

ANOINTED

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TEASER

FADE IN:

1 INT. MONASTERY - CORRIDOR - NIGHT. 1

Darkness no longer consumes as the moonlight rushes through, illuminating the halls of the monastery. Four

FIGURES

stagger around the corner, dressed in long, white robes that fall to their feet. All women.

SUBTITLE: CENTURIES AGO.

Thunder crackles in the background, setting the horrific scene, matching the fear on their faces.

OLD ONE #1
(fear driven)
Its catching up with us. We won't
make it in time!

OLD ONE #2
We must keep going.

Intense noise echoes through the halls and they can't help but look over their shoulders as it draws closer. A sudden crash and a

WOODEN DOOR

comes hurling through, slamming against the wall at the end of the hall, behind the OLD ONES.

OLD ONE #3
We're here!

CUT TO:

2 INT. MONASTERY - CHAMBER - NIGHT. 2

The door widens to reveal the four, entering hastily without looking back. As the others proceed forward, the last stays back, gesturing her hands towards it, and closing her eyes.

OLD ONE #4
(translated from Latin)
Conceal the passageway. Close off
all entries. Do as I command thee,
oh great one.

(CONTINUED)

A purple surge of energy immerses from her hand, pushing the door to a tight close. She turns off, approaching the others.

OLD ONE #4 (CONT'D)

That won't hold the beast for long.
But it should grant us more time.

OLD ONE #1

We must align our crystals.

ANGLE: FLOOR -- Four green CRYSTALS are placed down, forming a somewhat circle around a pale white similar object. PULL BACK to the women.

They join hands and hum a chant. The metallic green crystals begin to GLISTEN colourfully, a brilliant light emerging from them before

BANG!

A loud noise BOOMS off the door. Whatever was following them has caught up. On their awareness, they speed things up ...

OLD ONE #3

Scatter the ashes.

The second OLD ONE bends down and searches for the vase. The door continues to radiate loud THUDS, the beast smashing a lard board of the door off.

OLD ONE #4

Hurry!

OLD ONE #2

(pulling up vase)
I've got it! I've --

THWACK! The door HURLS off its hinges, falling down to the ground and smashing on impact. In enters

MALECH

his ripped chest exposed, and demonic markings flaring off of him. Dressed in a large robe-esque outfit, he looks almost human. But with a GROWL, that illusion is broken.

OLD ONE #1

(translated from Latin)
Shield us!

VOOM! A large rippling shockwave barricades the Old Ones, protecting them from the demonic figure.

(CONTINUED)

Turning off, they continue to chant, and the green energy begins to mould into the blank crystal in the center -- it fades into colour.

An explosion of energy, and their force field drops, the shockwave washing out at Malech

THROWING HIM TO THE WALL.

The first Old One GRAPPLES onto the newly formed crystal, pulling it up, and joining hands with the others. And as Malech rises to his feet, they chant simultaneously.

THE OLD ONES

(all four together)

Oh great one, we call forth your assistance. Your power. Let it flow through our veins.

Malech STIFFENS, clenching his fists and approaching with rage in his heart.

THE OLD ONES (CONT'D)

(all four together)

Send this beast back to its origin.
We plead of you! Send this beast back!

An explosion ripples through the chamber stretching out and consuming the room. It slams into Malech and he is lifted up off his feet.

A portal tears into sight behind him, and he disappears in it, behind thrown back on impact. The ground shakes rapidly, and the crystal

DROPS FROM THEIR HANDS.

ANGLE: CRYSTAL -- Tight on the green object, it rolls to the wall, away from the ripples that burst through the chamber. As it meets the wall, we PULL BACK to:

THE OLD ONES. Who tighten their grip on one another.

Raising their chins, they welcome in the energy as it explodes in front of them; washing over and wiping them out.

Their screams echo through to silence, and we ...

SMASH CUT TO:

3 EXT. LOS ANGELES - CITY - NIGHT. 3

We MOVE through the big city of Los Angeles. As we pass many tall buildings and skyscrapers, we finally fall down towards

THE STREETS

finding ourselves tagging along a vehicle zooming through across the empty road ...

4 EXT. LOS ANGELES - ROAD - NIGHT. 4

A car comes SHOOTING down the road, the thunder crackling behind it. The sky's a pitch black, followed by the brilliant white light flaring up with the bolts of lightning.

CUT TO:

5 INT. QUINN'S PORSCHE - ROAD - NIGHT. 5

At the wheel of the car, QUINN CONNERS (early 20's, brunette, with crystal blue eyes) drives through the storm with her mobile PHONE to hear ear, and her remaining hand on the wheel.

QUINN

(into phone)

Look, Richard, I'm on my way there right now, so cool your engines and try and stall the chief for as long as you can until I get back.

She reaches over and FLICKS on the heat vent.

QUINN (CONT'D)

(into phone)

Richard. Richard! Richard!! Would you listen? Mr. Peters is still at his small business, probably closing it up as we speak. So if you'd stop yakking for one moment, maybe I could --

KRAKOOM! A sudden bolt of lightning SLAMS down in front of Quinn's vehicle. With a slight SHRIEK she SWERVES and we --

CUT TO:

6 EXT. LOS ANGELES - ROAD - NIGHT. 6

The porsche takes a massive turn, off the road and down the large muddy bushes. It lifts off and the ground and begins to

(CONTINUED)

ROLL OVER

tumbling down into the darkness of the night. Coming to a stop, turned upside down, the car lies motionless; fumes rising high.

Sliding out, messed up with dirt all over her face, Quinn crawls back onto the surface. A small grunt of pain escapes her, and she stands, rising up with a limp.

She staggers forward, blood tripping down, puddling up on the dirtied grass. Slowly RETRACTING we soon come in on

THE MOBILE PHONE

as Richard's voice resonates from it.

RICHARD (O.C)
(out of phone)
Quinn. Quinn are you there? Quinn!

ANGLE: QUINN -- she stares on with amazement, a green flare shining on her face. Her eyes widen, taking in the light that bursts through her. DRIFT AROUND her to reveal the

GREEN CRYSTAL

the exact same object the Old Ones placed their powers in centuries ago. It calls Quinn out...

Her curiosity as a reporter draws her closer towards it, reaching down, and hesitantly, going for the hold.

She wraps her singed fingers around the rock, and it explodes with a green surge of mist. It entangles itself around her, absorbing fiercely into her.

The two become one, and with a breathless GASP, we ...

BLACKOUT:

END OF TEASER

ACT ONE

FADE IN:

7 INT. QUINN'S APARTMENT - BEDROOM - MORNING. 7

All is silent. The window is seen open; the harsh breeze pushing through, knocking the curtains apart with its forcefulness. From that we come in on the

ALARM CLOCK

that reads "06:39." The numbers soon become distorted as we PULL BACK towards the

CEILING FAN

as it spins slowly, adding to the breeze. The silence is almost disturbing. A loud roaring BEEP blasts through, and the alarm clock rings -- "06:40".

POUNCING up into her seated position, Quinn rises into our sight. Her clammy, sweating skin drips off her pale skin and she PUFFS and PANTS, slowly calming down.

A moment's pause before she rips off the quilt covers, and wraps them around her naked body, approaching the bathroom.

The blanket whips up at the screen in doing so, wiping us out. We soon find ourselves ...

8 INT. THE DAILY SCRIBE - OFFICES - MORNING. 8

The elevator doors spread apart to reveal Quinn, entering with her hair done up and business suit, well more like a jacket, on.

