

# THE FALLEN

1.01 "SO IT BEGINS"  
AND  
1.02 "DESTINY IN THE DETAILS"

WRITTEN AND CREATED BY  
MATTHEW JAMES

VPN, 2014

(CONTINUED)

CONTINUED:

**STARRING**

MATT MCALLISTER ..... STEVEN R.MCQUEEN  
 SHANNON MCALLISTER ..... LUCY HALE  
 JUSTIN REESE ..... DARREN CHRIS  
 EMILY ASHFORD ..... HOLLAND RODEN

**RECURRING CAST**

(Part One and Two)

GEORGE MCALLISTER ..... JULIAN MCMAHON  
 CASSANDRA REESE ..... EMMA CAULFIELD  
 KYLE LASSITER ..... ROBBIE AMELL  
 DAVID MORRISON ..... GEORE EADS  
 AMARA ..... ALONA TAL

**RECURRING CAST**

(Part One Only)

JANET ROBBINS ..... JULIE BOWEN

**RECURRING CAST**

(Part Two Only)

NOAH BOWEN ..... JACOB ARTIST  
 GRACE THOMAS..... ALLISON SCAGLIOTTI  
 RUSSELL MARTIN ..... MATTHEW SETTLE

TEASER

FADE IN.

EXT. NORTHWOOD - NIGHT

OPEN on the small quiet town of Northwood, California. A heavy fog rolls in over the sleepy town.

Church bells can be heard off in the distance, Before --

DISSOLVE TO:

EXT. NORTHWOOD CHURCH - NIGHT

OFF a statue of a ANGEL, we DROP down, and find ourselves in a small courtyard, where we see a PRIEST (Late 40's) he has short grey hair, he's thin, and has kind eye's.

Drops of blood trail behind him, as he ENTERS into the church.

CUT TO:

INT. NORTHWOOD CHURCH - CONTINUOUS

The PRIEST stumbles into the church, tripping and falling onto his stomach, he crawls away from his pursuer.

A Female figure steps into the church, a long sword, we can see her blond hair, her face covered by a red cloak.

ANGLE: Priest's leg. It's suddenly stepped on by our female figure. The priest let's out a sharp cry of pain.

The priest rolls over onto his back. A defiant look in his eye as he stares up at the woman.

PRIEST

Kill me if you must. But I will not  
lead you to her.

A smirk forms on the lips of the woman, as she kneels down in front of the priest.

WOMAN

Listen old man. If you do not tell  
me where I can find the children, I  
will kill not only you but everyone  
you hold dear.

The priest turns back onto his stomach, trying to make his way towards the alter. The woman grabs him, as he begins to scream, we DRIFT away to the ALTER.

(CONTINUED)

CONTINUED:

On a FRAMED photograph we see the priest with a young girl, long red hair, the two smile happily, we hold on the picture, as screams are heard before, BLOOD splatters across the photo.

DISSOLVE TO:

EXT. NORTHWOOD CHURCH, GARDEN - LATER

Now a crime scene, the whole garden is tapped off by red tape, police cars with their lights on are behind the tape and a few officer question civilians.

A woman, DETECTIVE REESE. Long brown trench coat, blond hair (Mid 40's) she has a cold look in her eye's as she approaches the tape, ducking under it.

A younger man, (Mid 30's) buzz cut, he's buff, and ruggedly handsome approaches his partner. This is DETECTIVE DAVID MORRISON.

REESE

What do we got, Dave?

MORRISON

Another dead priest, Cassie.

She flashes him a concerned look, as they begin up the steps towards the church.

CUT TO:

INT. NORTHWOOD CHURCH - NIGHT

At the front row of the PEWS, we see a small table full of candles, a few are lit, as Detective Reese approaches. She pulls out a lighter and lights one.

ANGLE ON: DETECTIVE MORRISON. He is knelt next to the body of the priest, he holds a camera and takes a few photo's of the scene. He glances up as he see's his partner.

MORRISON

A d

Dead priest?

(beat)

What kind of a monster would target priest's of all people?

Detective Reese kneels down next to Morrison, turning the body of the priest onto his back, as we see a slashed neck. But as Reese glances up at the dead man's face. We see her cold demeanor begin to melt. She let's out a frustrated sigh, which Morrison notices.

(CONTINUED)

CONTINUED:

MORRISON (CONT'D)  
What's wrong, Cass?

She RISES to her feet, moving back towards the entrance.

REESE  
Were going to find this guy, and  
put him in the ground.

She storms out of the ROOM. A CLAP of thunder goes off from  
outside, and we --

BLACK OUT:

**END OF TEASER**

ACT ONE

FADE IN.

EXT. MCALLISTER RES, DRIVEWAY - NIGHT

A SILVER car pulls into the driveway of the two story house. A BEAT before the driver climbs out.

ON DRIVER. GEORGE MCALLISTER (Late 40's), well dressed, mild mannered, he carries a brief case, his hair is short and curly.

He glances over at a pink corvette parked in his driveway.

Laughter is heard from the OPEN window above, George glances up and smiles at the comforting sound.

CUT TO:

INT. MCALLISTER RES, 2ND FLOOR HALLWAY - NIGHT

Laughter is still heard coming from down the hall. George walks calmly down the hall. His suit is slightly wet, before he walks by --

A red hair girl, in her bra, jumps, spotting the older man. Who quickly covers his eye's in terror, turning around.

GEORGE

Girls!?

(beat)

Door!

ANGLE: SHANNON MCALLISTER. (16), her long lusher black hair bounces as she turns towards the door. Petite and very attractive, she blocks George's view. She smiles up at her father.

SHANNON

What's up dad?

GEORGE

I uh -- Was going to say, if you and Emily are going out you should get moving forecast calls for showers later.

Shannon manages a smile at her father.

SHANNON

Thanks dad.

(CONTINUED)

CONTINUED:

George nods and walks off, leaving Shannon who turns back --

CUT TO:

INT. MCALLISTER RES, SHANNON'S BEDROOM - NIGHT

Pink painted walls. A double bed, a night stand on either side, a laptop sits on the bed, and at the opposite end of the room a desk. A dresser is in the corner --

A boy stands in the corner by a dresser, Framed photo's covert the dresser and at the a end a nice camera,

ANGLE ON: BOY. (16) short curly hair, innocent eye's, he dressed in a blue dress shirt, and a nice deep blue pair of jeans, he is seen in the corner, his arms against a dresser, he stands turned away from the girls as they change. This is JUSTIN REESE.

He holds in his hands a small compact mirror, which he's attempting to use to see well anything. He fumbles and knocks over a pictures.

Shannon notices this and moves over to the boy, he spots the mirror and shoves it into her pocket.

JUSTIN

Aww, man. Come on.

Shannon rolls her eyes and turns towards Emily.

SHANNON

Sorry about that.

EMILY

Please. It's okay, your dad's a total dilf.

Both Shannon and Justin glance in mixed looks of disgust and bewilderment.

SHANNON

Your are freak.

EMILY. Still in her black silk bra is in the closet, shoveling through the clothes.

EMILY

(changes the subject)

How is it your my best friend, yet have terrible taste in clothes?

(CONTINUED)

CONTINUED:

Shannon can only shrug and answer, Emily whips around and we get a better view of her now, (16) soft, smooth skin, the lights above cause her red hair to sparkle in the light. She throws a shirt at her best friend.

EMILY (CONT'D)

Try this.

(beat)

Do you think he'll be there?

Shannon throws Justin a look and he SIGHS as he turns back around and she lifts her shirt off, and walks off screen.

SHANNON (O.S.)

I doubt it, if it doesn't benefit him in anyway he usually doesn't take an interest in my life. Which is the way I like it.

Emily throws on a cute pink top and turns, a disapproving look in her eye.

EMILY

Eww, I was wrong take that off right away before the fashion police give you a ticket.

Justin quirks an eyebrow.

JUSTIN

Aren't you the fashion police.

Emily flashes him a smile.

EMILY

Exactly, and sweetie that belt so doesn't go with those things on your feet.

Justin glances down and looks back up at her.

JUSTIN

You mean my shoes.

EMILY

If that's what your calling them.

A CAR HORN is heard from outside, as Shannon approaches the window.

SHANNON

Kyle's here.

(CONTINUED)

CONTINUED: (2)

She turns back to the room, and EXITS. Justin let's out a MOAN of annoyance as Emily catches it. She throws him a glare.

EMILY

She's like a ten and your at most a five, she's never going to give you the time of day.

(pause)

Want my advice..

(raises a hand)

Please what am I saying, of course you do. Move on. This whole I love Shannon thing it's getting pathetic. Even for you.

She cracks a smile, bats her eye lashes and strolss out of the room, leaving Justin alone to consider this.

CUT TO:

EXT. MCALLISTER RES, STREET - NIGHT

ANGLE: OVER SHANNON'S SHOULDER. She runs towards a black HONDA that is parked on the street of the house.

A boy lean's up against the passenger side of the car.

ANGLE ON: KYLE. (16), he's tall, ripped, he's handsome. He's dressed in a black muscle shirt and jeans. His hair is well placed.

Shannon approaches and jumps into Kyle's arms and they embrace, she leans in and their lips connect and they share a kiss for a few beats, until Shannon pulls back. A smile still plastered on her face.

KYLE

Hey gorgeous.

SHANNON

Hi.

They begin to kiss again for a few seconds as Emily approaches a smile on her face.

EMILY

If you two love birds are done?

Shannon rolls her eye's and glances over at Emily.

SHANNON

What can I say, their irresistible.

(CONTINUED)

CONTINUED:

Justin exits the house closing the door as he approaches the group, the camera from the night stand in his hand. He hands it off to Shannon who smiles a thanks as Justin leans his back on the back of the car.

SHANNON (CONT'D)  
You remembered?

JUSTIN  
Isn't photography like your thing?

Shannon nods as Kyle frowns.

KYLE  
That's really considerate of you  
buddy.

JUSTIN  
(smirks)  
That's me. Super considerate guy.

Emily reaches the back door of the car, Justin moves out of her way, her eye's OPEN wide, as she snaps her fingers at Justin, like a queen to her loyal subject.

He groans, rolls his eye's and reaches for the handle. Opening the car door.

Emily groans and throws Shannon a look.

EMILY  
Geez, some people.

Shannon grin grows wider, as Emily climbs into the back seat. Justin slams the door and walks around the car.

JUSTIN  
God. I really hate her.

He climbs in as Shannon and Kyle let out a laugh.

CUT TO:

EXT. ARMSTRONG RES, BACKYARD - NIGHT

ANGLE ON: PAVEMENT. We watch as a pair of naked feet scurry across the ground, follow quickly by smaller more feminine feet.

WIDE. Two teenager's.

ANGLE ON: MATT MCALLISTER. (16), A handsome young man, his long shaggy brown hair hangs in front of his eye's. Confident, charming.

(CONTINUED)

CONTINUED:

ANGLE ON: JULIA REYNOLDS (Same Age), long blond hair, sexy, she pulls off her top revealing her bra.

She smirks over at Matt who swallows a lump in his throat.

JULIA

Well come on, don't leave me hanging.

She walks over to the edge of a large in ground pool and jumps in.

We DROP down as we see her pink bra hit the pavement.

BACK ON MATT: He quickly pulls off his clothes, and dives into the pool after her.

ANGLE: JUST ABOVE WATER. We watch as Matt approaches Julia, she splashes him, and he splashes back.

JULIA (CONT'D)

What's wrong McAllister, don't go soft on me now?

She glances down.

JULIA (CONT'D)

All though I don't see that being a problem.

He approaches her and their lips touch, they begin to kiss before.

ARMSTRONG (O.S.)

Umm... Excuse me?

Julia and Matt glance back up and we see, PRINCIPAL ARMSTRONG (Late 50's), tall, balding, defiant. He glares down at the two in the pool.

Matt lift his hand out of the water and manages a wave to Armstrong.

MATT

Hi there Principal A.

His smile fades as Armstrong continues to glare down at the two.

CUT TO:

EXT. ARMSTRONG RES, DRIVEWAY - LATER

ANGLE ON: JANET MCALLISTER (Late 40's), long blond hair, a stern motherly look in her eyes, anger burns in them now though, as she storms down the steps.

Matt a few feet behind her. In the doorway Julia, and an older man. Her father.

JANET  
Skinny dipping!?  
(beat)  
In your principals pool!?  
(pause)  
Are you trying to make things  
impossible for yourself!?

Janet reaches her BLUE car as she snaps her fingers towards the other side of the car, motioning her son to get in.

Matt walks around the car and reaches the door handle, Janet looks up at him.

JANET (CONT'D)  
Any last words!?

Despite the situation Matt smirks, looking over at Julia who is about to climb into her own car.

MATT  
(confident)  
Worth it.

Janet rolls her eye's and gets into the car.

CUT TO:

INT. JANET'S CAR - CONTINUOUS

Janet sits in the driver's seat as Matt grabs shotgun.

JANET  
What is going on with you!?  
(pause)  
Drinking on school property,  
fights, now this!?

Matt grinds his teeth.

MATT  
What can I say mom, I guess you  
picked the failure?

Janet raises her index finger towards Matt.

(CONTINUED)

CONTINUED:

JANET

No, no, don't play the victim!?

(beat)

I want you to succeed, to be happy.  
But you keep making bad choices and  
it will catch up with you and hold  
you back. I want you to get out of  
this town and go further than I  
did.

Matt takes in her words, but doesn't reply. Simply looks out the window, as Janet starts the engine. Letting out a disappointed sigh.

CUT TO:

EXT. CHANDLER'S CREEK - NIGHT

A large clearing makes for a small parking lot. Top Chart Music blasts from speakers nearby in the woods. While a black Honda pulls into an empty spot.

