

CONNOR

"Sins of the Soul II"

by
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TEASER

FADE IN.

EXT. INTERSTATE 5 - NIGHT

A classic Dodge Charger (1967 with the 440 Magnum V8, a single 4 barrel carburetor, and gold chrome tipped...nevermind) races down the busy interstate, gliding between cars like the beautiful piece of machinery it is.

Behind it, three siren blaring highway patrol cars are in hot pursuit.

ARC around to a passenger side shot of one squad car.

PASSENGER COP

(into radio)

Suspect is in a black '66 Dodge Charger headed north on I-5. Plate number one three nine x-ray David Raymond.

DRIVER COP

It's a '67, not '66.

PASSENGER COP

(turns to him)

You sure?

DRIVER COP

(yanks the steering wheel)

They didn't have the vinyl top in '66.

(yanks the other way)

Or the mounted turn signals.

PASSENGER COP

(thinks; into radio)

Make that a '67 Charger.

ZOOM PAN to a shot looking at the front windshield of the Charger itself. The driver squints at whatever's in front of him.

DRIVER

(dumbfounded)

What in the world?

CUT TO a normal view of the chase as a familiar swelling dome of blue LIGHT sweeps across every car on the interstate.

CUT TO a shot of the driver groaning and closing his eyes. The car starts to swerve left and right.

CUT TO one of the patrol cars also swerving. Both cops inside tense up and grit their teeth. Their eyes flash YELLOW.

The Charger smacks into a guard rail and swerves back sideways into the road. The driver slams on the brakes, giving the powerful engine a heart attack.

The car FLIPS over to its roof and slides, sparks flying everywhere. It turns again, now sliding on the passenger side.

Another car SLAMS into it, followed by another, then one of the patrol cars.

This continues into a full on twenty some odd car pile up, leaving a horrific scene of auto wreckage.

ON one of the patrol cars. The driver side door opens and the driver falls out, clutching his head. A small MIST seeps from his back and floats into the air.

He looks up towards the destroyed Charger with murder in his eyes.

He gets to his feet and starts towards it, quickly joined by the other cops.

The driver of the Charger is badly hurt, blood all over his face.

One of the cops reaches into the Charger and forcibly yanks the perp through the open window. All the cops stand over him, looking beyond pissed.

CHARGER DRIVER

(weak)

Please...help me.

DRIVER COP

Help you? After you put me through all that!?

He KICKS the injured man square in the ribs, causing him to cough up a mouthful of blood.

DRIVER COP

(seething)

How ya like that?

(stomps again)

Huh?

The other cops join in on the vicious display of police brutality.

FLASH CUT TO:

INT. APARTMENT - KITCHEN - NIGHT

A YOUNG MAN storms into his kitchen, grabbing his hair in frustration. A YOUNG WOMAN follows behind him, holding a wedding magazine.

YOUNG MAN
(frustrated)
I don't care what the damn
placemats look like.

He slams his hands down on the counter.

YOUNG WOMAN
Well, I guess it's all the same to
you if we got married in a Vegas
drive through!

YOUNG MAN
(low; almost growling)
Shut up.

YOUNG WOMAN
(sarcastic)
Oh, there's an idea. Let's get in
your car and...oh wait, you don't
have one!

YOUNG MAN
Shut. Up.

He picks up a butcher knife from the table.

YOUNG WOMAN
No, no honey, let's get on your
bike and pedal to Vegas. I'll ride
on the handlebars. How about that?

YOUNG MAN
Shut up!

He turns around with a yell and swings the knife.

FADE TO WHITE.

EXT. ASTRAL PLANE - UNKNOWN TIME

Fade in on the back of FAUX CONNOR.

PAN across to show the real CONNOR standing across from him.
Faux Connor looks around the empty void, almost longingly.

CONNOR
(beat)
So...is this some kind of
Freudian...thing? I'm ego, you're
superego?

Faux Connor chuckles and it creepily ECHOES in the space.

FAUX CONNOR
No, consider this more of a-

He makes a rolling motion with his open right hand, trying to think of the proper phrase.

FAUX CONNOR
-an intervention. Your job
performance has not been up to
snuff.

CONNOR
(eyes narrow)
Who are you?

FAUX CONNOR
My name isn't important and you
probably couldn't pronounce it
anyway. You probably remember me
as, oh what did he call me?
(looks away; thinks)
Plan B.

CONNOR
(confused)
Plan B.

Connor thinks on it, only remembering one instance.

FLASH CUT TO:

INT. FIRST FLOOR - ABANDONED BUILDING - FLASHBACK

KRAV MAGA pulls out a syringe.

KRAV
Well, before we get to that, stick
out your arm.

Connor obliges. Krav flicks the inside of his elbow to pop up a vein and injects the needle.

CONNOR
What's that?

Krav pushes the contents into Connor's blood stream.

KRAV
Let's call this...
(finishes injecting
Connor)
Plan B?

He pulls out the syringe and tosses it aside.

FLASH CUT TO:

INT. WHITE VOID - UNKNOWN TIME

Connor is still looking away, making sense of it now. Faux Connor smirks.

CONNOR
(looks to Faux Connor)
What do you want?

FAUX CONNOR
Me? I don't want anything. I'm just following orders. You, my friend, need some serious coaching. The bosses ain't happy.

CONNOR
(leers)
And what if I don't want your-
(makes finger quotes)
-coaching?

Faux Connor blasts Connor with an UPPERCUT. Connor is knocked in the air and lands a good twenty feet away.

FAUX CONNOR
(smug)
Then we'll move to Plan C.

Close in on Faux Connor as he cracks his knuckles and walks towards Connor, his chest covering the frame and causing a:

BLACK OUT.

END OF TEASER

ACT ONE

FADE IN.

EXT. SKY - NIGHT

The SOULS of the Los Angeles populace continue to float through the air, moving towards the LA Coliseum. We slowly PULL BACK to:

INT. PIKE'S APARTMENT - LIVING ROOM - CONTINUOUS

KAIA is watching from the window, looking worried.

PIKE is across the room, sitting on the couch.

GABRIELLA is sitting on Pike's bed, affectionately running her hand through the comatose Connor's hair.

Pike loudly SLAPS his knees with his hands and stands up.

PIKE

Okay, who's done feeling sorry for themselves and is ready to do something?

GABRIELLA

(softly)

Pike.

PIKE

(walking across the room)

What? You said we gotta get the Eye to save Connor, so let's go get it.

Gabriella stops with Connor's hair and turns to face Pike.

GABRIELLA

It's not that simple.

Pike's at his gun case, loading up with more guns (and extra clips), stuffing them into every place possible.

PIKE

(nodding emphatically)

Yes, it is. Chances are if that spell's still going, Ethan's still at the Coliseum. Get your mojo up, kick his ass, and-

GABRIELLA

(blurting out)

He's too powerful for me! For all of us!

She immediately clutches her injured ribs, the heavy exhale required to yell hurting them.

She briefly buries her face in her head before running her hands through her hair.

GABRIELLA

(sighs)

I threw some spells at him at the docks. This-

(points to her ribs)

-is all I have to show for it.

PIKE

(walking over to Gabriella)

And that's it? You tried once and you're just done? Gonna sit there and watch Connor's corpse rot?

KAIA

Pike!

PIKE

What? I don't get what the hell the problem is. Connor's dying. We know how to stop it. So let's go stop it. Seems pretty cut and dry to me.

PUSH IN on Gabriella, who is looking at Connor again. Her face completely unreadable. After a beat, she nods.

GABRIELLA

Okay.

(turns to Pike)

You're right. I'm sorry, I don't know what-

(sighs; shakes her head)

Forget it. Let's go. We need to go by my place first.

PIKE

Atta girl.

Kaia takes one more glance out the window before she steps away and heads for the front door.

KAIA

(turning back)

Are we just going to leave Connor here?

PIKE
 (pushes her towards door)
 You said it yourself, it's not safe
 to move him in his condition.

Kaia nods and walks out the door.

Pike follows her, stopping when he gets to the door and turns back to Gabriella. She hasn't moved an inch.

PIKE
 Uh, let's go means we
 actually...go.

GABRIELLA
 (shaky voice)
 Pike, could I just...?

She trails off, but the request is clear. She needs a minute. Pike nods and shuts the door behind him.

INT. PIKE'S APARTMENT - HALLWAY - NEXT

Kaia is leaning against the wall across from the door. Pike is leaning against the door.

Their eyes briefly meet before both look away in opposite directions, Kaia crossing her arms and Pike digging his hands in his pockets.

