

ANGEL

"Back in Business"

Written By
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ANGEL

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CAST LIST

ANGEL	David Boreanaz
SPIKE	James Marsters
KATE	Elisabeth Rohm
ILLYRIA	Amy Acker
CORDELIA	Charisma Carpenter
GUNN	J. August Richards
HOLLAND MANNERS	Sam Anderson

ANGEL

"Back in Business"

SET LIST

INTERIORS:

HYPERION HOTEL

Angel's Office
Lobby
Upstairs
Downstairs

POLICE DEPARTMENT

Chiefs office

WOLFRAM & HART

Lobby
Head Office
Labs
Elevator
Basement
Library

APARTMENT

Living Room

DOCKS

Warehouse

RICK'S MANSION

Basement

Kitchen
Hallway
Living Room
Upstairs Hallway
Entrance

EXTERIORS:

LOS ANGELES

Streets
Alleyway
City
Police Department
Docks

HYPERION HOTEL

Garden out back

ROAD

Car

RICK'S MANSION

Front Porch

TEASER

FADE IN:

1 EXT. LOS ANGELES - STREETS - NIGHT. 1

The streets are quite for a change. No cars. No people roaming the streets. Nothing. But as if all hell just had to break loose on this peaceful night, a loud SCREAM roars through; a woman STAGGERING into view.

Looking over her shoulder, she can't help but SHRIEK once more before racing across the road with her sprained ankle, reaching the other side, she ENTERS the --

2 EXT. LOS ANGELES - ALLEYWAY - NIGHT. 2

Racing behind the DUMPSTER in view, she takes small PEERS around the corner, spotting nothing. She fully stands, falling into the MIDST of a VAMPIRE that growls demonically, staring down her neck.

SCREAMING WOMAN

Help me! Please! Somebody help!!

As the vampire goes down on her neck a large FIGURE swoops into FRAME, legs hung out; connecting with the vampire's face. THWACK -- the vampire goes down, and the shadowed figure falls to their feet. Hastily jumping back up to their feet, the vampire STEPS back into view --

The two break out in somewhat of a fight, blocking each other's movements. Angel comes in, ROUNDHOUSE blow to the face, and the vampire HURLS up at the crates that lay in stacks by the dumpster.

SMASH -- they crumble into tiny pieces, and a large wooden implement ROLLS into his sight.

Picking it up, the figure LUNGES at the vamp, DUSTING it.

Leaping off up onto the ROOFTOP that stands way up in the sky, the figure disappears. The woman TURNS up, looking on with curiosity --

SCREAMING WOMAN (CONT'D)

Who are you?!

Turning to face us, we reveal ANGEL!!

ANGEL

I'm Angel.

FLASH CUT TO:

3 INT. HYPERION HOTEL - ANGEL'S OFFICE - DAY.

3

Sitting in his office is Angel, working hard. He is flipping through maps and maps, with a phone to his ear. He places the phone down, and looks up at us, rising to his feet and speaking.

ANGEL

Are you facing weird, and disturbing problems that most people would call you crazy for claiming you have?

(beat)

Well here at Angel Investigations, we can help you out!

Stepping out of his office, we FOLLOW ON --

4 INT. HYPERION HOTEL - LOBBY - DAY.

4

Distressed people are all around the room, talking to the team. On one ANGLE, we catch a glimpse of CORDELIA taking down notes, and talking to a young man who is shaking with trauma.

Another angle, and we see GUNN, talking to an older woman who looks quite freaked out.

ANGEL

Demonic? Paranormal? Anything that may cause you distress! Call us at this number below --

A large phone number PANS across the screen slowly at the bottom of the FRAME --

ANGEL (CONT'D)

Remember, that at Angel Investigations --

FLASH CUT TO:

5 INT. HYPERION HOTEL - UPSTAIRS - DAY.

5

Standing against the hallway wall, Angel and co. face the screen; weapons in hand. The large iconic Angel Investigations SYMBOL stood at the bottom of the FRAME, with the words -- ANGEL INVESTIGATION -- overpowering it --

TEAM ANGEL

(everyone)

We help the helpless!

On that the screen begin to FIZZ out, and we PULL BACK, finding ourselves --

6 INT. HYPERION HOTEL - ANGEL'S OFFICE - DAY.

6

Sitting around the small television in the office, Angel sighs, his head dropping into his hand as he shakes it --

Entering the room, Cordelia steps into FRAME --

CORDELIA

Hey, big guy.

Angel looks up from his hands.

CORDELIA (CONT'D)

Been watching the advertisement again, I see --

(beat)

You look *fine*, Angel.

ANGEL

What? No. Ah. I mean --

Cordelia smiles --

CORDELIA

Cool it, Angel. I'm only messin' with you.

ANGEL

(sigh)

Don't you think its just a bit too much. We used to be a little hole in the wall, and now we've got commercials, adds in the paper --

CORDELIA

Things are *finally* back on track. No more hell. No more drama.

ANGEL

So ... what now?

The phone begins to RING, the volume getting louder and louder, and Cordelia looks from the phone, to Angel with her grin widening.

CORDELIA

Looks like we're back in business, bubba. Let's get to work!

As Angel reaches for the phone to answer it, we BLOWOUT with a large BEAT, instantly --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

7 EXT. LOS ANGELES - CITY - DAY. 7

The large city begins to shine brighter, as we close in on the establishing shot. The sun WIPES across the screen, slightly transparent before we --

FLASH CUT TO;

8 EXT. LOS ANGELES - POLICE DEPARTMENT - DAY. 8

A still SHOT, catching a very short glimpse of the Police Department as it is illuminated in this gorgeous daylight.

CUT TO:

9 INT. POLICE DEPARTMENT - CHIEF'S OFFICE - DAY. 9

Seated in the chair in front of the CHIEF'S desk, KATE is dressed in a nice suit, playing with her hands as she watches the chief enter back in, stepping around his desk and sitting down.

KATE

You, err, wanted to see me?

CHIEF

Ah, yes, Kate Lockley. You were quite the officer before ... well before ... erm --

Awkwardly, she fiddles about.

KATE

Look, I received a letter in the mail. Saying you declined my application to rejoin the force.

(beat)

I was hoping this little *meeting* had something to do with that.

CHIEF

Thing is, we took your application to the board, and, well though there were a *lot* of people that were on your side, fighting for you to come back, there was, how can I put this, a much *larger* power that we were dealing with.

KATE

What are you talking about?

(CONTINUED)

CHIEF

I'm talking about Wolfram & Hart.

A large BEAT and Kate's eyes widen.

CHIEF (CONT'D)

You see, the entire firm threatened our department, and, although we don't know why they were so hesitant for you to return, we couldn't risk the police force.

KATE

So ... let me get this straight. A lawfirm, that has absolutely nothing to do with the Police Department, threatened you and every other officer on the force, if you'd bring me back to the team.

CHIEF

They have connections. They have power. Trust me, Kate. We all wanted you back.

KATE

What am I supposed to do with this information? Why are you telling me this?

