

IMMORTALITY

"On A Pale Horse"

Pilot episode
Written by
Javier Grillo-Marxuach

Based on the novel
"On A Pale Horse"
Written by
Piers Anthony

FINAL JGM DRAFT - 1.14.09

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TEASER

OVER BLACK

RAIN. THUNDER. SKIDDING TIRES. CRASHING METAL. SIRENS.

SMASH CUT INTO

A SQUADRON of EMTs - PILING OUT of a barely-stopped AMBULANCE and into the POURING RAIN at:

EXT. FREEWAY - THE SCENE OF AN AUTO ACCIDENT - NIGHT

Five cars: one upside down by an embankment. Another BURNS as FIREFIGHTERS approach. The rest form an abstract conflagration of twisted metal. DRIVERS huddle in the rain - holding blood-soaked handkerchiefs to their battered faces.

TRACK ACROSS THE LIT FLARES AND STOPPED TRAFFIC to FIND the EMTs - bringing the Jaws of Life to the upside-down car:

EMT

She's still alive! Get a collar!

...the EMTs work to extricate the fragile and broken DRIVER from the vehicle...and DARK VOICE OVER fills the soundscape, slowly drowning out the street noise.

DARK VOICE (V.O.)

Death is the sole, inviolate fact of life. It eventually comes for everyone without prejudice or trepidation.

REVEAL a MAN IN A BLACK SUIT and SCARF, watching - unaffected by the rain and unseen by the crews, even as a FIREFIGHTER places a flare by his feet and moves on. This is ZANE:

ZANE (V.O.)

And what happens after Death comes to your door? That depends on how you lived, not how you died.

Zane steps over toward the EMTs - who pull a BLOODIED WOMAN from the wreckage...and as Zane REACTS to the awful sight...

ZANE (V.O.) (CONT'D)

I should know. I am Death.

SMASH TO BLACK

TITLE CARD: 72 HOURS EARLIER

EXT. LOS ANGELES - DOWNTOWN - DAY

The sun RISES, casting beams of light over the city.

INT. LUNA KAFTAN'S LOFT - DAY

LUNA KAFTAN - (29, gorgeous even in the first blush of morning) bundled in pristine white cotton sheets comes to as a RAY OF LIGHT crosses her face...she reaches for a clock:

LUNA
Oh...no...Zane! Wake up -

Luna turns over a mound of sheets and uncovers ZANE: mister Angel of Death himself, looking bleary-eyed and non-funereal.

ZANE
What time is it? Oh - hell!

INT. LUNA KAFTAN'S LOFT - SHOWER - MOMENTS LATER

Luna showers as Zane, face covered in shaving cream, pops in:

ZANE
What about tonight? Dinner?

LUNA
I have that photo session - god knows how long it's gonna take - I shouldn't have let them make me the face of my own line -

ZANE
That's 'cause you're prettier than any model -

Luna notices that Zane is watching her intently:

LUNA
Are you asking about my day or enjoying the show?
ZANE
(a smile)
Little of both?

...Luna grabs the shower spray and TURNS IT on Zane, and as he ducks away:

INT. LUNA KAFTAN'S LOFT - KITCHEN - MOMENTS LATER

Modern - every stainless fixture a testament to style and affluence...Luna pours herself coffee and looks at a series of mock-ups of a BILLBOARD AD for her fashion line.

Zane BOUNDS down the stairs...TYING his tie and gathering his watch, wallet and money clip...Zane WEAVES around Luna as he gets ready: these two move like synchronized swimmers - they know each other's every rhythm.

LUNA

What about lunch. We could meet.

ZANE

If you want to explain to your father why I missed the investor presentation...

LUNA

I mean tomorrow...or the day after that...OK, next Sunday...don't you get a break for dating the boss's daughter?

ZANE

At least I get to see you in your billboards.

LUNA

Don't call them my billboards - the marketing people - look, I'm just the designer.

ZANE

Don't knock it, they make me feel like the luckiest guy in town.

(kisses her)

I gotta go, don't worry, we'll figure out our date night -

LUNA

OK - go - don't keep my dad waiting. He'll take it out on me.

Luna kisses him and pushes him toward the front door - and as he REACHES to take a briefcase from the hallway floor...

ZANE

Oh - damn - wait - wait -

LUNA

What?

ZANE

There's something I wanted to tell you but it can wait.

LUNA

Can it wait?

ZANE

Didn't I just say?

Luna reaches for his iPhone and earbuds on a stand by the door, hands them to him, sticking the earpiece in his ear:

LUNA
OK, then go.

ZANE
I'm going - I'm - no wait.

LUNA
(opening the door)
What?

Zane pulls out a baby blue felt box and falls to one knee.

ZANE
Will you marry me?

Luna opens the box to see a beautiful canary diamond - her eyes go SAUCER WIDE with surprise and delight.

LUNA
Oh my god...Zane...yes!

Luna bends to KISS him. As he RISES to meet her lips:

EXT. LOS ANGELES DOWNTOWN - FINANCIAL DISTRICT STREET - DAY

Frank Sinatra SINGS "I'm Gonna Live Till I Die" over the hustle-and-bustle of traffic and pedestrians...

...and among them, Zane - a swirl of energy - listening to the music on his iPhone and singing along:

ZANE
I'm gonna live till I die/I'm gonna
laugh 'stead of cry/I'm gonna take
the town and turn it upside down/
I'm gonna live, live, live until I
die -

As Zane walks, FIND a STREET VENDOR by his cart. The vendor sees Zane and grabs a pastry, which he holds out.

ZANE (CONT'D)
- they're gonna say "What a
guy!"/I'm gonna play for the
sky/ain't gonna miss a thing/I'm
gonna have my fling/I'm gonna live,
live, live until I die!

Zane snatches the pastry, hands over the money and HIGH FIVES the vendor: routine. As Zane picks up speed and rushes away:

FIND A MAN IN A GRAY THREE PIECE SUIT

An officious east Indian (mid 20's)...holding a gold pocket watch...and watching Zane intently...

...Frank Sinatra RECEDES into a darkening DRONE as The Man takes out a black leather notepad...and as he writes:

RESUME SINATRA - AND RESUME ON ZANE

LOPING onto the plaza to the glass and steel atrium of a large office building. Zane enters, shaking hands with the SECURITY GUARDS.

A concrete monument by the building entrance reads:

KAFTAN INDUSTRIES

INT. KAFTAN INDUSTRIES - RECEPTION - MOMENTS LATER

Each wall features a flat screen displaying a magazine cover: all showing CEDRIC KAFTAN (Mid 50's, think Steve Jobs).

Time - Cedric Kaftan: The Magician. **Forbes** - The Magician's Latest Trick. **Fast Company** - Kaftan Industries and the Future of Computing.

An elevator opens to REVEAL Zane, finishing his pastry and facing a WORRIED RECEPTIONIST who waves him down the hall...

WORRIED RECEPTIONIST

He's waiting.

ZANE

We know how he loves to wait.

INT. KAFTAN INDUSTRIES - CONFERENCE ENTRANCE - MOMENTS LATER

Zane enters to find Cedric Kaftan: looking almost like he is posing for one of his magazine covers...surrounded by dark-suited EXECUTIVES carrying clipboards, briefing their boss:

CEDRIC

(in Chinese)

Hello Mister Shen. Members of the committee - I trust you had a pleasant journey...

KAFTAN EXECUTIVE

(correcting Kaftan)

I trust you had a pleasant journey...

Behind Cedric stands a BODYGUARD, who points him toward Zane:

CEDRIC

...nice of you to join us, Zane.

ZANE

I'm on time.

CEDRIC
If you're early, you're on
time - if you're on time
you're late, and if you're
late... (knows it by heart)
...you're forgotten.

CEDRIC
(to the executives)
Would you excuse us?

The Executives CLEAR OUT. The bodyguard remains.

CEDRIC (CONT'D)
But I'm going to give you a free
pass today, if only because you're
finally making an honest woman out
of my daughter.

Zane looks at his boss - dumbstruck - as Cedric throws an arm
around him and smiles.

ZANE
That was just - how'd you know?

CEDRIC
There's a reason they call me "the
magician."
(off Zane)
And I have an early wedding gift
for you.

ZANE
You do?
CEDRIC
Yeah, I want you to give the
presentation for me.

ZANE
What? It's your presentation.

Cedric nudges him toward the conference room door:

CEDRIC
You wrote it. I'd only be saying
your words.

ZANE
Cedric. Behind that door is two
hundred million dollars in Chinese
venture capital.

Cedric PUSHES the conference room door open to REVEAL a cadre
of CHINESE INVESTORS. The dignitaries RISE to greet Cedric:

CEDRIC

Go get it for me, kid.

Zane exchanges a glance with Cedric - then smiles and makes his way to shake hands with the head of the investors...and addresses him in *perfect Chinese*.

ZANE

Hello Mister Shen. Members of the committee - I trust you had a pleasant journey...

And off Cedric, SMILING as Zane charms the investors.

EXT. LUNA KAFTAN'S LOFT - NIGHT

Luna walks to the front door...talking on her cellphone:

LUNA

...it's going to be the Pantone
21c...yes for the entire stage -

Luna notices that the stoop is covered with flowers: making a path inside...and as she opens the door:

POP! A champagne cork goes off!

INT. LUNA KAFTAN'S LOFT - CONTINUOUS

Zane stands at the end of the dinner table - festooned with flowers - holding the bottle and two flutes, smiling...

LUNA

How long have you been waiting?

ZANE

Doesn't matter. We have a lot to celebrate.

Luna rushes up and KISSES him...they linger, and then...

ZANE (CONT'D)

Did you tell your dad about us?

LUNA

Of course not...why?

Zane looks up at the ceiling - as if scanning the place for a hidden camera. As Luna SMILES and shakes her head:

LUNA (CONT'D)

No, I don't think dad has us under surveillance...

