each other from the largest to the smallest. A small cable trails from it to the laptop.

Another, thicker cable, is attached to a generator.

There's no sign of the snow, or any indication that it's colder than normal.

LONG

It's the dial in the center. Let me know when it gets to fifty.

RICHARD

You mean the hand, like from a clock?

LONG

Yes! (Impatient muttering) Dammit. Art major.

RICHARD

What?

LONG

Never mind! Watch that dial.

RICHARD

It's at thirty now. Thirty five. It's moving really fast!

LONG

Good. Good.

Long as a finger poised to hit the "ON" switch of the generator.

RICHARD

Forty. Forty-five. Fifty!

Long pushes the button and the generator lights up.

The wire framework on the platform lights up, too, and the wires begin circling each other. A low humming sound begins.

LONG

What's it reading now?

Richard is staring at the spinning wires, almost hypnotized.

LONG (CONT'D)

Richard! What does it read now?

RICHARD

Oh. Still at fifty.

LONG

Excellent!

A glowing white vertical line forms over the platform. It begins to widen, like a doorway opening.

LONG (CONT'D)
Yes! It's working!

RICHARD
Wow ...

A world can be seen through the portal -- snow-covered,
heavily forested, mountainous, and the middle of the day.

INT. THE BLUE MOON NIGHTCLUB MAIN FLOOR, NIGHT

RICHARD
It worked. It was a door. A door to
another world. It got really cold.
Fast. Then they came through. The
machine blew up right after ...
right after he came through.

Maggie grabs his arm and starts getting up, tugging him.

MAGGIE
We need to get you to the ER.

RICHARD
No!

Richard snatches his arm away.

MAGGIE
Yes. I promised your sister, after
last time, that I would take care
of you.

RICHARD
I'm dead already. I can't escape
him. He's going to keep hunting me.
(Louder) Hunting me until he finds
me. (Louder) Until he kills me!
He's going to kill me! Oh, God! Oh,
my God!

Harry is glaring daggers in their direction. Maggie notices.

MAGGIE
Shhh. Calm down, Richard.

Richard takes a deep, slow breath, and lets it out.

RICHARD
You need to protect her. Protect
Ashi. Promise me you will!

MAGGIE

Who is Ashi?

RICHARD

You'll see. She's at Miles's with Cole and Joe. I had to hide her there because our apartment is the first place he'll look. You'll need to take them somewhere, hide them, because their apartment is the next place he'll look.

MAGGIE

Where who will look? Richard, this doesn't make any sense.

RICHARD

I'm sorry, Mags. So sorry. It has to be like this, though. Go to Miles's apartment and take them somewhere. Somewhere I wouldn't know about. Nobody knows all the secret places in this town like you.

MAGGIE

What will you be doing?

RICHARD

Hiding. Running, and hiding some more. Trying to stay alive. I probably won't last long. Part of the plan, though. He can be anybody, Maggie, and when he's somebody, that somebody is dead. Remember that.

Richard is growing progressively more animated again as he talks.

MAGGIE

Richard --

RICHARD

Listen. This is really important. If you see me at City Market later tonight, outside of Malone's, it won't be me. Okay? I'll be him.

MAGGIE

Richard, I think --

RICHARD

Because he'll be there looking for you. He'll know about what I'm telling you now. He'll know what the plan is. He knows you'll know where Ashi is so he'll want to kill you next. You can use that. Use that to trap him and kill him! Somehow.

MAGGIE

How is he gonna even know who I am? And what is this plan?

RICHARD

If he's me, he'll know, Mags. He'll know everything I know. Ashi will tell you more.

MAGGIE

Okay, that's enough --

RICHARD

I need to go. Now. Go talk to Miles. Talk to Ashi. You'll see.

Richard gets up and flees from the table and out of the bar, quickly, before Maggie can stop him. She stands up, confused, staring after him.

MAGGIE

(muttering)

Sure.

Carli comes back over and sits across from Maggie, in the chair Richard had been using. She smiles sweetly at Maggie. Maggie sits back down.

CARLI

Thanks for getting rid of him. I was wondering if you could --

MAGGIE

How much?

CARLI

Twenty.

Maggie sighs and takes out some cash, peeling off a twenty and sliding it over to her.

CARLI (CONT'D)

I promise, I'll make it up to you.
I'm only asking because it's really
important.

MAGGIE

Just be careful with that guy.

CARLI

Oh, him? (nods at Brad) He's cool.
Harmless.

MAGGIE

Right. Hey, why don't you ask Harry
if you can go home? I doubt anybody
else is coming in.

CARLI

I might do that. I just might.

Carli gets up and heads back towards the guy.

MAGGIE

Carli?

Carli stops and turns back, a little impatient now.

MAGGIE (CONT'D)

Be careful tonight, okay? There's
something weird going on.

CARLI

You mean besides the usual Savannah
shit, plus a snowstorm?

MAGGIE

Yeah. Just ... be careful. Please.

CARLI

Sure. Fine. I will.

MAGGIE

Good.

Maggie gets up and exits as Carli heads back over to Brad.

EXT. FOURTEEN EAST TAYLOR STREET - NIGHT

The building where Maggie and Richard share an apartment is
in an area lined with old, elegant, restored homes. Most of
them have an above-ground basement rented out as apartments
or shops, and a long staircase to the front door.

Such is the case with Maggie's residence, and with many other students who attend the local art and design college. She pauses, looking up the long, icy flight of stairs, and carefully negotiates her way up them.

INT. HALLWAY OUTSIDE OF MAGGIE'S APARTMENT - NIGHT

She has to ascend another stairway inside after unlocking the door. Her apartment is at the top on the right.

She climbs the stairs, her footsteps and breathing the only sounds. As she gets to the door she unlocks it and goes inside.

INT. MAGGIE'S APARTMENT - NIGHT

There is a larger central room, and all of the other rooms open off of it.

The apartment is cluttered but not really messy, with art projects such as half-completed paintings and a couple of sculptures and large photographs. The furniture is old and used.

There are textbooks like a graphic design major would have, along with other art books and several science fiction and fantasy novels.

There are a couple of skateboards against one wall, along with a bicycle. Xmas decorations are still up, along with a small plastic tree on an end table.

There's another end table with a push-button phone on it.

Maggie tosses her sketchbook and backpack onto a chair, along with her coat. She goes over to the end table and opens the drawer, taking out a worn address book.

She pages through the book, finally finding the listing she was looking for.

She grabs the phone and takes it with her, the cord playing out behind it as she settles on the nearby couch. She consults the address book and punches in the number, the receiver to her ear.

There are several ringing tones before a sleepy voice answers. It's EMILY DAHL (30, Caucasian).

EMILY (O.S.)
(filtered, sleepy)
Hello?

MAGGIE

Emily?

EMILY (O.S.)

(filtered)

Yes? Who is this?

MAGGIE

It's Maggie. Richard's roommate.

EMILY (O.S.)

(filtered, suspicious)

What do you want?

MAGGIE

Uh ... it looks like he's gone off his meds again. I'm not sure --

EMILY (O.S.)

(filtered, angry)

I don't give a fuck. I quit caring a long time ago. He's in trouble, you help him. I'm done. Done. You can tell him I said that.

MAGGIE

Emily, I think that --

EMILY (O.S.)

(filtered, even angrier)

If he gave a shit about us he'd stay on his goddamned meds. Fuck him. Don't ever call me again!

There's a loud click as Emily apparently slams the receiver back into its cradle.

Maggie hangs up the phone.

MAGGIE

Bitch.

She sighs and gets up, replacing the phone on the end table and grabbing her coat, slipping it back on.

EXT. FOURTEEN EAST TAYLOR STREET - NIGHT

Maggie, dressed again for the cold outdoors but without the sketchbook, comes out of the front door and locks it and walks carefully down the stairs.

She gets down to the sidewalk and turns right, going for a similar building two doors down.

EXT. TEN EAST TAYLOR STREET - NIGHT

Maggie stands on the sidewalk in front of the building, looking up the icy stairs. She sighs and starts walking carefully up them.

When she gets to the top she pauses at the door, which has a mailbox and a buzzer set up for each apartment inside. She fishes her keyring out of her coat pocket, goes through and selects a key, and unlocks the door, going inside.

INT. TEN EAST TAYLOR STREET STAIRWAY - NIGHT

It's dimly lit and quiet, with a muffled thumping of dance music coming from one of the apartments upstairs. Maggie goes up to the landing.

INT. HALLWAY OUTSIDE OF MILES'S APARTMENT - NIGHT

Maggie's friends are in apartment 3A. Maggie knocks on the door.

MAGGIE

Guys? It's me.

There's the sound of a chain being unlatched, a deadbolt sliding back, and the door opens.

COLEMAN (COLE) BREWER (19, male, Caucasian, looks like he just woke up) looks her over.

MAGGIE (CONT'D)

What's up with you, Cole? You look like shit.

She steps past him into the apartment.

INT. MILES'S APARTMENT - NIGHT

There's a medium sized central room, with all of the other rooms opening off from it. The room is cluttered with various art projects and empty pizza boxes.

There's a bookshelf with various textbooks from their classes, all of them art related.

Christmas lights are still on the walls, along with a small fake tree.

The kitchen can be seen through one of the doorways, and it's clean since it's rarely used. The other doors, to the bathroom and the bedrooms, are all closed.

There are a couple of old sofas and several aging chairs.

JOSEPH (JOE) BRIGGS (20, African-American, with a stylish beard) is sitting in one of the chairs. Joe is a little sweaty and glassy eyed, like he's just starting to come down with something.

MILES FULTON (21, half African-American half Hispanic, wearing a scarf his grandmother knitted for him) sits on the couch. He's sweatier than Joe, more glassy-eyed.

As Cole closes and locks the door Maggie focuses on the remaining person in the room.

This is ASHI (20, Caucasian, long red hair, seems to radiate a faint aura, thin and delicate looking). She's sitting alone on a couch, wearing a dress that seems to be light and airy. Ashi smiles at Maggie.

ASHI

Are you to be my savior?

Ashi speaks with a faint Irish accent. Her voice is almost musical in its tone.

Maggie stares at her, like she's hypnotized.

MAGGIE

(whispering)

Ashi?

ASHI

That be me.

COLE

Did Richard explain the plan to you?

Cole's voice seems to disrupt the enchantment and Maggie shakes her head, vigorously, clearing the cobwebs.

