

CONNOR

"Sapience part I"

by
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GABRIELLA (V.O.)
Previously on *Connor*...

INT. PIKE'S APARTMENT - NIGHT

An unconscious CONNOR is laying in Pike's bed. GABRIELLA is standing over to him, pressing the bright glowing EYE OF ANUBIS into Connor's chest.

KAIA (V.O.)
Connor's body is rejecting his
soul.

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

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

GABRIELLA (V.O.)
And if we want to save him-

FADE TO a few moments later. Connor is laying face first on the ground. His blue alter ego ripples and fades away.

GABRIELLA (V.O.)
-we have to remove it.

INT. GABRIELLA'S BATHROOM - NEXT

Kaia is sitting slumped over on the toilet, holding up a pregnancy test. Gabriella's standing in the doorway.

KAIA
(downtrodden)
Pink.

JUMP CUT TO a few seconds later.

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

GABRIELLA
Well, you can start by telling
Pike.

INT. LARGE ESTATE - FOYER - NEXT

CLOSE UP ON Gabriella, as she screams to no avail.

BACK OUT, as the future version of PATRICK MYERS pushes his hands into her back, and a SIZZLING sound is heard.

GABRIELLA (V.O.)
The Mark of Saa.

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

Gabriella, with her back to Connor, lifts her shirt up, exposing her back and the plainly visible MARK OF SAA.

GABRIELLA (V.O.)
It's a legendary binding spell.
Supposedly unbreakable.

INT. GYM - SWIMMING POOL AREA - RESUME

A large werewolf LUNGES at Connor, but quickly changes direction and BACKHANDS Pike across the chest, sending him flying into the pool.

KAIA (V.O.)
You know that werewolf that
attacked Connor?

EXT. ALLEYWAY - NIGHT

Kaia kneels down and tugs Hunter's pants a couple of inches down his waist, revealing a small BIRTHMARK on his hip bone.

KAIA
(shocked)
Colby?

EXT. PARK - DAY

Gabriella and Kaia are sitting on a bench.

GABRIELLA
(disbelieving)
You're telling me that your brother
came back from the future and tried
to kill Connor?

EXT. SINCAID FAMILY HOME - NEXT

Pike jumps straight back, sailing over the porch banister while firing both guns and hitting WOLF KAIA in her stomach multiple times!

INT. HOSPITAL - KAIA'S ROOM

CLOSE UP ON Kaia turned on her side with blankets drawn tight over her. Pike's standing behind her with a look of shame.

KAIA
 (tears welling up)
 You killed our babies, Oli.

INT. PALACE - FOYER

FUTURE CONNOR turns and shoots FUTURE PIKE through the chest!

GABRIELLA (V.O.)
 It's Connor. He's not supposed to
 be...

FLASH CUT TO Future Connor grabbing Kaia's right arm with his free hand and RIPS it clean off her body! Kaia screams at the top of her lungs.

PIKE (V.O.)
 What? Evil?

JUMP CUT TO Gabriella shooting Future Connor with the same gun he shot Pike with. He drops to his knees, dying.

CONNOR
 (icily)
 I hate y...y-

Connor falls face first to the ground.

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

Gabriella and Pike are sitting in chairs facing one another. Gabriella is idly stroking LESI's head.

GABRIELLA
 If I can't stop it, then I'll have
 to stop him.

EXT. CITY STREET - TUNNEL - DAY

A powerful, blinding BURST OF LIGHT explodes out of a screaming BRIDGET REILLY, blowing away everything in sight.

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

LAURENCE (V.O.)
 Project Prodigy. We're basically
 brought in to act as parents to any
 special children that Wolfram and
 Hart want under their control.

PUSH IN on a dumbfounded Connor looking on from his car, with LAURENCE and COLLEEN REILLY in the seats behind him.

CONNOR (V.O.)
Like Bridge?

LAURENCE (V.O.)
And you.

INT. PROFESSOR MARRUS'S HOME - OFFICE - NEXT

Connor has PROFESSOR MICHELLE MARRUS pressed up against a wall by her throat.

CONNOR
What about Project Prodigy?

PROF. MARRUS
(strained)
I... created it!

EXT. PROFESSOR MARRUS'S HOME - BACKYARD - NIGHT

Prof. Marrus yanks a red hot poker out of her fire pit and STABS EVE in the heart with it! Eve gasps and stumbles back, eventually falling to her back.

CONNOR (V.O.)
(furious)
You work for Wolfram and Hart?

EXT. FIELD - DAY

Bridget kicks a soccer ball past a diving Connor into a net. As she jumps up and down in celebration.

PROF. MARRUS (V.O.)
Subject Bridget has been implanted with a neurological trigger as planned.

INT. MEDICAL LAB - COMPUTER LAB - NEXT

Prof. Marrus sits at a computer speaking into a tape recorder.

PROF. MARRUS
When activated, subject's powers will manifest beyond subject's control.

INT. CABIN - ENTRANCE

Connor is mounted over a prone Eric Marrus. He pulls Eric's head up and SNAPS his neck! His voice echoes and elongates when he screams:

CONNOR

Die!

PROF. MARRUS (V.O.)

The desired result has been attained.

INT. G&C'S CONDO - LIVING ROOM

A furious Gabriella faces off with a downtrodden, blood soaked Connor.

GABRIELLA

You murdered him!

JUMP CUT TO Connor's eyes FLASHING.

Gabriella is knocked into the air from an energy blast from Connor. She crashes through the coffee table.

PROF. MARRUS (V.O.)

He's killed.

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

PROF. MARRUS (V.O.)

He's alone.

INT. PROFESSOR MARRUS'S HOME - GUEST BEDROOM

Prof. Marrus flicks the light switch and holds the door open for Connor to walk in.

PROF. MARRUS (V.O.)

He's ours.

FADE TO Connor in bed curled up in a ball, the blankets pulled tight around him. The lights are off now.

FADE TO BLACK.

TEASER

FADE IN.

INT. HOSPITAL - PSYCHIATRIC WARD - NIGHT

ON a set of closed doubled doors. There a BUZZ off screen and the door opens. A burly ORDERLY dressed in scrubs lets CONNOR enter ahead of him. They start walking down the hall.

CONNOR
(to the orderly)
Has he been here long?

ORDERLY
Never even got to county lock up.
He went into this weird pseudo-coma
while he was in a holding cell. I
dunno. Docs can tell you more than
I can.

The orderly stops in front of one door and swipes a mag card through it. A green light blinks and he opens the door, which swings towards the frame, blocking the contents from view.

Connor peers in and frowns.

ORDERLY
You know you're his first visitor?

CONNOR
Really? What about his parents? The
rest of his family?

ORDERLY
His folks were here when he checked
in, but they wouldn't be in the
same room with him. And you're the
only person that's asked to see him
since then.

CONNOR
Does he ever... talk?

ORDERLY
(grim)
Just occasional "I'm sorry." 'Sides
that, he just stares out the window
all day. Don't stay too long.

Connor nods and the orderly walks away. Connor steps into:

INT. HOSPITAL - UNKNOWN PATIENT'S ROOM - CONTINUOUS

There's a chair with a tall back facing away from us. The top of a head of black hair is barely visible over the top.

Connor walks around to the side and sits on a foot stool next to the chair.

ARC AROUND to see he's sitting next to TYLER DUGGAN, the Angelus copycat from episode 2x01.

He looks almost catatonic. His skin is pale and he's noticeably much thinner than we last saw him. His eyes stare out the window into a serene looking garden, never blinking.

Connor opens his mouth to say something, but no words come out. He briefly bows his head before looking up again.

He tries to talk again with no success. He takes a deep breath and sighs.

CONNOR

I don't know why I came here,
Tyler. I guess I...
(beat; shakes his head)
I told you that you didn't know
what it felt like to take a life.
(beat)
And I guess I didn't either.

TYLER

(stoically)
I'm sorry.

Connor nervously rubs his legs, struggling to find the words.

CONNOR

I pushed you to killing-
(pauses; thinks)
- whatever her name was and hadn't
thought about it until now. Now
that I've killed someone too.
(beat)
I thought it was right.
(gulps)
Part of me still does, but what's
scarier is even now, knowing Bridge
is alive, it still feels... good.
(beat; shaky)
I don't know what that means.

Tyler doesn't look like he realizes Connor's there. He just continues looking out the window as if he were alone in the room.

TYLER
I'm... sorry.

CONNOR
I told you it takes a real monster
to kill. That you never come back
from that.

Connor stands up.

CONNOR
I've never wanted to be more wrong.

Tyler slowly turns his head and looks up, directly in Connor's eyes, though it seems he's looking through Connor rather than at him.

Connor slightly flinches in shock.

TYLER
(solemn)
I'm sorry.

CONNOR
(low)
So am I.

Connor turns and pats Tyler on his shoulder as he leaves.

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

GABRIELLA walks out of her room, wrapped up in a bathrobe and drying her soaking wet hair with a towel.

GABRIELLA
(calling out)
Lesi!

LESI comes bounding out of the kitchen, stopping just at the entry to it. She excitedly wags her tail and dashes back into the kitchen.

