

ANGEL

7X10

"Cure My Tragedy"

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TEASER

FADE IN:

1

EXT. DARK ALLEY - NIGHT

1*

A thick FOG covers the ground in a dilapidated part of the city. Dilapidated, but nothing out of the ordinary until:

SPIKE (O.S)

Well, well... fancy a bit of a
showdown after all, do we?

SPIKE backs into frame. Cautiously eyeing whatever is behind us as he tries to play things cool.

SPIKE (cont'd)

Can't say as I blame you. What,
all those times fighting side by
side and all. Only natural to
wonder which would come out on top
if it came down to it.

HEAVY BREATHING. Just behind us as a someone steps half-way into frame. We can only make out a shoulder, long blonde hair straggling over it.

SPIKE (cont'd)

Thing is, with your little
hypotheticalities coming into the
real world, one of us is going to
have to cry uncle to end the
bloodsport. Two problems with
that: I don't cry. And I never had
an uncle.

With that, Spike RUSHES toward us, swinging an OVERHEAD ATTACK with his sword. The other ROLLS out of the way and makes her way to her feet a few feet directly in front of us. Back turned.

Spike recovers his balance and turns back to her.

SPIKE (cont'd)

Tsk, tsk, luv. That's cheating.
Fight like a man. House rules.

Finally, the other turns around to reveal herself as SONIA!

She looks wild, like she hasn't showered in weeks. And has nasty CUTS on her face and shoulders. She stares back at Spike. Not blinking.

SPIKE (cont'd)

So, fight to the death or staring
contest? Your choice.

(CONTINUED)

1 CONTINUED:

1

Sonia RUSHES him. Spike SWINGS his sword, but she quickly ducks underneath and comes back with an ELBOW to his jaw. Before he even has time to react from that blow, she comes around with her other arm and knocks the sword from Spike's hand.

He reacts with a BACKHAND that works to send her back a step. But only a step. She goes on the offensive again with a series of quick blows. Spike blocks the first two, takes a left hook to the jaw. He blocks one more and a massive UPPERCUT lands him against the wall.

As he tries to work his way out of the corner, Sonia's on him in a moment, landing a KNEE to his groin. Spike doubles over in pain and slides down the wall.

SPIKE (cont'd)
(gasping)
Right then. Family or not, you're going to pay for that.

She doesn't seem impressed as she lands another punch that puts him on all fours.

SONIA
Funny. You used to seem a lot taller.

She raises both hands in the air for a nice doublehanded, end all blow, but as she does, Spike SPEARS her. They fall to the ground, wrestling around. Spike comes out on top and lands a few quick punches.

SPIKE
Funny. You used to seem a lot less menstrual!

All he gets for his jibe is a headbutt. Sonia throws him off and gets to her feet. As Spike tries to make it to his feet, she lands a BOOT to the face.

Wasting no time, she flips the sword up from the ground with her foot, catches it in mid-air, and goes to drive it into Spike's back, and we:

BLACK OUT:

END OF TEASER

ACT ONE

FADE IN:

2 EXT. HYPERION - MORNING 2

Establishing.

TITLE OVER: 15 HOURS EARLIER.

SPIKE (O.S.)

So basically what you're telling me
is that we're faffed about, no
matter which way we cut the deck.

3 INT. HYPERION - ANGEL'S OFFICE - SAME 3

ANGEL is sitting behind his desk, rubbing his temples, as
Spike quizzes him. Finally, he sighs and goes back to work.

ANGEL

Did I say that? Have you ever even
heard me use the word 'faffed'?

SPIKE

Don't change the subject!

ANGEL

I'm not! I've told you - multiple
times - it's being taken care of.

SPIKE

Yet oddly enough, I didn't see
Sonia in there playing with the
kiddies this morning.

ANGEL

We've got people looking! We've
been looking... You and me. Every
night. And we'll be looking again
as soon as the sun sets. I'm not
sure what else you want me to do,
Spike.

SPIKE

Anything. Everything! We can't
look for her during the day, but
the wee little soldier boys can.
And where are they, I wonder?

ANGEL

They are out with Wes, trying to
get a lock on the mystery drug that
brought this change about in the
first place... the same one that
we might have found by now if you
hadn't killed our only lead!

(CONTINUED)

SPIKE

That sod Sebastian got what he had coming to him and you damn well know it.

ANGEL

That's debatable. What isn't is that finding the drug tells us exactly what Sonia's become and what she'd be up to...

He stands up from his chair and leans over the desk in his best intimidation pose.

ANGEL (cont'd)

(pointedly)

... and where to find her.

SPIKE

Fine! You stay here and theorize. I'm going to go find her.

Spike turns to leave the office.

ANGEL

I don't need to remind you that the sun's up.

SPIKE

No worries.

He forces one last glare to Angel and disappears around the corner.

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

I'm taking your Mustang.

Angel sighs and sits back in his chair.

ANGEL

That went well.

KIRSTEN (O.S.)

Angel?

ANGEL

In here.

KIRSTEN hurriedly enters the room.

KIRSTEN

Spike didn't just leave, did he?

ANGEL

Mercifully enough, yes. Why?

3 CONTINUED: (2)

3

KIRSTEN

You better call him back. Wes just checked in on the radio and it looks like there's a team meeting in the immediate future.

ANGEL

Did he find the drug?

KIRSTEN

Amongst other things.

ANGEL

What does that mean?

KIRSTEN

Don't know. Those were his words.

4 INT. PRIORI LAB - MOMENTS EARLIER

4

FROM THE RAFTERS: we watch a busy warehouse. HUMANS and DEMONS alike are packing boxes full of PILL BOTTLES and VIALS. Taping them up and throwing them onto trucks.

WESLEY slowly encroaches and cautiously leans over the ledge, taking in the whole of the scene.

He raises his hand in the "HOLD" signal and behind him: two dozen UTF members silently take strategic positions, aiming their weapons.

Wes looks back up from the scene below and begins to issue commands in the form of hand signals.

Before he can finish, GUNFIRE breaks out in the warehouse. Wes ducks down and watches:

Another TEAM similarly dressed to his own. All in black. All heavily armed. Mowing down the opposition that he was about to move on.

GROUND LEVEL: the warehouse turns to chaos.

The heavy gunfire finally subsides into the occasional controlled burst as they turn to hand to hand combat.

A large DEMON tries to run around one of the trucks and for a door, but he's CLOTHESLINED by one of the masked Agents. That agent wastes no time moving on through the warehouse.

The Agent swings the butt of the assault rifle, nearly decapitating one of the humans. Then instinctively ducks as a bullet RICOCHETS off of the nearest truck. The agent dives to the floor and fires off a single shot, catching the armed demon between the eyes.