Rising up from behind the desk with annoyance rushing out of him is

RICHARD BURROWS

who rushes over and clings his arm around her, dragging her around to the other side of the wall. He detaches himself, and with a stern voice, he begins to speak.

RICHARD

What the hell happened to you last night, Quinn?

She's still a bit out of it ...

(CONTINUED)

QUINN

Its all ... pretty much a blur,
Richard, I - I don't --

RICHARD

Well you're lucky I approached the
chief before he sent over someone
to fire us. We were that close to
getting axed, Quinn!

(then)

There goes our promotion.

QUINN

Look, I don't know what to tell you
Richard. I was driving through the
storm when the road in front of me
tore open from the lightning, and I
swerved off into the bushes.

RICHARD

My god. Are you alright?

QUINN

Maybe you should ask my car. Its
over at the mechanics getting
repaired. And not only will I not
be able to afford it, but missing
that deadline ... its gonna bring
hell for us. For me.

RICHARD

I know. Man, I never saw the chief
get this mad.

QUINN

Anyways, that's not what has got me
all riled up, Richie.

(beat)

The last thing I remember before my
car took a nose dive into the
forbidden forests of Granny
Whosville, I saw this radiant green
light that washed over me. It was
so bright ...

(beat)

Then, next thing you know, I wake
up safe and sound in my apartment.

Richard tries to wrap his head around this.

RICHARD

So what, you were like ... abducted
by aliens?

(CONTINUED)

QUINN

No. Not aliens. I - I don't know what to think, Richard!

RICHARD

No, its got to be. First they used their unidentified flying object to beam a massive laser down at you, to persuade you into the bushes were they knocked you out, took you back to their home planet and probed you like there was no tomorrow.

Richard begins to laugh before she

CLOBBERS HIM

hard in the shoulder, with a big of oomph behind the swing. He tends to his shoulder, knowing she didn't like that comment.

QUINN

Its not funny, Richard. What if I stumbled upon something. Like a hidden facility, that kidnapped me, and I don't know ... wiped my mind clean.

RICHARD

Then how would you remember about the car crash?

QUINN

I don't know. But I don't remember anything that followed that!

RICHARD

Look, maybe if we talked to the chief you could get some time off or something.

QUINN

A sabbatical?

RICHARD

Or you could just use up your sick days like the rest of us. God knows you could do with a break.

(beat)

You sound like you've just escaped the nut ward.

(CONTINUED)

QUINN

Really. Comforting.

RICHARD

Hey, maybe I should start my own
advice column. You know, spread the
loving embrace.

Quinn laughs it off, and the two jet off to work.

SMASH CUT TO:

9 EXT. LOS ANGELES - CITY - AFTERNOON.

9

Sunlight begins to fade, not as bright as it once was. A few
quick flashes of the city, its buildings, surroundings,
before we shoot down into the city, and soon --

SMASH CUT TO:

10 INT. CHARLIE'S APARTMENT - LIVING ROOM - AFTERNOON.

10

The door pushes open, and in steps Quinn. She places down her
purse, and throws her jacket onto the desk by the door;
proceeding through the living room.

QUINN

Charlie? You home?

Curiosity sweeps over her, and she begins to look around. On
her search, we...

CUT TO:

11 INT. CHARLIE'S APARTMENT - BEDROOM - AFTERNOON.

11

Snapping her head up from the bottom of the frame

CHARLIE LAWSON

reveals herself to us. A look of panic overtakes her, and we
DRIFT DOWN to catch her fiddling around with a bunch of text
books with weird symbols inscribed on the covers.

QUINN (O.S.)

Charlie? Hello?

Hiding them in the large open chest, she closes it, locks it,
and begins to

PUSH IT UNDER HER BED.

(CONTINUED)

11 CONTINUED:

11

Turning back around, and rising up to her feet, she approaches her bedroom door, and opens it, stepping out of sight.

CUT TO:

12 INT. CHARLIE'S APARTMENT - LIVING ROOM - AFTERNOON.

12

Catching Quinn at the end of the living room, close to her kitchen, Charlie puts on a smile and gestures they head towards the couch.

QUINN

Wh - Wh - What were you doing back there? Didn't you hear me calling out for you?

CHARLIE

Sorry, I was listening to music.

Quinn catches the awkward look in her eye, before taking a seat on the sofa.

QUINN

You seem ... preoccupied. Is everything alright?

CHARLIE

(nervously laughs)

Everything's fine, Quinn. Now what's with the sudden check up?

QUINN

I call you every day. And spend most weekends here with you.

(then)

Wouldn't exactly call this a sudden check up.

Charlie scratches her head.

CHARLIE

Right, sorry. I guess I've just been a scatter brain ever since my grandmother went to the nursing home. I got a call yesterday.

(pause)

Doctors think she might be getting Alzheimer's. I don't know how she's going to cope.

(CONTINUED)

QUINN

Oh, Charlie. I'm so sorry. I know how close you are to your grandmother. Is there anything I can do?

CHARLIE

Unless you know how to heal the sick, I don't think there's anything anybody can do.

Charlie stands, and goes into the ...

13 INT. CHARLIE'S APARTMENT - KITCHEN - AFTERNOON.

13

Entering, Charlie opens the cupboard, grabbing a teabag and approaching the

KETTLE

that sit on the bench. Flicking it on, it begins to boil and following in behind her is Quinn. Charlie seemingly avoids her, grabbing a mug, the milk out of the fridge, the sugar, as Quinn tries to talk about last night.

QUINN

I was hoping we could talk.

CHARLIE

Mhmm, what about?

QUINN

Last night. The strangest thing happened while I was chasing a lead for the Daily Scribe.

The Kettle begins to shriek its horrible noise. Quinn can't help but turn her attention to it, trying to continue.

QUINN (CONT'D)

There was this ... strike of lightning that had ... swerved me off the road and I --

Her concentration focuses right on the kettle, its noise screechingly increasing.

QUINN (CONT'D)

Th - Th - There was this ...

It RINGS through her ears, and she begins to sweat.

(CONTINUED)

13 CONTINUED:

13

QUINN (CONT'D)
Green ... light --

With a GASP, she stumbles back against the refrigerator, and her eyes widen for us to

SHOOT

towards, seeping through them and finding ourselves...

14 INT. VISION - THE DAILY SCRIBE ROOFTOP - NIGHT. 14

The flames of darkness soar around the dead bodies that are scattered around the rooftop, circling the demonic being known as

MALECH

who drops a bleeding body onto the pile with a ROAR --

FLASH CUT TO:

15 INT. VISION - HOSPITAL ROOM - NIGHT. 15

Lying in the hospital bed, Charlie is hooked up to several monitors -- her eyes are pitch black, filled with nothing but darkness.

There is no sign of life left in her.

FLASH CUT TO:

16 INT. VISION - THE DAILY SCRIBE, OFFICES - NIGHT. 16

Crawling out from under his desk, Richard appears bloodied, injured with a gaping wound, visible on his chest; bleeding out heavily.

A hand SNAPS across frame, grappling onto his neck and

RAISING HIM OFF THE GROUND.