INT. PIKE'S APARTMENT - LIVING ROOM - NEXT

Gabriella's on her knees, resting her arms on the bed by Connor's head.

GABRIELLA
 (sighs)
 You once asked me how to know what
 the right choices are. It's been
 awhile and I still don't have an
 answer for you.
 (beat)
 I don't know if saving you is good
 or bad for the world in the long
 run.
 (shakes her head)
 I really don't care. The world
 doesn't mean anything to me if
 you're not here.

She leans forward and gently KISSES his forehead.

GABRIELLA

And if I can't get the Eye, well...
 (pauses)
 I guess either way I'll be seeing
 you soon.

She grimaces as she gets up and leaves. We stay on Connor as her footsteps echo off screen.

EXT. WHITE VOID - UNKNOWN TIME

Connor gets back to his feet as Faux Connor slows his advance on him. Connor drops into a fighting stance.

FAUX CONNOR

(holds his hands up)
 Whoa, I'm not here for a fight.

CONNOR

(icily)
 Could've fooled me.

FAUX CONNOR

Just hear me out. Not like you've
 got some place better to be.

CONNOR

(dropping his hands)
 Where are we?

FAUX CONNOR

(points at Connor)
 Inside your head.

CONNOR

(disbelieving)
 My head?

Connor looks around, confused.

CONNOR

Only time I've been to a place like
 this is...

He pauses, finally realizing.

CONNOR

(points at Faux Connor)
 You're the little girl the Beast
 sucked dry!

FAUX CONNOR

Mesektet?

(snorts)

Please. That little bitch couldn't predict yesterday's weather. No, think of me as the updated version.

CONNOR

But this is the White Room, right?

FAUX CONNOR

(shrugs)

Well, I felt more at home here. Been twiddling my thumbs a few months now. Figured I'd make myself comfortable.

(claps)

Okay, so you're finally here. Which means you're probably in a coma.

CONNOR

You wanna get to the point before YOU put me in a coma?

FAUX CONNOR

Alright, alright. Geez. So impatient. That's what's wrong with you kids today.

Faux Connor inhales and closes his eyes. The room starts to SLIDE away, rapidly picking up speed into a ZOOM PAN TO:

INT. CONNOR'S WAREHOUSE - UPPER DECK - NIGHT

Connor looks around at his old home. Faux Connor opens his eyes and exhales.

CONNOR

Why are we here?

FAUX CONNOR

(coughs)

Forgive me if I forget my lines. I get stage fright every now and then.

(beat)

We're here because the Senior Partners aren't exactly enthused with your decision making of late.

CONNOR
 (sarcastic)
 Well tell them I'm sorry and send a bouquet on me.

FAUX CONNOR
 (ignoring him)
 I put together this whole speech, but you're a little thick in the head just like your dad, so we needed visual aids.

Just then, a third, YOUNG CONNOR (sporting that horrible long hair) walks into the room, forcibly yanking a young blonde girl behind him.

He flings her to the ground.

YOUNG GIRL
 Oh God, please don't hurt me!

CONNOR
 (shakes his head)
 No. No, stop this.

FAUX CONNOR
 Sorry, it's on autoplay and I lost the remote.

The girl and Young Connor ignore the other two, as if they're not even there, continuing to play everything out exactly as it happened before.

FAUX CONNOR
 Now, this? This was a fine choice. Did you know this was the point the Senior Partners actually got their foot in the door with you?

CONNOR
 (seething)
 A fine choice? I dragged this girl to her death!

FAUX CONNOR
 For the greater good, or so you thought. We weren't big fans of Jasmine, but you broke an egg to make an omelette. You weren't so concerned about what you were doing. You just did it.

CONNOR
 (shakes his head again)
 I...I shouldn't have done this.

FAUX CONNOR
 And there's your problem right
 there. Regret.
 (points)
 Why do you regret this? Give me one
 good reason.

CONNOR
 (deadpan)
 Because it was wrong.

FAUX CONNOR
 Why? Haven't you been told that
 right and wrong are antiquated
 concepts?

At this point, DARLA has appeared and is talking to Connor.
 Their conversation is barely audible.

CONNOR
 (icily)
 She was lying.

FAUX CONNOR
 You calling Gabriella a liar?

Connor's head whips to his doppelganger.

CONNOR
 I wasn't talking about-

FAUX CONNOR
 I know you meant Cordelia, but
 Gabriella said it too and she
 wasn't possessed by a higher being
 at the time. You saying you don't
 trust her?

Connor looks away, trying to come up with a good response.

FAUX CONNOR
 All your regret has left you is a
 slew of nightmares and conflicted
 emotions. Point of fact, when's the
 last time you got a good night's
 sleep?

YOUNG CONNOR
 (to Darla)
 You are not my mother!

He starts to drag the young girl away. Our Connor starts towards him.

FAUX CONNOR
 Don't bother. You can't interfere.
 What's done is done. If you could
 do me a favor though, just look at
 your eyes there.

CLOSE UP on Young Connor's eyes as he drags the girl in SLOW MOTION.

FAUX CONNOR (V.O.)
 No emotion. No thought. Just
 natural instinct. It's beautiful.

CONNOR (V.O.)
 Shut up.

FAUX CONNOR (V.O.)
 You ever wonder why there are so
 many more quote unquote bad guys
 than good? It's like a friggin'
 safari. One predator for every
 fifteen prey. For everyone of you,
 there's fifteen of us. And I'm
 being nice with that estimate. Used
 to be higher before that damn
 Slayer spell.

(beat)
 Conflict, that's why. Not within
 the world, but within yourselves.

BACK TO the other two Connors. Faux Connor looks to his other half.

CONNOR
 What's your point?

FAUX CONNOR
 My point is our side actually
 believes in what we're doing. You
 can't say that. Any of you.
 (sighs)
 It's our world, Connor. One tailor
 made for those with conviction and
 power, not honesty and morality.
 It's about time you realized that
 and came over to the winning side.
 (MORE)

FAUX CONNOR (CONT'D)
One without guilt, torment,
conflict...

CUT TO a huge BUTCHER'S KNIFE swinging into through the frame.

CUT TO Young Connor's face as blood splatters on it.

BACK TO the other two.

FAUX CONNOR
Or regret.

PUSH IN on Connor's face, full of guilt. CUT TO Young Connor with the exact same expression.

EXT. DOWNTOWN LOS ANGELES - NIGHT

PAN across a scene of absolute carnage. There are random car fires and shops being looted.

FEMALE REPORTER (V.O.)
The governor of California has
declared a state of emergency in
Los Angeles, which is besieged by
rioting not seen since the Rodney
King verdict in 1992.

CUT TO a shot looking down an alley. One man is holding a young girl from behind. Two others are ripping her clothes off.

FEMALE REPORTER (V.O.)
This continues a bizarre string of
occurrences in the city that
started with the seven day eclipse
two years ago.

CUT TO a police officer laying a brutal beating on a handcuffed civilian.

FEMALE REPORTER (V.O.)
State, federal, and military aid
are expected to be deployed in a
matter of hours to help restore
order to the city, but perhaps the
most unsettling story is the
peculiar behavior of local law
enforcement.

CUT TO another incident of excessive force by law enforcement.

FEMALE REPORTER (V.O.)

While some LAPD officers are flat out refusing to respond to emergency calls, we've gotten several disturbing accounts of unheard of levels of police brutality.

CUT TO one street locked in a logjam of traffic.

Many blaring HORNS drown out the yelling drivers. PUSH IN on the traffic jam to Kaia's car, right in the middle of it.

INT. KAIA'S CAR - NEXT

Kaia's driving. Rather, she's behind the wheel futilely blowing her horn. The shot looks in from the front windshield at the girls.

Pike's on his bike behind the car, viewable through the back windshield.

KAIA

(sighs)

I never thought traffic in this city could get worse.

(beat)

This is unreal.

GABRIELLA

(shakes her head)

No, it's real. That's what makes it more scary.

A random guy tries to push Pike off his bike. Pike decks him with a punch.

KAIA

People can't be this violent by nature can they?

GABRIELLA

Without souls, anything's possible.

Pike is grabbed from behind by another guy. He head butts him and spins to face him, connecting with a backfist as he does.

GABRIELLA

Imagine you're driving and some prick cuts you off. Or you're waiting for a parking space and someone jumps into it before you can turn.

KAIA
 (thinks)
 Okay?

Pike pulls out a GUN and swings it left and right, daring anyone else to mess with him.

GABRIELLA
 Now take away that voice in your head that stops you from kicking that person's ass. Or worse.

Pike puts his gun away and gets back on his bike. The jam begins to move.

