

Silent Machine  
Episode 01 "Know Thy Self"  
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January 6th, 2013  
Draft iii

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EXT. DOWNTOWN PHOENIX, ARIZONA (LATE AFTERNOON)

1

Passing high over the sprawling sun soaked city, one could hardly tell they had entered a "red state." Diving in closer to the ground however...

Pick up trucks fill the streets, and men in blue jeans with hip holsters populate the sidewalks. Big business towers cast shadows over sparse mom and pop stores still clutching to their spot in the city by their finger nails.

From CHURCH ROW--

To the SUPER WHOLESALE STORE, the Trinity Mart, everything screams "American, or get out!"

EXT./INT. TRINITY MART PLAZA - AUTO REPAIR CENTER (SAME)

2

Across the street from the cookie cutter shopping center sits a four car auto shop. The marquee lights above the building flicker on as dusk falls- "Trinity Mart Auto Care"

INSIDE - Rolling out from under a Dodge Truck, a YOUNG MAN in an oil stained uniform (DANIEL A. HAMILTON, 19), scoffs at the bumper sticker plastered on the rear window- "The road to hell is paved with liberals"

Daniel pushes a hand through choppy red hair, slicking it back and staining it with motor oil. He's built like a fox; slim, and swift with more wit than brawn. As he stands, he calls down to his COWORKER (OLIVER WILCOTT, 23) working under another car.

DANIEL

Ollie, I'm going to the QuickMart,  
you want anything to drink?

OLIVER (O.S.)

Danny, I've told you once, I've  
told you a thousand times, no  
drinking at work.

DANIEL

(Like no shit)

Soda, Oliver. You want something or  
not?

Oliver rolls out from under the car; he's built like a line backer and has a beard like a lumberjack.

OLIVER

Yeah, I'll take a beer.

LATER - J-Walking across the intersection under the artificial glow of the street lights, Daniel makes his way to the DRUG STORE opposite the Auto Shop.

Occupying the first three stalls in front of the convenient store, a GANG OF TWENTY SOMETHING YEAR-OLDS, straddle their motorcycles chatting it up. They take notice of Daniel and lower their collective voices. Ignoring the Gang, Daniel enters the Quick Mart.

INT. TRINITY HEALTH CARE (CONTINUOUS)

3

Heading straight for the refrigerator, Daniel hears a detached, silvery voice call from behind the counter.

ALEXANDRA (O.S.)

You're two and a half minutes late.

Grabbing a Coors, Daniel hesitates: soda or chocolate milk?

ALEXANDRA (O.S.)

The odds are in favor of chocolate milk, and your friend will take a beer.

Walking back to the counter with his NessQuick and a Coors, Daniel comes upon THE GIRL (ALEXANDRA G. ABRAHAMS), concealed behind a Juxtapose Magazine. Only the top of a dirty blonde pixie cut can be seen with a few electric blue streaks added in.

Without looking up from her magazine-

ALEXANDRA

That'll be seven fifty three.

DANIEL

I like today's hair choice.

Alex lowers her magazine just low enough to show her deep brown eyes, and her raised eyebrows.

ALEXANDRA

Of course you do. Seven fifty three, please.

Alex raises her paper shield back up while Daniel fishes change out of his pocket.

DANIEL

Yeah; I guess we do this often enough, huh?

ALEXANDRA

Sure. You can just leave it on the counter.

DANIEL

You know, if you don't feel like riding your bike all the way-

ALEXANDRA

I still don't need a ride. Thank you.

Daniel shrugs off the stiff arm; it's not the first time.

DANIEL

I figured. One of these nights though I might get lucky and you'll forget to project your pretend animosity towards me.

ALEXANDRA

Interesting hypothesis.

Dropping her magazine on the counter, we see Alex for the first time. Her eyes are exceptionally feminine, but her face has a boyish shape to it; strong, and mischievous.

ALEXANDRA

Of course doing the same thing over and over again expecting different results would be called a text book example of insanity.

DANIEL

OR, we could call it optimistic consistency.

Slowly raising her shield back up--

ALEXANDRA

Or, you could pay me, and get back to work.

There is a sudden SMACK as one of the BIKER BOYS bangs on the front window. Daniel turns to watch the Biker make an obscene gesture.

DANIEL

We'll pick this debate up tomorrow night; try not to die.

## ALEXANDRA

As I'm currently an active participant in the ongoing study of whether one can actually die of boredom, I may or may not be here tomorrow.

EXT./INT. TRINITY MART PLAZA - AUTO REPAIR CENTER (LATER) 4

Daniel's attention to re-fastening lug nuts is divided by the thought of the biker boys that remain in front of Alex's drugstore.

Peering across the street, Daniel watches the bikers hurl slurs at the NEW CLERK as he enters the store. All the bikers grow silent as Alexandra exits.

Daniel watches Alex pedal away on her fifties beach cruiser. The biker boy's start their engines.

EXT. VENTUROSO PARK (LATER) 5

Pedaling down the sparsely lit and empty suburban street, the roar of the pack of hungry bikers speed past Alexandra, and come to a stop in the park in front of her. In the darkness, they wait.

Alexandra sees the Gang ahead, and pedals undeterred. She can hear their calls as she approaches...

## BIKER BOY #1

Something delicious this way comes boys.

Quickly peeling off the blocked bike path, Alex tries to escape by the way of the empty grassy field. She gets a few yards but doesn't see the ditch ahead of her. Going too fast to stop in time, her front tire dips: she's thrown from her bike.

Dazed, Alex can still hear the pack holler, and descend upon her.

Trying to get to her feet, Alexandra looks at the pairs of dark boots forming a circle around her.

## BIKER BOY #1

I'm not a big fan of eating on the run: relax, stay awhile.

A light chuckle surfaces from the gang.

BIKER BOY #1

Or, maybe you're the hungry one?  
How 'bout it boys, we got anything  
to feed her?

More dark laughter and the sound of unzipping as Alex feels two of the boys grab her by the shoulders, her arms being pulled backwards.

Alex closes her eyes and begins muttering something under her breath.

BIKER BOY #1

Look, it's not that we want to hear  
what you're saying, but you will  
have to open your mouth a little  
wider--

Alexandra looks up at the Biker Boy, her eyes ablaze, and chants repeatedly, louder and much more intense...

ALEXANDRA

(In Gaelic)

Send guardians to repel those that  
wish to harm me. Send guardians to  
repel those that wish to harm me...

DOWN THE STREET - Daniel's JEEP approaches the curb of the park. Leaping out of the driver's seat, he grabs a NINE IRON from the backseat. Before he can approach however, a strong gust of wind roars out from the center of the crowd of bikers.

Alexandra, released by her captors, gets to her feet. The gang is nervous, but still holds their ground.

ALEXANDRA

(In Gaelic)

Send me guardians...

SUDDENLY, materializing up from the shadows, ADULT KODIAK BEARS claw their way out of the earth and rush towards the bikers.

The sexual predators, now the prey, flee back to their motorcycles, into the street, or further into the park. Most are not so lucky to escape.

Daniel continues to watch, frozen and amazed as the screams of would be rapists are suddenly silenced by terrifying ROARS, and powerful thumps of massive claws.

Still searching for Alex, Daniel instead comes face to face with the muzzle of a MASSIVE BROWN BEAR.

