

THE NINE LIVES OF CHLOE KING: SALVATION

written by

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ACT ONE

FADE IN:

COIT TOWER shoots into the night sky through the dense FOG that seems to be illuminated from within. We fly past as we descend into the mist.

Shapes are barely perceptible - until suddenly, CHLOE drops into frame. She takes a quick look around and starts to run.

We're on the DOCKS. Chloe walks past us - cautious, but not afraid. Determined. She slowly passes a metal shipping container, and runs her hand along it... and we hear the SCREECH of metal against metal.

REVEAL long CLAW MARKS carved into the steel as she turns the corner. She clearly wants them to know that she's here.

Chloe is now crouched on the roof of a container, listening, when suddenly...

BANG!

A shot rings out. Where...?

BANG!

And she takes off sprinting toward the sound - panic in her eyes. She races down a tunnel of containers, turns the corner and stops dead. There's a MAN lying on the ground... shot. After a beat...

CHLOE

Alek?

(running to him)

Alek! Ohmigod, no.

ALEK opens his eyes as Chloe takes him in her arms.

ALEK

I wanted to protect you.

CHLOE

Who did this?

But before he can answer--

BRIAN (O.S.)

I did.

BRIAN steps out of the shadows. As he raises his gun and points it directly at Chloe, we...

SMASH CUT TO:

INT. HOSPITAL/CORRIDOR - NIGHT

BAM! A gurney is slammed through the swinging doors, with a swarm of NURSES and EMTs hustling along at its side. A DOCTOR hurriedly joins in the procession...

CHYRON UP: "Three Days Earlier..."

EMT

B.P.'s seventy over forty and falling. Pulse is almost non-existent.

REVEAL that the man on the gurney is Brian - pale, lifeless. LIPS slightly BLUE. BLOOD covers his hands and shirt.

DOCTOR

What happened?

EMT

No idea. Some kids said they found him like this.

DOCTOR

Did you locate the entry wound? Looks like he's lost a lot of blood.

EMT

No wounds. The blood's not his.

And they disappear through another set of doors.

EXT. HOSPITAL/EMERGENCY ROOM - NIGHT

Amy's car is parked a little ways back from the entrance to the Emergency Room.

INT./EXT. AMY'S CAR - CONTINUOUS

AMY is behind the wheel with PAUL in the backseat. Chloe - her blouse covered in blood - is staring at the hospital. She wipes away a few tears. Amy and Paul exchange a look.

AMY

(To Chloe, sincere)

I'm sure Brian's going to be okay.

CHLOE

Really? 'Cause the last time I kissed someone, I ended up going to his funeral.

AMY

But you said that he kissed you.

CHLOE

Ancient curses - not sure if they really make those kind of distinctions.

PAUL

I still can't believe you let him do it.

CHLOE

Well, I was slightly preoccupied coming back to life. I guess the three bullets to the heart kinda put me off my game.

PAUL

Sorry.

(beat)

Hey, maybe it doesn't count if you kiss him while you're half-dead.

CHLOE

(mocking)

Fingers crossed.

AMY

How about we just don't talk about it, okay?

After a beat...

PAUL

(to Chloe)

So was it any different dying for a second time?

AMY

Paul!

PAUL

How should I know? Maybe it gets easier.

CHLOE

It doesn't. Pushed off a building
or shot by a crazed assassin--

DISSOLVE TO:

INT. THEATRE/LOBBY - FLASHBACK (EPISODE 110)

Chloe is stopped at the bottom of the grand staircase as SIMONE raises her gun and fires three SHOTS in SLOW-MOTION. Chloe is struck in the chest and falls back onto the stairs, blood already streaming from the wounds.

INT./EXT. AMY'S CAR - BACK TO SCENE

Chloe shakes herself from the memory.

CHLOE

Dying definitely still sucks.

PAUL

I gotta say, as crazed assassins
go, she was pretty hot.
(off their reaction)
What? I saw her as she drove off.

AMY

Paul, why don't you go see what's
going on?

PAUL

We can't ignore this and pretend it
didn't happen. Somebody set a
pretty elaborate trap tonight for
Chloe - so what makes you think
they're going to stop now?

CHLOE

(almost to herself)
They're never going to stop.

PAUL

Exactly.

Now Amy gives him a very pointed look and opens the door.

PAUL (CONT'D)

Fine. But we're still gonna talk
about it when I get back.

He crawls out of the backseat and heads into the hospital.
After a beat...

AMY

(to Chloe)

I'll break up with him if you want me to.

CHLOE

You're a good friend. But it's okay - especially since he's right.

(beat)

I can't just sit out here. Give me your jacket.

AMY

Chloe. No. What if somebody sees you? You're covered in blood.

CHLOE

Which is why you're giving me your jacket.

Amy starts to take off her jacket.

AMY

But shouldn't we call someone? There are people trying to kill you - which I guess isn't all that unusual - but Alek or Valentina need to know.

CHLOE

I don't think Alek'll care.

AMY

How can you say that?

CHLOE

'Cause he kinda overheard me tell my mom that I might be in love with Brian.

AMY

(excited)

Ohmigod, Chloe.

CHLOE

Not the point of the story.

AMY

Sorry. But you still need to tell Alek what happened. He's your protector. Do you even know where he is?

CHLOE

No idea. But you know Alek. I'm sure he's off sulking somewhere.

EXT. ALLEY - NIGHT

CRASH! Alek smashes into a wall of trash cans with a loud clatter. But he immediately LEAPS after the DARK FIGURE trying to get away.

Alek tackles him, but the FIGURE spins around - also with super-human speed and agility. It's ZANE - and he almost slashes Alek with the KNIFE that he's holding.

Alek is clearly the aggressor - fueled by hatred. A SERIES of swift BLOWS as the brothers fight to the death. Zane's knife goes flying. Alek ducks a SWOOSH of Zane's CLAWS.

Alek spins and kicks Zane in the chest. Zane crashes to the ground - before he can even react, Alek is on him, arms pinned, Zane's own knife to his throat. Both men are out of breath.

ZANE

I'm impressed. Now what?

ALEK

Now - I kill you.

ZANE

Really? Before you even know the truth?

ALEK

I know what I need to know.

ZANE

You know that everything
Valentina's ever told you about
your past is a lie?

(beat)

Alek, you're not who you think you
are.

This hits Alek and his conviction falters for just a moment - and in a flash, Zane FLIPS him off, SPRINGS to his feet...

Alek turns for him but a kick to the chest sends him flying. He picks himself up and watches as Zane disappears over the wall. He turns but comes face to face with...

ALEK

JASMINE!

JASMINE, bloodied and beaten, is standing in front of him.

ALEK (CONT'D)
You're alive.

He goes to hug her, but she stops him with a hand to his chest.

JASMINE
Why didn't you kill him?

Off Alek's reaction...

INT. HOSPITAL/EMERGENCY ROOM - NIGHT

Brian is hooked up to a half-dozen machines - unconscious. A nurse is with him. REVEAL that this is Chloe's POV. She's watching him through a partition...

DISSOLVE TO:

INT. THEATRE/LOBBY - FLASHBACK (EPISODE 110)

Brian races across the lobby to the staircase where Chloe is lying unconscious - covered in blood. He immediately drops down next to her and takes her in his arms.

BRIAN
Chloe! Ohmigod, Chloe, don't die.
Please don't die. Chloe, I love
you.

Just then, Chloe's eyes start to flutter open.

BRIAN (CONT'D)
Chloe.

And he kisses her. After a beat, Chloe responds... until she opens her eyes and realizes what's happening.

CHLOE
(pushing him away)
No.

INT. HOSPITAL/EMERGENCY ROOM - CONTINUOUS

Chloe is pulled out of her memory by a CRASH and the sound of RAISED VOICES.

On the other side of the emergency room, Brian's father, WHITLEY REZZA has cornered a doctor. We ZOOM IN on CHLOE'S EAR as she listens.

WHITLEY

No, I will not calm down. My son is in some kind of coma and you can't even tell me what's wrong with him.

DOCTOR

I'm sorry. I wish I knew. We're doing everything we can think of.

WHITLEY

Then think harder. I want answers and I want them now.

Chloe steps back behind a column to stay hidden, but catches a glimpse of Amy and Paul at the nurses station. She nods for them to go. But she can see the doctor pointing Whitley in their direction. It's too late.

WHITLEY (CONT'D)

You two!

Amy and Paul stop.

WHITLEY (CONT'D)

They said you're the ones who found my son.

(then, sincere)

Thank you.

PAUL

(nervous)

Yeah. No problem. We just wanted to make sure he was okay.

