

CONNOR

"Freudian Slip"

by
Michael Jay

TEASER

FADE IN.

EXT. PIKE'S BUILDING - DAY

CONNOR and PIKE are sitting under the shade of a large tree, in front of Pike's apartment building, each sipping on a beer.

PIKE

So the spell's holding fine. It's been about two weeks and no problems.

CONNOR

(nodding)

Good. The furies had me confused as hell when they were walking me through it. They kept having to hand the phone off to one another in mid sentence.

PIKE

(smirking)

Go drinking with them sometime. They still do that finishing each others' sentences thing, but they keep missing words. It's hilarious.

Pike's playful demeanor quickly fades, replaced with apprehension.

PIKE

I'm really not looking forward to this.

CONNOR

Well, you've been putting off this tenant's meeting for how long? At least the spell's back for now.

PIKE

Yeah, that's done, but still, there's a lot of things that haven't been said out loud.

Connor nods and takes another sip of his beer, suddenly lost in thought. Pike notices and waves his hand in front of Connor's face.

PIKE

Hey, dude, where'd you go all of a sudden?

Connor blinks and seemingly comes back to Earth.

CONNOR

Huh? Sorry, sorry. Just thinking about... stuff. Gabriella stuff.

PIKE

(beat)

You're thinking about Gabriella's stuff? I thought you two weren't-

CONNOR

(ignoring Pike)

She's been having trouble sleeping ever since the spell. I can hear her tossing and turning at night.

(beat; frowns)

And whimpering. Like she's going through withdrawal or something.

Pike nods, taking that in as Connor takes another sip of his beer.

PIKE

Magic withdrawal. That's a new one. Anything I can do?

Connor thinks about that for a moment, trying to come up with a good answer.

CONNOR

(lost in thought)

Her birthday's coming up. We should do something. Try to cheer her up.

Pike finishes his beer and leans the empty bottle against the tree. He gets up and dusts himself off.

PIKE

Alright, think I'm ready.

Connor also finishes his beer and gets up. Pike slaps him on the shoulder.

PIKE

Thanks for the moral support.

CONNOR

I got nothing better to do today.

DISSOLVE TO:

INT. PIKE'S BUILDING - COMMON ROOM - DAY

Pike looks out at the crowd, all either human or demon tenants of his. He takes a deep breath before beginning his address.

PIKE

Look, I know I've been putting off
this tenant's meeting for awhile...

KATHY, a purple skinned, slim figured female demon is the next to interrupt him with a SCOFF.

KATHY

That's putting it nicely.

The tenants start murmuring against. Pike looks out at the increasingly hostile crowd and throws his hands up.

PIKE

(sharp)

What do you want me to say? I got
the glamour spell back up, didn't
I?

CLAIRE CROUCH, a mid forties human with long grey hair, steps up now, her eyes brimming with tears.

CLAIRE

It's not just that, Oliver. It's
everything over the last year. Our
kids? Have you forgotten about
them?

MARCUS CROUCH, her husband, pulls her into his arms and continues for them.

MARCUS

Remember the near riot last year
when you paraded us out in front of
a mob? Now the Furies can't protect
us anymore. We all saw how badly
you wrecked Trish's van.

PIKE

(defensive)

You think this is all my fault?

KARO

What have you done to protect us?

Everyone shouts cheers of agreement. Pike can only sigh. This is going downhill fast. Connor SHOVES Pike off the chair and steps up in his place.

CONNOR

How ungrateful are you people, huh?
(points to Pike)
You wanna know what he's done for you? Go look in the mirror. Half of you are demons. Yet thanks to Pike, you all have normal jobs. Normal friends. Normal lives. That's what he's done for you.

CLAIRE

(whining)
What about our dead children!?!?

Connor gives Claire a disgusted look.

CONNOR

I'm sorry, weren't you and your husband housing the ringleader?

Marcus puts his wife behind his back and steps towards Connor.

MARCUS

(threatening)
Don't speak to her in that tone!

In the back of the room, HANK WHITMAN, a portly older human (from season one, episode four) GASPS in shock.

HANK

Betty, get down!

He tackles his wife, BETTY WHITMAN, to the ground just before the sounds of GUNFIRE erupt. Everyone else hit the deck and cover their heads as shattered glass lands all over them.

The shooting stops a few seconds later. Connor gets up to his feet and runs to the nearest window just in time to see a car peel off down the street. Pike joins him at the window a second later. They share the same expression.

PIKE

What the hell?

BLACK OUT.

END OF TEASER

ACT ONE

FADE IN.

INT. GABRIELLA'S SHOP - SALES FLOOR - DAY

KAIA opens the front door and is startled by an elderly ELECTRICIAN on his way out. They exchange curt excuses and pass one another.

GABRIELLA is behind the counter on her PDA, in the middle of a conversation. As mentioned by Connor earlier, she looks like she hasn't seen a good night's sleep in awhile.

KAIA
Hey, sorry I'm-

Gabriella holds up her finger, asking Kaia to wait a moment.

GABRIELLA
(beat; into phone)
Yes, I'm still here.

She listens for a moment before her mood sours.

GABRIELLA
(deflated)
Still nothing. Okay, thanks.
(beat)
No, no it's fine. Thank you. I
guess I'll call back again
tomorrow.

She hangs up and takes a brief moment to compose herself before looking to Kaia.

GABRIELLA
What were you saying?

KAIA
I was apologizing for being late.
Got the crib delivered today.

GABRIELLA
(dismissive)
It's fine.

She waves to the returning electrician, who has a volt meter in his hands.

GABRIELLA
He's just looking over everything
and giving me a quote.

Kaia looks back to the electrician and nods in understanding.

KAIA
 (turning back to
 Gabriella)
 What was the phone call about?

GABRIELLA
 I've been calling Animal Services
 and the local shelters everyday
 about Lesi. Nada.

She sighs and rests her arms and head on the counter, letting out a big YAWN.

KAIA
 How're you holding up?

GABRIELLA
 Fine, just... not getting enough
 sleep.

The electrician walks over to her, holding a pink invoice.

ELECTRICIAN
 Ma'am, I'm done if you have a few
 minutes.

Gabriella nods and walks around to the front of the counter. The electrician hands her the paper and her eyes go as wide as saucers.

GABRIELLA
 (flabbergasted)
 Are you serious?!?

ELECTRICIAN
 (nodding)
 Building's old. Don't look like
 much work's been done to it over
 the years, 'cept for this one
 shoddy job on a light fixture.

Gabriella's breathing gets ragged and she puts her hand over her heart. Kaia steps and peeks at the quote. Her eyes go as wide as Gabriella's.

KAIA
 Jesus!
 (to the electrician)
 Is it legal to charge that much?

The electrician fidgets and scratches the back of his neck.

ELECTRICIAN

I actually sorta cut some corners
on a few charges, on account of you
two being so pretty and all.

Kaia and Gabriella both give him dirty looks in response.

GABRIELLA

You dump this number on me and now
you're trying to flirt?

Kaia roughly grabs the electrician by the shoulder and leads
him to the door.

KAIA

Time for you to go. We'll be in
touch.

He doesn't struggle, but turns his head back towards
Gabriella.

ELECTRICIAN

I wrote my private number on top of
the quote.

Kaia's opening the door now.

ELECTRICIAN

You can reach me there anytime.

Kaia shoves him out the door.

ELECTRICIAN

(calling back)
Day or night!

BAM! Kaia slams the door in his face with a HUFF.

Gabriella crumbles up the quote and flings it away from her.

GABRIELLA

(gasping)
Oh God, I can't afford this! What
am I gonna do?

Kaia steps over and lays a comforting hand on Gabriella's
arm. Gabriella instantly yanks said arm around, gripping her
hair between her hands like she's going to pull it out.

KAIA

Maybe I can pull some of-

GABRIELLA
(ignoring her)
This is just too much! Plus the contractor's supposed to come by later for another estimate.

Her breathing gets more ragged. Kaia grabs her arm again, already knowing what's coming.

KAIA
Gab, calm down. We'll figure something out.

GABRIELLA
(gasping)
Yeah, okay. Sure we will. Then something else will go wrong. I... I can't handle all this.

She turns and KICKS the bottom of the counter.

There's a brief pause before she turns around and limps on that foot. That hurt, though she does stop hyperventilating.