KAIA
 (awe struck)
 Jesus.
 (beat)
 Wouldn't think it'd be much of a change for LA though.

GABRIELLA
 (scoffs)
 Yeah, you'd think.

One guy tries to sneak up on Pike and gets pistol whipped for his efforts.

DISSOLVE TO:

INT. G&C'S CONDO - LIVING ROOM - NIGHT

Gabriella opens the door. She's hunched over a bit, clutching her ribs. Kaia and Pike follow right behind her.

From Gabriella's room, LESI is heard barking.

KAIA
 She's never gonna like me, is she?

GABRIELLA
 (heads for her room)
 Probably just needs to be walked.
 I'll do it later.

Gabriella ducks into her room. Pike and Kaia share a quick glance before looking away again.

PIKE

(not looking at Kaia)
Ya know, our lives used to be
normal before we hooked up with
these two.

KAIA

(nods)
It has been a crazy few months.
(beat)
Then again, I'm a werewolf and you
sublet to demons. How normal were
we before?

Pike smirks. Point taken.

KAIA

Do you miss it? The way things were
before?

Pike completely misses the double meaning.

PIKE

Not at all. If anything, I was
bored all the time.

He sits down in the recliner, leaving Kaia still standing by
the front closet.

Gabriella comes back into the room, shutting the door on the
still barking Lesi. She's carrying a small first aid kit.

KAIA

(watches Gabriella sit
down)
I don't think some gauze is gonna
help your ribs.

Gabriella pulls out a syringe and loads it up with a small
bottle.

PIKE

What's that?

GABRIELLA

(nonchalant)
Morphine.

She flicks her inside elbow to pop up a vein.

PIKE

Since when do you have morphine?

GABRIELLA
 (injects herself; winces)
 Connor stole it from the hospital
 about a year ago now. We needed it.

KAIA
 For who?

GABRIELLA
 (softly)
 Somebody...
 (shakes her head)
 It doesn't matter.

PIKE
 Gabriella, you sure you need to be
 shooting up when...

GABRIELLA
 (interrupting)
 Can't concentrate on anything if
 simple breathing hurts like hell.

She sets the needle down and runs her hands through her hair.

GABRIELLA
 (sighs)
 Alright, I thought about all this
 on the way over. Think I have a
 plan.

Kaia takes a seat next to Gabriella.

KAIA
 Let's hear it.

GABRIELLA
 Ethan's powerful, but it's borrowed
 power. He's only been off the grid
 for three years, tops. Nowhere near
 enough time to build up that level
 of ability.

PIKE
 You've said all this before.
 Someone's helping him.

GABRIELLA
 But the spell to take all of LA's
 souls went through him and his
 kids, so they had the power
 transferred to them.

(MORE)

GABRIELLA (CONT'D)
It's basic physics. Magic's just another form of energy.

KAIA
Can't be created or destroyed. Only transferred or changed.

GABRIELLA
So if Ethan had power transferred to him...

Pike nods as he catches on.

PIKE
Then we can transfer it off him.
(beat)
Can you do that? I mean are you capable of-

GABRIELLA
No. I mean, yes...and no.

PIKE
(blinks)
Come again?

Gabriella sighs.

INT. UNKNOWN OFFICE - NEXT

PULL BACK from a laptop with a program open showing an amplitude wave.

GABRIELLA
(through laptop speakers)
Transfer of massive quantities of mystic energy is black magic territory. I've read about it, but never practiced. Not my thing.

KAIA
(through speakers)
You're talking creepy black eye type stuff, right? Like Ethan?

GABRIELLA
Exactly.

ON ETHAN sitting in a chair, listening to the conversation!

TRACY and ERIC are standing at the doorway behind him, looking bored out of their minds.

KAIA
(through speakers)
Okay, so if you can't do it, what's
your plan?

GABRIELLA
I know someone who can. He'll need
some...persuasion.

A gun COCKS.

PIKE
I've got plenty of that.

Ethan turns the speakers down. The conversation at
Gabriella's still going, but barely audible.

He leans back in his chair and brings his hands together, the
tips of his fingers touching one another in the classic evil
villain pose.

ETHAN
(to himself)
Persistent little minx. Must be a
Taurus.

He sighs and goes into telepathy mode to speak with the other
two.

ETHAN (V.O.)
I need to stay here to make sure
all the souls transfer to the Eye.
(beat)
Who's up for a little field work?

Behind him, Tracy and Eric share a puzzled look, not being
able to hear the conversation on the laptop. Eric shrugs and
nods his head towards Tracy.

TRACY (V.O.)
(raises her hand)
I'm game.

Ethan grins.

BLACK OUT.

END OF ACT ONE

ACT TWO

FADE IN.

EXT. LOS ANGELES SKYLINE - NIGHT

The souls continue to flow towards the studio, though the crowd is less thick than earlier.

PULL DOWN to Pike and Kaia walking up the driveway to a quite nice looking house.

INT. UNKNOWN HOUSE - LIVING ROOM - NEXT

All the lights are off and most of the windows are boarded up.

A man is panting heavily as he positions a two by four over the last unguarded window. The lack of light conceals his identity.

EXT. UNKNOWN HOUSE - NEXT

Pike sizes Kaia up, who is wearing some very baggy gym shorts and a t-shirt just as big.

KAIA

Still don't understand why
Gabriella didn't come herself.

PIKE

After you went to change, she said
something about needing to make a
long distance call.

Kaia nods in understanding.

INT. G&C'S CONDO - LIVING ROOM - NEXT

Gabriella is in the lotus position on the floor, eyes closed and breathing slowly.

ZOOM IN on her face, then quickly ZOOM OUT TO:

EXT. ASTRAL PLANE - CONTINUOUS

Gabriella opens her eyes. She's standing in the middle of the street of a run down neighborhood.

ARC around the area as she does a 360, taking everything in. When she stops, GWEN is standing right behind her.

GWEN
Sort of reminds you of Stockton,
doesn't it?

Gabriella whips around and smiles when she sees her (very
very dead) friend.

GABRIELLA
(smiling)
Thanks for playing anchor.

GWEN
Had nothing better to do. We only
get basic cable down here. I'm
assuming this isn't a social call.

Gabriella shakes her head.

GABRIELLA
I need to speak with the others.

Gwen nods and motions for Gabriella to follow her.

EXT. UNKNOWN HOUSE - NIGHT

Pike and Kaia continue to walk up the driveway.

PIKE
What's with the Hammer outfit?

KAIA
Getting kind of tired of being
naked when I change back.

PIKE
Right.
(claps his hands)
Alright, let's do this. Wanna be
bad cop?

KAIA
Why me?

PIKE
Because you've got the claws.

Kaia instantly stops walking.

KAIA
Funny how you're fine with that
when it's someone else I'm pouncing
on.

Pike also stops. He sighs and shakes his head.

PIKE
Can we not do this right now?

KAIA
All I'm saying is-

Pike starts walking again.

PIKE
(sharp)
Kaia, we've got a dying friend to think about.

They reach the front door.

PIKE
This thing with you and me isn't important.

KAIA
(rings the doorbell)
It is to me.

MAN (O.S.)
(inside the house)
Go away!

Pike and Kaia frown. Kaia lightly sniffs the air and frowns.

KAIA
(disgusted)
Ugh.

PIKE
(knocking on the door)
What?

KAIA
Something in there is rank.

MAN (O.S.)
(scared)
I said go away!

Pike and Kaia share a bewildered look.

INT. UNKNOWN HOUSE - LIVING ROOM - NEXT

The man, still hidden in the shadows, stands in the center of the room.

He's trembling in fright and is brandishing a baseball bat.

The boards barricading one of the windows SMASHES to bits as Wolf Kaia barges through it.

The man screams and swings the bat. Kaia dodges, catches it in her jaws, and yanks it away.

The man tries to run. Kaia leaps over his head, bounces off the wall in front of him, and pounces on him.

The man lands on his chest and yelps in pain.

ON the broken window. Pike calmly steps through it, gun drawn.

He strides over and points it right in the face of a petrified GRAY DESOUZA.

He's pale with massive bags under his eyes and he's sweating profusely.

PIKE
(cheery; waves)
Hi! Remember us?

Kaia backs off Gray and changes back to human form. She dusts herself off.

KAIA
(nonchalant)
We tried knocking, tried the bell.
You didn't answer, so we let
ourselves in.

She looks off to the side, sniffing the air again.

KAIA
What is that smell?

GRAY
(panting)
Wha...what do you want?

PIKE
Remember when you tried to drain
our friend's essence and put it in
your wife?
(beat)
Yeah, we need to know how you did
it.

