

SEARCHERS

Written by

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ACT ONE

VOICE OVER BLACK: A mother, EDEN BROOKS -- we'll meet her soon and describe her then -- is telling a bedtime story.

EDEN (O.S.)  
This is the scary part, so you  
might want to cover your ears...

EXT. THE CARIBBEAN SEA - NIGHT - 1525

FADE IN on a sepia-toned, storm tossed sea as a Spanish Galleon, *La Paciencia*, plows into the heart of a storm.

EDEN (V.O.)  
Everything was set. Sisco had been  
tracking the keystone like a shark  
tracks blood since the  
Conquistadors stole it out from  
under him at Machu Picchu.

CHYRON: 492 YEARS AGO - THE BERMUDA TRIANGLE

We find A MAN creeping across the deck. Hard to make out anything about him other than that he's dressed as a priest.

EDEN (V.O.)  
Tonight he was gonna steal it back.  
Tonight, if the legend was to be  
believed, his curse would be over.

INT. LA PACIENCIA - BELOW DECK - NIGHT - 1525

THE PRIEST, who we now see wears a strange BIRD-BEAKED MASK, makes his way through the bowels of the ship to a QUARANTINE ward filled with PLAGUE-RIDDLED PATIENTS.

EDEN (V.O.)  
The captain stowed the treasure in  
a hold where they kept men infected  
by the plague. But Sisco wasn't  
afraid of the Plague. The Black  
Death would have been preferable to  
what plagued him.

One of the patients, an OFFICER ready for his last rites, is confused when the masked priest moves past him, stopping instead to pull an unlit torch sconce, OPENING A SECRET DOOR.

INT. TREASURE HOLD - CONTINUOUS

FIVE ARMED MEN guarding a MOUNTAIN OF GOLD shoot to their feet, drawing blades, as Sisco reaches their lantern's light.

SISCO (IN SPANISH)  
 Sorry. The torch is out. I need  
 light to deliver last rites. May I?

Hands tighten on hilts as he reaches casually for the lantern, SECRETLY RELEASING A POWDER into the flame. In seconds, Sisco is the only man still standing.

EDEN (V.O.)  
 Plague masks were designed to  
 protect against disease, not gas,  
 so he had to move quickly.

And he does, striding through the treasure on his way to the lesser valued artifacts. Very few things here don't shine.

EDEN (V.O.)  
 Luckily, since keystones weren't  
 made of gold, it was easy to find.

In seconds, a wide-eyed Sisco is holding THE KEYSTONE: A rough-hewn amulet set in a simple iron casing, etched with unidentifiable language. Could be hieroglyphics. Maybe not.

EDEN (V.O.)  
 The Spaniards didn't know it could  
 protect them from the very real  
 monster that now haunted their  
 ship. They didn't know that the  
 keystone was the one thing that  
 could save them from it.

Prize in hand, Sisco turns to go, only to come face-to-face with THE SICK OFFICER as he SLAMS a sword into his skull.

EDEN (V.O.)  
 Unfortunately for all onboard, this  
 night would not end with salvation.

INT. LA PACIENCIA - CAPTAIN'S QUARTERS - NIGHT

Sisco wakes to find himself hugging the mast, hands tied around it, back to the CAPTAIN and his OFFICERS.

We arrive as Sisco's robe is pulled off his shoulders to ready him for the lash, revealing A MAZE OF MYSTICAL TATTOOS: All faiths. Many cultures. At the center of the swirl is the MARTYRDOM OF SAINT SEBASTIAN, his body riddled with arrows.

As the sailors gape, a warning comes from their prisoner...

SISCO (IN SPANISH)

Let me go and no one has to die.

The Captain hears it as a threat and nods to his first mate. The cat-o'nine-tails swings, tearing into flesh. And AGAIN. On the third lash, Sisco's scream takes on a GUTTURAL sound.

The muscles on HIS BACK START TO RIPPLE. For a moment, it looks as if the blood-streaked tattoos are coming to life.

Then the SPINES TEAR THROUGH HIS SKIN.

As the sailors back away in fear, a TEENAGE VOICE intrudes:

COOPER (O.S.)

Hold on. So now you're stealing  
from werewolves *and* the Hulk?

EXT. CARIBBEAN SEA - 2007 - NIGHT

The Prometheus, a state of the art research vessel, drifts on a calm, moonlit sea, as a YOUNG GIRL responds:

FABLE (O.S.)

Grindybows came before werewolves.  
Tell him, Momma.

CHYRON: 10 YEARS AGO - THE BERMUDA TRIANGLE

INT. RV PROMETHEUS - COOPER AND FABLE'S CABIN - 2007 - NIGHT

We break from Mom's story to *our* story and meet our heroes in their cluttered but comfortable stateroom:

EDEN BROOKS, 42, insatiable eyes, sits on the bed, beside her precocious 8-year-old daughter FABLE, who we see playing with an amulet (similar but not identical to Sisco's Keystone).

While Fable hangs on her mother's every word, her big brother, COOPER, 14, feigns disinterest from the other bed, while their father, MALCOLM, 46, awesome in every way, RECORDS HIS WIFE'S STORY on his phone. It should be clear at once that Malcolm delights in the family's bedtime ritual...

EDEN

Fable's right, Coop. Grindybow lore  
predates werewolf mythology by at  
least a thousand years.

MALCOLM

And the Hulk by even more.  
 (quickly, back to his wife)  
 What happened next?

Eden smiles at her husband's childlike enthusiasm, then...

EDEN

The monster did what monsters do.

INT. LA PACIENCIA - CAPTAIN'S QUARTERS - NIGHT

We return to the story in the midst of a FEEDING FRENZY.

In the darkened cabin, a CREATURE unlike any we've ever seen rips the Captain's throat out with its powerful jaws, then rushes after the retreating officers, SHATTERING a lantern on its way out the door, setting fire to a tapestry.

WE STAY HERE, listening as SCREAMS spread through the ship, watching the fire consume the grand stateroom.

EDEN (V.O.)

Those who weren't killed by the  
 Grindylow died in the fire...

INT. RV PROMETHEUS - COOPER AND FABLE'S CABIN - 2007 - NIGHT

Fable and Cooper are equally riveted now. Malcolm watches his family with the eyes of a man who's achieved true happiness.

EDEN

And those who survived the fire,  
 were claimed by the sea.

FABLE

What about Sisco?

COOPER

She just told you. No one lived.

Fable looks back to her Mother, refusing to be derailed...

FABLE

But you said the only way to kill a  
 Grindylow was to cut off its head.

COOPER

Maybe a shark *bit* off his head.

BOSCH (O.S.)

Who cares about the damn priest?

Smiles fill every face as they look to see a man in the door: DIEGO BOSCH, 50, intelligent eyes set in the weathered face of a man who spends his life searching for something always out of reach. The beach attire tells us he gives no fucks.

BOSCH (CONT'D)

I wanna know what happened to the damn treasure.

FABLE

(leaping into his arms)  
"O Captain! My captain!"

MALCOLM

Then let's say we make tonight the night we find out?

BOSCH

Icarus is ready when you are, *jefe*.

Malcolm and Eden exchange an anticipatory glance. Fable picks up on it at once and knows what it means...

FABLE

Can I come down this time? Please!

EDEN

Not tonight, baby girl.

With that, she takes Fable from Bosch, and tucks her back in. The family says good-night with another ritual that includes a hug, a kiss, and a touching together of foreheads, each gesture accompanied by the words "hug," "kiss," and "love."

Fable participates with relish. Cooper only reluctantly. Bosch watches the family dynamic wistfully, as Fable places the amulet and its chain over her mother's head...

FABLE

Don't forget your good luck charm.

EDEN

You're my good luck charm.

With that, she KNOCKS on an inner door. She and Malcolm are pulling on wetsuits, and packing gear, when the door opens, and a MAN in a tie peeks out from the adjoining cabin.

RAFF BROOKS, 37, is Malcolm's younger, more serious, less extraordinary brother.

EDEN (CONT'D)

Raff, we're taking the sub down.  
Mind watching the kids for us?

RAFF

Now? Mal, we have work to do. The Wired interview. The new algorithm. That's why I flew down here.

EDEN

You flew down here to make sure *he* was working.

RAFF

A multi-billion dollar company needs its CEO to be focused on what that company does.

(looking to Malcolm)

We do search. We don't search for treasure.

Raff looks over. There's tension between brother and sister-in-law, but for the sake of the kids Malcolm de-escalates...

MALCOLM

Just tell the board that the new algorithm is faster than Google's and push the interview to tomorrow.

(patting Raff's cheek)

We're not looking for treasure, baby brother...

BOSCH

Speak for yourself.

MALCOLM

... We're looking for truth.

RAFF

What does that even mean?

MALCOLM

It means... work can wait.

With a wink to the kids, he walks out. Eden and Bosch follow. Raff looks to the kids, forces a smile, then he's gone, too.

Alone, Fable stands, watching through a PORTHOLE, as the group heads for the RESEARCH SUB hanging off the stern.

COOPER

Lay down, Fae. The sooner you fall asleep, the sooner they'll be back.

It's clear he's worried about his parents. Fable, on the other hand, just wishes the adventure was hers...

FABLE

You think the Keystone's still down there, Coop?

COOPER

There is no Keystone, okay?

FABLE

Of course, there's a Keystone. Twelve of them. Made of rock from the worlds they came from. Sisco's came from the same world as the Grindylow. That's why it controls the monster. Like Kryptonite. That's why Sisco wanted it. So he could control the monster inside him. You should pay attention.

COOPER

There's one amulet. Mom's. She found it on a dig with her Dad when she was five. He died on that dig, so she kept it. She makes up stupid stories about it because she thinks we like them. Now go to bed.

Fable stares, taking in his negativity for a moment, then...

FABLE

Teenagers suck.

With that, she scrambles over to say good-night...

FABLE (CONT'D)

Hug... Kiss... Love...

Cooper doesn't return the gestures, but as Fable climbs back into her bed, he can't help but smile. Teenage apathy is no match for the pure love of an 8-year-old.

