

ANGEL

"Boiling Point"

by
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TEASER

FADE IN:

1 INT. HYPERION - LOBBY. NIGHT.

1

The hotel is quiet and empty. A peaceful stillness has descended on the place, one that obviously won't last long, and it doesn't. The doors to the hotel burst open and the bloodied and battered figures of SPIKE and ANGEL limp in.

SPIKE

Let me be the first to say what a bloody waste of time that was!

ANGEL

(tired)

Not now, Spike...

SPIKE

We go all the way out there to help Buffy, and for nothing! Who knows what kind of a bloody mess she's landed us in now!

ANGEL

Spike, I said not now!

Spike shrugs and reaches into his coat to find his cigarettes, while Angel leans against the desk, clutching his ribs.

The silence doesn't last long as Spike begins to talk again, and Angel closes his eyes and sighs.

SPIKE

I mean, she's the Slayer! And she goes and picks her boyfriend over the greater good of the world!

ANGEL

There's a first time for everything.

(beat)

Anyway, even if he did manage to steal some of Buffy's powers, we still don't know what The Keeper's plan is.

SPIKE

He's kidnapping slayers, it isn't exactly going to involve singing and dancing in the streets!

(pause)

Come to think of it, that wasn't any bleedin' fun either...

(CONTINUED)

As Spike lights his cigarette, Angel begins to move around the desk as best he can.

SPIKE (cont'd)

But do you know what pisses me off the most?

ANGEL

(weary)

No, but I have a feeling I'm about to find out...

SPIKE

Almost two years since we last saw each other, which, I might add, involved me going up in smoke as I destroyed a Hellmouth by myself, and she even told me she loved me, and-

ANGEL

(looks up)

She did?

Spike glances at Angel - he should really milk this for all he's worth, but after a beat he looks to the floor.

SPIKE

She didn't mean it.

Angel looks relieved, and Spike scowls at him.

SPIKE (cont'd)

Alright, thank you, you've had your bloody moment. Anyway - all that time since we saw each other, and she barely even blinked!

ANGEL

She did have kind of a lot on her mind, Spike, I'm sure if things were a little quieter, she'd-

SPIKE

Yeah, well, that's just the problem, isn't it. Things never get any damn quieter.

Spike goes back to smoking, looking pretty aggravated.

ANGEL

We should probably start working on a plan. We need to figure out what this guy is up to, and fast.

(MORE)

1 CONTINUED: (2)

ANGEL (cont'd)

We need to figure out what his next move is, and most importantly how to bring him down.

SPIKE

Usually I'd go with the tired and tested 'big pointy thing through the chest' but we can't even get close. It's going to be ten times harder now he's packing 'Essence of Buffy'!

ANGEL

We've both fought Buffy, what are her weaknesses? Maybe that will help?

SPIKE

(chuckles)

She doesn't have any weaknesses, you nana! She's the Slayer, and a bloody good one at that.

ANGEL

That's not true, she does have one weakness.

SPIKE

Which would be?

ANGEL

(beat)

Men.

Spike shakes his head and then decides to take a seat, leaving Angel standing behind the desk, still looking like he's in a lot of pain.

SPIKE

Not 'men', Buffy doesn't go for men. She falls for vampires and commandos. The unattainable. Anyway, that doesn't help us now, does it? What are we going to do? Stick a brooding vampire with a soul and a large forehead in front of the Keeper, and see if he swoons?

ANGEL

You're not being helpful.

SPIKE

Neither are you!

(pause)

Anyway, what do you think about her new squeeze, then?

(CONTINUED)

ANGEL
(shrugs)
We didn't see him.

SPIKE
He must be something special if she
was willing to side with the dark
side to help him.

ANGEL
(darkly)
She obviously thinks so...

SPIKE
Do you think she loves him?

ANGEL
(beat)
That's got nothing to do with us.

SPIKE
What are we going to do about it?

ANGEL
What can we do? She's in Cleveland,
and Buffy is just past history to
both of us now...

SPIKE
I meant about The Keeper, you great
big ponce!

ANGEL
Oh.
(pause)
I don't know, we'll think of
something, I guess...

And we cut from Angel's uncertain expression to:

2 INT. WOLFRAM AND HART - KEEPER'S OFFICE. NIGHT

2

MANNERS is present. He's standing near the windows, looking
out at LA stretched out before him. There's a smile of his
face. Behind him we see the door open and THE KEEPER silently
sweeps in, and Manners turns and beams at him.

MANNERS
Back so soon? I take it all went
according to plan?

The Keeper joins Manners by the window.

THE KEEPER
She was strong, but easy to
manipulate.
(MORE)

(CONTINUED)

CONTINUED:

THE KEEPER (cont'd)

I gave her hope where none existed,
and she took the bait.

MANNERS

(grins)

That's the problem with Slayers,
they're strong, yet they're still
only human.

THE KEEPER

Angel was there, and Spike.

MANNERS

As we predicted. Whenever the
slayer is in need, you can bet her
Dark Knight will go rushing in to
save her.

(beat)

Or Dark Knights, I should say.

Manners turns back to the windows, with The Keeper still
standing behind him.

THE KEEPER

Now is the time to begin the next
stage of the plan.

MANNERS

I agree, when the body and mind are
strong you go after one thing, the
heart.

The smile on Manners face grows.

MANNERS (cont'd)

It's time we took care of The
Destroyer.

And on that note, we:

BLACK OUT:**END OF TEASER**

ACT ONE

FADE IN:

3 INT. HYPERION - LOBBY. NIGHT.

3

Unlike before, the lobby is now full of people - everyone except Connor and Sonia are present, sat around and looking towards Angel, who is pacing the floor almost as though he is planning some sort of military strike.

WES

So now instead of just dealing with your normal, every day run of the mill being from another dimension, now we have one who has the power of a Slayer?

ANGEL

Technically two, if you count what he took from Skye.

SKYE

Would anyone else like to go with the notion of 'we're screwed'?

ANGEL

We're not screwed. We can work through this, we can get him.

WES

How, exactly?

ANGEL

I'm not sure, there has to be something. A weapon, maybe a spell or a ritual to weaken him or something.

WES

(uncertain)

I'm not sure, I'll see if there's anything I can come up with, but-

ANGEL

(shakes head)

I don't want to hear it. I know that this is going to be hard, I get that, but right now I don't need to hear it. What I do need is everyone working on some sort of plan to bring The Keeper down. Got it?

There's a collective 'Yes' from the group.

(CONTINUED)

ANGEL (cont'd)

Good. Lets get to it.

Everyone gets to their feet and begins drifting away. Spike makes his way over to the weapons cabinet with Skye right behind him.

SKYE

So... everything went OK in Cleveland then?