GRAY
 (frowning)
 And why should I help you?

PIKE
 (nods to Kaia)
 Because I haven't fed her yet.

Gray looks to Kaia (with black eyes) who smiles back at him, making it a point to bear a set of FANGS.

DISSOLVE TO a few moments later. Gray is boarding up the window Kaia came through.

His movements are jerky and erratic.

GRAY
 (panicked)
 Everybody just went crazy tonight.

Pike and Kaia watch him work, noticing his obvious paranoia.

KAIA
 (wry)
 You don't say.

PIKE
 (checks watch)
 Look, dude. We're on a time table here.

GRAY
 (turns to them)
 I have to protect this house! None of them can get in! Don't you understand?!?

Pike raises his gun again.

PIKE
 No, I don't and I don't care.
 You've got about ten seconds to talk before you're a can of Iams.

GRAY
 Okay, okay. Just...just put the gun down. It's...it's too noisy.

KAIA
 Noisy?

Gray sits down on his couch. His legs are shaking. He's taking nervous to new levels.

GRAY
It's a variation-

PIKE
(holds his hands up)
Whoa!

Pike pulls a small tape recorder from his pocket. He hits record.

PIKE
Okay, go.

GRAY
(exhales deeply)
It was a variation on a draconian katra spell. I used a catalyst inside my camera to trigger it.

Pike looks to Kaia. He didn't understand a single word of that.

KAIA
What was the catalyst?

GRAY
(coughs)
Katra gems. They can be altered to the medium of whatever the focal point of the casting is.

PIKE
(beat)
What?

KAIA
He means whatever the gems are set in determine how the spell behaves. Right?

Gray nods.

KAIA
Do you have anymore of them?

Gray looks between both of them, debating the answer to that question. He gets up from his seat and motions for them to follow him.

INT. DESOUZA HOME - BASEMENT - NEXT

Gray is down the stairs first. Kaia's next, covering her nose with her hands.

KAIA
Oh God! It's worse down here!

Pike brings up the rear, holding his shirt over his nose.

PIKE
What the hell is that?

Gray loudly hushes them.

GRAY
(harsh whisper)
Quiet! She's sleeping. You'll
disturb her!

KAIA
Disturb who?

Gray turns on the lights. Everything is a mess, exactly as it was at the end of episode 5.

This includes Gray's wife, who is now a rotting CORPSE lying on a gurney!

Pike instantly starts dry heaving.

PIKE
(nauseous)
Are you serious?

KAIA
(just as nauseous)
Oh my God!

Gray, apparently not bothered by the stench, walks up to his dead wife and affectionately strokes her head.

GRAY
(soothing)
It's okay, honey. They won't be
here long.

PIKE
(whispering to Kaia)
Gabs owes us big time for this.

Gray digs through a box off in another corner of the room until he finds a small cigar box. He dusts it off and starts back across the room.

Pike is straining to hold the vomit down now.

Gray stops and bends down to KISS his wife's forehead.

That does it. Pike bolts up the stairs. Gray walks over and hands the box to Kaia.

GRAY
There's three in there.

Kaia opens the box to reveal three small glowing green gems.

GRAY
Take them and go.
(shaky voice)
Please.

Kaia doesn't need to be told twice. She heads back up the stairs.

Gray walks back over to his wife and strokes her head again.

EXT. DESOUZA HOME - NEXT

Pike is at the end of the driveway by his bike. Kaia walks up to him as he VOMITS again.

KAIA
(wry)
You need a minute?

Pike just holds up a finger (asking for a minute, not flipping her off). He takes several deep breaths before standing back up.

PIKE
Sorry. Some of us aren't used to being around dead bodies. Surprised you didn't take a little nibble.

He freezes immediately. Kaia's jaw drops.

PIKE
That was out of line.

KAIA
(hands him the box)
Damn straight it was.

PIKE
I...I'm sorry.

Pike opens the seat of the bike up and puts the box into the storage compartment.

KAIA

Whatever. You're only sorry you
actually said it out loud. You were
thinking it anyway.

(beat)

Let's go.

Pike gets on the bike and Kaia settles in behind him.

They pull off into the night.

PULL UP to the roof of the house. Tracy lands on it, having
gotten there too late. She notices Pike pulling away and
starts flying after him.

INT. PIKE'S APARTMENT - LIVING ROOM - NIGHT

Overhead shot of Connor's resting form. His lip twitches,
ever so slightly.

INT. CHURCH - MAIN CATHEDRAL - NIGHT

Young Connor is standing behind an altar where a comatose
CORDELIA is resting. He's in mid speech. The remnants of a
smashed podium lay at his feet.

Faux Connor slides into a bench next to Connor. He's eating
popcorn from a small bag.

FAUX CONNOR

Whew. Glad we made it. I was afraid
we'd miss the best part.

YOUNG CONNOR

(not noticing the other
two)

I just...

(walks back toward
Cordelia)

I want to stop. Stop fighting. I
just want to rest. God, I want to
rest.

FAUX CONNOR

Sounds like's someone's ready to
throw in the towel.

CONNOR

I was in a bad place in my life.

FAUX CONNOR

But you've always felt like that.
Even to this day, you'd much rather
spend your days playing Halo than
wasting demons.

BACK TO Young Connor's speech.

YOUNG CONNOR

I know she's a lie. Jasmine. My
whole life's been built on them. I
just... I guess I thought this one
was better than the others.

He takes a seat on the steps to the altar, emotion seeping
from him like bad cologne.

FAUX CONNOR

Yet another thing you still think
about today. The life you've got
going now with Gabriella and all.
It's another lie and you know it.

Connor starts to seethe again, unable to verbally respond.

FAUX CONNOR

Hell, she's a major part of the lie
you're living now, given her hand
in the spell.

CONNOR

It's not like that.

FAUX CONNOR

More denial. This is pathetic.
(turns to Connor)
Look, Connor. If it weren't for us,
you'd have blown yourself to chunks
in that department store. You
realize you should've been dead
several times over by now and
likely would be if it weren't for
us?

Connor bows his head.

FAUX CONNOR

The Powers That Be aren't on your
side. They'd rather let you rumble,
bumble, and stumble your way
through the rest of your life.
We're the ones really looking out
for you.

(MORE)

FAUX CONNOR (CONT'D)

Whether you want to admit it or not, we're the only true friends you have in this world.

CONNOR

(scoffs)

Friends. That why you tried to get me to kill my family?

FAUX CONNOR

Point of fact, they're not your real family. Secondly, we were trying to help you see what you are.

CONNOR

(turns to Faux Connor)

And what is that exactly? Who am I?

FAUX CONNOR

Who you are and what you are? Two completely different questions. I can say you're damn sure not Connor though. He died in that store when Angel slit his throat.

(beat)

You're on borrowed time now, kid, and we're your lenders. The interest is mounting and we'd like to see some sort of return on the investment.

Connor looks away, towards his young, confused self still sitting on the steps.

Faux Connor sighs and closes his eyes again. The location
ZOOM PANS TO:

INT. DEPARTMENT STORE - UPPER BALCONY - DAY

Connor steps up to the edge of the balcony and looks at the main sales floor.

At least two dozen people are gagged and bound with duct tape. They all have EXPLOSIVES strapped to their chests.

In the center of them is, again, Young Connor. He also has explosives strapped to his chest. ANGEL stands across from him, trying to talk his son down.

Faux Connor steps up beside Connor.

FAUX CONNOR
 Listen up, this bit's good.
 (frowns)
 Ugh, we got here too quick. Let's
 speed it up.

The scene in front of them starts to move faster, almost like a FAST FORWARD.

Faux Connor snaps his fingers just as Angel is standing over Young Connor, knife in damn.

FAUX CONNOR
 Damn, I missed it.

He snaps his fingers and the scene REWINDS.

CONNOR
 Miss what?

FAUX CONNOR
 (snaps his fingers)
 The most profound thing you've ever
 said.
 (points to Young Connor)
 Now pay attention.

Connor looks to his younger version.

YOUNG CONNOR
 There's only one thing that ever
 changes anything... and that's
 death.
 (beat)
 Everything else is just a lie.
 (cries)
 You can't be saved by a lie. You
 can't be saved at all.

The scene PAUSES just as Young Connor goes to activate his explosives.

FAUX CONNOR
 (sniffles)
 Wow. Just gets me right-
 (pounds his chest)
 -here.

Connor turns and blasts Faux Connor with a punch, knocking him to the ground.

CONNOR

I'm done with this. I want you out
of my head now!

The 'now' echoes loudly.

Faux Connor looks up at him, rubbing his sore jaw. He grimly
shakes his head and gets to his feet.

