

CONNOR

"Haven part I"

by
Michael Jay

TEASER

FADE IN.

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

GABRIELLA tosses and turns in her bed with her eyes closed. Slowly PUSH IN as she tries to get comfortable in her slumber and FLASH CUT TO:

EXT. UNKNOWN DIMENSION (FLASHBACK)

Back in episode 1x12 with the black windy void that BELJOXA'S EYE calls home.

BELJOXA'S EYE

A day is coming when The Destroyer
must make a pivotal decision.

FLASH CUT TO:

INT. PALACE - CONNOR'S BEDROOM (FLASHBACK)

And now back in 2x06, with Gabriella and the future CONNOR debating the finer points of world domination.

CONNOR

(mocking)

Everyone saying I was part of this
GRAND Nyazian prophecy. I'm too
important to the world. Its fate
ultimately depends on me.

FLASH CUT TO:

INT. UNKNOWN DIMENSION (FLASHBACK)

And back to Beljoxa's Eye.

BELJOXA'S EYE

This is the time that draws near.
Whether it is there or not is a
choice for another to make.

FLASH CUT TO:

INT. PALACE - CONNOR'S BEDROOM (FLASHBACK)

And back with that conversation in the future.

CONNOR
The world never did a damn thing
for me, so why should I continually
risk my life for it?

FLASH CUT TO:

INT. PALACE - FOYER (FLASHBACK)

BANG!

Gabriella shoots Connor with Pike's gun, Benny.

FLASH CUT TO a few moments later. Connor now has several
gunshot wounds in his chest and he's down on both knees.

CONNOR
(icily)
You can rot... in Hell, Gabriella.
I hate y...y-

And he falls forward. Dead.

PUSH IN on Gabriella as she openly SOBS and covers her mouth
with her hands, dropping down to her knees.

BELJOXA'S EYE (V.O.)
Whether it is there or not is a
choice for another to make.

GABRIELLA (V.O.)
Who? Whose choice is it?

BELJOXA'S EYE (V.O.)
(beat)
Yours, Gabriella Heron.

ZOOM OUT from Gabriella in the middle of a pile of dead
bodies and FLASH CUT TO:

INT. G&C'S CONDO - GABRIELLA'S BEDROOM - NEXT

Gabriella SCREAMS as she bolts up in bed, fully awake and
hyperventilating.

FADE TO:

EXT. LOS ANGELES SKYLINE - NIGHT

We go through a rapid MONTAGE of various ares of Los Angeles
(the Colosseum, LAX airport, etc.) as night TIME LAPSES to
day.

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

Connor pours milk into a bowl full of dry cereal at the table. Another, already filled with milk, is across the table.

Gabriella enters the kitchen wrapped up in a bathrobe. The bags under her eyes are evidence of how much sleep she didn't get the previous night.

She looks over to an open window next to the stove and frowns.

GABRIELLA

Why's the window open? You're letting all the air out.

(sniffs)

And what's that smell?

Connor nervously scratches the back of his head.

CONNOR

(wary)

I, uh, know you've been having trouble sleeping lately, so I thought I'd make you breakfast.

Gabriella looks down at the two bowls and smirks.

GABRIELLA

Cereal?

CONNOR

Yeah, that's, uh, why the window's open. I had to let the smoke out.

Connor takes a seat in front of his bowl and spoons up a heaping of cereal.

CONNOR

And we're gonna need a new skillet.

(beat; under his breath)

And a new waffle iron.

He shoves the spoon into his mouth and loudly chomps it down. A disgusted Gabriella shakes her head.

GABRIELLA

Ya know what? I'm really not hungry. Plus I need to get to the shop to open up.

Connor swallows his food.

CONNOR

I thought Kaia was opening
everyday?

GABRIELLA

She texted me last night and asked
me to do it today. She's gonna be
late.

Gabriella turns and heads off into the living room. LESI, who
was laying down at Connor's feet, pops up and runs after her.

Connor shrugs and takes another bite of his breakfast while
reaching across the table and pulling Gabriella's bowl over
to himself.

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

Gabriella plops down on the couch and picks up the remote.
Lesi leaps up into her lap. Gabriella mindlessly channel
surfs while scratching the top of her dog's head.

She stops on one channel. PUSH IN on her increasingly
surprised expression before she turns her head towards the
kitchen.

GABRIELLA

Hey, Connor? Come here.

A moment later, Connor, wiping milk off his upper lip, steps
into the living room.

CONNOR

What's up?

GABRIELLA

Think you might wanna see this.

She turns the television up.

ON the television showing a news report. A picture of THE
REILLY FAMILY (LAWRENCE, COLLEEN, and BRIDGET) is on screen
with a caption that reads 'Missing' under it.

REPORTER (O.S.)

(male voice)

The Reilly family were last seen by
Mr. Reilly's mother in Ojai two
days ago. Their car was found
abandoned just off Wilshire Blvd.

BACK TO Gabriella and Connor. Some suitably swelling music drowns out the reporter's voice as Gabriella looks up over her shoulder at Connor.

Connor glances down to her, then back to the report.

BLACK OUT.

END OF TEASER

ACT ONE

FADE IN.

INT. GABRIELLA'S SHOP - SALES FLOOR - MORNING

A few CLICKS indicate the door being unlocked before Gabriella opens the door and lets herself into the dark, empty store.

She quickly turns off the beeping alarm before flipping on the lights and walking over to the main counter.

Just as she's setting her purse down, KAIA enters, carrying a heavy box.

KAIA

Hey, I am so sorry for getting you up early!

GABRIELLA

(confused)

Thought you were gonna be late?

KAIA

Yeah, I got back early.

She crosses the room and strains to get her box up on the counter. Gabriella gives her a hand.

GABRIELLA

(looking in the box)

Watermelons?

KAIA

Yeah, that's why I asked you to open up. I was sitting up last night with a wicked craving for seedless watermelon.

With the box out of the way, Kaia's slightly more pregnant girth is more noticeable. She walks around behind the counter and opens up the cash register.

KAIA

(while counting money)

But the stores were sold out, so I figure "well, Mexico's only a few hours away" and-

GABRIELLA

(amused)

You went to Mexico?

Kaia stops counting the money and looks to Gabriella.

KAIA
(sheepish)
Yes?

She says in that "but I'm cute, so it's okay, right?" tone that Gabriella can't help but grin and shake her head.

KAIA
I didn't think I'd get back this quick, but I was hauling ass last night.

GABRIELLA
Right.
(beat)
Listen, uh, I have something to tell you. It's about-

KAIA
Gah!

Kaia yelps and kneels down behind the counter, staring wide eyed at the door. Gabriella follows her eyes to see PIKE just shutting the door behind him.

PIKE
(confused)
Uh... hey?

Gabriella catches on and steps out from behind the counter, walking over to Pike.

GABRIELLA
Hey. What's up?

Pike's eyes shift between Kaia and Gabriella, obviously noticing the awkwardness. He shrugs and pulls a small watch from his pocket.

PIKE
You left this over my place the other night.

GABRIELLA
(taking the watch;
awkward)
Uh, thanks.

Now Kaia's the one shifting her eyes between Pike and Gabriella.

PIKE
So, uh, how's business?

GABRIELLA
It's picking up. I'm thinking about hiring Kaia's sister to help out.

PIKE
Right, right.

Pike looks over to Kaia, who is still kneeling behind the counter, hiding her stomach from view.

PIKE
(clears throat)
Well, listen, I want to talk to you more about that... thing later. When you get a chance, k?

GABRIELLA
(nodding)
Okay.
(holds up the watch)
Thanks again.

Pike nods and leaves, throwing one last curious glance to Kaia before he's out the door.

KAIA
(still kneeling)
Is he gone yet?

Gabriella turns back to Kaia, looking terribly amused at Kaia's paranoia.

EXT. CITY STREET - MORNING

A red, tricked out (dropped, large spoiler, tinted windows, modified exhaust) Volkswagon Jetta squeals to a stop just outside a police tape surrounded intersection.

The tape encloses a small SUV. Several POLICE OFFICERS are milling about, taking notes and looking over the vehicle.