INT. RV PROMETHEUS - COOPER AND FABLE'S CABIN - NIGHT

HARD CUT on A CLAP OF THUNDER as Cooper wakes with a start. A storm blew in while he slept. The deck rocks. Cooper looks to Fable. Finds her bed empty. Concern shoots through him.

EXT. RV PROMETHEUS - OUTER DECK - MOMENTS LATER

ANOTHER HARD CUT and we find Cooper in the driving rain, surfing the tossing deck, searching desperately...



COOPER

Fable!

He reaches the stern. The sub is still gone, but the winch is working overtime to bring it up, fighting heavy seas.

Fear becoming panic, Cooper starts to move on, when the winch comes to a jarring stop. Still winding, but losing a tug-of-war to something below. Cooper hears the sound of metal GRINDING, and knows instinctively that he has to turn it off.

But before he can reach the controls, THE CABLE SNAPS.

The entire boat rears upward as the tension releases, sending Cooper careening toward the rail. He searches desperately for a hand hold, but there are none. He's inches from being washed overboard, when A HAND CATCHES HIM BY THE BELT. It's Raff...

RAFF

I got yah!

Cooper spins to face him, still not recovered.

RAFF (CONT'D)

I woke up and you were gone.  
Where's your sister?!

All Cooper can do is shake his head. Raff's eyes find the broken cable, fear crashing down, as we HARD CUT TO:

INT. RV PROMETHEUS - GALLEY/RESEARCH LAB - MOMENTS LATER

Raff and Cooper burst into the tech-filled room adjacent to the galley, surprised that it's unmanned, too. MALCOLM'S VOICE, intermittently intelligible, comes from the radio:

MALCOLM (OVER THE RADIO)

... Mayday... Mayday... pulled  
down... no control... is anybody...

RAFF

Where the hell is everyone?!

The realization that his parents are in danger deepens Cooper's already unfathomable fear. Raff takes the radio...

RAFF (CONT'D)

Mal, it's Raff. Can you hear me?

MALCOLM (OVER THE RADIO)

... Raff... Bosch... cargo hold...

EDEN (OVER THE RADIO)

No! Leave him... protect... kids...

Suddenly, it dawns on Raff what he's being asked to do. He takes a moment to collect himself, then, into radio...

RAFF  
... Yes, Eden, I copy. I'll protect  
the kids. You have my word.

The emotion of this moment is almost unbearable. Raff holds the mike out to Cooper so he can say "goodbye." But Cooper is utterly unable to find the words.

RAFF (CONT'D)  
Tell them you love them, Coop. If  
you don't, you'll regret it. Go on.

Cooper takes the mike, but before he can move it to his lips, SCREAMS come from the radio, then... nothing. SILENCE.

For a moment, Cooper and Raff are silent, too, the crushing weight of it all an overwhelming thought, then...

COOPER  
... Cargo hold.

INT. RV PROMETHEUS - CARGO HOLD - NIGHT

Cooper steps cautiously into a vast empty storeroom. Light from the corridor illuminates a LONE CAGE at the far side.

In it, A LITTLE GIRL lies curled into a ball on the floor. The sound of her gently WHIMPERING is heard.

COOPER  
Fable!

He rushes for her, but she doesn't turn, her hands pressed so tightly to her ears that she doesn't even know he's there. Raff spots the key hanging on the wall nearby.

He grabs it, opens the door. Cooper moves in first, lowering to Fable. He touches her and she whirls, eyes filled with terror, before seeing who it is, and exploding into his arms.

COOPER (CONT'D)  
... I got yah. I'm here.

The child can't speak, her breath coming in panicked GASPS.

Cooper looks to Raff, but his eyes land on THE SILHOUETTE OF A MAN just now filling the doorway. It's Bosch. His hair is wet, but not his clothes. His eyes filled with sorrow.

RAFF  
Bosch?! Where the hell were you?!

Bosch says nothing, as Fable finally manages a single word...

FABLE  
... Monster.

As Cooper holds his sister close, we SMASH TO MAIN TITLES:

"SEARCHERS"

INT. FOX THEATER - DETROIT - DAY

Malcolm stands on stage in front of a PACKED HOUSE, the logo of DAEDALUS INDUSTRIES behind him, holding the crowd rapt.

MALCOLM  
We're gonna show you some mind-  
blowingly cool stuff today. Game-  
changing innovations. But first, I  
want you to meet someone.

He crosses to the wings, as Eden emerges with A BABY in her arms. The crowd AWWWS. Eden waves sheepishly, then hands off the child and gets off stage as quickly as possible.

As Malcolm returns to center stage with his son, we PULL BACK TO REVEAL that we've been watching a VIDEO ON YOUTUBE.

MALCOLM (ON VIDEO) (CONT'D)  
Say "hi" to Cooper Erasmus Brooks.

INT. DAEDALUS INDUSTRIES - COOPER'S OFFICE - NIGHT

We find the NOW-24-YEAR-OLD COOPER at his desk in his large office. The boy has grown up well. Casual, expensive clothes. The sense of a man not quite comfortable in his own skin.

CHYRON: PRESENT DAY... DETROIT

As Cooper watches the video with sad eyes, photos and other objects on the shelves fill us in on his recent past:

Military medals tell us that he served his country. A Purple Heart hints at why he stopped. There are pictures of his parents, but, tellingly, none with Fable.

VIDEO MALCOLM  
We wanna share something with  
you... Every night, when I put my  
son to bed, right before he starts  
to dream, I whisper three words...

COOPER & VIDEO MALCOLM  
Widen the search.

As the crowd rises to its feet, another voice is heard:

RAFF (O.S.)

Now *that* was a good launch.

Cooper CLICKS pause, then looks to see Raff in the doorway. He looks great, too. Clearly, being the man suits him.

RAFF (CONT'D)

Got a minute?

COOPER

If it's about Sleuth again, I haven't changed my mind.

RAFF

That's not what it's about, but now that you mention it... the FBI's offer for your algorithm is up to three billion dollars.

COOPER

It's not about the money.

RAFF

Now you sound like your mother.

COOPER

About *that*, she was right.

Which is to say, she was wrong about everything else.

RAFF

Lemme get this straight. You write the most innovative search program, maybe ever, more innovative than your father's, you own a third of a search company, and yet you won't let us capitalize on it, not even by selling it to the government to protect us?

COOPER

We both know that's not all they'd use it for. Sleuth can track anyone, anywhere. It can bypass any device's security.

RAFF

That's what's awesome about it.

COOPER

You know what's not awesome about it? It's still a search engine.

RAFF

Coop, widen the search doesn't mean  
get out of search.

COOPER

Not out. Change. The one thing  
Sleuth can't find is the next  
thing. Come on, Uncle Raff, you're  
the one who took us into neural  
implants. That was game-changing.  
Because of you, hundreds of  
amputees are living normal lives.  
That's how you widen the search.

Raff takes it in. He clearly admires Cooper's passion, but...

RAFF

Tomorrow's your sister's birthday.

The real reason he's here stops Cooper cold. He remembers...

COOPER

She's getting out.

RAFF

Eighteen. They can't hold her  
against her will anymore. She also  
gets access to her trust fund. Not  
to mention control of thirty-three  
percent of *our* company.

Raff lets him process it for another moment, then...

RAFF (CONT'D)

Imagine the damage she can do with --

COOPER

Are you worried about Fable or  
Daedalus?

RAFF

Both. And that's not fair. I raised  
her like she was my own child. Like  
I raised you. Every time she got in  
trouble, I was there. Every time  
she didn't come home --

COOPER

You're right... I'm sorry.

A beat. It's a genuine apology and Raff accepts it. Then...

RAFF

I've arranged a competency hearing.

Cooper hates the sound of that.

RAFF (CONT'D)

It's not as bad as it sounds. All it means is that we control her shares, and that I administer the fund. Same as always. She'll be well taken care of. She just won't have access to cash to buy drugs. Okay?

Cooper considers it for another moment, before nodding. Raff pats him tenderly on the back, gets how hard this is for him.

RAFF (CONT'D)

Good. The hearing's on Friday.  
(and then; a slight smile)  
How much trouble can a person get into in three days?

Cooper looks over as if to say "we're talking about Fable here." Raff smiles warily, then...

RAFF (CONT'D)

I'll watch the accounts. You watch your sister.

EXT. NEW ROADS ACADEMY - DAY

A Chevy pickup pulls past the guard gate of a rural detention center. More boarding school than prison.

INT. COOPER'S CAR - DAY

Cooper eyes the compound as he rolls toward the main building. It's nicer than expected. Then he sees the GIRL waiting at the top of the steps.

FABLE is exactly what he expected. Although *his* expression darkens at the sight of her, we are instantly intrigued:

Rock star pink hair. Vintage biker chic clothes. Although no longer a child, she radiates a child's sense of wonder, even now, as she waits to be picked up from teenage rehab.

COOPER

Here we go.

EXT. NEW ROADS ACADEMY - MAIN BUILDING - DAY

Cooper climbs out, looking up at her, smiling...

COOPER

Nice hair. Happy birthday.

FABLE

Nice car. Still the self-hating  
billionaire, I see.

She starts down the stairs, nearly to him, when she suddenly  
points, fear flooding her face...

FABLE (CONT'D)

Look out! Monster!

Cooper whirls. His face falls. Then he looks back and sees  
that she's smiling at her own joke.

COOPER

Cute. Come on. Let's get you home.

FABLE

Not so fast.  
(and then; with feeling)  
Hug... Kiss... Love.

It surprises Cooper. He doesn't return it, but it does move  
him. As she pulls back from touching foreheads, we sense the  
vast chasm that's opened between them closing for a moment...

COOPER

... God, you look so much like Mom.

Now she softens, too, as the pain of the loss that has shaped  
each of their lives surfaces...

COOPER (CONT'D)

Are you okay, Fae? Were they nice  
to you here?

FABLE

You kidding? Compared to juvy, this  
place is the Four Seasons.