FAUX CONNOR

(nonchalant)

Connor, did you know you're dying?
Right now, matter of fact.

CONNOR

(cold)

Another lie.

FAUX CONNOR

Dude, I've yet to lie to you. Hell,
I'm the only one whose ever been a
hundred percent straight with you.

(beat)

You are, for the record. Your
body's shutting down. Organs
frying. Hell, why do you think
you're here? I had to sit and wait
for months until your body and mind
were weak enough for me to take
your consciousness on this little
trip.

CONNOR

And let me guess. You can save me,
right?

FAUX CONNOR

Not really. All I can do is make
sure you go to a better place. You
die and the PtB won't intervene
with what direction you end up
going. Us, on the other hand, like
to be more hands on.

CONNOR

I thought you wanted me on your
side?

FAUX CONNOR

You would be. From the plane of the Senior Partners, you'll be properly groomed into the champion you were meant to be and sent back to Earth anew.

CONNOR

And what do you get out of all this? A raise?

FAUX CONNOR

Your body, restored. While you're getting upgraded, I get to be corporeal again. Win win situation if you ask me.

CONNOR

(thinks)

No.

He snaps off a right straight that Faux Connor catches with ease.

FAUX CONNOR

(sighs)

Fine, if you wanna be stubborn.

He flings Connor over the balcony to the main floor where everything is still frozen. Connor lands hard on his back.

Faux Connor hops over the rail, gracefully landing on two feet.

FAUX CONNOR

Then we'll just move to plan C.

(beat)

Either way, I still get my reward.

He throws a punch at the frame, causing a:

BLACK OUT.

END OF ACT TWO

ACT THREE

FADE IN.

EXT. CITY STREET - NIGHT

Pike and Kaia ride down the street, weaving between cars.

PUSH IN close on Kaia's ear as she hears a familiar sound.

She looks up to the sky and her eyes go wide.

KAIA
Oli, turn!

PIKE
(confused)
What?!?

KAIA
Turn!

Pike yanks the bike hard, pulling up onto the sidewalk as an energy blast smashes into the street, destroying a taxi that was just behind them.

Pike looks up to see Tracy floating in the air, charging another attack.

PIKE
Damn.

Pike peels off, racing down the sidewalk. Pedestrians dive out of his way as he speeds through with reckless abandon.

Tracy continues to reign down blasts, destroying property, and knocking people into the air.

PIKE
(frantic)
Ideas?

KAIA
I was hoping you had one.

PIKE
Me? I'm not...whoa!

Pike swerves to the left as a MACK TRUCK lands right in front of his path.

PIKE
She can throw cars?!? Nobody said
she could throw cars!

He swerves again, dodging a Honda Civic. He immediately goes the other way to miss hitting a van.

PIKE

Got anything yet? Jesus!

He cuts a tight turn into an alley between two buildings, avoiding another energy blast that lands right in front of him.

CUT TO a shot in front of them. Tracy appears in the sky behind them.

KAIA

(screaming)

Give me a break! I took four of them out already!

PIKE

Oh, okay! Can I borrow your claws and fangs for a couple of minutes?!?

The walls of the buildings on either side of them start to explode, sending a torrent of brick and steel down on them.

Tracy floats higher into the sky, avoiding the cement storm.

Pike speeds up, trying to make it to the other end of the alley.

KAIA

(wary)

Oli!

Pike turns sideways and starts to slide the bike the rest of the short distance out of the alley.

The instant he reaches the sidewalk, he takes off again, zigzagging between a mass of cars at an intersection.

Tracy glides out of the alley, continuing her pursuit.

PIKE

Didn't Gabs say they were all deaf from the sound spell?

KAIA

Yeah? So?

PIKE

Just got an idea.

Pike cuts a sharp turn down a flight of stairs that runs under a sign reading 'Union Station Red Line'.

INT. SUBWAY STATION - CONTINUOUS

Pike and Kaia bump and tumble down the stairs to the underground tunnel.

They have to slow down to dodge all the people in the way.

PIKE
(swerving)
Move! Move!

Pike speeds towards the turnstiles, veering towards the handicapped entrance.

PIKE
There's a gun on my left hip. Shoot
the hinges.

Kaia pulls the gun out with her left hand, still clutching Pike with her right arm.

She empties the entire clip into the hinge side of the door, the sound of the gunshots causing people around them to stampede out of the way.

Pike busts through the door, hardly dropping his speed. Tracy reaches the tunnel and has to stop and look for them. She sees them going down another flight of stairs and flies after them.

CUT TO Pike at the bottom of the stairs. He picks up more speed and drives right off the edge onto the train tracks!

Tracy follows him down the tunnel. Pike turns his headlight off, blanketing the tunnel in darkness.

PIKE
(unable to see)
How close am I to the median?

KAIA
I'll say when!

He starts veering to his left, slowly inching to the six inch high girder separating the tracks.

KAIA
Jump!

They both lurch up and the bike jumps the girder. Pike turns his headlight back on.

Tracy, now seeing her target again, crossing to the other side.

KAIA
Why'd you turn the light back on?

PIKE
Giving her something to focus on.
Is it coming yet?

KAIA
(pauses; listens)
No.

Ahead of them, a set of lights indicates a train coming right at them!

PIKE
I'm starting to not like this idea.

Kaia turns around.

KAIA
The other one's coming too!

PIKE
Okay, this is going to have to be perfect!

Pike continues heading for a collision with the train in front of him. He starts to slow down.

PIKE
Tell me when!

Kaia turns around, seeing Tracy rapidly gaining on them, another set of lights coming up behind her.

KAIA
Wait.

The train in front of them sounds a HORN.

KAIA
Wait...now!

Pike jumps the median again, avoiding the oncoming train. He continues to veer right until he's up on the far right wall.

Tracy glides over to their side, but she doesn't move fast enough, having just enough time to turn around before the other oncoming train smacks into her!

Pike slows to a stop as the same train passes by him. He and Kaia exhale deeply.

INT. DEPARTMENT STORE - MAIN FLOOR - DAY

Connor and Faux Connor trade winging punches. Connor rocks Faux Connor with a right cross, driving him back.

FAUX CONNOR
 (rubs his chin)
 Can't you be more like Gunn? He
 just sat there and took it.

Connor tries a roundhouse kick, but Faux Connor jumps into the air.

Fifty feet into the air in fact, landing back on the upper balcony.

CONNOR
 Well, that's not fair.

FAUX CONNOR
 (from the balcony)
 It's your head, kid. The rules work
 a little differently here.

CONNOR
 My head, huh?
 (takes a deep breath)
 Okay.

CUT TO a tight shot of Faux Connor on the balcony looking down at Connor.

ARC AROUND to show Connor standing right behind him!

He taps Faux Connor on the shoulder and nails him with an uppercut, knocking him back to the main floor.

CONNOR
 Thanks for the tip.

Connor drives off the balcony, tackling Faux Connor to the ground. They roll around as the room ZOOM PANS TO:

INT. HYPERION - MAIN LOBBY - CONTINUOUS

They finish rolling with Connor on top of his other self.

A quick ARC around the room shows the building in pristine condition, just as it was before Angel Investigations closed shop.

Faux Connor gets his feet on Connor's hips and pushes him off. Connor flies back and smashes into the weapons case.

Connor gets back to his feet and picks up a broad sword. Faux Connor kips up to his feet.

Connor twirls the sword as they begin to circle.

FAUX CONNOR

Quit fighting it, Connor. Even by some chance you beat me, you're still dying. In a matter of hours, you'll be dead. That what you want?

CONNOR

(shrugs)

Beats being your bosses' lap dog for the rest of my life.

Connor lunges in, but only gets air. He looks around for his foe.

FAUX CONNOR (O.S.)

Yoo hoo!

Connor turns to see Faux Connor waving at him from the balcony.

FAUX CONNOR

Gotta be faster than that.

Connor LEAPS up to the balcony. Faux Connor disappears from the balcony as he soars towards it.

In mid air, Connor turns and throws the sword back down towards the floor.

WHIP PAN to Faux Connor on the ground, the sword sticking through his chest!

BACK TO Connor, pulling himself over the rail to the upper balcony.

Faux Connor begins to jerk and convulse. He looks down at the sword impaled in his chest, then up to Connor.

CONNOR
(smirks)
You're just full of helpful hints
today.

Faux Connor's eyes roll up into his head as he slumps
lifelessly to the ground.

CONNOR
(exhales)
Okay. Now what?

He looks around the room, completely alone.