The chief SHUFFLES about in his seat.

CHIEF

I wanted to assure you, that are not your enemy. When we got the application form, we were thrilled.

(beat)

Yes, we've had differences in the past, and things went pretty downhill since your father passed away. But you were a great asset to the force.

KATE

(almost flattered)

Thank you.

CHIEF

Look, I know there are a lot of money issues going around lately, and was wonderin' how you were holding up? Do you have another job or something to fall back on?

Kate SITS UP, thinking. A small smile begins to form, as she is thinking about ANGEL INVESTIGATIONS, and off of that, she speaks --

(CONTINUED)

KATE

I'm sure I will find something.

On that we --

FLASH CUT TO:

10 INT. HYPERION HOTEL - DOWNSTAIRS - DAY.

10

Wiping passed the screen is the grinning Gunn, smiling as enters FRAME. We retract to see Spike, looking on to see his happiness --

SPIKE

What's got you all jitty, and writhing with laughter, huh, Charlie-Boy?

Gunn stops, approaching him.

GUNN

Can't a guy enjoy himself once and a while? 'Specially with all these calls coming through.

SPIKE

Right. Well, I'll leave you to it.

Spike turns around and ILLYRIA stands in his way. As we come in on them, Gunn TRACKS off, still smiling strong --

ILLYRIA

Why must you leave, again?

SPIKE

Got things to do, pet.

ILLYRIA

The sun is shining. You'll burn.

SPIKE

Its called *taking the tunnels*, luv. Its how we, vamps, get around.

ILLYRIA

I wish to come with you.

Spike can feel this conversation getting more awkward --

SPIKE

Look, pet. I get that you're trying to *feel* human emotion and all. And with Wesley gone, you're grieving, but I --

(CONTINUED)

ILLYRIA

Wesley was a fraud. He used me only for his own desires. For his dead lover's desires. I'm through with being Wesley's, trying to understand human emotions, and through with you calling me your pet!

Illyria turns around and Spike GRABS onto her arm, turning her back around --

SPIKE

We all got issues. We're all grieving in our own way. Wesley didn't deserve to go, Illyria.

(beat)

But you have to move on.

ILLYRIA

I don't understand this world. Maybe I never will. Grief was a sign of weakness. One in which I never wanted to endure. I guess with death we are left with nothing but with the harsh fact that we have to move on. But I -- I -- I'm not ready.

Turning her back, she WALKS OFF and Spike looks on, noticing how human she is really becoming. Entering the hotel, KATE comes into FRAME, walking on and passing Spike as he flees from sight.

Passing Cordelia, who is on the phones, answering them and taking notes, she enters --

11 INT. HYPERION HOTEL - ANGEL'S OFFICE - DAY.

11

Sitting behind his desk, with the a customer sitting in front of him, Angel seems quite intrigued. Kate enters, stopping in the doorway --

DISTRESSED MAN

...and they took my baby girl! The only thing that I care about! Please you have to help me out. Please? Her name is Cristin Walters! Please!

ANGEL

I'll get my best right on it. Do you have anything that I can go off? Anything that might help us find her faster?

He SHIVERS in fear --

DISTRESSED MAN

Th-th-they talked about some sort of sacrifice. A leader! Bringing forth some guardian. I didn't catch it all. They nearly killed me getting to her! I ... couldn't do anything to stop them. They were too fast. I just --

(beat)

I just couldn't --

ANGEL

Look, I know this may be hard, but you need to try and think about exactly what they said. I don't have much to go on.

DISTRESSED MAN

It was all a bit blurred. I couldn't exactly hear everything. But I think they mentioned something about the docks. I don't know if they were picking something up, or --

(beat)

Please, Mr. Angel! Its my little girl. My only --

(pause)

Oh! There was one more thing. There was a man. In a suit. A lawyer, maybe. He was offering some sort of scroll, or book, something off the black market.

Angel smiles, assuringly.

ANGEL

I will get her back. I promise you.

The DISTRESSED MAN nods, still traumatised, getting up and leaving the office. Enter Kate --

ANGEL (CONT'D)

Kate! Hey, what are you doing here?

Kate SITS down.

KATE

Actually, I'm sort of, kinda, looking for a job.

ANGEL

I thought you were going back to force. Rejoining and all.

KATE

I was. But it looks like that'll never happen, with Wolfram & Hart in the way.

ANGEL

Wolfram & Hart? They're back?

KATE

And badder than ever. Looks like you're not the only one kick starting your business back up.

(beat)

Get this, right, Wolfram & Hart threatened everyone on the Police Department if they accepted my application, to bring me back on the team. So, here I am, looking for some cash. And I thought, hey, what better place than Angel Investigations. I was a detective, you know.

Angel smiles.

ANGEL

You've come to the right place. We have had calls coming through all day. How 'bout this one.

(reads of notebook)

Charlie Forrester has been getting several death threats, and is being stalked by, what she described to be, *a psychotic looney that is everywhere she turns.*

KATE

Wow. Los Angeles is depressing.

The two LAUGH and on that, we --

FLASH CUT TO:

12 EXT. LOS ANGELES - CITY - NIGHT.

12

Night washes over the city, and we PEER over the gorgeous view, as street lights ILLUMINATE its gloriness -- showing it off in all its beauty!

FLASH CUT TO:

13 EXT. WOLFRAM & HART - ATTORNEY'S AT LAW - NIGHT.

13

The large building comes closer into view, cars parked up out front, packed with people. Reaching the entrance, we --

FLASH CUT TO:

14 INT. WOLFRAM & HART - LOBBY - NIGHT.

14

The elevator doors OPEN to reveal Angel, arms folded, looking down at his feet. The doors RETRACT and Angel steps forward. To his surprise, two SECURITY GUARDS step towards him, night sticks in hands, and make a move --

Angel BLOCKS the swing, grabs the guard and throws him at the wall, next to the elevators. He SLAMS against it, falling unconscious. PULL BACK in on:

Angel. He SPINS around, knocking the other guard down instantly with a mean ROUNDHOUSE kick. Continuing on, we --

CUT TO:

15 INT. WOLFRAM & HART - HEAD OFFICE - NIGHT.

15

The two doors FLING wide open to reveal Angel, entering with his fists already clenched for some bashing. The chair spins around, revealing HOLLAND MANNERS!!!

Angel stumbles back a step in shock.

ANGEL

Manners?

HOLLAND

Hello, Angel. Long time no see.

ANGEL

But you're ... I mean ... you died.

HOLLAND

Oh come on, Angel. We both know death is not the end. Not in this world. Not in this day and age.

Holland rises up from his desk.

HOLLAND (CONT'D)

You see, after Wolfram & Hart changed their gameplay to kill or be killed, they wanted someone they could trust, to get things running and back on track. That's why they chose me.

ANGEL

So its true then. The war's about to begin.

Holland smiles.

HOLLAND

Oh, how delusional you have grown to become.

(MORE)

(CONTINUED)

HOLLAND (CONT'D)

Angel, the war has already begun!
Only this time, we're not fighting
for you to join us. Oh no.