SPIKE

If by 'OK,' pet, you mean 'it all ballsed up,' then yes, it did.

SKYE

But Buffy's alright?

SPIKE

(beat)

She'll live.

Skye nods and looks down at the floor, there's obviously something she's trying to say but isn't sure how. Spike hasn't picked up on it, he's too busy checking swords and crossbows.

SKYE

Did you get the welcome you expected?

SPIKE

What? From Buffy?

SKYE

Yeah, you know, isn't it like the first time you two have seen each other since you sacrificed yourself to close the Hellmouth?

Spike stops, his earlier rant starting to resurface.

SPIKE

Come to think of it, you're right! It is! And I didn't even get a 'how are you' off her! Ungrateful harpy! That's gratitude for you! Would it have killed her to ask what it was like to have my flesh burning off my bones? No! But, this is Buffy we're talking about, there's always something else going on with that girl. I tell you...

He turns to Skye and notices the crest fallen expression on her face.

SPIKE (cont'd)

What?

SKYE

It's just, you know... it's Buffy, and I know how you and Angel get whenever her name is mentioned around here, so seeing her must have been a big thing. What was it like seeing her?

Spike pauses and slowly closes the weapons cabinet.

SPIKE

It was...

(beat; grins)

Somehow not as good as it felt seeing you again.

Skye smiles and then quickly looks around the room to make sure no one is watching. She then grabs Spike by the arm.

SKYE

Come on.

SPIKE

Where are we going?

SKYE

(wicked smile)

Where do you think?

With another smile, the duo head off upstairs.

On their way towards the stairs they pass Illyria, who gives them only a fleeting look before casting her eyes around the room.

Everyone is busy, but the person she is looking for is Wesley, sitting in his old office hunched over a book. With a determined look on her face, Illyria makes her way towards the office, into:

4 INT. HYPERION - WESLEY'S OFFICE. NIGHT

4

Wes is reading the book, making notes on some paper, his lips moving with every line he reads. He looks tired and hasn't shaved in days.

He suddenly stops and looks up, it's Illyria at the door - only she's in the form of FRED. Wes sits back in his chair.

WES

(tired smile)

Well, I didn't expect to see you.

(CONTINUED)

Fred smiles shyly.

FRED

You've been locked away in here forever. Are you hiding from me?

WES

No, not from you.

FRED

Working hard then?

WES

Trying, but I'm finding it difficult to concentrate.

She moves from the door frame into the office, stopping by the desk.

FRED

Something on your mind? Do you want to talk about it? My Mom always said, 'a problem shared is a problem halved.'

She smiles sweetly at him, and Wes smiles back before quickly looking down at the desk.

WES

Being back here is... different.

FRED

What are you talking about? You've been back for weeks!

WES

I know, but first I was doing a good impression of Casper the friendly ghost, then I didn't have a soul, and now I feel... strange. And overwhelmed.

FRED

(frowns)

But everything is back to normal now!

WES

I know, it's just that being back here is difficult. There's so much going on and I feel like I'm playing catch up. Everything is louder than I remember.

FRED

Well, we couldn't expect you just to jump straight back into it, could we!

WES

It's not just that... I've seen things - I mean, I've seen a lot of things, demons and evils, but this was different. This was a pure darkness, the kind that grabs hold of you and never lets go, and as hard as I try that's not something I'm likely to forget in a hurry.

On Fred's concerned look, we cut to:

INT. HYPERION - LOBBY. NIGHT

Angel and Nina are sitting down, Nina holding a writing pad and a pen, scribbling down notes as she and Angel desperately trying to come up with some sort of plan.

ANGEL

Wait, no, that last one won't work. Cross it out.

Nina draws a line through whatever she just wrote and looks back towards Angel.

NINA

That's the fourth idea you've vetoed in the last six minutes!

ANGEL

They're all bad ideas. There's got to be something we're missing, something obvious.

NINA

You have to look back at everything we know about him.

ANGEL

Which is?

NINA

(thinks)

Well... he wears a mask, and he came from a different dimension.

ANGEL

How does that help?

NINA

I don't know, maybe if we could find out what dimension he came from, we could open a portal to suck him back in?

ANGEL

It wouldn't work. We'd need to get close to him to get a piece of flesh for the spell, to find out which dimension it was, then someone with enough power to open the portal, and I don't like messing with those things.

NINA

Couldn't Illyria do it?

ANGEL

Too risky. She almost blew half the city to pieces when she used her powers too much last time, I don't want to risk that again.

NINA

I'm beginning to think going with the old method of 'hit him with something big' might work...

ANGEL

(grins)

I'll bear that in mind.

Nina puts the pad down and gets to her feet.

NINA

Just keep this in mind - if it breaths, it bleeds, and if it bleeds... we can kill it.

And with that she walks off screen, and we cut back to:

Fred and Wes are still in the same positions, Wes staring at the desk as Fred paces up and down before him.

FRED

Maybe if...

Wes holds up a hand to interrupt her, and she falls silent. He takes a deep breath before looking up at her.

WES

Why did you come here like that?
Like her?

FRED

(frowns)

I thought it would help.

(beat)

Do you want me to change?

WES

(nods)

If you would.

And she does, morphing back into Illyria.

ILLYRIA

Do you dislike it when I appear as her?

WES

It's just harder. Right now, I'd prefer it if you were just you.

ILLYRIA

(curious)

You are no longer disgusted by my company. You use to despise being around me because I inhabited her shell... It is strange how things have changed.

Wes doesn't reply. Illyria gets up from the desk and looks out towards the lobby, where Angel is sitting alone.

ILLYRIA (cont'd)

Why do these things haunt you so?

WES

Because I've seen them. It's making it harder to be here, knowing that I may end up back there again.

ILLYRIA

That will not happen.

WES

It might, I'll die again one day, and there's no guarantee I'll find myself somewhere pleasant after that.

ILLYRIA

You should not speak of such things.

WES

It's true. It's hard to appreciate the here and now when I know what could be waiting.

(CONTINUED)

ILLYRIA

Maybe you should leave?

Wes looks up at her suddenly, and Illyria turns away from the door.

ILLYRIA (cont'd)

You should leave to a peaceful place, away from all of this chaos, somewhere to think, a place where nothing can disturb you. Maybe then you shall remember all the things that made you love this world in the first place.

Wes gives her a meaningful look and she looks away, slightly embarrassed.

WES

What about Angel? He's expecting all hands on deck until we come up with some sort of solution to the problem we're having with The Keeper.

ILLYRIA

Angel is distracted, he would not notice our absence. It is just as important that you readjust to being in this world the way you used to.

WES

(raises eyebrow)
Our absence?