WHITLEY

He's not.

(beat)

So you just found him there, alone, bloody and unconscious - in the middle of an abandoned theatre?

PAUL

Yeah.

WHITLEY

Then I have to ask - what were you doing there?

Paul looks to Amy. She can see Chloe in the background.

PAUL

Um, well, it's uh...

AMY

What do you think we were doing there? He's got a mother who hates the sight of me and I've got a backseat the size of a small canteloupe.

PAUL

Yes. That. That's what we were doing there. Or hoping to do there. We actually hadn't done anything yet before we, you know--

AMY

Please stop talking.

WHITLEY

My son is dying. I'm glad you're taking this so seriously.

Whitley turns away and Paul starts to pull Amy along, but she just can't help herself.

AMY

I really am sorry.

And Whitley stops, detecting something in her tone.

PAUL

We should go.

Paul pulls Amy away. Whitley watches them - but then he thinks he catches a glimpse of Chloe in a reflection of one of the windows. He spins around - but she's gone.

DISSOLVE TO:

EXT. CHLOE'S HOUSE/STREET - NIGHT

UNKNOWN POV of Chloe getting out of Amy's car. The car pulls away, leaving Chloe standing alone on the sidewalk looking up at her dark house.

REVEAL that our unknown watcher is Simone - who's in the backseat of her TOWN CAR across the street. She smiles as Chloe heads up the steps.

INT. CHLOE'S HOUSE - KITCHEN - NIGHT

Chloe comes in the front door and quietly starts for the stairs but...

MEREDITH

Uh, yeah, no. Turn it right around, kiddo.

A LIGHT clicks on. REVEAL MEREDITH sitting at the counter. Chloe SIGHS and turns to face her mother.

MEREDITH (CONT'D)

(not happy)

Sit.

CHLOE

Is there any possible way we could have this conversation tomorrow? Never is also an option.

MEREDITH

Call. Text. Email. Or maybe just a good, old-fashioned note. I have been sitting here for the last two hours, quietly freaking out--

CHLOE

Mom--

MEREDITH

Oh, no. There will be no "mom". I want some answers. When I talked to you before I went out on my date--

CHLOE

You said it was a business meeting.

MEREDITH

Do not change the subject -- You said you were staying in.

CHLOE

Amy called and...

MEREDITH

Chloe - please don't insult me. I thought we weren't doing this anymore. I thought we weren't lying to each other.

(no response)

Yes or no. Did you sneak out to see Brian?

CHLOE

No. I did not go out to see Brian.

MEREDITH

Then what is going on with you?

CHLOE

Nothing. I'm fine.

MEREDITH

Do you even hear yourself? We would not be having this conversation if you were fine.

CHLOE

You're right. That was a lie. Everything is not fine. Nothing in my life is fine - and I don't know if it ever will be - but there is truly nothing that you can do to fix it.

MEREDITH

Chloe--

CHLOE

No. I'm sorry. But this is not an I-was-sixteen-once-too-you-know moment. My life. My issues. My problems to solve. The only thing that you could possibly do right now that might help is... is to just tell me that you love me.

After a long beat.

MEREDITH

I love you. Always and forever.

CHLOE

(through tears)
See? Better already.

Chloe goes to kiss her mom but Meredith pulls her in and hugs her tight. Chloe hugs her back.

MEREDITH

I'm scared.

CHLOE

Me, too.

Meredith finally lets go. Chloe wipes a tear off her mother's cheek and then heads upstairs. Meredith looks after her, worried and pained - unsure what to do.

INT. CHLOE'S BEDROOM - MOMENTS LATER

Chloe enters without turning on the light. She starts to take off her jacket, but there's the faintest CREAK behind her.

INSTANTLY Chloe spins around - FLIP. SLAM. THUD. And she has her assailant pressed up against the wall, forearm to his throat, CLAWS at the ready.

It's Alek.

CHLOE

Alek?

ALEK

Chloe. I--

But suddenly, she hugs him, burying her head in his shoulder. He's at a loss at first and then starts to wrap his arms around her. Just as suddenly, she pushes him away.

CHLOE

Where have you been? Protector? Do you have any idea what happened to me tonight?

ALEK

(re: her shirt)
You're hurt.

CHLOE

Let's just call that an understatement.
(then, sensing)
What's wrong?

ALEK

Valentina's dead.

Off Chloe's reaction...

CUT TO:

EXT. SIMONE'S CAR - MOVING - NIGHT

The town car races down a twisting, country road. We hear a CELLPHONE buzz.

INT./EXT. SIMONE'S CAR - MOVING - CONTINUOUS

Simone, in the backseat, answers.

SIMONE

Perfect timing. I was just about to call you with a report.

INTERCUT WITH:

INT. HOSPITAL/BRIAN'S ROOM - SAME TIME

Whitley is on his cell, Brian in the bed behind him.

WHITLEY

Maybe you can start by explaining why the girl is still alive and my son is on life-support.

SIMONE

We never intended to kill the girl tonight.

WHITLEY

(exploding)

I don't care about the goddamn girl! I want to know how you let Brian get involved in this.

SIMONE

I didn't know my job description included baby-sitter.

WHITLEY

You work for me. Never forget that.

After a beat...

SIMONE

You can't really be so naive to think that the Mai wouldn't target those closest to you. I believe I'm the one who warned you to send him back to college.

WHITLEY

I was doing this so he'd finally be safe.

SIMONE

And you're sure the Mai are responsible?

Whitley picks up a report sitting on the table.

WHITLEY

I'm sure. They tested the blood on his hands and shirt... it's not human.

EXT. SIMONE'S CAR/COUNTRY ROAD - CONTINUOUS

The car turns off the road onto a gravel drive. Huge steel gates start to swing open.

DISSOLVE TO:

INT. SECRET CHAMBER - SHORT TIME LATER

CLOSE ON a simple GOLDEN CHALICE - the etchings on it are Egyptian, the distinct feline figure of Bastet is chief among them. REVEAL that OLIVIA REZZA is sitting at the end of the long, otherwise empty, table - the chalice in the middle. The dark room is lit by candlelight.

There is the sound of a heavy door closing and Simone steps up behind Olivia's chair.

OLIVIA

You're late. You've kept our guests waiting.

REVEAL that the other DOZEN or so chairs are also occupied. The shadows obscure their faces.

SIMONE

It was unavoidable.

OLIVIA

Is she dead?

SIMONE

She was... for a moment or two.

OLIVIA

(pleased)

Then she really is the Uniter.

There is faint murmuring from the rest of the assembled.

OLIVIA (CONT'D)

How many lives did she lose?

SIMONE

Tonight? Just the one.

OLIVIA

Good. That should leave us with at least six to use as we will. More than enough.

(beat, to group)

Our quest is coming to its end. Once we have the girl - every last Mai will be dead, and we won't even have to leave this room.

ANGLE BACK on the CHALICE...

SIMONE

There was, however, a slight complication.

That's not what Olivia wants to hear.

EXT. CHLOE'S HOUSE/ROOF - NIGHT

Chloe is standing on the edge of the roof, looking out at the city in the distance. The horizon is just starting to get light. Alek sits behind her.

ALEK

I think the first thing I ever told you was that Mai and humans don't mix.

CHLOE

I know. I remember.

ALEK

And it wasn't just for selfish reasons.

CHLOE

I get it. It's my fault. Conscious or unconscious. This never would have happened if I'd just told him to stay away.

ALEK

You really don't expect me to offer you a shoulder to cry on, do you?

(beat, a little softer)

But something tells me he'd have kept coming around no matter what you told him.

Chloe looks to Alek. After a beat, she turns away.

CHLOE

Do you know why he did it? Why Zane killed Valentina?

ALEK

(quickly)

How should I know?

CHLOE

I just -- it makes it harder to know who to trust.

ALEK

Then trust no one.

CHLOE

You're not the first person to say that to me.

They're both quiet for a moment.

ALEK

This isn't over. It's just beginning. It was a well-planned attack. They targeted you and everyone around you. They're not going to stop--

CHLOE

--until I'm dead.

ALEK

No. Until we all are. This isn't just about you anymore.

(beat)

The Order has declared war. From this moment on - there are only two outcomes. It's either us or it's them.

CHLOE

Then let's make sure it's us.

Chloe and Alex share a look as we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. REDWOOD FOREST - DAY

In a secluded grove of redwoods, everyone has gathered for Valentina's funeral. Chloe is off to the side with Amy and Paul. Several DOZEN MAI are there, paying their respects. Jasmine is standing at the end of the open GRAVE. Alek, in a black suit, is behind her.