Gabriella frowns.

GABRIELLA
(crossing the room)
What're you so excited about?

She walks past the makeshift patio door composed of a thick sheet of plastic taped to a wooden frame and into:

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

ON the entryway as Gabriella takes about one step into it before she FREEZES and her jaw drops.

CLOSE UP on Lesi having her head scratched by a pair of slender delicate hands.

TILT UP to reveal ALESSIA SAKARA, Gabriella's (dead) cousin from **Connor I**, grinning back at Gabriella.

ALESSIA

I don't know why you're so surprised.

Alessia stands up. For someone who had her throat slit by Drusilla two years ago, she's looking pretty damn good.

ALESSIA

I always had a way with animals, remember?

Gabriella blinks. Then she blinks again.

GABRIELLA

A... Alessia?

Alessia walks over to the stove with a flabbergasted Gabriella watching her every move. Alessia picks up a skillet and bends it down to show Gabriella the perfectly folded omelette inside it.

ALESSIA

Breakfast? I hope you still like your spinach and cheese.

Gabriella blinks. Again.

GABRIELLA

(shrugs)
Huh?

BLACK OUT.

END OF TEASER

ACT ONE

FADE IN.

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

Alessia whistles to herself as the toaster pops up two freshly toasted pieces of bread.

Gabriella is still watching her cousin in awe as she nonchalantly continues preparing the meal. She reaches out and pats the wall next to her, finding and picking up a cordless phone from its mounted base.

She dials a number, still keeping her eyes squarely on Alessia.

Alessia sets two plates at the table and spatulas the omelette she was making onto the plate closest to Gabriella.

GABRIELLA

(into phone)

Hey, Kaia? I, uh-

(laughs softly)

- think I'm going insane. Can you get Alicia to close for me tonight?

INTERCUT WITH:

INT. KAIA'S CAR - SAME TIME

Kaia's driving with her phone pressed to her ear. She rolls her eyes.

KAIA

Okay, Gab? This might be insensitive of me, but it's been a few days since the blow up with Connor. "I'm not feeling well" isn't cutting it anymore.

Alessia's pouring two glasses of orange juice now. Gabriella's still watching her closely as she has her conversation.

GABRIELLA

It's not an excuse! I legitimately think sometime between when I went to bed last night and now, I lost my damn mind. I'll explain later.

Kaia sighs.

KAIA

Okay, fine. Classes are over for the semester anyway. Need to keep her ass occupied. Get some rest.

Kaia hangs up and we END INTERCUT staying with her.

KAIA

(mumbling; bitter)

It's fine. It's cool. I only got almost got killed not too long ago and I'm back up and about.

(scoffs)

Wuss.

She yanks her steering wheel. Another car's horn BLARES in the background. Kaia looks out her window and flips a bird.

KAIA

Screw you too!

END INTERCUT

Gabriella knocks the phone against the wall until she finds the base, her eyes never leaving Alessia, who is sitting in front of a plate of toast and scrambled eggs.

ALESSIA

You wanna say grace or should I?

An exasperated Gabriella throws up a "time-out" signal.

GABRIELLA

Okay, I'm officially past dumbfounded now. Who are you? Really?

ALESSIA

You know it's me. Now sit down and eat. You look a little thin. Have you eating well lately?

Alessia takes a spoonful of eggs into her mouth.

GABRIELLA

Alessia!

(beat)

No, you're not-

Alessia cuts her off by dropping her fork and letting it clang off the plate. She swallows the food in her mouth.

ALESSIA

I don't have much time here, Gab.
I'm assuming that whole time you
were staring at me, you were
checking my aura, right?

Gabriella doesn't answer, but like Connor earlier, she opens her mouth and tries to.

ALESSIA

(nods)

Thought so. I don't know how long I
get to stay. They didn't specify.

GABRIELLA

They?

Gabriella finally sits down across the table from Alessia.

GABRIELLA

They who?

Alessia snickers to herself.

GABRIELLA

(irritated)

What?

ALESSIA

They said to only use pronouns at
first to get under your skin.
Something about you getting annoyed
by the "it" thing? That make any
sense to you?

Realization dawns on Gabriella's face.

GABRIELLA

The Powers sent you?

ALESSIA

(nods)

Mm hmm. Only on the condition that
they let me cook you breakfast
before we got to serious stuff.

GABRIELLA

What serious stuff?

Alessia picks up her fork and wags it like a disapproving parent.

ALESSIA

Nuh uh. Food first, stuff later.

Gabriella looks down at the omelette. Sighing, she picks up her fork and breaks off a piece.

Alessia smirks and takes a bite of her toast.

INT. COUNTY JAIL - VISITING ROOM

PIKE, in an orange prison suit, is lead into the room by an armed prison guard. His eyes show the same sense of defeat he's been carrying since he was arrested. His wrists shackled together.

The guard lead him around a metal table in the center of the room with a curved handrail on one side of it. Pike takes a seat as the guard unlock the shackle from his left wrist and locks it around the handrail, bounding him to the table.

PIKE

(looking up)

So who's here to see me?

GUARD

(not looking at Pike)

Your lawyer.

PIKE

(sneers)

I didn't hire a lawyer.

GUARD

(cold)

Public defender.

Without another word, the guard exits, loudly slamming the door behind him.

Pike sighs and buries his face in his hands. We stay on him as the door opens and shuts again, out of frame.

MAN (O.S.)

Attorney-client please.

Pike ever so slowly looks up from his hands, not bothering to pick his jaw from the floor.

ON a small black camera in the upper right corner of the wall opposite Pike. A small red light turns off.

TILT DOWN as a scraggly, unshaven man about Pike's age, dressed in a suit way too good for him, turns away from the camera to look at Pike with a wry grin.

Pike looks positively stunned, his mouth and eyes randomly opening and closing.

PIKE
B... Benny?

BENNY, the namesake of Pike's preferred gun, winks at Pike.

BENNY
Orange ain't your color, bro.

PIKE
(squints; shocked)
Wh... what?

BENNY
(scoffs)
All the crap you've seen since high school and this gives you a stroke?

Benny calmly sits down and swings a leather briefcase up on the table.

BENNY
(giggling)
So wow, dude, it's been years. I guess since-

In a flash, Pike grabs Benny by the collar with his free hand and YANKS him over the table so they're face to face.

PIKE
(through clenched teeth)
Since I staked you on prom night?

Benny, not dropping that smug expression, simply laughs.

BENNY
(grinning)
Come on, bro. I look like a vamp to you?

He EXHALES deeply, blowing a breath of hot air into Pike's face. Pike frowns, then looks off to the side, getting it. He releases Benny, who slides back into his chair.

PIKE
 You're... not a vampire.
 (beat)
 You're alive?

BENNY
 Oh hell no, bro, I'm still dead.
 This is something of a reprieve.

Pike leans back in his chair, now more curious than anything.

PIKE
 What're you talking about?

Benny opens his briefcase and starts to remove a few file folders. He speaks casually as he works.

BENNY
 Got a chance to visit an old friend
 and drop some knowledge. They
 wanted to ask your Pops, but I
 convinced them I'd get more than
 two words in before-

PIKE
 (holding his hand up)
 Whoa, whoa, whoa! Back up.

BENNY
 Back up? Pike, I haven't even
started yet.

EXT. GABRIELLA'S SHOP - MORNING

Kaia is leaning against her car, holding her phone to her ear and looking quite agitated.

KAIA
 No, Alicia, I can't work the whole
 day. I need you here by 2 o'clock.
 (beat)
 Well, gosh I'm sorry, but I have to
 go to the police station again to
 go over my statement since somebody
 went behind my back and turned Oli
 in to the cops.

She starts walking towards the store while continuing her conversation.

KAIA

Sitting on my ass? Excuse the hell out of me for wanting to recover from miscarriages and near fatal gunshot wounds first!

She flips through the mass of keys on her keychain, getting to the one that opens the door to the shop.

KAIA

(frowns)

Hey, who's the damn Alpha here? I'm not asking you anything. Be here at two on the dot.

She slams her phone shut and opens the door, letting herself into:

INT. GABRIELLA'S SHOP - MAIN SALES FLOOR - CONTINUOUS

Kaia punches a code into the beeping alarm box to deactivate it and flips on the light switch.

She turns and GASPS when she sees a redhead teenage girl sitting on the counter and swinging her legs back and forth.

Kaia doesn't know who it is, but readers of episode 2x06 would instantly recognize her as TAYLOR SINCAID.

TAYLOR

Right on time. You always were pretty punctual.

KAIA

(icily)

You have three seconds to tell me who you are or you'll replace for that cereal I skipped this morning.

CASEY SINCAID walks out from the back room and leans forward on the counter. Kaia looks even more on edge now.

CASEY

Christ, Mom. You've used that threat all this time? I figured you were cool at some point.

KAIA

(blinks)

Mom?

(beat)

Okay...

Kaia's eyes flash BLACK and she growls. Very low, yet incredibly menacing.

PEYTON SINCAID steps out from the aisles to the right of the counter. Kaia's face jerks between all three of the girls.

PEYTON
(snickering)
You're sizing us up, aren't you?