The engine dies and out climb, Justin, Shannon, Emily and Kyle.

Emily bobs her head to the music and walks off.

JUSTIN

(calling after)

Hey, Emily. How bout a dance.

EMILY

How bout no.

Justin follows after her, as Kyle rounds the car and grabs Shannon's hand taking her's in his.

She stops turning to face him a smile on her lips.

SHANNON

(frowns)

What's wrong?

Kyle smiles.

KYLE

Nothing. Everything is perfect.

Shannon manages a smile as the couple kisses. Kyle pulls back and reaches into his pocket.

Shannon eye's follow his hand as he pulls out a small jewelry box. She frowns in confusion as he hands it to her.

(CONTINUED)

CONTINUED:

SHANNON  
What is it?

KYLE  
Open it.

ANGLE ON: JEWELRY BOX. A Click as Shannon lifts the box OPEN, revealing a small necklace of an ANGEL.

She pulls it out of the box and examines it.

SHANNON  
Kyle, it's...

Kyle manages a smile as he looks into her eyes.

KYLE  
Beautiful?

Shannon realize's he's not talking about the necklace and flashes him a smile.

SHANNON  
I love you.

KYLE  
(beat)  
I love you too.

Her grin grows wider as she hands him the necklace and he helps her put it on.

KYLE (CONT'D)  
The shop owner actually told me it was mystically imbued, and that it would protect the wearer from harm.

Shannon turns back to face him.

SHANNON  
I love it.

Kyle smiles and nods as the happy couple kiss.

CUT TO:

EXT. ROAD - NIGHT

A CAR speeds down the road, tree's on either side of it. A beat before --

CUT TO:

INT. JANET'S CAR - CONTINUOUS

Janet. Her eye's on the road. She glances at her son, who has his earphones in his ear. His eye's still glued onto the window.

She looks back, and standing in the middle of the road, our red cloaked female.

Janet gasps as she turns the wheel.

CUT TO:

EXT. ROAD - NIGHT

The car hit's the red coated girl, as she bounces over the hood, and the car drives off road and slams into a tree. Hitting it with a BANG!!!

CUT TO:

I/E. JANET'S CAR - NIGHT

Her head on the steering wheel. Janet slowly comes too, she sits up shaking her son. Who's head is against the airbag.

JANET  
(groggy)  
Matt!?

Matt's eye's flicker open as he comes too. He removes the buds from his ears.

MATT  
Mom, you okay?

Janet nods.

JANET  
Stay in the car.

Janet reaches for the handle.

CUT TO:

EXT. ROAD - NIGHT

SMOKE. Erupts from the car, as Janet approaches the woman who is on the ground.

JANET  
Miss, are you okay!?

The girl sits forward.

(CONTINUED)

CONTINUED:

JANET (CONT'D)  
 (frantic)  
 No don't move!

The figure looks up at Janet.

RED COAT WOMAN  
 Janet McAllister!?

Janet frowns as she stops advancing towards the woman.

RED COAT WOMAN (CONT'D)  
 Your time has come. Judgement.  
 (beat)  
 You are to hand the Nephilim over.  
 You are the guardian.

Janet takes a breath. Throws a glance back to Matt. Turns back.

JANET  
 (defiant)  
 Your not taking my son.

The red coat woman, pulls out a long silver sword. Approaches Janet.

RED COAT WOMAN  
 Your desire, is of no importance to me. You will hand him over or you will die.

The Red Coat Woman, approaches Janet. Grabbing her by the throat.

RED COAT WOMAN (CONT'D)  
 (confused)  
 You are willing to die, for it?

JANET  
 For my son, I knew you were coming sooner or later.  
 (beat)  
 Kill me or don't. You are not taking my son!

The Red Coat woman, rams Janet through the chest with the sword. Janet cringes in pain. Screams out in pain.

From the passenger side of the car, Matt stumbles out, clamping his hand on his head. He glances over.

MATT  
 Mom!?

(CONTINUED)

CONTINUED: (2)

R.C.W throws Janet off the blade, and she hits the ground with a THUD!

Matt rushes over towards Janet. R.C.W Glances down at Matt.

RED COAT WOMAN

You are the fallen ones. Born of  
his line, you are going to help me!

She raises the blade over Matt, who bows his head, shielding his mother.

SLOW MOTION: The blade comes down on Matt, and inches before it collides with his back, an explosion of white light erupts.

CUT TO:

EXT. CHANDLER'S CREEK - NIGHT

Most of the teens are in the middle of a makeshift dance floor, along the side we find Shannon, she stands with a drink in her hand. Talking with Emily, when --

BANG!

The lights put up above, explode, Shannon suddenly drops onto her knees and Emily kneel's beside her. Shannon begins to breath heavily.

EMILY

Shannon, are you okay!?

Shannon continues to breath rapidly, looking around at the other confused teens and as she looks up into her best friend's eyes, we --

CUT TO:

EXT. ROAD - SAME TIME

RETURN. BANG! R.C.W is launched backwards, she slides down the road as Matt looks back at her confused. Looks back down.

MATT

Mom!?

Janet looks up, her eye's heavy, as she manages a loving smile at her son.

JANET

(weak)

Your going to be okay.

(MORE)

(CONTINUED)

CONTINUED:

JANET (CONT'D)

Just remember, your choices are  
what define, who you will be. And  
remember, I love you so much...

Her eye's shut. She's gone. Tears form in Matt's eye's as he  
glances down at his mother, with rage and anger burning in  
them, he looks back down the road. The woman in red is no  
where to be seen.

WIDE: we PULL back on Matt, who cradles his mother in his  
arms, the damaged car can be seen near by.

BLACK OUT:

**END OF ACT ONE**

ACT TWO

FADE IN.

INT. NORTHWOOD GENERAL, EMERGENCY ROOM - LATER

A HOSPITAL BED. We Find Matt in it. He's sats up, as a doctor places stitches over the small gash on his head from his head hitting the steering wheel.

CASSANDRA REESE stands close by. A notepad in her hand.

REESE  
(questioning him)  
... So the person who stabbed your  
mother, doesn't bother with you?  
(beat)  
Leaves and you call the ambulance.

Matt doesn't reply, simply nods.

REESE (CONT'D)  
Okay. Look Mr. McAllister, I may  
have more questions for you in the  
next few days.

George dressed in a suit, approaches The two.

GEORGE  
Detective.

Reese glances over at George.

REESE  
George, I'm sorry to hear about  
Janet, she was a good friend of  
mine.

George nods his thanks.

GEORGE  
If your done with your questions  
I'd like to take my son home now?

Reese glances from George to the still silent Matt. Glance's back and nods.

REESE  
Were done here. I'll be in touch.

She walks away leaving George with Matt. He clears his throat.

(CONTINUED)

CONTINUED:

GEORGE

I've talked with child services and  
your mother wanted me to take you  
if anything should happen...

He bows his head, but Matt doesn't notice, the doctor  
finishes and looks over to George.

DOCTOR

He's good to go.

George nods his thanks and the doctor leaves, Matt hops off  
the bed. Doesn't look at George and walks down the hall,  
George rolls his eyes.

GEORGE

(to himself)

Great start, George.

He chases after his son.

SNAP back down the other end of the hall, as we see REESE, as  
MORRISON approaches her.

MORRISON

So?

REESE

He didn't say much, he's still in  
shock.

(beat, looks at Morrison)

But Janet Robbins was killed with a  
blade roughly the same size as our  
priest was.

MORRISON

You thinking same person?

REESE

(frowns)

I think our mystery killer went  
after our priest looking for Janet  
Robbins.

Morrison glances down the hall.

MORRISON

Why leave a witness in the boy?

Reese looks back down the hall herself. Sighs.

(CONTINUED)

CONTINUED: (2)

REESE  
I don't know...

We HOLD on her expression as worry begins to fill it.

CUT TO:

EXT. MCALLISTER RES, DRIVEWAY - NIGHT

George's car pulls into the empty driveway. A PAUSE. He climbs out. Matt climbs out of the other side.

Moving up the driveway towards the house, George a few paces behind.

CUT TO:

INT. MCALLISTER RES, FRONT HALL - CONTINUOUS

The DOOR is opened as George enters, Matt follows him inside. George looks around.

GEORGE  
Your bedroom is right where you left it.

Without a word Matt heads up the white stair case, as George let's out a SIGH, heading into the living room.

CUT TO:

INT. MCALLISTER RES, MATT'S BEDROOM - CONTINUOUS

The room is well lit, spacious, blue painted walls, and a matching carpet. A DOUBLE bed, and by the window a 32 inch flat screen television. A desk is by the wall.

The DOOR is pushed OPEN as Matt enters into the room, he glances around. Taking a seat on the bed. He falls back, tired, as his eye's slowly flicker closed.

FADE OUT.

OVER BLACK:

RED COAT WOMAN (V.O.)  
You are the fallen.

EXT. ROAD - FLASHBACK

BANG! R.C.W is launched backwards, she slides down the road as Matt looks back at her confused.

(CONTINUED)

CONTINUED:

BANG!

FLASH TOO:

INT. MCALLISTER RES, MATT'S BEDROOM - NIGHT

TIGHT ON: MATT. His eye's jolt OPEN as the sound of a door is heard banging from down stairs. He springs upwards.

CUT TO:

INT. MCALLISTER RES, LIVING ROOM - SAME TIME

GEORGE is sat in his armchair, a glass of something dark in his hand. He glances down at it.

Shannon emerges in from the front hall. Eyeing her father. She notices the drink in his hand, and the deflated look on his face.

SHANNON

Dad?

(pause)

What's wrong?

George bows his head. Taking a sip of the drink.

GEORGE

Your mother. She's -- She's dead,  
Shannon.

(beat)

your brother is up stairs.

Shannon glances up towards the stair case, a heartbroken look in her eye, slowly she backs away.

SHANNON

(softly)

No. No..

She EXITS the room, and walks out of the house, George jumps as the front door is slammed shut.

We HOLD on him, as he takes another sip from his glass.

CUT TO:

EXT. ALLEY - NIGHT

We FOLLOW as Shannon darts down the dark alleyway, a million thoughts running through her head.

Finally she comes to a stop, crumbling too her knees. She succumbs to tears.

(CONTINUED)

CONTINUED:

After a long pause of this, she reaches for her necklace. She unhooks it and glances down at the small Medallion of the angel.

SHANNON  
(sadly)  
Mom...

Suddenly Shannon's face TIGHTENS as footsteps can be heard from behind her. She slowly RISES turning to come face to face with --

KYLE. He stands for a moment, he gently raises a hand and brushes the tears of Shannon's checks.

KYLE  
Baby, what happened?

Shannon rests her head against Kyle's chest.

SHANNON  
My mom. She's dead.

Kyle frowns as she pulls Shannon back, coming face to face with him.

KYLE  
When?  
(pause)  
How?

Shannon shakes her head, unsure.

SHANNON  
I didn't know, Kyle.

KYLE  
Your right, sweetie. I'm sorry that doesn't matter. All that matters is that your okay?

He pulls her in close again. But as she rests her head on his chest, she frowns.

SHANNON  
How did you know where I was?

KYLE  
(lying)  
I -- I -- saw you run down the alley.

Shannon pushes off Kyle, and slowly backs away from him.

(CONTINUED)

CONTINUED: (2)

SHANNON

But you just dropped me off at my house, Kyle. How did you know I'd even left?

Suddenly the gentle look in Kyle's eye's fade as an evil grin over takes it.

KYLE

You know. Your way to smart for your own damn good.

Shannon begins to back away further, as Kyle reaches into his back pocket. Pulling out a silver KNIFE. He it holds up to Shannon.

SHANNON

(frantic)

What -- what are you doing!?

KYLE

All this time waiting, watching you. All the girly drama crap. Get's exhausting.

SHANNON

(frowns)

What are you talking about?

KYLE

Your brother. He's still alive, she didn't kill him. How!?

SHANNON

Survived what!?

KYLE

Your mom, her death. The killer attacked her while she was with him, and he survived. How!?

Shannon jumps.

SHANNON

I wasn't there Kyle, I was with you. Why would I know.

KYLE

Because you two...

(pause)

Your the chosen. The fallen. Nephilims.

Shannon narrows her eyes in confusion and fear.

(CONTINUED)

CONTINUED: (3)

SHANNON  
Have you lost your mind, Kyle.

OFF Shannon's terrified face, we --

SMASH CUT TO:

INT. MCALLISTER RES, MATT'S BEDROOM - NIGHT

MATT. His eye's closed for a BEAT, until, they SNAP OPEN, he clutches his head. Letting out a cry of agony.

We DRIFT to the right, as George bursts into the bedroom. Kneeling by the bed, as Matt continues to scream out in agony.

GEORGE  
Matt. What's wrong!?

We YANK back over to Matt, as he continues to scream out in pain.

FLASH TOO:

EXT. NORTHWOOD, ALLEYWAY - NIGHT

SHANNON'S P.O.V: We WATCH as Shannon stares at the deranged Kyle. He slashes at her hand and she stumbles backwards.

CUT TO:

INT. MCALLISTER RES, MATT'S BEDROOM - NIGHT

Matt rolls off the bed. Hitting the floor with a THUD. He slowly sits back up, clutching the bed.

George rounds the bed. Kneeling in terror next to his son.

GEORGE  
Matt. What's wrong.  
(beat)  
I need you to talk to me.

With one hand on his forehead. Matt looks over at his father.

MATT  
(weak)  
Shannon...  
(pause)  
I think she's in trouble.

George narrows his eye's in confusion as he watches his son. He reaches into his pocket.

(CONTINUED)

CONTINUED:

GEORGE  
 (pause)  
 How...?

