

CONNOR

"Antihero"

by
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TEASER

FADE IN.

EXT. THE CHARON - ROOFTOP - NIGHT

GABRIELLA raises a STAFF over her head to block a strike from another staff.

She shrugs the blow off to the side and throws a return strike to her unseen opponent. It's blocked (the sound comes from off screen) and deflected downward.

She bends backwards, showing amazing flexibility, to duck a swing from her opponent's staff. The staff sweeps low on the return, popping her legs out from under her and knocking her to her back.

CONNOR steps over her, cockily smirking. Gabriella winces in pain as she sits up. Connor offers his hand and helps her back to her feet.

CONNOR

You really need to stop with all that Matrix, power yoga crap. None of that stuff works in a real fight.

Gabriella rubs her sore behind as she bends down to pick up her staff.

GABRIELLA

(pained)

I wasn't aware this was a real fight.

He smirks and starts to circle her, twirling his staff. Gabriella sighs and falls into a step with him, maintaining a few feet of distance as she starts to twirl her staff.

CONNOR

(looks down)

You're still crossing your feet too far. Anyone with good timing could just poke you and knock you on your ass.

She just manages to parry an attack from him. He launches into a slow, obviously well rehearsed combination that Gabriella blocks while backing up.

He feints a high strike and spins forward, quickly closing the distance between them.

Before she can turn to face him, he smacks her in the small of her back with his staff, causing her to stumble forward.

CONNOR
(exasperated)
Look, if you're not going to take
this seriously-

He stops and looks off to his left. Gabriella spins to face him and swings her staff, blasting him right in the jaw!

Connor spins around and drops to his knees, his staff falling out of his hands.

He wipes a speck of blood from his busted lip with the back of his hand.

GABRIELLA
(shocked)
Oh God, I'm sorry.

Connor spits out a fair amount of blood, still looking in the same direction.

CONNOR
I'll be right back.

GABRIELLA
Oh, come on. It wasn't that hard.
Quit-

She stops as Connor breaks into a run, leaping off the roof to another building!

GABRIELLA
(in awe)
-being a baby.

Connor doesn't break stride, sprinting across the roof and leaping to another.

ZOOM IN on his ear. The faint sound of a woman SCREAMING is heard.

ZOOM OUT as Connor jumps to another roof. He picks up his speed as he leaps to:

EXT. CHURCH - ROOFTOP - CONTINUOUS

The roof of the large cathedral slants down at a sharp angle. Connor plants his feet and slices down the roof like a downhill skier, sending shingles flying up around him.

He reaches the edge of the roof and jumps to:

EXT. ALLEY - CONTINUOUS

Connor grabs the railing at the top of a fire escape.

ZOOM PAN down to the alley. A promiscuously dressed PROSTITUTE is slowly backing away from a goth VAMPIRE. Her hand is pressed to her neck.

They both look up at the sound of Connor hitting the fire escape.

ZOOM IN on Connor as he drops down to the railing a level below him. He continues to drop level by level until he neatly lands between the two in the middle of the alley.

VAMPIRE

(blinks)

Where the hell did you come from?

CONNOR

I'm still trying to figure that out.

He crosses his arms and looks back and forth between the vampire and the prostitute.

CONNOR

(smirks)

So what's going on here?

PROSTITUTE

He bit me!

Connor looks to the vampire, speaking as if he were a teacher talking to a small child.

CONNOR

(patronising)

Is that true?

VAMPIRE

Come on, dude. You know how it is. Things get hot and heavy. That blood starts bubbling and-

A disgusted Connor holds up his hand and looks away, nonverbally begging him to stop.

CONNOR

(sighs)

So the question is what happens now?

The prostitute can't believe that's even a question. She points to the vampire, completely confused.

PROSTITUTE

What are you talking about? He's a...a vampire?

CONNOR

(shrugs)

Yeah, so? Man's gotta eat just like anyone else.

PROSTITUTE

You need to help me!

CONNOR

Why? He's not even remotely a match for me and you're not exactly doing the community a service.

PROSTITUTE

(blinks)

You gotta be joking.

CONNOR

What? I ran over here thinking an innocent life was in danger and I could be all noble. Instead, I get Marilyn Manson about to chow down on a whore. To be honest, I feel like I wasted a trip.

The vampire nods, digging this train of thought.

VAMPIRE

I hear ya, bro. I mean, sometimes it's like-

CONNOR

(sharp)

Shut up!

(to prostitute)

So, what's in it for me? If I dust this guy, it's gotta be worth my while.

He grins and flicks his eyebrows up and down. His request is crystal clear.

PROSTITUTE

Uh, I don't do freebies. Rico doesn't like it.

CONNOR
 (laughing)
 Rico?

VAMPIRE
 Uh, hey. Are you gonna let me eat
 her or not?

CONNOR
 Hang on. Hang on. I'm negotiating
 here.
 (turns to the prostitute)
 So what do you say?

The prostitute just stands there, not wanting to believe this is happening. She doesn't respond.

Connor sighs and rolls his eyes. He turns to the vamp and make the 'after you' sweeping arm gesture.

The vampire grins and quickly pounces on the prostitute, who screams as she pushes his fangs away from her.

PROSTITUTE
 (terrified)
 Okay, okay! Anything, just-

Connor yanks the vampire off of her, spins him around, and HEAVES him up into the air.

The vampire flies up and smashes into the underside of the fire escape.

ON Connor's wrist as he flicks his hand, extending a STAKE from his shirt sleeve.

He throws an uppercut with the same hand, staking the vampire on its way back down.

The prostitute catches her breath as Connor dusts himself off.

PROSTITUTE
 Were you really going to let him
 kill me?

CONNOR
 I'll let you stew on that question.
 (beat)
 Later.

He turns to her and extends his hand in a mockingly gentleman-like gesture.

CONNOR

Shall we?

The prostitute reluctantly takes his hand and he leads her off screen.

CONNOR (O.S.)

You do any tricks, like putting your leg behind your head?

BLACK OUT.

END OF TEASER

ACT ONE

FADE IN.

EXT. MOTEL PARKING LOT - DAY

The sun rises over what could only be described as a flea bag motel. The kind of place with more roaches and mice than actual people for tenants.

INT. MOTEL ROOM - BEDROOM - NEXT

The curtains are drawn with over a sliver of morning sunlight creeping through the dirty window.

The room itself is what you'd expect for a place like this. Furniture looking like it's from the 1970s and a small 13 inch television on the scratched, dented dresser.

CUT TO an overhead shot of the bed. Connor is on his back, asleep. The prostitute is asleep on his shoulder with her arm draped across his bare chest. The ugly plaid sheets barely cover their non PG-13 areas.

CUT TO a tight shot of Connor's watch, lying on the nightstand next to the bed. Behind it, a blurry Connor stirs and wakes up. He reaches out and picks up the watch, switching the focus to him as he looks at the time.

He sighs and looks across the room to a lime green recliner in the far corner where a shaded figure sits, his feet propped up by the extended foot rest.

CONNOR

Enjoy the show?

The figure sits up and leans forward into the light. It's ANGEL!

Or not. The arrogant expression. The glint of devilish mischief in his eyes. This isn't Angel. It's ANGELUS.

ANGELUS

(smug)

Well, you tell me. I know you've been in tight spots before, but from my vantage point, you had an open field to play with.

Connor sits up, not so gently knocking the prostitute's arm off of him. She stirs and turns the other way, but doesn't fully wake up.

CONNOR
 (equally smug)
 Man has his needs.

ANGELUS
 Well, I hope you protected
 yourself.

CONNOR
 (deadly serious)
 Don't.

Angelus gets up from the recliner and walks in front of the bed. He leans against the dresser and crosses his arms.

ANGELUS
 Well, what else am I supposed to
 do? Gets boring hanging out in your
 dreams night after night. Variety
 is the spice of life, after all.

CONNOR
 (through gritted teeth)
 Then get out.

ANGELUS
 Can't help that, sonny boy. That's
 all on you. Did you really think
 losing your soul wasn't an open
 invitation for me to drop in for a
 visit?

CONNOR
 I didn't have a choice in that.

ANGELUS
 But you've got a choice in this,
 don't you? Noone told you to try to
 get in my head.

CONNOR
 Noone told you to get in mine,
 yet...
 (waves towards Angelus)
 ...here you are.

ANGELUS
 At least you're getting the right
 idea now. Those first few nights
 were a little rough around the
 edges. Didn't know you envisioned
 me as such a monster.

(pauses)
 (MORE)

ANGELUS (CONT'D)

Though, thinking about it now. I guess I should be flattered.

CONNOR

Are you done yet? I'd like to wake up now.

ANGELUS

Why so short this time around? Normally we spend hours going-

(mock whining)

I'm not like you. I won't be like you.

(serious)

Yes, you will. It's in the genes.

(mocking)

I'm not a monster. I'm not a killer.

(fake cheery)

Sure ya are! Just give it time.

Soon enough, you'll be just like your old man. You said it yourself.

(serious)

I'm your real father.

Connor's face and neck tighten as he struggles to keep his composure. The prostitute is still asleep.

CONNOR

Stop it.

ANGELUS

(sighs)

Fine, fine. All this existential back and forth works up an appetite anyway. Time for breakfast.

Connor doesn't flinch as Angelus VAMPS OUT and pounces on the prostitute! She tries to scream but he covers her mouth as he sinks his fangs in.

She futilely tries to struggle, but Angelus doesn't give her an inch. Her eyes meet Connor's as he just sits there, calmly watching. His face unreadable.