Kaia's eyes go back to her normal color just before she SNIFFS the air. The anger (and color) drains from her face.

KAIA
You smell like... who are you?

TAYLOR
Think of us as what could have been? Or... what would've been until what? A month ago now?

Kaia's eyes flick between the three girls again.

KAIA
(disbelieving)
No.

Taylor slides off the counter and throws her hands up.

TAYLOR
You picked up the clan pheromones.
We know exactly when you lost us.
And our timing might be off, but Gabriella already jumped through time, right?

Kaia is silently stammering, just like Pike did earlier.

PEYTON
And if all the crazy stories you told us about are true, and by the way I still don't believe the whole chair hopping in mid air thing, then you've seen stranger things.

Kaia steps down from the landing in front of the doorway and takes a seat on it.

KAIA
How?

CASEY

Well, the only thing that sucks more than dying is getting your whole timeline erased so you were never born in the first place.

PEYTON

So we're all chilling, hanging out waiting for the final judgment, when oops, stuff changed! You three technically don't exist anymore. So you get to hang out in limbo for the rest of eternity.

(pumps her fist)

Awesome!

TAYLOR

So when they asked if we wanted a missionary job, who are we to say no? Beats playing Rock, Paper, Scissors.

Kaia's reeling from all this, if her shaky, uncomfortable body language is anything to go by.

KAIA

So... I actually had you three?

CASEY

Yeah, but Mom, we're on borrowed time here and need to get past this.

Kaia runs her hands through her hair, then cups them together over her mouth. Information overload.

KAIA

Okay, let's say I believe you. You said the timeline changed. Obviously, because you're all...

She stops herself, not wanting to say it.

CASEY

(waves her on)

Dead. It's okay, you can say it.

KAIA

(beat; to herself)

Dead.

(out loud)

This missionary job, it's from the Powers that Be, right?

All three of Kaia's (woulda-coulda-shoulda been) daughters nod.

KAIA

But what do they care about me?
 (beat; blinks)
 This is about Connor, isn't it?

PEYTON

Always knew it wasn't Daddy we got
 the intelligence from.

Kaia stands up and crosses her arms, looking between her "daughters" with noticeably less skepticism.

KAIA

Okay... girls.
 (squints)
 So... what are your names?

FLASH CUT TO:

INT. PARKING DECK - MORNING

Connor's loading groceries from a cart into the trunk of his car. He picks up a quart of milk and silently reads (as in his mouth is saying the words, but no sound) the label before taking out his phone and making a call.

He presses the phone into his ear with his shoulder.

CONNOR

Hey, Michelle. Did you say 2% or
 skim?

INTERCUT WITH:

INT. PROFESSOR MARRUS'S LAB - COMPUTER ROOM - SAME TIME

PROFESSOR MARRUS has her phone on the desk with the flip open. She's transfixed on a monitor showing multiple wavelength patterns.

PROF. MARRUS

Skim. 2% is a bold lie that
 Mayfield should rot in hell for.

She double clicks a place on the screen and the display switches to a very tight shot of BRIDGET REILLY. Her eyes are closed and she looks very peaceful.

The view zooms out slightly to show she's floating on water with diodes taped to her forehead.

CONNOR

Remind me again why I'm doing your grocery shopping?

(checks his watch)

At the crack of dawn no less?

PROF. MARRUS

(while typing)

It's good practice. You'll be buying for yourself and Bridget soon enough. Did you pick up the adoption papers?

Connor sighs as he goes back to loading the trunk.

CONNOR

Yeah, I got 'em. Got a little nervous when they asked for my identification.

PROF. MARRUS

(exasperated)

I told you that spell would work.

CONNOR

(sighs; wary)

Michelle, I... I'm not ready to be someone else's legal guardian. I'm practically homeless right now.

PROF. MARRUS

It's fine. I'll be with you every step of the way. How much longer do you have?

Connor shuts the trunk and kicks the cart away.

CONNOR

About to head out now.

PROF. MARRUS

Okay, well Bridget's session is just about finished. We'll see you back home.

Connor pauses.

CONNOR

Home.

(nods; unsure)

Right.

An off screen high pitched SCREAM startles both of them. On Professor Marrus's monitor, Bridget's doing the screaming as she thrashes about in the water.

PROF. MARRUS

Oh no.

CONNOR

What's going on? Michelle? Was that
Bridge?

Professor Marrus hangs up and dashes out of the lab.

END INTERCUT

In the parking deck, Connor whips the door open to his car with his phone still pressed to his ear.

CONNOR

Michelle?!?
(starts the engine)
Michelle?!?

He hangs up his phone and throws the car in reverse.

PAN LEFT to a black van with dark tinted windows as Connor's car screeches past it. The van's engine starts and it pulls out of its parking space.

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

Alessia dries her hands with a dish towel, facing away from Gabriella, who is sitting in the same place we left her.

Her omelette is only missing that one bite from earlier and the glass of orange juice is still full. Alessia's plate is gone from the table.

There's a long moment of silence as Alessia casually sets the last of the dishes she just washed in a plastic rack.

ALESSIA

(without turning around)
You hardly touched your omelette.
Are you sure you're not hungry?

GABRIELLA

I've played nice, Les. Now, it's
your turn. Why are you here?

ALESSIA

You already know why I'm here, Gab.
You're not that stupid. You just
don't want to say it.

GABRIELLA

(strained)

Connor.

(beat)

I'm not... involved in Connor's
life anymore.

Alessia snorts before turning around to face Gabriella.

ALESSIA

Well, you're gonna have to be,
little cousin, because the balance
has been upset and apparently
they're holding you responsible for
that.

GABRIELLA

(taken aback)

Me? I didn't do anything.

ALESSIA

And there's the problem. You
weren't there for one of the
pivotal moments, despite them all
but spelling it out for you.

Gabriella slams her hands on the table, startling Lesi, and
stands up. Alessia doesn't flinch one bit.

GABRIELLA

(beat; incredulous)

Damn it, would you quit being vague
and just say it? They're blaming me
for Connor killing Eric Marrus.

ALESSIA

No, they're not blaming you. just
holding you responsible.

GABRIELLA

(furious)

What the hell is that supposed to
mean?

ALESSIA

(coolly)

If you'd calm down, maybe even sit
down, I'll tell you.

Gabriella continues to fume.

INT. PROFESSOR MARRUS'S LAB - SENSORY DEPRIVATION ROOM - DAY

We're inside the same room from 2x09 with the sensory deprivation tank in the center of it.

Someone inside the tank is frantically POUNDING on it. Professor Marrus flings the door open and gets the lid to the tank off.

Bridget sits up, splashing water all over the place as she throws the diodes off her body. Professor Marrus struggles to contain the frightened young girl.

PROF. MARRUS
(wrestling with Bridget)
Bridget! Bridget, calm down, you're okay!

Bridget's actions tip the tank over, taking Professor Marrus and her down with it. Bridget gets free and scoots away into a corner, curling up and shivering like a mouse.

PROF. MARRUS
(soothing)
Bridget, it's okay. It's me, Ms. Marrus. You're safe.

BRIDGET
(shaky)
Bridget? My name's not Bridget.

SMASH CUT TO:

EXT. CITY STREET - DAY

Connor switches back and forth between lanes, cutting through the light traffic like butter. Up ahead, a street light turns yellow. Connor speeds up, trying to make it, but has to slam on the brakes to stop when it turns red too fast.

He pounds his steering wheel and huffs just before the black van from earlier SLAMS into the back of his car, pushing him into the intersection, up on the sidewalk and down a hill into a small forest.

Connor weaves the car between the trees as best he can.

The car drives off a drop in the hill and CRASHES front first into a lower section. The impact pops Connor THROUGH his windshield and out of the car!

He flips in mid air and lands hard on his back, gasping for air as the fall knocks the wind out of him. He groans and gets back up to his feet, stumbling over to his car.

He freezes when a CYBORG NINJA lands on the hood in front of him. The ninja slowly bends its head to the side.

CONNOR

(pained)

I'm billing Faas for the car repairs. Now what's this about?

Several WHOOSH sounds behind Connor get him to turn around. He's surrounded by ninjas, at least eight of them.

The ninjas unravel CHAINS from under their sleeves, letting them hit the ground. Connor warily steps away from his car and the ninja still crouching on the trunk.

His face tightens up. Something's not right here.

CONNOR

What the hell's going on? Where's Faas? I want to talk to him.

As if in response, one ninja flicks its wrist and its chain snakes around one of Connor's wrist. Before Connor can react, his other wrist is bound by a second chain.

The two holding him yank him forward right into a front kick to the face from another ninja that knocks Connor on his back.

The two ninjas holding Connor heave him up into the air, he flips forward in midair and lands back first on a tree stump, screaming in pain upon impact.

The chains loosen and release Connor. He slides off the stump and crumbles to the ground.

CONNOR'S POV

The ninjas surround him in a tight circle, blocking everything else from view. They all lean in and reach out for Connor simultaneously, forcing a:

BLACK OUT.

END OF ACT ONE

ACT TWO

FADE IN.