COOPER

I'm serious. Did they help you?

She sees that he really wants to know.

FABLE

Can we talk about this over lunch?  
I've been jonesing for a loose  
burger for two years.

INT. AMERICAN CONEY ISLAND - DAY

Cooper and Fable sit across from each other in a booth. Around them, the Detroit landmark BUZZES with life. Fable is thrilled to be here, digging into a loose burger with gusto. Cooper is less comfortable here. His food sits untouched.

FABLE

Don't take this wrong. But you can drop the concerned big brother act. Where was he two years ago, when Raff locked me up?

COOPER

I was in Afghanistan, Fae. You left the country without a passport.

FABLE

Because he took it.

COOPER

He took it after you were found naked at Stonehenge claiming to be a twelfth century witch.

FABLE

I was on a vision quest.

COOPER

You were on acid.

He takes a bite of the meat out of the bun using a fork.

FABLE

What the hell are you doing?

COOPER

What? I'm Paleo.

FABLE

Paleo? Dude, a caveman would eat the hell out of that bun if you gave it to him.

Cooper LAUGHS slightly. Fable takes another huge bite, her eyes wandering around the room...

FABLE (CONT'D)

I love this place.

COOPER

Yeah. I haven't been here since Mom and Dad died. It hasn't changed.



Fable looks at him, struck by something he just said, but holding her tongue. He suspects he knows what it is...

COOPER (CONT'D)

You don't like that I said Mom and Dad died.

FABLE

Let's change the subject, okay?

COOPER

Okay. As soon as you tell me what you think happened that night?

Fable hates that he's psychoanalyzing her...

FABLE

You want me to lie to you, like I lie to my shrinks?

COOPER

I want you to tell me that you don't believe in monsters anymore.

FABLE

I can't do that. I saw a Grindylow.

COOPER

Fable, you were eight. Mom had just told us another one of her crazy stories. You fused fantasy and reality as a way to deal with the tragedy. It's textbook avoidance.

It hangs there. So much unresolved stuff here.

FABLE

We're gonna need beer.

COOPER

You're only eighteen.

FABLE

So order them. I'll be right back.

She heads for the restroom. He SIGHS.

TIME CUT. The beer arrives. Cooper looks to the back hall. Sees a MAN emerging from what is clearly the lone bathroom.

Suspicion is already rising when his phone RINGS. It's Raff. Cooper wants to look for Fable, so he answers with a curt...

COOPER  
Uncle Raff, can I call you back?

RAFF (OVER THE PHONE)  
Where are you, Coop?

COOPER  
Coney Island. Why?

RAFF (OVER THE PHONE)  
Your sister's not at Coney Island.  
You know how I know that? She just  
withdrew two hundred and fifty  
thousand dollars from your account.

Cooper is shot through with anger, as we HARD CUT TO:

EXT. STREET - MOMENTS LATER

Cooper bursts outside to see Fable, just now emerging from  
A BANK ACROSS THE STREET. Before he can react, she hails a  
passing cab, tosses a salute, and drives away.

Cooper rushes for his car, slowing as he sees that one of the  
tires has been slashed. His heart sinks.

Then he reaches the driver's door and sees a single word  
written in lipstick on the window: MONSTER.

EXT. STONEHOUSE BAR - DOWNTOWN, DETROIT - NIGHT

A MAN ROARS up on a Harley, coming to a stop outside the dive  
bar to end all dive bars. His helmet, the kind worn by Marine  
fighter pilots, tells us his call sign: ZIN.

INT. STONEHOUSE - NIGHT

PAUL "ZIN" SHEPHERD, 27, likable face, sad eyes, enters,  
scanning the room like a man expecting trouble, as he makes  
his way to the BARTENDER behind the bar...

ZIN  
Jack and Vernors.

A girl two stools away CHUCKLES and we reveal Fable. With her  
jacket off, we see the mystical tattoos on her very toned  
arms, including one of the ARROW-RIDDLED SAINT SEBASTIAN.

ZIN (CONT'D)  
Is that a funny drink?

BARTENDER  
It's called a Monkey Spanker.

ZIN  
Yeah... that's funny.

He starts to smile, when his eyes are drawn to A POKER GAME in the back. We sense its pull on him.

FABLE  
You wanna play?

ZIN  
Can't. I'm here to see a man about a job.

Fable nods, sips her beer, then...

FABLE  
Good idea. Next thing you know you'll be pawning your bike like you did your watch.

He looks over at her sharply, but before he can respond...

FABLE (CONT'D)  
Tan line on your wrist.

He checks his wrist. There is indeed a tan line there. He looks at her again, impressed but uninterested...

ZIN  
Nice trick. See yah around.

He starts to go, when she pulls out A STRAP OF HUNDREDS, and sets it on the bar. It stops Zin cold.

FABLE  
I'm the man you're here to see.

He takes a beat, then sits back down.

FABLE (CONT'D)  
I need a pilot. Tonight. My friend Rourke says you can fly anything.

ZIN  
Aren't you a little young to be a drug smuggler?

FABLE  
We're not smuggling drugs. I'll pay you fifty thousand.  
(MORE)

FABLE (CONT'D)

Twenty five now. Twenty five when we get to Pirate's Well. It's in the --

ZIN

Bahamas. I know it. It's a rat's nest. We call it Pirate's Hell.

He studies her for another moment, then...

ZIN (CONT'D)

So what are we smuggling?

FABLE

Me.

Zin stares for another moment. There's something about her.

ZIN

I suppose next you're gonna tell me you've got a plane.

Fable simply smiles, as we HARD CUT TO --

EXT. WILLOW RUN AIRPORT - TARMAC - NIGHT

Zin's Harley ROARS up. Fable, wearing his helmet, holds onto him from behind, as they roll right up to a private jet. Cooper's truck is here. Zin comes to a stop beside it.

FABLE

Gimme a minute.

INT. DAEDALUS JET - MOMENTS LATER

Fable boards to find Cooper sitting in the luxurious cabin.

COOPER

I sent the pilot home, Fae. You can't just take the company plane.

FABLE

Why not? It's a third mine, right?

Before Cooper can respond, a nervous Zin climbs on board.

COOPER

Who's this?

FABLE

(owning him)  
My pilot.

Now Cooper looks worried.

ZIN  
Not anymore.

As he's giving back the money, she sees why: A DISTANT LINE OF POLICE CARS heading for the airport, lights flashing.

FABLE  
You called the cops?!

COOPER  
No, it must've been Raff. Look,  
this doesn't have to end badly.

But Fable's attention is on Zin, as he starts to go...

FABLE  
Seventy-five.

Zin reverses direction at once and heads for the cockpit...

ZIN  
Prepare for takeoff.

COOPER  
Fable, think. You'll get locked up  
again. And not in a country club  
for rich teenage junkies.

FABLE  
Is that what you think I am?

Cooper simply stares, Zin FIRES UP the engines. Fable moves to the open door, sees the squad cars racing onto the runway.

FABLE (CONT'D)  
Get off the plane, Coop.

Cooper just stands there. No way he's leaving her alone.

FABLE (CONT'D)  
Suit yourself.

She closes the door. The plane pulls away. Fable moves to the cockpit, straps in beside Zin. Cooper follows to the doorway. Squad cars are now driving on both sides of the plane.

COOPER  
A hundred to not takeoff.

Zin is clearly wavering when Fable plays her trump card...

FABLE

If he doesn't take off, he won't  
find out what happened to his Dad.

Zin looks at her. Struck by that. He doesn't throttle back.

FABLE (CONT'D)

Kyle Shepherd was a commercial  
pilot whose plane vanished in the  
Bermuda Triangle seventeen years  
ago. *That's* why I picked you.

To say Zin is intrigued is an understatement. He finally  
throttles back. The plane pulls away from the squad cars.

COOPER

This is crazy! Stop the damn plane!

FABLE

Our parents vanished in the  
triangle, too. I'll explain  
everything once we're in the air.

COOPER

Our parents are dead! My sister is  
a troubled girl!

ZIN

I'd sit down if I were you, pal.

Fable smiles. Cooper finally has no choice but to buckle into  
the front passenger seat, as the plane lifts off.

EXT. TARMAC - SAME TIME

The squad cars come to a SCREECHING stop. All the cops can do  
is watch as the jet rockets into the night sky.

END OF ACT ONE

ACT TWOINT. DAEDALUS JET - MINUTES LATER

Cooper is on his phone. We only get his side of the call.  
As he talks, he examines ZIN'S HELMET on the seat beside him:

COOPER (INTO PHONE)  
We're okay... Yes, I promise.  
As soon as I can... Thanks, Unk.  
And thank the Governor, too.  
(hanging up; then)  
They won't shoot us down.

FABLE  
See? One less thing to worry about.

ZIN  
Next stop, Pirates Well.

COOPER  
(under his breath)  
Why am I not surprised?  
(then; holding up Zin's  
helmet)  
Zin, is this real?

Zin nods. Cooper unbuckles, moves back to the cockpit...

COOPER (CONT'D)  
I was in the service, too. Army.  
First Lieutenant. A roadside bomb  
cut my third tour short.  
(looking to Fable)  
Thanks for coming to the hospital,  
by the way.

Fable absorbs that with some guilt, but Zin moves past it...

ZIN  
I got thrown out for flying drunk.

This makes no one feel better. Cooper plows onward...

COOPER  
Look, you didn't know what you were  
getting into. I'm asking you, GI to  
GI, turn us around, so I can get my  
sister the help she needs.

FABLE  
He's already doing that.

COOPER

Oh for Christ's. The guy lost his  
Dad. Stop giving him false hope.

FABLE

There's no such thing!

Cooper has had enough. Time to play hard ball...

COOPER

Tell him about the monster.

Zin looks over. *The what?* Fable hesitates.

COOPER (CONT'D)

What? You afraid he'll think  
you're crazy?

(back to Zin)

My sister believes she saw a  
monster the night our parents died.

FABLE

They didn't die.