(CONTINUED)

4 CONTINUED:

4

The immediate area is clear. The agent moves onto the production table and grabs up some of the drugs. Inspects them for a moment before thoughtlessly ripping off the mask to reveal herself:

It's KATE LOCKLEY!

FROM THE RAFTERS: Wes watches in amazement as her team finishes off the last of the insurgence and grabs his radio.

WESLEY

(into radio)

I think we may have a problem.

5 INT. HYPERION - ANGEL'S OFFICE - LATER

5

The speakerphone on Angel's desk is ringing as he and Kirsten wait impatiently for Spike to pick up. Finally:

SPIKE

(filtered through phone)

You've reached the man in black himself. If you're hearing this, I'm either out getting pissed or saving the world. Toss up a coin. Oh, and if this is Angel... Sod off!!

Angel shakes his head.

ANGEL

Spike, if you get this, get your ass back to the hotel. Now!

He angrily pushes the button to turn the phone off.

KIRSTEN

So what do we do?

ANGEL

Hard to plan for something when we have absolutely no idea what it is. Did you try calling Wes back?

KIRSTEN

He's not answering. Either something big's going down or he's out 'getting pissed' with Spike.

ANGEL

Illyria?

KIRSTEN

She's working with a few of the older kids.

(MORE)

(CONTINUED)

5 CONTINUED:

5

KIRSTEN (cont'd)
For some reason, she's taken an interest and I couldn't stop her from teaching them about human anatomy... And you only wish it was the birds and bees speech.

ANGEL
Get her down here. If this is something big, we need to figure out some sort of strategy. You're with me. We'll take a radio and try to find Wes. And Spike if we can't avoid it.

KIRSTEN
And the kids?

ANGEL
Illyria will stay with them...

They exit his office.

6 INT. HYPERION - FOYER - CONTINUOUS

6

Angel is throwing on his coat as he continues with instructions.

ANGEL
... we'll take the Mustang.

KIRSTEN
Didn't Spike take the -

ANGEL
(quickly)
We'll take the Viper.

KIRSTEN
Viper's still damaged from Garret's dynamite.

ANGEL
We'll take the first thing we come across that has wheels! If the glass isn't vampire friendly, you'll drive.

KIRSTEN
Okay.

Kirsten turns around and heads for the stairs.

ANGEL
Kirsten!

KIRSTEN
Yeah?

(CONTINUED)

6 CONTINUED:

6

ANGEL
Keep it quite. We don't need the
kids to...

The BEEP of an accepted key card rings out and the front door opens up. A beat and Kate walks through the door. Angel's jaw nearly drops.

ANGEL (cont'd)
... worry.

7 INT. ANGEL'S MUSTANG - SAME

7

Spike is driving slowly through the streets. Checking every nook and cranny of every alley that he passes. He's obviously frustrated.

SPIKE
Come on, little girl. Why won't
you just show yourself to Uncle
Willie? We already lost you once
and I'll not have it a second time.

He sighs and finally turns the car into one of the shadowed alleys.

8 EXT. ALLEY - CONTINUOUS

8

Spike steps out of the car, protected by the tall buildings that hold off the sun.

He takes a deep SNIFF of the air around him and FROWNS for a moment before:

SPIKE
Come out, come out wherever you
are.

Over in the corner of the alley, behind a trash can:

A LITTLE GIRL is knelt down over something. Spike whimsically walks over toward her.

SPIKE (cont'd)
Hey, I don't suppose you've seen a
woman running about in the last few
days, have you? 'Bout a foot
taller than yourself. Blonde hair
like yours. Answers to the name
of...

Spike lets his words taper off as he gets close enough to notice what she's doing.

SPIKE (cont'd)
That can't be good.

(CONTINUED)

8 CONTINUED:

8

The girl finally turns around to face us. She looks normal enough except for the BLOOD covering her hands and clothes. Beneath her, a mangled BODY. Torn open and organs removed. The HEART in her hands.

GIRL

Have you ever seen anything so beautiful?

SMASH CUT TO:

9 INT. HYPERION - FOYER - SAME

9

Angel is staring back at Kate. Looking for the words.

ANGEL

Kate.

KATE

Angel.

She looks around the hotel.

KATE (cont'd)

The place looks different.

ANGEL

Yeah, we re...

Half a dozen of her team members follows through the door.

ANGEL (cont'd)

... decorated.

KATE

It's nice.

ANGEL

Uh, thanks. What are you -

Angel starts slowly making his way back to the weapon cabinet. Kate shakes her head and raises an eyebrow.

KATE

I wouldn't.

He stops and continues to cautiously play the game. Already at the top of the stairs, no one notices Kirsten snake off down the hallway.

ANGEL

So, how've you been?

(CONTINUED)

KATE

Not as good as you, apparently. I haven't made my way to CEO of anything since the last time we talked.

Angel tenses up. Still not knowing what to expect.

ANGEL

About that. We were...

KATE

... evil. Yeah, I got that. But you've reformed, right? Again.

ANGEL

Something like that.

(beat)

So what are you doing here?

KATE

Working. Same as you.

Kate forces a smile.

ANGEL

So, what's the game?

KATE

No game. I didn't come here to arrest you. Hell, I wasn't even planning on stopping by.

ANGEL

Then what made you change your mind?

Again, the BEEP of a key card and the front door opens. Wes runs into the foyer, not paying attention.

WESLEY

Angel, we've got a problem! Kate Lockley is...

He stops as two of Kate's team trains their weapons on him.

WESLEY (cont'd)

... in our living room.

Kate turns back to Angel.

KATE

One of your lackeys was casing my crime scene with a team of his own.

ANGEL

We can explain.

(CONTINUED)

9 CONTINUED: (2)

9

KATE

You've got two minutes before I put
in a call to the director.

WESLEY

Director... of what, exactly?

KATE

The FBI.

Wes exchanges worried glances with Angel as we CUT TO:

10 EXT. ALLEY - SAME

10

Spike is still staring strangely back at the little girl.

SPIKE

Right. I think you may have me
confused with someone else. If
you've been dreaming about demons
all your life and saw me kill a
small Chinese woman and a mother
wearing a leather jacket
surprisingly similar to this one,
that was a long time ago and I'm
better now.

Spike watches as she pulls on the intestines and laces them
across the body.

SPIKE (cont'd)

But, and this is just a warning,
try to cut off my hands and I'll
kill you just as dead.

She looks back to Spike, dropping the heart inside the mess
of entrails.

GIRL

This one is prettier than the last.

Spike stares back oddly.

SPIKE

I take it this isn't your first
evisceration.

She takes another look back to the body and stands up.

GIRL

No.
(beat; thinking)
My fourth. No, fifth.

SPIKE

So just us serial killers here,
then.