JASMINE

And we say... good-bye to a mother,
a warrior, a friend. And I vow on
my life that your sacrifices will
not be forgotten - and that the
wrongs done upon you will be
avenged.

(then, in ancient Mai)

Ana behibak tamul.

After a beat, she tosses the flower she's holding into the grave and nods at two men who start shoveling dirt into the hole. Alek immediately turns away and brushes past Chloe.

CHLOE

Alek.

But he doesn't stop. Chloe shares a look with Amy.

DISSOLVE TO:

REDWOOD FOREST - MOMENTS LATER

Alek is alone, looking down at a small creek - the gravesite is in the background. Amy comes up next to him.

AMY

Hey.

(no response)

I just wanted to say how sorry I
am. Even though I never really had
a mom--

ALEK

Valentina wasn't my mother.

(beat)

She was my savior.

AMY

(trying a different tack)
You know that Chloe--

ALEK

Is the Uniter and I am sworn to
protect her. I get it. You don't
have to worry.

AMY

I know you're mourning - and you're
in pain - but can you please try
not to take it out on Chloe? It's
not her fault.

ALEK

Why don't you ask Brian if he
agrees with you?
(walking away)
Oh, can't do that now, can you?

AMY

Hey - I once warned you that if
anything happened to Chloe, you'd
have to answer to me - well, things
are happening to Chloe, so I expect
you to do something. Do you
honestly think that for even a
second she wants any of this? That
she wouldn't walk away if she
thought it would make a difference?
You're supposed to be more than her
protector - you're her friend.
Don't make her feel more alone than
she already is.

ALEK

(softening)
I'm sorry. You're right. She
deserves better.
(then)
And thank you for coming. It means
a lot.

AMY

Of course.

They share a smile and she gives him a quick up and down.

ALEK

What?

AMY

I don't know. I've just never seen you in a suit before.

ALEK

Wow - even I wouldn't hit on someone at funeral.

AMY

What? I wasn't hitting--

But she's cut off by the sound of an altercation between Paul and a tough-looking Mai, GARRETH.

GARRETH

Hey - why don't you watch where you're going--
(shoving him)
--human?

PAUL

I wasn't going anywhere. Why don't you watch where you're going?

And Chloe is quickly between them.

CHLOE

It's a forest. There's plenty of room for everyone to watch where everyone is going.

GARRETH

(re: Amy and Paul)
They shouldn't be here. It's a sacrilege.

CHLOE

They're my friends.

GARRETH

Humans will never be our friends. That was always Valentina's problem. She was too weak to--

SLAM. IN HYPER-SPEED, Garreth is thrown onto the ground. Before he can even react, Jasmine has her boot on his throat.

JASMINE

My mother's only problem was that she had to spend time dealing with ungrateful, back-stabbing lowlifes. You'd be nothing without her.

But Garreth doesn't seem too intimidated.

GARRETH

I didn't realize you'd been elected
pride leader.

JASMINE

And I didn't realize this was a
democracy.

She pushes down on his throat for emphasis before abruptly walking away, the crowd parting as she goes. Garreth is left on the ground gasping for breath.

EXT. REDWOOD FOREST/CLEARING - SHORT TIME LATER

Jasmine is in tears. Chloe has her arm around her. Alek, Paul and Amy look on.

JASMINE

I can't do it. I promised her - but
I just can't.

CHLOE

It's going to be okay.

JASMINE

I'm not like her. I'm not a leader.
(beat)
I shouldn't even be here. I should
be dead.

CHLOE

Don't say that.

JASMINE

But it's true. She gave her life
for mine.

DISSOLVE TO:

INT. MAI PENTHOUSE - FLASHBACK - NIGHT

ECU of VALENTINA lying on the floor, tears in her eyes, paralyzed by poison. She's facing Jasmine who is dying of a stab wound.

JASMINE (V.O.)

I could feel myself fading away. I
couldn't move. I couldn't speak.

Valentina's lips start to tremble.

VALENTINA
(barely audible)
Jasmine.

Valentina slides her hand across the floor toward Jasmine. Jasmine reaches out and lays hers on top. Valentina squeezes it, but then puts her hand on Jasmine's heart.

JASMINE (V.O.)
It took me a second to realize what she was doing.

Jasmine, weak, tries to pull her mother's hand away.

JASMINE
No.

VALENTINA
I love you, *mija*.

And suddenly, Valentina's PALM begins to GLOW.

JASMINE
No. Mom. Don't. Mom!

But there's a FLASH and the GLOW shoots through Jasmine's body, and Valentina's hand instantly goes back to normal as it falls away from Jasmine's body onto the floor.

Valentina falls back as her eyes roll up. She's dead.

JASMINE (CONT'D)
Mom!

Jasmine, now with her mother's life force coursing through her, crawls over and cradles her in her arms.

JASMINE (CONT'D)
Mom. No. Momma, I love you.

Jasmine puts her hand on her mother's chest.

JASMINE (CONT'D)
Take it back. Please.

But nothing happens. Valentina is truly gone.

DISSOLVE TO:

INT. REDWOOD FOREST/CLEARING - BACK TO SCENE - CONTINUOUS

Chloe exchanges a discreet look with Amy and Paul.

AMY

I'm sorry. I don't understand. She literally gave you her life?

ALEK

It's a power - if that's what you want to call it - that we all have. Some stronger than others. We can channel our energy to save a life... or to take one.

(beat)

Of course, it kills you, so you don't see Mai using it too often.

JASMINE

Why did she do it?

CHLOE

Because she loved you. She didn't have a choice. It's what any mother would do.

Jasmine looks up at her, uncertain and obviously afraid.

CUT TO:

INT. CHLOE'S HOUSE/UPSTAIRS HALLWAY - DAY

Meredith walks down the hall, laundry basket in hand. She hesitates outside of Chloe's bedroom. Finally - she knocks.

MEREDITH

Chloe?

She opens the door...

INT. CHLOE'S HOUSE/CHLOE'S ROOM - CONTINUOUS

The bed is unmade. The room is nowhere near its usual tidy self.

MEREDITH

(calling out to bathroom)

Chloe, are you in there?

No response. Meredith looks around. She hesitates over the computer, but moves on. Then she notices the wastebasket full of crumpled paper. She takes one sheet out and unfolds it - it's blank. She starts pulling out more - finally, she gets to what the paper is hiding...

Chloe's BLOODY BLOUSE. Meredith slowly picks it up. What's going on? She sits down on the bed and stares at it for a beat, trying to wrap her mind around the possibilities.

Then, abruptly, she gets up, tossing the blouse on the floor, and hurries out of the room.

INT. CHLOE'S HOUSE - MEREDITH'S ROOM - NIGHT

Meredith comes into her room, heading directly for the bed. She reaches far underneath and pulls out the BOX.

DISSOLVE TO:

EXT. HOSPITAL - ESTABLISHING - DAY

The place looks much more welcoming on a sunny afternoon.

INT. HOSPITAL/ICU/BRIAN'S ROOM - DAY

TIGHT ON Brian; he remains in a coma. REVEAL Chloe standing over him.

CHLOE

Hey. It's me. Not really sure if you can hear me - or even if you'd want to if you could - but you have to know I never meant for this to happen.

She brushes a curl off of his forehead.

ANGLE ON the NURSING STATION as Whitley walks past. He stops when he sees Chloe, through the glass, in Brian's room.

ANGLE ON Chloe. She looks at her hands for a moment - then pulls the sheet back a little, exposing Brian's chest.

ANGLE ON Whitley as he moves through the ICU, passing a triage cart. He picks up a SCALPEL as he heads towards Brian's room.

ANGLE ON Chloe as she places a hand on Brian's heart.

CHLOE (CONT'D)

Kind of the least I can do, right?

As she's about to press down...

WHITLEY (O.S.)

What the hell are you doing?

Chloe GASPS and spins around. Whitley is right there.

WHITLEY (CONT'D)
Get away from him.

CHLOE
(flustered)
I'm sorry. I didn't know you were there. I just came to visit. I'm Chloe.

WHITLEY
I know who you are. What I don't know is why you're here?

CHLOE
Brian and I are... friends.

WHITLEY
Why the hesitation?

CHLOE
I don't know. Sometimes it felt like maybe we were more.

WHITLEY
And yet he never mentioned you.

CHLOE
Well... we all have our secrets.
(getting more nervous)
You're Brian's dad, right? We actually almost met once or twice.

Whitley is fighting to stay in control. We see the scalpel behind his back as he passes by Chloe. Finally...

WHITLEY
I don't think you should be here.

CHLOE
I just thought... I just wanted to help.

WHITLEY
Don't you think you've done enough already?