COOPER

(continuing his cross  
examination)

What was it doing on the ship, Fae?  
This monster our parents were  
hiding in a cage. This monster that  
tore the crew to shreds, killing  
everyone but us and the Captain.  
Who, of course, was too busy trying  
to keep us from sinking to see any  
of it. If only there were bodies,  
or witnesses other than an eight-  
year-old girl who had just heard a  
bedtime story starring the same  
damn monster.

It hangs there. Cooper feels a little guilty for the  
outburst. Takes Fable a moment to swallow it all, then...

FABLE

The storm swept the bodies over-  
board and washed away the blood.

(meaningfully; to Zin)

A storm that came out of nowhere,  
scrambled the ship's instruments,  
then dissipated just as quickly,  
right after our parents vanished  
without a trace... Sound familiar?

Zin holds her stare. That's what happened to his father, too.



COOPER

Where are they? Mom and Dad. If they're not dead, where'd they go?

FABLE

That's what we're gonna find out.

ZIN

How?

Their eyes meet again. She sees that the hook is in him...

FABLE

Retrace their steps. Recreate the events of that night, exactly.

COOPER

Don't say you're gonna catch a Grindylow. Please don't say that.

FABLE

We're gonna catch a Grindylow.  
(and then)  
I can't prove it, until I prove it, but that monster and that place are connected. Something happens when they come together that causes the storms. And the storms make people disappear. It happened to Sisco. And it happened to Mom and Dad. We retrace our steps. We follow the storm wherever it leads. We find our parents.

COOPER

(low; almost pleading for her to hear him)  
They died in that storm, Fae. Their sub decompressed. They drowned.

FABLE

They looked for the sub for two years and never found a trace.  
(looking to Zin)  
Just like they never found a trace of your father's plane.

COOPER

I can't be the only one who thinks this sounds insane.

ZIN

You're not.

For a moment, Fable thinks she's lost him, then...

ZIN (CONT'D)

But after seventeen years of *no* explanation, insane sounds pretty good... How do we start?

FABLE

First we need a Keystone. There are twelve of them. From twelve worlds. Each is said to have a pull on the creatures from those worlds, and to protect the bearer from those creatures. We need the one from the Grindylow's world.

ZIN

So fishing for Grindylow. Right on.

Fable smiles. Cooper shakes his head...

COOPER

This keeps getting better and better. So in order to catch a monster that doesn't exist, we need to find a treasure that's been lost for five hundred years. Good plan.

Fable takes out her phone, quickly pulls something up, holds it out to Cooper. We see the HEADLINE as he does:

"WEBB EXPLORATION FINDS SPANISH GALLEON LA PACIENCIA."

Cooper is surprised and surprisingly moved to learn that the ship from his mother's last story has finally been found.

FABLE

Around his neck.

She ZOOMS IN on the photograph of the handsome TREASURE HUNTER surrounded by a mountain of gold, and there, hanging from his neck, is THE KEYSTONE. Although encrusted by centuries of sediment, Cooper recognizes it at once.

FABLE (CONT'D)

I offered to buy it, but they wouldn't sell.  
(and then; simply)  
That's why we're stealing it.

Off THE PHOTOGRAPH OF THE KEYSTONE, we CUT TO THE REAL THING.

INT. WEBB EXPLORATION - PIRATES WELL, THE BAHAMAS - NIGHT

The Keystone soaks in a tray, filled with a solution that eats away at the sediment. It's almost fully restored, and clearly identical to the one Sisco stole in Eden's story.

We hear the sound of A KEYPAD CODE BEING ENTERED, just before the heavy door bursts open.

For a moment, we'll think it's a robbery, then a MAN tumbles in with a nearly-naked GIRL wrapped around him.

SHANE WEBB, 35, the treasure hunter from the photograph on Fable's phone, is a man whose ship has come in, and who is clearly not beneath using that fact to get himself laid...

SHANE

Close your eyes.

The girl closes her eyes. If you can get past the bad 80s body glitter, you'll find a face to get lost in.

Shane CLICKS on the lights and we see that they're standing amidst a mountain of gold.

SHANE (CONT'D)

Okay. Open them.

She opens her eyes. The look on her face says "holy shit!"

SHANE (CONT'D)

I know. This is just what we brought up in the past month.

He moves up behind her, letting her take in the treasure, as his hands work their way up her body. In the midst of their carnal fugue TWO ARMED MEN stride through the door...

SHANE (CONT'D)

I told you, I was busy.

ARMED MAN

Too busy to stop us getting robbed?

He holds out an iPad. On it, SURVEILLANCE VIDEO from an exterior camera. A PAIR OF THIEVES in ski masks. One of them works on the lock as the other SMASHES the camera.

Shane is instantly all business. He pulls the girl out of the vault and closes the door. One of the men passes him a gun. He cocks it, then looks to the terrified girl...

SHANE

Stay here. You'll be safe.

Before she can manage a nod, the men are gone. If this was what you were thinking, we would go with them, but we don't.

Instead, WE STAY WITH THE GIRL, watching as all traces of fear leave her face and she snaps into action.

For the record, her name is JUNIPER GLASS, she's lived 22 hard years, and she could steal light from a black hole.

Moving efficiently, she grabs her bag, pulling out a pen light, as she returns to the vault. The ultraviolet beam illuminates TRACES OF GLITTER on four of the keypad numbers.

JUNIPER

Thank God for boobs.

(then; thinking aloud)

Four digits. One. Two. Three. Five.

It's not his birthday. What is it?

She looks around the room, her eyes landing on a canon from the wreck. A date clearly legible. 1523. Juniper smiles.

INT. VAULT - SECONDS LATER

The door opens and she's inside. The treasure pulls at her, but she reminds herself it's not why she's here, muttering:

JUNIPER

No gold. Just truth.

Repeating it like a mantra, she averts her eyes, and heads for the rack of soaking trays.

JUNIPER (CONT'D)

No gold. Just truth.

She takes the amulet, and heads instantly back for the door, nearly out when the urge gets the best of her and she stops.

JUNIPER (CONT'D)

Maybe just a little gold.

As she goes back for a taste of the stuff that shines, we...

BOOM OUT:

END OF ACT TWO

ACT THREEEXT. X TAVERN - PIRATES WELL, THE BAHAMAS - NIGHT

We find Cooper looking for cell reception outside the only bar in a no-stoplight island town. This is not the Bahamas of your dreams. The insular community of expats, fishermen, and treasure hunters doesn't want tourists or trust strangers.

Cooper, on his phone, sweating and swatting at mosquitos, draws stares from the few milling LOCALS.

COOPER (INTO PHONE)  
God, I hate it here.

RAFF (OVER THE PHONE)  
So come home. Based on what you've said, we already have enough to get a declaration of incompetence.

Cooper says nothing, his attention momentarily pulled by Juniper, who we now see ambling toward him up the unpaved road. Like a vision, she steps right up to him...

JUNIPER  
I must be in the right place.

Cooper stares, flustered as she keeps coming, pointing to the lone "X" on the sign above his head...

JUNIPER (CONT'D)  
X marks the spot. Get it?

As she breezes past him into the bar, Cooper realizes she was headed there all along.

RAFF (OVER THE PHONE)  
Cooper, are you there?

COOPER  
Yeah... I'm here.

RAFF (OVER THE PHONE)  
I said the office is working on your return, but the fastest way is to take a boat from --

COOPER  
No. No boats.

RAFF (OVER THE PHONE)  
Coop, it's perfectly --

COOPER

I said no boats. Besides, I'm not leaving. Not when she's like this.

RAFF (OVER THE PHONE)

Cooper, listen to me. I know how you feel. You're a good brother. My brother would be proud of you. But you can't help someone who doesn't wanna be helped.

It hangs there. He knows his uncle is right. Still...

COOPER

I have to try. Call you soon.

INT. X TAVERN - MOMENTS LATER

Cooper enters. Heads turn. A HUSH falls over the surly CROWD.

He forces an uneasy smile as he looks for Fable, finding her in a booth with Zin, and, to his surprise, Juniper.

Normal activity returns as he makes his way to their table.

FABLE

You don't wanna be here, Coop.  
Laws will be broken. Go home.

He ignores her, sits beside Juniper, holding a hand out...

COOPER

Hi. I'm --

JUNIPER

We've met actually.

Cooper can't place her. Fable smiles slightly.

JUNIPER (CONT'D)

When you came to visit Fae in juvy.  
I was her cell mate.

FABLE

Juniper took care of me.

JUNIPER

We took care of each other.

These two clearly love each other. Before Cooper can find a response, Fable gets back to the business he interrupted...

FABLE

So... take care of me now.

Juniper opens her bag, pulls out something wrapped in a cloth, passes it under the table to an excited Fable.

JUNIPER

Happy birthday.

FABLE

Did you have to sleep with him?

JUNIPER

Ew. No. My guys showed up right on time. I owe them ten K, by the way.

Keeping it low, Fable unwraps the Keystone...

FABLE

Pay them in the gold you weren't supposed to take.

Juniper shrugs slightly, busted, doesn't bother denying it.

COOPER

You're a thief?

FABLE

(to Juniper)

A thief who doesn't have to steal for money anymore.

Juniper relents. Fable and Zin study the relic on their side. Cooper forces a smile to Juniper. She knows the look well...

JUNIPER

Just because you're cute, doesn't mean you get to judge me.

FABLE

That's what he does.

(then; to Cooper)

You realize I'm holding Sisco's Keystone, right now?

ZIN

Sisco?

JUNIPER

(she's heard the stories)

An O.G. searcher.

## FABLE

A Jesuit mystic warrior. He was bitten by a Grindylow. A woman he was hiding from the Church after they tried to burn her at the stake and she wouldn't die. They thought it was because she was a witch. Once her bite turned him, she tried to cut off his head in order to keep him from living the nightmare she was living. He wound up cutting off hers, instead.

## JUNIPER

My kinda love story.

The group is rapt. Even Cooper. Fable really is her mother's daughter. She shows the Keystone...

## FABLE

Anyway, he was looking for this because he hoped it would control the beast inside him. He lost it when the ship went down.

