

# revenge

*"Duress"*  
Episode #111

Written by  
Elle Triedman

BLUE PRODUCTION DRAFT – 11/3/11  
**FULL**

Directed by: Jamie Babbit

©2011, ABC Studios. All rights reserved. This material is the exclusive property of ABC Studios and is intended solely for the use of its personnel. Distribution to unauthorized persons or reproduction, in whole or in part, without the written consent of ABC Studios is strictly prohibited.

# revenge

"Duress"

Episode 111

Blue Production Draft: 11/3/11

## Cast List

Emily Thorne . . . . .Emily Van Camp  
Victoria Grayson . . . . .Madeleine Stowe  
Daniel Grayson . . . . .Josh Bowman  
Jack Porter. . . . .Nick Wechsler  
Nolan Ross . . . . .Gabriel Mann  
Conrad Grayson . . . . .Henry Czerny  
Ashley Davenport . . . . .Ashley Madekwe  
Charlotte Grayson. . . . .Christa B. Allen  
Declan Porter. . . . .Connor Paolo  
Tyler Barrol . . . . .Ashton Holmes  
David Clarke . . . . .James Tupper  
Young Amanda . . . . .Emily Alyn Lind  
Young Jack . . . . .Nicholas Stargel  
"Amanda Clarke". . . . .Margarita Levieva  
Ryan Huntley . . . . .James McCaffrey

### **Non Recurring**

---

Barbara Snow . . . . . TBD  
Alexander Barrol . . . . . TBD  
Police Officer . . . . . TBD



"Duress"  
Episode 111  
Blue Production Draft 11/3/11

## REVISION HISTORY

REVISION HISTORY		
11/3/11	Blue Production Draft	Full
11/3/11	Production Draft	Full
10/31/11	Studio/Network Draft	Full
10/31/11	Department Heads Only Draft	Full

**Notes:**

Scenes 32, 35, 36, 48A & 51 have been omitted from the previous draft.



"Duress"

Episode 111

Blue Production Draft 11/3/11

## Location List

### EXTERIOR LOCATIONS

EXT. Aerial Shot Of The Hamptons - Sunset  
EXT. The Beach - Night  
EXT. Grayson Manor - Establishing - Day  
EXT. Nolan's House - Pool - Day  
EXT. Beach - Flashback - Day  
EXT. Emily's Beach House - Day  
EXT. Emily's Beach House - Porch - Day  
EXT. Emily's Beach House - Evening  
EXT. Emily's Beach House - Porch - Evening  
EXT. Beach - Tent - Night  
EXT. Beach - Bonfire - Night  
EXT. Stowaway Tavern - Deck  
EXT. Grayson Manor - Patio - Night

### INTERIOR LOCATIONS

INT. Emily's Beach House - Kitchen - Day  
INT. Emily's Beach House - Day  
INT. Grayson Manor - Conference Room - Day  
INT. Grayson Manor - Kitchen - Day  
INT. Grayson Manor - Pool House - Day  
INT. Stowaway Tavern - Day  
INT. South Fork Inn - Conrad's Suite - Day  
INT. Grayson Manor - Living Room - Day  
INT. Law Office - 2003 - Flashback - Night  
INT. Nolan's House - Nolan's Office - Day  
INT. San Francisco Medical Center - Corridor - Day  
INT. Stowaway Tavern - Jack's Bedroom - Day  
INT. Grayson Manor - Pool House - Night  
INT. South Fork Inn - Conference Room - Day  
INT. Emily's Beach House - Via Whale Cam - Day  
INT. Nolan's House - Day  
INT. Nolan's House - Nolan's Office - Evening  
INT. Emily's Beach House - Night  
INT. Grayson Manor - Victoria's Bedroom - Night  
INT. South Fork Inn - Conrad's Suite - Night  
INT. Emily's Beach House - Bedroom - Night  
EXT. Grayson Manor - Cupola - Night



## Confidentiality Agreement

As members of the ABC Studios family, we all work very hard to create quality original programming for our viewers. A very important aspect of producing such programming is ensuring that certain information relating to the series *Revenge* (the “Series”) remains confidential. In this regard, as we begin work on the first season of this very exciting program, we would like to emphasize that any disclosure of such confidential information to third parties will have a serious and detrimental effect on the production and the Series. As you are aware, ABC Studios has a strict policy prohibiting the disclosure of confidential information. Accordingly, we would like to remind each of you of your obligation to hold in strict confidence, and not to disclose to any person (including your friends and family members), any confidential information relating to the production, including but not limited to any information about other cast and crew members, upcoming episodes, the season finale, production schedules and production methods. Steps should be taken to maintain the confidentiality of scripts or any other confidential information to which you are exposed, such as not discussing confidential information in public areas or leaving scripts lying around unattended. As it is imperative that we maintain the confidentiality of such information, ABC Studios will investigate any unauthorized disclosure of confidential information and any person who engages in such unauthorized disclosure will be subject to disciplinary action, up to and including termination.

We look forward to the continued success of the Series and appreciate your hard work.

**ACT ONE**

1

**EXT. AERIAL SHOT OF THE HAMPTONS - SUNSET**

1

We start on the dark, deep swells of the North Atlantic as we hear the voices of a small group singing "Happy Birthday to you, happy birthday--" The song trails off abruptly.

EMILY (V.O.)

Defense lawyers use the term  
"duress" to describe the use of  
force, coercion, or psychological  
pressure exerted on a client in the  
commission of a crime.

And as the camera pushes our way towards the magical, twinkling coastline, we CUT INTO:

2

**EXT. THE BEACH - NIGHT**

2

A small Hamptons-ie tent is set up, a casually elegant dining table inside. Emily is sitting at the head of the table in front of a devil's food cake with the words "**HAPPY BIRTHDAY DANIEL**" written on it, next to half opened gifts. But Emily's not smiling. Rather, her face is filled with anxiety.

EMILY (V.O.)

When duress is applied to the  
emotionally unstable, the result  
can be as violent as it is  
unpredictable.

Widen to see VICTORIA, CHARLOTTE, CONRAD, DECLAN, ASHLEY, JACK, AMANDA, and DANIEL sitting frozen. As the shot reverses, we see why: **Tyler is pointing a gun at all of them.** He stalks the table, training the gun on each of them until he arrives at Conrad. Pauses there a while.

TYLER

Clock's ticking, Conrad. You have  
three seconds to tell everyone the  
truth about what really happened to  
David Clarke.

Conrad glances to Victoria. What should he do?

TYLER (CONT'D)

Do it, or I swear, once again,  
someone else is going to die because  
you were too weak to own up to your  
lies. The question is... who?

CONRAD

Tyler, put the gun down, this  
doesn't involve them--

TYLER

Wrong answer.

On that, Tyler swings the gun over, aiming directly at Emily. \*

TYLER (CONT'D)

Good bye, Emily.

**ALL SOUND FALLS AWAY as we go TIGHT ON TYLER'S FINGER as he  
squeezes the trigger back on the gun in EXTREME SLOW MOTION ,  
and then, SMASH TO BLACK:**

3 **EXT. EMILY'S BEACH HOUSE - ESTABLISHING - DAY** 3 \*

**CHYRON: TWO DAYS EARLIER**

4 OMITTED 4

5 **INT. EMILY'S BEACH HOUSE - KITCHEN - DAY** 5

Emily comes downstairs, finds Daniel with coffee, kisses him.

DANIEL

Hey there. I know how you like your  
morning coffee.

EMILY

You know how I like everything. I  
missed you last night.

DANIEL

Me, too. I already sleep better  
with you next to me.

EMILY

Anything to report on Tyler?

DANIEL

He never came home last night.

EMILY

How's your mom holding up?

DANIEL

All right, under the circumstances.  
She's past the initial shock of the  
divorce papers, and now she's  
redirecting her energies into  
planning my birthday party.

EMILY

Which is... a problem?

DANIEL

For my 21st she hired the cast of  
Cirque de Soleil to perform.  
Subtlety is not her strong suit when  
it comes to parties.

EMILY

Then why don't we do something  
small here instead? Maybe a  
clambake on the beach?

