

FAITH THE VAMPIRE SLAYER

"Read my Mind"

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TEASER

FADE IN:

EXT. CLEVELAND - DOWNTOWN - DAY.

The harsh wind WHISTLES through the city, creating a breeze unlike any other. Catching slow, drawn out shows of downtown, Cleveland, a song begins to fade through, saddening the vibe.

SONG: RUNNING UP THAT HILL - PLACEBO

As it draws out all noise in the city, we --

DISSOLVE TO:

EXT. GRAVEYARD - CLEVELAND - DAY.

A funeral. A rather empty funeral. The coffin is slowly dropping into the ground, ANTHONY, standing over it, looking down as his sister is being put in the ground. He looks up, watching the PRIEST read religiously aloud.

A small tear begins to fall from his eye.

DISSOLVE TO:

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

Stepping out of the kitchen, ROBIN reveals himself to us, looking on as FAITH is walking away from him, placing her jacket on. A small twitch in his eye, hatred flowing through him. Faith STOPS, a moment, turning to see Robin.

A smile forms on her face.

Robin doesn't retaliate. He looks on, BLINKS, and turns off, stepping back into the kitchen, and away from her and us.

On Faith's confusion, and fear, we --

DISSOLVE TO:

INT. SAM & JENNIFER'S APARTMENT - LIVING ROOM - DAY.

The door closes, JENNIFER has returned home. She places her things down, and slowly heads towards the couch. Before sitting down, she notices SAM entering the room with suitcases by her side.

(CONTINUED)

CONTINUED:

A tilt in Jennifer's head, and she is confused. On Sam spotting Jennifer, we we --

DISSOLVE TO:

INT. GOVERNMENT AGENCY - HALLWAY - DAY.

A long hallway approaches RILEY, who stands suited in his official uniform. Taking the first step forward, he persists; taking the long hallway on.

Fading through to a CLOSE UP of him, showing off his determination, we --

DISSOLVE TO:

EXT. GRAVEYARD - CLEVELAND - DAY.

Walking down the large hill, Anthony leaves his sister grave, stepping down towards the road. The song begins to FADE OUT as a large black vehicle PULLS UP in front.

Anthony RETRACTS, taking a step back, confused as to who it is, and what they're doing. The door opens, and HAROLD reveals himself; a grin on his face.

Anthony tightens his FIST.

ANTHONY

You. Son. Of. A --

HAROLD

Stop right there, Anthony. There's something we need to discuss.

Two muscular FIGURES step in from behind, grabbing Anthony with a tight hold. The door OPENS, and Anthony is thrown into the car. Closing it behind him, we --

SMASH CUT TO:

INT. PSYCHIATRISTS OFFICE - CLEVELAND - DAY.

Sitting on the couch, hand on her head, is Faith. On the opposite side of her is LAURA, book in hand, pen in hair, behind her ear. She looks very interested.

FAITH

I'm not sure I can explain this, but a lot of freaky stuff has happened in my life beforehand, but my boyfriend, Robin, thinks its more psychological than weird --

(CONTINUED)

CONTINUED:

LAURA

Well, Faith. Lets hear the problem you're facing and cross that bridge when we come to it.

Faith smiles awkwardly.

FAITH

Hmm. Alrighty, then. Well, I've been having these dreams lately. But they keep changing.

(beat)

First it was this terrible nightmare where I was running. I'm not sure what exactly I was running from, but I could tell I was scared. Scared of something I couldn't face head on.

(then)

Something I couldn't get away from.

LAURA

It caught you?

FAITH

I was killed. I saw myself. Lying there. Dead. Buried under --

A distorted image of Faith, dead under boards and boards of rubble keep FLASHING through to us, her reliving it!

FAITH (CONT'D)

(out of breath)

I was ... gone. Couldn't move.

Laura STOPS her.

LAURA

Faith! I know, talking about things can be difficult. Especially reliving what you've seen, or felt. But you need to try and keep a clear mind of things.

(beat)

Tell me. What else happened in these so called 'dreams'.

FAITH

(calmly)

I saw my friends. Some from the past that I knew before now. Most of them were being killed, or doing the killing.

(MORE)

(CONTINUED)

CONTINUED: (2)

FAITH (CONT'D)

Monsters hunting them, or them hunting others down like monsters. But it was all very real.

LAURA

Talk about your next dream. Maybe they have some sort of connection. Maybe they can clear up your mind.

(beat)

Help to decipher your problem. The hidden meaning.

FAITH

I saw my baby being born. And, after it was born, my friend, Anthony, killed me. Shot me, actually.

(beat)

Then after that ... the world sorta ended. It was destroyed.

LAURA

Hmm.

FAITH

Got anything for me, doc?

LAURA

It seems these dreams you're having might be related to your actual baby.

(beat)

I assume you never planned to have a child, at your age, at this point in your life ...

Faith sits up.

FAITH

Yeah. I didn't. It sorta freaks me out a little. I sometimes wonder if I can even raise a child. God knows my childhood wasn't made of sunshine and candy corn.

LAURA

From what you're telling me, it appears your fears for having a child make you believe that the world, your world, will fall apart. That this baby on the way will affect the lives of your friends, your life, and maybe, your fear for becoming your parents.

(beat)

(MORE)

(CONTINUED)

CONTINUED: (3)

LAURA (CONT'D)

From your last comment, and the way you expressed that, makes me believe they were hard on you. I can tell you don't want to become them. And ...

(beat)

You fear that, your life has affected the world in a bad way, not all bad, but something you've done has hurt a lot of people. And its ended the world for some. And you fear your baby will grow up the same, and in a way, end the world for others.

Faith's a little intimidated.

FAITH

Damn. You're good.

Laura smiles, flattered.

LAURA

That is just my first guess, Faith. I would like to discuss this more.

(beat)

Maybe through our conversations, and through more dreams you may experience, we can pinpoint an exact meaning behind it all.

FAITH

What if its not metaphorical.

LAURA

What do you mean?

FAITH

I've had dreams like these before. And most of them end up coming true.

LAURA

I don't mean to offend, but, what you've expressed, doesn't sound realistic, it sounds like its covered behind lots and lots of personal issues, and fears you are experiencing over the birth of your baby.

FAITH

Last year, I dreamt that my influences on this world were finished. That there was nothing left for me in this world. That my time was up.

(beat)

(MORE)

(CONTINUED)

CONTINUED: (4)

FAITH (CONT'D)

And the last few weeks, after my dream, I was nearly killed. I faced death head on. And I survived. That's when my doctor told me I was pregnant.

(beat)

My time was definitely up. But when I uncovered my pregnancy, I knew that I did have something left to offer this world. That I do have something more to live for.

Laura looks gobsmacked, unable how to handle this information. She begins writing.

FAITH (CONT'D)

What are you writing?

LAURA

I'm just trying to record some of the things in your dreams. I find you very intriguing, Faith. I'd like to work as hard as I possibly can to try and help you. I must say, though, I have had numerous patients who believed their dreams were of the not too distant future -- and some of them were right.

(beat)

There was a young woman, like yourself, who came to me once. Said she was having visions. I spent two years with her. And she continued to have these dreams. These visions. And her last one was of her death.

(beat)

She told me she saw herself being attacked by a large animal. She could describe it perfectly. Elongated arms. Hunched back. Almost demonic. A week later and she was found mauled to death. So don't feel as though you should hide stuff from me. I believe you when you tell me you think your dreams are coming to life. That you're having visions of the future. But it's my job to look at things from both sides. To do everything I can to give you answers, help you uncover the truth of things.

