

# CONNOR

"Orphans"

by  
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**TEASER**

FADE IN.

EXT. FIELD - DAY

ON a soccer ball as it rolls through well-trimmed grass and is stopped by a small foot. The foot deftly slips under the ball and lifts it up.

PAN UP to see BRIDGET REILLY as she starts to volley the ball several times with that same foot.

BRIDGET  
(while volleying)  
You ready?

ON CONNOR, wearing gym shorts and a t-shirt, standing in front of a net.

CONNOR  
(smirking)  
I was ready last time, wasn't I?

Connor bends over at the knees, anticipating.

Bridget starts her approach. Connor tenses up as she gets closer. She plants her left kick and kicks the ball with her right.

Connor leaps to his left to block the shot and his fingertips barely miss grazing the ball as it sails by him and into the net.

Connor lands in a heap past the goal post. Bridget excitedly jump up and down.

BRIDGET  
GOOOAAALLLL!

She runs from one side of the box to the other with her hands up in the air like she just kicked the winning goal in the World Cup.

Connor can't help a quick smile when she isn't looking, but he quickly puts on a frown and gets back to his feet when she comes over to him.

BRIDGET  
(pointing at Connor)  
Yeah! Not so nimble now, huh?

Connor picks up the ball and starts volleying it off his foot.

CONNOR  
You got lucky. I slipped.

He kicks the ball over to Bridget, who effortlessly bounces it off her knee and starts volleying with her foot.

BRIDGET  
(wry)  
Uh huh, okay. You always were a sore loser.

She punts the ball up and heads it back to Connor, he arches his back and lets the ball roll down his chest and leg before catching it on the end of his foot.

CONNOR  
Can I help it if I'm used to winning?  
(beat)  
Ice cream?

Bridget grins and we FLASH CUT TO:

INT. CONNOR'S CAR - NEXT

Bridget's licking a circle around a three scoop waffle cone while Connor is weaving through traffic.

BRIDGET  
Hey, Connor?

Connor glances over to her questioningly.

BRIDGET  
Do you have, uh, magic powers too?

Connor twitches, not prepared for that question.

CONNOR  
Not like you, but I've got a few tricks I can do.

BRIDGET  
Ms. Marrus has been trying to help me... control it I guess.

CONNOR  
(nodding)  
I know. How's that going?

Bridget licks off a huge chunk of ice cream and swallows it before she continues.

BRIDGET

Better.

(giggles)

She got a little freaked when I floated her off the ground though.

(beat; frowns)

Then she typed a bunch of stuff into her computer and took my temperature and all this other boring stuff.

CONNOR

(nods; smiles)

Sounds like her.

BRIDGET

Do you think I'll ever be able to turn people into frogs and stuff like that?

They come to a stop at a red light, allowing Connor to engage in the conversation a bit more.

CONNOR

Why would you want to do that?

BRIDGET

(sheepish)

Well, there was this boy at my old school...

CONNOR

(rolls eyes)

Of course...

BRIDGET

Hey!

Connor laughs to himself before continuing.

CONNOR

Okay, in all seriousness, you can't use your powers to hurt other people like that.

BRIDGET

Even if they deserve it?

CONNOR

Especially if they deserve it. Not until you can control yourself well enough to not seriously hurt someone.

Bridget pouts and slumps in her seat.

BRIDGET  
(resigned)  
Fine.  
(beat)  
What about dreams? Do you have a  
lot of dreams?

Their stoplight turns green and Connor starts driving again.

CONNOR  
Dreams like what? Everyone has  
dreams.

Bridget stares out her window and doesn't see Connor's suddenly worried expression.

BRIDGET  
I dream about, like, being another  
person. Being in another family.  
You're not there or Mom or Dad. But  
they don't seem like strangers or  
anything. I actually feel like I  
know them. Like I recognize the  
faces or something.

CONNOR  
Yeah, I get those too. Maybe we're  
part Indian and we've lived like a  
million other lives.  
(beat)  
Don't worry. I'm sure you were a  
brat in all of them.

Bridget reaches over and lightly punches Connor in the arm.

Connor jabs back at her, digging his fingers under her arm and tickling her. She tickles back and it devolves into silliness very quickly.

CONNOR  
(struggling; grinning)  
Hey, I'm trying to drive!

BRIDGET  
Why don't you let me drive?

CONNOR  
(deadpan)  
'Cause I don't wanna die.

As the bonding continues, we FADE TO:

INT. CONDOMINIUM BUILDING - LOBBY - NEXT

Connor holds the front door open for Bridget. They wave to the concierge as they walk to the set of elevators on the other side of the lobby and Connor presses a call button.

BRIDGET

Do you think I'm ever gonna get to go back to school? I'm tired of being stuck in Ms. Marrus's lab all the time.

The elevator arrives and Bridget steps on.

CONNOR

Soon. I'm sure of it.

(beat)

Trust me as someone who's still in school. You don't miss it.

Bridget grins and waves goodbye as the doors close. Connor turns and walks out of the lobby.

EXT. CITY STREET - NEXT

Connor's jaywalking across the street. One passing motorist blows his horn and gets a flippant gesture from Connor in return.

Connor gets to his car on the other side of the street just as his phone RINGS. He checks the call screen before answering.

CONNOR

(into phone)

Hey, Gabriella, I just-

BOOM!

A loud EXPLOSION across the street snaps Connor's head around. One small section of the building a few floors up is in FLAMES!

CONNOR

(horrified)

No.

Connor hangs up and sprints back towards the building.

**BLACK OUT.**

**END OF TEASER**

**ACT ONE**

FADE IN.

INT. REILLYS' CONDO - LIVING ROOM - NEXT

We're looking in through the blown out wall into the remains of the condo the Reillys were living in. Several small fires are still burning on the walls, but for the most part, it's died down.

Connor literally kicks the door down and comes in touting a fire extinguisher.

CONNOR  
(frantic)  
Bridge?!? Mom? Dad?

Connor blankets the area with the extinguisher, putting out most of the small fires.

Afterwards, he tosses the extinguisher aside and starts piling through the rubble that used to be the furniture in the place.

CONNOR  
Come on, guys, answer me!

He spots a stray leg stick out from under the upheaved couch and dashes over to it, throwing the couch off with one hand to reveal an unconscious, bloody LAURENCE REILLY.

Connor bends down and checks his pulse via his neck and wrist. Then he holds his hand over Laurence's mouth to check for any breathing.

He bows his head and sighs before a MOAN off screen grabs his attention. He looks in the direction of the bedroom just as the concierge from the lobby appears in the doorway.

CONCIERGE  
(squinting at Connor)  
What are you doing in here?

The concierge's eyes shift to Laurence's body behind Connor. He instantly looks nauseous and start dry heaving as he stumbles away.

Connor shakes his head as he goes into:

INT. REILLYS' CONDO - MASTER BEDROOM - NEXT

All of the cherry oak furniture in the bedroom has collapsed in a pile in the middle of the room.

Connor looks up to see the mirror ceiling only remains intact in the corners of the room. The rest of it lays in shards scattered all over the floor.

Another MOAN snaps Connor back to attention. He sees a slender hand under the center pile and starts digging through it, finally unearthing COLLEEN REILLY.

Her body is trembling with cuts and bruises all over it. Connor gently pulls her to a clear space on the floor and notices a large jagged piece of wood lodged in her stomach.

Blood is openly flowing from the wound.

Colleen's eyes flutter open. She looks extremely weak. Connor looks at the wood sticking out of her with a grim expression.

COLLEEN  
(gasping; weak)  
Br... Bridget...

CONNOR  
I haven't found her yet.

Colleen sputters up a mouthful of blood, earning a disgusted grimace from Connor.

COLLEEN  
(slurred)  
He... took...  
(coughs again)  
Need to... save...

