

**ANGEL**

7X11

"Delphi Diei"

Written by  
Waylon Wyche

(c) 2006 Monster Zero Productions

**TEASER**

FADE IN:

1 EXT. SECOND PRIORI LAB - NIGHT 1

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.

2 INT. SECOND PRIORI LAB - SAME 2

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:

3 EXT. SECOND PRIORI LAB - SAME 3

AGENT JOHNSON makes it to the door first. He nods back to the others and SWINGS the door open:

BOOM! The bomb discharges and spits FIRE out the door. Engulfing the closest AGENTS in flame as the building begins to crumble around them.

On the other side of the building:

SPIKE is only a few feet from the door when the explosion THROWS it from its hinges.

The door SLAMS into Spike and knocks him back into ANGEL. Both vampires hit the ground as the flames roll out of the building and sends debris everywhere.

WESLEY is twenty yards back, carrying a large cache of weapons when the force of the blast KNOCKS him from his feet. \*

He looks up just in time to see a large piece of masonry heading right for him. He throws his hands up to shield his face as we:

**BLACK OUT:**

**END OF TEASER**

ACT ONE

FADE IN:

4 EXT. SECOND PRIORI LAB - NIGHT 4

Wes looks up just in time to see a large piece of masonry heading right for him. He throws his hands up to shield his face. Then: Nothing.

Reluctantly, he opens his eyes to see that the incredibly huge piece of the building is suspended above him.

He finally looks behind him to find ILLYRIA holding it up off of the ground. She actually almost smiles as their eyes meet and she throws the piece of building away.

SPIKE (O.S.)  
That's bound to put hair on a  
bloke's chest, innit?

Some twenty yards ahead, Spike is pushing himself to his feet and kicking a piece of mortar off of Angel's legs.

BACK WITH: Wes and Illyria as she pulls him off of the ground.

WESLEY  
How did you...?

ILLYRIA  
It is unimportant. We have matters  
of urgency to address.

WESLEY  
Starting with...

ILLYRIA  
... what dissembled creature  
planned this.

He nods.

WESLEY  
We should check on the others.

Illyria starts to walk around the debris before:

WESLEY (cont'd)  
But... This was appreciated.  
Greatly.

A beat - and then she SMILES back.

Spike offers Angel his hand, which Angel shrugs off. Opting to stay seated for the moment.

(CONTINUED)

ANGEL  
What the hell just happened?

SPIKE  
Not rightly sure, but I'm going to venture out on a long and fairly sturdy limb here and say that we were set up.

ANGEL  
Why does that not surprise me?

He finally stands up.

SPIKE  
Because it happens every week and we're stupid enough to keep falling for it?

WESLEY (O.S.)  
Angel?

ANGEL  
Over here.

Wes comes to stand alongside them.

WESLEY  
Is everyone alright?

ANGEL  
Fine.

SPIKE  
Takes more than a wee blast to kill yours truly.

WESLEY  
So I'm assuming that this isn't a freak accident...

ANGEL  
I think we've learned by now that assumptions in this business are something of a stretch.

WESLEY  
So, any idea who set us up?

ANGEL  
There's always the usual suspects.

WESLEY  
It's true, we haven't heard from Lindsey in a while. This could well be him vying for our attention.

ANGEL

Well, he's got it. Has anyone seen any signs of Kate or the FBI?

SPIKE

Wait, how do we know that this wasn't your girlfriend?

ANGEL

My 'girlfriend'?

SPIKE

Yeah. Blonde, accusatory stares, works for the government.

ANGEL

It wasn't Kate.

(beat)

And she's not my girlfriend.

SPIKE

And how the hell are you so bloody well sure?

ANGEL

She told us not to come, remember?

SPIKE

How many FBI transmissions do you think they let trickle down to civilians?

WESLEY

What possible purpose would it serve Kate to kill us?

SPIKE

Who says it's her purpose? She's not calling the shots, is she? Answers to a bloke by the name of Sam, first name Uncle?

WESLEY

That's ridiculous.

ANGEL

No, he's right.

WESLEY

Angel, are you seriously entertaining the notion -

ANGEL

I'm not entertaining anything, but until we rule it out, Spike's got a point.

(MORE)

(CONTINUED)

4 CONTINUED: (3)

4

ANGEL (cont'd)

If someone high enough up thinks we're a threat, using an old ally to dispose of us would be the perfect strategy.

WESLEY

I suppose that I would have to agree.

SPIKE

I'd think that you'd taken a knock to head if you didn't. Look around. Do you see any suit wearing monkeys running about? Because I don't.

ILLYRIA (O.S.)

That is because you will not cease speaking long enough to inspect your surroundings!

Illyria comes back into frame. Angel looks back to Wes.

ANGEL

What is she doing here?

(to Illyria)

What are you doing here? You're supposed to be at the hotel with the kids!

ILLYRIA

Circumstances required my abandoning them for the moment.

ANGEL

What circumstances?

ILLYRIA

I knew of the trouble here.

WESLEY

How?

ILLYRIA

I was told.

WESLEY

By whom?

ILLYRIA

It is irrelevant!!

SPIKE

Did they change the meaning of the word without my knowing?

(CONTINUED)

ANGEL

While we're all really happy that you care so much, Illyria, I think you've got some explaining to do.

ILLYRIA

I explain myself to no one!  
(sharply)  
You'd be wise to remember that. The only thing that I will explain is that the other side of this building is littered with viscera. Of the men that you are so quick to name your enemy.

Angel glances at Spike.

ANGEL

So much for your conspiracy theory.  
(to Illyria)  
Did you see Kate?

ILLYRIA

There were no females among them that I could see.

Angel runs toward the other side of the building and the others are quick to follow, except for Spike who takes one last drag from his cigarette.

SPIKE

So much for hoping not to find a trail of bodies tonight.

5 INT. HYPERION - WES' ROOM - SAME

5

KIRSTEN is sitting with the KIDS. They all look scared.

SUZI

Is Uncle Wes going to be okay?

She puts on her warmest smile for the kids' benefit.

KIRSTEN

Of course he is. I'm sure that everyone is on their way home right now.

SUZI

He didn't look fine in my head.

Kirsten walks over and kneels down before her.

KIRSTEN

You probably just had a nightmare, sweetie.

(CONTINUED)

SUZI

You can have nightmares when you're not asleep?

KIRSTEN

Well, they're usually called day dreams, but I don't think anyone will mind us calling it a daymare, just this once.