MAGGIE

He told me you were making me responsible for saving Ashi from ... something.

COLE

I'm sorry, but it's all we can think of. We can't stay here much longer. He'll find us.

MAGGIE

Who?

ASHI

His name is Dolcan. He is a guardian. And a shape-shifter.

MAGGIE

Oh, for God's sake --

ASHI

We came from another world. Your Dr. Long opened a doorway that allowed me to come through. Dolcan followed me.

MAGGIE

So, you just saw a doorway and went through it?

ASHI

We are aware of your world, though it appears you are no longer aware of ours. I wanted to see it. Unfortunately the doorway appeared in a glade that's sacred to Dolcan's order and I violated the law being there. He chased me to punish me.

MAGGIE

And that punishment would be?

ASHI

Death.

MAGGIE

Of course.

COLE

Richard is sacrificing himself to save her. You have to help us.

MAGGIE

Yeah, I don't get that. Why is Richard doing this? Why don't you just go back through the doorway?

ASHI

The device Dr. Long used was destroyed. While Dolcan killed Dr. Long Richard helped me to flee. He saved my life.

JOE

It's the only plan we have. We're desperate.

ASHI

Dolcan is a shape-shifter. He kills someone and assumes their identity. He did this with Dr. Long.

MAGGIE

How does he do that?

ASHI

He consumes their minds. He absorbs their knowledge, the very structure of their being, all of their memories. It makes him impossible to discover.

MAGGIE

Are you fucking kidding me?

COLE

Richard saw it when he did it to Dr. Long.

MAGGIE

What have y'all gotten me into?

ASHI

Dolcan is very strong. Much stronger than he appears. And fast. However, when he assumes another shape he also assumes that one's weaknesses. He must become himself again before he can attack. This takes time. But not much.

MAGGIE

So, he's after Richard --

ASHI

He knows Richard helped me escape. So Richard knows where I am. And he knows who Richard is because he killed Dr. Long.

MAGGIE

And that's why he wanted me to take you somewhere that he didn't know about.

ASHI

Yes.

COLE

Do you have anywhere?

MAGGIE

I found a place a few weeks ago for one of my tours I never got around to telling Richard about.

COLE

Where is it?

MAGGIE

First Union Building. It's a hefty walk in the snow and ice but if we make it, it'll be perfect.

COLE

Great.

MAGGIE

Get your shit together and let's go.

They all start putting on their coats. Except for Ashi.

MAGGIE (CONT'D)

You can't go out in the cold dressed like that.

ASHI

The cold doesn't affect me.

MAGGIE

Not that. Or not just that. You'll stand out.

MILES

I got something.

He goes through one of the doors to his own bedroom, and comes out with a long trench coat, along with a hoodie. He hands them to Ashi, who takes them and smiles.

ASHI

Thank you for the use of your clothing, Miles.

MILES

I'd do anything for you. Anything I have is yours.

Ashi slips into the hoodie as Maggie grabs Miles by his arm and turns him to face her.

MAGGIE
(whispering)
What is this shit? I thought you
were gay.

MILES
(whispering)
It's not like that, Maggie. Please.

She looks more closely at his sweaty face, his glassy eyes.

MAGGIE
What are you on?

MILES
Nothing. Not a thing.

MAGGIE
You don't look like it. Are you
getting sick?

MILES
I'm fine. Just a little tired. The
last few hours have been rough.

They've all put on their heavy coats by now. Maggie looks
them all over. Ashi has the hood pulled over her head, the
trench-coat hiding her unusual dress.

MAGGIE
She needs some boots.

MILES
Oh. Right.

Miles goes back into his room, comes out with a pair of
boots.

MILES (CONT'D)
My feet are small so hopefully
they'll do.

ASHI
I'm sure they will be adequate, my
love.

Ashi takes the boots and Miles beams at everyone. Maggie
rolls her eyes.

MAGGIE
Okay, let's go.

EXT. ALLEY NEXT TO WIMPIE'S SANDWICHES - NIGHT

The store is open but only one young person is visible inside, wearing a Whimpie's shirt and wiping the counter. He's wearing a pair of head phones and rocking to whatever music he's listening to on his portable CD player.

The only car is a police squad car parked in the tiny parking lot, the car assigned to Sergeant Stafford.

Stafford himself emerges from an alley next to the Whimpie's. He's adjusting his clothing as he goes over to his car and gets in.

INT./EXT. - STAFFORD'S CAR - NIGHT

Stafford grabs the mic for his radio and keys it.

STAFFORD
(into mic)
One Beta Adam.

DISPATCH (O.S.)
(filtered)
Go One Beta Adam.

STAFFORD
Put out an APB for Richard Stanley.
Age, Twenty-one. Race, Caucasian.
Five feet eight inches tall, one-
five-zero pounds, hair brown. A
person of interest in two ten
thirty threes.

DISPATCH (O.S.)
Roger that.

STAFFORD
And be advised, Stanley is mentally
ill and off of his meds so approach
with caution.

DISPATCH (O.S.)
(filtered)
Copy that. Attention all units, an
all points bulletin for one Richard
Stanley, Caucasian, five eight ...

Stafford cranks the car and begins backing it out.

EXT. ALLEY NEXT TO WHIMPIE'S - NIGHT

There are several trash cans, most of them overflowing with trash. There's also a dumpster, the top shut but not quite completely closed.

Buried in the trash inside the dumpster is the body of Sergeant Stafford, a bloody hole in his forehead. He's been stripped down to his underwear.

In the trash next to him is a freshly-wrapped Whimpies sandwich and a soda, along with the clothes Hatch had been wearing.

EXT. JOHNSON SQUARE OUTSIDE THE FIRST UNION BUILDING - NIGHT

Maggie gathers Miles, Joe, Cole, and Ashi at the revolving door to the building. The lobby can be seen through the windows, brightly lit, with a security guard reading a newspaper at a counter.

Miles looks terrible, like he has a pneumonia or worse. Glassy eyed, and his breath is wheezy.

COLE

There's a guard!

MAGGIE

Shh! This is part of the tour. He's one of my guys.

COLE

If it's part of the tour won't Richard --

MAGGIE

I never told him about it. I just found it a couple of weeks ago. Remember? I told you three times already? (to Miles) Are you going to be okay?

MILES

I'm fine.

MAGGIE

Fine. There's a camera on the ceiling right there (points to it). Don't look up and don't look to your right and it won't catch your face. Just go to the elevator and push the button. Don't say a word, no matter what.

Maggie pushes through the revolving door, the others following.

INT. LOBBY FIRST UNION BUILDING - NIGHT

As the others go over to the elevator and push the call button Maggie goes over to the guard, who is still reading his newspaper.

She takes out a twenty dollar bill and slides it onto the counter and the guard quickly takes it, slipping it into a pocket, still not looking up from his newspaper.

The elevator dings and Maggie comes over and gets in with the others.

INT. FOURTH FLOOR ELEVATOR DOORS, FIRST UNION BUILDING - NIGHT

There's an old, stained carpet on the floor, and the walls need to be repainted. It's quiet.

Across from the elevators are the doors to the rest rooms.

The elevator doors open and they emerge, Maggie glancing around.

MAGGIE

Okay, nobody's around. Those are the bathrooms if anybody needs to go. Come on.

She leads them to her right and around a corner, coming quickly to a closed door at the end of the hallway.

To the left is a closed door marked "WILLIAM B. HALSTEAD, ATTORNEY-AT-LAW" on a sign next to it.

The door across from that one, on the right, is also closed, but there is no sign. The door at the end of the hall is also not marked.

Cole tries the door to the law office. It doesn't open.

COLE

It's locked.

MAGGIE

Of course it's locked. Dumbass. Come on.

She goes to the door to the right, opening it easily.

INT. VACANT OFFICE, FIRST UNION BUILDING - NIGHT

The office is obviously unoccupied. The door opens into what would be a small lobby for a suite, and Maggie leads them to her left, into another empty room.

This one has a door in the wall on the left. Maggie also opens this one. She gestures for the others to come on and enter the room on the other side.

The room is small, like it's meant to be used for storage. Across from them is another closed door.

Maggie goes over and opens that one, too.

She again gestures for the others to go on in.

INT. LAW OFFICE, FIRST UNION BUILDING - NIGHT

This is the law office for Halstead. There is a hallway that, to the left, opens up into a small lobby.

A little to the right is an open door.

MAGGIE

Okay, go on in.

They go into the office.

INT. HALSTEAD'S OFFICE - NIGHT

Maggie does not turn on the light. The only source of light is from outside the window.

The office is cramped and cluttered, with a few cheap chairs and a desk with a computer set up. There are folders and boxes of papers scattered around.

The window gives a view of the roof of the Morrison's Buffet next door, and a snow-covered parking deck beyond that.

Beyond all that, the majestic Talmadge Memorial Bridge spans the Savannah River, the road into South Carolina.

JOE

How did you find this place?

MAGGIE

Halstead represented me on that trespassing charge a few months ago. And you know how I like to poke around

Cole settles into the chair behind the desk, looking at the computer.

COLE

He's got a piece of shit for a PC.

MAGGIE

He's not a gamer.

MILES

Won't he be back, like, tomorrow?

MAGGIE

No. He's stuck on Wilmington Island until the bridge is cleared. Won't be for a couple of days, at least.

Ashi slips out of the coat and hoodie. She's still glowing slightly. Maggie turns to face her.

MAGGIE (CONT'D)

It's a good question, though. How long is this going to go on?

ASHI

It will go on until Dolcan either catches and kills me or until he is dead.

MAGGIE

So, he's relentless, is what you're saying.

ASHI

Yes.

MAGGIE

Fuck.

JOE

What is it?

MAGGIE

We have to find and kill Dolcan or we'll be looking over our shoulders for the rest of our lives. Which won't be very long.

ASHI

Dolcan is difficult to kill.

MAGGIE

Can it be done?

ASHI

Yes. He is vulnerable to fire. And to cold iron.

MAGGIE

Cold iron.

ASHI

He can appear as a dear friend, a lover, a parent, and you would not be able to tell. However, he is impatient, and prone to anger. This may be a way you can trick him into revealing himself. My only advice, if you see him, is to flee.

MAGGIE

Terrific. Just fucking great. I can't do that. One way or another this ends tonight.

ASHI

(voice softening)

Thank you for being my hero, my knight, coming to save me from the savage monster.

