

**FAITH**

"Phantoms, Part One"

by  
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Based on characters created by Joss Whedon  
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## TEASER

FADE IN:

1 EXT. NEW YORK CITY - NIGHT 1

Aerial view of the New York skyline, a majestic sweep of the various buildings and skyscrapers, the lights in the windows shining like stars in the sky.

2 EXT. NEW YORK SUBWAY - NIGHT 2

The camera follows a lone subway train as it travels along the tracks from one NY Borough to the next as we CUT TO:

3 INT. SUBWAY CAR - NIGHT 3

An unusually vacant subway traveling down the tracks from out in the open air and into the underground tunnels.

FOCUS IN on one empty subway car as it comes to a stop, the doors open and in come in a large group of rowdy young college students, all ready for a night out on the town.

Amongst the crowd we find DAWN SUMMERS with two of her friends, ANDY WALKER (the young amnesiac from 3x03), and CODY JACOBS, a lanky, but not unattractive young man.

They push their way through the throng of people to find seats, Dawn and Andy sitting on one side with Cody sitting opposite them.

Like the various people around them, Dawn, Andy and Cody are wearing around their necks what appear to be special passes, with only a strange ASIAN SYMBOL seen on each one.

Andy is taking a couple of snapshots of the various people around her with her digital camera. She then points the camera at Cody, who smiles cheesily, and takes his picture. She then throws her arm around Dawn and pulls her close, as she turns the camera on themselves and snaps a photo.

CODY

What's the deal with all the snap shots?

ANDY

(smiles)

Hey, everyone's gotta have a hobby.

DAWN

I know, but ever since your little bout of amnesia a few months ago, it's like you've turned into Mrs. Don Conkey.

(CONTINUED)

CODY

Without the schizophrenia, of course.

Andy looks off to the side for a moment, then looks at her camera as she scans through the pictures she's taken.

ANDY

You guys don't understand. Every five minutes I was being reintroduced to people I'd already met five hours ago.

(beat; shakes head)

I couldn't remember a thing: my family, my friends, my favorite color, my favorite food, the name of the first boy I kissed in the 4th grade, none of it.

DAWN

(faux shock)

The 4th grade?!?

(cheeky grin)

You little slut.

Andy looks at Dawn sternly, but can't hold that look for long as she herself breaks into a smile.

ANDY

The point is, I don't ever wanna take any moment for granted again, hence the camera.

DAWN

(catching on)

And all the pictures you've been taking! You wanna make sure that you have the proof right there in front of you...

ANDY

... so there's no question about the things I've done.

CODY

(smirks)

Regardless of whether or not it's something you'd rather forget?

ANDY

Exactly.

Andy brings up her camera and snaps another quick picture of Cody.

(CONTINUED)

DAWN

You sure you got enough memory on  
that thing?

ANDY

(nods)

Ample.

CODY

Much like your bosom.

ANDY

(raises eyebrow)

And what would you know about *my*  
bosom?

CODY

Well...

Cody indicates her outfit, with particular emphasis on her  
glittery top which is displaying a rather generous amount  
of cleavage.

CODY (cont'd)

... they're kinda hard to ignore  
from where I'm sitting.

DAWN

He's got a point, ya' know.

Andy looks to Dawn, then looks to Cody with a wicked smile  
and a flirtatious glint in her eye as she hands Dawn her  
camera.

ANDY

Here, I want you to take a  
picture.

DAWN

(confused)

Of what?

ANDY

This.

With that, Andy grabs Cody's head and buries his face into  
her cleavage, causing Dawn to giggle profusely as she snaps  
a few photos.

Andy pulls a noticeably dumbstruck, and smiling, Cody from  
her chest and then plants a passionate kiss on his lips.

DAWN

I don't know about you, but that  
is definitely something he won't  
be forgetting any time soon.

(CONTINUED)

ANDY  
(smiles)  
I know.

Cody is at a loss for words, for he simply can't stop smiling at the unexpected moment he just had.

CODY  
(beat)  
Well, do you consider that to be  
a moment you'd rather forget?

ANDY  
(smiles)  
Not at all.

CODY  
Well, then... ummm... do you  
wanna, you know, after the party,  
you wanna go for breakfast?

ANDY  
(coyly)  
Well... if you're buying, I'm  
eating.

The three friends share a laugh as we CUT TO:

"Reality Check" by The Genitorturers plays in the background as the train comes to a stop within the confines of what looks to be a spacious platform area. It is completely refurbished in a style which looks to be Post Modern meets Ching Dynasty.

Multi-colored Chinese lanterns float about the place, the ticket and information kiosk now acts as a bar / DJ booth.

Various people can be seen either at the bar drinking, or dancing on the multi-level platforms, or engaged in some steamy make out sessions in some of the disused subway cars.

The doors to the subway open, allowing Dawn, Andy and Cody to exit along with the several other people close behind.

Chief among those people exiting the car are FAITH and VI, who move amongst the crowd, making certain to keep Dawn, Andy and Cody within their sights.

LATER:

Some time passes, about an hour or more. Andy, Dawn and Cody are dancing up a storm, with drinks in their hands, just having a grand old time.

(CONTINUED)

Dawn, Andy and Cody look up for a moment, their mouths hang agape, their eyes widen and they each drop their drinks in succession.

DAWN  
(whispers)  
No...

ANDY  
Oh, God, not again...

The camera ARCS around and we see off in the crowd, one by one, what exactly has gotten them spooked.

From Cody's POV we see what appears to be an exact twin of himself, except that the twin is engulfed in FLAMES!

CODY (O.S.)  
Tommy?

From Dawn's POV we see KENNEDY staring menacingly at her from across the platform, holding in her hands the very ax that Dawn used to kill her!

From Andy's POV we see amongst the crowd a large, muscular, imposing and intimidating VAMPIRE dressed in dark red clothing, a prominent scar over his right eye and a distinctive goatee on his chin.

When he raises a cloven hand and points it at Andy, there is no doubt that this is KAKISTOS!

Soon all around them people stop dancing and begin staring in shock and fear at various things we can see: a man who looks to have been through a serious car wreck, a pregnant woman bleeding from the stomach, a raving psychotic foaming at the mouth and wearing a torn straightjacket, a man in a black suit and sunglasses, etc.

Faith and Vi look around with looks of growing concern on their faces.

Soon, the lights begin to darken and people begin to SCREAM in terror as the strobe lights kick in. People begin scrambling for an exit as the sounds of fighting erupt.

We catch glimpses of the various partygoers being viciously attacked by things we can and cannot see as we:

**BLACK OUT:**

**END OF TEASER**

ACT ONE

FADE IN:

5 INT. SUBWAY STATION - NIGHT (CONTINUOUS) 5

Dawn, Andy and Cody try to navigate their way past the fighting, Andy all the while snapping photos left and right of the ensuing chaos.

DAWN

Andy, this isn't the time for a photo op, come on!

ANDY

I gotta take these pictures, people have to know what happened here, and we need proof!

CODY

A hundred battered corpses is gonna be a little hard to miss!

She DRAGS him away as we return to:

6 INT. SUBWAY CAR - NIGHT (CONTINUOUS) 6

Faith and Vi look with concern when suddenly the doors start to close and the train starts to move.