FLASH CUT TO:

17 INT. VISION - UNKNOWN LOCATION - NIGHT. 17

On her knees, exhausted, sits Quinn in torn clothes. Blood drips down her face, in blotches, and she looks as though she could pass out. She looks up with shock as a hand

SLAMS ONTO HER CHEST

(CONTINUED)

17 CONTINUED:

17

and she is engulfed with a brilliant white light, the wraps all around her. She SITS UP, flexing back, and we --

PULL BACK TO:

18 INT. CHARLIE'S APARTMENT - KITCHEN - AFTERNOON.

18

Pulling out of her eyes, we catch Quinn sitting up from the floor, Charlie by her side.

CHARLIE

Quinn, my god, are you alright?

QUINN

Uh - yeah, I'm fine.

(stands)

I don't know what happened...

CHARLIE

You kinda blacked out for a second there.

Quinn looks off, contemplating. She turns away, ready to leave the apartment.

QUINN

Think I'm gonna go.

(back turned)

We should do this another time.

I'll give you a call.

On her EXIT we PULL BACK in on

CHARLIE

as she stares off on her rush. Her eyes flicker with confusion and she sighs. Turning away we --

FLASH CUT TO:

19 EXT. MONASTERY - AFTERNOON.

19

The sun shines heavenly above the monastery, showing it off in all its glory. There, from below, is a

DISTANT FIGURE

approaching with determination. Coming in closer, his hooded face hides his identity; unable to be seen. He reaches out, pushing the wide wooden doors open, and entering --

CUT TO:

20 INT. MONASTERY - CHAMBERS - MOMENTS LATER. 20

The door CREAKS open, and the hooded man enters, the flaming torch in front of him. The darkness is fought off, illuminating the rusty chambers.

Opening up his robe, he

PULLS OUT AN ORB

that he sets down on the ground in front of him. Retracing a large dagger as well, he begins to slice a large chunk out of the palm of his hand.

His blood DRIPS down onto the orb and it lights up.

Purple energy emits from it, sizzling about, opening a large portal. It SPREADS OUT wider, and the wind blows the hood off of the man, revealing him to be

COLLIN

an immortal guardian of the anointed one. He steps forward, into the portal, and disappearing in a purple CRACKLE of surging energy.

CUT TO:

21 INT. UNKNOWN LOCATION - DIFFERENT DIMENSION - AFTERNOON. 21

All is black. There stands Collin, his sapphire eyes glisten in the darkness, and he soon finds himself surrounded by

THE OLD ONES.

OLD ONE #1
Speak, Immortal.

COLLIN
My name is --

OLD ONE #2
Names are not important. Not in
this world.

OLD ONE #3
Why have you travelled to our
homeworld?

COLLIN
(beat)
I am the guardian of the Anointed.

(CONTINUED)

The Old Ones drawer closer.

OLD ONE #4

Then you know the crystal has been activated. That the Anointed has been discovered.

COLLIN

Why else would I be here?

OLD ONE #1

I take it you want us to guide you to her location.

COLLIN

Now that she's been activated, she'll become a target to all demonic activity.

(beat)

I have to prepare her. Protect her.

OLD ONE #2

Unfortunately, this is only the beginning of the end. There is a reason why the Anointed has been found at this very point in time.

COLLIN

I thought it was foretold?

OLD ONE #4

Indeed so. But only when the world needed to be saved. We stored our collective power into that crystal so that when the Anointed was found, they'd in habit enough strength to stop whatever evils that arose.

(beat)

But what is coming ... is far worse than any demon.

OLD ONE #3

The dimension to Malech's homeworld has bled through into theirs. They will rise, and the humans will fall. You must find the Anointed before Malech does.

COLLIN

Please. Point me in the right direction. Show me the path!

(CONTINUED)

21 CONTINUED: (2)

21

The first Old One places her hands

AROUND HIS HEAD

and he GASPS, a blinding white light wiping out the screen.

WHITE OUT TO:

22 EXT. LOS ANGELES - STREETS - NIGHT.

22

The white fades, and there stands Collin, in the streets of Los Angeles. He looks on, getting a feel of this place, before he see's the large apartment block in front of him.

ANGLE: COLLIN -- a large smile widens on his face, and he sets off towards the building.

CUT TO:

23 INT. QUINN'S APARTMENT - BEDROOM - NIGHT.

23

Setting the timer on her alarm, Quinn moves from her bedside table and over to the window. Gazing out, a moment pasts, and she closes the blinds with a sigh.

Climbing into her covers, she rests on the bed, rolling over onto her side. Closing her eyes, she's about to enter a deep sleep before loud

KNOCK ON THE DOOR

breaks her concentration.

Sitting up, she looks over at the closed apartment door, and with a whimpering grunt, she moves on over towards it, hopping out of bed.

The noise grows louder with each knock.

QUINN

Alright. Alright, I'm coming!

(mumbling)

Jeez.

Opening the door to reveal COLLIN she looks on with confusion...

QUINN (CONT'D)

Do I ... know you?

Collin steps forward, as if to examine her.

(CONTINUED)

COLLIN

So much strength. And beauty. I can see why the crystal chose you.

QUINN

Crystal, wha --

COLLIN

Shh. Its alright. I'm not here to harm you. I've come to protect you.

QUINN

Protect me? Protect me from what?

COLLIN

The demons. The apocalypse. Its coming. And unless we act now, there's no hope of stopping it.

QUINN

What are you talking about?

COLLIN

I'm talking about you. Quinn Connors. You are the Anointed. You are the Savior. You have been chosen to carry out their legacy.

QUINN

What legacy?

A moment's pause.

COLLIN

(beat)

The legacy the Old Ones began years before your time.

QUINN

I'm sorry. You've got the wrong --

COLLIN

(interrupting)

No. I don't. Last night, the crystal found its rightful inhabiter. It courses through your blood. Where there is evil, you will be the one fending it back into the shadows. Its your destiny.

(CONTINUED)

QUINN

My destiny? Dude, you've got some serious craziness going on right now. Okay, that is not my future.

(beat)

That is not my destiny!

(then)

I'm a reporter. My goals are to make it to the top, and earn some cold hard cash whilst doing so.

COLLIN

Being the Anointed is far greater than any cash. You will save this whole world ...

Quinn stops.

QUINN

Look, I don't know who you are, or what stunt you're trying to pull here, but I'm going, alright.

(beat)

Stay the hell away from me!

Slamming the door on him, she makes sure she's locked it tight. Turning around, we push in on her fear.

Echoing through, her screams from the accident enter her mind. She begins to SHUDDER as they ring out.

RICHARD (V.O.)

Quinn. Quinn, are you there? Quinn!

A small GASP, and she slowly slides down the door, curling up against it. On her fear, and confusion, we --

BLACKOUT:

END OF ACT ONE

ACT TWO

FADE IN:

24 INT. CHARLIE'S APARTMENT - LIVING ROOM - MORNING. 24

The door opens and in rushes Quinn, approaching her best friend Charlie, who peeps around the living room to see who just entered.

CHARLIE

Quinn, you really need to learn how to knock.

QUINN

No, you need to learn how to lock a door. That way, no one can just barge on in.

CHARLIE

Good point.

Quinn takes a set.

QUINN

Listen, I really need to talk to someone about this. I've tried talking to Richard, but he doesn't take me seriously.

(beat)

Though, I wouldn't blame him.

CHARLIE

And here I thought *I* was your best friend.

QUINN

Oh, Charlie. You are! Its just, it all happened so fast, and Richard was at the office and I didn't know who to talk to and --

CHARLIE

Relax, Quinn. I was just makin' with the funny, is all.