KAIA
You okay?

GABRIELLA
No, I'm not, damn it!

She leans against the counter to take some of the pressure off her hurt foot.

GABRIELLA
This crap on top of not having my powers, and Lesi. Dealing with Connor everyday. It's like Murphy's Law times ten!

Kaia again tries the comforting pat on the arm. Gabriella again pulls away, withdrawing into herself.

KAIA
Gab...

She trails off, having no clue what to say now. Gabriella looks away as her eyes well up. She quickly wipes the incoming tears away and her expression darkens.

GABRIELLA
That's it. I'm getting my powers back.

Kaia blinks. Huh? Gabriella's moving behind the counter now, collecting her things.

KAIA

You're what? I'm not following, sweetie.

GABRIELLA

(heading for the door)
I'm getting my powers back.

A confused Kaia quickly picks up her purse and trails behind Gabriella.

KAIA

Okay, you just went from A to Z and skipped the other twenty four steps. How's that gonna fix the shop or get Lesi back or-

GABRIELLA

(opening the door)
Everything went south after the Mark of Saa. So I'm starting there. You got gas?

She's out the door before Kaia can answer. Kaia pauses a moment, looking dumbfounded, before opening the door and walking out.

EXT. CLINIC - PARKING LOT - DAY

Connor and Pike, both carrying motorcycle helmets, stride through the lot.

PIKE

This is just great. As if everyone did have enough of a reason to hate me.

CONNOR

Worry about your public opinion later. There's something more important to deal with now.

PIKE

What, Betty? She's fine, dude. It's just a dislocated shoulder.

CONNOR

(icily)
I could care less about Betty's shoulder.

They spot Hank opening the passenger door of a modest sedan for Betty, who has her arm in a sling. Hank waves to Pike, who waves back.

CONNOR
I just don't like being shot at.

PIKE
Huh?

Connor puts on an exaggerated grin.

CONNOR
(cheery)
Hey, guys! Everything okay?

HANK
(nodding)
Yeah. They just said she needs to keep the arm still for awhile to heal.

CONNOR
That's great!

Without warning, Connor grabs Hank by his collar and roughly SLAMS his back up against the car!

CONNOR
Care to explain the drive by now?

PIKE
Connor!

CONNOR
He tackled Betty at least five seconds before the shooting started.

Connor leans into Hank's face, his expression cold.

CONNOR
You knew it was coming, didn't you?

Pike tries to pull Connor back, but he's not budging. Hank nervously looks between Connor and his wife.

HANK
(stammering)
I... I saw them coming from the window.

CONNOR

You were standing in the back of the room. Pretty good eyes to spot a car coming down the street from way back there with the blinds drawn.

Hank bows his head guiltily.

HANK

(softly)

I got a text message sent to me right before it happened.

Connor lets Hank go. Pike looks to his tenant, shocked.

PIKE

Hank?

HANK

They're after me. They've been after me.

BETTY

(wary)

Honey...?

Hank waves her off.

HANK

(soothing)

No, it's okay.

CONNOR

They who?

HANK

I'll show you. Back at my place.

Connor and Pike swap looks before both nodding to Hank and we
FADE TO:

INT. WHITMAN APARTMENT - DINING ROOM - NEXT

Hank picks up a stack of letters constructed of magazine alphabet cut outs and hands them to Pike. Connor looks over Pike's shoulder as Pike flips through them.

CONNOR

(reading)

"Time to pay the price." "You've lived long enough."

(shrugs)

(MORE)

CONNOR (CONT'D)

Well, at least they're not being vague.

PIKE

How long have you been getting these?

HANK

They started a couple of months after the whole thing with Kaar.

PIKE

Why didn't you tell me?

Hank bows his head, ashamed.

HANK

I didn't... get out of the gambling thing after Kaar.

Pike's expression goes stern, like a disapproving father.

PIKE

You're telling me this is because of money?

Betty loops her arm around her husband's while rubbing his shoulder with her other hand.

BETTY

We're not sure.

CONNOR

Was the drive by the first time they tried anything?

Hank nods. Pike drops the death threats back on the table.

HANK

Oliver, I'm in a bad spot here. Can you help me?

PIKE

What am I supposed to do? Go to the cops.

HANK

I did! They just took my statement and that was it!

Pike crosses his arms and sighs, unsure of what to do.

HANK
 (to Betty)
 Could you run down to Trish's room
 and ask if we can borrow her iron
 again? I need to press my shirt for
 that thing tonight.

Betty nods and leaves the apartment.

PIKE
 (confused)
 What thing tonight?

HANK
 Nothing important. I just don't
 want her to see this.

He motions for Pike and Connor to follow him into:

INT. WHITMAN APARTMENT - LIVING ROOM - CONTINUOUS

Hank digs through the closet by the front door, pulling out a shoe box buried deep in the back. He opens it and pulls out a small DVD.

HANK
 This came in last week, just before
 I started getting voicemails and
 text messages.

He plays the DVD.

ON the television screen. It's showing a still shot of Betty asleep in bed. A sign cuts across the shot reading "I can get to her whenever I want."

The sign moves away and an AXE appears in frame, hovering right over Betty's head!

Hank stops the DVD. Pike and Connor swap worried looks.

HANK
 (pleading)
 Oliver, help me. Please.

Pike closes his eyes and nods his head.

FLASH CUT TO:

INT. WILHELMINA'S APARTMENT - LIVING ROOM - DAY

WILHELMINA (from episode 2), is shivering and wrapped up in a blanket on her couch.

There's a KNOCK at her door and she gets up, still wrapped in the blanket, to answer it. As she's crossing the room, she passes by an aquarium filled with the leeches from episode 2!

Wilhelmina opens the door to see Gabriella and Kaia on the other side of it.

GABRIELLA

Hey, Will.

They exchange a brief hug before Wilhelmina steps aside to let Gabriella and Kaia in.

Kaia wipes beads of sweat from her forehead.

KAIA

Wow, do you have the heat on? It's baking in here.

WILHELMINA

(nodding)

Ever since I lost my powers, I... I can't keep myself warm.

She pulls the blanket tighter around herself and sits back down on the couch.

Kaia notices the encased leeches off to the side.

KAIA

(horrified)

You kept those things?!?

GABRIELLA

I told her to. We've been researching them, trying to see if there was anyway to get our powers back through them.

(beat)

Speaking of which, I...

(sighs)

I think I'm ready to do what we talked about.

Wilhelmina gets up off the couch and disappears into her room.

KAIA

So that's what you meant earlier?

GABRIELLA

(shaking her head)

No.

(MORE)

GABRIELLA (CONT'D)

They just feed off mystical energy.
All they did was weaken us enough
for the Mark to hold.

Wilhelmina comes back in and hands Gabriella a folder.

WILHELMINA

This is everything.

Gabriella opens the folder and starts flipping through the contents. Kaia looks on with her.

KAIA

Who is this guy?

WILHELMINA

His name is Patrick Myers. He's an
insurance salesman from Anaheim.

(beat; cold)

He's the bastard that put this
binding spell on us.

Kaia squints, confused.

KAIA

(shaking her head)

No way. The guy we saw was older
than this. Way older. This can't be
him unless...

Her jaw drops as she catches up. She looks to Gabriella, who nods her head.

GABRIELLA

When you told me about Colby, I
started thinking. Before Myers
bound me, he destroyed the crystal
Will gave me, saying he wanted the
only one. The only way he could
have another one is-

KAIA

(finishing)

If his came from a different time.
The future?

Gabriella nods again.

KAIA

How are you so sure this is him?

WILHELMINA

My ex husband's best friend is a
detective.

(MORE)

WILHELMINA (CONT'D)

He pulled some of Myers's hairs off of me and ran a DNA test. It's him.

GABRIELLA

Will called me yesterday ago when she got the results. I didn't want to believe it, but if he showed up the same time as your brother, it sort of adds up.

Kaia still looks astonished at all this.

KAIA

So, you want to stop him now from coming from the future later to attack you a month ago in the past.
(blinks)
Right?

GABRIELLA

(nodding)
That's the plan. Talk to him. Convince him to unbind us. I'll be right.

Gabriella gets up and disappears into a bathroom down the hall of the apartment. Kaia turns back to Wilhelmina.