INT. PIKE'S APARTMENT - LIVING ROOM - NIGHT

Connor's face twitches again. A small bump appears at the
base of his neck, slithering up to his face.

INT. HYPERION - MAIN LOBBY - NEXT

A PUNCH lands on Connor's jaw from out of frame, knocking him
off the balcony.

He grunts when he lands on the ground, face down. A set of
feet land in front of him. He looks up at the new arrival.

PAN UP a pair of tattered brown pants, a matching brown
tunic, to another CONNOR's face.

This Connor resembles how he looked when he first arrived
from Quor'Toth except his eyes are completely GREEN.

He HISSES, baring rows of razor sharp teeth.

Before Connor can do anything, he's yanked by the new one,
whom we'll call PARASITE CONNOR.

CONNOR
You must be the id.

Parasite Connor SCREECHES and hurls Connor off screen.

INT. G&C'S CONDO - LIVING ROOM - NIGHT

Gabriella answers the frantic knocking at the door. A news
report is playing on the television.

Pike tosses the box in the air when she opens the door.
Gabriella catches it as Pike and Kaia enter the condo.

Kaia SCREAMS and looks down to see Lesi biting her leg.

GABRIELLA

Lesi, stop it!

The dog doesn't obey, continuing to clamp down on Kaia's leg.

Pike yanks the dog off. She squirms in his arms and bites his hand.

Pike yelps and drops the dog. Lesi dashes back towards Kaia.

Gabriella holds out her hand and the dog freezes in mid stride, barking loudly at the werewolf.

KAIA

(rubbing her leg)

She had her shots right?

PIKE

The hell's gotten into her?

GABRIELLA

(sighs)

Animals have souls too.

Both Kaia and Pike look to her, shocked.

PIKE

Nuh uh. You mean to tell me...?

GABRIELLA

(nodding)

Oh yeah. She hasn't stopped barking since we first got here. Tried to chew up one of my books too and she knows better than that.

(to Kaia)

Hey, can you grab her leash and drag her back into her cage? I can't hold her like this.

Kaia runs her finger across the bite, coming up with blood.

KAIA

Pike, how about you do it?

PIKE

(nods)

Wuss.

Gabriella points into her room. Pike goes in and comes out moments later with the leash.

He walks past the entertainment center and a loud FEEDBACK comes from the surround sound speakers.

Everyone looks at one another, confused.

Pike looks down at the leash and the collar attached to it. He waves it in front of the speaker again and the feedback sounds again.

INT. LOS ANGELES COLISEUM - OFFICE - NEXT

Ethan winces from the feedback sound and turns down the volume on the playback.

INT. G&C'S CONDO - LIVING ROOM - NEXT

Pike tosses the leash to Kaia, then clamps his hand over Lesi's mouth before picking her up. She squirms and wriggles in his arms as he disappears into Gabriella's room again.

Kaia turns the collar over, searching.

CLOSE UP on the collar as she turns it over to reveal a small metal PIN stuck in it.

Kaia and Gabriella share a look.

KAIA

What the...?

Gabriella holds her hand over Kaia's mouth.

EXT. KZMP RADIO STATION - NIGHT (FLASHBACK)

Gabriella comes up to the station on Pike's bike. She sees Ethan rubbing his hands along Lesi's neck.

CUT TO a close up of Ethan sliding the pin into Lesi's collar.

INT. G&C'S CONDO - LIVING ROOM - NEXT

Pike comes out of the room and shuts the door on the barking dog.

PIKE

Okay, what the hell is-

Kaia and Gabriella both hold their hands up, non-verbally telling him to shut up.

Gabriella points to the kitchen and heads towards it, dropping the collar on the couch.

INT. G&C'S CONDO - KITCHEN - CONTINUOUS

Gabriella takes a seat at the table and runs her hands through her hair.

Everyone in this scene speaks in lowered voices.

GABRIELLA

There's a small transmitter on Lesi's collar. Ethan's been listening in on us since the sound spell.

PIKE

Must be how they knew we were at DeSouza's.

GABRIELLA

(looking up)
What?

KAIA

One of Ethan's kids attacked us on our way back here.

Gabriella looks away, starting to realize.

GABRIELLA

And Ethan knew exactly where and when Connor and I would be at San Pedro.

(sighs; shakes her head)
Unbelievable.

Pike leans against the wall and crosses his arms.

PIKE

(thinks)
So why not tell him something we want him to hear?

Both girls look at him.

INT. G&C'S CONDO - LIVING ROOM - MOMENTS LATER

The collar is now on the coffee table.

Gabriella, Kaia, and Pike are all sitting on the couch, leaning forwards towards the table.

KAIA

And you're sure this gem stone will stop Ethan?

GABRIELLA

I'm positive. We have to hurry though. It's in an old cave just outside Las Vegas and that's a long drive.

PIKE

Alright, well I'll go myself and get it.

They all share smiles.

INT. LOS ANGELES COLISEUM - OFFICE - NEXT

Ethan listens in. Eric is seated next to him.

GABRIELLA

(through computer)

No, we all need to go. The place is booby trapped and guarded.

KAIA

Okay, well let's get going. Connor's running out of time. Where is it exactly?

Ethan pulls out a pen and paper, ready to write down the location.

A clap of THUNDER is heard from outside.

INT. KAIA'S CAR - NIGHT

The wipers sweep the downpour of RAIN from the windshield, allowing Kaia to see where she's going.

Gabriella, in the passenger seat, shoots herself up with morphine again.

KAIA

Sure you're not gonna get high from that?

GABRIELLA

We've only got one shot at this and I can't pull it off if I'm gasping every time I take a breath.

KAIA

(to Gabriella)

What happens if you still don't hold up long enough?

(MORE)

KAIA (CONT'D)

Doped up or not, you're still not
at a hundred percent.

GABRIELLA

I will be for this. Already saw to
it.

Kaia looks at Gabriella, confused by that response.

EXT. CITY STREET - NIGHT

In another part of the city, Pike's bike slobes through a
puddle.

INT. PIKE'S BUILDING - HALLWAY - LATER

Pike walks down the hall carrying the small box with the
katra gems.

He pauses, tucks the box under his arm, and wrings the water
from some of his shirt.

PIKE

I really need to buy a car.

He walks up to a door and knocks on it. It opens to reveal a
bald, brown DEMON with six arms!

DEMON

What do you want, Pike? Out of the
wooden bullets?

Pike shakes his head and holds up the box.

PIKE

I need some speciality ammo.
Different this time. And I need 'em
fast, like within the hour.

DEMON

Sorry. I'm busy.

He tries to shut the door and Pike stops him.

PIKE

Dude, it's important.

DEMON

What's in it for me?

He turns around and Pike looks past him to see a scantily
dressed human woman on the couch. A prostitute.

DEMON

She don't come cheap.

PIKE

(rolls his eyes)

Free rent for a month.

The demon thinks on that for a second before taking the box from Pike and letting him inside.

FLASH CUT TO:

INT. LOS ANGELES COLISEUM - MAIN FIELD - NIGHT

The Eye of Anubis still sits on a table in the middle of the field at the fifty yard line, collecting souls.

Gabriella walks into the field, getting soaked from the rain.

She gets about halfway to the table when:

ETHAN (O.S.)

Clever girl. Thankfully, I only sent Eric on your wild goose chase.

Gabriella turns to see Ethan calmly walking up to her.

Gabriella glares at him.

ETHAN

Oh, come now. We've already done this song and dance. You didn't fare so well last time.

Gabriella stretches her fingers, getting ready.

GABRIELLA

Let me ask you a question before I kick your ass.

ETHAN

(chuckles)

Of course.

GABRIELLA

What was the point of the party in Ojai if you already had the Eye?

ETHAN

None of you were meant to escape that house.

(MORE)

ETHAN (CONT'D)

The glamour was supposed to hold
and keep you all trapped there
while stages two and three took
place.

GABRIELLA

Get us out of the way?

ETHAN

(nods)

I was well aware of how many of you
wanted the Eye.

GABRIELLA

What are you going to do with all
those souls?

ETHAN

Retire. Do you know how much that
many souls will go for on the black
market?

GABRIELLA

(shakes her head)

Always about the money.

ETHAN

Well, I've always been an
entrepreneur at heart. Now-
(eyes flash to black)
-shall we get on with it?

Streaks of black lightning flash around him as he prepares
himself.

ETHAN

You know you don't stand a chance
against me.

GABRIELLA

(nods)

All that borrowed power of yours.

(shrugs)

Good thing I took out a loan
myself.

Ethan frowns, not understanding that statement. Thunder
rumbles in the night sky.

GABRIELLA

And one more thing about your
party, Ethan.