Ashi gives Maggie a shy smile and Maggie beams at her. Then Maggie sees her reflection in the dark window and shakes her head, waking from the spell.

MAGGIE

Okay, I'm going. You stay right here. Only go out to use the bathroom. I'll be back as soon as I can.

Maggie goes over to Miles, who is slumped in the chair. She touches his forehead.

MAGGIE (CONT'D)

He's burning up! Maybe we need to get him to a hospital.

ASHI

No! Dolcan will certainly find him at a place like that.

Miles weakly swats Maggie's hand away.

MILES

(slurring)

I'm fine. Don't worry 'bout me.

Maggie takes a step back and looks closer at him. Then she turns to face the others.

MAGGIE

Okay, I'm going to see what I can do. Lay low. Be quiet. And don't touch anything. Keep the lights off so nobody down on the street sees you in here. Got me?

COLE

We got it.

Maggie starts to leave.

JOE

Mags?

She pauses, turns back to him.

JOE (CONT'D)

Be careful. Please.

MAGGIE

Battling fairy tale monsters to save a princess? How the hell can I fail?

Joe chuckles as Maggie exits.

EXT. CORNER OF DRAYTON ST. AND BAY - NIGHT

It's quiet. Maggie's carefully negotiating the icy sidewalk. Behind her, taking a right off Bay Street, is Marcus's squad car.

Marcus negotiates the car so that he's next to her, rolling down his window. Maggie ignores him, stubbornly trudging on.

MARCUS

Hey, Maggie. Hey!

She continues to ignore him.

MARCUS (CONT'D)

Maggie Crawford, answer me! There's an APB out on your roommate.

She stops and turns toward him.

MAGGIE

A what?

MARCUS

An APB. All points bulletin. It means --

MAGGIE

I know what it means. I watch TV.

She walks over to the car.

MAGGIE (CONT'D)

Why?

MARCUS

He's a person of interest in that homicide I told you about.

MAGGIE

No. No way. Richard would never hurt anybody.

MARCUS

Get in and we'll talk about it.

MAGGIE

I'd rather not.

MARCUS

You know something. You can either get in the front seat out of the cold and tell me about it, or I can put you in the back seat and take you to the precinct house, where you will be a lot more uncomfortable. Your choice.

Maggie sighs, and goes over to the other side and gets in next to Marcus, who is rolling up his window.

INT./EXT. MARCUS'S SQUAD CAR - NIGHT

Marcus begins driving, slowly.

MAGGIE

No way Richard killed anybody.

MARCUS

Doesn't he have mental health issues?

MAGGIE

Well, yeah, but --

MARCUS

Is he good about taking his meds?

MAGGIE

Normally. He's off his meds now,
but that's because --

MARCUS

So you've seen him. Recently.

MAGGIE

Yeah. Earlier tonight.

MARCUS

And he's off his meds.

MAGGIE

Yeah. He's been off a few days, I
think.

MARCUS

We need to find him.

MAGGIE

Yeah, look, Marcus, Richard is
never dangerous. Never.

MARCUS

He's off his meds.

MAGGIE

Yeah. That makes him even less
dangerous. When he's off his meds
he's terrified. He sees these
horrible hallucinations, and he
just wants to hide. He's scared of
everybody when he's like that.

MARCUS

So he'll lash out if he's cornered.

MAGGIE

No. He'll freeze in a blind panic.
That's what he's always done.

MARCUS

Do you know Dr. Harvey Long?

MAGGIE

Yeah. He's a physicist from Georgia
Southern. Richard was doing some
work with him over the winter
break. Helping him with an
experiment of some kind.

MARCUS
Out in the woods in Effingham
County, right?

MAGGIE
Yeah. Something about it had to be
in that particular location.

MARCUS
He's dead.

MAGGIE
What?

MARCUS
Some hunters found him, along with
what's left of his equipment. It
looked like it had exploded.

MAGGIE
But Richard --

MARCUS
Long had been shot in the head.
With a large caliber bullet. Same
thing that happened to a private
investigator about three blocks
from here earlier tonight. And you
weren't at all surprised.

MAGGIE
What? Yeah, I was!

MARCUS
Bullshit. You already knew about
Long, didn't you? Did Richard tell
you?

MAGGIE
He -- wait! Shot in the head, you
said?

MARCUS
Yeah.

MAGGIE
Are you sure?

MARCUS
The hole is as big as my thumb.

MAGGIE
I mean, are you sure it was a
gunshot?

MARCUS

You know, the crime scene tech tonight said something about he didn't think it was a gunshot.

MAGGIE

Could it be a puncture wound?

MARCUS

I guess it could. What would make a puncture wound like that? And why kill somebody like that anyway?

MAGGIE

It's just -- something I heard.

MARCUS

Tell me.

MAGGIE

You wouldn't believe me. I'm not sure I believe it myself. Why do you think Richard's involved, anyway? Why would he kill a private investigator?

MARCUS

I don't know. I didn't put out the APB.

MAGGIE

Who did?

MARCUS

Patrol Sergeant. Stafford.

MAGGIE

Why does he think Richard's involved?

MARCUS

I haven't talked to him. He's investigating the homicide. Maybe he found fingerprints or something, or a witness IDed Richard.

Maggie gasps.

MAGGIE

(whispering)
Shit. Oh, shit.

MARCUS

What?

MAGGIE

Nothing.

MARCUS

You look like a penny just dropped
in your mind. Spill it.

MAGGIE

Uh, maybe your Sergeant Stafford
isn't who you think he is.

MARCUS

What does that mean?

MAGGIE

Look, just say that there's
something, some sort of monster,
that kills people and takes their
place. It can look like them, sound
like them, and it has all of their
memories so it can act like them,
too. I think they're called
doppelgängers.

MARCUS

That's some Dungeons and Dragons
bullshit right there.

MAGGIE

It eats the victims' brains.

MARCUS

Oh, for fu -- okay. Right. That's
what you think this is?

MAGGIE

I hate to say it but it's starting
to seem more and more likely.

MARCUS

Jesus Fucking Christ. And you think
Stafford --

MAGGIE

I think if we were to look hard
enough we'd find the real Stafford
somewhere with a big hole in his
head.

MARCUS

Shit.

Marcus takes a deep, slow breath, then lets it out. Then he
laughs.

MARCUS (CONT'D)

I got to give you credit. You had me going.

MAGGIE

I don't blame you for not believing me.

MARCUS

Look, I'm taking you home. I need to check your apartment to see if Richard's there, anyway.

MAGGIE

Don't you need a warrant for something like that?

MARCUS

Yeah. Unless the person who lives there gives me permission. Do I have your permission?

Maggie sighs.

MAGGIE

Sure.

MARCUS

Okay, then.

MAGGIE

Cops. Like fucking vampires.

Marcus speeds up.

INT. BLUE MOON MAIN FLOOR - NIGHT

There are now no customers in the bar. Stafford is there talking to Harry, the bartender. Carli is standing at the end of the bar, watching. Brad is long gone.

STAFFORD

He hasn't been in here since then?

BARTENDER

No. I haven't seen him since. You might want to talk to her (indicates Carli). She's a friend of his.

STAFFORD

OK. Thanks.

Stafford approaches and Carli looks uncomfortable. Her eyes are a little glassy.

STAFFORD (CONT'D)

Richard Stanley.

CARLI

Yeah. I know him.

STAFFORD

Do you know where he is?

CARLI

No.

STAFFORD

Is he a friend of yours?

CARLI

No. I'm friends with his roommate.
I don't really know him.

STAFFORD

His roommate?

CARLI

Maggie ... something. Anyway, she's
a friend of mine. He's not. He's
too crazy.

STAFFORD

What's your name?

CARLI

Carli Adams.

STAFFORD

Okay. Thank you, Ms. Adams. If you
see him, call nine-one-one. Don't
speak to him or anything. He's
extremely dangerous.

Carli snorts.

CARLI

"Dangerous." Right.

STAFFORD

Just stay away from him, okay? He's
suffering a major psychotic break.

CARLI

Now that I can believe.

STAFFORD

Thank you for your time.

Stafford turns and exits.

BARTENDER

Carli?

Carli approaches him.

BARTENDER (CONT'D)

You can change clothes and go home.
I'm calling it tonight.

CARLI

Cool. Thanks!

BARTENDER

You're on the schedule for Tuesday.
If we're open.

CARLI

See you then!

Carli exits.

EXT. FOURTEEN EAST TAYLOR STREET - NIGHT

Marcus's squad car stops on the street and he and Maggie get out of it, heading for the steps.

MAGGIE

I'm telling you, he won't be here.

MARCUS

I need to check.

They start up the steps.

INT. HALLWAY OUTSIDE OF MAGGIE'S APARTMENT - NIGHT

Maggie's taking out her keys as Marcus stands there behind her, one hand casually placed on the handle of his pistol.

Maggie notes his readiness to draw his gun and snorts.

MAGGIE

That won't be necessary.

MARCUS

Don't be so sure. You didn't see
the body.

Maggie finds the key and unlocks the door. She opens it and starts to go inside but Marcus catches her arm and stops her, drawing his pistol and slipping in first.

MAGGIE
Oh, for Christ's sake.

MARCUS (O.S.)
Stay out there while I look around.

INT. MAGGIE'S APARTMENT - NIGHT

Marcus finds a light switch and turns it on.

This room is a mess, with papers and boxes and drawers opened and emptied onto the floor. The old couch has been flipped over. All of the doors are opened and Marcus checks them all.

The one window that opens over an alley next door is wide open, the curtains billowing in the breeze.

Each room has been ransacked.

MARCUS
You can come in. It's clear.

MAGGIE
I could have --- fuck! What the hell happened?

MARCUS
So it wasn't like this when you left?

MAGGIE
No. Jesus Christ. What kind of a slob do you think I am?

MARCUS
You didn't leave the window open?

MAGGIE
Hell no! It's freezing in here!

MARCUS
He must've come in through it, then.

Marcus goes over, sticks his head out the window and looks down.

EXT. ALLEY OUTSIDE OF MAGGIE'S APARTMENT - NIGHT

It's dark, paved with even, neat tiles. It's about a twenty-foot drop.

INT. MAGGIE'S APARTMENT - NIGHT

MARCUS

A good twenty feet up.

Maggie is sitting on the floor next to the front door, her back against the wall, rocking back and forth, trembling.

Marcus closes the window and goes over to her, squatting in front of her so he's almost eye-level.