KAIA

Okay. I'm following, but what if he can't break it?

WILHELMINA

(low)
He'll break it whether he wants to or not. I have a backup plan if things go south.

Her expression darkens, enough to visibly disturb Kaia.

BLACK OUT.

END OF ACT ONE

ACT TWO

FADE IN.

INT. WHITMAN APARTMENT - LIVING ROOM - DAY

Betty comes back in, with an ironing board tucked under her arm and an clothes iron in the other hand. Hank is just putting the DVD from earlier back in its hiding place.

HANK

Oliver and his friend said they would help.

BETTY

(relieved)
Oh, thank God.

Connor pulls a small notepad and pen from his back pocket, handing both to Hank.

CONNOR

Write down the names of anyone you think could be behind this.

Hank takes the items with a nod and starts his list.

PAN UP to the clock reading 2:00pm.

DISSOLVE to later, still on the clock. Now it reads 2:47pm.

PAN DOWN to Hank and Betty sitting on the couch, the former finally putting his pen down.

HANK

Done.

Connor takes the notebook and starts reading the list silently with Pike looking on. They share a wary look.

Then Connor flips the page and keeps reading. After taking those names in, they share another look.

And Connor flips the page again.

CONNOR

Okay, I'll take the first twenty and you take the last eighty.

PIKE

(to Hank)

Is there anyone in particular we should check into first? That's a lot of names.

Hank leans up over the couch and points to one name in particular.

HANK

Adoni Ceraph. He runs a casino out of the back of Mazzi's.

CONNOR

The Italian place out by the airport?

Hank nods.

PIKE

Why him in particular?

Hank and Betty share a quick worried look. Pike groans and crosses his arm.

PIKE

Look, you two. If you want us to help, you need to tell us everything.

BETTY

Adoni and Hank were childhood friends. He was... my first husband and it didn't end well.

CONNOR

That was what, a hundred years ago? Why would he just start a pissing contest now?

HANK

I... I don't know, but you asked for a starting point. That's all I got. Haven't seen him for years not since the last time we got into it over Betty.

Connor nods and puts the notebook in his back pocket.

CONNOR

Hank, let me borrow your phone.

Connor waves his phone in the air.

CONNOR

Battery's dead.

Hank nods and hands his cell to Connor. Connor steps into the kitchen for a little privacy.

INT. PIKE'S BUILDING - HALLWAY - NEXT

Connor shuts the Whitmans' door behind him and starts down the hall with Pike.

PIKE

Thought he was over this crap.

Connor hands Pike the list of names Hank wrote down.

CONNOR

Think you can check into Ceraph on your own? I'm gonna stick with Hank.

PIKE

You don't believe him either, do you?

CONNOR

He mentioned something he had to do tonight. The man just got shot at, his wife's life been threatened, so what's so important that he's still willing to go out?

PIKE

I don't know. Okay, I'll take Ceraph. Keep me posted on Hank.

CONNOR

Oh, one other thing.

He hands Pike a slip of paper.

PIKE

(curious)
What's this?

CONNOR

I checked Hank's phone. Those are the numbers he got the threatening voicemails and texts from. Can you get them traced?

PIKE

Yeah, but why not just ask him for all this?

They get to the elevator and Connor presses the call button.

CONNOR

They've been getting the letters for a few months now. Yet the voicemails and texts just started coming in. Something's escalating.

PIKE

Maybe whoever he owes got fed up with the waiting?

The elevator arrives and both of them step on. Pike presses a button for the first floor.

CONNOR

(unsure)

Maybe. Still though, it feels off. I can't put my finger on what. Yet.

Pike nods as the doors close.

INT. WILHELMINA'S CAR - DAY

Kaia, Gabriella, and Wilhelmina are parked across the street from a small office building.

Gabriella's at the wheel now, her eyes narrowed and focused. Kaia's sitting next to her with Wilhelmina in the back, bundled up like there's a blizzard out instead of the glistening LA sun.

KAIA

So we're just gonna sit and wait for him to come out?

WILHELMINA

Not quite.

Wilhelmina pulls a small KNIFE from her purse and opens her door, getting a shocked look from Kaia and Gabriella.

GABRIELLA

Will, what is that for? You're not gonna-

WILHELMINA

This isn't for Myers.

She steps out and shuts the door, leaving Kaia and Gabriella alone. They speak in low, hushed tones during this exchange.

KAIA

Gabriella? I think your friend's a little unhinged.

Gabriella looks out the front windshield again.

GABRIELLA

(sighs)

She's just... worked up. This whole thing's been hard. You wouldn't understand.

KAIA

She looks like she's ready to kill someone!

GABRIELLA

(icily)

Well geez, Kaia, wanna give her some pointers then?

A beat. Kaia angrily looks away, offended by that reply.

GABRIELLA

(guilty)

I'm sorry. I didn't mean that.

KAIA

Connor's starting to rub off on you.

Kaia looks back to Gabriella's guilty face and now her expressions softens a bit.

OUTSIDE THE CAR

GABRIELLA (V.O.)

I know sometimes it's a burden, but imagine if you woke up one day and suddenly you're not a werewolf anymore. How would you feel?

Wilhelmina is kneeling by the rear passenger tire, SLASHING it with her knife. The air quickly drains out of it.

KAIA (V.O.)

(beat)

Weak.

BACK INSIDE THE CAR

Both ladies turns when they hear the hissing sound of the air draining. Through the window, Wilhelmina gives them a thumbs up. Warily, they both turn back around.

GABRIELLA

I've been doing magic since before
I could write my own name. It's a
part of me. Mentally, Emotionally.
Physically. But this guy...
violated me. Took a part of me
away.

(beat; stern)

And I want it back.

KAIA

Okay. I get it. And I'm gonna help.

Wilhelmina opens the door and climbs back inside.

WILHELMINA

We're all set. Just follow my lead,
whatever happens, okay? I know what
I'm doing.

Gabriella doesn't answer. After a moment, she points to the
office building.

GABRIELLA

We're on.

A tall, well groomed man in his late thirties steps out of
the office and shuts the door behind him. This is PATRICK
MYERS.

All of the girls get out of the car.

EXT. INSURANCE OFFICE - NEXT

Myers checks his watch as he briskly moves to a luxury sedan
parked on the street.

WILHELMINA (O.S.)

(frantic)

What are we going to do?

KAIA (O.S.)

(beat)

It's okay, Will!

Myers looks across the street and we follow his eyes to see
the girls in the middle of a heated discussion. The trunk of
Wilhelmina's car is up.

WILHELMINA

No, it isn't! That bastard ex of
mine did this.

Myers waves at them as he starts to cross the street.

MYERS

Excuse me, ladies. Is there a problem?

The three ladies part ways and Gabriella makes a sweeping gesture towards the tire Wilhelmina just slashed.

GABRIELLA

Her ex-husband just slashed her damn tire!

Wilhelmina throws her hands up in frustration and moves away. Kaia steps up to Myers.

KAIA

We, uh, were having lunch at that cute little bistro down the street. Came back to this.

Myers sighs and checks his watch.

MYERS

Do you have a spare?

WILHELMINA

(exasperated)

Yes, but no jack. Plus I can't change a flat tire! None of us can.

Myers points back towards his car.

MYERS

Well, if you have a spare, I have a jack and lug wrench in my car. I can put it on for you.

Gabriella's eyes light up and she grins.

GABRIELLA

(grateful)

Oh my goodness, could you really? I don't want to be a bother.

MYERS

No, it's no problem. I'll be right back.

He sets his briefcase down and jogs back across the street to his car.

FADE TO a few moments later. Myers has his jacket off now and is just finishing up the tire replacement.

He dusts his hands and stands up.

MYERS

There ya go. All done.

Gabriella enthusiastically shakes his hand.

GABRIELLA

Thank you so much!

MYERS

(grinning)

It's no problem, really. You know, my company has an excellent premium that includes a free AAA package.

He picks up the spare and carries it over to Wilhelmina's trunk. Kaia is standing on the other side of the car with her arms crossed, not looking happy with this at all.

Unseen by all, Wilhelmina picks up the lug wrench laying by the newly fitted tire.

GABRIELLA

Is it affordable?

Myers is loading the slashed tire into the trunk now.

MYERS

Oh yes. In fact, maybe I can cut you a-

WHAM!