She smiles warmly and:

SUZI

It just looked so real.

She hugs the little girl.

KIRSTEN

I know. But even if he were in some kind of danger, do you think your Auntie Illyria would let anything happen to him?

Suzi finally smiles.

SUZI

No.

Kirsten looks back to the others.

KIRSTEN

What about you guys? Do you really think that anything would happen to Wes that Illyria didn't want to?

KIDS

No.

RHIANNA

Auntie Illyria told us that if anyone tried to hurt Uncle Wesley that she would rip their spine out through an orifice.

KIRSTEN

(beat)

Oh...

RHIANNA

What's an orifice?

Kirsten quickly stands up.

KIRSTEN

So, who's hungry?

5 CONTINUED: (2)

5

As she gives a tempting nod to the children, however, a cloud of green smoke begins seeping in through the vents.

Sonia frowns nervously.

KIRSTEN (cont'd)  
Kids, I think we need to...

As soon as the first fumes of the gas reaches her, she begins SWAYING and her eyelids are heavy.

KIRSTEN (cont'd)  
... get... out of... here.

She tries to catch her balance, but tumbles to the floor. The kids barely have time to start freaking out before the gas reaches them. One by one, they each fall unconscious.

As the room fills with the gas, a W&H AGENT, wearing a gas mask, cautiously ENTERS the room and does a quick sweep. He pushes a button on the side of his mask and talks into the radio:

W&H AGENT  
The area's clear. Let's secure the cargo.

Several more of his team also ENTER the room and head for the children as we CUT TO:

6 EXT. SECOND PRIORI LAB - LATER

6

A row of unconscious FBI AGENTS are lying on the far side of the several Black Suburbans. Most are bloody and some are badly burned.

A beat and Spike slowly comes into frame, dragging another Agent behind him and dumping him alongside the others. He stops and wipes a bead of sweat from his brow as each of the others find their way over with another body.

SPIKE  
It's safe to say that this is more than I bargained for when I signed up to work the weekend shift.

ANGEL  
You didn't have to come.

Spike just shoots him a sinister glare.

WESLEY  
How many more do you think are in there?

(CONTINUED)

Everyone looks over to the building. The whole of the wall is crumbled down, exactly where the Agents all were when the blast went off.

ANGEL

Don't know.

SPIKE

Do you really think anyone pulled a Wicked Witch of the East and survived?

ILLYRIA

We have each survived against steeper odds.

SPIKE

Yeah, but there's usually extenuating circumstances, like Forehead The Ugly pawning you off to pay a debt.

Angel ignores him and looks back to Illyria.

ANGEL

Can you move that piece of the building gently enough to not further injure any survivors underneath?

ILLYRIA

My name defines the word finesse.

SPIKE

Sure you don't mean insanity?

Before she has time for a quip, Wes puts his hand on her shoulder.

WESLEY

We should be quick about this. Lives are at stake.

ANGEL

We'll grab whatever we can find in the Suburbans that might be useful. First aid, tools... time machine?

Wes nods and leads Illyria to the building. Angel and Spike hurry over to one of the Suburbans and start rummaging through the back.

SPIKE

What are we going to do with these buggers?

6 CONTINUED: (2)

6

ANGEL

We'll call the police as soon as we save everyone we can. We've just got to be long gone before they get here.

SPIKE

A couple dozen FBI Agents, well done, would raise a lot of questions.

ANGEL

More than we have time to answer.

Spike steps out from his vehicle, holding up an empty soda can.

SPIKE

Weren't much in the way of boy scouts, were they?

Angel walks back out to meet him.

ANGEL

Let's just -

WESLEY (O.S.)

Angel?!

Angel and Spike exchange startled looks before they both SPRINT in Wes' direction.

7 INT. W&amp;H - LINDSEY'S OFFICE - SAME

7

LINDSEY is sitting impatiently behind his desk. Staring at the phone. He waits a few moments and then hits the speaker phone.

LINDSEY

(into phone)  
Heather.

SECRETARY

(filtered through phone)  
Yes, Mr. McDonald?

LINDSEY

Has the operations team checked in from their training op?

SECRETARY

Not yet, sir.

Lindsey thinks for a long beat before:

SECRETARY (cont'd)

Sir?

(CONTINUED)

7 CONTINUED:

7

LINDSEY  
I'm going to need you to get  
someone on the line for me, then.

SECRETARY  
Who would you like?

LINDSEY  
Lilah Morgan.

SECRETARY  
Just a moment, sir.

8 EXT. SECOND PRIORI LAB - SAME

8

Angel and Spike are hurrying toward the building.

Illyria's got the stone moved and Wes is knelt down beside  
someone. As Angel gets there, he sees that it's KATE!

WESLEY  
She's not breathing!

**BLACK OUT:**

**END OF ACT ONE**

ACT TWO

FADE IN:

9 EXT. HYPERION - NIGHT

9

TITLE OVER: FIVE YEARS AGO

Angel and Kate are sitting outside the hotel. An awkward conversation since Angel has just saved her life after an attempted overdose hours earlier.

KATE

I feel like such an idiot.

ANGEL

A lot of that going around.

KATE

I just couldn't... My whole life has been about being a cop. If I'm not a part of the force, it's like nothing I do means anything.

ANGEL

It doesn't.

KATE

Doesn't what?

ANGEL

Mean anything. In the greater scheme, the big picture. Nothing we do matters. There's no grand plan, no big win.

KATE

You seem kind of chipper about that.

ANGEL

Well, I guess I kinda worked it out. If there's no great, glorious end to all of this. If nothing we do matters, then all that matters is what we do. 'Cause that's all there is: what we do. Now. Today.

Kate gives an understanding nod.

ANGEL (cont'd)

I've fought so long for redemption, for a reward, finally just to be the other guy, but I never got it.

KATE

And now you do?

(CONTINUED)

ANGEL

Not all of it. All I want to do is help. I want to help because I don't think people should suffer. And because they do. Because there is no bigger meaning and the smallest act of kindness is the greatest thing in the world.

A long beat before:

KATE

I can see that you've had an epiphany.

ANGEL

You know, I keep saying that, but nobody's listening.

KATE

Well, I'm pretty much convinced, since I'm alive to be convinced.

ANGEL

You know, you don't have to be a cop to be -

KATE

I'm okay. Anyway, I'm not headed towards another pillathon. I'm very grateful. I never thought you'd come for me, but I got cut a huge break and I believe. I don't know what I believe in, but I have... Faith. That maybe we're not alone in this.