MARCUS (CONT'D)

Maggie?

MAGGIE

He climbed up the side of the house
... .

MARCUS

We don't know that. He probably used a ladder.

MAGGIE

That had to be it. He climbed up the side of the house. He can do that.

MARCUS

Is this more of that shape-shifting monster bullshit?

MAGGIE

It's real. It's fucking real. He was here. In this room. Recently. He's looking for us. For me.

Maggie's starting to pant, her eyes open wide with fear.

MARCUS

Maggie, calm down, okay? Even if he was, he's gone now.

MAGGIE

How do I know that? How do I know you're not him?

MARCUS

What? Look, if it was me, I would already know he's not here. Why would I want to come back?

MAGGIE

Right. I guess that makes sense.

MARCUS

C'mon. Get up.

He stands, extends a hand to help Maggie get up.

MARCUS (CONT'D)

Look around, see if anything's missing.

He and Maggie start looking through the papers and assorted trash. Marcus finds her sketches of him, picking them up and looking them closely.

MARCUS (CONT'D)

Not bad. Did you do these?

He shows them to Maggie, who glances at them then looks away.

MAGGIE

Yeah.

MARCUS

Why are you drawing me? I'm just curious.

MAGGIE

I needed the practice for one of my classes.

MARCUS

Really?

MAGGIE

Yeah.

Maggie chuckles, and Marcus smiles.

MARCUS

Not bad. The ladies love a man in uniform.

MAGGIE

You should see Richard's stuff. He's a serial art major. Mind blowing.

MARCUS
Serial art?

MAGGIE
Comic books. Stuff like that.

He looks through the sketches, sees several of Carli.

MARCUS
That's the waitress at the Blue
Moon, right?

MAGGIE
Yeah. She lives around here, too.

MARCUS
She's a student like you?

MAGGIE
Not like me, but yeah. She's a
photography major. I'm graphic
design.

MARCUS
Is she just someone you saw and
decided to draw, or is there more
to it than that?

MAGGIE
Well

MARCUS
You are a complicated person,
Maggie Crawford.

Maggie's expression goes from abashed to concerned.

MAGGIE
He's seen these pictures.

MARCUS
Yeah, looks like.

MAGGIE
He's probably seen Carli, too.

MARCUS
Yeah. I imagine he has. And
Stafford probably knows her, or at
least knows she works at the Blue
Moon. So, if you're right and he's
pretending to be Stafford

MAGGIE

Fuck.

Marcus picks up on her sense of urgency.

MARCUS

Call the bar. Warn her.

Maggie picks up the land line phone and makes a call while Marcus goes into the bathroom, continuing to search.

INT. BATHROOM, MAGGIE'S APARTMENT - NIGHT

The counter and the medicine cabinet are lined with medicine bottles, many of them still partially filled. Marcus looks them over.

MAGGIE (O.S.)

C'mon, goddammit! Answer the phone!

Marcus exits the bathroom.

INT. LIVING ROOM, MAGGIE'S APARTMENT - NIGHT

Marcus enters the living room as Maggie slams down the receiver on her phone.

MARCUS

No answer?

MAGGIE

No.

MARCUS

They probably closed for the night.

MAGGIE

She'd be on her way home. We need to find her.

MARCUS

Come on. We'll look for her.

They exit the apartment.

EXT. CORNER OF HABERSHAM AND E. CONGRESS ST - NIGHT

There's a parking deck across the street from one of Savannah's squares.

The square and the parking deck are empty except for one figure walking down the sidewalk next to the parking deck -- Richard.

He looks rough. His eyes are wild and he's glancing around, anxious and on the verge of panic.

He pauses at the entrance to the parking deck, looking at a sign just inside on the wall.

INT. PARKING DECK - NIGHT

There are no cars in the parking deck. Just inside the entrance is a sign that says, "NO SKATEBOARDING." There's an illustration of a person on a skateboard in the middle of a circle with a bar going across it.

EXT. CORNER OF HABERSHAM AND E. CONGRESS ST - NIGHT

Richard fixates on the sign, staring at it. It triggers a memory.

INT. PARKING DECK, CORNER OF HABERSHAM AND E CONGRESS ST
(FLASHBACK) (MONTAGE) - DAY

It's a clear, sunny day a few months earlier, a late Sunday morning.

Maggie is teaching Richard how to skateboard. Marcus's squad car is parked just outside, and Marcus himself is watching with a small smile on his face.

Inside the deck along with Richard and Maggie is Carli, her film-based camera on a strap around her neck. She alternates between taking pictures of Maggie and Richard and sitting around looking bored.

Richard is wearing a helmet and elbow and knee pads, and falls several times, but he perseveres.

Finally, he's able to start at the top of the deck, skateboarding all the way down to the ground floor and out through the entrance.

Maggie watches Richard pump his fists in the air in triumph, grinning broadly.

EXT. CORNER OF HABERSHAM AND E. CONGRESS ST - NIGHT

Richard has a small smile on his face as he stares at the sign.

CARLI (O.S.)
Hey, Richard.

Richard jumps, shakes his head and turns around to see Carli, astride her bike, a few feet away and watching him.

CARLI (CONT'D)
Are you okay?

RICHARD
Yeah. Yeah, I'm fine. How are you?

Carli gets off her bike, laying it onto the sidewalk, and starts walking towards him.

CARLI
Everybody's looking for you. They said you've done some bad things.

RICHARD
No. No. That wasn't me.

EXT. CONGRESS STREET OUTSIDE OF BLUE MOON NIGHTCLUB - NIGHT

Marcus's squad car parks at the curb. The lights of the bar are now out, the OPEN sign now dark. Stafford's squad car is parked at the curb, empty.

The chains and the lock that held Carli's bike to the lamp post are still there, curled up in new snow.

INT./EXT. MARCUS'S SQUAD CAR

Marcus and Maggie are in the front seat.

MAGGIE
Her bike's gone.

MARCUS
Looks like they're closed.

MAGGIE
We got to find her.

MARCUS
That's Stafford's car.

MAGGIE
He's here?

MARCUS
Maybe.

Marcus gets out of the car, Maggie doing likewise.

EXT. CONGRESS STREET OUTSIDE OF BLUE MOON NIGHTCLUB

Marcus goes up to the door to the club and tries to open it, finds it locked.

MARCUS
Stafford? Are you here? Sarge?

He glances up and down the street, seeing nothing.

Marcus takes out his flashlight and enters the alley that goes next to the bar, turning on the flashlight. Maggie follows.

EXT. ALLEY NEXT TO BLUE MOON

There's a dumpster there where the club and other businesses dump their trash. The sliding door that covers the access where people dump their trash is closed. The dumpster is nearly full.

EXT. PARKING DECK - NIGHT

Carli approaches Richard, who is backing away from her.

CARLI
You're such a good friend. Such a good person. You treat people well. Even people who treat you with nothing but contempt.

She sounds sad as she says it.

RICHARD
Why are you being so nice to me?

EXT. ALLEY NEXT TO BLUE MOON - NIGHT

Marcus slides open the door on the dumpster and shines his light inside.

Maggie, standing behind him, screams.

EXT. PARKING DECK - NIGHT

Maggie's scream, from a few blocks over, echoes around Carli and Richard.

RICHARD
(whispering)
Mags

He backs away from Carli a little faster.

RICHARD (CONT'D)
Oh, my God. Carli. I'm sorry. So
sorry. Please forgive me.

He turns and starts running.

Carli starts running after him. Her body is beginning to change, her legs growing longer.

EXT. ALLEY NEXT TO BLUE MOON

Marcus's flashlight illuminates Carli's face in the dumpster, her eyes wide open, a gaping, bloody hole in her forehead.

Maggie is backing away in horror. Marcus is just staring at Carli's corpse, blankly. Then he grabs the mic to his radio and keys it.

MARCUS
This is One-Adam Baker Charlie,
I've got a ten-thirty-three in the
alley next to the Blue Moon
Nightclub on East Congress Street.

MAGGIE
Richard. I got to find Richard.

Maggie turns and runs.

MARCUS
Wait! Where are you going?

Maggie ignores him, sliding a little on the ice as she runs up Congress Street.

EXT. CORNER OF HABERSHAM AND E BRYAN ST - NIGHT

Richard is running.

Behind him Dolcan is still morphing into himself. He's discarded all of Carli's outer garments onto the sidewalk but he's still wearing her T-shirt and the boxer shorts.

His arms and legs are far too long, though, and he looks for a moment like a grotesque caricature of Carli before he finally finishes changing into himself again, including the rags he wears in his natural form.

Carli's clothes are discarded on the sidewalk.

By now Richard has run across the street and ducked into an alley next to a large building.

Dolcan takes off running after him. Dolcan runs on all fours, awkwardly, but surprisingly fast.

EXT. E. BAY ST NEXT TO QUALITY INN - NIGHT

After Dolcan passes Richard emerges from the alley and briefly looks through the window of the hotel.

The lights are on but nobody is visible in the lobby. Richard tries the door and finds it locked.

Richard pounds on the window.

RICHARD

Hello? Help! Help me! Somebody!

He gets no response.

Richard glances both ways on East Bay Street, which has no traffic at all because of the weather, before running across the street towards Factors Walk.

EXT. FACTORS WALK - NIGHT

Factors Walk is a row of shops and businesses in a green space, partially running over River Street, which can be seen below.

The drives are paved with cobblestones, making the footing even more treacherous than the frozen puddles along the way.

Richard approaches a steep staircase and starts climbing down as quickly as he can.

EXT. RIVER ST RAMPWAY - NIGHT

The stairs end at a cobble-stone paved access area. To the left is a ramp for vehicular traffic to come and go.

A few feet in front of Richard is Savannah's famous River Street, the Savannah River a few more feet beyond that. Richard starts walking towards the street, glancing around nervously.

He doesn't see Dolcan, leaping from the ground to the top of a nearby building.

DOLCAN

It's only a matter of time, young one! Why prolong the inevitable? I promise it will be quick. No matter what lies she told you I am merciful. If you tell me where she is I could spare your life entirely.

Dolcan's voice echoes around and Richard dashes into an unlit area, glancing around again, trying to find him.

Richard finally looks up and sees him. Richard locks eyes with Dolcan across the distance that separates them.

DOLCAN (CONT'D)

She is not what you think she is. She has cast a spell on you.

RICHARD

No!