Connor gets out of the car and slams the door behind him.

POLICE OFFICER 1
Any luck with witnesses?

Another officer, who is looking through the car with a flashlight, turns to the first and shakes his head.

POLICE OFFICER 2

Did a sweep. Noone saw anything.

There's a small crowd, mostly made up of news crews surrounding the scene. Connor lightly SNIFFS the air and frowns.

He pulls out his phone and dials.

INTERCUT WITH:

INT. GAS STATION - MORNING

Pike's got an armful of sweets that he balances over to one arm to answer the call.

PIKE

Taco Bell.

CONNOR

Hey, Pike.

PIKE

(suddenly nervous)

Hey... Connor. Hey, you, uh, seen Kaia lately?

CONNOR

(frowns)

Yeah. Why?

PIKE

Think she's put on a little weight? Looked a little chubby in the face.

(beat; grins)

Boobs looked bigger, but no complains there!

(beat)

So I, uh, heard you talked the Council into getting you a car.

Connor steps back from the crime scene.

CONNOR

(dismissive)

Yeah, Giles is a big doormat. Anyway, I need to find out more about my old family being missing.

Pike's paying for his snacks now.

PIKE

Family? Oh, you mean those people
you almost killed last year!

Connor grits his teeth, biting down a presumably nasty
retort.

CONNOR

(strained)

Yeah, them.

(beat)

Your cop tenant. Can you ask him to-

PIKE

Yeah, there's a problem there. He
sort of moved out.

Connor sighs and closes his eyes.

CONNOR

Perfect.

PIKE

Yeah, uh, a few people moved out...
actually.

(beat)

Why are you even looking into this
anyway? Still feel guilty about
last year?

Connor thinks on that for a moment before answering with:

CONNOR

They're still family.

(beat)

Even if they don't know it, I owe
them that much.

PIKE

Right, gotcha. Well, if I can do
anything to help-

He's cut off when Connor HANGS UP.

END INTERCUT.

INT. GABRIELLA'S SHOP - SALES FLOOR

Kaia, still behind the counter takes a huge bite out of a
quarter piece of watermelon.

PAN DOWN to the floor in front of the counter where several
empty watermelon shell pieces are piled up.

Gabriella sweeps them up with a broom and dumps them in a nearby trash can.

KAIA
(mouthful; muffled)
So... Connor's evil, huh?
(swallows)
Well, can't say I'm surprised.

Gabriella leans the broom against the counter and puts her hand on her hips.

GABRIELLA
(offended)
What's that supposed to mean?

Kaia drops another empty shell on the floor and picks up a fresh melon and a knife. As she's cutting it in half:

KAIA
Well, it's not like the signs aren't there.

GABRIELLA
(crossing her arms)
What signs?

Kaia takes another bite and starts punching some numbers into a calculator. The cash she was counting earlier is on the counter next to the rest of the watermelon.

KAIA
(mouthful; muffled)
Well, Connor used to actually, ya know, care if people died. Now he's all whatever about it.

GABRIELLA
Are you talking about Carmen's girlfriend?

Kaia snorts and laughs to herself.

KAIA
God no. I mean I was glad that little bitch was dead.

GABRIELLA
Pot. Kettle.

KAIA

Look, all I'm saying is that when it comes to Connor, you've got these rose tinted glasses on. Maybe you're not noticing how much he's changed because he got you that shiny new bike.

GABRIELLA

Maybe I'm willing to give him the benefit of the doubt.

KAIA

You always are. Carmen's girlfriend, whatever the hell her name was. The girl that Angelus copycat killed. And last year when he was kicking all of our asses and julianne'ing my back, you were right there... with a hug.

She finishes off the piece of melon she's working on and starts to carve another slice for herself. Gabriella picks both of the shells up and tosses them.

GABRIELLA

So what are you saying?

KAIA

You've got this remarkable ability to just shrug all that off.

GABRIELLA

If I didn't, would we be friends?

KAIA

All I'm saying is that maybe someone's trying to tell you something. Someone a little "higher" maybe? You go to the future, see it for yourself, and I'm betting part of you still doesn't want to believe it.

Kaia holds up her melon slice to Gabriella, who waves it off.

GABRIELLA

So how do you get from that to megalomania?

Kaia stops her work (and eating) and looks Gabriella dead in the eye.

KAIA

He's already been there a few times before and been pulled back. You told me about that hostage thing with the bombs. Last year with that corpse demon thing. How many times do you think he can go all dark and be saved from going too far? Maybe fate's trying to tell you something.

Gabriella looks away, considering Kaia's words. Kaia nonchalantly eats another piece of melon.

KAIA

(chewing)

So... how you end up leaving your watch at Pike's?

Gabriella turns around, caught off guard.

GABRIELLA

What? Oh, he's been helping me tune the bike. I guess I left it there once.

Kaia gives Gabriella a "you're full of it" look.

GABRIELLA

(off Kaia's look)

What?

Before Kaia can answer, a figure BURSTS through the door, covered from head to toe with a giant blanket. The figure also appears to be SMOKING.

The blanket is thrown off to reveal a VAMPIRE. A rather squat, portly, mid forties if he were human vampire. Despite the game face, he doesn't look like he could bust a grape.

Nonetheless, Gabriella and Kaia instantly are on guard. Kaia slips her hand behind the counter and pulls a STAKE that she places in Gabriella's outstretched hands.

The vampire, holds his hands up and backs away.

VAMPIRE

Whoa whoa, ladies, I'm not here for any trouble. I'm a customer.

GABRIELLA

My ass you are.

VAMPIRE
 (sizes her up; wry)
 Oh, if only.
 (clears his throat)
 Look, I just wanna know if you sell
 Muo-Pings.

Kaia points off to her right.

KAIA
 Third row, second shelf from the
 bottom on the right.

GABRIELLA
 (sharp)
 Kaia!

KAIA
 (shrugs)
 What? Let him pay us and get the
 hell on. Win win.

The vampire starts over to where Kaia directed him, but Gabriella cuts him off, holding the stake out in front of her.

GABRIELLA
 Hold it. What's something like you
 need a Muo-Ping for anyway?

VAMPIRE
 (sneering)
 None of your business.

He tries to go around her and is thrown by an invisible force clear across the floor, sliding to a stop in front of Kaia at the counter.

GABRIELLA
 (icily)
 It is now.

The vampire yells and scrambles out of the way of the ray of sunlight singeing his outstretched hand. He gets back to his feet and rubs it with his other hand.

VAMPIRE
 Look, I need it for storage,
 alright? It costs less if you do
 the spell on your own.

Now Kaia looks interested.

KAIA
What spell?

The vampire straightens his shirt and stands up proudly.

VAMPIRE
Might be news to you, but our
kind's evolved over the years. Not
all of us are out for the blood and
mayhem anymore. I've been going to
support groups and anger management
and doing pretty well!

GABRIELLA
(stern)
Looking for a point here.

VAMPIRE
Point is folks like you ain't gonna
take a guy like me seriously unless
I've got the credentials. So I'm
getting me a soul.

Gabriella and Kaia swap shocked looks. Gabriella turns back
to the vampire.

GABRIELLA
And where pray-tell would you be
getting this soul? Not like you can
just stroll into a store and pick
one out.

VAMPIRE
Actually, that's exactly what it
is.

Again, Kaia and Gabriella swap surprised looks.

EXT. CALIFORNIA HIGHWAY - DAY

ZOOM OUT from Connor's car as it speeds along a two lane
highway circling up a large mountain.

FLASH CUT TO:

EXT. CABIN - NEXT

CLOSE UP on a mailbox with a street address number on the
post and the name 'Reilly' printed on a label on the side of
it.

Connor's car pulls into the adjacent driveway.

CUT TO a few moments later. Connor is out of the car and slowly approaching a modest house built mostly out of wood. Fans of Angel would recognize this as the Reillys' home as seen in Angel 4x22, 'Home.'

INT. CABIN - FOYER - NEXT

The door knob jiggles a few moments before the door itself swings up. Connor stands up from a kneeling position and slips a small black pouch into his back pocket.