Wilhelmina drills Myers in the back of the head with the wrench. Myers drops to his knees and looks back to Wilhelmina.

GABRIELLA

Will, what the hell are you doing?

She winds up and clocks him in the jaw with the wrench, knocking him out cold. She raises her arms for another blow, but Kaia grabs her arm.

KAIA

(stern)

He's out! Not gonna be breaking any spells if he's got a concussion when he wakes up.

A fuming Wilhelmina silently concedes the point with a nod and lowers the wrench.

GABRIELLA

What's the meaning of this? You didn't say you were going to attack him!

WILHELMINA

Help me get him in the trunk.
(off their looks)
Quick! Before someone sees us!

Together, all three women hoist Myers up and into Wilhelmina's trunk, making sure they're not seen.

Wilhelmina searches Myers's pockets, digging out his car keys.

WILHELMINA

Do you know a place we can take him?

Gabriella snatches Wilhelmina's arm, yanking her away from Myers.

GABRIELLA

Will, this is kidnapping! I didn't sign up for this.

WILHELMINA

What'd you think, Gabriella? We'd just stroll up and tell him everything? Hope he comes along quietly?

(beat; cold)

Now, do you know a place we can take him? Somewhere isolated?

Gabriella briefly bows her head before looking to Kaia, nonverbally asking her what to do.

KAIA

(disgusted)

I know a place. Just get his car and follow us.

Wilhelmina nods and starts to cross the street. Kaia slams the trunk closed.

SMASH CUT TO:

INT. MAZZI'S ITALIAN BISTRO - DINING ROOM - DAY

Pike weaves his way through the tables, heading for the double doors leading into:

INT. MAZZI'S ITALIAN BISTRO - KITCHEN - CONTINUOUS

Pike smacks his hands on the metal prep table, garnering the attention of several cooks.

PIKE

Alright, keep up the good work,
guys! Let's push those tickets!

He looks around, spotting a burly BODYGUARD wearing sunglasses guarding a door at the opposite end of the kitchen.

Pike gives him a "what's up" nod as he walks over. The bodyguard puts his hand on Pike's chest, stopping him from entering the door.

PIKE

(sizing him up)
Hmm. That must be where they keep
the good stuff if a big guy like
you is watching the door.

BODYGUARD

Can I help you with something, sir?

PIKE

Yeah, I'm running late. Is it too
late to buy in?

The bodyguard curiously looks him over.

BODYGUARD

I don't know what you're talking
about, sir. I'm gonna have to ask
you to leave.

He rudely SHOVES Pike back.

Pike fires a CHOP to the bodyguard's throat, the attack coming too fast to block. The bodyguard gags and grabs his throat.

Pike grabs him by the collar and KNEES him in the groin, doubling him over.

PIKE

And I'm going to have to not-so-politely decline.

He grabs the bodyguard by the back of his throat and slams him face first into the sink counter.

The bodyguard slumps to the ground against the door. Pike grabs a SKILLET, holds it front of the bodyguard's face, and fires three knees into the skillet, driving the cast iron into his face.

After that, he lets the bodyguard fall to his side and opens the door into:

INT. MAZZI'S ITALIAN BISTRO - BACKROOM CASINO - CONTINUOUS

The small room is filled with cigarette and cigar smoke. Pike COUGHS and waves the smoke out of his face.

There's several different tables set up. Blackjack, poker, a roulette wheel, all the standard gambling fare.

PIKE

(yelling)

Hey!

All of the gamblers, some human and some demon, stop what they're doing and look at the newcomer.

PIKE

I'm looking for Adoni Ceraph.

A bald, pale blue demon in a tuxedo steps forward from the crowd. If not for the blue skin and fangs, he'd pass for human in appearance. This is ADONI CERAPH.

CERAPH

I'm Ceraph. And you're in a lot of trouble, young man.

Pike pulls a gun and aims it right at Ceraph, garnering GASPS from all the customers in the room.

PIKE

(calling out)

Sorry, folks, but we're closing up early. Have a good night.

Noone moves a muscle. Pike rolls his eyes.

PIKE

Uh, that means leave.

Everyone quickly gathers their belongings and scampers out, leaving Pike and Ceraph alone.

PIKE

Now, let's talk about Hank.

CERAPH

Hank? Hank Whitman?

(nods)

What're you? His protection? A cop?

PIKE

Just a concerned friend. He's been getting some pretty nasty collections letters and seems to think you're behind them.

Ceraph snorts and lights a cigar. He blows out a smoke circle and chuckles to himself while straightening his tuxedo.

CERAPH

I run about six figures worth of revenue a night through here, my friend. What do I care about some loser who always plays the cheap tables?

PIKE

Wait. He's been here recently? He said he hadn't seen you for years.

CERAPH

I tossed him out a couple of weeks ago for counting cards at a blackjack table. Told him if he ever set foot in here again, it was his ass.

Pike slowly lowers the gun.

PIKE

Does he owe you any money?

CERAPH

Of course he does. He's been a regular for months, so I spotted him a loan awhile back when he was down. It was only a c-note though. Hardly worth going through any trouble for.

Pike looks utterly lost now.

PIKE

Why would he send me after you
though? Betty?

CERAPH

(shrugs)

That cheating bitch? No, I got over
that years ago and he knows it.
When he first came here, he
threatened to expose my little
sideshow here to the cops if I
didn't let him play.

Pike looks away, taking that in, trying to put it all
together.

PIKE

Why would he lie to me?

CERAPH

I wasn't very discreet about
tossing him. He's probably still
wiping the egg off of his face.

Pike sighs and starts to walk out.

PIKE

Might want to get your guy outside
to a hospital.

Pike slams the door behind him as he leaves.

CERAPH

(chuckling)

Douchebag.

FLASH CUT TO:

EXT. MAZZI'S ITALIAN BISTRO - MOMENTS LATER

Pike's about to mount his motorcycle when his phone rings. He
answers without checking the caller name.

PIKE

This is Pike.

(listens)

You got the name? Hang on a sec.

Pike reaches into his back pocket and pulls out Connor's
notepad.

PIKE

Okay, go ahead.

He listens and scribbles something down.

PIKE

Okay, got it. Hey, can you pull up their call logs and check 'em against the list of names I gave you?

(beat; listens)

Yeah, thanks. I owe you big time. I gotta go, dude.

He quickly hangs up and pauses for a moment, looking very lost in thought now.

EXT. UNKNOWN HOME - DAY

A taxi pulls up in front of a very nice home that almost resembles a small mansion. Hank steps out, pays his driver, and starts up the long driveway to the entrance.

Behind him, a truck drives down the street with Connor on the roof of the trailer! Connor jumps off, landing on the sidewalk across from the estate.

He watches Hank get to the front door and knock. His phone rings, eliciting a groan as he answers it.

CONNOR

Hey, Pike. Listen, I was right about Hank. He left about an hour after you did. We're over in Echo Park.

(beat; listens)

Yeah, that's a smart move. Let me know if that turns up anything. I'll check in later.

Connor hangs up and looks back to the entrance, but Hank is nowhere to be seen. His face tightens up and he crosses the street.

INT. UNKNOWN HOME - UPSTAIRS BALCONY - NEXT

Hank is passing back and forth, sipping from a water bottle and looking very anxious.

CONNOR (O.S.)

Could've sworn Pike told you to stay put at home, Hank.

Hank whips his whole body around, searching for the sound of the voice. Out of the completely shaded doorway behind him, Connor emerges from the shadows.

CONNOR
So there better be a damn good
reason you're out and about.

Hank smiles nervously.

HANK
(on edge)
Connor. Uh, w... what are you doing
here?

CONNOR
(deadpan)
I followed you. Something about
your story didn't play right to me.

Hank looks around, like he's expecting someone. Connor slowly
starts advancing on him. Hank backs up to

HANK
(still on edge)
Why? Because I decided to go visit
a friend?

CONNOR
Because for someone who is having
his and his wife's lives
threatened, you sure don't seem too
concerned about being out where the
bad guys can get to you.

Hank looks around again.

HANK
Look, you need to get out of here,
okay?

CONNOR
(still advancing)
Oh, and there's the little matter
of Ceraph not being a threat to you
at all, really.

HANK
You really can't be here, okay?