(beat)

We're fighting to kill you. Which
means you're dealing with the very
thing that you've been fighting for
six years. The wolf. The Ram. And
the Hart. In its purest form. The
Apocalypse.

A loud BEAT and Angel's eyes widen.

ANGEL

I will stop --

HOLLAND

(interrupting)

Don't even say you're going to beat
us, Angel. Don't even think it. For
years we've been holding back,
thinking of ways to make you join
us. But now, its over. For you, and
you're pretty little girlfriend.

Angel THROWS a punch, clobbering Holland across the jaw. He
is thrown to the desk, hitting it and looking back at Angel
with a devilish smile.

HOLLAND (CONT'D)

Well. At least you haven't lost your
temper.

On Angel's anger, we --

FLASH CUT TO:

16 INT. APARTMENT - LIVING ROOM - NIGHT.

16

A scared woman, CHARLIE, staggers into the living room,
with the phone to her ear, sobbing.

CHARLIE

...please, leave me alone! Why are
you doing this? Just leave me alone!

BANG! A large gush of wind hits the window, and glass
shatters all across the floor. She turns to face it,
screaming with shock. More wind brushes passed, slamming
into more windows and SHATTERING them completely.

She SHAKES with fear, putting the phone back up to her ear,
crying harder and harder, in shock.

CHARLIE (CONT'D)

Stop it! Stop it! Stop it!!

(CONTINUED)

ANGLE: STOVE

An establishing shot of the stove, the gas suddenly turns on, filling the air rapidly. PULL BACK to:

Charlie. She can see, and hear the gas filling the air. She tightens her hold on the phone, screaming into it.

CHARLIE (CONT'D)

How are you doing this? Tell me how
are you doing this!!? Rick stop it!!

A large KNIFE comes into FRAME and SLICES across her face, the large cut coming forth. She drops to her hands and feet, bleeding. She looks up as a KNOCK at the door hits --

ANGLE: LIGHTER

An establishing shot of a lighter, sitting on the kitchen bench. It slightly FLOATS up into view and FADING IN, we see the psychotic looney, RICK, standing with the lighter in his hands. A smile before --

BANG! The door gets KICKED open and in steps Kate, gun in hand, looking on to see Rick flick the lighter on.

Kate lifts the gun, firing -- BANG -- bullets go straight at Rick, before he disappears in a swirl of wind. The bullet hits the stove and it EXPLODES!

Kate grabs Charlie in the nick of time, LUNGING towards the flipped over table. The two hit the floor, the flames consuming them. As the flames become intense, we catch a better glimpse of the two.

Their hair is blowing over their faces, the flames becoming intense. Retracting they begin to soothe, the entire room burning, BLACK, destroyed.

Rick reappears, standing in front of them.

RICK

Who the hell are you?

Kate looks up, PUFFING and PANTING from the rush of the explosion. Rick reaches down, wraps his hands around her throat, and draws her up off her feet.

RICK (CONT'D)

Answer me, bitch!

Kate HEADBUTTS him and he stumbles back, hitting the wall. Kate falls back down, and GRUNTS. She reaches her gun before a large KNIFE goes straight through her stretching hand, pinning it to the ground.

(CONTINUED)

16 CONTINUED: (2)

16

Kate turns, a small HISS, before he KICKS her straight in the face.

THWACK! Kate goes back down, and when she takes another glance, Charlie is gone. Picking up her phone, she hits a button, speed dial, and speaks --

KATE

(into phone)

Gunn! Its me, Kate! Look, I need you to get here as fast as you can. I left the address by the phone, hurry, my case just got a whole lot creepier.

As she PULLS out the knife, screaming mid-way, we --

CUT TO:

17 INT. WOLFRAM & HART - HEAD OFFICE - NIGHT.

17

Angel GRABS Holland by the throat, tightening his grip and holding him up against the wall. With an angered GRUNT, he looks closer into his eyes.

ANGEL

I want to know, everything. What are the Senior Partners planning. What's this big apocalypse coming? And the more pressing issue right now, who took the girl, Holland!

HOLLAND

(choking)

What girl?

ANGEL

You know exactly who I am talking about. Cristin Walters! Where is she? Who took her?

HOLLAND

I don't know what you're talking about.

Angel THROWS Holland across the room. He hits the wall, beside the window, and slides down, back arched. Angel SWOOPS over towards him, picks him up and SLAMS him through the window.

It SHATTERS and Angel dangles him out the window, suddenly VAMPED OUT --

(CONTINUED)

ANGEL

I've put up with your lies and manipulations for most of my time here in Los Angeles, fighting your damn bosses, and I'm sick of it.

(beat)

The end is coming. And they've changed their gameplay. Well guess what, Manners --

Angel PULLS him up, and goes towards his neck --

ANGEL (CONT'D)

So have I!

Sinking his teeth into Holland, the blood begins to rush out. Holland HISSES with agony, shrieking as Angel feeds off of him.

He retracts, hanging Holland out the window once again, blood rushing down his mouth --

On his vampiric face, we begin to:

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

18 INT. HYPERION HOTEL - LOBBY - NIGHT.

18

Turning away from the phone, after hanging up, Cordelia makes her way to Gunn who sits on the steps, looking at some cash, with depression --

CORDELIA

Whoa. You don't look too good. Care to share?

Gunn looks up at her.

GUNN

Its nothing. I'm cool. Its been fun, you know. Getting Angel Investigations back up and running, solving some cases. Getting some cash.

CORDELIA

(knowingly)

But --

GUNN

But its all a distraction. It aint gonna last. You know that. I know that. Angel knows that!

(beat)

We're dealing with the Wolf, Ram and Hart and they are going to tear us to shreds.

CORDELIA

Gunn, I --

GUNN

No. Look, I don't mean to be all miserable and, well, a downer, but this is ridiculous. We should be out there, finding a way to stop them.

(beat)

We have to stop them! If we don't we will die. We will all die.

CORDELIA

I know. I know.

Cordelia places her hand on his shoulder, giving him comfort as she continues to speak --

(CONTINUED)

CORDELIA (CONT'D)

It took me a while, you know. To realize that we are doing everything in our power to stop them. That we are making a difference. Believe me, it took a while.

(beat)

But I get it now.

Gunn looks to her, worried.

GUNN

Do you think we can stop them, Cordy? I mean, really stop them. Like truly, honestly, get rid of them!

CORDELIA

I don't know. But I do know, we haven't been fighting them for six years, just to lose this war.

(beat)

Just to die.

Gunn looks away --

GUNN

What if we do. What if we die?

On the question, that concern, we:

FLASH CUT TO:

19 EXT. LOS ANGELES - DOCKS - NIGHT.

19

An establishing shot of the docks. A taunting SCREAM roars through, and we PAN CLOSER towards the structure of the small warehouse that sits by the docks, before --

FLASH CUT TO:

20 INT. DOCKS - WAREHOUSE - NIGHT.

20

A young, blonde, teenage girl, CRISTIN WALTERS is thrown to the pile of tied up and gagged people, that lay inside a large pentagram painted on the ground.

