

FAITH THE VAMPIRE SLAYER

"Secret"

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TEASER

FADE IN:

1 INT. ANTHONY'S HOUSE - CLEVELAND - NIGHT.

1

The front door opens, a scratch of light entering, shedding from the moon outside. It illuminates several FIGURES that lurk in the darkness of his house. Entering, ANTHONY steps into FRAME, placing his keys on the table, and flicking the light on. To his surprise, the figures are revealed.

HAROLD

Anthony Daniels. We have some business to discuss.

A few short glances at the people around him, and he approaches them --

ANTHONY

This is my home, Harold. You can't just break in.

HAROLD

This is our house, Anthony. After all, we did pay for it.

ANTHONY

What do you want?

HAROLD

That's not any way to greet a guest.

ANTHONY

Last time we spoke, you threatened me.
(beat)
You really think I'm going to shower you with wine and crackers? State your business, or get out.

A large BUFF figure, cloaked in shadows, plants a hard fist into Anthony's jaw, knocking him to his knees. Blood SPITS to the ground, and he looks up. The figure GRABS him and PULLS him back up towards Harold, throwing him before his knees --

HAROLD

You listen to me. I will not hesitate to end you, Mr. Daniels. There are plenty more Watchers out there, than just me and you. So you handling Faith Lehane is not a gift. Nor a privilege.
(beat)
You will cooperate or you will die.

(CONTINUED)

1 CONTINUED:

1

A large BEAT, and Anthony looks up, jaw bleeding. He stands.

ANTHONY

I'm listening.

HAROLD

Good. Because what I'm about to tell you will be kept in the confines of the Watchers Council, and them only.

(beat)

You release the information I'm about to tell you, and --

ANTHONY

Spare me the threats, Harold. I think you've given me enough tonight.

A small SIGH, and he continues --

HAROLD

Yes. Well. As I was saying. We have reason to believe that Faith's baby will bring about the end of world.

(beat)

And we want you to prevent that from happening.

ANTHONY

You're not serious ... are you?

HAROLD

There are texts.

ANTHONY

That's bloody bull! You're scared. All of you are scared. Its pathetic.

THWACK! The fist enters FRAME and he is punched across the jaw once again. He stumbles to the wall, and regains his balance --

Harold stands.

HAROLD

We are simply taking precautions.

ANTHONY

So what, you want me to kill her?!

HAROLD

That's precisely what we want.

An enormous BEAT and Anthony's eyes widen in horror.

(CONTINUED)

1 CONTINUED: (2)

1

ANTHONY

I can't do that. No. I won't do that.

HAROLD

Just remember how you got here,
Anthony. Remember how much the Council
helped you when you needed it. Now its
time to pay up. Time to do us a favor.

ANTHONY

I never asked you to kill anyone!

HAROLD

No. But we will terminate the deal if
you don't do as we ask.

ANTHONY

Touch her, and --

HAROLD

(laughs)
You're threats are useless against me.
Come on. Who are you more worried
about. Faith.
(beat)
Or your sister.

On Anthony's shocked expression, we --

FLASH CUT TO:

2 A SERIES OF FLASHES:

2

- Faith and Robin are intertwined with one another, doing the deed. A sudden GASP from the slayer, and we FLASH --
- Leaning up, with a shriek, Faith gives birth.
- Stepping into the hospital room, Anthony holds a gun up at Faith, shooting her dead.
- A Shot of Cleveland, overrun with demonic beings.
- A beaten up and bruised Team Faith, takes on the horde but fall to their doom. As they disappear under the demons, we --

FLASH CUT TO:

3 INT. FAITH & ROBIN'S APARTMENT - BEDROOM - NIGHT.

3

Waking up with a large GASP, Faith sits up in her bed, puffing and panting from the vision. Shaking her head, the visions are different than before - -

On her confusion, a song begins to pick up in the background.

(CONTINUED)

3 CONTINUED:

3

SONG: NO SLEEP TONIGHT - The Faders

Picking up volume, Faith takes a quick glance of her sleeping boyfriend, before CLIMBING her way out of FRAME --

SMASH CUT TO:

4 INT. BAR - CLEVELAND - NIGHT.

4

Panning across the bar, the song still mid-verse, we come in on a familiar figure, RILEY FINN, hitting the drinks. The dance floor is overtaken by a shadowed figure, the lights currently low.

Turning from the BARTENDER, taking his next drink, he looks on, sculling it, and looking on with astonishment.

As the song hits its chorus, the lights FLASH ON and we spot Faith. Zooming right in on her, her dance moves SLAM into full effect, and she takes over.

Several, slightly uncomfortable, angle shifts, matching the beat of the song, with Faith matching it as well. From that we PULL BACK to:

Riley. He turns off, only to spot VI, standing by the entrance, looking for a good night out. Approaching her, having not seen her in a while, he is stunned.

The music FADES --

RILEY

Vi? Long time no see.

VI

Seems that way, hasn't it.

RILEY

Where have you been?

VI

Long story short, Mr. Giles called me back to Hemery. Buffy and the gang are dealing with a lot of problems!

(beat)

Guess they just needed a hand.

RILEY

We could have used your help here in Cleveland, too, you know.

(CONTINUED)

VI

I know. But Buffy and Mr. Giles have always been there for me, when I needed them the most. So I had to be there for them this time.

Riley sighs.

RILEY

Wanna drink?

VI

Not exactly sure that's a good idea.

RILEY

Oh, right. Sorry.

Heading over towards a small table to take a breather, Faith rests for a moment. Spotting her, Vi approaches whilst Riley goes and gets himself another drink.

At the table, Vi sits down, to Faith's surprise.

VI

Here I thought you'd be at home, kickin' it back a little. With the whole, being pregnant and all.

FAITH

Oh, I'm sorry. Do I know you?

Vi nudges her a little.

VI

Okay, I get it. I abandoned the team, but I had things to do back with my old gang, before I could start up new things with ... well ... a new gang.

FAITH

Don't blame you. Pretty much what I'm doing here. This is probably the last bar I'll ever go to. Or at least, go to and be able to dance like I can now. Man I'll miss the rush of the lights blaring at you, your hair spinning around your face, the --

VI

Okay, stop. Before you get a little too excited.

(CONTINUED)

FAITH

Don't know what it is, could be the whole pregnant thing, but god, I'm craving sex!

VI

And again, I say, stop.

Sitting at the bar, Riley is continuously sculling down drinks. From Vi, Faith looks over to him; questioning.

FAITH

(confused)

What's got him rubbed the wrong way?

VI

Don't know. Got me worried, though.

FAITH

Wait here. I'm gonna go and see if that guy needs a good dance.

VI

What about Robin?

FAITH

Oh, chill, Vi. Dancing doesn't always lead to sex. Not if you don't do it right.

Smiling, she walks off towards Riley, and sits down.

FAITH (CONT'D)

Hey, grumpy. What's been happening?

RILEY

(finishing drink)

Not much, considering the fact my wife just left me, and I'm living alone in a mansion the two of us bought to start a family in.

FAITH

Damn. You okay?

RILEY

I'm just fine.

He takes another drink, and skulls it down fast as well.

(CONTINUED)

FAITH

Whoa, Riley. Stop the hasty sculling there, its only gonna lead to a nasty headache when you wake up.