And she goes still. Her eyes stare off into space and her head lulls to the side.

Connor gently lays her down and closes her eyes as sirens blare in the background. Connor stands up and walks out of the room as we DISSOLVE TO:

EXT. BUILDING - ROOFTOP - NEXT

Connor is standing on the ceiling of the three-story building across the street from the crime scene, watching as police set up a barricade to keep the growing crowd of civilians out.

Several fire trucks have ladders raised to the destroyed condo.

Connor looks down into the crowd.

ZOOM PAN down to the streets as PROFESSOR MARRUS pushes her way through the crowd. She gets to the barricade and steps around it.

A young, male POLICE OFFICER stops her from proceeding any further.

POLICE OFFICER

I'm sorry, ma'am. Can't let you get any further. We're sectioning this area off in case of falling debris. No one comes in or out.

PROF. MARRUS

No, you don't understand. My name is Michelle Marrus. I own what used to be that condo.

The officer seems taken aback by that.

POLICE OFFICER

Oh okay, well, sit tight here for me, okay? I'm gonna go get the chief.

Prof. Marrus nods and steps back behind the barricade. Behind her, Connor roughly shoves through the crowd to get to her.

CONNOR

Professor.

Prof. Marrus turns to Connor and blinks, surprised.

PROF. MARRUS

What are you doing here? Is it on the news already?

CONNOR

(shakes his head)

I was here dropping off Bridget and heard the explosion.

PROF. MARRUS

(horrified)

Oh my word.

She looks back up to the wreckage.

PROF. MARRUS

Bridget, was she...?

CONNOR  
No, she wasn't inside. Someone took  
her.

PROF. MARRUS  
Are you sure?

Connor grimly nods.

CONNOR  
(cold)  
Colleen told me.

PROF. MARRUS  
Colleen? Oh, are she and  
Laurence...

Connor points behind her and she turns around.

CONNOR  
(grim)  
Right there.

The two of them watch as two bodies zipped up in black bags  
are carried out on stretchers and loaded into black vans.

Prof. Marrus covers her mouth in shock. Connor puts his arm  
around and pulls her close to him.

CONNOR  
(whispering)  
We need to find Bridget. Now.

PROF. MARRUS  
Where do we even start?

CONNOR  
Same place I always start.

The officer from earlier comes back over with an older  
gentlemen in a much more highly decorated uniform.

INT. KAIA'S APARTMENT - LIVING ROOM

The front door opens and ALICIA helps a wincing KAIA walk in.  
Kaia's face still shows the effects of the savage beating she  
took from Josh.

A quick pan around the room shows the shattered remains of  
Kaia's dining room table.

The two sisters linger there for a moment.

ALICIA  
I'm sorry I didn't have time to  
clean up the mess. Carmen helped me  
deal with Josh's... body.

Kaia shows zero reaction as she stares at the mess.

KAIA  
(distant)  
I need to sit down.

Alicia helps her to her couch and gently lowers her down.  
Kaia sighs as she leans her head back.

KAIA  
(strained)  
God bless painkillers.

Alicia allows herself a small smile. She nervously rubs her  
legs, trying to find something to say.

ALICIA  
I took Mom home last night. She  
had, like, a gazillion stitches.

Kaia looks away from Alicia, not letting her see the guilty  
expression.

ALICIA  
And... I shouldn't have said that.  
Sorry.  
(beat)  
Still trying to learn that "tact"  
thing you were telling me about.

KAIA  
It's okay.  
(beat)  
I'll be fine if you need to get  
back to her. You can go.

Alicia looks like she wants to protest, but as Kaia looks  
back to her, she simply nods.

ALICIA  
(softly)  
Okay. Carmen said she would come by  
later and stay the night. In case  
you needed anything.

Kaia nods. She looks more tired than in pain. Apparently,  
those painkillers are kicking in.

ALICIA  
I thought you were dead.

A beat.

KAIA  
What?

ALICIA  
I could hear your heartbeat. I felt  
your body heat.  
(voice cracking)  
And I still thought you were dead.

Kaia turns her whole body towards Alicia and makes it look like Atlas moving the Earth in terms of the amount of effort.

KAIA  
I'm not.

ALICIA  
(deadpan)  
I wanna kill Oliver.

KAIA  
Alicia, no.

Alicia pops up from the couch, her emotions pouring out of her like a waterfall.

ALICIA  
Why not? He tried to kill you!

KAIA  
(stuttering)  
He... he didn't know the whole  
story.

ALICIA  
That doesn't matter! He almost  
killed you. He killed Nick! He  
killed Josh! He's a mon-

KAIA  
(sharp)  
Alicia! Just calm down, please.

ALICIA  
I can't calm down!

Her next line comes screaming out in a ragged gasp. She sounds about ten years younger than she is when she says:

ALICIA

Kaia, I thought you were dead!

And Alicia finally breaks, the trembling bottom lip a brief precursor to her breaking down in TEARS.

She drops onto the couch and Kaia pulls her younger sister into a tight hug. Alicia cries into her shoulder and holds her tight. Kaia winces from Alicia's squeezing, but doesn't push her away.

INT. G&C'S CONDO - LIVING ROOM

GABRIELLA comes out from the kitchen carrying a saucer with a cup on top. She sits down and turns up the volume on the television.

REPORTER (V.O.)

(female; through TV)

- explosion claimed the two lives  
as yet unidentified occupants.

Gabriella takes a sip from her cup as she watches the report.

REPORTER (V.O.)

(beat)

We will have more updates on this  
breaking story as they come in. In  
other news, ground-breaking on a  
children's park was halted when  
contractors dug up the bod-

Gabriella has to mute the television again as Connor and Prof. Marrus enter.

CONNOR

Why aren't you at the shop? We went  
by there just now.

GABRIELLA

Closed it for the weekend. Kaia was  
released today and I was going to  
spend some time with her.

Prof. Marrus takes a seat on the recliner next to the couch. Gabriella looks between her and Connor, noticing the seriousness in both of their demeanors.

GABRIELLA

(suddenly worried)

What's wrong?

CONNOR

Thought you always watched the news.

PROF. MARRUS

(to Gabriella)

My loft, the one you and I put warding spells over, was destroyed this morning.

Gabriella stands up and walks over to Connor, who crosses his arms. LESI bounds out of Gabriella's room

CONNOR

Laurence and Colleen are dead.

GABRIELLA

(shocked)

Wha... how?

PROF. MARRUS

An explosion. The fire department said they haven't found a point of origin and there was no evidence of arson.

Gabriella looks to Connor, whose face is tight, eyes narrow.

CONNOR

Bridget wasn't there. Someone took her and I'm assuming destroyed the place in the process.

GABRIELLA

Why?

PROF. MARRUS

I don't know, but if whoever did this went through the trouble of capturing Bridget instead of simply killing her, then I believe that gives us time to find her.

CONNOR

(to Gabriella)

I want you and Prof. Marrus to pool your powers and try every tracking spell you can think of. I'm gonna go back and go over the condo again. See if I can pick up any scents.

Connor quickly leaves, slamming the door behind him.

Gabriella turns to Prof. Marrus.

GABRIELLA

We're going to need to go to the shop. The spells I'm thinking of trying are more powerful than my materials here allow for.

Prof. Marrus gently puts Lesi on her rear end and gets up from the recliner.

PROF. MARRUS

Let's go then.

INT. PIKE'S APARTMENT

PAN ACROSS the bottom of Pike's couch and the floor, showing at least twelve empty beer and liquor bottles strewn about.

An arm hangs limply off the side. PAN UP to reveal PIKE face down on the couch, snoring.

A KNOCK from outside gets him to snort and stir back to consciousness.

He lifts his head, giving us a look at his face. He looks like hell. Obviously hasn't shaven in a few days or done anything with his hair. His bloodshot eyes are telling of the intense binge fest he's been on.