ZANE LOOKS UP TO THE UPSTAIRS WINDOW

To see a FLASH...then another...and another...

ZANE

No way.

(as she tries to kiss him)

DO you see that?

Zane detaches from Luna and RACES up the steps.

LUNA

Zane? Hello? Fiancee?

Luna RUNS after Zane as he goes to look out the bay window:

EXT. ROOFTOP ACROSS THE STREET - INTERCUT

A FIGURE IN A SLEEK OVERCOAT - face obscured by a camera - FLASHING repeatedly - stands on the rooftop.

Zane WATCHES. The figure LOWERS THE CAMERA - but before Zane can get a look at a face -

- Luna TURNS HIM AROUND:

LUNA

Zane?

ZANE

There's someone on the roof - taking -

LUNA

Zane Anthony. I promise you. My father is not having us followed or photographed. He guessed that you finally proposed because we've been living together and because -

ZANE

There's a reason they call him "the magician?"

LUNA

Yes...now you told me there'd be a celebration.

She PULLS HIM TOWARD THE BED...Zane gives in, but not before looking out the window to the rooftop...

...to see that the photo-taking figure is gone.

EXT. DOWNTOWN STREETS - DAY

Frank Sinatra SINGS "I'm Gonna Live 'Til I Die" as Zane sings along and ambles down the toward the Sidewalk Vendor's cart:

RACK FOCUS TO REVEAL

THE MAN IN THE GREY SUIT - scribbling in his note pad, watching. He pockets the pad and takes out his gold watch.

Zane pulls out his cash, exchanges it for the pastry and high fives the vendor...and then, as he takes his first bite...

...he notices the Man in the Grey Suit.

The two LOCK EYES. The Man in the Grey Suit PUSHES the crown on his watch.

THE SCENE SHIFTS TO SLO-MO

Zane's hands let go of the pastry...he looks down - watching it fall...as the Man in the Grey Suit SNAPS his watch shut.

THE CLICK OF THE CLASP ECHOES LIKE THUNDER

FADE TO BLACK

OVER BLACK: **KNOCK! KNOCK! KNOCK! KNOCK!**

INT. HOTEL - LUXURY SUITE - NIGHT

Zane's eyes SNAP open. His pupils dilated, he lifts his hand to his eyes - and finds his wrist covered by a leather strap.

Zane looks at the strap with growing curiosity, then horror as he sees himself - on a bed, wearing only boxer shorts.

The room is trashed. Empty bottles and glasses. Overturned ice buckets. Zane SHOOTs to his feet and stumbles over a coffee table...Zane tries to regain his footing and notices:

A MIRROR AND TWO RAZOR BLADES - streaked with cocaine. Zane reels, STUMBLING into the drawing room to find...

...a briefcase on a side table - overflowing with STACKS OF HUNDRED DOLLAR BILLS...a steel case, tossed open on a couch - the Kaftan Industries logo on the lid, the case is lined with foam forms holding smaller, silver capsules - high tech.

KNOCK! KNOCK! KNOCK! KNOCK!

As Zane shakes his head and backs away...FIND A VIDEO CAMERA - on a tripod by the window behind him - he trips on one of its legs - the camera TOPPLES.

A SCREEN connected to the camera COMES ON with footage of a REDHEAD in lingerie, straddling whoever filmed it:

REDHEAD (ON SCREEN)
Oh Zane...come on...one more time,
just for me...come on...

KNOCK! KNOCK! KNOCK! KNOCK!

Zane FUMBLES with the camera, trying to SHUT IT OFF:

VOICE FROM BEYOND THE DOOR
This is the police! Open the door!
Open the door right now!

ZANE
(total and complete panic)
Wha - wait! Wait!

VOICE FROM BEYOND THE DOOR
Mr. Anthony we are coming through!

The front door of the suite BURSTS OPEN to REVEAL a SQUAD of armed police...Zane stands, still holding the camera:

POLICE VOICE
Don't move!

REDHEAD (ON SCREEN)
Zane...please...come on!

ZANE
Listen - this is all a -

POLICE VOICE (CONT'D)
There's something in his hand! Gun!

Zane looks down at the camera in his hand - but it's too late to protest - the lead Police Officer draws a TASER. The contacts attach to Zane in a FLASH.

ZAP! Zane FALLS...and as his face HITS the carpet:

SMASH CUT TO MAIN TITLES

END OF TEASER

ACT ONE

A BLURRY FIGURE APPROACHES THE FRAME

BLURRY FIGURE
Do you know who I am?

THE FIGURE RESOLVES INTO

INT. POLICE STATION - INTERROGATION ROOM - DAY

...the well-tailored shape of DA ROBERTO HERNANDEZ (40's), carrying a black file...and a MALE and FEMALE detective.

Zane CLUTCHES a blanket about his shirtless torso, his head down, silent. Hernandez SNAPS his fingers at Zane.

HERNANDEZ
What is he - still stoned?
(to Zane)
You hear me?

Zane finally looks up, rubbing his temples...GROGGY:

ZANE
Hernandez, right? District Attorney. Roberto Hernandez. We met at a fund raiser...during your campaign. I gave money. I thought you were a good man.

HERNANDEZ
I thought the same about you. I must be a piss-poor judge of character.

ZANE
No. You were right about me.

The detectives SNICKER. Hernandez QUIETS them, taking a notebook from the male detective, PAGING THROUGH:

HERNANDEZ
Let me guess. You were drugged and placed in the hotel, you have no memory of how you got there, all you remember is seeing a man in a grey suit. That cover it?

ZANE
Indian. Had a pocket watch. Watching me. Someone was taking pictures of me. I'm being followed.

HERNANDEZ

Or maybe you just went on a cocaine
bender and tried to sell your
company's proprietary technology.

(off Zane)

Can you tell me who this woman is?

Hernandez steps to a monitor on a stand and picks up a
remote. The monitor lights up with VIDEO OF THE REDHEAD.

Zane SHAKES his head.

HERNANDEZ (CONT'D)

You can't? Really? Because hotel
security saw her coming in with the
satchel full of money we found in
your room and leave holding a case
with the Kaftan Industries logo.

ZANE

Did anyone see me enter?

HERNANDEZ

Did anyone have to?

(to the detectives)

Give us the room.

(to the female, a whisper)

Tell them to stop recording, I need
sixty seconds.

Hernandez hits STOP on the video, then pulls up a chair and
sits across from Zane, dropping his file on the table.

HERNANDEZ (CONT'D)

Do I need to tell you how bad
this looks?

ZANE

If you find the man in the
grey suit -

HERNANDEZ (CONT'D)

There's no man in the grey suit.
There's you and a tidal wave of
evidence - and the more you flail
the more it closes in over your
head. Unless you give me something.

(off Zane's look)

You're close to Cedric Kaftan...and
you obviously have no love of him.

Zane shoots Hernandez a look - what is he driving at?

ZANE

I'm engaged to his daughter.

HERNANDEZ

I didn't ask how big a sociopath you are. I asked how badly you want to make a deal...and whether you know what your boss is doing with this man.

Hernandez puts down the black file, opens it, and produces a black and white surveillance photo of Cedric Kaftan...

...flanked by a MAN WITH LONG BLACK HAIR.

ZANE

I don't know what you're after, but Cedric Kaftan is the best man I have known - in ten years I have never seen him do anything -

HERNANDEZ

The words "Naraka Avici" mean anything to you?
(off Zane's silence)
Sure they don't...you can make a deal all the way to your trial date, after that...

Hernandez TURNS AND GOES. The male detective ENTERS and drops a bundle of clothes on the table.

HERNANDEZ (CONT'D)

You made bail. They're waiting for you in the lobby.

INT. POLICE STATION - LOBBY - DAY

The male detective ESCORTS Zane - in shabby khakis and a white T-shirt, clutching a manila envelope with his possessions - through a security door into the lobby...

...where Cedric Kaftan - in an overcoat, holding an umbrella - waits with his bodyguard, also in dark, urban rain gear.

Zane rushes over, gathering his arguments:

ZANE

Cedric. Thank god. The police have it all wrong. We are going to have to start our own investigation -

But Cedric regards Zane with a GLARE that could freeze vodka:

CEDRIC

There's a car outside. Get in it.

EXT. POLICE STATION - STEPS TO THE STREET - DAY

Zane BLANCHES as the rain dagggers down on him, drenching his thin clothes - almost causing him pain.

Several REPORTERS rush up and JAM their cameras at Zane, Cedric and the bodyguard - who GRABS A HANDFUL OF ZANE and SHOVS his way part the gathering crowd before roughly TOSSING Zane into the waiting car.

INT. CEDRIC'S LIMOUSINE - MOMENTS LATER

MOVING. Windows STREAKED with precipitation. Zane sits against the rear window - facing Cedric and the bodyguard.

ZANE
Cedric -
CEDRIC
The only reason you're still drawing a breath is you never made it to the altar.

ZANE
It was all a set up. Someone is -

BODYGUARD
Got your wallet?

Zane reaches into the envelope, pulls out the wallet. The bodyguard SNATCHES it before Zane can protest.

BODYGUARD (CONT'D)
And the keys.

The bodyguard opens Zane's wallet, PULLS OUT the cash, credit cards and driver's license and POCKETS them.

ZANE
The keys...to my loft?

CEDRIC
To my loft. The one Kaftan Industries purchased for you and Luna as a bonus. And the company car. The keys. Hand them over.

Cedric holds out his hand. Zane finally reaches into the envelope and produces the keys. The bodyguard takes them.

CEDRIC (CONT'D)
I found you in a mailroom. No college degree. No mobility. I put you in a place where you could make a name. A difference. I made you.

ZANE

There was a man in a grey suit -

Cedric stops Zane by LANDING AN OPEN PALM BLOW INTO HIS SOLAR PLEXUS...stunned and hurt, Zane falls back against his seat.