Faith moves to stop them from closing when a pair of GLOVED HANDS come into view, those hands belonging to a strange, long-haired ASIAN GIRL who pushes the doors back open, allowing Dawn and Andy to enter the subway car.

Cody comes into frame and holds the doors open, to which the Asian girl nods with a smile and follows Dawn and Andy.

Dawn and Andy take a moment to catch their breath as Cody is grabbed from behind by his fiery twin, and pulled away from the entrance-way, causing the doors to slide closed, much to the collective horrors of the occupants within.

ANDY

CODY!!

DAWN

NO!!

As the train continues to move away we see Cody SCREAMING in helpless agony as he is engulfed in flames, while Vi, Faith, Dawn and Andy look on in helpless horror.

Dawn looks away, trying her best to hold back her tears of grief and despair. Vi runs her fingers through her hair in frustration.

(CONTINUED)

VI

Dammit!

Andy tries to fight back the tears that inevitably fill her eyes.

ANDY

(horrified)

All those people... Cody...

FAITH

At least we got away.

Andy wipes her eyes furiously, and pulls herself together.

ANDY

Whatever the hell is happening,  
we gotta stop it!

DAWN

We will.

Dawn wipes her eyes and looks behind her for a brief moment at Faith and Vi.

DAWN (cont'd)

Faith and the others can help.

VI

Damn straight.

Dawn then turns to look at the Asian girl standing nearby.

DAWN

Thanks for your help... whoever  
you are.

ASIAN GIRL

(bows)

You are welcome.

(beat)

My name is...

Suddenly, a pair of CLOVEN HANDS crash through the roof of the train, grab onto the girl's head and pulls her up and out of sight just as Kakistos CRASHES through to the inside!

Dawn and Andy are nearly paralyzed with fear as Kakistos brings himself up to his full height and towers over them menacingly.

KAKISTOS

Going somewhere, Andrea?

(CONTINUED)

DAWN

RUN!!

They turn to run as Kakistos knocks Dawn to the ground with a powerful PUNCH to the chest, steps over her body and goes after Andy.

FAITH

Get back!

Andy backs away slowly, then whips out her digital camera and takes a few shots of Kakistos, the FLASH causing him to become disoriented.

In his moment of disorientation, Faith and Vi launch themselves at Kakistos in an attempt to take him down - only to pass right through him and CRASH onto the floor!

Faith and Vi look at each other in confusion as they get back to their feet.

FAITH (cont'd)

What the hell...

VI

... is going on?

Andy swiftly runs past Kakistos and doesn't blink as she passes right through both Faith and Vi, and goes to kneel down next to Dawn's unconscious form.

VI (cont'd)

It's as if...

FAITH

... she didn't see us.

Andy helps bring Dawn up to a sitting position, and places her camera into her hands. She brushes Dawn's hair out of her face as she moves closer to her ear.

ANDY

(whispers)

Don't forget me.

Kakistos regains his composure and turns his sights on Andy.

KAKISTOS

Feisty.

(beat)

I hate feisty!

Andy runs for the door and heads into the next subway compartment, with Kakistos in hot pursuit.

(CONTINUED)

Faith and Vi again attempt to tackle Kakistos, but only succeed in colliding with each other and falling to the floor.

FAITH

What the hell is happening here?

VI

It's like we're here... but we're not here.

They turn to see that Kakistos has reached his target, leaving a pair of broken down subway doors in the process.

KAKISTOS

You know what I want you to do for me?

(beat)

I want you to scream just like you did the last time.

(beat)

It makes the blood all the more sweeter.

Andy stands her ground, even though she is trembling with fear at what may very well be her final moments.

ANDY

I won't... scream... for you!

Kakistos merely smiles with a low, rumbling growl.

KAKISTOS

That's what they always say.

Kakistos opens his mouth and ROARS in her faces as he sinks his fangs deep into her neck! Even as he does so, Andy grits her teeth and does not let out a scream.

Realizing this, Kakistos proceeds to SLAM Andy's body from one side of the subway car to the other, still drinking her blood all the while.

Faith and Vi look on in a silent moment of helplessness, then turn to each other with looks of fierce determination as they both sprint towards Kakistos and Andy.

Just as they reach the entrance to the other subway car, they slam into a fiery BLUE BARRIER as we CUT TO:

(SPLIT SCREEN / DUAL VIEW)

Faith and Vi bolt upright in their beds.

(CONTINUED)

7

CONTINUED:

7

They take a look at their surroundings in confusion, as they leap out of their beds, head out of their rooms as we CUT TO:

8

INT. ASYLUM - HALLWAY - NIGHT

8

Faith and Vi come in from opposite ends of the hallway and come to a halt in the middle, just inches away from each other.

FAITH

Did you?

(beat)

Did I?

(beat)

Did we?

VI

Did you?

(beat)

Did I?

(beat)

Did we?

They look at each other in confusion and bewilderment as we CUT TO:

9

EXT. SUBWAY CAR - NIGHT

9

We see that the events taking place are all too real as the scene is just as before.

By this point, Kakistos has finished off Andy, and drops her battered, bruised and lifeless body to the ground.

With blood still dripping from his mouth, Kakistos turns his sights on Dawn, and stalks over towards her unconscious form.

VOICE (O.S.)

STOP!

Kakistos stops dead in his tracks as a powerfully-built, middle-aged ASIAN MAN, dressed in the garb of a Chinese Mandarin, sporting a goatee flecked with grey hairs, materializes before him.

The Asian man turns to look down at Dawn with an ambiguous glint in his eye.

ASIAN MAN

This girl must not be harmed...  
yet.

(beat)

She is still required.

On his smile we DISSOLVE TO:

10

INT. STARBUCKS COFFEE SHOP - DAY

10

Various people within the shop are either sitting alone with a laptop or a book, or chatting with friends, all of them sipping away at their various caffeinic concoctions.

(CONTINUED)

We find RACHEL, with a grande cafe mocha in one hand, slightly bent over in front of a display of muffins and other delectably delicious pastries, unsure of which to choose from.

Unbeknownst to her, someone clad in a long dark coat is slowly coming up behind her.

She brings herself back up to her full height, turns around and collides with that person, causing her to spill some of her coffee onto the front of their shirt.

RACHEL

Oh my God, I'm so sorry. I am  
such a blonde, I am so...

Her eyes widen with shock - the person she bumped into is TODD, looking none the worse for wear for a dead man!

TODD

Jesus, girl! What are you trying  
to do, scald me to death?

RACHEL

I... I... I don't know.

(beat)

I'm sorry, I guess I was just a  
little jumpy.

TODD

(smiles)

Maybe you oughta try some of that  
chamomile tea my sister drinks,  
says it calms her nerves... right  
after she's been smoking weed, of  
course.

RACHEL

I'm sorry. I just...

(beat)

I just didn't see you there.

TODD

What? Am I suddenly made of  
cellophane or something?

She gives a small, sad smile as her eyes begin to well up with tears. Todd looks at her with concern.

TODD (cont'd)

Hey, what's wrong?

Rachel throws her arms around him and holds him tightly.

TODD (cont'd)

Hey, whoa, what's all this?

(CONTINUED)

RACHEL

Just shut up, you idiot, and hold me.

Todd obliges as he wraps his arms around Rachel, and holds her.