DANIEL

Perfect. I'll call my mom, tell her  
it was my idea.

EMILY

And I'll make sure she feels included.

There's a KNOCK at the open door. It's Conrad. Daniel is  
wary, still furious with him about Tyler.

CONRAD

Hello?

DANIEL

Dad, what are you doing here?

CONRAD

I'm on my way to sit down with your  
mother and our lawyers; but I was  
hoping you and I could talk first.

Emily senses the tension and grabs her bag, kisses Daniel.

EMILY

And I was just on my way out. Call  
me later.

(as she goes)

Mr. Grayson.

Conrad gives her a smile as she leaves. A long, tense beat.

DANIEL

What do you want me to say, dad?

CONRAD

Nothing, I'm just asking you to listen.

(off Daniel's silence)

I have enough people hating me,  
son. And I don't want to add you to  
the list. You and Charlotte...

(MORE)



CONRAD (CONT'D)

you're everything to me. I'm not asking you to take my side against your mother, or even agree with my actions. But please, don't cut me out. Not completely.

DANIEL

What about Tyler? Clearly he was just using me to get to you, but you hired him with full knowledge--

CONRAD

And admittedly, it was a mistake; I wasn't thinking clearly.  
(taking a calculated risk)  
Consider him gone.

DANIEL

Then consider me back on board.

Daniel puts out his hand. Conrad shakes it. As Conrad leaves, Daniel's smile fades. He picks up the phone, dials, then...

DANIEL (CONT'D)

Hi mom...

5A INT. GRAYSON MANOR - VICTORIA'S BEDROOM - DAY - INTERCUT 5A \*

Victoria on the phone with Daniel, finishing getting dressed. \*  
She's putting on the diamond earrings from David Clarke. \*

VICTORIA

Daniel. You left this morning without saying goodbye.

DANIEL

Thought you could use the rest; I'm sure it was a sleepless night.

VICTORIA

Actually it was a comfort knowing you were in the house. Thank you for staying.

DANIEL

I just spoke to dad. As far as he's concerned, we've patched things up. As far as I'm concerned, I'm positioned to get you whatever information you need to help you in your divorce.

VICTORIA  
(beat, then)  
Thank you, Daniel.

DANIEL  
Tyler ever come home?

VICTORIA  
No. But I agree; he's overstayed  
his welcome. I'll be asking him to  
move out when he returns.  
Any more thoughts on how we should  
celebrate your birthday?

DANIEL  
Yeah, actually; in light of  
everything that's going on, I  
wanted to keep it simple. So  
Emily's throwing a clambake. Just  
family and one or two friends.

VICTORIA  
Whatever makes you happy, darling.

DANIEL  
You know I'm going to have to  
invite dad.

VICTORIA  
It's all for the greater good.  
I'll check in with you later.

Victoria hangs up as Ashley enters with her arms full of  
party planning books.

ASHLEY  
Hello, Mrs. Grayson. Thought I'd  
spend the morning going over  
concepts for Daniel's birthday  
celebration. Since we're getting a  
bit of a late start, I've already  
narrowed it down to--

VICTORIA  
Clambake.

ASHLEY  
Beg pardon?

VICTORIA  
He wants a clambake. Please call  
Emily and see if you can lend her  
your severely over qualified hand.

ASHLEY

Anything else?

VICTORIA

Yes, as a matter of fact. A young woman named Amanda Clarke has quite unexpectedly returned to the Hamptons after a long absence. She's the daughter of an old family friend, and from what Daniel told me, the current girlfriend of that boy who runs the Stowaway Tavern. I'd be very interested in catching up with her while she's in town.

ASHLEY

Wow, small world, huh?

VICTORIA

Very.

6

**EXT. NOLAN'S HOUSE - POOL - DAY**

6

NOLAN is on a chaise with his iPad, watching a tracking system showing a RED DOT FLICKERING on a google-earth satellite map of the SOUTHFORK INN. His waterlogged laptop is disassembled into parts, drying out on a towel nearby. Emily walks up. He ignores her, keeping his eyes on the screen.

EMILY

I Googled "friendship" on the interwebs. Apparently when you have a fight with a friend you're supposed to apologize.

NOLAN

Word of advice? Leave the joke cracking to me; you suck at it.

EMILY

And the apologizing? How'm I doing there?

NOLAN

I'm no expert, but I think apologies are supposed to include the words "I'm sorry."

Nolan's not entirely impressed. She sits next to him.

EMILY

Trusting people is something I've actively taught myself not to do.

(MORE)

EMILY (CONT'D)

What happened with you and Tyler took me off guard. But I believe you never set out to sabotage me.

NOLAN

On the contrary. All I ever set out to do was help you. And your dad.  
(beat, then)  
As much as I hate to admit it, you were right about Tyler; I'm a terrible judge of character.

EMILY

We all have weaknesses, Tyler's just very good at exploiting them.

NOLAN

And now he has all the ammo he needs. He stole my whale cam.

EMILY

With all the video files on it?

NOLAN

Including everything that happened at Lydia's. Now he has the physical evidence he needs to extort Conrad.

EMILY

Or if we play it right, all the rope necessary to hang himself. Believe it or not, this might be good news.

NOLAN

Blackmail... it's not just for breakfast anymore. Speaking of, how's Amanda?

EMILY

Hopefully not long for this part of the world. I made sure Victoria found out she's in town.

NOLAN

Spider meet fly. Devious.

EMILY

First things first -- we need to find out where Tyler is.

NOLAN

Covered. See that red dot? It's the GPS signal from his cell.

(MORE)

NOLAN (CONT'D)

Until Big Ed comes back from his black ops assignment, I plan to know exactly where that little varmint is every second of every day.

He shows her the iPad. The RED LIGHT BLINKS, taking us to...

EMILY

And where is he right now?

NOLAN

Southfork Inn. I'm guessing Grayson's block of business suites.

EMILY

Can you still activate the whale cam transmission from here?

NOLAN

Not until I put my laptop back together. Shamu's receiver is imbedded in its hardware.

EMILY

Will you let me know where to find it when he's back on the air?

NOLAN

You still haven't said you're sorry.

EMILY

I'm sorry.

And OFF Nolan, accepting...

7 OMITTED 7

8 OMITTED 8

8A **INT. GRAYSON MANOR - LIVING ROOM - DAY** 8A \*

Victoria, Ryan, Conrad and BARBARA SNOW, Conrad's attractive, aggressive attorney, are gathered on opposing couches.

BARBARA

First on the docket is the triplex on Fifth Avenue...

VICTORIA

Conrad can have it.

CONRAD

You just spent half a million dollars redecorating it!

Victoria sniffs. Whatever. Ryan shoots her a look.

BARBARA  
The chalet in Aspen...

VICTORIA  
I despise the snow.

BARBARA  
The house on Fisher Island --

RYAN  
Rather than wasting more time, let me make this simple: my client is willing to forfeit her rights to every piece of property except Grayson Manor...

CONRAD  
She knows damn well this place is worth all the other homes combined.

RYAN  
As for the art, all she's asking for is the Renoir, the Pollock and the Henry Moores.

VICTORIA  
And the Kandinsky...

CONRAD  
What about the DeKooning I bought you for your 40th? The one you couldn't live without?

VICTORIA  
Like so many things, it hasn't aged well.

RYAN  
Against my advice, Ms. Grayson is being more than fair here. In addition to her share of the finances, she's simply asking for one house, a few pieces of art, and, of course, Charlotte.

BARBARA  
Mr. Grayson's seeking sole custody.

VICTORIA  
That's out of the question.

CONRAD

Charlotte came to live with me of her own volition. I'm just trying to honor that choice.

VICTORIA

The only thing you've ever honored is your own ego. You've been on a campaign to alienate her from me for years.

CONRAD

Charlotte needed no provocation.  
(to Ryan and Barbara)  
She and Victoria have never gotten along. Victoria was even caught on tape recently saying she wished Charlotte had never been born.

VICTORIA

(glares at him)  
You're reprehensible.