Neither man nor beast moves, until the bear finally GROWLS inches from Daniel's face.

ALEXANDRA (O.S.)

No, STOP!

The bear turns his head toward the girl gathering her bike up from the ground.

ALEXANDRA

(In Gaelic)

Return to your realm.

Sure enough, the bear SNORTS and wanders off into the darkness.

A moment of eye contact passes between Alex and Daniel.

ALEXANDRA

Um, it's probably best if you tell yourself it was all just a dream.

With nothing left to say, Alex pushes off, and pedals down the bike path.

Daniel is left alone with only a single repeating thought...

DANIEL

What the Fu--

SMASH CUT:

ROLL OPENING CREDITS - "Silent Machine"

EPISODE TITLE CARD - "Know Thy Self"

FADE IN:

Ext./Int. Daniel's House (Later THAT NIGHT)

Near the end of the cul-de-sac at the base of Stone Mountain Park, sits a modest one story house. Daniel's Jeep cools down in the driveway.

INSIDE - Daniel is pacing in the kitchen holding an empty cereal bowl in one hand, and a quart of milk in the other.

Danny's roommate, (OLIVER WILCOTT) wipes his mouth with the sleeve of his Drop Kick Murphy's T-Shirt watching from the kitchen counter. After another swig from his mug he asks again--

OLIVER

Bears?

Danny puts the bowl down and takes a drink right from the carton. Catching his breath, he looks over to Oliver.

DANIEL

I followed the bikers, I'm looking right across the park from the edge of 34th and East Hearn...

OLIVER

And then there were bears.

DANIEL

I can't make this up.

OLIVER

You can barely hold your liquor, so I know you're not making it up.

DANIEL

There were bears, Oliver.

OLIVER

So you've said. I'm just saying you may have seen something else.

DANIEL

How could I've possibly mistaken a bear for something else? If five really hairy obese men were to suddenly appear out of nowhere, that's what I would have told you. They were bears, and one came about an inch and half away from swallowing my face like a goddamn gum drop.

OLIVER

Bears don't eat gum drops.

DANIEL

Salmon then. Look, their eating habits are not important, them appearing outta nowhere is.

Oliver takes another drink, then slides the glass over the counter to Daniel. As Daniel catches the glass and puts it in the sink, Oliver stands and heads to his room.

OLIVER

Listen, Danny, I can't call you a liar, but what do you want me to do? Animal control, cops, what?

DANIEL

I don't-- I just need you to believe me is all.

OLIVER

Yeah, you know man, I'm not really the believing type... You didn't think to record a video of the bears with your phone--?

DANIEL

When there's a bear in my face, 'take a picture,' is not the first thought that comes to mind.

OLIVER

Alright. Well, I open tomorrow so I'm going to go pass out. You're going to be okay though, right?

Daniel starts cleaning the dishes, but his mind is a million miles away.

EXT./INT. ALEXANDRA'S HOUSE (SAME)

6

Hidden among the many nondescript suburban homes, the single story house is set apart only by the presence of Alexandra's bike leaning against the wall in the garage.

As the garage door closes we hear-

ALEXANDRA (V.O.)

I've got some serious problems.

INSIDE - To say Alexandra's room is sparse would be an understatement. Apart from her bed, the highest concentration of personal possessions lies on her bookshelf, over populated with classic literature, and vinyl records.

Alex is sitting cross legged on the bed, her eyes transfixed on a single, silver candle levitating a foot above the floor. It's flame flickers as ANOTHER GIRL (Isabel Endore, 21) paces across from Alex. Her jet black hair curls down to touch the top of her black, strapless dress. The way Isabel carries herself clearly shows her pacing is predatory; like a lynx toying with its meal.

ISABEL  
Men think of sex often, and water  
can quench your thirst.

ALEXANDRA  
What?

ISABEL  
I'm sorry, I thought we were just  
listing obvious facts.

ALEXANDRA  
I'm serious Izzy, I'm thoroughly  
screwed this time.

ISABEL  
It's been exactly forty days since  
I've been thoroughly screwed, so  
please don't let your problems  
remind me of mine.

Leaping off the bed, Alexandra gets right in Isabelle's  
face.

ALEXANDRA  
What am I going to do!?

With the rush of movement from Alexandra leaping from bed to  
floor, the candle flickers, as does the PROJECTION of  
Isabel. Once Isabel fully re-materializes, sisterly sympathy  
spreads across her face.

ISABEL  
So he saw you; so what?

ALEXANDRA  
He's... inquisitive.

ISABEL  
Ah, well I'm sure if he were to  
forget about the incident with your  
furry friends everything would be  
better then, right?

ALEXANDRA  
Speaking in riddles is not  
enhancing my calm Isabel.

Isabel takes a step closer to Alex. Placing a hand on her  
shoulder, Isabel's immaterial form passes right through  
Alexandra causing her to shiver.

ISABEL  
I have no intention of enhancing  
your calm, sparkles.

ALEXANDRA  
(Shivers)  
Please stop calling me that.

Isabel leans in closer to Alex, poised to plant a kiss on her forehead when-

KNOCKING at the door causes the image of Isabel to sway, and fade away, much like the candle in the wind.

Alex, who had been sitting cross legged on the bed THIS WHOLE TIME, opens her eyes.

The smoke from the candle rises from the wick.

Alexandra rubs her temples with her ring fingers as a young voice calls from the other side of her bedroom door.

REBECCA (O.S.)  
Alex, are you still talking with  
that one girl?

INSIDE - On the other side of her older sister's door REBECCA (9) sways impatiently in a blue night gown and bear paw slippers. The door opens revealing Alexandra, eyebrow cocked and not at all amused.

ALEXANDRA  
What is it now?

REBECCA  
I knocked this time.

Alex attempts to keep a straight, stern face.

ALEXANDRA  
Yes, yes you did.

REBECCA  
Are you done using the candle? I  
want to call mom.

ALEXANDRA  
Becca, mom is going to be home in  
ten minutes.

REBECCA  
Sarah said I can't have ice cream.

ALEXANDRA  
So you thought you'd pit one mom  
against the other, eh?

REBECCA  
No...

ALEXANDRA  
Follow me.  
(Calling out to Sarah)  
Mom!

SARAH (O.S.)  
In the kitchen.

Alex takes her sister's hand and leads her down the hallway, through the living room, and into the kitchen.

Moving from stove to refrigerator, a very busy SARAH ABRAHAMS, 36) struggles to adapt to typical domestic duties. Her long blonde hair is done up in a bun, and has rolled up the sleeves on her periwinkle dress shirt to accommodate for the potentially messy task of cooking pasta.

REBECCA  
(To Sarah)  
If I call mom she'll tell you that  
ice cream at 9:00 pm is no big  
deal. In fact, dinner at nine is  
weird, so there's that too.

SARAH  
We haven't eaten dinner yet  
Rebecca, and we're not skipping to  
dessert without your mother.

ALEXANDRA  
You know, if you give her something  
to eat now, she'll stop talking.

REBECCA  
(Whines)  
Alex.

Sarah's attention is still on the meal at hand.

SARAH  
This doesn't smell right; Alex why  
doesn't this smell right?

Alex leans in closer to the pot, wafting steam toward her face and breathing it in.

ALEXANDRA  
No basil.

SARAH  
Damn it.

REBECCA  
No swearing!

SARAH  
Sorry.