Whitley just stares at her... Chloe really isn't sure if he knows who she is or what happened. But how could he?

CHLOE
It was nice to finally meet you.

And with a quick look back at Brian, Chloe leaves. Whitley watches her go as he finally sets the scalpel down.

Suddenly...

BRIAN

Chloe!

Brian startles back to life, every machine going off. Whitley rushes to his side as Brian looks around, obviously unsure of where he is or what's happened.

WHITLEY

Brian. I'm here. It's going to be alright.

Whitley glances back out the window into the ICU but Chloe is nowhere to be seen.

INT. CHLOE'S HOUSE/MEREDITH'S ROOM - SHORT TIME LATER

Meredith is sitting on the bed, reading. We come around to discover that she has the contents of the BOX spread out in front of her. There's a birth certificate and adoption papers and other documents all in Ukrainian.

But Meredith is reading a crumpled and faded newspaper clipping. She folds it back over and the headline reads - **Miracle Child Discovered in Rubble**. And below it is a very grainy, black and white photograph of a GIRL, no more than one or two, standing in what appears to be the remains of a burnt out farmhouse.

EXT. COIT TOWER PARK - DAY

Chloe sits on the cement at the edge of the parking lot, the tower where it all began rising up behind her. She's lost in thought as she stares out at the city below.

INT. HOSPITAL/ICU/BRIAN'S ROOM - DAY

Brian is now sitting up. Whitley is by his side as a nurse walks out. The second he's gone...

BRIAN

Why won't anyone tell me what happened?

WHITLEY

Because nobody here knows for sure.

BRIAN

But what about Chloe? Is she alright? That's the last thing I remember... hearing shots.

Whitley looks away.

BRIAN (CONT'D)

What aren't you telling me? Is she here? What happened to her? Dad.

After a beat, Whitley walks to the door and closes it. He turns to face his son.

WHITLEY

We need to have a conversation about your friend Chloe.

And as he goes to sit, we...

DISSOLVE TO:

INT. CHLOE'S HOUSE/KITCHEN/LIVING ROOM - DAY

Chloe comes in the front door and tosses her keys.

CHLOE

Mom! Mom, where are you?

Meredith is in the living room.

MEREDITH

In here.

CHLOE

Hey.

(beat)

I think we need to talk.

MEREDITH

For once we're on the same page, but I think I should go first.

REVEAL that the box is on the table beside her.

CHLOE

What's wrong? Mom--

But before Meredith can speak, the DOORBELL rings. The women exchange a look. Finally--

CHLOE (CONT'D)

I'll get it.

Chloe runs to the door and opens it.

CHLOE (CONT'D)

Brian!

Brian is indeed standing at the door. Chloe throws her arms around him.

CHLOE (CONT'D)

Ohmigod, you're alive. I can't believe it. I just saw you and... Ohmigod.

But Brian isn't returning the affection. Instead he turns away and walks back out onto the porch.

EXT. CHLOE'S HOUSE/FRONT PORCH - CONTINUOUS

Chloe follows him out, closing the door.

CHLOE

Brian?

(no response)

Are you okay? Say something. Please. Talk to me.

BRIAN

Just answer me "yes" or "no". Are you really one of those things?

CHLOE

What are you talking about?

BRIAN

Are you one of those creatures? Are you responsible for what happened to me? Yes or no?

After a very long beat...

CHLOE

Yes.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

EXT. CHLOE'S HOUSE/FRONT PORCH - CONTINUOUS

Chloe and Brian are where we left them. Brian looks like he wants to say something but stops himself and takes off down the stairs.

CHLOE

Brian!

He doesn't slow down as Chloe follows after.

CHLOE (CONT'D)

I never meant to hurt you. Please, stop. Talk to me. You have to let me explain.

BRIAN

(whirling around)

Explain what? How every moment of our relationship has been a huge lie?

CHLOE

I haven't lied to you. I wanted to tell you - I just couldn't.

BRIAN

I don't know what sick, twisted plan you've got going on - but my dad was finally right about something.

CHLOE

(grabbing his arm)

Your dad? What does he have to do with this?

BRIAN

Don't touch me.

(beat)

I didn't believe him when he told me. Insane, right? I called him a lunatic. But I can look into your eyes right now and know every word he said to me is true.

CHLOE

Is that really all you see when you look into my eyes?

He turns away.

BRIAN

And I spent all these years
thinking my father was somehow
responsible - but he was just
trying to protect me.

CHLOE

I tried to stay away. I did. I told
you... I told you that we could
never be together.

BRIAN

You think that's what this is
about? That it's about you and me?
After what you've done to my
family?

CHLOE

Your family? Brian, I really don't
know what you're talking about. I
just met your dad--

BRIAN

(cutting her off)
What do you call yourselves again?

CHLOE

Mai.

BRIAN

So you're going to stand here and
pretend that you don't know that
the Mai killed my mother.

CHLOE

What? That's not true. You said--

BRIAN

They slaughtered her. When my
father found her - she was covered
in claw marks.

(beat)

I truly loved you, Chloe.

He finally gets into his car and drives away down the street,
leaving Chloe looking after him, completely alone - no idea
how to process what she's just heard.

PULL BACK to an UNKNOWN POV from a nearby rooftop. REVEAL
that Zane is watching her. He's still beat-up and bloodied
from his encounter with Alek - and he looks even more
unhinged than usual.

Chloe glances back but doesn't see him. He watches Chloe zip up her jacket and take off down the street.

INT./EXT. - SIMONE'S CAR - MOVING - DAY

Simone is in the backseat, listening to her phone.

SIMONE
(on her cellphone)
That's all very useful information -
but our plans have changed. Your
services are no longer required.

INTERCUT WITH:

EXT. STREET - SAME TIME

CLOSE ON Zane, who is on his cellphone, pacing.

ZANE
What are you talking about? This
isn't over.
(beat)
You can't just abandon me.

SIMONE
Of course, if you need a letter of
reference--

ZANE
The Mai will rip me to shreds if
they ever find me--

SIMONE
Then I suggest you find a good
place to hide.

ZANE
Wait. You promised--

But the line goes dead. Zane closes his phone. REVEAL that he is now standing directly in front of Chloe's.

INT./EXT. - SIMONE'S CAR - MOVING - SAME TIME

Simone puts her phone away. Olivia is sitting next to her.

OLIVIA
Are you sure that's wise? He seemed
resourceful.

SIMONE

He was also careless.
(beat)
Brian's awake.

Olivia smiles.

OLIVIA

I never doubted that he'd pull
through. His blood is pure.

SIMONE

But your son has apparently told
him everything.

OLIVIA

Everything?

SIMONE

Enough.

OLIVIA

Well, at least it saves me the
trouble.

SIMONE

But it does mean that we won't be
able to use Brian to control the
girl anymore.

OLIVIA

I'm afraid we're well past that.
(beat)
Oh, Whitley. Always such a problem
child. What's a mother to do?

EXT. SIMONE'S CAR - MOVING - GOLDEN GATE BRIDGE - CONTINUOUS

PULL BACK from the speeding car, REVEALING that it is
crossing the Golden Gate Bridge as it heads into the city.

INT. COFFEE HOUSE - DAY

Chloe is mid-conversation with Alek, Paul, Amy and Jasmine.
They're all huddled around a table in the back of this
otherwise quiet coffee house.

JASMINE

Chloe, come on, if Brian's dad told
Brian, then he has to be part of
the Order.

AMY

Or maybe he's just really well informed.

PAUL

Hey, I've looked everywhere on the internet and can't find anything about The Order.

ALEK

Well then as secret societies go - they're doing a pretty good job.

CHLOE

(to Jasmine)

Did your mom ever say anything about Whitley Rezza? If he really was involved, she had to have known.

JASMINE

She never mentioned him to me, but that doesn't mean anything.

ALEK

(pointed)

She also knew how to keep a secret.

Jasmine shoots him a quizzical look.

PAUL

But if Whitley Rezza is the big evil - doesn't that mean that Brian was also part of the Order - and that he's, you know, been spying on you and us this whole time?

CHLOE

No. That isn't what it means.

ALEK

Kind of a coincidence, don't you think?

AMY

We don't even know how much his father is involved - maybe somebody told him. Maybe they're just innocent pawns in a bigger plan. There are hundreds of explanations.
(off their looks)

Hey - I just gave you two. You can figure out some more on your own.

CHLOE
(grateful)
Thank you. But I just know that
Brian wasn't involved.

JASMINE
Your judgement might be a little
clouded.

ALEK
You think?

Suddenly, Paul jumps up...

PAUL
(re: his phone)
Yes!