EXT. FOREST - DAY

A crowd of ninjas punch and kick at Connor, who is turtling up with his hands over his head for protection.

PUSH IN on Connor's face as he clenches his teeth and closes his eyes. He takes a kick to the ribs that turns him over to his stomach.

Then he shoots up to his feet and throws his hands out. A bright FLASH of energy throws every ninja off of him. They sail through the air, smacking into the surrounding trees.

They all scramble back to their feet as Connor dashes around his car to the trunk. He KICKS the center as hard as he can, putting a huge dent in it and forcing it open.

Before he can reach in, a ninja flies into frame, dropkicking him to the ground.

The second he lands, he thrusts his hands forward. Two BROAD SWORDS fly out from the trunk into his hands.

The ninjas start to circle around him again as he gets to his feet, twirling a sword in each hand.

Connor wipes the blood from his forehead onto the blade of one of his swords.

All of the ninjas pull out their chains again. Connor slowly turns in a circle, both of his swords at the ready.

The ninjas charge in. Connor hits a standing backflip and sails right over the back of their circle, landing neatly on both feet.

Now he has all of the ninjas in front of them. The one closest to him turns and snaps its chain at Connor. It seems to grow in length as it lashes out. Connor twists to the side and lets the chain go past him.

He grabs the passing chain with one hand and spins around to swing the free end back towards the owner. It wraps around the ninja's ankles.

Connor continues spinning, still holding the chain. The trapped ninja falls to its back and Connor swings it by the chain in a circle, knocking over two ninjas who were circling around.

He releases the chain and the ninja sails into three more of its party.

Two ninjas to Connor's sides both wrap their chain around his swords. Connor ducks and spins under the chains, forcing the chains to twist around one another and yanking both ninjas forward.

Connor ducks and spins twice more, then swings both swords out to the side and DECAPITATES both incoming ninjas!

INT. PROFESSOR MARRUS'S LAB - SENSORY DEPRIVATION ROOM - DAY

Professor Marrus is up on her feet, slowly approaching Bridget, her hands up in a "hands off" gesture. Bridget is still balled up in the corner, shivering.

BRIDGET
(frightened; meek)
Where... where am I?

PROF. MARRUS
Okay, Bridget, it's alright. I'm a friend. I'm not going to hurt you.

BRIDGET
My name isn't Bridget!

PROF. MARRUS
I know, sweetie.

BRIDGET
(screaming)
Stay back!

Professor Marrus stops immediately.

PROF. MARRUS
Okay... Rebekah. My name is Michelle. Michelle Marrus. You're in my lab. If you just calm down and trust me, I'll explain why.

BRIDGET
(nervous)
Where are my folks?

PROF. MARRUS
(beat)
They're not here right now, but I'll take you to them. Okay?
(extends her hand)
Just trust me.

Bridget, or REBEKAH apparently, takes Professor Marrus's hand and gets to her feet.

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

Gabriella angrily stomps out of the kitchen into the living room with Alessia right behind her.

ALESSIA

Noone twisted your arm to go help Connor after the Project Prodigy spell was revoked. Hell, I recall trying to talk you out of it.

Gabriella spins around to face her cousin, the anger evident in her expression and body language.

ALESSIA

(points at Gabriella)

You weren't meant to be a part of this, but when you chose to help Connor, you put yourself into the game. You and Kaia and Oliver, none of you were to be players in this.

(beat)

But now you are.

GABRIELLA

So what? I'm his mother now?

ALESSIA

People that powerful need someone to hold them in check. The history of the world is a testament to what happens when the power overtakes the person. And you've seen what happens to Connor.

GABRIELLA

I didn't ask for that responsibility.

ALESSIA

(points up)

No, but it's yours now and you can't run from it.

Gabriella tilts her head back and closes her eyes.

GABRIELLA

(shakes her head)

It's too late. He's already killed someone, gave up his soul for good-

ALESSIA

And you're giving up on him? Just like that without even trying?

(scoffs)

That's so typical of you.

GABRIELLA

I did try to stop it!

ALESSIA

Please. A half-assed contingency plan to strap Connor's soul back on him isn't trying.

Alessia casually plops down on the couch. Lesi hops up into her lap and nestles herself under Alessia's arms. Gabriella throws her arms up in frustration.

GABRIELLA

(exasperated)

So what'd the Powers expect me to do?

ALESSIA

(beat; softly)

You know Connor better than anyone. Well, anyone alive anyway. There's only one way to stop him from turning evil and you already know what it is.

Alessia smiles and looks down at Lesi, continuing to stroke her fur.

EXT. FOREST - DAY

A WHOOSH from behind gets Connor to spin around. Four ninjas are in midair, looking to pounce on him.

PUSH IN on Connor as he grabs the end of two chains holding his swords and using them to throw the swords out towards the now out of frame ninjas.

Connor whips both of his arms back and forth with quick snapping motions.

BACK TO a normal shot behind Connor as bits and pieces of all four ninjas lands on the ground in front of him.

Connor yanks both chains back to retrieve both swords.

There are only three ninjas remaining now. Connor twirls both swords up to attack positions and lowers his stance, ready for the next wave.

CONNOR

I don't know what's going on,
but...

(points to one ninja)

You're gonna tell me. And you other
two are just S.O.L. I guess.

The one he just singled out for interrogation takes a step backwards. The other two dart in, twirling their chains over their hands.

INT. GABRIELLA'S SHOP - MAIN SALES FLOOR

Kaia's behind the counter by the cash register, leaning on it and wearing an expression of a child who just learned the truth about the Easter Bunny.

She turns to Casey, who is just finishing up filing her nails.

KAIA

You're telling me that what Pike
did to me... was a good thing?

CASEY

(deadpan)

Well, not necessarily.

Kaia buries her face in her hands and moans.

PEYTON

Yeah, it took us four times to get
it. We'll try to keep it simple.
Connor's fated to turn evil. Okay?
Set in stone, done deal, the end.

(beat)

Or maybe not.

CASEY

Gabriella tried to change the past
once before and got herself killed.

Kaia twists her neck to look over at Casey.

CASEY

(waves it off; nonchalant)

But she's fine now. Time inevitably
corrects itself because she's not
meant to be dead.

KAIA
 (shaking her head)
 How? How does time just... correct
 itself? Gab never explained how-

Taylor walks over to Kaia.

TAYLOR
 That'd be Daddy. He tried putting
 the Mark of Saa on Gabriella and
 that didn't-

KAIA
 (shocked)
 She never said Oli's the one that-
 (beat)
 That son of a-

Peyton interrupts by tapping Kaia's shoulder. Kaia turns to
 look at her.

PEYTON
 Oh, don't go all holier than thou.
 You sent Uncle Colby to kill Connor
 not too much later after that.

Kaia's positively reeling from the bombardment of
 revelations.

KAIA
 (stammering)
 I di... I couldn't...

CASEY
 All three of you tried to change
 time and failed. So the Powers
 thought it was a done deal. If you
 three weren't able to change time,
 then there's nothing to correct,
 right?
 (beat)
 Then... stuff changed.

KAIA
 Stuff?
 (beat; catching on)
 Like the three of you.

All three girls nod.

TAYLOR
 They weren't expecting Dad to go
 that way.
 (MORE)

TAYLOR (CONT'D)

It's off the thrice beaten path.
Tragic, especially for us, but...
in a way, it gave hope.

KAIA

(shakes her head)
No. There's no way that Pike...
killing you three was a good thing.

Kaia stands up and her daughters gather around her.

CASEY

Oh, it's not. It sucks, but it did
clue the Powers in.

PEYTON

Think of it this way. Each time one
of you tries to change the past
after Connor went rogue, it fails.
But Daddy manages to rub us out
before we're out of the womb. What
was the difference?

Kaia thinks about that one for a minute, but all she can do
is shrug in confusion.

INT. COUNTY JAIL - VISITING ROOM - DAY

Back with Pike and Benny, who haven't moved from their
earlier positions. Pike's looks like a child who learned the
truth about Santa Claus.

PIKE

What do they want with me? I'm
not...
(bows his head)
... anything worth wasting time on.

BENNY

Well, you ain't some grand destined
champion or anything, but you're on
their radar.

Pike looks up again, confused.

PIKE

(beat)
Why?

BENNY

Choice of friends. You end up running with the greatest Slayer ever, then you're buddies with the child of the folks upstairs. That ain't no coincidence.

Benny pauses to let Pike chew on that for a minute.

BENNY

Once. Right place, right time. Twice in one lifetime? Nope.

(beat)

Sign of the times, bro. These days, with the way the fight's all complicated and whatnot, there's gotta be more than just whoever who steps up and says the flashy line. Dudes like you are just as important even if they don't get the statues erected in their honor.

Pike looks at his best friend with a cold expression.

PIKE

Still doesn't explain why you're here right now. Gab always told me they weren't all that hands on.

BENNY

Things change. What I just said about not losing your head? Turns out your boy Connor wasn't cut out for this line of work.

Benny pulls a file from his briefcase and slides it over to Pike.

BENNY

He murdered somebody.

A beat. Pike holds a stare on Benny.

PIKE

Connor wouldn't. You're lying.