ILLYRIA

Yes, I will accompany you. You cannot be expected to go alone. It would be returning a favour after you helped me adjust to this place.

Wes smiles at her slightly, but before he can reply Angel walks in.

ANGEL

Well, anything?

WES

Nothing good, I keep coming up against dead ends.

(MORE)

WES (cont'd)

I've tried cross referencing a few of the darker spells, things one may use to weaken a slayer, but the only thing so far is the Cruciamentum, and I doubt we could get close enough to preform that.

ANGEL

Even then, he's still got the whole armour thing going on.

WES

I'm trying everything, Angel but nothing appears to be working. It would help if we knew exactly what he was, human or a demon, but that just brings us back to the point that we can't get close enough to him to find out.

Angel nods, looking frustrated.

ANGEL

After everything we've done and all we've fought, there has to be something.

WES

(reassuring)

There will be, and we'll find it. We always do.

ILLYRIA

We must not give up hope. We will prevail, Angel, I am sure of it.

ANGEL

Thanks for the vote of confidence.

(beat)

Has anyone seen Spike? Or Skye for that matter?

Wes raises his eyebrows but says nothing, instead he turns his attention back to the book in front of him.

ILLYRIA

He and the other vampire where heading upstairs. I believe they were planning to mate.

Angel blinks - that was an image he really didn't need in his head!

ILLYRIA (cont'd)

Would you like me to go retrieve them?

ANGEL

(quickly)

No! No one should ever have to see Spike doing... that, ever! Just leave them for now. Wes, you keep on looking.

He leaves, and once she is sure that he is out of range, Illyria turns back to Wes.

ILLYRIA

Now is the time if we are to leave.

WES

We can't leave now!

ILLYRIA

It is the best option. Leaving this place will help you, Wesley.

Wes sighs deeply and gets out of his chair.

WES

Alright, convince me. Where are we going?

ILLYRIA

Our best plan is to leave through the main doors and depart down the street, then-

WES

I mean, after we've left here?

ILLYRIA

(frowns)

I am uncertain, but I am sure we will find a place. But we must leave now, while Angel is distracted.

But as Angel walks back into view in the lobby, Illyria turns back to Wes.

WES

If we're going to go anywhere, I think we should find a different way out.

As Illyria manages a small, hopeful smile, we cut to:

Out in the lobby Angel is pacing up and down, obviously deep in thought. He doesn't notice Wes and Illyria who creep away just behind him.

(CONTINUED)

As soon as they're out of shot, the doors to the hotel are thrown open again.

CONNOR (O.S.)

Dad!

Angel whips around and we see CONNOR, who falls through the doors into the hotel lobby.

ANGEL

Connor!

Angel rushes over to him and helps him to his feet. We see Connor is a mess, his shirt is ripped and his nose is bloody. Angel looks him over, padding him and checking for other wounds.

ANGEL (cont'd)

What happened?

CONNOR

(weak)

Tried to fight them off... too many of them!

ANGEL

Too many of who?

Connor's eyes flicker, drifting in and out of consciousness, and as Angel tries to keep him awake Nina appears, having heard all the noise.

NINA

What is it? What's going on?

ANGEL

Connor's been attacked!

NINA

What? By who?

ANGEL

I don't know, he just stumbled in here, said he'd been jumped by someone, he didn't-

CONNOR

(interrupts)

By some freak... in a cloak...

And on Angel's horrified expression, we:

BLACK OUT:

END OF ACT ONE

ACT TWO

FADE IN:

8 INT. HYPERION - LOBBY. NIGHT 8

Connor is now sitting down, Nina next to him attempting to clean up his face, while Angel stands in front of him with his arms folded, concern etched into his features.

ANGEL

I want to know everything. Where it happened, when it happened, how many of them were there, how did they find you - everything.

CONNOR

It was quick, really quick. I was patrolling with Sonia, and...

As Connor begins his story, we dissolve to:

9 EXT. LA - STREETS. NIGHT. 9

We see Connor and SONIA walking down the empty streets together, stakes and weapons at the ready in case of any trouble.

SONIA

You think your Dad will be okay going to Cleveland, with his whole, you know, 'history' with Buffy and everything?

CONNOR

I don't know, supposedly she was his great love but I've never even met her. And anyway, he's got Nina now.

SONIA

Sure, but if it was the real deal then I suppose anything could happen!

Connor suddenly stops and stands perfectly still, he's heard something, but Sonia keeps on walking and talking

SONIA (cont'd)

I mean there's always the chance they could go back together, you should never say never.

She stops and turns around, noticing that Connor hasn't moved.

(CONTINUED)

SONIA (cont'd)
Is something wrong?

CONNOR
Someone's coming.

She looks around, but the streets seem empty.

SONIA
Connor, no-one's coming, this whole place is dead. Look!

CONNOR
I can hear them.

SONIA
I don't see...

She trails off and her eyes go wide.

Connor slowly turns around, and sure enough striding down the street is The Keeper, flanked by a small group of people.

The Keeper stops right in front of Connor, whose grip on the stake in his hand tightens.

THE KEEPER
You are The Destroyer.

CONNOR
Huh?

THE KEEPER
The one who was born from two vampires.

CONNOR
That would be me, and you are?

THE KEEPER
(beat)
The end.

The Keeper swings at Connor and hits him square in the jaw, Connor stumbles back a little and Sonia rushes to his aid, charging at The Keeper who simply brushes her aside with his arm as though she were a fly.

Sonia hits the ground hard and The Keeper turns to her.

THE KEEPER (cont'd)
You are of no concern to me.

SONIA
(furious)
Like hell, I'm not!

She jumps to her feet, and while the Keeper is distracted Connor dives forward, jumps up and attempts to drive the stake into The Keeper's neck.

Quick as a cat, the Keeper turns and grabs Connor's wrist, squeezing hard until he drops the weapon.

THE KEEPER

You have a valiant fighting spirt,
just like your father. It will be a
shame to kill you.

Connor KICK The Keeper hard in the knees, who releases his grip on his arm, then Connor kicks him again in the ribs.

When he tries for a third kick, The Keeper grabs his leg as once again Sonia rushes forward.

She attempts to sweep his legs from under him, but the others who are with The Keeper grab her and pull her away.

Still holding Connor's right leg, The Keeper begins to laugh wickedly.

THE KEEPER (cont'd)

I'm going to enjoy this.

Before he can do anything else, Connor jumps up and kicks him with his free leg, sending them both to the ground. Connor is on his feet first.

CONNOR

So am I!

The Keeper gets up and dusts himself down before eyeing Connor, taking in his stance, looking for a weak point.

THE KEEPER

You'll fight until the very end, I
can tell.