MATT  
 (snaps)  
 I don't know!?  
 (pause)  
 That idiot she dates.

GEORGE  
 Kyle?

Pulling out his Cell. He presses a few buttons and puts it too his ear.

MATT  
 He has a knife to her.

TIGHT on George who continues to stare off at Matt, a look of someone who's not exactly convinced.

CUT TO:

EXT. NORTHWOOD, ALLEYWAY - CONTINUOUS

SHANNON'S POV: She pulls her phone from her pocket and the screen reads. **DAD CALLING**. Before she can press the **ANSWER BUTTON**.

ON KYLE. He slashes toward Shannon's, the phone drops from her hand, as she raises her arm up in defence, as he slices her arm.

ANGLE: A CUT on her arm, as blood pours out of the Open wound. ZOOM IN on the wound until, the red blood engulfs us and we --

MATCH CUT TO:

INT. MCALLISTER RES, MATT'S BEDROOM - CONTINUOUS

EXTREME CLOSE UP. The same cut suddenly appears on Matt's arms as he cries out in pain. We ZOOM off it.

GEORGE looks on at Matt. Suddenly convinced.

GEORGE  
 Okay. Where is she? Can you see anything. A street name. Anything?

CUT TO:

EXT. NORTHWOOD, ALLEYWAY - SAME TIME

Shannon. She lifts her foot up, as her foot collides with Kyle's GROIN. He let's out a whimper and doubles over.

Taking the opportunity, Shannon turns on her heels and darts out of the alley.

CUT TO:

EXT. NORTHWOOD, STREETS - CONTINUOUS

She BOLTS down the streets. Coming to the cross. She glances up at the street sign.

CUT TO:

INT. MCALLISTER RES, MATT'S BEDROOM - SAME TIME

Matt still on his knees. Glances over at George.

MATT

She's heading down the street now,  
cross between Maple and Hastings.

George's eye's light up.

GEORGE

That's not too far from here. I  
think I know where she's headed.

He heads out of the room quickly.

GEORGE (O.S.) (CONT'D)

(calling back)

Keep your phone with you!

Matt shifts as he tries to steady himself. Rising to his feet.

CUT TO:

EXT. NORTHWOOD, STREETS - SAME TIME

ON SHANNON. She CONTINUES down the street. Kyle about half a block away from her, she turns into an empty driveway and darts up the steps.

She reaches the door. Lifts her fist up and begins to bang on the door. A beat later and the door opens.

JUSTIN

Shannon, I always knew you couldn't  
resist me.

(CONTINUED)

CONTINUED:

He glances down and notices the cut on her arm, he glances at her in confusion.

JUSTIN (CONT'D)  
What. The. Hell.

She shoves him inside. Slamming the door. Before Kyle reaches the steps, makes his way up them and begins to pound on the door.

KYLE  
(frantic)  
Shannon!?  
(pause)  
Let me in! You don't understand.

He continues to slam his fist against the door.

CUT TO:

INT. REESE RES, MAIN HALL - NIGHT

The simple looking hall is illuminated only by the small lamp that sits on the end table by the door.

Shannon stands next to Justin. Holding his arm. Stopping him from trying to open the door.

JUSTIN  
(calling out)  
Uh. Sorry, no Shannon here!?

KYLE  
Justin! You little prick, open this door right now or I swear I will slit your throat.

JUSTIN  
Well that's really rude!

Kyle slams harder against the door as Justin jumps. Glancing from the terrified girl before him to the door as Kyle continues to beat against it for a long beat. Until --

HEADLIGHTS shine in from the window by the door. Shannon and Justin share a glance. The beating comes to a sudden halt.

SILENCE for a few seconds until.

DING! DONG!

The door bell rings. Both Justin and Shannon glance at each other unsure. Shannon swallows a lump in her throat and nods to Justin. He approaches the door swinging it open.

(CONTINUED)

CONTINUED:

The two let out a heavy sigh of relief as they see GEORGE. His eye's fall on his daughter as he rushes over to her embracing her in his arms.

GEORGE

Thank god. I was so worried.

Shannon narrows her eye's confused. She pulls him off of her.

SHANNON

How did you know something was wrong to begin with?

George blinks. Glancing between Justin and back to Shannon.

GEORGE

(concerned)

I think we need to have a little talk.

Shannon rubs her left arm over her right one. But realizes as she lifts her arm up. The knife wound is gone. Completely healed.

She's not the only one to notice, as Justin's gaze falls to the suddenly healed wound. He raises his hands and backs away.

JUSTIN

What the hell.

(pause)

Is going on here!?

WIDE ON HALL. The three of them stand. All looking as confused as the next. We STAY with them a beat longer. Until -  
-

BLACK OUT:

**END OF ACT TWO**

**ACT THREE**

FADE IN.

EXT. REESE RES, DRIVEWAY - NIGHT

A POLICE CAR sits in the driveway. It's siren off but the lights still shine.

CUT TO:

INT. REESE RES, LIVING ROOM - NIGHT

Justin and Shannon are seated side by side on a love seat.

Cassandra stands over them. Her pad held in her hand. George stands beside her.

CASSANDRA

Your boyfriend. Kyle. Attacks you in an alley. Chases you here, you take cover in here. Until your father arrives.

(pause)

That's all you got?

Shannon nods.

CASSANDRA (CONT'D)

Well luckily neighbors collaborate your story and heard a boy shouting around the time you said.

(beat)

I'll put out a bolo for him. But something tells me he won't exactly be heading home any time soon.

She sighs and turns to George.

CASSANDRA (CONT'D)

George. May I have a word in the kitchen.

George glances to Shannon and back to Cassandra. Nods. The two walk out of the room.

CUT TO:

INT. REESE RES, KITCHEN - CONTINUOUS

The two walk into the small kitchen. George leans against the island. Cassandra keeps her eye's peeled to him.

(CONTINUED)

CONTINUED:

CASSANDRA

This is the second attack made on your family tonight, George.

(pause)

I'm your friend remember, are you sure there's nothing you want to tell me?

George takes a second. He clears his throat.

GEORGE

Nope. Not a thing. This is just as shocking to me as it is to you.

Cassandra stares at him for a beat, before she nods believing him.

CASSANDRA

Okay. You can take your daughter home. Just be careful. I'm going to send a squad car to keep an eye on your house, for your protection.

George nods. He holds out a hand.

GEORGE

Thanks, Cass.

She smiles a "your welcome" and takes his hand.

CUT TO:

EXT. ASHFORD RES, PORCH - NIGHT

A fist is lifted up, and BANGS on the door. A beat before the door swings OPEN. Revealing EMILY. She frowns at the sight before her.

EMILY

Kyle?

We WHIP PAN around and indeed reveal the villainous smile of KYLE LASSITER.

KYLE

Hey, Em.

His smile grows wider, before --

CUT TO:

INT. MCALLISTER RES, FRONT HALL - LATER

The DOOR is OPENED and in enters George, as Shannon enters behind him.

(CONTINUED)

CONTINUED:

Once she's safely inside, he turns and makes sure to look the door. He glances out the front window.

Matt makes his way down the staircase. Spots Shannon and for the first time.

The two lock eyes. A long awkward beat, before George turns to his children.

GEORGE

I know it's been a long night and you kids have a lot of questions.

MATT

Like what does mom's death have to do with the attack on Shannon?

SHANNON

Again. How did you know I was in trouble?

Matt holds up his wounded arm. Which is also healed.

MATT

Or what happened to our matching wounds?

George swallows a lump in his throat.

GEORGE

Ahh. Yeah. Questions kind of like those.

(pause)

Look, it's been a long night. What do you say we get some sleep and try and figure this out tomorrow.

Matt stands to his feet and heads back up the stairs, Shannon follows after him.

SHANNON

Please. Who's going to be able to sleep after all that's happened?

SMASH CUT TOO:

INT. MCALLISTER RES, SHANNON'S BEDROOM - LATER

The room is pitch BLACK, as we LIFT up to the bed. Find snoring loudly Shannon.

We HOLD on her for a long beat, before --

DISSOLVE TO:

INT. MCALLISTER RES, MATT'S BEDROOM - SAME TIME

Also asleep is Matt who turns onto his side. Scratches his nose, as we PULL off the sleeping boy and PAN towards the window.

Below on the street we can see police car outside, as we --

EXT. MCALLISTER RES, STREET - NIGHT

SPEED UP. Time begins to move quickly, a bird flies over the house, as the sun begins to rise over the McAllister house, as it SLOWS to a NORMAL speed.

DISSOLVE TO:

INT. MCALLISTER RES, KITCHEN - DAY

George stands at the stove. Flipping some pancakes in a pan, dressed in a deep blue robe.

He glances over as Shannon enters. Wearing a pink robe. She YAWNS as she sits down on the island. Rubs her tired eyes.

GEORGE

Well. For someone who claimed it was going to be hard to sleep you certainly snored loud enough.

Shannon manages a smile. George notices and grins.

GEORGE (CONT'D)

There's my daughter's beautiful smile.

He reaches into the cupboard above the stove and pulls out a plate. Placing the pancakes on the plate. He puts it in front of Shannon.

GEORGE (CONT'D)

Eat.

SHANNON

I'm not feeling that hungry, between mom and what happened with Kyle. I'm not in the best mood.

George approaches Shannon and leans across the island.

GEORGE

Shannon, you have to stay strong. Positive.

Shannon frowns.

(CONTINUED)

CONTINUED:

SHANNON

What about Matt?

(beat)

With mom gone --

GEORGE

(cuts her off)

-- he'll be staying with us. What happened is going to be tough. Especially for him. They were close.

(pause)

So no fighting.

ON Shannon's conflicted expression. The door bell rings, she glances away and heads out of the room.

CUT TO:

INT. MCALLISTER RES, FRONT HALL - CONTINUOUS

We FOLLOW Shannon as she reaches the front door and YANKS the door open. We see Justin who grins at her.

JUSTIN

Look at you all cute in that pink robe.

She rolls her eyes as she motions for Justin to enter. He steps in, and we --

CUT TO:

INT. MCALLISTER RES, KITCHEN - CONTINUOUS

The two enter the kitchen, as George spots Justin.

GEORGE

Good. Your here. Shannon why don't you go get your brother.

(pause)

Remember what I said.

She nods and heads out of the room, leaving Justin who takes a seat at Shannon's former spot and begins to eat her pancakes.

JUSTIN

Yummy..

CUT TO:

INT. MCALLISTER RES, MATT'S BEDROOM - MOMENTS LATER

ON MATT. He's all ready dressed. Even wearing a leather jacket. As he shoves clothes into a duffle bag.

Shannon enters. See's this and folds her arms across her chest.

SHANNON

Where do you think your going?

Matt spots his sister. Glances up at her for a beat. Before he continues.

MATT

Grandpa's.

SHANNON

I -- I don't think so.

Matt shrugs.

MATT

I know that ever since I got here.  
Freaky ass things have been  
happening to us.

SHANNON

(cuts him off)

So. Your solution is to leave?

MATT

It's the best thing I can think of.

SHANNON

No! It's the worst.

MATT

Look, Shannon. I --

SUDDENLY the window behind Matt shatters, as something is thrown through the window, Matt ducks just in time.

A BRICK with a piece of paper taped on it is seen on the ground between the two siblings.

Matt reaches out for it as Shannon heads towards the window, glancing out below.

A BEAT as Matt reads the paper. Turns to Shannon, as George and Justin appear in the doorway.

GEORGE

What was that loud crash!?

(CONTINUED)

CONTINUED:

SHANNON  
What does it say?

MATT  
(reads)  
Bring the nephilims to me, or red  
gets dead real fast, love Kyle.

Shannon frowns.

SHANNON  
Emily...  
(pause)  
We have to help her.

Matt glances to Shannon and back at his bag.

JUSTIN  
We should call my mom.

SHANNON  
(turns to Justin)  
Tell her what?  
(pause)  
My psycho boyfriend has kidnapped  
my best friend, so he can kill me  
and my brother because we have  
freaky ass powers!?

Justin clears his throat. He has nothing.

JUSTIN  
We have to do something.

Matt throws up his hands.

MATT  
Screw this. I'm out of here.

GEORGE  
Where do you think your going!?

MATT  
I'm leaving. You may be my father  
but you --  
(pause)  
-- Are not my family. And this  
isn't my problem.

George stands. Stunned and shocked by his sons harsh words as  
Matt bows his head. Ashamed he heads towards the EXIT.

Shannon rolls her eye's and FOLLOWS after him.

CUT TO:

INT. MCALLISTER RES, HALLWAY - DAY

PAN LEFT to find Matt as he descends the staircase. Shannon emerges from the top steps moving after him.

SHANNON  
Matt, stop. Wait!?

Matt comes to a HALT on the bottom step. Turns and looks back up to his sister, Shannon herself comes to slow stop.

SHANNON (CONT'D)  
Please. Kyle want's us both. I  
can't do this without you.  
(pause)  
Your my brother. I need you..

Matt takes a breath. Considering her plea. But he shakes his head and walks towards the door.

MATT  
I'm going to stay with grandpa in  
Oakville.

Shannon's eye's begin to become glossy as she slams her foot on the step.

SHANNON  
(firm)  
If you walk out that door!  
(pause)  
I don't ever want to see you again.

TIGHT ON MATT. His face full of conflict. He narrows his eye's and storms out.

Leaving Shannon who's shoulder's sag, as she let's out a sigh. Turns and heads back up the steps.

CUT TO:

INT. MCALLISTER RES, 2ND FLOOR HALLWAY - DAY

Shannon walks down the hall as both George and Justin walk in from Matt's bedroom.

JUSTIN  
What happened?