Sarah swiftly exits the kitchen, moving through the living room and out through the sliding glass door.

REBECCA  
Why can't I call mom?

SARAH  
I'm not saying you can't call her.

ALEXANDRA  
She's saying you can't eat ice cream before dinner, twip.  
(To Sarah)  
We can at least give her bread or something to keep her mouth occupied.

OUTSIDE - In the backyard, Sarah walks across the lawn toward the lush garden along the back wall.

SARAH  
Alex, be nice.

ALEXANDRA  
That is me being nice. If I wanted to be mean I'd conjure a spell to glue her lips together.

REBECCA  
Just like when you and Isabel's lips were glued together after church last week?

Alex flicks the back of Rebecca's head.

ALEXANDRA  
See, perfect excuse for me to be mean now.

Sarah gives Alexandra a sideways glance.

ALEXANDRA

That was one time... for science.

The girls follow Sarah back inside with her hand full of basil leaves.

SARAH

Is this the same Isabel Endore your mom strongly urged you to not get involved with?

ALEXANDRA

As in Isabel, the only one of our kind who lives in North America...?

SARAH

We don't have a kind.

ALEXANDRA

Sure, you can say that; you are not of our kind.

SARAH

I wasn't born a natural witch, but be it nature or nurture, neither excludes one as being part of humanity as a whole.

ALEXANDRA

Witchcraft does not exclude me from humanity, I'm choosing to separate myself from humanity.

REBECCA

Hey, this is supposed to be about why you're choosing to separate me from ice cream.

Sarah, with a heavy sigh, opens the freezer and withdraws a pint of ice cream handing it over to Rebecca. Turning her attention back to Alexandra-

SARAH

Alex, having a certain set of gifts does not set you above, below, or outside of humanity.

ALEXANDRA

I'm going to have to raise an objection on two out of three of those points.

SARAH

And is that your objection, or  
Isabel's?

Alexandra crosses her arms and tilts her head to the sky as  
she leans back up against the counter top.

ALEXANDRA

Request a motion to suspend  
arguments until diner has  
concluded?

SARAH

Motion granted.

Alexandra crosses behind the counter to head back to her  
room. Rebecca is still spoon deep in her ice cream pint.

REBECCA

You think Isabel is a bad influence  
on her, huh?

Masking her concern with a smile, Sarah turns to Rebecca.

SARAH

What do you think of Isabel, Becca?

REBECCA

She seems angry all the time. I  
don't know why someone would want  
to be around someone who's angry  
all the time.

Sarah returns to the pot, adding in a pinch of basil.

SARAH

Well, when you get to be your  
sister's age, you start to question  
everything about yourself...  
sometimes for the second time in  
your life. When people don't find  
the answers they're looking for,  
sometimes they get angry.

REBECCA

And misery loves company?

SARAH

That's what I'm afraid of.

Both mother and daughter turn their heads toward the  
jangling keys, and the sound of the front door swinging  
open. Rebecca immediately sprints down the hall to greet her  
other mom.

REBECCA

Mom!

Dressed in scrubs, and white sneakers HOLLY ABRAHAM'S(38) is the embodiment of exhausted. However, her brown eyes light up when Rebecca comes running full tilt toward her.

HOLLY

How was your day, Sunshine?

REBECCA

Sarah said it was okay to eat ice cream since its so late.

HOLLY

Is that right? And what did I tell you about desert without dinner?

Rebecca contemplates her answer carefully. Holly's attention drifts from her daughter to her wife standing at the other end of the hall.

Holly's face shifts from bliss to concern in seconds.

HOLLY

Alexandra?

SARAH

Isabel.

EXT./INT. ST. MATTHEW'S PRESBYTERIAN (MORNING)

7

Beautiful Sunday morning light cascades over what could have been easily mistaken for an average two story office building: tan side, glass windows, and inconspicuous sign: Paradise Valley Presbyterian.

Daniel's jeep backs into the stall at the back of the parking lot. As he exit's his vehicle, guitars and drums can be faintly heard as he makes his way through the parking lot to the front of the building. The music grows louder until-

INSIDE - Daniel sits down in a chair in the back row as the worship band comes to a close.

As the congregation settles in their seats, a young man just out of seminary (PASTOR JEAN LUC, 32) approaches the podium. His relaxed demeanor is nearly Californian.

JEAN LUC

Good Morning all.

CONGREGATION  
Good Morning!

JEAN LUC  
We're continuing our journey through the Old Testament by exploring the roll prophets played in aiding Israel to keep their covenant with God. This of course is just part of God's plan of the restoration of humanity through His chosen people. Please turn to second kings, chapter two, verse twenty three.

As the collective church people withdraw their Bible's from the seats in front of them, Daniel turns back to the entrance as Sarah, Holly, Rebecca, and Alexandra enter and sit in the row across the isle from Daniel.

JEAN LUC (V.O.)  
We see that Elisha is surrounded by young men, essentially telling him to go die, and mocking his authority given to him by God.

Daniel's eyes are fixed on Alexandra.

JEAN LUC (V.O.)  
When Elisha asks God to curse the young men, in the original Hebrew, we see the word 'Galal.'

Alexandra finally senses Daniel starring a hole through her head. She turns, glaring over at him. Alex slowly mouths 'what?' as menacingly as she can.

JEAN LUC (V.O.)  
Galal translates into English not as a hex or punishment, but as a lowering, or removing of blessing.

Daniel mouths to her', we need to talk.'

JEAN LUC (V.O.)  
Remember, Elisha was coming to remind the people of Bethel what life is like without the protection, and provision of God.

Alexandra raises her eyebrows and lifts her hands palms up moving her lips', there's nothing to say.'

JEAN LUC (V.O.)  
 Elisha asks God, Galal, to remove  
 His blessing from the young men.

Daniel rolls his eyes and makes a motion with arms to mime a bear pawing at the air.

JEAN LUC (V.O.)  
 And without God's blessing, there  
 is no protection to those that  
 blaspheme and rebel against Him;  
 especially for those under The  
 Covenant, like those in Bethel.

Alex begins to sweat. Excusing herself, Alexandra  
 inconspicuously bolts for the door.

Daniel follows.

OUTSIDE - Daniel is nearly on Alexandra's heels near the  
 edge of the parking lot.

DANIEL  
 Hey!

ALEXANDRA  
 You're missing a great sermon  
 Daniel; take notes for me, okay?

DANIEL  
 I'll catch the podcast. You wanna  
 explain what the hell happened last  
 night?

ALEXANDRA  
 I fell off my bike and shortly  
 afterwards, I was on my way.  
 Speaking of being on my way...

DANIEL  
 Are you freaking kidding me?

ALEXANDRA  
 Look, it was late, you were  
 inhaling all sorts of fumes in the  
 shop... Who really knows what  
 happened, right? Just let it go.

DANIEL  
 Yeah, you're going to need to-

ALEXANDRA

Let. It. Go. Look, Daniel, you're a smart guy, and if you start talking crazy about whatever it is you think you saw, well... smart and crazy only works for a handful of people. Personally, I'd be content to be known simply as smart. So, drop it.

DANIEL

What are you so afraid of?

Alexandra is momentarily thrown off guard. Her eyes wander down to Daniel's brown boots, up his dark blue jeans, to his fit olive t-shirt... very distracting.

ALEXANDRA

I'm not... I'm not afraid.