Angelus slowly raises his head from her neck and looks Connor right in the eyes. Her blood is all over his mouth and chin.

ANGELUS

Sure you don't want a bite?

FLASH CUT TO Connor startling as he wakes up, still in the same place. He sits up, breathing heavily. The prostitute stirs and wakes up a moment later.

She looks at Connor and smiles, slowly walking her fingers up his chest.

PROSTITUTE
Hey, stud. Bad dreams?

Connor slaps her hand away. She picks her head up and rests it on her hand.

PROSTITUTE
Well, now that you're up. Are you...

She slips her hand under the sheets by Connor's legs.

PROSTITUTE
(leans up to kiss him)
Up?

Connor pulls away from her lips. He grabs her arm and yanks it out, twisting it at a bad angle. She yelps in pain.

CONNOR
No kissing, remember?

He releases her arm and she cradles it with her other hand.

CONNOR
No telling how many hummers those lips have seen and I don't mean the car.

He reaches down to the ground by the bed and retrieves his boxers, slipping them on under the sheets.

CONNOR
Besides, I feel the sudden urge to get tested for syphilis.

He gets up from the bed and walks out of frame, leaving the prostitute there glaring at him.

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

Dead silence in the room.

ON the microwave set atop the kitchen counter. A timer is counting down, but the microwave itself isn't cooking anything.

ON LESI, asleep in the middle of the floor.

Gabriella and KAIA sit at the table, both of them resting their chins on the back of their hands.

A BEEPING startles them both out of hibernation. Kaia starts to get up, but Gabriella grabs her wrist.

GABRIELLA
That's my cookies.

Gabriella gets up from her chair. She holds out her hand as she walks over to the oven. A oven mitt FLOATS over and slips over it.

Behind her, Kaia puts on another mitt. Gabriella opens the oven and reaches into it, pulling out a tray of peanut butter cookies. Kaia takes it from her and she dips back into the oven for a second tray.

Kaia picks up a cookie and takes a bite. She immediately frowns and spits it out into the mitt. Gabriella has her back to her and doesn't see any of this.

ON the microwave as the timer reaches zero and DINGS.

Kaia drops the tray to the floor and dashes out of the room. Gabriella looks at her, then down to the new mess on the floor, and sighs.

INT. GABRIELLA'S BATHROOM - NEXT

Kaia slumps down on the toilet and bows her head. Gabriella appears in the doorway, holding the other tray.

GABRIELLA
So...?

Kaia holds up a small white device that looks like a thermometer.

KAIA
(downtrodden)
Pink.

GABRIELLA
Oh God.

A beat. Gabriella bites her bottom lip, suddenly looking a bit hesitant.

GABRIELLA
And... you sure it's Pike's? I mean, has there been anyone else?

KAIA

(nods)

I'm sure. There's... there's never been anyone else.

Gabriella nods and leans against the doorway, unsure of what to say. Kaia rubs the bridge of her nose with both hands, trying to think.

KAIA

What am I gonna do? I can't deal with a baby right now.

GABRIELLA

Well, you can start by telling Pike.

KAIA

I can't just dump this in his lap. Girl tells her ex she's pregnant with his kid to get him back? It's a classic ploy.

GABRIELLA

(confused)

It's not a ploy if you're actually pregnant!

KAIA

I know, but...

(sighs)

You know, we've had coffee a few times lately. Talks. Do I really want to lay this bomb on him? I mean, he might think I'm trying to guilt trip him into getting back with me.

Before Gabriella can answer:

CONNOR (O.S.)

Gabriella! You home?

KAIA

(getting up)

I...I have to go.

GABRIELLA

Kaia...

KAIA

No, Mom put me in charge of Colby's math lessons and I have to go over some new bylaws with the elders before I pick Alicia up from campus and...

GABRIELLA

(sharp)

Kaia!

Kaia stops rambling.

GABRIELLA

(awkward)

Uh... everything's gonna be okay.

The sentiment is so hollow and unconvincing that Gabriella herself doesn't seem like she believes it.

KAIA

Easy for you to say.

(exhales)

I'll swing by before I pick up Alicia and we'll get some coffee or something.

(blinks)

Or maybe not. Should I be drinking caffeine anymore?

(exhales again)

Later.

She zips out of the bathroom. After a moment, Gabriella follows.

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

Connor tosses his shoes into the broom closet as Kaia, now with her purse slung over her arm, brushes right by him.

KAIA

(rushed)

Hey, Connor. Welcome back.

She's out the door before he can respond with:

CONNOR

(blinks)

Hey.

Gabriella emerges from her room and Connor nods back towards the door. Lesi bounds out of the kitchen and starts doing circles around Gabriella's legs.

CONNOR
 (re: Kaia)
 What's up with her? Fleas?

GABRIELLA
 (shifty)
 Uh, girly issues.

CONNOR
 (nods and frowns)
 Eww.

He heads for his own bedroom.

GABRIELLA
 So what'd you get up to last night?
 After the roof hopping, I mean.

CONNOR
 (shrugs)
 Ah, you know. Just screwing around.
 (checks his watch)
 I'm gonna be late for class. Only
 got time for a quick shower and-

GABRIELLA
 Hey, wait!
 (holds up the tray)
 Cookie?

Connor takes one and smiles his thanks. He takes the whole thing in one bite and chews it.

Then spits it back out all over the floor, wiping his mouth.

CONNOR
 (grossed out)
 Ugh, that was terrible! What'd you
 put in it?

Gabriella's face falls as Connor disappears into his room and slams the door. She picks up a cookie and looks it over.

GABRIELLA
 Can't be that bad.

She holds the cookie down to Lesi. Lesi sniffs it briefly before WHIMPERING and walking away. Her tail's not wagging anymore.

Gabriella just huffs.

INT. CSULA PSYCHOLOGY BUILDING - CLASSROOM - DAY

The darkened, stadium seating style classroom is mostly full.

PROFESSOR MICHELLE MARRUS stands at a podium with an image of the human brain projected on a white screen against the nearby wall, in mid lecture.

Connor sneaks in and manages to shut the door behind him without making a single sound.

PROFESSOR MARRUS
 (in mid sentence)
 -years the somatogenic approach was
 widely accepted, in recent years,
 there's been more of a move towards
 the-
 (eyes fall on Connor)
 Mr. Angel!

Connor freezes, his ass hovering over a seat he was about to sit in.

PROFESSOR MARRUS
 How nice of you to finally join us.

Connor stands up, scratching the back of his neck.

CONNOR
 (dismissive)
 Yeah, sorry. I had a late night.

PROFESSOR MARRUS
 (stern)
 Your social life is not my concern.
 I just don't appreciate anyone
 showing up late to my class.

She points with a laser pen to an empty seat in the front row.

PROFESSOR MARRUS
 There's a fine seat right here.

Connor's eyes look to where she's pointing and he frowns.

CONNOR
 I'm good back here. My eyesight's
 fine.

PROFESSOR MARRUS
 You missed the first twenty minutes
 of lecture.
 (MORE)

PROFESSOR MARRUS (CONT'D)
Wouldn't do you any good to sleep
through the last thirty.
(beat)
I freely admit, I'm very boring.

Everyone chuckles. Connor lets out a long sigh and makes his way to the front row of seats.

All of his fellow classmates stare him down with his footsteps creaking on the steps being the only sound in the room. Imagine the infamous college "walk of shame."

Connor finally takes his seat, surprised to find that it's next to Kaia's little sister, ALICIA SINCAID. They frown when they notice one another.

CONNOR
(whispering)
Small world.

ALICIA
(scoffs)
Too damn small.

Both of them turn back to Professor Marrus, who continues her lecture, aiming her laser pointer back at the image of the human brain.

PROFESSOR MARRUS
As I was saying, recently there's
been a move towards a more
psychogenic approach to
abnormality. Apparently, lobotomies
weren't getting the job done.

Another chuckle from the students. Connor's face says he missed the joke.

The lights come back up and the projection screen recedes into the ceiling.

PROFESSOR MARRUS
This course focuses more on
psychogenic ideologies. But forgot
about textbooks. This is more a
course in experimentation. I've
conducted countless experiments in
psychology over the years. In fact,
I've had a major one just recently
conclude. I'll present my findings
for discussion, we'll perform
experiments as a group in class,
and in short, this is a very hands
on course.
(MORE)

PROFESSOR MARRUS (CONT'D)

(beat)

And yet, still boring.

More chuckles. Connor just rolls his eyes. It wasn't funny the first time.

TIME LAPSE to later in the class. Or rather, the end of class, judging by the students packing up their belongings and departing.

Connor slings his bookbag over his shoulder and heads for the stairs when:

PROFESSOR MARRUS

Mr. Angel!

Connor turns around and slowly walks over to Professor Marrus, who is also packing up her belongings.

PROFESSOR MARRUS

Were you serious about wanting to take my course?

CONNOR

(confused)

What?

PROFESSOR MARRUS

Well, it's the first day of classes and you stroll in late. If you're not going to take this seriously, I can easily rescind the overload I personally approved for you.

Connor's face tightens, seemingly like he's biting his tongue.

CONNOR

I won't be late again.

PROFESSOR MARRUS

I should hope not. This course moves very fast and I'd hate to see you get left behind.

(beat)

Good day, Mr. Angel.

Connor stalks off, his expression leaning towards the more pissed off side of the Force. Getting punked doesn't sit well.

INT. CSULA PSYCHOLOGY BUILDING - HALLWAY - NEXT

Alicia's maneuvering through the mass of students, heading for her next class.

Connor eventually catches up, not so gently grabbing her arm to get her attention. She whirls around, snatching her arm away and frowning when she sees it's him.