Shannon shakes her head.

SHANNON  
He's gone.

(CONTINUED)

CONTINUED:

George bows his head. Frustrated.

GEORGE

He's angry. Confused and hurt.

Shannon glances away.

SHANNON

We don't need him.

George reaches into his pocket. Pulling out his phone.

GEORGE

I'm calling Cassandra.

Shannon reaches out grabbing father's hand.

SHANNON

Dad.

(pause)

Don't.

GEORGE

If Kyle kidnapped Emily. We need to do something.

SHANNON

Than. Let me. I'll bring her back. You saw the note.

GEORGE

What about the part he didn't write.

Shannon frowns.

GEORGE (CONT'D)

The invisible part where he reminds you this is clearly a trap.

(beat)

I'm not going to let you walk into it.

Shannon manages a smile.

SHANNON

It's okay, Dad. I have a plan.

Justin narrows his eye's.

JUSTIN

You do?

SHANNON

Yeah.

(CONTINUED)

CONTINUED: (2)

Shannon looks back up to her father.

SHANNON (CONT'D)  
Give me an hour. If you don't hear  
from me by than --

GEORGE  
(cuts her off)  
-- it means your dead.

SHANNON  
No. Call Detective Reese.

Shannon manages a smile, as George let's out a defeated sigh.

GEORGE  
One hour.

Shannon nods. Reaches for Justin's hand and pulls him away as  
we STAY on George.

GEORGE (CONT'D)  
(too himself)  
She doesn't have a plan...

He frowns, as we hold on the nervous father. We --

CUT TO:

INT. NORTHWOOD CHURCH, PEWS - DAY

The double doors are PUSHED open as Kyle holding on tightly  
to Emily ENTERS.

He shoves her forward and she trips hitting the floor. She  
turns back looking up at her captor.

EMILY  
What's going on!?  
(beat)  
What's wrong with you!? Have you  
lost your mind.

He smirks and kneels in front of her.

KYLE  
No. For the first time in awhile  
I'm seeing clearly.

He grabs her shoulders and PULLS her to her feet.

KYLE (CONT'D)  
Now let's go.  
(pause)  
The show is about to begin.

(CONTINUED)

CONTINUED:

They continue down the pews, before --

BLACK OUT:

**END OF ACT THREE**

**ACT FOUR**

FADE IN.

EXT. NORTHWOOD, BUS STATION - DAY

A ROW of buses are before us, RAIN begins to pelt down around as Matt approaches one. His bag behind his back. He frowns and hesitates.

He comes to a stop. Glancing at something across the street.

EXT. NORTHWOOD, PARK - DAY

Despite the rain, we see a SMALL park is before us, mostly grass. A small hill. SUN shines over the area, as if more of a memory, Where we see two small children no older than four each.

A BOY with long shaggy hair, and a GIRL with long black hair. They chase after each other not a care in the world.

CUT TO:

EXT. NORTHWOOD, BUS STATION - DAY

Matt stands stunned. His eye's begin to dart around nervously.

JANET (V.O.)  
Your choices are what define, who  
you will be...

Her words overtake Matt as he steps away from the bus.

DRIVER  
(calling)  
Getting on kid!

ON the DRIVER sitting snug in his seat he glances down at Matt.

TIGHT ON MATT. He glances from the bus and back to the park one last time. But before he can answer --

CUT TO:

EXT. NORTHWOOD CHURCH, GARDEN - DAY

FOLLOW as Justin and Shannon march towards the front steps of the church. RAIN coming down on them. The sky above them beginning to turn a dreary grey.

(CONTINUED)

CONTINUED:

JUSTIN

Why do you think he's bringing her here?

SHANNON

Nephilims. There supposed to be children of god. This is where he's taken her.

The two reach the steps as Shannon reaches out for Justin arm. Stopping him.

SHANNON (CONT'D)

Look. Whatever happens in there. Just get Emily and get out.

Justin nods.

JUSTIN

What about you?

SHANNON

Don't worry about me, I've got this.

Justin hesitates but nods.

JUSTIN

By the way. What's your plan.

SHANNON

(confidently)  
Don't have one.

Justin rolls his eyes.

JUSTIN

Why would you.

The two head up the steps. When suddenly the church bells above begin to CHIME. Shannon frowns.

SHANNON

What time is it?

Justin glances at his wrist.

JUSTIN

Three thirty.

Shannon continues to frown in confusion as they continue up the steps.

CUT TO:

INT. NORTHWOOD CHURCH, PEWS - DAY

DROP down on the ENTRANCE as both Shannon and Justin storm in from the front door. The bells continue to CHIME.

ON SHANNON her eye's go wide as she realizes.

SHANNON  
The bells?

Justin glances at her lost.

JUSTIN  
What...?

SHANNON  
There in the bell tower.

She jogs down the isle and Justin jogs to keep up with her.

CUT TO:

INT. NORTHWOOD CHURCH, BELL TOWER - DAY

A tall wooden tower sits before us, as we PUSH down it. At the entrance we come to Shannon and Justin.

SHANNON  
(calling)  
Emily!?  
(too Justin)  
Come on.

They make there way up the steps. We YANK upwards, as they reach the top. A wooden hatch is found. Where we see KYLE, he sits on a window cill.

Shannon and Justin reach the top, as Shannon stumbles backwards.

KYLE  
Hi honey.

He reaches in and grabs her, Pulling her out of the open window. As they tumble out --

EXT. NORTHWOOD CHURCH, ROOFTOP - DAY

WHAM!

Shannon and Kyle hit the cement rooftop with a THUD! Both slowly stumble to their feet.

JUSTIN appears in the open window.

(CONTINUED)

CONTINUED:

JUSTIN

Shannon!?

Shannon looks back up at Justin in the open window.

SHANNON

Get Emily!

Justin hesitates but nods and heads up the staircase. Kyle pulls out his knife and holds it to Shannon

KYLE

Sweetie, why not stay.

(pause, notices)

Where's your brother. It has to be both of you..

Shannon narrows her eyes.

SHANNON

What do you mean.

KYLE

Don't you get it. Your destiny.

Your coming role.

(pause)

You are the start.

Shannon jumps as Terror runs through her eyes.

CUT TO:

EXT. NORTHWOOD CHURCH, BELL - SAME TIME

Justin PUSHES OPEN the hatch as he spots Emily. By the stone wall. Her hands tied in front of her, her mouth covered with a white cloth.

Justin reaches over and pulls off the gag.

JUSTIN

Are you okay?

EMILY

(nods)

Yeah. Kyle, he's lost it.

Justin takes a breath.

JUSTIN

Your telling me.

CUT TO:

EXT. NORTHWOOD CHURCH, ROOFTOP - SAME TIME

Kyle LUNGES at Shannon who manages to DODGE the attack by JUMPING towards the left.

She takes the chance and runs away, heading towards the edge of the rooftop. She comes to a stop. Seeing how far down the drop is. She turns back around.

Kyle approaching her.

KYLE

Where you going to run Shannon!?

SHANNON

I'll never let you take me!

KYLE

I all ready have you.

He slashes at her and she slips backwards off the roof. Kyle's nears the edge. He glances down.

KYLE'S POV: Shannon her hand on the edge of the roof as she holds on her for her life.

TIGHT ON KYLE. He smirk grows wider.

KYLE (CONT'D)

Stay hang out.

Before he can bend down to reach her, a wooden two by four appears behind him. SMASHING into his back, he stumbles forward as terror consumes his expression and he falls off the roof.

TIGHT ON SHANNON: Kyle falls behind her and hits the ground below with a SPLAT. Shannon closes her eye's and looks up --

REVERSE OFF ROOF. Approaching the edge, MATT! He drops the two by four onto the roof and bends down, reaching below the roof.

He PULLS up Shannon as she breaths heavily. A small smile on her face.

SHANNON

(breathing heavily)

I though... You left...

Matt can only shrug.

MATT

What can I say, I guess I couldn't leave you hanging..

(CONTINUED)

CONTINUED:

A smile escapes from Shannon's lips as Matt stands his feet, helping his sister to her feet and leads her off the roof.

CUT TO:

EXT. NORTHWOOD CHURCH, GARDEN - MOMENTS LATER

ON the ground TWITCHING, as he breathes heavily. Taking his last breaths. KYLE.

We DRIFT UP too see Matt and Shannon, behind the siblings we have Justin holding onto Emily tightly.

Shannon takes a few steps away from Matt and she kneels in front of the dying boy.

SHANNON

Kyle...

KYLE

(weak)

I'm sorry Shannon...

His eye's flicker closed. He goes still and as Shannon reaches to take his hand. He crumbles into a black puff of smoke. Shannon's eye's bulge in confusion.

Matt approaches kneeling beside his sister and as we PULL off the four together, we come to a --

FADE OUT:

**END OF ACT FOUR**

ACT FIVE

FADE IN.

INT. MCALLISTER RES, SHANNON'S BEDROOM - THE NEXT DAY

SHANNON. She's dressed in a silk black dress. Her hair is done up in a black pony tail. She puts in her earring.

A KNOCK. She turns around and we find MATT, he's dressed in a black suit and matching dress pants, even in a tie.

Shannon manages a smile as he enters into the room.

SHANNON  
Surprised your still here.

Matt nods. Approaching the bed and takes a seat on it.

MATT  
Look. We were six when mom and dad split. Mom wanted..

SHANNON  
You?

Matt bows his head.

MATT  
At least one of us. Back than that's what thought, but after the last few days. I've realized. She split us up too protect us. Because maybe she knew about the danger we'd have to face.  
(beat)  
But after we left, she was the only family I've ever known.  
(pause)  
I'd like to change that.

Shannon manages a smile.

SHANNON  
Me too.

Matt turns towards the EXIT.

SHANNON (CONT'D)  
(calling after)  
Matt!?

Matt stops and turns back to his sister.

(CONTINUED)

CONTINUED:

SHANNON (CONT'D)

I don't know a lot about what's going on, but I do know one thing.

(pause)

Mom was wrong, were stronger when were together.

(beat)

I don't know about you, but I can feel it.

Matt nods.

MATT

Me too, Shan.

He turns and EXITS. We HOLD on Shannon as she turns to her dresser a few photos are scattered across. She picks up one.

ANGLE: PHOTO. In it we see Shannon and Kyle, his arms wrapped around hers as they laugh together. Happier times.

She takes the photo out, walks over to her night stand and pulls something out.

She walks around to her bed and takes a seat. She lifts one hand up, and we REVEAL a lighter. She sets the photo on fire, and as she drops it, we --

FOLLOW the photo as it falls into the empty metal garbage can. The photo is slowly turned into ash, we --

DISSOLVE TO:

EXT. CEMETARY - DAY

"SKINNY LOVE" BY BIRDY BEGINS TO PLAY

THE SUN shines brightly in the sky, as we DROP down on the sad scene. Tons of people have gathered in the cemetery. All dressed in black. Scattered about we see JUSTIN in a black suit and pants, Next to him Cassandra and a few rows behind them, EMILY in a long black dress.

In the front row we see Matt, Shannon, and George. Gathered together. The RISE as the funeral comes to an end --

We Watch as George approaches the casket which is in the ground, he grabs a pile of dirt and pours it into the open hole.

He walks away, and Matt approaches kneels down and grabs a pile of the dirt and does the same.

He walks off a few feet ahead, as Shannon approaches, grabs a handful of dirt and pours it into the coffin.

(CONTINUED)

CONTINUED:

She approaches Matt and wraps her arms in his as the two siblings walk forward, SLOW MOTION kicks in and as our two siblings walk on ahead, we --

FADE TO:

DISSOLVE TO:

INT. UNDERGROUND TUNNELS - DAY

We DROP down from the ground, as we come to find our RED COAT female.

She walks forward, as she removes her hood, her long straight hair blows backwards. A villainous grin on her lips as she comes to a Metal door. She opens it, and looks in.

RED COAT WOMAN

Looks like they were able to stop  
my plan.

(beat)

No matter. The Fallen will die, and  
you will help me...

We PEEK inside the room, curled up in a corner a boy, he looks up and as he does we see --

KYLE. A terrified look on his face, and before we can be sure it's him, we --

FADE OUT.

FADE IN.

ACT FIVE

FADE IN.

INT. MCALLISTER RES, SHANNON'S BEDROOM - THE NEXT DAY

SHANNON. She's dressed in a silk black dress. Her hair is done up in a black pony tail. She puts in her earring.

A KNOCK. She turns around and we find MATT, he's dressed in a black suit and matching dress pants, even in a tie.

Shannon manages a smile as he enters into the room.

SHANNON  
Surprised your still here.

Matt nods. Approaching the bed and takes a seat on it.

MATT  
Look. We were six when mom and dad split. Mom wanted..

SHANNON  
You?

Matt bows his head.

MATT  
At least one of us. Back than that's what thought, but after the last few days. I've realized. She split us up too protect us. Because maybe she knew about the danger we'd have to face.  
(beat)  
But after we left, she was the only family I've ever known.  
(pause)  
I'd like to change that.

Shannon manages a smile.

SHANNON  
Me too.

Matt turns towards the EXIT.

SHANNON (CONT'D)  
(calling after)  
Matt!?

Matt stops and turns back to his sister.

(CONTINUED)

CONTINUED:

SHANNON (CONT'D)

I don't know a lot about what's going on, but I do know one thing.

(pause)

Mom was wrong, were stronger when were together.

(beat)

I don't know about you, but I can feel it.

Matt nods.

MATT

Me too, Shan.

He turns and EXITS. We HOLD on Shannon as she turns to her dresser as a few photos are scattered across. She picks up one.

ANGLE: PHOTO. In it we see Shannon and Kyle, his arms wrapped around hers as they laugh together. Happier times.