A smile forms on Faith's face.

(CONTINUED)

CONTINUED: (5)

FAITH

Then I should be honest about a couple of things. I may sound crazy, but I think you should know, especially if its gonna help me --

The two make the connection, and we --

SMASH CUT TO:

INT. SAM & JENNIFER'S APARTMENT - LIVING ROOM - DAY.

On Sam letting go of her suitcases, we PULL BACK in on Jennifer who looks on, still confused.

JENNIFER

Wow. Didn't expect this happening.

SAM

It was sort of ... sudden. But it was inevitable. Riley and I want to get back together. You know how much I've missed him, and how much pain I was going through. I finally got a clear hold of things and knew what I wanted.

(beat)

I want Riley, Jennifer. And I know you're going through a lot right now, and I shouldn't up and leave when you're in this horrible state but --

JENNIFER

Don't worry about me, Sam. I'll be fine. Its about time you two kids got back together.

SAM

I really am sorry.

The two share a hug.

JENNIFER

Can't believe this is happening.

SAM

I know. But, you can keep the apartment if you so wish, and if you ever need to talk --

JENNIFER

Go. Go be with Riley. I'll be fine.

(CONTINUED)

CONTINUED:

Sam smiles again, grabbing her things and heading out with a small JUMP in her step. Closing the door, we DRIFT in on Jennifer who's smile fades. She turns off, and we --

SMASH CUT TO:

INT. GOVERNMENT AGENCY - BOSS'S OFFICE - DAY.

The doors open and in steps Riley, determination written all over his face. Behind the desk is the BOSS, spinning around in his chair, facing Riley --

GOV. AGENT BOSS

Riley Finn. I'm glad you're here. Look
I have a new case for you to --

RILEY

I quit.

A long pause, the boss shocked.

RILEY (CONT'D)

I'm done working with you guys. Its
over.

On that, we --

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

INT. WATCHERS COUNCIL - HIDDEN LABS - DAY.

Large elevator doors open to a hidden lab, underground the Council. Stepping out of the sliding doors, Anthony appears, Harold behind him.

ANTHONY

I'm guessing this is where you take
all of your victims to kill off, huh.

HAROLD

Didn't take Lily here.

Anthony TURNS with a rage unlike we've seen before, throwing the first punch -- Harold grabs his fist.

HAROLD (CONT'D)

Look, Anthony. I brought you here to
show you the future of this world.

(beat)

Not to fight.

Anthony lowers his fist.

ANTHONY

What are you talking about?

HAROLD

Your sister was part of a new
experiment. One in which was started
many years ago by the council, but was
cancelled ever since your sister had
escaped and killed several of our men.

ANTHONY

Experiment?

(raged)

You're the guys that did this to her,
gave her those powers!

HAROLD

Not me, personally, but yes. The
council had come up with the idea that
demons could some how advance the
human race.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

HAROLD (CONT'D)

They inject certain DNA, cells, and other substances from demonic beings and implanted them into humans, empowering them with abilities.

(beat)

Your sister, Lily, was one of the first subjects. And when she broke out, we were forced to end it.

ANTHONY

Why are you telling me this? To try and make sense of her death?

(pause)

You broke into my house and viciously killed her. You can't justify that.

HAROLD

Anthony, she had an expiration date. The procedure she was apart of, slowly began to kill of her brain cells, and we were forced to remove all her functions, in hopes of finding a cure.

(beat)

When you escaped, she would have only had a few more hours left before she'd soon shut down, and be trapped in a comatose state she wouldn't escape from.

ANTHONY

So you killed her.

HAROLD

She didn't die in vein, my good friend. In fact, thanks to the failure the Council experienced with her, we've recently found a way to stop the demonic enhancements from wiping out human brain cells.

ANTHONY

My god. You're continuing the experiment --

Harold smiles.

ANTHONY (CONT'D)

(stepping forward)

Didn't you learn anything from the Virus Vamp fiasco.

(MORE)

(CONTINUED)

CONTINUED: (2)

ANTHONY (CONT'D)

This experiment is bound to blow up in your face, and then you'll have Faith on the other line telling her to go off and save your asses.

(beat)

I can't believe you're dumb enough to do something like this ... twice!

Harold FLICKS on the light, and we reveal several CONTAINMENT cells, filled with people, kept behind glass barriers.

Anthony is astonished.

HAROLD

Welcome to *project alpha*.

(beat)

The beginning of a new age. A world without death, and mayhem.

Anthony is speechless.

HAROLD (CONT'D)

No longer will the demons be able to come into our cities, and leave us nothing but a bleeding corpse.

ANTHONY

This is *outrageous*. You know I can't let you get away with this.

HAROLD

Anthony, you have to look at the bigger picture.

ANTHONY

What bigger picture? You're going to get us all killed!

HAROLD

No. I'm going to save the world.

CLOSE UP: ANTHONY -- his horror is written all over his face, in which he doesn't seem to want to hide. He looks over at Harold, knowing what he has to do.

CHARGING AT HIM, Anthony wraps himself around the older man, and tackles him into the wall. Harold PUSHES Anthony off, and punches him fair straight in the jaw.

Anthony DROPS to the metal pipes, hitting it. It CRACKS and gas shoots out; pushing him to the meshed ground. The place is like a factory --

(CONTINUED)

Harold steps forward.

HAROLD (CONT'D)
You can't fight fate, Anthony.

ANTHONY
This isn't fate. Its a man's psychotic
dream. And it has to end now.

HAROLD
You're right.

Retracting a gun from his jacket, he AIMS --

HAROLD (CONT'D)
Goodbye, Anthony.

RIPPING off the pole, Anthony THROWS it at Harold who fires
with a loud BANG! The bullet rings out, hitting a control
panel that EXPLODES.

HAROLD (CONT'D)
Get away from that!

Grabbing Anthony, he THROWS him away from the SMOKING panel,
seeing how damaged it is. Anthony picks up the pole he threw
earlier, and holds it tightly in his grasp.

Taking a SWIFT SWING, he knocks Harold out of consciousness.

ANTHONY
Looks like the beginning of a new age
just got a hell of a lot shorter.
(beat)
Dickhead.

Dropping the pole, he proceeds over to the --

INT. HIDDEN LABS - CONTROL ROOM - DAY.

Stepping into the control room, he searches around for some
sort of termination button. He spots the little COMPUTER
screen and sees that a containment door is OPEN, and the
person supposed to be inside, is MISSING --

The lights in the room go bright RED, flashing continuously
as a massive ALARM begins to ring.

ANTHONY
Damn it! I have to turn it off!

(CONTINUED)

CONTINUED:

Scanning over the buttons, he finds the FLASHING red button, that must be some sort of shut down mechanism. He goes to hit it, when Harold reenters.

HAROLD

Stop! Don't do this, Anthony. You'll kill every single living person down on this level.

ANTHONY

Death isn't something to be afraid of, Harold. Faith taught me that.

Turning to face the button, he SLAMS down onto it. Harold steps forward --

HAROLD

No --

CLOSE UP: ANTHONY'S EYES -- TIGHT on his eyes, we see flames erupting in his reflection. PULL BACK to:

The place is ignited. Flames rush through spiralling fast.