ALICIA
(leering)
Oh, you.
(turns around)
Though I smelled something rank.

Connor jogs up and gets in front of her. She tries to go around him, but he walks backwards, maintaining his position.

CONNOR
What's with the hostility? Would it kill you to show a little gratitude, given I saved your ass awhile back.

ALICIA
What do you want? A cookie?

CONNOR
Don't get mad and start taking your period out on me. I was just gonna ask you to tell Kaia to swing by my place later. We're supposed to work on Gabriella's-

Alicia scoffs and brushes past him while saying:

ALICIA
Why? She spends too much around you norms as it is.

Connor jogs up to her again, but doesn't get any eye contact from her.

CONNOR
Oh, well I'm sorry. I just figured she'd rather be around who hadn't tried to kill her before.

Alicia freezes and her face tightens. Connor smirks, feeling like he's gotten the upper hand.

ALICIA
(through clenched teeth)
Remind me again who made her get a
hundred twenty eight stitches
across her back?

Connor's smirk drops to make room for the foot he just
inserted. Now his face tightens.

CONNOR
Forget it. I'll call her myself.

He turns and walks away.

CONNOR
(under his breath)
Bitch.

ALICIA
I heard that.

Connor turns around, walking backwards so he's still putting
distance between them.

CONNOR
Wasn't an insult. Look the word up
in a dictionary.

He turns around again.

ALICIA
(under her breath)
Ass.

CONNOR
(without turning around)
Thanks. I know I have a nice one.

Alicia lets out a low, barely audible GROWL as she smacks
over the door to:

INT. LADIES RESTROOM - CONTINUOUS

Alicia's not looking where she's stepping and slips on the
wet floor, her feet flying up from under her.

She lands flat on her ass and winces as she sits up. She
looks at her hand and notices that it's covered in BLOOD.

There's a pool of blood on the floor with a streak through it
showing where she slipped and fell. She looks around and her
eyes follow the trail to a nearby stall.

INT. CSULA PSYCHOLOGY BUILDING - HALLWAY - NEXT

Connor slowly approaches the bathroom, lightly sniffing the air. A girl cuts in front of him and enters the bathroom.

Seconds later, there's a loud SCREAM.

INT. LADIES RESTROOM - NEXT

The horrified girl who just walked in has her hands over her mouth and is backing away.

Alicia is in the stall, casually looking over the pale, blood stained BODY of a young woman, propped up on the toilet. She doesn't look the least bit uncomfortable.

Connor enters the bathroom and looks down at the blood covered floor.

CONNOR

Geez, Alicia, I was kidding about the whole period thing. You might wanna-

His eyes fall on the stall and he shuts up when he sees the corpse.

CLOSE UP on the two small HOLES in her neck.

HORRIFIED GIRL

Oh my God!

She zips out of the room as fast as humanly possible.

Alicia steps back and sighs, looking downright bored more than anything.

ALICIA

(to Connor)

Thought vamps didn't hunt during the day.

She looks at Connor, who doesn't look nearly as comfortable as she is. He looks downright shocked. PUSH IN on his face.

CUT TO a close up on the holes in the neck again. Then PAN UP to her exposed cheek, where a small scar in the shape of a CROSS has been carved.

BLACK OUT.

END OF ACT ONE

ACT TWO

FADE IN.

INT. PIKE'S BUILDING - FIRST FLOOR - DAY

A purple skinned female demon with solid green eyes in a short skirted business suit half jogs down the hall, flipping open her cell phone to check the time.

We trail behind her as she pushes the front door open.

There's a quick, blink-and-you-miss-it FLASH of light and the same woman bounds down the steps, only now she has the appearance of a slim figured brunette human.

Still looking out through the wide open front door, PIKE and a rather PORTLY MAN walk up the stairs towards the door. Pike is carrying a large box under his arm.

PIKE
(to the woman; grinning)
Hey, Kathy! Running late again?

KATHY
(rushed)
Just like clockwork! See ya!

Pike steps through the door first and turns back to the portly man.

PIKE
Thanks for the lift, dude.

The portly man steps through. There's another FLASH and his skin turns to thick SCALES, like a crocodile. He smiles, showing rows of jagged teeth that Pike doesn't seem to be bothered by.

PORTLY MAN
No problem. I'll deduct the gas from my rent. Or you could always get my stove fixed like I've been asking you to forever.

PIKE
I know, I know. Been trying to get the elevator going.

Pike steps up to the nearby elevator and sizes it up.

PIKE
Dude swears he got it going this time.

PORTLY MAN

(shrugs)

Whatever, man. Give me a shout if you need anything else. I'll be playing Warcraft.

PIKE

(smirks)

Just like clockwork.

The portly man enters his first floor apartment. Pike exhales and presses the call button for the elevator. It DINGS and he smiles.

PIKE

You're kidding.

The elevator BEEPS as the carriage lowers floor to floor.

PIKE

About damn time.

A louder beep precedes the doors opening, revealing Connor in the elevator!

PIKE

(jumping back; shocked)

Jesus!

He grins and holds his fist out for a manly fist pound style hello.

PIKE

Dude, welcome back! How was England?

CONNOR

(deadpan)

I need a favor.

Pike sheepishly lowers his fist and steps into the carriage.

PIKE

(wry)

Nice to see you too.

The elevator DINGS as the doors close and we CUT TO:

INT. PIKE'S BUILDING - TOP FLOOR - NEXT

The doors opens again. Pike and Connor start down the hall.

PIKE
So how was the wedding?

CONNOR
(shrugs)
It was a wedding. With old people.
Old British people. Not exactly a
party.

PIKE
Figured you were having a ball if
you ended up staying for four extra
weeks. Plus I thought you said you
liked...
(snaps his fingers
repeatedly; thinking)
uh...?

CONNOR
Giles and yeah, he's okay, I guess.
So about that favor...

PIKE
(sighs)
Back to business, huh?

They get to the door to Pike's place. Pike pulls out his
keys.

CONNOR
You've got contacts in the morgue,
right?

PIKE
(muttering)
Oh, this sounds like fun already.

Pike opens the door, letting Connor into:

INT. PIKE'S APARTMENT - CONTINUOUS

The large studio apartment's gotten a facelift from the last
time we saw it. New hardwood floors, fresh paint. Looks out
of place in this neighborhood.

CONNOR
I found a body at school today.

PIKE
(going through the fridge)
Do you look for freaky crap all the
time or does it follow you around?

CONNOR
 (ignoring him)
 Something was weird about it. I
 just need to get in to examine the
 body and confirm something

Pike tosses Connor a beer that he catches in one hand.

PIKE
 (opening his beer)
 Was it another one of the preacher
 killings?

Connor, in mid sip of his beer, freezes.

CONNOR
 (after swallowing)
 Killings? More than one?

Pike, still holding his box, walks over to his coffee table
 and picks up a newspaper.

PIKE
 Yeah, they've been happening for
 about a month. First one was the
 weekend after you left.

Connor takes the paper and flips through it.

CONNOR
 Since when do you read the paper?

PIKE
 Comics.

CONNOR
 (nodding)
 Ah.

Connor scans the paper while Pike opens his box, pulling out
 an old REVOLVER. He twirls it around his finger like a
 Western gunslinger like a kid with a new toy.

Connor briefly glances up at him and rolls his eyes.

CONNOR
 (re: gun)
 New lady in your life?

PIKE
 (exasperated)
 This isn't some common gun. It's a
 Colt 1873 Single Action Peacemaker.
 (MORE)

PIKE (CONT'D)
 Hadn't decided on a name yet. I was
 thinking Rebekkah.

Connor tosses the newspaper on the couch.

CONNOR
 Whatever. Paper said there's been
 seven this month, but didn't go
 into detail. You get a computer,
 yet?

Pike finishes his beer and crosses the apartment to his bed
 in the back corner. He picks up a brand new Apple iMac and
 hands it to Connor.

EXT. CSULA SECURITY BUILDING - DAY

A solemn looking Alicia adjusts her bookbag on her shoulder
 as she approaches Kaia and Gabriella standing by Kaia's car.

KAIA
 (soothing)
 You okay, sweetie?

ALICIA
 (glaring at Gabriella)
 What's the norm doing here?

Kaia gives her little sister a look and Alicia sighs in
 response.

ALICIA
 (nonchalant)
 It was nothing. I answered a bunch
 of questions for their report. Can
 we go now?

Alicia opens the back driver side door and climbs in.

ALICIA
 Trying to be home before the moon
 rises tonight.

She slams the door shut. Kaia and Gabriella swap confused
 looks before entering the car.

INT. KAIA'S CAR - MOMENTS LATER

Everyone's riding in silence. Alicia's fishing through her
 bookbag and freezes all of a sudden.

ALICIA
 (pissed)
 I'm gonna kill Nick.

KAIA
 (curious)
 What for?

Alicia pulls out an immaculate pencil sketching of her sleeping in bed. She passes it up to Gabriella.

GABRIELLA
 (impressed)
 Wow. That's pretty good.

ALICIA
 (whining)
 It's creepy. Who watches someone sleep and draws pictures of them?

KAIA
 (glancing over)
 Not Nick. You ever seen him draw? I think Colby does a better job staying inside the lines.

Alicia looks up to her sister, silently asking for a culprit. Kaia comes to a stop at a red light.

KAIA
 Do you remember any scents when you woke up?

Alicia looks away, thinking. After a moment, she looks back to Kaia and shakes her head. Their stoplight turns green and Kaia starts driving again.

ALICIA
 (waves the drawing)
 Kaia, there aren't any windows in my room. Someone had to have snuck in to draw this.