She takes the photo out, walks over to her night stand and pulls something out.

She walks around to her bed and takes a seat. She lifts one hand up, and we REVEAL a lighter. She sets the photo on fire, and as she drops it, we --

FOLLOW the photo as it falls into the empty metal garbage can. The photo is slowly turned into ash, we --

DISSOLVE TO:

EXT. CEMETARY - DAY

"SKINNY LOVE" BY BIRDY BEGINS TO PLAY

THE SUN shines brightly in the sky, as we DROP down on the sad scene. Tons of people have gathered in the cemetery. All dressed in black. Scattered about we see JUSTIN in a black suit and pants, Next to him Cassandra and a few rows behind them, EMILY in a long black dress.

In the front row we see Matt, Shannon, and George. Gathered together. The RISE as the funeral comes to an end --

We Watch as George approaches the casket which is in the ground, he grabs a pile of dirt and pours it into the open hole.

He walks away, and Matt approaches kneels down and grabs a pile of the dirt and does the same.

He walks off a few feet ahead, as Shannon approaches, grabs a handful of dirt and pours it into the coffin.

(CONTINUED)

CONTINUED:

She approaches Matt and wraps her arms in his as the two siblings walk forward, SLOW MOTION kicks in and as our two siblings walk on ahead, we --

DISSOLVE TO:

INT. UNDERGROUND TUNNELS - DAY

We DROP down from the ground, as we come to find our RED COAT female.

She walks forward, as she removes her hood, her long straight hair blows backwards. A villainous grin on her lips as she comes to a Metal door. She opens it, and looks in.

RED COAT WOMAN

Looks like they were able to stop my plan.

(beat)

No matter. The Fallen will die, and you will help me...

We PEEK inside the room, curled up in a corner a boy, he looks up and as he does we see --

KYLE. A terrified look on his face, and before we can be sure it's him, we --

BLACK OUT:

FADE IN.

INT. MCALLISTER RES, SHANNON'S BEDROOM - NIGHT

TITLE OVER: **ONE WEEK LATER**

OFF the floor, we RISE up from the ground. SHANNON is pushed against the mattress of her bed. Climbing on top of her a figure.

It get's closer to her face and as it drops into frame, we see KYLE. Their lips touch as they begin to kiss passionately.

Kyle RISES and removes his shirt, as Shannon strokes his back with her hand.

We PAN towards the door, and suddenly a SHADOW WISPS across the entrance.

ANGLE ON: SHANNON. She spots this and glances across the room, Kyle kisses her neck for a beat, and notices she's not paying him any attention.

(CONTINUED)

CONTINUED:

KYLE

What's wrong?

Shannon frowns.

SHANNON

(concerned)

Did you see that?

She glances up at Kyle who looks down at her confused.

KYLE

Shannon, it's nothing.

She places a hand pushing him off her, she climbs out of the bed and slowly approaches the door. Hesitant.

SHANNON

No. Something's out there.

KYLE

Leave it.

(beat)

Stay with me..

He reaches up for her hand and grips it tightly and tugs on it.

KYLE (CONT'D)

Babe, please.

Shannon's eye's narrow further as she realizes something and she turns back to him.

SHANNON

Wait. What are you doing here?

(beat)

Your...

KYLE

I love you. Just leave it alone.

A CRASH is heard from down stair as Shannon's head snaps towards the sound.

KYLE (CONT'D)

Shannon.

She ignores him and can't help stroll towards the open door.

KYLE (CONT'D)

No. If you go out there it will kill you!

(CONTINUED)

CONTINUED: (2)

Terror and fear are etched in Kyle's face, but despite his pleas, Shannon slowly makes her way towards the door. She PULLS the door open and EXITS into:

CUT TO:

EXT. CEMETARY - NIGHT

LIGHTING Cracks above. The hall gone, as Shannon finds herself in the middle of a cemetery.

Her pyjamas are gone and she's now dressed in a silk black dress.

Headstones surround her as she looks to them terrified.

SHANNON'S POV: The headstones before read.

"GEORGE MCALLISTER" "MATT MCALLISTER" "JUSTIN REESE" "EMILY ASHFORD" "JANET MCALLISTER" "KYLE LASSITER"

SHANNON

No!

(beat)

Noo!!!

A PATH between two headstone leads down to a gravel road. Shannon heads towards it. But HALTS --

-- At the end of the road, A Figure engulfed in darkness approaches Shannon.

Before Shannon can react, we --

CUT TO:

INT. NORTHWOOD HIGH SCHOOL, CLASSROOM - MORNING

SHANNON

No!

Shannon's jumps awake, her head rested on a desk. She glances around.

She sit's in a TYPICAL classroom, a few dozen small wooden desks cover the room, each with a student sitting at it. EMILY sits next to her best friend.

At the front a long wooden desk, a TEACHER stands behind it and behind him a green chalkboard.

All eye's have fallen onto the brunette.

(CONTINUED)

CONTINUED:

MR. MARTIN  
Miss McAllister?  
(beat)  
Are you okay?

Shannon takes a few deep breaths and fakes a smile.

SHANNON  
Good, Mr. Martin.

The TEACHER (Mr. Martin) nods.

MR. MARTIN  
If your done catching up on your  
beauty sleep. Would you care to  
continue the reading?

Shannon looks at the book in front of her, realizing she has no clue where they are.

Emily leans over pointing to the line on the page, Shannon nods her thanks.

SHANNON  
Right...  
(clears throat)  
"When the stars dance. In the hour  
of the devil. The unholy father  
will rise."

Shannon frown and a confused look grows on her face, she glances around hoping anyone else notices this but all other eye's are glued to their text books all looking dismally bored.

Looking up from his own book Mr. Martin looks across the room at Shannon.

MR. MARTIN  
Miss McAllister?  
(pause)  
Finish the paragraph please.

Shannon clears her throat once more and continues.

SHANNON  
"With the lifeblood of the keeper.  
The blood of the fallen will boil.  
And the world will crumble to ash."

A SHRIEK is heard from one of the girls in the class room, all eye's turn to the window.

(CONTINUED)

CONTINUED: (2)

GIRL

Oh my god!?

Shannon looks towards the window. The dark grey clouds outside the school have begun to turn a dark red.

Shannon RISES from her seat and moves towards the window, a crackle of THUNDER and drops begin to fall from the clouds.

The drops that fall however are not water, simply thick dark red. Blood.

Shannon raises her hand and touches a drop that has landed against the window. BEFORE --

A hand grabs the back of Shannon's neck and she winces in pain.

EMILY steps into frame from behind her, a villainous grin on her lips as she squeezes her friend's small neck.

EMILY

Amen!

Shannon snaps around and reaches out for Emily's throat grabbing it and shoves her against the opposite wall, but before her back slams into it we --

FLASH TOO:

INT. MCALLISTER RES, SHANNON'S BEDROOM - NIGHT

EMILY is slammed against the wall. Shannon squeezing her neck fiercely. A look of pure hatred in her eyes.

Emily's gasps for air. Slapping her hands against Shannon's arms. Trying to get her attention.

EMILY

(gasping for air)

Shan...non.

(pause)

Wake. Up.

The DOOR flies OPEN as GEORGE enters and BOLTS over grabbing his daughter off the gasping red head.

Emily crumbles to the ground as soon as Shannon's hands are free.

A BEAT and MATT appears in the doorway. Rushing by Emily's side. Dressed in blue pyjama bottoms and a white T-Shirt.

(CONTINUED)

CONTINUED:

Finally The hatred in Shannon's eye's dims as she slowly comes around. Breathing heavily. She collapses into her father's arms.

GEORGE

It's okay..

(beat)

Your okay.

Emily gasps for air, as Matt strokes her hair and his eye's dart from both girls.

ANGLE ON: SHANNON. She looks on for a second confused and her eye's begin to well up. Before she starts to cry.

WIDE on room. All four on the ground on two sides of the room as we PULL off this. We --

BLACK OUT:

**END OF ACT FIVE**

ACT SIX

FADE IN.

EXT. MCALLISTER RES - MORNING

NIGHT has passed as the SUN shines high above the white modern two story house, birds chirp in a nearby tree.

CUT TO:

INT. MCALLISTER RES, KITCHEN - CONTINUOUS

Dressed in a typical grey suit, GEORGE MCALLISTER. His hair still a mess, he holds a hot cup of coffee with both hands as he stands up against the island. Looking down at his newspaper. He calmly flips through the pages.

YANK over the door as Shannon. Dressed for school, looking much calm and less insane ENTERS as she throws her school bag over her shoulder.

George looks up as she walks in.

GEORGE

Hey, honey.

(pause)

How you feeling this morning.

Shannon walks over to a cupboard over the sink and pulls out a glass, turns on the faucet.

SHANNON

Oh. You mean after I nearly choked my best friend to death during a freak dream?

(pause, mocks thinks)

Peachy.

George's shoulders fall as he rolls his eyes at his daughter.

GEORGE

Shannon.

(pause)

We need to talk about what happened last night.

Shannon pours a glass of water and turns off the faucet. Turns back to George, flashing him a fake smile.

SHANNON

Umm. No. We don't.

(beat)

It was just a dream.

(CONTINUED)

CONTINUED:

She storms out of the room, and George follows after her.

CUT TO:

INT. MCALLISTER RES, FRONT HALL - CONTINUOUS

FOLLOW as Shannon moves down the hall towards the front door, George appears behind her.

GEORGE

Most dreams don't end with physical assault, Shannon.

Matt appears from the stairwell.

SHANNON

Than your not doing it properly.  
(looks to Matt)  
You ready?

Matt manages a nod and EXITS. Shannon places her cup in her father's hand. Smiles at him and EXITS after her brother.

GEORGE

(calling after)  
Shannon!?

He let's out a SIGH, rolls his eyes and heads back towards the kitchen.

CUT TO:

EXT. NORTHWOOD HIGH SCHOOL, PARKING LOT - LATER

A small PARKING lot for students is off too the side of the building, a few BUSSES cover the lot, students crowd through the sidewalk.

A BEAT and we watch as MATT'S jeep enters parking into one of the few empty spaces. The engine dies and Shannon climbs out from the passenger side, followed quickly by Matt.

MATT

Look, I know dad can try to hard some time but he's right.  
(pause)  
You can't ignore what happened last night.

Shannon stops and turns on her heels facing Matt.

SHANNON

I think it had something to do with our whole -- Fallen. Thing.

(CONTINUED)

CONTINUED:

Matt frowns glancing around making sure no one is paying them attention.

He grabs Shannon's arm and pulls her away from the crowded sidewalk.

MATT  
(confused)  
What?

SHANNON  
It's not the first time it's  
happened.

Matt blinks.

MATT  
You've attacked Emily before?

SHANNON  
No you idiot. I've been having the  
same dream ever since the night mom  
died. Since --

She glances around.

SHANNON (CONT'D)  
(lower)  
-- We found out.

We PUSH in on Matt as he let's the words sink in, before --

CUT TO:

INT. NORTHWOOD HIGH SCHOOL, HALLWAY - MOMENTS LATER

WHIP PAN LEFT as Matt PUSHES open the double doors leading down the school hallway. Lockers cover either side of the wall as Shannon moves to catch up.

MATT  
So, your saying last night isn't  
the first time?

Shannon shakes her head as she grips the sides of her backpack.

SHANNON  
No.  
(beat)  
More like fifth and there's always  
a message.

(CONTINUED)

CONTINUED:

MATT

Message?  
 (pause)  
 What message?

VZZT. VZZT.

Shannon's phone vibrates and she digs it from her pocket. Stops and examines it, looking around.

Matt doesn't notice until she reaches out grabbing his arm.

SHANNON

Hey. Over here.

They turn and ENTER.

CUT TO:

INT. NORTHWOOD HIGH SCHOOL, CLASSROOM - MOMENTS LATER

The classroom is nearly empty. With the exception of --

JUSTIN REESE, who is dressed in jeans a T-Shirt and a red hoodie, he turns as --

The DOOR opens as the McAllister siblings enter, Justin turns from the window facing them.

MATT

What's he doing here?

JUSTIN

Good morning to you too, ass hat.

Shannon holds a hand between the two boys.

SHANNON

Guys, enough.

Justin approaches the siblings, as Shannon reaches into her pocket pulling out her IPHONE.

JUSTIN

I got your message.  
 (pause)  
 What's going on?

MATT

Shannon's been having nightmares, apparently.

Justin shoots Shannon's an upset look.

(CONTINUED)

CONTINUED:

JUSTIN  
(frustrated)  
Something you failed to tell me.

SHANNON  
Sorry I don't tell you about every  
dream I have.

MATT  
She woke up screaming last night,  
choking Emily to death.

Justin's eye's bulge in shock. Before --

SHANNON  
Look!?  
(pause)  
I don't think it was a dream, so  
much of a --  
(pause, thinks)  
-- Warning.

Matt throws his sister a glare.

MATT  
So what? Part of our Fallen powers  
are that we have really bad dreams?  
(pause)  
Plus why are only you having them?

SHANNON  
I don't know. But I know that every  
dream has the same six lines.  
(pause)  
When the stars dance. In the hour  
of the devil. The unholy father  
will rise, with the lifeblood of  
the keeper and the blood of the  
fallen will boil and the world will  
crumble to ash.

We PULL back on the two boys as they listen to her words.  
Confused and worried.

JUSTIN  
(frowns)  
It's certainly not the set up to  
the hugs and puppies parade, is it?  
(off looks)  
Oh come on.

MATT  
(deadpan)  
I'm laughing on the inside.

(CONTINUED)

CONTINUED: (2)

Justin flashes him a fake smile, as Shannon rolls her eyes.