BENNY

You see me flying?

Another uncomfortable silence.

PIKE

Who was it?

BENNY

Not that it matters, but...

He trails off and nods his head towards the file. Pike flips it open and starts reading.

PIKE

(looking through the file)
This is the kid that hijacked my
body.

BENNY

(shrugs)
And?

PIKE

He wouldn't ice this guy without a
good reason. That's not him. He's
not a killer.

BENNY

Neither were you until you capped
Ethan Rayne. What's your point?

That comment gets a rise out of Pike. He has to take a deep breath to calm his nerves before continuing.

PIKE

I was defending myself. He was
gonna kill Gab and me.

BENNY

But you can't sit there and say it
didn't screw with your head, bro.
(beat)
Hell, first time your girl tried to
eat you, you just moped about it.
This last time, you go all Punisher
and-

Pike snaps his arm across the table, yanking Benny across the table. He rolls Benny to his back starts to choke him with one arm.

Despite the uncomfortable position, Benny looks perfectly calm. Not like Pike could kill him or anything.

BENNY

Mmm. I feel I've hit a nerve. You
do know Josh's ambush was all his
doing after Kaia kicked his ass,
right? You know what they say about
assumptions.

Pike huffs and grits his teeth.

PIKE

Shut up about that! I made a mistake! I am not a bad person!

BENNY

That was almost convincing. Question is, do you believe it?

PIKE

(huffing)

I'm not, and Connor's not either. let alone the devil you make him out to be.

BENNY

Devils ain't nothing but fallen angels, bro. This kid Connor put in the dirt is just the start.

PIKE

The start of what?

Benny glances up at Pike, looking almost apologetic. One of those questions both know the answer to, but neither wants to say out loud.

EXT. FOREST - DAY

There are jagged bits and pieces of the robot ninjas scattered all over the place, some emitting sparks.

ON Connor's car as a ninja crashes on top of the hood, both arms missing from its body.

Connor himself descends into frame a split second later, spiking a sword straight through the chest of the ninja!

Connor kneels over the ninja glaring as the ninja futilely tries to free itself. The sword is lodged in to the hilt.

CONNOR

Now... I asked a question.

Connor takes the sword and TWISTS it ninety degrees. The ninja lets out a gasp of pain.

CONNOR

Don't be rude and not answer.

Connor forcibly yanks the sword a few inches up the chest of the ninja, leaving a small trail of sparks.

CONNOR

Why did you all try to kill me? And where's Faas? I got a few questions for him too.

Connor reaches up and pulls the metal faceplate off, revealing the soft tissue human face underneath. The notably very human eyes of the ninja show the pain it's in.

It gurgles and spasms as if it's going to going vomit, but otherwise doesn't make a sound.

CONNOR

You wanna play it like that? Fine.

Connor rips the black felt shirt off the ninja. The exposed stomach is a complex bit of machinery.

CONNOR

After we met the first time, Gab and I dug up a little research. Something about a self destruct built into your stomach?

NINJA

Wait!

(straining)

We weren't trying to kill you.

Connor YANKS the sword up a couple more inches.

NINJA

We were only... to keep you... occupied. Distracted.

Connor pulls his hand away from the stomach CPU.

NINJA

(gasps)

The girl. He went after the girl. Wanted... no interference... from you.

Connor's eyes light up, not needing to hear the name. After a moment, his face hardens again.

CONNOR

Are all of you connected? Like a hive mind?

A nod from the ninja.

CONNOR
 Good. You can help me get a message
 to Faas.

NINJA
 Can't... transmit.

Connor plunges his hand into the stomach CPU and activates
 the self destruct mechanism bomb!

CONNOR
 (icily)
 Yes, you can.

Connor hops off the car and starts up the hill towards the
 street, leaving his victim impaled with no way to shut off
 the rapidly beeping bomb.

NINJA
 (crying out)
 You can't leave me like-!

BOOM!

The ninja EXPLODES, the flames hitting the car's gas tank
 causing a second explosion seconds later.

INT. PROFESSOR MARRUS'S LAB - COMPUTER ROOM - DAY

Rebekah is sitting on a stool, wrapped up in a towel and
 still shivering. Professor Marrus is standing behind her,
 rubbing her shoulders.

REBEKAH
 So, my parents let me do this?

PROF. MARRUS
 Yes, though unfortunately, the
 experiment seems to have gone
 wrong.

Professor Marrus reaches behind a nearby monitor, pulling out
 a small SYRINGE.

REBEKAH
 Am I... gonna be okay?

PROF. MARRUS
 (raising the syringe)
 Oh yes, sweetheart.

Rebekah's eyes flick to a monitor screen angled towards her,
 reflecting Marrus creeping up with the syringe.

PROF. MARRUS
You're going to be just-

Rebekah's eyes FLASH as a powerful surge of energy bursts out of her like a bomb. Professor Marrus is thrown clear across the room, smashing into a wall.

REBEKAH
(hopping off the stool)
Why were you lying to me?

PROF. MARRUS
(pained; rolling over)
Bri... Rebekah, I'm not-

REBEKAH
Shut up! You said my parents let me join this program. They've been dead since I was a baby.

PUSH IN on Professor Marrus's face. Uh oh. Off screen, her phone rings.

EXT. CITY STREET - DAY

The ninjas' black van tears ass down the street. ARC AROUND to the driver's side. Through the rolled down window, we can see Connor behind the wheel, driving with one hand.

He has his phone pressed to his ear.

AUTOMATED VOICE (O.S.)
(female)
After the tone, please record your message.

A BEEP.

CONNOR
(frantic)
Michelle, grab Bridge and get out of there. Faas's ninjas jumped me. They're coming for her!

INT. PROFESSOR MARRUS'S LAB - HALLWAY - NEXT

TIFFANY, Professor. Marrus's assistant, comes around the bend making a beeline for the computer room.

TIFFANY
(calling out)
Professor? I heard-

She GASPS when COBUS FAAS cuts in front of her, seemingly out of thin air. In the blink of an eye, he has her pressed up against the nearest wall by her throat.

FAAS
(threatening)
Where is the girl?

BLACK OUT.

END OF ACT TWO

ACT THREE

FADE IN.

INT. PROFESSOR MARRUS'S LAB - HALLWAY - DAY

Tiffany is trembling in fear. Faas now has her by both shoulders and SHAKES her.

FAAS
Where is she?!?

TIFFANY
Who are you? Why are you doing
this?

Faas steps back and BACKHANDS her across the face!

FAAS
(grabbing her neck)
Because your boss is one of the bad
guys. Answer the question.

Tiffany points a trembling hand towards the sensory deprivation room. Faas shoves her in that direction.

FAAS
Lead the way.

They get about halfway there when a bright flash of LIGHT follow by the screams of Professor Marrus get them to turn around.

Rebekah staggers out of the computer room, her body vibrating rapidly, almost a blur.

The area around her starts to bend and contort and energy radiates off her like ripples in still water.

Faas cautiously approaches her.

FAAS
(to himself)
De mogendheid
(tentative)
Bridget?

REBEKAH
My... my name's not-

FAAS
(quickly)
Rebekah. Your name's Rebekah Grant.

REBEKAH
 (confused)
 Do I... know you?

FAAS
 No, but I know who you are. You're
 a long way from home, aren't you?

Faas takes a few steps towards Rebekah and a powerful gust of WIND blows past Rebekah into him, knocking him off his feet

Tiffany, who has been in the background looking horrified this whole time, hauls ass out of there.

FAAS
 (getting to his feet)
 If that spell has worn off, the
 restraint on your telepathy should
 as well. So you know I'm not lying.
 (beat)
 Let me take you home.

Rebekah's body and the space around her turn to normal. She turns her head sideways, staring a hole right through him. Faas starts to approach her again.

REBEKAH
 (icily)
 You mean back to my parents?

FAAS
 Your grandparents. On their farm in
 Pennsylvania. Do you remember that?

Faas stops an arms-length away from Rebekah and holds out his hand. She tentatively takes it. He leads her out of frame.

PUSH IN on the door to the computer lab.

INT. PROFESSOR MARRUS'S LAB - COMPUTER ROOM - NEXT

All of the equipment is scattered around the room like a tornado ripped through it. Professor Marrus is slumped over a toppled table.

Off screen, the door is flung open and Connor rushes to Professor Marrus's side.

CONNOR
 (gently shaking her)
 Michelle?

Connor checks her neck for a pulse and yanks his fingers away when she groans and stirs.

PROF. MARRUS
(groggy)
Connor?

Connor helps her turn around and sit with her back to the table. As he checks her body for injuries:

CONNOR
Faas and his nin-jerks were here?

PROF. MARRUS
No... this was Bridget.

Connor looks up into her eyes, shocked.

CONNOR
(disbelieving)
No. She wouldn't.

PROF. MARRUS
The memory spell, the one Project
Prodigy used on all of you. It...
wore off.

CONNOR
What's your point? The spell was
broken on me and-

PROF. MARRUS
(pained)
This isn't the same as what
happened to you. Your real memories
were returned, but the fallacies
weren't erased. Her's were.
(beat; contrite)
She's not Bridget anymore, Connor.