Cooper smiles skeptically.

## FABLE (CONT'D)

Don't tell me you think it's a coincidence this was down there?

## COOPER

Given the choice between that and our mother's bedtime stories being true? Yes, it's a coincidence.

## FABLE

Mom used to say coincidence just means we're on the right track.

## COOPER

Mom said a lot of crazy things.

Fable snaps, SLAMMING her hands down on the table, SILENCING the bar. Cooper regrets what he said, but before he can apologize, a distant SCREAM comes from outside.

Attention turns. A FEW PEOPLE leave to check it out, when A CHURCH BELL starts frantically RINGING.



EXT. MAIN STREET - PIRATES WELL - NIGHT

Our heroes emerge with the CROWD, looking around to see what's caused the commotion. They spot A MAN lying face down in the unpaved village square, covered in blood.

Cooper instinctively rushes to help. The others follow.

Cooper drops to the man's side, battlefield training kicking in. There are deep wounds everywhere. Cooper rolls him onto his back, and that's when we see that it's --

JUNIPER

... No.

-- Shane, the treasure hunter, whose stolen amulet is still in Fable's hand...

COOPER

I need tourniquets for each leg and one for his arm. Your belts. Now!

Everyone removes their belts. Cooper starts tying off the legs. Fable goes to work on the arm. Zin helps her. Juniper just stares down in deepening concern.

As Fable ties off the belt, she's struck by the sight of the wound in his arm...

FABLE

Is that a bite mark?

It certainly could be. But Cooper moves her aside to check for a pulse...

COOPER

It's not a bite mark.  
(and then)  
Where the hell's the ambulance?!

As he looks for it, Fable's eyes find the trail of blood leading back toward the waterfront. She starts to follow it, but Cooper rises, catching her arm...

COOPER (CONT'D)

No. Where are you going?

FABLE

The Grindylow is here.

JUNIPER

What are you talking about?

FABLE

Whoever it is in its human form...  
 (holding up the Keystone)  
 ... knew this was there. They were  
 looking for it.

COOPER

Think about what you're saying,  
 Fable. How would they know?

FABLE

The same way we did.  
 (gesturing to Shane)  
 His picture is everywhere  
 wearing it.

Before Cooper can argue further, Zin, who was finishing a  
 tourniquet, pulls their attention back to Shane...

COOPER

He stopped breathing!

Cooper rushes back, drops down. Instantly, begins CPR. Fable  
 stands there for another moment, then moves off, following  
 the blood trail. Cooper sees her going, but can't stop CPR...

COOPER (CONT'D)

Fable! Damn it! Zin --

ZIN

I got her back.

Juniper starts to go, too.

COOPER

No. I need your help. Tighten the  
 belts. Now!

Juniper nods, moving to assist, as the distant sound of a  
 SIREN is finally heard.

EXT. WEBB EXPLORATION - PIRATES WELL - SAME TIME

Zin and Fable hear the SIREN, too, as they follow the blood  
 toward the waterfront warehouse. She clutches the Keystone,  
 almost as if it were a crucifix to ward off vampires.

ZIN

Will that really work?

FABLE

I have no idea. But if we meet a  
 Grindylow, we better hope so.

Then, seeing the way he's looking at her...

FABLE (CONT'D)  
You think I'm crazy, too?

ZIN  
Yes... but I *hope* you're not.

She smiles slightly at his honesty, as they slip inside.

INT. WEBB EXPLORATION - CONTINUOUS

The smile fades at the sight of TWO MANGLED BODIES. Shane's men. Imagine shark attack victims, and you get close to the level of carnage here. Shane was the lucky one...

ZIN  
... Jesus.

He looks to Fable, sees that she's riveted to something: In the mess of bloody footprints, most of which could be from anything, including a man, ONE PRINT IS DISTINCTLY REPTILIAN.

FABLE  
It was here. I was right.

Fable stares at it with the awe it deserves, but before she can move, the SIRENS stop. Zin looks in their direction.

ZIN  
They'll stop at the first body.  
But not for long. We should go.

Fable nods, but doesn't move, or look away from the print...

FABLE  
Find the security system. We need  
the hard drive for the cameras.  
We're about to have proof that  
monsters are real.

ZIN  
On it.

As he rushes away, Fable just keeps staring at the footprint.

EXT. CAPTAIN'S COVE BOAT LODGE - PIRATES WELL - NIGHT

Cooper paces in the sand, behind a kitschy beach front motel. His shirt is covered in blood.

Juniper steps from the door. Dressed in sweats, she is even lovelier than before. She holds two beers. Hands one to Coop.

COOPER  
Where the hell are they?

JUNIPER  
You're welcome.

COOPER  
You're her friend. How could you encourage this?

JUNIPER  
I'm gonna cut you some slack on your tone, because you were pretty great back there.

She CLINKS his bottle, drinks. A beat and he does, too.

JUNIPER (CONT'D)  
The sight of blood freaks me out.

COOPER  
(without looking over)  
You get used to it.

JUNIPER  
Still, you should lose that shirt. I have something that should fit.

COOPER  
That's fine... Thank you.

JUNIPER  
Fae's had me down here a month setting up. I didn't pack enough.

COOPER  
A month? Must be expensive.

Juniper looks over, knows what he's getting at...

JUNIPER  
I'm not taking advantage of her.

COOPER  
Again, if you're entertaining her delusions, then you are.

JUNIPER  
Look, she may be your sister, but I love her like one.

COOPER  
I didn't mean to insult you.

JUNIPER  
 Sure you did. But here's the thing  
 about me: I get over things fast.

Cooper smiles at that, meets her stare.

JUNIPER (CONT'D)  
 Why don't you go for a swim and  
 clean up. I'll get you when they --

COOPER  
 (suddenly uneasy)  
 I don't swim.

JUNIPER  
 (remembering)  
 That's right. Fable told me. Not  
 since the night they disappeared.

COOPER  
Died, Juniper. My parents are dead.

Juniper sees the raw emotion in his eyes. Clearly, having to  
 be reminded of this again and again is taking a toll.

COOPER (CONT'D)  
 And every time my insane,  
 phenomenally selfish sister says  
 they're not, I'm reminded again  
 that I lost her that night, too.

JUNIPER  
 Hey, Fae.

Cooper turns to see Fable in the doorway. He wishes he could  
 take it back. She stands there for another moment, then...

FABLE  
 We're back.

INT. MOTEL ROOM - CONTINUOUS

Fable steps to Zin, who is already scanning through the  
 treasure warehouse SURVEILLANCE VIDEO. Stolen hard drive  
 hooked to a laptop. Black and white. Two cameras.

Juniper and Cooper follow her in...

COOPER  
 Fable, I --

She holds out a hand, doesn't want to be dragged down...

FABLE

Fast forward. Juniper was there till around seven. The attack would be after that.

Zin nods, fast forwards. Cooper realizes what it is...

COOPER

What did you... You can't take evidence from a crime scene. We have to give that to the police.

Before Fable can react, Juniper enters, pulling on her shirt.

JUNIPER

Like hell we do. I'm gonna be all over that tape.  
(then; abruptly pointing)  
See. There I am.

ON THE LAPTOP, we see SHANE CARRYING JUNIPER IN from outside, her legs already wrapped around him, kissing furiously.

Though he tries to hide it, Cooper is suddenly interested, too. Fable shakes her head at Juniper's shamelessness.

JUNIPER (CONT'D)

What? That's commitment.

As THE INTERIOR CAMERA PICKS THEM UP, things get even racier. Juniper shoves Shane into a chair and starts a striptease.

FABLE

A master criminal at work.  
(then; looking closer)  
Is that body glitter?

JUNIPER

It most certainly is. I'm bringing it back. Hold on. Here it comes.

That's when video-Juniper slides off her panties, and flings them at the mad-with-desire treasure hunter. They sail high, LANDING RIGHT ON THE CAMERA, completely blocking the lens.

JUNIPER (CONT'D)

You know how long I had to practice to make that shot?

Fable's eyes stay on the now-obscured image...

FABLE

Please tell me you put your underwear back on when you left.

Juniper's smile dims. She shakes her head sheepishly, just as the TWO SKI MASK WEARING MEN -- Juniper's distraction -- appear on the EXTERIOR CAMERA, destroying it.

FABLE (CONT'D)

And now we've got no cameras.

ZIN

We've still got the footprint.

JUNIPER

Footprint?

Fable takes out her phone, and shows her a PHOTO she took of the bloody claw print. Cooper joins them to look.

COOPER

It's a handprint.

It does indeed look like a handprint.

FABLE

It's not a hand. Those are talons.

COOPER

Those are fingers. And they belong to whoever tried to kill the man whose blood is all over me. We're taking it to the --

He goes for the drive. Fable grabs his arm...

FABLE

"Tried to kill?" You saved him?

Cooper simply stares, not able to shift so quickly.

JUNIPER

Big bro's got skills.

FABLE

Are you sure he survived?

JUNIPER

He was alive when they took him away. Why?

FABLE

When you survive a Grindylow attack, you become a Grindylow.

(looking to Juniper)

If you're right, and he's alive... then we've got our monster.

END OF ACT THREE

ACT FOUREXT. SAN MARCOS HOSPITAL - PIRATE'S WELL - DAY

Fable, Cooper and Zin sit amidst the swirl of A STREET MARKET, their eyes on the third world hospital beside it. Juniper is not there. We sense they're waiting for her.

Cooper, now wearing Juniper's sweatshirt, listens to Fable and Zin, feeling less and less a part of this budding team.

Fable studies the Keystone, now hanging on a chain around her neck. Zin points to Fable's tattoo of Saint Sebastian...

ZIN

Saint Sebastian, right?

She looks over at him, impressed. He shrugs...

ZIN (CONT'D)

Altar boy. I take it you're a fan.

FABLE

Sisco had one. I'm a fan of *his*.

Cooper shakes his head slightly, but doesn't turn.

ZIN

What happened to Father Sisco after the ship went down?