(beat)

Does this have something to do with what happened yesterday?

Quinn PERKS UP.

(CONTINUED)

QUINN

Kinda. But ... not really.
 (nervously fidgets)
 Its hard to explain. I don't even
 know I can. Don't even know if I'm
 just going crazy, or I'm just --
 (pause)
 Attracting the crazy...

Charlie can't help but laugh, and sits opposite to Quinn.

CHARLIE

Well you can tell me anything, you
 know that Quinn.

QUINN

(long pause)
 You believe in other life, right?

CHARLIE

Like aliens?

QUINN

No! No. Not aliens.
 (pause)
 I'm talking about demons. Magic.
 Forces that are far more powerful
 than us.

CHARLIE

I think its time I told you
 everything there is to know about
 me, Quinn.

QUINN

What do you mean?

Charlie stands, and EXITS. Quinn anxiously awaits, rising
 from the couch and looking on as she disappears down the
 hall.

CUT TO:

The door FLIES open, and Charlie hastily moves through the
 room and towards her bed. Leaning down, she pulls out the

CHEST

seen earlier on.

(CONTINUED)

25 CONTINUED:

25

Obtaining the large book from it, she makes her way back out through the door, as quickly as possible, and we find ourselves ...

26 INT. CHARLIE'S APARTMENT - LIVING ROOM - MORNING.

26

Handing the book over to Quinn, she begins to explain. Quinn begins to flip through the book, whilst maintaining a shocked expression towards her friend.

CHARLIE

You know how I don't talk about my family as much as most people. And you've always wondered about my parents, and my past.

(beat)

Well this is why I haven't told you.

Quinn stops flipping, and pays close attention, eyes widening with disbelief.

CHARLIE (CONT'D)

My entire family comes from a long line of witches. They've seen, and heard of things only they could comprehend.

QUINN

That would make you ...

CHARLIE

No. I'm ... I'm not a witch. Our line ended with my grandmother.

(beat)

But that's not important. What's important, is that this information will help you come to terms with all of this.

Quinn tries to refocus on the book, but can't.

QUINN

This is way too much information to be taking in all at once.

(beat)

And what is this book for? Why are you giving me this?

CHARLIE

My grandmother gave me this before she left home.

(MORE)

(CONTINUED)

CHARLIE (CONT'D)

It holds history dated back to a time when demons ruled, and we were merely peasants.

Charlie sits back down with her.

CHARLIE (CONT'D)

My grandmother told me stories when I was a little girl about the Dark Ages -- a time when demons ruled under one leader, named Malech, who was a savage beast that came from the dimension Pylora.

(beat)

It fought off our race, and turned us to a life of slavery. But there were a group of powerful women who banded together with the collective powers of the universe. Fire. Water. Earth. Wind.

(beat)

They were known as the Old Ones.

Quinn stops flipping.

QUINN

My god.

Quinn stands, getting away from Charlie, and towards the window. She stares out it, bathed in sunlight, trying to catch her breath.

QUINN (CONT'D)

He said that I would continue their legacy. He said *the Old Ones*.

(beat)

What the hell does that mean?

CHARLIE

(beat)

Who told you that?

QUINN

I don't know his name! He said he was here to protect me. He ...

(stops, calms)

He called me the *Anointed*.

Charlie's eyes widen.

QUINN (CONT'D)

What? What is that? What's going on with me, Charlie?

(CONTINUED)

CHARLIE

This guy isn't some phoney, Quinn.

QUINN

Of course he is, Charlie! All this demon nonsense. Witches. Magic.

(beat)

Its the stuff of fairy tales. Its not real. Its a myth. All of it!

CHARLIE

Was that crystal that you saw a *myth*?

Quinn SNAPS her attention back to her.

QUINN

How did you --

A beat, and we

PUSH IN TIGHT ON CHARLIE

as she expresses concern. Her sympathetic expression catches our grasp, closing in on her.

CHARLIE

I told you, Quinn. There's a lot you don't know about me. A lot I've hidden from you because --

(pause)

Because I didn't know how you'd react. And I wasn't ready to tell anyone about my family. Never planned too. But we've been friends for so many years, you've got to trust me when I tell you that what's happening is not some myth.

(beat)

Not some childish tale to scare you. When you came into contact with that crystal, it made a decision. It chose to give you its legacy. There's no turning back now, Quinn.

QUINN

I can't do this, Charlie. I - I just can't ... it doesn't make any sense. Why me? Why now?

Charlie sighs.

(CONTINUED)

CHARLIE

I couldn't tell you why it chose you Charlie. But from what I've read, the Anointed will be reborn when the world needs them the most.

(beat)

Something very dark must be on its way, and its your job to help stop it.

A look of belief sweeps Quinn. She turns closer towards her friend, trying to take all this in. But that illusion

SNAPS

and Quinn raises her hands, apologetic-ly.

QUINN

I'm sorry, Charlie. I know you believe in all of this supernatural stuff but ... I don't.

(beat)

I'm sorry. I just ... don't!

Turning off, she reaches for the door, EXITING. On Charlie's look of worry, we --

FLASH CUT TO:

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

27

The sun, transparently, crosses the screen, overlapping the gorgeous shot of the city. The moon takes its place, the night turning a pitch black. A sudden

FLASH OF LIGHT

and we have a still shot of Los Angeles, closing in on the city from way up high, coming down into ...

28 EXT. LOS ANGELES - ROAD/THE DAILY SCRIBE - NIGHT.

28

Driving past in a rented vehicle, Quinn comes shooting down the road at a pretty good speed, behind several other cars in front. Pulling up in front of the

DAILY SCRIBE

building, the car door kicks open, and out steps Quinn, heading towards the building. Rushing out in front of her, Collin reappears.

(CONTINUED)

COLLIN

Quinn, I've been looking all over for you. Look, we need to --

QUINN

I told you to stay away from me.

COLLIN

Please, you have to listen. There isn't much time left!

QUINN

No, you have to listen. I don't care. You show up at my apartment telling me all sorts of weird things. You've completely disrupted my life, and now you're at the place where I work trying to start up another conversation.

(beat)

Dude, you are in some serious need of help!

She pushes past Collin and enters the building. With a

WHIMPERING SIGH

Collin tracks off out of FRAME, enraged and we --

CUT TO:

EXT. LOS ANGELES - STREETS - NIGHT.

The moon rises above the city of Los Angeles, illuminating the streets with its light. Walking through the busy street, the immortal guardian

COLLIN

makes his presence known. He swiftly steps onto the road, the cars BLARING their horns and dodging him. He pulls out the

GLOWING ORB

and time freezes -- the light from the orb bringing four familiar figures into sight.

OLD ONE #1

What is the meaning of this?

OLD ONE #3

You are to be with the Anointed.

(CONTINUED)

OLD ONE #4

That is your job.

COLLIN

Are you sure that its her? This woman is neglecting her birthright.

(beat)

She's dismissing my every attempt to explain to her what is going on. It can't be her! The crystal would not chose such an unbelieving, dislikeable bit --

OLD ONE #2

Don't make me cut out your tongue!

(beat)

How dare you speak of the Anointed like that. The crystal has chosen.

OLD ONE #1

We can not change that. Nor could we have altered its decision.

Collin turns off for a moment.

COLLIN

I don't know if I can help with this one. I have tried with her.

(beat)

She doesn't want to carry this burden, or this title. She's not worthy of such a gift.