Connor looks off to the side, his face running a gamut of pained expressions.

CONNOR
Where is she now? Faas took her,
didn't she?

PROF. MARRUS
(sad)
Connor...

Connor helps Professor Marrus to her feet.

PROF. MARRUS
 (stretching)
 Were you listening to me? She's not
 your sister any-

CONNOR
 (snapping)
 I heard you!

TIFFANY (O.S.)
 The man who took her...

Connor and Professor Marrus turn to the doorway, where a
 shaky Tiffany is leaning against the frame.

TIFFANY
 ... h-he had an accent. Bald, a
 little older. Long black coat.

CONNOR
 (cold)
 Faas. Thought so.

Connor turns to Professor Marrus.

CONNOR
 Can you find them?

PROF. MARRUS
 If he came for her, he means to
 return her to her actual-

CONNOR
 (sharp)
 You're not answering my question.

Their eyes stay locked. Tiffany looks back and forth between
 them.

PROF. MARRUS
 (sighs)
 Yes.

Connor walks out of frame. A slight smile creeps across
 Professor Marrus's face.

INT. GABRIELLA'S SHOP - MAIN SALES FLOOR - DAY

Kaia's sitting at the small landing in front of the entrance
 to the shop with her daughters sitting around her.

CASEY

You can't change the future after it's written. Maybe little bits, but not the major things. That's where the three of you went wrong. Or... go wrong... eventually.

KAIA

But you said Gabriella died. She's been looking pretty spry to me.

CASEY

Gabriella got herself killed in the past trying to change the future, but that wasn't part of the present timeline, so it didn't count... or something.

Kaia mulls that over, then she groans and rubs her forehead.

TAYLOR

Yeah, we know. Four times.

(beat)

Okay, think of it like a book. If it's published, you can't rewrite it after the fact. It's done. People have bought it. Read it. But if you're still writing the story, then it can change.

Kaia looks over to Taylor. Reality finally sets in.

KAIA

You're saying... we can't change things after the fact. Even if we're dipping into the past-

PEYTON

(nodding)

You're still coming from a place where the future already happened. It's this weird physics crap. What you can do is change things from this point forward.

KAIA

So... twenty years from now we can't change the now, but us now can change the later.

Kaia's daughters starts cheering and exchanging high fives. Kaia can't help but smile in spite of herself.

PEYTON
 (relieved)
 Thank God! We thought that was
 gonna take a whole lot longer.

KAIA
 (grinning)
 Okay, so how do we change it?

And now the cheering and celebration stops. Kaia looks
 between the three young redheads, her smile dropping just as
 suddenly.

KAIA
 What?
 (beat)
 What!?

CASEY
 Now comes the bad news.

Kaia frowns.

INT. COUNTY JAIL - VISITING ROOM - DAY

Benny's back in his chair, smoothing out his suit.

BENNY
 (frowning; whining)
 You wrinkled the suit, man.

PIKE
 I'm crying on the inside. Really I
 am.

BENNY
 You don't believe a word of what
 I'm saying, do you?

PIKE
 (shakes his head)
 Not one syllable.

Benny sighs and slides another file from his briefcase over
 to Pike.

BENNY
 Then we'll take another route.
 Remember her?

Pike looks down at the file, a dossier of Professor Marrus.

PIKE
Connor's teacher. What about her?

BENNY
Try looking again.

Pike glances down at the file again. It RIPPLES, getting a jump out of him.

PIKE
Whoa, what the-
(beat; blinks)
She... she's the one who-

BENNY
- was behind your body snatching.
Yep. Put a dampening spell on you
before you woke up in the other
kid's body.
(beat)
Her son's body. His name is... was
Eric Marrus.

PIKE
Connor killed her son?

BENNY
She set it up. Goal was to get
innocent blood on Connor's hands.
(beat; bitter)
It worked. Mind's a little fuzzy,
but I think it was Gabriella who
explained Connor's fate if that
ever happened.

Pike vehemently shakes his way. No way.

PIKE
Yeah, she said it'd stain his soul.
The one that's sorta misplaced at
the moment.

BENNY
(scoffs)
Oh okay. So Connor not having a
soul somehow makes the fact that he
murdered someone less serious?
Thought you quit smoking the funny
grass.

PIKE
That kid is far from innocent.

BENNY

Maybe, in some context. Damn sure didn't do what Connor killed him for though. Either way, he's just the warm up act.

(beat)

Connor's being set up to kill again and this one there's no gray area about.

CLOSE UP on Pike's face. No more defiance to be found.

PIKE

What can we do to stop it?

Benny's expression turns deadly serious. First time during this whole conversation.

BENNY

We don't do a damn thing. You do. Powers aren't interested in saving Connor anymore. It's been tried. He's had enough chances. But...

Benny points his finger back and forth between Pike and himself.

BENNY

... this is the most hands on the big wigs can get. And since you and your friends don't take subtle hints very well-

Pike POUNDS his fist on table.

PIKE

You wanna quit rambling and get to the damn point, Benny?

BENNY

(deadpan)

You need to kill Connor.

PUSH IN on Pike's face as all the color drains out of it, his expression cycling through emotions. Shock. Fear. Anger. Everything but happy.

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

Gabriella is sitting on the couch opposite Alessia, her legs curled under her, hugging a pillow.

GABRIELLA
 (voice cracking)
 No. You can't ask me to do that.

ALESSIA
 Now look who's being vague with the
 indirect references.

GABRIELLA
 (defiant)
 I am not killing Connor.

ALESSIA
 Did I ever say you needed to?

Gabriella uncurls her legs and wraps her arms around them,
 hugging them to her chest.

GABRIELLA
 I... I can't go through that again.
 You don't know how hard it was
 after...
 (beat; shakes her head)
 I can't.

ALESSIA
 You listening to me at all, Gabby?
 You're not being asked to kill
 Connor. You need to do more than
 that.

Gabriella, eyes red from welling tears, stares off into
 space.

GABRIELLA
 What do you mean more than that?

ALESSIA
 You're more than capable of killing
 him. That's been proven. We're
 fairly certain Kaia and Pike are
 able to as well.
 (beat)
 But you're the only one that can
save him. Powers are through with
 him, but that doesn't mean he needs
 to die.

Gabriella unfolds herself, now hunched over with her elbows
 on her knees.

ALESSIA

Question is how much of yourself
are you willing to give to save
him?

GABRIELLA

I don't understand. Give what?

Gabriella gets up from the couch and turns away, running her hands through her hair.

CLOSE UP on Gabriella with Alessia visible over her shoulder in the background, out of focus.

GABRIELLA

My life? Am I supposed to die to
save Connor? Is that it?

Switch FOCUS to Alessia, blurring Gabriella out.

ALESSIA

More than that.
(beat)
Your trust.

Switch FOCUS to Gabriella as she turns around. Now everything's in focus, but Alessia is gone!

CLOSE UP on Gabriella, looking uncharacteristically stupefied.

EXT. PRIVATE AIRPORT - RUNWAY - DAY

A small PRIVATE JET is the lone craft in the immediate vicinity.

INT. PRIVATE JET - PASSENGER BAY - NEXT

Faas fastens Rebekah's seat belt for her. The two share a quick smile, hers weaker than his.

FAAS

This plane will-

REBEKAH

Take me home. I know.

Faas stands and straightens his coat.

FAAS

You know, just because you can read
my mind doesn't mean you should.

REBEKAH

(shrugs)

You're the only other human here.
Can't read any of your robots.

Quick PAN AROUND the seating area shows a few cyborg ninjas milling about.

REBEKAH

So why aren't you flying with me?

FAAS

How did you-

He stops and smirks to himself.

FAAS

I have one more matter to attend to here in Los Angeles. Those who tried to take you away need to be dealt with. It's the only way to keep you safe.

Rebekah nods and stirs in her chair. She's tired.

REBEKAH

(yawning)

Thank you, Mr. Faas.

Faas nods and exits the plane. Rebekah closes her eyes and nods off.

EXT. PRIVATE AIRPORT - RUNWAY - NEXT

Faas walks towards another black van where a ninja is waiting for him. The staircase leading to the entrance of the plane is driven away and the door shuts.

FAAS

Has the call been made?

The ninja nods. Faas gets into the driver's seat of the van as the jet's engine fires up.

FAAS

Good. This will all be over soon.

Faas drives off. The ninja watches him leave. Next to it, the jet starts to drive down the runway.

ZOOM IN to the far end of the runway. A silver SUV is speeding towards the jet. Looking at the windshield, Connor is behind the wheel with Professor Marrus behind him.

His face is grim, his knuckles red from the tight grip on the wheel.

PROF. MARRUS
(nervous)
Connor, please tell me you're not
playing chicken with a plane.

CONNOR
Do you think I'm stupid or
something?

Professor Marrus breathes a sigh of relief.

PROF. MARRUS
Oh, thank goodness.

CONNOR
I'm going to crash into the landing
gear to stop it from taking off.

PROF. MARRUS
What?!?

CONNOR
Saw it in a movie once.

Professor Marrus glances at Connor, then back at the jet.