TODD

Hey, come on girl, nothing's gonna happen to me. Trust me.

He places a hand on the side of her face, Rachel closes her eyes and smiles.

TODD (cont'd)

I'll always be around, you know that.

Their faces move closer and just as their lips are about to touch, Todd gasps in shock as he backs away from Rachel slightly.

RACHEL

Todd?

Todd looks down as the coffee stain turns inky black and begins to spread all over his body.

RACHEL (cont'd)

(horrified)

No... NO!!

TODD

Rachel...

RACHEL

Oh God, no, not again!

Rachel tries to wipe the blackness off Todd, but it continues to spread like a virus.

TODD

Rachel... I'm so cold... what the hell is...

RACHEL

Todd, stay with me! Don't you dare leave me, dammit!

TODD

Rachel... I'm... sorry...

The blackness begins to creep up over Todd's face, into his mouth and down his throat, strangling him.

(CONTINUED)

RACHEL

NO!!!

(beat)

TODD!!!

She continues to scream as someone grabs her by the shoulder and spins her around, bringing her face to face with a very concerned Starbucks employee: a young, African-American female with a name tag which says 'Martha' on it.

MARTHA

Miss, are you alright?

Rachel looks around the coffee shop and finds that some of the other patrons are staring at her, as she looks around and finds that Todd is gone. In fact, no evidence whatsoever that he was ever there at all.

RACHEL

(confused)

I'm sorry... what?

MARTHA

Are you ready to order?

Rachel looks around again, visibly shaken by her experience.

RACHEL

I'm sorry... I've gotta...

She says nothing more and rushes towards the door as we CUT TO:

Rachel rushes out of the coffee shop, and stops as she descends the stairs, trying and failing to hold back her tears as she sinks to sit on the ground.

TODD (O.S.)

(whispers)

Rachel...

She looks up for a moment, looking around her with tears glistening in her eyes.

TODD (O.S.) (cont'd)

(whispers)

Rachel...

She wipes her nose as she looks across the street and sees Todd standing near a dark alley.

RACHEL

Todd?

Todd smiles warmly at her as he steps back and disappears into the darkness.

RACHEL (cont'd)

Wait!

Rachel gets up and rushes across the street towards the dark alley, desperately hoping to catch up to Todd.

However, the only thing she finds upon entering the alley is a BODY lying face down on the floor. The body is clearly female, her clothes are torn and covered in dirt and blood stains.

Rachel crouches down and looks around the alley as she turns the body over, revealing the face of the Asian girl from the Teaser.

Rachel looks around, then back at the girl's wide-eyed, blank expression.

RACHEL (cont'd)

Listen... can you hear me? Can you understand me?

The Asian girl grasps onto Rachel's shoulders, looking at her intensely, and breathing raggedly.

ASIAN GIRL

(whispers)

Yen-Lo...

The girl then collapses to the floor, still breathing heavily, her eyes staring blankly.

Rachel, clearly confused as she spies a crumbled piece of paper in one of the girl's gloved hands, which she takes a brief look at, then quickly pockets.

RACHEL

(beat)

It's gonna be okay, I'll get help.

Rachel pulls out her cell-phone and dials a number as the camera pulls back further down the alley, as we discover that Rachel is being watched by a mysteriously hooded figure, watching from the shadows with intrigue and curiosity.

We hold on this view as we CUT TO:

12 INT. ASYLUM - INFIRMARY - DAY

12

We see the Asian girl sitting on an examination table, wearing a name tag that says 'JANE CHO', and staring blankly as ALEXANDRA SALUS shines a pen light into her eyes.

ALEX  
Visual acuity seems normal.

She then snaps her fingers near her ears, and gets no reaction.

ALEX (cont'd)  
Unknown response to auditory stimulus.

Standing out in the hall, looking through the window of the examination room are Dawn and Rachel, both looking on with concern.

RACHEL  
(to Dawn)  
You sure that's the same girl from last night?

DAWN  
(nods)  
Yeah, that's her alright.  
(beat)  
How the hell did she survive?

ALEX (O.S.)  
That's the big mystery...

Rachel and Dawn look over to see Alex coming out of the room to join them.

ALEX (cont'd)  
... along with just about everything else about this girl.

Alex pulls off her medical gloves and pockets them as she looks back into the room with an expression of concern.

RACHEL  
How is she?

ALEX  
Well, she seems physically healthy, but mentally...

She indicates they look at her as she continues to stare at nothing in particular, her back to the door.

(CONTINUED)

ALEX (cont'd)  
... my guess would be that she  
seems to be suffering from some  
post-traumatic stress, possibly  
due to whatever happened between  
last night and this morning.

Rachel and Dawn look into the room, both their faces  
expressing concern for the girl's welfare.

DAWN  
Can we talk to her?

ALEX  
Well, since you both seem to be  
more familiar with our resident  
Jane Cho, be my guest.  
(beat)  
At the very least, try to get  
those gloves off of her. I tried  
but she just pulled them closer  
to her chest.

RACHEL  
Alright.

ALEX  
See what you can find out. I'm  
meeting with the others to talk  
about what happened last night.

DAWN  
(nods solemnly)  
Good.

Without another word, Alex turns on her heels and walks  
down the hallway. Rachel and Dawn walk into the room and  
come around to face Jane Cho.

DAWN (cont'd)  
Hello? Do you remember me?  
(beat)  
My name is Dawn Summers, you  
helped me and some friends of  
mine last night.

Jane slowly turns to look at Dawn, and we can tell there is  
a look of recognition there.

RACHEL  
So far, so good.  
(beat; to Jane)  
Do you remember me? I found you  
in the alley this morning.

Jane turns to look at Rachel and merely blinks with recognition at her.

DAWN

We want to help you, but you have  
to help us.

RACHEL

We would like to remove the  
gloves from your hands.

Jane's eyes widen in terror as she clutches her hands  
closer to her chest.

DAWN

(pleading)

Please, we know you're scared,  
but its important. Whoever hurt  
you also killed a lot of people,  
including two of my friends!

RACHEL

You could help us stop him.

Jane looks down at the floor for a moment, then closes her  
eyes and slowly removes her gloves.

She places them in her lap, then unfurls her trembling  
hands, palms up to Rachel and Dawn, who both react with  
shock and bewilderment as we:

**BLACK OUT:**

**END OF ACT ONE**

ACT TWO

FADE IN:

13

INT. ASYLUM - STAFF ROOM - DAY

13

Alex, Faith, Vi and NOA have gathered together in the staff room. Sitting near the head of the table is Alex with a large screen set up, and a digital video projector in the center of the table.

Noa, with laptop set up in front of her, looks to be in the midst of telling a story.

NOA

... and the guy tells me, 'the hard part is over'. And I'm like...

(faux shock)

'I wiggled my big toe, sign me up for the Rockettes.'

This causes smiles and brief chuckles all around.

VI

(grins)

Well, at least you're making progress.

NOA

(scoffs)

Yeah, right. All I kept thinking about was that bit in the truck from 'Kill Bill.'

Before anyone else can say anymore, PRYOR enters the room, looking a bit exhausted.

FAITH

Look what the cat dragged in.

PRYOR

(breathing heavily)

Sorry, I was helping Quinn decrypt the data on those Initiative hard drives.