He rushes forward again and the two clash head on. Punches are swung and blocked, both dodging each others attacks and kicks.

Eventually, Connor gets lucky and manages to land a solid shot right to The Keeper's head, though it seems to hurt him just as much as his fist CLANGS off the Keeper's mask.

As the The Keeper loses his balance a little, Connor takes the advantage and hits him again, on his third attempt The Keeper hits back and gets Connor in the nose. His head snaps back and his nose begins to bleed as Sonia screams his name.

The Keeper reaches out and grabs Connor by the throat, lifting him off the ground.

(CONTINUED)

Connor tries to prise The Keeper's hands off his throat and kicks his legs, but it's all in vain. Once again, The Keeper begins to laugh.

THE KEEPER (cont'd)

You should be proud that you put up
such a good fight, but it's all
over now.

Behind him, Sonia has managed to break away from the flunkies holding her, and she throws herself at The Keeper, knocking him to the floor and making him drop of Connor. He wastes no time getting up and grabbing Sonia.

SONIA

What are we going to do? We can't
fight them!

CONNOR

We'll split up! Just run!

She nods, and with one last look back at The Keeper they both take off in opposite directions up the dark street.

Back in the hotel Angel's expression is grave. Nina looks worried but she's unsure what to say.

NINA

Maybe I should go get some ice for
you or something?

She hands Connor the cloth she was using to mop up his face and quickly leaves the room, sensing that this is a father and son moment. Angel is staring at his son.

ANGEL

That guy you faced was The Keeper,
Wolfram and Hart must have sent him
after you.

CONNOR

Why?

ANGEL

To get to me. Connor, I promise you
that I won't let him get you.

CONNOR

(raises eyebrow)
I can take care of myself, Dad.

ANGEL

Not against him you can't, you're
my son and it's my job to protect
you, and I will.

(MORE)

ANGEL (cont'd)
No matter what it takes. I'll send
Spike and Skye out to see if they
can find anything.

As Angel makes his way towards the staircase, Connor jumps up to his feet.

CONNOR
Wait! What if they followed me?
Wolfram and Hart know where this
place is, don't they?

Angel stops dead in his tracks and turns around.

ANGEL
Do you think you were followed?

CONNOR
No, I'm not sure. I was running
pretty fast, but every now and then
I could hear something.

ANGEL
Wolfram and Hart were probably
betting on you coming here anyway.
We should get ready for a full
blown attack.

As Nina reappears with the ice pack, the doors to the hotel are practically pulled off their hinges as Sonia and TAYLOR arrive, both breathless.

NINA
Ever think about putting revolving
doors in?

TAYLOR
We got here as soon as we could!
Sonia's told me everything.

SONIA
But we've got trouble, really big
trouble.

ANGEL
More of it?

TAYLOR
On our way here we saw a Wolfram
and Hart task force heading over
here, and they are packing some
serious juice.

SONIA
He's with them, the one who jumped
Connor.

Angel takes a beat, processing all the information.

ANGEL

Okay, I want this place locked down now, everyone grab a weapon and get ready. The Keeper's on his way here and he isn't going to stop until he's got what he came for. Under no circumstances is anyone who comes through that door to get anywhere near Connor. Got it?

Everyone nods.

ANGEL (cont'd)

Good, then let's get ready.

(beat)

Has anyone seen Wes or Illyria?

As the others exchange glances, we cut over to:

11 INT. WOLFRAM AND HART - SCIENCE LAB. NIGHT.

11

The lab is dark and empty. Suddenly, the light flickers on and we see KIRSTEN, looking around cautiously for any sign of someone who works there, but the lab is empty so she steps into the room, quietly closing the door behind her.

She carefully makes her way over to a cabinet on the wall and pulls the door open. She begins pulling things out and setting them down on the counter top in front of her - rolls of bandages, sterile wipes, cotton swaps, antiseptics and other medical supplies.

Still looking around the room, Kirsten slowly begins to put the things into her bag, doing another sweep of the room just to make sure she isn't being watched. Once she's sure, she creeps out of the room, turning out the lights and shutting the door behind her.

12 INT. HYPERION-SKYE'S ROOM-NIGHT

12

As the camera pans up we see Spike and Skye lying on the bed together, still fully dressed too busy making out to hear the KNOCKS on the bedroom door.

ANGEL (O.S.)

Spike? Skye?

They don't stop, and there's another knock.

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

Spike! Get out here, now!

There's still no answer from them.

(CONTINUED)

ANGEL (O.S.) (cont'd)
 (yells)
 SPIKE!

Spike pulls away from Skye and looks towards the bedroom door with a frown.

SPIKE
 Can't I get five minutes peace?

ANGEL (O.S.)
 We've got trouble. I need you both downstairs, now.

SPIKE
 I'm sure whatever it is, you and the rest of the gang can handle it for now!

ANGEL (O.S.)
 Illyria and Wes have taken off. The Keeper's on his way here, and he's after Connor.

Spike looks back to Skye, who sits up, nodding.

SKYE
 Come on. We should go and do that 'fight the good fight' thing.

Skye climbs off the bed leaving Spike to scowl.

SPIKE
 (mutters)
 Bloody 'good fight'...

As he gets up and follows her, we cut to:

Angel walks on screen holding his favorite broad sword. Everyone else is equipped with weapons, facing the doors, waiting for the inevitable attack.

ANGEL
 Are we all ready?

TAYLOR
 As ready as we can be. We've locked the doors down as best we can, but they won't hold for long with the force that's coming.

SPIKE
 (irritated)
 This is great!
 (MORE)

SPIKE (cont'd)

You drag me out of bed to come down here and probably meet a horrible and bloody death, and now you tell me that two of our supposed mates have buggered off and left us!

ANGEL

You won't meet a horrible and bloody death. Remember, the objective here is to keep them away from Connor.

SPIKE

Why is it we end up doing this on a weekly basis? Defending one of our own against the forces of evil?

SONIA

Because we're the good guys, remember?

SPIKE

(darkly)

How could I bloody forget...

Just then the doors begin to rattle and shake, as whatever force is behind them attempts to break through.

Everyone raises their weapons, Angel and Spike at the front as Connor stands next to his dad.

ANGEL

Connor, get back!

CONNOR

No. I want to be here, fighting next to you.

ANGEL

(serious)

And I want you to be safe, so get back!

The POUNDING continues, and with a roll of his eyes Connor moves, standing behind everyone. The doors begin to give way under the force, and everyone tenses up.

SPIKE

This is it!

The doors come away completely, revealing The Keeper and an army of fully tooled up Wolfram & Hart security team soldiers behind him.

THE KEEPER

Take The Destroyer.

One of the armed men rushes forward, but he doesn't get very far, stopped by the swing of Angel's sword.