There are THREE ROBED men, standing around the circle, beginning to chant. As a large portal begins to ripple above them, the entire ceiling suddenly SHATTERS --

Dropping into view, Angel appears. The first robed man turns to him, distracted.

ROBED MAN #1

You have no meaning here! Be gone!

(CONTINUED)

Angel kicks the CRATE up in the air, spins around, and comes in with a bigger kick, HURLING the crate at the first robed man. He goes down hard, the crate SMASHING into him.

ANGEL

Damn, I'm good.

The remaining Robed Men turn to him. They raise their hands, and all the broken wooden implements from the crate rises up off the ground; telekinetically.

SWOOSH! The pieces of wood ZOOM towards Angel and we kick into somewhat of a SLOW MOTION shot --

(S.M)

Angel FLINCHES. The implements are zooming towards him and he raises his hands to block them off. A large chunk of wood pierces through his shoulder; another through his hand, reaching his chest, but stopped. And the last one stabs through his thigh. He drops to the ground, blood coughing out of him. SLOW MOTION STOPS and we PULL BACK to:

The Robed Men. They turn back to the people, continuing their chant. Angel has no time to pass out from pain. He pulls out a large chunk of wood in his hand and THROWS it.

The implement goes straight through the head of the second robed man, who drops dead instantly.

ROBED MAN #2

Brother, no!

Angel LUNGES towards the remaining Robed Man, grabbing him and holding him up against the wall.

ANGEL

Why are you doing all of this? What is being brought forth from this sacrifice?

(beat)

Tell me, now!

ROBED MAN #2

P-P-Please. Please don't kill me.

ANGEL

Answer the damn question! Why are you doing all of this?

ROBED MAN #2

(beat)

Because. Because we have to. It is our foretold destiny! We have been chosen to bring forth the Wolf, Ra --

BANG! A bullet goes straight through the back of Angel, out his chest, and into the Robed Man he has held up against the wall. He GRUNTS with agony, dropping the body and turning around to see Holland Manners, and a team of experts behind him, locked and loaded with tranquilizers.

ANGEL

H-H-Holland?

HOLLAND

I told you we changed the game,
Angel. Wish you would have taken my
treat a little more seriously.

(beat)

Now, you're time is up.

Angel SQUINTS with confusion.

ANGEL

Wh-What is going on?

The Distressed Man steps out from behind Holland Manners, with a huge grin on his face.

ANGEL (CONT'D)

You!

DISTRESSED MAN

How pathetic. You really do have
trust issues. Either that, or I'm a
good actor.

Cristin Walters looks up at Angel, tears in her eyes. Angel feels horrible, and he looks back at the man --

ANGEL

You. Are a lying son of a --

DISTRESSED MAN

Nah. Uh. Ah. I haven't gotten to the
best part yet.

Holding up the gun, he FIRES. Cristin Walters drops dead and Angel SHRIEKS in anger --

ANGEL

No! Cristin!

Angel SPINS around and kicks the distressed man down. He takes a step, towards Holland, and throws a mean RIGHT HOOK. Holland DROPS out of FRAME.

Struggling to take on the guards, he is shot with three tranquilizers, dropping down before Holland RISES up into frame, and stands in front of him, PUFFING and PANTING.

(CONTINUED)

HOLLAND

I hope you said you goodbyes, Angel.

On that, he KICKS Angel down, out of consciousness, and as he loses all sense of awareness, we --

FLASH CUT TO:

21 INT. HYPERION HOTEL - LOBBY - NIGHT.

21

Entering the lobby, burnt, bruised, and bleeding, is Kate, puffing and panting from the explosion and events that took place. Gunn and Cordelia rise up to their feet, spotting her. Shock consumes them.

KATE

Gunn, where the hell were you?

GUNN

What? Oh crap! Damn it! Sorry, I zoned out. Really, I didn't mean --

KATE

(interrupting)

This isn't just some *random* lunatic that likes to stalk his prey. The guy can disappear within the blink of an eye, but remain in the room, unable to be seen.

CORDELIA

An invisible stalker. How does that work exactly?

KATE

(ignoring)

That's not all he can do. He turned into the wind. The frikkin wind for crying out loud!

(beat)

I tried to stop him, but he pinned me down and got to Charlie. We need to find her. We *have* to find her!

Panning around the two, who look on at Kate with nothing but shock and confusion, we once again --

FLASH CUT TO:

22 INT. RICK'S MANSION - BASEMENT - NIGHT.

22

The scared Charlie falls down the stairs, rolling into the dusty basement, with more cuts and scars on her. The sound of FOOTSTEPS fill the room, and she tries to crawl away.

RICK (O.S)

Now, where are you going, darlin'?

(CONTINUED)

Stepping into view, down the stairs, Rick comes into view, grabbing Charlie by her hair and dragging her over to the wall. He SLIDES her up, throwing her against it.

CHARLIE

Why? Why are you doing this to me,
Rick? Why?!

Her screams become more intense and he STRIKES her hard with his hand. She sobs more --

RICK

Because you stopped loving me! We were meant to be together forever, but no, apparently you didn't want that! You wanted Hank! He was all you ever talked about! What about me?! Huh?

(beat)

What about me!

Rick PUNCHES her, clobbering her in the face. She falls off the wall and onto the ground. Picking her up by the throat, and holds her back up against the wall.

CHARLIE

Get off me!

Charlie pushes him away --

CHARLIE (CONT'D)

You were dead! You died! You left me, Rick. Me!

RICK

For three months, I was gone. Three months! You couldn't keep your pants zipped up, and your bra on for a total of three months.

(beat)

You disgust me!

CHARLIE

I disgust you? You're the obnoxious, dumbass, snot nosed little pig! You stupid, son of a --

RICK

Shut up!

Rick takes yet another strike and Charlie stops yelling, traumatised by this whole thing.

RICK (CONT'D)

I loved you. You loved me back! You did! I know you did! You had to! You had to --

(MORE)

(CONTINUED)

RICK (CONT'D)

(beat)

But it wasn't enough, was it. You needed more. Slut. I gave you everything. I gave you everything you ever wanted. And this is how you repay me.

CHARLIE

You were dead. You were supposed to be dead --

RICK

I survived, Charlie. And right now, I'm pissed off.

Rick PULLS out a blade, holding it up near her throat.

CHARLIE

Wh-wh-what are you gonna do, Rick?

(beat)

Kill me?

RICK

Much worse than that, luv. Much worse than that --

On that he takes a massive SLASH of the blade, and a large cut appears around her throat. Blood begins to drip out, the cut isn't deep enough to kill her, but she could bleed to death. She drops to her knees and smiles.

RICK (CONT'D)

Lets see if its something in your blood that's making you act this way. I am a doctor you know.

(beat)

I can make you better!

He pulls the blade back, before going down on her. As he exits FRAME, following the blade, we --

FLASH CUT TO:

23 INT. HYPERION HOTEL - ANGEL'S OFFICE - NIGHT.

23

Cordelia sits down, in front of the computer, whilst Kate walks back and forth in shock, impatiently.