DOLCAN

It is the way of her kind. And it is the way of your kind to be vulnerable to her. Without me and the others like me they would overrun this world.

RICHARD

They can't! They'd need Dr. Long's machine!

DOLCAN

No. Not for much longer. The veil between your world and mine grows thinner, without the druids to renew it with their rituals. Your machine has torn a hole that is imperfectly mended, as well.

RICHARD
You're lying!

DOLCAN
I'm not above lying to achieve my
goals but it wouldn't benefit me
here.

Dolcan leaps off the building and lands on the ground several feet away from Richard. They face each other, Dolcan towering over Richard.

DOLCAN (CONT'D)
What is it to be? Are you willing
to die for one such as her?

Richard squeaks and bites his knuckle before he replies.

RICHARD
Yes! I am! Goddamn you!

Richard turns and runs.

Dolcan sighs and leaps again.

Richard is running as fast as he can over the cobblestones, and he glances back to see how close Dolcan is.

But Dolcan isn't behind him. Richard turns to see Dolcan land right in front of him and he stops, trying to reverse direction, and his feet shoot out from under him.

He falls over backwards, hitting his head on the cobblestones.

Dolcan comes to stand directly over him.

DOLCAN
I'm sorry, child. It did not need
to be this way

The tube is emerging from Dolcan's right wrist as he reaches out with his left hand towards Richard's head. He intertwines his fingers into Richard's hair, holding his head still.

Richard starts to scream but it gets cut off quickly as Dolcan stabs forward with his right arm.

EXT. ALLEY NEXT TO BLUE MOON - NIGHT

Wei has joined Marcus at the dumpster. Wei has a gurney set up and they have taken Carli's body out of the dumpster and laid it out, slipping it into a body bag.

Carli had been stripped down to her underwear, and her eyes are wide open and cloudy. The hole in her forehead is bloody and gaping.

Wei hasn't zipped the body bag closed yet. Both of them are standing over her, staring down, expressionless.

WEI

Have you seen Stafford?

MARCUS

Huh? Uh, no. Not in a couple of hours.

WEI

He needs to be here.

MARCUS

Well, he isn't. What can you tell me about her?

WEI

Well, judging by lividity she's only been dead an hour or so, I'd say. She's still warm, so as cold as it is that's another sign it's recent.

MARCUS

Caliber of the murder weapon?

WEI

I don't think it was a gun. It's too big. A gun with a round that large would have ... well, exploded her head. Like I said before. With the other one.

MARCUS

Then what is it? A puncture wound?

WEI

Wait a minute.

Wei takes out a penlight and squats next to the gurney.

MARCUS

What the fuck are you doing?

WEI

Just wait. (to Carli's corpse) I'm so sorry.

He gently inserts the end of the flashlight into the wound on Carli's head.

He turns it on and Carli's eyes light up, and light streams from her ears, as well. Marcus jumps, startled.

MARCUS
What the hell?

WEI
Yeah. Her brain is gone. Probably removed via the wound.

MARCUS
How ... why ... oh, my God ...

Marcus turns away, taking a few steps and bending over, taking slow, measured breaths. Wei gets up and comes over to him.

MARCUS (CONT'D)
(muttering)
She's right. Goddammit. She's right.

Wei stands up, turning off the flashlight and slipping it into his pocket. He walks over to Marcus.

WEI
Who's right?

MARCUS
Huh? Never mind. I knew her.

WEI
Oh. God. I didn't even think about that.

MARCUS
You stay here until a detective makes an appearance.

WEI
I'll see if I can get Stafford on the radio.

MARCUS
You can try, I guess.

He turns and begins walking away.

WEI
Where are you going?

MARCUS

I need to find somebody who may
have a connection with this.

WEI

You're leaving me here by myself?

Marcus is no longer in the alley, exiting the scene.

MARCUS (O.S.)

You're a big boy. You can take care
of yourself.

Wei sighs and goes back to Carli's body, zipping the body bag
closed.

INT. HALSTEAD'S OFFICE - NIGHT

The lights are off, the only light coming in through the
window.

Miles has sunk down into his chair, his coat draped over his
body, his eyes closed. He's sweaty, and his eyes are closed.
He's shivering.

Cole is stretched out on the floor, asleep, wrapped in his
coat.

Joe sits in the other chair, upright. He's a little glassy-
eyed and sweaty but other than that he looks fine.

Ashi is kneeling next to Cole, touching his forehead. She's
glowing a little brighter than she was before.

Ashi stands and faces Joe.

JOE

How is he?

ASHI

He's weak. Not as bad as Miles,
though.

JOE

What's wrong with them?

ASHI

They have an illness.

Joe's expression changes with a dawning realization.

JOE

Damn. I guess they don't know.

ASHI
They wouldn't have noticed it
before. You, though ...

Ashi advances towards Joe, who tenses slightly.

JOE
Me, what?

ASHI
You are healthy. Strong.

JOE
That's ... good to know, I guess.

ASHI
You can help me.

JOE
Yes. I want to help you. What do
you need from me?

ASHI
I am stronger but not as strong as
I need to be, should I need to face
Dolcan. Will you allow me to draw
on your strength again?

JOE
Yes. Oh, my God, yes. Please.

Ashi is reaching for Joe when the door opens and Maggie comes
in. She's breathless.

MAGGIE
Dolcan got Carli!

JOE
What? Are you sure?

MAGGIE
Yeah. I saw her body. It was awful.
There was a hole in her head

Maggie chokes up.

ASHI
I'm so sorry, Maggie.

Ashi walks over to her, touching her arm.

ASHI (CONT'D)
You loved her, did you not?

MAGGIE

Yeah. I guess I did. Goddammit it.
Carli ... Dolcan can get close to
Richard now. Richard will just let
him walk right up to him ...

ASHI

Yes. True.

MAGGIE

What's wrong with Miles? And Cole?

Maggie goes over to Miles, touching his forehead.

ASHI

They have a sickness.

MAGGIE

Why would this happen now?

ASHI

I ... have drawn on their strength.
I didn't sense their underlying
weakness in the beginning.

MAGGIE

You drew on their strength?

JOE

She can't just do it, Maggie. She
has to have permission. Every time.

MAGGIE

So you let her do this?

ASHI

Don't think less of me for obeying
my nature and doing what I must do
to survive, Maggie. Please. It's
important that you think well of
me.

MAGGIE

So I'll let you drain me, too?

ASHI

I want you to like me. To love me.
Perhaps I can replace your friend.

MAGGIE

No. You can't. I don't want her
replaced.

Maggie begins backing away. Ashi does not follow.

MAGGIE (CONT'D)

Do we need to get them to a hospital? Joe?

JOE

No. I don't think so. They'll be fine. Just let them rest.

MAGGIE

Right. Okay, I'm leaving now.

ASHI

Where are you going?

MAGGIE

I'm going to find Richard.

ASHI

If you're too late and Dolcan has taken him?

MAGGIE

Then I'll fucking kill Dolcan. Then I'll come back here and we'll figure out what's next.

ASHI

You'll do it. You're strong, Maggie. Beautiful and wise and powerful, a warrior of light --

The stupid grin had returned to Maggie's face. She catches a glimpse of her reflection in the dark window and shakes her head violently to clear the cobwebs.

Her expression turns grim and determined.

MAGGIE

I'll be back.

Maggie turns and exits, closing the door behind her. Ashi stares at the door, her lips curving into a small smile.

ASHI

(whispering)
I win. You fool.

EXT. CORNER OF HABERSHAM AND E BRYAN ST - NIGHT

Maggie sees Carli's bike on the sidewalk, a trail of her outer garments leading away from it.

She runs over to it, standing it up to look it over.

Maggie's eyes fill with tears.

EXT. CITY MARKET OUTSIDE OF MALONE'S (FLASHBACK) - NIGHT

City Market is an open-air collection of restaurants, bars, and shops. Malone's, a bar, restaurant, and night-club all in one, is on one corner.

Outside of Malone's are several tables for those who want to eat outside. There's a small area set up for a band. A couple of roadies are there setting up for a musical gig for a small band, with instruments and mics and amps.

Across Barnard Street from Malone's is a parking deck.

There are a few tourists and a couple of students sitting at the tables, eating and drinking.

It's late fall, the weather mild and pleasant. Maggie is sitting alone at a table, a plastic bag with styrofoam containers inside, along with plastic forks and napkins.

On the bench next to her is a holder with two large cups of coffee from a coffee shop.

Carli approaches, riding her bike.

CARLI

Hi! Been waiting long?

MAGGIE

Just a few minutes.

Maggie holds up the bag and Carli smiles when she sees it.

CARLI

Is that a --

MAGGIE

Oyster Po-Boy and fries. From The Exchange Tavern. Plus ...

She reaches holds up the cupholder.

CARLI

Oh, my God. I love you.

Carli gets off of her bike, letting it fall to the ground, coming over and taking a cup from Maggie.

Carli sits down next to Maggie, sipping the coffee and closing her eyes in pleasure.

CARLI (CONT'D)
Oh, I needed this.

MAGGIE
Long day?

CARLI
You don't know the half of it.

Carli opens the plastic bag, opening the container inside and taking out a few fries and popping them into her mouth while she works on getting half of the sandwich out intact.

MAGGIE
How's the photography project coming along?

Carli eats while she answers, and Maggie gets a few fries for herself and sips her own cup of coffee.

CARLI
You know, it's coming. Slow. I wish I had time to focus on it, but I'm working two jobs right now and neither of them is paying all that well.

MAGGIE
Yeah. I can relate.

CARLI
I think Dr. Carmichael will like it. I should get a B at least. If I can finish it before the deadline.

She takes another sip and sighs with pleasure.

CARLI (CONT'D)
Thanks for posing for me.

MAGGIE
It was my pleasure. It was fun.

CARLI
You're a natural.

MAGGIE
Well, I wouldn't go that far

They look at each other and then look away, bashful smiles and eyes that reveal maybe too much.

CARLI

Uh, I've got to work at the Blue Moon tonight, but I'll be home by two.

MAGGIE

Sure you won't have to work over?

CARLI

Carlos is playing tonight. There will be maybe ten people there, and they'll all be gone by midnight.

They both laugh.

MAGGIE

So, I'll be over at around two-thirty?

CARLI

Make it two-oh-five.

MAGGIE

Well. Okay. I think I can manage that.