PIKE

(ragged)

Go away!

He lays back down on the couch and another knock elicits a groan from him.

He gets up off the couch and starts over towards the door. He's wearing a horribly wrinkled plain t-shirt with pit stains under the arms and a pair of Corona Extra boxers. He's also noticeably gaunt and pale.

He opens the door to reveal TRISH, one of his tenants, on the other side.

PIKE

What part of "go away" did you not understand, Trish?

TRISH

We're worried about you, Oliver.

PIKE

What, you mean all eight of you  
that still live here?

TRISH

You haven't spoken to anyone or  
come out of here in days.

(squints at him)

My God, have you been eating? You  
look famished.

PIKE

Been on a liquid diet lately.

TRISH

We heard about Kaia and her family.  
It was in the paper.

Pike looks off to the side and bows his head.

TRISH

We... you never told us she was  
pregnant.

PIKE

(bitter)

Well, I would have if anyone had  
bothered to tell me before.

Trish is caught off guard by that news.

TRISH

I... you didn't know? Oliver, I'm  
so sorry for your loss.

PIKE

Yeah?

(looks to Trish)

Well, I'm not. Can't be sorry about  
losing something I never knew I was  
going to have in the first place,  
now can I?

Trish doesn't answer. She just looks at him pitifully.

PIKE

(voice cracking)

Huh? How can I be upset if I never  
knew?!

Obviously he is because his whole body is shaking and his  
eyes are rapidly filling with tears.

TRISH

Oliver...

Pike steps back and SLAMS the door in Trish's face. He leans his back against it and slides down to the floor, roughly running his hands through his hair.

INT. CHARON - PARKING DECK

Connor briskly walks to his car, hitting the keyless entry on his keychain to unlock the doors. The front and rear turn signals flash just as a CYBORG NINJA lands on top of the car, barely making a sound.

Connor slides to a stop.

CONNOR

What are you doing here? I don't have time for this.

A slight WHOOSH sound gets him to turn around. Four more ninjas are behind him. They part to reveal COBUS FAAS standing there.

FAAS

Hello again, Connor.

CONNOR

I don't have time for this. Bridget is-

(beat; realizes)

That's why you're here.

FAAS

(nodding)

We never really left. We had surveillance set up on the Reillys. We know who has her.

He holds up a mini disc on his finger and we FLASH CUT TO:

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

Prof. Marrus and Gabriella are back now as well. All eyes are on the television.

FAAS

We were not able to set up any video tracking in the condo itself.

(nods to Gabriella)

Your spells are very thorough. I'm impressed.

CONNOR  
(impatient)  
You wanna fast forward to the  
relevant part?

Faas nods and presses a button the remote. The image flickers through several images until it finally stops on a still shot of a loading dock. Faas plays the feed at normal speed.

FAAS  
This was several moments after the  
explosion. He took the service  
elevator to avoid any witnesses.

Said service elevator doors open to reveal an unconscious Bridget being carried out in the arms of ERIC MARRUS!

FAAS  
I have never seen nor heard of this  
boy before and we were not able to  
pursue him from the building.

He pauses the feed just as Eric is loading Bridget into a car and turns to the others.

FAAS  
Judging from your expressions, I  
trust you know him.

CONNOR  
Yeah, he was one of the kids in  
Ethan's coven.

GABRIELLA  
And he had Connor's soul. He  
swapped bodies with our friend and  
tried to steal it back from us.

FAAS  
Is he a member of Project Prodigy?

Connor nods and Faas frowns, glancing over to Prof. Marrus.

FAAS  
I do not remember his profile from  
the list you gave me, Ms. Marrus.

PROF. MARRUS  
That's because I purposely didn't  
include it.

Now all the eyes go to Prof. Marrus. Connor looks especially agitated.

PROF. MARRUS

His name is Eric. Eric Marrus.

(beat)

He's my son.

PUSH IN on Connor and Gabriella as the latter looks to the former. Keep moving in until Gabriella's out of frame and Connor's very perturbed expression.

**BLACK OUT.**

**END OF ACT ONE**

**ACT TWO**

FADE IN.

INT. G&C'S CONDO - LIVING ROOM

Open on a wall by the front door as Connor SLAMS Prof. Marrus's back against it.

GABRIELLA

(wary)  
Connor!

CONNOR

(ignoring her)  
More secrets, Professor? I thought  
we were past all that.

PROF. MARRUS

I'm sorry. I didn't want him to end  
up in-  
(nods to Faas)  
- their hands. Despite what he's  
done, he's still my son. I wanted  
to protect him.

Connor roughly pushes away from her and steps back to stand next to Gabriella, who looks about as upset as he is.

GABRIELLA

So where is he?

PROF. MARRUS

I don't know.

CONNOR

(snapping)  
Stop lying!

PROF. MARRUS

I'm not! I haven't seen him since  
early last year. Not since Ethan  
got into his head.

She moves over to sit down in the same recliner she was in earlier.

GABRIELLA

So he was a part of Prodigy, then?

PROF. MARRUS

(rubbing her neck)

Yes, but I'm not his guardian and his mind wasn't altered like Connor and the others. He's my real son.

(gulps; exhales)

When I began the program, the company wanted to admit him to it, but I convinced them to leave him with me. I came home one day and he was gone. That was last year.

GABRIELLA

(catching up)

Before the whole thing with Rayne.

PROF. MARRUS

I found out he was working with Ethan and tried to reach him shortly before that deaf spell they cast. He turned me away again and we haven't spoken since.

Prof. Marrus starts to cry and she covers her face with her hands.

FAAS

(huffs)

Well, I hate to say that this all is fascinating... because it really isn't. What's important now is the girl.

Connor nods to Faas and sits down on the edge of the coffee table. He gently pulls Prof. Marrus's hands away from her face and looks her in the eyes.

CONNOR

Do you know why he would go after Bridget?

A teary eyed Prof. Marrus shakes her head.

PROF. MARRUS

I've no clue. With Ethan dead, Eric must be working for someone else.

GABRIELLA

Eve.

Gabriella steps over to the table and lightly smacks Connor on the back. He looks up at her and she raises her hand, palm side up. Connor gets the hint and gets off the table.

FAAS

You were never able to locate her after she kidnapped the girl the first time?

Connor and Gabriella both shake their heads.

FAAS

What happened to this Mr. Rayne?

GABRIELLA

He was killed last year.

FAAS

(to Prof. Marrus)

Do you believe it possible that in light of Mr. Rayne's death, your son came to work for Eve?

Prof. Marrus runs her hands through her hair and sniffles.

PROF. MARRUS

I... I don't know my son anymore. I can't imagine what's going on in his head.

CONNOR

Well Eve's a good enough place to start as any.

(to Gabriella)

Go up to the cave again. Make sure they're not trying to get to the Higher Powers again.

(to Faas)

Take Prof. Marrus and start going over any places Eric might be.

PROF. MARRUS

I don't know where he might-

Connor sharply turns back to her.

CONNOR

Well try!

Prof. Marrus guiltily nods and picks up her purse. She, Faas, and his ninjas leave.

Gabriella walks over the hall closet and pulls out a motorcycle helmet. Connor follows her over and opens the front door for her.

GABRIELLA

What about you? What are you gonna do?

CONNOR

Back to the condo like I said. See if I can pick up her scent. I'm gonna need a few hounds though.

They both leave.

INT. KAIA'S APARTMENT - NURSERY

We're in the second bedroom in Kaia's apartment. It's been converted into a baby's room. The wallpaper is pink with teddy bears and a large CRIB with a mobile hanging over it sits in the center.

Kaia walks into the room and looks around. Her face is a mask of sorrow. It quickly turns to anger as she FLIPS the crib over.