KATE

Can't you type any faster?

CORDELIA

Sorry, being dead doesn't exactly let you *practise* you're typing skills. So excuse me if I'm going a bit slow! I don't even know what I'm looking for here?

(MORE)

(CONTINUED)

CORDELIA (CONT'D)

You don't have a name, you don't
have any clues as to who it --

Kate cuts in --

KATE

Rick. The guy's name was Rick. I
heard her say it.

Cordelia types away, and Kate stops her a moment.

KATE (CONT'D)

Try accidents in the last few weeks.
Whatever happened to this guy, it
wasn't normal. But I don't think it
was supernatural either.

Stepping into the office, overhearing, Gunn appears.

GUNN

The guy can turn into wind. And
you're saying its not supernatural.

KATE

Just because we live in a freaky
world doesn't mean everything that
happens has *freaky* written all over
it, alright!

GUNN

Okay. I think its a stretch if you
ask me, but alright.

Cordelia STOPS --

CORDELIA

Oh my god.

KATE

What is it?

Cordelia turns away from the computer.

CORDELIA

Do you know how much we're getting
paid to save her from this stalker,
guy? I can afford that new dress
that I saw in the L.A --

KATE

Cordelia!

CORDELIA

Sorry!

Cordelia turns back around, continues to search. Time passes, and as it does, Kate steps out of the office, to catch a breather.

CUT TO:

Stepping out, Kate begins to approach the steps, sitting down. She sighs, her hand shaking. She see's her hands, realizes she's hurt, and scared, and tries to fight back the tears.

SPIKE (O.S)
What's wrong, pet?

Kate looks up, and see's Spike. She shakes her head --

KATE
Nothing. I-I-I'm fine.
(sniffles)
When did you get back? Thought you were out having a drink ... again.

SPIKE
Guess I couldn't drink my guilt away. Never could.

KATE
I could use a good drink. Been a long time. Haven't had one since --
(beat; pause)
Never seems to work though, does it. All it does is hold it back, till your drunk and then you can't --
(pause)
I'm sorry. Long day.

SPIKE
Seems that way, doesn't it.

ANGLE: SPIKE'S P.O.V

Cordelia is in the office, typing away, and Gunn is hovering over her, looking at the computer. We PULL BACK to:

Spike. He sighs.

SPIKE (CONT'D)
It still aint over. What's got the team all whiled up?

KATE
Her name is Charlie. She's being stalked by some invisible, wind changing psycho follower.
(MORE)

(CONTINUED)

KATE (CONT'D)

Its complicated. We're trying to track him down. Thought it'd be an easy case. Think I screwed it up.

(beat)

I should have taken Gunn or Cordy with me. Needed a hand. But I --

SPIKE

Kate, I don't --

KATE

No. I don't need a *rah, rah*, speech.

(beat)

I need a job. And that's what I have. Just because I have to get down and dirty with the demons, doesn't give me any reason to complain. At least you can kill the bastards. Better than being a cop.

(then)

So what about you? Why are you so mope-y lately?

Spike sits down, next to her.

SPIKE

Right then, guess that you've told me you're problems, its fair I told you mine.

(pause; beat)

Wesley. I-I guess his death was just a bit too ... I didn't even know the guy like everyone else did. Seemed like a British sod, if you asked me.

(then)

But he was a fighter. He was the best. He died and still ... he never gave up. Not until he was yanked out of here. Not until --

He STOPS.

KATE

I get it. Its rough. I lost my father back when I first met Angel.

(beat)

I know how hard is to lose someone you wish you knew better. Someone you should have known better, but didn't take the time because --

The two look at each other, drawing closer --

SPIKE

Because?

Kate smiles, and Spike looks deep into her eyes, smiling as well. Then, things become awkward and Spike stands up.

SPIKE (CONT'D)

Umm, err. So, have you found anything yet?

Kate stands --

KATE

Umm, I don't, err --

Cordelia RUSHES into FRAME:

CORDELIA

I found something, come on!

She and Gunn run out of view, and we PUSH IN on Kate and Spike as they smile with relief.

KATE & SPIKE

(in sync)

Oh thank god!

As they head off, following in foot behind the other two, we can't help but --

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

25 INT. WOLFRAM & HART - LABS - NIGHT.

25

Waking up, Angel finds himself strapped down to a bed in some sort of science lab. Shaking off the sleepiness, and blurs, he spots Holland in the room, with a scalpel.

ANGEL

H-H-Holland M-M-Manners. Wh-what are you you doing doing --

HOLLAND

Save the unnecessary chit chat, Angel. I have business to take care of.

Approaching Angel, he begins cutting a long line into him with the scalpel. Angel SHRIEKS with agony as he does so --

ANGEL

I'll kill you ... for this!

HOLLAND

I see the tranquilizers are already beginning to wear off.

Angel RATTLES about in the straps, but can't break free.

HOLLAND (CONT'D)

Don't even try breaking out. The tranquilizers going through your system has temporarily disbanded you from your ... superhuman capabilities. I thought you wanted to be powerless. Isn't that the reason why you're fighting us?

Angel struggles about, but still can't break free!

ANGEL

What are you trying to do to me?

HOLLAND

We're performing a ritual. One in which will disarm you of your soul and bring forth your true purpose in this world. To kill.

(beat)

To kill them all.

Angel LAUGHS --

HOLLAND (CONT'D)

Care to tell me what's so funny?

(CONTINUED)

ANGEL

Oh, come on, Holland. Destroy my soul, bring forth Angelus. Still doing the same ol' song and dance, huh? Be original, already!

(beat)

And, while we're on the subject, I thought you're mission was to kill me. This doesn't really scream bloody murder, now does it!

Holland smiles.

HOLLAND

The Wolf. The Ram. And the Hart are coming, Angel. And its our job to do everything in our power to make sure that happens. Taking you out, is one of them. Siezing the opportunity to disarm you of your soul, that is another. Its all part of a grander scale. One in which you will learn about, when the Wolf, Ram, and Hart are ripping your guts out.

ANGEL

Hmm. Interesting. And you see, I am not buying any of it. The Senior Partners reversed time so that I could still live on. Why do all that if they didn't want me to help fight the apocalypse ... on your side?

HOLLAND

Because you are an asset. You are going to play a pivotal role in the apocalypse. They couldn't have you die. Not then.

ANGEL

But now? Why now?

HOLLAND

You're friend. Drucilla. That is why, now.

Angel's shocked.

ANGEL

What does this have to do with Drucilla?

HOLLAND

She had a vision. She saw what you were going to do. And that's why I have to do this.

(MORE)

(CONTINUED)

HOLLAND (CONT'D)

This is our last chance to make sure that vision comes to life. Its what the Senior Partners have been wanting for years now. And after Druicilla foresaw it, they set they're plan into action.

ANGEL

Doesn't explain why you're trying to kill me, now, does it?

HOLLAND

Six years, Angel. Six years of trying to recruit you. All attempts failed. If this does not succeed, then, we'll just have to kill you.