PROF. MARRUS
Did you plan on actually living
through this?

CONNOR
I'll jump before the collision. But
since you're older and slower than
I am...

Without looking away from the jet, Connor leans over and opens Professor Marrus's door. Before she can react, he unbuckles her seat belt and SHOVES her out of the door.

PROF. MARRUS
(falling out)
Connor!

ON PROFESSOR MARRUS hitting the ground hard and rolling several feet before stopping.

She moans in pain and twists her body to look down the runway.

ON CONNOR still driving.

He's not slowing down and neither is the jet. The front wheels of the jet start to lift off the ground.

Connor speeds up while reaching into the back seat and pulling a sword up to his lap.

Just a few feet from the rising wheels, he opens his door and dives out, rolling away to safety as the SUV barrels into the lifting wheels and EXPLODES.

INT. PRIVATE JET - PASSENGER BAY - NEXT

Everything's shaking violently. Rebekah SCREAMS at the top of her lungs.

EXT. PRIVATE AIRPORT - RUNWAY - NEXT

The nose of the jet turns downward and the entire jet CRASHES back onto the runway, screeching to a dead.

Connor gets back to his feet and sprints towards the plane.

INT. PRIVATE JET - COCKPIT - NEXT

Shot of the cracked windshield before a PAN LEFT to the ninja playing the part of the pilot.

The windshield SHATTERS as Connor leaps through it, impaling the ninja in the seat with his sword before his feet even hit the ground.

He lands and RIPS the sword up, splitting the seat and ninja's upper body in half.

Another ninja bursts into the cockpit as this is happening.

Connor never stops moving, spinning with the sword just now freed from the seat and decapitating the new arrival.

Without breaking stride, he walks into:

INT. PRIVATE JET - PASSENGER BAY - CONTINUOUS

One ninja is helping a dazed Rebekah out of her seat. It looks up to see Connor's entrance and shuffles her towards the back of the plane.

Three more ninjas leap at Connor. Three lightning fast slices turns three to six.

Still not breaking stride, Connor tosses the sword up and catches it like a javelin, throwing it into the back of the ninja fleeing with Rebekah.

Rebekah SCREAMS and jumps away. The sword rips straight up and the two halves of the ninja part, revealing Connor holding the sword.

REBEKAH
(wide eyed)
Do I know-

REBEKAH'S POV

Connor's fist SLAMS into the camera, forcing a BLACK OUT.

ON the bathroom door in the back of the jet as Rebekah's body sails through the air and slams into it. She falls to the ground, limp but still conscious.

Connor stalks towards her, balling his free hand into a tight fist.

Rebekah moans and pushes herself up to one knee. Her body starts to GLOW.

Connor YELLS, almost enraged as he blasts her with a massive UPPER CUT, the force of the blow lifting her off her feet and slamming her into the door again.

CUT TO a low angle shot with Connor's leg in the foreground as Rebekah slumps to the ground once more, this time down for the count.

CONNOR (O.S.)
I'm sorry.

Connor's sword lowers into frame, reflecting the sunlight from outside.

CONNOR (O.S.)
I hope you understand... someday.

BLACK OUT.

END OF ACT THREE

ACT FOUR

FADE IN.

EXT. PRIVATE AIRPORT - RUNWAY - DAY

CLOSE UP on the back of a ninja just before it explodes in a shower of sparks, revealing Professor Marrus, black energy radiating from her outstretched on.

ON the jet wreckage as Connor hops down from the entrance with Rebekah in her arms.

Professor Marrus is silent as Connor walks over and gently lays Rebekah down on the ground.

PROF. MARRUS

You owe me a car.

(beat)

Is she hurt?

CONNOR

She will be when she wakes up.

(beat)

Didn't have many options.

PROF. MARRUS

(blinks)

You knocked her out?

CONNOR

You said her powers included telepathy when they were unchained. Couldn't leave her enough time to think.

Professor Marrus nods as she kneels down and runs her hand over Rebekah's cheek.

CONNOR

(looking at Rebekah)

I need you to do that spell again, put her memories back the way they were before.

(off her look)

Faas attacked me. Probably would've killed me if he needed to. You think Bridge is safe with him?

PROF. MARRUS

Still, her mind's been rejecting the false memories because of her powers. I've had to cast more frequently recently.

CONNOR
 (icily)
 Find a way to make it permanent.

PROF. MARRUS
 Permanent? But Connor, she's not really-

CONNOR
 (snapping)
 Stop saying that!
 (beat; calmer)
 So I didn't rip the head off her Barbie when she was five or teach her to tie her shoes or...
 (gulps)
 I took her out for ice cream a couple days ago. We played soccer in the park. Those things happened.
 (beat)
 She's my sister, whether she knows it or not. And she's all-
 (beat; exhales)
 This is the only way to keep her safe. Do you understand that?

He looks into Professor Marrus's eyes.

CONNOR
 (pleading)
 Michelle, please.

She sighs and nods.

PROF. MARRUS
 I'll find a way.

Connor nods and gets back to his feet.

CONNOR
 Get a cab back to your place. I'll meet you there. There's one more thing to take care of.

He bends down to pick up his sword.

PROF. MARRUS
 And what's that?

He stands back up, the sun over his shoulder, casting his entire body as a dark shadow.

CONNOR

(cold)

Those who tried to take her away
must be dealt with. It's the only
way to keep her safe.

He walks away, a fire in his eyes. Professor Marrus watches
him leaves.

And smiles.

PROF. MARRUS

(under her breath)

Atta boy.

EXT. CITY STREET - DAY

Gabriella's on her motorcycle, expertly maneuvering through
traffic.

SMASH CUT TO:

INT. COUNTY JAIL - VISITING ROOM - DAY

Pike has his head down with his hands forming a visor over
his eyes.

PIKE

(resolved)

No.

(looks up at Benny)

I won't do it.

Pike's eyes are tearing up, turning red. Benny leans back in
his seat and folds his hands across his stomach.

BENNY

Then we're all screwed.

(beat)

Well, you're all screwed. I'm
already dead.

PIKE

You're asking me to kill my best
friend!

BENNY

Dude, you nearly killed the woman
you love. Why's this such a
stretch?

Pike bows his head and covers his eyes again. Nothing to say
in response.

BENNY

And it's not like the Powers don't see how tough this is for you. You will be very well rewarded for your troubles.

Pike looks up again.

PIKE

What could the Powers possibly offer me in return for that?

BENNY

Redemption. A clean slate.

PIKE

(squints)
What?

BENNY

They'll hit the reset button on you and Kaia. Let you correct your... mistake.

Anguish hits Pike harder than Connor hit his "sister" a few minutes ago.

PIKE

(pained)
No...

BENNY

It's win-win, bro. You save the world and you and Kaia can go raise your litter out in the woods together.

PIKE

(cold)
But Connor would be dead. At my hands.

BENNY

He's a lost cause, Pike. A lot of folks and sentient beings didn't wanna believe it, but he is. Least you can do is carve out a life for yourself.

(beat)

Unless you like the alternative. Twenty five to life for five murders and another attempted one.

PIKE
 I... how would I...
 (exhales)
 How could I... from in here?

BENNY
 Plan's already in motion to put you
 where you need to be.

Benny holds his hands out like scales, alternately moving them up and down.

BENNY
 I'm no Einstein, but I know which
 way I'd go.

Pike is visibly shaking now, barely holding it together.

CLOSE UP on him as he leans his head back and snuffles, fighting off the barrage of emotions he's feeling.

The sound of the door opening gets his attention. When his head comes back down, Benny is gone! So is the briefcase and files.

The Guard that lead him into the room earlier is in the doorway.

GUARD
 Guess the lawyer no-showed, huh?

Pike wipes his eyes and regains his composure.

PIKE
 What are you talking about?

GUARD
 Been watching you on the camera all
 this time. Unless you've got
 imaginary friends, ain't been
 nobody in here but you.

A SECOND GUARD enters and uncuffs Pike from the table. Pike's wrists are handcuffed behind him.

SECOND GUARD
 Don't matter now. You're due on a
 bus back to the city.

PIKE
 (confused)
 I'm what?

SECOND GUARD

Warden says word came from the city to send you back in. Seems they've got another charge to hit you with and they want you there in person.

The second guard leads Pike around the table by his arm. The first guard takes his other arm and they walk him out of the room.

PIKE (O.S.)

What other charge?

INT. GABRIELLA'S SHOP - MAIN SALES FLOOR - DAY

Kaia hasn't moved from the entrance landing, her elbows resting on her knees, head low. The girls are messing around with various nick knacks.

KAIA

I... I don't know what to say.

Casey is juggling two small spheres in one hand.

CASEY

Well, figure it out quick because we've only got a couple minutes left.

KAIA

Gabriella is Connor's salvation. Pike's the back up plan.

(looks up)

What am I?

PEYTON

(stretching)

The wild card. Or maybe you like the happy medium better?

KAIA

Lost again.

Taylor takes a seat next to her mother.

TAYLOR

You're... the counterbalance to all three of them.