Slamming into Harold's back, he is LIFTED UP off the ground from the impact. Anthony DIVES out of the way, Harold HURLING towards the other set of flames the EXPLODE from every corner.

The whole place begins to shake, glass is SHATTERING everywhere, from the cells, and the ceiling stays intact, as this is underground the council building -- there's no way it would have been rigged to destroy the whole building.

Anthony slowly RISES back up, looking to see the flames retract from the area, as RUBBLE lies all around him. He has cuts and bruises and burns all over him; and as the wall EXPLODES next to him we come to a --

CLOSE UP: ANTHONY -- he TURNS to face us, panic stricken, worse than before, facing the onslaught of rubble.

SMASH CUT TO:

INT. WATCHERS COUNCIL - ELEVATOR - DAY.

A shivering FIGURE stands in the elevator, back to us as the doors close in front of him. The flames are seen RUSHING towards the closing doors before they meet and we slowly begin to spin around the scrawny person, revealing him to be one of the test experiments.

(CONTINUED)

His RAGGY clothes reads the name *CODY ASHTON*.

SMASH CUT TO:

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

The door opens and in steps Faith, approaching Robin who is seen standing up next to the television screen; arms folded.

FAITH
Hmm, waiting up on me, huh. I could
get used to that.

Walking over to him, she goes to kiss him on the lips. He SHUFFLES to the side, and she gets his cheek. She knows something's wrong, and PULLS AWAY --

FAITH (CONT'D)
Something wrong?

ROBIN
No. Five by Five; isn't that what
you're always saying.

Robin steps around her.

FAITH
What's up your ass?

Robin STOPS, and turns.

ROBIN
Where were you today?

FAITH
I told you, I've been seeing a
psychiatrist lately. To try and help
me with my dreams.

ROBIN
Its been over two hours, Faith.

FAITH
I know! We hit a breakthrough. She
says my dreams may be some sort of
metaphor for my fear of suddenly
becoming a mother. And thinking how
she may turn out like me and --

ROBIN
So now you're having doubts about this
baby. I can't believe you --

(CONTINUED)

FAITH
What? No. I'm just --

Robin SIGHS, not even bothered listening to her.

FAITH (CONT'D)
What's wrong with you?

ROBIN
What's wrong with me? What the hell is wrong with you?

FAITH
What is that supposed to mean?

ROBIN
I saw you kissing Mark.

On that, we push TIGHT on Faith as she replies.

FAITH
What kiss?

SMASH CUT TO:

INT. POLICE DEPARTMENT - MARK'S OFFICE - DAY.

There sits MARK, at his office with his partner ADAM, sitting across from him, intrigued.

MARK
Faith came around to my office a few days ago. And we kinda ... made out.

ADAM
Dude. Isn't she pregnant?

MARK
Well, yeah. But --

ADAM
And isn't she already with a guy.

Mark sighs.

MARK
Well, yes. But with Faith, its like nothing I've ever felt before. When I first met her, I felt something between us. And since then, this connection has been growing stronger and stronger and she --

(CONTINUED)

ADAM
Kissed you?

MARK
Well, I initiated the kiss.

ADAM
What if her boyfriend finds out?

Mark looks irritated.

MARK
I don't know! I don't know if it was
anything or not. Once it happened she
said she had to go and just ... left.
(beat)
God I sound like a chick that hasn't
been called --

ADAM
T'yeah. You kind of do.

MARK
What am I supposed --

On that we --

SMASH CUT TO:

INT. FAITH & ROBIN'S APARTMENT - KITCHEN - DAY.

Faith and Robin continue to argue. Robin following Faith into the kitchen. As they reach the bench we come in closer on the two, bickering.

FAITH
... do, huh? I love you, Robin. But
lately I just don't feel like we're
... you know connecting.
(beat)
At least as well as we used to.

ROBIN
So you go out and kiss the first guy
you can get your hands on?

FAITH
No. It wasn't like that!

ROBIN
Then what was it?

Faith leans against the wall, struggling.

(CONTINUED)

FAITH
It was nothing.

ROBIN
I saw you, Faith. You couldn't keep
your hands off of him.

Faith steps forward, grabbing hold of his hands and looking
straight into his eyes.

FAITH
Robin. This is the longest
relationship I've ever held onto. Ever
thought it was worth it.

(beat)
I'm not staying with you because I
have your damn baby growing inside of
me. But because I've opened up more to
you than just my legs.

ROBIN
Subtle, Faith.

FAITH
What I'm trying to say was in that
moment, I wasn't thinking. It was just
a kiss. It got out of hand, I know
that. But --

ROBIN
If it really was just a kiss. Just
nothing. Then why did you lie when I
asked you about it?

FAITH
Because I'm in the wrong. 'Cause I
thought you not knowing would be
better. That --

(beat)
Ack. God! I was wrong, Robin.

Faith places her hand on his cheek.

ROBIN
I know. So was I --

Pulling away, he LEAVES; closing the door behind him. On
Faith's sadness, we --

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

EXT. CLEVELAND - CITY - NIGHT.

Night washes over Cleveland, the moon moving over the screen, transparently, fading through with the rest of the city. It reaches the edge, and a FLASH of light, wipes it out completely, and we SHOOT down over Cleveland, coming in on --

EXT. LOCAL CEMETERY - CLEVELAND - NIGHT.

TIGHT on a set of legs, running, rushing forward, we DRIFT up on the slayer, VI. Retracting, we reveal a FLEEING figure, a bloodsucking VAMPIRE --

LUNGING forward, over the massive gravestone, Vi shoots herself in the air, and comes down on the vampire's back, tackling it to the ground.

ROLLING off of it, she STANDS, maintaining a fighting stance.

The vampire FLIPS up onto his feet with a GROWL, hastily preparing himself for an intense fight. A smile forms on Vi's face, knowing she's going to win this.

VI

Time to blow off some steam.

FLINGING her leg up, she clobbers him in the jaw. He barely flinches, stepping forward with a mean right hook -- THWACK.

Vi stumbles back painfully, tripping over a headstone, and falling back first onto the ground. With a GRUNT, she meets with it. The vampire LUNGES at her.

VI (CONT'D)

Ugh. N-Nooo!

PULLING her legs back, she SPRAWLS them out hard, kicking the vampire away as he came down hard from up high. The vampire is knocked back hard, but manages to land on his feet. Vi kickflips herself up onto her own feet, retracting the stake.

VAMPIRE

(mockingly)

Gonna need more than a stake to kill me, girl. For starters, you should get some brains.

More GROWLS and uncomfortable RUSTLING noises are heard, and Vi is completely surrounded by a large pack of vampires.

(CONTINUED)

CONTINUED:

VAMPIRE (CONT'D)

You're dead, girl.

VI

I'm a slayer. And this ... is like
payday. Only more interesting.

THROWING the stake immediately, it plunges straight through the vampire's heat, and he OBLITERATES into dust. Vi turns off, to face the next vampire that comes in hard with a punch. Vi is knocked into the arms of another vampire that grabs her, holding her tight.

VI (CONT'D)

Get. Off. Me.

VAMPIRE #2

Chow time, guys.

On Vi's initial shock, we --

CUT TO:

INT. ACROSS THE STREET - CLEVELAND - NIGHT.

Walking all alone, dressed in a long jacket and black pants, we catch Jennifer, stepping out of a shop with a cup of coffee and a saddened face.

VI (O.S)

S-S-Somebody Help!!