CEDRIC

The restraining orders have been filed. Show your face, I will have you arrested. Call me or anyone related to Kaftan Industries. I will have you arrested.

ZANE

But my friends, everyone I know -

CEDRIC

I don't care. You are dead to me. And my daughter. You understand?

ZANE

Luna will believe me.

CEDRIC

Bother her and getting arrested will be the least of your worries. Now get out.

Zane looks out the window - not only does he have no idea where they are: the car is still moving.

EXT. LIMOUSINE - CONTINUOUS

The rain punishes the BROAD, INDUSTRIAL LANE BY THE L.A. RIVER through which the limousine ploughs. The downtown skyline TOWERS from several miles away.

The car SLOWS DOWN just enough for Zane to survive relatively unscathed as the door OPENS and the bodyguard THROWS him out.

Zane LANDS on the muddy pavement with a SPLASH. He ROLLS, then LIMPS to his feet...and off Zane...

EXT. LUNA KAFTAN'S LOFT - DAY

The rain keeps coming like a guilty conscience. Zane BANGS on the front door - he has been doing it a while.

ZANE

Luna! Luna! Open up!

The door finally opens to REVEAL Luna - eyes and nose red, face moist with tears.

LUNA
What could you possibly want?

ZANE
We have to talk, your father
doesn't understand what really
happened.

LUNA
I don't want to hear it.
There's nothing to say.

ZANE
There's everything to say.

LUNA
I saw the video.

Luna's words LAND on Zane like blunt force trauma.

ZANE
How?

LUNA
There's a reason they call my
father "The Magician."

ZANE
He took my money. My credit cards.
I don't have any clothes to wear.
Can I please come in?

INT. LUNA KAFTAN'S LOFT - CONTINUOUS

Luna finally opens the door. Zane ENTERS.

LUNA
Get warm and leave. Please.

ZANE
I can understand your father
cutting me out, but you?

LUNA
I saw the tape.

ZANE
You know me. Why would I steal from
your father? Cheat on you? A day
after getting engaged?

LUNA
Why are you asking me? How
would I know -

ZANE
That's exactly my point -

LUNA
Stop it. Just stop it, OK?

ZANE

Don't you want to hear my side?

LUNA

What side, Zane?

ZANE

If there was even the most...
infinitesimal chance that
what happened to me -

LUNA

What you did -

ZANE

- what happened to me was some kind
of a set-up. Luna. The DA
interrogated me personally. How
often does that happen? He had
surveillance photos of your father -
he said it had something about
"Naraka Avici," does that mean
anything to you?

Luna turns away...the tears returning to her eyes. The last
thing she needs to hear are conspiracy theories.

LUNA

Why are you doing this?

ZANE

Because I love you - and if there's
a possibility that there's some
enemy - someone who wanted to get
to your father through me, framed
me and put me in that room, with
that woman and - then...

LUNA

I can't even look at you.

Luna bows her head, SOBBING softly. Zane looks at her, hoping
she will make eye contact, but she won't.

Resigned, Zane then turns, and WALKS up the stairs to:

INT. LUNA KAFTAN'S LOFT - UPSTAIRS

Zane opens a closet - only to find it empty, as is the safe
on the back wall of the closet.

LUNA (O.S.)

My father was here. He brought some
men. They took all your things.

Zane shakes his head: could it get any worse?

ZANE

He brought some men. Great.

Zane turns to see Luna at the top of the steps. She takes off the canary ring on her finger and places it on the rail...

LUNA

You know the way out.

Luna then turns and VANISHES down the stairs...and off Zane...watching her go...

EXT. DOWNTOWN LA STREET - THEATER DISTRICT - NIGHT

The rain buffets the Majestic old theaters: now covered over with cheap jewelry and clothing stalls and taco stands.

Zane looks to the end of the street: a red neon sign reads **INSTANT LOANS**.

Clutching the ring, Zane makes his way down the street...

...not noticing A MAN IN A RED SHIRT (30's tall and muscular)...standing under an awning in front of a music store: talking to several YOUNG MEN in oversized street wear.

As Zane PASSES BY, the Man in the Red Shirt points him out...the young men quickly MOVE UP behind Zane.

Sensing danger, Zane turns to look at the young men...as one of the young men reaches into his coat to pull out a GUN.

Zane's fight or flight kicks in - and he's a fighter - he LAUNCHES himself into the young man with the gun -

- the gun FLIES into an ALLEY! The young men move swiftly:

SMASH! - a punch LANDS on Zane's jaw - SMASH! - another - SMASH! - another!

Zane BUCKLES. One of the young men PUSHES him into -

EXT. ALLEY - CONTINUOUS

- another KNEES him in the stomach and JAMS him into a wall - Zane's knees give out and he CRUMPLES under a sodium light as two of the young men HOLD HIM DOWN -

YOUNG MAN#1

Get the gun -

YOUNG MAN #2

Screw the gun - get the rock!

- as the third goes for his clenched hand. Zane looks up, REALIZING WHAT THEY ARE AFTER:

ZANE

No - no!

Zane CURLS INTO HIMSELF, trying to protect the ring in his hand...but a fist LANDS on his forearm and his hand OPENS.

Luna's canary engagement ring JINGLES onto the pavement.

The Man in the Red Shirt appears out of the darkness and takes the ring, then NODS to the young men.

The Man in the Red Shirt walks away. The young men take turns SAVAGELY KICKING Zane before FOLLOWING HIM OUT THE ALLEY.

HOLD ON ZANE

In the fetal position - SOBBING. Zane finally OPENS his eyes and stretches out his body. His face is cut and bleeding, and every muscle in Zane's body SEARS WITH PAIN as he tries to right himself to a seated position against a nearby dumpster.

Zane's hand lands on the young man's gun. He lets out a deep, pained breath and looks up into the rain to see...

A FASHION BILLBOARD - FEATURING LUNA

...reminding Zane of everything he has lost.

Zane's hand CLUTCHES the gun. He lifts it as he looks down from the billboard. Then, as he lets out a bitter chuckle:

ZANE (CONT'D)

I'm gonna live...'til I die...

Zane holds the gun under his chin...he PULLS BACK THE HAMMER:

ZANE (CONT'D)

...gonna laugh...'stead of
cry...I'm gonna take this town...

His finger wraps around the trigger...and then he hears a sound: a deep, rumbling, RATTLE-LIKE SNORT.

THE SODIUM LIGHT FLICKERS WITH AN ELECTRICAL ZAP

In the STROBING of the failing light - Zane sees the faint outline of a MASSIVE PALE HORSE.

Zane reels. The STROBE turns into a series of:

DISTURBING FLASH CUTS

Of the horse's muzzle - EXHALING VAPOR - a MAN IN A BLACK DUSTER descending the horse - of the horse's DARK EYE -

RESUME ON ZANE

SCARED and TRAUMATIZED - the man COMES CLOSER - his dark features barely illuminated by the FLASHING sodium light, he finally LOOMS over Zane:

MAN IN THE DUSTER
You are dead.

Zane's hand clenches over the gun - SQUEEZING the trigger.

BANG! The man in the duster FALLS. In a **FLASH CUT** the horse REARS with a feral SCREAM!

Then it's GONE. The sodium light SHINES. The rain STOPS. Zane stands over the body.

WOMAN'S VOICE (O.S.)
Now you've done it.

ZANE SPINS AROUND TO SEE

AN ELEGANT BLACK WOMAN IN A TRENCHCOAT - slowly WALKING through puddles into the sodium light's penumbra - her intense eyes TRAINED on Zane.

This is NIOBE (30's).

ZANE
I - what - did I do?

Niobe turns her sight on the fallen Man in the Duster.

NIOBE
You shot the Angel of Death.

Zane's hand opens. The gun FALLS TO THE GROUND. And as he stares at Niobe...wondering what he has done...

CUT TO BLACK

END OF ACT ONE

ACT TWO

SMASH CUT INTO THE FACE OF THE FALLEN MAN IN THE DUSTER

Lifeless.

EXT. ALLEY - NIGHT - CONTINUED FROM PREVIOUS

Zane BACKS into the dumpster - recoiling from the body - his hands TREMBLING as Niobe comes closer:

ZANE

What the hell - what the hell?

NIOBE

You put a gun to your head. Death came for you -

ZANE

Am I dead?

NIOBE

- you got him before he could get you, Zane.

ZANE

How do you know my name?

Niobe SMILES. She is achingly beautiful, her tone is soothing, and she reaches in her coat for an antique flask:

NIOBE

I'm Niobe. Incarnation of Fate. Have a drink.

Niobe pushes the flask to Zane's lips...he DRINKS, then:

ZANE

Incarnation of Fate?

NIOBE

How's the scotch?

ZANE

Single malt, very nice.

NIOBE

You're alive...but your life, as you knew it, just ended. You shot the Incarnation of Death, and that can only mean one thing.

ZANE

One thing? What are you talking about?

NIOBE

You have to take his place.

ZANE

What?

Zane looks down at The Man In The Duster. He VANISHES. His clothes CRUMPLE to the ground. Zane STARTS - panic.

NIOBE

I know this is unsettling. Have another drink.

ZANE

Unsettling? Do you have any idea -

NIOBE

Yes, I do. I know all about you, your life, and how you wound up in an alley with a gun to your head.

Zane SHAKES his head - she's got him all wrong:

ZANE

I wasn't going to pull the trigger.

NIOBE

No. You were going to pass out, bleed inside and die of exposure. Then you shot him...now you're having a supernatural experience. You really want another drink.

ZANE

Incarnation of Fate?

NIOBE

There's five Incarnations, Fate, Time, Nature, War...and when you put on the cloak, Death.

Niobe PUSHES the flask on him. He takes another PULL.

ZANE

When I put on the cloak?