ANGEL

Why?

KATE

Because I never invited you in.

Then it hits Angel that she's right.

ANGEL

I don't -

KATE

It's okay. You don't have the answers today.

ANGEL

If I ever have them.

She smiles.

KATE  
You will.

Angel concedes with an exasperated sigh. Kate stands up.

KATE (cont'd)  
That's my cue.

ANGEL  
You're leaving?

KATE  
I think it's time.

ANGEL  
Leaving my hotel or leaving Los Angeles?

KATE  
Both, I think.

A long beat.

ANGEL  
What will you do?

KATE  
I don't know. This world of yours... It's not something you can unsee. And once you know it's there, I don't think that it's something you can stop fighting.

ANGEL  
Tell me about it.

It's his turn to force a smile.

ANGEL (cont'd)  
Will I see you again?

KATE  
I'd say so.

She turns to walk away, but stops.

KATE (cont'd)  
Angel, I think I have one of the answers that you're looking for.

ANGEL  
Yeah?

9 CONTINUED: (3)

9

KATE

(nods)

It's something that my dad told me right after I graduated from the Academy and it's something I think you can learn from.

ANGEL

I'm all ears.

KATE

You can't save everyone.

She walks back over and kisses him on the forehead.

KATE (cont'd)

But I am eternally grateful that you saved me.

Angel watches as she walks away into the night and we FADE TO:

10 INT. KATE'S APARTMENT - LATER

10

Kate has a single bag draped over her shoulder. She stares back into the apartment for the last time. She leaves the apartment and as she closes the door, we...

MATCH CUT TO:

11 INT. HOSPITAL - KATE'S ROOM [PRESENT DAY]

11

We PULL BACK from the door to take in the whole of the room and Kate, unconscious on the bed.

12 INT. HOSPITAL - CORRIDOR - SAME

12

Angel is staring through the glass into her room when Wes walks up with Illyria.

ANGEL

Did you get anything?

WESLEY

They won't release information to anyone that isn't family.

ANGEL

Why didn't you -

WESLEY

They wanted ID.

ANGEL

Oh... But she looks like she's doing alright, doesn't she?

(CONTINUED)

Wes glances into the room.

WESLEY

Looks can be deceiving.

ANGEL

I know. I just don't feel right leaving her here without knowing. I mean, I know we haven't been on the best of terms since she got back into town, but we do have a history with her that didn't end badly. She'd do the same for me.

WESLEY

We could try to find her attending physician, I suppose. Try to intimidate the information out of him.

SPIKE (O.S.)

Won't be necessary.

They turn to see Spike approaching with a file.

ANGEL

How did -

SPIKE

What you do think? I nicked it.

He hands it to Wes. Wes quickly studies it over.

WESLEY

Vitals seem relatively stable. Her doctor seems optimistic, according to his writings.

ANGEL

So what's wrong with her?

WESLEY

She's got a severe concussion and a few burns. But it looks like she's going to pull through it.

ANGEL

We should have taken her back to the UTF.

WESLEY

This really isn't our jurisdiction, Angel. Natural causes. Not to mention that the FBI might take notice when their lead detective went missing.

SPIKE

Well, what's done is done, right?  
Let's go see about some vengeance,  
with a capital arse kicking.

ANGEL

(fuming)  
Lindsey.

He and Spike start to walk away, but Wes stops them.

WESLEY

Not to play the role of pessimist  
here, but what are we going to do  
when we find him?

SPIKE

Did you miss the part of my speech  
about vengeance and arse kicking?

WESLEY

Which is all fine in the theory,  
but in reality, we've fought  
Lindsey more than once since he's  
been brought back and I don't think  
we've left a scratch yet.

ANGEL

Then we'll just have to hit harder.

SPIKE

And with sharper weapons.

WESLEY

Getting ourselves killed isn't  
going to solve -

Before he can finish his sentence, Illyria BURSTS into being  
before their very eyes. The others quickly look around to  
make sure no one took notice.

ANGEL

Since when did she...?

WESLEY

I don't know. Illyria -

ILLYRIA

We haven't the time. There is  
something wrong with the children.

ANGEL

What?!

SPIKE

What kind of wrong?

(CONTINUED)

12 CONTINUED: (3)

12

ILLYRIA

They are no longer at the hotel.

Everyone exchanges panicked looks.

13 INT. HYPERION - FOYER - LATER

13

Angel and the others rush in through the front door to find Kirsten sitting on the couch, holding her pounding head.

ANGEL

What the hell happened?

KIRSTEN

Nice to see you too.

ANGEL

Really not the time for sarcasm.

KIRSTEN

I don't know what happened! Some kind of green smoke started coming in through the vents and before I had time to react, I'm out on the floor. I come to, Illyria's in the room and the kids are gone.

SPIKE

Oh, well that's bloody convenient, innit?

KIRSTEN

What is that supposed to mean?

SPIKE

We leave the coop for a few hours and the mama hen loses the chicks without anything in the way of an alibi!

KIRSTEN

If you think I had something to do with this, just come out and say it.

SPIKE

I think you had something to do with it!

Spike turns around, venting. Kirsten jumps up from the couch and as soon as Spike turns around, she's all but DECKED him with a RIGHT HOOK.

Spike quickly jumps up from the floor and looks to go on the offensive before Angel pushes him back.

(CONTINUED)

ANGEL

Spike!!

He starts to unload a rant, but Kirsten beats him to it:

KIRSTEN

Who spends most of their days with them? Teaching them, feeding them, telling them that things are going to be alright when, deep down, they know and I know that nothing is?! I do! I love those kids! And the next time that you imply and duplicity on my part, you're going to need more than Angel between us to keep me from staking your skinny, bleach blonde ass!!

She turns around and hurries up the stairs, concealing the tears from the others as they start to fall.

Spike finally starts to simmer down and Angel gives him an accusing glare.

SPIKE

What? It was a reasonable assumption.

ANGEL

From now on, when we're reacting to things, you don't get to talk.

Spike starts to open his mouth.

ANGEL (cont'd)

If it's not something that's going to help, keep it to yourself.

He doesn't even give Spike time to answer as he turns back to Wes.

ANGEL (cont'd)

What do you think?

WESLEY

If she did have anything to do with it, that was one hell of an acting job.