RILEY

Faith. This is my life. I don't want to wake up. I want this whole thing to just end.

Riley goes to get up, but Faith stops him.

FAITH

Riley, stop! Granted, I aint the best chick to talk to when you're down and depressed, and don't have a lot of motivational speeches. But I know when my friend is in pain, and could use some help.

(beat)

You're going down a dark path. You need to hurry up and --

RILEY

Find the light? Enough with the cliché garbage. I'm sick of not knowing where my wife is! And what she is going through.

FAITH

Actually, what I was going to say was 'fix the problem' but I guess finding the light won't hurt.

(pause)

You and Sam are right for each other, Riley. Figure out what the problem is, and try to fix it before she walks out for good.

RILEY

She already has. Or haven't you heard?

(beat)

Sam's living with your damn sister.

Riley turns off, and on his departure, Faith looks on with confusion, and shock. On that we can't help but --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

5 EXT. CLEVELAND - CITY - DAY. 5

The rush of sunlight illuminates the city in all its beauty, as we slowly PUSH over it at a moderate speed. Coming in on the city of Cleveland, we --

CUT TO:

6 EXT. CAFE - CITY - DAY. 6

A small cafe comes into our sight, slowly closing in on the outdoor tables. People are seated out front, with their coffees, and that's when we come in on Faith, greeted her sister JENNIFER LEHANE.

The two take a seat, coffee in hand.

JENNIFER

So, sis, what's up with this sudden sister to sister bonding day? Did you miss me already?

FAITH

Hardly.

That sharp reply sent a shiver down Jennifer's spine.

FAITH (CONT'D)

Actually, Jennifer, the reason I wanted to talk to you was to tell you how stupid you really are.

JENNIFER

Excuse me?

FAITH

Shacking up with Sam? I mean, are you serious? Riley is heartbroken, and you really couldn't care less, could you?

JENNIFER

Look, Faith. What's going on between Riley and Sam is their business. I am not getting in the way of that. Sam had just moved out, and so had I.

(beat)

So I asked if I could move in, and she was happy enough to say yes.

(CONTINUED)

FAITH

You are robbing them of the only chance they're going to get to rebuild their relationship, Jennifer.

(beat)

You need to get out of there, and give Sam enough space so that she realizes she needs Riley. More than --

JENNIFER

Sam doesn't need him, Faith. Don't get me wrong, I mean, Riley's a great guy. Heck, he's even my type, but Sam needs a guy who will be there for her.

(beat)

Someone she can rely on.

FAITH

What would you know? You don't know Sam. You've hardly even spoke to her.

JENNIFER

Wouldn't exactly call us BFFs, but god knows I could use one right now. And Sam seems to be the only one who understands what I'm going through.

Faith looks stumbled.

FAITH

What do you mean 'what you're going through'? What's wrong?

JENNIFER

Don't worry, Faith.

Standing up, she throws a roll of cash onto the table.

JENNIFER (CONT'D)

You never do.

Turning off, she walks away, leaving Faith looking on with confusion. On that look of horror, we --

SMASH CUT TO:

Stepping in with two GUARDS guiding him through to the head office, Riley enters. Closing the door, the guards exit, and Riley is presented to the new BOSS, who spins around in his chair, now facing him --

(CONTINUED)

BOSS

Agent Finn. I'm glad you could make it. Sorry to hear about what happened with your ... previous boss here in the Special Projects Facility of this sanction - but I assure you ... I won't kidnap you and put a gun to your head. Unless I have evidence that you're a terrorist, planning an attack on the United States of America.

Riley tilts his head, reacting.

BOSS (CONT'D)

That was a joke.

RILEY

Oh. Sorry. A lot's been going on lately, back at the house.

BOSS

Trouble with the misses?

RILEY

You could say that.

BOSS

Well, I want you to learn how to keep this life private from the one you have ... outside the agency.

RILEY

I understand.

BOSS

Good. Because this next case is a big one. And I want you running the investigation.

A loud BEAT, and Riley takes a seat, intrigued.

RILEY

What is it?

Throwing the folder onto the desk, the Boss leans in to see how Riley takes it in. Pulling it up to his sight, he begins to FLIP through it.

BOSS

We've been keeping this under our hair for a while now; but until recently, its come to our attention we can not ignore it any longer.

(MORE)

(CONTINUED)

7 CONTINUED: (2)

7

BOSS (CONT'D)

(beat)

There was an attack a few months back in Sunnydale, California. The term attack is probably underrating it. In fact, I'd call it an annihilation.

Looking up from the images, and notes, Riley can't be bothered reading, wanting to hear it from the Boss.

RILEY

What happened?

BOSS

The entire town was wiped out in a nuclear explosion, that rippled through the whole city and pulled it below the surface.

(beat)

The place is a massive crater.

RILEY

Any idea what caused this effect?

BOSS

Terrorists. A group of them. And as we know, they act in unreasonable measures. This, being one of them.

RILEY

This group got a leader?

BOSS

Damn straight they do. Her name is Summers.

(beat)

Buffy Summers.

On that revelation, we --

FLASH CUT TO:

8 INT. ANTHONY'S HOUSE - LIVING ROOM - DAY.

8

Entering into FRAME, with the phone to his ear, finishing off a conversation, Anthony reveals himself --

ANTHONY

...I'm taking care of it Harold. I understand the arrangement. I'm not stupid. I just need to find the right time to --

(beat; pause)

No, I get this needs to be done.

(MORE)

(CONTINUED)

8 CONTINUED:

8

ANTHONY (CONT'D)

Just wish you didn't have to instruct me to do such a thing.

(long pause)

Alright. I get the picture. Just don't hurt my sister! I will get the job done, just please ... don't hurt her.

Hanging up, he places the phone down onto the couch. The door opens and he SPINS with a GASP. Standing to his surprise is Faith, awaiting her training.

ANTHONY (CONT'D)

Faith. I was wondering when you would stop by. Ready for your training?

FAITH

I got a whole lotta rage building up inside. Gotta hit something fast.

ANTHONY

That's the spirit. Just go and wait down in the basement. I'll be there in a minute.

Faith SMILES awkwardly, walking off and out of sight. Anthony turns to us, walking closer and closer before we RETRACT to reveal --

Anthony picking up a large BLADE -- a rather sharp knife that he pulls up into sight. He turns off, looking towards the basement door, knowing what he has to do.

CUT TO:

9 INT. BASEMENT - ANTHONY'S HOUSE - DAY.

9

Entering the basement, Faith steps around to examine the equipment. She picks up the BROAD SWORD, and starts SLICING it about, practising a bit - completely bored waiting to start. She places it down, having noticed something fall from the drawer.

ANGLE: PHOTOGRAPH

A fallen photo of a woman DROPS onto the ground. Zooming in on it, and we get a full view of what she looks like. Her golden blonde hair, glowing green eyes - she's gorgeous.

Faith rises up, photo in hand, as Anthony suddenly appears behind her, blade in hand. He holds it behind his back now, drawing closer. Turning around, she is startled by his presence.

(CONTINUED)

FAITH

Argh. Didn't the Watchers council ever teach you not sneak up on a pregnant slayer? God, dude, are you trying to get yourself killed?

ANTHONY

Erm, well, there haven't been any, if not, any recent, cases of a Watcher training a pregnant slayer. So, I assume ... no.

FAITH

Well. They should. Whilst we're still not training, can you tell me who this girl is?