(CONTINUED)

10 CONTINUED:

10

GIRL
(smiling devilishly)
You're next.

Spike smirks.

SPIKE
Am I? A bit optimistic for a child
that still smells oh, so very
human.

GIRL
Stop talking.

SPIKE
Excuse me?!

GIRL
I like you so much better when
you're dead.

The girl RUSHES toward him.

Spike doesn't hesitate as he PUNCHES her to the ground.

SPIKE
Then you and I should get along
famously, luv.

He whips out his cell phone and starts to dial, but stops
when:

SPIKE (cont'd)
Ah!!!!

He looks down and the girl has a knife sticking out of his
stomach. Looking up at him psychotically with a deranged
smile.

GIRL
Told you.

BLACK OUT:

END OF ACT ONE

ACT TWO

FADE IN:

11 INT. HYPERION - ANGEL'S OFFICE - DAY

11

Angel is sitting behind his desk with Wes standing alongside him. On the other side, Kate is sitting in the chair opposite Angel with an Agent on either side of her.

KATE

So you took over Wolfram & Hart in a manner of good faith?

WESLEY

Hoping to wage the war from the inside the belly of the beast.

KATE

But you didn't.

Angel looks back to Wes.

ANGEL

We did alright.

KATE

And then when you decided you were done, they just let you walk out the front door.

Wes and Angel exchange glances again.

WESLEY

In a manner of speaking.

KATE

And is there a reason that I should believe any of this?

ANGEL

I don't know. Because it's the truth?

KATE

Right. And I've spent the last five years chasing leprechauns across Europe.

ANGEL

Look, Kate, you know how crazy things get in this city. Is it really that much of a stretch of the imagination?

(CONTINUED)

11 CONTINUED:

11

KATE

Not at all. I can imagine you evil rather easily. I remember a certain wine tasting.

WESLEY

Ms. Lockley, I know what you're thinking, but we have nothing to do with the operations in that warehouse.

KATE

So it was just a coincidence that you and two dozen military dressed denizens happened into the center of my investigation? Oh, wait, I forgot.

(looks back to Angel)

Crazy things happen in this city.

WESLEY

We are on your side! We were there to take them down. You just beat us to the punch.

She studies Wes for a moment before smirking and turning back to Angel.

KATE

I want to believe you, Angel. I really do. Whether I like to admit it or not, you've helped me out in the past and I probably owe you a measure of gratitude, but you don't make this trust thing easy.

(beat)

So I'm going to ask you one last time and if I don't get a straight answer, there's a certain military operation that's recently reacquired clearance to deal with... people like you.

Angel glares back. Finally:

ANGEL

We've got a man gone MIA.

Kate raises her eyebrows mockingly.

ANGEL (cont'd)

A woman, actually.

KATE

Of course.

(CONTINUED)

11 CONTINUED: (2)

11

ANGEL
(sternly)
She's a valuable member of my team.
And if we have to step on your toes
to find her, I'm fine with that.

He stands up.

KATE
I suggest you sit down.

As one of the Agents step toward Angel, a series of GUNSHOTS ring out from the Foyer.

12 INT. HYPERION - FOYER - MOMENTS LATER

12

ILLYRIA has taken down three of the Agents and is holding the last one up by the neck.

Kate is first into the room. Her Agents behind her.

KATE
Put him down!

Illyria only stares back. Cocks her head to the side, studying her.

Kate goes to draw her gun, but Angel grabs her hand.

She nods to the Agents who raise their guns, but another GUNSHOT rings out. Hitting one of the Agents' guns, causing him to drop it.

Kate whips her head across the room to see Kirsten standing there, a PISTOL trained on the still armed Agent.

KIRSTEN
I wouldn't.

ANGEL
So, what do you say we try this
whole conversation thing again?

He leans in closer.

ANGEL (cont'd)
My way.

13 INT. HYPERION - FOYER - LATER

13

Kate's Agents are all sitting in a row along the wall. Kirsten is leaning in the doorway of Angel's office, both listening in and training the same pistol on the Agents.

14 INT. HYPERION - ANGEL'S OFFICE - SAME

14

Everyone's back in the positions they were earlier. Plus Illyria staring accusingly at Kate.

ANGEL

Now, doesn't this seem more amicable without the guns?

WESLEY

I'd say so.

KATE

(forcing laughter)

This is an unbelievably huge mistake, Angel. Even for you.

ILLYRIA

You speak of mistakes? When the fate of you and yours rests in our hands?

Kate looks at Angel, smirks, and then motions to Illyria.

KATE

Where'd you find this one? Put on a recruiting drive in hell?

Illyria takes a step forward to exact vengeance, but Wes puts a hand in front of her.

She stares daggers into his soul, but:

WESLEY

Please.

Illyria diverts her stare back to Kate.

ILLYRIA

I only pray that you stray beyond the boundaries of this negotiation.
(proudly)
Because I'll be your executioner.

Kate looks back to Angel.

ANGEL

She's pretty headstrong. You might want to try listening this time.

KATE

Fine. Speak.

(CONTINUED)

14 CONTINUED:

14

ANGEL

Like I was trying to say before, in between guns pointed in my face and condescending accusations, we're looking for a girl.

KIRSTEN (O.S.)

Angel...

ANGEL

What?!

Before he can even look up, the Little Girl that Spike fought lands hard on the table. Bloody, unconscious, and tied up.

Angel looks up to Spike standing over the desk.

SPIKE

Don't ask.

Angel looks down to the girl and then back to Kate.

ANGEL

This isn't her.

Spike turns around and walks out of the office.

ANGEL (cont'd)

Spike?

(beat)

Spike!

Angel finally gets up and rushes for the door as Wes quickly begins examining the girl.

15 INT. HYPERION - FOYER - CONTINUOUS

15

Angel hurries and grabs Spike by the arm, turning him around. Spike slaps his arm away.

SPIKE

What?!

ANGEL

What do you mean, 'what'? What the hell is that on my desk?

SPIKE

Early Christmas present. Ho ho ho.

Angel grabs his arm again.

ANGEL

Spike...

Spike slaps his arm away. More violently this time.

(CONTINUED)

15 CONTINUED:

15

SPIKE

What is your bloody problem?

ANGEL

You drop an unconscious kid off on my table and ask me what's the problem?

SPIKE

I was going to explain if you would give me two damn seconds!

ANGEL

(looks around)

If you haven't noticed, things are a little chaotic here, and with your new toy on my desk we need an explanation. Now. Why the hell should I give you two seconds?

SPIKE

To wash her blood off of my hands, you blowhard git!

With that, he pushes Angel away and heads upstairs. Angel looks almost conflicted as he disappears down the upstairs hallway.

16 INT. HYPERION - FOYER - LATER

16

Everyone is gathered around Spike as he sits on the couch in the middle of the room, reciting the story.