(MORE)

TAYLOR (CONT'D)

Connor's so damn sheepish he needs a wolf to herd him, Gabriella looks at the big picture from outer space and misses the details, and Pike's so busy staring at one tree he doesn't notice he's lost in the woods.

PEYTON

You're the ultimate coin flip, Mom. Neither Gabriella nor Pike can get the job done in regards to Connor without you. So... us being here this morning was to make you aware of your options.

KAIA

And... if I help Oli kill Connor, then my reward is... you three?

All three girls nod. Casey looks up to the sky and closes her eyes.

CASEY

And there's the gong. Time for us to go.

Kaia bolts up to her feet.

KAIA

Wait!

(beat)

Can I... have a picture with you three?

The triplets smile warmly.

EXT. GABRIELLA'S SHOP - DAY

Gabriella parks her bike and pulls her helmet off as she walks into:

INT. GABRIELLA'S SHOP - MAIN SALES FLOOR - CONTINUOUS

Kaia is standing behind the main counter running her fingers over a print out of a photo of her with her daughters. She looks up when the bell on the door lets her know Gabriella's there.

KAIA

(softly)

Hey.

Gabriella stares at her friend for a few seconds before her eyes light up.

GABRIELLA
I take you had a visitor too?

KAIA
(choked up)
More than one.

GABRIELLA
Oh.

Gabriella walks over to the counter.

GABRIELLA
What did... they say?

Kaia glances down at the picture once more.

KAIA
They said I have to help you.
(beat)
What's our first move?

GABRIELLA
I... I don't know. I don't really
get what I'm supposed to do.

KAIA
Well... we'll figure it together.

Kaia sets the picture down and walks over to the register to retrieve her purse. Gabriella picks up the picture.

GABRIELLA
(frowns)
Why did you take a picture of
yourself?

KAIA
Huh?

Kaia walks back over and looks at the picture.

ON the picture. Kaia's alone in it.

NORMAL SCENE

Gabriella glances over at Kaia, whose eyes are tearing up again.

KAIA
We should get going.

Kaia walks off. Gabriella looks at the picture one final time before setting it down on the counter.

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

Faas opens the front door and cautiously steps inside.

FAAS
Ms. Heron? Are you here?

CONNOR (O.S.)
I thought you'd be coming here next.

WHIP PAN to Connor standing in the doorway to his old bedroom, that same fire in his eyes. His sword is in one hand. He's holding Lesi against his chest with the other.

CONNOR
Figures after stealing Bridge,
you'd try to turn Gabriella against me.

He drops Lesi and she scampers off. Connor steps towards Faas while raising his sword.

FAAS
No need to. You've done that for yourself much more masterfully than I could've.

CONNOR
We had a deal. If you planned on renegeing on it, you should've said so earlier.

FAAS
Like you would've given Rebekah up willingly.

CONNOR
No, I'd have just killed you then instead of now.

Connor attacks. Faas blocks and parries all of the sword slices, but eats a back spinning roundhouse kick to his ribs, knocking him back.

He jumps and front flips over a lunging stab from Connor, landing behind the couch.

Connor spins and makes a swiping motion with his hand. The couch flies into the wall by the kitchen. Connor YELLS and attacks again, foregoing technique for pure power.

Faas holds his sword over his head to defend, but the brute force of Connor's attacks force him to his knees.

One final swing down breaks Faas's sword at the handle. Faas spins to his feet and chops Connor's wrist, knocking his sword away.

Connor responds with a right hook that Faas just takes and walks through. Faas bulls rushes Connor, lifting him off his feet and driving him back towards the wall.

Connor throws his own body backwards, the momentum flipping Faas over him. Faas smacks into the wall, knocking a hole in it.

Connor kips up and immediately throws a side kick aimed at Faas's head. Faas ducks and Connor's foot buries itself in the wall. Faas throws a downward elbow into Connor's exposed knee.

A loud POP is heard and Connor howls in pain before being knocked down from a punch to the chin, his foot ripping loose from the wall.

Connor rolls, avoiding a foot stomp directed towards his head. He sweeps Faas with his good leg and hobbles to his feet. Faas spins to his. Connor can barely put any weight on his leg.

Faas snaps a kick at Connor's injured knee. Connor stumbles away from the blow, using the wall to brace himself. Faas leaps into the air, firing off a flying kick. Connor thrusts his hand out to the side, then at Faas.

A nearby NIGHTSTAND collides with Faas in midair, dropping him to the ground short of his target.

Connor grabs his injured leg at the thigh with both hands and sharply twists. He YELLS in pain as a loud snap is heard.

Faas rolls to his stomach and pushes up to his hands and knees.

Connor snarls as he winds up and kicks Faas with his hurt leg, knocking Faas through the air and crashing into Gabriella's bookshelf.

OFFICER 1
For the murder of Matthew Wallace.

Dead silence in the demolished condo.

PUSH IN on Connor's face.

FLASH CUT TO:

INT. GABRIELLA'S SHOP - MAIN SALES FLOOR (FLASHBACK)

Via a video feed (the red button in the upper right corner gives it away), MATTHEW WALLACE, Connor's skinny, pale, would be video biographer from episode 1x04, is standing next to Gabriella.

MATTHEW
Okay, let's start off with a bit
about who you are.

GABRIELLA
(sighs)
My name is Gabriella Heron. I'm 28
years old, and I think this is a
really bad idea.

MATTHEW
(blinks)
Huh?

FLASH CUT TO:

INT. BASEMENT (FLASHBACK)

JASON LAHEY, Matthew's pudgy partner in crime, runs towards the demon KAAR, who snaps Matthew's neck with minimal effort.

FLASH CUT TO:

EXT. FORESTED AREA - NIGHT

Connor is busy digging a shallow grave for Matthew, whose body is lying next to the hole. Connor swats a bug that landed on his neck, then gets right back to digging, his face a mask of grief and anger.

FLASH CUT TO:

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

PULL AWAY from Connor, whose expression hasn't changed.

CONNOR
(callous)
Who?

OFFICER 1
Take him!

The officers rush Connor at once, managing to wrestle him to the ground. Gabriella and Kaia stand stock still with matching looks of shock and utter horror.

ZOOM OUT from the condo, down the hallway, out the building, through the sky, increasing speed until everything's a blur that melts into:

EXT. MOUNTAIN - DAY

We're rapidly spiraling up a stone mountain, everything moving with a continuous WHOOSH.

EXT. GARDEN - DAY

Professor Marrus stands in the center of the flower field that comprises the higher plane of AMARA.

Four bolts of lightning strike the ground directly in front of her, each materializing into a different elemental figure.

A male figure whose body is composed entirely of white mist. Another male, this one a continuously swirling black cloud. On the far left of the quartet is a female being made of water.

Opposite her, on the right side of the quartet is another female, this one a being of fire.

Marrus politely bows her head.

CLOUD MALE
Your report, Michelle Marrus.

PROF. MARRUS
I have helped the girl develop her powers to a sufficient level. The outburst from the activation of her trigger will be catastrophic.

MIST MALE
You are sure that the girl cannot be swayed?

PROF. MARRUS

(nods her head)

The Powers That Be made a great selection with Rebekah. Without even trying, her abilities repeatedly render our Prodigy memory spells ineffective.

A cold wind whips through the field, causing Professor Marrus to wrap her arm tightly around herself.

WATER FEMALE

And the Destroyer?

PROF. MARRUS

He's all but ours at this point. Project Champion in regards to him has been a resounding success. And when the time comes, he won't have a choice.

FIRE FEMALE

What if he's unable to commit to killing the girl?

Professor Marrus scoffs and shakes her head.

PROF. MARRUS

Won't be a problem. Krav Maga failed, but he laid the necessary groundwork. I've taken further measures to get Connor more comfortable with the notion of killing family.

FIRE FEMALE

Your arrogance is not reassuring, Michelle Marrus.

PROF. MARRUS

(barely restrained)

I sacrificed my son for this. I won't allow any chance of failure.

(beat; calmer)

When the smoke clears, the Senior Partners will be the only ones he can turn to.

The four we know now as the SENIOR PARTNERS hold a long, uncomfortable stare at Professor Marrus, who looks more confident in herself than ever.

MIST MALE

And there is no chance of our brethren bringing him back to their side?

PROF. MARRUS

They won't want him. His hands are already stained with the blood of my son and now there are only two ways for this to end.

INT. PROFESSOR MARRUS'S HOME - BEDROOM - DAY

Professor Marrus stands over Rebekah, who is laid out on the bed looking perfectly serene. Black energy pours from Professor Marrus's hands into her body.

PROF. MARRUS (V.O.)

Either Connor kills her and he's ours for good.

DISSOLVE TO:

INT. POLICE CAR - DAY

Connor sits in the back seat of the moving vehicle, his wrists handcuffed in front of him. His head is lowered.

PROF. MARRUS (V.O.)

Or Connor will be dead.

PUSH IN on Connor as he slightly raises his head, just barely enough to see the blank, emotionless stare in his eyes.

PROF. MARRUS (V.O.)

Either way, we win.

BLACK OUT.

TITLE OVER: To Be Continued...

END OF ACT FOUR

END OF EPISODE