OLD ONE #4

And what made you worthy of immortality?

He turns to face them.

OLD ONE #1

Everyone starts somewhere. True, she has not earned the right of the title, nor has she proven herself to be what she is meant to become.

(beat)

But over time, she will. Much like over time, you had to earn your title, of the Immortal Guardian.

Collin has a sudden revelation, and nodding off the Old Ones, he turns away, breaking the connection. They then

FADE INTO OBLIVION

(CONTINUED)

and Collin proceeds towards the Daily Scribe building, to fulfill his job as the guardian.

A large CRACKLING noise echoes through behind him, and he turns back around, witnessing the sky tear itself apart.

COLLIN

Pylora --

Like missiles demonic spirits

SHOOT OUT

gliding through the city. Some disappear into the distance, others stay close, and enter through buildings. Collin has his eye on one as it leads into the Daily Scribe building.

He looks on, shocked.

COLLIN (CONT'D)

Oh no. Quinn ...

SMASH CUT TO:

30 INT. THE DAILY SCRIBE - OFFICES - NIGHT.

30

The elevator doors spread apart and in steps Quinn, walking hastily over to her office. She stops a moment, and looks around. The place has been

TORN APART

and left in ruins. Computers are BURSTING out with electrical sparks; papers are floating through the room, trash is everywhere.

Its a madhouse.

QUINN

What the hell?

Stepping around the chaos, she approaches her desk. There lies Richard, on the ground, with a large cut on his forehead.

She reaches down and begins to SHAKE HIM into consciousness.

QUINN (CONT'D)

Richard. Richard, wake up. Come on!

His eyes FLUTTER open, and he sits up with a GASP.

(CONTINUED)

RICHARD

Quinn ... where have you been?

QUINN

Where have I been? I think I've earned the right to be asking the questions around here, Richard.

(beat)

Lets start with ... what the hell happened here?!

RICHARD

I don't know. One second, we were talking to the chief, and the next...

(pause)

Something came through the window and hit him. I tried to help him up but he threw me half way across the room.

QUINN

See, I'm not the strangest thing in Los Angeles.

From behind, a rather hairy hand

GRAPPLES ONTO QUINN'S SHOULDER

gripping rather tightly.

She is then pulled away from Richard, and thrown back to the ground. She SLAMS hard onto the surface, and rolls to the desk, back up against it.

QUINN (CONT'D)

Ah, god.

She looks over to Richard who is grabbed by the throat, lifted off the ground painfully, and strangled with his feet above the floor.

RICHARD

St - St - Stop ...

QUINN

Hey! Let him go!

Quinn begins to stand, approaching the chief from behind. She slams onto his back nudging for him to release Richard. He turns off,

ELBOWING QUINN IN THE FACE

(CONTINUED)

and causing her to fly back at the wall. Hitting it hard, she rebounds onto the ground, grunting with pain.

The chief turns back to Richard and ploughs his fist into his chest, punching him with a forceful push against it.

Richard coughs up a chunk of blood that sprays across the floor, and the Chief then throws him back to the elevator.

He hits it hard, and is completely knocked out.

Turning to Quinn as she struggles to stand, he grabs her long hair and PULLS HER back up to her feet. Quinn squirms about in pain, shrieking as he holds her to the wall.

He chuckles.

Grabbing her by the throat, he pulls her in closely, examining her. She tries to break free, but his grasp is too strong.

He catches the green flare in her blue eyes, and he knows.

CHIEF
(possessed)
Anointed.

On that, he drops her. She slides back down the wall, still a bit out of it from the knock to the face. He stumbles back, away from her --

QUINN
That's right ... dickhead! You
better run before I wipe the floor
with your ass!

The Chief opens his mouth and suddenly

SHRIEKS

like a disturbed banshee, calling out to all demons alike. Quinn looks up with distress. She knows it must be some sort of calling cry.

QUINN (CONT'D)
Ooh, spoke too soon.

On Quinn's look of shock we...

BLACKOUT:

END OF ACT TWO

ACT THREE

FADE IN:

31 INT. THE DAILY SCRIBE - OFFICES - NIGHT. 31

Returning on scene, there lies Quinn, glancing up at the Chief as his shrieking cry comes to an end. Looking right at her, he

GROWLS WITH ANGER

going for the kill. Quinn begins to crawl backwards, the fear overwhelming. She turns off, and tries to run, but he grabs her foot and

PULLS HER BACK TO THE GROUND.

QUINN

No! Let me go!

She spins over and clobbers him across the head with a kick. He releases her other foot, and she pulls both back, launching them out and knocking the Chief to the wall.

Rising up, she begins to run before

KRRRAASSSHHH!!

The windows shatter apart, and more and more demonically possessed people enter the building. The doors to the stairs kicks open and even more flood through.

QUINN (CONT'D)

This can't be happening.

One of them CHARGES from behind, tackling her to the desk. She bangs her head on the edge of a computer, and is thrown aside. Rolling to the wall, she GRUNTS with pain.

All the demons in the room SHRIEK calling out more and more of their kind. The demon grabs her, and pulls her back up for the kill.

She spits a massive amount of blood out at them, before kneeing him in the groin and following it by a large right hook to the skull. THWACK! And he goes down.

The demons tear up the place, scattering off and making a mess of the offices.

(CONTINUED)

The elevator door DINGS open, and out comes Collin, stepping over Richard's unconscious body and approaching the Chief who turns to face him.

Retracting two small blades, he

SLASHES

them across the Chief's chest, before RAMMING them straight through him. Flames ignite him, and a burnt, singed skeletal structure collapses onto the ground, dissolving.

He then SPINS AROUND killing the next two that approach.

PUSH UP over to QUINN as she takes out the four demons that lunge towards her. She ploughs her fist through the first in front, whilst springing out her leg from behind to kick the other two away -- turning in for a mean right hook to knock that last down.

Stepping over, she approaches Collin.

COLLIN

That enough proof for you?

QUINN

What the hell happened to these people?

COLLIN

Demons got to them. Pylora has bled into our world. Malech has been released -- and so has his disciples.

QUINN

Malech. Charlie told me about him. That's why it had to happen now.
(beat)
They were coming.

COLLIN

Someone's finally catching on.

Grabbing Quinn, he pulls her down --

COLLIN (CONT'D)

Quinn, watch out!

Throwing the blade, it spins across the room and jams into the demon's chest that approaches from behind her. It drops dead, and Quinn stands.

(CONTINUED)

The two face back to back, fending off the demonic hybrids to the best of their ability.

COLLIN (CONT'D)

We have to get out of here, now

QUINN

We can't leave Richard!

Collin looks off to see Richard on the ground, completely out of it. He looks back at Quinn.

COLLIN

Stay here. I'll get him.

Pushing passed his side of the demons, Colling manages to break through and over to

RICHARD.

He looks on to see Quinn being mauled by the demons. She's trying to hold the fort, but not too well. A sudden shriek escapes her and she is lost underneath them.

Collin rises.

COLLIN (CONT'D)

Quinn!

Her shrieks of pain stop, right before all the demons above are thrown off, flying back and off of her. She stands from the chaos, fists clenched, embracing her power.

TIGHT ON COLLIN

as a smile widens.

On Quinn. She looks back at him, sharing the grin.

QUINN

Ugh! Ahh ...

DRIFTING DOWN we reveal the dagger, sticking out the side of her gut. From her wound, she looks back up to Collin --

COLLIN

No!