Handing the photograph over to Anthony, he takes it, staring off into that girls' green eyes.

ANTHONY

This ... is a picture taken of my sister, Emily. She went missing a few years ago. Nobody has been able to find her.

FAITH

That's a bummer. Girl's pretty.

ANTHONY

Yes, she is, isn't she.

Anthony smiles once again. Placing the photo in his pocket, he takes a step back, hiding the knife more carefully, gaining the courage to plunge it through Faith's heart.

On his HAND, we see him gripping tighter.

RING! RING! Faith's mobile phone sets off, and she immediately reaches into the pocket of her jeans, and answers it, turning her back from him.

FAITH

Hello. Whoa, Riley, slow down. What are you talking about?

(long pause)

My god. How the hell did that happen?

(beat; pause)

You have to do something, Riley. Make sure the files go missing, just do something. Buffy's got enough problems as it is. According to Vi, anyway.

(MORE)

(CONTINUED)

9 CONTINUED: (2)

9

FAITH (CONT'D)

A terrorist hunt for her and that gang
would not be the best thing for her
right now.

In the background, Anthony DRAWS up the blade, rising it,
ready for the attack.

FAITH (CONT'D)

Look, just meet me at the apartment,
okay, we can talk about it there.

Hanging up, she places the phone back into her pocket, and
turns. Anthony hastily places the knife down before she could
see him having it raised so high, and looks up at him --

FAITH (CONT'D)

Rain check?

ANTHONY

You can count on it.

Faith smiles, heading out. On that we --

SMASH CUT TO:

10 EXT. CLEVELAND - CITY - DAY.

10

A fast establishing shot of the city, stretching closer and
closer into our sight. Being thrown over it, we --

FLASH CUT TO:

11 EXT. APARTMENT BLOCK - CITY - DAY.

11

The usual apartment block takes up CENTER FRAME, buzzing
around as we close in on it. Reaching the set of windows of a
rather familiar apartment, we --

FLASH CUT TO:

12 INT. FAITH & ROBIN'S APARTMENT - LIVING ROOM - DAY.

12

The door opens to reveal Faith, entering in a hasty matter.
Already in her apartment is Riley, sitting in the chair, that
somewhat faces the door.

FAITH

Riley. How'd you --

Standing, he speaks.

(CONTINUED)

RILEY

I'm a government agent, Faith, it wouldn't be my first breaking and entering attempt.

FAITH

I left the door unlocked didn't I?

RILEY

...pretty much.

Faith sighs, closing the door, and stepping in closer towards her friend.

RILEY (CONT'D)

Look, my new boss is hosting a global attack on Buffy and her friends.

(beat)

They've painted her out to be some sort of terrorist.

FAITH

Who, B? They've got to be crazy to --

RILEY

Its happening. What can we do?

FAITH

I'm not sure there is much we can. But one thing I know is that you have to make sure this problem leaves your department.

RILEY

I can't.

FAITH

(beat)

What do you mean you can't. Just find the file, burn it to shreds, and be done with it!

RILEY

I can't do that, Faith. Its official government business. Besides, there are agencies all around the world, they probably all have files on this 'terrorist' attack.

FAITH

What Buffy and the rest of us did was save the world.

(MORE)

(CONTINUED)

12 CONTINUED: (2)

12

FAITH (CONT'D)

Sure, it was drastic measures, but the hellmouth was going to swallow us all.

RILEY

I'm not the one you should be shouting at, Faith. You want to stop them --

(beat)

Do it yourself.

Riley turns off, exiting from our view. TIGHT on Faith, as she seems clueless as what to do. Then, it changes. She pulls out her mobile and hits a speed dial button --

FAITH

(into phone)

Robin? Look, I need your help with something. Could lead to a promotion.

Faith smiles, knowing she has his attention. On that, we --

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

13 EXT. CLEVELAND - CITY - NIGHT. 13

Night washes over the city like the black plague, consuming the buildings and people of Cleveland. As we come in on it, we soon, rapidly --

FLASH CUT TO:

14 EXT. ANTHONY'S HOUSE - CLEVELAND - NIGHT. 14

A wide shot of the house, as we slowly zoom in on it. The moon is risen high above it, glistening.

FLASH CUT TO:

15 INT. ANTHONY'S HOUSE - LIVING ROOM - NIGHT. 15

The room is empty. We hear small FOOTSTEPS, hardly noticeable before a large CREAK from the floorboards makes a presence known. A loud BEAT following it, and a SHADOWED figure scampers across FRAME, fleeing.

Entering from the doorway, clearly visible, Anthony comes into view. Flicking ON the light, there is no sign of that rushing figure --

ANTHONY

Faith? Is that you?

Stepping further towards us, he becomes TIGHT on us; and we close in right ON HIS EYES. Reflecting in his vision, is a woman with bright red hair, holding a gun up.

Turning with shock, the gun goes off --

BANG!

A dart JABS into the side of his neck. He pulls it out immediately after, but falls into a deep sleep. The woman steps closer; dressed in some sort of professional assassin suit. All black leather.

From that, she turns on the small device in her ear, and begins to speak --

ASSASSIN

(into device)

The subject has been obtained.

(MORE)

(CONTINUED)

15 CONTINUED:

15

ASSASSIN (CONT'D)

I need a pickup here within the next twenty minutes. I will locate the target, Lehane, Faith, and eliminate her within the hour.

From that we --

JUMP CUT TO:

16 INT. WATCHERS COUNCIL - HEAD OFFICE - NIGHT.

16

There sits Harold, on the other line. As we enter the head office, we see him talking through a similar device; only with his, we can see the microphone like equipment.

HAROLD

Well done. I will send someone over immediately. They'll be there shortly.

(beat)

Be careful. Faith isn't one who knows when to give up. She won't stay down either.

(pause)

Alright, then. Good luck.

On that we --

SMASH CUT TO:

17 INT. STAR STORIES - OFFICES - NIGHT.

17

Returning to his desk, Faith already there, Robin arrives with a smile on his face.

ROBIN

The paper went public a few hours ago. If you want Riley to see it, he probably already has.

FAITH

He wants me to handle it on my own; well I will. But he won't be too happy about it.

ROBIN

Why are you attacking Riley? He's not the one behind it all.

FAITH

He's not doing a damn think about it, Robin. Besides ... I think my hormones are starting to kick into effect.

(CONTINUED)

The elevator doors DING open, and the two turn to see the one, and only, Riley Finn stepping into the offices; with a fury raging over him.

RILEY

What the hell were you thinking!

A smile washes over Faith; she slides off the desk.

FAITH

Well if it aint Agent Goddamn Riley Finn. Come to pay a visit.

Riley SLAMS the newspaper down onto the desk.

RILEY

You've just gotten yourself in a whole lot of crap, Faith. Actually, you've gotten the father of your baby's life in danger! The Government wants to know how the hell you found out about this information, Robin, so they're coming to take you away.

ROBIN

Excuse me?

FAITH

They can't do that.

RILEY

Hello! Were you here when Jennifer was under attack by the agency? They can do whatever the hell they want.

(beat)

From you, Robin. Should have thought about publishing a front page paper article about conspiracies and lack of, what was it, brain power.

(pause)

You're really screwed now.