Jennifer instantly picks up on the person's voice, dropping her coffee and looking off in the distant.

JENNIFER

Vi --

CUT TO:

INT. LOCAL CEMETERY - CLEVELAND - NIGHT.

Struggling in the vampire's hold, she manages to free herself, pushing off of him. Falling towards the third vampire, she comes in on a ROUNDHOUSE kick that knocks her towards yet another vampire that grabs her by the throat.

VAMPIRE #3

Thought you were supposed to be some
sort of slayer.

JENNIFER (O.S)

Hey!

(CONTINUED)

CONTINUED:

DRIFT OVER to Jennifer, who stands, hands on hips, intimidating the vampires as she holds the once thrown stake in her hand.

JENNIFER (CONT'D)

Let. Her. Go.

Throwing Vi to the edge of the crypt, she hits it hard; her back SLAMMING against it. She DROPS to the ground, and the remaining four vampires head over towards Jennifer.

CLOSE UP: JENNIFER -- Fear is written all over her face; but if its one thing she's good at, its taking out vamps.

JENNIFER (CONT'D)

Bring it, bloodsuckers.

The first vampire LUNGES, and Jennifer raises her leg up high, SLAMMING her foot against his chest. He stumbles back and she SPINS, coming in with a ROUNDHOUSE, the knocks the second away.

She is punched by the third, but grabs his arm on the next punch, and twists his arm right around. The vampire SHRIEKS, and Jennifer RAMS the stake through its heart.

The dust falls, and a large foot KICKS through it, knocking Jennifer in the jaw. She falls into the arms of another vampire, SQUIRMING about with fear.

THROWING him over her shoulder, she DUSTS him instantly, rising back up to see an onslaught of vampires heading this way.

JENNIFER (CONT'D)

What the hell is all this?

As the five new vampires approach Jennifer, a hand WHIPS about behind her, pushing Jennifer to the ground. She hits it softly, and rolls onto her side, looking up to see --

ANGLE: FIGHT -- There stands Cody, entering with his fists clenched. He closes his eyes, sensing their moves.

Expertly, he takes out the first three, blocking their attacks, and apprehending them -- coming back in with a stake, dusting them. The last two prove to be a challenge.

His head begins to RING, and it painfully STRIKES him.

CODY

Argh! God. What's happening to me?

(CONTINUED)

CONTINUED: (2)

The vampire GRABS him by the throat and pulls him in, CHOWING down on his neck. Blood begins to drip, and Jennifer JUMPS back up with a GASP --

The vampire drops Cody before he could kill him, or get a real taste. The first bite was enough.

VAMPIRE #4

Wh-Wh-What are you? What's the ringing noise? Make it stop! Make it stop!!

Jennifer picks up the stake and RUNS it through him, turning him to dust. The last vamp turns off to run, but Jennifer THROWS it -- it too goes straight through his back, and out his chest, obliterating him.

CLOSE UP: CODY -- He looks up, blood running out of his ears, and out of his neck. A small GRUNT, and he looks away from them, feeling like a freak.

On the shot of Jennifer and Vi, looking over at him, we --

SMASH CUT TO:

INT. HIDDEN LABS - CONTROL ROOM - NIGHT.

Rubble lies everywhere. Smoke RISES to the cause, consuming the entire room -- or what's left of it anyways. A hand, ripples out from below the surface, heavily covered with dripping blood. A second hand SMASHES out from the rubble, and pulling himself up into sight, Anthony enters FRAME.

A large GASP escapes him, catching his breath.

ANTHONY

J-J-Jesus Christ.

Small COUGHS leave him, and he begins to stand, struggling.

Blood SPITS from his mouth, and he falls to the control panel, that is in ruins as well. Looking up, we catch is POV.

ANGLE: ANTHONY'S P.O.V

All the cell doors are alight, burning. Dead bodies lie all over the floors, and trails of blood can be seen, everywhere.

Anthony looks away, unable to stand the horror. He STUMBLES over, landing onto the rubble hard. His head CUTS open, and he shrieks in AGONY, rolling over to see Harold -- BURNT to a crisp, reaching out to him.

(CONTINUED)

CONTINUED:

HAROLD

A-A-Anthony. Y-You did this.

(beat)

You ... you've doomed us all.

Anthony spots the gun under boards and boards of the room, and hastily BRINGS it into his grasp. He stares at it, then takes a glimpse at Harold.

ANTHONY

(bored)

This is all so tiring, Harold. And quite frankly ... you're fired.

HAROLD

Pull ... pull that trigger, and I swear to god, I will end you. You will never set foot into the council, ever again, do you hear me?

ANTHONY

You see, Harold. I quit.

(beat)

There. No longer ... will I have to hear your terrible insults, remarks, and threats. I'm leaving, and you're dead. I hope your successor does a wonderful job at taking over your previous life.

HAROLD

Anthony!

Anthony stands, making his way towards the stairs.

ANTHONY

Goodbye, old friend.

On the sound of the gun RINGING out, we --

FLASH CUT TO:

EXT. CLEVELAND - DOWNTOWN - NIGHT.

Another show of downtown, Cleveland. Darkness consumes all that brightness of the city, as the song played earlier this episode begins to pick up.

SONG: RUNNING UP THAT HILL - PLACEBO

The song picks up extreme volume and we --

DISSOLVE TO:

INT. CLUB - DOWNTOWN - NIGHT.

Seated by the bar at the club, Robin is throwing down his next drink, with one big gulp. He SCRUNCHES his face from the taste, shaking it off, and nods for another.

A cute BLONDE approaches, sitting next to him. She gives off the wide grin, smiling. Robin smiles back, and stares into her bright blue eyes.

His smile widens and we --

DISSOLVE TO:

INT. RILEY & SAM'S MANSION - BEDROOM - NIGHT.

There stands Sam, unpacking her things into her room. She steps away from the drawer, picking up the box from off of the floor, and placing it onto the bed.

ANGLE: PHOTOGRAPH

Her hands pull out a gorgeous, framed, photograph of her and Riley together. They're both very happy. From that we PULL BACK to:

Sam. She smiles, lovingly.

DISSOLVE TO:

INT. WATCHERS COUNCIL - FIRST FLOOR - NIGHT.

The door to the stairs KICKS open and out steps a bloodied and bruised Anthony. The people throughout the room stop and stare, as the blood drips from his hands.

The gun, clearly visible in his hands.

Passing them all by, he proceeds over towards the doors, leading out of here. Placing his hand on the handle, we --

DISSOLVE TO:

INT. FAITH & ROBIN'S APARTMENT - LIVING ROOM - NIGHT.

Anxiously seated in the living room, in front of the television, with her mobile phone out on the coffee table, Faith awaits a call from Robin, hoping he's calling her to tell her everything's going to be alright.

After much waiting, the phone RINGS, and Faith pulls it up into closer view.

(CONTINUED)

CONTINUED:

ANGLE: PHONE SCREEN

The once darkened screen, now a buzzing blue, with bright letters reading "MARK". PULL BACK to:

Faith. She reads them, and questions what to do next.

DISSOLVE TO:

INT. CLUB - DOWNTOWN - NIGHT.

Snatching his hand, the cute blonde DRAGS him away from the bar; Robin not fighting for her to leave him alone. In fact, his smile remains on his face.

The two head backstage, behind the band playing, and we --

DISSOLVE TO:

EXT. STREETS - OUTSIDE WATCHERS COUNCIL - NIGHT.