DANIEL

Really? The running away, and avoiding a conversation was sending a different message.

ISABEL (O.S.)

Perhaps the location is not conducive to intelligent conversation?

The pair turn toward Isabel walking along the sidewalk just on the other side of the grass separating the church parking lot from public property. Isabel looks to have just come from horseback riding lessons.

DANIEL

(Shit eating grin)

Isabel, how are you?

ISABEL

I'm extraordinary. Danny; still slaving away in the auto shop?

DANIEL

Why don't you join our little chat? Unless of course you burst into flames on church property.

ISABEL

That's highly unlikely, but why take the risk?

ALEXANDRA

Are we ready to go then?

DANIEL

Still Running scared then?

ISABEL

Well, if I'm truly interrupting,  
let's compromise; I'll take  
Alexandra for now, and you can come  
collect her from me at, say, seven  
where you can continue your little  
talk.

ALEXANDRA

(WTF)

Izzy...!

DANIEL

Shiny, that'll work just fine.  
What's your address?

ISABEL

Shadow Mountain Estates, top of the  
cul-de-sac, you can't miss it.  
Maybe shower, before you arrive?

ALEXANDRA

Or, don't arrive.

DANIEL

I'll be sure to rinse with holy  
water. See you at seven.

Daniel turns, and trudges back to the church. A panicked  
Alexandra waits not three seconds before she tackles Isabel  
to the grass.

ISABEL

Oh, I missed you too.

ALEXANDRA

What the hell is wrong with you?

ISABEL

There isn't enough time to list  
everything, how about we skip to  
the important stuff?

Still straddling Isabel, Alex lifts her opponent up by the  
collar and barks out-

ALEXANDRA

What gives you the right to play  
molly-friggin'-match maker?

ISABEL

I'd love to give you answers, but  
in this position, my mood is more  
playful than talkative.

Alexandra shoves Isabel down by the shoulders and dismounts.  
Glancing over her own shoulder, Alex turns just in time to  
see Daniel enter the church.

ALEXANDRA

Start talking.

Levitating herself back up to an upright position, Isabel  
withdraws a glass vial of liquid from her satchel.

ISABEL

The human mind is easily molded,  
especially so for males... but with  
this, it's even easier.

Alexandra begins walking down the grass that divides church  
campus from the outside world like a tightrope.

ALEXANDRA

Perhaps I haven't been clear, but  
magic is what happens to be my  
problem at the moment.

ISABEL

Coincidentally enough it's also the  
solution.

ALEXANDRA

So what? Whatever that is makes him  
forget about what happened?

ISABEL

It will make him forget whatever  
you want him to forget. And not  
that I'm keeping score, but I've  
provided you with the means, and  
opportunity to make all your  
problems disappear; you're welcome.

Alex turns around to see Isabel still hovering just above  
the ground; the tips of her boots gently passing over the  
blades of grass as she floats after Alex.

Grabbing Isabel by the belt, Alex pulls her back down to the  
ground.

ISABEL  
Look at you; still so concerned  
with staying hidden.

ALEXANDRA  
I'm not hiding.

ISABEL  
Then who are you?

JEAN LUC (V.O.)  
Again, Elisha's curse is not a  
command...

INT. UNDISCLOSED BASEMENT (AFTERNOON)

8

Dancing around his opponent, a fit young SPANIARD (Gabriel DeLaCruz, 24) waits for his opportunity to strike.

JEAN LUC (V.O.)  
Elisha requested God's presence,  
and the Lord intervened. Let's  
pray.

The OTHER BOXER, looks exhausted. He throws two sloppy jabs: left, right, ignoring the RINGING PHONE somewhere outside the ring.

Gabriel bobs under another poorly placed punch, and rises up with an uppercut to the Other Boxer's chin.

The Spaniard's opponent goes flying backwards on to the mat: K.O. Stepping over the lifeless body, Gabriel strides across the room, pulling apart the laces on his gloves with his teeth.

Picking up the receiver, Gabriel answers the phone...

GABRIEL  
Of course. I'm on my way.

EXT. 101 FREEWAY (LATER)

9

Wearing the same style of gear of the bikers who attacked Alexandra, the lone rider powers down the highway atop a black Vegas 8-Ball Motorcycle.

EXT./INT. SCOTTSDALE HEALTHCARE SHEA MEDICAL CENTER (LATER)  
10

Riding into the parking lot, Gabriel steers his chopper next to an older ENGLISH MAN (Eliso DeLaCruz, 60's) who has skin like a rhino's armor, and a thinly rolled paper cigarette hanging from his mouth.

As the bike approaches, the old man flicks his cigarette from his mouth, grinding it into the asphalt with his heel.

Parking beside the old man, Gabriel lowers his head out of respect. Eliso pats Gabriel on the back.

ELISO

Come, come my son. We must not be  
burdened by such terrible things.

INSIDE - Eliso and Gabriel trail behind a YOUNG NURSE.

YOUNG NURSE

Your son, Mr. DeLaCruz, is stable,  
but he's sustained heavy blood loss  
from extensive abdominal and, um,  
pelvic lacerations. I'm afraid I  
can't let you stay too long.

ELISO

I understand.

GABRIEL

What about the others?

ELISO

Another young man was brought in  
with him, but I'm afraid he didn't  
make it. He passed this morning of  
respiratory failure. Honestly, it  
is quite rare that an animal attack  
like that happens here... I am so  
sorry for your loss.

ELISO

Bless you, child.

GABRIEL

Do you mind if we speak to him  
alone?

YOUNG NURSE

Yes, but just for a moment, rest is  
very important in his recovery.

ELISO  
Of course, if you'll excuse us  
then? Thank you.

Entering the room, Eliso closes the door on nurse.

Gabriel, already by the bedside, grabs his BROTHER'S right  
hand (BIKER BOY #1).

GABRIEL  
How are you feeling, hermano?

BIKER BOY #1  
They... they took my hand.

Eliso examines the bloody bandaged stump of what would have  
been a hand, and draws the curtains over the window looking  
into the recovery room.

ELISO  
Tell us what happened, my son.

BIKER #1  
(In Spanish, straining)  
We were talking... then she sent  
them. She summoned them... She had  
the power of the fallen one.

ELISO  
But it was you who sought after  
sin, was it not?

The wounded biker begins to weep guilty, bitter tears.

ELISO  
(In Spanish)  
You've been warned; those who seek  
after the devil, will find exactly  
what they are looking for.

Eliso motions to Gabriel and turns his back. Gabriel, with  
his eyes locked on to his brother's, swiftly covers the  
invalid's face with a pillow.

Limbs flail, but soon subside.

Gabriel crosses in front of Eliso to face him. Eliso, while  
starring out the window removes a folded piece of paper from  
his jacket pocket.

ELISO  
This was everything your brother's  
friend told me before I helped him  
(MORE)

ELISO (cont'd)  
 transition on to the next life. I  
 want you to find this girl. I want  
 you to spread the light,  
 understood?

GABRIEL  
 His will be done.

ELISO  
 His will be done.

EXT./INT. ENDORE ESTATE (LATE AFTERNOON)

11

Sitting atop the cul-de-sac behind strong steel gates sits  
 would could have easily been mistaken for the Stanley Hotel.  
 The desert sun pours over the top of the mountain behind the  
 estate as the sound of chanting rises from within--

INSIDE - Alexandra and Isabel sit around a chalk drawn  
 circle engraved on her bedroom floor.