Ryan subtly places his hand on Victoria's wrist. Stay cool.

RYAN

Why don't we table this for now.

BARBARA

I concur. I took the liberty of glancing through the pre-nup Victoria signed back in '86. We'll be using that as the basis for any financial discussions going forward.

RYAN

Actually, Barbara, we won't. Victoria was pregnant when she signed the pre-nup. Which by any court's definition would qualify as "duress."

Conrad rises, swelling with panic.

CONRAD

What exactly does that mean?

RYAN

It means, Mr. Grayson, that Mrs. Grayson is therefore entitled to a full fifty percent of all assets accrued during the marriage. We'll see you in mediation.

OFF Conrad and Barbara...

\*

9

**INT. STOWAWAY TAVERN - DAY**

9

Amanda's helping Jack open the bar, but mostly they're making out. She's wearing one of his flannels. As they kiss --

AMANDA

Here's a thought: let's call in sick, spend the day in bed.

JACK

I like the way you think, but technically we should already be open and I can't call in sick. I'm the boss.

AMANDA

So be the boss and put Declan to work.

JACK

Then I'd get shut down for putting a minor at the helm.  
(another kiss)  
Unless, I could call Bull to open...

AMANDA

Now I like the way you think...

She pulls him close, kissing deeply as we're --

10

**INT. STOWAWAY TAVERN - CONTINUOUS**

10

Emily and Ashley walk up to the door.

ASHLEY

So what inspired the idea for a clambake? You had to know it would drive Victoria nuts.

EMILY

Victoria has to learn to loosen her grip a little.

ASHLEY

So you can tighten yours?

EMILY

Meaning?

ASHLEY

No judgment. Things are moving at lightning speed with you and Daniel. It's a little hard not to notice.

EMILY

And you and Tyler? How's that going?



ASHLEY

Saw him last night, actually. Says he's on the verge of striking it rich. Count one for the good guys.

On that, they enter to find Amanda and Jack making out.

ASHLEY (CONT'D)

Fancy that. Live sex shows in Montauk.

EMILY

Um... Jack...?

Jack and Amanda separate. Amanda frowns, gives a little wave.

JACK

Emily. Hey...

EMILY

I... sorry. We should have called.

JACK

No, it's fine. We were just getting ready to uh... open the bar. What's going on?

EMILY

Just stopped in to ask a little professional advice.

Amanda notes Jack's enthusiasm for Emily. Walks up to Ashley.

AMANDA

Hi. I'm Amanda.

EMILY

Sorry. Ashley Davenport, Amanda Clarke.

ASHLEY

Pleasure...

(taking over)

I did a little research and rumor has it the Stowaway throws some of the best clambakes in town.

JACK

Been a while, but I'm happy to say that particular rumor is true. What's the occasion?

ASHLEY

Daniel's birthday. So it's really more of a business proposition.

(MORE)

ASHLEY (CONT'D)

We were hoping you could help us set up, dig the pit, track down the best clams--

EMILY

Actually... we just came down to get some ideas, not put you to work.

JACK

No, we'd love to kick start that part of our business again, so... sure.

AMANDA

Fun. I haven't been to a clambake since my dad and I lived in your house. Remember, Jack?

JACK

I do indeed.

Awkward. Emily eyes Jack. Ashley takes it all in.

ASHLEY

If you feel like lending a hand, Amanda, we could sure use all the expertise you can muster.

Emily notes Ashley's sneaky agenda curiously.

AMANDA

Super.

ASHLEY

(handing Amanda her card)  
Then I'll call you this afternoon to discuss the details.

EMILY

(a look to Ashley)  
Thanks...

Jack smiles at Emily, she tries to smile back as they head out. Amanda picks up on the vibe between them, not pleased...

11

**INT. SOUTH FORK INN - CONRAD'S SUITE - DAY**

11

Conrad enters to find Tyler sitting at his desk. He's in last night's clothes, the signs of his lack of meds showing.

CONRAD

How the hell did you get in here?

TYLER

(flipping a key card)

Tricks of the trade. I gave some more thought to the terms of our arrangement, Conny, and decided I'm no longer interested in working for your crappy little hedge fund.

CONRAD

Good. Because I never took your petty little threats seriously. What you claim to have is a copy of the delusional ramblings of a suicidal socialite. If that printout even exists, there's no more basis to those accusations now than there was 15 years ago.

TYLER

What I have is a video of your murdered henchman Frank Stevens tossing said socialite off a building. Not to mention a rather incriminating conversation between you and your whore about your complicity in framing David Clarke.

CONRAD

And I assume you brought this video with you?

TYLER

Oh, I wouldn't be that reckless. We have some negotiating to do first. Now, why don't you make me your best offer and I'll see what I can do about keeping that recording out of the hands of federal prosecutors.

CONRAD

You son of a bitch.

TYLER

Yes; it does appear you despicable people are starting to rub off on me.

OFF Tyler, his mental illness gaining a stronger foothold...

**END OF ACT ONE**

**ACT TWO**

12

**INT. GRAYSON MANOR - LIVING ROOM - DAY**

12

Victoria with Ryan, debriefing after their meeting.

RYAN

It's obvious after this initial meeting that Conrad has no intention of simply handing over what we're asking for. You should be prepared for this to proceed to trial.

VICTORIA

No, we'll handle the matter privately. Neither one of us has any interest in airing our laundry in public.

RYAN

Then you may want to consider what you're willing to give up to avoid that eventuality.

VICTORIA

I've given up far too much already.

RYAN

I'm afraid you can't have it both ways. If talks break down in mediation, our best chance of defeating Conrad will be to expose his infidelities in open court.

VICTORIA

A point you've made abundantly clear. There are other considerations.

RYAN

What, Charlotte and Daniel?  
(off her look)  
That's exactly what opposing counsel is counting on: Your maternal instincts working against your self interest. You're playing right into their hands.

The front doorbell rings in the background.

VICTORIA

There's more than one way to lose a child in a divorce.

RYAN

You're not going to lose anything. I'm quite good at what I do, Victoria, but I can't do anything unless you start trusting me. You said you were willing to get your hands dirty, that time is fast approaching.

VICTORIA

My hands already are dirty. That pre-nup I signed before we were married. I lied, I wasn't really pregnant when I signed it. The contract is valid.

Beat. A maid leads Emily in.

EMILY

I'm sorry, am I interrupting?

VICTORIA

(yes, you are)  
We were just finishing up.

RYAN

I'll call you at the end of the day.  
(passing by Emily)  
Excuse me.

Barely acknowledging Emily, Ryan passes. She watches him as he approaches, triggering a FLASHBACK TO:

13

**INT. LAW OFFICE - 2003 - FLASHBACK - NIGHT**

13

Young Ryan is with 18-year-old dark-haired Amanda Clarke.

EMILY

I want to know why you dropped my father's appeal.

RYAN

I'm sorry, Ms. Clarke. That's privileged information.

EMILY

Not anymore. In case you hadn't heard, my father was murdered in prison. As far as I'm concerned, you're as guilty as the guy who stabbed him to death.

Emily walks up to Huntley with the Infinity Box.

RYAN

What's that?

EMILY

Everything you would have needed to  
prove his innocence.

(leans in, darkly)

They got to you, didn't they?

As Ryan considers under Emily's steady glare --

14

**INT. GRAYSON MANOR - LIVING ROOM - OUT OF FLASHBACK**

14

Victoria stands as Emily snaps out of her reverie.

VICTORIA

If you're looking for Daniel, I  
thought he was with you.

EMILY

Actually, you're the one I'm looking  
for. I was wondering if you could  
help me find a picture the  
photographer shot of me and Daniel on  
the bow of the yacht at your Memorial  
Day party. It's our first photo  
together and I wanted to make a  
summer scrap book for his birthday.

VICTORIA

Aren't you inventive.

\*

EMILY

What do you get the guy who has  
everything, right? Daniel said he  
wanted to keep it simple, so...

VICTORIA

Well, it doesn't get simpler than a  
clambake. I'll have Ashley dig up the  
event photographer's number. Assuming  
she's not too busy helping out with  
Daniel's party.