Stepping out into sight, still covered with blood, that continues to drip from him, Anthony enters FRAME. He drops the gun, losing his balance.

ANGLE: ANTHONY'S VISION

Everything is really blurry, moving rather fast, and hard to see. People move passed, cars zoom in and out of sight, and we PULL BACK to:

Anthony. He BLINKS, and slowly falls forward, losing his balance, and fainting. On the shot of him lying in the streets, motionless, we --

DISSOLVE TO:

INT. RILEY & SAM'S MANSION - BEDROOM - NIGHT.

The song begins to FADE OUT, as Sam looks up towards the doorway, Riley clearly shown standing there, watching her.

SAM

Riley? Were you watching me unpack?

RILEY

Possibly. Got a problem?

Sam SMILES, the two both giggling.

SAM

Damn, Finn. You're supposed to be the muscle of this relationship.

(MORE)

(CONTINUED)

CONTINUED:

SAM (CONT'D)

(beat)

Which means, you can unpack the rest of this stuff.

RILEY

I have some news.

SAM

Ugh. Can't it wait until morning?

RILEY

Its kind of ... huge.

Sam stops in her PATH, sitting on the bed, and looking straight up at him with curiosity.

SAM

Okay, I'm all ears.

RILEY

I quit the agency.

SAM

(beat)

You what?

RILEY

I know its a lot to just throw out there, but I did it for you, Sam.

(beat)

Our problems, all that we were put through last year, was because of them. Because of our jobs, because of how far I went with mine.

SAM

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

RILEY

This is the beginning for us, Sam.

(beat)

We can start a family. Use our savings to keep us going for the next few months while we search for a new way to bring in the cash. And finally move on with our lives.

The shocked expression soon forms into a smile.

SAM

You're a good guy, Finn.

(CONTINUED)

RILEY

Oh, I'm the best. Which is why, I'm giving you the rest of the night off while I finish unpacking.

Standing, she literally JUMPS at him with an embraceful hug. Riley laughs at her gesture, and SPINS her around.

SMASH CUT TO:

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

Entering the office, Faith makes her presence known. His partner Adam, stands up, spotting her first --

ADAM

(from Faith)

I, uh, think I'm going to head out, see if the city needs some top cop work. You know, patrol the streets, hunt down ... unwanted criminals.

MARK

Adam. Leave.

ADAM

Right.

Adam LEAVES the room, whilst Faith draws closer.

FAITH

Look, the only reason I came down here Mark, was to tell you that whatever came over us, it was a one time thing.

MARK

You see, that's where you're wrong, Faith. It wasn't something I did out of lust, or --

FAITH

Doesn't matter! I'm with Robin, Mark.
(beat)
I've been with Robin for too long to screw it all up now. I'm carrying the guy's child for crying out loud.

Mark STANDS.

MARK

You don't love him, Faith. I can see it in your eyes.

(CONTINUED)

FAITH
I can't believe you.

MARK
Just because you're having his child,
Faith, doesn't mean you have to stay
with him.

FAITH
Yes, I do.

MARK
No, you don't!

FAITH
Don't you dare call me down here and
tell me what I can and can't do, Mark.
(beat)
He stuck by me through all of the crap
that happened with me throughout the
first year we lived together. I will
not leave him. No matter what I feel.
Which at the moment, isn't a great
deal.

MARK
You're numb. I get it. So am I.
(beat)
I'm numb, not knowing how much longer
you can keep lying to yourself. And
I'm pretty sure, that's why you're numb
too.

Faith sighs, and Mark places his hands on her cheek.

MARK (CONT'D)
Look at me, Faith. I am falling for
you. And I can tell you're falling for
me too. Why won't you give us a
chance.

FAITH
I can't. I won't. I am in love with
Robin Wood. Always have been. Always
will be. You can't change that.
(beat)
And I won't let you take that away
from me.

MARK
Please, Faith. You deserve someone who
can love you back.

(CONTINUED)

FAITH

But Robin --

MARK

You deserve someone who can look after
you. Who can take care of you.

(beat)

You deserve the best, Faith.

Mark goes in for the kiss, but Faith pulls away.

FAITH

No. Mark. I'm sorry. This --

(beat)

I won't let it happen again.

Turning away, she goes to head for the EXIT, but Mark grabs
her arm, and turns her back towards him.

MARK

Look me in the eye Faith, and tell me
you don't feel this. Tell me there's
not a connection between us.

FAITH

Mark. I-I-I don't feel --

A large GASP escapes her and a vision kicks in. She is thrown
back in a trance, HITTING the wall, and SHRIEKING as we --

FLASH CUT TO:

A SERIES OF FLASHES

- Faith and Robin are intertwined with one another, doing
the deed. A GASP from the slayer, and we FLASH --
- Faith is running through the streets, puffing and
panting, looking over her shoulder as she does.
- Robin is engulfed with a brilliant white light.
- Blood SPITS out of Jennifer as a blade SHOOTS through
her back, and out her chest.
- Faith and Robin continue; Robin running his fingers
down her bare leg, pulling it up and we FLASH --
- Faith continues to run, SCREAMING.
- Riley cradles the dead body of a familiar face; their
face, a ghostly white.
- The sun is blocked by the moon, forming an eclipse.
- Vampires and demons alike are unleashed in the city.
- Faith's head SNAPS into view, mouth open, moaning as we
then FLASH --
- Faith lies dead in the streets, buried under rubble.
- A bassinet. There lies the baby, innocent, calm. In

(CONTINUED)

steps Anthony, blade in hand, he goes for the kill!

FLASH CUT TO:

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

Faith comes out of the vision, heart racing. Mark holds her, looking into her eyes. His in total shock, as is she.

MARK

Whoa, you okay? Kinda left me for a
minute. What happened to you?

CLOSE UP: FAITH -- the fear in her eyes sends sharp stabs of pain throughout her whole body. TIGHT on her face, we --

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

INT. JENNIFER'S APARTMENT - LIVING ROOM - NIGHT.

Entering the living room, Vi approaches Cody, who sits on the couch, healing. Vi places the warm cloth onto his head, and soaks up the blood.

CODY

I bet you do this with all the guys
you meet killing vamps.

VI

No. Only the cute ones.

Vi blushes at him, her slow movements with the cloth heating up her desire. He smiles back.

CODY

What's your name, cutie?

VI

I'm Vi. And from the raggy clothes
you've got on, I think its safe to
call you Cody --

Cody looks at the clothes he has on and sighs.

VI (CONT'D)

What's the matter?

CODY

I didn't come out of the house looking
like this, if that's what you think.

(beat)

I ... I haven't been home for about
two years now.

VI

What do you mean?

CODY

Few years back my family got into some
serious debt problems. And they were
visited by some suits, that forced us
out of our home and into some
experimental procedure where we were
turned into lab rats.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

CODY (CONT'D)

For the past two years, they've been implanting demonic DNA into our bloodstream, brain, and other parts of us, to give us superhuman capabilities.

VI

Holy crap! Are you okay?

CODY

Far from it.

VI

How'd you get out?

CODY

I don't exactly understand it myself, but we were kept in cell containment rooms, and earlier today, mine just opened. First I figured it was some sort of trap. That they've done all they could with me, and it was time to take out the trash.

(beat)

But nothing happened, so I ran.

VI

Where is this place? Maybe we can save the others or --

CODY

No. Its too late. After I escaped, the whole underground labs went up in flames. Nearly got caught in the fire myself, actually.