NIOBE

(taking back the flask)
That's enough single malt for you. Now listen very closely, because I don't like to repeat myself. When you shot the Incarnation of Death, it became your fate to take his office. I know it's a crap deal, and I'm sorry. You just wanted the sweet release of death, now you have a new job. Put on the cloak.

A SPASM of tension WRACKS Zane as the compounding lunacy of this situation lands on him with full force:

ZANE

Job? This is insane, you're insane!

- and with that he sidesteps Niobe and BOLTS out into:

EXT. SEEDY DOWNTOWN LA STREET - CONTINUOUS

Zane catches his breath. Some life has returned with the end of the rain - HOMELESS...POLICE...a SHOPKEEPER locking up.

NIOBE (O.S.)

I can prove everything I've said.

Zane TURNS to see Niobe, who PUTS THE DUSTER ON HIS SHOULDERS...

...and when the fabric lands, the world CHANGES

ANGLE ON THE STREET - ZANE'S P.O.V. - SOUL VISION

The homeless...the Police men...the shopkeeper now VAPOR TRAIL through a blue-tinted world, the vapor trails FLICKER with shades of black, grey and white - every once in a while firing brilliant, synapse-like FLASHES.

ZANE

Their souls. I see their souls.

Zane's eyes WIDEN in awe and wonder as:

THE STOREKEEPER STEPS UP TO HIM

STOREKEEPER

You OK, man?

The closer the storekeeper gets, the more of his soul Zane can see...

...the blue vapor trails and BRIGHT FLASHES resolve into numinous BLACK AND WHITE AFTERIMAGES - STILL PICTURES of the storekeeper's life - and while they go by too quickly to be read on screen, Zane can see everything:

ZANE

You are a good man...I can see it.

STOREKEEPER

Yeah...and I can smell the booze.

The shopkeeper TURNS AND GOES. Zane SPINS to see Niobe - he is still reeling - but beginning to believe.

ZANE
I saw his soul.

NIOBE
It's how Death sees the world.

ZANE
It's beautiful.

NIOBE
Sometimes.

ZANE
And I'm Death? How?

Niobe turns Zane around. He sees himself reflected in a STORE WINDOW...noticing that the duster has turned into a dark suit and black scarf.

NIOBE
You look a lot better than cheesy duster guy. I'll give you that. I think he liked country music or something...and as long as you wear the cloak, you will see the souls of the living...and choose when they can and can't see you.

ZANE
I can be invisible. What else? Do I get a scythe?

NIOBE
You get a Link.

ZANE
A link? To what?

Niobe hands over a black tablet the shape and size of a PDA. This is the Link, and it COMES TO LIFE in Zane's hand - a high-tech display of windows, text and animated maps.

NIOBE
A Link to Immortality. The great beyond. The celestial clockwork, whatever.

ZANE
Death carries a PDA?

NIOBE
No, you carry a PDA because you understand a PDA. Like you understand a suit.

(MORE)

NIOBE (CONT'D)

Country guy had an radio, the guy
before a *cabochon*. Are you starting
to get this?

But before Zane can ask another question, the Link LIGHTS UP
in red - showing a map and a countdown.

ZANE

What's it doing? What's happening.

NIOBE

It tells you whose time is up and
where you have to go...it's your
Link to the spirit world and the
other Incarnations of Immortality.

ZANE

Other Incarnations - you mean you
and Time and Nature and - I can
call you?

NIOBE

No. We don't work together and we
don't interfere with each
other...that's forbidden.

ZANE

Forbidden by who?

NIOBE

Immortality. The great beyond. The
celestial clockwork, whatever. It's
forbidden. Frankly, it's best if we
don't talk to too much. We have our
own work to do.

(indicating the Link)

You're the Grim Reaper - and
there's someone out there whose
soul needs reaping. Right now.

Zane takes a deep breath. SHAKES his head, then:

ZANE

Where am I supposed to go? How do I
get there?

NIOBE

Death rides on a Pale Horse.

ZANE

Are you kidding?

Niobe points Zane toward a WHITE SPORTSCAR (**and it wasn't
there until now**).

NIOBE
Your stallion, sir. Get in.

And off Zane...

SMASH CUT TO

THE DEATH MOBILE'S LIGHTS - SWITCHING ON as the car's engine lets out a MAJESTIC MECHANICAL GROWL.

INT. DEATH MOBILE - NIGHT

Zane DRIVES. Niobe plugs the Link into a port on the dash - the car's navi system CLICKS ON.

ZANE
So I'm Death.

NIOBE
Keep repeating it if that's what it takes.

And I ride a sportscar and I collect the souls of the dying?

Yep.

ZANE
Do you know how many people die?

NIOBE
You don't have to collect all of them. Your office is to judge the Borderliners.

ZANE
Judge? Borderliners?

NIOBE
Most people - they are either good or bad - they go to Heaven or they go to Hell. The system's been around forever. It works...but the Borderliners... they're right on the edge, and they gum up the works. So someone has to personally judge their souls and figure out where to send them.

ZANE
Judge? Who am I to judge?

NIOBE
You're a Borderliner. That's why Death came for you.

ZANE
No. I was a very good person.

NIOBE

(her tone darkening)

You got a lot of people to believe
a lot of things in your short life,
Steven. But I'm not one of them.

The name "Steven" lands harder on Zane than any of the blows
he has taken in the last two acts. It hurts.

ZANE

Don't ever call me that.

NIOBE

Don't treat me like a chump.
I've been around a hell of a
lot longer than I look.

ZANE

Deal.

(after a moment)

So there's a Heaven and a Hell.
Everything they said in church is
true.

NIOBE

Some of it.

ZANE

So where's my next...client?

NIOBE

(looks at the Nav
system)

Antwerp.

ZANE

In Belgium - how are we - ?

NIOBE

You have incredible power now. You
are Death. You come for everyone
without prejudice or trepidation...
even in Belgium. Now close your
eyes, and think about that.

And as Zane takes a deep breath and puts both hands on the
wheel...mouthing the word "Belgium"...

FADE TO BLACK

OVER BLACK: SIRENS

EXT. FREEWAY - AUTO ACCIDENT - NIGHT (REPEATED FROM THE TEASER)

A SQUADRON of EMTs PILE OUT of a barely-stopped AMBULANCE and
into the POURING RAIN...only now, the rescue vehicles and
police cars are clearly identifiable as European - and all
the signage is in *Flemish*, as are the words of the EMTs!

EMT

*We have a driver in the overturned
car! Quickly!*

REVEAL ZANE - standing where he was in the teaser - watching as the EMTs bring the jaws of life to bear on the overturned car...and as their words DISSOLVE from *Flemish* to English:

EMT (CONT'D)

*She's still alive! Get a collar! We
need a board over here!*

A FIREFIGHTER PLACES A FLARE AT ZANE'S FEET then moves on - seeing neither Zane, nor Niobe, standing a few feet away.

ZANE

I can understand them.

Zane steps over toward the EMTs - who pull a BLOODIED WOMAN from the wreckage...and as Zane REACTS to the awful sight.

NIOBE

Death is Universal. Now, reap and
judge her soul.

ZANE

No. I can't - she's -

NIOBE

- she's in pain. The longer you
watch, the longer her agony.

Niobe TAKES Zane's hand - the two step past the oblivious EMTs - guided by Niobe, Zane reaches for the woman...

...Zane pulls back...HESITATING...and that's when the woman TURNS from the EMTs to face Zane:

WOMAN

Please. Stop the pain.

Zane looks at Niobe. Niobe nods. Time for him to step up.

Zane finally REACHES OUT and:

HIS HAND GOES THROUGH THE WOMAN'S BODY

Zane looks at the woman's face. She stares up at him - he GATHERS his fist inside of her - she LOCKS eyes with him...

...and smiles: acceptance.

The woman's SOUL LEAVES HER BODY - a nimbus of white, grey and black energy swirling around Zane's fist...

...Zane stares into the soul:

IN DISSOLVES - A MONTAGE OF BLACK AND WHITE STILLS

A BABY, laughing...

...A GIRL, riding a bicycle as her FATHER spots her...

INTERCUT WITH ZANE - REACTING TO WHAT HE SEES AND FEELS

...A TEENAGER, talking to a CUTE BOY, smiling...

...the same teenager, a rubber cord around her arm, pulled tight with her mouth, holding a syringe with one hand...

...the woman, sitting in a THERAPY SESSION with a MAN...

...and then in a WEDDING PICTURE with the same man...and the two of them, holding their newborn child...

ZANE CLOSES HIS EYES

...and the woman's soul finally SUCCUMBS INTO HIM as:

THE EMTS GO INTO CRASH MODE

EMT

She's not breathing - I lost the pulse, start CPR come on -

But it's no use. She's gone.

ZANE AND NIOBE

Turn away as Zane looks into the distance...the totality of his new life dawning with shattering force:

ZANE

I am Death.

CRANE UP FROM THE SCENE

Until an emergency light FLARES into the lens and into a:

FADE TO WHITE

EXT. LOS ANGELES SKYLINE - NIGHT - ESTABLISHING

INT. DEATH MOBILE - NIGHT

Zane drives. Niobe stares ahead until he breaks the silence.

ZANE

I saw everything she saw. Felt everything she felt. She's inside of me.

NIOBE

Now you can truly judge her.

ZANE

She had a baby daughter. I made her an orphan.

NIOBE

No you didn't. That was her fate.
(off Zane)
Drive to 745 1/2 Hope street.

EXT. DEATH MOBILE - NIGHT

The Death Mobile pulls up to a nondescript building labeled 745 HOPE STREET. Zane and Niobe step out.

ZANE

There's no 745 1/2.

NIOBE

Look closer.

Zane looks again...and sees a SECOND DOOR around the corner - labeled 745 1/2 Hope St. - where a moment ago, there was none. And off Niobe's knowing smile...