NOA

(disbelief)

Still? You guys have been at it for three weeks now.

PRYOR

There's a great deal of data on those drives, most of which has been somewhat corrupted.

(beat)

(MORE)

(CONTINUED)

PRYOR (cont'd)  
We're trying our best to retrieve  
whatever data is still there.

FAITH  
Keep at it. Whatever's there  
could help us stop whatever it is  
Wilkins has planned.  
(beat)  
Whenever he decides to make his  
next move, I mean.

There is a silence which falls on the room which lasts for  
only a moment.

ALEX  
And on that happy note, let's get  
things started.

Alex signals to Noa, who types away at her laptop, and a  
moment later a collage of images appear on the screen. The  
images appear to be the ones taken from the previous  
night's massacre.

NOA  
I've gone through most of the  
ones that show people being  
attacked, and at first I couldn't  
find anything.  
(beat)  
Then I sent copies of the  
pictures to Artemis, to see if he  
could pick up something I missed.  
(beat)  
He just e-mailed me back... check  
this out.

We see a slide-show of images of people being menaced by  
what appears to be a series of formless BLACK MASSES, with  
a core of pulsating mystical energy.

FAITH  
What the hell are those?

NOA  
I don't know, apparently what  
Dawn thought she saw, isn't what  
the camera picked up.

FAITH  
What about the vampire that  
attacked Andy and Dawn?

Noa types in a few keystrokes and brings up an image that  
is undoubtedly of Kakistos, only his image is pure black  
with veins of mystical energy coursing through his body.

NOA

According to Artemis, whatever it was that attacked and killed those people, and killed Andy, has no trace of spectral energy or ectoplasmic residue.

(beat)

Also, the energies used to create those things seem to be a combination of pure magickal energy, and something else that he isn't sure of. But he said he'd get back to me on that.

VI

So if these things aren't really ghosts, then what the hell are they?

NOA

I don't know. Doesn't look like anything we've fought against before.

PRYOR

But it's clear that whoever we're dealing with must incredibly proficient in necromancy.

Faith gets up from the table and heads for the door.

FAITH

In that case, come on Vi, we're hitting the streets.

Vi stands and joins her.

VI

Time to go bust some heads?

FAITH

Yep.

(beat; to the others)

If you guys find out anything else, just let us know.

They turn to head out the door.

ALEX

Good luck.

PRYOR

And be careful.

On that note we CUT TO:

14 INT. ASYLUM - HALLWAY - NEXT

14

Alex, Pryor and Noa exit the staff room and into the hall.

PRYOR

Well, if you need me, I'll be heading back to change shifts with Quinn in data decrypting.

NOA

While you're there, could you tell that so-called boyfriend of mine to come by and see me?

(beat)

Before I hunt him down and beat him senselessly?

Pryor gives Noa an uncomfortable smile.

PRYOR

I'll do my best.

Pryor heads off just as Rachel and Dawn rush in from the opposite end of the hall, carrying a number of xeroxed copies in their hands.

ALEX

Whoa, girls, what's going on?

DAWN

Where's Faith and Vi?

NOA

They just left, to do what Slayers do best.

ALEX

Why, what's up?

RACHEL

We just came from the Gateway room, we needed to be sure before we showed you anything.

ALEX

Showed us what?

DAWN

This!

Rachel holds out the papers to Alex, who takes them and looks through them carefully, her eyes widening in recognition.

(CONTINUED)

ALEX  
(not looking up)  
Where did you find this?

RACHEL  
From our Jane Cho. Whatever that  
symbol is, was branded into her  
palms.

NOA  
(whispers)  
Yikes!

DAWN  
What is it, what does it mean?

ALEX  
(beat)  
If I'm right, and I hope to hell  
I'm not, then we may be dealing  
with someone better connected to  
the Gateway than me... or Faith.

As the other girls look at each other in confusion and  
bewilderment we CUT TO:

The sun hangs high as it filters through the leafy branches  
of the trees so prominent in Central Park, as we see  
various shots of people walking, jogging, riding bicycles,  
sitting under trees with a good book, or laying on the  
grass and having a picnic.

Standing alone on a small bridge, wearing some a track  
suit, her hair tied in a ponytail, wearing a bluetooth  
earpiece, and looking nervously down at the stream that  
runs beneath her, is KAYLA.

She does a number of stretches, as though preparing herself  
for some jogging around the park.

She rotates her head and neck around a few times just as a  
handsome young man jogs past her, giving her a smile as he  
looks back at her over his shoulder. Kayla nervously smiles  
back.

KAYLA  
(to herself)  
I shouldn't be here.

She closes her eyes and breathes in deeply, then lets it  
out slowly.

KAYLA (cont'd)  
I sure hope you're right about  
this, Quinn.

With that, she begins jogging after the young man as the camera pulls back and ARCS around to reveal JON QUINN standing by a tree some distance away, with a pair of binoculars, keeping a watch on Kayla.

QUINN  
(to himself)  
So do I.

QUINN'S ANGLE:

We see from a distance that Kayla has caught up with the young man and they have stopped by a tree and look to be in the midst of a conversation with him, which seems to be going well by the looks of their smiles.

Quinn looks on from a nearby bench, and looks to be reading a newspaper, but is still keeping an eye on Kayla. He gives a half smile, which turns into a sad smile as he pulls out his cell phone and dials a number.

We soon see Kayla in the distance hold up her hand to the young man, indicating that she has a call to take.

KAYLA (V.O.)  
(filtered)  
Hello?

QUINN  
(beat)  
Surmata.

KAYLA (V.O.)  
(filtered; confused)  
Huh?

Quinn sighs in relief.

QUINN  
Never mind.

He ends the call and turns his back on his view of Kayla and the young man as he smiles in satisfaction, which is broken by the sounds of a vicious struggle.

YOUNG MAN (O.S.)  
Help! Help!

Quinn spins around and sees Kayla beating down on the young man, her hair now wildly free of its ponytail!

(CONTINUED)

YOUNG MAN (cont'd)  
Get this crazy bitch off me!

Quinn leaves his spot and begins to rush over just as he notices Kayla pull a dagger out with clear murderous intent in her eyes.

QUINN  
Kayla, stop!

He crosses the distance a lot more quickly as he SPEARS into Kayla, knocking her to the ground and out of the young man's path.

Quinn rolls off of her and looks down in shock as he sees the DAGGER embedded into Kayla's stomach!

KAYLA  
(shocked; saddened)  
Quinn... why?

Quinn looks up into Kayla's face, only to receive another shock when he sees that it isn't Kayla's face at all, but a face belonging to a girl that looks kind of like Kayla and kind of like Faith... except not.

NOT FAITH/KAYLA  
Why?

Quinn pushes away from the girl as she reaches out her hand to him, blood leaking from her mouth.

QUINN  
No... NO!!!

MALE VOICE (O.S.)  
Quinn!  
(beat)  
QUINN!

CUT TO:

Quinn awakes with a start as Pryor touches his shoulder, a cup of coffee in Pryor's other hand.

PRYOR  
Are you alright?

Quinn looks around and sees that he is in fact in one of the Old Asylum cells, with Kayla sleeping heavily on the bed some feet away from him.

Quinn takes the coffee and shakes his head to get the cobwebs out of his mind.