VI

My god.

CODY

It may be too late to save the people here, but I know of another branch in Los Angeles.

VI

You want us to go all the way over to Los Angeles to take down an entire underground branch?

CODY

I don't have that much time left, Vi.

(beat)

I'm a failed experiment.

(MORE)

(CONTINUED)

CONTINUED: (2)

CODY (CONT'D)

They haven't injected me with the final serum to keep the demonic DNA from wiping out all my brain cells.

VI

You're dying --

CODY

Look, my parents were taken as well. But I was separated from them. Which means they could be at this L.A Branch. I have to do something.

(beat)

I have to at least try to save them. And the others ... from this cruel experimental procedure.

Vi opens her mouth to speak before Jennifer enters.

JENNIFER

Vi, its Anthony. He's in the hospital.

SMASH CUT TO:

EXT. LOCAL HOSPITAL - CLEVELAND - NIGHT.

A shot of the hospital, slowly closing in on the large red cross that hangs outside. On that, we --

FLASH CUT TO:

INT. LOCAL HOSPITAL - ANTHONY'S ROOM - NIGHT.

There lies Anthony, in a hospital bed, burnt, and stained with blood of his own, and Harold's. The door opens and in steps Jennifer, Vi and newcomer Cody.

JENNIFER

Oh my god, Anthony.

VI

Is he awake?

Stepping into the room, the DOCTOR enters FRAME.

DOCTOR

Actually, he's a bit out of it at the moment. We're hoping for some progress in the morning.

JENNIFER

What happened to him?

(CONTINUED)

DOCTOR

He's got severe burns, a few minor external injuries; and is going to take some time to heal.

VI

Where was he? I mean, where --

DOCTOR

He was found lying in the streets, actually. The person who took him into the hospital said that he looked horrified at something, lost his balance, and just collapsed.

JENNIFER

Do you think we can be alone with him for a few minutes? I really need to speak with him. Even if he can't respond, I'd like to know he's still listening.

The doctor nods, and steps out of the room. Dramatic music kicks in, and they turn to each other --

CODY

Look guys, I can't wait all night to talk to some unconscious guy, alright, for all I know, my brain cells are being wiped out right now as we are speaking!

VI

Anthony is a watcher, Cody. But he's one of the good guys. Maybe if you can use your powers to hear what he's thinking. Try and make sense of all of this!

Cody simply SIGHS.

CODY

I can try. Not sure if it'll work. I still got this painful ringing in my ears, gorgeous. Hurts like hell.

ANGLE: CODY'S EYES -- they begin to BUBBLE, brighting up with a buzzing light. We see Anthony REFLECTED off them, and as we slowly RETRACT we catch Cody, listening.

Everything around him is blurred, as we see a massive ray of energy connecting the two together.

(CONTINUED)

ANTHONY (V.O)
Shoulda kept running. Could have saved
her. Lies. All lies. Can't escape. Too
many lies --

The connection DROPS and Cody shakes his head at the girls.

CODY
He's not making any sense.

JENNIFER
Keep trying!

The connection reappears and Cody listens in on his thoughts.

ANTHONY (V.O)
Killed him. I killed a man. Blood on
my hands, dripping. Murderer! I can't
outrun that. He's made me a monster,
just like he's made them into
superpowered *freaks*.

(beat)
No. I had to blow it up. Had to send
it up in flames. Only way to stop him
from ruining more lives. Had to --

(pause)
He killed my sister. Shot him. Shot
him dead. Bastard! Can't hurt anyone
else. Won't let him. He's dead. Gone.

The connection EXPLODES, fading out and Cody drops to the
wall, ears bleeding out. Vi runs to him --

VI
My god, Cody! Are you alright --

CODY
I've never held a connection with
someone like that before. If I stay in
one's mind for too long, I can get
trapped.

VI
Good thing you came out of it.

Jennifer steps forward.

JENNIFER
Whats the stitch, Cody? Anything.

CODY
He kept talking about killing someone.
The guy he killed murdered his sister.
(MORE)

(CONTINUED)

CONTINUED: (3)

CODY (CONT'D)

Something like that --

(beat)

He was the one that blew up the branch here in Cleveland. He was in the building that I escaped from.

JENNIFER

Oh god. He must have stayed in there when it went off.

VI

What? Anthony's not suicidal.

JENNIFER

Never said he was. But he's a champion just like Faith -- who knows that the greater good must come first.

(beat)

He knew he couldn't make it out, still he blew the place up to stop the Council, and save the world from their next deadly experiment.

Interrupting --

CODY

And if we don't leave now, it will have been all for nothing.

(beat)

Lets go!

Grabbing Vi's arm, he steps to the door, but she STOPS him.

VI

And how exactly are we supposed to make it all the way to Los Angeles tonight, huh?

Grabbing Jennifer as well, he replies --

CODY

Let me show you something I picked up from an Almoz demon.

POOF! A massive purple mist CONSUMES them and they disappear into thin air. On that we --

SMASH CUT TO:

INT. CLUB - BACK STAGE - NIGHT.

The cute blonde RIPS off her shirt, and begins to take off Robin's. He begins to SQUIRM, uncomfortable. She manages to get it off, and he PULLS AWAY --

ROBIN

W-Wait --

FLASH CUT TO:

INT. SUNNYDALE HIGH SCHOOL - BASEMENT - DAY.

FLASHBACK: Faith and WOOD finish moving something big and metal in front of a grate. Sweaty work.

FAITH

Its nothing personal its just --

(pause)

After I get bouncy with a guy, there's not a whole lot more I need to know about him.

ROBIN

That's bleak.

FAITH

Way of the world.

ROBIN

Good to know. For a second there, I was mistaking it for more defensive, isolationist slayer crap.

FAITH

And he comes out swingin' --

ROBIN

There is a whole world you don't even know about, and a lot of the men in it are pretty decent guys.

(beat)

They'd surprise you.

FAITH

Guy looks at me, lets just say his priorities shift.

ROBIN

'Cause you're so hot?

FAITH

Is what it is, yo.

(CONTINUED)

ROBIN
Please. I'm much prettier than you.

FLASH CUT TO:

INT. CLUB - BACK STAGE - NIGHT.

Robin sits up, shaking his head. The blonde pushes him back down, and starts working the moves again. She unbuckles his belt, and Robin SQUIRMS out, STOPPING.

ROBIN
I can't do this.

CUTE BLONDE
Come on, it'd be fun. I've got a few tricks up my sleeve, darlin'. I might surprise you --

FLASH CUT TO:

INT. BUS - OUTSKERTS OF SUNNYDALE - DAY.

FLASHBACK: Robin sits on the seat, Faith in front of him, both staring into each other's eyes. She tends to his wound.

FAITH
Its not that bad ... you just sit here.

ROBIN
That's the plan.

FAITH
I'll get someone to --

ROBIN
Did we make it?

He looks at her. A Beat.

FAITH
We made it. We won.

He smiles a little... and then he is just staring. And still. Faith takes a moment, then moves to cover his eyes.

He coughs, spasming back to life, and she draws back her hand, as startled as he.

ROBIN
Surprise.

(CONTINUED)

CONTINUED:

A grin forms on the slayer's face, he's definitely the man for her. Robin smiles back and we --

FLASH CUT TO:

INT. CLUB - BACK STAGE - NIGHT.