They share a smile as Carli gets up, taking a final gulp of her coffee and wiping her fingers with some napkins from the bag. Carli goes over to her bike, standing it up. She takes her half of the sandwich.

CARLI

See you tonight.

MAGGIE

Bet on it.

Carli walks off, pushing her bike and eating the sandwich, Maggie watching her go with a dreamy smile on her face. She takes a sip of her coffee and wipes her mouth with her sleeve.

EXT. CORNER OF HABERSHAM AND E BRYAN ST

Maggie is crying full bore now, looking at the bike.

MAGGIE

(whispering)

I'm so sorry, Carli. He'll pay for this. I swear he will.

She starts walking towards River Street.

Marcus's squad car comes up Congress Street. He stops, rolling down his window.

MARCUS
Maggie! Hey!

Maggie stops, turning to face him, tears still streaming down her face.

MAGGIE
What the fuck do you want?

Marcus parks. Maggie walks towards his car.

MARCUS
Is that Carli's bike?

Maggie nods, wiping away tears.

MARCUS (CONT'D)
Look, I believe you now. I mean, I didn't quite buy it before, but I'm a believer now.

MAGGIE
What happened to convince you?

MARCUS
I'd rather not talk about it. So, what now?

MAGGIE
We have to find Richard. If Dolcan is impersonating Carli he'll be able to get really close.

MARCUS
Okay. So, where do we look for him?

MAGGIE
I don't really know. I found this right here. I'm guessing Dolcan ran into Richard and left it behind when he attacked. Richard would have run from him.

MARCUS
Probably towards River Street. Did Richard say anything when you saw him before?

MAGGIE

I thought he was crazy at the time,
so I wasn't paying too much
attention. It didn't make any
sense. He said if I saw him, it
wouldn't be him.

MARCUS

So, he guessed Dolcan would catch
him.

MAGGIE

Sounds like it.

MARCUS

Okay. Well, not many people out in
this cold so he should stand out.
I'll check River Street.

MAGGIE

I'll check City Market.

MARCUS

How are you going to let me know if
you see him?

MAGGIE

I'll page you. I can use the phone
at the Holiday Inn cafe.

MARCUS

Do that.

MAGGIE

Page me if you see him.

MARCUS

I run into that Dolcan fucker
you'll hear the gunshots.

MAGGIE

That won't stop him.

MARCUS

I'll believe that when I see it.

MAGGIE

Cold iron and fire.

MARCUS

Any iron you find anywhere will be
cold tonight.

MAGGIE

Yeah. I don't know how that helps us, though.

MARCUS

And fire, you say?

MAGGIE

Yeah.

MARCUS

Okay. You see Richard you page me, understand? Don't approach him. Let me take care of it.

MAGGIE

Sure.

MARCUS

Promise?

MAGGIE

Promise.

MARCUS

All right.

Marcus drives away. Maggie goes back to the bike and stands it up.

MAGGIE

(muttering)

I don't know what'd be worse --
finding him or not finding him.

She hops aboard the bike and pedals away, heading back up Congress Street towards the City Market.

EXT. CONGRESS STREET OUTSIDE OF BLUE MOON NIGHTCLUB - NIGHT

Maggie pedals past the Blue Moon. In addition to the coroner's wagon that Wei arrived in there are now two additional patrol cars.

Maggie stops and watches as Wei slides the gurney with the body bag containing Carli's body into the back.

The officers glare at Maggie so she continues on her way.

EXT. CITY MARKET - NIGHT

None of the establishments are open, the only light coming from street lights.

Sitting at one of the tables outside of Malone's, the same one where Maggie and Carli had their impromptu date before, is Richard. His head is bowed, his eyes squinted closed, and he's not wearing a coat.

The snow starts falling again as Maggie pedals around the corner and sees him. She stops, staring at him, but he doesn't move.

Maggie leans the bike against the parking deck, watching Richard.

MAGGIE

(whispering)

Please have a plan, Richard. And please help me figure out what that plan is.

She takes a deep breath and crosses the street.

When she gets closer she can see that he's trembling, but not in the way of someone who is sitting in a snowstorm without a coat. He seems to be flickering, like a movie made by splicing together footage that doesn't quite match.

MAGGIE (CONT'D)

(nervously)

Richard?

She approaches, crossing the street carefully. Richard has not moved.

MAGGIE (CONT'D)

Richard? I've been looking all over for you. Carli's --

Richard starts chuckling. His voice is strange, like it hasn't been properly modulated. It's a mixture of Dolcan's voice and Richard's.

RICHARD/DOLCAN

(distorted)

"If you see me in City Market tonight it won't be me."

Maggie stops, a realization dawning.

MAGGIE
 (whispering)
 Dolcan?

Richard raises his head and opens his eyes.

His eyes are a rapidly shifting mixture of Dolcan's and Richard's. The flickering phenomenon gets worse.

RICHARD/DOLCAN
 You have named me.

Dolcan stands, growing a little taller. He's shifting but he doesn't appear to have complete control over it.

Maggie begins backing away.

RICHARD/DOLCAN (CONT'D)
 He was so clever. So wise. Much wiser than you would think. A unique and terrible wisdom his strange mind had learned. I didn't discover his little trap until I had already become ensnared in it.

He takes a step towards Maggie who takes another step back. He pauses, rubbing his eyes, shaking his head.

RICHARD/DOLCAN (CONT'D)
 Powerful. So strong. He's so much stronger on the inside. A pity he had to die. A pity you have to die.

MAGGIE
 You can't have her.

Richard/Dolcan laughs, his voice growing a bit more Dolcan-like.

RICHARD/DOLCAN
 I don't know what lies Ashi has told you, child, but she does not love you. Nor does she love your friends. She desires only to feed. It's the way of her kind.

MAGGIE
 You killed Carli. And you killed Richard.

RICHARD/DOLCAN
 I did what I must. It saddens me that your kind make it necessary.
 (MORE)

RICHARD/DOLCAN (CONT'D)

I have a duty I am compelled to fulfill, Maggie Crawford. There is a reason Ashi's kind is forbidden entry to this world, a reason the druids created those like me long ago. To protect you.

MAGGIE

You're lying.

RICHARD/DOLCAN

Would that I were. Sadly I fear more of her kind will travel here. The veils between our worlds grow thin and frayed. Dr. Long's machine only hastened the process. Soon they may be weak enough for Ashi's kind to come without any assistance on this side. They will feed on you until you are gone.

MAGGIE

You killed my friends.

RICHARD/DOLCAN

I have already apologized. I can do no more. Your friend Carli Anderson really doesn't deserve vengeance from you. She didn't return your love. She enjoyed your company but only fleetingly. Of Richard Stanley I have already spoken.

MAGGIE

I can't forgive you. I can't.

RICHARD/DOLCAN

Then fight me. And die.

Maggie stares at Dolcan/Richard. She takes a slow, deep breath, then lets it out, the snow falling around them both.

Then she turns and runs into the parking deck, leaving Carli's bike behind. She quickly disappears into the darkness inside the deck.

RICHARD/DOLCAN (CONT'D)

Ah, yes. I think I prefer it this way anyway.

Dolcan begins shifting into his true form. He's not entirely successful.

EXT. BARNARD AND WEST BRYAN ST - NIGHT

Maggie emerges on the other side of the parking deck, stopping and glancing back behind.

Dolcan/Richard is approaching at a medium but steady pace. He's not full-out running, merely walking quickly.

Maggie runs, heading up West Bryan Street.

Dolcan/Richard emerges from the parking deck. He looks in the direction Maggie went.

DOLCAN

You can console the soul of your
friend yourself, when you meet her
again soon, for I now have the
upper hand.

Dolcan tenses and starts shifting, finally transforming fully back into his true form, shedding Richard's clothes, his own clothes appearing in their place. Dolcan shakes his head like a dog.

DOLCAN (CONT'D)

I know your smell now, Maggie
Crawford. You can't hide from me.

Then he falls forward, onto all fours, and runs after Maggie.

EXT. RIVER ST NEAR THE SHRIMP FACTORY - NIGHT

Marcus has parked his car at the curb and is out with his flashlight, shining it up the alley next to the restaurant.

MARCUS

(mumbling)

Nothing. I'm losing my damned mind,
believing this crazy shit.

He turns and starts back for his car when he sees Maggie running towards him on foot, on the sidewalk.

MAGGIE

It got him! Richard's dead!

MARCUS

What?

Maggie runs up and leans against the squad car, panting.

MAGGIE

He's right behind me! I couldn't shake him!

MARCUS

There's nobody behind you.

MAGGIE

Trust me, he's here! Just because you can't see him --

Dolcan appears behind her, leaping from the roof of the Shrimp Factory building to land on the sidewalk.

Marcus shoves Maggie behind him, pulling his pistol.

MARCUS

Holy shit!

MAGGIE

Shoot him!

Marcus opens fire, emptying his clip, hitting Dolcan several times.

The bullets pass straight through him with no effect, and Dolcan keeps advancing.

Marcus puts in a fresh clip and chambers a round as Dolcan draws near.

DOLCAN

My apologies, officer.

Dolcan quickly draws back his right arm and swings at Marcus, catching him squarely across the midsection.

Dolcan's blow is strong enough to lift Marcus off the street and roll him over the hood of his car until he lands hard on the frozen sidewalk on the other side.

Maggie has been backing away, eyes wide, as Dolcan again focuses his attention on her.

MAGGIE

I'm sorry to leave you here, Marcus, but he'll chase me!

She runs, Dolcan pursuing. Marcus manages to get up, awkwardly, leaning on his car, clutching his ribs in pain. Blood trails from his nose. He wipes it with the back of his hand.

MARCUS
(gasping in pain)
This thing has to die.

He turns to see, at the other end of River Street, the unfinished span of the Talmadge Memorial Bridge.

He takes a deep, painful breath.

MARCUS (CONT'D)
(shouting)
Go to where I arrested you before,
Maggie! Go there! Cold iron!

He gasps, then groans, the effort of shouting causing him more pain. He awkwardly climbs into his car.

EXT. LOWER FACTOR'S WALK - NIGHT

Maggie comes around the corner from River Street to run up walkway behind the buildings that front on River Street.

It's parking, mostly for people who work in the restaurants, bars, and shops, so it's empty.

Dolcan comes around the same corner a few seconds later, running after Maggie, having less of a problem keeping his footing than she does. He's gaining on her.