That unnerving thought silently hangs in the air for a moment before Gabriella's phone rings and she answers it.

GABRIELLA
 (into phone)
 Hello?

INTERCUT WITH:

INT. PIKE'S APARTMENT - SAME TIME

Connor's sitting on Pike's couch navigating the web with the laptop.

CONNOR

Pike and I are going to the morgue
over on 5th. Meet us there.

GABRIELLA

What's up?

CONNOR

(beat)

A hunch. Hopefully nothing. How
fast can you get there?

GABRIELLA

(frowning)

Can I ask for what?

Connor stops working on the laptop and leans back on the
couch. Across the room in the kitchenette, Pike is on his
phone as well, though we can't hear his conversation.

CONNOR

It's connected to these vampire
deaths. I've got a feeling it could
be something more. Something worse.

Pike ends his call and walks over to Connor..

PIKE

(shaking his head)

I can't get us access inside. We'll
have to figure that out ourselves.

CONNOR

(nods his head)

Not a problem.

(back to Gabriella)

Tell Kaia I'll pay her for gas
money or whatever. Just get there.

GABRIELLA

Okay, okay. Hang on.

(to Kaia)

Hey, Connor wants to know if we can
stop by the morgue on 5th. He's
investigating something.

Alicia throws her hands up.

ALICIA

(exasperated)

How about investigating my creepy
ass stalker who's leaving drawings
of me sleeping at night?

CONNOR
(confused)
Drawings?

GABRIELLA
Yeah, Alicia was slipped a pencil
drawing of herself sleeping in bed.

Connor slowly pulls the phone away, his expression darkening.
Pike gives him a "what's going on?" look.

GABRIELLA
Connor?

CONNOR
(into phone)
Tell Kaia not to leave Alicia
alone. Bring her to the morgue if
she has to.

GABRIELLA
What's going on?

CONNOR
Ever since I lost...
(shakes his head)
I mean, since you stripped my soul
from my body, I've been having
dreams.
(beat)
About Angelus. They started right
after I killed Anubis.

He pauses. Pike, who is now sitting on the other end of the
couch, waits for him to continue?

GABRIELLA
Okay...?

CONNOR
That's why I stayed in England past
the wedding. I asked the Council to
get me all the information they
could on him. His history, his
mannerisms. Everything they had.

GABRIELLA
I'm not following.

CONNOR

(ignoring her)
Buffy told me that Slayers
sometimes get visions in their
dreams. Prophecy type visions.

GABRIELLA

Connor, you're not a Slayer.

CONNOR

Still a tool for the Higher Powers,
though. What if they're warning me
somehow? Like Cordy's visions.

GABRIELLA

That Angelus could be back? After
all this time? You're really
reaching here.

Connor runs his free hand all over his face.

CONNOR

You said Angel's contract was
voided, but what if he was still
tied to the Eye of Anubis? Before I
left, you said something about
Wolfram and Hart wanting to use the
Eye to tie him to it and strip his
soul, leaving Angelus in charge of
Wolfram and Hart. If he was tied to
the Eye, he could've been released
when you undid Ethan Rayne's spell.

Gabriella's silent now, actually considering that scenario.
Connor sits up on the couch and gets back on the laptop.

CONNOR

(typing into the laptop)
I looked up the murders. One girl
was tortured and according to
autopsies, her family was murdered
in the same room hours before she
was. She was probably forced to
watch.

(beat; clicks the mouse)
The roommate of another victim said
she was getting pencil sketches of
herself left in her room every
morning for two weeks before she
was killed.

(clicks a few more keys)

(MORE)

CONNOR (CONT'D)

Fiance of one victim found her body
in his bed with rose petals all
over it. Message written in her
blood said "'til death do us part."

(leans back again)

All of them had holes in their
necks similar to vampire attacks.
And crosses carved into their
cheeks. The list goes on and on.
All of them are Angelus's M.O.

A beat. Pike and Kaia's expressions both say they don't
really see the gravity of the situation. Connor and
Gabriella's do.

GABRIELLA

Do you really think it's possible?

CONNOR

I don't know.

(cold)

But I have to be sure.

He ends the call.

END INTERCUT

EXT. COUNTY MORGUE - PARKING LOT - DAY

Pike and Connor ride up on Pike's motorcycle just as Kaia and
Gabriella are getting out of Kaia's car.

Alicia stays in the backseat, wrapping her arms around
herself. She looks very nervous and on edge now.

Kaia makes it a point to avoid looking directly in Pike's
eyes. Pike notices, but doesn't make a big deal out of it.

PIKE

(to Connor)

So what's your plan for getting in?

CONNOR

(walking past them all)

Just follow my lead.

He opens the door and enters:

INT. COUNTY MORGUE - MAIN LOBBY - NEXT

Our quartet walk side by side towards the small reception
desk. Gabriella briefly glances to Connor, whose eyes are red
and swelling with tears.

GABRIELLA
 (softly)
 Hey, you okay?

CONNOR
 (deadpan)
 Yeah, I'm fine. Just getting ready.

They get to the desk and Connor rings the bell just as the tears begin to flow. A blonde female morgue ATTENDANT answers the bell.

ATTENDANT
 Can I help you?

CONNOR
 (choked up)
 I... I know this probably isn't allowed, but I just...
 (sniffles)
 ... do you think you could...?

He turns away and sobs. Everyone else instantly catches on and jumps in. Gabriella pulls Connor into a tender hug.

GABRIELLA
 (soothing)
 Ssh... it's okay, honey. We don't have to if you don't want.

ATTENDANT
 Uh, what's going on?

KAIA
 (while rubbing Connor's back)
 Aurora Winters. The girl whose body was found at CSULA today. He was her boyfriend.

Connor rips away from the hug and turns to Kaia with fire in his eyes.

CONNOR
 (furious)
 Body?!? Was her boyfriend?!? You're talking like she's already gone!

KAIA
 (grim)
 Connor...

CONNOR
 (sobbing)
 Shut up!

He steps away from the desk. Gabriella tries to grab his arm but he yanks it away.

PIKE
 (to the attendant)
 He's... having a hard time letting go. I know this is probably against the rules, but... he needs to see her.

ATTENDANT
 Sir, I don't know. I'm sorry, but we're not supposed to-

Behind them, Connor turns to Gabriella and gets in her face.

CONNOR
 (shouting)
 No, she's not dead!

He starts gasping and falls into her arms again, openly crying his eyes out.

Kaia and Pike look back at him and smirk. When they turn to the attendant again, the grim expressions are back in place.

KAIA
 He loved her. He bought a ring and everything.

The attendant's fighting it, but her eyes are showing the beginnings of tears as well.

PIKE
 (sincere)
 Please.

After a moment, the attendant nods. Someone get Connor an Oscar.

INT. COUNTY MORGUE - MAIN FREEZER - NEXT

The attendant pulls back a sheet of black tarp, revealing the the pale blue body of the girl Alicia found in the bathroom, whom we know now as AURORA WINTERS.

Connor GASPS and buries his head in Gabriella's shoulder again. She tenderly strokes the back of his hair.

Pike looks like he's ready to puke and is barely holding it in.

ATTENDANT
 (to Connor)
 I'm...I'm sorry.

Connor turns back to the girl, no longer crying but his eyes are still red.

CONNOR
 (to the attendant)
 Could we... have a moment?

The attendant nods and heads for the door. Gabriella takes a slightly dry heaving Pike by the arm and leads him out.

GABRIELLA
 We'll wait outside too.

When all three of them are gone, Connor's act drops instantly. Kaia grabs a pair of latex gloves and hands them to Connor before putting a pair on her own hands.

Connor slowly turns Aurora's head to the side, revealing the holes in her neck.

CONNOR
 (matter-of-fact)
 These look like vampire bites to you?
 (off her look)
 What?

KAIA
 I don't know what's scarier. How convincing that was or how you can just turn it off like a switch?

CONNOR
 (scoffs)
 This from the only girl I know who can grow more chest hair than me.
 (back to the marks)
 Hmm. Interesting.

Kaia leans down and looks at them herself.

KAIA
 You got a pen on you?

Connor gives her a confused look before a FLASH CUT TO:

EXT. COUNTY MORGUE - PARKING LOT - NEXT

Our foursome walk through the parking lot.

CONNOR
(relieved)
Well, I feel better now.

GABRIELLA
Are you sure they're not real
bites?

KAIA
(shakes her head)
The entry was uniform. Normally on
a bite, you can tell if it was from
the left or right because the skin
is pulled higher on one side. But
it's all the same, so whatever
caused the wound went straight in
and out, not from an angle.

GABRIELLA
You are so creepy right now.

CONNOR
We also stuck a pen in. Went too
deep to be from any set of fangs.
Got like halfway in before it got
blocked by the windpipe.

PIKE
(disgusted)
Ugh, are you serious?

CONNOR
(shrugs)
Had to be sure. Definitely not a
vampire.
(claps his hands)
So who wants a beer?

Gabriella stops walking and turns to Connor. Everyone else
stops as well, standing in a circle.

GABRIELLA
Wait, you don't want to find out
whose doing this killings?

CONNOR
(confused)
Uh, no? Why would I want to?

PIKE
 (incredulous)
 Dude, it's a serial killer.

CONNOR
 What's your point? Killer's
 obviously human and the city has
 cops for that.

GABRIELLA
 People are still being murdered!

CONNOR
 (crosses his arms)
 Wasn't it you that said ten people
 die in LA every hour? If I don't
 have a personal interest, which was
 the whole reason for coming here, I
 don't think-

ALICIA (O.S.)
 Kaia!