She starts trashing the room. Ripping down the wallpaper, throwing all the various toys around, tearing all of the baby clothes in the small closet off their hangers.

This continues for about a minute before she collapsed in a corner, clutching her stomach. She buries her face in the wall, catching her breath.

CONNOR (O.S.)

Hello? Kaia?

Kaia's eyes go wide and she gets up to her feet, but can't leave the room before Connor gets to the doorway.

CONNOR

Hey, I need your help with-

He freezes when he notices the state the room is in. Then he notices the state Kaia's face is in.

CONNOR

(dumbstruck)

Jesus. Did I come at a bad time?

Well duh.

KAIA

No, it's fine. I was just... letting off some steam. What can I help you with?

CONNOR  
(beat)  
Kaia... are you okay?

KAIA  
(dismissive)  
I'm fine, Connor. I just need something to do instead of sitting here getting all stir crazy. So what's up?

She looks a bit more enthusiastic than she should be and Connor leers at her, almost like he's reading her mind.

CONNOR  
It's... not important.  
(beat)  
You know, it's okay if you're not okay.

He steps into the room and starts to pick up the mess Kaia just made. Kaia watches him.

KAIA  
(bewildered)  
What's that supposed to mean?

CONNOR  
I have this... this memory. I know it's fake but... this one time my folks were moving their old bed into the basement. Mom slipped down the stairs and broke her leg.

He starts picking up the clothes and hanging them back up.

CONNOR  
Bridge and I run over to her. I can tell already that she's hurt and she's fighting back tears. But... Bridget couldn't have been more than six though.

PUSH IN on Kaia's face as Connor continues his story.

CONNOR (O.S.)  
And she kept asking "Mommy, are you okay?" "Mommy, are you okay?" and she was crying the whole time.

BACK TO a normal shot. Connor's turning the crib right side up now.

CONNOR

And Dad and I both knew she wasn't, but Bridge couldn't know that. So her leg's broken and she wants to cry out and say she's hurt, but she couldn't because... Bridge would only be worse if she did.

Connor walks back over to Kaia.

CONNOR

So she says "I'm fine, sweetie. It's just a bump. I'm okay." And Bridge felt better. I played with her while they went to the hospital.

Kaia's eyes start to water.

CONNOR

People can ask if you're okay when something bad happens, but you can see it in their eyes. They don't want the truth. They want... peace of mind for themselves.

(beat)

You don't have to do that for me. So... are you okay?

Kaia GASPS and falls into his arms.

KAIA

(crying)

No.

Connor wraps his arms around her and rubs the back of her head.

KAIA

(gasping)

I'm not okay. I'm not okay.

CONNOR

(soothing)

Ssh. I know.

PULL AWAY from the tender moment and CUT TO:

INT. PIT

Gabriella drops into the pit of the Conduits to the Higher Powers.

GABRIELLA

Bridget?

(beat; determined)

Eric Marrus, if you're here, come out!

No answer. The only sound is the burning flame from the stone torch in the middle of the pit.

CONDUITS (O.S.)

It returns. The Destroyer's companion. Its champion.

Gabriella looks up to the heavens.

GABRIELLA

Whoa, what? I'm Connor's what now?

CONDUITS (O.S.)

It exists because of it. For it. It is its savior.

Gabriella blinks.

GABRIELLA

Okay, a little heavy on the pronouns. How about some names?

CONDUITS (O.S.)

We do not use names. Mortal labels. The Destroyer exists because of it. Thus the Destroyer's champion.

GABRIELLA

I'm a champion because I saved Connor?

(shakes her head)

Forget it. I need to know where Bridget Reilly is.

CONDUITS (O.S.)

The Evolved. The Destroyer's kin. It seeks it.

Gabriella throws her hands up.

GABRIELLA

I don't have time for this cryptic crap. Otherwise, I'd be staring at old scrolls. Do you know where Bridget is being kept?

CONDUITS (O.S.)

It is not for us to say. It must determine for itself. Find its own path.

GABRIELLA

(exasperated)

Well, thanks for nothing.

She starts towards a nearby tunnel when:

CONDUITS (O.S.)

The time draws near. The rumblings can be felt. The Destroyer must make a choice.

Gabriella stops and turns around.

GABRIELLA

A choice?

CONDUITS (O.S.)

The Destroyer exists as our champion. A keeper of the balance. The rumblings are nearer. The balance is shifting. No longer champion of both. Only one or the other. A choice to be made.

GABRIELLA

You mean Connor has to choose which side he's going to be on? Well, that's not hard.

CONDUITS (O.S.)

It is arrogant. It believes the Destroyer will sway one way. It has seen one such choice already. A time far from now.

Gabriella looks away, knowing what the Conduits are referencing.

CONDUITS (O.S.)

Does it remember?

GABRIELLA

(to herself)

Yes.

(out loud)

Yes, I remember.

CONDUITS (O.S.)

The Destroyer's time of choosing draws near. The Destroyer's champion is pivotal to the path. It must be there. It cannot be distracted.

GABRIELLA

I... I understand.

Gabriella turns and exits through the tunnel.

INT. PIKE'S APARTMENT

Pike's sitting on his couch, drinking from a bottle in a brown paper bag.

He leans his head back and sighs.

Someone KNOCKS on his door.

PIKE

(shouting)

Trish, go away!

More knocking.

VOICE (O.S.)

(male; stern)

Oliver Pike!

Pike frowns and goes over to the door. He opens it to reveal two COPS on the other side. One of them is the building tenant (now former tenant) that we've seen before in lx08.

BUILDING TENANT

(pensive)

Pike, man, uh, you're gonna have to come with us.

PIKE

Billy, what are you talking about?

BILLY scratches the back of his head, obviously not wanting to be there. The other officer, an older man, clears his throat.

OLDER COP

Oliver Pike, you're under arrest.

PUSH IN on Pike's face. Billy steps behind Pike and takes his liquor bottle out of his hands. Pike just hangs his head in shame as Billy HANDCUFFS him.

OLDER COP

For the murders of Josh and Nick  
Sincaid.

(clears throat)

For the attempted murder of Kaia  
Sincaid.

Billy finishes handcuffing Pike.

BILLY

Ballistics came up matching the  
bullets to your guns, man. I'm so-

OLDER COP

(to Billy)

Officer McKinney!

Billy jumps and shuts up. Pike is still looking at the  
ground.

OLDER COP

You have the right to remain  
silent. If you choose to waive to  
that right...

As Pike is read his Miranda rights, we FADE TO:

EXT. PIKE'S BUILDING - DAY

All of Pike's tenants, which isn't very many at this point,  
are standing on the steps leading to the entrance of the  
building.

They part like the Red Sea as Pike is lead out by Billy and  
the other cop. Pike doesn't look at any of them.

We HOLD on Trish as Pike passes by her. She can only shake  
her head. The multiple armed demon that made Pike's wooden  
bullets and the special katra gem rounds wraps two left arms  
around her and hugs her shoulders.

Pike is placed into the back of a squad car. He's still  
barefoot. Billy tosses in a pair of shoes after Pike is  
secure inside the car.

The door gets shut and Pike looks out the window. All of the  
tenants stare at him disapprovingly.

He lowers his head again as the squad car pulls away.

INT. PROF. MARRUS'S CAR

Faas is in the passenger seat. Prof. Marrus checks the rear view mirror to see two black vans right behind her.

FAAS

Ms. Marrus, we have been driving around for quite sometime. Is there anything that could aid in-

PROF. MARRUS

I told you I don't know! Eric got deep into chaos magic and became obsessed with-

She trails off and realization dawns on her face.

PROF. MARRUS

Oh my Lord, that's it!

She takes a sharp turn and steps on the gas.

FAAS

(questioning)

Ms. Marrus.

PROF. MARRUS

I think I know what he took Bridget for. We have to get to my home.