EXT. LINCOLN ST RAMP - NIGHT

The ramp is paved with cobblestones and is at the end of Factor's Walk.

Maggie emerges from Factor's Walk and tries to run up the ramp but her feet shoot out from under her and she falls onto the cobblestones.

Dolcan leaps the last few feet and lands at her feet, standing and leaning over to look down at her face.

Maggie gasps, crawling backwards away from him.

The hollow tube has emerged from Dolcan's right wrist and he's reaching for Maggie with his left arm.

DOLCAN
I thought it would take longer. I
thought you would --

Dolcan stops, rearing back slightly, tilting his head back, squinting his eyes closed.

When he opens his eyes they are again the crazy mix of Dolcan's and Richard's. Dolcan trembles, clenching his jaw, trying to keep control of himself.

DOLCAN (CONT'D)
 (slightly distorted)
 Rest, Warrior! Your part in this
 fight is done.

MAGGIE
 What the fuck?

Dolcan seems to take a deep breath.

RICHARD/DOLCAN
 (distorted)
 Maggie! Run!

MAGGIE
 (whispering)
 Richard?

RICHARD/DOLCAN
 (distorted)
 I can't hold him much longer. Run!

Maggie gets up and runs while Dolcan fights an internal battle with Richard. Dolcan's body shifts and wavers but finally begins to settle down to Dolcan's usual features.

DOLCAN
 (less distorted)
 No-one has fought me as you have.
 No-one has been able to do what you
 have. How you have learned so much
 from your suffering

Dolcan's features are returning to normal, as is his voice.

He looks around, sniffing, then following along after Maggie.

EXT. CONSTRUCTION SITE SUPPLY DEPOT - NIGHT

The gate with the "NO TRESPASSING" sign is closed, the padlock locked. Maggie goes over to the cinderblock against the fence and picks it up, finding the key underneath.

She unlocks the padlock and opens the gate, going through and quickly locking it on the inside. Then she runs towards the barge and a pile of beams and girders.

Dolcan emerges and approaches the gate. Maggie, several feet away, dives behind a pile of I-beams and watches as Dolcan simply grabs the gate and jerks it off its hinges, tossing the gate casually aside.

MAGGIE

(whispering)

Fuck. I was hoping it'd take longer than that.

DOLCAN

I know you're here! There is nowhere left for you to run. Come forward and I will make it quick.

He looks around, sniffing the air.

DOLCAN (CONT'D)

I would offer to let you live if you simply told me where you've hidden her, but she's corrupted your soul already, so you would make a false bargain with me.

Marcus's squad car drives through the gate, then accelerates towards Dolcan. Dolcan turns to face him, standing there until it almost hits him, then leaping straight up, letting it pass underneath him.

The squad car passes through the spot where the gate used to be and Marcus hits the brakes, the car turning sideways and skidding on the ice. He throws open the door, pulling out his shotgun.

Dolcan lands and turns, and advances towards Marcus. Marcus fires several shots with the shotgun, emptying it. Dolcan barely notices.

DOLCAN (CONT'D)

You know this will not work.

MARCUS

I had to try. I can't let you hurt anybody else.

DOLCAN

I understand. You have your duty. I have mine.

Dolcan reaches over and drags Marcus out of the car. Dolcan then flings Marcus several feet onto a pile of gravel.

Marcus hits the ground like a bag full of laundry.

Marcus gets up just in time for Dolcan to hit him across the face with a back-handed blow that sends him spinning back onto the gravel.

MAGGIE
You don't want him! Leave him
alone!

DOLCAN
I'd be happy to, if he would but
allow me.

Marcus is lying on the gravel, one side of his face swelling up, bleeding cuts on the skin, a glassy look in his eyes.

Maggie stands up, from her hiding place. Dolcan sees her.

DOLCAN (CONT'D)
Ah. Does this mean you will cease
this foolish running?

MAGGIE
Just leave him alone.

Marcus has drawn his pistol and is pointing it at Dolcan.

MAGGIE (CONT'D)
Marcus! No! It won't help anything!

DOLCAN
Listen to her, Officer.

Marcus lowers the pistol.

MARCUS
You fucker.

Dolcan sniffs and steps towards Maggie.

DOLCAN
It's time.

MAGGIE
Not yet, asshole!

Maggie turns, and runs.

DOLCAN
Very well. If you insist.

Dolcan takes off after her as Marcus slowly and painfully rises to his feet.

EXT. BARGE - NIGHT

Maggie hops onto the barge and hunts around for another hiding place. Dolcan is approaching fast, though, so she runs along the icy deck as fast as she can.

Her feet shoot out from under her and she slams onto the deck, her head hitting the frozen surface. Her eyes are glassy as she's stunned, and blood leaks from her mouth and ears.

Dolcan is approaching her, and when he sees her predicament he glances around.

Then, he grabs and hoists an iron I-beam that weights around a ton over his head, advancing towards Maggie. Maggie manages to roll over but there is nowhere left for her to run unless she were to dive into the freezing Savannah River beyond the keel of the barge.

Dolcan stands over her, the I-beam hoisted over his head, poised to slam it down onto Maggie.

DOLCAN

I don't need you alive. I just need
you fresh.

He shifts his grip slightly on the icy metal, turning it so the end is angled downward towards Maggie's abdomen.

MAGGIE

Richard! Remember the parking deck?
When I taught you to skateboard?
Carli took pictures? You told me it
was the best day of your life!
Remember that?

Dolcan pauses, again fighting with himself.

MAGGIE (CONT'D)

Remember? I know you can hear me!
That's when I realized you were the
best friend anybody could ever
have!

Dolcan squints his eyes closed, shaking his head, and when he opens his eyes they are that strange, shifting, mixed color.

DOLCAN

No! You must not do this!

Dolcan's form shifts, becoming Richard again, just for a moment.

Since Richard is not strong enough to heft the beam it falls down, crushing him underneath. It settles across Richard's broken body, holding him down, crushing his chest and upper abdomen.

MAGGIE

Richard!

Maggie starts painfully crawling towards Richard.

Richard looks at her and smiles a bloody smile before his features morph back into Dolcan's.

Maggie pauses, lowering her head, motionless on the barge's icy deck. She sobs.

Dolcan chuckles, causing her to lift her head again.

DOLCAN

You have succeeded, child. I'm broken, and dying. I've failed in my mission.

Dolcan is now the form weighed down by the beam. Maggie crawls towards until she's right next to him. He makes no threatening moves.

DOLCAN (CONT'D)

She wasn't worthy of your love. She would never love you as you wanted her to love you. He, though, saw you as a figure clad in light, a hero from days of old. He was a clever, mighty warrior. His respect and admiration are worth much.

MAGGIE

I don't know what to say. I'm sorry.

DOLCAN

There is nothing to be said. I don't blame you for avenging your friends. I warn you, though, that the one I pursue is dangerous to you and your kind. If she's being harbored among friends of yours they may be dead by now. She will not hesitate to satisfy her hunger, and her hunger is unending. The more she feeds, the greater her capacity to feed becomes. She would devour your world.

MAGGIE
What should I do?

DOLCAN
She can return to our home, but she
will need to feed a great deal
first. Her fate is in your hands
now.

Dolcan lowers his head onto the deck, closing his eyes. He exhales, a long breath.

The fire burning in his jack-o-lantern head goes out with a faint puff of smoke.

MARCUS
Are you all right?

Maggie turns to see Marcus standing a few feet away. He's holding a small gas can, one arm clutched tightly at his side to support his cracked ribs.

MAGGIE
I think I will be.

MARCUS
You may have a concussion.

Marcus puts down the gas can and touches her face, turning it so he can see the blood in her ears, running down her cheek.

MARCUS (CONT'D)
You need to go to an ER.

MAGGIE
What's with the gas?

MARCUS
Cold iron and fire. We hit him with
the first and it seemed to work.
Maybe now we make sure by hitting
him with the second.

MAGGIE
Officer, I like they way you think.

Maggie crawls awkwardly away as Marcus opens the gas can and begins pouring it over Dolcan's body, and makes a trail leading away as Maggie crawls away. He takes a lighter out of his pocket and uses it to light the trail of gas to ignite Dolcan's body.

Marcus comes over and sits down next to Maggie, holding his arm across his cracked ribs and gasping.

MAGGIE (CONT'D)
Are you doing anything tonight?

MARCUS
Are you asking me out?

Maggie manages a pained chuckle.

MAGGIE
I need you to help me take care of
some unfinished business. Please.

MARCUS
Sure. I think I can do that.

Marcus tries to get up and grunts in pain. He sits back down.

MARCUS (CONT'D)
In a few minutes.

Maggie laughs, then coughs in pain, spitting out some blood.
They sit together and watch Dolcan burn.

INT. HALSTEAD'S OFFICE - NIGHT

It's dark, and quiet, the only light a faint glow coming from Ashi, who is lying across the top of the desk. She's relaxing and calm.

Miles is in the chair behind the desk, leaning back, not moving at all. He's barely breathing.

Joe is in one of the visitor's chairs, with Cole in the one next to him. Neither of them are moving, either, though they are not as bad off as Miles.

The door opens and Maggie enters, flipping on the lights. Cole and Joe sit up abruptly, wincing in the sudden light.

Miles doesn't move.

Ashi sits up, looking at Maggie and smiling.

ASHI
You've slain Dolcan!

MAGGIE
Yeah.

Maggie goes over to Miles, putting her fingers against his neck, checking his pulse, while Ashi stretches, waking herself up.

ASHI
He's been ill for some time.

COLE
I don't feel so good myself.

Maggie glares at Ashi, who shrugs.

ASHI
I have done nothing that they did
not allow me to do.

Ashi slips down off of the desk and approaches Maggie,
reaching out and pulling her into a hug.

Maggie allows it but doesn't return it, though it is an
effort.

ASHI (CONT'D)
I knew you could do it. I could
sense that strength about you.

MAGGIE
Dolcan was right.

ASHI
What?

Ashi releases her and steps back.

ASHI (CONT'D)
I don't know what lies he may have
told you, but I only take what is
offered.

MAGGIE
You make them love you.

ASHI
I have a right to survive! And it
gives them pleasure.

JOE
Yeah. It does. Try it, Maggie.
You'll see.

ASHI
Yes. Let me show you what can be
yours if you should so desire. Give
me some of that strength I've
always sensed in you, and see how
it makes you feel.

MAGGIE

Tell you what. Come with me
somewhere and I'll give you what
you need. I want to show something.