The home itself is deserted and immaculately clean. Connor shuts the door behind him, revealing a black clad NINJA with a metal face plate covering his head!

Connor whirls around, sensing the intruder. He barely has time to react before the ninja clocks him in the jaw with a punch.

Connor staggers back and drops into a fighting stance. The ninja shuffles his feet before throwing a left high kick that Connor blocks with his arms.

The ninja, without resetting his feet, throws another kick to Connor's ribs that Connor barely deflects. He ducks under another high kick and blocks a return back mid roundhouse kick that knocks him back again.

Connor spins and tries a leg sweep that the ninja LEAPS straight back to avoid. It lands on the wall in the corner on the doorway, managing to stick to it like a spider.

The ninja leaps off and throws a flying kick. Connor sidesteps and CLOTHESLINES the ninja across the chest, knocking it to the ground.

The ninja immediately flips up into a handstand and kicks Connor in the face. Connor stumbles and the ninja, still in a handstand, continues firing kicks at Connor's face.

Connor backs up to avoid the barrage and snatches the ninja's ankles in both his hands. He winds up and punts the ninja in his face, knocking him for double loop before landing on his stomach.

The ninja spins up to his feet and a CHAIN seemingly grows out of his hand. The ninja flicks his wrist and the chain lashes out and around both of Connor's wrist, trapping them together.

Connor is yanked forward and lands on his stomach in front of the ninja. Now he pushes himself up into a handstand, crossing his legs over the ninja's neck.

Connor grunts and pushes off the ground, twisting his body in midair and snapping the ninja's trapped neck with his feet! SPARKS fly from the ninja as Connor releases it and corkscrews to a perfect landing on both feet.

The ninja drops to the ground, done. Connor frees his wrists and looks the ninja over. He tentatively grabs the mask and pulls it off, seemingly tearing away a layer of flesh with it.

Underneath, the face of the ninja appears as if all the skin has been burned off of it. Blood vessels, tissue, and muscles are all visible on the human looking visage.

Connor looks it over, bewildered.

CONNOR

A robot?

He leaves the house and returns a few moments later with a BROAD SWORD. He glances at the dead ninja again, then down at his sword.

Then he leaves the house again and returns with another broad sword in his free hand. He twirls them both before cautiously beginning to search the house.

INT. DOCTOR'S OFFICE - RECEPTION AREA - DAY

A door opens revealing Gabriella and Kaia at the bottom of a staircase. They enter the modest-sized carpeting waiting area where a chubby girl about Connor's age wearing a white lab coat, the RECEPTIONIST, approaches them.

Gabriella squints and looks around the room.

KAIA

(whispering)

What is it?

GABRIELLA

(low)

I can feel... something?

(to the receptionist)

Hi, I'm Gabriella Heron. This is

Kaia Sincaid.

RECEPTIONIST

Nice to meet you.

(sizes them up)

If I might ask, both of you appear to be human? What interests you in our little set up here?

Kaia and Gabriella swap looks. Apparently, a cover story wasn't in the plans.

KAIA

Well, she dates a vampire. Wanted to get him something special for his birthday. Tri-centennials are special occasions.

RECEPTIONIST

(nodding)

Right, right.

The receptionist motions to a pair of empty seats and grabs a clipboard off a nearby desk.

She hands it to Gabriella and Kaia leans over to look at it as well.

RECEPTIONIST

Doc's in the middle of a procedure right now. The last three pages is a list of what we offer and the pricing. Just let me know if you need anything else.

Kaia nod curtly and the receptionist goes back to her other duties.

KAIA

(whispering)

Whoa. That's a lot of souls.

Gabriella hands her the clipboard and sits up straight.

GABRIELLA

I'm gonna take another look around. Just...

(beat)

... make sure I don't fall out of the seat.

KAIA

(confused)

Uh, okay?

PUSH IN on Gabriella's face as she sits stock still. Her face expressionless. Then ZOOM OUT to show her full body. Now she's standing and the room around her is glowing all colors of the rainbow.

Gabriella stumbles around woozily.

GABRIELLA

Whoa. Been awhile since I did tha-
GAH!

She screams as her body slips right through the floor!

INT. DOCTOR'S OFFICE - BASEMENT - CONTINUOUS

Gabriella's screaming precedes her dropping into frame,
landing hard on the ground.

GABRIELLA

(painfully getting up)
Okay, still need to practice that.
(beat; looks around)
Oh my God.

ZOOM OUT from her, down a long aisle between two shelves. All
of the shelves are stocked with rows and rows of crystals
with yellow glowing MISTS in them.

Gabriella, still in the back of frame, turns and walks past
the aisle. PAN ACROSS with her as she passes another and
another and another.

PULL UP as she continues to peruse the area to reveal the
basement is immense, with near two dozen shelves in all.

Gabriella stops on one aisle and walks down it. ARC AROUND to
look over her shoulder. A large VAULT is built into the
opposite wall.

Gabriella reaches the safe and tentatively sticks her hand
out. She takes a deep breath and concentrates, then walks
THROUGH the vault door!

INT. DOCTOR'S OFFICE - BASEMENT VAULT - CONTINUOUS

There are more crystals in here. About fifty in all.

GABRIELLA

This must be the high end
merchandise.

Her eyes stop on one in particular and she slowly approaches
it. She bends over and stares deeply into the crystal,
squinting at it.

PUSH IN on the crystal, eventually moving through it and into
the mist inside. Continue slowly moving in until we finally
see a glowing blue figure hugging its knees close to its
buried face.

The figure looks up. It's CONNOR!

ZOOM OUT back to Gabriella. She gasps and backs away and we
ZOOM CUT TO:

INT. DOCTOR'S OFFICE - RECEPTION AREA - CONTINUOUS

And Gabriella snaps back to consciousness, now back in her
body. She doubles over and catches her breath. They're alone
in the room now.

KAIA
(concerned)
Hey, what happened?

Gabriella swallows a lump in her throat and quickly gets up.

She's out the door and moving up the stairs as quickly as her
legs can carry her. Kaia follows after taking a moment to try
to figure out what just happened.

Just as she shuts the door behind her, the receptionist opens
another door on the opposite wall. She looks around and
frowns.

RECEPTIONIST
Where'd they go?

A guy about her age and much taller, garbed in doctor's
scrubs and mask, enters behind her. He removes his mask. It's
ERIC MARRUS.

The receptionist turns to Eric and shrugs.

RECEPTIONIST (V.O.)
(echoing voice)
Sorry. I guess they chickened out.

She's speaking telepathically. Eric nods in response.

ERIC (V.O.)
That's fine. My mother's coming by
later. Let me know when she gets
here.

He goes back through the door he came in. As it shuts:

BLACK OUT.

END OF ACT ONE

ACT TWO

FADE IN.

EXT. CALIFORNIA HIGHWAY - DAY

Connor's car speeds back down the road he was coming up earlier. ZOOM IN on his car and FLASH CUT TO:

INT. CONNOR'S CAR - NEXT

Connor shifts gears before attaching an earpiece to his head and hitting a button on his phone.

CONNOR

(beat)

Call Pike.

(beat)

Pike? Hey, does that computer nerd still live in your building?

(beat; listens)

Good. Ask him if he can get GPS locations on two cell phone numbers.

(beat)

Okay, you ready? First number is...

(checks his phone)

310-579-5353. Second is...

(checks his phone again)

310-579-5315. Call me back.

He hangs up and speeds up again, out of frame.

SMASH CUT TO:

INT. KAIA'S CAR - NEXT

The car's parked outside a Trader Joe's. Kaia cuts the engine and after a few beats, also cuts through the awkward silence.

KAIA

Well, that was a waste of a lunch break. So what happened?

Gabriella stares out the front windshield as she stoically responds.

GABRIELLA

There's a basement under the office stocked with souls.

KAIA

Souls?

GABRIELLA

They're all stored in Muo-Pings
like that vampire was asking for.

KAIA

How many do you think there were?

GABRIELLA

At a guess, maybe five hundred? I'm
not sure.