The power completely SHUTS DOWN. All lights dim, and computer screens blow out. Riley TURNS as the elevator DINGS. A step forward, with shock, he reaches for the gun in his hands.

The doors open to reveal an empty elevator.

Faith gets out her phone, going to dial for backup. For some sort of help. But a large bullet FLIES through, connects with her phone as she brings it up to her ear, and DESTROYS it.

(CONTINUED)

17 CONTINUED: (2)

17

Faith YELPS with shock, stepping back, just as we come back in on --

Riley. He steps forward, shock consuming him; before a large figure DROPS from the ceiling, wraps around him, and pulls him back up into the darkness.

Faith turns to Robin, freaking out.

FAITH

Robin, run!

The two turn off and RACE through the offices of the Star Stories building. On that we PULL BACK to:

Riley. He DROPS from sight, and rolls into the light. Cuts and bruises are all over him, and the Assassin steps into sight. On that we --

CUT TO:

18 INT. BOSS' OFFICE - STAR STORIES - NIGHT.

18

The door opens to reveal Robin. He steps in, and turns to face Faith, who closes the door to protect him. Grabbing a chair, she locks him tight inside, and he SLAMS against the door, with frustration.

ROBIN

Faith! Don't do this. You'll get yourself killed!

CUT TO:

19 INT. STAR STORIES - OFFICES - NIGHT.

19

On the other side of the door stands Faith, tapping twice to let him know she's fine. A step forward and the Assassin reveals herself.

ASSASSIN

You really don't get it, do you? This isn't about you, Faith. This is about protecting the world.

FAITH

Really think killing Robin will protect the world?

ASSASSIN

Who?

A sudden realization sweeps over Faith.

(CONTINUED)

FAITH

(beat)

You're not the government, are you?

ASSASSIN

The council sent me. I'm here for you.

Retrieving two large BLADES, she holds them up to her face.

ASSASSIN (CONT'D)

And I always get what I came for.

On Faith's shock, we --

SMASH CUT TO:

20 INT. WATCHERS COUNCIL - LABS - NIGHT.

20

Awakening, Anthony finds himself GASPING with shock. Standing over him is a DOCTOR, with a large syringe in their hand. She approaches Anthony.

DR. ANDREWS

Please. Stay calm. It will all be over soon, Mr. Daniels.

ANTHONY

Wh-Wh-What is it this? What are you doing? What's going on!?

DR. ANDREWS

The Council have instructed me to end your contract with the organization.

(beat)

To ensure the council's safety, they have extended the precautions. We'll be rendering you brain dead. Just like your sister.

A large SCREEN flashes on, revealing a young girl, LILY, strapped to a large chair with machines all around her. A look at that, and Anthony STRUGGLES in the chairs hold.

ANTHONY

The procedure is reversible. I know how you do it. This isn't over.

DR. ANDREWS

The only way to reverse the procedure is to put back what we took out.

(beat)

(MORE)

(CONTINUED)

20 CONTINUED:

20

DR. ANDREWS (CONT'D)

Unfortunately for you, all that is kept within the confines of this building. You will never see your sister again. Or at least ... not anytime soon.

The doctor goes down with the syringe but Anthony uses all his strength to FLIP the chair over, onto its side. The legs SHOOT up and knock Dr. Andrews in the face. She is THWACKED back, falling down and dropping the syringe.

Sitting up, he rips off the straps and jumps onto his feet. A sharp look at the Doctor as she slowly gets back up to her feet, reaching for a large tranquilizer gun.

Anthony looks around for something to apprehend her attack, and escape; looking frantically around the room.

ANGLE: CROWBAR

Spotting the large crowbar, Anthony PULLS it in, taking hold of it. As he PULLS it from sight we PULL BACK to:

Anthony. He steps forward and grabs the Doctor, just as she grabbed hold of the gun. Turning around, she faces him, only so he could RAM a long crowbar through her chest. She GASPS, blood spitting out of her.

Pulling the weapon out, he approaches the glass door; the Doctor falling to her death behind him. Reaching the door, he continuously begins beating at it; before --

BANG! The glass finally SHATTERS, and he steps out into --

21 INT. WATCHERS COUNCIL - HALLWAY - NIGHT.

21

Struggling a bit from the force of the SWING, he stammers forward and RUNS down the hallway; making sure he find the place his sister's brain functions are stored.

A rather BUFF security GUARD steps around the corner, to Anthony's surprise, who takes a large SWING - knocking him out instantly. He looks up, blood all over his face, filled with determination and rage.

SMASH CUT TO:

22 INT. STAR STORIES - OFFICES - NIGHT.

22

The Assassin moves forward, SLASHING the blades down at Faith who moves expertly around them, dodging.

(CONTINUED)

Grabbing her arms from that counterattack, she manages to FORCE on of the blades into her own hand, FLINGING her leg up and kicking it out of her.

The Assassin FALLS BACK to the wall, and YELPS with agony; but gets right back in on the fight. Coming down hard with a massive FIST to her face.

THWACK! Faith hits the desk, knocking the computers out of the way, before turning back around and SWINGING her legs in the air, holding herself up from the desk.

The Assassin SPINS around from the impact, regaining her stance afterwards. She pulls her knife in.

ASSASSIN

Damn. They said you'd fight back, but I never expected you'd live long enough to.

FAITH

I'm a slayer. Pregnant. And pissed off. You're so dead.

The Assassin SHRIEKS, coming back in full force. Faith CATCHES her blade, PULLS her forward, HEADBUTTS her, and then THROWS her aside. She hits the wall, slamming her head against it, and falling to the ground unconscious.

The door to the stairs opens and in steps Vi, PUFFING and PANTING, with worry written all over her face.

Faith looks to her, confused.

FAITH (CONT'D)

What are you doing here?

VI

Okay. I get the fact that I haven't been around as much as I used to be, Faith, but the jokes have to stop.

(beat)

They're really getting on my nerves.

FAITH

I wasn't joking. What are you doing here?

(CONTINUED)

VI

Anthony's missing. I went to his house, to try and catch up on some things that I've misses out on since I've been gone, and his place is a total mess.

(beat)

The guy's British, Faith. British people don't have messy houses.

Vi steps forward, closer to Faith.

VI (CONT'D)

I think he's been kidnapped.

FAITH

Hold on a second. Gotta get Robin in on this one. Whatever has taken Anthony, might have something to do with what's been going on.

Turning off, she approaches the door. Taking the chair aside, she goes to open the door before the Assassin RISES UP from behind, gun in hand, ready to fire.

VI

Faith!

Vi PUSHES the Assassin, destroying her aim. The bullet RINGS out and its grazes Faith across her thigh. She SHRIEKS, falling to the door, bleeding.

The Assassin turns to Vi who BLOCKS the first attack. Only to be punched several times in the face and grabbed by the neck, blade to throat.

Faith turns around, in pain.

FAITH

Damn. For an Assassin, you're a really bad shot.

ASSASSIN

Shut up, slayer. Listen to me very carefully. 'Cause here's the part where you make a choice.

(beat)

You can come with me, back to the Council, or you can watch your friend die. Choose fast.

(CONTINUED)

Tightening the blade around her neck, Vi QUIVERS with fear. Noticing the fear in her eyes, Faith SIGHS, knowing she can't let this be the end for Vi. She has enough on her plate already, without having the death of Vi to haunt her too.

FAITH

Alright. Fine. I'll go with you.