ETHAN

What's that, love?

GABRIELLA

Your guest list was missing a few names.

She looks to the stands. Ethan follows her eyes.

Gwen steps into view. Followed by a man dressed in a suit. Then a woman in a white lab coat. Another woman dressed in a Victorian dress.

Ethan looks around the stadium as people continue to file into the stadium.

Hundreds of them.

GABRIELLA

Most of them don't like the idea of being bound to the Eye forever.

ARC AROUND Ethan as he takes in the sight.

The entire lower bowl of the stands are filled to capacity. Thousands of Wolfram and Hart employees.

One by one, they all join hands.

ON Kaia, watching from one of the entrance tunnels.

ON Gabriella as she closes her eyes and holds her arms out at her sides.

Yellow streaks of light swirl around her. She rears her head back, accepting the power.

The streaks subside and she looks at Ethan, her eyes flashing YELLOW.

GABRIELLA

So I'm wondering if ten thousand dead employees equal whoever you got your boost from?

Ethan grits his teeth, now knowing he's in for a battle.

CUT TO a classic Western shootout type shot of the two of them facing off.

They both fire energy waves at each other as another clap of THUNDER signals the beginning of the battle.

The waves collide, causing a flash of WHITE before we:

BLACK OUT.

END OF ACT THREE

ACT FOUR

FADE IN.

EXT. LOS ANGELES COLISEUM - MAIN FIELD - NIGHT

The beams jockey back and forth for dominance.

ON Ethan, straining to hold his end up.

ON Gabriella, doing the same. Her knees buckle ever so slightly.

PAN across one side of the stadium, all the dead Wolfram and Hart people cheering Gabriella on.

They simultaneously withdraw, then fire another round, locking into another stalemate.

ON Kaia, cell phone pressed to her ear. Through the phone, Pike's voice is heard.

PIKE
(filtered through phone)
Hey, it's Pike. Leave a message. Or
don't. Whatever.

A BEEP follows. Voicemail. Kaia hangs up.

KAIA
Dammit.
(to herself)
Oli, you better hurry.

Back to the battle as Ethan's attack overtakes Gabriella's. She drops to the ground, avoiding it.

EXT. CITY STREET - NIGHT

Once again, Pike's racing through the streets. Cutting through cars like a stunt driver.

He gets stopped in an ugly traffic jam at the site of an accident.

He looks around for another route.

ON an entrance to another subway station.

EXT. LOS ANGELES COLISEUM - MAIN FIELD - NEXT

A off screen SCREAM and a flash of light precedes Gabriella flying backwards into frame.

She lands in the wet grass and slides a few feet, coughing up BLOOD.

Ethan cockily struts over as Gabriella pushes up to all fours, breathing heavily.

ETHAN

Oh, come now. That's just sad. I haven't broken a sweat yet.

(beat)

So I heard this nasty rumor that you-

He viciously KICKS her in the ribs. She screams in pain and rolls over, clutching her side.

ETHAN

-had broken ribs.

He kicks her again, eliciting another scream from her.

Behind him, Kaia (still human) leaps up, about to jump on him.

Ethan smirks and Kaia FREEZES in mid air. Her eyes go wide.

ETHAN

Bad girl.

Kaia is telekinetically THROWN into the upper bowl, landing hard on the empty seats.

Ethan grabs Gabriella by her hair and yanks her to her feet. He wraps his arms around her from behind and sparkles of black energy flare up around her.

Gabriella starts convulsing, her body racked with energy and pain.

ETHAN

I've never been much for the killing, especially at my ripe old age.

He turns up the juice, getting Gabriella's howls of pain to increase in volume.

ETHAN

But you and yours have been a pain in my ass three times over now.

Gabriella's arms, which were pulling on Ethan's, limply drop.

Ethan starts to cackle, relishing his victory.

A loud GUN SHOT echoes through the coliseum. Ethan's face falls and he jerks ever so slightly.

Gabriella jerks too and blood starts to flow from the front of her shoulder.

Three more gunshots hit Ethan from behind and pass through Gabriella's shoulder.

Ethan releases Gabriella, who falls to her hands and knees.

Ethan staggers back and turns to see Pike standing behind him, the smoking barrel of Benny indicating where the shots came from.

PIKE

(wry)

Really now. Was all that posturing necessary? You should follow your own advice.

Ethan slowly, shakily raises his hand towards Pike.

ETHAN

(gasping)

You...little...cretin.

His hand starts to crackle with energy. It dies down just as quickly.

ARC around to Ethan's back as a stream of black and green intertwined light flows from his wounds into Gabriella.

Gabriella sits up on her knees, her breathing slowing to normal. Her shoulder wounds slowly begin to heal. Her eyes flash black with yellow sparkles.

Ethan drops to his knees, his entire body shaking as the energy is drained from it. He falls face first to the ground.

He pushes up with his arms, trying to get back up, but only succeeds in falling on his side and rolling to his back. His head slumps to the side.

Everyone in the crowd CHEERS.

Pike sprints over to Gabriella and helps her to her feet. She looks remarkably refreshed, given the ordeal she's been through.

He looks around at the still cheering crowd.

PIKE
What's with the crowd?

GABRIELLA
(nonchalant)
I like an audience. What took you
so long?

PIKE
(shrugs)
Horrible traffic. Took the subway.

Gabriella walks up to the Eye, Pike right behind her.

PIKE
You know how to use that thing?

GABRIELLA
Got a crash course from some old co-
workers.

She picks up the Eye in both her hands and holds it up to the
sky.

CUT TO an overhead shot of the Eye in close range.

GABRIELLA
(takes a deep breath)
Solvo totus animus irretitus intus.
Solvo lemma ut ventus.

The Eye starts to glow blue.

GABRIELLA
Solvo totus animus irretitus intus.
Solvo lemma ut ventus.

The Eye floats out of her hands and hovers above her. The
glow grows in intensity.

GABRIELLA
Solvo totus animus irretitus intus.
Solvo lemma ut ventus.

A blue beam of light SHOOTS out of the Eye into the clouds of
the thunderstorm.

Up and down the beam, small grey mists begin to flow off and
away.

GABRIELLA
 (screaming)
Solvo totus animus irretitus intus!
Solvo lemma ut ventus!

The souls of Los Angeles rapidly fly off the beam now.

Gabriella stops chanting and looks into the crowd.

Everyone there begins to turn GREY, like ghosts.

ON Gwen as she blows Gabriella a kiss. Her hand dissolves into grey dust, followed by her arm and the rest of her body.

Everyone in the crowd follows suit, their dusty remains floating to the winds.

EXT. DOWNTOWN LOS ANGELES - NIGHT

A teenage boy runs from a small pawn shop, carrying a television. A soul flows into him and his eyes flash yellow.

He stops running and looks down at the television he just stole.

Dozens of other souls move past him.

EXT. LOS ANGELES SKYLINE - NIGHT

Thousands of souls float through the air, returning to their owners.

EXT. LOS ANGELES COLISEUM - MAIN FIELD - NIGHT

The Eye stops glowing and drops into Gabriella's waiting hands. She and Pike share a smile.

ON Ethan. He's wheezing badly, but still alive. His hand slides to his back, under his coat.

BACK TO Pike and Gabriella.

PIKE
 We better go if-

KAIA (O.S.)
 Guys, look out!

Pike turns to see Kaia in the upper bowl. He hears a gun COCK behind him.

He spins and fires one shot.

Ethan's head rocks back and his eyes roll up. The blood instantly starts to flow from the wound between his eyes as he falls back to the ground.

His arm lifelessly drops to the grass, releasing the GUN he was holding.

Pike's hand and the gun he's holding tremble slightly. He never takes his eyes off Ethan.

Gabriella gently lowers his arm and looks at the dead sorcerer.

GABRIELLA

(softly)

Hey, let's go. We still have more to do.

Pike nods, not looking in her direction, and walks away.

Gabriella looks down at the Eye in her hands for a moment before she follows.

ON Ethan's body as Pike and Gabriella walk past it.

A few moments later, a set of black boots come to a step next to the corpse.

Eric watches Gabriella and Pike, who are now halfway down the tunnel. He looks down at his mentor and shakes his head.

FLASH CUT TO:

INT. CONNOR'S WAREHOUSE - UPPER DECK - DAY

Editor's note: Parasite Connor will be 'PC' because I'm lazy.

PC fires stakes from a wrist mounted device at Connor, who is deflecting them with a broad sword.

Connor gets close enough to strike. PC blocks with a blade that looks like a curved X.

He screeches and lunges at Connor, swinging his blade wildly. Connor ducks and parries the blows, being driven back to the edge of the deck.