Kaia's surprised expression says it all.

KAIA

How is that possible? Even if you
figure in the death rate in LA,
that's still a lot of people to rip
souls out of.

GABRIELLA

I don't think all of the owners
were killed specifically for their
souls. I mean, think about how many
people die in this city in a year.

KAIA

So you think whoever runs that
place was just... collecting them?

Kaia opens up a small bag of roasted peanuts and starts
eating them.

GABRIELLA

Snatching them out of the sky. It's
frighteningly easy if you know what
you're doing. But that's not
everything.

She finally turns to Kaia.

GABRIELLA

Kaia, Connor's soul was there too.

KAIA

(mouthful; muffled)

What?

(swallows)

What? Are you sure?

GABRIELLA

Positive. It's being kept in a vault with a bunch of others, I'm assuming they're all special or something.

KAIA

(blinks)
Oh Jesus.

GABRIELLA

We have to get it back.

KAIA

Yeah. Imagine Connor's soul stuck in a vampire. That'd be... weird.

GABRIELLA

It's more than that.

Gabriella rubs her legs, suddenly on edge.

GABRIELLA

I... I need a failsafe. In case things get bad again like you were saying earlier.

KAIA

You mean to pull Connor back from the darkside again? Gabriella, come on! Not to mention Connor's soul almost killed him last year.
(looks to Gabriella)
So putting it back would just-

She stops as she finally catches up.

KAIA

Oh. Failsafe.
(beat)
Gab, are you sure you want to go there?

Gabriella thinks about for a moment.

GABRIELLA

I've already been there.
(beat)
Let's get back to the shop.

Kaia starts the car and puts it into gear. As she's reversing out of their parking space.

KAIA
(sighs)
Well, I'm here to help.

She puts the car into drive.

KAIA
Got a plan?

And they pull off.

EXT. GABRIELLA'S SHOP - NEXT

Connor's leaning against the hood of his car with his arms crossed. Kaia parallels parks across the street right in front of the store. As she and Gabriella get up, Connor waves at them and crosses the street.

KAIA
Uh, hey, Connor.

CONNOR
(ignoring her; to
Gabriella)
Hey, something's up.

GABRIELLA
Same here.

They walk side by side into the store with Kaia bringing up the rear.

INT. GABRIELLA'S SHOP - SALES FLOOR - CONTINUOUS

Connor holds the door open for Gabriella and walks in behind her, letting the door almost close on Kaia.

CONNOR
I went to check out our old house.
Some kind of cyborg ninja jumped
me.

Gabriella stops walking and turns back to Connor.

GABRIELLA
Cyborg ninja?

KAIA
(walking past them)
That's a new one.

GABRIELLA
Describe them.

CONNOR

All black. Used a chain for a weapon. Oh and he had this metal face plate on. It looks like a vent, kind of.

Gabriella crosses her arms and thinks to herself.

KAIA

You sure it was a robot?

CONNOR

Sparks flew when I snapped his neck.

KAIA

So you didn't know he wasn't human until after you killed him?

Connor throws her a disgusted look.

CONNOR

Is that really important right now?

KAIA

(beat)

I guess not.

GABRIELLA

Before I left Wolfram and Hart, the office got attacked by a group of ninjas. Same description. I remember researching them, but we didn't get far.

CONNOR

Was this when my father was there?

Gabriella nods as she moves over to the counter. Connor follows her.

GABRIELLA

Yeah. The only information we came up with was they were targeting demon factions. They were good guys as far as we could tell.

CONNOR

What were they at Wolfram and Hart for?

GABRIELLA

This object Mr. Wyndham-Pryce had in his private connection. They used it to attack Angel. I can't fathom a connection between that and the Reillys though.

Connor's phone rings and he takes the call, holding up a finger for Gabriella, asking her to wait a minute.

CONNOR

Pike.

INTERCUT WITH:

INT. PIKE'S APARTMENT - SAME TIME

Pike's sitting on his bed with a notepad in his hand.

PIKE

Dude, I just got back from downstairs. Turns out those numbers you gave me were disconnected months ago.

CONNOR

Damn it.

PIKE

It's cool though. I checked for any new phones registered in Laurence and Colleen Reilly's names. They've changed phones almost twice a month since last year.

CONNOR

Why?

PIKE

Hell if I know, but Laurence's last active phone made a call an hour ago.

END INTERCUT

Staying in the shop, Connor snatches a small notepad from Kaia and jots down something.

CONNOR

Got it. Thanks.

Connor hangs up and tears his information off the pad. Kaia snatches the notepad back.

CONNOR
 (impatient)
 Alright, I think I know where they
 are. Let's go.

He doesn't even wait for a response, already heading for the door when:

GABRIELLA
 We can't. We've got something too.

Connor stops and comes back over to the counter.

CONNOR
 What's up?

GABRIELLA
 Stumbled across an underground
 operation. Someone's selling souls
 and offering to put them in
 clients' bodies.

CONNOR
 And?

GABRIELLA
 Your soul is there too.

Connor's anxiousness drains right out of him. Now he's interested.

CONNOR
 How the hell did that happen?

GABRIELLA
 I'm guessing it was snatched when
 we smashed the Eye of Anubis and
 released it. We're planning on
 sneaking in and grabbing it. Called
 Pike on the way over. He said he'd
 back us up after he got whatever
 info he just told you.

Connor nods, taking that in.

CONNOR
 And what're you gonna do after
 that?

GABRIELLA
 Keep it. I mean, if we release it,
 someone could just grab it again.
 (MORE)

GABRIELLA (CONT'D)

I figure that, uh, you know, as long as we have it, noone can use it against you.

KAIA

Yeah, can't have someone shoving it back down your throat and waiting for you to die from it.

Gabriella throws Kaia a look.

CONNOR

(nodding)

Right, right.

(beat)

Well, you sure you three can take care of that?

GABRIELLA

Yeah, we've got it covered.

Connor heads back for the door, waving his slip of paper in the air.

CONNOR

Okay, well I'll handle this solo. Catch up with you two later.

GABRIELLA

Hey, Connor?

Connor, who has the door open, turns back again.

GABRIELLA

Ummm, just be careful.

Connor smirks and leaves. Gabriella sighs and bows her head.

KAIA

Good thing Connor can't feel body temp that well. You were an oven when you were covering your ass.

GABRIELLA

Kaia, I don't need snark right now, okay? I need support.

KAIA

Okay, sorry! Geez.

(beat)

So, you sure this plan doesn't involve Pike actually seeing me?

Gabriella sighs again.

FLASH CUT TO:

EXT. BRIDGE UNDERPASS - DAY

LAURENCE REILLY surveys the area around him, looking just a tiny bit nervous. We push past him to an SUV where COLLEEN REILLY is just getting out of the passenger seat.

A quick look in the back window shows the young BRIDGET REILLY fast asleep, curled up under a blanket.

COLLEEN

When are they going to meet us?

LAURENCE

Should be any minute now.

Laurence wraps his arms around his wife and squeezes her shoulder. She wraps her arms around his waist and he kisses her forehead.

LAURENCE

Everything's gonna to be okay.
You'll see.

Connor's car speeds into the area, skidding to a stop and kicking up a cloud of dust. Connor hops out of the car and the Reillys are immediately on edge.

COLLEEN

(backing away)
Oh my God.

Connor holds up his hands.

CONNOR

No, it's okay. I'm here to help you.

LAURENCE

Help us? You tried to kill us!

Connor pauses and actually takes in his surroundings.

CONNOR

Wait? Aren't you supposed to be kidnapped?

LAURENCE

Uh, we were.

CONNOR
(shaking his head)
Changing phones all the time.
Faking a kidnapping? You're hiding
from someone.

Laurence turns to his wife.

LAURENCE
Colleen, call the police.

CONNOR
Nice bluff, but you would've done
that already instead of faking a
kidnapping. What's really going on
here?

Connor starts towards them as they back away.

COLLEEN
You can't be here.

CONNOR
I'm not leaving 'til I get some
answers.

LAURENCE
Dammit, Connor, you have to leave!