Faith steps forward, and the Assassin throws Vi down. She hits the desks, and swipes computers off, GRUNTING as she collides with them. CRASH --

The Assassin grabs Faith, and GUIDES her to the stairs where she immediately makes the move of stopping the Assassin --

Jumping up against the wall, she REBOUNDS off it, and clobbers her right in the face. The Assassin drops the blade and STUMBLES back in step, onto the blade that Riley HOLDS out behind her. The Assassin GASPS, falling off it, dead.

PULL BACK IN on Riley, who stands there, blood on his hands.

He drops the blade, and looks to Faith.

RILEY

You're welcome.

FAITH

Look. Sorry about the whole ruining your agencies reputation but in case you haven't noticed, I'm getting kinda testy lately. So when you disagreed to helping me ... More importantly, Buffy, out, it pissed me off.

(beat)

So, now, I think we're even.

VI

This whole, bonding moment is great you guys, but Anthony is still missing. And now --

CRASH! The loud noise of glass shattering and Robin SHRIEKING breaks through into the room. On that we --

CUT TO:

23 INT. BOSS' OFFICE - STAR STORIES - NIGHT.

23

The door opens and in steps Faith, followed by Vi and Riley, who look on to see a SHATTERED window, with a piece of Robin's suit torn, hanging off a piece of glass.

(CONTINUED)

23 CONTINUED:

23

ANGLE: CITY OF CLEVELAND

A large helicopter FLIES away from the Star Stories building. We can clearly see Robin behind the door before it CLOSES, and he is PULLED back from the door. PULL BACK to:

Team Faith. The three of them look on in fear, and off of that we instantly --

SMASH CUT TO:

24 INT. WATCHERS COUNCIL - RECORDS ROOM - NIGHT.

24

The elevator doors open and in steps Anthony, crowbar in hand, and determination written all over his face. A set of two more guards turn around from the sound of the doors opening, and Anthony SWINGS --

THWACK!

The first guard goes down hard. The second picks up his nightstick and SLASHES it out at Anthony; clobbering him in the jaw. Stumbling back, he finds his vision jeopardized.

ANTHONY

Don't make me kill you.

Stepping forward, he pulls the crowbar back, ready to kill.

GUARD

You won't get the --

Before he could finish, Anthony THROWS the crowbar right at him. It connects right between his eyes, going through his skull and killing him in.

ANTHONY

Beg to differ.

The Guard drops to the ground, dead, and Anthony runs to the computer. As he does, we find ourselves --

ANGLE: COMPUTER SCREEN

A search engine. Letters are being typed in, "Daniels, Lily". As it begins, we PULL BACK to:

Anthony. Hitting the print button, paper slides out of the printer and he TEARS it away. Scanning through it, he finds a series of numbers. A small CODE.

(CONTINUED)

24 CONTINUED:

24

From that, he runs to the drawers all throughout the room. As he runs off out of sight, we DRIFT off towards the right isle, before Anthony re-enters, racing through and finding it. A small SIGH of relief and he --

PULLS OUT THE BRAIN FUNCTIONS IMPLANT.

A smile washes over him, and he looks up, right at us. On that, we --

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

25 INT. UNDERGROUND TUNNEL - CLEVELAND - NIGHT.

25

A dirty, disgusting tunnel, filled with rodents and mulch. A small DRIPPING sound - water plopping onto the ground continuously. We hear a STRUGGLE before two BUFF agents enter, DRAGGING Robin across the ground, who is beaten up and bloodied. They let him go when they reach the base.

Robin is THROWN down hard. He leans up, looking at them as they prepare their torturing tools.

ROBIN

Listen. I'm not some spy. Or some terrorist. I just printed a phoney article against the government to earn some cash.

GOV. AGENT

You're lying.

ROBIN

I am not lying!

The agent SPITS on Robin, landing on the large cut that wraps around his chin to his forehead.

GOV. AGENT

Filthy terrorist.

ROBIN

Screw you!

Pulling back his ring covered hand, he PLOUGHS his fist into Robin's face. Blood SQUIRTS across the wall, and he falls back down, off his leaning position.

The Agent pulls him back up and SLAMS him back into a leaning position, SMILING as the blood ran down his face.

GOV. AGENT

I don't care how long it takes. The two of us are going to find out who you work for, what your plan is, and how you acquired that knowledge about our government.

ROBIN

I told you ... I don't know anything.

(CONTINUED)

GOV. AGENT

So, what? We're just supposed to let you go? How are we to know if you're not just gonna go tell everyone about this night. Huh?

ROBIN

I won't say a thing. I swear to god.
(beat)
I'm good at keeping secrets.

The Agent stands, pulling a pocket knife out of his jacket.

GOV. AGENT

Secrets? What kind of secrets?

Robin's eyes widen in horror. He just screwed up.

ROBIN

P-P-Please don't. I'm not a --

GOV. AGENT

Don't lie to us! We will kill you if we have to! Do you want to die?!

On Robin's fear for his life, we --

SMASH CUT TO:

26 INT. ANTHONY'S HOUSE - LIVING ROOM - NIGHT.

26

The door opens, a sudden rush of light entering, shedding off the moon that shines outside. Also entering FRAME, are slayers Faith and Vi, plus government agent Riley; all shocked to see the place a mess --

VI

See what I was saying? Why does all this stuff always happen to us?

FAITH

Our lives suck, might as well deal with it.

RILEY

Only problem is. When some of us, deal with it, people get kidnapped by the Government.

Faith sighs.

(CONTINUED)

FAITH

Look. Keep going with the these little insults and I'll make Sam not the only one you're gonna miss.

(beat)

Try a couple teeth.

RILEY

Cheap shot, Faith.

Riley walks off, into another room. Vi catches up to Faith.

VI

What is it with you two?

FAITH

Everyone's got issues, Vi. Ours just seem to be resurfacing ... constantly.

VI

Look, Anthony is missing, Robin has been kidnapped, the two of you need to pull your heads together and help nip this thing in the butt.

FAITH

No, what I need to do is find the father of my baby.

Faith leaves, exiting FRAME as we pull in TIGHT on Vi. She looks on, her leader gone, and shrugs with a sigh.

CUT TO:

27 EXT. ANTHONY'S HOUSE - FRONT YARD - NIGHT.

27

Walking closer towards us, Faith has her mobile phone to her ear, speaking into it as fast as she can.

FAITH

Mark? Listen. I need your help.

On that we --

SMASH CUT TO:

28 INT. HALLWAY - WATCHERS COUNCIL - NIGHT.

28

Standing in the hall is Harold, and two GUARDS, by his side. He looks distressed, looking back and forth in a trance, unable to stay standing still --

(CONTINUED)

HAROLD

My god. Did you locate the subject?

GUARD #1

No. He broke into the records room a few minutes ago, but since then, we haven't been able to pick up any sign of him.

HAROLD

Damn it. I want this lunatic found before he kills us all.

BANG! The Guard#1 drops down, dead. Harold turns only to be SWIPED across the face with the loaded weapon. He STUMBLES to the wall, and the second guard retracts his gun, only to be shot twice in the throat.

He FALLS BACK, dead, and Harold looks up, eyes widened.

HAROLD (CONT'D)

A-A-Anthony!

Aiming the gun right at him, he retaliates.

ANTHONY

Take me to my sister. Now!