SHANNON

Guys!?

(pause)

Something.. I don't know. Not good.

Tells me maybe this is bad.

Matt takes a step towards his sister. He comforts Shannon by putting his hands on her shoulders.

MATT

Even if your right and this is some sort of warning.

(pause)

What are we supposed to do about it?

(beat)

And what does it mean?

We PUSH in on Shannon as she weights this too herself before -  
-

CUT TO:

INT. MANSION, BASEMENT - NIGHT

OFF the cold steel floor, we DRIFT up and we find KYLE. He lays, his face to the wall on a small cot that has been set up in the back of the empty room.

A DOOR is opened as a figure descends the steps, AMARA. Our mystery woman from the last episode. She smirks and Kyle turns from the wall to face her.

KYLE

What do you want with me?

(pause)

Why did you bring me here?

AMARA

You were her first.

KYLE

Her?

(pause, thinks)

Shannon?

Amara reaches the last step and approaches the boy.

AMARA

If you had never met her, and done the deed with her. You wouldn't be here now.

(CONTINUED)

CONTINUED:

KYLE

What are you talking about you  
psycho bitch?

AMARA

Now, now. Careful who we call the B  
word around here.

(pause)

Your his vessel.

TIGHT on Kyle's face as his eye brows curl in confusion.

KYLE

Vessel?

(pause)

Him?

AMARA

My father. He's coming home. Only  
the one who she has consummated  
with can be worthy of his vessel.

Kyle continues to look on in confusion. Amara realizes this  
as she cracks a smirk, approaching the cot and takes a seat  
next to him.

AMARA (CONT'D)

Okay. It's like this. Your  
girlfriend. She and her brother are  
descended of Jesus Christ. Who is  
the son of?

KYLE

(realizes)

God?

AMARA

Bingo kid. Jesus was brought into  
existence when the Devil was casted  
to earth.

(pause)

God. Refusing to act in Devine  
intervention. Needed something to  
seal my father away and created  
Jesus through the virgin Mary. The  
first Fallen. He broke his biggest  
rule to save his precious humans.  
But they were fools, they believed  
him no more than a showman, and  
most didn't believe in his power.

(MORE)

(CONTINUED)

CONTINUED: (2)

AMARA (CONT'D)

The people than were too stupid to know what Jesus was, indeed their savior, and eventually my father and Jesus crossed paths and Jesus was able to lock my father away in his own prison. Hell. But everything has a balance. So Jesus had a child and so on.. Jump a couple millennium later. Now the descendents of Jesus Christ have been born, and they have become chosen because now is the time, and you are the vessel.

Amara fumes with excitement as Kyle looks on at her with growing worry.

AMARA (CONT'D)

Don't you see. God was adamant about not interfering because he knew the balance.

(pause)

The line that god created will be his worlds undoing.

(pause)

The line to save the world from my father, is the line that will eventually resurrect him and lead it into it's damnation.

(beat)

In the beginning so shall it be, in the end.

We HOLD on Kyle as he takes all this horror in and we --

CUT TO:

INT. NORTHWOOD HIGH SCHOOL, CLASSROOM - LATER

The classroom is slowly fulling up with students, Emily is all ready seated near the front of the class.

SHANNON enters and takes a seat behind Emily, who doesn't even bother to look back. Still clearly bothered by the events from earlier.

At the front of the classroom is A Teacher, he writes on the chalkboard the words "THE FRENCH REVOLUTION".

RETURN TO SHANNON.

SHANNON

(low)

Hey, Emily.

(CONTINUED)

CONTINUED:

ANGLE ON: Emily. She rolls her and ignores Shannon.

SHANNON (CONT'D)

(low)

Look. I'm sorry about last night about the whole trying to murder you thing.

Continued silence from Emily. Shannon let's out a deflated sigh.

SHANNON (CONT'D)

You know how horribly I feel about what happened. I would never purposely hurt you, Em.

The anger in Emily's eye's slowly begin to soften.

SHANNON (CONT'D)

Look. Don't talk to me that's fine, but there was more to my dream last night, I didn't get a chance to tell before you split.

(pause, nothing)

Fine. I guess I'm just going to have to start calling Justin my best friend now.

A BEAT. Emily struggles to not react before Finally she snaps around in her seat.

EMILY

(firm)

Don't you dare you slut.

Shannon manages a smile. Emily reluctantly returns it.

EMILY (CONT'D)

(sighs)

Fine. What other horrible things came from last night?

A HOLD on the two girls reunion. A BELL rings over head, before --

CUT TO:

INT. NORTHWOOD HIGH SCHOOL, HALLWAY - LATER

PUSH off the door as Emily shoves it OPEN, Shannon next to her.

(CONTINUED)

CONTINUED:

The smile from Emily's face is wiped off now having been caught up.

EMILY

Well that doesn't exactly sound good.

SHANNON

Told 'ya.

EMILY

So, what are you guys doing about this.

SHANNON

I don't really know what we should be doing.

EMILY

Well let's break this down. Unholy father.

(pause)

Seems pretty literal. How about we assume it's talking about the devil.

SHANNON

Figured that much. What about stars dancing what does that have to do with anything or how about this keeper thing.

Emily's mouth drops too answer than closes shut again as she shrugs.

EMILY

Your guess is as good as mine.

OFF Emily as the two girls step off screen, we --

CUT TO:

INT. NORTHWOOD HIGH SCHOOL, CAFETERIA - DAY

PUSH through the bustling cafeteria a sea of students have gathered here and at the far back

MATT, he sits by himself a book by his tray as he reads and gleefully shoves meatloaf into his mouth. A wide grin on his face before --

WHAM!

A tray slams in front of an empty seat at his table. Matt angrily looks up to see a grinning Justin.

(CONTINUED)

CONTINUED:

MATT

What are you doing here?

(pause)

I'm trying to enjoy meatloaf day.  
Do I bother you on your battle star  
galactica nights. No.

JUSTIN

(ignores him)

Six. Six. Six.

Matt throws his hands up in defeat.

MATT

Fine. What about Six. Six. Six?

JUSTIN

In the hour of the devil. It's six  
seconds. Past Six minutes. On the  
Sixth hour.

MATT

Great.

(frowns)

Now leave.

Another tray slams in an empty seat as we YANK over to reveal  
Emily, a frustrated Matt rubs his eye's with fingers.

MATT (CONT'D)

What do I have to do?

(pause)

Put up a sign?

Justin's jaw drops as he spots the red head.

JUSTIN

(surprised)

Emily why are you sitting with..  
us?

EMILY

(perks up)

I'm not staying. I can't believe  
I'm even putting my reputation on  
the line right now, but --

Matt raises a hand. Silencing her.

MATT

(cuts her off)

You know in the time it toke you to  
say that you could given us your  
message and --

(MORE)

(CONTINUED)

CONTINUED: (2)

MATT (CONT'D)

(booms)

-- Left!?

Emily jumps, caught off guard by the rise of tone in his voice, her eye's flicker and she flashes him an innocent smile.

EMILY

Listen Oscar.

(pause)

For whatever reason you and your sister have puked your whole Angel Fallen world all over my life. So as long as I'm stuck in this and as long as it's putting my life at risk. I'm going to take whatever measures are needed to make sure it doesn't put you know. Me in danger.

(pause)

So you and Lloyd over here are going to meet me at --

(hands piece of paper to Matt)

-- this address after school.

She grips her tray and RISES to her feet, flashes the boy's one last pearly smile and struts off the other way.

ON JUSTIN. He blinks confused and frowns.

JUSTIN

Did she just call me Lloyd?

Matt throws him an annoyed look.

JUSTIN (CONT'D)

Does she not know my name?

MATT

Forget it. I don't even want the damn meatloaf anymore.

He grabs his book, slides out of his seat and storms off.

Justin glances across the table. Picks up the fork and digs into the meatloaf. He shoves a piece into his mouth, and grins.

JUSTIN

(chewing)

He was right. This is really good.

(CONTINUED)

CONTINUED: (3)

As he reaches across the table for more of the meatloaf, we --

CUT TO:

EXT. NORTHWOOD, ROAD - EVENING

The SUN has slowly begun to set over the small town, as we DROP down onto a road.

A BUS comes into view. A FLASH from inside and a SCREAM of agony, before --

CUT TO:

INT. BUS - EVENING

A bus, we PUSH down the aisle, most of the passengers have scuffled to the front of the bus.

Towards the back seat, scorch marks can be seen along the windows. And found, curled in a ball --

A GIRL, (16) short red hair, big dark eyes, which right now are glossy and her make up runs from her tears, she's attractive. This is GRACE THOMAS.

A LARGE looking biker dude. Let's call him BIG JOHN. Approaches the small terrified girl.

BIG JOHN

Come on honey, I don't know what your deal is but a freak like you can't be on this bus. Your going to get us all killed.

She looks up at him.

GRACE

I just want to get home.

BIG JOHN

Well you going to have to walk.

GRACE

(pleading)

I can control it. I swear.

Big John shakes his head and reaches out towards the girl. Gripping her arm, and as he does she let's out a SCREAM, her eyes turn black and suddenly electricity shots up the bikers arm, and he SCREAMS, electricity passing through him.

(CONTINUED)

CONTINUED:

We HOLD on this for a long beat, the biker continues to CRY out in agony, before finally --

BLACK OUT:

**END OF ACT SIX**

**ACT SEVEN**

FADE IN.

EXT. NORTHWOOD, MAIN STREET - EVENING

Matt's Jeep comes to a stop along the sidewalk, in front of a diner that reads QUINN'S DINER in big white letters,

Matt and Shannon EXIT the car and climb out onto the road. Matt turns his attention to the diner.

MATT

Why would she want us to meet her here?

SHANNON

Her sister owns the place.

They approach and ENTER.

CUT TO:

INT. QUINN'S DINER, CAFE - AFTERNOON

PAN LEFT and we FIND the McAllister's as they enter further into the diner.

The walls of the diner are painted a dark red. The room is filled with small red square tables, each with two matching red chairs.

The walls are lined with SOFA'S most of the red or black, and in front of them matching tables.

EMILY (O.S.)

There you guys are.

DRIFT UP and standing at a red stair case that leads to a small balcony and black door, EMILY.

She descends the steps approaching the siblings.

EMILY (CONT'D)

Get up here.

She turns as Matt moves after her first, Shannon follows when --

WHAM!

A cup collides with her nearly splashes over her black skirt.

(CONTINUED)

CONTINUED:

PULL back and we see a boy, (roughly Shannon's age). Short black hair, dark skin, his eye's bulge as he see's what he's done.

BOY

Oh god, I'm so sorry.

Shannon manages a smile, but Matt shoves the boy.

MATT

Watch it, ass hole.

SHANNON

Matt!?

Matt doesn't take his eye's off the boy, who raises his hands up in defence.

BOY

Look dude. I swear it was just an accident.

Matt holds his stare for a second, as Shannon steps between them.

SHANNON

(to Matt)

Let it go.

Matt SIGHS and walks towards the staircase. Shannon rolls her eyes and glances back at the boy.

SHANNON (CONT'D)

Sorry about that, he's a little..

(pause, thinks)

Protective.

The boy manages a smile.

BOY

Hey, it's okay a girlfriend like you I'd be protective too.

SHANNON let's out a sharp laugh, as the boy jumps in surprise Shannon quickly covers her mouth.

SHANNON

Boyfriend?

(beat)

Eww. He's my brother.

The boy suddenly grins. He holds out his hand.

BOY

Noah. Is my name.

(CONTINUED)

CONTINUED: (2)

She takes his hand as the two shake.

SHANNON

I'm Shannon.

Shannon clears her throat, and realizes the two are still holding hands, they yank their hands apart.

JUSTIN (O.S.)

-- And I'm grossed out.

Shannon turns too see Justin now stands near the doorway, she turns back to NOAH and flashes him a smile.

NOAH

I should go.  
(turns to Shannon)  
See ya around?

SHANNON

(smiles)  
I hope so.

Noah manages one last smile, and walks past Justin who watches him leave, before turning back to Shannon.

JUSTIN

What are you doing?

Shannon frowns.

SHANNON

Excuse me?

JUSTIN

Why are you making time with cute  
coffee shop boys. Didn't your  
boyfriend just die?

Shannon's eye's go wide and she grabs his arm pulling him towards the counter.

SHANNON

Actually. Not that it's any of your  
concern but he kidnapped my best  
friend and tried to kill me and my  
brother. He doesn't get my pity.

Justin let's this sink in. Upset Shannon turns on her heels and heads towards the red stairs, leaving Justin to take a breath before following after her.

CUT TO:

INT. QUINN'S DINER, LOFT - AFTERNOON

MATT stands in a large spacious LOFT, The walls are painted teal, the room has been split into two sides.

On the RIGHT SIDE we see a large L shaped sofa, several pillows have been thrown up on it.

Not to far away from the sofa is a large book shelf which is covered in books.

In the middle of the room is a large brown conference table, a top of it sits a purple lap top, around the bottom we find benches to sit on.

ON the LEFT SIDE of the room, up a few steps. The floor is covered in blue training mats, along the walls are a few antique weapons. On the side up against the wall we see a large WHITEBOARD on wheels.

The SUN shines brightly into the room, illuminating it. While Matt glances around the large room.

The DOOR is pushed OPEN and Shannon still looking rather upset ENTERS, Justin a few steps behind her. Both stop and look around the large room.

SHANNON

What is this place?

EMILY

When my parents were fighting, before they left. Quinn cleared out the loft and let me use it as my own personal escape. Sort of my heaven to the hells of home life.

Shannon turns to her best friend.

SHANNON

Why didn't you ever tell me?

Emily manages a shrug. A sad look on her face.