INT. DEATH HOUSE - NIGHT

An elevator door OPENS to REVEAL Zane and Niobe - and to reveal to them the interior of Zane's new place...a beautiful mid-century modern penthouse: Scandinavian - the lobby of the SAS Hotel...lit by the glow of the city - penetrating from a MASSIVE BANK OF WINDOWS.

Zane follows Niobe. Still shell-shocked from his experience.

NIOBE

This is the Death House.

Niobe nods, then steps to an alcove dominated by a large sheet of glass, hung from the ceiling by airplane cable.

NIOBE (CONT'D)

Now send her to her destiny.

Zane steps to the glass, touches it with his palm...

...and the woman's soul TRANSFERS over to the glass. The black and white images seen in the montage REFLECTING briefly on the glass...

...and then VANISHING.

Zane stands silent. Niobe steps to a bar, pulling out a bottle of single malt. She opens a bucket, produces some ice, and a highball glass.

NIOBE (CONT'D)
So? Heaven or Hell?

Zane looks at Niobe: he's in no mood for blithe remarks about what he has experienced.

ZANE
None of your business.

Niobe holds the glass out to Zane, who EXPLODES:

ZANE (CONT'D)
I don't want this - I don't want to turn babies into orphans - I want Luna - I want my old life.

NIOBE
What you're doing is important. It has meaning. You have such power.

ZANE
Do you know what that woman went through in her life? What she did? I felt all of it.

NIOBE
What about the things you've done? If you had your old life, how long until someone figured out there never was a Zane Anthony? How long until your real name came out, and with it the warrant still out for you - so many years after what happened with your mother -

Visibly angered, Zane SNATCHES the drink from Niobe's hand, turns away and WOLFS it. Niobe gently steps up, takes the glass from his hand...and mixes him another drink:

ZANE
(almost to himself)
I'll find my way back to Luna. I swear I will.

NIOBE

If you go to her...or anyone from
your old life...they will not
recognize you. You are an
Incarnation of Immortality now. You
may walk among the living and the
dead, but you're neither. You're a
shadow - a whisper...

Niobe hands Zane the drink and GUIDES HIM onto a chaise.

NIOBE (CONT'D)

...and sometimes. When you've had a
night like this one...it's better
to just sleep and forget.

Zane leans back on the chair and pulls from the glass...and
when he puts the glass down, Niobe is gone.

Zane stands, looking out at the city as the sun RISES.

DISSOLVE TO

EXT. DOWNTOWN ROOFTOP - DAY

Zane's scarf FLUTTERS IN THE WIND as he watches:

I/E. LUNA KAFTAN'S LOFT - BEDROOM - DAY

Where Luna sits on her bed...having not slept. Her eyes are
red and bleary - tired of crying.

The bed is festooned with pictures: images of Zane and Luna's
life together. Five or so years of a relationship that was
bound to lead to marriage.

Luna grabs an image of herself and Zane on BOARD A SAILBOAT,
with Cedric in the background at the wheel.

As Luna TEARS the picture apart - REVEAL an ice bucket on a
stand...another picture BURNS in the bucket...and as Luna
tosses in the next picture, the tears flowing anew...

RESUME ON ZANE - ON THE ROOFTOP ACROSS THE STREET

...feeling her grief and his own loss...

FADE TO BLACK

END OF ACT TWO

ACT THREE

OPEN ON LUNA - ENTERING THE SUNLIGHT AT

EXT. LUNA KAFTAN'S LOFT

Dressed and loaded for the day...she locks the door and TURNS TO FACE THE STREET to see Zane standing by the Death Mobile.

They LOCK EYES, her expression uncertain:

ZANE
Hey. Can we talk?

LUNA
I'm sorry. Do I know you?

Zane looks at her...was Niobe telling the truth?

ZANE
Yes, it's me.

LUNA
I'm sorry, but I've never
seen you -

ZANE
But - Luna. You know me -

LUNA
I don't know what this is about,
but I need to go.

ZANE
You don't recognize me?

LUNA
I don't know who you are...people
are waiting for me - excuse me

Luna tries to sidestep Zane. He gets in front of her. She backs away, downtown-defensive.

Wait -

ZANE
LUNA
- don't make me call the
police.

Luna BARRELS PAST ZANE, who watches her go, until:

The Link CHIMES. Zane shakes his head, despondent...then REACHES into his pocket for the Link...

ZANE
So...you're the only one left
who'll speak to me.

ON THE LINK SCREEN - INTERCUT

ONE WORD: AFFIRMATIVE.

Zane shakes his head: his last remaining friend is a PDA.

ZANE (CONT'D)
Great, and you talk like the robot
from *Lost In Space*.
(a thought)
And you know who's going to die...

AFFIRMATIVE

ZANE (CONT'D)
Anyone taking a shot at me soon?

NEGATIVE

ZANE (CONT'D)
Shame. Anyone cool gonna die?

REFINE SEARCH PARAMETERS

ZANE (CONT'D)
I dunno...celebrity overdose?
Politician? Sports figure?

POLITICIAN

ZANE (CONT'D)
Really? Who?

SMASH CUT TO

AN IMAGE OF DISTRICT ATTORNEY ROBERTO HERNANDEZ - on photo
paper - RESOLVING in a developing bath at:

INT. NIOBE'S DARKROOM - DAY

Large-format cameras, red light and Victorian technology.
Niobe works intently, and doesn't turn when she hears Zane:

ZANE (O.S.)
In 48 hours, two people connected
to Cedric Kaftan have a date with
Death - first me, tomorrow Roberto
Hernandez. Why?

Niobe lifts the image of Roberto Hernandez from the
developing bath, puts it in the fixer solution:

NIOBE

You can't be here. We have work. If you don't reap the Borderliners, the system falls apart.

ZANE

Then answer me. You're the Incarnation of Fate, what's the connection?

Niobe takes the image from the fixer bath and places it on a drying line...among other BLACK AND WHITE IMAGES...

...of A YOUNG MAN WITH A SURFBOARD, running out to sea...an ELDERLY WOMAN buying an ice cream cone from a vendor on a city street...a FAMILY on a playground, the young SON wearing a towel for a Superman cape...

NIOBE

Everybody knows everybody. Six degrees, right?

ZANE

When I got arrested, Roberto Hernandez wanted to know about Cedric Kaftan - he was investigating him. This isn't coincidence.

Niobe stops at a picture on the line - a Wall Street EXECUTIVE TYPE standing forlorn on a street corner - then turns to look at Zane:

NIOBE

No, it's bargaining. It's you trying to find a way back to your old life...and while you do that, people whose souls need to move on are lingering, in pain, and if you let your work backlog long enough, the entire system will shut down, and people will stop dying -

ZANE

Why is Hernandez going to die?

NIOBE

It's his Fate.

ZANE

How?

NIOBE

Don't know.

ZANE

Don't know, don't want to tell?

NIOBE

It's Free Will. I don't make fate.
I see it as it happens...I see the
past, the possible futures...but
the master plan is always subject
to change. There's what needs to
be, there's the choices people make
and then there's what happens when
those two things meet...how people
die depends on those choices, down
to the very last minute.

Niobe steps up to a series of pictures on a line...takes one
down, it shows a skyscraper. As Niobe speaks:

THE IMAGE CHANGES - A MONTAGE ON PHOTOPAPER

THE BUILDING erupts into FLAMES.

FIREFIGHTERS comb through wreckage.

WORKERS pull CHARRED BODY from a PILE OF SMOKING CONCRETE.

NIOBE (CONT'D)

See this? The Pantheon Tower..
tallest building in town. There's
going to be a grand opening party
tonight...and when the faulty
wiring on the building blows and it
all goes up in flames, fifty guests
will die...why? Because someone
made a choice. There's no
conspiracy, only the inexorable
motion of the universe.

RESUME ON NIOBE - PUTTING THE PICTURE ASIDE

NIOBE (CONT'D)

Stop looking, there is no way back.

ZANE

Easy for you to say.

NIOBE

Ever see that photo - from
World War Two - VE day.
Champs-Elysees the American
Serviceman and the French
shoe-shine boy?

ZANE

The little shoe-shine boy,
taking a Hershey bar from the
GI - ?

NIOBE

One of mine. I shot Gandhi,
Roosevelt - the '39 Olympics...
women like me weren't even supposed
to dream about the things I did. It
took decades to let go. It hurt.
Badly. Don't make my mistakes. Do
your work dispassionately...stop
wanting what you had...or you will
suffer.

Niobe goes back to work. Zane turns to go, then spots
something on Niobe's line of photographs...

...A PHOTO OF HIMSELF AND LUNA: taken through the windows of
the loft bedroom - from the rooftop across the way.

Zane looks at Niobe, returning to her work...then, as he
turns to go, taking the picture without her seeing...

EXT. POLICE STATION - DAY

Zane watches from the Death Mobile as Hernandez enters,
talking to the detectives from in the interrogation room.

INT. POLICE STATION - LOBBY - MOMENTS LATER

Zane walks through the lobby, unseen by any of the gathered
officers, detectives and denizens...he FOLLOWS Rodriguez
through the security door to the back...

INT. POLICE STATION - INTERROGATION ROOM - MOMENTS LATER

Hernandez walks in, puts some files on the table...

ZANE (O.S.)

You're going to die -

Hernandez SPINS around to see Zane - surprised, but not cowed
(**and it is crucial that Hernandez, in this and all his
subsequent scenes with Zane behave as if this is a different
person than the man he interrogated**):

HERNANDEZ

Who the hell are you? How did you
get in here?

ZANE

I have a gift for invisibility.

HERNANDEZ

This is a secure area -
there's -

ZANE

Shut up and listen. I am
Death.

AS ZANE SAYS THE WORDS "I AM DEATH"

His voice DISTORTS and his face briefly - almost subliminally - registers as a FEARSOMELY DISTORTED, SKULL-LIKE RICTUS.