A loud ROLL UP sequence of BEATS, and we --

SMASH CUT TO:

29 INT. ANTHONY'S HOUSE - BEDROOM - NIGHT.

29

Inside Anthony's bedroom, we catch Riley snooping around, looking for possible clues. He opens the drawers, looking, but can't find anything. He SLAMS it closed, and as he does, a photograph DROPS from the desk and SHATTERS on the ground.

He sighs, leaning down and picking it up. The image is folded. Opening it, he see's Anthony with his sister.

RILEY

Anthony. What are you hiding from us?

Turning the photo over, a number digit is on it. He GASPS, and pulls out his phone, beginning to dial the number.

VOICE MAIL (V.O)

Welcome. You've reached the Headquarters of Cleveland's Watchers Council.

(MORE)

(CONTINUED)

29 CONTINUED:

29

VOICE MAIL (V.O) (CONT'D)
Voice recognition needed for further
use of this line. Activation code also
required.

Riley HANGS UP, pulling the phone down with a long PAUSE, and
a blank face. He STEPS out of the room and back into the
living room where Vi stands.

RILEY
I know where is. We can find him.

A smile FORMS on Vi's face and we --

CUT TO:

30 INT. POLICE DEPARTMENT - MARK'S OFFICE - NIGHT.

30

Entering the office, Faith comes into view, approaching MARK
who sits at his desk, on the other end of the phone.

MARK
...No, you listen to me. I need to
know the address. A man's life is at
stake here. I know you do this kind of
business, and I swear, I won't rat you
out. Just because I'm a cop, doesn't
mean I can't be trusted.
(pause; listening)
The tunnels? In town near that old
bridge. That's great. Thanks.

Hanging up, he stands, grabbing his coat. He notices Faith
and smiles --

MARK (CONT'D)
Good news.

FAITH
You found him?

MARK
Possibly. We have a lead. That's at
least something.

FAITH
Can't believe how I got him into all
this mess.

MARK
Yeah, I've been meaning to ask you
that, why are you dealing with the
government?
(MORE)

(CONTINUED)

30 CONTINUED:

30

MARK (CONT'D)

Of all the things that have gone wrong with your life in the past few weeks, you wanna pick a fight with the government?

FAITH

I have a friend who's an agent. He told me something bad was going down, I had to do something. Warn people.

Mark picks up the newspaper.

MARK

This wasn't a warning, Faith. You trashed the very cause of their work.

(beat)

I read the paper, you know.

FAITH

Problem is, I got Robin involved. And now they think he's some spy. Or a terrorist.

MARK

You don't seem so shocked.

FAITH

Just another day at the office, Mark.

The two exit the office and step out into the --

31 INT. POLICE DEPARTMENT - HALL - NIGHT.

31

The two enter FRAME, walking towards us, side by side. We slowly RETRACT, keeping them equal on screen.

MARK

Still. Why call me?

FAITH

Figured you'd have some connections of some sort. There's no way the police have nothing to do with the government, right?

MARK

They ... give us some information.

FAITH

T'yeah, knew it.

Mark STOPS --

(CONTINUED)

31 CONTINUED:

31

MARK

But still. I know I helped you out,
and I know you're fighting the good
fight now - but I can't be your go to
guy when things get bad.

(beat)

I could lose my job helping you out.

FAITH

Or, your job could get very
interesting.

Faith gives a flirtacious smile and we --

CUT TO:

32 INT. WATCHERS COUNCIL - UNKNOWN LEVEL - NIGHT.

32

The large elevator door opens to reveal Anthony holding a gun
to the Head Watcher, Harold. They enter with caution, through
the long hallway of CELLS --

ANTHONY

For so many years you've used her to
get me to do what you want.

(beat)

Looks like the tables have turned.

HAROLD

Anthony, please, you don't want to do
something you'll much later regret.

ANTHONY

And what's that? Restoring my sister
back to the woman she was. Back to the
living human she was.

HAROLD

There's no life left for her, Anthony.
You have to let her go. Move on.

Anthony SLAMS him against the cell door.

ANTHONY

How can I move on when you keep
showing up and using her against me.

(beat)

Open the cell door.

(CONTINUED)

32 CONTINUED:

32

Harold slides his pass across the scanner and the cell door opens. Anthony PUSHES him into there and steps inside himself.

CUT TO:

33 INT. UNKNOWN LEVEL - CELL ROOM - NIGHT.

33

Entering the room, Anthony reveals himself, pushing Harold forward yet again, causing him to stumble in front of Lily, still strapped to the large chair, brain dead.

ANTHONY

My god. Lily.

Harold SPINS around, with a large GRUNT, throwing his fist in the air, CLOBBERING Anthony across the face. He drops the gun, and hits the wall.

HAROLD

Two can play at this game.

Leaning down, he picks up the gun, only to stand back up to meet with Anthony's leg that he FLINGS up into his face.

THWACK! Harold is thrown back in a trance, gun still in hand. He hits the mechanical tray and falls back, over it. All the mechanisms drop to the ground and Harold begins to get back up. But Anthony steps back in, grabbing the large crowbar in sight, and holding it against Harold's throat, strangling him to death.

ANTHONY

This is how it ends, Harold. Your whole life you've been doing anything to get to the top.

(beat)

Now, I'm putting you back down.

HAROLD

(chokingly)

Anthony ... think about ... what you're doing. You don't want to --

Anthony PULLS Harold around and SLAMS his head into the wall.

ANTHONY

Said I'd put you down. Didn't say I'd kill you.

Stepping over to his sister, he places what he obtained into the missing hole, and it BEEPS. Lily begins to shake, and a warming smile forms on Anthony's face.

(CONTINUED)

33 CONTINUED:

33

ANTHONY (CONT'D)

Oh, Lily. I've missed you.

On the shot of Lily awakening, eyes FLUTTERING open and a large GASP escaping her, we --

SMASH CUT TO:

34 INT. UNDERGROUND TUNNEL - CLEVELAND - NIGHT.

34

Dropping to the ground, beaten up, bloodied, and drenched in water, Robin rolls into sight. Puffing and panting, he tries to crawl away.

GOV. AGENT

Nah, uh, ah. I don't think so.

Pulling out his gun, he aims right at Robin's head as he begins to get away. Another figure steps in front of him, and looking up, we DRIFT UP, taking on his vision, as we come in on Mark, wielding a gun in hand.

GOV. AGENT (CONT'D)

How the hell did you --

MARK

This man is no threat to the country.

GOV. AGENT

And who are you supposed to be, huh?

MARK

I work for the force.

GOV. AGENT

You have no authority here.

Dropping behind the Agent, Faith comes into sight.

FAITH

But I do.

Turning around to face the slayer, the Agent takes a PUNCH to the face, falling back to Mark who grabs him in a headlock, leaving Faith to punch the crap out of him --

MARK

Go! Get Robin out of here.

FAITH

You sure?

(CONTINUED)

MARK

Hurry! I can't hold this guy forever.

Faith RUNS off towards Robin, helping him up off the ground. The two begin to WALK towards the exit where three agents steps into sight, pulling guns into sight.

FAITH

Damn. Here I thought it'd be easy.

Setting her boyfriend down, she ROUNDHOUSE kicks all three guns out of their hands at once, before going into battle. On that we PULL BACK to:

Mark. He PULLS BACK and SWIPES his gun across the agent's face, knocking him out completely. He turns around, spotting the agent picking up his gun as Faith takes on the other two.