SPIKE

And that's when I came upon Little Miss Slice and Dice, playing with the insides of some poor sap. I knocked her unconscious.

He holds up his shirt to show the now healing stab wound.

SPIKE (cont'd)

She got better. Several rounds later, I was able to put her lights out for the time being. I only hope those ropes hold her.

ANGEL

So what the hell is she?

SPIKE

I'm sorry, did I once fellate my way to the illustrious title of Head Boy?

(points to Wes)

Ask Watcher Former.

(CONTINUED)

16 CONTINUED:

16

Wes frowns and shrugs.

WESLEY

Until I had the chance to better observe her, I don't think any guess that I venture is going to be profitable.

Angel stops and thinks it over.

ANGEL

She could be a Slayer!

WESLEY

It wouldn't be the first time, would it?

SPIKE

Already thought of that. She doesn't seem to have a full fledged daddy complex or anger toward demons in general...

(holding up his hands)

... as did our former joyful experience with Slayers of the insane variety.

Everyone goes back to thinking before Spike interrupts.

SPIKE (cont'd)

The only thing I know is that she smells human, seems rightly pissed off at her own race in general, and wants to see how peoples' insides work. We might have to face the fact that she's an unexplainable, freakishly superpowered wacko of the non-Slayer variety... Or maybe just a big fan of 'ER'.

Angel sighs and sits down on the couch.

ANGEL

Great.

All the while, Kate is staring into Angel's office through the glass, studying the glass.

KATE

I need to get something out of my car.

KIRSTEN

I'm sorry. Do we look stupid?

(CONTINUED)

KATE

Do you really want me to answer that, or do you want me to be able to tell you what's wrong with that little girl with a simple, two second test?

ANGEL

What's with everyone and 'two seconds' today?

He stares back hard at Kate.

ANGEL (cont'd)

Fine.

She turns around to go out the front door, but:

ANGEL (cont'd)

Take Illyria.

Illyria's face lights up as she follows Kate out the door.

17 INT. W&H - LINDSEY'S OFFICE - SAME

17

LINDSEY is sitting at his desk, dutifully signing checks.

A beat before the speakerphone pops into action:

SECRETARY

(filtered through phone)
Mr. McDonald?

LINDSEY

Yes?

SECRETARY

Lilah Morgan's here to see you.

LINDSEY

I'm busy. Just have her killed.
I'll sign the authorization later.

LILAH (O.S.)

I heard you've got a sword.

Lindsey stops what he's doing and sighs as LILAH enters the room.

LINDSEY

It's so hard to find good help these days.

LILAH

So...

(CONTINUED)

17 CONTINUED:

17

LINDSEY

So what?

LILAH

You're not denying it?

LINDSEY

Denying what, Lilah?

LILAH

That you have the sword.

LINDSEY

I have a lot of swords.

He finally looks up from his desk with apathy.

LINDSEY (cont'd)

I guess you could say I'm an enthusiast.

LILAH

You could also say that you're busted.

LINDSEY

For what? Seriously? Did you bribe a grand jury to make a new law for me to break without my knowing?

LILAH

I'm glad you're playing coy with this. Really. That makes it all the more pleasurable.

LINDSEY

Yeah. Leave a note with my secretary. I'll make sure that she shreds it.

Lilah walks across the office and puts a piece of paper on his desk.

LILAH

Then I'd miss seeing the look on your face.

Lindsey picks up the post it note and stares blankly at it for a few moments.

LINDSEY

Yeah, right.

He tosses it back onto his desk where we read it to say:

MEETING WITH REGIONAL HEADS. TUESDAY 7:30 A.M.

(CONTINUED)

17 CONTINUED: (2)

17

LILAH

'Fraid so, slugger. Looks like your good luck finally ran out.

She leans across the desk.

LILAH (cont'd)

And I'm going to be there to personally watch when the Regional Heads confer with the Senior Partners and they suck your ass back into hell. Or maybe they'll let me kill you outright. You know, cancel your contract. Your skull would look great on the corner of...

She runs her fingers along Lindsey's desk.

LILAH (cont'd)

... my desk.

LINDSEY

Let's be real here, Lilah. You've got nothing. I don't even know what you're talking about. And your half assed attempt at intimidation is less than what Angel could muster if he was trying to convince us that he's going to kill our puppy. Now, as I've actually got a job, why don't you get the hell out of my office.

Lilah smiles and turns to walk away.

LILAH

See ya' Tuesday.

LINDSEY

And stay the hell out this time!

Lindsey waits a few moments and then takes a cell phone out of his jacket pocket. He hits a quick dial number and waits.

LINDSEY (cont'd)

(into phone)

Hey. This may be nothing, but I need you to push up the timetable. I'll explain later. Just make sure that I've got the option if I need it.

He hangs up and drops the phone on his desk. He leans back in his chair and takes a deep breath. Almost on the verge of seeming worried.

18 INT. HYPERION - ANGEL'S OFFICE - MINUTES LATER

18

Kate has an ostensibly medical device that she uses to prick the skin of the Little Girl's arm and take a blood sample.

She looks at the small display screen on top. After a beat, it BEEPS. Kate hangs and shakes her head.

ANGEL

What?

KATE

It's called Priori.

WESLEY

What's called 'Priori'?

KATE

The warehouse that you were raiding today... It's what they were manufacturing.

She pulls out a couple of vials from her pocket and drops them on the table.

Wes quickly picks them up and examines them.

ANGEL

How do you know that?

KATE

Because it's the same case that I've been working for the past few months. And despite my best efforts, it's trying its damndest to become a nationwide epidemic.

ANGEL

What exactly is it?

SPIKE

Yeah, and how the hell does it relate to Sonia?

KATE

Sonia?

ANGEL

The girl we're looking for.

KATE

You think she's taken this?

WESLEY

That's why we were at the warehouse today. To find out.

(CONTINUED)

18 CONTINUED:

18

Kate weighs it for a moment.

ANGEL

And now you believe us?

KATE

Let's just say that the motive fits for the first time tonight.

ANGEL

So what can you tell us about it?

KATE

Only what I know. Which isn't necessarily a lot. It's part mystical, part medicinal.

SPIKE

Yeah, we know that much. Why don't you skip to the part where we learn something?

Kate glares for a moment, but let's it pass.

KATE

Whatever this stuff is, on a typical human, it's basically a hallucinogen. Just another street drug. But on someone that's not entirely human...

The others exchange a look, knowing that she's talking about someone like Sonia.

KATE (cont'd)

... it's something else entirely. It changes them. Almost alters their cells on a molecular level. On the few subjects that we've been able to study, we've found things that baffled our scientists. And these are the best in the world. The kind of guys that don't get baffled.