HERNANDEZ

REELS against the wall. He believes. It scares him - but he now believes, beyond the shadow of a doubt, that he is in the room with the real deal.

THE DOOR TO THE INTERROGATION ROOM OPENS

With the male and female detective about to enter. Hernandez can barely keep his shit together to say:

HERNANDEZ

Gonna need the room a second.
(once the detectives exit)
Am I dead?

ZANE

Not yet. But you will be, soon.

Hernandez loosens his tie, sits on the table, SUCKING AIR.

HERNANDEZ

Why are you here?

ZANE

Because you're a Borderliner.
There's a stain on your soul. It could go either way - Heaven or Hell - and I'm the guy making the choice.

HERNANDEZ

After everything I've done, all the bad people I've put away - why are you even here? Why are you telling me this?

Zane grins, cocky: he's ready to make his play...

ZANE

I need information.

...but as Zane speaks, Hernandez buries his face in his hands. His eyes WELL WITH TEARS - not listening to Zane:

EXT. POLICE STATION - MOMENTS LATER

Zane leans on the Death Mobile: disgusted with himself.

ZANE

What were you thinking? What were -

VOICE (O.S.)

We were going to ask you the same thing.

Zane turns to see The Man In The Grey Suit...and next to him, The Man In The Red Shirt!

But before Zane can say anything...The Man In The Red Shirt rears back his fist and PUNCHES him in the jaw!

Zane goes CRASHING into the hood of the Death Mobile.

The Man in the Red Shirt GRABS A HANDFUL of the stunned Zane and draws him up - then, as he exchanges a knowing glance with The Man in the Grey Suit...

CUT TO BLACK

END OF ACT THREE

ACT FOUR

OPEN ON A BEAUTIFUL REDHEAD, SITTING AT A COUNTER AT

INT. LITTLE TOKYO NOODLE SHOP - DAY

Patrons SLURP loudly, the redhead just watches, bemused...yes, she's THE redhead. Her name: OLEANNA (20's).

The door to the kitchen opens to REVEAL the Man in the Grey Suit - who MOTIONS to Oleanna - and as she stands:

INT. BACK ROOM - DAY

Zane sits PASSED-OUT on a stool among sacks of rice flour. The Man in the Red Shirt (his name: MARK, he speaks with an English accent) FLINGS a glass-full of Asahi in Zane's face.

MARK

Wake up, you tosser.

ZANE

Who are you?

MARK

The people whose very important business you're disrupting.

Zane SHAKES HIMSELF AWAKE, and the moment he sees the people surrounding him, the synapses fire like a Howitzer:

ZANE

You - the man in the grey suit -
and you - and - holy sh -

The Man in the Grey Suit (his name: NORTON) tosses over Zane's Link. He speaks with an Indian accent.

NORTON

Nice PDA. Don't you check your messages? Six Borderliners are standing by for judgment and you're dawdling. The universe moves on a timetable.

ZANE

Of course you know about the Link. You're the other Incarnations.

MARK

I'm War - he's Time - and the lady's Nature, but then again, you know that, don't you?

A massive revelation finally CRATERS DOWN ON ZANE:

ZANE

You set me up.

NORTON

No we didn't. It is forbidden for us to interfere with each other.

ZANE

You made me kill the last guy, you made me become Death - why?

MARK

We didn't put that gun in your hand. We didn't make him walk into the bullet. He got sloppy. Like you're getting sloppy.

ZANE

He was one of you and you put me up to kill him.

NORTON

He wasn't one of us. I never even met the guy.

Oleanna steps up, her tone tender and mild: she's the good cop in this interrogation.

OLEANNA

We don't work together, Zane.

ZANE

You're doing it right now! You did it when you stuck me in that alley!

MARK

All we're doing right now is straightening out your sorry ass.

OLEANNA

(waving Mark off)

We don't conspire and we don't plot - our job is to make sure the dance between Free Will and destiny keeps moving in rhythm. We have Links, we get our orders, just like you.

ZANE

Why did you do this to me?

Oleanna sidles up to Zane, caresses his neck.

OLEANNA

We were just doing what we do...you were just the one Borderliner who thought to pick up a gun and make a new destiny for himself...but now you have to fulfill that destiny.

(looks him in the eye)

There's a soldier in Sierra Leone - he was hacked in the stomach with a machete while defending his village. He's in unendurable agony. He can't die until you show up to judge his soul.

NORTON

And if the Borderliners don't move, the rest of the dying in the world don't move. The system stops. You keep this up, there will be a catastrophe, and it will be on you.

MARK

So stop screwing around with Roberto Hernandez and do your work.

Zane bows his head, then:

ZANE

He begged me for his life.

MARK

Of course he begged for his life, you rank amateur, you're the Angel of Death!

NORTON

Guilt is not a part of your job.

Zane looks up, an idea forming in his head - something born of everything he has been through in the past three days:

ZANE

What about redemption?

MARK

What would you know about that, Steven?

The rage CLICKS in Zane like a switch - Zane reaches out, and his hand goes into Mark's chest...

...slowly pulling out the nimbus that is the Incarnation of War's very living soul!

OLEANNA
Stop it! Stop it!

Oleanna holds out her hand. A GUST OF WIND sends Zane FLYING across the room.

Released from Zane's grip, Mark reels against a wall, clutching his chest as Zane tries to get back on his feet and recover from the blow that sent him flying.

A strange quiet descends as all the parties STAND OFF...

...until a JAPANESE VOICE breaks the silence - and the door to the back room opens to reveal a RESTAURANT EMPLOYEE...

RESTAURANT EMPLOYEE
What's going on here?

Norton turns to the door and clicks the crown on his watch...and time stands still...the restaurant employee FREEZES in place.

ZANE
You...you stopped time.

NORTON
Really? What a novel power for me. Imagine how much it bothers me that you're also stopping time by not doing your work.

MARK
And you may want to consider making yourself invisible, you imbecile.

Oleanna steps up to Zane, her kind tone taking a sharp turn:

OLEANNA
We're done here. Don't ever make us come back.

DISSOLVE TO

EXT. KAFTAN INDUSTRIES - DAY - TO ESTABLISH

INT. CEDRIC KAFTAN'S OFFICE - DAY

Luna sits on her father's desk, looking at a picture of herself and Cedric.

LUNA IS COLLEGE-AGE IN THE PICTURE

CEDRIC (O.S.)
Did we have lunch scheduled today?

Luna looks up to see her father, entering, flanked by his bodyguard, who remains at the doorway.

LUNA

I need to talk to you...about
Zane...I can't stop thinking that
maybe we were a little...

CEDRIC

Too nice? Too lenient?

LUNA

He said things.

CEDRIC

He came to you? You didn't
tell me?

LUNA

I don't need you having him killed.
(off Cedric's glare)
He told me that the DA was
investigating you. That there were
surveillance pictures...it made me
think because the night before he
was arrested, he thought someone
was taking pictures of us.

CEDRIC

I'm a public figure. Zane was my
right hand. God knows how many
people have taken my picture.

LUNA

He thought there a was conspiracy -

CEDRIC

- to frame him stealing from me and
cheating on you?

Luna looks up: she knows how outlandish it sounds. Cedric
sits next to her on the desk, and looks at the picture.

LUNA

I'm sorry. I'm just having such a
hard time with this.

CEDRIC

It's only natural, that you want
him to be innocent...somehow. But I
promise you, he isn't...you know,
I'm just as heartbroken as you are.
I wanted to give you away at the
altar...I wanted him to be the man.

LUNA

He vanished. No one knows where.

CEDRIC

Good. Let's have lunch - I'll have the chef whip something up...

Luna turns to go, but not before throwing out a last thought:

LUNA

No, I have work and...there's one other thing...have you ever heard the words "Naraka Avici?"

CEDRIC

(a pause, then)

That's Buddhism, sweet-pea...Naraka is their hell. Avici is the lowest level...where the worst of the worst go to pay their debts.

(a sardonic grin)

Hopefully where Zane Anthony went.

And off Cedric...turning to sit at the desk, returning to work as Luna ponders his words....

EXT. DOWNTOWN LOS ANGELES - DUSK - AERIAL - TO ESTABLISH

As the sun SETS over the vast urban sprawl...

INT. DOWNTOWN LOS ANGELES BAR - CONTINUOUS

Roberto Hernandez ENTERS - loose-tied and bleary - and sits:

HERNANDEZ

Shot of Cuervo. No chaser.

The BARTENDER fills a shot. Hernandez DOWNS IT:

HERNANDEZ (CONT'D)

Reload.

ZANE (O.S.)

Shouldn't you be with your daughter Kira, your son Langdon?

Hernandez turns to see Zane, sipping a scotch...and as Hernandez takes his second shot and DOWNS IT:

HERNANDEZ

They're visiting their grandmother in Thousand Oaks...when they get home, I'll be there.

ZANE

Drunk?

Hernandez turns to Zane, he's not out of the anger phase yet:

HERNANDEZ

Give me a break. I cancelled the fancy party I was supposed to go tonight...I'm going home, grilling carnitas for my kids, making milk shakes for dessert...then I'm breaking out the accordion and singing them every Mexican song my *papi* taught me...my son gets to stay up late and make a fort...oh, and then I am going to die. Do I pass your damn test?

ZANE

I know you're a good man. I gave money to your campaign.

HERNANDEZ

Do you like your job?

Zane DRAINS his glass, shakes his head:

ZANE

I was just in Sierra Leone. There was this soldier...

HERNANDEZ

You send him to Heaven or Hell?

ZANE

...his life was already hell.
(off Hernandez)
I'm here to give you the shot no one gave him. If you knew it was your time. That you only had a few hours before Death showed up at your door - what would you change?

HERNANDEZ

How much can a man change in a few hours?

ZANE

You'd be amazed.