Connor freezes.

CONNOR
You know me?

Laurence silently stammers. Caught.

LAURENCE
Uh, no we just remember your name
from when-

CONNOR
No, not in that tone of voice.

Connor rushes up and grabs Laurence's arm.

CONNOR
(irate)
What's really going on here?!

Colleen gets between the two men, trying to separate them,
but Connor's grip is like iron.

COLLEEN
Let him go, Connor!

CONNOR
Is it something to do with the
memory spell? Wolfram and Hart?

Colleen's head snaps towards Connor and he's shocked. Her eyes are GLOWING ORANGE!

She hisses and hits him with a powerful elbow that knocks him back and away from Laurence, whose eyes are also glowing.

Laurence grabs Connor by his shirt and HURLS him through the air! Connor crashes and rolls a few more feet before he stops, looking back at his surrogate parents in shock.

CONNOR
(scrambling to his feet)
What?!?

SMASH CUT TO:

INT. DOCTOR'S OFFICE - BASEMENT VAULT

Eric walks down the aisle towards the vault with PROFESSOR MICHELLE MARRUS, his mother at his side. She speaks to him telepathically.

PROF. MARRUS (V.O.)
So how's business your first month
in?

ERIC (V.O.)
Been good. Still getting a few
flakes every now and then. Had a
couple of girls wuss out again
today.

PROF. MARRUS (V.O.)
So what about this special find you
kept telling me about?

Eric punches a combination into a keypad on the vault and lays his hand over a scanner. The vault door HISSES and opens.

ERIC (V.O.)
I've had it for awhile. Just took
me awhile to confirm what it was. I
think you'll be especially
interested.

They enter the vault and Eric grabs the same crystal Gabriella was looking at earlier. He hands it to his mother, who stares deep into it.

After a few moments, she smiles to herself before looking back to Eric.

PROF. MARRUS (V.O.)
This one is off the market.

ERIC (V.O.)
(whining)
What? Mom, come on! You know how much I can get for that?

PROF. MARRUS (V.O.)
You have no concept of just how special Connor and his soul are, do you?

Eric shakes his head and sighs.

ERIC (V.O.)
Ethan never told us much about him. Just that witch he runs with.

PROF. MARRUS (V.O.)
Keep this under lock and key, no matter what? Understood?

ERIC (V.O.)
(nodding)
Yes, ma'am.

PROF. MARRUS (V.O.)
I have to contact the Partners. They need to know about this.

She leaves the vault abruptly. Eric follows and seals the door again.

EXT. BRIDGE UNDERPASS - DAY

ANGLE ON Connor's car. Connor himself flies into frame and smacks into it, leaving a sizeable dent.

He hits the ground and rolls away from it, sweeping his leg out and catching a charging Colleen's ankles, knocking her down.

Laurence tries to kick Connor in the chest as he gets to his knees, but Connor blocks and shoves him away.

The two men quickly engage one another, Laurence throwing wild, uncoordinated attacks that Connor easily blocks.

INSIDE THE REILLYS' CAR

Bridget stirs and wakes up. She looks out the window at the fight and her eyes go wide.

BRIDGET
 (bewildered)
 Mom? Dad?
 (beat; shocked)
 Connor?

BACK TO THE FIGHT

Connor lands a front kick that knocks Laurence back. He follows up with a big uppercut that floors Laurence. Colleen jumps on Connor's back, grabbing him in a choke.

Connor reaches down between his legs to grab one of hers and yanks as hard as he can. She slips off his back and lands on her back on the ground. Connor steps over and turns to her. He throws a punch, but is tackled before it connects by Laurence.

JUMP TO the Reillys' car as Bridget opens the door to let herself out.

BRIDGET
 What's going on?

Colleen looks over to Bridget with her human (as in non glowing) eyes.

COLLEEN
 Bridget, get back in the car! Now!

Bridget quickly gets back in and slams the door shut, but she continues to watch the fight through the window.

CONNOR AND LAURENCE

They circle one another before Laurence tries a jumping punch. Connor deflects it and spins Laurence around, quickly snaking his arm around Laurence's neck.

CONNOR
 What the hell are you?

Still holding Laurence's neck, Connor turns around and shoots his foot into the air, knocking away Colleen's incoming punch. He snaps his foot to the left to block another, then snaps it up and catches Colleen on the chin.

Still holding Laurence, he hops towards Colleen and hooks his leg around her neck. Then he drops to the ground and triangles her head between his legs.

Now he has both of them trapped and one arm free. He flicks his wrist and a STAKE extends out.

Quick CUT to Bridget, still watching before we go back to Connor's makeshift interrogation.

CONNOR
(shaking Laurence)
Where are the real Reillys?

LAURENCE
(gagging)
We are the real Reillys.

CONNOR
That's crap. You're not human!

COLLEEN
(choking)
We never were!

Laurence gasps for air underneath Connor's powerful hold.

LAURENCE
Let us go. We'll explain
everything.

Connor considers that for a moment before releasing them. All three of them get to their feet.

CONNOR
Talk!

UNKNOWN VOICE
(male; Dutch accent)
Don't say a word!

Connor whirls around to see a bald man in his early forties standing with his arms behind his back. He's wearing all black with a long coat and is flanked by a least a dozen of the cyborg ninjas. For now, we'll call him the DUTCH MAN.

DUTCH MAN

You have no business, young man. I suggest you leave while you still can.

CONNOR

I don't do well with threats. These people are my family.

(beat)

Were my family.

Dutch Man's eyes go wide.

DUTCH MAN

Get down!

He ducks for cover as a hail of GUNFIRE blankets the area.

Connor and the Reillys hit the ground. Connor turns back to see what appears to be a SWAT team armed with automatic rifles rushing in.

BLACK OUT.

END OF ACT TWO

ACT THREE

FADE IN.

INT. GABRIELLA'S SHOP - SALES FLOOR

Kaia returns some change to a customer and smiles.

KAIA

Thanks.

Down the counter, Gabriella is scribbling notes on a pad. She slams her pencil down.

GABRIELLA

I can't take this waiting!

Kaia finishes ringing up another customer and slides down to Gabriella.

KAIA

You said the soul was locked in a vault. It's not going anywhere.

GABRIELLA

But it's there and not here!

She runs her hands through her hair and picks up her PDA.

GABRIELLA

And what the hell is taking Pike so long to call back?!?

Kaia looks up to the few customers browsing, who are staring back at Gabriella. She shakes her head apologetically.

KAIA

We close in a couple of hours.
You've got a pretty good plan
worked out. It'll be fine, okay?

Gabriella nods her head, but it's obvious from the look on her face that she doesn't share Kaia's confidence. A man by the register pounds his fist on the counter.

CUSTOMER

Uh, excuse me? Do you actually want
to get paid for this?

Kaia sighs.

GABRIELLA

(wry; under her breath)
No eating the customers.

KAIA
 (muttering)
 I hate that rule.

Kaia goes back to the register and starts to ring him out.

EXT. BRIDGE UNDERPASS

It's a huge melee now. Ninjas trading blows with the SWAT team all over the place.

Connor, Laurence, and Colleen are ducking and dodging through the pandemonium. Connor pauses to punch a ninja away and arm toss a SWAT guy that were nearby.

They get to Connor's car just as another SWAT guy gets to them. Connor kicks the gun away and slams the guy's head on the trunk.

CONNOR
 (to the Reillys)
 Get in the car!

LAURENCE
 What about Bridget?

CONNOR
 I'll get her.

Laurence and Colleen climb into the car as Connor slams the SWAT guy's head on the trunk again.

CONNOR
 Who are you working for?

The guy doesn't answer, so Connor drives the point of his elbow into the back of his neck, grinding it as hard as he can. The guy grunts in pain.

SWAT GUY
 (strained)
 Wolfram and Hart.

Connor raises up and viciously elbows the guy in the back of the head, knocking him out.

Connor pulls out his keys and open the trunk with his keychain console. He tosses the guy in and pulls out a broad sword and a BRICK.

CONNOR
 We'll talk more later.