AMY
Paul - seriously - put the video
game away.

PAUL
No. I was searching for images of
Brian's dad - and I found this.

He shows them his phone. On it is a picture of Whitley in a
tuxedo standing with Simone in a white evening gown at an art
gallery. (EPISODE 106).

CHLOE
Ohmigod. I was there that night.

PAUL
But that's her, right? That's the
hot assassin! That's who shot you
and I saw driving away. Doesn't
this pretty much prove that Brian's
dad is the one responsible for
everything that's happening?

Amy hits him.

PAUL (CONT'D)
What?

AMY
That isn't exactly what we were
trying to prove.

ALEK
As if I actually needed another
reason to hate that guy.

CHLOE

It still doesn't mean that Brian--

JASMINE

Chloe.

AMY

(excited)

But he kissed her. He wouldn't have done that if he knew.

Nobody has an answer for that.

PAUL

I still don't understand why he's even alive. I mean that last guy was out cold in like--

Amy hits him again.

AMY

Really?

JASMINE

Paul's right. I don't know why he's alive either.

(to Chloe)

Sorry.

ALEK

Unless...

(to Chloe, holding his hand over his heart)

You didn't try to "heal" him, did you?

CHLOE

No. I--

(beat)

I never got the chance.

Jasmine suddenly looks up at Alek.

JASMINE

(remembering, ancient Mai)

Alhe hanak beni, cando hari basque...

ALEK

Sorry - you're going to have to give me a little more. Preferably in English.

JASMINE

(to Chloe)

There's a prophecy... about the curse.

(beat)

"When the Uniter loves the offspring of her enemy, the curse will be broken."

ALEK

What does that have to do with anything?

PAUL

I get it. Whitley is her enemy and Brian is his offspring.

AMY

Maybe the curse was broken.

ALEK

Quick - somebody find me a human to kiss and we'll find out.

CHLOE

Okay - slow down. First, twenty-four hours in a coma doesn't really sound like it's been broken to me--

JASMINE

But something happened. He should be dead.

CHLOE

And second - I don't know how I feel about Brian. And I never told him that--

AMY

Chloe--

CHLOE

I didn't. I swear.

AMY

(looking off)

No. Turn around.

Chloe turns to see her mom standing just inside the door.

CHLOE

Mom.

MEREDITH

You answered the door and didn't come back and you didn't take your phone with you, so... I couldn't really call.

CHLOE

Sorry.

She hands Chloe her phone.

CHLOE (CONT'D)

Thanks.

After a few beats, it's clear that Meredith isn't going away.

EXT. SAN FRANCISCO BAY/WARMING HUT - DAY

Chloe and Meredith are sitting at a picnic table on the windswept hill with its spectacular view of the Golden Gate Bridge. Meredith sets the box in front of Chloe.

CHLOE

What's this?

MEREDITH

I decided that I can't keep demanding that you tell me the truth - if I'm the one who's lying.

(beat)

I don't know what's going on with you, Chloe. Or what you're going through. But maybe something in here will help.

Chloe opens the box to reveal the documents. She takes out her birth certificate.

CHLOE

Is this me? Is this all mine?

MEREDITH

Yeah.

CHLOE

But you said--

MEREDITH

I know what I said. I promised your father.

(beat)

We didn't just adopt you - we were protecting you.

(MORE)

MEREDITH (CONT'D)

From who or what - your father said
it would be safer for both of us if
I didn't know.

CHLOE

Safer?

MEREDITH

He just said that there were people
in the world who wanted you dead. I
couldn't imagine who would want to
kill a child but-- I swore to him.
I'm sorry.

Chloe takes her hand. It's okay. Chloe picks up the article
Meredith was reading earlier with the headline: "Miracle
Child Discovered in Rubble".

CHLOE

What's this?

MEREDITH

You.

As Chloe looks up at her for an explanation, we...

DISSOLVE TO:

EXT. UKRAINIAN VILLAGE - FLASHBACK - DAWN

A small village is completely destroyed. All the homes have
been burned and smoke is still clouding the air.

We see a man from the waist down, leading a few OTHERS as
they walk through the devastation. They have to step over
several DEAD BODIES.

MEREDITH (V.O.)

Your father was investigating
reports of ethnic cleansing and
genocide in Eastern Europe.
Several remote villages had been
completely destroyed - no one was
sure who was responsible.

The man steps over a charred victim. The burned hand appears
to have CLAWS.

MEREDITH (V.O.)

They got to one village just after
the massacre had happened. They
searched everywhere, hoping to find
some survivors - there weren't any.

The man stops and slowly turns around...

MEREDITH (V.O.)

But then, in the middle of everything, they found a little girl with big eyes - and not a scratch on her.

...a little curly-haired girl, is standing in the middle of a burned-out home, arms stretched out towards him.

DISSOLVE TO:

EXT. SAN FRANCISCO BAY/WARMING HUT - BACK TO SCENE

MEREDITH

He had no idea how you could have survived, but there you were... and here you are now.

Chloe just looks back down at her one-year-old self.

MEREDITH (CONT'D)

And that is all I know.
(deep breath, relieved)
It's funny - you never realize how heavy secrets are until you stop carrying them.

CHLOE

Mom--

MEREDITH

No. Let this settle. You can tell me what you want to tell me when you're ready.

(beat)

I just hopes this helps.

CHLOE

It does.
(re: the box)
Can I--?

MEREDITH

It's all yours.

Chloe gets up.

MEREDITH (CONT'D)

I'll meet you back at the house. I think both of us could probably use a few moments alone.

Chloe kisses her and starts to walk across the hill towards home. Meredith watches her go for a beat, then turns back to the wind and the view and her thoughts.

EXT. CHLOE'S HOUSE - ESTABLISHING - DUSK

Chloe walks up the steps of the dark house. San Francisco is a beautiful shade of gold in the distance.

INT. CHLOE'S HOUSE/CHLOE'S ROOM - MOMENTS LATER

Chloe comes into her dark room and sets down the box. There's the slightest movement in the shadows behind her.

CHLOE

(annoyed, turning around)

I swear to God, Alek. I don't know
why you--

SLAM! CHLOE is violently thrown up against the wall. Before she can even react - she has a hand on her THROAT and a hypodermic of POISON pressed against her jugular. PULL BACK to REVEAL Zane just inches away from her face.

ZANE

Hello, Chloe. You're a very popular
girl. Lucky for me - I found you
first.

Off Chloe's terrified expression, we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. CHLOE'S HOUSE/CHLOE'S ROOM - CONTINUOUS

Zane presses the needle against Chloe's vein.

ZANE

Don't worry. I'm not going to kill you. I'm going to sell you to the highest bidder. But sadly, they are going to kill you.

Just as Zane is about to puncture the skin - SWOOSH - Chloe grabs the hand that's holding the needle, her other hand on his neck. CRASH - Zane slams up against the wall.

But he's back on her in a flash. Chloe is kicked into the mirror which SHATTERS. He lunges, but she deflects. SLAM.

Chloe gets a claw to his face, but he barely seems to notice as the blood starts to seep.

Zane pulls a blade out of a sheath. There's nowhere to run or hide in this small space. Chloe flips over the top of him.

Zane DIVES at her - the knife just missing by inches. Chloe whips around and he BANGS into the desk. CRASH!

As Chloe turns, he YANKS the rug and she ends up on her back. Before she can move - he's on her. She pushes against his chest, but he relentlessly brings the blade closer to her. Then suddenly -

CHLOE'S CAT EYES FLARE - an intense look comes over her face as she stares with fury into his eyes. Chloe's PALMS begin to GLOW (just as Valentina's did when she saved Jasmine).

And Zane gasps - struggles for breath as if the very life were being choked out of him. He drops the blade.

For a brief moment, Chloe is overwhelmed by the power coursing through her. Another beat, though, and she realizes she's killing him. She jerks her hands away from his chest - the glow instantly disappearing.

Chloe pushes Zane away as he catches his breath. Her back to him, she struggles to regain her self-control. Zane's face contorts into a mask of rage and he grabs the knife, RAISING it high -

Suddenly, a HAND catches his wrist and twists him around.

It's Jasmine. Before he can react, she PLUNGES a KNIFE into his gut. He starts to stumble back - mortally wounded. But Jasmine catches him by the hair and holds him up.

JASMINE

Look at me. I want this face to be the last thing you see before you die. And just know - if there really is an afterlife - you're gonna see it again.

Jasmine pulls the knife out. Zane looks like he's going to say something, but only manages a half-smile before blood trickles out of the corners and his eyes roll up. He's dead.