ANGEL

Yeah, so... How do we go about this?

WESLEY

First thing would be to check the security feeds.

(CONTINUED)

13 CONTINUED: (2)

13

ANGEL

You do that. I'm going to try to pick up some kind of trail.

SPIKE

I'll help.

Angel looks doubtfully back at him.

SPIKE (cont'd)

And try to refrain from pissing anyone off!

ANGEL

Let's go.

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

14

Lindsey is still sitting in his office, staring at his phone when:

LILAH (O.S.)

You wanted to see me, boss?

Lindsey looks up to see Lilah walking whimsically into the room.

LINDSEY

I did. I do.

LILAH

Guilty conscience finally getting to you?

Lindsey studies her for a moment.

LINDSEY

How long have we worked together, Lilah?

She stares strangely back.

LILAH

Are you trying to hit on me? Because it's nothing personal, but... Actually it is something personal, but I also don't date men a foot shorter than me.

LINDSEY

Just answer the question.

She throws up her hands.

14 CONTINUED:

14

LILAH

I don't know. Five, maybe six years, in between your sabbaticals and our collective sentences to hell.

LINDSEY

And in all that time, have you ever known me to be on the losing side of things?

LILAH

There's a certain vampire that comes to mind.

He ignores that.

LINDSEY

Think about it. I beat you out for that Vice President gig, I had the partners beat outright before Angel came along. Let's face it. I'm a winner.

LILAH

Have you been reading self help books?

LINDSEY

My point is, that...

His cell phone rings and he quickly stops.

LINDSEY (cont'd)

I need to take this.

LILAH

Of course.

Lindsey waits a moment.

LINDSEY

It's private.

LILAH

Oh, I don't care.

Lindsey grabs the phone and EXITS his office, leaving Lilah there.

15 INT. W&H - CORRIDOR - CONTINUOUS

15

He flips open his phone.

LINDSEY

(into phone)

It's about damn time!

(CONTINUED)

15 CONTINUED:

15

OPERATIONS OFFICER  
(filtered through phone)  
Sorry, sir. We were experiencing  
difficulty with our comms.

LINDSEY  
Doesn't matter. Did you achieve  
your objective?

OPERATIONS OFFICER  
We did, sir. We're on our way to  
the drop point now.

LINDSEY  
And the plan was carried out  
precisely?

OPERATIONS OFFICER  
Yes, sir.

LINDSEY  
Good.

He hangs up the phone and hits the quick dial button as he  
looks back into the office to see Lilah sitting on his desk,  
peeking at his paper work.

LINDSEY (cont'd)  
(into phone)  
It's me. You don't know how close  
I just came to trying to bribe  
Lilah over to our side.  
(beat)  
Proceed with everything as planned.

He sighs his relief before quickly turning and going back  
into his office.

16 INT. W&amp;H - LINDSEY'S OFFICE - CONTINUOUS

16

He takes the files from Lilah's hands and sits comfortably  
behind his desk again.

LILAH  
Good news?

LINDSEY  
Extremely. My copy of 'The  
Departed' finally came in from  
Netflix.

LILAH  
So what the hell do you want,  
Lindsey?

(CONTINUED)

16 CONTINUED: 16

LINDSEY  
You know, it wasn't really  
important. You can go.

He smiles happily as we FADE TO:

17 EXT. NEW YORK CITY - STREETS - NIGHT [2002] 17

The crowded streets of NEW YORK CITY. Even at night, people are having to navigate their way through the crowd.

Through all of the people, we're finally able to make out a commotion. A MAN is trying to sprint down the street, KNOCKING people to the ground everywhere as he goes.

Every few moments, he glances behind him, but nothing other than a sea of people.

Finally, he ducks in through a door.

18 INT. MOVIE THEATRE - CONTINUOUS 18

The theatre, is likewise crowded as he pushes his way to the bathroom.

19 INT. MOVIE THEATRE - BATHROOM - CONTINUOUS 19

He quickly opens one of the stalls and closes the door behind him. He sits on top of the toilet with his feet up on the seat and goes deathly quiet.

He sets there and waits for the door to open, but nothing. Finally, he steps down from the toilet and cautiously peers out around the stall door. Nothing.

Almost reluctantly, he walks over to the sink and runs water over his face before staring in the mirror for a beat.

MAN  
You've got to be tripping.

He stares back hard for a few moments, takes a deep breath, and heads for the door.

As soon as he opens the door, Kate is on the other side and shoves a stake through his heart. The door slowly edges shut as the vampire dusts. Kate looks back to the dozens of people, but in all the noise, no one even noticed.

She smirks at the peoples' blissful ignorance, puts the stake in her jacket, and disappears into the crowd.

20 INT. NEW YORK CITY - KATE'S APT. - LATER 20

The door opens into a terribly bedraggled apartment. Crappy furniture and no decorations to speak of. She's living more like Faith than Buffy.

(CONTINUED)

20 CONTINUED:

20

She drops the stake onto the couch with her jacket and opens up the small bag to reveal a single box of Chinese food.

She sits down on the edge of the chair, avoiding the spring sticking out of it. She takes a bite of her food before there's a KNOCK at the door.

She looks suspiciously at the door as she sits her food on the floor and pulls a PISTOL from underneath the chair's cushion.

She makes her way to the door and peers through the peep hole as she quietly cocks the gun.

AGENT JOHNSON (O.S.)  
Ms. Lockley?

KATE  
Who is it?

AGENT JOHNSON (O.S.)  
Special Agents Johnson and Terry,  
FBI.

She slowly opens the door, keeping the gun pointed at them through it. She looks them over for a beat before:

KATE  
Badges?

Both Agents smirk, but present their badges.

KATE (cont'd)  
What do you want?

AGENT JOHNSON  
For you to take a ride with us.

KATE  
Where to?

AGENT JOHNSON  
Washington.

She stares back unknowingly for a moment before we FADE TO:

21 INT. UTF HEADQUARTERS - INFIRMARY - NIGHT [PRESENT DAY]

21

SONIA is lying beside the LITTLE GIRL from the previous episode on different hospital style beds. Both are unconscious. DR. VASQUEZ checks both machines and scribbles something down on a clipboard.

He walks across the room and EXITS through the door.

22 INT. UTF HEADQUARTERS - CORRIDOR - CONTINUOUS 22

He walks down the hallway to find DAVID sitting in his office. Dr. Vasquez stops in his doorway.

DAVID  
How are they looking?