ISABEL  
 (In Gaelic)  
 Against which rivers time  
 does flow, run dry the  
 memories our prey doth  
 know.

ALEXANDRA  
 (In Gaelic)  
 Know doth prey our memories  
 the dry run, flow does time  
 river which against.

The glass vile at the center of the circle begins to glow,  
 followed by the chalk on the wooden floor blowing outward,  
 and disappearing in the unnatural wind.

ISABEL  
 Well, that ought a do it.

ALEXANDRA  
 Who's to say we won't lobotomize  
 him though?

ISABEL  
 Then productivity at Trinity  
 Automotive will diminish I imagine.

ALEXANDRA  
 I'm serious, Izzy.

ISABEL  
 You know, this may be a rare  
 instance where I'll kick myself  
 later for saying this; you should  
 probably just tell him the truth.

ALEXANDRA

Can I go ahead and kick you now?

ISABEL

I'm not saying tell him to satisfy his curiosity, but to solidify your own identity. You're a witch, your mom's a witch, your grandma's a witch... just own it.

Alexandra stands up, ignoring Isabel while stooping down to pick up the vile.

ALEXANDRA

Water, a drop of wine, and a drop of blood... it seems too simple.

ISABEL

You'd be amazed the things done with blood, wine, and water over the years.

An OMINOUS CHIME rings throughout the house.

ALEXANDRA

Did you let the Munster's know that you lifted their door bell?

Isabel gets to her feet and bolts out the door with Alexandra quick on her heels.

OUTSIDE - Daniel waits before the large french doors.

DANIEL

(To himself)

Didn't know the Adam's Family rented out property...

The door swings open to reveal an exceptionally beautiful middle aged woman (Bridget Bishop Endore, 42), dressed in a black dress similar to her daughter's.

BRIDGET

Daniel Hamilton, how may I help you today?

DANIEL

Well, I'm here to pick up Alexandra; Isabel said to come by.

BRIDGET

Did she? Well by all means, won't you kindly come inside then, Daniel.

Daniel begins to shiver, his face gradually losing color. He places a hand on his thigh, attempting to push down his foot from taking a step toward the door; as if it decided to move against his own will.

Bridget continues to stare and smile down at Daniel.

BRIDGET (V.O.)  
Won't you kindly come inside,  
Daniel.

Before Daniel can take another step, Isabel and Alexandra come running down the stairs and into the door frame.

Daniel shakes and shivers, as if he'd been in an ice box.

ISABEL  
Well then Danny, she's all yours.  
So sorry to keep you waiting.

ALEXANDRA  
He wasn't waiting; he's five  
minutes early.

DANIEL  
Making up for lost time.

BRIDGET  
Isabel, there's no need to shove  
our guest back out into the cold so  
quickly.

ALEXANDRA  
No, that's fine, I'm sure Daniel  
can't stay out that late tonight  
anyway, right?

DANIEL  
(Slight confusion)  
Yeah, right, we should be going...  
I guess. Thank you though.

BRIDGET  
Another time perhaps?

Daniel gives a polite nod, as he turns to follow after Alexandra who had already started off down the driveway.

Isabel and her mother continue to watch the two make their way down the path.

ISABEL

I didn't know you were adding  
succubus to your resume mother.

Withdrawing a thin, black wooden wand from her hip holster, Bridget makes a quick flip and swoop: Isabel instantly becomes paralyzed.

Bridget keeps her wand pointed up as she walks into the foyer, the front door slamming by itself behind her.

BRIDGET

Your mockery is not appreciated my  
dear daughter.

With another slight flick of the wrist, pointing her wand down, Isabel falls to the floor as if crushed by an ACME Safe. The young girl groans under the invisible weight.

BRIDGET

I've also explicitly forbade you to  
carelessly involve human's in our  
affairs. Perhaps you've  
difficulty... hearing... my...  
words...

Still pinned to the floor, Isabel's ears begin to bleed. The girl screams in pain.

ISABEL

(Straining)

I have got the situation under  
control.

Kneeling down to the ground, Bridget runs her left hand through Isabel's hair, still pointing her wand to the floor with the other.

BRIDGET

I still don't think you've quiet  
grasped my meaning: our power is  
not a toy for you to play with.

ISABEL

I'm sorry. I'm so sorry, please...

Bridget pulls her daughter's head up off the floor by the roots of her hair.

BRIDGET

I don't want to hear your apology,  
I want to hear your promise. Vow  
that you will use your power only  
when directed to do so by me.

ISABEL

I promise.

BRIDGET

Swear it.

ISABEL

I Promise, I promise!

Bridget flicks the wand upward, and Isabel inhales deeply; the weight having been lifted.

Walking back into the living room Bridget calls back over her shoulder.

BRIDGET

That's three times you've promised;  
break your oath now, and the pain  
you'll experience will be greater  
than I could possibly inflict.

Isabel struggles to get to her feet, wiping the blood from her ears.

INSIDE THE LIVING ROOM - Bridget walks in on a MIDDLE AGED MAN (Francis M. Endore, 49) wearing business casual attire. Tapping a pen rhythmically on the coffee table, his focus is transfixed on a letter as his fingers massages his bald head with his free hand.

FRANCIS

Is Isabel not reaching the heights  
of your expectations again, dear?

BRIDGET

Francis, dear husband, if your  
vision weren't so obtusely narrow,  
you'd understand that my  
expectations for our race are of  
greater value than our daughter's  
comfort. Perhaps I should explain  
my vision in a way even you could  
understand--

Bridget is about to withdraw her wand, when it suddenly flies from her hand, sailing across the room.

Francis re-holsters his own wand before looking up at his wife, still clutching the letter in his hand.

FRANCIS

Your 'grand vision' will have to  
take a back seat to a much more  
pressing issue.

Bridget approaches her husband reverently. Taking the letter from his outstretched hand.

FRANCIS

We've finally received a formal declaration of war.

BRIDGET

Environmental Protection Agency? They must be joking.

FRANCIS

They're sending an inspector over sometime tomorrow.

Bridget is beside herself, reading the heading of the letter over again.

LETTER HEAD - "Environmental protection agency, Warrant of Inspection"

BRIDGET

They can't shut down our clinic-

FRANCIS

They're not shutting it down, they're snooping around. It is a first step at their pathetic attempt to control us.

Francis stands, and claps the other hand on her bare shoulder.

FRANCIS

I promise, they will not succeed.

BRIDGET

You promise?

EXT./INT. DANIEL'S JEEP (LATER)

12

Driving down East Cactus Road, Daniel occasionally glances over to Alexandra. Her eyes are locked on the road ahead.

Her foot taps impatiently on the passenger floor.

DANIEL

You don't have an issues with Dairy Queen do you?

ALEXANDRA

Issues, like personally?

DANIEL

If you had to eat and talk, I mean.  
You don't have allergies to ice  
cream, or happiness, right?

ALEXANDRA

Look, you can just drop me off at  
home okay?

DANIEL

Okay.

ALEXANDRA

Okay.

DANIEL

Yeah, that'll work out better  
actually; I'll just ask your folks  
how you were able wrangle a herd of  
bears outta nowhere.

Alexandra turns to scowl at Daniel, but his focus is on the  
road. He does however let slip a sly grin across his face.