Aiming it at Faith, the agent readies his blast, but Mark interferes. COCKING his gun and aiming to kill. But Robin LEAPS across sight, tackling the agent to the ground, and slamming his head hard against the ground.

On Mark. He can tell Robin loves Faith dearly. He looks off, at Faith, seeing her taking care of the others by herself. She throws one to Robin who catches him and PLOUGHS his fist into the guy's face, knocking him out as well.

Faith gets KICKED in the face, and falls into Robin's hold.

The Agent pulls out a second gun and --

BANG! Faith shields her face, GASPING, but the agent drops dead. On that we PULL BACK to Mark who holds a smoking gun --

Robin and Faith look over to him. Faith smiles.

FAITH (CONT'D)

Who knew gun's could be so handy. B always thought they were worse than demons. Guess she was wrong then, huh.

MARK

What, didn't think I had your back?

The two smile at each other, and Robin see's a connection. He makes a small WHIMPER, stopping the long stare, as Faith gives her attention to him.

Mark knows what Robin was doing. The two look at each other, a fury raging. On their expressions, we --

BLACKOUT:

(CONTINUED)

END OF ACT THREE

ACT FOUR

FADE IN:

35 INT. UNKNOWN LEVEL - CELL ROOM - NIGHT.

35

Lily POUNCES from the chair, wrapping her arms around her brother in a tight hold, SMILING with relief as she can feel him once again.

LILY

Oh, Anthony. I can't believe you're here. You saved me. I never thought I'd be saved but --

(beat; pulling away)

You saved me.

Anthony SMILES.

ANTHONY

I told you, didn't I. I'd always be there for you. No matter what.

On Harold. He slowly awakens from his deep sleep, CHUCKLING.

HAROLD

Idiots. You'll never ... never make it out of the building.

Anthony and Lily look down at him.

HAROLD (CONT'D)

The only way you'd get out is if someone came in to grab you. This whole place is filled with the Council's best men.

(beat)

You're both goners.

He continues to laugh, and Anthony shrugs it off. On his diabolical laugh we --

CUT TO:

36 INT. WATCHERS COUNCIL - ENTRANCE - NIGHT.

36

The doors SLIDE open to reveal Riley and Vi, both packed with weapons. The two guards at the door stop them, HOLDING their arms out as if to tell them they cannot pass.

(CONTINUED)

Riley GRABS his arm and SLAMS his up at the wall whereas Vi instantly BREAKS the guard's arm, PULLS him forward and drives her knee into his groin -- throwing him down to the ground WHIMPERING.

VI

Chicks love it when guys fall for them. Especially after they've ran their knee into captain junior.

Riley smiles, knocking the guard out with his ELBOW, and looking over at the slayer. Several guards step down, blocking off the elevator.

RILEY

You ready?

VI

I was born ready.

The two RUSH off into battle. As Riley KNOCKS the first two down, and Vi ROUNDHOUSE kicks another to the ground, we --

SMASH CUT TO:

37 INT. UNKNOWN LEVEL - CELL ROOM - NIGHT.

37

Harold RISES into FRAME, blood down his throat, and an insane look in his eyes. Anthony and Lily look on, listening to what he has to say.

HAROLD

Even if you did escape, you'd barely have an hour left before we hunted you down and offed you.

ANTHONY

We can fight you.

HAROLD

You can try.

Lily steps forward.

LILY

Are you forgetting something, Harold?

HAROLD

Well. Well. The freak finally stands up for herself. Don't worry, we've implanted a chip into your main brain functions that blocks off your psychic abilities.

(MORE)

(CONTINUED)

37 CONTINUED:

37

HAROLD (CONT'D)

Try anything, and you're head will explode. And I'm guessing you don't want that.

Lily is in shock.

ANTHONY

I will kill you for this, Harold.

HAROLD

Face it, Anthony. This is it. This game of yours which you've been playing for years is over, and its finally reached an endgame.

CUT TO:

38 INT. WATCHERS COUNCIL - ELEVATOR - NIGHT.

38

Two guards HURL into the elevator, followed by a bruised Riley and Vi who make their way to Anthony. The doors SLIDE shut, and it begins to move.

RILEY

How exactly are we supposed to know where he is?

VI

Don't worry. Before we left I hacked into their security footage using my PDA.

She takes out the device. Its BEEPING.

VI (CONT'D)

And it looks like we've got an exact location. Huh. Guess the slayer academy taught me something afterall.

CUT TO:

39 INT. UNKNOWN LEVEL - CELL ROOM - NIGHT.

39

Harold grabs the gun, and Anthony steps in front of his sister, making sure nothing will happen to her.

HAROLD

I think guns are one of man's best creations. It gets the job done fast, its clean, and doesn't take a lot of work to do.

(beat)

All you have to do is pull a trigger.

(CONTINUED)

He AIMS the gun, COCKING it --

LILY
You son of a bitch.

HAROLD
Hmm. Looks like you'll be first.

Pointing the gun at her, he slides his finger over the trigger. Anthony YELPS, LUNGING forward and grabbing Harold.

The two SLAM against the wall and the gun is still in Harold's hold.

ANTHONY
I should have done this years ago.

Harold GRUNTS, swiping the gun across Anthony's face. He is knocked to the other wall, looking up with a large cut across his cheek. Harold aims for Lily and BANG --

A bullet rings out. It misses and Lily SCREAMS.

HAROLD
Damn it!

Anthony grabs the gun, YANKS it forward as Harold pulls the trigger and it SHOOTS at the screen. Anthony lifts his leg up, kicking Harold in the hip, before throwing him to the wall. Slamming against it, Harold drops the gun, finally, and it slides in front of Lily, who reaches down and grabs it.

LILY
Enough! Don't make me kill you.

Harold looks up, shocked. Anthony too.

ANTHONY
Whoa. Lily. Don't do this.

LILY
He ruined our lives, Anthony. I can't let him get away with that.

ANTHONY
You do this, and its over. He wins.
(beat)
You're not a killer, Lily. You don't have one mean bone in your body.

(CONTINUED)

LILY

He destroyed everything I had. He put me in this damn chair, and left me brain dead for so many years!

(beat)

I will not give him the luxury of living another day on this planet.

ANTHONY

If you kill him, I'll lose you. And I can't go through that again.

(beat)

I won't go through that again.

LILY

I have to do this, brother. Its the only way I can move on with my life.

Harold's shocked expression turns into a smile as he GRABS the large tray and THROWS it at Lily. It hits her hand and the gun goes off.

BANG!

The bullet hits the wall and Lily falls to the ground from the noise, and the collision with the tray. Anthony steps forward --

ANTHONY

Lily --

Harold grabs his legs, causing him to fall over. And as Anthony hits the ground, Harold stands; racing over to the door. Opening it, there stood Riley and Vi, ready to enter.

ANTHONY (CONT'D)

Stop him!

Harold looks from Anthony to Riley. He raises his fist in the air, but is too late. Riley PLANTS his punch on the Head Watcher, knocking him out instantly.

Anthony and Lily look up over to the two, hope in their hearts. On that we --

DISSOLVE TO:

40 EXT. CLEVELAND - CITY - NIGHT.

40

A wide shot of the city, slowly RISING over it to get a full view of how big it really is.