Connor starts towards the Reillys' car, using his sword to deflect away any attackers in his way.

He gasps and barely get his sword up to block another sword being swung by Dutch Man.

DUTCH MAN

We don't want to hurt you, but we will if we have to.

CONNOR

Who is we?

Connor shoves the guy away. They trade a quick volley of sword attacks, neither showing any clear advantage before stepping back again.

DUTCH MAN

Just give us the girl and you will go free, Mr. Angel.

CONNOR

Or I can take her and still go free.

He rushes in. Dutch Man swings his sword, but Connor deflects the strike downward and jumps up, leaping off Dutch Man's shoulder and landing right by the Reillys' car.

He tries to open the door, but it's locked. Bridget herself is crouched on the floor of the backseat, covering her head.

CONNOR

(knocking)

Bridge? It's okay, I'm here to help.

Bridget tentatively sits up. Connor gives her a smile and she unlocks the door.

Connor slides in and reaches up to unlock the front driver's side door.

BRIDGET

Connor?

Connor looks back to his surrogate sister and smiles.

CONNOR

You remember my name too?

Bridget nods.

CONNOR
Well, I'm gonna get you out of here
and we're gonna talk.

He starts the car (the keys were in the ignition) and steps back out of it, helping Bridget out of the backseat.

CONNOR
(pointing)
That's my car over there. When I
say so, we're gonna run for it,
okay?

Bridget nods.

Connor pushes down on the brake of the car with his hand and puts it into drive. He lays the brick on top of the gas pedal, weighing it down. The engine revs up to maximum.

CONNOR
(to Bridget?)
Ready?

Bridget nods again.

Connor lets go of the brakes and quickly jumps back. The SUV peels off right into the middle of the battle, sending ninjas and SWAT members scattering everywhere.

CONNOR
(grabbing Bridget's arm)
Go!

Connor and Bridget run down the path cleared by the SUV before turning off towards Connor's car. A ninja leaps towards them. Connor throws his sword like a spear and it impales the ninja in midair.

They reach the car and Connor practically throws Bridget into the backseat before getting behind the wheel up front.

CONNOR
We're outta here.

He starts the car and speeds away.

The SWAT team and the ninjas both watch Connor and the Reillys get away.

DUTCH MAN
(to his ninjas)
After them!

SMASH CUT TO:

EXT. CITY STREET

Connor's car whips around a corner and tears ass down the street. A few seconds later, several black vans and cars turn down the same street in hot pursuit.

ANGLE ON the side of Connor's car. Bridget is looking out the back window at their chasers.

BRIDGET
They're still after us!

Connor's face is a mask of determined concentration. They come up on a semi truck with a high-fitted trailer on it.

Connor glances over to the truck and smirks. They're rapidly approaching an intersection at a yellow light.

CONNOR
Hang on.

Just they cross the intersection, Connor jerks the car and it passes UNDER the trailer and down the crossing street.

It's a one way street and Connor's going against traffic, forcing him to swerve and weave between cars blowing their horns.

Behind them, the other cars chasing them aren't doing as well, smacking head on into innocent motorists.

Laurence and Colleen are hanging on for dear life while Bridget seems to be having the time of her life.

BRIDGET
(exhilarated)
Cool!

Connor shifts and slams on the brakes, power sliding his car into a sharp turn down another street that leads right into:

EXT. TUNNEL - NEXT

It's a two way tunnel without a girder as a median. Connor cuts across lanes, getting around every car moving slower than him.

Looking in through the driver's side window, Colleen, who is sitting next to him, points towards the end of the tunnel.

Bridget is now staring out of her window, looking at the cars they're rapidly passing.

COLLEEN

Look!

Up ahead, more black vehicles are entering the opposite end of the tunnel.

CONNOR

Damn!

He slams on the brakes and expertly shifts again, pulling a high speed U-turn into the other side of traffic.

The force makes Bridget accidentally open the handle of her door and she tumbles out of the car!

LAURENCE

Bridget!

Laurence and Colleen both turn around as Bridget rolls to a stop. She looks up and a Mack truck is heading straight for her!

She SCREAMS and ducks down. The truck slams into an invisible that makes the air ripple in front of her. It's knocked upside down and sails through air, landing right into the middle of the opposing traffic.

Connor turns his car to the side and stops, looking back at all that.

CONNOR

What?

(shakes it off)

I'm gonna go get her!

He starts to get out of the car.

Another vehicle, this one a pickup truck, skids in front of Bridget, but it's not going to stop in time. All of the black cars are behind that truck.

Suddenly, the entire area surrounding Bridget starts to BEND and CONTORT, like the whole area has a massive case of vertigo.

Connor stands there, dumbfounded.

COLLEEN

Connor, we have to go!

CONNOR

We can't leave her here!

Cars start flipping and rolling as the ground, wall, and sky twist and turn like a kaleidoscope being turned. Bridget is in the middle of it all, screaming at the top of her lungs.

She starts to GLOW, still screaming. A powerful, blinding BURST OF LIGHT explodes out of her, knocking every vehicle away from her.

LAURENCE

Oh no! Get us out of here!

Connor gets back in the car and speeds away from the carnage. A car lands right in front of him and he has to swerve around it.

The LIGHT is still moving out, destroying everything in its path.

LAURENCE

Faster!

Connor floors it, daylight only seconds away. The light taps his back bumper just as he clears the tunnel, knocking the car up on its front wheels and spinning it.

The light shoots into the sky and disappears just as the back of Connor's car lands on the ground. There's a huge cloud of dust where the tunnel was. It's too thick to see through.

Connor pops the trunk and gets out of the car. He ducks his head back inside.

CONNOR

(to Laurence)

There's some rope in the trunk. Tie up that guy. I've got some questions for him.

He turns and runs off into what used to be the tunnel.

BACK TO BRIDGET

She's panting heavily and is looking at the wreckage surrounding her through the dust.

A five foot radius around her is the only area still intact. The tunnel has collapsed all around her, allowing the sun to shine down on the destruction left in her wake. Cars and bodies are piled up everywhere.

BRIDGET
 (eyes welling up)
 What? What happened?
 (beat)
 What did I do?

A DART hits her in the back of the neck. Followed by six more in her back and shoulders.

She turns and staggers forward.

BRIDGET
 (dizzy)
 Heyyyy... who arrrrrrr...

She falls forward and a set of slender arms catch her. She's dragged away through the cloud of dust as it rapidly clears.

Connor gets there a few moments later.

CONNOR
 Bridge! Bridge, where are you?!?

The cloud clears up completely and Connor just catches another, fully intact, car speeding away.

He doesn't even bother giving chase. It's too far gone.

INT. PROFESSOR MARRUS'S HOME - OFFICE - EVENING

Prof. Marrus is sitting at her desk, watching something on her laptop. We can't see what it is, but it sounds like a riot. Breaking glass, police sirens, people screaming.

She jots down some notes before her phone rings. She takes the call and mutes the sound on her computer.

PROF. MARRUS
 Michelle Marrus?
 (beat; listens)
 You have the girl?
 (beat; smiles)
 Excellent. Keep her sedated to avoid anymore outbursts. I'll call you later with further instructions.

She hangs up and leans back in her chair, locking her fingers between each other and holding her hands over her mouth.

INT. DOCTOR'S OFFICE - RECEPTION AREA

Kaia and Gabriella enter the small waiting room again. The receptionist from earlier walks over and greets them.

GABRIELLA

I'm sorry we leave without saying anything earlier. I run a small store and we had a bit of an emergency.

The receptionist nods and hands them the same paperwork as earlier.

RECEPTIONIST

We should be able to squeeze you in at least for a visit today. Look over the listing and see if there's anything in particular you like.

Gabriella and Kaia nod their thanks and sit down. Gabriella answers her ringing PDA.

GABRIELLA

(whispering)

Pike?

(beat)

Okay, good. Just stay up there. Kaia's providing the distraction and I'll come up and get you.

She hangs up and turns to Kaia.

GABRIELLA

You're on.

Kaia nods and winces. She grabs her stomach and starts to MOAN painfully.