(beat)

We can't risk the Wolf, Ram and Hart's arrival. It is predestined.

Angel slowly reaches for the SCALPEL that is next to his strapped hand. Picking it up, he begins to cut through the straps.

ANGEL

They're coming?

HOLLAND

What's the matter, Angel? You're scared?

ANGEL

Should I be?

HOLLAND

Depends. Are you ready to fight a war so many people have died for, because of your lack of intelligence? Your lack of control?

ANGEL

Are they ready?

HOLLAND

For centuries they've been in the higher plane's, looking down on us. Believe me when I tell you, Angel that they are --

(beat; pause)

Wait. You're stalling.

Angel RIPS through the first strap and grabs Holland by the throat. A smile, and he nods.

ANGEL

That's the smartest thing you've said all day.

(CONTINUED)

Angel TIGHTENS his grip hard enough to make Holland pass out, with no blood rushing to his head. He drops to the ground, without so much as a THUD, and Angel starts cutting through the other straps.

ANGEL (CONT'D)

Come on. Come on!

Breaking through the other strap holding his hand down, he rises up, sitting on the bed and going for his feet. Slicing through them as well, he JUMPS off the bed.

Looking down at Holland he smiles.

ANGEL (CONT'D)

You never learn, do you, Holland?

Angel walks out of view, running actually, and as he disappears from CENTER FRAME, we --

FLASH CUT TO:

26 EXT. LOS ANGELES - CITY - NIGHT.

26

An overhead shot of the city, coming down on it and into the streets. We ZOOM throughout, passing buildings, and turning around different blocks, before --

27 EXT. CAR - ROAD - NIGHT.

27

Sitting in the car, zooming along the road behind the wheel is Gunn. Next to him is Cordelia; and behind them are Spike and Kate.

KATE

Where are we going, Cordelia?

CORDELIA

Just, wait until we get there!

Kate is not pleased.

KATE

This is my case, Cordy! I need to know what's going on!

Cordelia sighs, and turns around to face Kate.

CORDELIA

I found where he lives. That's where we're headed.

KATE

We're what? We don't have any weapons. The guy is going to kill us, Cordelia!

(CONTINUED)

CORDELIA

We don't need any weapons! Look, I know what happened to him. He's been put through a hell of a lot, and he just needs to be put back on his path. Trust me, he is not the enemy!

Kate sits back, sighing, and we --

FLASH CUT TO:

28 INT. RICK'S MANSION - BASEMENT - NIGHT.

28

A loud SCREAM roars through and we TRACK along the dusty floorboards of the basement. We come in on Charlie, who lies in the middle of the room with cuts and wounds all over her. She slowly starts to get back up, holding her neck as it continues to bleed out.

CHARLIE

(gagging; to herself)
You're going to be okay. You are going to be just fine.

She makes her first step up the stairs, continuing, until she reaches the door. The door opens before she reaches it, and Rick is revealed.

RICK

What the hell are you --

Charlie LIFTS up her knee, ramming it into his groin. He falls forward and she grabs him, PULLS him back a bit, and shrieks as she HURLS him to the stairs, so he wouldn't miss the tragic fall.

Hitting all the stairs on his way down, Rick rolls out of view, and our focus is on Charlie. She turns and RUNS --

CUT TO:

29 INT. RICK'S MANSION - KITCHEN - NIGHT.

29

Exiting the basement, she finds herself in the kitchen. She can't remember this place. She's never been here before. She looks around, hastily, and picks up a KITCHEN KNIFE, before running back to the door, and closing it.

She runs out of view, and we can't help but follow, suspenseful music playing in the back --

CUT TO:

30 INT. RICK'S MANSION - HALLWAY - NIGHT. 30

Racing into the open hallway, she is looking for the entrance. Her heart is racing, her wounds are showing, and she is bleeding out of every limb.

CUT TO:

31 INT. RICK'S MANSION - LIVING ROOM - NIGHT. 31

Staggering into the living room, she trips over. Slamming against the glass coffee table and rolling onto her back. A small GRUNT, and WHIMPER and she gets back up. Turning around she hears a door opening.

RICK (O.S)
Oh, Charlie, baby! Don't go too far!

She looks around, she can't find a door. All she can see are the stairs. She can't run back, but she has to keep running --

CUT TO:

32 INT. RICK'S MANSION - UPSTAIRS HALLWAY - NIGHT. 32

Running through the hallway, upstairs, she passes several doors, possibly a bedroom, study rooms, who knows. She reaches the end of the hallway to face a window. A small sigh, and hope is lost. She WHIMPERS painfully, turning back around and decides to run back, in hopes of getting out of here.

Running back down the hallway, she reaches the stairs, looks down to see Rick, standing at the end of it.

RICK
Get back here, Charlie!

She turns back around, and races down the hallway. She tries to open the doors, but they're all locked. She is presented with the window. And GASPS with shock.

Turning around, he is getting closer.

Facing the window once again, she tries to open it. She gets it about half way up before Rick catches her. He pulls her back and SLAMS her head into the window, the glass stay dormant, but she took a big BLOW. He throws her back and she lands down hard --

CHARLIE
What do you want!?

RICK
I want you're love back, Charlie! I want you to love me again!
(MORE)

32 CONTINUED:

32

RICK (CONT'D)

Like the old days. Like we used to.
Like you used to. Please.
(beat)
Love me.

Charlie begins to cry.

CHARLIE

I can't. I won't! You aren't capable
of love, Rick! You call this love!
(beat)
You're killing me!

RICK

Love hurts, Charlie.

Slowly rising up to her feet, she pulls the blade in
closer, smiling with anger --

CHARLIE

Yeah. So will this.

She RUNS the knife through his chest and he GRUNTS,
slapping her across the face. Charlie falls back down,
looking up to see Rick bleeding --

Hastily getting back up after he pulls the blade out, she
runs down the hall --

FLASH CUT TO:

33 EXT. RICK'S MANSION - LOS ANGELES - NIGHT.

33

An establishing shot of the mansion as Team Angel's car
pulls up. The doors kick open and out steps Cordelia, Gunn,
Kate, and Spike. The three approach the house, stepping up
on the --

34 EXT. RICK'S MANSION - FRONT PORCH - NIGHT.

34

The four stand by the door, questioning.

GUNN

Any terms of a plan?

CORDELIA

We ring the doorbell?

SPIKE

You kidding?

Kate sighs, stepping to the door and KICKING it open. It
smashes off its hinges and she enters --

KATE (O.S)

Come on!

(CONTINUED)

34 CONTINUED:

34

The other three rush in and we find ourselves --

35 INT. RICK'S MANSION - LIVING ROOM - NIGHT.

35

Stumbling back down the stairs, Charlie comes into view, more panicked than ever. She heard the door, and follows the noise.

CHARLIE

Hello! Is someone there! Help me!
Please, can somebody help me!