SMASH CUT TO:

INT. PROF. MARRUS'S HOME - BASEMENT

Prof. Marrus bounds down the stairs to what looks more like a small museum than a basement. Several ancient artifacts are either on pedestals or hung on the walls.

Ancient parchments encased in glass form a small maze throughout the large room.

Prof. Marrus expertly navigates the glass to get to the other side of the room and opens up a safe on the wall.

It's empty.

PROF. MARRUS

(backing away)

Oh my Lord. He can't.

(shaking her head)

He wouldn't!

Faas grabs her arm and spins her around.

FAAS

Would not what, Ms. Marrus?

PROF. MARRUS

Are you familiar with the incident with the Order of the Ra' Tet a few years ago.

FAAS

Yes. The creature known as the Beast cast a spell to block out the sun over Los Angeles.

PROF. MARRUS

And plunged the city into a chaotic, demonic free-for-all. Well, after Wolfram and Hart was dissolved, I acquired the materials for that spell myself for research purposes.

She turns and points into the empty safe. Faas gets it immediately.

FAAS

You believe your son wishes to replicate that spell?

PROF. MARRUS

It was the most large scale chaos induced by magic in recent memory. Even when the citizens had their souls stripped last year, the fatality rate paled in comparison.

PUSH IN on her face before a FADE TO:

EXT. CONNOR'S OLD WAREHOUSE - DAY

Eric opens the back door of his car, revealing an unconscious Bridget in the back. He picks up a large bag from the floor and walks towards the entrance of the building.

**BLACK OUT.**

**END OF ACT TWO**

**ACT THREE**

FADE IN.

INT. POLICE STATION - PROCESSING AREA

Pike holds up a black sign with an inmate number on it at chest level. A camera FLASHES.

POLICE OFFICER (O.S.)  
Turn to your right.

Pike turns to his right and there's another flash that forces a FLASH CUT TO later.

Now Pike is getting his fingerprints logged.

His face is expressionless. He just looks defeated.

INT. KAIA'S APARTMENT - BEDROOM

Kaia is on her bed, wrapped up in her blanket. Connor comes into the room with a cup of water. He sits on the edge of the bed and hands the cup to her.

Kaia picks up a pill bottle and takes two of the large painkillers, chasing them with the water.

KAIA  
(swallows)  
Thanks.

Connor nods.

KAIA  
Connor, you don't need to be here.  
You should be out looking for  
Bridget.

CONNOR  
I ran by the condo when I picked up  
your prescription. Didn't get any  
other scents other than Eric's.  
Gabriella and Prof. Marrus haven't  
answered their phones, so now-

Connor turns away and leans forward, resting his elbows on his knees.

CONNOR  
I'm just waiting. Hoping they come  
up with something.

As if on cue, Connor's phone rings and he answers it.

CONNOR  
Professor.

INTERCUT WITH:

EXT. PROF. MARRUS'S HOME - DAY

Prof. Marrus walks through a group of ninjas who are checking equipment and piling back into the vans.

PROF. MARRUS  
I know where Eric is.

Connor bolts up from the bed.

KAIA  
What is it?

CONNOR  
(stern)  
Where?

PROF. MARRUS  
You were here when the Beast cast  
the spell to block out the sun,  
were you not?

CONNOR  
Yeah.

PROF. MARRUS  
The materials for that spell were  
in my archives. Eric stole them.

Connor covers the mouth of his phone with his hand and turns back to Kaia. She nods to him.

KAIA  
Go. It's okay.

Connor nods and dashes out of the room.

PROF. MARRUS  
I believe Eric intends to recast  
that spell and start another reign  
of chaos in the aftermath.

Connor's sprinting down the STAIRWELL of the apartment building now.

CONNOR  
(rushed)  
What does he need Bridget for then?

PROF. MARRUS

He doesn't have enough power to do that, just as Eve did not have enough power to open a portal to the Higher Plane.

CONNOR

We need to get to my old warehouse then. That's where the spell was first cast. Building C4 in the warehouse district by the docks.

Connor is in the PARKING LOT now, running over to his car.

PROF. MARRUS

Call Gabriella and tell her. Then come to my home and pick me up. I left my car at your place.

Connor's opening his door and getting in now.

CONNOR

What about Faas? Ride with him.

PROF. MARRUS

I'm sending him ahead. I want to check to be sure Eric did not remove any more materials. Make sure we're not walking into anything else.

Connor's inside his car now, starting his engine.

CONNOR

Okay, I'll be there soon. Bye.

Connor hangs up and starts another call.

END INTERCUT.

CELL PHONE

(automated; robotic)

At the beep, speak the contact's name.

There's a beep.

CONNOR

Gabriella.

And he pulls off.

EXT. CITY STREET - DAY

Gabriella speeds through the streets on her motorcycle.

EXT. PROF. MARRUS'S HOME - DAY

Connor squeals to a stop outside the entrance. Prof. Marrus bounds down the stairs with a large bag thrown over her shoulders.

She gets into the car and Connor's off and running before she even gets her door shut.

INSIDE CONNOR'S CAR

Connor has a determined look on his face.

CONNOR

Did he take anything else?

PROF. MARRUS

No, but I grabbed some materials in case we need to do any emergency casting.

CONNOR

Emergency casting?

PROF. MARRUS

Nothing in particular, but I'm being prepared. There's no telling what my son is capable of.

Connor's runs right through a red light and we CUT TO:

EXT. CONNOR'S OLD WAREHOUSE - DAY

Streaks of lightning flash in the sky as Faas's group pull to a stop outside the warehouse.

Gabriella rolls up on her motorcycle a moment later. She parks and takes off her helmet.

GABRIELLA

(looking around)

Where's Connor?

FAAS

He has not arrived yet. He went to pick up Prof. Marrus from her home first. She wanted to grab more materials and we couldn't wait.

GABRIELLA

Right.

Gabriella looks up at the warehouse and her body visibly tenses.

FAAS

You have been here before?

GABRIELLA

Wish I hadn't.

FAAS

Ms. Heron, perhaps it's best if you let us handle this.

Gabriella snorts.

GABRIELLA

You don't know me that well, do you?

Gabriella takes point, leading the way into the warehouse.

INT. CONNOR'S OLD WAREHOUSE - LOWER LEVEL - NEXT

Gabriella opens the door, but Faas steps in front of her and holds her back. He pulls his SWORD and checks the immediate surroundings first.

Then the two of them enter, flanked by cyborg ninjas. Bridget's WHIMPERING can be heard up on a higher level.

Gabriella starts towards the sound, but Faas holds his arm out to stop her again.

He holds up two fingers and points them to the left. Several ninjas dart off in that direction. He points right and the rest go that way.

Then he leads Gabriella towards a ladder to the upper area of the warehouse.

EXT. CITY STREET - DAY

Connor's driving like a mad man, actually gritting his teeth. Prof. Marrus has a death grip on the safety handle and is warily staring at Connor.

INT. CONNOR'S OLD WAREHOUSE - UPPER LEVEL

Gabriella and Faas finish climbing the ladder.

GABRIELLA

Bridget?

There's a large stack of boxes covered with tarp off to the side. Bridget's MOANS come from there.

Gabriella and Faas rush over.

GABRIELLA

(frantic)

Bridget? Bridget?

She rips a piece of tarp aside to reveal a small TAPE RECORDER playing Bridget's whimpers.

Gabriella turns her head to the side, curious. Faas uses his sword to move aside more of the tarp to reveal an enormous BOMB!

It's counting down from EIGHT SECONDS.

GABRIELLA

Oh my God.

FAAS

Everyone, out!

CUT TO another area of the warehouse as a ninja uncovers another bomb.

Go through several more SHOTS of ninjas finding more bombs. Each tick of the clock reveals another.

Down to two seconds, CUT TO Gabriella and Faas running at full speed towards a window.