(CONTINUED)

QUINN

Oh, yeah...

(beat)

... I'm just peachy.

Pryor pulls up a chair and takes a seat next to Quinn.

PRYOR

(off Kayla)

How is she?

QUINN

The same as the last time.

(beat)

She wakes up, starts freaking out about the people she killed, I fail to get a word in edgeways, she starts crying and screaming, then I have to put her under again.

PRYOR

(sighs)

So, business as usual.

QUINN

(nods)

Unfortunately.

Quinn takes a sip from his coffee as he stands up and moves over to where Kayla is sleeping.

PRYOR

Shall we begin again?

QUINN

(shrugs)

Why not?

Pryor starts to prepare a syringe as we CUT TO:

EXT. NEW YORK CITY STREETS - DAY

We see the normal hustle and bustle of the New York streets as cars travel to and fro.

INT. FAITH'S CAR - NEXT

Vi is in the driver's seat while Faith is in the passenger seat, and seems to be finishing up a conversation with someone on her cell phone.

FAITH

You sure?

(beat)

Uh huh.

(MORE)

(CONTINUED)

FAITH (cont'd)

(beat)

Okay, thanks.

Faith hangs up the cell phone and turns to look out her passenger side window.

VI

What did Alex want?

FAITH

To give us an update.

(beat)

You know that Jane Cho girl that Rachel brought in? Turns out she's got a Gateway symbol branded onto her hands. The symbol of something called 'The Architect.'

VI

'The Architect'?

FAITH

Alex reckons it's supposed to represent the guy who originally designed and built the Gateway.

(beat)

And there's something else. When Rachel asked Jane who branded her, she only said one thing... 'Yen-Lo'.

VI

You think there's a connection between this Yen-Lo guy and 'The Architect'?

FAITH

(nods)

Alex thinks that Yen-Lo is either a direct descendant of 'The Architect' or actually is the freaking Architect.

VI

Which means that if he's here in New York, he's more than likely gonna try to help Wilkins steal the Gateway.

FAITH

Which means we gotta find out what his game is, then find the son of a bitch and see if we can't make him disappear.

Vi smiles at that as we CUT TO:

19 INT. DEMON BAR - DAY

19

The bar itself is empty, with a few upturned chairs resting atop some tables, something you'd expect during the daytime.

Emerging from the back office, carrying a box of 'Smirnoff Ice', is SYRUS, the slimy bartender from 3x08.

He walks behind the bar itself and sets the box down, opens it up and begins removing bottles from inside when there is a sudden KNOCKING on the door.

SYRUS  
We're closed!

The knocking continues even as Syrus begins putting the bottles into the cooler.

SYRUS (cont'd)  
Can't you read the sign? We open at seven o'clock precisely! This ain't a homeless shelter for you blasted hobos and winos, so PISS OFF!

The front doors to the bar fly off their hinges as we see Vi step into the bar with Faith just behind her. Syrus rolls his eyes at the damage they have caused.

SYRUS (cont'd)  
Awww man, d'ya know how much its gonna cost me to get those replaced?

Faith and Vi walk up to the bar in perfect unison, both looking quite calm, cool, and collected.

FAITH  
Put it on my tab.

SYRUS  
Look, what the hell do ya' want? I'm busy.

VI  
(beat)  
We need to talk.

SYRUS  
About what?

FAITH  
Oh, nothing.  
(beat)  
(MORE)

(CONTINUED)

FAITH (cont'd)  
Except to see what you know about  
an underground party that went  
down last night.

Syrus raises an eyebrow curiously.

SYRUS  
There are plenty of underground  
parties that go on in this city,  
why should I know anything  
special about any of them?

Faith gives a sideways glance to Vi and nods as Vi casually  
walks over and stands next to Syrus, who looks over at her  
suspiciously.

VI  
Cuz the one we wanna know about  
is a little exclusive.

FAITH  
So exclusive, in fact, you can  
only get in by special invite.

Syrus looks back and forth between Faith and Vi, looking a  
bit nervous now, but trying his best (which isn't much) to  
not let it show.

SYRUS  
(nervous laugh)  
You mean they've reopened Studio  
54? Sure as hell took 'em long  
enough.

Faith smiles as she whips out Dawn's VIP PASS from inside  
her jacket, which causes Syrus's eyes to widen.

FAITH  
Look familiar?

Syrus visibly GULPS as he tries to find the words to his  
next sentence.

SYRUS  
Never saw it before in my life.

Faith begins to laugh quietly, as though she knew that he  
would say that.

Suddenly, Vi grabs the distracted Syrus by the back of his  
neck and SLAMS his face repeatedly into the bar counter.

Faith casually moves to her left as Vi flips Syrus over the  
counter and onto the floor. Syrus is dazed and stunned as  
Faith crouches down next to him.

FAITH

Syrus, don't play games with us.  
Close to fifty people were killed  
last night. One of my friends  
nearly got killed because she  
went to that party.

(beat)

Now, what can you tell me about  
this pass? And who the hell is  
Yen-Lo?

SYRUS

Yen-Who?

Faith grabs Syrus' head and presses the VIP pass into his  
face.

FAITH

Come on, Syrus!

(beat)

The guy visited the campus of NYU  
recently, held a magicks  
demonstration and handed these  
things out to people who  
participated, those were the  
people who got killed! Now quit  
jerking me around and tell me  
what you know!

SYRUS

Hey, look, I'm sorry, really I  
am, but I don't know what you're  
talking about!

Faith sighs, lets go of him and shakes her head.

FAITH

I was afraid you'd say that.

She looks up at Vi and nods to her, just as Vi grabs Syrus  
from the floor and SLAMS him onto the bar counter. She then  
grabs the soda gun from behind the bar.

Faith comes over and holds him down by the throat, and  
pinches his nose, forcing his mouth open as Vi lets loose  
with the soda gun, as Syrus gargles, chokes, and struggles  
to escape the rushing torrent as we:

**BLACK OUT:**

**END OF ACT TWO**

ACT THREE

FADE IN:

20

INT. ASYLUM - TODD'S ROOM - DAY

20

Hanging on the door to Todd's room is a poster of burlesque performer Dita Von Teese, reclining in a large martini glass.

The door opens revealing Rachel as she steps into the room, and is surprised when she sees Dawn sitting on the bed watching a wrestling match on TV, holding in her arms a plush Danger Mouse toy.

Dawn looks up at Rachel in equal surprise.

DAWN

Oh, hey, Rachel.

RACHEL

Hey.

(beat)

What're you doing here?

Dawn looks down for a moment, puts the stuffed animal to one side and stands away from the bed.

DAWN

I was bored.

(beat)

Look, I know this was your boyfriend's room, and I can understand if you don't want me in here, and I'm sure that...

RACHEL

(holds up hands)

Hold it.

(beat)

First off, I don't mind you being in here.

(beat)

Secondly, Todd was NOT my boyfriend.

(looks down)

Although, it would've been nice if he was. Then it would justify just how crappy I feel inside.

She looks around and we see that the room is in a state of being cleaned out, with a number of half-packed boxes seen near the bed, the television stand, and by the closet.

Rachel takes a look in one of the boxes and sees a number of sports-related DVDs as well as a few books and magazines.