In a flash, Connor closes the distance and has Hank pinned
against a wall, his elbow buried in Hank's neck.

CONNOR
So that makes two times you've
tried to lie to me today. And I've
got major trust issues already.

Hank is breathing heavily and raggedly.

HANK

Please, you don't understand.

That chilling, simmering anger tone in Connor is gone. Now he's just flat out pissed.

CONNOR

Make me understand! You've got about five seconds to start telling me what the hell's going on or you're not gonna have the ability to say anything, period.

Hank groans and struggles, but Connor's got him firmly in place.

HANK

(panting)

No, please.

CONNOR

Please what? I haven't even applied any pressure yet.

Hank MOANS and his eyes roll up. Connor holds his ground, but his expression belies his confusion.

HANK

(in a gravelly voice)

Oh, you such a pathetic little pissant.

His voice sounds completely different now, deep and downright frightening. Hank's eyes rolls back down, looking directly in Connor's. They narrow.

HANK

And here I thought I'd be bored today.

Hank swing his arms over and clubs his forearms down on top of Connor's arms, knocking them away. Hank kicks Connor away.

Connor stares at Hank as if he's looking at a total stranger.

CONNOR

What the hell? Hank, what's gotten into you?

Hank, showing deceptive speed, drills Connor with a right cross right on the chin. He follows up with a left straight and a right uppercut.

Connor reels, more from the surprise of the attack than power of it, Hank grabs Connor by his shirt and yanks him into a HEADBUTT that snaps Connor's head back.

HANK
 (through clenched teeth)
 Just FYI, buddy, my name's not
 Hank.

Hank turns and throws Connor down a long flight of marble stairs!

Connor tumbles all the way down to the bottom. Hank stands at the top of the stairs with an arrogant smirk plastered on his face.

At the bottom of the stairs, Connor painfully gets himself up to one knee, wiping away a speck of BLOOD that's dripping from his mouth.

CONNOR
 I get it now. You're possessed.

He stands up and rolls his shoulders.

CONNOR
 Guess that means I can take the kid
 gloves off.

He sprints up the stairs. Hank pulls out a POCKET KNIFE and flicks it open.

HANK
 Come on, you little bitch. Let's do
 this.

He draws his hand back to swing the knife when Connor's in range. Connor jumps, springs off the stair railing, and FLIPS over Hank's swing, landing in a squat just behind him.

Connor quickly leg sweeps Hank to the ground. Hank rolls to his stomach and swipes the knife, slicing Connor across his upper arm. They both get back to their feet, Connor clutching his wound.

CONNOR
 So what is your name then?

HANK
Doesn't matter.

Hank swipes at Connor with the knife in his left hand. Connor steps into the attack and parries it at the wrist with his left hand.

He spins to his right and snaps a back right elbow to Hank's nose. The force of the blow gets Hank to drop the knife into Connor's left hand.

Connor grabs Hank's right arm and tosses him over his shoulder to the ground. Connor mounts him and presses the tip of the knife to Hank's neck.

Hank's eyes are wide open in terror.

CONNOR
(cold)
Whoever you are. Whatever you are.
Get out of Hank before I have to
perform an emergency C-section.

HANK
(in his normal voice)
No! Please stop! Don't hurt me!

Connor looks totally lost again.

WOMAN (O.S.)
Connor, stop!

Connor turns around to see PROFESSOR MICHELLE MARRUS standing behind him at the top of the staircase.

CONNOR
Professor Marrus?

He looks from his professor back to Hank, who still has the same fearful expression.

BLACK OUT.

END OF ACT TWO

ACT THREE

FADE IN.

INT. PROF. MARRUS'S HOME - UPSTAIRS BALCONY - DAY

Picking up where we left off, in what we now know is Prof. Marrus's place. Connor gets off of Hank and slowly backs away from him.

CONNOR

Okay, I need an explanation. Now.

PROFESSOR MARRUS

Mr. Whitman is a patient of mine. I've been treating him for several months now.

Connor stomps over to Prof. Marrus, pointing the knife back at Hank.

CONNOR

Treating him for what? The man's possessed! He needs a priest and a lot of prayer, not a therapist with a valium prescription.

Prof. Marrus calmly looks over Connor's shoulder to Hank, who is just now getting to his feet.

PROFESSOR MARRUS

Hank. Go get yourself together. I'll be with you, shortly.

Hank nods and scampers away as fast as his legs will carry him. Prof. Marrus turns back to Connor.

PROFESSOR MARRUS

And for the record, he's not possessed by a demon.

CONNOR

Oh, well that's a relief.
(beat; double takes)
Whoa, hold up a sec. You know about demons?
(beat)
Are you a demon? You don't smell like a demon.

Prof. Marrus can't help but laugh at Connor's questions.

PROFESSOR MARRUS

No, sorry to disappoint, but I'm a hundred percent human. Though my ex husband would argue otherwise.

Connor nods and lets out a slight smirk, the tension in the air all but gone now.

CONNOR

So... Hank. What's wrong with him?

Prof. Marrus starts walking down the stairs, motioning for Connor to follow her.

INT. PROF. MARRUS'S HOME - OFFICE - NEXT

Prof. Marrus is seated behind a cherry oak desk. Connor's in a chair opposite and Hank is sprawled out on a leather sofa off to the side, messing with his phone.

PROFESSOR MARRUS

Do you recall when you came to me asking about copycat killers? I mentioned I was conducting a study on a man with multiple personality disorder.

CONNOR

Yeah?
(beat; realizes)
Hank?

Prof. Marrus nods.

PROFESSOR MARRUS

Referred to me by a colleague. It's one of the most extreme cases I've heard of. We've been trying different methods to attempt to rid him of Rodney.

CONNOR

Rodney?

PROFESSOR MARRUS

His other side. Obviously, progress has been... slow.

Connor snorts.

CONNOR

Obviously.

HANK

I'm sorry I had to mislead you and Pike. I wasn't sure if the death threats were meant for me or Rodney.

CONNOR

You don't remember anything that happens when Rodney's in the driver's seat?

Hank shakes his head no.

PROFESSOR MARRUS

Complete dissociation of the two personalities is normal in cases like this.

CONNOR

And this Rodney only comes out when he's threatened?

Prof. Marrus nods. Connor leans back in his chair, thinking to himself.

SMASH CUT TO:

EXT. SINCAID CLAN HOME - DAY

Establishing shot of the home inhabited by Kaia's mother and siblings. The sun is starting to set now.

INT. SINCAID CLAN HOME - BASEMENT - NEXT

ANGLE ON the ground inside the cage as Patrick Myers roughly lands face first on it.

Kaia shuts the cage door and lingers there for a moment, letting out a sigh.

GABRIELLA

Uh, I probably should've asked this earlier, but full moon's not starting tonight, is it?

Kaia grimly shakes her head and Gabriella exhales in relief.

WILHELMINA

(to Kaia)

Thank you again for this.

KAIA

(wry)

Oh, no problem. I love being an accessory to a federal crime. Hey, what do you two wanna do tomorrow? I haven't robbed any banks lately.

Myers stirs and finally comes to. He gets up to a sitting position, clutching his head and trying to clear the cobwebs.

MYERS

(slurred)

Wha... what the hell happened?

His head clears and he finally notices the other three people in the room with him, not to mention the cage he's in.

His open briefcase is on the ground at the base of the staircase. His cellphone, sitting inside it, starts to ring.

He scrambles to his feet and rushes up to the cage door, futilely shaking the bars.

MYERS

(irate)

Let me out of here right now!

Kaia and Gabriella back away a little, but Wilhelmina steps up with a resolved look on her face.

WILHELMINA

Calm down. If you just answer our questions and help us out, you'll be out of here soon.

MYERS

(incredulous)

What? What's this all about? A bad claim or something?

His phone rings again. Everyone pauses and looks towards the phone, but noone makes a move to answer it (not that Myers could).

MYERS

Where the hell are we, anyway?

KAIA

My family's basement.

Myers takes in his surroundings, shaking his head in disbelief.

MYERS

You have a friggin' cage in your basement?

KAIA

(smirks)

Well, we have a bunch of animals living here.

MYERS

(re: size of the cage)

What animals? Bears?

Wilhelmina steps up again to the edge of the cage, just out of the reach of Myers's arms.

WILHELMINA

Mr. Myers, what do you know about magic?