SMASH CUT TO:

EXT. WAREHOUSE DISTRICT - DAY

The sound of a loud EXPLOSION maybe a hundred feet in front of Connor shocks him out of his concentration.

CONNOR

Nooo!

Connor slams on his brakes and puts the car in park. He can't get out of the car fast enough.

Cut to an OVERHEAD shot of the destroyed warehouse as Connor runs up to it.

CONNOR  
Gabriella?! Bridge?!

Connor looks scared out of his wits. He quickly starts digging through rubble for the second time today.

Prof. Marrus finally catches up to him. She sweeps her arms out and chunks of the building fly out of the way.

Several of the ninjas, or rather their various parts, are scattered all over the place, sparks flying off them.

Prof. Marrus continues to move things aside, looking for survivors.

Connor gets a big slab out of the way and uncovers an unmoving Faas shielding Gabriella with his body.

CONNOR  
Professor!

Prof. Marrus rushes over as Connor moves Faas off of Gabriella. Connor checks Gabriella's pulse and breathing. He lets go of a breath he had to have been holding since the explosion.

CONNOR  
(relieved)  
She's alive.

PROF. MARRUS  
(incredulous)  
She is?!  
(off Connor's look)  
Oh, I mean of course she is. Thank goodness.

Gabriella stirs back to consciousness.

CONNOR  
Gabriella?

Connor gently sits her up.

CONNOR  
Are you okay?

Gabriella shakes the cobwebs out.

GABRIELLA  
(shaken)  
I... I think so.

Connor looks her over, but she doesn't seem to have any major injuries. She winces and rotates her shoulder.

GABRIELLA

I used a barrier to shield us right when the explosion happened. My shoulder hurts from the fall, but otherwise, I think I'm okay.

Connor looks over to Faas, who still isn't moving. He goes to check his pulse, but Faas's eyes snap open and he GASPS, startling Gabriella, Connor, and Prof. Marrus.

Faas sits up and holds up the handle of his sword. The blade is broken off about three inches from the hilt.

FAAS

I am going to need a new sword.

CONNOR

I can loan you one. Just be glad that's all you need.  
(to Gabriella)  
Was Bridge in there?

Gabriella shakes her head and we FLASH CUT TO:

INT. G&C'S CONDO - LIVING ROOM

Gabriella is laid out on the couch holding an ice pack to her shoulder.

Faas is slumped in the recliner with Lesi standing in his lap licking his face. His foot is propped on the table, much to Gabriella's chagrin. He has an ice bag strapped to his knee.

Connor and Prof. Marrus come from the kitchen, both with cups of tea.

FAAS

It was a trap. We heard the girl, but it was pre-recorded.

GABRIELLA

There was a bomb. He had to have known we would come there.

CONNOR

How?

PROF. MARRUS

Eve. She had intimate knowledge of all of Wolfram and Hart records.

(MORE)

PROF. MARRUS (CONT'D)

If anyone alive other than those of us in this room knew where that spell was cast, it would be her.

GABRIELLA

(to Connor)

The Beast needed to perform the spell in a place connected to you, right?

(beat)

Eve and Eric have Bridget, so why would they need to be there?

PROF. MARRUS

(sighs)

I should have thought of that.

Prof. Marrus checks her watch.

PROF. MARRUS

There's an eclipse starting within the hour. The spell can't be cast there, so that buys us some time.

(beat)

But not much.

Connor starts pacing and twirling his fingers around each other, trying to think.

CONNOR

Okay, the Beast casts the spell where I live. That had to be connected to me in some roundabout way.

PROF. MARRUS

That's a fair assumption.

CONNOR

But if they're using Bridget for juice, then it's connected to her.

Gabriella sits up on the couch. Lesi hops off Faas's legs over to her.

GABRIELLA

So what if they need to be in a place connected to her? Where she lives?

FAAS

Was that place not destroyed earlier today?

CONNOR

That was temporary. We all lived-

And he stops. He looks to Prof. Marrus.

CONNOR

I think I know where. Let's go.

Prof. Marrus nods and follows Connor to the door.

GABRIELLA

Connor, wait! I'm coming with you.

CONNOR

You can barely move your arm. I can handle this, okay?

GABRIELLA

Connor!

Connor turns back to Gabriella, who looks like she wants to say something, but she doesn't.

CONNOR

I'll be fine. And if I'm not, just come save my ass like you always do.

He winks to her and leaves.

INT. CABIN - LIVING ROOM

Eric gently lays Bridget out on the floor of the living room. A quick PAN around reveals this is the Reillys' former home.

PROF. MARRUS (V.O.)

Eric?

Eric looks up and around the room. Then he smirks to himself and shakes his head.

ERIC (V.O.)

Yes, Mom?

PROF. MARRUS (V.O.)

We're coming in hot. It's just me and Connor. It's showtime, sweetie.

ERIC (V.O.)

I'm ready.

PROF. MARRUS (V.O.)  
This is the final showdown. Are you  
sure you can defeat Connor?

ERIC (V.O.)  
He doesn't stand a chance.

PROF. MARRUS (V.O.)  
Alright. Well, be ready.

Eric reaches down and pulls up his pants leg, revealing a KNIFE attached to his leg. He pulls it up and holds it over Bridget.

EXT. CABIN - DAY

PAN UP to the sky as a SOLAR ECLIPSE has begun.

BACK TO the cabin as Connor's car pulls up. He steps out, holding a broad sword and strides towards the house.

Prof. Marrus's car pulls up seconds later. She steps out and watches Connor move towards the house. And she GRINS.

INT. CABIN - LIVING ROOM - NEXT

The door is KICKED in and Connor walks through, his eyes scanning his surroundings. He looks to the living room just as Eric PLUNGES the knife into Bridget's chest.

CONNOR  
Bridge!

Eric pulls out the knife and blood starts to pour from Bridget's wound.

He blocks Connor's sword with the knife, impressive given the size difference, and thrusts his hand forward towards Connor's chest.

Connor is thrown back by an unseen force:

INT. CABIN - DINING ROOM - CONTINUOUS

Connor crashes on top of the dining room table. Eric is there almost instantaneously, his body moving at SUPER SPEED.

He grabs Connor by his collar and pulls him up as Eric himself kneels down.

ERIC  
Thanks for taking my hearing!

Eric lands a powerful punch to Connor's jaw. He throws another that Connor catches in his own hand.

CONNOR  
(deadpan)  
Don't mention it.

Connor thrusts HIS hand forward and Eric is now thrown by magic, flying back and crashing into the glass case holding the fine china dishes.

Connor mounts Eric and repeatedly hits him in the face, his face a mask of rage. He looks over to Bridget and sees the pool of blood around her.

Connor grabs Eric and YELLS as he throws Eric straight up into the air, THROUGH the ceiling and:

INT. CABIN - UPSTAIRS BEDROOM - CONTINUOUS

Eric flies up through the hole in the floor he just created and lands in a crumbled heap on the floor next to it.

INT. CABIN - LIVING ROOM - NEXT

Connor rushes to Bridget's side and scoops her into his arms, cradling her head near his.

The blood from her wound soaks his neck, shoulder, and chest in seconds as he carries her out to:

EXT. CABIN - DAY

Connor walks as fast as he can to his car. Prof. Marrus, runs over with a look of concern.

PROF. MARRUS  
Oh no. Set her down.

CONNOR  
We have to get her help!

PROF. MARRUS  
There's a first aid kit in my front seat. If we don't do something first, then she won't survive the trip.

Connor hops up and ducks his head into Prof. Marrus's car. He comes back out with the kit and meets Prof. Marrus's eyes.

ON Prof. Marrus's face as she shakes her head.

PROF. MARRUS  
(guilty)  
Connor, I'm so sorry.

PUSH IN on Connor. The kit falls out of his hands.