GABRIELLA

(suddenly concerned)

Kaia? Kaia, are you okay?

Kaia gasps for air as she doubles over. The receptionist walks over to them.

RECEPTIONIST

Is there a problem?

GABRIELLA
 (stuttering)
 I... I don't know. She... she just
 started-

Kaia SCREAMS and falls to the ground, clutching her unborn children.

KAIA
 Something's wrong! The babies!

RECEPTIONIST
 (horrified)
 Oh my God!

GABRIELLA
 Kaia! Kaia!
 (to the receptionist)
 Don't just stand there, help!

Kaia starts to whimper as Gabriella lifts her to a sitting position.

RECEPTIONIST
 We're, uh, we're not equipped to
 deliver a baby here.

GABRIELLA
 Then call 911, dammit!

Kaia WAILS, really selling this for all its worth.

The receptionist yammers and stutters a bunch of gibberish, completely flustered.

GABRIELLA
 Is there another room she can lie
 down in until help gets here?

The receptionist nods.

GABRIELLA
 (to Kaia)
 Can you move, sweetie? We're gonna
 get you to a bed.

KAIA
 (grimacing and gasping)
 I... I think so.

GABRIELLA
(to the receptionist)
I'm going to run up and get my
phone to call her husband. Call for
paramedics.

The receptionist and Gabriella help Kaia to her feet as she continues to moan and whimper. Gabriella lets the receptionist lead Kaia away and she disappears up the stairs.

INT. UNKNOWN APARTMENT - LIVING ROOM - NEXT

The door unlocks from the other side and opens. Connor walks through first with Laurence and Colleen behind him.

Connor flips the lights on and checks the place out.

CONNOR
(to himself)
Good. He cleaned up the entrails.
(to the Reillys)
You should be safe here.

Laurence and Colleen don't look so sure.

LAURENCE
Are you sure? Do you own this
place?

CONNOR
No, my friend runs this building. I
just snuck in his place and
borrowed the keys just now.

Colleen takes a seat on the couch and nervously fidgets with her hands.

COLLEEN
Tha..thank you, Connor. For your
help.

CONNOR
Whatever. I want some answers now.
Who or what are you people? And
what the hell was that back in the
tunnel?

Laurence takes a seat next to his wife and puts his arm around her, hugging her close.

LAURENCE
If you don't mind, we'd like to get
cleaned up first.

CONNOR
Bridget's still missing!

LAURENCE
I can't be sure, but I don't think she'll be harmed. Noone that's after us actually wants to kill her.

Connor huffs and nods. He points down a hall.

CONNOR
Bathroom's down there. If you see any blood, ignore it. It's old.

The Reillys throw Connor a confused look before they both head down the hall.

INT. DOCTOR'S OFFICE - PATIENT ROOM

Kaia is rolling on a small bed, crying out in pain.

RECEPTIONIST
(nervous)
Help is on the way. Everything's going to be fine.

KAIA
(gasping)
No, no it's not. Oh God, I'm going to lose my babies!

She SCREAMS again as we CUT TO:

INT. DOCTOR'S OFFICE - BASEMENT - NEXT

Pike and Gabriella get to the bottom of a set of stairs. Pike looks in awe of all the souls being stored in the room.

PIKE
Wow.
(to Gabriella; whispering)
What was Kaia faking anyway? I heard her screaming from the front door.

GABRIELLA
Oh, uh, appendicitis.

PIKE
Gotcha.

They start moving across the aisles, Pike still dumbstruck, though he does pull two guns and takes point ahead of Gabriella.

PIKE
How long do you think this guy's
been stockpiling these?

GABRIELLA
Months. Maybe years.

PIKE
(shakes his head)
This town never ceases to amaze me.

They reach the aisle leading to the vault. Eric Marrus is just closing it up again. They see each other at the same time.

PIKE
He look familiar to you?

Gabriella can't answer because they both have to jump out of the way as Eric fires a bolt of ENERGY at them!

BLACK OUT.

END OF ACT THREE

ACT FOUR

FADE IN.

INT. DOCTOR'S OFFICE - PATIENT ROOM

Kaia's alone now. The door swings open and she instantly starts crying out again as the receptionist and several EMTs enter the room.

They all swarm around her.

EMT 1
Ma'am, how far along into term are you?

KAIA
(heaving)
Tw... no, thirty weeks.

They unpack all kinds of equipment as another EMT enters with a stretcher.

EMT 1
Are you having contractions? How far apart?

KAIA
I... I dunno. About two minutes.

EMT 2
Did your water break?

KAIA
No.

Everyone goes silent.

KAIA
(worried)
Why? Is that bad? Is something wrong with my-ARGH!

She flops back on the bed, still clutching her stomach.

The EMTs ready the stretcher and start to maneuver her onto it.

INT. DOCTOR'S OFFICE - BASEMENT - EVENING

Pike and Gabriella have their backs pressed against the end of two shelves. Gabriella peeks her head around the corner, then yelps, and jerks back as another bolt of energy fires at them.

PIKE
(snapping his finger)
Now I remember!
(cocks a gun)
He's one of Ethan's kids.

Pike turns the corner and opens fire. Eric ducks out of the way.

GABRIELLA
Thanks, Pike. I hadn't figured that
out for myself or anything.

Pike empties one clip and instantly pulls his other gun, firing that one towards Eric and shattering some of the Muo-Ping crystals on the shelves.

GABRIELLA
We have to get in that vault he's
blocking!

PIKE
Okay, let's get him away from it
then. Get his attention!

Pike spins around and sprints down the rows of aisles, cutting down the last one.

Gabriella steps out and starts firing magic towards Eric, who returns fire. Their attacks hit one another in mid air and explode in flashes of light.

ON PIKE

He pushes the last section of shelf in the last aisle, making it fall forward. It crashes into the shelf in front of it, starting a domino effect.

ERIC AND GABRIELLA

Still dodging and firing magic at one another. A shadow looms over Eric and he leaps back to avoid being crushed by the stack of shelves toppling over.

Eric yells and FLOATS up into the air!

Pike quickly aims and fires, tagging Eric in the shoulder.

Eric clutches his shoulder briefly before throwing another attack back at Pike. He floats in Pike's direction as Pike runs to dodge his attacks, firing off a round when he gets an opening.

Gabriella, seeing Eric distracted, sprints as fast as she can to the vault and slips inside.

Pike jumps back as an energy bolt destroys a shelf behind where he was just standing.

Eric swoops low, down into an aisle, hunting.

Pike appears on top of a shelf just behind him. He leaps and tackles Eric to the ground!

INT. DOCTOR'S OFFICE - BASEMENT VAULT - NEXT

Gabriella quickly looks around before spotting Connor's soul and grabbing it. She steps back out to:

INT. DOCTOR'S OFFICE - BASEMENT - CONTINUOUS

Just as Gabriella gets out of the vault:

PIKE (O.S.)
Look out!

Pike's body flies into frame and smacks against the vault door, knocking it closed.

Gabriella charges up, her eyes turning a sparkling YELLOW, and she fires some shots at Eric, who is still on the ground.

Pike groans and rolls over to his back.

PIKE
(groggy)
We get what we came for?

GABRIELLA
(nodding)
Yep.

Pike gets to his feet and reloads both of his guns.

PIKE
Alright, get out of here. I'll
cover you.

One of Gabriella's attacks hit Eric square in the chest, knocking him into a shelf. The Muo-Ping crystals on that shelf all fall off on top of him.

GABRIELLA
(incredulous)
You're gonna cover me?

PIKE
Please, let me be pigheaded here,
okay?

Eric explodes up to his feet and Pike opens fire on him. Eric floats up into the air to dodge the bullets and flies all through the room to avoid Pike's shooting.

Pike and Gabriella move backwards towards the staircase they entered from.

PIKE
(shoves Gabriella away)
Just go! I promise I'll catch up!

After one final wary look, Gabriella turns and hauls ass up the stairs.

Eric turns and swoops down towards Pike, causing a BLACK OUT.