Hernandez fingers his shot glass, wondering whether he wants another - he doesn't, he wants to defend himself:

HERNANDEZ

I shouldn't need your shot. I put together the city's first child abduction task force...I'm the guy who got the racketeering laws changed to protect people from loan companies...

ZANE
Spare me the stump speech.

HERNANDEZ
(growing angrier)
....I never laid a hand on my kids...never cheated on the wife...

ZANE

I can see your soul. You must have done something to bring me here. You need to unburden yourself.

Having nothing left to lose, Hernandez SIGHS and takes out his briefcase...then, as he OPENS it:

HERNANDEZ

Few weeks ago, I had this developer dead to rights on construction code violations for this fat-cat office plaza. Straight up criminal malfeasance. And then this guy shows up at my office - no appointment, just walks in like he owns the place - and tells me he works for an organization called "Naraka Avici," and he offers me five hundred grand to look the other way...tells me the building is opening soon and the owner doesn't need the hassle.

Hernandez produces the black file he last held during Zane's interrogation - and removes the image he showed Zane -

ON THE IMAGE: CEDRIC KAFTAN AND A BLACK-HAIRED MAN

ZANE

Cedric Kaftan.

HERNANDEZ

No. Not him. I mean the man with the long black hair...no name, no place of residence, no prints - believe me, I've looked and asked. The only thing shadowier than this guy is Naraka Avici. No record of it anywhere. Total black hole.

ZANE

Did you take the bribe?

HERNANDEZ

I said go to Hell...and then it got weird...the man tells me that it's not public knowledge, but Senator Ferguson is terminally ill with cancer of the everything...and that he can make sure the appointment for his replacement goes to a squeaky clean District Attorney.

ZANE

You believed him.

HERNANDEZ

I disappeared the case. A week later, Senator Ferguson died. I got word today I'm on the short list.
(off Zane's look)
Didn't seem like that big a trade off. Can you imagine what a guy like me could do on the national stage? And for what? To ignore some faulty wiring?

But Zane's mind is elsewhere...a connection is forming, something about his conversation with Niobe:

ZANE

Faulty wiring. What was the name of the building?

HERNANDEZ

What's that got to do with anything?

ZANE

What is it?

HERNANDEZ

Pantheon Tower...it's the tallest building in town.

ZANE

That's the party you were going to tonight. The grand opening -

HERNANDEZ

Yeah - why?

Zane SHOOTS TO HIS FEET, looks at the Link as the connections all come together, then, as he turns to Hernandez:

ZANE

When you decided it'd be swell to
be a senator - you murdered fifty
people.

SMASH CUT TO

EXT. AN URBAN WAR ZONE IN INDONESIA - DAY

A pickup truck teeming with machine gun-wielding SOLDIERS SCREECHES to a halt in the MAIN STREET OF A VILLAGE - the soldiers PILE out: SCRAMBLING to advance while, FIRING at -

A GROUP OF GUERILLAS

- atop a DECAYING BUILDING - sweaty and dressed in rags - RETURN FIRE with rusting Chinese AKs...and as the battle reaches a fever pitch:

FIND MARK...sitting on a rusting, bullet-ridden car, reading a battered copy of Sun-Tzu, occasionally looking up to see the carnage around him...until his cellphone CHIMES...

Mark stands, draws his phone from his jeans pocket and looks at the screen...and as he REALIZES WHO'S CALLING...

MARK

What the -
(a mortar EXPLODES, muting
the word FUCK)
- do you want?

SMASH CUT TO

EXT. BIG BEN - NIGHT

The swirling headlights of LONDON TRAFFIC form a haze around the great landmark...watched from the LEDGE UNDER THE MASSIVE CLOCK FACE by Norton - who looks at his pocket watch and keeps a countdown with his fingers...

NORTON

Five...four...three...two...one...

...and as Big Ben CHIMES...and Norton smiles...

CLOSE ON NORTON'S POCKET WATCH

A beautiful skeleton clockwork that MORPHS into a steampunk text message...the gears forming the words...

YOU ARE NEEDED

...and off Norton, unhappy with this turn of events...

CUT TO

INT. CASINO - NIGHT

Niobe - a very old school instant camera slung on her shoulder (a boxy, brown camera, not a plastic model from the 70's) - stands by a SLOT MACHINE - watching the ENTRANCE...

...where a DOWN AND OUT MAN collects a few coins from his PREGNANT WIFE.

SNAP ZOOM INTO NIOBE'S EYE

A BLACK AND WHITE IMAGE of the man putting a coin in the same slot machine. FOLLOWED BY A SECOND IMAGE: of the man and his wife CHEERING a win. FOLLOWED BY A THIRD IMAGE: of the pair LEAVING the casino with their winnings.

RESUME ON NIOBE - SMILING

She STEPS to the man, POINTING him in the direction of the slot machine...and as the man nods and WALKS TO HIS FATE:

NIOBE'S CAMERA FLASHES BY ITSELF

She lifts the camera, removes the film pack...and as she looks at the developing emulsion, and her brow FURROWS...

SMASH CUT TO

EXT. RAIN FOREST - DAY

A tree FALLS TO A CHAINSAW...only to be CAUGHT in the jaws of a massive PLOW, gathering the husks of dozens of felled trees: the destruction of nature at mechanized speed...

...watched from a ridge with growing concern by Oleanna...who closes her eyes...

...and a BOLT OF LIGHTNING arcs down from the sky - a rush of electric energy followed by the shock of THUNDER...

...and METAL RENT ASUNDER as the bolt impales the plow!

And as a group of WORKMEN step up to the smoking plow, wondering what the hell just happened...

...Oleanna smiles...until something else grabs her attention:

A MURDER OF CROWS

Flying overhead...forming a circle.

And off Oleanna...her brow furrowing...

SMASH CUT TO

EXT. PANTHEON TOWER - NIGHT - ESTABLISHING

A vast, modern building...

INT. PANTHEON TOWER - PENTHOUSE - NIGHT

A grand space lined with windows overlooking the city...

...crowded with MOVERS AND SHAKERS...the cream of high society, politics and business...flat panel screens DISPLAY a welcome message...a vast ice sculpture in the shape of the tower centers a massive buffet...a BAND plays...

...Nehru-Jacketed WAITERS serve champagne to the crowd: numbering in the HUNDREDS...

...Mark enters, still in his red shirt, still carrying his battered copy of Sun-Tzu...unseen by the crowd as he BARRELS IN, looking around until he finds...

NIOBE, NORTON AND OLEANNA

Standing together by a column, looking very put out.

NORTON

This is not right. Which one of you called this meeting?

ZANE (O.S.)

I did.

Norton turns to see Zane, standing before them, arms crossed:

ZANE (CONT'D)

We have work to do.

And off Zane, standing off with the other Incarnations...ready to tell them all about his plan...

CUT TO BLACK

END OF ACT FOUR

ACT FIVE

SMASH CUT INTO A FACE-OFF AT

INT. PANTHEON TOWER - CONTINUED FROM PREVIOUS ACT

Zane faces the Incarnations of Immortality: all unseen by the PARTYGOERS swirling obliviously around them.

MARK

Who do you think you are to call us like this?

ZANE

I'm who you made me. A photographer tracking my moves... someone who can stop time - take me somewhere against my will...control nature - make a man do things he wouldn't ordinarily...and someone who starts fights.

MARK

I can do a lot more than that.

OLEANNA

I can tell you're upset, but this isn't right - we all have work to do - for us to be together -

ZANE

What? We might actually talk?

NIOBE

You are inviting disaster - we do not interfere with each other. There will be punishment for this.

ZANE

Who's gonna punish me? Immortality? The great beyond? The celestial clockwork? Whatever. What are they - gonna take away everything I have?

NORTON

There are rules.

ZANE

I don't care. Fifty people are going to die. God knows how many more injured or maimed. A good man is about to go to Hell. I don't want to send him there.

ZANE POINTS TO HERNANDEZ

Standing across the room, nervous...Hernandez is unaware of the presence of the Incarnations - but clearly a willing participant in his own fate.

RESUME ON THE INCARNATIONS

MARK

This is none of our business.

ZANE

I'm making it our business.

NORTON

You can't force us to go against the rules.

ZANE

I'm not forcing anything. I am asking for your help in vacating a building of all of its inhabitants in the next five minutes. Considering you took my life away and made me the Incarnation of Death...I feel entitled.

MARK

Just pull the fire alarm, you dink.

Zane reaches over to the column and PULLS DOWN a fire alarm lever - nothing happens.

ZANE

Faulty wiring.

OLEANNA

What are we supposed to do?

ZANE

You have powers.

NIOBE

These people are fated to die.

ZANE

I disagree. Roberto Hernandez is exercising Free Will. He unburdened himself and now we're taking action - if that changes people's destiny - are you going to make me kill them later?

(off her silence)

No? Good. Sounds like a plan.

NORTON

I will not be party to this.

ZANE

Fine - leave. I'll be so distraught that I may stop doing my work altogether...I may hole up in that swanky penthouse and let the dying pile up all over the world, watch the system slow down and eventually stop...maybe you four cowards will figure out a way to set someone else up to kill me so you can keep your hands clean and not break your precious rules...maybe not...see? I'm not interfering. I'm just exercising Free Will.

The Incarnations all look at one another: they are busted. What are their options - walk away or appease this maniac?

NORTON

Let's say we help you this time -

ZANE

No, not this time. All the time.
(off the looks)
The system sucks. I'm not sending good people to Hell if we can do something about it. You chose me for this, so I'm gonna play it, and you, any damn way I please.

MARK

Why do you give a toss what happens to these people? What did Roberto Hernandez ever do for you?

ZANE

Zane Anthony doesn't give a toss about redemption. He was doing just fine before you came along.
(then)
But Steven Pierce happens to think redemption is a darn good idea.