PROF. MARRUS (O.S.)  
She's dead.

Connor gasps and his breathing gets heavy and irregular. He drops to his knees and bows his head.

CLOSE UP on Connor's head as he lifts up. His face is tight now. Grim. Dark. A look we haven't seen in a very long time.

**BLACK OUT.**

**END OF ACT THREE**

**ACT FOUR**

FADE IN.

EXT. CABIN - DAY

The sunlight is slowly fading due to the eclipse. Connor gets to his feet, not looking down at Bridget and Prof. Marrus. His eyes are locked on the house.

CONNOR  
I'll be right back.

He stalks towards the house. Once he passes Prof. Marrus, she SMIRKS.

Connor disappears inside the cabin.

Prof. Marrus holds her hand over Bridget's stab wound and the hand starts to GLOW. After a few seconds, she pulls it away and the wound is completely healed.

Bridget stirs, but doesn't come to.

Prof. Marrus looks back towards the house and her eyes turns BLACK and start glowing!

INTERCUT WITH:

INT. CABIN - ENTRANCE

Eric stumbles into frame at the top of the stairs. He and Connor lock eyes. Connor bends down and picks up his nearby sword.

Connor slowly starts up the stairs.

CONNOR  
I know you can't hear me.

Eric fires a blast of magic that hits Connor square in the chest. Connor is knocked down the stairs, but he stays upright. He starts up the stairs again.

ERIC  
What?

Connor starts up the stairs again.

CONNOR  
But I still think I should tell  
you...  
(beat)  
I'm going to kill you.

Again Eric blasts him with magic. Connor only goes back one step this time.

ERIC (V.O.)

Mom?

Connor moves up the stairs with murder in his eyes.

PROF. MARRUS (V.O.)

(coolly)

Yes, dear?

Eric hits Connor again, but this attack doesn't even faze him. Eric starts backing away.

ERIC (V.O.)

Mom, what's wrong with my powers?

A soft PIANO piece plays over the rest of this scene.

He turns and tries to escape, but Connor jumps forward and grabs his ankle. Eric falls flat on his face.

Connor HEAVES him back and throws him down the stairs. Eric tumbles down and lands at the bottom.

PROF. MARRUS (V.O.)

Whatever do you mean, Eric?

Connor is coming down the stairs now, really taking his time here.

Eric crawls back using his hands.

ERIC (V.O.)

You're doing something to my powers!

Connor lunges forward and impales Eric's shoulder with his sword, trapping him in place.

PROF. MARRUS (V.O.)

Yes, I am.

Prof. Marrus's voice is cold as ice, seemingly not caring what's happening to her son.

Connor mounts Eric and pins his other arm down with one of his knees.

ERIC (V.O.)

(whining)

This wasn't part of the plan.

Connor wraps both of his hands around Eric's neck and starts to choke him.

PROF. MARRUS (V.O.)  
Sure it was. The part I didn't tell you about.

Connor increases his grip and grits his teeth.

CONNOR  
(icily)  
You cast a spell so everyone can't hear. You know how many people got hurt in that?

PROF. MARRUS (V.O.)  
Connor has been responsible for some deaths. Even dragged one girl to hers himself.

Eric gasps for air as Connor continues to throttle him.

CONNOR  
You took everyone's soul. Do you know how many people died from that?

PROF. MARRUS (V.O.)  
But he has never killed in cold blood himself.

CONNOR  
(screaming)  
You almost killed Gabriella!

Despite the life being choked out of him, Eric is still able to communicate with his mother.

ERIC (V.O.)  
(pleading)  
Mommy, please help me.

PROF. MARRUS (V.O.)  
(ignoring him)  
We tried with Krav Maga. We tried with the conduit, but he couldn't be swayed so quickly.

CONNOR  
You killed Laurence! Colleen!

Connor SNARLS as Eric's eyes start to roll up in the back of his head.

PROF. MARRUS (V.O.)  
 So we had to take our time this go  
 around. Made sure it was his  
 decision.

CONNOR  
 You killed Bridget!

Connor strains as he puts all of his might into choking Eric.

PROF. MARRUS (V.O.)  
 His choice.  
 (beat)  
 I'm sorry, son, but in the grand  
 scheme of things...

Eric's body goes still. His head falls back and his eyes  
 stare off into space. Dead. An enraged Connor continues  
 choking Eric despite this.

PROF. MARRUS (V.O.)  
 (finishing)  
 ... you don't matter.

Connor pulls Eric's head up and SNAPS his neck for good  
 measure. His voice echoes and elongates when he screams:

CONNOR  
 Die!

END INTERCUT.

Connor falls off from on top of Eric, taking in deep breaths.  
 His eyes never leaves Eric's lifeless body as the piano music  
 fades. Off his stare, we FADE TO:

EXT. CABIN - DAY

Connor looks up to the sky to see the partially eclipsed sun.  
 He shields his eyes before looking back to Prof. Marrus, who  
 rushes up to him.

PROF. MARRUS  
 (out of breath)  
 Connor! Connor, she's alive!

Connor's eyes go wide as he rushes to Bridget's side. She's  
 still out, but her chest is moving up and down.

CONNOR  
 How...?

PROF. MARRUS  
(gasping)  
A healing spell. A powerful one.  
I've only done it once before, so I  
didn't think it would work but...

She trails off as Connor kneels down over his surrogate sister, gently stroking her forehead.

Prof. Marrus looks back to the cabin.

PROF. MARRUS  
What happened in there?

Connor guiltily looks up at Prof. Marrus, as if he just remembered they were mother and son. He stands up and squares his shoulder, looking her dead in the eyes.

CONNOR  
Prof. Marrus-

PROF. MARRUS  
Michelle. Please. After what we've  
been through recently.  
(beat; off Connor's look)  
What is it?

CONNOR  
I... I killed your son. Strangled  
him.

Prof. Marrus covers her mouth and backs away.

CONNOR  
I thought he had killed her and...

Prof. Marrus steps back up and pulls Connor into a tight embrace.

PROF. MARRUS  
It's okay. Everything's going to be  
okay.

CONNOR  
(childlike)  
I'm sorry.

PROF. MARRUS  
No, I understand. You did what you  
thought had to be done.

She lets go and holds him at arms length.

PROF. MARRUS  
 He killed your foster parents.  
 Almost killed your best friend.  
 (beat)  
 And you thought he killed your  
 sister. He didn't leave you much  
 of...

Prof. Marrus stammers as her eyes start to fill with tears.

PROF. MARRUS  
 (softly)  
 You didn't have a choice.

CONNOR  
 (beat; trembling)  
 Yes, I did.  
 (gasps)  
 I always had a choice.

They hug again. Connor buries his face into her shoulder.

CONNOR  
 (sobbing)  
 I always had a choice.

Prof. Marrus tenderly strokes his head, but her dark grin plainly shows the sentiment is entirely hollow.

PULL AWAY from the grim scene and DISSOLVE TO:

INT. G&C'S CONDO - LIVING ROOM

Gabriella is curled up on the couch with a blanket around her. The room is in total silence.

The door opens and she looks over to see an extremely guilty looking Connor walking in. Bridget's blood is still all over his skin and clothes.

GABRIELLA  
 (relieved)  
 Connor? Thank God. Faas left to-

She trails off when she sees the state Connor is in, physically and emotionally.

GABRIELLA  
 What happened?

Connor swallows a huge lump in his throat. He doesn't dare look her in the eyes.

GABRIELLA

Connor?

CONNOR

Something... bad happened.

GABRIELLA

(horrified)

Bridget?

CONNOR

(shakes his head)

No, she's fine. Michelle took her to get checked out.

Connor steps further into the condo, moving over to stare out the patio door.

REVERSE ANGLE to look in through the glass at Connor. The sun is almost completely eclipsed now.