ANGEL

Not tonight.

With that, the rest of the task force rush in, Angel's team closing in together in an attempt to protect Connor. T

he Keeper stays near the doors, simply watching the chaos unfold before him. All around the lobby the clashing of swords can be heard as the two opposing sides fight.

Angel is still right at the front, attempting to fight off three people at the same time, crossing swords with one and stopping every so often to kick or block an attack from somewhere else.

Skye and Sonia are fighting back to back, preferring to use hand to hand combat. They're working together, double teaming successfully until the numbers begin to close in on them.

As Spike drives his sword through the chest of one of W&H's force, he looks back over his shoulders and see that they're getting closer to Connor.

SPIKE

Angel!

Angel turns and sees it too. He looks up and eyes The Keeper who still hasn't moved, and for now they're managing to keep the task force at a safe distance.

He delivers a stiff kick to the stomach of one of the soldiers and begins to fight his way towards Connor, picking off the troops around him as he goes.

Spike meanwhile notices one of the force has their hands around Skye's throat and everyone else is too busy to help. He races over, slicing his sword into the man's side.

SPIKE (cont'd)

Sorry mate, mind if I cut in?

Skye rubs her neck and glares at him.

SKYE

Worst one liner ever!

SPIKE

Oi! I'm working under pressure here, pet!

Slowly, up by the doors, The Keeper begins to move, cutting a path through the fighting going on around him.

Taylor notices and charges over, but his first swing misses and The Keeper just stares.

He grabs Taylor by the shirt and lifts him high above his head, before hurling him across the room where he crashes into the table.

The Keeper continues on his path, and everyone is too busy to do anything and as he gets closer. Connor has nowhere to go.

THE KEEPER

(to Connor)

I have been sent for y-

Out of nowhere Nina flies in, KICKING The Keeper in the back.

NINA

So sorry that we'll have to disappoint you!

The Keeper recovers and simply smacks her aside, before continuing towards Connor.

ANGEL

Spike! We have to do something! Get Connor!

SPIKE

I'm a little busy right now!

And he is, fighting off two people at once, so Angel runs over to help.

ANGEL

Get over there, now!

SPIKE

Then what?

ANGEL

I'll get him out of here, just go!

Spike ducks out of the fight just as The Keeper stops. He's less than a foot away from Connor.

Connor tenses up, raising his sword bravely, but the Keeper doesn't look at all worried.

THE KEEPER

Your time is up.

As the Keeper takes one step towards Connor, we quickly:

BLACK OUT:

END OF ACT TWO

ACT THREE

FADE IN:

14 INT. HYPERION - LOBBY. NIGHT.

14

Connor stands rooted to the spot as The Keeper looks him up and down, laughing quietly to himself.

THE KEEPER

I'm going to enjoy this. I'll crush you while your father stands and watches, helpless to protect his own son. How sad.

The Keeper raises his sword high and brings it down - but there's a CLANG as it hits another sword, one that belongs to Spike. Spike grins.

SPIKE

Sorry, am I putting you off your stroke?

He pushes The Keeper away and grabs Connor by his collar, pushing him away and towards Angel.

SPIKE (cont'd)

Go! Run for it, you daft git! We'll hold them off!

The Keeper hits Spike in the head with the handle of the sword, and turns his attention to Angel and Connor who are still watching.

THE KEEPER

You can't hide from me, I will find you and I will take your life!

ANGEL

Let's go!

He, Connor and Nina run off in the direction of the sewers. The Keeper makes a move to follow but he is met by Skye, who tilts her head slightly and smirks at him.

SKYE

Hey, remember me?

The Keeper attempts to brush her aside, but Skye retaliates with a hard PUNCH that staggers the Keeper back a step.

SKYE (cont'd)

Remember me now?

THE KEEPER

I am not here for you.

(CONTINUED)

14 CONTINUED:

14

SKYE

That's too bad, because I've been
dying to get my teeth into you!

With that, Skye VAMPS OUT and lunges at The Keeper, and we
quickly cut away to:

15 INT. SEWERS - NIGHT.

15

Angel, Connor and Nina run as fast as they can through the
sewers, the water splashing as they do. Angel keeps checking
over his shoulder to make sure they haven't been followed.

NINA

What are we going to do? We can't
just keep running!

ANGEL

We're not going to, we're going to
hide him.

NINA

Where? We're in the sewers, Angel!

ANGEL

I know plenty of places.

CONNOR

Wait, you can't just hide me. I can
help you fight him, Dad, you know I
can!

Angel stops running and turns to face Connor.

ANGEL

(stern)

No.

CONNOR

(protesting)

Come on! They need all the help
they can get up there!

ANGEL

I said no, Connor.

NINA

Connor, you know you can't stay up
there, it isn't safe!

CONNOR

I survived years in some hell
dimension, I think I can take care
of one guy!

(CONTINUED)

ANGEL

No! You're going to hide, then me
and Nina will head back to help
out, got it?

CONNOR

But Dad...

ANGEL

Don't! You have to stay down here!

CONNOR

Why?

ANGEL

Because I can't lose you, not
again! I can't!

Connor looks taken back by his sudden outburst, and Angel
sighs, taking a beat to collect his emotions.

ANGEL (cont'd)

You're right, you spent your
childhood growing up in a hell
dimension, and it was all my fault.
I couldn't protect you, I couldn't
save you. You're my son, and I
failed you. I can't let that happen
again, because if The Keeper gets
you, then this time I won't get you
back. Ever.

Connor gives a small nod, and Nina places her hand on his
shoulder.

NINA

(softly)

Why don't you walk ahead a little
while, so me and your Dad can have
a quick talk, okay?

He walks ahead, and soon Angel begins to follow with Nina at
his side, alternating between watching Connor and looking
back.

NINA (cont'd)

Look, Angel from what I know about
what happened last time-

ANGEL

It was my fault. I know it, I
wasn't strong enough or fast
enough. I couldn't help him.

(beat)

What sort of father does that make
me?

NINA

You're a good father. Look at you now, you've pulled out all the stops to make sure that he's safe.

ANGEL

(quietly)
I just can't lose him.

NINA

And you won't.

Angel doesn't look so certain, and he hurries along to catch up with Connor.

CONNOR

How much farther to this 'safe place,' then?

ANGEL

Not long now. I want you to stay there and don't move until I come and get you. Okay?

CONNOR

(reluctant)
Yeah.

They turn a corner and stop when they come to a grate in the wall. Connor raises his eyebrows.

CONNOR (cont'd)

This is it?

Angel grabs the grate and pulls it out of the wall with ease, leaving a hole that leads into a small chamber.

ANGEL

This is it. Crawl in and hide in the very back, and like I said don't move until I come and get you.