DR. VASQUEZ  
They're not looking all that great, but their vitals are fine. They're not suffering from anything physical from a medical standpoint.

DAVID  
And they've got enough sedatives to keep them out until we find some kind of cure, right?

DR. VASQUEZ  
An elephant would stand a better chance at coming out of the medically induced coma than these girls would.

DAVID  
Good.

23 INT. UTF HEADQUARTERS - INFIRMARY - SAME 23

Sonia's eyes FLASH open where she lays in her bed. She quickly looks around the room and wastes no time in getting up from her bed and RIPPING the tubes out of her arm.

She sees the little girl and goes to stand beside her bed. She stares at her for a moment before realizing that she's a demon. Sonia doesn't even think as she grabs a nearby scalpel and plunges it into the Girl's chest.

SMASH CUT TO:

24 INT. HOSPITAL - KATE'S ROOM - NIGHT 24

Kate's eyes FLASH open, much more violently than Sonia's. She stares at the ceiling in horror, breathing heavily as she calls out:

KATE  
Angel!

BLACK OUT:

END OF ACT TWO

ACT THREE

FADE IN:

25 INT. HOSPITAL - KATE'S ROOM - NIGHT

25

Angel rushes into the room.

ANGEL

Kate!

He makes his way to her bed, but she's unconscious again. A UTF MEMBER enters the room behind Angel.

ANGEL (cont'd)

I thought you said she was awake on the phone!

UTF MEMBER #2

She was.

ANGEL

But?

UTF MEMBER

They say that she just slipped back under after a brief relapse.

ANGEL

A relapse?

Angel sighs and tries not to shout.

ANGEL (cont'd)

Then why didn't you call me back and tell me that?

UTF MEMBER #2

Because she said something. Before the doctors and nurses got here, I was standing outside and heard it all.

ANGEL

Well?

UTF MEMBER #2

She was screaming about Sonia.

ANGEL

What about Sonia?

UTF MEMBER

That we had to stop her.

ANGEL

She must be nightmaring.

(CONTINUED)

25 CONTINUED:

25

UTF MEMBER #2

Maybe. She said that Sonia was killing everyone, and that if we didn't get there in time that they would all die.

ANGEL

I'll... have someone check on her in the off chance that Kate knew something that we don't and was trying to tell us. You stay here and report back if anything changes.

UTF MEMBER #2

Yes, sir.

Angel leaves the room.

26 INT. HOSPITAL - CORRIDOR - CONTINUOUS

26

He flips open his phone and dials a number. A beat and:

ANGEL

(into phone)

Hey, Wes, it's me. I don't have time to explain right now, but you might call or send someone over to the UTF building to check on...

(beat)

What?

27 INT. UTF HEADQUARTERS - MESS HALL - LATER

27

Angel steps through the door of the Mess Hall to find the grotesque scene. Bodies are everywhere, but not unconscious this time. Dead.

As Angel walks around the corpses, Wes pops his head in through the door. Not saying a word, but Angel senses him.

ANGEL

How many survived?

Wes walks into the room to stand alongside him.

WESLEY

Only the ones that weren't here.

ANGEL

She killed them all?

WESLEY

As far as I've seen.

ANGEL

How did this happen?

(CONTINUED)

WESLEY

We're not sure. And when I say we, I mean I. Because, Angel, they're all dead. Not just the soldiers themselves, but David, Dr. Vasquez, all the staff.

Angel hangs his head.

WESLEY (cont'd)

I hate to suggest it, but we might have to...

ANGEL

... put her down.

WESLEY

Only as a last resort. But it appears that her powers are only increasing in strength. If we - Angel?

Angel doesn't say a word, but slacks out into the hall.

28 INT. UTF HEADQUARTERS - CORRIDOR - CONTINUOUS

28

Wes follows him out as Angel leans against the wall, thinking.

ANGEL

She knew.

WESLEY

Knew what?

ANGEL

That it happened.

WESLEY

Are we still talking about Sonia?

ANGEL

Kate. She knew that this was going to happen.

WESLEY

What are you saying?

ANGEL

While I was out, I got a call from your guy we left at the hospital, saying Kate was awake. She was back out of it by the time that I got there, but when she woke up, she said that we had to stop Sonia or they all would die.

(CONTINUED)

WESLEY

You think that she foresaw it happening?

ANGEL

I don't know. Maybe it was just dumb luck and she was nightmaring about earlier tonight.

WESLEY

Either that or she received...

ANGEL

... a vision.

WESLEY

Is that even possible?

ANGEL

Back in Sunnydale, would you have thought that Cordy would be having visions in a few years?

They both ponder over it for a moment.

WESLEY

Well, there's nothing conclusive at the moment. And besides, we've got much more pressing matters at hand, don't we?

ANGEL

I actually almost forgot for a second.

He bangs his head lightly against the wall.

ANGEL (cont'd)

Which one do we even go after first?

WESLEY

Spike is on Sonia's trail. Kirsten and Illyria are checking on a lead for the kids.

ANGEL

What lead?

WESLEY

The only one we've got. I'll fill you in on the way to the hotel.

29 EXT. PRESTON &amp; DEAN OFFICES - SAME

29

Illyria and Kirsten are across the street from a respectable looking building. They watch as a new model, black van pulls into the parking garage.

ILLYRIA

That is the same vehicle from the surveillance video.

KIRSTEN

These bastards have the kids.

ILLYRIA

Then let us take them back.

KIRSTEN

Whoa, Illyria... We're supposed to go back to the hotel, report what we see, then bring everyone else back with us before we go in, remember?

ILLYRIA

I grow weary of taking orders from those inferior to me. I have been supplicant for much too long and will follow my own course of action from this point forward.

KIRSTEN

That's great. Do your own thing. Girl power and all that crap, but this is one time that we should follow the plans. You don't know what's in there.

ILLYRIA

Nor care.

With that she takes a step forward and begins to RIPPLE, and before Kirsten's eyes Illyria DISAPPEARS into thin air!

KIRSTEN

(sighs)  
Great.

She stuffs the pistol under her belt and grabs the assault rifle from the ground next to her.

KIRSTEN (cont'd)

Go team.

She runs toward the building.

30 INT. PRESTON & DEAN OFFICES - MOMENTS LATER

30

In the lobby, Kirsten bypasses a guard when she lands the BARREL of the gun to his temple. The security guard at the front desk reaches for his phone, but she takes out another pistol from her jacket with a SILENCER and SHOOTS the phone.