CONNOR

Gabriella... I... I killed Eric.

GABRIELLA

What?

Connor turns back to her and we go to a NORMAL SHOT. He reaches out to her, but she backs away from his hand. He still hasn't looked her in the eyes yet.

GABRIELLA

You... what?!?

CONNOR

(shaky)

I killed him.

GABRIELLA

You said Bridget was fine.

CONNOR

She was. I got her out and then... I was so mad, so I went back in-

GABRIELLA

You got Bridget to safety, then you went back to kill him?

CONNOR

(bows his head)

Yeah.

GABRIELLA

So, you wanted to do it. You meant to do it. Connor, look at me in the eyes, damn it!

Connor finally looks at her and Gabriella sees all of the truth in his baby blues.

GABRIELLA

Oh my God.

She backs off and turns away from him.

CONNOR

Yes, I meant to do it.  
(beat; gulps)  
I need your help. I made a mistake.

GABRIELLA

(incredulous)  
Mistake?!

She turns back to him, that horror shifting to balls out anger.

GABRIELLA

(exasperated)  
You didn't make a mistake, Connor!  
A mistake implies there was no intent!

CONNOR

No, you don't understand. I thought-

GABRIELLA

No, I get it fine! You killed someone in cold blood, Connor! It wasn't self defense. It wasn't to defend someone else. You murdered him!

And now that horror comes rushing back in.

GABRIELLA

My God, do you know what that means? You're...  
(struggling)  
... you're not supposed to be like this!

She turns away from him again. Connor reaches out to her, but Gabriella quickly backs away from him.

GABRIELLA  
Don't you dare touch me!

She's trembling now. Both of them are actually.

CONNOR  
You have to help me. Help me fix  
this.

GABRIELLA  
What do you think I was trying to  
do? Oh God, I thought if I was...  
you weren't supposed to...

She can't finish any of her sentences now, her  
hyperventilation signaling the onset of a PANIC ATTACK.

CONNOR  
(reaching for her)  
Gabriella, let me-

Gabriella jumps back again, holding her hand out to keep  
Connor at bay.

GABRIELLA  
(gasping)  
Get...  
(heaves)  
... out!

Connor stands stock still as Gabriella manages to get her  
breathing back under control on her own.

She gulps and stands up.

GABRIELLA  
(cold)  
Connor, get out of my home.

CONNOR  
What?  
(beat)  
This is my home too.

GABRIELLA  
(screaming)  
Get out!

Her bottom lip is trembling now. She's barely holding it  
together. They're on opposite sides of the couch.

There's a long awkward silence before:

CONNOR  
I'm going to bed.

Connor moves towards his bedroom. Gabriella walks around the couch and grabs his arm, holding him back.

GABRIELLA  
(pulling him away)  
I told you to get out!

CONNOR  
(struggling)  
If you're not gonna listen to-

Connor doesn't turn around. He's dead set on going to his room.

GABRIELLA  
There's nothing to explain!

CONNOR  
(low)  
Let go of me.

GABRIELLA  
There's no excuse for what you did!

CONNOR  
Let go of me!

GABRIELLA  
You soulless, murderous-

Connor's eyes FLASH as he yells:

CONNOR  
Shut up!

Connor throws the arm that Gabriella is yanking back and a BLAST of energy explodes out of his hand!

Gabriella is knocked into the air and she lands back first on the coffee table, crashing right through it!

Connor immediately looks his most guilt-ridden yet.

CONNOR  
(shocked)  
Oh God.

He starts to walk over to Gabriella as she painfully sits up.

CONNOR

Are you-

GABRIELLA

(icily)

Get away from me.

He's hovering over her when:

CONNOR

Let me-

GABRIELLA

(screaming)

Get away from me!

She throws her arms out and CLAPS her hands together. The air in front of her PULSES out, smacking Connor in the chest.

Now he's sent flying, going through the patio door.

EXT. CHARON - CONTINUOUS

Connor sails clear over the railing of the balcony, all the way across the street, and he crash lands on a balcony on the complex across the street from the Charon.

In the sky above, the eclipse is total now. Down on the streets, citizens are using visors to look up at the phenomenon.

Gabriella rushes out to the balcony, looking for where Connor landed just as Connor gets to his feet and gets his bearings.

They lock eyes, holding for the minute long duration of the full eclipse.

Connor looks away first, turning and walking into the apartment he landed in, rudely shoving a chubby young man in glasses out of his way.

Gabriella watches him leave, tears brimming in her eyes.

CONDUITS (V.O.)

The Destroyer's time of choosing  
draws near. The Destroyer's  
champion is pivotal to the path.

PULL AWAY from Gabriella and PAN UP to the sky where the right edge sun is just starting to show through the eclipse.

FUTURE PIKE (V.O.)  
 (fading in)  
 -you're not there. And everything  
 stayed exactly the same.

FLASH CUT TO:

INT. PROF. MARRUS'S HOME - GUEST BEDROOM

Prof. Marrus opens the door and lets Connor into the modest bedroom. It's immaculately clean.

CONNOR  
 What happened to... Eric?

PROF. MARRUS  
 I took care of it. Bridget is down  
 the hall in another room, sleeping.  
 She's fine.  
 (beat)  
 Eric was... he was too far gone to  
 be saved. I know that now.  
 (beat)  
 Connor, he was my son and I don't  
 blame you for what happened. So  
 don't blame yourself.

She rubs his shoulder affectionately.

PROF. MARRUS  
 I understand, sweetheart.

CONNOR  
 Thank you, Michelle... for  
 understanding.

He walks into the room, not seeing Prof. Marrus evilly smile as she shuts the door behind him.

Connor spins and flops back first on the bed.

The sound of someone CLAPPING startles him. He sets up, suddenly on edge.

In a dark corner of the room, ANGELUS (we can tell by the smug grin) is sitting in a computer chair, clapping. He's in full VAMP FACE.

ANGELUS  
 I'm so proud of you, son.

He stops clapping and leans forward, looking Connor directly in the eyes.

ANGELUS

Welcome to the club.

(beat)

Welcome to the family.

He laughs maniacally in that classic Angelus style. The laughter continuously loops as he FADES AWAY.

Connor takes his clothes off and crawls under the covers, pulling the blanket tight around his body, the sound of his evil father's laughter echoing in his head.

MATCH CUT TO:

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

Gabriella wrapped up in her blanket with Lesi's head poking out by hers, wide awake. Gabriella's runny make up shows she's been crying.

Angelus's laughter continues to ECHO.

MATCH CUT TO:

INT. KAIA'S APARTMENT - BEDROOM

Kaia is in the same position as Connor and Gabriella, also wide awake. She SHIVERS and balls her fist up into the blanket, biting down on it.

Angelus's laughter continues to ECHO.

MATCH CUT TO:

INT. LAPD HOLDING CELLS

Pike is laying on his side in the small cot that passes for a bed in jail cells. He's curled up in a ball, still with the same defeated look on his face.

Angelus's laughter finally fades just as we FADE TO:

INT. MEDICAL LAB - COMPUTER LAB

Prof. Marrus turns on the light and walks up to her apparently favorite computer in the room, since she's used the same one each time she's been here.

She picks up her recorder and clears her throat.

PROF. MARRUS

Project Champion, entry number  
thirty two.

(MORE)

PROF. MARRUS (CONT'D)

Nothing new to report on Subject Bridget. The Mazzagasian healing spell left her with no discernible injuries. There were deviations in the plan for Subject Connor again. Heron still lives. As does Faas. They both survived the bomb. However, the desired result has been attained.

(beat; smirks)

He's alone. He's killed.

(beat)

He's damned.

(beat; darkly)

He's ours.

She stops her recording and allows herself a triumphant grin.

**BLACK OUT.**

**END OF ACT FOUR**

**END OF SHOW**