We hold on Jasmine looking at her mother's killer in the middle of Chloe's completely destroyed room. Chloe crawls back up against a wall to catch her breath.

DISSOLVE TO:

INT. CHLOE'S HOUSE/KITCHEN - NIGHT

Jasmine, still semi-dazed, hangs up her cell phone as Chloe makes tea for them both.

JASMINE

(after hanging up)
Someone's coming to take care of the body.

CHLOE

There's one of those sentences you think you're never going to hear. But are oh-so-weirdly grateful when you do.

Chloe sets the tea down in front of Jasmine.

JASMINE

Thanks.

CHLOE

It was weird. I wasn't in control of what was happening. It felt like I was literally pulling the life out of him.

JASMINE

You were. But if you didn't stop - you might have lost one of yours.
(MORE)

JASMINE (CONT'D)

I don't know how it is for the
Uniter - but for us regular Mai -
it's a life for a life - giving or
taking.

CHLOE

I still don't understand - Zane's
Mai. Why would he do this?

JASMINE

I'm guessing it was personal.
(beat)
He said something to Alek when they
were fighting before. I couldn't
hear what it was.

CHLOE

Did you ask Alek?

Jasmine gives her a look.

CHLOE (CONT'D)

Do you at least know where he is?

JASMINE

He went to keep an eye on Whitley
while I came to find you.

Now it's Chloe's turn to give her a look.

JASMINE (CONT'D)

I warned him just to watch. He'll
call if there's a problem.

But Chloe doesn't look too sure.

EXT. REZZA MANSION/STREET - NIGHT

PAN ACROSS an ivy-covered brick wall. Suddenly Alek lands in
frame. He's next to a gate with a "BEWARE OF DOGS" sign
attached to it.

ALEK

Why am I not surprised?

And with barely a glance over his shoulder, he hops the wall.

EXT. REZZA MANSION GROUNDS - MOMENTS LATER

Alek is on the low limb of a tree looking across the large
lawn in front of Whitley's stately home. Only a few lights
are on. He's about to move when he sees...

Brian come out onto a balcony at the far end of the house. Alek drops down - staring. He comes out of the underbrush and starts across the hall when suddenly...

FLASH! The lights of a Town Car illuminate the driveway. Alek tumbles out of sight as the car drives past towards the front door.

He looks after it for a beat - but then runs for the other end of the house.

ANGLE BACK on the Town Car which has come to a stop. The DRIVER gets out and holds the door open for Simone.

EXT. REZZA MANSION/BRIAN'S ROOM - MOMENTS LATER

Brian is on the balcony scrolling through something on his phone. SNAP. He hears a noise. He stares out into the trees - nothing.

As he heads inside, PULL BACK to REVEAL that Alek is on the roof above his window. SWOOSH - Alek flexes his CLAWS.

INT. CHLOE'S HOUSE/KITCHEN - SAME TIME

Jasmine is finishing her tea, looking a little better.

JASMINE

Most of the Mai have already left the city. They don't believe I can do it.

CHLOE

Well, they obviously didn't see you five minutes ago in my bedroom.

After a beat...

JASMINE

Maybe they're right. Maybe we should just leave.

CHLOE

And go where? Aren't you the one who told me that they'll never stop?

JASMINE

I think that was Alek. But he's right.

(beat, getting up)

(MORE)

JASMINE (CONT'D)

Are you really going to tell your mom?

CHLOE

I don't think I have a choice anymore. I thought that somehow I could keep my lives separate.

Jasmine is next to Meredith's desk.

JASMINE

(concerned)

What's this?

CHLOE

That's my mom's stuff. For all the crap she gives me about my room, you'd think that she--

But Chloe stops when she sees what Jasmine is holding. It's Whitley Rezza's business card.

EXT. SAN FRANCISCO STREET - MOMENTS LATER - NIGHT

Meredith is walking when her phone BUZZES. She answers.

MEREDITH

Hey, kiddo. Just about to grab a cable car. I should be home in a few.

INTERCUT WITH:

INT. CHLOE'S HOUSE/KITCHEN - SAME TIME

Chloe is on her phone as Jasmine hovers nearby.

CHLOE

Great. Quick question. How do you know Whitley Rezza?

MEREDITH

Okay - when I said no secrets, I didn't mean you could start going through my de--

CHLOE

Mom!

MEREDITH

He's a client slash, I don't know, maybe something more.

CHLOE

That's who you were with last night?

MEREDITH

Yes. But nothing happened. We were going to go back to his place for a drink but he got this horrible call about his son. I texted him to see if everything was alright--

Chloe and Jasmine exchange a look.

CHLOE

Mom. Don't come home.

MEREDITH

Chloe--

CHLOE

Go to that bakery you like on Union. My friend Jasmine is going to come meet you.

MEREDITH

Seriously. I'm fine. I'm only--

But the line is dead.

INT. CHLOE'S HOUSE/KITCHEN - CONTINUOUS

Chloe grabs her jacket.

CHLOE

(to Jasmine)

Can you please make sure she's safe? It's time Brian's dad and I had a conversation.

JASMINE

I don't think that's a good idea.

CHLOE

He knows who I am. He knows where I live. I can't hide. And now neither can he.

And she's out the door.

INT. REZZA MANSION/WHITLEY'S STUDY - NIGHT

Whitley is behind his desk when Simone KNOCKS and comes in.

SIMONE

You rang? Repeatedly.

WHITLEY

Amazing. Somehow you can appear as if the world isn't blowing up around you.

SIMONE

Because it's not. I had a lovely day. But you really shouldn't be in this business.

WHITLEY

I don't intend to be for much longer.

SIMONE

Valentina - the leader of the local Mai pride - is dead. Reports are that the rest are scattering as predicted.

WHITLEY

I don't care about the rest. I want the girl dead and I want her dead now.

SIMONE

Are you sure you shouldn't leave this to others who are more... equipped?

Simone moves to the bar and starts to mix two drinks.

WHITLEY

To the Order? Please. They've been fighting the Mai for over a thousand years. They wouldn't know what to do with her if I handed her to them on a goddamn silver platter.

SIMONE

She's the Uniter. Did you ever consider that she might be too valuable to simply kill?

WHITLEY

I didn't ask for an opinion.

(beat)

Brian will never be safe as long as she's alive. I just want to protect him.

SIMONE

I don't know if that's possible
anymore.

And she hands him his drink.

INT. REZZA MANSION/BRIAN'S ROOM - NIGHT

There are bags everywhere. He's obviously packing to leave. Brian picks up a picture of his mother from the night stand - but as he's about to put it in one of the bags, he hears another noise out on the balcony.

Brian looks outside. Again nothing. This time he closes and locks the door. But when he turns around...

Alek is standing right in front of him.

BRIAN

What the hell--?!

Alek SLUGS him in the jaw. Hard. Brian goes down.

ALEK

Sorry. But we both know I owed you
that one.

BRIAN

Get out of my house!

ALEK

Not quite so tough now that you
know I can filet you with only
minimal effort.

BRIAN

What do you want?

ALEK

First, I want you to know that the
only reason I haven't choked you to
death with your own intestines is
because Chloe asked me not to.

BRIAN

I'm deeply appreciative.

ALEK

Like I said - it wasn't my choice.

Alek picks up the picture of Brian's mom.

BRIAN

Don't touch that.

Alek tosses it aside.

ALEK

Second, I'd like you to answer a question. Don't worry - it's easy. How do you know our little Chloe? Did fate actually draw you into her store that first day?

BRIAN

My feelings for Chloe--

And in a FLASH, Alek slams him against the door.

ALEK

I didn't ask about your feelings. I want to know if you were sent there.

After a long beat...

BRIAN

I found her name on my father's desk. I thought it had something to do with my mother's death.

ALEK

So you were lying from the very beginning.

BRIAN

The minute I walked in, I knew that she didn't...

(catching himself)

I thought that I knew---

ALEK

No further questions.

Alek steps back.

ALEK (CONT'D)

(re: luggage)

I don't know where you're going, but if anything happens to Chloe... you'll see me again.

Alek exits onto the balcony and jumps over the railing. Brian runs outside - but he's already gone.

INT. REZZA MANSION/WHITLEY'S OFFICE - MOMENTS LATER

Simone is sitting on the edge of the desk. Whitley takes a big drink from his glass.

SIMONE

You were warned that if there was any attempt on the girl--

WHITLEY

What was I supposed to do? They killed my wife and ripped my family apart.

OLIVIA (O.S.)

Nice to see that you've mellowed with age.

Whitley spins around. Olivia is standing in the doorway, balancing on her cane.

WHITLEY

What the hell are you doing here?