SONG: ONLY HUMAN (FLOWERS OF A GHOST) - Thriving Ivory

(CONTINUED)

40 CONTINUED:

40

As the song picks up volume, we --

DISSOLVE TO:

41 INT. ANTHONY'S HOUSE - BATHROOM - NIGHT.

41

There stands Lily, gazing into the mirror with a sharp implement in hand. Cutting a large line across her head, she goes in for the chip. Pain overrides her and she GASPS, falling to the sink, holding herself up strongly with her hands. The blade drops into the sink and she STAGGERS --

A hand FALLS to her shoulder, and she looks up, spotting Anthony's reflection in the mirror. Looking to him, she smiles, and he helps --

DISSOLVE TO:

42 INT. POLICE DEPARTMENT - MARK'S OFFICE - NIGHT.

42

There sits Mark, alone. He sighs, looking down at the desk, feeling miserable. Yet again, he's finished the day with no one to hold. No one to love. On that thought, the door opens, and in steps Faith.

Mark PERKS up --

MARK

Faith! What are you doing here?

FAITH

I - I Just wanted to thank you.

MARK

Its nothing. Robin needed help, and I was glad to be the guy that helped him. Where ... is Robin, anyways?

FAITH

He's waiting outside in the car.

MARK

Oh. Okay.

Mark stands, and walks around the desk, approaching Faith.

FAITH

I - I was hoping that we could --

(long pause)

Talk. I have to --

MARK

Mhmm. Talk. Yes. That sounds good.

(CONTINUED)

42 CONTINUED:

42

The two draw closer and closer towards one another.

FAITH

I thought you should know. That I really appreciate what you --

MARK

Faith.

She STOPS talking.

MARK (CONT'D)

Shut up and kiss me.

The two EMBRACE in the biggest lustful kiss, they can't keep their arms off each other. As they continue we --

DISSOLVE TO:

43 INT. SAM & JENNIFER'S APARTMENT - ENTRANCE - NIGHT.

43

A large knock at the door catches SAM'S attention. She exits the living room, heading towards the door. She opens it --

SAM

Jennifer, I was wondering when you --

But standing at the door was Riley, who wraps his hands around her and kisses her. She kisses back and they end up against the wall.

RILEY

I love you, Sam. I never stopped loving you.

SAM

God I've missed you.

The two continue.

RILEY

I'm sorry I --

Sam PUSHES him to the couch, RIPPING off her blouse.

SAM

No. Time to show, not tell.

Jumping up on him, she helps him take off his shirt, and the two continue to kiss again.

DISSOLVE TO:

44 EXT. POLICE DEPARTMENT - ROAD - NIGHT. 44

Parked by the road is Robin's car. Slowly closing in on it, the door SWINGS open, and Robin steps out, revealing himself. The heavy rain falls down on him, and he ENTERS the building.

DISSOLVE TO:

45 INT. POLICE DEPARTMENT - HALL - NIGHT. 45

A small shot of Robin entering the hall, still a long way to get to the office. He begins to walk --

DISSOLVE TO:

46 INT. POLICE DEPARTMENT - MARK'S OFFICE - NIGHT. 46

Mark and Faith continue to kiss. The two clueless about what's to come; they are too far in the moment to stop now.

DISSOLVE TO:

47 INT. POLICE DEPARTMENT - HALL - NIGHT. 47

Robin reaches the end of the hall, and spots Mark's office. He begins to approach, reaching the window with a small GASP.

ANGLE: ROBIN'S P.O.V

Faith and Mark are kissing. They haven't pulled apart yet, with their hands all over each other. On that we PULL BACK to:

Robin, turning away with disgust. His jaw drops, and he can't believe what he is seeing. On his shock, he walks off, trying to not barge in and kill both of them.

On a shot of Robin walking down the long hall the song begins to DROWN OUT, and we find ourselves --

48 INT. ANTHONY'S HOUSE - BATHROOM - NIGHT. 48

On a shot of the chip lying in the sink we DRIFT up to Lily who turns to her brother, smiling.

LILY

Its done. We're finally free from them. They can't touch us anymore.

ANTHONY

I still can't believe you're here, Lily. Its all I've ever wanted since they took you away.

(CONTINUED)

LILY

I can't believe you actually joined the council just to get me out.

ANTHONY

I'm sorry I didn't get you out sooner.

(beat)

Once the council uncovered the two of us were related, they used you against me. To get me to do stuff by threatening to terminate you.

LILY

Well that's in the past. We have to look to the future.

The two smile once again. Lily's drops --

ANTHONY

What's the matter?

LILY

There's something else I've got to tell you. Something that I saw when they first grabbed me. When they first started the tests.

ANTHONY

What did you see?

LILY

They started new experiments on people. They were implanting demonic brain cells into living humans, so that they could harness their powers.

(beat)

Super human strength. The ability to read minds. Invincibility. You name it.

ANTHONY

My god.

LILY

I know they're not evil. And they're not working for evil. But what they're doing is not going to help anyone.

(beat)

They may think they're doing the right thing, running these tests but --

(CONTINUED)

ANTHONY

The last test the council ran left Faith and the rest of us to fight a virus ridden vampire that had enhanced vampire strength, speed, and agility.

(beat)

Whose to say the next failed experiment that blows up in their faces isn't going to end the world.

LILY

We have to do something about it, Anthony. We can't just wait for them to stuff up.

ANTHONY

You're right. In the morning we'll inform Faith and the gang.

(beat)

God, I can't wait for you to meet them. They'll be so surprised.

LILY

Argh, I'm so hungry!

ANTHONY

I can go get us some chinese food. Its right down the block, I'll be there and back in like twenty minutes.

LILY

God do I miss chinese food.

Anthony smiles.

ANTHONY

Its good to have you back, Lily.

LILY

Its good to be back.

JUMP CUT TO:

49 INT. CAR - ROAD - NIGHT.

49

Sitting in his car is Anthony, driving back from the chinese restaurant. A huge grin is on his face; he can't wait to get back to his sister.

The light is RED, and he stops. As he does, his phone begins to RING. He picks it up, "HOME" it reads, and he answers it.

(CONTINUED)

ANTHONY

Hey, Lily. I'm almost there. I've got your favourite --

HAROLD

(out of phone)

Don't worry, Anthony. Looks like your sister won't live through her last supper. But its alright.

(beat)

She doesn't look so hungry anyway.

ANTHONY

No. What have you done?

HAROLD

(out of phone)

Don't start something you can't finish, Anthony.

The phone CUTS out on Lily's SCREAMS and Anthony PUSHES through the red light, zooming off --

JUMP CUT TO:

50 INT. ANTHONY'S HOUSE - LIVING ROOM - NIGHT.

50

The door is wide open, and we see a pool of blood in the living room. Entering, Anthony steps into FRAME, looking on with disbelief.

ANTHONY

L - L - Lily. No --

Rushing forward, he DROPS to his sister, who lies on the ground with a massive head wound, bleeding out. Her chest is all cut up, and she is clearly dead.

ANTHONY (CONT'D)

Lily, kiddo. Wake up. Please, I can't lose you again. Lily!

Slowly RETRACTING from the shot as he cradles his dead sister, we soon come to a screeching --

BLACKOUT:

END OF ACT FOUR
END OF EPISODE