ASHI

Very well.

JOE

Wait, where are you going?

MAGGIE

Call nine-one-one for Miles. And
you guys had better get yourselves
checked out, too.

JOE

What?

MAGGIE

Just do it. Don't worry about the
cops. It's been handled.

JOE

How am I going to do that? I don't
have a phone.

MAGGIE

Damn, Joe. Use the office phone.
Right there.

She points at the phone on the desk.

JOE

Oh. Right. Sorry. Don't know what's
wrong with me.

Joe gets up awkwardly and staggers to the phone while Maggie
turns and goes back to the door.

MAGGIE

(to Ashi)

Come on.

Ashi follows. They close the door as Joe picks up the phone
and starts dialing.

EXT. GATE TO CONSTRUCTION SUPPLY DEPOT - NIGHT

Marcus's car drives up and stops, headlights shining through
the still open gate.

The front passenger's side door opens and Maggie gets out, going to the back side door and opening it.

Ashi steps out, scowling.

ASHI

That is an unpleasant way to travel. Why are we here?

MAGGIE

I wanted to show you where Dolcan died.

ASHI

Oh. Very well. That is something I would like to see.

Maggie leads her through the gate. The front driver's side door opens and Marcus steps out, standing there and watching but not following.

EXT. BARGE AT SUPPLY DEPOT - NIGHT

Maggie is kneeling at the charred spot where Dolcan's body was before. All that is left of Dolcan is his head, which looks like a scorched Jack O'Lantern.

Ashi is standing a few feet away, looking at the spot with a big smile on her face.

ASHI

I can feel it here, where the spirit that animated him was destroyed. I thought I would never know a day when one of his kind met his end.

MAGGIE

Yeah. Right.

Maggie stands up.

MAGGIE (CONT'D)

How is Miles? Will he survive?

Ashi stops smiling.

ASHI

I can't say. I hope he does.

MAGGIE

What did you do to him?

ASHI

I drew upon his life essence. This is how I survive, Maggie. You know this.

MAGGIE

I didn't know it would get that bad!

ASHI

Miles has an illness inside of him that makes him weak. He didn't even know of it.

MAGGIE

But you did. It didn't stop you.

ASHI

I do what I must, to survive. And he did consent.

MAGGIE

But he didn't know, and you didn't tell him.

ASHI

How many more times must I say that this is true?

MAGGIE

Dolcan said you could go back to where you came from without Dr. Long's machine. Is that true?

ASHI

Yes. But it would take a great deal of power. More than I possess at this time.

MAGGIE

How about me?

ASHI

Maggie, you are very strong, but this would drain you almost to your death.

MAGGIE

I'll go along with it, as long as you go afterwards.

Ashi narrows her eyes, smiling again, slightly.

ASHI

What is to guarantee, once you are too weak to stop me, that I merely abandon you here and go back to your friends. Find more friends, and more, and more, until I am able to feed and maintain my strength so that none may defeat or even find the will to resist me?

MAGGIE

Only that I killed Dolcan, and I damned sure will find a way to kill you, too. Bitch.

Ashi looks down, defeated. Then she steps up close to Maggie.

ASHI

I must have your permission to do this.

MAGGIE

Do what you need to do.

ASHI

Very well.

Ashi puts her hands on either side of Maggie's face. Ashi's hands begin to glow, which spreads down her arms to her body.

Lastly it spreads to her face.

Maggie's eyes are closed but she has a look of pleasure on her face.

ASHI (CONT'D)

I told you it was pleasant, my love. We can have many more times like this.

Maggie opens her eyes and glares her answer at her. Ashi sighs.

Ashi closes her eyes, leaning back, and the glow grows stronger. Then stronger, and stronger, until Ashi becomes an Ashi-shaped silhouette of fire.

Maggie and Ashi both cry out at the same time, and Ashi releases Maggie.

Maggie falls to her knees as Ashi steps away. Ashi begins shrinking, growing smaller and smaller, until she's only the size of a thumb, hovering in the air a few feet off the ground.

At that size a set of fairy wings flapping furiously can be seen on Ashi's back.

Ashi rapidly dwindles until she's a tiny dot of bright light that winks out, like an old television screen that has been turned off.

Maggie collapses face-first onto the deck.

Maggie is panting as Marcus runs up to her. He kneels next to her, touching her shoulder.

MARCUS

Are you okay?

Maggie doesn't move.

MAGGIE

(weakly)

Take me to the ER, please.

EXT. MEMORIAL HOSPITAL - DAY

It's a tall, gray building, a parking deck nearby, along with a half-full parking lot. The day is bright, sunny, and the snow and ice are melting.

INT./EXT. MARCUS'S PERSONAL CAR - DAY

Marcus drives an old but well-maintained sedan. He's parking in a parking space in the deck, listening to the AM/FM radio. He's in civilian clothes, and underneath his shirt his ribs are heavily bandaged.

He moves like he's in serious pain.

DEEJAY 1 (O.S.)

(filtered)

So, temps should be in the mid-fifties by lunchtime.

DEEJAY 2 (O.S.)

(filtered)

Great! No more of this crazy white stuff!

DEEJAY 1 (O.S.)

(filtered)

Yep. Looks like whatever caused this, the polar vortex or whatever, is over.

(MORE)

DEEJAY 1 (O.S.) (CONT'D)

There will still be some ice in shaded areas for the next few days, but temps shouldn't go below freezing for the foreseeable future.

DEEJAY 2 (O.S.)

(filtered)

Nice. Finally. We can get back to normal around here!

DEEJAY 1 (O.S.)

(filtered)

And speaking of getting back to normal, we'll be back with a list of school and business openings -- I love that word, "openings" -- after these messages

INT. HOSPITAL ROOM - DAY

Maggie is wearing a hospital gown, lying in the bed, her eyes closed. An oxygen monitor is clipped to one of her fingers, and there are leads for EKGs trailing from her body. The remote for the room's TV is in one of Maggie's hands.

Maggie's eyes are closed.

Around the bed is an EKG monitor along with other devices to monitor her health.

The television is tuned to a local news broadcast. The sound is muted.

Marcus steps just inside the room.

MARCUS

Knock knock.

Maggie opens her eyes and smiles when she sees him.

MAGGIE

Hi. How are you doing?

MARCUS

Hanging in there.

Marcus comes in and settles awkwardly into the chair next to the bed.

MAGGIE

How are the ribs?

MARCUS

Four of them are cracked. Plus some other injuries I don't want to think about. Dolcan packed one hell of a punch.

MAGGIE

Yeah.

MARCUS

The up side is they have me on the good drugs. I hear they may be letting you out of here tomorrow.

MAGGIE

Yeah. They still can't figure out what happened to me but it looks like it's passed.

MARCUS

I guess we're better off letting them think it's a mystery.

MAGGIE

Right. Uh --

MARCUS

I talked to Halstead. He's going to let you using his office slide. But you and I both owe him a hell of a favor.

MAGGIE

I figured. How is everybody else?

Marcus looks uncomfortable for a moment.

MARCUS

Your friend Miles didn't make it. He passed away in the ICU early this morning. I'm sorry.

MAGGIE

What? Oh, my God.

Maggie squints her eyes closed, quietly sobbing, and Marcus reaches over and holds her hand.

MAGGIE (CONT'D)

What happened to him?

MARCUS

Complications. Did he know he was sick?

MAGGIE

No.

MARCUS

Cole's in ICU, and they don't know if he's going to make it yet. Joe's negative, though.

MAGGIE

Good. My God.

She squints her eyes closed, tears leaking out.

MARCUS

They found Stafford's body in a dumpster. Hole in the head, just like the others. Found his uniform in the same dumpster where we found Carli.

MAGGIE

What about Richard?

MARCUS

No. They found some blood spatter on the sidewalk near The Shrimp Factory. I'm guessing that's where Dolcan caught him. He probably threw the body into the river. Don't worry, we'll find him. It just may take some time.

Maggie opens her eyes and takes a slow, deep breath and then exhales. Her unshed tears are evident in her voice.

MAGGIE

This is such a mess. Things will never be the same again, will they?

MARCUS

No. The world has changed forever. We'll never go back to where we were.

MAGGIE

Maybe that's a good thing.

MARCUS

Yeah. Maybe. We needed a change. I'm just not sure that this is the one we needed.

MAGGIE

What about

MARCUS
What about what?

Maggie stirs on the bed, uncomfortable.

MAGGIE
When I get out of here we'll need
to talk about some stuff.

MARCUS
Yeah. I guess we will. But that can
wait.

Marcus stands up, wincing slightly as it pings his cracked
ribs.

MARCUS (CONT'D)
I'll be back tomorrow morning to
help you check out, okay?

MAGGIE
Okay.

Marcus starts for the door.

MAGGIE (CONT'D)
Oh, Officer?

Marcus stops, turning back around.

MAGGIE (CONT'D)
Thanks.

MARCUS
Saving the world. It's what I do.

MAGGIE
It's what we do.

MARCUS
Right. See you tomorrow.

Marcus turns and exits.

As Marcus exits he almost literally bumps into Joe, who is
dressed in jeans and a T-shirt and doesn't look quite as sick
as before.

Marcus leaves and Joe stands in the doorway and stares at
Maggie, who watches him with no expression on her face. Joe
looks exhausted but also boiling with rage at the same time.

JOE
What did you do to Ashi?

MAGGIE

Come in.

Joe comes in, settles in the chair Marcus was using.

JOE

What did you do?

MAGGIE

She's gone, Joe.

JOE

No.

MAGGIE

Yes. I made her go home. She's never coming back.

JOE

Fuck you. She'd never leave me.

MAGGIE

She did. It's for the best and I'm willing to put up with you hating me.

JOE

You don't understand. I need her.

MAGGIE

You don't need her, Joe. She killed Miles. And maybe killed Cole. And could have killed you. And she almost killed me, too, by the way.

JOE

I don't care.

MAGGIE

Well, I do.

Joe sits in the chair and weeps quietly, Maggie watching him.

JOE

What am I going to do? There's nothing left. Nothing.

Maggie turns on her side to face him more fully, grunting slightly with the pain the effort causes.

MAGGIE

Come here.

She pats the bed next to her. Joe climbs in and she cuddles him as he cries on her chest.

LATER

Maggie is still cuddling Joe, both sleeping peacefully, as the day fades into night.

FADE OUT.