All four heads turn to Alicia, who is running up to them with
 her phone in her hand.

ALICIA
 I just got a call from my friend,
 Hope. Her roommate Debbie is
 missing.

Connor slaps his cheeks in faux terror.

CONNOR
 (sarcastic)
 Oh no!

ALICIA
 (to Connor; pointed)
 Hope found a sketching of Debbie on
 her bed. Didn't you say that's
 connected to this killer?

Everyone swaps looks, their expressions pretty much having a
 nonverbal debate over whether they should look into this.
 Eventually, Kaia, Pike, and Gabriella all look to Connor.

INT. UNKNOWN LOCATION - DAY

The entire room is darkened save a single ceiling lamp
 shining down on a girl gagged and tied to a chair. The chair
 is facing a huge mirror, so she's staring at her own
 reflection.

Her eyes are red and she's whimpering in fear. Meet DEBBIE.

ARC AROUND to look over Debbie's shoulder directly at the mirror. She seems to be on a stage in an auditorium.

In the reflection, the door in the back of the room opens by itself and shuts a few seconds later.

There's a creepy, very familiar LAUGH. It's distinctly that of ANGELUS, echoing off the seemingly high ceilings. His footsteps also echo in the room.

Debbie's eyes go wide and she shrieks.

ANGELUS

Now, kitten, where were we?

Not only is the laugh spot on, but so's the voice, though the face of the man himself is never revealed.

In the mirror, Debbie's head is forcibly turned to the side by an unseen force. ARC AROUND to see a hand holding her head to the side.

Angelus's other hand reaches up. The forefinger is covered with a pointed metal covering. It carves a CROSS into Debbie's cheek.

ANGELUS

Now, how long has it been since
your last confession?

Debbie SHRIEKS again as Angelus cackles.

BLACK OUT.

END OF ACT TWO

ACT THREE

FADE IN.

EXT. CITY STREET - DAY

Pike speeds down the street on his bike with Kaia's car right behind him.

INT. HOPE & DEBBIE'S APARTMENT - LIVING ROOM - DAY

There's a knock at the door. HOPE, a skinny, pale goth girl dressed in all black answers it, letting Alicia, Pike, Kaia, Gabriella, and Connor in.

Hope throws her arms around Alicia, who stiffens up and pats her on the back. Apparently affection is a new concept for her.

HOPE

Thanks for coming.
(looks at everyone else)
Who are all these people?

ALICIA

My sister and her friends. Why'd you call me?

HOPE

I tried calling the cops already. They said she had to be missing for 24 hours before they could do anything. I mentioned all her stuff was missing too, but they just asked me if maybe she moved out without telling me. So I figured you could just, ya know, sniff her out?

KAIA

Sniff her...?
(to Alicia; sharp)
You told her you were a werewolf? I thought I told you not to...

ALICIA

(shrugs)
It slipped.
(to Hope)
And you're sure she didn't just take off.

HOPE
I'm sure of it. I haven't even
mentioned the-

PIKE (O.S.)
(finishing for her)
Message written in blood on the
wall?

Everyone looks to Pike, who is standing in the doorway to what is presumably Debbie's room. Everyone files into:

INT. HOPE & DEBBIE'S APARTMENT - DEBBIE'S ROOM - CONTINUOUS

Sure enough, scribbled across the wall over the bed are the words "Thanks for staying out last night" in blood.

The room itself is completely stripped down. No clothes, bedsheets, shoes, socks, anything.

PIKE
You didn't tell the cops about
this?

HOPE
(shrugs)
They said it might be a prank.
Apparently, tons of people have
been prank calling them after all
these preacher murders.

Kaia runs her fingers over some of it and rubs it between her fingers. She and Connor meet eyes.

CONNOR
(nods in understanding)
Yeah, I didn't think it was real
either.

GABRIELLA
It's not real blood?

CONNOR
(shaking his head)
Smells more like cheap paint.

KAIA
Doesn't have the right texture
either. Real blood is slicker. This
feels like rubber.

Gabriella looks back and forth between them, mildly disgusted at how frank they are about the subject matter.

GABRIELLA
 (dragging the word out)
 Riiiiight.

Alicia picks up a sketching of Debbie from the pillow.

ALICIA
 Looks just like mine.
 (turns the drawing over)
 What's this?

Pike and Gabriella look over her shoulder.

GABRIELLA
 (reading)
 It's a website address.

Gabriella pulls the site up on her phone. We don't see the results, but distinctly hear the SCREAMS of a young woman.

Everyone gathers around her.

ON the PDA screen. The site is a video of a cut, bruised Debbie screaming bloody murder. A loud SLAP is heard and her face snaps to the side like she was just smacked.

GABRIELLA
 Guys, this is a live feed.

HOPE
 That's Debbie.

CONNOR
 Thanks. We didn't figure out for ourselves or anything.
 (to Gabriella)
 Can you do a locator spell?

Gabriella looks around the room and shakes her head.

GABRIELLA
 Not without a personal item.

Pike pulls out his cell phone.

PIKE
 I've got someone that can trace it.
 What's that URL again?

Gabriella holds her PDA out in front of Pike as he makes a call.

INTERCUT WITH:

INT. PORTLY MAN'S APARTMENT - BEDROOM - SAME TIME

Back with our scaly portly man from earlier. He's got a headset on and is rapidly clicking his mouse and typing on his keyboard.

Generic background music and explosions come from his computer speakers. A PHONE RING causes him to groan and stop his gaming.

He rips his headphones off and puts another set on.

PORTLY MAN
(irritated)
Yeah?

PIKE
It's Pike, I need a favor.

Portly man picks up a bag of Cheetos and starts shoveling them into his mouth.

PORTLY MAN
(mouth full)
I need a working stove. What's your point?

PIKE
You're gonna need a new place to live if you don't put the Doritos down and trace this website for me.

Portly man sets the bag aside and furiously types a series of commands into his keyboard.

PORTLY MAN
(grumbling)
They were Cheetos.
(out loud)
What's the address?

Pike cranes his neck to look at Gabriella's PDA.

FLASH CUT TO:

EXT. OPERA HOUSE - NEXT

Kaia's car squeals to a stop. Looking in on the driver side, Kaia turns around to Alicia while Gabriella is getting out.

KAIA
Stay in the car.

ALICIA

But-

CONNOR

(sharp)

She said stay!

(opens his door)

Be good and there's some rawhide in
it for ya.

Connor and Kaia climb out just as Pike parks his bike and
rips his helmet off. They all run into the opera house.

INT. OPERA HOUSE - MAIN AUDITORIUM - NEXT

Just as our core four run into the stadium sized auditorium,
the entire room goes DARK.

Debbie's screams continue to echo throughout the room.
Suddenly, a lone spotlight shines on the stage, illuminating
Debbie slumped over in a chair in front of a large mirror
pane.

Debbie's head hangs low in the chair and she's most
definitely not screaming. She has the signature cross carved
into her cheek.

On the mirror is another blood red message. "Better luck next
time."

Kaia gets up on stage ahead of everyone else and checks
Debbie's pulse. She's long dead. Connor gets up on stage and
touches the red on the mirror.

He gets a quick sniff then turns back to Debbie.

CONNOR

(icily)

It's hers.

Kaia backs away from Debbie's body and looks away with a
solemn expression.

PIKE

Did he know we were coming?

KAIA

I don't think so. Judging by her
complexion, she's been dead for
hours.

GABRIELLA

(catching on)

It was staged. The whole torture was probably recorded earlier and streamed.

CONNOR

Then the killer still has to be here.

(off everyone's looks)

Something Buffy told me. Angelus doesn't care about the death. It's the pain of those left behind. Assuming we're the first ones to find her...

The spotlight goes out, blanketing the room in darkness again. Our four drop into various defensive stances, searching for any foes.

That's when they hear Angelus's signature LAUGH.

ANGELUS

(cackling)

Well, it's about time you caught up, son. And here I was thinking the smarts skipped a generation.

Connor's eyes go wide. Is he dreaming?

CONNOR

(edgy)

It can't be.

He laughs again as everyone looks around for his location.

KAIA

(shakes her head)

It's not. I feel body heat.

CONNOR

(looks to Kaia)

Where?

KAIA

(looks up)

Up there.

CONNOR

(to Gabriella)

A little light, please?

Gabriella aims her hand towards the ceiling.

GABRIELLA
 (to the others)
 Cover your eyes.
 (beat)
Illustro!

A bright ball of light about the size of a baseball shoots out of her hand towards the ceiling. When it almost reaches the top:

GABRIELLA
 (looking up)
Aperio!

The ball EXPLODES into a brilliant light that engulfs the entire room. Through his arms, Connor sees the shadows of TWO figures in the scaffolding! Both of them are shielding their eyes.

Connor runs over to a rope tied to a bag of sand.

CONNOR
 Gabriella, I need a lift.

Gabriella balls up her fists and thrust them in Connor's direction. The rope SNAPS at the bag and Connor grabs it as it sails up to the ceiling, going up with it.

He reaches the scaffolding and chases down the two men, managing to tackle one of them to the ground. Connor flicks his hand back and a STAKE extends from his sleeve.

He flips his captive to his back and drives the stake into the meat of his thigh! The man howls in pain and Connor withdraws and quickly stakes the other leg.

Connor dashes off just as Kaia, Gabriella, and Pike ascend to the ceiling on ropes of their own.

INT. OPERA HOUSE - BACKSTAGE - NEXT

Connor bursts through a door and looks down the lengthy hall. He spots the tail end of a BLACK DUSTER rounding a corner and immediately gives chase.