Robin collects his shirt, throwing it back on, and does his belt back up. He looks at the girl.

ROBIN

Sorry to do this to ya, but it looks like you'll have to find yourself a new boytoy. I've got a girl back home to look after.

(beat)

And god do I love her.

The girl GRUNTS, disgusted.

CUTE BLONDE

God, you're so whipped.

Robin smiles and EXITS --

SMASH CUT TO:

EXT. LOS ANGELES - CITY - NIGHT.

A few quick FLASH THROUGHS of the city of Los Angeles. Shooting through the city, the moon FADES through us, and we instantly --

FLASH CUT TO:

INT. UNDERGROUND LABS - LOS ANGELES BRANCH - NIGHT.

Three familiar faces STEP through the doors, and around to the wall, hiding there. There are several GUARDS, DOCTORS, and SCREAMS from patients.

JENNIFER

What the hell is this place?

CODY

Torture.

VI

So, what's the plan.

(CONTINUED)

CODY

If we can make it into the main control room, we can send this place up in flames, and stop them.

VI

That's it. That's the plan?

(beat)

You couldn't have teleported us into the control room. Ack. We're dead.

CODY

I want to find my parents.

JENNIFER

We're splitting up?

CODY

Its the only way.

Jennifer sighs.

JENNIFER

For crying out loud.

CODY

Good luck, guys.

VI

Wait!

Cody GLOWS PURPLE, and Vi grabs onto him. The two disappear in a colourful mist, leaving Jennifer by herself.

JENNIFER

Son of a --

The GUARD hears her, and FACES towards her, gun aimed.

LAB GUARD

Intruder!!

JENNIFER

Why do I always get involved with other people's problems?

RISING UP, she apprehends the guard, rendering him unconscious, and stealing his gun. She DIVES out of the corner and FIRES at the oncoming guards.

Hitting the ground, she ROLLS towards the door, and enters the next room, RUNNING as bullets SPIRAL off the walls she's running against.

(CONTINUED)

As she almost TRIPS, sliding down towards a set of stairs, she takes cover. Looking up, she clearly see's the control room, and SMILES --

JENNIFER (CONT'D)
That was easy.

CUT TO:

INT. UNDERGROUND LABS - CONTAINMENT CELLS - NIGHT.

Appearing out of the purple mist, Cody and Vi reveal themsevles, down in the containment area.

CODY
What the hell are you doing?

VI
I couldn't let you go alone. I don't want you to go down with this lab.

CODY
What about Jennifer? She won't make it by herself.

VI
She's a fighter, Cody. The best of us.
(beat)
She'll make it. Now lets find your parents.

They RUN down the long hall, looking side to side at the cells. STEAM pours out, a cell door opening. From that we PAN UP towards --

INT. CONTROL ROOM - UNDERGROUND LABS - NIGHT.

There stands a man, looking down at them. A wicked grin is on his face, and he CHUCKLES. Behind him, we can see Jennifer, sneaking up on him.

LAB TECH
Say hello to the executioner.

ANGLE: JENNIFER -- her eyes widen, spotting a glance at the EXECUTIONER, that approaches her friends.

CUT TO:

INT. UNDERGROUND LABS - CONTAINMENT CELLS - NIGHT.

Turning to face the Executioner, a large, buff man, with claws, ripped muscles, and an angry expression. He has a thirst for blood.

CODY

Okay, plan B.

VI

We didn't even have a plan A.

CODY

Run!

Turning off, they begin to run, but the door SLAMS shut, trapping them. They turn back around, facing the superpowered human. Cody grabs onto Vi --

CODY (CONT'D)

Come on, lets get out of here.

Purple mist begins to consume them, before the Executioner's hand RIPPLES through, grabbing Cody, and THROWING him to the door. He SLAMS against it, and falls to the ground, unconscious.

TIGHT ON VI -- fear takes over.

VI

This can't end well.

RACING towards her, the Executioner makes the first move, SLASHING his clawed hands out at her. Vi ducks, RISING back up with a mean right hook.

The Executioner barely FLINCHES and we --

CUT TO:

INT. CONTROL ROOM - UNDERGROUND LABS - NIGHT.

Jennifer SPRINGS up behind the LAB TECH, grabbing him and throwing him aside. He hits the wall, and pulls out a gun.

LAB TECH

If you place a finger on the controls
I will shoot you through the goddamn
glass window -- intruder!!

JENNIFER

I'm a slayer, you worthless idiot. And
so is my friend down there.

(MORE)

(CONTINUED)

CONTINUED:

JENNIFER (CONT'D)

You're little pissy executioner don't stand a damn chance against us.

(beat)

And neither do you.

JUMPING up, she GRAPPLES onto something tight on the ceiling, and SWINGS herself towards the Lab Tech -- SPRAWLING out her legs and running them straight into his face.

He HITS the wall hard, dropping the gun and falling to his knees. He grabs onto the meshed ground.

LAB TECH

The council will stop you!

JENNIFER

No, I don't think they will.

Grabbing him by the throat, she HURLS him through the window, and he falls down towards Vi and the Executioner. Following him down, we find ourselves --

INT. UNDERGROUND LABS - CONTAINMENT CELLS - NIGHT.

The Lab Tech SLAMS hard onto the ground, blood rushing out of him as glass fills his body. It distracts Vi for a second, looking on with astonishment. The Executioner takes this to his advantage SWIPING his clawed hand across her face --

VI

Ugh! Oomph!

Vi gets SLASHES across the face and hits the ground, blood rushing out of her -- five cuts across her.

Looking up, she GASPS.

VI (CONT'D)

Jennifer! Take it down!

He GRABS her by the throat, lifting her up from the ground.

VI (CONT'D)

(choking)

J-Jennifer! Take this place off the map! Jennifer!!

CUT TO:

INT. CONTROL ROOM - UNDERGROUND LABS - NIGHT.

Jennifer looks down at her, hearing everything she's saying.

(CONTINUED)

CONTINUED:

JENNIFER

Fight him, Vi. You can take him!

VI (O.S)

You told us that champions put the
greater good before themselves.

(beat)

You're a champion, Jennifer. Just like
Anthony. Just like F-F-Faith --

Jennifer PAUSES, staring down at the massive RED button.

CUT TO:

INT. UNDERGROUND LABS - CONTAINMENT CELLS - NIGHT.

Blood begins to drip from Vi's neck, the Executioner smiling
at her life slipping from his hands. A hand falls on Vi's
shoulder and she is THROWN aside from the Executioner's hold.

There stands Cody, fighting stance.

Throwing a massive punch, he PLOUGHS his fist through him,
instantly killing him. He DROPS to the ground, dead, blood
rushing out of his gut.

ANGLE: CODY'S P.O.V -- Jennifer stands in the Control Room,
before the red button. She SLAMS her hand down on it and we
PULL BACK to:

Cody. His eyes WIDEN --

CODY

Wait, no!

Turning away, he grabs Vi, and the first massive EXPLOSION
rings out in the containment cells. Fire CONSUMES the scene,
and we can no longer see Vi or Cody --

The flames BURST up towards the Control Room and we --

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. CONTROL ROOM - UNDERGROUND LABS - NIGHT.

Another explosion RINGS through the broken window and meets with Jennifer's face, knocking her back on impact. She hits the ground, and GRUNTS with agony, looking up, and planning an escape. Rising up, she RUNS, the fire just missing her, spinning out like a massive hurricane -- PUSHING PAST HER.