EMILY

Actually, Ashley recruited some  
help of her own on this one. Jack  
Porter and Amanda Clarke?

VICTORIA

Oh?

EMILY

Amanda's the little girl who lived in my cottage in the early 90's. Daniel tells me her father worked for Conrad's company before he--

\*

VICTORIA

Yes. It was a horrible time.

EMILY

Do you remember Amanda at all?

VICTORIA

Vaguely. Poor dear.

EMILY

If it isn't too awkward, I was thinking of inviting them to stay for the party after set up. Jack's become a good friend, and it looks like Amanda could use one, so--

VICTORIA

Sounds like your mind's made up. I certainly won't stand in the way.

EMILY

Great. Mind if I grab Daniel's squash racquet out of the pool house for him?

VICTORIA

Of course. You should know the way by now.

Emily starts out the back. OFF Victoria, staring after her...

15

**INT. GRAYSON MANOR - POOL HOUSE - DAY**

15

Emily enters, phone to her ear as it rings. The place is a mess, Tyler's belongings are scattered about everywhere. As she goes about searching the room, Nolan answers.

EMILY

Any luck drying your computer out?

16

**INT. NOLAN'S OFFICE - INTERCUT - DAY**

16

Nolan at the desk in front of his reassembled computer.

NOLAN

Back on line, baby... Shamu will be live in three, two, one...

ON SCREEN - whale cam POV of the pool house. The image is the interior of a duffel bag, peaking out at a corner of the room.

17 INT. GRAYSON MANOR - POOLHOUSE - INTERCUT - DAY 17

EMILY  
Anything?

NOLAN  
Hiding in plain sight, Dora. I'm guessing back pack or duffel bag on the floor in the North West corner.

Emily looks toward the whale cam. Appears in the corner of Nolan's screen.

NOLAN (CONT'D)  
I see you. Turn 10 degrees to your right and walk forward.

Emily arrives at the duffel bag. Finds the figurine inside the duffel. Puts Shamu in her purse.

EMILY  
Got it. Thanks.

NOLAN  
(checking his ipad)  
Hit the road, babe, Tyler's three minutes out. \*

She hangs up and Nolan's computer screen goes black as she puts Shamu in her purse. Something else in the duffel catches Emily's eye. An EMPTY PILL **BOTTLE**. She reads: CLOZAPINE: ANTI-PSYCHOTIC. Dr. M. Kutsch, MD. SAN FRANCISCO, CA and a phone number. Off Emily -- \*

18 INT. GRAYSON MANOR - POOL HOUSE - TIME CUT 18

Emily has the pill bottle in one hand, her cell in the other. She rifles through Tyler's things while she talks. \*

EMILY  
Hello, this is Dr. Michelle Banks. I'm treating a former patient of Dr. Kutsch's -- and need to discuss his case with Dr. Kutsch.

NURSE (O.S.)  
I'm afraid Dr. Kutsch is still on leave of absence after the attack. What's the patient's name?



EMILY

Tyler Barrol.

NURSE (O.S.)

(beat, neverous)

I'm sorry, would you mind holding a minute? I'm going to connect you with the detective in charge of Dr. Kutch's case. They've been searching for Tyler Barrol for weeks.

EMILY

Of course, I'll hold.

But when Emily looks through the window, she sees Tyler walking up the patio towards the house. Emily quickly hangs her phone up and slides out the back door, with the whale cam and pill bottle in hand, just as Tyler enters. He makes an immediate bee line for the duffel bag. Searches and finds nothing. Dumps the contents on the floor, drops to his hands and knees and pores over the mess, which includes the FRAMED NEWSPAPER CLIP FROM THE TIMES IN 107. And as Tyler realizes that the whale cam and his pill bottle are missing, we cut to another POV FROM OUTSIDE THE BACK WINDOW, where Emily peers through, watching Tyler losing it. Tyler topples the coffee table over, then picks up the framed photo of Daniel and Emily off the ground. Stands, studies it a moment, then HURLS it at the mirror behind the bar. The mirror cracks on impact. And OFF Tyler, staring at his reflection, his personality literally fracturing in front of us...

**END OF ACT TWO**

**ACT THREE**

19 OMITTED 19

20 **INT. NOLAN'S HOUSE - NOLAN'S OFFICE - DAY** 20

Nolan is on his computer as Emily paces, reading a printout from the FDA on Clozapine.

EMILY

This drug is one serious anti-  
psychotic. Says if you stop taking  
it abruptly, it can cause a violent  
"rebound effect."

NOLAN

(clicking away)  
Cold turkey meets hot mess...

EMILY

Something I'm sure Tyler's psychiatrist  
would be happy to testify to.

NOLAN

Yeah, if his jaw weren't wired shut. \*  
What'd you do with Shamu? \*

EMILY

He's on my mantle. You can help me \*  
keep an eye on my place in case \*  
Tyler decides to come after Daniel. \*

NOLAN

Aww, just like old times... \*  
(hits enter) \*  
Aaand we're in the SFPD's database.  
Dr. Kutsch was attacked May 22nd...

EMILY

That's only a few weeks before \*  
Tyler showed up here.

NOLAN

(re: computer screen)  
Cops have Alexander Barrol listed  
as the family contact...

EMILY

Tyler's father?

Nolan clicks away, pulling up an ID BADGE for Alex.

NOLAN

More like brother. He's thirty-five, works as a trauma surgeon at San Francisco Medical Center.

\*  
\*

EMILY

(wheels spinning)

We should bypass the police and go straight to his family. They'll have fewer questions. Where's Tyler now?

\*  
\*

Nolan consults his iPad, the red dot blinking in one spot.

NOLAN

Still at the pool house.

EMILY

Call his brother, see if you can get him to come out and get him before he hurts somebody.

As Emily heads out, Nolan dials the phone.

NOLAN

Is this Alexander Barrol?

21

**INT. SAN FRANCISCO MEDICAL CENTER - CORRIDOR - INTERCUT - DAY**

\*

ALEXANDER BARROL, 35, handsome in his scrubs, is on his cell.

ALEXANDER

Who's this?

NOLAN

Name's Nolan Ross, calling from the Hamptons. We have a situation out here with your little brother.

ALEXANDER

You found Ty?

NOLAN

More like Ty found us. He's off his meds.

ALEXANDER

Listen. Ty can be very... unpredictable when he's off his medication.

NOLAN

Yeah, we're getting that.

ALEXANDER

Keep him calm and try not to upset him until I get there. I'll book a flight tomorrow and --

NOLAN

Tomorrow's no good, Doc. I can have a jet fueled up at SFO that will get you here by nightfall. Or I could just hand him over to the police...

ALEXANDER

No, let me get there first. He needs medical attention. I'm on my way to the airport now.

And off Nolan, watching that red blinking light on his iPad...

21A

**INT. SOUTHFORK INN - DAY**

21A

An insistent knocking. Conrad opens the door to see Victoria.

VICTORIA

Where's Charlotte?

CONRAD

She went to buy a present for Daniel.  
(then)  
My lawyer advised me not to speak to you outside of his presence.

\*  
\*  
\*

VICTORIA

As did mine. Like it or not, we still have some things in common that are best kept from our respective lawyers.

\*  
\*

CONRAD

Tyler's blackmailing me.

\*  
\*

VICTORIA

What?

CONRAD

He claims to have a copy of that indicting speech Lydia wrote against us for that infernal benefit.

VICTORIA

Impossible, I shredded it.

CONRAD

He also claims to have the video recordings from her loft the night Frank nearly killed her.

VICTORIA

Tyler was behind that? I don't believe it.

CONRAD

Neither did I, until I called the dean at Harvard Business. Tyler isn't even enrolled. His family quit paying tuition last fall.

VICTORIA

Are you saying we've been the victims of an extortion plot from the day he stepped foot in our house?

CONRAD

It sure as hell looks that way.

And OFF Victoria...

22

**INT. EMILY'S BEACH HOUSE - KITCHEN - DAY**

22

Daniel is getting some water as Ashley consults her iPad.