ALEXANDRA

This ice cream you mentioned,  
you're paying for it.

DANIEL

Obviously.

EXT./INT. TRINITY MART (LATER)

13

Pulling into a parking stall under a street lamp, Gabriel  
kills the engine to his bike. Checking the address against  
the paper Eliso gave him, he dismounts the motorcycle and  
approaches the mini mart.

INSIDE - An OLDER CASHIER (60) looks up to Gabriel as he  
enters the convenient store.

OLDER CASHIER

Good evening.

GABRIEL

(In Spanish)

Good evening.

OLDER CASHIER

(In Spanish)

Good evening, how are you?

GABRIEL

Me? Oh, I'm very busy this evening. Perhaps you could help me though; I'm looking for a girl. She works here I believe, dark blonde hair, with blue streaks.

OLDER CASHIER

Oh, I'm sorry Hijo, we can't talk about our employees here with customers. It's policy.

GABRIEL

I'm not talking about an employee, I'm talking about a devil.

OLDER CASHIER

I'm sorry?

Gabriel withdraws a large barrel revolver, not aiming it at the cashier, but examining it; feeling its weight in his hands.

GABRIEL

You wouldn't help a devil would you?

OLDER CASHIER

Please, I don't want any trouble.

Opening the cylinder, Gabriel empties the bullets into his other hand.

GABRIEL

And I don't want your money. I want what you want, what we all want; I want to set the world right. I want justice.

OLDER CASHIER

I don't know anything about her.

Gabriel loads a single bullet into the chamber.

GABRIEL

You don't know anything?

OLDER CASHIER

No, I know nothing.

Gabriel loads another bullet.

OLDER CASHIER

I don't have access to employee records, I can't tell you anything. I swear.

Gabriel loads another bullet, looking up at the old man.

GABRIEL

Lies will not help you.

OLDER CASHIER

I don't...

Another bullet in the chamber.

OLDER CASHIER

Okay, okay... her name is Alexandra. I don't know where she lives, but she's a teenager... Paradise mall... teenagers hang out at the mall. Please, that's all I know.

Gabriel closes the cylinder.

GABRIEL

You see? The truth will set you free.

Aiming the gun at the Cashier's face, Gabriel unloads the revolver into the old man's skull. The Shots are as loud as...

INT. ALEXANDRA'S HOUSE (SAME)

14

Powerful KNOCKING on the front door. As the door opens, Bridget Endore is revealed standing impatiently in the entryway.

SARAH

Bridget, well this is... what do you want exactly?

BRIDGET

I need to speak to Holly, is she about?

SARAH

Is this about Alexandra?

BRIDGET

This is really a matter for the Matriarch of the family.

SARAH

Sure. Holly, we have unwanted,  
sorry, unexpected company.

Approaching the door, Holly stands beside her wife.

HOLLY

Bridget.

BRIDGET

Holly, it is so good to see you  
again.

HOLLY

I suppose so... What can we do for  
you tonight Bridget?

Bridget gives Sarah another look of contempt.

BRIDGET

This really is a conversation  
between the privileged.

Sarah and Holly exchange annoyed glances.

SARAH

I get it, your majesty, secrets of  
magical folk.

HOLLY

No, Sarah really, what Bridget has  
to say she can say to both of us.

(To Bridget)

Our household practices this alien  
concept of openness and honesty.  
You might of stumbled across it  
some years ago.

Bridget does her best to conceal she is thoroughly pissed  
while gripping the wand holster at her side tightly.

BRIDGET

Might I come in?

Before Holly can offer a heartfelt 'no' Rebecca comes  
running down the hall and squeezes herself between her  
parents.

REBECCA

You're Isabel's mom!

BRIDGET  
I'm Mrs. Endore, yes. You must be  
Rebecca.

REBECCA  
Yup. Hey, why is your daughter  
always so angry?

HOLLY  
Becca!

Bridget kneels down to Rebecca, and in an eerily soothing  
voice replies-

BRIDGET  
Well dear, there are many reasons  
to be angry, namely at injustice.

Rebecca tilts her head and stares wide eyed at Bridget as if  
she were speaking Mandarin.

SARAH  
Becca, Sunshine, why don't you go  
get ready for bed.

BRIDGET  
Injustice, like the malfeasance  
done to our kind my dear by mere...  
humans.

REBECCA  
Our kind? You mean witches?

HOLLY  
That's enough Bridget, it's time to  
go now.

BRIDGET  
Yes, dear. Our kind. We've been  
wronged for so many years, and now,  
we have an opportunity to make  
things right again.

REBECCA  
My mom says that we're all apart of  
the same painting and we all have  
gifts to add to the canvas.

BRIDGET  
Well, I bet that particular mom  
isn't as powerful as you are...  
(At Sarah)  
Is she?

REBECCA

Well, she can still ground me so,  
yeah, kind of.

Sarah leads Rebecca gently by the hand back into the house.

SARAH

Okay Becca, I think you should show  
off how smart you are to someone  
who will actually appreciate it.

HOLLY

(At Bridget)

Thank you for stopping by.

BRIDGET

They've declared war, Holly.

HOLLY

(Straight up exhausted)

Bridget, shit, just talk plainly.

REBECCA (O.S.)

No swearing.

BRIDGET

We've received a letter from the  
Environmental Protection Agency, a  
warrant to search our urgent care  
clinic. They're trying to control-

Holly rolls her eyes, steps outside and closes the door  
behind her.

HOLLY

They're doing exactly what I told  
you would happen when you use The  
Craft to heal people... for free...  
in America.

BRIDGET

We need to be united; we're all  
that's left Holly. This could be  
our opportunity to finally win the  
war that nearly wiped us out.

HOLLY

I have a wife, two children, and  
absolutely nothing to prove to  
anyone. Are you that determined to  
evoke the hunt all over again?

BRIDGET

They slaughtered us! So many of us  
burned and died-

HOLLY

And some of us got to live!

Holly reaches behind her and opens the door back up; she's had enough.

HOLLY

If you're so anxious to dig up the  
past, and I highly recommend that  
you don't, you'll be digging your  
own grave... alone.

Bridget smiles curtly and turns to leave. As she walks down the driveway, she calls back over her shoulder.

BRIDGET

And when they come for you and your  
children Holly, who will be by your  
side to protect you? Your human  
pet?

Holly withdraws her wand from her hip holster. With a flick of her wrist, Bridget stops dead in her tracks, and is spun around on her heels. Holly is now SPONTANEOUSLY nose to nose with Bridget.

The street lamps all begin to flicker, and fade.

HOLLY

Perhaps I should bury you now, and  
end the war before it starts?

Bridget strains against the invisible force, her fingers inching towards the wand at her side.

Holly, with her free hand, takes Bridget's wand and snaps it in half.

HOLLY

Do yourself a favor: let what has  
past lie where it is.

With a clap of thunder, the lights on the street return, and Bridget is left standing alone on the sidewalk.

With a snort, Bridget walks off down the road, undeterred.

EXT. PARADISE VALLEY MALL - PARKING LOT (LATER)

15

Under the sickly glow of halogen street lamps, Alex and Daniel walk beside one another at the same distance two jr. higher school kids would share while dancing.

The Parking lot is relatively empty as Daniel heads to his jeep parked at the farthest end of the lot.