Dropping down the stairs, she hits the ground hard, rolling out with agony. A small SHRIEK and she gets back up, bruised all over. She begins to run.

BANG!

The flames LET OUT in front and send massive CHUNKS of rubble flying her way. She DIVES to the wall, hiding behind it.

As the flames pass, she heads back out and runs.

The ceiling begins to come down on her, and she STOPS in her path, accepting her fate. But, before the ceiling even remotely reaches her, the last explosion collides with Jennifer and THROWS her back hard.

Her SCREAMS fade as she disappears in the other explosions, letting out. Everything falls apart. The flames begin to fade, showing the destruction, but all we notice is a trail of PURPLE mist --

SMASH CUT TO:

EXT. CLEVELAND - STREETS - NIGHT.

BANG! An explosion of purple mist reveals Cody, holding onto Vi and Jennifer, who are both GASPING for breath. Rain is pouring down on all three of them --

JENNIFER

That was too close.

VI

You're telling me. I had to fight a damn executioner!

They turn around to see Cody, hand on road, sobbing.

(CONTINUED)

CODY

They're gone. It was all for nothing.
(beat)
They're dead.

JENNIFER

It wasn't all for nothing, Cody. You
helped save a whole lot of people.

Cody wipes his tears away.

CODY

I missed them. I wanted to see them
one last time before I --

He feels an aching pain in his head and he CLUTCHES his
skull, GRUNTING. He falls forward, but Vi helps him up.

Leaning him against the wall, she tends to him.

VI

Cody, what's wrong? Whats happening?

ANGLE: CODY'S EYES -- he closes them, SHAKING. Opening his
eyes once more, they're pale white, and blood is dripping
from them, fast. PULL BACK on:

Vi. She GASPS with shock.

VI (CONT'D)

No, Cody. Fight it. You're stronger
than this thing. You can beat it!

CODY

Sorry ... gorgeous. Wish. I. Could.
Have. Known. You. Before this --

Tears well up in Vi's eyes, as she brushes her fingers
through his hair.

VI

No. Cody, please --

Jennifer places her hand on Vi's shoulder.

JENNIFER

Come on, Vi.

VI

I won't leave him here.

JENNIFER

We have to go --

(CONTINUED)

Vi holds her head on his shoulder, crying. She PULLS AWAY, wiping the tears, and stands.

DISSOLVE TO:

EXT. CLEVELAND - CITY - NIGHT.

The darkness remains in the city, the stars still glistening in the night sky. On that we --

DISSOLVE TO:

INT. FAITH & ROBIN'S APARTMENT - LIVING ROOM - NIGHT.

Faith sits on the couch. Checks her watch, its midnight. She stands, FLICKING the television off. As she heads for the bedroom, she hears KNOCKING on the door.

She STOPS.

ANGLE: FAITH -- a smile widens on her face, and she sighs a moment of relief.

Answering the door, there stands Robin, soaking wet in the rain. He too smiles at her, now speaking.

ROBIN

Faith, I have to say something. I --

FAITH

No. I know what I --

ROBIN

Faith. Listen. I don't care about it anymore. I don't. We're in this together. Always have been.

(beat)

I've loved you ever since we shared that moment together on the bus.

FAITH

You surprised me.

ROBIN

And I plan to keep surprising you, Faith. Through the rest of our time together. Through our years as parents. Through everything.

Getting on one knee, he pulls out a RING!!

FAITH

Robin. What the hell are you --

(CONTINUED)

CONTINUED:

ROBIN
Marry me, Faith.

On Faith's initial shock a song begins to pick up. The same song played throughout this entire episode --

SONG: RUNNING UP THAT HILL - PLACEBO

As it picks up extreme volume we --

DISSOLVE TO:

EXT. LOCAL HOSPITAL - CLEVELAND - NIGHT.

An establishing shot of the hospital, creeping in on it from behind the bushes. Coming in on the large red cross, alike always, we --

DISSOLVE TO:

INT. LOCAL HOSPITAL - ANTHONY'S ROOM - NIGHT.

There sits Anthony, up in his bed with his face welling up with tears. He tries to hold them back, but can't. His head drops into his hands, and he is finally mourning over the death of his beloved sister.

He looks up, wiping most of the tears away, and stares down at his hands. Blood is DRIPPING off them, all over the white sheets. He GASPS, and JUMPS out of bed --

Slowly backing into the corner of the wall, he CLOSES his eyes, unable to stand it.

Opening his eyes, the blood is gone.

On that, he BEGINS to slowly SLIDE down the wall, shaking with trauma. He CUDDLES up to himself, and begins to cradle back and forth as we --

DISSOLVE TO:

INT. JENNIFER'S APARTMENT - LIVING ROOM - NIGHT.

There lies Vi, on the couch; resting her head in Jennifer's lap. Tears fill her eyes, and she is fiddling with a tiny piece of rubbish.

She looks up at Jennifer, the tears continuing to flow.

(CONTINUED)

CONTINUED:

VI

Is it possible to fall in love with someone; having only known them for a day?

Jennifer nods, looking back.

JENNIFER

Yes. It is.

Vi continues to cry and Jennifer brushes her fingers through her hair, comforting her. On that we --

DISSOLVE TO:

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

Mark sits at his office desk, reflecting on everything that has happened. His heart jumps a beat as he remembers his kiss with Faith -- and wanting to do it all over again.

But he can't. Its wrong.

He closes his eyes, picturing a different outcome. Opening his eyes, he SNAPS back into reality and we can't help but --

DISSOLVE TO:

INT. FAITH & ROBIN'S APARTMENT - ENTRANCE - NIGHT.

Back on Faith and Robin. He is down on one knee, ring out in front, asking Faith to marry him.

FAITH

Robin, I don't know what to --

ROBIN

Don't think about it, Faith. Just answer with your heart.

(beat)

What is you're heart telling you?

TIGHT ON FAITH -- she closes her eyes, trying to get a clearer picture on what she wants to say/do.

FLASH CUT TO:

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

FLASHBACK: In steps Faith, cautious, and Mark PERKS up.

MARK

Faith! What are you doing here?

(CONTINUED)

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 we could --
(long pause)
Talk. I have to --

MARK

Mhmm. Talk. Yes. That sounds good.

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 --

FLASH CUT TO:

INT. FAITH & ROBIN'S APARTMENT - ENTRANCE - NIGHT.

Faith GASPS, a tear running down her eye. She puts on a pretend smile, trying to let him down easy.

FAITH

Robin. I'm sorry --

Robin's eyes widen, and he stands.

(CONTINUED)

ROBIN
What? Faith, I --

FAITH
I'm carrying your child. We've been
together for two years. And I know
that should be enough but ...

ROBIN
(knowingly)
You don't ... love me anymore.

FAITH
I do love you, Robin. But I'm not sure
if I can spend the rest of my life
with you. I'm young.
(beat)
Everything is going so fast, and I ...

ROBIN
Look. You say no to this, and we're
done. I've put my heart out on the
line here Faith, and I'm okay with it
getting crushed -- but I can't spend
the rest of my time living with
someone who doesn't feel the same way
that I feel about them.

Faith clutches her heart.

FAITH
I love you, Robin.

ROBIN
T'yeah, but that's just it, isn't it.
Its not enough --

Robin TURNS off, and as he EXITS, the song FADES through to
the credits and we --

BLACKOUT:

END OF ACT FOUR
END OF EPISODE