ASHLEY

So the tent's been taken care of for the beach.

\*

DANIEL

Tent? I thought we were keeping this small.

\*

ASHLEY

And cozy. You'll love it.

Emily comes in, home from Nolan's.

EMILY

I'm so glad you're both here.

DANIEL

What's wrong?

EMILY

I had a run-in with Tyler.

ASHLEY

That's hardly what I call news.

EMILY

This was different. Something's really wrong with him.  
(shows them the pill bottle)  
I found these in the pool house.

DANIEL

Anti-psychotics?

ASHLEY

Are you for real?

EMILY

I think he's gone off them. He trashed the pool house. He needs help.

DANIEL

He needs to go away. I'm gonna get rid of him once and for all.

EMILY

Be careful. I'll come with you.

ASHLEY

So will I.

DANIEL

No. It's my fault he's here in the first place.  
(to Ashley)  
I'm so sorry, Ashley.

And Daniel goes. Ashley looks at Emily --

23

**EXT. STOWAWAY TAVERN - DECK - DAY**

23

Amanda helps Jack clean and separate clams into coolers. Jack hauls one away as Declan enters, approaches Amanda.

DECLAN

Fresh steamers-- What's this all about?

\*

AMANDA

We're putting together a clambake for Daniel Grayson's birthday.

DECLAN

You kidding me?

AMANDA

No, why?

DECLAN

Nothing, just... Jack used to have a thing for Grayson's girlfriend before you showed up, now he's throwing parties for her boyfriend. It's just so... Jack.

JACK

What you yipping about, Declan?

DECLAN

I was just telling Amanda they don't make 'em any easier going than you; 'cept of course when it comes to me.

JACK

If you're talking about my being against you and Charlotte getting an apartment, that's not changing.

DECLAN

Not gonna have to. Took your advice. Apartment's not happening.

JACK

I knew you had a brain in there somewhere.

As Declan heads off, Jack notices Amanda's mood shift.

AMANDA

So you never told me how you and Emily came to be friends.

JACK

Sam practically tackled her in the park earlier this summer. Then he somehow managed to show up at her door a couple of times.

AMANDA

That dog is amazing.  
(then)  
You two ever go out?

JACK

If you count having dinner with her by accident, then yeah, exactly once.

(teasing)  
Why, are you jealous?

AMANDA

Should I be?

JACK

Nope. Trust me, you've got nothing to worry about. I've been waiting for you all my life.

And on that, she kisses him almost as if staking a claim. Then he grabs a shovel. \*

JACK (CONT'D)

I'm off to dig a hole. \*

AMANDA \*

At Emily's? I'll come with. \*

And as they head off...

24

**INT. GRAYSON MANOR - POOLHOUSE - NIGHT**

24

Tyler sits on the coffee table, staring into space. Daniel comes in, turns on the lights. The room is perfectly clean. Tyler is out on the edge, mentally. \*

DANIEL

What are you still doing here?

TYLER

(eerily calm)

Waiting for you, Danny. Always waiting for you.

DANIEL

You need to go. Now.

TYLER

Step ahead of you. Got myself a ticket back to Cali tonight. Thought maybe you'd come with me. C'mon. We're best buds, remember?

DANIEL

We're nothing, Tyler. We're done.

TYLER

Danny Danny Danny Danny. You know you don't mean that.

DANIEL

Yeah, I do.

Tyler stands, Daniel takes a step back.



TYLER  
(laughs)  
Wow. What are you afraid of? Me?

Tyler reaches up to touch Daniel's face. Daniel swats him.

DANIEL  
Stop it. I want you out of here.  
Out of my life.

TYLER  
That's impossible. We know way too  
much about each other. And I know  
way too much about your family.

DANIEL  
Are you threatening me?

TYLER  
I don't know. Do I need to?  
(chuckles)  
Look at you. So perfect. You really  
do lead a charmed life, you know  
that? I mean, you're not very  
bright, but Daddy's money takes up  
the slack.

\*

DANIEL  
Shut the hell up, you pathetic  
wannabe.

\*

\*

TYLER  
I'd watch my mouth if I were you.  
Pretty as it is, it could end up  
getting you into more trouble than  
you can handle.

Daniel pulls out his phone.

TYLER (CONT'D)  
Who you calling?

DANIEL  
The cops.

TYLER  
Wow. Guess you really are afraid of me.

Tyler starts to take a step, then **suddenly shoves Daniel  
against the wall. Fierce --**

TYLER (CONT'D)  
Maybe you're not as dumb as I thought.  
Have a nice life Danny.

And he goes. Off Daniel, hanging up the phone.

\*

**END OF ACT THREE**

**ACT FOUR**

25 **EXT. EMILY'S BEACH - DAY**

25

Emily watches Jack prepare the pit for the clambake.

JACK

Trick is, not to dig too deep, or  
lay it on too thick.

\*

EMILY

Kinda like a good first date.  
(lays seaweed down)  
Like this?

\*

\*

\*

JACK

You're a natural. If the heiress  
thing ever goes south, you have a  
big future as a ditch digger.

Emily looks over to see Ashley and Amanda, talking by the  
tent as they make last minute adjustments.

\*

EMILY

(smiling, then)  
Amanda looks happy...

JACK

Yeah. She's getting there, I think.

EMILY

(sensing his reservation)  
But?...

JACK

Sometimes... I don't know. Life  
hasn't exactly been kind to her.  
All that stuff with her dad... I  
can still see her fighting back the  
darkness sometimes. Wish I could do  
more to help her.

Emily looks at him as we hear LAUGHTER bubble up from the  
beach, KIDS chasing each other in the sand. It takes us to...

26 **EXT. BEACH - FLASHBACK - DAY**

26

YOUNG AMANDA and YOUNG JACK are laughing and shooting each  
other with water pistols.

YOUNG AMANDA

Bam, right in the nose!

YOUNG JACK  
Prepare for payback!

He comes running at her, shooting away. She retaliates. It's good, sloppy fun as David walks up with a bucket. Young Amanda and Young Jack turn their pistols on him, spraying madly. He takes the hits, then puts up his hands. \*

DAVID CLARKE  
Whoa, truce! Truce! I've got fresh clams, straight from the Stowaway. \*

The kids drop their pistols. He spots something up the beach.

DAVID CLARKE (CONT'D)  
The clams need to cool off. I'll be back in a minute.

David heads up the beach. Young Amanda and Young Jack open the cooler, curious.

YOUNG AMANDA  
They look kind of gross.

YOUNG JACK  
Like alien food.

Young Amanda laughs, returning us to...

27

**EXT. EMILY'S BEACH - DAY - OUT OF FLASHBACK**

27

Emily looks at Jack.

JACK  
What do you think of her?

EMILY  
Amanda? I don't know her that well.

JACK  
Then what's your first impression?

EMILY  
That she makes you happy. Just be careful, that's all...

Their eyes meet, then she checks her watch.

EMILY (CONT'D)  
Oof, it's late. I have a million things to do.

JACK  
See you tonight.

He takes her shovel, watches as she heads for the house...

28 OMITTED 28

29 **INT. EMILY'S BEACH HOUSE - DAY** 29

Daniel is coming down the stairs holding her gun as Emily enters.

EMILY  
What are you doing?

DANIEL  
Making sure the gun stays handy. I think Tyler's completely lost it.

EMILY  
Are you sure that's necessary?

DANIEL  
He's got no job, no place to live, and nothing left to lose. Said he was getting on a plane for the west coast, but there's no way to know for sure.  
(then, troubled)  
I can't believe I never saw this side of him.

EMILY  
There's no way you could have, the meds kept it hidden.

Emily's phone RINGS. As she takes it, Daniel heads to the kitchen. \*  
\*

30 **EXT. EMILY'S BEACH HOUSE - PORCH - MOMENTS LATER** 30 \*

Emily steps onto the porch, the phone at her ear.

EMILY  
Tyler's unspooling at warp speed. \*  
Now where the hell is he? \*

31 **INT. NOLAN'S HOUSE - INTERCUT - CONTINUOUS** 31

Nolan heads downstairs on his iPad, checking the tracking system. \*  
\*

NOLAN  
Based on his coordinates, you can take a serious chill pill. He's at thirty-one thousand feet, heading west towards San Francisco.