DANIEL

Well I'd say that ice cream was an overly optimistic suggestion on my part.

ALEXANDRA

You're not seriously under the impression that this is a date are you?

DANIEL

I was hoping that something sweet might coax you sharing something I didn't already know about you.

ALEXANDRA

You don't know a thing about-

DANIEL

I knew precisely what ice cream you were going to pick.

ALEXANDRA

Of course you did.

Daniel withdraws his keys as they approach the jeep, but instead of opening the car door, he stops and turns towards Alex.

DANIEL

Every conversation I've attempted to have with you, you'll always only seen two possible options; black or white. Most likely you grew up in family that is exceptionally open, complex, complicated, and, as evident by your delightfully prickly attitude, you attempt to cope with your irritation by viewing the world as simply as possible. My theory was reinforced when you scowled at the server when she rattled off all the possible toppings you could add to your tragically bland desert.

Alex has a fined expression of bemusement as Daniel turns his attention to the back gate of his jeep, opening it to reveal a sheet of AstroTurf where the back seats should be.

DANIEL

So clearly you were going to choose chocolate and vanilla swirl in a cup or a cone, and a size small, hoping that our conversation would only last as long as your desert.

Taking the last bite of her cone, Alex wipes a fist across her vexed smile.

ALEXANDRA

Well, I suppose that wraps things up then.

DANIEL

Not quite.

Removing a Callaway Driver from his golf bag, Daniel turns back to face Alexandra.

ALEXANDRA

(Nervous laugh)

What, are you going to beat the information you want out of me?

DANIEL

Actually, I believe you might feel better letting off a little steam.

MOMENTS LATER - Atop the patch of AstroTurf resting on a white tee, sits an orange awaiting to be struck by the golf club awkwardly held in Alex's hands.

Looking up at Daniel, who rests in a plastic lawn chair to the right of the jeep, she admits-

ALEXANDRA

I'm not exactly a golf person.

DANIEL

Neither am I, but...

Jumping up and climbing aboard the jeep, Daniel attempts to get behind Alex. She spins around, keeping Daniel in front of her.

Daniel lets out a huff of air.

DANIEL

look, if it were my intention to try and get any tonight I would have picked you up in a car with doors, windows, and possibly a roof.

Alexandra sighs, and hands Daniel the golf club.

ALEXANDRA

How about I just watch?

DANIEL

As long as you're watching, you could tell me how you conjured bears out of nowhere.

Playing aloof, Alex dismounts the jeep to clear Daniel's swinging range.

ALEXANDRA

You really believe something like-

DANIEL

I'm not really strong in my faith.

Alex's ears perk up, as Daniel take a few practice swings.

DANIEL

I wish I was, but... if there was this extraordinary love story between God and Man, so much so that the creator would sacrifice himself to save His creation; why is it we continue to bitch about the same petty shit we've been arguing about for these millennia?

Frustrated, enraged, and exposed, Daniel swings away.

Alex watches as the orange explodes into millions of fruity fireworks.

DANIEL

I've been waiting my whole life for some tangible evidence of something extraordinary, and now there's you.

Daniel extends the club towards Alexandra. Hesitantly, Alex grabs hold of the driver, and allows herself to be pulled up into the jeep with Daniel.

ALEXANDRA

Some extraordinary things might  
erode rather than strengthen  
peoples perspective of reality.

Dismounting, Daniel clears the swing space and looks back to  
Alexandra-

DANIEL

You think I'm afraid my faith is  
going to collapse?

ALEXANDRA

Typically people tend to jump to  
anger...

Alexandra grips the club firmly and lets it sail. Direct  
hit: citrus bursts apart out into the parking lot.

ALEXANDRA

...And hatred.

DANIEL

So you're afraid-

ALEXANDRA

Of crazy religious zealots? Yes.  
Yes, I am afraid... but mostly  
angry.

Behind them POLICE LIGHTS FLASH, and a SIREN WOOPS.

POLICE OFFICER (FILTERED O.S.)

Drop the club and get off the jeep,  
right now.

Daniel turns around to see a SQUAD CAR with strobe lights  
flashing as OFFICER HAMMOCK, (30's) exits the vehicle.

OFFICER HAMMOCK

Hands where I can see them.

DANIEL

Good evening, officer.

Alex hops off Daniel's jeep. As Daniel attempts to make nice  
with the cop, Alex's attention is focused on the sound of a  
MOTORCYCLE idling a few isles down.

The rider, Gabriel, concealed by his helmet nods to  
Alexandra.

DANIEL  
 Sorry about the mess, but the  
 driving range doesn't accept citrus  
 either-

Before Daniel finishes his quip, Alex takes the golf club  
 and SMASHES the front headlight of the patrol car.

Drawing his gun, the Officer commands...

OFFICER HAMMOCK  
 Drop the Club right now! Hands over  
 your head!

Alex complies and folds her hands behind her head.

ALEXANDRA  
 If you wouldn't mind, I'll go  
 directly to jail now.

DANIEL  
 Officer she...?

As the officer cuffs Alexandra, she motions her head toward  
 the biker.

Daniel catches sight of Gabriel; watching and waiting.

DANIEL  
 Officer, I'm going to need to come  
 with her.

OFFICER HAMMOCK  
 Just stay there, and stay quiet.

MOMENTS LATER - Across the isle, Gabriel revs his engine as  
 he waits for Alexandra and Daniel to be ushered into the  
 back seat of the patrol car.

EXT./INT. PATROL CAR (LATER) 16

Traveling south down North Scottsdale road, the police car  
 is diligently pursued by the jet black bike.

INSIDE - Alexandra looks apprehensively out the rear window.  
 Daniel inspects the squad car interior.

DANIEL  
 Well, I guess if it weren't for the  
 company, this date would suck.

ALEXANDRA

This isn't a date.

(To the officer)

Hey, some guy on a bike is following us, you think you could try using the gas pedal?

OFFICER HAMMOCK (O.S.)

Keep it down back there.

DANIEL

Expecting someone?

ALEXANDRA

Listen, whatever happens, promise me you won't freak out.

Daniel turns to a legitimately frightened Alex.

DANIEL

Are. You. Expecting someone?

ALEXANDRA

Promise me.

OUTSIDE - Gabriel catches up to the side of the patrol car, riding parallel to driver's side window.

Gabriel taps on the window with the barrel of his revolver.

Turning toward the biker, the last thing the officer ever sees is the muzzle flash.

Accelerating under the dead weight of officer Hammock's foot, the patrol car careens over the center divider, through oncoming traffic, and into a grassy suburban field. As the driver side hits a grass ramp, clipping the side of a tree, the car flips; coming to a sudden stop belly up in a dark field.

INSIDE - As Daniel attempts to orient himself, he finds Alex having trouble kicking the glass window out. Danny joins in; his black boots aiding in their escape.

DOWN THE ROAD - Gabriel's bike make's a legal U-Turn and heads back to the crash site.

INSIDE - The glass finally breaks; Daniel crawling out first and helping Alexandra through the broken glass.

Daniel turns towards the sound of the approaching bike.

DANIEL  
The shotgun-

ALEXANDRA  
No, hold on to me.

DANIEL  
What?

Hoping the curb, the motorcycle is nearly upon them.

DANIEL  
Come on!

Daniel attempts to run, grabbing Alexandra's hand in his. They make it a few yards before a GUNSHOT rings out through the night air, and Daniel collapses beside Alex.