(CONTINUED)

Dawn comes up behind her and places a hand on her shoulder.

DAWN  
I'm really sorry.  
(beat)  
He must've meant a lot to you.

RACHEL  
(nods)  
Yeah.  
(beat)  
But now I'll never know just how  
he felt about me.

Rachel moves away from the box and goes to sit on the bed,  
picking up the plush mouse and looking at it.

RACHEL (cont'd)  
Did you know I won this for him  
at Coney Island?

DAWN  
Really?

RACHEL  
(nods)  
It was at the test of strength.  
He tried it twice and nearly hit  
the bell, then I had a go, and  
hit it in one shot.

DAWN  
(nervous smile)  
That must've bruised his ego.

RACHEL  
Not really.  
(beat; sad smile)  
He just smiled at me, and said:  
'My hero.'

Dawn takes a seat next to Rachel.

DAWN  
How'd he die?

RACHEL  
(sighs)  
He was out on a mission with  
Faith and the others, they were  
hunting down some demon.  
(beat; bitter laugh)  
You wanna know what the funny  
thing is?  
(beat)  
(MORE)

(CONTINUED)

RACHEL (cont'd)

I was the one that wanted to be more involved in the field, he was fine just hanging back and holding down the fort.

(beat)

The only reason he went on the mission was because of a stupid bet.

(beat)

I bet him that he couldn't successfully convince the others to let him go on their next mission.

(beat)

And now he's dead! And for what? Ten freaking bucks!

The memory of the situation becomes too much for Rachel to handle, and covers her face as she allows the tears to come to her eyes.

Dawn puts her arms around her, and rubs her back in a comfortingly soothing manner as Rachel becomes wracked with SOBS.

Alex is in the midst of going through hard copies of the pictures from Andy's camera, looking at the black clouds with interest.

ALEX

I wonder...

Suddenly there's a knock on the door.

ALEX (cont'd)

(not looking up)

Come in.

The door opens, and RUTH's head pops in through the door, still wearing her trademark sunglasses.

RUTH

Alex, are you busy?

ALEX

(wryly)

What do you think?

Ruth enters the room fully, revealing that she is dressed smartly, but casually.

RUTH

(grins)

I think you need to take a break.

Alex drops the photos onto her desk with a sigh, as she closes her eyes with a tired grin.

ALEX

Is it that obvious?

Ruth smiles gently.

RUTH

Come on, grab your jacket.

ALEX

Where are we going?

RUTH

That's what I was hoping you'd be able to help me with.

(beat)

I'm still not all that familiar with the city, and I don't know where the best magick shops are located.

ALEX

I know of a few places here and there. Why?

RUTH

Pryor told me about what you and the others are working on, and I want to help.

ALEX

How?

RUTH

I was thinking that maybe I could cast a locator spell, to help Faith find wherever this... Yen-Lo, or whatever his name is, is hiding.

Alex gets up from behind her desk, pulls her jacket off the back of her chair.

ALEX

Let's go.

The ladies head out the door as we CUT TO:

Rachel sits at a table by the window, she looks to be lost in thought as Dawn comes up to the table, with a cup of hot chocolate in each hand. She hands one to Rachel as she takes a seat opposite her.

(CONTINUED)

RACHEL

Thanks.

A beat.

RACHEL (cont'd)

There's a lot I don't know about you, isn't there?

DAWN

What makes you say that?

Rachel glances around to make sure no-one's listening.

RACHEL

One of your friends died last night, but while most people'd be curled up in their beds in shock, you're out here, doing something about it.

A beat as Dawn lowers her head, stirring her coffee.

DAWN

I've had practise.

RACHEL

With...

DAWN

This kind of thing.

(beat)

And losing people.

Another beat. Dawn changes the subject.

DAWN (cont'd)

Hey, listen, you know that address on that scrap of paper you got from Jane?

RACHEL

Yeah?

Dawn picks up a yellow folder from the floor and hands it to Rachel, which she opens up and begins to read the papers within.

DAWN

Well, I found out that it's an old theater from the days of vaudeville and burlesque.

RACHEL

(interested)

Really?

(MORE)

(CONTINUED)

RACHEL (cont'd)  
(beat; reads)  
It says here the place closed  
down after World War II.

DAWN  
And was bought up by some  
mysteriously eccentric  
millionaire during the late 60's,  
and since then it's been the home  
for various oddball performers.

RACHEL  
(intrigued)  
Could be worth checking out.

Dawn smiles as she pulls out a folded piece of paper from  
her pocket and hands it to Rachel.

DAWN  
Luckily, I took the liberty of  
MapQuesting the directions.

Rachel smiles as she takes the paper and unfolds it.

RACHEL  
Man, you always think of  
everything.

DAWN  
Not everything. Sometimes I never  
think of joy-riding aardvarks.

RACHEL  
You shouldn't be so careless.  
I've heard aardvarks can be quite  
dangerous when they've had a few.

The two girls share a laugh.

DAWN  
Come on, let's get outta here.

Sealing their coffees, they rise and head for the exit as  
we CUT TO:

We find Kayla, looking very disheveled and unkempt  
underneath the bright overhead lighting in the darkened  
room. She is seated at a table with both hands cuffed to  
the table itself.

Sitting opposite her is Quinn, with Pryor pacing slowly  
near the door. It's clear that they've been like this for  
quite a while, obviously waiting for someone to say  
something.

KAYLA

Can I ask you guys something?

QUINN

Sure.

KAYLA

Have you ever found yourself in a situation that couldn't possibly be real, that you thought it was all just a bad dream?

QUINN

(catching on)

And you're always hoping to wake up, but you never do?

Kayla finally looks up at Quinn, seeing the recognition and understanding in his eyes.

Pryor moves to stand near the table.

PRYOR

Well, I believe that's a normal feeling that many people experi-

KAYLA

(brusquely)

I wasn't asking about many people, I was asking about the two of you.

QUINN

Don't mind him.

(beat; glances at Pryor)

He was just trying to be as disassociated to the situation as he usually is.

Pryor gives Quinn a look, as if to ask 'what is that supposed to mean', as he moves to stand near the table.

PRYOR

I apologize.

(beat)

What I meant to say was that I understand what you're feeling.

KAYLA

Do you?

(beat)

Do you really?

(CONTINUED)

PRYOR

Yes, a good friend of mine was  
killed years ago and I couldn't  
save him.

Kayla says nothing in response, just turns her attention to  
Quinn.

KAYLA

And you?

Quinn obviously looks a bit uncomfortable as he takes a  
moment, and attempts to conjure up a relatable incident.

FEMALE VOICE (O.S.)

Why don't you talk about me?

Quinn looks up sharply and sees the Faith-like girl from  
his dream, looking pale and equally disheveled, as she  
stands with her arm draped over Kayla's shoulders.

She takes a moment to crouch down next to Kayla, placing  
her face next to Kayla's, and except for some subtle  
differences in the eyes and the nose, it appears that both  
girls could pass for twin sisters.

NOT FAITH/KAYLA

If you'd done your job properly,  
neither one of us would be here.

Quinn places a hand over his eyes, and rubs them as he  
tries to cast off suspicion by feigning fatigue. He looks  
again, and the girl standing next to Kayla has vanished.