MYERS

Magic? You mean like Criss Angel type stuff?

WILHELMINA

(rolls her eyes)

No. Real magic.

Myers's eyes dart between the three woman. He can tell they're all serious.

MYERS

I... I've dabbled in it a bit. My girlfriend's Wiccan and she's shown me a few things.

GABRIELLA

Do you know anything about the Mark of Saa?

MYERS

(confused)

The what of who?

Wilhelmina and Gabriella nod to one another. Gabriella turns her back to Myers and slowly pulls her shirt up, showing the huge rune-like symbol on her back.

Myers looks disgusted.

MYERS

What is that? Are you people devil worshippers or something?

GABRIELLA
(pulling her shirt down)
It's a powerful binding spell that
doesn't allow us to perform magic.

MYERS
Come again?

WILHELMINA
(spiteful)
And you're the one that put it on
us.

Myers stands back and crosses his arms. His phone rings
again.

MYERS
I think I'd remember doing
something like that.

WILHELMINA
Of course you don't remember. You
haven't done it yet.

MYERS
(beat)
What are you talking about?

Gabriella sighs and now she steps up to stand next to
Wilhelmina.

GABRIELLA
You might want to sit down for
this.

There's a moment of silence as Myers looks around the cage.

MYERS
(bitter)
I think I'll stand. Thanks.

Gabriella takes a deep breath. This is gonna be a long story.

FADE TO:

INT. PROF. MARRUS'S HOME - OFFICE - NIGHT

Connor gets up from his seat and starts walking towards Hank.

CONNOR
I think Rodney's the one I need to
be talking to.

Hank sits up, suddenly nervous again.

HANK
You need to what?

Prof. Marrus quickly gets up from her seat and gets between Connor and Hank.

PROFESSOR MARRUS
I think that's an extraordinarily
bad idea.

HANK
(nodding; anxious)
Hear hear.

CONNOR
Why? Hank obviously doesn't know
what's going on, but this...
(uses finger quotes)
"Rodney" might.

Prof. Marrus looks at Connor like he just kicked her puppy.

PROFESSOR MARRUS
Are you saying you don't believe
this man is suffering from a
serious illness?

CONNOR
No, I'm saying one of these guys,
hell probably both of them know
more than they're letting on. And I
have no problem kicking the same
ass twice to get-

He stops when a set of headlights from outside zoom in on them. The sound of a high revving engine also rushes towards them.

Connor's eyes go wide and he grabs Prof. Marrus by the shoulders, shoving her out of the way.

Connor just manages to leap to the side before a van CRASHES through the wall of the office, screeching to a stop between Connor and Hank and sending debris everywhere.

The side door opens and two masked men wearing all black hop out. Hank yelps and tries to get away, but they quickly subdue him and toss him into the van.

HENCHMAN 1
 (while struggling with
 Hank)
 Come on, Whitman. Boss says it's
 time to go back to where it all
 started.

The van pulls out of the office just as Connor tosses a piece
 of Prof. Marrus's desk off of him and gets back to his feet.

CONNOR
 Okay, this is just getting annoying
 now.

He helps a shaken Prof. Marrus to her feet.

CONNOR
 You okay?

Prof. Marrus nods.

PROFESSOR MARRUS
 (woozy)
 Hank told me he was in trouble with
 some people. Just didn't think it
 was on this level.

Connor steps up to the hole in the wall left by the barely
 visible, departing van.

CONNOR
 Yeah, it's always the quiet, mild
 mannered schizos you gotta keep an
 eye on.

Connor's phone ring. He practically rips his pocket off
 getting it out and answering it.

CONNOR
 Pike. This whole thing just got a
 lot more complicated.

INTERCUT WITH:

EXT. PIKE'S BUILDING - COMMON ROOM - NIGHT

Pike's looking around the room.

PIKE
 You don't know the half of it. I'm
 here in the room where the shooting
 happened.

CONNOR
("go on")
....and?

PIKE
It's the bullets. They're not real.

CONNOR
(blinks)
What do you mean not real?

PIKE
They were rubber bullets, like the kind cops use in riots. These things sting, but they're not fatal. If someone wanted Hank dead, why use non lethal ammo?

Connor slowly pulls the phone away from his ear, trying to process everything.

PIKE
Connor? Connor, you still there? Listen, there's more. About those phone numbers...

Connor puts the phone back to his ear.

CONNOR
(cutting him off)
Don't talk to Betty yet. I'll be there in half an hour.

PIKE
Why? What's up?

CONNOR
I'll explain when I get there.

Connor hangs up before Pike can get another word in.

END INTERCUT

Staying at Prof. Marrus's destroyed home. Connor turns to her and gently puts his hand on her shoulder.

CONNOR
(softly)
Are you sure you're alright?

PROFESSOR MARRUS
 Yes, I'm fine, Connor.
 (beat)
 Thank you for your concern.

CONNOR
 (deadpan)
 Concern? I need a ride across town.
 Just wanna make sure you're not
 concussed before I get in a car
 with you.

Prof. Marrus frowns.

INT. SINCAID CLAN HOME - BASEMENT - NIGHT

Total silence. Well, except for Myers's ringing phone.

Myers himself is actually sitting down now. Wilhelmina looks at Myers with contempt. Gabriella has her arms wrapped around herself. Kaia is sitting on the steps looking bored.

MYERS
 (beat)
 So... let me make sure I have this
 straight.

He clears his throat and takes a deep breath. His tone of speech is very much "you're all full of it."

MYERS
 You three believe that at some
 point in the future, I get my hands
 on some magical crystal, travel
 back through time, and perform a
 legendary binding spell that noone
 in this time has ever seen?

KAIA
 Oh and don't forget the leeches.

MYERS
 (chuckles)
 Oh right. The leeches that drain
 you of your energy so the spell
 holds. Can't forget those.

He rolls his eyes and laughs to himself.

MYERS
 I sell car insurance, for Christ's
 sake! I have a girlfriend with a
 baby on the way.
 (MORE)

MYERS (CONT'D)

I'm about to start a family. Don't you get it? You've got the wrong guy! I'm not capable of doing something that horrible.

And his phone rings yet again.

WILHELMINA

(acidic)

Not yet you aren't. But you will be. I have the proof on my back.

MYERS

Could you at least answer my phone? It's probably...

He trails off, appearing to just now be remembering something.

MYERS

(horrified; to himself)

Oh. Oh God. The baby!

(to the others)

They're probably calling about the baby! What's the name on the call?

Kaia picks the phone up and checks.

KAIA

It's from... Meerna, is it?

(flips the phone open)

Twenty three missed calls from her.

Myers SLAMS his fists into the cage bars.

MYERS

Let me out of here!

(shakes the cage)

She's probably in labor!

He steps away, grinding his hands into the top of his head. He's officially wiggling out now.

INT. PIKE'S BUILDING - HALLWAY - NIGHT

DING. The elevator doors open. Connor and Pike stride out, walking side by side.

PIKE

So he's a nutcase?

CONNOR

Certified. I met his not-so-better half personally. Calls himself Rodney.

PIKE

Sure he wasn't putting on an act?

Connor stops at the Whitmans' apartment and bangs on the door.

CONNOR

Not entirely, but his therapist was pretty convincing. What were you gonna say earlier? About the phone numbers?

PIKE

Checked the other call histories through my buddy on the force. Tons of calls between them and Hank.

CONNOR

Yeah, okay. We knew that already.

PIKE

The calls went both ways. Outgoing and incoming. You think Hank was exchanging pleasantries with the guys trying to kill him?

Betty answers the door and throws her arms around Pike.

BETTY

Oh my goodness, I just got a call from Hank.

She steps aside, letting the boys enter.

INT. WHITMAN APARTMENT - LIVING ROOM - CONTINUOUS

Betty looks VERY shaken up and on the verge of bursting into tears. She's pacing back and forth.

BETTY

He was saying... he was saying goodbye. He... he apologized for everything that's happened lately and said I wouldn't have to worry about it anymore.

Connor grabs both of Betty's arms and holds her in place.

CONNOR

Listen to me. The guys that grabbed him said it was time to go back to where it all started. Does that mean anything to you?

Betty thinks for a moment before shaking her head.

CONNOR

Does it have anything to do with Rodney?

Betty FREEZES.