INT. VACANT APARTMENT - LIVING ROOM - NEXT

Laurence and Colleen are sitting on the same couch with cups of coffee. Connor is leaning against the wall across from them.

COLLEEN
We were hired by Wolfram and Hart
as part of a special program that
started a few years ago.

CONNOR
(cold)
You've worked for Wolfram and Hart?
All this time?

COLLEEN
(shakes her head)
Not anymore.

CONNOR
(beat)
What's this program?

LAURENCE
It's called Project Prodigy. We're
basically brought in to act as
parents to any special children
that Wolfram and Hart want under
their control.

CONNOR
Like Bridge?

LAURENCE

(nods)

And you.

Connor now has to sit down in a nearby chair.

COLLEEN

Anyone that exhibits any talents or significance to any prophecies, two of us are paired up to be guardians. Nurture them and report back on any manifestations of their powers.

CONNOR

So that attack from Cyvus Vail was staged?

Laurence takes a sip from his cup of steaming coffee.

LAURENCE

No, that was real. We reported it to our superiors and were told to go to Angel, pretending like we didn't know about Prodigy and just wanted help.

CONNOR

How did my father not know about Prodigy? He ran the company.

COLLEEN

It's a black-bag operation that's contracted out to wizards like Vail. Only someone with hours to kill down in files and records would've found it.

Connor nods, taking that in.

CONNOR

I thought me being placed with you was part of my father's agreement for taking over Wolfram and Hart.

LAURENCE

No, they wanted you all along. Getting Angel, with you as leverage, to take the company was an added bonus. Kept both of you in line until the Senior Partners were ready to make a move.

COLLEEN

And after that whole thing with the Black Thorn, we were on strict orders to pretend as if we didn't know you. Make you believe they'd cast a spell to sever you from us.

Connor sighs and leans back in his chair, crossing his arms.

EXT. DOCTOR'S OFFICE - EVENING

A moaning Kaia is being lifted into an ambulance. Gabriella slips out behind all this and heads for Kaia's car.

Their eyes meet briefly. Gabriella winks and quickly flashes the Muo-Ping she's holding behind her back.

Kaia cries out again as the doors to the back of the ambulance are shut.

INT. DOCTOR'S OFFICE - BASEMENT - NEXT

A bright light FLASHES off a wall before Pike is flung into it. He's pretty beat up, with a busted lip and black eye.

He gets up to all fours as Eric floats down to the ground, standing over him. Pike looks up and smiles, showing rows of teeth stained with blood.

PIKE

Should've stayed in bed today.

PIKE'S POV

Eric winds up and delivers a knock out blow, causing a BLACK OUT.

INT. VACANT APARTMENT - LIVING ROOM

Back where we left the surrogate family. Connor's expression is one of disbelief.

LAURENCE

The Partners have always taken care to make sure we weren't harmed, Vail attack notwithstanding.

COLLEEN

After you kidnapped and tried to kill us last year, we thought they had turned their backs on us.

Connor pinches the bridge of his nose, still trying to make sense of it all.

CONNOR

So that's why you ran?

COLLEEN

We went off the grid, never staying in one place for too long. Just told Bridget it was an extended road trip.

CONNOR

(shakes his head)

Wait, Bridge doesn't know any of this?

Laurence and Colleen shake their heads.

CONNOR

So how does she know my name?

LAURENCE

We don't know. Her powers are beyond anything we've ever seen. She's actually come out of the memory spell before and had to get recast.

COLLEEN

Anyway, since we figured the Partners had turned on us, we sought out help from the other side. The Powers that Be.

CONNOR

(nodding)

And Wolfram and Hart dropped the safety net spells they had over you, just like they did to me. That's why we all got attacked.

Laurence nods.

CONNOR

What makes you so sure Bridge won't be harmed?

COLLEEN

She's special. Just like you. Anyone that would directly go after her would know what she is.

(MORE)

COLLEEN (CONT'D)
They wouldn't want to harm someone
like that.

CONNOR
(snorts)
You'd be surprised.

He slaps his hands on his knees and stands up.

CONNOR
In any event, we need to get her
back, safe and sound. I have
friends that can help. You two
should be safe here for the time
being while I figure something out.

Laurence nods as Colleen lays her head on his shoulder.

LAURENCE
Thank you, again, Connor. I'm sorry
we had to deceive you.

CONNOR
(shrugs)
I'm used to it by now.

He walks over to the door and opens it to leave.

CONNOR
I'll be back soon.

And he's gone, shutting the door behind him.

INT. PROFESSOR MARRUS'S HOME - OFFICE - NIGHT

Laid out on a leather couch like one would see in a
therapist's office is an unconscious Pike.

He stirs and wakes up to see Prof. Marrus standing over him.

PROF. MARRUS
You with us now? My goodness, that
body took a beating.

PIKE
Yeah, I'm good. Just feel hungover.

He sits up and shakes the cobwebs out of his head before
pointing somewhere just out of frame.

PIKE
What are we going to do with him?

PAN OVER to a bound and gag Eric, who is strapped to a chair!
He screams through his gag.

Prof. Marrus looks back to Pike and smirks.

PROF. MARRUS
I think he's fine where he is for
now.

Pike opens his jacket pocket and pulls a wallet, stepping
towards the captive Eric.

PIKE
(reading; smirks)
So, Mr... Oliver Pike?

ERIC (in Pike's body) kneels down to PIKE (in Eric's body)!

ERIC
Where would your little witch
friend take that soul, huh?

Pike screams and shakes around in the chair. His phone rings
and Eric retrieves it.

PIKE
(reading the ID)
Gabriella?

Eric turns to his mother.

ERIC
That's the one with the magicks,
right?

Prof. Marrus nods and Eric takes the phone call.

ERIC
(into phone)
Hey, Gabby.
(beat)
Yeah, I'm fine. That dude was a
walkover. I'm just getting gas.
(beat)
Uh huh. Cool, glad it worked.

He turns to Pike and winks. Pike continues to scream, but
can't make a noise loud enough for Gabriella to hear.

ERIC

(beat)

You're picking Kaia up from the hospital and then you're heading home? Cool.

He reaches inside the jacket and pulls out a GUN, the sight of which further agitates a wide eyed Pike.

ERIC

Hey, what's the quickest way from that soul joint to your place?

(beat)

Uh huh.

(beat)

Okay.

(beat)

Alright, I'll meet you over there. Later.

Eric hangs up and cocks the gun.

PROF. MARRUS

Only hurt them if you have to, the important thing is to get the soul back, okay sweetie?

ERIC

(nodding)

Got it, Mom.

They exchange a quick cheek kiss and Eric leaves. Now Prof. Marrus's phone rings.

PROF. MARRUS

(faux politeness)

Please excuse me, I have to take this.

She takes the call with a wink a curt smile to Pike.

PROF. MARRUS

(into phone)

Michelle Marrus.

(beat)

Yes, I'm sorry for not calling you back. Had a bit of a snafu to deal with.

(beat)

Oh no, it's in the progress of be remedied. You've done good work, my dear. The Senior Partners will be very pleased.

She walks away from Pike as she continues her conversation and we CUT TO:

INT. BEDROOM - SAME TIME

Bridget is laid out unconscious on a bed in a faintly lit bedroom.

A slender, feminine figure, completely covered in the shadows of the room, stands with a phone pressed to her ear.

PROF. MARRUS (O.S.)
(through phone)
Just watch how much of those tranquilizers you're using. Bridget is one of the two crown jewels of Prodigy. If you want to get back in the Partners' good graces, it behooves you to make sure she's not hurt, Eve.

And EVE, Angel's former liaison to the Senior Partners, steps out from the shadows.

EVE
Don't worry. I'm being careful.

PROF. MARRUS (O.S.)
Good. Thus far, everything's going exactly as I planned. I'll be in touch.

They end the call. Eve stares at the dozing Bridget sprawled out on the bed.

EVE
I miss your kind of innocence.
(beat)
If only you knew what the world was planning for you, little girl.

PUSH IN on Bridget's unconscious form before we:

BLACK OUT.

END OF ACT FOUR

END OF EPISODE