ANGEL

What did they find?

KATE

These people that were affected, beforehand, they weren't all not human.

She stops and thinks it over.

WESLEY

Yes?

(CONTINUED)

KATE

It's like they had these demonic cells just sitting there - dormant - for years. Maybe all their lives. And when they get their hands on this, it starts the biological process.

WESLEY

So what you're saying is that maybe all humans, or just certain humans, have dormant demonic DNA within themselves, and whomever is responsible for this has found a way to facilitate an expansion of that?

KATE

Not necessarily. Our guys had the same hunch, but they tested hundreds, thousands of people. None of which had the specified DNA strand or even reacted in any other way to the priori than an extremely advanced hallucinogen.

WESLEY

(disgusted)

You administered something as potentially harmful as this to innocents?

KATE

I didn't. Not personally. And besides, after all your time in the 'belly of the beast,' you're telling me that you didn't learn anything about the 'greater good'?

WESLEY

We...

He lets it tamper off as he exchanges defeated looks with Angel. And then Spike, who only shrugs.

KATE

Look, the point is that something has happened to these people along the way and now, with the help of this drug, they're becoming more than human. Not only does it alter them genetically, but it accentuates all of their human qualities.

SPIKE

Come again?

(CONTINUED)

18 CONTINUED: (3)

18

KATE

If they're violent as a human,
they're doubly so after this. If
they've got a fetish for... I don't
know, feet, they're probably going
to be out chopping peoples' feet
off.

KIRSTEN

That's not something I want to
think about.

WESLEY

And if someone wants to be a doctor
when they grow up...

ANGEL

They might start carving people up
to play with their insides.

SPIKE

Looks like my 'ER' theory wasn't so
wrong after all.

KATE

Also, I hate to be the bearer of
bad news, but if your friend is
somehow mixed up in all of this,
you may not want to find her.

ANGEL

What?

KATE

As far as we've been able to
ascertain, there's no coming back
from it.

The room goes quite. Spike's brow is curled up as he ponders
something heavily for a few moments before:

SPIKE

So, uh... Doc, what would happen
to someone that had the demon seed
and took some of this voodoo if
they hated demons... er, with the
small exception of vampires?

19 EXT. HIGHWAY - TWILIGHT

19

A lonely stretch of highway with the city lights shining
brightly in the background. We slowly move down a lulling
embankment and underneath a bridge where a fire is burning.

We PUSH IN to find someone kneeling down over the fire on the
opposite side.

(CONTINUED)

19 CONTINUED:

19

As we move toward them, there are a number of demon carcasses scattered across the ground between us. All mutilated beyond recognition.

KATE (V.O.)

They'd probably keep right on hating and fighting them, but much more violently. Everything seems to be related to violence.

We finally make our way right behind the woman.

SPIKE (V.O.)

And say this person were to find out that she was becoming a demon on top of all this...?

REVERSE ANGLE

On the other side of the fire, we see that it's Sonia. Cutting herself with a jaggedly sharp knife. Deep cuts across her face and arms. Staring into the distance.

After a beat: she turns her attention, almost violently, toward us to stare right into the camera. Her eyes burn crimson as we...

BLACK OUT:

END OF ACT TWO

ACT THREE

FADE IN:

20 INT. HYPERION - ANGEL'S OFFICE - NIGHT

20

The team is in mission mode. Everyone is hurrying around and making plans.

ANGEL

Alright. In light of recent developments, we have to step up our efforts to find Sonia.

SPIKE

Damn right we do.

ANGEL

Wes, you have anything in the way of plans?

WESLEY

We haven't the slightest clue as to where she's been, so using anything short of the needle in the haystack approach is very unlikely. If we can narrow the search down, maybe find a seemingly connected occurrence -

KATE

I can help with that.

ILLYRIA

You will do nothing until instructed to do so.

ANGEL

Illyria, it's alright.

He nods appreciatively at Kate.

ANGEL (cont'd)

We need all the help we can get.

Illyria marches out of the office. Wes starts to follow, but:

ANGEL (cont'd)

Give her a minute to cool down, Wes. Either she'll deal with it or she'll stay here with the kids.

SPIKE

So New Girl here is going to make some phone calls, am I correct?

(CONTINUED)

20 CONTINUED:

20

KATE
That's right.

SPIKE
Until then, we should start mobilizing the forces. Kirsten, you want to help me get as many weapons as we possibly fit into the car?

KIRSTEN
I'm your girl.

SPIKE
You only wish.

She rolls her eyes and follows Spike out of the room.

ANGEL
(to Kate)
How long do you think it's going to take to find any hits, assuming that there are any?

KATE
With my connections, five minutes. Ten tops.

ANGEL
Alright. Get on that. If you don't mind, that is.

Kate smiles for the first time.

KATE
It's okay. I can take orders for the next hour or so. But if I get a lead on anything of mine...

ANGEL
You're honorably discharged. Got it.

Kate starts to follow the others out of the room.

KATE
Angel?

ANGEL
Yeah?

KATE
You think it's safe to re-arm my agents?

ANGEL
Be my guest.

(CONTINUED)

20 CONTINUED: (2)

20

She grabs a large knife hanging on the wall and EXITS the room.

WESLEY

Angel, in all logic, what you said holds true. We should probably leave Illyria with the children. If not her, then whom?

ANGEL

Yeah, you're right. I mean, even if Sonia is freakishly strong, surely it won't take more than everything we're packing. You'll fill her in?

WESLEY

Of course.

ANGEL

Let's make this quick. You heard Kate. Ten minutes, tops.

21 INT. HYPERION - WES' ROOM - MINUTES LATER

21

Illyria is sitting in the living room section of the suite, watching the children as they all color and talk quietly amongst themselves for once.

Wes walks quickly in the room and stands over Illyria.

WESLEY

Illyria, we're going to need you to...

ILLYRIA

... sit with the children.

She looks up pointedly at him.

ILLYRIA (cont'd)

(dry)

I know. I was unsure upon my rebirth into this world, but I now know that my sole purpose here is minding fledgling worms.

WESLEY

We really haven't the time to argue the semantics of your existence. We're looking to move out within a few moments' time.

ILLYRIA

I'm aware.

(CONTINUED)

21 CONTINUED:

21

WESLEY

Good. Then we'll talk when I come back.

He EXITS the room. Illyria doesn't flinch. Only sits in the same position, watching the kids. After a few moments, one of the children - SUZI, one of the telepaths looks up at Illyria.

She smiles warmly as Illyria stares coldly back.

MATCH CUT TO:

22 INT. W&H - CONFERENCE ROOM - SAME

22

We slowly PULL BACK from Illyria's expression to find it very small and transfixed inside a crystal ball!

A SHAMAN has his hands over the ball, working the magic. Lindsey is standing behind him, peering in.