FABLE

*La Paciencia*. I wish I knew. That's where my Mom's stories ended.

ZIN

He was a Grindylow, so we can assume he survived, right?

FABLE

(calling back to Cooper's line from the teaser)  
Unless a shark bit off his head.

Cooper looks over, managing a slight smile. It's a nice moment. Certainly, the nicest they've had in a while, but before he can respond, Juniper arrives through the market.

JUNIPER

Shane's alive. Heavily sedated, but his vital signs are strong.

(MORE)



JUNIPER (CONT'D)

He's in a recovery room next to the ER, but only patients are allowed back there. Believe me, I tried everything.

(re: her breasts)

Even the girls didn't work.

COOPER

Too bad. I was hoping we could add kidnapping to the list of --

He breaks off as Fable grabs a strawberry from the fruit stall beside them, and pops it into her mouth.

COOPER (CONT'D)

... Fable!

ZIN

What's wrong?

JUNIPER

She's allergic.

FABLE

(swallowing; then to Zin)

We're gonna need an ambulance.

Already her breathing is labored as we HARD CUT TO:

INT. SAN SEBASTIAN HOSPITAL - ER - MINUTES LATER

Fable is rushed in on a gurney, her eyes taking in everything as she sucks for air. Cooper is beside her, anger mitigated by the fact that she's suffering. AN ORDERLY stops him.

COOPER

She's my sister. She has a strawberry allergy. It's usually not this bad.

As Fable is wheeled away, she looks back, winking to Cooper, before disappearing through the doors.

Cooper just stands there, deeply concerned about her, mentally, physically, and emotionally. As he turns to wait...

TIME CUT. Cooper pacing, nervous, when the FIRE ALARM suddenly sounds. He senses at once that Fable is behind it.

EXT. SAN SEBASTIAN HOSPITAL - ER ENTRANCE - MINUTES LATER

The ALARM continues as STAFF and PATIENTS are evacuated.

Find Cooper in the swirl, clearly looking for his sister, wondering what this is when he sees ZIN BEHIND THE WHEEL OF AN AMBULANCE idling near the door. Juniper rides shotgun.

Before Cooper can react, Fable emerges from the hospital, pushing A MAN on a gurney.

Cooper moves to intercept, reaching the ambulance in time to block her path and just as Juniper opens the rear doors.

FABLE

Get out of my way, Coop.

COOPER

All these years. All this damage.  
Just tell me why.

FABLE

Because I'm a searcher, like my  
parents before me. Like you.

COOPER

Not like me.

That's when a police car arrives. Zin sees it, calls back...

ZIN

Uhhh... Today.

JUNIPER

We should probably go.

Cooper and Fable never break their stare. In seconds, the cops will be right beside them.

COOPER

Fae, you're gonna get yourself  
killed.

FABLE

If that's what it takes to find the  
truth... I'm okay with that.  
(and then)  
Now, move. Please.

Cooper stares for another moment, weighing his options, before finally climbing into the ambulance.

INT. AMBULANCE - MOMENTS LATER

Shane is loaded in. Doors SLAM. Then...

FABLE

Now all we need is a boat.

Just the word makes Cooper uneasy, as we HARD CUT TO:

EXT. BAHAMA BOB'S BOAT WORKS - PIRATES WELL - DAY

The ambulance rolls through a boat graveyard. Row upon row of rusted out vessels resting on blocks, overgrown by weeds.

INT. AMBULANCE - DAY

Our heroes stare out at the passing ghost fleet...

ZIN

When I said I could pilot anything with an engine, I was kinda hoping it would have an engine.

FABLE

There she is.

She points toward the water, where a few slightly-more-seaworthy ships are moored in a canal. One of them is THE PROMETHEUS, the name barely legible on the rusted hull.

COOPER

... Oh my God.

FABLE

Pull to the gangway. We need to get this guy into the cage before he starts to turn.

JUNIPER

Why? What happens then?

FABLE

The monster does what monsters do.

It hangs there just for a moment. Then...

ZIN

Shotgun. Two o'clock.

Everyone looks to see a shotgun-wielding MAN staggering from a trailer, squinting at the brightness, probably hung over.

FABLE

It's okay. That's our captain.

Cooper's surprise deepens to hatred at the sight of him.

We look closer now, too: Although BOSCH still dresses like a beach bum, the look is more pathetic now than rebellious. AN ANKLE MONITOR, the kind worn by felons, blinks on his leg, adding nicely to the impression that he's had a rough decade.

FABLE (CONT'D)

He looks worse than the boat.

JUNIPER

You sure we want him at the wheel?

FABLE

Positive. No one else knows where we were that night.

ZIN

What's the ankle bracelet for?

JUNIPER

Nothing good.

Bosch takes aim, and Zin brings the ambulance to a stop

FABLE

Stay with Shane. Lemme know the second he starts to stir.

She opens the back door, before Cooper can react to stop her.

EXT. BAHAMA BOB'S BOAT YARD - SAME TIME

Bosch stops at a safe distance, takes aim. He doesn't recognize Fable as she appears and starts toward him.

BOSCH

I didn't call an ambulance.

FABLE

There's actually a very good reason for this.

BOSCH

Do I know you?

Before she can respond, Cooper hurries out behind her...

COOPER

Fable, slow down.

The name strikes Bosch at once. The gun lowers...

BOSCH

... Fable? My God... you look just --

Fable lands with an embrace, just like she did as a child...

FABLE  
O Captain. My Captain.

Bosch is taken aback. A complex wave of emotion crashing down, as his eyes land on the approaching Cooper...

BOSCH  
You walk just like your father.

COOPER  
I wouldn't know. My father was lost at sea. Investigators said it was pilot error.

FABLE  
Cooper.

BOSCH  
It's okay. It was. I should never have taken them out there. I've regretted it every day since.

FABLE  
Then today's your lucky day.

Bosch looks confused by that. Cooper looks over sharply...

COOPER  
How can you be nice to this guy?  
In the same report, that found him at fault, he called you "an orphan with an over-active imagination."

FABLE  
You think that, too.

It stops Cooper. But before he can respond:

JUNIPER (O.S.)  
Uh... Fae.

They look to see Juniper and Zin climbing nervously from the ambulance. Fable knows at once what it means.

FABLE  
We need your help, Captain.

JUNIPER  
Now, Fable!

Fable can't wait for a response. She rushes to the ambulance, PULLING OUT THE KEYSTONE, now on a chain around her neck.

JUNIPER (CONT'D)  
Did he say "yes?"

FABLE

He will.

She helps Zin pull out the gurney. Shane is stirring.

JUNIPER

You haven't asked him?

They start instantly for the ship, but Bosch moves to intercept. He sees the Keystone. He recognizes Shane.

BOSCH

What the hell is this? I know him.  
That's Shane Webb. You stole that.

Cooper's there now, too. Glad for an adult's intervention.

FABLE

Borrowed. Look, it's a long story,  
but I need to put him in the cage  
on Prometheus before he wakes up.

Bosch looks down at the stirring Shane, then back up into Fable's desperate, pleading eyes, before finally, reluctantly, stepping aside so they can pass.

FABLE (CONT'D)

Thank you... Follow me.

She hurries across the unsteady gangway. Zin and Juniper push the gurney behind her. Cooper stops short of the water, his phobia kicking in, when he notices Bosch untying the lines...

COOPER

What are you doing?

BOSCH

A stolen ambulance. A kidnapped  
patient. I'd rather not be here  
when the police arrive.

He gestures for Cooper to board, but Cooper can't move.

COOPER

If you wanna help her, help me talk  
her out of this. Anything else is a  
violation of your parole.

Because the boat is drifting, Bosch has no choice but to climb on board. He looks back across the gangway...

BOSCH

Last chance, Cooper.

Cooper wills himself forward, but the primal fear roots him to the spot. Finally, Bosch has to pull in the gangway.

COOPER

If anything happens to my sister --

He breaks off as Bosch closes the gangway door. Cooper curses his own weakness under his breath, as we CUT TO:

EXT. RV PROMETHEUS - BOW DECK - MOMENTS LATER

Fable moves onto the bow as the ship pulls away. She sees Cooper below. Eyes meet. Sadness in both.

As the boat drifts away, Zin and Juniper join Fable at the bow, excited for the adventure. Juniper waves, disappointed.

THE ENGINES FIRE. Cooper's eyes find Bosch in the wheelhouse, as the Prometheus heads out to sea, STORM CLOUDS GATHERING.

A beat and Cooper takes out his phone. He opens an APP. The SLEUTH LOGO comes up, then, computer voice (think Siri):

SLEUTH

Voice authentication please.

COOPER

Malcolm Eden Cooper Fable.

SLEUTH

Welcome back, Cooper. What can I do for you today?

COOPER

Criminal record for Diego Bosch.  
Try Bahamian law enforcement first.

SLEUTH

Diego Bosch has no criminal record.

COOPER

Check ankle monitor registries. All law enforcement agencies.

SLEUTH

Negative. Diego Bosch tracking monitor registered to Diego Bosch.

COOPER

(struck by that)  
Why would he track himself?

ON THE PHONE, we see A MAP on which THE ANKLE MONITOR'S PATH can be followed, right now the BLIPS are moving out to sea.

A familiar name in the MOVEMENT HISTORY stops Cooper:

SHANE WEBB EXPLORATION. It takes Cooper another moment to realize why this is bad, then, fear rising...

COOPER (CONT'D)

Do you have anything on a double homicide yesterday at Shane Webb Exploration in the Bahamas? I'm looking for a time of death.

SLEUTH

Pirates Well Police reported a double homicide and one attempted homicide at 7:45 PM, yesterday.

COOPER

Was Diego Bosch there at that time?

SLEUTH

Affirmative.

The realization that his sister is on a boat with a killer spirals into pure fear, then, another realization...

COOPER

We just gave him the only witness.