She rushes out of the living room, following the noise --

CUT TO:

36 INT. RICK'S MANSION - ENTRANCE - NIGHT.

36

The four hear the cries for help, and open the closest door that the noise is coming from. It was the --

37 INT. RICK'S MANSION - KITCHEN - NIGHT.

37

Entering the kitchen, they are curious. There is blood all over the floor, and they know there was a struggle.

CORDELIA

Okay, maybe bringing weapons might
have been a good idea.

The three look at Cordelia and she sighs --

TEAM'S P.O.V

The HALLWAY. Running through the hallway, and into the kitchen is Charlie, bleeding to death. She catches up to us, and we PULL BACK to:

The Team. They GASP with shock. The woman is half dead.

GUNN

Damn, girl.

KATE

What the hell did he do to you?

CHARLIE

We have to keep running! We have to
keep running! He's coming! He's --

A large baseball bat is SWUNG and hits the back of Charlie's head. She goes down hard, and the weapon is dropped. There was no one holding it. Or was there?

SPIKE

Form a circle.

CORDELIA

What?

SPIKE

Just do it!

They circle each other, looking at every corner.

KATE

I think he's gone.

A large BLADE swipes across FRAME, against Kate's chest. She was too busy looking at Spike, thinking he was gone to notice the knife coming at her. The large cut begins to bleed and she falls back into Spike's arms.

Cordelia turns around, shocked only to get GRABBED by the invisible man and thrown to the Fridge. She hits it hard, and is knocked out.

SPIKE

Bloody hell.

THWACK! Gunn gets knocked down, taking a hit to the face, leaving Spike there, cradling the bleeding body of Kate.

The knife comes back into view, and his eyes widen in horror. He opens his mouth and speaks before the blade meets with him --

SPIKE (CONT'D)

Bollocks.

The knife goes straight through his shoulder, and cuts down to his gut. It gets pulled back out and he falls back, arching in pain.

The invisible man becomes seen, and he SMILES.

RICK

No one is leaving! You hear me! No one ever leaves me!

He drops the knife and on the bloodied knife we --

FLASH CUT TO:

38 INT. WOLFRAM & HART - LOBBY - NIGHT.

38

Entering the lobby, running as fast as he can, Angel enters center FRAME, pushing passed the crowd of workers, approaching the office doors --

CUT TO:

39 INT. WOLFRAM & HART - HEAD OFFICE - NIGHT.

39

Entering, he rushes to the shelves. He looks passed all the weapons and reaches for a key. One key. Taking it off the shelf, he approaches the elevator. The doors open and in steps Security Guards, lead by Holland.

HOLLAND

Stop him!

The guards run towards him and he grabs both of them, throws them in the elevators and enters. The doors close on them and we --

CUT TO:

40 INT. WOLFRAM & HART - ELEVATOR - NIGHT.

40

In the elevator, Angel picks up one of the guards, holding him up against the wall.

ANGEL

Where's the library!

GUARD #1

Get off me, bloodsucker!

ANGEL

Take me to the library, now! Or I'll throw you through the damn roof of this elevator!

The guard shudders with fear and we --

CUT TO:

41 INT. WOLFRAM & HART - BASEMENT - NIGHT.

41

The doors open and Angel steps out, throwing the guard out as well. Trying to fight back, Angel blocks the attack and plants a huge punch on the Guard's face.

ANGEL

I don't have time for games! Where is the library!

CUT TO:

42 INT. WOLFRAM & HART - HEAD OFFICE - NIGHT.

42

More guards RUSH in, like a clown cart let out or something, and the approach Holland.

GUARD #2

What's our orders?

(CONTINUED)

42 CONTINUED:

42

HOLLAND

Find Angel. And eliminate him! Now!

The guards rush back out and on Holland's worried face, we suddenly find ourselves --

43 INT. WOLFRAM & HART - BASEMENT - NIGHT.

43

The Guard is walking through the basement, Angel behind him, following on. They stop in front of another elevator.

ANGEL

Where does this go?

GUARD #1

It takes you to the hidden level,
that leads to the library.

ANGEL

Good.

Angel hits the button. The doors SLIDE open and he pushes the Guard into the elevator.

ANGEL (CONT'D)

You're coming with me!

The doors close on them and we --

BLACKOUT:

44

END OF ACT THREE

44

ACT FOUR

FADE IN:

45 INT. WOLFRAM & HART - LIBRARY - NIGHT.

45

The large doors OPEN and reveal a large hall of shelves, filled with books and everything on Wolfram & Hart, the old ones, everything!

Angel steps in, the Guard beside him.

GUARD #1

What now. Want me to shine your shoes for you?

Angel turns around, smiling.

ANGEL

Actually --

THWACK! He throws a punch and the guard is knocked out, completely. He hits the ground, with a GRUNT, and Angel tracks off towards the large books.

He walks down the first isle, and scans it thoroughly, discovering its alphabetized. So he runs out of that isle and heads towards the end --

ANGEL (CONT'D)

Wolf. Ram. And Hart.

Pulling the large VOLUMES out, he starts filling his jacket. On his way out, he passes an isle that he thinks may be useful. Stepping back in he reaches for another book, unbeknownst to us.

On that, he rushes back to the elevator and we --

FLASH CUT TO:

46 INT. RICK'S MANSION - BASEMENT - NIGHT.

46

Back in the basement of the mansion, we catch a glimpse of the chaos. Kate is tied up, next to Cordelia, against a large wooden pole; Gunn is chained down near the fireplace, and Spike is chained up to the ceiling, shirt off with blood all over his chest. Rick stands in front of them.

A large POKER stick is in his hands.

RICK

Who are you people? Huh? What business do you have with my Charlie! Tell me!

Spike looks up at him, hanging from the ceiling --

(CONTINUED)

SPIKE

Well. She's our love monkey. She helps rid us of our, *urges*, and when we're done we give her a small fee.

(then)

Some might call it prostitution. But hey, its all good.

Rick is ENRAGED and jabs the hot poker into Spike's gut. He SHRIEKS with agony, but overly controls himself from an outburst --

KATE

Spike!

Rick turns and faces Kate, a small BEAT kicks in and he smiles approaching her.

RICK

You care for him? Don't you?

KATE

Screw. You!

Rick turns around, facing Spike's back, taking short, quick glances at Kate as he speaks.

RICK

I know love. It can be the most beautiful thing in the whole world. So ... beautiful.

(beat)

But it can also be painful.

RAMMING the hot poker straight through Spike's back and out his chest! Kate SHRIEKS, along with Spike, in sync. Rick spins around and CUTS Spike out of his chains, his body flailing to the ground; chains still wrapped around his hands, but single-y.

SPIKE

Agh. God!

Rick pulls the poker up and brings it back down, THWACKING Spike over the back of the head. He falls out of consciousness and Rick turns back in to face Kate.

RICK

Now. Do you really love him?

KATE

You're insane!

RICK

If you did, you would beg me to kill you now. Beg me to let you die with him! Beg me to --

(CONTINUED)

46 CONTINUED: (2)

46

SNAPPING up from behind him, Spike GROWLS into view, grabbing Rick and throwing him to the wall. Slamming his back against it, he SLIDES down from the wall, and onto his feet. He looks on, in astonishment.