OLIVIA

A son's love - it warms a mother's heart.

WHITLEY

I have no love for you, old woman.

OLIVIA

Then we're well suited for each other.

EXT. REZZA MANSION/WALL - NIGHT

Chloe lands silently on the ground just inside the wall. She looks around and takes off toward the house.

INT. REZZA MANSION/WHITLEY'S STUDY - MOMENTS LATER

Olivia sits in the chair across from Whitley's desk.

OLIVIA

I heard about Brian. Despite your protests to the contrary - it seems you couldn't stay away from the family business.

WHITLEY

He's actually going to be fine.
Thank you for asking.

OLIVIA

I'm aware. I stay fairly well
informed.

Simone hands her the second drink that she made. This doesn't
go unnoticed by Whitley.

OLIVIA (CONT'D)

Thank you, dear.
(to Whitley)
You should be more careful when
checking references.

Simone smiles at Whitley. He doesn't return it.

OLIVIA (CONT'D)

So you've started a war with the
Mai. I'm very impressed. I was
afraid that you were taking after
your father.

WHITLEY

My father was a great man.

OLIVIA

Your father was weak and a fool. He
and that Mai whore of his deserved
everything they got.

(she sips her drink)

I lost Jacob and I lost you. So
you'll understand that I can't lose
my grandson, too.

WHITLEY

As long as I'm alive, you'll have
nothing to do with Brian.

OLIVIA

Then I shouldn't have to wait more
than a few minutes.

Whitley looks at her, quizzically - then down at his drink.

WHITLEY

What have you done?

OLIVIA

You have to understand, I put it
off as long as I could.

(MORE)

OLIVIA (CONT'D)

I always hoped that you'd come back
to me on your own.

Whitley's head spins, as he stumbles. He reaches for the phone, but Simone places her hand on it and shakes her head "no". He's too weak to fight as he falls back into his chair.

OLIVIA (CONT'D)

But when you turned my grandson
against me - this moment was
inevitable. He's the last of the
Pure.

WHITLEY

Brian will never--

OLIVIA

You'll be surprised what Brian is
capable of - he just needs the
proper motivation.

(beat)

I thought when I had your beloved
Evelyn killed, you'd come around.
That you'd be by my side as we
finally finished what the Order
began so long ago.

WHITLEY

You killed her?

He lunges for her, but falls short, rolling onto his back,
now slowly choking.

OLIVIA

I simply wanted us to be a family
again. Can't you understand that?

WHITLEY

(losing consciousness)
Brian...

OLIVIA

Don't worry about Brian. I'll take
good care of him.

(gently)

He's all I have left.

Whitley GASPS one last breath and it's over. Olivia looks almost heartbroken as Simone comes up behind her and they gaze down on her now dead son. After a beat, Simone takes a pearl-handled SWITCHBLADE out of her purse and flips it open.

INT. REZZA MANSION - HALLWAY - NIGHT

Chloe slips in through a window in the back hallway, dropping gently to the floor... the house is eerily quiet. She hears a door and then an engine starting.

EXT. REZZA MANSION - SAME TIME

Simone's car pulls away from the front of the home.

INT. REZZA MANSION/WHITLEY'S STUDY - MOMENTS LATER

Chloe pushes open the door to Whitley's study. All the lights are on, but there doesn't seem to be anyone there.

Then she sees it, a small pool of BLOOD starting to form next to the desk. As she moves closer, we now see Whitley's feet. Chloe stops when she hears...

BRIAN (O.S.)

Dad?

INT. REZZA MANSION - SAME TIME

Brian is coming down the hall toward the study.

BRIAN

(calling out)

You home?

INT. REZZA MANSION/WHITLEY'S STUDY - SAME TIME

Chloe spins around as Brian taps on the door.

BRIAN

Are you in there? We need to talk.

Brian opens the door...

BRIAN (CONT'D)

Dad?

...but REVEAL that from his POV the room is empty.

EXT. REZZA MANSION - SAME TIME

Chloe is standing on the narrow stone ledge just outside the study window.

INT. REZZA MANSION - SAME TIME

Brian looks around the room. He notices the spilt drink. Then slowly comes around the desk, until he finally sees...

BRIAN

Dad!

Brian kneels over Whitley's body. REVEAL that he has FOUR LONG CLAW MARKS across his chest.

BRIAN (CONT'D)

What did they do to you?

It looks for all the world like he's been killed by a Mai.

BRIAN (CONT'D)

I'm going to kill them. I swear to God I'll kill them all.

EXT. REZZA MANSION - SAME TIME

Chloe, tears streaming down her face, stands pressed up against the wall - unable to say or do anything.

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

EXT. REZZA MANSION - GROUNDS - NIGHT

FIND Alek moving quietly through the thick underbrush, lit only by moonlight. He steps out onto the long driveway and looks back toward the house, when his phone BUZZES.

He starts to read the text, when suddenly LIGHTS FLASH across him and he DIVES for cover.

Simone's Town Car ROARS past him toward the gate. Alek watches it go for a beat, deciding whether to follow, when...

BAM! He's TACKLED by an UNKNOWN ASSAILANT. They roll across the ground - Alek struggles to get up - but the assailant is now on top of him. REVEAL it's Chloe - and she's pissed.

CHLOE
How could you?

ALEK
Get off of me!

He tries to push her, but she's not letting go.

CHLOE
What's wrong with you?!

ALEK
Chloe!

CHLOE
You killed him!

ALEK
What?! I didn't kill him. I barely touched him.

CHLOE
You weren't even supposed to talk to him.

ALEK
Chloe. Calm down. I swear, when I left Brian--

CHLOE
Not Brian. Whitley.

ALEK

Whitley? He's dead?

CHLOE

(seeing his surprise)
You really didn't do it?

ALEK

Chloe, I never went near him. You
have to believe me.

She finally lets him go. After a beat...

CHLOE

Whoever killed him was Mai.
(beat)
Wait. When did you talk to Brian?

ALEK

Just in passing... But all good.
Said to say "hi". How do you know
it was a Mai?

CHLOE

The giant claw marks were kind of a
clue.
(beat)
We've got to tell Jasmine.

ALEK

She just texted me. Amy and Paul
are with your mom. Jasmine's on her
way here now.

EXT. SAN FRANCISCO/PACIFIC HEIGHTS/ROOFTOPS - CONTINUOUS

CLOSE ON Jasmine landing on a rooftop. Below, a Town Car
speeds past heading in the opposite direction. As it turns,
Jasmine catches a glimpse of Simone in the back seat.

And the chase is on. Jasmine takes off running across the
roof, disappearing over the edge.

She sprints across another rooftop and again drops out of
frame.

EXT. SAN FRANCISCO/PACIFIC HEIGHTS/STREET - CONTINUOUS

She lands on a wall that parallels the street and runs,
elevated just above Simone's car.

INT./EXT. SIMONE'S CAR - MOVING

The DRIVER's POV as something suddenly SMASHES into the windshield, cracking it. Was it a person? He slams on the brakes.

He and Simone both look up at what sounds like someone on the roof of the car.

SIMONE

Drive!

The driver punches it and the car peels off. Simone looks back at the empty street behind her when suddenly...

SMASH! The back window SHATTERS. A hand reaches in and Simone is grabbed by the back of her hair and almost pulled through the window...

EXT. SAN FRANCISCO STREET/MOVING - CONTINUOUS

Jasmine, now perched on the roof of the speeding car, isn't letting go of her prize - but as the car skids around a corner...

Jasmine loses her grip and tumbles back on the trunk. Simone, now free, pulls out her gun and tries to SHOOT. But Jasmine swings around and kicks her through the open window.

The gun skitters across the asphalt.

Jasmine lunges for Simone, but the car SWERVES to avoid hitting an oncoming truck. Jasmine TUMBLES off the trunk and rolls across the street...

... finally stopping at the feet of Chloe and Alek who have just run up.

As the car disappears around a corner, REVEAL that Jasmine managed to get hold of Simone's PURSE. It's lying next to her on the ground. After a beat...

ALEK

I can't believe you let her get away.

(Jasmine just glares at him)

Well, don't just lie there. Let's go.

Chloe reaches out a hand and helps Jasmine up.

INT./EXT. SIMONE'S CAR - MOVING

The car, with its blown-out back window and cracked windshield, continues to speed through the streets.

SIMONE
(looking back)
I think we lost her.
(then looks around)
God damn it. Give me your phone.
(no response)
Give me your phone!

The driver quickly passes back his phone to Simone who immediately starts to dial.

INTERCUT WITH:

EXT. STREET/NORTH SHORE - SAME TIME

A nondescript white van is parked in this bustling neighborhood. A small light goes off in the front seat.