She quickly spots the three security cameras in the room and shoots each one out before walking over to the guard at the desk.

She puts the gun in his face.

KIRSTEN

I think your bosses have something  
that belongs to me.

31 INT. FBI OFFICE - DIRECTOR'S OFFICE - MORNING [2002]

31

Kate is sitting nervously in a chair across from a large desk in a generically warm room. Glancing back to the door occasionally.

Her stare keeps coming back to the small name plate on the desk that reads: CORBIN HEATH, DIRECTOR.

Finally, the door swings open with an older gentleman ENTERING the room. CORBIN HEATH is well dressed, barely greying hair despite the wrinkles, and eyes full of wisdom.

HEATH

Sorry to keep you waiting, Ms.  
Lockley. You're my first  
appointment of the day, and it's  
regretfully customary that I've  
always got matters of some urgency  
requiring my attention in the  
mornings.

KATE

Uh, that's fine. But what am I  
doing here?

HEATH

(laughingly)  
Good Lord, no one's told you  
anything, have they?

Kate shakes her head.

HEATH (cont'd)

You must forgive me, but yours is a  
matter of the utmost secrecy so the  
knowledge and involvement in it  
must be closely monitored.

(CONTINUED)

31 CONTINUED:

31

KATE

What 'matter'? I honestly don't know why I'm sitting here.

HEATH

This is a job interview.

KATE

Excuse me?

HEATH

We're beginning a new division of the FBI, Top Secret authorization only.

KATE

And you want me to be part of it?

HEATH

I want you to run it.

Kate looks strangely at him.

KATE

You know that I was fired from the LAPD, right?

HEATH

And what fools they were. The truth is that not everyone can handle knowing what people like us know. And it's for that reason that we're throwing together this task force. The demon problem in this country isn't becoming any less prolific, and if we're going to keep it as much of a secret as it was yesterday, then we need to start acting accordingly.

KATE

Why me?

HEATH

Why not you?

Kate frowns, weighing it over as we FADE TO:

32 EXT. FIELD TRAINING RANGE - DAY

32

Kate is wearing an FBI sweatshirt along with her fellow cadets on the FIRING RANGE. After the round of shots cease:

INSTRUCTOR (O.S.)

Lockley!

(CONTINUED)

32 CONTINUED:

32

KATE

Yes, sir?

The huge INSTRUCTOR walks over to her.

INSTRUCTOR

That was phenomenal shooting.

She smiles.

KATE

Thank you, sir.

INSTRUCTOR

You're going to be the first female director of the bureau one day if you keep...

VOICE (O.S.)

NO!!

The instructor's voice fades into the background as Kate looks around for the voice. Everyone else is going about their business. Other recruits are jogging, grappling, now firing their weapons again. No sign of anything abnormal until we:

SMASH CUT TO:

33 EXT. OLD BUILDING - NIGHT

33

Kate is all of a sudden standing alone outside of a seemingly abandoned building. Nothing looks right here. There is a car wrecked into the side of the building. The front door of the place is wide open.

She barely has time to think before another SCREAM rings out. She immediately bounds toward the door.

34 INT. OLD BUILDING - CONTINUOUS

34

Before her, she sees the scene of devastation. It's another Priori Lab. But unlike the last, there are bodies lying everywhere. Kate knows that Sonia is here.

She hurries in the door, sidestepping and jumping over the bodies, trying not to slip in the blood.

As soon as she rounds the first corner, she stops dead in her tracks. Sonia is standing along the conveyor belt, ripping open a box. She's surrounded by bodies.

She gets the box open and goes immediately for a pill bottle inside. She holds the bottle up and starts to down the pills before:

(CONTINUED)

34 CONTINUED:

34

KATE

Sonia!

Sonia turns to see her just as we...

SMASH CUT TO:

35 INT. HOSPITAL - KATE'S ROOM - NIGHT

35

Kate JOLTS awake again.

36 INT. HYPERION - FOYER

36

Angel and Wes are alone in the foyer, equipping themselves with weapons.

ANGEL

So they're like Wolfram and Hart?  
You're telling me that the whole  
time we've been worried about  
Wolfram and Hart, there's another  
evil law firm right here in Los  
Angeles?

WESLEY

I would venture to guess that there  
are more than the two.

ANGEL

Why didn't I know about this?

WESLEY

They were hardly worth mentioning.  
None of them have Wolfram and  
Hart's connections or anything of  
the sort. They're all run by  
greedy, ambitious humans. That's  
all. I suppose that they're only  
looking to increase their arsenal  
with the children, or perhaps even  
use them as leverage to broker some  
kind of deal with our friends at  
Wolfram & Hart.

ANGEL

From now on, tell me everything,  
and I'll let you know if it was  
worth mentioning or not.

Wes nods.

ANGEL (cont'd)

And we're sure that it was them?

WESLEY

The van that they were driving is  
registered to the company.

(MORE)

(CONTINUED)

36 CONTINUED:

36

WESLEY (cont'd)  
The extraction team fits the M.O.  
If it's not them, we've got  
nothing.

KIRSTEN (O.S.)  
I wouldn't say that we have  
'nothing.'

Kirsten walks into the hotel, pulling a man behind her. He's bound and gagged.

WESLEY  
What have we got?

KIRSTEN  
Head of security from Preston and  
Dean.

Angel smiles back to Wes.

ANGEL  
I knew we hired her for something.

37 INT. HOSPITAL - CORRIDOR - SAME

37

The UTF Member is down the hall, talking to one of the nurses when Kate opens the door and sneaks down the hall and out of sight.

38 EXT. HYPERION - FOYER - LATER

38

Angel is wiping the blood off of his knuckles with a piece of cloth as Wes and Kirsten stand in an intimidating manner in front of the Security Head. Bloodied and beaten.

ANGEL  
Now, let's try this one more time.

SECURITY HEAD  
I told you, vampire. I don't know  
anything about any kids.

ANGEL  
You see, this is where we're  
running into problems. I ask a  
question. You lie to me. You know  
that when my knuckles start to  
hurt, I'm going to use weapons,  
right?

SECURITY HEAD  
I can't tell you what I don't know.  
And besides, I've been hit harder  
by the teenagers that we represent.  
This is like a walk in the -

(CONTINUED)

38 CONTINUED:

38

SMACK! Kirsten lands the barrel of her gun to the side of his head. He takes a deep breath and spits out the blood on the floor.