LINDSEY

Damn, that girl's mind is powerful, isn't it?

SHAMAN

It isn't often that I can attain such a clear picture through the mind of a telepath, especially one so young.

Lindsey stares back in disdain.

LINDSEY

That was more of a rhetorical question.

Lindsey reaches into his jacket pocket, pulls forth his phone, and hits quick dial.

LINDSEY (cont'd)

(into phone)

Yeah, it's me. Things are looking great on my end. Hook, line, and sinker. I'm just waiting on a call and if I get confirmation, we're a go. So how are things coming along?

(beat; grins)

Excellent.

23 INT. ANGEL'S MUSTANG - LATER

23

Angel and Spike are driving the streets. Windows rolled down to the sniff the air.

(CONTINUED)

SPIKE

I'm not getting anything yet.
Getting any funny feelings in your
pants?

ANGEL

If I had a funny feeling, I don't
think it would be in my pants.

SPIKE

Just a phrase.

ANGEL

Kate's sources said that this area
has been a hot spot for the macabre
slayings lately. It's not an eye
witness, but it's the next best
thing.

SPIKE

Right. The only problem is, what
do we do when we find her?

ANGEL

We tranq her.

SPIKE

I was thinking a little bit more
long term.

ANGEL

That's the easy part. We leave it
up to Wes and we go fight
something.

Spike forces a chuckle.

SPIKE

You realize that this is becoming a
theme with us, right?

ANGEL

What?

SPIKE

Getting our collective asses handed
to us over a woman. Wouldn't life
be just so much easier if it were
only we manly men? There'd still
be fights, be sure, but over proper
things like territory and drinking.

ANGEL

Yeah, but without 'em, it would all
be pretty much worthless.

23 CONTINUED: (2)

23

SPIKE

I guess you're right... for once.

(beat)

We've got to save her, Angel.

ANGEL

I know.

SPIKE

I've lost too many good women in my
time and I don't aim to lose
another.

ANGEL

We'll find her.

He gives a reaffirming expression and picks up his radio.

ANGEL (cont'd)

(into radio)

Wes, you got anything?

24 INT. UTF VAN - SAME

24

Wes is riding along with a team of the UTF boys. Sitting at
a station of screens and maps. He picks up his radio.

WESLEY

(into radio)

Nothing yet. We've been operating
on the standard circular sweeps,
but to no avail. You'll be the
first to know when we do.

ANGEL

(filtered through radio)

Make sure that I am.

Wes puts down the radio.

WESLEY

Anything?

He only gets a shake of the head.

WESLEY (cont'd)

Keep on it. There's bound to be
something to pop up if we -

KATE

(filtered through radio)

Pryce, you there?

He picks back up the radio.

WESLEY

Wesley here.

(CONTINUED)

24 CONTINUED:

24

KATE

The boys back in Washington are picking up some irregular heat patterns on the satellite. You're wired with thermal monitors, right?

WESLEY

Give me a moment.

He puts the radio down and flips a few switches on the screen.

The screen turns to an infrared signal. People walking the streets everywhere on it. All pretty much the same until:

One form, much more densely red than the others, sprints on and off screen.

WESLEY (cont'd)

There. Did you see that? Pull over!

He grabs the radio again.

WESLEY (cont'd)

(into radio)

Kate, do we think that Sonia will be displaying the irregular heat patterns?

25 INT. FBI SUBURBAN - SAME

25

Kate's sitting in the passenger seat as a Suited Agent is driving.

KATE

(into radio)

All test subjects show the same sign. What's your position?

WESLEY

(filtered through radio)

Grid 37, Quadrant 4.

SPIKE

(filtered through radio)

Come again?

ANGEL

(filtered through radio)

We're on our way.

26 EXT. STREETS - MINUTES LATER

26

Angel's Mustang SQUEALS around the corner and stops in the middle of the road. A few feet behind where the UTF Van is parked on the sidewalk.

(CONTINUED)

26 CONTINUED:

26

Angel and Spike jump out and run past a meter maid who is writing a ticket on the UTF Van.

METER MAID

Hey, you can't park there!

Spike stops long enough to throw him up against the van.

SPIKE

Touch it and die!

27 EXT. ALLEYS - CONTINUOUS

27

Angel is first into the alley and Spike's not far behind. They look around frantically, but see nothing.

SPIKE

Well?

Angel switches hands with the Tranquilizer Gun and pulls the radio from his coat.

ANGEL

Wes, what's your location?

(beat)

Wes?

A round of static shoots out from the radio.

SPIKE

Bloody useless gadgets. What are we going to do now? I don't smell her!

ANGEL

We're going to have to split up and hope we catch her trail. Don't forget that she may smell a little different now.

SPIKE

Right.

Spike starts to sprint off, but stops:

SPIKE (cont'd)

Wait, I don't have a gun. How the hell am I going to tranq her? You saw the little girl. Just imagine how strong Sonia's going to be!

ANGEL

If you find her, just keep her distracted and call me over the radio.

(CONTINUED)

27 CONTINUED:

27

SPIKE
And you'll come running?

ANGEL
That's the plan.

SPIKE
You damn well better.

They both run off into the night as we FADE TO:

28 EXT. SIDEWALK - SAME

28

The street seems silent until the body of one of the UTF members comes FLYING into view and BOUNCES off the front wall of a local shop.

A few feet away, the rest of the group and Wes are battling it out, Royale style with Sonia. Even with all of them coming at once, she's able to fend them off and inflict plenty of damage.

Wes is standing biding his time, waiting for a clear shot, as Sonia keeps throwing men aside like rag dolls.

She grabs one by the neck as he rushes her and SLINGS him into a pile of the others.

SONIA
Human.

She takes a stiff swing of the end of a rifle on the back of the neck, but it doesn't seem to phase her. She turns around and BACKHANDS him and continues her turn into a SWEEP that takes another off of his feet.

SONIA (cont'd)
Human.

Wes starts to take a shot, but one of his men jump in his way.

WESLEY
Get out of the damn way!!

That catches Sonia's attention and she takes a massive step forward and kicks the advancing man in the nuts. As he drops down, Wes fires off a shot, but Sonia ducks down with him and rolls across his back to KICK the gun out of Wes' hands.

WESLEY (cont'd)
Sonia, please, you've got to listen to reason. You're...

She decks him with one punch.

(CONTINUED)

28 CONTINUED:

28

SONIA
(angrily)
Definitely human.
(screaming)
You're all human!!

She kicks Wes one more time and walks off in a rage.

29 EXT. ALLEY - LATER

29

Spike sprints into the alley, looking everywhere and sniffing the air.

SPIKE
This is rotting useless!

He grabs the radio from his jacket.