When he rounds the corner, there's no one to be found. Connor sniffs the air and frowns, punching the wall and putting a dent in it.

He turns and heads back to:

INT. OPERA HOUSE - MAIN AUDITORIUM - NEXT

Pike has the injured young man by the lapels of his own long duster.

PIKE
I said talk, dammit!

The young man, who has dark gelled hair and deep brown eyes stares back at Pike with a smirk, despite the beads of sweat dripping from his face.

He doesn't respond with words, just a perfect Angelus chuckle.

CONNOR
Pike?
(beat)
Do you have that gun you were talking about earlier?

Pike reaches into his jacket and produces the peacemaker. Connor takes it from it and empties all but one bullet from the chamber.

ANGELUS
(in Angelus's voice)
You think bullets can hurt me?
Thought you were smarter than that.

KAIA
(incredulous)
You really think you're a vampire?

Connor holds out his hand, telling Kaia to zip it. He picks up "Angelus" and shoves him into the railing of the scaffolding. "Angelus" is gasping from air. His injured legs are obviously bothering him since he's standing up now.

CONNOR
Thought vampires didn't have to breath.
(beat)
Are you a gambling man...Dad?

Connor slowly slides the barrel of the gun into Angelus's pants.

GABRIELLA
(wary)
Connor?

CONNOR

You've got six seconds to talk.

He COCKS the gun.

CONNOR

And that's the best case scenario.

He pulls the trigger, coming up empty. Angelus is heavily panting now, his cocky composure all but gone.

CONNOR

One.

(pulls a blank shot again)

Two. Might wanna hurry, here.

(another blank)

Three.

ANGELUS

Okay! Okay! Just stop.

It's not Angelus's voice he's using anymore. It's his own.

ANGELUS

(swallows a lump)

I killed them.

(beat)

All of them.

CONNOR

(shaking Angelus)

Why?

ANGELUS

Because I wasn't into the whole torture thing, dude.

CONNOR

(to Gabriella)

Call the cops to pick this guy up.

Gabriella stays back and pulls out her phone.

CONNOR

(to Angelus)

What do you mean you weren't into it?

PUSH IN on Angelus's face before a DISSOLVE TO:

INT. OPERA HOUSE - MAIN AUDITORIUM (FLASHBACK)

Another young man, similar in dress and physical appearance, SMACKS Debbie across her face. We'll call him ANGELUS 2. Our Angelus watches behind a digital camera on a tripod.

Angelus 2 gently strokes Debbie's hair.

ANGELUS 2
(in Angelus's voice)
Come on, sweetie. Stay with me. The
cuts weren't that deep.

Debbie's head lulls back and forth, trying to stay conscious.

Angelus 2 pulls a small RAZOR BLADE from his pockets and makes a quick slash across Debbie's arms. She SHRIEKS and that wakes her up.

DEBBIE
(sobbing)
Please. Please no more.
(beat)
Please stop.

ANGELUS 2
Aww, but then I'll have to find a
new puppet to play with.

He leans in and LICKS a trail of blood from Debbie's neck.

ANGELUS 2
And it's hard to find girls as
delicious as you.

DEBBIE
Oh God! Please just...

ANGELUS 2
Just what?
(no response)
Come on, kitten, just say it.

Debbie's mouth opens and closes, like she wants to say something but can't.

DEBBIE
Just...
(start crying again)
Just kill me!

Angelus 2 pulls an ICE PICK from his jacket and runs the smooth side of it across her cheek.

ANGELUS 2

Are you sure that's what you want?

DEBBIE

(still sobbing)

Yes. Just do it. I can't take it anymore.

Angelus 2 starts to push the ice pick in, but he stops short of piercing her skin. His hand starts to tremble. His face tightens in an expression of resolve.

ANGELUS

(in his own voice)

Come on, man, do it. Just do it.

Angelus 2's hand continues to tremble until he finally drops the pick on the ground and walks away.

DEBBIE

(pleading)

No! No, don't walk away!

She continues to sob. She's totally broken. Angelus 2 brushes shoulders past Angelus and disappears into the backstage area.

Angelus walks over to Debbie and picks up the ice pick. He gently lifts Debbie's head by her chin.

ANGELUS

(in Angelus's voice)

You can thank me later.

He STABS her in the neck with the ice pick! Her body shakes and convulses as he pulls the weapon out and stabs her again, just below the first wound.

Blood seeps out of both wounds as Debbie GURGLES up blood from her mouth. Finally, she goes still.

Dead.

DISSOLVE TO:

INT. OPERA HOUSE - MAIN AUDITORIUM - DAY

Back to the present day. Gabriella, Kaia, and Pike look utterly repulsed by the story. Connor's still all business.

PIKE

What'd you mean thank me later?

ANGELUS

(whining)

I was doing them a favor, man!
Putting them out of their misery.

CONNOR

(cold)

Killing is not a favor. Who's the
other guy?

ANGELUS

(in his own voice)

I don't know.

CONNOR

(shakes him)

Stop lying!

ANGELUS

I'm not! I only know him as
Angelus. We met online and hooked
up from there. Agreed to never give
our real names. It's the truth I
swear!

There's a long tense moment before Connor pulls the gun out
of Angelus's pants and lets him go. Angelus slumps to the
ground.

Connor tosses the gun back to Pike.

GABRIELLA

(to Angelus)

You're not a vampire, but in the
web feed, you weren't visible at
all. Magic?

ANGELUS

(nervous)

We got this tattoos we heard about.
Some ancient language or something.

He hastily pulls up the sleeve on his arm, revealing a rune-
like tattoo on his forearm.

ANGELUS

It's...Enochian or something like
that.

(beat; still gasping)

Dude, my legs are bleeding pretty
bad here.

CONNOR

Well, that's a real shame, isn't it? Want me to do you the same favor you do for those girls?

Connor stomps down on Angelus's chest, but he really doesn't need to. This guy's done.

FLASH CUT TO:

EXT. OPERA HOUSE - EVENING

The sun's about to the edge of the horizon now. Police and EMTs are escorting Angelus to an ambulance. He's strapped tight to a stretcher.

PIKE

So what about the other one?

CONNOR

(sighs)

We can pick up the trail tomorrow.

GABRIELLA

Are you serious?

CONNOR

You heard the other guy. This one doesn't kill. Nothing to worry about.

KAIA

You don't seem too worried about the whole torturing thing.

CONNOR

Look, the only reason I got involved in this was to make sure it wasn't the real Angelus. Now that that's settled, I'm through. Let the cops handle it.

Connor walks away. Gabriella and Pike don't look too happy with this plan of non action. Kaia just pulls out her car keys.

KAIA

I need to get Alicia home. Moon starts in a couple hours and she hasn't completely mastered her changes.

(to Gabriella)

I'll call you later.

She throws a quick glance to Pike before walking away.

PIKE
 (waving; sarcastic)
 It was good seeing you too.
 (to Gabriella)
 So what do you want to do?

Gabriella looks off to the side, thinking.

GABRIELLA
 It's gonna be a lot harder to track
 this guy down without either one of
 them. Don't really have a choice.

PIKE
 But you want to pick it up
 tomorrow?

GABRIELLA
 I'll talk to Connor. You talk to-
 (stops herself; sighs)
 - and I'll talk to Kaia too.

Pike nods in agreement.

EXT. LOS ANGELES SKYLINE - EVENING

Quick shot of various city skyscrapers as we TIME LAPSE to
 the next day.

INT. PROFESSOR MARRUS'S OFFICE - DAY

Professor Marrus takes notes from a rather thick book laid
 out on her desk. Connor appears in the doorway and knocks on
 the ajar door to get her attention.

PROFESSOR MARRUS
 Mr. Angel. I see you made it to
 lecture on time.

CONNOR
 Yeah. Uh, could I pick your brain
 for a few minutes?

Professor Marrus motions to the empty chair in front of her
 desk. Connor takes a seat.

PROFESSOR MARRUS
 Regarding what?

CONNOR

Have you ever done any work with copycats? It's... for an experiment I'm conducting.

Professor Marrus gives him a sideways, curious look.

PROFESSOR MARRUS

Not my area of expertise, but I've done some research into it.

CONNOR

I'm sort of lost on a jumping point for the behavior. I assumed a lack of self esteem with their own lives, but-

PROFESSOR MARRUS

It's goes beyond that. It's more a complete and utter lack of identity. Person feels as though their life has no purpose or meaning. Instead of look inwardly for the solution, they choose to pattern themselves after someone who shares their bleak outlook.

CONNOR

(beat)

And that's it?

PROFESSOR MARRUS

No, of course not. But you asked about a jumping off point. In most cases, that's the issue.

CONNOR

(nods)

Is there a way to pull the person back? Save their soul, so to speak.

PROFESSOR MARRUS

It depends on how much consumed they are by their model. If their entire identity is that of the model, you're dealing with a sort of schizophrenic psychosis. Not two distinct personalities, but definitely one that overpowers the others.

She takes a sip from a bottle of water before continuing.

PROFESSOR MARRUS

I'm doing an experiment on a man with multiple personality disorder now. The treatment we're trying is pushing the limits. Generally, the dominant side is the most destructive, but if there's still any morality in the weaker, then you push that side to a breaking point. A line the weaker wouldn't cross, but the stronger would.

CONNOR

That seems risky.

PROFESSOR MARRUS

It's a coin toss method, which is why it's hardly ever tried. Either the weaker side refuses to cross that line and overtakes the dominant side, or worse case scenario, weaker side completely recoils, giving the dominant end complete control.