ALEXANDRA  
DANIEL!

The motorcycle comes to a stop, idling as Gabriel dismounts and removes his helmet.

DANIEL  
Alex, run.

GABRIEL  
No, no no no... the time for  
running has past, and the hour of  
judgment is here diablita.

Alexandra kneels down beside Daniel placing a hand on his head.

ALEXANDRA  
(In Gaelic)  
Deliver us to-

Gabriel rushes Alexandra, kicking her down to the ground. Standing over her, with his revolver trained.

GABRIEL  
You will not lead anyone else down  
your wicked path.

ALEXANDRA  
(With all her vile)  
So get it over with!

GABRIEL  
How many more of you are left?

Alexandra remains silent.

GABRIEL

Your silence will not protect them.  
Soon we will-

Gabriel is cut short as Daniel grabs hold of the gun from behind, aiming it at himself. Another shot goes off into Daniel's side: Gabriel punches Danny back to the ground.

Daniel's near sacrifice is enough of a distraction for Alexandra to grab Gabriel from behind by the throat. Struggling to shake her off, Alexandra manages to pull a hair from Gabriel's head before she's thrown onto her back.

Taking the WAND from her HOLSTER, Alexandra quickly wraps the hair around the thin wood just as Gabriel turns around.

Gabriel has his revolver trained back on Alex..

GABRIEL

Power only comes from one of two  
places little girl, above and  
below. Wherever that power is taken  
from, it must return.

ALEXANDRA

(In Gaelic)

Bound from doing harm. Bound from  
doing harm. Bound from doing harm.

With a flick of her wrist, Alexandra forces Gabriel's hands up into the air.

Straining under the invisible force, Gabriel tries to regain control.

GABRIEL

Lord, please give me the strength  
to destroy your enemy.

ALEXANDRA

I'm not to familiar with The Guy,  
but when you do evil shit in His  
name, He tends not to listen.

GABRIEL

(Livid)

I've been reborn to restore light,  
baptized by the Hands of Justice.

Alexandra gets to her feet, her wand still aimed at Gabriel.

ALEXANDRA

Maybe you ought to have a second go  
at that baptism.

With a flick of her wrist, Gabriel is catapulted off the ground arcing backwards towards the neighborhood pond thirty yards behind them.

Plunging head first into the water, Gabriel is submerged. He does NOT resurface.

Kneeling back down to Daniel, Alex checks his pulse. He's fading fast, but his wit resurfaces after a bloody cough.

DANIEL

Be honest, this blood makes me look  
pretty rugged, right?

Alexandra rolls her eyes, placing her hand back over his head. Tossing her wand into a nearby shrubbery, Alex closes her eyes to concentrate.

ALEXANDRA.

(In Gaelic)

Deliver us to 4568 East Cactus  
Road, Phoenix, Arizona.

A rushing wind blows out from between Alex and Daniel before their shadows rise up from the ground and consumes them. Their silhouettes return to the earth: both Alex and Daniel's physical forms fade, leaving nothing but smoke.

EXT./INT. DANIEL'S JEEP (LATER) 17

Alex is at the wheel while Daniel is slumped over in the passenger seat. Alex takes her eyes off the road for just a second to look over at Daniel. She bites her lower lip; must not show concern.

EXT. DANIEL'S HOUSE (LATER) 18

Still sitting in the Jeep, Alex shakes Daniel's shoulder.

Looking in the mirror, Daniel is surprised to find his bruises, busted lip, and bullet wounds are completely healed.

DANIEL

Did you fix this?

ALEXANDRA

It's something my mom taught me.

DANIEL  
That's... extraordinary.

ALEXANDRA  
Here...

Alex removes the GLASS VILE from her satchel.

ALEXANDRA  
This will help.

Daniel takes the glass and removes the stopper. He examines the clear red-ish contents hesitantly.

ALEXANDRA  
Please? Trust me.

With a nod, Daniel drinks the potion down.

DANIEL  
I just wanted to say... to say...?

ALEXANDRA  
I'm sorry about what happened,  
maybe we could try again some other  
time.

DANIEL  
(Hazy)  
I'm sorry about what happened,  
maybe we could try again... some  
other time?

Daniel strains to keep his focus on Alex, but everything begins to haze over. Flashes of memories bombard him...

IN THE FIELD - Daniel watches as the bullet from Gabriel's revolver spiral slowly out of his stomach, and back into the gun.

IN THE PARKING LOT - Daniel watches Alex take a swing at the orange, but she disappears, and the golf club CLANGS as it falls to the ground.

AT THE PARK - Looking out among the empty grassy field, Daniel can hear bears, and screams, and Alex as she whispers...

ALEXANDRA (V.O.)  
It's probably best if you tell  
yourself it was all a dream.

SMASH CUT:

INT. DANIEL'S HOUSE (EARLY MORNING) 19

Springing up from his bed, Daniel frantically attempts to reorient himself in the midst of his cold sweat.

Hesitantly accepting that he somehow made it to his room, Daniel examines his left arm. Scrawled in black Sharpie ink is a PHONE NUMBER and a note: 'try, try again'

INT. ENDORE ESTATE - ISABEL'S ROOM (SAME) 20

Lying in bed, Alexandra stares ahead at the silver candle floating above the wooden floor.

ISABEL (O.S.)  
You look awful.

ALEXANDRA  
I feel awful.

Alexandra moves back in the bed, allowing space enough for Isabel to lie beside her.

ISABEL  
I wish I could say that it gets easier.

ALEXANDRA  
But you can't.

ISABEL  
No. Not yet.

Isabel turns over to face Alexandra.

ISABEL  
We do have a chance to make a world where we don't have to hide anymore. We have that power.

ALEXANDRA  
All the power in all the world can't change the fact that I don't know who I am, or who I'm supposed to be.

ISABEL  
You could be mine, if that still means anything.

Isabel attempts to put her arms around Alexandra, but her PROJECTION flicker's and fades away.

INT. ALEXANDRA'S HOUSE (SAME) 21

A silver candle, wick still smoking, falls from the air and on the floor. Alexandra rolls over on her back and stares up at her ceiling.

ALEXANDRA

No, no one has me... not yet.

Alexandra continues to stare through her ceiling and pierce the heavens as THE KILLER'S - SHOUT AT THE NIGHT fades in.

INSIDE - REBECCA'S ROOM

Sarah sits in bed with Becca reading the Bible to her. Holly watches from the door frame and smiles.

INT. ENDORE ESTATE (CONTINUOUS) 22

Bridget enters through the front doors. Her husband looks up hopefully, but Bridget hangs her head low and shakes it in defeat.

EXT. N. SCOTTSDALE DR. - NEIGHBORHOOD FIELD (CONTINUOUS) 23

Blue and red lights chase over the grassy lawn. As OFFICERS inspect the wrecked squad car, Eliso searches through the shrubbery.

Withdrawing his hand from the shrub, he withdraws a thin wand. With a maniacal scowl, he snaps the wand in half.

INT. SCOTTSDALE HOSPITAL - RECOVERY ROOM (CONTINUOUS) 24

The SNAP of the wand echoes through the recovery room. Heaving forward, Gabriel leans over the side of his bed and vomits a massive amount of water.

His eyes slowly regain their fire as he recalls his mission.

CUT TO BLACK:

THE END