The Incarnations REACT, but before anyone can speak:

SNAP ZOOM INTO NIOBE'S EYE

As her **ABILITY TO SEE THE MOVEMENT OF FATE** shows her:

INT. PANTHEON TOWER - SERVICE CORRIDOR - CONTINUOUS

PUSH IN on an electrical junction box...the SIZZLING sound of electricity...and then...

BOOM!

...the box ERUPTS into flames...a FIREBALL that quickly overtakes the corridor!

SNAP ZOOM OUT OF NIOBE'S EYE AND RESUME

As she REACTS to what she has just seen:

NIOBE

An electrical junction box just exploded one floor down.

ZANE

How long until the flames get here?

NIOBE

Mere seconds.

Norton shakes his head and PULLS OUT HIS WATCH -

TIME STANDS STILL

- the partygoers FREEZE - as does the BLOSSOMING FIRE.

NORTON

If we're gonna make a plan, we'd better do it quick, I don't know how long time's gonna stand still.

ZANE

You don't know?

NORTON

(defensively)
I've only had this job for five years.

Oleanna points to the panoramic windows lining the penthouse.

OLEANNA

If someone can make those windows go away, I can handle the fire.

MARK

I got the windows.

NORTON
(impatiently)
May I restart the natural flow of
time - please?

SMASH CUT TO

THE FIRE

RESTARTING its inexorable progress...

RESUME ON THE PENTHOUSE

An OMINOUS rumble distracts the guests...causes glasses to
VIBRATE on the buffet...even the BAND notices...

...and as the music slowly TRAILS into the growing CROWD
NOISE:

MARK

Steps up behind a TRIO OF SECURITY GUARDS on the periphery -
indicating the bank of windows...

MARK
Those windows are all that stands
between you and annihilation.
Destroy them.

And as the guards ponder this:

ZANE

Looks across the party to LOCK EYES with Hernandez.

HERNANDEZ

Nods and rushes to the bandstand, GRABBING A MICROPHONE.

HERNANDEZ
Ladies and gentlemen - this is
District Attorney Roberto Hernandez
- we have an official emergency and
need all of you to file out the
west stairs, now.

And as the crowd REACTS:

TWO OF THE GUARDS

EMPTY THEIR CLIPS into the window!

THE THIRD GUARD

Grabs a chair and KNOCKS at the MASSIVE windowpanes, clearing the glass away!

THE CROWD

Frightened by the gunfire and mayhem MOVES to the exit Hernandez STEPS OFF the bandstand, LEADING them as:

OLEANNA

STEPS UP to Zane.

OLEANNA

There's something I want you to know.

(off Zane)

You're a real bobcat in the sack.

Before Zane can reply:

BOOM!

The FIRE RAGES IN through a set of doors!

OLEANNA

Closes her eyes...a MASSIVE WIND enters through the now open windows, beating back the fire!

EXT. PANTHEON TOWER - NIGHT - CONTINUOUS

A STORM gathers over the burning building - dark, turbulent clouds forming a maelstrom over the glass and steel monument...bringing with them a cold, windy rain that DOUSES THE GATHERING FLAMES...

...as PARTY GUESTS rush out of the front atrium - led by Roberto Hernandez - looking up at the bizarre phenomenon:

INT. PANTHEON TOWER - PENTHOUSE - CONTINUOUS

Oleanna stands...unmoved as the COLD WIND AND RAIN coming in from the windows upend everything in the party - the buffet, the bandstand, the chairs and tables...

...but also EXTINGUISH THE FIRE!

ZANE

Makes his way across the trashed penthouse to the exit as the last few guests file away.

INT. PANTHEON TOWER - STAIRCASE - CONTINUOUS

Zane looks down at the guests...but hears a sound from above...someone opening an emergency door on a landing...

...and that's when he notices...

THE MAN WITH LONG BLACK HAIR

...from Hernandez's photo!

ZANE

Hey - you!

The Man With Long Black Hair LOCKS EYES with Zane and RUNS UP THE STAIRS.

SMASH CUT TO

EXT. PANTHEON TOWER - ROOTOP - NIGHT

Zane BURSTS through a set of doors to see The Man With Long Black Hair...shrouded in darkness, WHIPPED by the winds...

ZANE

Stop! Who are you?

The Man With Long Black Hair TURNS to look at Zane, his voice cold and unfeeling.

THE MAN WITH LONG BLACK HAIR

You are meddling with forces you can not understand.

ZANE

Try me.

The Man With Long Black Hair regales Zane with a creepy smile:

THE MAN WITH LONG BLACK HAIR

I will.

What happens next is hard to discern in the darkness of this turbulent night...

...but in the WHIRL of WHIPPING WIND AND RAIN The Man With Long Black Hair VANISHES into a rapidly dispersing cloud of black smoke.

The storm breaks. The wind and rain STOP. The sound of EMERGENCY SIRENS fills the air.

A last whiff of black, sulfurous smoke and the smell of
brimstone wafts past Zane...

...standing alone in the eerie calm...in a world that just
got a hell of a lot more mysterious.

CUT TO BLACK

END OF ACT FIVE

ACT SIX

OPEN ON A CHAOS OF EMERGENCY VEHICLES

As Zane steps out of the front entrance of...

EXT. PANTHEON TOWER - NIGHT

...passing by a group of REPORTERS - interviewing GUESTS and talking into SUN GUN BLAZING cameras - all of them talking at once to their respective microphones:

GUEST	TV REPORTER
...it was so weird - the guards just broke the windows and then the rains came in -	...a freak storm doused the flames, and, in an amazing development, no injuries were reported among the many guests...

Zane STRIDES PAST THE CHAOS toward Hernandez, who stands by the periphery of the scene, head bowed.

HERNANDEZ
I don't know how you did this.

ZANE
I had help.

Zane looks out into the crowd to see:

NIOBE, NORTON, MARK AND OLEANNA

Standing together by a fire truck. RESCUE WORKERS move around the Incarnations of Immortality - oblivious to their presence.

Oleanna shoots Zane a wave...and as the four Incarnations disperse...each going their own way...

RESUME ON ZANE AND HERNANDEZ

ZANE (CONT'D)
It took a lot of courage for you to come here and do your part.

HERNANDEZ
Is it too much to ask then...I mean, I assume I was meant to die here, right, in the fire?

Zane looks at his Link, then at Hernandez...shaking his head.

ZANE

I'm not sure how it all works yet.
(re: the party guests)
All these people were going to be
the collateral damage of your
choice...you saved their
lives...but your time's still up.

Zane puts a hand on Hernandez's shoulder, feeling the man's pain and loss as Hernandez bows his head, taking this in.

HERNANDEZ

If I get in my car, will I survive
long enough to see my family?

ZANE

Go home and break out the
accordion, Roberto. Your children
are waiting for you.

Hernandez shoots Zane a grateful smile...and that's when Zane's Link CHIMES.

Zane looks at the screen - knowing he has much more work left to do - and as he steps away from the disaster he helped avert, from the lives he saved, and a man whose place in Heaven is now certain, thanks to him...

DISSOLVE TO

EXT. LOS ANGELES SKYLINE - DAY - ESTABLISHING

The sun RISES over the city...casting beams of light onto...

EXT. KAFTAN INDUSTRIES - ATRIUM - DAY

Cedric Kaftan enters his building, flanked by his bodyguard and executives...

INT. KAFTAN INDUSTRIES - CEDRIC'S OFFICE - MOMENTS LATER

Cedric enters his office and steps to his desk to find a piece of parchment on his blotter...the parchment reads...

NARAKA AVICI

Cedric lets out a WEARY BREATH, wads up the parchment.

CEDRIC

I told you never to come here.

THE MAN WITH LONG BLACK HAIR (O.S.)

That's no way to greet a trusted
associate.

Cedric TURNS to see The Man With Long Black Hair, standing in the shadows behind him.

CEDRIC
What the hell do you want?

THE MAN WITH LONG BLACK HAIR
Seen your former son-in-law lately?

CEDRIC
Last I heard he jumped bail. Fell off the face of the Earth.

The Man with Long Black Hair lets out a CHUCKLE.

THE MAN WITH LONG BLACK HAIR
We're gonna have to change your name from "The Magician" to "The Comedian."

CEDRIC
Any time you want to tell me what this is about...

THE MAN WITH LONG BLACK HAIR
You made a deal with us...and there's no way - on this Earth or beyond - that you're going to alter the terms. Do we understand each other?

CEDRIC
Look. Whatever Zane Anthony did -

THE MAN WITH LONG BLACK HAIR
- not what he did, it's what he's become.

CEDRIC
- I have nothing to do with it.

The Man With Long Black Hair stands, picking up the framed image of Luna and Cedric from the desk.

THE MAN WITH LONG BLACK HAIR
Fine. Lie to me. It doesn't matter.
(then)
I'm only here to deliver a message:
You promised us your daughter's life. Don't try to change her fate...because if there's one thing I know, it is that there will be consequences.

The Man With Long Black Hair DROPS the picture. It SHATTERS.

And as the Man With Long Black Hair STRIDES out of Cedric's office:

THE MAN WITH LONG BLACK HAIR (CONT'D)
Luna Kaftan is going to die and
there is nothing you can do about
it.

Cedric picks up the picture...and off the image of Luna...

MATCH DISSOLVE TO

INT. LUNA KAFTAN'S LOFT - BEDROOM - DAY

Luna pores over a Moleskine notebook, to which she pastes a half-burnt picture of Zane...she writes the words:

NARAKA AVICI

Luna then takes out a Kaftan Industries personnel file...a dossier of Zane including pictures and his work record...

...and as Luna Kaftan goes to work, trying to piece together the fate of the man she loved...

TRAVEL OUT OF HER LOFT WINDOW TO FIND

ZANE

Standing on the ROOFTOP ACROSS THE STREET...watching Luna...wishing he was with her...

...and off these two, once in love, doomed to be apart...but working their way back to one another through the machinations of fate...

CUT TO BLACK

END OF PILOT