Connor nods in understanding just before his phone rings. He checks the caller I.D. and gets up from his chair.

CONNOR

Thanks for your time, Professor Marrus.

PROFESSOR MARRUS

I'd be interested in the results of your experiments when it's concluded.

CONNOR

Uh, yeah. Sure.

She nods and goes back to her work as he steps out into:

INT. CSULA PSYCHOLOGY BUILDING - HALLWAY - CONTINUOUS

Connor pulls the office door shut behind him and answers the call.

CONNOR

(into phone)

Yeah?

INTERCUT WITH:

INT. G&C'S CONDO - LIVING ROOM - SAME TIME

Kaia's pacing back and forth in front of Gabriella, who has her PDA to her ear.

GABRIELLA

Was Alicia in class today?

CONNOR

No. Why?

GABRIELLA

Kaia checked her room this morning. Everything's gone and there was another drawing of her.

CONNOR

(rolls eyes)

Oh great.

GABRIELLA

It gets worse. Tonight's the second night of the full moon phase and Alicia hasn't gotten completely mastered her changes yet.

CONNOR

(walking down the hall)

Okay, so we wait 'til moonrise. She'll change, kill the other copycat, we tranq her, everyone's happy.

GABRIELLA

(incredulous)

Connor!

CONNOR

Fine, fine. Where are you two at now?

END INTERCUT and FLASH CUT TO:

INT. UNKNOWN LOCATION - DAY

Alicia stirs and wakes up. First thing she notices is the thick steel collar around her neck. Her arms and legs are in shackles, bolted to the ground.

She sits up and looks around, noticing an unconscious Hope just a few feet away from her, also shackled to the ground.

The room they're in is surrounded with walls made out of mirrors. There's spaces in the mirrors leading down aisles.

They're in the center of a maze. The LAUGHTER of Angelus 2 booms through the loudspeakers, echoing off the walls.

ANGELUS 2 (O.S.)

I don't think I ever told any of the other girls this, but I love watching you sleep. You just look so... angelic.

Alicia stands and lunges as far as the shackles will allow her.

ALICIA

(screaming)

You sicko! You don't know who you're messing with here.

She howls in pain and drops to her knees as a surge of ELECTRICITY runs through her collar!

ANGELUS 2

(cackling)

Actually I do. Hence the extra precautions. And once the moon's up, the party can really begin.

(beat)

Don't be so upset though. I'm a gracious host. I even prepared a snack for you.

Alicia looks over to Hope and her eyes widen. The hidden meaning in his words are crystal clear.

BLACK OUT.

END OF ACT THREE

ACT FOUR

FADE IN.

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

Kaia is sitting on the couch with her arms across, hunched over. She's worried out of her mind. Pike's there now as well.

Connor bursts into the door.

CONNOR
Okay, what's up?

GABRIELLA
(coming from the kitchen)
We tried a locator spell, but it fizzled out. Something's blocking magic from finding her.

PIKE
(snaps his finger)
Hey, Kaia, why not use that trick we did with your family to track Ethan down?

Kaia runs her hands through her hair.

KAIA
Nick, Colby, and Mom are the only ones in town. The rest of my clan are out on a retreat.

CONNOR
How'd he even get in your house past all of you?

KAIA
I found some crushed wolfsbane pollen on her floor. It blocks our sense of smell.
(beat; frustrated)
God, we should have just tracked the other down yesterday and been done with it.
(looks to Connor)
But someone couldn't be bothered.

CONNOR
(sneers)
Hey, I don't remember you protesting too much.
(MORE)

CONNOR (CONT'D)

You had to go home and get a parvo shot or something.

Gabriella instantly gets between them.

GABRIELLA

Hey, cut the crap. We don't need to be arguing right now.

CONNOR

(scoffs)

Pike, get your friend that tracked the website for us on the phone. I have an idea.

Pike pulls out his phone and dials.

INTERCUT WITH:

INT. PORTLY MAN'S APARTMENT - BEDROOM - NEXT

Our scaly friend is still parked in front of his computer playing a game. It's like we never left him.

He answers his phone with an exasperated sigh.

PORTLY MAN

Now what?

PIKE

I'm gonna put my friend on. We've got a serious problem. Life or death sized problem.

There's a beat as Pike hands the phone to Connor.

CONNOR

(through phone)

Hey, I need a list of all the CSULA classes that Alicia Sincaid is enrolled in.

Gabriella walks over to him.

GABRIELLA

What are you doing?

Connor covers the mouthpiece of the phone with his hand.

CONNOR

(to Gabriella)

If there isn't a common link between the victims, the link has to be with the copycats.

PORTLY MAN

Got it.

CONNOR

(into phone)

Okay, check the rosters of each of those classes against the names Deborah and Aurora.

Another beat as the portly man complies.

PORTLY MAN

Three classes in common.

CONNOR

Filter out the female names from the roster, then check to see if any two names match all three.

A beat. More searching.

PORTLY MAN

Got a match for ya. Brad Evans and Tyler Duggan.

Connor looks to Gabriella, who picks up a pen and piece of paper.

CONNOR

Brad Evans. Tyler Duggan. Got it. Thanks.

Gabriella scribbles the names down and passes it to Connor as Connor hangs up the phone.

END INTERCUT

Staying in the condo, Connor tosses the phone back to Pike.

KAIA

Okay, now what? How do we know which one we caught yesterday?

CONNOR

(to Pike)

Now call your cop friend and find out which one of these two was arrested yesterday. And get everything he can on the other guy.

Pike nods and starts another phone call.

INT. MIRROR MAZE - NEXT

Hope stirs and wakes up. Alicia is laid out on her stomach, trembling. Apparently she's gotten a few more shock treatments.

HOPE
(dazed)
Wha...what?

It takes her all of half a second to realize the predicament she's in.

HOPE
(shakes her head)
No.

She stands up, wide awake and absolutely furious.

HOPE
Tyler! You bastard, let me go. This wasn't our deal!

ALICIA
(woozy)
What?

Angelus 2, whom we now know as TYLER, cackles.

CUT TO a tight shot of a microphone. A chin and mouth lower down to it.

TYLER
(in Angelus's voice)
Sorry, but your reward's been recalled.

Back to Hope. Alicia is sitting up now, listening.

TYLER (O.S.)
(echoing)
You've been a naughty girl and you're gonna have to be punished.

HOPE
(furious)
Punished? For what? I gave you all those other girls. I found you a werewolf. Gave up my best friend! I did everything you asked.

Alicia GROWLS and lunges for Hope, the shackles barely restraining her.

ALICIA
You bitch! You set me up!

Hope looks to her friend with a grim expression.

TYLER (O.S.)
Don't be too upset. All she did was
point us in your direction.

Slowly ARC AROUND Alicia as Tyler continues.

TYLER (O.S.)
I've been watching you for months,
Alicia. You've been my little
personal hobby.

ALICIA
(holds up her shackles)
Why don't you take these off so we
can really get to know each other?

TYLER (O.S.)
Oh, I will. All in due time. See,
Hope messed up bringing your sister
and her friends into it. That
little wrinkle in the plan got my
partner captured.

HOPE
You're the one who put the damn
website there for them to find!

TYLER
Yes, but a good little girl
would've detoured them. You let
them come right to us and now you
have to be punished.

Hope looks confused.

HOPE
Punished how?

Alicia looks over to Hope with disgust.

ALICIA
(deadpan)
Oh, he wants me to eat you.
(beat; yelling)
Sorry, but she's not my flavor. Not
to mention you picked the wrong
werewolf. I can control my changes.

TYLER (O.S.)
I wasn't sure if you could or not.

Alicia drops to her knees and screams as the collar shocks her again.

TYLER (O.S.)
So I planned for a little stimulus.

Alicia looks up to a window high up on the wall. The sunlight is rapidly fading.

EXT. CARNIVAL GROUNDS - DAY

Connor, Gabriella, and Kaia push through the crowd of humanity.

GABRIELLA
We sure we're at the right place?

CONNOR
Pike's cop said he was on the payroll here.

KAIA
She's here. I can smell her. Faint, but we're definitely close.

They all scan the area. Gabriella is the first to hopelessly throw up her hands.

GABRIELLA
This is pointless. How are we going to-

CONNOR
(pointing)
There!

He runs off towards an area sectioned off with "under construction" tape. A large building is there with a sign that reads 'House of Mirrors.'

The sun sets over the horizon as they dash towards the building. Kaia stops for a minute and doubles over, gasping for air.

Connor and Gabriella stop as well.

GABRIELLA
Kaia, you okay?

Kaia rears back. Her eyes are BLACK and her entire body is shaking. After a tense few seconds, her eyes return to normal and she goes still.

KAIA
(out of breath)
Yeah, I'm good. Let's go.

She starts running again. Connor and Gabriella swap a worried look before they follow.

INT. MIRROR MAZE - NEXT

Alicia is on her hands and knees. Her eyes are also BLACK and her shoulders heave up and down. She hisses, struggling to fight her change.

Hope watches her with abject terror in her tear filled eyes.

HOPE
(pleading)
Tyler.

TYLER (O.S.)
(angry)
My name is Angelus!
(beat)
Say it!

Alicia SCREAMS as she takes another shock from the collar. Now the fur and fangs are coming in fast, ripping her clothes apart.

HOPE
(sobbing)
Angelus! Please don't do this.

TYLER (O.S.)
(sighs)
That's better. And I'm not a
complete ogre.

CUT TO the entrance to the building as Connor, Gabriella, and Kaia run in.

TYLER (O.S.)
You'll get about a thirty second
headstart before I ring the dinner
bell.