CONNOR

(nods)
Yeah, yeah, I get it.

But Connor obviously isn't happy as he climbs up into the hole. Angel replaces the grate and Connor crawls down.

ANGEL

You'll be safe down here.

Nina gives Connor a small smile, before she and Angel run back down the sewers, heading back to the hotel.

16

INT. APARTMENT - NIGHT

16

The apartment is small and dirty. Empty food containers and newspapers litter every available space. The door bell RINGS twice in quick succession and KITRIDGE appears, making his way through the mess, looking dishevelled. He opens the door to reveal Kirsten, and he smiles.

KITRIDGE

Did you get what I asked for?

KIRSTEN

(pouts)

Yeah, good to see you again too!
Yes, it's all here.

KITRIDGE

Did anyone see you?

KIRSTEN

Of course not, I was careful!

He nods and opens the door a little wider, inviting her in. She stops and inspects the place with obvious distaste.

KIRSTEN (cont'd)

James, seriously, how can you live like this?

KITRIDGE

I have to, that's how. I would have cleaned up, but I didn't see much point just yet. Have a seat if you can find one.

He motions to the beaten up old sofa and Kirsten takes a seat - as she sits down a loud BANG can be heard from the next apartment, followed by a woman screaming.

Kirsten looks at Kitridge, horrified, but he simply shrugs.

KITRIDGE (cont'd)

You get used to it. How are things at the firm?

KIRSTEN

The same as always, except whatever is happening seems to be moving ten times quicker. I think everyone is waiting for the next big thing to happen, but no one is quite sure what it is.

KITRIDGE

The right people will know, they always do.

(MORE)

(CONTINUED)

KITRIDGE (cont'd)
Manners and the Keeper may be
keeping their cards close to their
chest, but they don't know it all
yet.

He sits down, and Kirsten hands him the bag full of supplies,
pausing to squeeze his hand and smile hopefully at him. He
manages a grin back at her.

KITRIDGE (cont'd)
I'm sure Manners has already got
everything figured out to the
smallest detail. But, then again,
so do I.

Kirsten frowns, the screaming in the other apartment still
going on and she is obviously uncomfortable with it.

KIRSTEN
What do you mean? What have you got
'planned out'?

KITRIDGE
Now that, I can't tell you. But
needless to say it's going to show
a few people, Holland Manners
included, that I can still be an
asset to Wolfram and Hart.
(beat)
Would you like a drink?

Kirsten shakes her head.

KIRSTEN
I don't understand. How are you
going to show them?

KITRIDGE
I've already said I can't tell you.
It's all hush hush right now.

KIRSTEN
After the way they've treated you?
Are you sure? I mean, they left you
out of the loop on everything! They
just used you as a smokescreen to
keep Angel busy!

KITRIDGE
That fact aside, Wolfram and Hart
was where I was happiest and I'd
like to go back. I know I can still
make a difference.

Kirsten gets up off the sofa quickly, she really doesn't like
being there.

KIRSTEN

Are you sure about all of this,
James? Can your plan work?

KITRIDGE

It will work, don't worry.

KIRSTEN

I'm not worrying, just... thinking.
You know how powerful they are, if
you mess this up they'll kill you.

KITRIDGE

Then I had better make sure I don't
mess up!

He gets up off the sofa and grins at her, almost reluctantly she smiles back. He steps up close to her and kisses her quickly and briefly, which does the job of warming her up. She wraps her arms round his neck and stares back into his eyes.

KIRSTEN

Well, in that case, I think this
calls for a celebration!

Kitridge takes her hand, and the two head off screen.

The park is empty except for Illyria and Wes, who are sitting in the middle of a marked out playing field. Illyria is staring dead ahead, while Wes looks up at the sky, lost in his thoughts for a moment.

After a long beat, he speaks.

WES

I must say, this isn't what I
imagined when you suggested we
leave the hotel!

ILLYRIA

This was the best place that I
could find. The city is cramped and
crowded with... people. I presumed
that being out here would help you
clear your head.

WES

I'm sure it will.
(beat; sighs)
There's just so much to take in.
Everything seems almost new again.

ILLYRIA

As it once did to me. You will have to remember how to come to terms with this world.

WES

It's not just that.
(pause)
It's me as well.

Illyria looks up at him, concerned.

ILLYRIA

What is the matter? Is there still something wrong? When we return to Angel, we should ask him to help us with-

WES

(interrupts)
It's nothing Angel can fix. I keep thinking about the things I said when I first came back.

ILLYRIA

When you were without a soul?

WES

That wasn't me, I was vicious and I hate myself for it. And still... I can't stop thinking about the things I said.

ILLYRIA

You should not dwell on such thoughts. As you said, you were not yourself. You cannot be blamed for the profanities that spewed from your lips during that time!

Wes grins at her choice of words, nodding his head.

WES

Yes I can. Everyone was trying to help me, and all I did was push people away.

Illyria suddenly looks conflicted, like there are things she wants to say but just can't bring herself to do it. She stays quiet and lets Wes continue to vent.

WES (cont'd)

I would normally have never said any of those things to anyone. Especially the things about my father!

(MORE)

(CONTINUED)

CONTINUED: (2)

WES (cont'd)

I thought I had come to terms with all that years ago, and then there I was, facing him, and I could tell deep down that what I was saying was hurting him, but it just didn't matter.

ILLYRIA

If it was true, then why does it trouble you so?

WES

Because he is still my father, and regardless of what he has done in the past I still love him. I should never have said those things, and it's haunted me every day since.

ILLYRIA

(hesitant)

Were all the things you spoke of true?

Wes takes a moment to think.

WES

No, I think I just wanted to see what happened when I hurt people and not have to deal with any guilt or consequences. I don't think I really meant any of it, and that makes it all the worse.

He looks at Illyria, who is staring back at him.

ILLYRIA

Then when you said you... hated me, you didn't... mean it?

Wes shakes his head and stares at the floor.

WES

I don't hate you. You're all I have left of Fred. Being around you is difficult, it still hurts but in ways it's almost like having her back, and despite the way that makes things terrifically complicated, it's better than nothing at all.

ILLYRIA

I don't understand.

(CONTINUED)

WES

Sometimes it's hard for me to remember that you're not her, and I begin to feel... things. Things I probably shouldn't be feeling for you.

ILLYRIA

You mean things you felt for her?

WES

Exactly. I said some awful things to you, and I only wish I could take them back.

ILLYRIA

It was to be expected.

WES

(wry)

You weren't saying that when you and Spike were using me for entertainment! But I must say I deserved that, I'm surprised you didn't kill me outright.