He looks frantically back out to sea. The ship is now a tiny dot beneath the blackening storm clouds. As his desperate eyes find a rusted motorboat on the canal nearby, we CUT TO:

INT. RV PROMETHEUS - CARGO HOLD CAGE - SAME TIME

Shane wakes to find himself a prisoner. Bathed in sweat. He looks very, very ill. His eyes take in his shadowy surroundings. He knows he's on a boat. But whose?

Fear and confusion are mounting, when A FIGURE emerges from the shadows INSIDE THE CAGE WITH HIM. It's Bosch.

SHANE

... Bosch? What the hell is this?  
Who locked us up? Where are we?

Bosch stares for a moment, deeply tortured about this...

BOSCH

You weren't supposed to survive.

With that, he lashes out with vicious speed. There's a machete in his hand, but it moves so fast we hardly see it. What we do see is Shane's head tumbling from his body.

Fable, Juniper and Zin are deeply fucked.

END OF ACT FOUR



ACT FIVEEXT. OPEN OCEAN - DAY

The Prometheus powers through the storm. Find Fable at the bow, like the ship's figurehead, searching the horizon, Keystone hanging from her neck, oblivious to the rain.

INT. RV PROMETHEUS - WHEELHOUSE - SAME TIME

Zin has the helm in the cramped, map-filled cabin. Bosch rejoins him, returning from a bathroom break, perhaps...

BOSCH

Thanks.

Zin starts to move aside to give him back the helm...

BOSCH (CONT'D)

No, please... You handle her well.

ZIN

Storm's screwing with your instruments. That normal?

BOSCH

Absolutely not.

They exchange a look. Then Zin's eyes go to Fable at the bow.

ZIN

Ask you something? You're helping her. Does that mean you believe?

Bosch responds by forcing A RAG OVER ZIN'S FACE. Panic screams from his eyes, but just for a moment. Then he's out.

BOSCH

Yes.

INT. RV PROMETHEUS - GALLEY/LAB - DAY

Juniper is making lunch in the poorly-stocked galley. MUSIC blasts. She SINGS ALONG with gusto. Her obliviousness to the danger heightens our fear.

She opens the fridge. Empty save for a few roaches. Undaunted, her eyes find the freezer in the adjacent lab.

She goes there, surfing the undulating floor, BELTING OUT the song's climactic chorus, as she opens the freezer door.

Shockingly, SHANE'S HEAD IS INSIDE. Lest you think this gratuitous, there are brain specimen here as well, labelled for research. At the moment, the head rightly takes priority.

Juniper slams the door, and starts to SCREAM, but BOSCH IS THERE, cutting the scream short with a rag to her face.

EXT. RV PROMETHEUS - BOW - SAME TIME

Fable turns, not sure if she heard something over the storm. Her eyes go to the wheelhouse above. It's empty. *Strange.*

INT. RV PROMETHEUS - WHEELHOUSE - MINUTES LATER

Fable peers in, curiosity deepening to concern, as she steps into the empty cabin. Wondering where everyone went, she's about to call out, when something steals her attention:

A PHOTOGRAPH on a crowded bulletin board. It's BOSCH WITH HER WHOLE FAMILY from the tragic expedition in the teaser.

She steps closer, touching her mother's face. Her eyes travel to maps pinned all around. It should be clear that everything is about the search for *La Paciencia*.

BOSCH (O.S.)  
It was hard losing her.

She rounds, startled to see him returning. His hands are in his coat pockets. Fable relaxes, realizing...

FABLE  
You mean *La Paciencia*?

BOSCH  
(stepping to the wheel)  
Where's your friend? I left him at the helm.... How 'bout you take it?

He's asking her to take the wheel. She does so excitedly. He watches her, emotion in his eyes. She senses it, makes her a little uneasy. Us, too. She breaks the silence...

FABLE  
I'm sorry someone else found her.  
I know how much that ship meant to you.

He reaches to examine the Keystone around her neck...

BOSCH  
All we ever wanted was this anyway.

She meets his stare. His intensity would be more disturbing if she knew he was a murdering psychopath. Finally...

FABLE

I'm right, aren't I?

He holds her stare, before finally giving her what she has so desperately craved since she was a child: validation comes with a simple nod.

She feels the rush of it, but before she can respond, he strikes. His hand comes up fast. She sees the rag in it, but not in time to react. She struggles, then goes still.

Bosch is guilt-ridden, as he lowers her to the floor. The moment he releases her, SHE RELEASES HER HELD BREATH, and spins away, dizzy from partial inhalation, slamming walls and knocking over books, as she escapes through the door.

EXT. RV PROMETHEUS - OUTER DECK - DAY

Fable bursts back into the rain, but Bosch is right behind her, catching her, throwing her down. She fights wildly.

FABLE

Get away from me! Juniper!! Zin!!

As the struggle continues, we are SUDDENLY WATCHING FROM A DISTANCE over the storm-churned sea.

REVERSE ANGLE - finds COOPER in the SMALL MOTORBOAT, life jacket fastened tightly, hands white-knuckling the wheel.

It would be a rough ride for anyone, but Cooper's phobia makes it so much worse. Then he sees his sister and Bosch, and all at once fear for himself drains away.

INT. RV PROMETHEUS - BELOW DECK - SAME TIME

Bosch has control of her now, dragging her down into the bowels of the ship. There's a desperation in him now that wasn't there even moments before, and it's terrifying. As if dropping the facade has freed his true nature.

FABLE

... HEEEELLLLLP!!!!

INT. RV PROMETHEUS - CARGO HOLD - CONTINUOUS

He drags her into the hold, toward the cage, where she now sees her friends lying motionless in a pool of blood...

BOSCH  
 ... They'll be okay!... So will  
 you. As long as you're in the cage.

With that, he opens the door, throws her inside, SLAMS it.

It's clear now that something is physically wrong with him.  
 He's got a strange new tick. This is a man coming unglued.

BOSCH (CONT'D)  
 ... It opens on a timer.

In the chaos, Fable didn't notice that HE TOOK THE KEYSTONE.  
 She notices now, as she lowers to check on her friends.

FABLE  
 What happened to Shane?

BOSCH  
 ... I couldn't let him turn.  
 I couldn't let him kill.

Straining against a worsening pain in his gut, he staggers  
 away, turning back from the door for this...

BOSCH (CONT'D)  
 (re: Malcolm and Eden)  
 ... I'll find them.

Before Fable can react, Cooper flies from the doorway,  
 swinging an oar, BLUDGEONING Bosch, dropping him instantly.

FABLE  
 ... Cooper! He has the keys!

Cooper searches for the keys, finding them, just as Bosch  
 starts to convulse, SCREAMING in pain. Cooper backs away.

He spins to the cage, still fumbling with the keys, when the  
 scream mutates into A GUTTURAL ROAR.

It spins Cooper around. Fable's face falls. She's heard it  
 before and understands at once what it means...

FABLE (CONT'D)  
 ... It's the Grindylow.

But Cooper is frozen for the moment and so are we, unable to  
 look away as the convulsions worsen. For a moment, it seems  
 as if Bosch might actually explode. Then it happens:

SPINES RIP FROM HIS NECK. HIS JAW RADIATES. TALONS TEAR FROM  
 HIS HANDS. AND ALL THE WHILE, THAT HIDEOUS SCREAM.

BOOM OUT:

END OF ACT FIVE

ACT SIXINT. RV PROMETHEUS - CARGO HOLD - NIGHT

Right where we left them. Fable and Cooper gape as BOSCH MORPHS INTO THE GRINDYLOW in the most horrifying transfiguration ever put on film (or computer drive).

Any vindication Fable feels is swamped by fear and awe. Still, unlike Cooper, she manages to think clearly...

FABLE

... Coop, get in the cage!

Bosch's shredded clothes fall away, until only THE ANKLE MONITOR and the chain wrapped around his transfiguring claw remain, the keystone clutched tightly in its talons.

FABLE (CONT'D)

He was trying to protect us.  
That's why he put us in here.  
Open the door! Do it! NOW!!

Cooper turns to open the door, but the still-metamorphosing beast senses his prey trying to escape, and rounds, SLAMMING Cooper into the wall, causing him to DROP THE KEYS.

As the GrindyLOW ROARS its blood-curdling roar, it's clear that Cooper won't make it to the cage. All he can do now is...

FABLE (CONT'D)

RUUUUUNNNN!!!

He doesn't want to leave his sister, but has no choice. As he flies out the door, the creature rockets after him.

We stay with Fable long enough to see HER EYES LAND ON THE KEYS, just beyond the bars of the cage. In reach.

INT. RV PROMETHEUS - CORRIDORS AND STAIRS - DAY

Cooper runs for his life, stalked by a creature from his mother's stories. He BANGS through a door into --

INT. RV PROMETHEUS - GALLEY/RESEARCH LAB - CONTINUOUS

He SLAMS the door behind him, a second before the GrindyLOW explodes into it. BOOM! The door holds. Cooper locks it and backs away. BOOM! It slams the door again. BOOM! Again.

But the door won't hold for long and Cooper knows it. He grabs a butcher knife from the sink and turns to face it.

BOOM! The hinges begin to pull from the rusted walls. BOOM!

Suddenly, a there's A HAND ON COOPER'S SHOULDER. He whips around, barely managing to stop himself from slashing FABLE, who has just come from a hatch in the floor. Their eyes meet, just for a moment, emotion floods his...

COOPER

... It was all true.

Fable sees the apology in his face, but now is not the time.

FABLE

Cooper, listen to me. It has the Keystone. We need to get it back.

COOPER

What?

FABLE

It protects the bearer. It's the only way we survive this.

Cooper manages a nod, but before he can respond -- BOOM!

THE DOOR BURSTS OPEN and the monster erupts into the room.

It rushes Fable, jaws wide, going for her throat. But Cooper reacts in time, jumping between them, shielding his sister.

FABLE (CONT'D)

COOPER, DON'T LET IT BITE YOU!!!

Too late. The monstrous jaws clamp down on his defensively held right arm, razor sharp fangs tearing into him.

FABLE (CONT'D)

... No!!

But, incredibly, Cooper doesn't scream. He doesn't even appear to feel pain. On the contrary, he has the presence of mind to swing the butcher knife, LOPPING OFF ITS CLAW.