He LAUGHS maniacally just before a loud HOWL echoes through the building.

GABRIELLA

Oh no.

CONNOR

He must be in the control room on
the intercom.

(to Gabriella)

Find it.

Gabriella nods and heads off.

KAIA

I'm guessing they're in the center
of this maze.

Connor nods in agreement and they run into the entrance of
the maze, quickly splitting off in different directions.

Back to a terrified Hope and a fully transformed Alicia, who
is lunging at her, tensing the restraints on her shackles.

Hope's shackles fall off of her wrists. She slowly backs away
from a snarling, drooling Alicia.

TYLER (O.S.)

Thirty. Twenty nine. Twenty eight.
Twenty seven.

Hope runs off as fast as she can into one of the corridors.

CUT TO Connor running through the maze.

TYLER (O.S.)

Twenty six. Twenty five.

CUT TO Kaia in a different part of the maze.

TYLER (O.S.)

Twenty four. Twenty three.

CUT TO Gabriella with her back pressed against a wall at the
top of a staircase. She peeks around the corner into an open
doorway.

A dark haired kid about Connor's age is sitting in front of a
microphone. He's dressed the same as the other copycat, all
black with a long duster. This is the CONTROL ROOM.

TYLER (V.O.)

Twenty two. Twenty one.

CUT TO a rabid Alicia pulling at her shackles, trying to free
herself.

TYLER (O.S.)

Twenty.

(beat)

Ah, screw it! Fifteen. Ten. Five.

One! Ready or not, here she comes.

Tyler laughs as Alicia is released from her shackles and she bounds into the maze.

Back to the control room as Gabriella steps into the doorway.

GABRIELLA

Hey!

She throws her hands back as Tyler looks to her. His eyes go wide. Her goes a sparkling YELLOW.

GABRIELLA

Catch.

She flings a bolt of energy that catches him squarely in the chest. It knocks him through the glass pane in the front of the control room and down into the maze.

Gabriella runs up to the open space, scanning the maze with her eyes. She can barely see the outlines of everyone running through it.

Back to Hope, who turns a corner and screams when she runs into Connor.

CONNOR

(grabbing her)

Hey! It's okay. You're gonna be okay. Come on!

He turns back the way he was coming and freezes when Alicia comes around that corner, running straight for them.

HOPE

(clutching on Connor's
arm)

Oh God!

Connor throws her to the ground and braces himself for the battle.

Alicia leaps through the air and gets speared in mid air by a wolf form KAIA.

The two werewolves crash through a wall that shatters into shards on impact.

Connor breathes a sigh of relief. Then he's struck from behind. He stumbles forward and turns to see the tail end of Tyler's duster rounding the corner.

Connor gives chase. He passes an adjacent hall and Tyler catches him with a punch, knocking him to the ground.

CUT TO Alicia and Kaia. They're easy to tell apart because Kaia's baggy clothes didn't rip in the change. The two wolf siblings roll around snapping their jaws at one another.

Connor turns another corner and gets kicked in the back of the head.

He groans in frustration at being out moved.

CONNOR
Gabriella! Destroy the maze!

Behind Connor, Tyler zips by the intersection.

CUT TO Gabriella. She holds her hands out at her side. She grunts and claps them together. The air RIPPLES out in a wave down towards the maze and the entire mirror construct SHATTERS!

Connor covers his face as shards of sharp mirror drop all around, cutting up his clothes and skins.

When it all settles, Tyler is just a few feet from Connor, holding a shard to Hope's throat.

TYLER
(still in Angelus voice)
You're really no fun, son. I'm disappointed.

CONNOR
Really? 'Cause I think you're the disappointment, Tyler.

Tyler's mouth twitches.

TYLER
My name is Angelus.

CONNOR
No, it's not. It's Tyler Duggan. You're human. Twenty three years old. Computer science major. You've worked at this carnival for a month. And you're not even close to being a worthy Angelus.

Tyler swallows a lump in his throat and puts a little pressure on the shard at Hope's throat. She whimpers.

TYLER
(in his normal voice)
How do you figure?

CONNOR
Because the real Angelus could always seal the deal. I talked to Brad. You talk a good game. You can inflict all the pain.
(beat; icily)
But it takes a real monster to actually kill.

CUT TO Gabriella leaving the control room. Back to Connor.

TYLER
(shakes Hope)
You don't think I can?

CONNOR
I know you can't. You're a wuss. Brad told me he always had to finish the job because you're too weak.

CUT TO Alicia's bloody form hitting the ground. She's still breathing, but she's out cold. PAN UP to Kaia, back in human form, standing over her sister. She's also pretty cut up.

Again, back to Connor. Tyler's entire body is trembling now. His breathing is heavy and ragged.

CONNOR
You're a boy in a man's game. You don't know how it feels. To take a life. It's not something you ever come back from.
(beat)
Are you really ready for that?

A long tense moment. Hope locks eyes with Connor, who gives her a reassuring look. It quickly fades when:

TYLER
(resolved)
Yes. I am.

Connor's eyes widen in shock as he shoves the shard into Hope's neck.

Hope's body convulses in his arms as the blood pours from the wound by the bucket load, all over her and Tyler.

Tyler drops Hope to the ground just as she takes her final few gasps of life. Connor looks down to her, then up to Tyler.

Tyler's eyes are welling with tears. His shaky hand drops the murder weapon and he steps away from Hope's dead body, covering his mouth.

TYLER

Oh God. What have I done?

Connor strides over to him, clenching his fist.

CONNOR

Doesn't feel good, does it?

Tyler looks to Connor and Connor knocks him out cold with one punch.

CONNOR

Maybe now you're a little more worthy.

Gabriella and Kaia rush up to the scene from different directions. Kaia is the first to see Hope's body. She looks away and bows her head.

Connor turns to Gabriella.

CONNOR

I tried to talk him down.
(beat)
It didn't work.

Without another word, he walks away.

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

Pike steps out of the doorway and nods to Gabriella just before she shuts the door behind him.

She lingers at the door for a moment and exhales deeply before going over to the coffee table and rummaging through an open box. She pulls out a thick three ring binder.

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

Connor is sitting on a chest with a seating pad on top, staring out his window. Lesi is laid out on his bed sleeping. All the lights are turned out.

There's a quick knock before Gabriella cracks the door open. Connor continues staring out the window.

CONNOR
(solemn)
Pike gone?

GABRIELLA
Yeah.
(beat)
His cop friend said Tyler confessed to everything. The two of them are going away for a long time.

Connor nods.

CONNOR
Angel's my dad. I spent a month in England trying to learn as much about him as I could. Both sides of him.
(sighs)
And those two guys still knew more. They knew everything. Tyler even moved like him. Stood like him. Had the same eyes.

GABRIELLA
Pike dropped off a box of stuff he got from searching Tyler's place while we were at the carnival. There's a stack of video tapes in there.

Connor finally looks in her direction.

CONNOR
Video tapes of what?

GABRIELLA
Angel, standing in a cage talking to a bunch of people. Pike said one of them was you.

Connor groans and bows his head.

CONNOR
About two or three years ago, all of us cast a spell to let Angelus out. We needed some information he knew. Those tapes are from the surveillance cameras I guess.

GABRIELLA

Must've hit the black market at some point. Those two must've studied them for hours on end to get it right. There's books too. About ventriloquism and throwing your voice.

CONNOR

They had it all right. Right down to the laugh.

(sighs)

That laugh. It's what haunts me the most.

Gabriella takes a seat on the edge of his bed. Connor swings his legs off the chest and turns his body towards her.

CONNOR

I know things are different now. And I don't think I've said it, but I'm grateful you saved my life, however you had to do it.

(beat)

So thank you.

GABRIELLA

What else was I gonna do?

CONNOR

I know things are different now. I'm different. The whole game's changed and I'm making up the rules as I go.

(beat; nods)

But in the end, I still want to win. I don't want to be the bad guy.

GABRIELLA

You won't be.

CONNOR

I just... I've spent all this time trying not to be Angel.

(beat)

But... I guess there's worse people in the world to be like.

Gabriella nods and tosses the binder across the bed.

GABRIELLA

Maybe this'll help.

Connor picks up the binder and flips through the first few pages.

GABRIELLA

Something else Tyler had.
Apparently, before Angel and his
friend took on the Black Thorn, he
sat down and typed out his memoirs.
Looks like a thick read.

CONNOR

(nods)
Almost three hundred years.
(reading)
Dedicated to my son, Connor. There
was a prophecy that if I played my
cards right, I'd get to live again.
Now I realize that no matter what
happens to me, I'll always live on
through him. Shanshu.

Connor closes the memoirs and exchanges a smile with Gabriella. She gets up and opens the door to leave.

DISSOLVE TO a few moments later.

Connor still sitting on the chest reading the memoirs by the moonlight. His bedroom lights are still off.

Suddenly, he's GRABBED from behind by Angelus (the real one)!

Connor struggles, but Angelus's grip is too strong.

ANGELUS

(grinning)
Did you get to the part where I
slit your throat? That's always
been my favorite.

He VAMPS OUT and bites into Connor's neck!

FLASH CUT TO Connor waking up with a jump in the same place.

Angelus's LAUGHTER echoes in the room.

Connor gasps for air for a few moments before getting up from the chest.

He crosses the room and flips the switch by the door, turning the bedroom lights on.

He sits back down on the chest and picks up the memoirs. His hand goes to open it, but he pauses.

After a beat, he FLINGS the binder away into the camera,
causing a:

BLACK OUT.

END OF ACT FOUR

END OF SHOW