EMILY

Are you sure?

NOLAN

Positive. Unlike people, technology never lets me down.

REVEAL TYLER beneath the stairs, but Nolan doesn't see him.

EMILY

What about his brother? Is he still on his way?

NOLAN

Yeah. Bit of a wild goose chase, but the Hamptons can always use a sexy new surgeon. Have fun tonight.

EMILY

Hey. Why don't you come by?

NOLAN

(beat, fishing)

Thought it was just supposed to be friends and family.

EMILY

Which means you qualify. See you soon.

Nolan smiles big, hangs up, and closes the door to the pool. He senses someone behind him and turns to find... **Tyler is standing there, holding a serrated hunting KNIFE.** Nolan drops the iPad.

TYLER

Surprise.

Nolan jumps back, freaked out. Tyler edges closer, he's sweaty, his eyes shining.

TYLER (CONT'D)

I want every copy of the videos you made on that hidden camera.

NOLAN

You already have them. Those recordings are embedded in the device.

TYLER

I'm not stupid...

(waving the knife)

Guys like you back up everything. Every e-mail, every conversation.

(MORE)

TYLER (CONT'D)

It's... what did you call it?  
Insurance?

(off Nolan, scared)  
Where's the camera, Nolan?

Nolan swallows hard, his eyes on the knife.

NOLAN

Put that thing down, and we can  
talk about this like reasonable  
people --

TYLER

Get it! Now!

NOLAN

Okay! Okay! You're right. I do err  
on the J. Edgar side of things, and  
I usually back stuff up. But those  
files are different-- and I swear,  
I don't have the camera.

**Quick as a flash, Tyler swipes the knife at Nolan, cutting his  
arm through his shirt.** It immediately starts to bleed. Tyler  
shoves Nolan into a chair. As he removes the loosely pulled  
tie from around his neck, Nolan stares up at Tyler, his eyes  
wide with shock and pain. Tyler hears Emily's faint voice.

EMILY (O.S.)

**That was Nolan. Tyler's on a plane  
to San Francisco**

Tyler moves to the desk, where Nolan's laptop displays a live  
WHALECAM FEED from Emily's house. He turns up the volume and  
watches the screen where...

32 OMITTED 32 \*

33 INT. EMILY'S BEACH HOUSE - VIA WHALE CAM - DAY 33 \*

**Emily takes the gun from Daniel's hand as she returns from  
the call.**

EMILY

So we can put this...  
(shuts the gun in a drawer)  
... Back where it belongs.

DANIEL (ON SCREEN)

How does he know for sure?

EMILY (ON SCREEN)

He's Nolan Ross, he has better  
intel than the State Department.

(MORE)

EMILY (ON SCREEN) (CONT'D)  
**After Tyler blackmailed him, he put  
a bug on his phone.**

\*  
\*

33A INT. NOLAN'S HOUSE - SAME TIME

33A \*

Tyler smiles as he watches the computer screen--

\*

TYLER  
(to Nolan)  
You are so damn predictable! I knew  
you'd track my GPS so I shipped my  
phone to Cali ahead of me. How's it  
feel to be the dumbest guy in the room?

\*  
\*  
\*  
\*  
\*

**ON SCREEN WE SEE Emily take Daniel's hand--**

\*

EMILY (ON THE SCREEN)  
**Follow me upstairs? I want to give  
you something.**

\*  
\*  
\*

TYLER  
(re: Emily )  
Yeah, I bet you do, slut.

\*  
\*  
\*

DANIEL (ON THE SCREEN)  
(with a grin)  
**Upstairs?...**

\*  
\*  
\*

**And as Emily leads Daniel upstairs with a smile...**

\*

Tyler gags Nolan around the mouth with his tie.

\*

TYLER  
Well, fun as our time together has  
been, Nolan, seems I have a  
birthday party to get to. My  
invitation must've been lost in the  
mail... Sure am looking forward to  
finding out how that video camera  
found it's way from my gym bag to  
Emily's beach house...  
(Nolan tries to speak, but  
Tyler tightens the gag)  
No, no, don't spoil it for me. I'll  
ask her myself.  
(then, getting close to  
Nolan's face)  
Now then... What to do with you?...

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

And OFF Nolan, terrified...

\*

END OF ACT FOUR

\*

**ACT FIVE**

33B **INT. EMILY'S BEACH HOUSE - BEDROOM - DAY** 33B \*

Emily hands Daniel a present. \*

EMILY \*

I wanted to give you this in  
private. \*

He unwraps it. It is a book with a photo on the cover of  
Emily and Daniel, smiling at each other on the Grayson yacht. \*

EMILY (CONT'D) \*

Recognize the picture? \*

DANIEL \*

Of course, the first day we met.  
After you spilled your drink on me. \*

He flips through the book, which is a collection of poems. \*

EMILY \*

After our first official date, you  
quoted an Oliver Wendell Holmes  
poem, remember? \*

DANIEL/EMILY \*

"Where we love is home - home that  
our feet may leave, but not our  
hearts." \*

EMILY \*

After that I started collecting  
poems that reminded me of you. I  
know it hasn't been very long,  
but... you've become my home. \*

He pulls her into his arms, moved, kissing her, and we... \*

33C **INT. NOLAN'S HOUSE - NOLAN'S OFFICE - EVENING** 33C \*

Nolan, now bound and gagged, tied to the chair, rocks back  
and forth, until he finally crashes to the floor. His hands  
struggle against the ropes, but to no avail. \*

34 **INT. EMILY'S BEACH HOUSE - KITCHEN - EVENING** 34 \*

Emily and Daniel come down the stairs, kiss and split off.  
Emily finds Ashley arranging hors d'oeuvres in the kitchen.

EMILY

How are you doing with all this  
Tyler business?

(MORE)



EMILY (CONT'D)

Must be awful, realizing you spent the summer dating Dr. Jekyll and Mr. Hyde.

ASHLEY

He's not a monster, he's sick.

EMILY

That's very generous of you--

ASHLEY

It's called empathy-- Tyler needs help, not character assassination.

Ashley moves off, annoyed, as across the room... \*

CONRAD has his arm around Daniel. \*

CONRAD

I'd like to send you to Paris for the Du Maurier conference next month. I need someone there I can really count on.

DANIEL

Thanks, Dad. That means a lot.

Victoria walks up with a gift, kisses Daniel.

VICTORIA

Happy birthday, sweetheart. I hope this year brings you everything you could ever want.

Emily joins them, as if on cue.

VICTORIA (CONT'D)

Emily, hello. Ashley told me you didn't hire any wait staff for the party. That's so... rustic.

On that, Ashley brings Amanda over to Conrad and Victoria.

ASHLEY

Victoria and Conrad Grayson, I'd like you to meet Amanda Clarke.

Conrad is flat-footed but manages to recover.

CONRAD

Nice to meet you.

VICTORIA

Yes, a pleasure.

Amanda shakes Victoria's hand and holds it a beat longer. \*  
Victoria manages a smile as the memories flood back...

35 OMITTED 35 \*

36 OMITTED 36 \*

37 OMITTED 37

38 **EXT. BEACH - DAY - FLASHBACK** 38

**This is a continuation of the Act 4 Flashback.** David joins Victoria. The children's backs are visible in the distance.

DAVID CLARKE

I spoke to Conrad at the office today, he seemed extra tense. Have you told him?

VICTORIA

Tonight. But I'm quite sure he suspects it's coming. I sent Daniel to my mother's for the evening so I can finish this.

DAVID CLARKE

Then it's really happening.

VICTORIA

Yes. Finally.

He takes her hand and gives it a squeeze, afraid to do more.

DAVID CLARKE

Come over when it's done. You can finally meet Amanda. And more importantly, she can finally meet you.

A sea of emotions flash across Victoria's face. Then--

VICTORIA

I'll call you when I'm on my way. Nine o'clock?

DAVID CLARKE

I'll be home.