ILLYRIA

Spike spoke of it often, he thought it would be for the best if you were to die, but Angel refused, and I'm glad that he did. You were not yourself but at least you were back.

WES

I don't understand how you can be so forgiving after everything!

ILLYRIA

It is to do with the feelings I now have. I'm not sure if they were left behind, or if they have appeared on their own, but...

Wes looks at Illyria slightly confused, but then she turns away from him, determined not to say anymore than she already has.

WES

It was difficult, when I was incorporeal you told me that...

(pause)

Things were different between the two of us, and I changed in an instant.

ILLYRIA

Is this helping? Being away from
the others?

Wes smiles at her feeble attempt to change the subject but
decides to play along.

WES

Yes, being out here helps. Not a
lot, but it's something at least.

ILLYRIA

(pleased)

Then my plan is working. I am glad.

WES

(looks around)

How did you know about this place?

ILLYRIA

I remembered, from her. She would
sometimes walk through here, it
brought her peace and sometimes I
would come here alone to see if I
could feel the same. I thought you
would appreciate that.

He nods slightly and they lapse into silence, but the look on
Wes' face says there is a lot going on under the surface,
like he is struggling to control a lot of emotion that's
suddenly come from nowhere. Illyria notices.

ILLYRIA (cont'd)

What is the matter? You seem
conflicted.

Wes doesn't answer her, he's still trying to control himself
but it isn't working, and he looks as though he is about to
burst into tears.

Just before he does, Illyria places her hand on his cheek.
When Wes looks up at her, she's Fred and smiling at him.

FRED

(soothing)

Hush. Don't cry, Wes. Everything is
alright now. You shouldn't worry,
we all now how you feel about it.
Let it go, Wesley, everything is
alright now.

Wes stares at Fred for a long beat - and then slowly moves
closer towards her. She beams back at him.

FRED (cont'd)

My Wesley...

17 CONTINUED: (5)

They stare into each other's eyes for another long moment,
inches apart, neither saying a word.

And then, slowly the two begin to kiss, and it's on this that
we:

BLACK OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

18 INT. HYPERION - LOBBY. NIGHT.

18

The lobby is empty but a mess. Everything is trashed - furniture has been over turned and there are huge holes in the wall. A few bodies of the Wolfram and Hart task force litter the ground, but there is no sign of Angel's team.

Slowly, Angel and Nina creep onto screen, their weapons raised, ready for an attack that's obviously not going to happen. Angel stops dead, almost disappointed.

ANGEL

Oh. They're gone.

NINA

What did you expect?

ANGEL

Well... I didn't think they'd just be gone!

NINA

Maybe the others fought them off?

Nina wanders off to one of the bodies on the floor and gives it a hard KICK, just to make sure that it's dead.

ANGEL

Yeah, but they were having trouble before we left, I thought they'd still be fighting!

NINA

Once you'd gotten Connor out of here, there probably wasn't much point in them sticking around, was there? They may have gone to regroup and think of another plan.

ANGEL

(nods)

Do you think he'll be okay down there?

Nina smiles and walks over to him, taking advantage of the quiet moment to wrap her arms round his neck and look warmly into his eyes.

(CONTINUED)

NINA

I'm sure he'll be fine. We weren't followed, no one knows where he is, and even if anyone does go down there, Connor's a smart kid. He can handle himself.

ANGEL

I just worry...

NINA

Of course you do. But right now, we have to get back on track and come up with a new plan for taking care of The Keeper, get him before he gets us.

ANGEL

(darkly)

He's already gotten to us. Wolfram and Hart have sunk to a new low this time - they can't get me so they go after the one thing that means everything to me, the only person I'd protect with my life.

(beat; quickly)

I mean, you as well, of course.

Angel tries to cover his slip, but Nina grins, knowing what he meant.

NINA

What are we going to do about the mess in here?

ANGEL

Leave it, it isn't important now.

NINA

Think we should go somewhere else? It isn't exactly safe here anymore, is it?

ANGEL

Like where?

She shrugs as we hear people re-entering the hotel.

SPIKE (O.S.)

You missed a hell of a fight!

Angel looks up and we see Spike, Skye, Sonia and Taylor returning to the hotel, looking a little worse for wear, but Spike is smiling smugly.

SPIKE (cont'd)

We showed those tossers! Don't get me wrong, they put up a bloody good fight, but they were no match for me!

The other three shoot him dark looks, and he quickly corrects himself.

SPIKE (cont'd)

For us, I mean...

ANGEL

(surprised)

You really fought them all off?

TAYLOR

No, not long after you, left The Keeper just walked out and they followed.

SPIKE

(quickly)

But we chased them! Just to make sure, and all.

TAYLOR

I doubt they'll stay away for long. I'd bet money that they'll be back with more people and bigger weapons.

(beat)

Did everything go to plan with getting Connor somewhere safe?

ANGEL

Yeah, he's safe.

(looks round)

We should probably try and fix this place up somehow. Maybe try and get the doors back up.

TAYLOR

I'll do that.

NINA

I'll help.

They both throw their weapons down to the floor and head over to the gaping hole where the main doors used to be. Angel turns his attention back to the other three.

ANGEL

Anyone hurt?

SKYE

No, we're cool. Could have done with having Illyria around, any idea where she is?

ANGEL

None, she and Wes must have left just before Connor showed up. Luckily, I think we showed we can do this without them!

SPIKE

Blue would have loved it. Enemies attacking left, right and centre, the chance to kill everything in sight. It's a shame she missed it, it might have put a grin back on that face of hers.

SKYE

At least we got the chance to put some sort of hurt on them.

ANGEL

Anyone get close to The Keeper?

SPIKE

We all had a good go, but old grate face just swatted us away like bloody flies round the sugar bowl.

SKYE

How about me and Spike got check on everything downstairs? Make sure everything is holding up?

Angel nods, too deep in thought to notice to mischievous look in Skye's eyes.

ANGEL

Good idea, you two should get on that.

Skye grabs Spike by the arm and pulls him away from the others.

SPIKE

(suspicious)

Why are we going downstairs again?

SKYE

We're not really going downstairs, you dumbass! Look at Angel, he's too distracted to interrupt us this time, so we can sneak upstairs instead!

SPIKE
 (catches on; smirks)
 Ah, right! Sneaky, I like it.

The two run off, leaving just Angel and Sonia now.

SONIA
 Is he okay?

ANGEL
 He's fine, he's safe and that's the
 main thing right now.

SONIA
 Where is he?

ANGEL
 (beat)
 I'm sorry, I can't tell you.

Sonia blinks, not believing she's just been left out of the loop. Angel turns to walk away, heading for the weapons cabinet with Sonia right behind him.

SONIA
 (aggravated)
 What do you mean you can't tell me?
 Angel, you can trust me!