EMILY

I guess I just needed my own space.

Shannon takes a breath and glances away, looking back around the room.

SHANNON

Why bring us here now?

(CONTINUED)

CONTINUED:

EMILY

Well, I figured you didn't want to be talking about your Angel stuff at school or in front of your father.

(looks to Matt and Justin)

Plus, I can't be seen at school with these idiots.

Matt and Justin each throw her a glare, which she flashes them a smile back.

JUSTIN

Our own headquarters.

Everyone looks to him.

JUSTIN (CONT'D)

Oh, come on. Buffy and the gang had the library, Kirk and Picard had the Enterprises. Clark, Chloe and the gang had Watchtower.

(beat)

We have the loft.

The group all take this in as they glance around, before --

CUT TO:

EXT. ROAD - LATER

POLICE TAPE is lined across either side of the parked BUS, a few uniforms stand around, questioning witnesses, a white cloth covers a body. A MEDICAL EXAMINER, COLIN HARRIS, stands over the body.

CASSANDRA REESE ducks beneath the tape entering the crime scene, as she nears Harris.

CASSANDRA

What do we got, Harris?

Harris glances up at Cassandra. Confusion in his eyes.

HARRIS

Well I can't be positive until I get him back to the lab, but it looks like this man was electrocuted to death.

Cassandra throws a glances towards the bus. Looks back down at Harris.

(CONTINUED)

CONTINUED:

CASSANDRA  
Faulty wiring?

HARRIS  
I think you should go have a talk  
with your partner.  
(pause)  
He's on the bus.

Cassandra turns and heads towards the open doors of the bus.

CUT TO:

INT. BUS - CONTINUOUS

DETECTIVE MORRISON stands towards the back of the bus examining the scene. He glances up as he spots Cassandra approaching him.

CASSANDRA  
What have we got Morrison?

MORRISON  
Apparently witnesses say they saw a  
young girl, no older than eighteen  
shoot electricity out of her body  
and kill our biker friend outside  
who's about twice her size.

Cassandra looks towards the burned windows, places a hand on them.

CASSANDRA  
So...  
(beat)  
Not faulty wiring.

She let's out a deep SIGH, and --

CUT TO:

INT. QUINN'S DINER, LOFT - NIGHT

TIGHT ON: EMILY. She sits at the table, her laptop open in front of her as she types on the keyboard.

She takes a deep breath and let's out an exasperated SIGH.

PULL BACK: Matt, Shannon, and Justin all stand right behind her, breathing down her neck.

EMILY  
Standing over me won't make any of  
the answers come any faster.

(CONTINUED)

CONTINUED:

The three glance at each other and take a step back.

JUSTIN

Better?

EMILY

No.

(spins around)

It's not better. Why don't you all go do something useful.

(smiles)

Like get me coffee?

JUSTIN

(quickly)

Wow. Wow. Wow.

All eye's fall on him, as he presses a ear bud further in his ear.

SHANNON

What is it?

JUSTIN

My mom's police scanner.

SHANNON

(cuts him off)

You stole your mother's police scanner?

JUSTIN

More like borrowed it.

SHANNON

Without intent to give it back.

(beat)

That's stealing.

JUSTIN

You say tomato I say tomoto.

(pause)

Anyway. Broadcast just went out, apparently the NRPD found a shared bus with a body on it. Witnesses are saying that a teenager electrocuted a biker dude to death.

(pause)

With her hands. That's weird right?

Matt frowns.

(CONTINUED)

CONTINUED: (2)

MATT

Maybe, but what does it have to do with us?

JUSTIN

Come on. I mean you guys get all angelized and a hardly a week later a chick with the ability to barbecue people to death shows up in town?

(beat)

You really think it's only coincidence?

Matt nods.

MATT

I do. Yes.

SHANNON

I happen to agree with Justin. I think it's worth at least looking into.

Shannon turns to Justin.

SHANNON (CONT'D)

Where's the crime scene?

JUSTIN

On the road leading into town, but the bus is in the impound lot by now.

Emily stands to her feet sliding out the bench, everyone jumps.

EMILY

Great. I could use a little break anyway.

(pause)

How 'bout Shannon and I go to the impound lot, see if we can see anything weird. Matt and Justin could stay here and braid each other's hair.

Matt and Justin throw each other a confused look than look back to Emily.

EMILY (CONT'D)

Come on Shannon.

(CONTINUED)

CONTINUED: (3)

Emily reaches out for Shannon's arm pulling her towards the EXIT, as Matt rolls his eyes moving away from Justin.

CUT TO:

EXT. NORHTWOOD, MAIN STREET - NIGHT

A PINK CORVETTE roars down the main street, as we --

CUT TO:

INT. EMILY'S CORVETTE - SAME TIME

Emily drives as Shannon rides shotgun.

EMILY

So.

(pause)

What was with you hitting on sexy  
mchottie back there?

Shannon rolls her eyes.

SHANNON

Look. Can we not talk about it  
right now?

EMILY

Fine.

Silence fills the car and as Emily turns her attention back to the road, she doesn't notice a flash of light coming from nearby alleyway.

CUT TO:

EXT. NORTHWOOD, ALLEY - CONTINUOUS

GRACE, looking a lot more pale walks down the alley, using the walls for support. Every few seconds a BURST of electricity flash out her.

She finally succumbs and collapses to the ground. Letting out a SCREAM.

She reaches for a cross that hangs around her neck on a chain. She YANKS it off.

ANGLE ON: CROSS. It burns in her open palm, a bright red hot.

ANGLE ON: GRACE. She realizes it's burning her and drops it onto the pavement.

ANGLE ON: CROSS. Slowly the hot red color vanishes and returns to normal.

(CONTINUED)

CONTINUED:

ANGLE ON: GRACE. She glances down at it, pain and confusion etched in her eyes, before --

CUT TO:

INT. NRPD POLICE STATION, BULL PEN - NIGHT

Dozen's of desks, back to back cover most of the floor, only a few detectives are left at the late hour, as we PUSH through the office until we come too --

DAVID MORRISON, he holds a phone to his hand as Cassandra walks around taking a seat at her desk.

MORRISON

(into phone)

I see, well thanks for your help  
Dalton!

(pause, listens)

Yeah. I'll get back to you on that.

He slams down the receiver and looks up at his partner.

MORRISON (CONT'D)

I searched the database and found a similar cases at JFK International airport, security guard was fried to death by witnesses who swear they a young red haired girl did it.

Cassandra narrows her eyes as she looks on at him.

CASSANDRA

Okay, so it's happened before?

MORRISON

Yeah but when I realized the girl was at an airport I called a buddy of mine at Interpol and asked him to look into any similar cases. One happened nearly a week ago in a small town just outside of London. Girl apparently fried her boyfriend at some private prep school.

(beat)

Turn's out girl's a local from Northwood. Managed to get a name, Grace Thomas.

Cassandra perks up, her eye's go wide as she remembers.

CASSANDRA

That's Father Thomas's daughter.

(CONTINUED)

CONTINUED:

Cassandra's eye's go wild as she begins to connect the dots in her head.

CASSANDRA (CONT'D)

The target our killer was after  
wasn't Janet Robbins, it was Grace  
Thomas.

(beat)

I think I know where Grace is  
heading.

Off this revelations both detectives slide there chairs back  
and head off, and we --

CUT TO:

EXT. NORTHWOOD, STREET - NIGHT

THE PINK CORVETTE, comes to a stop along the side an empty  
road. Trees blanket either side of it.

CUT TO:

INT. EMILY'S CORVETTE - CONTINUOUS

Behind the wheel. Emily, she adjusts her hair.

SHANNON

Okay, what's our game plan?

EMILY

Our game plan is that you get out  
here. The impound lot is right  
around the corner.

(pause)

You sneak around the tree line and  
Wait.

(beat)

I'll distract the guards. Giving  
you time to look over the bus.

SHANNON

(sighs)

I can't believe we're about to  
break into the NRPD impound lot.

EMILY

(grins)

I know it's exciting right?

Shannon throws her a glare.

SHANNON

Not the word I would use.

(CONTINUED)

CONTINUED:

She rolls her eye's and EXITS the car. Emily grabs a pair of scissors and bends down.

CUT TO:

EXT. STREET, TREE LINE - CONTINUOUS

Shannon crouched low, makes her way along the tree line, using them for cover.

A SQUEALING of a CAR is heard as Shannon turns.

The main entrance to the of the impound lot is separated by a small shack and a parking garage arm.

Which Emily's corvette barrels towards. The guard jumps out of the way narrowly avoiding being hit.

Emily's car keeps going until it hits a large empty shipping canister.

BACK ON SHANNON: She watches shocked, but keeps moving. Using the distraction to ENTER into --

CUT TO:

EXT. NWPD IMPOUND LOT - NIGHT

ANGLE: CORVETTE. Emily climbs out of the car a large cut on her head but otherwise okay, her eye's open wide with shock.

An OFFICER approaches her, placing both hands on the young red heads shoulders.

OFFICER

Mamme are you okay?

(beat)

What happened?

EMILY

(in shock)

I -- I don't know. I couldn't stop.

The officer leans into the corvette getting a look inside.

ANGLE: MAIN GATE. Shannon ducks from behind the small shack and makes a break towards the bus.

Emily manages a grin. Just as the Officer leans out. A surprised look on his face, but doesn't notice Emily's smile which wipes away.

OFFICER

It would appear your break line was cut.

(CONTINUED)

CONTINUED:

EMILY  
(mock surprise)  
What?

OFFICER  
Your lucky you crashed into this  
shipping canister and not something  
a lot worse.

The Officer turns back to the corvette checking out the damage.

EMILY  
Yeah...  
(pause, smirks)  
Lucky.

CUT TO:

INT. BUS - CONTINUOUS

On all four's Shannon slowly makes her way to the back of the bus.

She PULLS out her cell as she nears the back, presses a few buttons and uses the light from it to examine the back.

She narrows her eye's as she looks around at the scorch marks that cover most of the windows.

CUT TO:

EXT. NRPD IMPOUND LOT - CONTINUOUS

LIGHT emerges from the bus, as the OFFICER notices, Emily eye's bulge.

EMILY  
I bet you need to see my license  
and registration right?

She reaches into the car, as the officer keeps his eye's glued to the bus, approaching it.

CUT TO:

INT. EMILY'S CORVETTE - CONTINUOUS

Half inside the corvette, Emily reaches over slamming her open palm into the steering wheel, sounding off the HORN.

(CONTINUED)

CONTINUED:

EMILY  
(calling out)  
Oh, sorry.

CUT TO:

EXT. NRPD IMPOUND LOT - CONTINUOUS

The Officer glances back to the sound of the horn and looks back at the lights coming from the bus, and dashes over to it.

CUT TO:

INT. BUS - CONTINUOUS

Having heard the horn, Shannon shuts the light off of her phone. She looks up and spots the officer moving towards the bus.

SHANNON  
(low)  
Crap.

She scuffles behind one of the seats at the far back, keeping low. A light is seen approaching the door and officer climbs onto the bus.

Flashing the light down the row, checking each one.

PUSH down to the back of the bus where Shannon is hidden. She closes her eye's as the lights get closer, until --

POP! She vanishes only a PUFF of smoke can be seen where she once was.

The OFFICER approaches the last seat and glances down, shocked to see nothing. He frowns.

CUT TO:

INT. MCALLISTER RES, LIVING ROOM - NIGHT

GEORGE approaches the sofa taking a seat on it. A bowl of popcorn held in his hand. He takes a relaxing breath and reaches for the remote.

He CLICKS on the television set, when --

POP! A whisk of smoke appears on the table, as it vanishes Shannon can be seen on all fours.

George jumps as popcorn flies everywhere.

(CONTINUED)

CONTINUED:

GEORGE  
What the hell!?

Shannon blinks. Just as surprised and as she stands up on the table she flashes her father a smile.

SHANNON  
Hey dad.

Her grin grows wider, and as she shrugs innocently, we --

BLACK OUT:

**END OF ACT SEVEN**

ACT EIGHT

CUT TO:

INT. NORTHWOOD CHURCH, PEWS - SAME TIME

The double doors are PUSHED open by GRACE as she stumbles into the church.

She shudders and drops onto her knees, her eye's go black and a bolt of lightning flies from out her hitting a light above the door causing it to explode, she covers herself as the glass shatters over her.

She staggers to her feet, the glass rolling off her as she pushing forward down the isle. UNTIL --

AMARA

Ha. Ha. Ha.

Grace turns to find standing in the doorway, AMARA, a wide villainous grin on her lips.

GRACE

Who the hell are you?

AMARA

For a girl in so much pain, you certainly have an awful lot of attitude.

Amara begins down the isle, as Grace backs away.

GRACE

For your own safety lady, you might want to keep your distance.

AMARA

Why?

(pause)

Are you going to electrocute me?

Grace throws Amara a glare.

GRACE

How do you --

AMARA

(cuts her off)

-- Know that.

(pause)

Simple. I know what you are?

(pause)

Why daddy sent you away.

(MORE)

(CONTINUED)

CONTINUED:

AMARA (CONT'D)

(beat)

Why he died for his sweet Grace.

Amara smirks as Grace stops moving backwards. Amara's eye's narrow as she notices the burned cross mark on Grace' throat.

AMARA (CONT'D)

You came in contact, didn't you?

GRACE

With what?

AMARA

The keeper?

Grace's eye's narrow in confusion.

GRACE

What's a keeper.

AMARA

The final piece of the puzzle I need to bring him back.

Amara walks right up to Grace, the two almost touching.

AMARA (CONT'D)

You have no idea what you are do you sweet child?

GRACE

No. Why don't you tell me?

AMARA

Your the beginning, and the end.