VICTORIA

(with resolve)  
David, I-- I love you. \*

DAVID CLARKE

I love you, too. See you later. \*

Victoria watches him go, then takes out her cell and dials.

VICTORIA  
It's all set. He'll be home  
tonight. Nine o'clock.

Victoria's voice is full of steely resolve, but as she watches David race back up to the beach to join Amanda and Jack, her eyes reveal her true torment at what she's just set in motion.

39 **INT. EMILY'S BEACH HOUSE - PORCH - OUT OF FLASHBACK** 39

Victoria's hand drops as Amanda glances at the two of them.

VICTORIA  
What brings you to town?

AMANDA  
I just came for a visit. But I'm  
thinking about making it permanent.

And OFF Conrad and Victoria exchanging a horrible look...

40 **INT. NOLAN'S HOUSE - EVENING** 40

Nolan is still trapped on the floor as the doorbell RINGS. He tries again to free his hands but he can't. \*

ALEXANDER (O.S.)  
Hello? Mr. Ross? \*

ON THE FLOOR - Nolan rubs his head against his shoulder, trying to loosen the gag.

ALEXANDER (O.S.) (CONT'D)  
Is anyone there? \*

Off Nolan, his efforts still fruitless.

41 **EXT. NOLAN'S HOUSE - CONTINUOUS** 41

Alexander pounds on the door, then looks back at Nolan's car, parked in the driveway. \*

ALEXANDER  
Hello?

But there is no response.

42 **EXT. EMILY'S BEACH HOUSE - EVENING** 42

Charlotte and Declan arrive, greet Conrad warmly.

CHARLOTTE

Daddy!

CONRAD

You look beautiful, sweetheart.  
Hello again, Declan.

DECLAN

(shaking hands)  
Mr. Grayson.

CONRAD

Please, call me Conrad.

Victoria notes their warmth as Emily comes to the stairs.

EMILY

If everyone would like to head down  
to the beach, dinner is served.

As everyone moves down to the beach...

TYLER slips into Emily's house, unnoticed...

43 OMITTED 43

44 **EXT. NOLAN'S HOUSE - POOL SIDE - CONTINUOUS** 44

Alexander looks in the windows by the pool as--

45 **INT. NOLAN'S HOUSE - NOLAN'S OFFICE - CONTINUOUS** 45

Nolan finally manages to loosen the gag.

NOLAN

Help! Alexander!

46 **EXT. NOLAN'S HOUSE - POOL SIDE - CONTINUOUS** 46

Alexander finally sees Nolan through the glass. \*

ALEXANDER

Mr. Ross? Are you okay? \*

NOLAN

On the floor... There's a key in  
the planter by the dolphin--

47 **EXT. BEACH - NIGHT** 47 \*

The guests head down the beach towards the party. Conrad  
pulls Victoria aside, his gaze on Amanda. \*

CONRAD

Did you know she was back?

VICTORIA

It came to my attention the other day.

CONRAD

And you didn't think to mention it?

VICTORIA

I have the situation under control. I'm going to get close to her, find out what she's after, then dispose of her as necessary. But I'm not overly concerned; so far she's just a pretty girl with cheap shoes and limited social graces.

CONRAD

(pointed)

Sounds like someone I once knew.

DANIEL watches them spar. Emily comes up, whispers to him.

EMILY

In space, no one can hear you scream.

DANIEL

(leans in to her; smiles)

I'm sorry. The party's amazing.

EMILY

Don't apologize, just try to enjoy yourself.

\*

47A INT. EMILY'S BEACH HOUSE - NIGHT

47A

Tyler scans the mantle, where the whale cam should be. **But it's not there.** He starts searching the house frantically. Emily's cell rings, it's sitting on the kitchen counter: **Nolan.** Tyler picks up the phone.

NOLAN (O.S.)

Emily, Tyler's on his way to your house!

TYLER

Don't worry Nolan, I'll make sure she gets the message.

Tyler hangs up, resumes his search.

47B **EXT. BEACH - BONFIRE - NIGHT** 47B \*

Charlotte chats with Amanda by the bonfire. \*

CHARLOTTE

Is it weird, being at your old house?

AMANDA

Let's just say the clambakes I remember were nothing like this.

CHARLOTTE

Yeah, my mom's idea of 'small' is a nine on the epic scale.

(then, kind)

I heard about your father. I'm so sorry, I can't imagine what that must've been like for you.

AMANDA

(touched)

Thanks. Most people are so quick to judge, they forget he was my dad.

As the girls bond, CONRAD pulls Declan aside.

CONRAD

Charlotte told me about her mother's little bribery attempt. Please accept my sincerest apologies.

DECLAN

It's all right --

CONRAD

No, it's not. You're a decent young man and deserve our respect. Victoria has certain blind spots. But don't judge the rest of us on her failings.

Conrad places his hand paternally on his shoulder.

CONRAD (CONT'D)

You're very important to Charlotte, which makes you important to me. If you ever need anything, all you have to do is ask.

Victoria clocks Conrad and Declan as she walks up to Daniel.

VICTORIA

You and your father seemed chummy. I take it you've buried the hatchet?

DANIEL

The closer he feels to me, the more information he'll divulge. Which I can then funnel directly to you.

Victoria smiles, warmed by his loyalty.

47C

**EXT. BEACH - TENT - NIGHT**

47C

Everyone finishes eating. Emily stands and raises her glass.

EMILY

I'd like to make a toast. To Daniel...

Victoria hands Daniel her gift.

VICTORIA

Thank you Emily. This is the perfect opportunity...

Victoria's gift is a leather bound memory book. Daniel opens it to a PHOTO of himself at 4 and reads:

DANIEL

"Daniel used to spend hours sailing wooden boats on Georgica Pond."  
(remembering)  
That was my favorite place in the whole world.

Victoria beams back. Daniel flips through the pages, which are filled with pictures of him over the years with family and friends, along with carefully chosen anecdotes.

DANIEL (CONT'D)

This is the most amazing present, Mom. I can't thank you enough.

VICTORIA

I'm so glad you like it, it's a collection of photos and stories of every summer we've spent here since you were a little boy.

EMILY

How inventive.  
(biting her tongue)  
I think I'll go get the cake.

48

**INT. EMILY'S BEACH HOUSE - LIVING ROOM - NIGHT**

48

Tyler is still searching for the whale cam. As he crosses the room, he steps on the floorboard above the Infinity Box. It SQUEAKS. He stops, curious. Drops to pull back the rug as --

EMILY enters, not seeing him. She lights the candles, then as she picks up the cake, she turns. **He's right in front of her.**

TYLER

Where is it?

EMILY

Tyler, what are you doing in here?

TYLER

You do not want to mess with me right now. Where's that whale video camera thing you stole from me.

EMILY

Whale camera? I have no idea what you're talking about.

TYLER

I saw the video feed from your BFF Nolan's house, I know it's here.

EMILY

God, you're even more deluded than we thought. Better pop a couple Clozapine before you hallucinate yourself right into the ocean.

TYLER

(in her face)

Give it to me now, you bitch!

EMILY

I have a better idea, I'm calling the police, I know they're dying to grill you about what you did to poor Dr. Kutsch. Then they'll lock your crazy ass in a loony bin and throw away the key.

She pockets her cell, brushes past him and starts for the door with the cake.

TYLER

Emily!

She turns around. **Tyler has her gun trained on her.**

\*  
\*  
\*  
\*  
\*



48A OMITTED 48A \*

49 **EXT. BEACH - TENT - NIGHT** 49

Daniel opens his gift from Conrad: a flashy watch worth as much as a Ferrari. \*

DANIEL  
Thanks, Dad. It... makes quite a statement. \*

CONRAD  
A watch says a lot about a man. Who he is, where he's going. \*

VICTORIA  
(for Conrad's ears only)  
What deficiencies he's trying to compensate for. \*

Conrad scowls. Victoria smiles, looks around. \*

VICTORIA (CONT'D)  
Where in the world is Emily?  
(spots her)  
Ah, here she comes. \*

They all look to see Emily approaching with the cake. As they begin to sing, "Happy Birthday..." it becomes clear that Emily is under duress. As she rounds the corner into the tent, Tyler appears with the gun at her back.