RICK (CONT'D)

What -- I killed you!

Smiling, Spike SPINS around, pulling off a mean RIGHTHOUSE kick, smacking Rick across the jaw. He stumbles to the side, hits the water pipes, and drops to the ground.

SPIKE

Right then, who's up for a drink?

Turning to face his team, that are all chained up, he smiles. The man, Rick, rises back up off his feet --

A large build up BEAT, as he reaches for the hot poker stick. He PULLS it up into view before Spike SPINS around and kicks him in the chest. Rick hits the wall again, and drops to the ground --

SPIKE (CONT'D)

Anyone?

SMASH CUT TO:

47 EXT. LOS ANGELES - CITY - NIGHT/DAY.

47

Several quick flashes of the gorgeous city, illuminated by the rising sun that peeks up from behind the tall buildings that surround the place. As night turns into day, we --

FLASH CUT TO:

48 EXT. HYPERION HOTEL - GARDEN OUT BACK - DAY.

48

Coming down from the building, we catch the bruised woman, Charlie, and Cordelia who just received an envelope of money. She takes it, but feels guilty in doing so.

CORDELIA

I-I-I'm not sure I should be taking this.

CHARLIE

Why, what's wrong?

CORDELIA

Nothing's wrong. I just don't feel like you should be paying us. I don't feel like we did anything --

CHARLIE

You saved me! He was going to kill me.

(MORE)

(CONTINUED)

CHARLIE (CONT'D)

I was going to die if it weren't for you! Please, take the money.

(beat)

I'm free. I'm finally free from that *monster* because of your help. Because of what you guys did for me.

Cordelia smiles, still a bit guilty.

CORDELIA

May I ask? Were you and him really together, before all this?

Charlie wells up.

CHARLIE

He was ... the love of my life. We were so happy together. Loved all the same shows. Loved all the same foods. Loved to do everything with each other. And it was the best few years of my life.

CORDELIA

What went wrong?

CHARLIE

He was a doctor. Late shifts, tough hours. He was soon developing a temper, became angry all the time and soon I was too scared to even be with him. But one night, I got a call. I was told there had been an explosion in one of the tech labs at the hospital. That he didn't make it. Three months later, and I started to see him everywhere I looked. First I thought I was losing my mind with guilt over being so scared of such a loving man. But then he showed up and it was like he was a completely different person!

(beat)

He told me there liquids and medicines they had in there changed his cellular structure and turned him into this ... thing! At first I was scared out of my mind. So I, I --

CORDELIA

You ran.

CHARLIE

I know that makes me a bad person but I couldn't handle it. Three months he'd been dead. Three whole months, and I couldn't --

(MORE)

(CONTINUED)

CHARLIE (CONT'D)

(beat)

When he showed up the way he was I didn't know what to believe. I had to leave. I had to!

CORDELIA

And he wouldn't accept that.

Charlie shakes her head, crying.

CHARLIE

Thank you, so much for helping me.

Charlie turns off, walking out, and taking her place, Gunn enters, approaching Cordelia.

GUNN

Yo, Cordelia, looks like Angel has hit a break through that could help us out with this Wolfram & Hart thing we've been worried about.

(off her face)

You alright?

CORDELIA

No. I'm not alright.

(beat)

When we were put on this case, after Charlie were taken, I was a little curious about him. His records said he'd been through a lot, foster home to foster home. So when we came to the house, I was looking for a scared man inside. But he was far from that. He was a monster. A killer.

(second beat)

I face demonic, paranormal disturbances every day, and when I saw him, an actual guy who could do those things, I realized that evil isn't always in the shape of some beast. Some demon. That was the worst kind of evil I have ever seen in my whole life. He wasn't supernatural. He wasn't a vampire. A demon. Any sort of dark being! He was a human. A person. And I just don't get how --

Cordelia sighs. Gunn places his hand on her shoulder.

GUNN

There's a whole lotta evil out there, Cordy. We can't stop it all.

(CONTINUED)

CORDELIA

But who says we have to chose. Maybe this is a new chance for Angel Investigations to step up and stop being so specific about our cases.

(then; pause)

We help the helpless. Why does it have to be the helpless that are being attacked by zombie slaves, or mutant monsters! Its time we took on other cases. Ones that don't always have demonic attached to the punch line.

GUNN

You serious?

CORDELIA

What I saw today, was devastating. The city faces more non-demonic crimes than demonic. Its time we helped those people.

Gunn smiles.

GUNN

You know what. I think you're right.

CORDELIA

Jeez. You men never get it do you. I'm alwa--

GUNN

(mockingly)

...Always right. Yeah, yeah. Come on, Angel needs us.

The two walk out of FRAME and we --

SMASH CUT TO:

49 INT. HYPERION HOTEL - LOBBY - DAY.

49

Team Angel are all sitting around the lobby, Angel taking center FRAME. Gunn and Cordelia enter room, and take a seat by the stairs.

An instrumental of the ANGEL THEME begins to pick up in the background, slower version.

ANGEL

For six years we've fought them. We've lost countless numbers of lives. Doyle.

We catch Cordelia's face, she looks down, disheartened.

(CONTINUED)

ANGEL (CONT'D)

Fred.

A shot of Illyria, raises her chin. She snaps her head to the side, looking on at us --

ANGEL (CONT'D)

And now Wesley. And its all come down to this. The final apocalypse. And its going to be a big one.

(beat)

'Cause it'll be the last.

The team begin to PERK up, really taking all this in as it seems really serious.

ANGEL (CONT'D)

When we faced the circle, I told you all to live that day like it was your last. Because for some of you, it was going to be. Well now I'm telling you again. Only this time, I want you to spend these next few months like it will be your last.

(beat)

The fight's coming. They're not going to wait much longer before they strike us down. And they will strike us down. Not all of us will survive, and you know that.

(then)

I ... may not survive. But I will fight. And so will you. So if you're not ready for war, I need you to leave. But if you truly are a champion. A fighter. Then you will stay. Because that's what champions do. They hold out till the end. They fight the good fight. And sometimes, they win.

Angel pulls the books up into FRAME --

ANGEL (CONT'D)

Wolfram & Hart is back. Holland Manners is in control, and he couldn't keep his gob shut long enough to realize that he was telling me too much about what was to come. What we're up against.

Throwing the first book down onto the ground, we take a quick ANGLE SHOT of it -- A PICTURE OF A WOLF --

ANGEL (CONT'D)

The wolf.

(CONTINUED)

The next book is thrown, IT WAS A PICTURE OF A RAM --

ANGEL (CONT'D)

The ram.

The final book, SLAMMING onto the ground as he throws it, a picture OF A HART!

ANGEL (CONT'D)

And hart. In its purest form. Will be coming to destroy our world. And we can't let that happen. They think we won't be able to stop them.

(beat; music stops)

Man, are they gonna be surprised.

TIGHT on Angels face, we --

BLACKOUT:

END OF EPISODE