Relieved, Quinn takes a moment to compose himself. He looks  
up to find Kayla staring at him.

KAYLA

(beat)

Do you know what it's like, to  
feel all that guilt, to always  
want do something to stop it, but  
you never can?

QUINN

(beat)

More than you know.

KAYLA

(smirks)

I find that very hard to believe.

QUINN

(harshly)

Whether you believe me or not  
isn't really my concern.

(CONTINUED)

PRYOR

We seem to be straying from the point here.

Pryor comes over to Kayla's side and leans next to her.

PRYOR (cont'd)

What the Initiative did to you was wrong, they took away your right to decide for yourself.

(beat)

But you still have it within you to fight against the programming, to fight against the conditioning.

KAYLA

Ever thought that maybe I don't wanna fight it?

QUINN

(shakes head)

I don't believe that.

(beat)

You were able to choose a new life for yourself, you can still do that.

Kayla lets out a bitter laugh as she looks off to the side.

KAYLA

I can't, not now.

(beat)

There's no turning back for me, you saw to that when you stirred up the memories of everything I did.

(beat)

You reminded me that in spite of all my efforts to have a normal life, all I am is just a mindless drone.

PRYOR

(calmly)

You are not a mindless drone.

As Pryor attempts to place a reassuring hand on her shoulder, Kayla turns sharply to look at Pryor as she violently reaches for him, but Pryor leaps back in surprise.

KAYLA

YES I AM!! I AM A WEAPON!! A THING!! A SIEGE ENGINE!! I AM NOT A PERSON!!

(CONTINUED)

QUINN

(yells louder)

Yes, you are!

(beat)

You have the potential to be more than just what THEY wanted you to be.

PRYOR

Everyone deserves a chance at life, no one is beyond redemption.

KAYLA

Sentimental crap.

(beat)

Why are you wasting your time on someone like me? I'm a lost cause, why won't you accept that?

(beat)

Why won't you let me die!?

QUINN

Because I will NOT allow them to win!

(beat)

You wanna know who takes that route? Cowards, who can't cope with their problems!

KAYLA

Then I'm a coward!

(beat)

You have been trying to help me for God knows how long, and the only thing you've managed to do is give me dream suppressants, just so I wouldn't wake up screaming every time I closed my eyes!

PRYOR

Kayla...

KAYLA

STOP CALLING ME THAT!! That's not even my name!

(beat)

I can't be what you want. I can't live this life of lies! I can't handle the voices, the faces, the people I see when I close my eyes! I CAN'T HANDLE IT ANYMORE!

(beat)

(MORE)

(CONTINUED)

KAYLA (cont'd)  
It doesn't matter if I'm awake or  
asleep, the faces are always  
there and I can't make them go  
away!

Quinn gets up from the table in frustration and turns his  
back on Kayla.

KAYLA (cont'd)  
Why don't you just kill me!?!

Quinn spins round violently and looks at Kayla, trembling  
with barely contained rage.

QUINN  
You wanna die!? You wanna die so  
badly!? FINE!!

Quinn PUSHES Pryor out of the way and moves to Kayla's  
cuffs.

PRYOR  
What the hell are you doing?

Quinn whips out his gun and SHOOTs at one of the cuffs,  
freeing Kayla's left arm. He then checks the clip, pockets  
it, then pulls out another and loads it.

Pryor sees what Quinn is about to do, grabs him by the  
shoulders and turns him to face him.

PRYOR (cont'd)  
Quinn, what are you doing?

QUINN  
Not now, Pryor.

PRYOR  
You said you didn't want any more  
blood on your hands, so what the  
hell are you doing?

QUINN  
The blood won't be on my hands.  
(beat)  
She wants to die so badly, let  
her do it herself.

PRYOR  
This is *not* why I agreed to help  
you!

QUINN  
Yeah well, we tried it your way  
for three weeks straight, now  
we're doing it my way.

PRYOR

Quinn, I cannot allow you to do  
this!

Quinn points his gun right in Pryor's face.

QUINN

Get outta my way Pryor, NOW!

Pryor looks at the girl, then back at Quinn, with a look of disappointment and frustration as he reluctantly moves out of his way and heads for the door, his back to Quinn and Kayla.

Quinn then places the gun in Kayla's free hand.

With tears in her eyes, Kayla looks over the gun. Taking a few deep breaths, her face becoming resolves as she closes her eyes, and places the barrel of the gun to her temple.

CLOSE ON QUINN:

His face is calm and resolute as we hear an off screen  
BANG!

**BLACK OUT:**

**END OF ACT THREE**

**ACT FOUR**

FADE IN:

24

INT. DEMON BAR - DAY

24

A great deal has transpired since we last saw Faith, Vi and Syrus in action.

Several tables and chairs have been broken, and Syrus is face down against the bar with Vi holding him back the neck with his arm twisted up behind his back at a very painful and unusual angle.

Faith sits behind the bar, with a bowl of dry-roasted peanuts on one side, a bottle of Smirnoff Ice in one hand as she reads through a magazine.

As Syrus struggles and grunts, she takes a handful of peanuts and pops them into her mouth, followed by a swig from the bottle.

FAITH

You know, we can do this song and dance all day. The only thing that's gonna happen is that your regulars will start calling you 'One-Armed Syrus'.

VI

You better start telling her something Syrus, cuz I'm starting to enjoy this a little too much.

SYRUS

I swear, I don't know anything!

FAITH

Yeah, well, you also told Ruth you didn't know anything about her missing sister, but look at this...

She closes the magazine she is reading and holds it up for Syrus to see. It's a Strip Club magazine entitled 'Underworld', and on the cover, smiling seductively and wearing very little, is Ruth's sister JALEENA.

VI

That looks an awful lot like Ruth's sister, don't it?

FAITH

Which makes me think that if we squeeze you hard enough, we might actually get a lead on where she is as well.

(CONTINUED)

VI

That'd be a twofer.

FAITH

Go us.

Syrus looks suitably stunned and finds himself very flustered and embarrassed as he tries to find the words to explain himself.

SYRUS

(flustered)

Well... you see... th-th-there's  
a very... you know... the thing  
is... I-I-I... what has that...  
you see what I'm trying to...

Faith sighs as she slowly and deliberately brings up onto the counter a large box, and from the horrified look on Syrus' face, it is clearly something he recognizes.

FAITH

(rummaging through box)

Let's see, *Ghouls Gone Wild*,  
*Succubus*, *PlayVamp*, *Pureblood*,  
*Deadites I'd Love To...*

SYRUS

(trembling)

Oh Gods no, my babies!

Faith looks at Syrus, then at Vi with a raised eyebrow as Vi mouths the phrase 'my babies' with disgust and disbelief.

Faith takes a bottle of Jack Daniels and pops the top, and begins sprinkling the contents into the box much to Syrus's horror.

She then whips out her cigarette lighter as Syrus's eyes go wide with terror.

SYRUS (cont'd)

NO! Please, don't! I'll talk!  
I'll talk!

Faith and Vi share a smile as Faith pockets her lighter, and Vi lets Syrus go as the sobbing bartending crumples to the floor in pain, holding his injured arm.

He then slowly brings himself up to his feet and reaches for the box on the bar to which Vi grabs him and slams his head into the counter, while Faith shoves her flare gun right into Syrus' face.