As the reptilian appendage falls, SO DOES THE KEYSTONE.

The Grindylow SCREAMS, releasing Cooper's arm to do so.

Cooper grabs up the amulet, thrusting it out like a crucifix, as the monster attacks once again.

It works. In an instant, the Grindyflow stills, its rage and power coming under control, its horrible eyes on the amulet.

COOPER  
... It worked.

In the sudden silence, Fable's mind races to fill in the blanks. Her eyes land on her brother's arm, and we see it as she does: torn wires and gears. A ROBOTIC PROSTHETIC.

FABLE  
(tears in her eyes)  
... Afghanistan?

Cooper meets her stare for a moment, managing a nod, before looking back to the monster idling before them...

COOPER  
Think maybe we could talk after we get this thing into the cage?

INT. RV PROMETHEUS - CORRIDOR - MOMENTS LATER

Fable and Cooper back into the hallway and start the slow journey toward the cargo hold. As they go...

COOPER  
Look at its hand.

We see it now, too: the severed claw already growing back.

FABLE  
Cool.

Cooper smiles slightly at her reaction. As they continue down the hallway, Fable takes in the monster that has haunted her for a decade. Finally, an emotional confession...

FABLE (CONT'D)  
... I opened the cage.  
(and then)  
Mom and Dad had it locked up. But I let it out. How could I be so...

Cooper doesn't know what to say. He feels the unburdening of her soul, but they're walking a fucking monster.

FABLE (CONT'D)  
... I managed to get into the cage before it could attack me. I was scared... It was my fault the crew was killed. My fault Mom and Dad --

She breaks off with a sudden realization, then...

FABLE (CONT'D)

Bosch knows where they are?  
 "I'll find them." That's what  
 he said before he turned.

Cooper glances over. Suddenly, everything is possible, even the idea that their parents are still alive, but before he can respond... BANG! A rifle shot spins the monster around.

And there we see ZIN AND JUNIPER, still groggy, but managing disbelief at the sight of a monster. BANG! Zin fires again.

FABLE (CONT'D)

NO!! ZIN, STOP!!

But it's too late. The Grindyflow charges. They run. Fable snatches the Keystone from Cooper and takes off after them.

EXT. RV PROMETHEUS - STERN - CONTINUOUS

The monster chases Zin and Juniper out into the driving rain, and toward the stern. They run as far as they can, finally coming to a dead end where the research sub once docked.

The monster barrels down. A big meal coming, or so it thinks, until Fable does the only thing she can think of:

HURLING THE PRECIOUS KEYSTONE OVER ITS HEADS AND OUT TO SEA.

The monster watches it fly, but keeps charging. Juniper and Zin are convinced they're about to die, until the moment the Grindyflow leaps over them, diving after the amulet.

For a moment, no one speaks. They gather, breathless in the rain, staring down at the sea. Then Cooper remembers...

COOPER

The ankle monitor.

He pulls out his phone. All eyes watch the blip on the map...

JUNIPER

Is it coming back?

No way to tell. The blip just keeps blinking. Stationary. Zin sees the name of the subject being tracked...

ZIN

Wait. That was Bosch?



Fable nods. All of them have had a transcendent experience, but for the moment, it's too big to process...

COOPER  
He was tracking himself.

FABLE  
(understanding at once)  
So he could know where the monster went. Who he killed. So he could make sure no one else turned. That's why he killed Shane?

JUNIPER  
Cut off his head.

Fable nods, but before she can respond, the app steals attention, as THE BLIP SUDDENLY VANISHES from the map.

ZIN  
Where'd he go?

COOPER  
I don't know, but we're gonna find him...  
(meeting Fable's stare)  
...And then we're gonna find Mom and Dad.

Tears stream from Fable's eyes, as the sun breaks through the already dissipating storm clouds. Finally...

FABLE  
Welcome back to the search.

DISSOLVE TO:

INT. CONFERENCE ROOM - A FEW DAYS LATER

Fable sits on one side of a conference table, wearing a dress, a cardigan covering her tattoos.

As we arrive, the LEAD ATTORNEY is sliding DRAWINGS across the table to her. A child's rendition of a feeding Grindylo.

LEAD ATTORNEY  
You drew this one three years after the tragedy. I believe it was right after you started to speak again.

Fable takes in the drawing, trying to hide how much she hates everything about this.

LEAD ATTORNEY (CONT'D)  
Do you still contend that you saw  
the creature in that drawing?

Fable says nothing. Her eyes go to the glass wall where we  
now see Cooper waiting in the lobby. Sensing that she's about  
to crack and tell the truth, he shakes his head subtly.

LEAD ATTORNEY (CONT'D)  
Let me put it a different way --

FABLE  
(looking to Raff)  
Is this fun for you?

RAFF  
Fun? Fable, as hard as it is  
for you to believe, I love you.  
My brother asked me to --

FABLE  
Your brother's gonna be  
disappointed in you, Raff.

LEAD ATTORNEY  
I'm sorry did you say "gonna be?"

It stops Fable. She knows it was a mistake.

LEAD ATTORNEY (CONT'D)  
"Gonna be?" As in, when they come  
back from the dead. As in --

FABLE  
As in, bite me, you asshole.

JUDGE  
Watch your language, Ms. Brooks.

LEAD ATTORNEY  
Answer the question: Do you believe  
that your parents are still alive?

She sits back, eyes going once more to Cooper, who by now  
knows exactly what's about to happen. Then it does:

FABLE  
You're goddamn right I do.

The lawyers are extremely pleased with themselves. Fable's  
eyes stay on her Uncle. He takes no joy in this.

LEAD ATTORNEY  
Nothing further. We call Fable's  
brother. Cooper Brooks.

INT. CONFERENCE ROOM - MINUTES LATER

Cooper sits in the witness chair opposite the Judge.

LEAD ATTORNEY  
Mr. Brooks, you are a decorated war  
hero. A purple Heart recipient. And  
one of the custodians of your  
Father's company. I believe that  
your opinion here is worth as much  
or more than the psychiatrists  
we've seen today, all of whom agree  
that your sister is not competent  
to run her own affairs. So let me  
put it to you simply, Lieutenant  
Brooks... Do you believe that Fable  
should be granted access to her  
inheritance at this time?

It hangs there. Cooper looks to Raff, who is certain of  
victory. He looks to Fable, who is equally certain that her  
brother is about to fuck these assholes up. Finally...

COOPER  
No, sir. I do not.

Fable can't believe it. Her face falls. Betrayal shooting  
through her, as we DISSOLVE TO:

INT. AMERICAN CONEY ISLAND - LATER THAT DAY

Fable sits in a booth, papers spread all around, trying to  
translate the symbols on the Keystone seen in A VIDEO her  
laptop. As we watch, we realize that's the video Malcolm took  
of the story from the teaser.

Earbuds block the sound, though we will likely hear it in the  
mix. Anyway, as eight-year-old Fable listens to her mother  
with wide-eyed delight, 18-year-old Fable takes copious notes.

Suddenly, Cooper sits in the booth beside her and hits pause.  
She looks over with disdain. He pulls out an earbud, then...

COOPER  
You lost.

She's not surprised, but won't give him the satisfaction of a  
reaction. Instead, she simply looks back to her work.

FABLE

I'm sure Uncle Raff is thrilled that he gets to keep pissing on Dad's legacy. With your help.

COOPER

Actually, Raff wasn't happy with the decision either.

This gets her attention. She looks back over at him.

COOPER (CONT'D)

The judge gave control of everything to me. That's why I said that, Fae. I knew you couldn't lie.  
(and then)  
You're the sanest person I know.

Tears in her eyes now, but Cooper isn't done. Not even close:

COOPER (CONT'D)

You know what the first thing I did with your money was? Paid off Bosch's boat. You are now the proud owner of the Research Vessel Prometheus. It's on its way up the Nile as we speak.

FABLE

The Nile? Egypt? I don't --

He holds up his phone. SLEUTH is open. Data from BOSCH'S ANKLE MONITOR is up. The map is as it was when we last saw it, the trail coming to an end in the Caribbean.

COOPER

That's the moment that the Grindylow dove in.

FABLE

I was there. Cooper, what is this?

COOPER

Sleuth... widen the search.

The twinkle in his eyes as the map begins to widen, higher and higher above the Earth until A BLIP APPEARS IN EGYPT.

COOPER (CONT'D)

He travelled six thousand five hundred miles in two seconds.

Her head swims, still trying to make sense of it, as he points to the video of Eden telling her story on the laptop.

COOPER (CONT'D)  
I see you still have Mom's stories.

Fable nods, mind still racing to catch up.

COOPER (CONT'D)  
Got the one about the magic door  
between our attic and the Sphinx?

It strikes her hard, but before she can respond, TWO PEOPLE from the next booth suddenly spin around. Juniper and Zin!

JUNIPER  
Oh, I wanna hear that one!

ZIN  
I always wanted to go to Egypt.

Fable glances between them for a moment, then...

FABLE  
How 'bout I tell you on the way?

As she packs up her things, and the gang heads for the door, we DISSOLVE SLOWLY TO:

EXT. SAHARA DESERT - DAY

We get there first, MOVING ACROSS the endless heat-shimmering desert.

Find TRACKS in the sand, GRINDYLOW TRACKS, but as THE CAMERA FOLLOWS THEM, they begin to change, evolving into the FOOTSTEPS of a man, and, finally, we come to THE MAN himself.

PANNING UP HIS BODY, we see first the familiar blinking ANKLE MONITOR, before finally landing on his naked back.

We've seen this back before. This maze of mystical tattoos, Saint Sebastian chief among them.

Just in case, the realization that BOSCH IS SISCO isn't enough of a "holy shit", we now see what he sees:

A rusted SUBMARINE peaking out from beneath the sand. The name ICARUS confirming that it is in fact that same submarine that Eden and Malcolm vanished in a decade earlier. As we --

BOOM. OUT.

END OF EPISODE