TYLER  
Come on, people, big finish:  
"Happy, Birthday, dear Daniel...  
Happy birthday to you."

And as everyone reacts, we...

**END OF ACT FIVE**

**ACT SIX**

50

**EXT. BEACH - NIGHT**

50

Tyler brandishes the gun at all of them. Emily catches eyes with Victoria, who glances at the cake knife within Emily's reach. Tyler trains the gun on Emily.

TYLER

Go ahead, pick it up. I dare you. Emily Thorne, poor little rich girl next door. You've had a target on my head since the day we met. Now you can see how it feels...

DANIEL

Tyler, buddy, put the gun away --

Tyler swings the gun over to Daniel.

TYLER

Shut up, Danny. You made it clear I'm not your buddy. And now you're on the losing end of something for once in your life.

VICTORIA

Tyler, please, think about what you're doing.

Tyler whips the gun on Victoria.

TYLER

Oh, believe me, I have. And this time the Graysons aren't the ones calling the shots. Now, how about a party game. Something we can all play. Let's call it: Truth or Die.

(then)

I ask a question and you tell the Truth. If you don't, someone Dies.

CONRAD

Tyler, be reasonable. You're not shooting anyone.

Tyler turns to Conrad, focusing the gun on him.

TYLER

Okay, Conny, you can play first. You've had quite the jam-packed summer.

(MORE)

TYLER (CONT'D)

From your trashy affair with Lydia to your security goon getting himself murdered, seems like you're chock full of deep, dark secrets. Let's take it way back to David Clarke and the summer of '93

**Taking us back to the beginning of the show.**

TYLER (CONT'D)

Clock's ticking, Conrad. You have three seconds to tell everyone the truth about what really happened to David Clarke.

Conrad glances to Victoria. What should he do?

TYLER (CONT'D)

Do it, or I swear, once again, someone else is going to die because you were too weak to own up to your lies. The question is... who?

CONRAD

Tyler, put the gun down, this doesn't involve them--

TYLER

Wrong answer.

On that Tyler whips around, points the gun at Emily.

TYLER (CONT'D)

Good bye, Emily.

**ALL SOUND FALLS AWAY as we go TIGHT ON TYLER'S FINGER as he squeezes the trigger back on the gun in EXTREME SLOW MOTION ,**

ALEXANDER (O.S.)

Tyler!

Tyler turns, confused, his finger easing, the gun still pressed to Emily's head. Alex and Nolan come racing up shore.

TYLER

Alex...?

ALEXANDER

Hey, little brother.  
(approaching; calm)  
I haven't heard from you in a while. I was worried. We all were.

Daniel and Jack lock eyes, silently trying to communicate.

TYLER

Mom and Dad don't care about me.  
They cut me off! And you're just  
here so they can lock me up again!

Alexander acts as if the gun isn't there, his voice soothing.

ALEXANDER

That was a mistake. They want to  
make it up to you. C'mon, let's go  
talk, just the two of us.

Tyler hesitates, and in that moment, Daniel and Jack rush  
him, knocking him to the sand, the gun skidding away.

TYLER

Get off of me!

JACK

Man, you're not going anywhere.

Daniel smashes a punch dead center into Tyler's face. And as  
Jack and Daniel hold him down, everyone sighs with relief. \*

51 OMITTED 51 \*

52 **EXT. BEACH - NIGHT** 52 \*

Amanda pulls Victoria aside, her curiosity piqued.

AMANDA

What did Tyler mean when he said,  
"the truth about David Clarke?"

VICTORIA

That was just the ravings of a  
lunatic, dear. Take it all with a  
big grain of salt.

JACK

(approaching Amanda)  
You ready?

AMANDA

Yeah.

VICTORIA

Now that you're back in town, we  
should have you up to the house one  
day, get reacquainted.

AMANDA

I'd love that.

VICTORIA

Ashley will set it up.

Victoria smiles, her plan in motion. REVEAL Emily standing just to the side, having overheard everything...

52A

**EXT. BEACH - NIGHT**

52A

POLICE HEADLIGHTS swirl through the room. Police officers have cuffed Tyler. Conrad is holding Charlotte as she sobs, Victoria beside them.

VICTORIA

You're all right now, sweetheart.  
Everything's going to be okay.

But Charlotte just looks up at Conrad.

CHARLOTTE

Take me home, Daddy?

CONRAD

Of course.

Conrad leads Charlotte out as Victoria watches, an outsider in her family yet again. Victoria looks for Daniel, sees --

EMILY is in Daniel's arms.

DANIEL

For a minute there, I thought I was gonna lose you.

EMILY

Me, too. If you hadn't saved me...

He holds her tightly. A Police Officer frisks Tyler. He takes a wallet out of Tyler's blazer pocket and opens it.

POLICE OFFICER

What are you doing with Frank Stevens's wallet?

TYLER

Someone planted that on me!

As the POLICE lead Tyler past Daniel and Emily, **Tyler cocks his hand like a gun and pretends to shoot** them, his eyes wild. The Police drag him out the door. Victoria sweeps over.

VICTORIA

Emily, dear, what a horror. Are you all right?

EMILY  
I'm still shaking. I had no idea  
Tyler was so deranged.

DANIEL  
Tyler had Frank's wallet, mom... do  
you think he's the one who killed  
him?

Off Victoria, stunned. Emily catches eyes with Nolan. He  
raises his glass to Emily, overhearing. Nicely done.

53

**INT. EMILY'S BEACH HOUSE - CONTINUOUS**

53

Emily is standing by the open window, having heard Amanda and  
Victoria's conversation. Nolan walks up.

NOLAN  
Emily Thorne, displaying emotion  
and withholding your inner ninja  
while at gunpoint. You almost  
seemed like a mere mortal tonight.

EMILY  
There's a first -- and last -- time  
for everything.  
(lowering her voice)  
It wasn't loaded. The gun. I took  
the bullets out before the party.

NOLAN  
(whistling)  
You never cease to amaze-- and  
slightly terrify-- me.  
(then)  
Small world, Frank's wallet showing  
up in Tyler's jacket. You had this  
all planned, didn't you, maestro?

EMILY  
Did I?

Ashley walks up, still rattled.

ASHLEY  
Talk about the party from hell.  
(noticing Nolan's blood)  
What happened to you?

NOLAN  
Tyler used me for carving practice.  
(to Ashley, commiserating)  
We sure can pick'em, huh?

He moves off, Ashley following.

EMILY (V.O.)

Duress impacts relationships in one of two ways: either tearing people asunder...

54 **INT. GRAYSON MANOR - CONRAD'S STUDY - NIGHT** 54 \*

Victoria pours herself a drink, alone with her memories. \*

55 **INT. SOUTH FORK INN - CONRAD'S SUITE** 55

Conrad stands in the doorway, watching Charlotte sleep. \*

EMILY (V.O.)

Or strengthening their bond, revealing deep reserves they might not have known existed...

56 **INT. EMILY'S BEACH HOUSE - BEDROOM - NIGHT** 56

Daniel and Emily are getting into bed.

DANIEL

If anything had happened to you or Charlotte...

EMILY

But it didn't. We're both okay.

DANIEL

Still. I don't know what I did to deserve you, Emily Thorne, but I can't imagine my life without you.

EMILY

Lucky for you, you don't have to.

And then she is in his arms.

57 **EXT. GRAYSON MANOR - PATIO - NIGHT** 57 \*

Ryan strides out to join Victoria, who has been expecting him.

VICTORIA

I shudder to think what you charge for a late night house call.

RYAN

Trust me, this is one bill you'll be delighted to pay.

(then, dropping documents on the table)

(MORE)

RYAN (CONT'D)

I found a doctor willing to  
manufacture the documents necessary  
to prove you had that miscarriage.  
In the eyes of the law, Conrad's  
pre-nup with you is null and void.

And off Victoria, back in business for revenge and  
remuneration, we...

**END OF EPISODE**