BETTY

(shaky)

H... how do you know about Rodney?

CONNOR

We got acquainted earlier. Think!

Betty thinks to herself again.

BETTY

The zoo in Griffith Park. This kid spilled ice cream on him and that... that was the first time he... he changed.

Connor lets Betty go and is out the door in a flash, with Pike close behind him.

INT. PIKE'S BUILDING - HALLWAY - NEXT

Pike jogs to catch up with Connor just as Connor pushes the call button for the elevator.

PIKE

What're you thinking? It's an enemy of this Rodney's that's going after Hank?

The elevator arrives and both of them step on.

CONNOR

You're getting warm.

And the doors close.

INT. SINCAID CLAN HOME - KITCHEN - NIGHT

Gabriella, Kaia, and Wilhelmina are leaning against the counters, all with pensive looks on their faces.

KAIA

So what now? He obviously can't
break the spell if he doesn't know
a damn thing about it.

GABRIELLA

We have to let him go.

WILHELMINA

We can't! If he leaves now, then
everything will stay the same!

GABRIELLA

Maybe since we've told him now,
that's enough to change things.

Wilhelmina thinks on that for a moment, but shakes her head.

WILHELMINA

There's only one way to be sure.

She digs into her purse and pulls out a GUN! Kaia and
Gabriella are in total shock, their eyes fixated on the
weapon.

WILHELMINA

(icily)

We kill the son of a bitch.

Kaia looks to Gabriella, who hasn't picked her jaw up from
the floor up.

FLASH CUT TO:

EXT. LOS ANGELES ZOO - CONDEMNED AREA - NIGHT

Connor and Pike duck under the rope quartering off an area of
the closed zoo.

PIKE

You sure it's this way?

CONNOR

I've got the scent.

They round a large tree and skid to a stop. Pike whips his
gun out.

PIKE

Hey!

The two masked men, now joined by third, have their guns on
Hank, who is shaking a gun back at them.

HANK

Pike! Thank God. You gotta help me here.

PIKE

Alright, guys come on. Let's put the guns down. Noone has to get hurt here.

Connor surveys the tense situation.

Then he grins and starts clapping.

CONNOR

Bravo, dude. I'm guessing you thought this up on the fly when you heard us coming.

Pike briefly glances at Connor, looking for some sort of explanation.

PIKE

Dude, what're you talking about?

HANK

These men are trying to kill me!

CONNOR

No, they're not. You've been gone an hour already. If they wanted to do it, they would've done it already.

(eyes narrow)

Isn't that right, Rodney?

Hank's nervous facade fades in the blink of an eye. Replaced by a familiar looking smirk.

HANK (RODNEY)

What can I say? I'm a sucker for the theatrical.

Rodney and the masked men all turn their guns to Connor and Pike and open fire! Connor and Pike scramble for cover.

BLACK OUT.

END OF ACT THREE

ACT FOUR

FADE IN.

INT. SINCAID CLAN HOME - BASEMENT - NIGHT

Myers is pacing back and forth in his cage when Kaia, Gabriella, and Wilhelmina all come back downstairs.

MYERS

Okay, okay. Look. I promise. I give you my word that I won't curse or hex or bind any of you, but please-

He stops when he spots the gun in Wilhelmina's hand. The woman herself steps up to the cage, leaving Kaia and Gabriella lingering back by the steps.

MYERS

Let me go.
(beat)
Oh God. Please don't do this.

WILHELMINA

I'm sorry, Mr. Myers.

KAIA

(whispering to Gabriella)
You know my family history and this is your thing, Gabriella, so I'm not going to interfere.

Wilhelmina starts to raise the gun.

WILHELMINA

This is the only way to be sure.

KAIA

(still whispering)
But he's about to be a father.

Wilhelmina COCKS the gun. Myers backs up against the far end of the cage.

KAIA

I'd do this in a heartbeat if it meant changing my life for the better, but are you willing to go to that place?
(beat)
You're better than that.

GABRIELLA
 (screaming)
 Stop!

Myers and Wilhelmina both look back to Gabriella.

WILHELMINA
 What?

GABRIELLA
 We're not doing this. We can't.
 There's another way.

WILHELMINA
 (resolved)
 No, there isn't.

She turns back to Myers, who crouches and covers his head. Gabriella rushes over and pushes Wilhelmina's arm just as she FIRES the gun.

The shot harmlessly hits the wall far away from Myers. The two women jockey back and forth for control of the gun.

Gabriella steps her foot between Wilhelmina's legs and trips her to the ground, getting the gun away in the process.

Wilhelmina pushes herself up as Gabriella shakily points the gun at her while stepping away. Behind her, Kaia lets go of a breath she'd been holding.

Wilhelmina doesn't try to fight anymore. She just starts crying.

GABRIELLA
 Kaia, let him out.

Kaia dashes over and opens the cage. Myers is out in a flash, collecting his briefcase and phone. He's halfway up the stairs when:

GABRIELLA
 Mr. Myers?

Myers looks back to Gabriella.

GABRIELLA
 My name is Gabriella Heron. I... I
 hope you're a man of your word.

Myers scoots up the stairs and he's gone. Wilhelmina lets out a loud SOB, the tears flowing freely now.

Gabriella kneels down next to her friend.

GABRIELLA
 I'm sorry, Will. I couldn't.
 (beat)
 I'm not a killer. Even when it's
 justified.

Kaia looks away and bows her head.

GABRIELLA
 I wasn't lying though. I think I
 know another way. But I'm going to
 need your help.

Wilhelmina looks up to her friends, her eyes bloodshot from the crying.

INT. LOS ANGELES ZOO - CONDEMNED AREA - NIGHT

Pike covers his face, avoiding the sparks from the bullets ricocheting off the stone wall he's hiding behind. He loads a fresh clip into his gun and fires back.

Connor's hiding behind a tree, also covering up. One of the bullet nicks his uninjured arm. He grunts in pain and grabs the small wound.

After another volley of gunfire, he looks straight up and LEAPS up into the branches of the tree.

Pike empties his clip and reaches for another, but he comes up empty.

PIKE
 Damn it.

Connor climbs through the branches, waiting for his moment.

Rodney and his boys go to reload. Connor seizes the moment, leaping from the branches and crashing into all of them!

Pike sees this and rushes into the fray.

Connor rolls to his feet. He sees one of the masked men still down and drops a vicious punch straight down into his nose, knocking him out.

Pike tackles another one of them while Connor engages with the third. Rodney gets back to his feet and Connor hip tosses his opponent right into him!

Pike mounts his opponent and smashes his pistol into the guy's face until he's out.

Connor gets his opponent back up and snaps his head around with an elbow, knocking him face first the ground.

Connor drops a punch straight into the back of his neck. The man goes still.

Pike and Connor both turn to Rodney, who is back to his feet and switching his aim back and forth between them. Pike has his gun pointing right back at him.

PIKE

You sent death threats to yourself?

HANK (RODNEY)

That pudgy little punk was trying to kill me. All that therapy with that bitch, Marrus. It's my body too!

CONNOR

No, it's not. You're just a disease he's trying to get rid of.

PIKE

Come on, buddy. This doesn't have to end badly.

Pike turns the gun up and slowly sets it down on the ground.

PIKE

You're with friends here.

HANK (RODNEY)

You're no friends of mine!

CONNOR

You're right. We're here for Hank. And we can't help him without helping you too.

Rodney huffs and puffs, trying to keep his composure.

HANK (RODNEY)

You can't help either of us.

He turns the gun to Connor. Connor tenses and prepares to dodge.

Pike twists his upper body to his right, revealing his left hand under his jacket with another gun!

He shoots Rodney in the wrist, knocking his's hand up just as he fires.

The shot hits the end of an electrical wire, snapping it. The wire starts to fall.

Pike rushes Rodney and eats a punch from Rodney's good hand. Rodney takes off running, getting to a tall metal fence that he starts to climb.

The loose wire hits the fence as Rodney's climbing, sending a powerful current of electricity through it. Rodney HOWLS in pain as he shakes and convulses.

After a no doubt agonizing few seconds, he releases the fence and falls to the ground. Pike rushes over and checks his pulse.

PIKE
(shakes his head)
No. No, not like this.

He immediately starts CPR while Connor watches.