SPIKE (cont'd)
(into radio)
Angel, you picking up anything?
(beat)
Angel?!

Finally:

ANGEL
(filtered through radio)
Nothing. Have you seen any of the others?

SPIKE
I haven't seen a damn live person in the last three blocks. She could be half way to Okla-bloody-Homa by now, killing Indian Demons!

As Spike stews, something catches his attention and he stops to listen carefully.

A footstep rings throughout the alley.

SPIKE (cont'd)
(into radio)
Hold that thought.

He slowly turns around to find Sonia looking at him. Looking almost hideous with all her cuts and crazy eyes. Spike raises the radio up to his lips and:

SPIKE (cont'd)
I've got her.

ANGEL
Where?

(CONTINUED)

29 CONTINUED:

29

SPIKE

She's right here. She's looking at me, Angel. And believe me when I say that she's looking rightfully scary.

30 EXT. NEARBY ALLEY - SAME

30

Angel waits for an answer.

ANGEL

(into radio)

Spike?!

(beat)

Where the hell are you?

SPIKE

(filtered through radio)

I can't talk right now, Angel. I'm going to have to give you a ring later.

ANGEL

Spike?!

He throws the radio down and takes off in a sprint.

31 EXT. ALLEY - SAME

31

Spike is staring back at Sonia as she slowly inches closer.

SPIKE

So... distraction.

(thinking)

How have you been?

Sonia doesn't say anything as she keeps coming. Spike takes a cue and starts slowly backpedaling.

SPIKE (cont'd)

Things have been good at the hotel. I mean, a bit lonely without you there, but that's to be expected, right?

He gets nothing.

SPIKE (cont'd)

Okay. Um, apparently, Angel's got an old flame back in town. Hasn't admitted yet, but looks have been exchanged. That's exciting, right? He may turn evil, and you know what that means?

SONIA

I get to kill the vampire.

(CONTINUED)

31 CONTINUED:

31

SPIKE

That's right! You haven't gone
utterly bonkers, after all.

She's still staring murderously.

SPIKE (cont'd)

Right. You meant me, didn't you?
Balls.

He pulls the sword from underneath his jacket and takes one
last drag from his cigarette.

32 EXT. SIDEWALK - SAME

32

The Suburban SCREECHES around the corner to park right in the
middle of the street alongside Angel's mustang. Kate and
Kirsten jump out as the police officer is giving instructions
to the tow truck.

Kate flips her badge at him.

KATE

FBI. Touch that car, I'll have
your badge.

She and Kirsten dash into the alley.

33 EXT. ALLEY - MINUTES LATER

33

Angel is rushing around a corner. As he does, he runs into
Kate and Kirsten, nearly taking them all down in the process.

KIRSTEN

Whoa! Angel, where the hell is
everyone?

ANGEL

Spike found her.

KATE

Where?

ANGEL

I don't know. Somewhere within a
few blocks. He went radio silent a
few moments after he told me that
he found her.

KIRSTEN

We've got to find him.

ANGEL

We're going to find what's left of
him if we don't hurry up.

(MORE)

(CONTINUED)

33 CONTINUED:

33

ANGEL (cont'd)
Sonia's as strong as me or Spike
right now, if not stronger. And
she doesn't like Demons.

KATE
Split up?

ANGEL
It's the only way. You both have
Tranq guns?

They hold them up for him.

ANGEL (cont'd)
Good. Don't hesitate to use them.

Angel goes straight. Kirsten left. And Kate right.

34 EXT. ALLEYS - MOMENTS LATER

34

Kate is taking strides through the alley when she hears
something. She stops to take in:

SPIKE (O.S.)
Funny. You used to seem a lot less
menstrual.

She hurries toward the next intersection and she's around the
next corner just in time to see:

Sonia flip the sword up from the ground with her foot, catch
it in mid-air, and start to drive it into Spike's back.

With no time to aim, Kate raises the rifle and FIRES.

Before Sonia can get all the way, a muffled GUNSHOT rings out
twice. She falls to the ground. Two DARTS in her back.

Spike slowly looks up from the ground.

SPIKE (cont'd)
It's about bloody time!

KATE
If I could only pick one thing I
didn't miss about LA...

Kate strolls forward, casually reloading her rifle.

KATE (cont'd)
... it'd have to be the traffic.

FADE TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

35 INT. W&H - CONFERENCE ROOM - NIGHT**35**

Lindsey is leaning back in one of the comfortable office chairs. The Shaman is still watching through the crystal ball across the table.

LINDSEY

Anything?

SHAMAN

Nothing of importance.

Lindsey rolls his eyes and begins rocking back and forth in the chair. Finally, his phone rings on the table. He quickly answers it.

LINDSEY

McDonald.

(beat)

You're sure? Damn. Well, it was going to happen sooner or later. I was just hoping that it would be later.

Without adding on, he hangs up the phone and uses the quick dial once more. He waits a moment and:

LINDSEY (cont'd)

I just got confirmation. You know what to do.

He hangs up the phone and looks over to the Shaman.

LINDSEY (cont'd)

Be ready.

The Shaman nods as we FADE TO:

36 EXT. SIDEWALK - SAME**36**

The UTF Members, Wesley, and Spike are all nursing bruises as the others carefully secure Sonia into the back of the UTF Van.

WESLEY

Be careful with...

He stops and holds his head before continuing more quietly.

WESLEY (cont'd)

... that last strap. I believe it's a tad loose. Best use another to make certain.

(CONTINUED)

36 CONTINUED:

36

Kate comes to stand alongside Angel as he supervises.

KATE

I almost forgot how exciting it is
to be in LA.

ANGEL

We love it on a daily basis.

(beat)

Kate, I know it goes without
saying, but I really appreciate the
help. We couldn't have found her
without you.

Kate forces a smile for his benefit.

ANGEL (cont'd)

I don't know what we're going to do
with her now that we've got her,
but at least we know she's safe.

Kate thinks things over for a moment and then:

KATE

Look, I know that I've said some
things that...

She lets her words flutter down as her phone rings.

KATE (cont'd)

I've got to take this.

ANGEL

Of course.

She walks away and Angel takes the chance to walk over to his
team. He looks them up and down before going to sit in
between Wesley and Spike.

ANGEL (cont'd)

You know, I almost hate to say it,
but you did a good job tonight,
Spike.

SPIKE

Oh, yeah. When it comes to taking
thrashings for the team, I'm the
father, spirit, and the holy
buggering ghost.

ANGEL

Whatever you want to call it, it
probably saved Sonia's life.

(CONTINUED)

SPIKE

That remains to be seen, doesn't it? Did you see those gashes all over her?

ANGEL

Yeah...

WESLEY

I don't want to be overly prudent in my assumptions, but if everything Kate has told us is true, they're most likely self inflicted.