He spins off an attack, dropping to his knees and elbowing PC in the small of his back.

PC falls off the edge. Connor jumps off after him and:

EXT. QUOR'TOTH - CLIFF - UNKNOWN TIME

Connor lands on both of his feet at the edge of a cliff in the middle of a vast red sand desert.

Behind him, PC rolls and spins to his feet.

Connor is quick to attack, swinging with an overhead strike that PC deflects to the side.

Connor spins from the defense and tries a spinning back strike. PC ducks and slashes Connor across his stomach.

Connor backs up and touches the blood coming out of the wound. He got back quick enough to avoid a fatal blow, but it's still bleeding.

PC SHRIEKS and charges in, barreling into Connor like a bull. Connor drops his sword. PC wraps his arms around Connor and continues to run, driving them both off the cliff.

They plummet towards the ground below, actually crashing THROUGH it to:

INT. G&C'S CONDO - LIVING ROOM - NIGHT

Both Connors land hard.

Connor forward rolls to the coffee table, grabbing a small box from it. He pulls out a wrist stake and starts to put it on.

PC raises his stake gun. Connor jumps over and points the arm to the ceiling just as it fires.

Connor steps between PC and arm tosses him. PC shows great agility and lands on his feet, twisting, spinning, and short arm clotheslines Connor to the ground.

Connor rolls away to avoid a foot stomp.

He barely gets his arm up to block PC's sideways blade swipe.

The blade embeds itself in Connor's arm. He yells in pain before landing a lunging punch with the other arm, sending him sprawling to the ground.

PC gets up first. Connor runs in this time. PC drops to his back as Connor gets close and flips Connor over him with his legs.

Connor sails through the glass door to:

INT. G&C'S CONDO - PATIO - CONTINUOUS

Connor rolls forward to soften his landing. He jumps forward to the patio rail, springs off and turns back around.

PC rushes onto the patio as Connor's in mid air.

Connor activates the wrist stake and slashes to the side, slitting PC's throat before he lands.

PC stumbles forward into the rail, shrieking and clutching at the mortal wound.

Connor throwing a back spinning roundhouse kick that catches PC under the chin, knocking him over the rail.

PC screams as he plummets to the Los Angeles traffic below.

Connor watches his descent, wincing at the unseen, but undoubtedly ugly landing.

Connor sighs and turns back around, falling to his butt. Exhausted.

CONNOR

I'm gonna need some serious therapy.

He holds up his arm and the wrist stake attached to it.

CONNOR

(bitter)
Best birthday ever.

ZOOM DOWN from an exhausted Connor up to the night sky before a quick PULL DOWN TO:

EXT. CSULA STUDENT HOUSING COMPLEX - NIGHT

Quick establishing shot of the familiar building.

INT. ERIC'S APARTMENT - BEDROOM - NEXT

Eric, dressed only in his boxer shorts, is typing into his laptop. On the screen is an instant message window.

Username 'ChaosEric22' types: It's over. All the souls have been returned. Stage three is a failure.

Username 'ExpInChaos' types: Not necessarily. There's plenty of data to be collected and studied.

A beat.

ExpInChaos types: What about Rayne?

ChaosEric22 types: Dead.

ExpInChaos types: The people you told me about?

ChaosEric22 types: Yep.

ExpInChaos types: Oh well. Saves me the money I was going to pay him. What about the Eye of Anubis?

ChaosEric22 types: Those people have it. I can get it back if you want.

ExpInChaos types: No. Don't do anything until I get back to LA.

ChaosEric22 types: Okay.

A beat.

ChaosEric22 types: I'm tired. I'm going to bed.

ExpInChaos types: Alright, I should be landing soon. I'll call you in the morning. I love you.

ChaosEric22 types: Love you too, Mom.

Eric closes his laptop and climbs into his bed, quickly settling in under the covers.

EXT. SKY - NIGHT

Shot of a small private jet.

INT. JET - MAIN CABIN - NEXT

Tight shot of a laptop being closed by a slender hand. PAN UP to the cockpit as the door to it opens.

A PILOT sticks his head through the door.

PILOT

We'll be landing for a brief
layover in New York, ma'am. Should
be there in about twenty minutes.

ON PROFESSOR MICHELLE MARRUS, smiling and nodding her head.

MARRUS

Thank you.

The pilot nods and shuts the door again. Professor Marrus looks out of her window.

EXT. PIKE'S BUILDING - NIGHT

The rain has stopped now. Kaia's car pulls into frame and parks. Pike rides up on his bike, parking at the base of the steps to the front entrance.

Gabriella and Kaia dash out of Kaia's car, joining Pike at the front door.

INT. PIKE'S APARTMENT - LIVING ROOM - MOMENTS LATER

Gabriella practically bursts into the room, rushing over to Connor.

KAIA

Ribs not bothering you?

GABRIELLA

(quickly)

I used Ethan's power to heal myself.

Gabriella drops down to her knees in front of Connor. She lays the Eye of Anubis on Connor's chest, gem up. Her fingers run over the gem.

She takes a deep breath, steadying herself.

Pike and Kaia stand in the middle of the studio penthouse, keeping their distance.

GABRIELLA

*Anubis, deus of silenti etc.
Recipero is vitualamen. Secedo
animus ex is vas quod veho is ut
vestri universitas.*

The gem starts to glow and shake. Gabriella grabs it with her hand to steady it.

GABRIELLA

*Anubis, deus of silenti etc.
Recipero is vitualamen. Secedo
animus ex is vas quod veho is ut
vestri universitas.*

The glow gets brighter and brighter, enveloping the entire room.

Connor's back arches up. His eyes and mouth open, an orange-yellow light pouring from them.

EXT. G&C'S CONDO - PATIO - NIGHT

Connor, still resting and recovering from his battle, SCREAMS and doubles over in pain.

He gets up to his knees and throws his arms out as a SECOND CONNOR, this one a pale, transparent blue rips away from him.

INT. PIKE'S APARTMENT - LIVING ROOM - NEXT

Gabriella is up on her feet now, straining to hold the Eye in place.

GABRIELLA
 (through clenched teeth)
*Anubis, deus of silenti etc.
 Recipero is vitualamen. Secedo
 animus ex is vas quod veho is ut
 vestri universitas.*

The light from the gem FLASHES, causing Pike and Kaia to shield their eyes.

EXT. G&C'S CONDO - PATIO - NEXT

The two Connors separate completely.

Connor falls to the ground, face first. Unconscious. His blue alter ego looks down on him before he ripples and fades away.

INT. PIKE'S APARTMENT - LIVING ROOM - NEXT

The flash quickly dies off. Gabriella flings the Eye behind her as Pike and Kaia rush up to the bed.

GABRIELLA
 (gasping)
 Connor? Connor, come on.

She cups her hands on his cheeks. Pike looks from Connor to Gabriella.

PIKE
 (shakes his head)
 God, we were-

GABRIELLA
 Pike, shut up!
 (pleading)
 Connor? Connor, please.

Connor blinks his eyes and groans. All three people standing over him break into smiles.

CONNOR
(coming to)
Wha...?
(looking around)
Why am I at Pike's?

Gabriella, with tears in her eyes, pulls Connor into a hug. Connor's still too disoriented to process what's going on.

She lets go and holds Connor at arms length, grinning.

Kaia gently squeezes Gabriella's shoulder.

PIKE
(to Connor)
Hey, dude. How you feeling?

Connor thinks long and hard about that answer.

CONNOR
Free.

PULL AWAY from the four of them to the Eye.

It begins to glow again. A cyclone of brown dust ERUPTS from it.

Everyone by the bed turns to the Eye as the cyclone begins to take shape, a human shape.

It solidifies into the form of a naked man, who crashes to the ground with his back to the gang. There are bloody gashes and bruises all over the body.

ON the other four people in the room.

PIKE
(points)
Okay, why is there is a naked man?
(to Gabriella)
You didn't say anything about naked men.

Gabriella looks up to Pike, just as confused.

ON the still form lying next to the EYE, curled up into a tight ball.

PAN UP as the man stretches his legs. It's SPIKE!

Over his shoulder, we can still see the others. Pike has a gun drawn, pointed at Spike.

PIKE
(calling out)
Hey, naked dude! Where the hell did
you come from?

He blinks his eyes and groans, as if waking up from a long night's sleep.

He sits up and turns his head around to see the gun pointed at him.

SPIKE
(sighs)
Bloody hell.

PUSH IN on Connor and Gabriella as they share the same bewildered expression.

BLACK OUT.

END OF ACT FOUR

END OF EPISODE