Spinning around, Quinn CLOBBERS the demon away, pulling the blade out and throwing it to the floor. She drifts towards the desk, holding herself up.

Wounded, she stays immobile.

(CONTINUED)

The demons SHRIEK, calling out more and more to the building, as they continue to flood in. PULL BACK on

COLLIN. He retracts a necklace from his pocket. Attached to the end is a flaring light that radiates from a little crystallized stone.

The demons HISS and SNARL, fleeing from the burst of light. A somewhat anti-demon device, fending them off.

As the room clears, Quinn looks up to see Collin standing in a ray of bright heavenly light.

COLLIN (CONT'D)

Quinn, my god, are you alright?

QUINN

I just got stabbed. I'm dandy.

(then)

You couldn't have done that earlier?

COLLIN

This device charges its power, and I wanted to use it if we ever came across Malech.

QUINN

Charlie said he was some demonic war lord that the Old Ones banished? Is that true?

COLLIN

Who's Charlie?

QUINN

My best friend.

COLLIN

Then that's where we shall go.

Stepping off with her, she STOPS him, looking over at her workmate Richard --

QUINN

We forgot Richard --

COLLIN

The demons won't be back. He'll be fine. Besides, how would you explain all of this?

(CONTINUED)

QUINN

Right ...

COLLIN

Lets hope flying comes with those
sweet moves you pulled back there,
huh.

QUINN

Wha - uh - what?

He GRABS her hand and GUIDES her towards the smashes window.

QUINN (CONT'D)

Wait ... no!

The two disappear out of the window

DROPPING

from frame, and out of sight. Although, we can't help but
follow them plummeting to the ground --

CUT TO:

32 EXT. LOS ANGELES - STREETS - NIGHT.

32

Two falling figures drop into frame

SLAMMING ONTO THE GROUND

and bringing up rubble. The two of them are fine, no broken
legs, nothing. Keeping their balance maintained, Quinn turns
to him with anger.

QUINN

What the hell were you trying to
do? Kill us?

COLLIN

The crystal gave you certain
abilities. You didn't think the Old
Ones would stick a mortal to do a
warrior's job?

QUINN

Aside from being able to punch the
crap out of whatever the hell those
things were back there ... what
else am I packing?

(CONTINUED)

COLLIN

And what, spoil the mystery? I could never do that.

QUINN

This isn't funny.

COLLIN

Come on, we have to keep moving. Malech could be anywhere and we don't want to run into him anytime soon. Not when you haven't even come into your powers fully.

(beat)

Not yet anyways...

QUINN

Wonderful --

On her smile, the two run off into the shadows. Slowly PULLING AWAY from them, we come in on

MALECH

who eagerly watches from a distance. DRIFTING around him to reveal his demonic glare. He turns off, heading down the long road, and into the darkness as we --

JUMP CUT TO:

33 INT. UNDERGROUND - BELOW THE CITY - MOMENTS LATER.

33

Along the jagged rocks, we come in on an eye level shot of the underground where we find an

ARMY OF DEMONS

known as the *Disciples of Malech*.

In front of them is their leader, Malech himself, up on a somewhat podium, looking down on all of them with a grin, widening on his face.

MALECH

Welcome back.

The crowd of demons CHEER as their leader speaks. He gestures them to quieten down, continuing ...

MALECH (CONT'D)

For centuries, we've been trapped in our home dimension *Pylora*.

(beat)

(MORE)

(CONTINUED)

MALECH (CONT'D)

Cut off from this world. I think its time we reclaim what was once rightfully ours -- and bring the mortals of this world back down to our feet! Punishing them for all that they have done to us!

They cheer again, roaring with agreement.

DISCIPLE #1

What about the Anointed?

Malech centers his attention on the disciple.

MALECH

Do not fret. I will deal with her accordingly.

DISCIPLE #2

How do you wish to stop her?

SELENA (O.S)

He doesn't.

Stepping out of the darkness to reveal herself

SELENA

a demonic assassin, with sai's in hand, hair tied back, and a black leather outfit. Either she's the real deal, or just stepped out of a really bad porno.

SELENA (CONT'D)

But I know how.

CLOSE UP: SELENA -- her eyes fade a ghastly red, FLICKERING and slightly buzzing. Images float around in her eyes, and when they END she GASPS coming out of it.

A wicked grin forms and we --

SMASH CUT TO:

The door FLIES open and rushing in are Quinn and Collin, approaching

CHARLIE

who snaps around, looking right at them.

(CONTINUED)

CHARLIE

Guess this isn't a friendly visit then, huh. I got your message.

COLLIN

Message?

Quinn brings up her mobile phone.

QUINN

What are you like a hundred?

COLLIN

Actually, more like --

QUINN

Wait. No. Nah, uh. Don't want to know. I've had enough crazy for one night. Alls I want to do is chow down a packet of crisps in front of the fire, and take a power nap.

(stops; pauses)

Uh ... no pun intended.

Turning off, she EXITS the room. Charlie turns to Collin, trying to pick up the right vibe from him.

CHARLIE

So I guess that'd make you the Immortal Guardian.

COLLIN

How did you --

CHARLIE

I read a lot.

Picking up one of the books earlier seen in the episode, she throws it to Collin who

EXAMINES IT

with a curious eye. He looks up.

COLLIN

I thought I could sense you're power. I assumed it was Quinn's but this is from ... a different origin.

(beat)

A much ... darker one.

(CONTINUED)

CHARLIE

I'm not a witch.

(then)

Just have a lot of people in the family who were.

COLLIN

But I can --

Quinn re-enters the room.

QUINN

They're coming...

COLLIN

(from that)

What?

QUINN

They're coming now!

ZOOMING UP harshly onto Quinn we SMASH through her eye, entering into ...

35 INT. VISION - CHARLIE'S APARTMENT - NIGHT.

35

An overload of images fire through her head, and slowly stop on one of

SELENA

skillfully removing the blade from Charlie's back. She slowly slides off it, dropping to her knees; blood dripping from her darkened lips. Another explosion of images

SCATTERING THROUGH QUINN'S MIND

closing on Collin who clutches his heart, his body lighting up with bright blue energy, exploding with electrical surges that fill the room. The last collection of moving images and we stop on

QUINN

crawling away with fear in her eyes. With a scream, she is yanked back by her hair, and falls victim to Selena who pins her against the wall and

RUNS THE BLADE THROUGH HER GUT.

PULL BACK TO:

36 INT. CHARLIE'S APARTMENT - LIVING ROOM - NIGHT. 36

Coming straight out of Quinn's eye, who stumbles back to the wall, losing balance, we find ourselves back in the cozy, well assorted living room of Charlie's Apartment.

Collin approaches her.

COLLIN
What did you see?

QUINN
A woman. She ... killed us all.

Charlie's attention is set right on her now.

QUINN (CONT'D)
She was some sort of assassin.

COLLIN
Malech wouldn't send out an assassin unless he knew the exact target.

QUINN
What are you saying, he knows who I am?

COLLIN
No. But he knows what you look like.

Charlie joins them.

CHARLIE
We gotta start moving.

COLLIN
We can't!

He turns to Charlie sternly.

CHARLIE
Some sort of assassin is on its way to kill all three of us, and you want us to just stick around?
(beat)
No thank you.

Taking Quinn's hand, they begin to head off.

CHARLIE (CONT'D)
Come on, Quinn.