(CONTINUED)

FAITH  
Hey, I don't think so!  
(beat)  
Dirt now! Porn later!

Vi and Faith grab Syrus by the shoulders and pull him off the bar, and all three begin to move together towards the door.

SYRUS  
Wait a minute! Where the hell are you taking me?

FAITH  
Back to the Asylum. The others should hear what you've got to say.

SYRUS  
That wasn't our deal!

VI  
The deal is whatever the hell we say it is!

Vi glances across to notice Faith giving her an admiring smile.

VI (cont'd)  
(quiet)  
What?

FAITH  
(quiet)  
I just keep forgetting how far you've come sometimes.

Vi grins, making sure to give Syrus a quick SHOVE when he starts to slow down.

SYRUS  
I ain't going back to that place with you!

FAITH  
See, that's where you're wrong.

Faith grabs Syrus by the back of the neck, then slowly brings up the magazine she is still holding, and smirks.

FAITH (cont'd)  
Besides, I'm sure Ruth'll be pretty interested in seeing this, and then having a nice, long conversation with you about your relationship with her kid sister.  
(MORE)

(CONTINUED)

24 CONTINUED: (3)

24

FAITH (cont'd)  
(beat)  
Now move!

The three of them head out the door as we CUT TO:

25 INT. MAGICK SHOPPE - DAY

25

Ruth browses the shelves of a stereotypically dark magick shop, her hands running across the shelves as she searches for what she needs.

Alex heads over, tucking some papers back into her pocket as Ruth turns to her.

ALEX  
No luck.

Ruth glances over Alex's shoulder towards the SHOPKEEPER, a matronly old woman.

RUTH  
She hasn't heard anything?

ALEX  
Nobody's heard anything about this mysterious 'Yen-Lo' character, or any plans to pull together a posse of demons big enough to storm the Asylum.

RUTH  
I thought the place was much more secure now?

ALEX  
It is.

Ruth picks up on what's left unsaid.

RUTH  
You're worried they'll try harder next time.

Alex nods, preferring not to answer.

ALEX  
I mean, we've improved the security ten times over since then, we've got more people to help, the place is filled with more security systems than the Federal Reserve... so why do I keep having nightmares about demons burning the whole place down?

(CONTINUED)

RUTH  
You're a girl. We worry.

ALEX  
(quirks eyebrow)  
Even girls from other dimensions?

RUTH  
Yes, even us. Probably more than  
humans, actually.

Alex chuckles. She nods toward the shelves.

ALEX  
Find anything?

RUTH  
A few odds and ends, but...

Ruth turns to face her.

RUTH (cont'd)  
That's not why we're here.

ALEX  
Oh?

RUTH  
I can get hold of the ingredients  
I need pretty easily. In fact,  
I've got a stash of them back in  
my room.

ALEX  
(frowns)  
So why lie to get me out here?

RUTH  
I wanted to talk to you. About  
Pryor.

Alex blinks, surprised. She crosses her arms.

ALEX  
What about Pryor?

RUTH  
Are you... I mean, the two of  
you, are you...

ALEX  
What? An item? No.

RUTH  
Oh.

Ruth can't help but smile a little.

ALEX

But that doesn't mean I'm not interested.

And the smile is gone.

RUTH

But -

ALEX

And I'm not blind, Ruth.

(beat; winces)

No offence.

Ruth shakes her head. She gets it.

RUTH

You know I like him too.

ALEX

(nods)

I'm too old to be fighting somebody over a boy. Pryor's big enough to make his own mind up, and whatever happens... look, I won't kick you out if he chooses you. Okay?

RUTH

Oh, no, I didn't -

ALEX

(over her)

Whatever you were worried about... it's okay. Seriously. Ruth, I very nearly spent the rest of my life trapped in some mystical prison until Faith and the others brought me back. By rights, I should be dead. There's a wing of the Asylum named in my memory.

RUTH

Yeah, I did notice that...

ALEX

As far as I'm concerned, every extra second from here on out is a bonus. A gift. I'm not gonna waste any of them mooning over some boy.

Ruth smiles, laying a hand on Alex's arm.

(CONTINUED)

RUTH

He hasn't made a choice yet, you know.

ALEX

I know. My point is that if he picks you, then I'll just move on. I've still got a lot I want to do with my life.

RUTH

(beat)

Thank you.

ALEX

No problem. Now can we get out of here? This place smells like my college dorm room.

Ruth manages a quick laugh, and as the two girls leave we  
CUT TO:

Still close on Quinn. His eyes are closed as he lets out a sigh.

QUINN

Are you happy now?

A beat.

We hear the sound of the gun clattering to the floor.  
Followed by the unexpected sound of Kayla crying.

KAYLA (O.S.)

You bastard.

The camera ARCS around, and reveals that Kayla is just fine, though her eyes are filled with tears and anger.

Pryor turns around and looks at Quinn with contempt and disgust as he swiftly exits.

Quinn watches Pryor leave as he turns his attention back to Kayla.

KAYLA (cont'd)

(soft)

Why are you doing this to me?

Quinn turns away for a moment then looks back at her, his face calm and resolute.

QUINN

Because I care about your life...  
even though you don't.

Quinn reaches the door, then pauses as he looks over at Kayla one more time.

QUINN (cont'd)

(beat)

Keep the gun.

Quinn leaves the room, slamming the door shut behind him.

Quinn exits the room and finds Pryor waiting for him, his arms folded across his chest, a stern look on his face.

QUINN

I know what you're gonna say, but  
hear me out.

(beat)

I know you said that this was a delicate situation that couldn't be solved overnight. But we've been pussyfooting around with her for three weeks. And where has it gotten us? Her repeating the same suicidal mantra time and again.

(beat)

I needed to do something drastic, something to break that girl out of her suicidal funk, and that was the only thing I could think of. Was I wrong? Maybe. Did it work? Yes. So get out of my face about it!

Pryor just continues to look at Quinn with stern contempt.

QUINN (cont'd)

(snaps)

What?

PRYOR

We have a visitor.

Pryor steps away to reveal Noa, looking calm and composed... with a SHOTGUN resting in her lap. Quinn closes his eyes and sighs in defeat.

NOA

(pointed)

Hello, lover.

Quinn tries to act as casual as he dares.

QUINN

Hey, babe.

(beat)

Nice shotgun.

NOA

Thanks.

(beat)

So, who's the girl?

QUINN

What girl?

Noa swiftly picks up the shotgun, cocks it and aims it right at Quinn, who raises his hands instinctively and with a touch of fear in his eyes.

NOA

Jonathan, don't even attempt to insult my intelligence. Not now, not today.

The determined resolve in Noa's face indicates she means business.

NOA (cont'd)

And if you even think about lying to me, or try holding anything back, then Mr. Boomstick here gets to blow your kneecaps off.

Quinn closes his eyes, and lets out a sigh. He opens his eyes and is a bit alarmed to see the girl from his dream standing next to Noa, her eyes impassive with a hint of a smirk on her face.

NOT FAITH/KAYLA

Looks like you've got some catching up to do.

Quinn gulps as he tries to look at Noa, but can't help but notice the shotgun that is still trained on him.

QUINN

Oh boy...

On Quinn's look of despair we:

**BLACK OUT:**

**END OF SHOW**