SPIKE

You mean she did that to herself?

WESLEY

It's a great possibility.

SPIKE

There's got to be something we can do to fix her.

ANGEL

There is. And we'll find it. But right, now we need to get her home and get some kind of rest because, from the looks of us, we could all use it.

SPIKE

You've got that right.

They all three stand, but before they can take a step:

KATE (O.S.)

Angel!

Kate comes running into frame.

KATE (cont'd)

I appreciate the good time, but I've got to go.

ANGEL

What's going on?

KATE

I just got a call. We just found another Priori Lab. At least twice the size of the last one.

ANGEL

Alright. Let's go.

(CONTINUED)

He starts to head for his car, but Kate puts a hand to his chest to stop him.

KATE

Sorry, Angel. This isn't a Civilian Op.

ANGEL

Are you kidding? With everything we could learn to help Sonia, not to mention possibly putting an end to your 'nationwide epidemic' and you don't want my help?

KATE

Even if I did want it, I don't need it. I'm with the government, remember?

ANGEL

Kate, don't be stubborn. We'll -

KATE

Let me make myself clear. If you come within one thousand feet of my crime scene, you will be incarcerated. Sorry to pull the bitch card, but there are rules now that I can't even think about breaking.

She turns and walks off screen.

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

I'm sure I'll see you around.

They all watch her go. Spike smirks and looks back to Angel.

SPIKE

How's that for gratitude? I'm starting to rethink our 'men only' world.

ANGEL

Leave it.

SPIKE

I didn't want to help the selfish harlot anyway!

WESLEY

And even if we wanted to tag along, she wasn't readily divulging the location, was she?

ANGEL

Let's just get Sonia home and hope
that Kate keeps us in the loop.

They all start to leave again, but:

UTF MEMBER (O.S.)

Sir!

WESLEY

Yes?

(grabbing his head)

Ah!!

(more quietly)

What is it?

The UTF Member runs up to Wes and hands him a piece of paper.

UTF MEMBER

We picked this up over the
broadwave. It's where they're
assembling for the Priori Take-
Down.

Wes glances back at the others.

ANGEL

But then on the other hand, what
has hope ever done for us?

SPIKE

Not a bloody thing.

WESLEY

(to UTF Member)

Take the men and get Sonia back to
UTF HQ. Page Dr. Vasquez and
David. Have them keep her sedated
and treat her injuries. That's it.
Only what is necessary. I'll have
further instructions when we
return.

UTF MEMBER

Yes, sir.

He hurries off.

ANGEL

Kirsten, you don't mind going and
checking in with Illyria and the
kids, do you?

KIRSTEN

Not at all.

(CONTINUED)

36 CONTINUED: (5)

36

ANGEL

Good. We'll meet you back at the hotel later tonight.

She nods and exits the frame as Spike looks back to the others.

SPIKE

Well, then... You gentlemen feel like crashing a party?

37 INT. W&H - CONFERENCE ROOM - SAME

37

A ringing phone draws us back with Lindsey. He quickly answers it.

LINDSEY

Go.

He listens for a moment and then hangs up the phone. He then looks back over to the Shaman.

LINDSEY (cont'd)

Do it.

38 INT. HYPERION - WES' ROOM - SAME

38

Back with Illyria and the children. Suzi stands up from the group of playing children and SCREAMS.

Illyria is quickly out of her chair and hovering over her.

ILLYRIA

What is the meaning of this?!

Suzi's nearly trembling.

ILLYRIA (cont'd)

Answer me!

SUZI

It's... Uncle Wesley.

ILLYRIA

What?

SUZI

He's in trouble.

ILLYRIA

How did you come to know this?

SUZI

I just do. I know it!! I can see him.

Illyria thinks for a moment and then:

(CONTINUED)

38 CONTINUED:

38

ILLYRIA
I must leave.

KIDS
No!!

ILLYRIA
Silence!

The younger kids cower down. Scared shitless.

ILLYRIA (cont'd)
You each possess great skills for those of your kind. I believe that you would prevail, should an altercation occur. You must be strong.

The two elder kids nod their understanding, and Illyria takes a few steps back from them.

With a wave of her hand, she conjures up a PORTAL of crackling blue energy before her, and with a last glance at the kids, she steps through.

The portal disappears with a SNAP, and the kids stare in shock for a moment before we CUT TO:

39 EXT. SECOND PRIORI LAB - LATER

39

Kate is standing outside the huge building where all of her men are assembling.

KATE
Johnson!

She waits as JOHNSON comes running to her.

JOHNSON
Yes, ma'am?

KATE
Where did the information about this operation come from?

JOHNSON
It was reported by a junior agent through the proper channels.

KATE
Does that seem weird to you?

JOHNSON
There are demons making demon spawn drugs in that building. This all seems 'weird' to me.

(CONTINUED)

39 CONTINUED:

39

KATE
I've got a bad feeling about this.

JOHNSON
Our orders are to proceed with the
strike.

Kate stares him down.

KATE
I'm aware of our orders, Agent.

He backs down a bit.

JOHNSON
Of course, ma'am.

She thinks for a moment, then:

KATE
I've got to make a call.

She walks away as Johnson wipes the sweat from his brow.
Behind him, we PUSH IN on the building. Closer and Closer.
Once we get to the walls, we pass through them.

40 INT. SECOND PRIORI LAB - CONTINUOUS

40

The building is empty.

41 EXT. SECOND PRIORI LAB - SAME

41

Kate waits for the phone to pick up.

KATE
(into phone)
Angel, it's Kate. Something isn't
right here and just in case you
don't hear from me, I want to give
you the number of a colleague that
may be able to help if something
happens to me.

42 INT. HYPERION - ANGEL'S OFFICE - SAME

42

The Answering Machine is taking down the call in the empty
room.

KATE
(filtered through machine)
The number is 555-1249.

We slowly begin to circle the room as Kate continues.

(CONTINUED)

42 CONTINUED:

42

KATE (cont'd)
If something does happen, I want
you to remember something... You
can't save them all.

As the machine clicks off, we finally reach the doorway and
see:

A W&H TEAM sweeping through the Foyer!

43 EXT. SECOND PRIORI LAB - SAME

43

Angel's Mustang comes to a halt, on the other side of the
road from the factory.

We begin to ascend and take in the view from above as Angel,
Wes, and Spike EXIT the car and head toward the building. On
the other side of the building, Kate and a few dozen agents
are heading for it as well.

44 INT. SECOND PRIORI LAB - SAME

44

From the BOMB in the middle of the room, we trace two cables.
Each one goes to a different side of the room and ties into
both doors!!

A moment for it to sink in before we:

BLACK OUT:

TITLE OVER: TO BE CONTINUED...

END OF SHOW