(CONTINUED)

COLLIN

No! You can't keep running Quinn.

QUINN

I told you earlier. I can't do this. I don't care what the *Old Ones* think -- nor the crystal for that matter. Do I look like someone who can bring down an assassin?

(beat)

An army? This war lord, Malech!?

Collin draws closer to her.

COLLIN

Honestly. You're nothing like what I imagined the Anointed to be.

(beat)

Far from it. But I saw your bravery back there, and it was empowering. You stood and fought when you had lost all faith. You didn't believe anything I informed you of. But when they came, you stayed.

(beat)

If you want my honest opinion, Quinn ... the crystal couldn't have selected a better candidate.

A blushful smile forms on her face, and he grins back. The two gaze into one another's eyes, and Quinn knows she can do her best to stop this assassin. A sudden

CRASH

roars through, as a spiraling arrow FLIES passed, and meets straight with Charlie's shoulder. With a grunt, she

FALLS BACK

to the ground, a deadly poison rushing throughout her body.

QUINN

Charlie!

COLLIN

Quinn, now's your chance! Embrace your destiny!

QUINN

She needs help!

(CONTINUED)

Quinn drops down to her friend, watching as the poison taints her skin -- turning a mouldy colour as it washes through her.

COLLIN

Quinn!

Approaching Collin, retracting her blades, the two engage in battle. He goes for the first move, a wide hook to knock her down. She apprehends the movement, blocking with her arm before turning around with

HOOK KICK

that knocks Collin to the wall. She jams the blade of the sai into his hip, and

SLASHES HIM ACROSS THE CHEST

with the other. He grunts with agony, before using his open hand to knock her in the jaw. She stumbles back in step, and his wounds heal themselves.

COLLIN (CONT'D)

I'm an immortal you piece of scum.

(beat)

Gonna have to try something else.

SELENA

Thanks for the tip.

Reaching into her long overcoat, she

PULLS OUT A GUN

cocking it. A grin forms on her determined face. Quinn looks up from her dying friend.

QUINN

Wait, no!

Quinn SNAPS UP and grabs onto Collin's waist, yanking him down just as she pulls hard on the trigger.

BANG!

A bullet spirals out, heading towards Collin who is slowly dragged out of sight. It slides straight against his forearm, cutting passed it and into the wall behind him.

An electrical current

EXPLODES OUT OF THE BULLET

(CONTINUED)

that takes out most of the objects and furniture there. A small HISS escapes him, his wound not healing.

COLLIN

What was that?

SELENA

Something that was supposed to kill you. Guess I'll have to try again.

She locks it ready for the next shot before Collin retracts his orb smashing it on the floor.

A massive shockwave explodes out of it that SLAMS into Selena, throwing her back on impact. It washes over the other three, Collin, Quinn and Charlie

BATHING THEM IN A BRILLIANT WHITE LIGHT.

The demonic assassin hits the corner of the wall, rebounding off of it, and into the next one. Dropping to the ground, she lies with her neck twisting the wrong way -- dead.

Pushing up past her we reveal that Collin, Quinn and Charlie are gone.

On their sudden disappearance we ...

BLACKOUT:

END OF ACT THREE

ACT FOUR

FADE IN:

37 INT. UNKNOWN LOCATION - DIFFERENT DIMENSION - NIGHT. 37

All is white. Beginning to fade, there lies Collin, Quinn and a dying Charlie; who continues to shake and quiver from the poison coursing through her.

FOUR LIGHTS EMERGE

culminating in a circle around them. The lights fade and there stands the

OLD ONES.

OLD ONE #1

What is the meaning of this.

OLD ONE #3

You can not call forth us anytime you wish, Immortal.

COLLIN

Please. We need your help.

OLD ONE #2

Ah, yes. Malech has returned as we had foreseen.

COLLIN

Take us to the temple. Its the only way we can heal this woman.

(Beat)

The only way we can show Quinn everything she needs to know.

Silence falls. The Old Ones contemplating...

OLD ONE #4

(long pause)

Note that this will be the last time we accept in assisting you on your wishes.

(Beat)

The orb we gave you had shattered which teleported you to our sanctuary. After this ... there will be no calling forth our help.

COLLIN

We understand that.

(CONTINUED)

OLD ONE #1

Good. Because we will not repeat ourselves.

The Old Ones vanish in the four lights they arrive in, and an overwhelming surge of energy circles the three, and they disappear in it.

FLASH CUT TO:

38 INT. TEMPLE - HOME OF THE OLD ONES - NIGHT.

38

The lights fade through and our heroes arrive, all but Charlie. The Old Ones stand before them, arms folded.

QUINN

Charlie.

(Standing)

What have you done with her!

COLLIN

Quinn! Show some respect.

OLD ONE #1

Your friend has been taken to the medical center. She will be taken care of. And the poison will be drained from her body.

(Beat)

Without any further adue, welcome to our temple.

QUINN

I was told you were all wiped out in sending Malech back to his homeworld ...

OLD ONE #3

That's one way of putting it.

OLD ONE #2

We come from great power. As long as it still exists, as do we.

OLD ONE #4

After all ... we were responsible in restoring the balance of it.

QUINN

How did Malech survive? I thought you sent his essence back to Pylora, not all of him.

(CONTINUED)

OLD ONE #2

Someone knows more than they're letting on.

QUINN

My friend, in there, knows more than most mortals -- as you'd call them.

OLD ONE #4

Our incantation was not strong enough to defeat him. We were successful in some ways, but it wasn't enough.

QUINN

What do you mean in "some ways"?

OLD ONE #1

(beat)

Malech has been stripped of his true demonic self. In weakening him, you stand a chance at bringing him down. But not until you've collected the knowledge needed to do such a task.

Quinn steps back.

QUINN

I'm not a computer. I don't pack on information and store it in little hard drives ready to search and read when I need to.

(beat)

I'm just a reporter.

OLD ONE #3

Still singing that same old tune, I see. You must know by now that you are so much more than some simple ordinary reporter.

QUINN

I know. I get it. But I don't have to like it.

OLD ONE #1

No. But you will have to accept it.

A beat, and she catches on.

(CONTINUED)

COLLIN

How do we fulfil your legacy? How
we stop evil once and for all?

(beat)

To finish the legacy you began
centuries ago.

OLD ONE #3

Only she carries the answer to that
question. And it will be a long
time coming before she finds the
right answer.

QUINN

You're wrong. I don't know anything
about this *balance of power*. Nor do
I know what this Malech guy can do!

(beat)

I need your help to fight him! I
can't face him alone.

OLD ONE #4

I'm afraid you don't have much of a
choice. The next few months are
going to cause you a great deal of
stress, pain, and fear. But you
will learn to overcome it.

(beat)

This is only the beginning, Quinn.

Slowly closing in on Quinn, we PUSH passed the Old Ones, to
center on our main attraction.

OLD ONE #1

It'll take you a long time to
finish what we started. And when
that day finally arrives -- you'll
look back and know that this new
path that you've taken will have
been for the best.

QUINN

Okay, but that still doesn't --

A white ray of light

WASHES OVER THEM

and both Quinn and Collin fade into oblivion.

WHITE OUT TO:

39 INT. CHARLIE'S APARTMENT - LIVING ROOM - NIGHT.

39

The two reappear in the safety of Charlie's apartment. The place lies in ruins with the dead body of

SELENA

Curled up in the corner of two walls. Quinn looks to Collin with a warming smile -- they're back. It soon fades...