ANGEL
 It's not that I don't trust you,
 but I can't tell anyone, I can't
 take that risk.

He replaces the sword in the cabinet and does a quick check to see what else is in there.

SONIA
 Angel! Please! I only want to make
 sure he's okay!

ANGEL
 He is, you'll just have to take my
 word for it.

SONIA
 I'd feel better if I could just see
 for myself, maybe if-

ANGEL
 No, Sonia, no one gets to know
 where he is. Not until I'm a
 hundred per cent sure that
 everything is safe again.

Sonia gives an angry growl.

SONIA

What do you think is going to happen? That I'll get followed, or that I'll tell someone?

ANGEL

(snaps)

It could happen, and if it does then Connor is dead! Do you want that?

SONIA

Of course not! I just want to see him!

ANGEL

No!

Angel's shout draws Nina and Taylor's attention to him.

Sonia turns and storms away off screen leaving Angel to look back at the weapons - he isn't really doing anything, it's simply a device to distract him from everything that's going on around him. Nina approaches slowly.

NINA

Don't you think you may have been a little hard on her?

ANGEL

No, no one can know where he is. Under any circumstances.

NINA

She's just worried!

ANGEL

I don't care, he comes first in all of this.

NINA

I can go back if you want.

ANGEL

No, I need you here.

NINA

I won't be long, I already know where he is, I can just run down there and check on him. It'll keep Sonia off your back for a while and put your mind at ease.

Angel caves in, sighing and nodding.

ANGEL

Alright, but don't be long, and be careful. At the first sign that something's wrong, you turn right back round.

NINA

I will.

He reaches into the cabinet and hands her a different sword, bigger and more powerful than the one we saw her with before

ANGEL

Take this, and remember-

NINA

I know, I know. Be quick, come back at the first sign of trouble, I know, I've got it.

She kisses him on the cheek and takes off, and Angel watches her go with a concerned look on his face.

In the background we hear a loud BANG as whatever Taylor is doing goes wrong, and it's on this that we cut to:

INT. SEWERS - NIGHT.

Nina is slowly making her way down the sewers, trying to be as quiet as possible, stopping to listen for the smallest sound but she obviously hasn't heard anything yet.

When she sees the grate hiding Connor, she runs forward and bangs on it with her hands.

NINA

Connor? Connor, it's me!

Connor pushes his way to the front of the grate.

CONNOR

Hey. Is everything clear? Can I come out now?

NINA

Not yet, sorry. Your Dad sent me down to check on you, plus Sonia was acting a little hysterical, and I wanted to ease her mind.

CONNOR

(concerned)
Did she get hurt or anything?

NINA

No, she's fine, everyone is.

CONNOR

So what happened up there after we left?

NINA

Apparently they left as well, The Keeper walked out and everyone else just followed.

CONNOR

(darkly)

They're probably looking for me.

NINA

They won't find you, your Dad is making sure of that. Here, I brought you something.

Nina reaches into her jacket pocket and pulls out a candy bar, before pushing it through the gaps in the grate to Connor.

NINA (cont'd)

I thought you'd be hungry. I would have brought some more, but it was all I can grab hold of as I was leaving.

CONNOR

(grins)

Thanks.

NINA

Are you sure you'll be okay down here? I know it's not exactly the most comfortable of places, but-

CONNOR

I've had worse.

NINA

(beat)

Do you know how much he loves you?

CONNOR

Yeah. Do you know how much he loves you? I know he has this whole dark and brooding thing going on, but he loves you, I can tell.

NINA

(sad smile)

Maybe... but I'll never make him happy.

CONNOR

Well, no, because that would be bad, but when he's with you it's the closest he'll ever get without wanting to rip all our throats out, so that's something. Right?

NINA

You really think so?

Connor nods and begins unwrapping the candy bar.

CONNOR

I know so. And you know, out of all his girlfriends I think you're pretty cool.

NINA

(frowns)

How many girlfriends has he had?

CONNOR

Well, there was my Mom, but she wasn't really his girlfriend, then there was Buffy and the less said about that the better. Then Cordelia, but they weren't exactly 'together'...

Connor trails off and gives a shrug.

CONNOR (cont'd)

You're also the most stable I guess. Well, besides the werewolf thing, I mean.

NINA

How do you mean?

CONNOR

So far, you haven't sent him to a Hell Dimension, or tried to kill him, or any of the things he normally associates with having a girlfriend. You're like a tiny bit of normality to him, which is what he needs.

NINA

(smiles)

Is this your way of saying you approve of me and your Dad?

CONNOR

(smiles back)

I guess so.

NINA

Well, thanks.! Anyway, I'd better go before your Dad gets worried and comes looking for me. I'm sure he'll be down soon anyway, I'll get him to bring more food.

They say their good-byes and Connor disappears again, leaving Nina on her own for the walk back to the hotel.

She doesn't get far before she hears the sound of splashing behind her, and stops to turn round.

She glances around for a beat, but besides her the sewer is empty, so she carries on with a shrug.

A few seconds later there's another SPLASH, much closer, and Nina stops dead, her whole body tense as she listens out for anything else.

Sure enough, there is another SPLASH and Nina spins round, holding the sword high...

But the place is empty, save for a rat scurrying along, she sighs to herself.

NINA (cont'd)

Jesus, I'm getting jumpy!

She turns back - and GASPS! Standing in front of her is Kitridge, smiling.

KITRIDGE

Hello, you must be Nina.

NINA

(blinks)

What?

KITRIDGE

You're Nina, Angel's girlfriend. You must remember of me, I'm James Kitridge, I work for Wolfram and Hart.

Nina tries to raise her sword but Kitridge HITS her square in the face, and she drops her it.

Kitridge grabs her arm, twists it up around her back and pulls her close to him.

KITRIDGE (cont'd)

And you, my dear, are going to help me.

NINA

I remember you, you're the bastard who wanted to have me dissected like a damn lab rat! I'm not going to help you do anything!

KITRIDGE

I think you'll find that you are. In fact, you don't have much choice in the matter

NINA

(struggles)
Let me go!

KITRIDGE

Why? I don't see Angel racing in here to save you. Face it, Nina, you're all on your own, and you're coming with me.

Nina lets out a loud SCREAM that echoes through the sewer, but this is muffled when Kitridge clamps a cloth over her mouth.

Nina begins to struggle, but Kitridge keeps tight hold of her, and after a few seconds her eyes begin to close. Soon she goes limp in his arms, and Kitridge carefully removes the cloth.

KITRIDGE (cont'd)

That's the good thing about chloroform... it always works. Even on werewolves.

He then takes her under the arms and begins dragging her away, and on that we:

BLACK OUT:

END OF SHOW