Grace looks on in horror, when --

BANG!

The door is kicked open and in enters Morrison, Gun held in front of him. A confident look on his face.

MORRISON

NWPD. Get away from the girl.

Amara smirks a villainous smile and as she spins around, and from her sleeve she throws a knife!

We FOLLOW it as it flies into Morrison's chest, BANG! A shot echo's out from his gun and falls onto his back.

Cassandra storms in, gun also held in front of her, she spots her downed partner and keeps the gun on Amara.

(CONTINUED)

CONTINUED: (2)

CASSANDRA

(firm)

Freeze!?

(too Grace)

Honey. I need you to get away from her. I know you didn't mean to hurt those people. Just back away.

Amara reaches out for Grace gripping her shoulder as she let's out a scream.

BANG!

A bullet soars out of Cassandra's gun, we FOLLOW it and it nearly hits Amara, she holds out a hand and the bullet stops in mid air.

Cassandra stands in shock as her eye's bulge.

ON AMARA. She grins at Grace.

AMARA

What do you say we take this somewhere a little more private.

And with a PUSH from her hand the bullet flies back at Cassandra catching her shoulder and she crumbles to the ground in a WINCE of pain.

And with a POP and a PUFF, a small cloud of smoke appears and when it disappears, both girls are gone.

EXTREME PUSH IN ON: CASSANDRA. She glances in shock as she see's the two girls gone, she turns her attention to the lifeless body of her partner, and she looks back ahead she let's out a deep breath and we --

FADE OUT.

FADE IN.

EXT. NORTHWOOD, MAIN STREET - THE NEXT DAY

We OPEN on Quinn's diner, pedestrians pass by the calm establishment, as Emily's pink corvette rolls to a stop in front of the store.

CUT TO:

INT. QUINN'S DINER, LOFT - MOMENTS LATER

ON door. A lock is heard turning and than the door is pushed open by Emily. She freezes and glances around.

(CONTINUED)

CONTINUED:

ON the matts, a sweater thrown over him as , Justin sleeps peacefully. Papers are scattered about the room.

OFF in the corner on the couch, Matt sleeps with the laptop on his lap, his head on back of the sofa.

Emily strolls in, a CRUNCH is heard as she steps on something. She raises her foot to find a can of coca cola. She quirks an eye and looks over at the sleeping boys.

EMILY

Idiots!?

Matt stirs awake and slowly sits up rubbing the sleep from his eyes.

JUSTIN

(still sleeping)

Keep the aliens away..

Emily climbs the steps and kicks Justin's foot.

EMILY

What the hell happened last night?

Justin looks around the room.

JUSTIN

(sheepish)

Must of fallen asleep.

Emily shrugs her shoulders and rolls her eyes.

EMILY

Did we find anything out?

Matt clears his throat runs a hand through his hair and stands up, placing the laptop on the empty seat beside him.

MATT

Yeah.

EMILY

About the bus thing?

MATT

That would be no. But we found out that Shannon's little riddle is a prophecy.

Emily quirks an eyebrow.

EMILY

To what?

(CONTINUED)

CONTINUED: (2)

MATT

Well. The end. Too Lucifer's second coming.

EMILY

That good, huh?

Matt jumps off the couch and moves over to the whiteboard, he reaches for a marker on the tray and draws three small dots in a triangle. He draws lines connecting them.

MATT

The stars dancing.

(beat)

Refers to Mars, Jupiter and Mercury. The three align in a triangle every two years. The next one is two weeks from today. It starts at sun rise.

JUSTIN

Just after six o'clock.

MATT

Six minutes and six seconds after six O'clock to be exact.

EMILY

Time of the devil.

Matt snaps his fingers and points them towards Emily a smile on his face.

MATT

Exactly.

EMILY

What about the blood of the keeper?

Justin and Matt throw each other a look and turn back to Emily, the smile on Matt's face falls.

MATT

(shakes his head)

Nothing yet.

Emily manages a SIGH, and off the rooms silence, Justin walks over to the conference table picking up his phone, he checks his messages, and he puts his phone to his ear, his eye's go wide in horror, and we --

CUT TO:

EXT. NORTHWOOD HIGH SCHOOL - MORNING

Northwood High School, the students pile in through the front doors, when --

RING!

A bell is heard going off, and we --

CUT TO:

INT. NORTHWOOD HIGH SCHOOL, CLASSROOM - MORNING

Students are all ready behind their desks, ready to learn, before --

Emily sheepishly enters, she moves over to her desk and slumps into her seat. She plops down her bag on the floor beside her and pulls out her books.

Shannon enters and takes a seat behind the red head.

SHANNON

-- I am so sorry about last night.

A smile cracks across Emily's lips as she turns in her seat.

EMILY

Don't be. I got officer hottie's number.

SHANNON

(frowns)

Your sick.

EMILY

What the hell happened?

(pause)

I thought for sure we were getting busted.

Shannon glances around making sure no one is paying attention.

SHANNON

I don't know. There I was hiding in the back seat, waiting for him to catch me. So I close my eyes and wish I was at home.

(pause)

Next thing I know. I am. Freaked my dad out.

Emily frowns not sure how to react.

(CONTINUED)

CONTINUED:

EMILY

So you can teleport?

SHANNON

(not sure, shrugs)

I guess?

(beat, changing subject)

What about the guys, did you head back there. They figure anything out?

Emily's smile slowly falls as she remembers and she leans back relaxing in her seat, her mouth opens to answer, when -- She glances towards the door. A surprised look in her eyes.

EMILY

Uhh..

(pause, points to door)

Isn't that hot coffee guy?

Shannon WHIPS around in her seat and sure enough, with one hand holding his bag, Noah strolls in. Spotting Shannon, he enters and takes the empty seat across her.

NOAH

(leans in)

What a fun coincidence.

Shannon simple stares off at him. To shocked to offer a response.

Emily smiles at Noah, before snapping her fingers in front of Shannon's eye's and she blinks. She glances from Emily and back at Noah.

SHANNON

I. Uh --

Noah smiles and leans back in his seat. MR. Martin enters the room.

MR. MARTIN

Okay kids, who's ready to learn some history.

Off his enthusiasm, Emily slouches further in her seat, and let's out a GROAN, and we --

DISSOLVE TO:

INT. NORTHWOOD GENERAL HOSPITAL, RECEPTION AREA - MORNING

PUSH off the door as it FLIES open and Justin storms into the reception hall.

(CONTINUED)

CONTINUED:

He marches up to the front desk, slamming his hands on the desk.

JUSTIN

Cassandra Reese, She's my mother.

(pause)

Where is she?

NURSE

Room 203.

Justin takes off down the hall, and we --

CUT TO:

INT. NORTHWOOD GENERAL HOSPITAL, CASSANDRA'S ROOM - MORNING

ANGLE ON: Cassandra. She sits with no make up on. Her arm in a sling, she sits. Shocked by the events of the night before.

The door is slammed open and she jumps, reaching for her gun she holds it to the door as a shocked Justin throws his hands up in defence.

JUSTIN

Mom!?

(beat)

It's just me.

Cassandra nods lowering the gun without a word. Justin lowers his arms and advances walking around the bed taking a seat in the arm chair.

JUSTIN (CONT'D)

Are you okay?

(beat)

What happened?

Cassandra shakes her head and offer's a shrug.

CASSANDRA

David and I were chasing after this murderer. They killed Father Thomas and we think they killed Shannon's mother.

(beat)

This girl, who apparently could shoot lightning out of her body. I didn't believe it possible at first.

Justin tenses at the mention of the girl.

(CONTINUED)

CONTINUED:

CASSANDRA (CONT'D)

She came into town, and David connected some dots, apparently the girl that could shoot out lightning was Father Thomas's daughter. Grace Thomas, I thought she might go to the church were her father died. I was right.

She freezes unable to finish her story, her eye's become glossy as Justin leans in placing a comforting hand over his mothers.

She looks down at it than over at her son. He manages a smile.

JUSTIN

What happened at the church.

CASSANDRA

(sniffles)

The killer, she was ready for us. She threw this knife out at David. He went down. I tried to get Grace to get away from her but I was too late, the killer grabbed Grace and I shot at her. I thought I did. The bullet just froze in mid air.

Justin's eye's go wide.

CASSANDRA (CONT'D)

And like it was nothing she -- I don't know shot it back at me. She vanished in a puff of smoke.

(beat)

David was dead.

(looks to Justin)

He's dead.

Justin lets this sink in as he leans back in his seat as Cassandra let's this hit her and as she begins to cry, we --

BLACK OUT:

**END OF ACT EIGHT**

ACT NINE

FADE IN.

INT. NORTHWOOD HIGH SCHOOL, HALLWAY - DAY

We OPEN on the bustling hallway, tons of students flood it, some at their lockers, while others walk from one class to another.

We PAN around and come to a double door. It's PUSHED open as Shannon walks in, her cell glued to her ear.

SHANNON  
(into phone)  
How's your mom?

INTERCUT WITH:

INT. NORTHWOOD GENERAL HOSPITAL, HALLWAY - SAME TIME

Justin paces back in forth an empty hallway. Phone also to his ear.

JUSTIN  
Doctor say's she'll be her cold and distant self in no time.

SHANNON (O.S.)  
(through phone)  
That's good.

JUSTIN  
Say's you.  
(beat)  
Look, there's more. The person who killed your mom. The girl with the lightning power?  
(pause)  
It's all connected, the woman that killed your mother, she toke the girl we were after.

Shannon stops at a locker, frowns.

SHANNON  
How did you know it was a girl?

JUSTIN  
Mom said they had tracked it to a girl named Grace Thomas, her father was the priest that was killed last week.

Shannon freezes looking visibly worried.

(CONTINUED)

CONTINUED:

SHANNON

Great. Matt's not going to like this.

JUSTIN

Why would Matt care.

She let's out a SIGH, looks down the hall and see's Matt approaching his locker. She removes the phone from her ear and **ENDS** the call.

END INTERCUT:

INT. NORTHWOOD HIGH SCHOOL, HALLWAY - CONTINUOUS

She heads over to where Matt shoves books into his locker. He closes the locker and jumps as he spots her, he can't help but notice the concern in her eyes.

MATT

What?

SHANNON

We have a problem. The girl with the electricity power?

(beat)

It was Grace Thomas.

Matt looks on surprised.

SHANNON (CONT'D)

The bitch that killed mom. Got her.

(pause)

We have no idea where she is.

Matt clenches his hands into a fist and slams them into the locker, Shannon jumps as Matt storms off in the other direction.

We HOLD on SHANNON as she let's out a worried SIGH, before --

CUT TO:

INT. OLD ASYLUM, ROOM - DAY

The DOOR is opened by AMARA as Grace leaps onto her back. With a wave of her hand Grace is sent flying back being pinned up against the wall.

AMARA

And how did we sleep?

GRACE

Go to hell!?

(CONTINUED)

CONTINUED:

A smile cracks on Amara's lips.

AMARA

Oh. Sweetie you have no idea.

GRACE

What do you want with me!?

AMARA

Your help.

GRACE

Why would I help you!

(pause)

You killed that cop right in front  
of me!

AMARA

Those power's you can't control, I  
can take them away.

(beat)

Or if you wish I could teach you to  
wield them to your will.

This get's Grace's attention as the fury soften's as she  
listens.

GRACE

(much calmer)

What do you need from me?

Amara smirk grows wider.

AMARA

Much better. You are the Warden,  
the protector of the Keeper.

(pause)

That cross you obtain the one that  
caused that burn on your throat.

Grace glances down at the healing burn marks on her throat.

AMARA (CONT'D)

It's a gift. It's going to help us  
find our keeper.

(beat)

Those marks mean whether or not you  
were aware of it you came into  
contact with them.

Amara raises a hand and with a flick of her fingers, Grace  
slides down the wall and stumbles to her feet.

(CONTINUED)

CONTINUED: (2)

GRACE

So. That's it?

(beat)

All I have to do is help you find  
this keeper and you help me control  
my powers or take them away?

AMARA

(smirks)

That and you must be willing to do  
whatever I ask of you.

Grace eye's dance around the room as she weighs her options.

AMARA (CONT'D)

What do you say, dear?

(beat)

Are you in?

Grace's eye's narrow as she looks up at Amara, her mouth  
opens to answer, before she can though we --

CUT TO:

INT. MCALLISTER RES, MATT'S BEDROOM - NIGHT

ANGLE: MATT. He lay's out across his bed. His eye's closed as  
he tries to calm himself.

A KNOCK comes to the door and he glances up, SHANNON enters  
into her brother's room. She offers a smile as she furthers  
into the room.

He slowly sits up as she takes a seat be side him.

SHANNON

I know you and Grace were close  
when you were kids.

MATT

Yeah. Up until we went to middle  
school, she was the closest thing  
I've ever had as a best friend.

SHANNON

I'm sorry.

(beat)

I'm not sure why or how, but I know  
--

MATT

(cuts her off)

-- That were supposed to stop this?

(MORE)

(CONTINUED)

CONTINUED:

MATT (CONT'D)

(pause)

I'm starting to realize that.

Shannon slaps her brother's leg.

SHANNON

It means if we can stop this, we  
can find Grace.

MATT

What would Mom's killer want with a  
sixteen year old, anyway?

Shannon can only shrug.

SHANNON

I don't know.

(beat)

But we will find out.

Shannon throws her brother a smile and he actually manages  
one back.

We PULL back on the siblings as they HOLD each other's gaze,  
a million thoughts and problems rushing towards them, but  
despite this, despite all the obstacles, for the first time  
in a long time they stand united, and off the realization we  
are only left too --

BLACK OUT:

**END OF EPISODE**

(CONT'D)