SECURITY HEAD (cont'd)  
See? Your girlfriend hits harder  
than you do.

Angel reaches back and really laces into him with a RIGHT.

The guy finally turns his head back and stares proudly at Angel.

WESLEY  
Angel?

He motions toward the door and they each head back out to the foyer.

39 INT. HYPERION - FOYER - CONTINUOUS

39

Angel is still stewing as Wes and Kirsten come to a stop.

ANGEL  
I hate being one of the good guys  
at a time like this. Let's just  
kill him!

WESLEY  
I don't think that will be  
necessary.

He looks to Illyria walking in through the front door.

WESLEY (cont'd)  
I have an idea.

40 EXT. HYPERION - ROOF - MINUTES LATER

40

Angel has the guy dangling over the edge of the roof by his feet. Though shaken, the guy still isn't broken.

ANGEL  
Do we have your attention?

SECURITY HEAD  
You're not going to drop me.  
You're one of the good guys.

ANGEL  
You guys must not have the kind of  
file system that Wolfram and Hart  
does.

Angel drops him. Just before he hits the ground, Illyria WARPS IN from out of nowhere and catches him.

(CONTINUED)

The man is still screaming when Illyria appears back on the roof alongside the others. She drops him to the ground. He finally opens his eyes to see the others standing around.

SECURITY HEAD

What in the hell did you do to me?

ANGEL

I dropped you. And I'm about to do it again. Only this time, I won't tell my friend to catch you.

He's obviously shaken this time.

SECURITY HEAD

The vans were on loan.

ANGEL

Do we look stupid to you?

He grabs him by the ankles and drags him to the edge.

ANGEL (cont'd)

Illyria, don't move a muscle.

He holds the guy out over the edge again.

ANGEL (cont'd)

Last chance.

SECURITY HEAD

I swear!! Wolfram and Hart. Wolfram and Hart asked us for a favor and they're too big to turn down. We were hoping to get some fallout from their clientele.

Angel stares hard at him.

ANGEL

You know what, I think you're telling the truth.

SECURITY HEAD

I am!!

ANGEL

And we appreciate it.

Angel drops him! We can hear the guy screaming from the roof as Angel looks over to Illyria and nods. She disappears, going to catch the guy, as Angel looks over to Wes.

40 CONTINUED: (2)

40

ANGEL (cont'd)  
So why in the hell would Lindsey go through the trouble of sending us on the wrong trail? He had to know that we'd find out eventually.

WESLEY  
As much as I despise the man, his plans do tend to be really intricate and well executed.

ANGEL  
So we're going to have to hit up Wolfram and Hart to find the kids. We still haven't heard anything from...

Before he can even finish, his phone rings. He pulls it out of his jacket and looks at the number. He puts it to his ear and:

ANGEL (cont'd)  
(into phone)  
... Spike?

41 INT. ANGEL'S MUSTANG - SAME

41

Spike puts the phone down as he turns the wheel with both hands and squalls around the corner.

ANGEL (O.S.)  
(through phone)  
Spike?!

He picks the phone back up.

SPIKE  
(into phone)  
I got her!

ANGEL  
What? Where?!

SPIKE  
Just off the freeway, almost to Pasadena.

ANGEL  
An exact location would be better.

SPIKE  
I'll give you one when I get it!

He hangs up the phone. Just down the road, he spots Sonia again. He hits the gas and starts to catch up before she abruptly changes directions and turns down an alley.

(CONTINUED)

41 CONTINUED:

41

Spike hits the brake and cranks the wheel, but he's going too fast and CRASHES head on into the Priori Lab that Kate saw in her vision.

42 EXT. HILLS - LATER

42

Headlights are moving closer as a car departs the road and a flashy BMW comes to rest on the shoulder of the road, overlooking the city of LA.

Lindsey gets out of the car and walks over to another, equally flashy BMW as the window rolls slightly down.

LINDSEY

Did you get everything?

VOICE

I did. It wasn't easy.

LINDSEY

Well, I might have helped out if I didn't have to use a thousand and one protection and concealment spells to get out of that hell hole without anyone knowing where I'm going or following me.

VOICE

So we gonna do this, or what?

LINDSEY

Do you have to ask?

VOICE

Then stop wasting my time.

Finally the door opens to reveal: CHARLES GUNN! Dressed in his lawyer get up.

GUNN

The Partners are gonna get theirs, and I'm tired of waiting.

**BLACK OUT:****END OF ACT THREE**

ACT FOUR

FADE IN:

43 EXT. THIRD PRIORI LAB - NIGHT

43

Coughing and nearly wheezing, Spike pushes his way out of the Mustang. He's barely standing, more leaning against the car when he spots Sonia. She's got fresh CUTS on her face and arms.

She walks closer to stand just a few feet in front of him. Spike struggles to stand up straight, but falls back against the car.

SPIKE

Come to finish me off, then?

SONIA

Yes. But it's going to have to wait a few minutes until I get what I came for. You won't go anywhere, right?

SPIKE

Five minutes might be all I need to get my strength back, luv.

He tries to push himself up again, but falls down to the street this time.

SONIA

Doubt it.

Sonia turns and walks for the door. She looks back to Spike as she swings it open, but as she does:

Kate's waiting on the other side and drives a NEEDLE into her heart. Sonia doesn't have any time to react. She stares at Kate for a moment, almost in shock before she wobbles and falls backwards.

Kate walks out to stand over her as we see the AGENTS inside the building with the surviving PRIORI WORKERS restrained.

Spike crawls out from behind the car and stares in disbelief at Kate.

SPIKE

How in the hell do you keep doing that?

Kate only smiles this time and goes to help him up from his feet.

44 EXT. THIRD PRIORI LAB - LATER

44

There are FBI SUBURBANS and POLICE CRUISERS all about now. Human and Demon workers alike are being escorted into the custody.

Team Angel is off to one side talking amongst themselves when Kate makes her way over.

ANGEL  
So, an antidote, huh?

KATE  
Yep. From the notes in the lab, it should reverse her uncontrollable rage and pretty much make her her old self.

ANGEL  
And you're sure about this?

KATE  
They had vials of the stuff stacked up, just in case. I guess when you're using demons to staff a warehouse making vast quantities of drugs that could turn your workers into serial killers if they get accidentally exposed, then you're going to want to keep plenty of ways to calm them back down again to hand.