Rodney sputters back to life before Pike tries inflating his lungs a third time. Pike stands up and moves back, suddenly wary of exactly who he just saved.

Pike meets his eyes, only needing a second to realize:

PIKE
Hank.

Hank looks up at his landlord and friend with confusion all in his eyes.

HANK
(looking around)
Where are we?

PIKE
(grinning)
It doesn't matter.

Connor helps Hank up to his feet.

CONNOR
Let's get you home.

HANK
(off Connor's arm)
Got you again, didn't I? Twice in one day.

(MORE)

HANK (CONT'D)

(beat)
I'm sorry.

He looks over to Pike, standing on the other side of him.

HANK

I'm really sorry. For everything.

PIKE

It's okay. You weren't yourself.

HANK

I... I think it's over though. I can't feel him there anymore. I don't feel so... heavy.

Connor and Pike nod, though neither of them look convinced. Together, the three of them head out.

SMASH CUT TO:

INT. PATRICK MYERS'S CAR - NIGHT

Myers recklessly weaves his car in traffic, running a red light. His face is grim and determined.

INT. CEDAR SINAI HOSPITAL - ICU WARD - NEXT

Myers dashes down the hall, making a beeline for a very old woman sitting in a chair with a doctor kneeling in front of her.

Myers gets to the woman, who looks up at him with tears in her eyes.

MYERS

What happened? What's wrong?

The woman bows her head and starts to sob. The doctor stands up and looks to Myers.

DOCTOR

Are you Patrick Myers? The fiance?

MYERS

(worried)
Yes, I am. Where's Meerna?

DOCTOR

I'm afraid there's been an accident. She went into labor and there were... problems. We couldn't get to her in time.

Myers swallows a huge lump in his throat as his eyes start to fill with tears. The woman, clearly a relative of some sort, continues to weep.

MYERS

B.. but she's gonna be okay, right?

DOCTOR

I'm sorry, Mr. Myers. We did everything we could, but we couldn't save them.

Myers covers his mouth and turns away. A second later, he spins back around.

MYERS

What do you mean them?

DOCTOR

The.. the baby died as well. I'm so sorry, Mr. Myers.

Myers slumps against the nearest wall and almost crumbles to the ground. A broken man.

INT. WHITMAN APARTMENT - LIVING ROOM - NIGHT

Betty is pacing back and forth. The door opens and she whirls around to see Hank, Connor, and Pike all walking in. She stands in place, her arms trembling.

HANK

It's okay, baby. It's me.

The couple practically fall into each others' arms. Hank strokes his wife's head while his head is buried in her shoulder.

HANK

(muffled)

It's over. It's all over. He's not gonna bother us anymore.

Pike pats Connor on the chest and motions to the door. They let themselves out while the Whitmans are still hugging.

When the door closes, Hank looks up.

And SMIRKS.

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

Gabriella opens the door and lets Kaia in ahead of her. She flips on the lights and flops on the couch, exhausted in every way possible.

Kaia takes a seat in the recliner.

KAIA

Long day.

GABRIELLA

Yeah.

KAIA

(beat)

Were you serious earlier? When you told Wilhelmina you knew of another way?

Gabriella doesn't answer. She simply looks over to her bookshelf.

PUSH IN on the top row. It's empty except for ILLYRIA'S CRYSTAL resting on a small metal stand.

INT. PIKE'S APARTMENT - NEXT

Pike and Connor walk in. Pike immediately grabs two beers from his fridge and tosses one to Connor. Connor uses his more recently hurt arm to catch it and moans when he does.

PIKE

Your arm okay, dude? I can grab the first aid kit.

CONNOR

Yeah, I think I just need to...

He stops and looks up, his face full of thought.

He drops his beer and sprints out of the apartment. Pike blinks in confusion.

FLASH CUT TO:

INT. WHITMAN APARTMENT - KITCHEN - NEXT

Betty and Hank are seated in two chairs facing one another. Betty is just finishing up wrapping gauze around Hank's wrist. Though we know he's really RODNEY.

BETTY
Oliver really shot you?

HANK (RODNEY)
(in Hank's voice)
From what his friend was saying in
the cab, he didn't have a choice.
I'm just thankful they were there.

Betty tapes the wrap closed and stands up.

BETTY
There. All better. Want to put on a
movie?

HANK (RODNEY)
Yeah, that sounds nice. Your
choice.

Betty kisses his forehead and walks into the living room.

BETTY (O.S.)
I won't pick a romance I promise.

Rodney gets up and pulls a BUTCHER KNIFE from a rack on the
counter.

HANK (RODNEY)
I sure hope not!

He checks the edge of the blade with his finger.

HANK (RODNEY)
(smirks)
Or I might have to kill ya!

He starts heading for:

INT. WHITMAN APARTMENT - LIVING ROOM - CONTINUOUS

Betty is running her finger up and down the rack of DVDs next
to their entertainment center. Her back is to Rodney.

BETTY
(cheery)
Since you're the one that got shot
tonight, how about a mindless,
pointless action shoot 'em up?

Hank slowly creeps up on her, the knife raised.

HANK (RODNEY)
 Sounds great. My blood's pumping
 for some senseless violence.

He's merely a couple of feet away from her when Pike KICKS the front door in, gun drawn. Betty jumps at the intruder.

Pike only needs a split second to aim and he SHOOTs Rodney in the shoulder, managing to avoid hitting Betty, who is standing between them.

Rodney YELLS and staggers back. Connor quickly tackles him to the ground and holds him on his stomach with his wrists behind his back.

Rodney struggles and HOWLS with rage.

HANK (RODNEY)
 (in Rodney's voice)
 Let me go! Let me go!

PULL AWAY from the scene as Rodney continues to struggle to free himself.

SMASH CUT TO:

EXT. PIKE'S BUILDING - NEXT

Various tenants are standing outside the building, watching a straitjacketed Rodney get lead out by two large men wearing white scrubs.

Pike has his arm wrapped around an openly sobbing Betty.

Prof. Marrus is standing next to a paddy wagon with Connor.

PROFESSOR MARRUS
 How did you know?

CONNOR
 He mentioned my arm. You and he
 both said neither said remembers
 what the other does.

PROFESSOR MARRUS
 (nodding)
 Very smart. Wish you were that
 attentive in class.

Rodney is loaded into the wagon, throwing a final dirty look at Connor before his head disappears inside and the doors are shut.

CONNOR
You still plan on treating him?

PROFESSOR MARRUS
(shakes her head)
It was over my head. I guess it was foolish to think I could do anything in the first place.

CONNOR
Yeah, it really was.

Prof. Marrus throws him a look.

PROFESSOR MARRUS
By the way, whatever became of that copycat experiment?

CONNOR
It... didn't turn out the way I hoped.

Prof. Marrus nods. They both turn to watch as the wagon begins to pull away. Rodney's face is visible through the small glass window.

CONNOR
Some people are too far gone to help, I guess. Lost cause.

PROFESSOR MARRUS
Don't be so quick to give up on others, Mr. Angel. If you were in his position, would you want your loved ones to give up on you just as easily?

Connor doesn't answer. He just continues to watch Rodney get taken away.

INT. MYERS'S HOME - BEDROOM - NIGHT

Aside from a sliver of moonlight that illuminates Myers's eyes, the room is completely dark.

A door opens in the background, allowing light to come in the hallway. The woman from earlier at the hospital is standing there. Myers doesn't even acknowledge her, instead choosing to continue staring out the window.

The new light shows that he has a glass of scotch in his right hand.

WOMAN

Patrick, honey, you need to eat something.

MYERS

(beat; choked up)
You taught Meerna magic, right?

WOMAN

(caught offguard)
Uh, yes, I did. Since she was a little girl.

Myers takes a sip of his drink.

MYERS

Could you teach me too?

WOMAN

Why, Patrick? Why are you asking me this?

MYERS

Because.
(sniffles)
Because I found out today that there's something I have to do. I'm not sure when, but it needs to happen.

DISSOLVE TO:

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

Gabriella is tossing in her sleep, panting heavily. She's in the buff, her sheets covering up all of her private areas.

She turns her back to the camera, clearly illustrating the Mark of Saa covering her entire back.

MYERS (V.O.)

And I want to make sure that when that time comes, I'm prepared.

BLACK OUT.

END OF ACT FOUR

END OF SHOW