QUINN

Charlie ...

Looking around, they try to find her. Did she make it back?

QUINN (CONT'D)

Charlie! Oh please, god, I can't lose her!

(beat)

Charlie --

Silence continues, before

PEEPING AROUND THE CORNER

her best friend resurfaces, approaching slowly with a somewhat look of disbelief.

CHARLIE

I'm fine. Quinn.

Turning to face Charlie, Quinn sighs with relief. Lunging at her, she CLINGS herself to her in a loving embrace, hugging her.

QUINN

I thought you didn't make it back!

CHARLIE

And leave you to do fight off demons alone. Come on, you know me, Quinn. I love all things other worldly.

The two pull away, smiling at one another.

COLLIN (O.S.)

They shouldn't be looking for us for quite some time.

The two turn to Collin who rises up from where the body of Selena lays.

(CONTINUED)

CHARLIE

What'd you do?

COLLIN

Assassins have transmitters that certain codes let the hirer become aware of when the target has been --

(pause)

Well ... killed. I just hacked in and sent a false reading. As far as Malech is concerned, we were all killed.

QUINN

That's great! In a weird, twisted kind of way.

COLLIN

It will only buy us more time. If he becomes in contact with you again, even from a rather far distance, he'll sense you're alive.

(beat)

From here on out we have to be careful. Here ...

Collin hands out a shard of the Old One's orb. Quinn takes it, unaware of what its for ...

COLLIN (CONT'D)

Wear this around your neck, and you'll be able to keep your normal life separate from your destiny.

(beat)

It will kill any powerful sensors you're letting off.

QUINN

Which means I can keep my job in the city ...

COLLIN

Exactly.

QUINN

Good. Because if I'm right, Richard is going to have a whole lot of questions in the morning.

On an eye level shot of all three, slowly retracting we --

FLASH CUT TO:

40 EXT. LOS ANGELES - STOCK FOOTAGE - TWILIGHT. 40

Night slowly begins to turn into day. Several clips of the city, tall skyscrapers and buildings, as we begin to close in on a familiar sight ...

41 EXT. THE DAILY SCRIBE - ESTABLISHING - MORNING. 41

Wide shot of the Los Angeles Daily Scribe, the place a bit less in ruins, being fixed. Workers are seen

PATCHING UP THE WINDOWS

and pretty much repairing the place. On that we soon --

CUT TO:

42 INT. THE DAILY SCRIBE - OFFICES - MORNING. 42

Entering the large room of offices, Quinn approaches her desk and sets her things down. She hears the elevator doors

RING OPEN

and looks expecting her other best friend/reporter buddy. Yet there stands

COLLIN

approaching. He gestures her to head into the Printing Room, and she tags along, following him.

CUT TO:

43 INT. THE DAILY SCRIBE - PRINTING ROOM - MORNING. 43

Stepping in behind Collin, Quinn closes and LOCKS the door behind her. She faces him, with a concerned look.

QUINN
Something wrong?

COLLIN
No. Nothings ... wrong. Just thought I'd let you know that Charlie and I had a warehouse opened up a few hours ago.
(beat)
Figured we could use it as a sort of meeting area.

(CONTINUED)

QUINN

Ha. Let me guess. Charlie doesn't enjoy demonic assassin's bursting through her apartment and tearing the place down.

Collin smiles.

COLLIN

Who would?

(then)

Listen, I was thinking if we head over there now, you could come back and finish that story you've been working on for the past few days.

QUINN

Its a warehouse. What's to see?

COLLIN

Well ... its not just a warehouse.

(pause)

It has ... other qualities.

QUINN

(smile widening)

T'yeah. Like what?

COLLIN

We've set up a few training facilities -- you know, punching bag, uh ... weights.

QUINN

Sounds more like the gym from hell.

COLLIN

Would you just come and see it?

A moment's pause and she playfully nudges his arm.

QUINN

You got it, tiger.

Stepping out of the Printing Room the two find themselves back in the ...

They immediately bump into Richard, who comes in from the corner. Quinn lights up and hugs him. Collin slowly continues to walk off, towards the elevators.

(CONTINUED)

PULLING AWAY

Quinn begins to speak.

QUINN

Richard, you're back. And ... not in a hospital bed crying for you mother.

RICHARD

Save the insults, Quinn, I know deep down you were dying to see me again.

QUINN

No. Not really.

Richard CHUCKLES.

RICHARD

You know what's worse than being thrown around the room like a ragdoll -- hospital food.

Stepping around to his desk, Quinn FOLLOWS.

QUINN

Had it tough in there, did ya?

RICHARD

Oh, the usual hospital visit. Just had a little bit of a concussion is all. Which is rather surprising seeing as I distinctively remember seeing you be thrown across the room yourself.

QUINN

Damn, you must have been out of it.

Silence falls.

QUINN (CONT'D)

No, I remember coming up here and seeing you knocked out on the floor, next thing you know, the Chief steps in for a rematch.

(beat)

I sort of ... ran off in all the excitement.

RICHARD

Some friend you are.

(CONTINUED)

Quinn takes a seat. She looks up to see

COLLIN

waiting by the elevators, impatiently, but still turns off and talks to her friend.

QUINN

I'll have you know, I was thinking about you the whole time.

RICHARD

When do you think we'll see the new editor-in-chief.

Coming down the stairs from a higher floor of the Daily Scribe, this

HOT READ HEAD

in a knee long dress, with a business coat over the top, covering her rather more than average size breasts, reveals herself.

ELAINE

Will everyone please stop what they're doing.

(grabbing attention; then)

My name is Elaine Silvers. I'll be the new Editor-In-Chief running this place. I hope to see our marketing rates rise within the next few weeks, which means no second hand stories. No happy go lucky stories. The public wants the truth. But the truth about what's really going on behind the scenes of the world. I will not hesitate to drop you from the team if you do not step up to the plate. And I hope we have a clear understanding that things are going to change around here. For the better.

She stops the fierce act, and puts on a smile.

ELAINE (CONT'D)

If you have any questions, you know where to find me.

Turning off, she approaches the elevator, passing Collin and entering. The doors CLOSE around her and we fall back towards Richard who looks off with a twinkle in his eye.

(CONTINUED)

RICHARD

Wow. Did you see her?

QUINN

Quite the hotty, if I do say so myself.

RICHARD

She was ... gorgeous.

QUINN

True. But lacking the personality skill to --

(pause)

And I'm just talking to myself here, aren't I. Well, I'll catch you later, Richard.

RICHARD

Sorry, what was that?

QUINN

Men. You're all the same.

Turning off, she begins to

APPROACH COLLIN

over at the elevator. As she takes that first step away from her partner, Richard, we

CUE MUSIC: FLOWERS FOR A GHOST - THRIVING IVORY

Slow motion sets in, and she proceeds towards him. A front shot of her, strutting powerfully. A grin forms on her face, and she meets up with Collin.

COLLIN

You ready.

QUINN

Ready as I'll ever be.

The two enter the elevator, turning to face us, side by side. A glance at Collin, and she opens her mouth to speak.

QUINN (CONT'D)

Say, you ever plan on telling me what your name is?

Collin snaps a look at her, grinning.

(CONTINUED)

ANOINTED "Legacy"

54.

44 CONTINUED: (4)

44

COLLIN

All in good time.

The music AMPS through to the credits as we --

BLACKOUT:

END OF SHOW