Kate holds up an evidence bag containing another syringe, this one full of green fluid.

KATE (cont'd)  
Even kept 'em in these handy syringes, too. You have to admire their sense of forward planning.

SPIKE  
What about Sonia? How's she going to be when she wakes up? No more demon whatsit inside?

KATE  
No, that part is irreversible. You can't un-alter human genes.

SPIKE  
So she's going to be herself, but new and improved?

KATE  
In a manner of speaking, probably. Nothing's conclusive.

(MORE)

(CONTINUED)

44 CONTINUED:

44

KATE (cont'd)  
So you guys are going to want to  
keep a close eye on her for the  
next few days to make sure.

Spike nods.

SPIKE  
Right. I think I'll take first  
shift, then.

He hobbles off toward the UTF VAN where Wes and Illyria are  
securing Sonia.

Kate takes Spike's empty seat on the Mustang's hood.

KATE  
Hope you had full coverage.

ANGEL  
Eh, what's money to a vampire? I  
like to live on the wild side.

They exchange smiles.

ANGEL (cont'd)  
Kinda crazy how you knew to look  
here.

KATE  
What can I say? I'm just one  
helluva detective.

ANGEL  
Better than I remember...

Kate gives a 'what can I say' shrug of the shoulders before:

ANGEL (cont'd)  
We can't tapdance around this all  
night. If you had a -

KATE  
Look, Angel, I don't know what I  
had and I'm really not up for  
talking about it. Not yet.

ANGEL  
I can respect that. But you may  
have to face the fact that you  
could be our new link to the Powers  
That Be. And with everything  
that's been happening lately, and  
as much as I hate to admit it, we  
may need that right now.

(CONTINUED)

44 CONTINUED: (2)

44

KATE

I don't think I'm ready to play lackey to some higher purpose. No offense.

ANGEL

None taken.

KATE

I mean, the last time we talked, you didn't even believe in a higher purpose.

ANGEL

Who knows. Maybe I don't. But one thing's sure as hell becoming clear. It believes in me.

A beat:

KATE

Hear anything about the kids?

ANGEL

Take a wild guess.

KATE

Your old boss?

ANGEL

On the money. I don't know why I'm surprised by it, but for once, I thought there was another puppeteer behind the curtain. I guess I was just hoping that Wolfram and Hart didn't define my existence, but apparently they do.

KATE

What are you going to do about it?

ANGEL

Go home. Get stocked up on weapons. Hopefully cut somebody's hand off.

KATE

I want to be right there with you, Angel. I really do. But I've got orders. This was the last hold out of the Priori ring in Los Angeles, but there are still several more throughout the US.

ANGEL

And you've got to go play cowboy.

(CONTINUED)

44 CONTINUED: (3)

44

KATE

Cowgirl, but close enough.

(beat)

Now that we've got the antidote,  
this should really help us out.  
Maybe we can finally reverse  
engineer the drug now and find out  
exactly how it works.

She stands up.

ANGEL

That it's, then? Off into the  
sunset?

KATE

For now. You've got my number if  
you need me.

Angel smiles.

ANGEL

Will I see you again?

She returns the smile.

KATE

I'd say so.

She turns to walk off.

ANGEL

Kate...

KATE

When I know something about the...  
visions or whatever, I'll let you  
know, alright.

ANGEL

Just be careful.

KATE

You just get those kids back.

She smiles one last time and disappears back into the  
building.

45 EXT. HYPERION - LATER

45

Everyone is almost to the front door. Spike is pushing Sonia  
in her stretcher.

WESLEY

Did you get anything out of Kate  
about her visions?

(CONTINUED)

SPIKE

Wait, she's having visions now?

ANGEL

We think it's how she found Sonia.

SPIKE

Bugger. Everyone gets to have visions these days, don't they?

(beat)

Too bad she couldn't have one about Sonia before she massacred her team of Soldier Boys. She's going to punish herself over that.

ANGEL

Apparently she did, but it was in between bouts with her coma.

SPIKE

Figures. That's the Powers for ya', innit? Show you what you could have stopped if they would have let you out of your coma.

ANGEL

That'd be them.

WESLEY

So what are we thinking in terms of strategy to get the kids back?

ANGEL

Weapons. Sharp and pointy. I don't know what Lindsey's got planned, but it can't be for the best. We hit him hard and we hit him quick.

46 INT. HYPERION - FOYER - CONTINUOUS

46

The gang ENTERS the hotel as Angel and Wes carefully move Sonia's stretcher down the steps. Spike limps down them and notices something on the couch.

SPIKE

What the bloody hell is that?

Angel walks over to find an IPOD on the couch with a small handwritten sign that says PLAY ME.

He frowns back to the others as he puts the earphones in pushes play.

LINDSEY (V.O.)

Hey, Angel. Guess who.

(CONTINUED)

46 CONTINUED:

46

Angel's face immediately turns to stone, but frowns when Spike taps him on the shoulder.

Spike points around to the ceiling. Angel takes out the earphones to hear that Lindsey's message is being somehow played throughout the hotel.

LINDSEY (V.O.) (cont'd)

Your little gang of freaks are in a storage building down off of Melrose. I honestly have no use for them. They served their purpose. They kept you out of the picture. Them and your little play toy Sonia. How is she by the way? I hope she didn't die because she was a looker.

(laughs)

Look at me using the past tense already. I guess I'm getting ahead of myself.

Angel drops the IPOD onto the couch and stares back at the others.

LINDSEY (V.O.) (cont'd)

But tell me, how does it feel to know that all of this was done just to keep you busy? That everyone in your team has been put at risk just because you don't know when to lay down and die.

(beat)

Oh, and speaking of dying, you might want to answer the door.

There's a knock at the door right then as everyone jerks and stares at it in shock.

LINDSEY (V.O.) (cont'd)

Someone on your team is going to play Judas. Good luck with finding out which one.

Finally the door opens and:

LORNE (O.S.)

Angelkins, is that you?

Everyone looks over in shock to see LORNE standing in the doorway!

LORNE (cont'd)

Whew, am I glad to finally get back here!

(MORE)

(CONTINUED)

ANGEL "Delphi Diei"

47.

46 CONTINUED: (2)

46

LORNE (cont'd)  
And I hope you boys are all in a  
heckuva drinking mood, because  
believe me, I have one heckuva  
story to tell.

Angel and Spike exchange a startled look as we:

**BLACK OUT:**

**END OF SHOW**