THUG (O.S.)
Yeah.

INT./EXT. VAN - CONTINUOUS

TWO THUGS, obscured by the shadows, sit in the front seat.

SIMONE
We're moving up the schedule. Do you still have our prize?

THUG
Looking at it right now.

ANGEL ON THUG'S POV through the windshield and across the street: At a table in the front window of an upscale bakery/coffee place, Meredith is sitting with Amy and Paul.

THUG (CONT'D)
Just tell me when.

Across the street, Meredith declines another cup of coffee and looks at her watch, concerned.

EXT. COIT TOWER - ESTABLISHING - NIGHT

The tower is closed. The parking lot is empty.

INT./EXT. COIT TOWER/OBSERVATION DECK - CONTINUOUS

Chloe stands in one of the observation windows looking out at the lights and the city below. She glances down to the spot where it all began.

Alek and Jasmine are behind her. The sparse contents of Simone's purse are spread out on the floor.

CHLOE

Are you sure Mai didn't kill him?

REVEAL that Jasmine is holding Simone's knife.

JASMINE

The blood is still fresh. Sounds like she and Whitley had a little disagreement.

CHLOE

Why make it look like the Mai did it?

ALEK

Why not? We're easy to blame.

CHLOE

But if Whitley was behind all of this... why would they kill him?

Alek and Jasmine exchange a look. No answer.

CHLOE (CONT'D)

It doesn't make sense. Maybe I was right - maybe he and Brian didn't have anything to do with this. Maybe they didn't even know what was going on.

(beat)

I never should have left Brian there alone. I've gotta go back and make sure he's safe.

Chloe starts for the stairs.

ALEK

Chloe. Brian knew who you were the whole time.

Chloe stops. After a beat...

CHLOE

You don't know that.

ALEK

He told me. Tonight. That first time he walked into your store - it wasn't by chance - he went there looking for you. Everything he ever said has been a lie.

JASMINE

(warning)

Alek.

ALEK

She has to know. She has to know who he really is.

CHLOE

I still need to make sure he's safe.

They HEAR the sound of SIRENS.

JASMINE

It's too late. There's nothing you can do now.

Chloe looks out the window and we can see a half-dozen POLICE CARS racing past the tower toward Whitley's mansion.

DISSOLVE TO:

EXT. REZZA MANSION - LATER THAT NIGHT

A CORONER'S VAN is parked in front, as are several police cars.

EXT. REZZA MANSION/TERRACE - MOMENTS LATER

Through the window we see Brian talking to a DETECTIVE. After a beat, he nods and comes out the French doors to the terrace - with its view of the bridge and the bay.

Brian stands at the railing for a moment, takes a deep breath, collecting his thoughts and wiping away a tear. But then from the shadows...

OLIVIA (O.S.)

The police can't help us.

Brian spins around as Olivia steps out of the shadows.

BRIAN

Grandma?

He hugs her tight.

OLIVIA
Everything is going to be all
right. I promise.

BRIAN
You heard what happened?

OLIVIA
That's why I came - to be with you.

She wipes another tear from his cheek.

BRIAN
Why can't the police help?

OLIVIA
They don't understand what's going
on. How could they? We have to help
ourselves.
(beat)
Your father talked to you?

BRIAN
Yeah. He pretty much told me
everything.

OLIVIA
That, I very much doubt.

BRIAN
I can't believe I never knew. Why
didn't he just tell me the truth?

OLIVIA
Your father had his own reasons.
But I think tonight proves that we
must never turn our backs on who we
really are.

BRIAN
Who is that?

OLIVIA
We are the saviors. The last of the
Pure. That's why that girl's kiss
didn't kill you.

BRIAN
Chloe.

OLIVIA

There was never a question that you'd survive. If she wasn't the Uniter - I doubt you'd have been affected at all.

BRIAN

Why are they doing this to us? Why won't they just leave us alone?

OLIVIA

Because they're monsters. Nothing more than beasts that don't know right from wrong - and it's our job, our mission, our duty to stop them.

(beat)

You are the last. It's up to you now to fulfill your family's destiny.

BRIAN

How do I do that? How do we fight against monsters?

OLIVIA

Just remember what they did to your parents... and you'll find the strength.

(beat)

We'll do it together.

Olivia takes his hands, offering comfort and salvation.

DISSOLVE TO:

INT. BAKERY CAFE - NIGHT

Meredith, Amy and Paul are still at the table where we saw them earlier. They are now the only customers - the busboy is turning over chairs. Meredith looks at her watch again, while Paul texts furiously.

AMY

(to waitress, re: coffee cup)

Could we get a little more...?

WAITRESS

Sorry. But we are now officially closed.

MEREDITH

(getting up)

And I am officially over this.

AMY

No. Wait. You can't go. Paul.

PAUL

It's okay.

(re: phone)

Chloe says we should take her back to your place. She'll meet us there as soon as she can.

MEREDITH

You are not taking "her" anywhere. I'm done. I'm going home.

PAUL

Please, Mrs. King, you really shouldn't do that.

AMY

And it'll be fun. Kind of like a slumber party. Who wants their toes done?

PAUL

I know I do.

The door jangles as Meredith heads out.

EXT. BAKERY CAFE/STREET - CONTINUOUS

Paul and Amy hustle after her.

AMY

You can't go. You know we wouldn't be doing this if it wasn't serious.

PAUL

Life and death.

AMY

Life and death.

MEREDITH

Oh, I get that it's serious. What I don't get is why no one will tell me what the hell is going on.

PAUL

We can't. I'm sorry.

MEREDITH

Can't or won't?

(beat)

Fine. I'll go with you on one condition - you tell me what's happening. Everything that's happening.

Amy and Paul exchange a look, but a beat later, Meredith turns and keeps walking.

AMY

Wait! Okay - fine. We'll tell you.

MEREDITH

(stopping)

That's better.

Suddenly, from a doorway, we see our THUG.

THUG

Excuse me. Meredith King?

MEREDITH

Yes. Can I help you?

THUG

Oh, I think you can.

OVER Amy's SCREAM we...

SMASH TO BLACK:

END OF ACT FIVE

ACT SIX

FADE IN:

EXT. MAI PENTHOUSE - ESTABLISHING - NIGHT

The fog has started to roll in - soft grey clouds are reflected in the glass building. A lone figure stands outside on the penthouse balcony.

INT. MAI PENTHOUSE - CONTINUOUS

CLOSE ON Valentina's KHOPESH (used to kill the Rogue in Ep. 103) gleaming on its pedestal. Alek picks it up as Chloe comes into the room from the balcony. The place is definitely cleaned up from the last time we saw it.

CHLOE

We can't stay here. We can't just hide out. And is it even hiding if they actually know where we are?

JASMINE

We need to regroup. Figure out a plan.

ALEK

A plan to do what exactly? The guy who was supposedly running the whole thing is dead - we don't know who that crazy woman is who killed him. Or who ordered the attack on Chloe or Valentina.

(beat)

Do you even know who we're fighting?

JASMINE

I don't know! I don't know anything.

(beat)

She made it look so easy. She always knew what to do.

CHLOE

It's not your fault. Valentina didn't tell you everything.

(beat)

This is obviously bigger and more complicated than any of us imagined.

(MORE)

CHLOE (CONT'D)

I mean, I still don't even understand what Zane had to do with it. Why would a Mai kill another Mai?

Jasmine looks to Alek.

JASMINE

Alek? Any thoughts on that?

ALEK

(pointed, to Jasmine)
I don't know. I wasn't the one sleeping with him.

CHLOE

Ohmigod, what is wrong with the two of you? This is not the time for secrets.

(beat)

Alek, what did he say to you?

After a beat...

ALEK

He told me that I didn't know the truth.

CHLOE

About what?

ALEK

About my past. That I'm not who I think I am.

JASMINE

(almost to herself)
There's no way he could know that.

ALEK

Know what?
(a beat, Jasmine is clearly uncertain)
What aren't you telling me?

CHLOE

Jasmine. Please.

JASMINE

(to Alek)
That you're half human.

ALEK

No. That's insane. I'm not human.

JASMINE

Supposedly, your mother was Mai and your father... he was in the Order.

CHLOE

How is that even possible?

JASMINE

He was one of the Pure.

ALEK

I'm not one of them. You're making that up.

CHLOE

The Pure?

JASMINE

Direct descendents of our original enemy. Unaffected by the curse - sworn to destroy us. We thought they'd died out centuries ago.

CHLOE

And why is this a bad thing?

ALEK

It means both sides hate me.

JASMINE

Chloe wasn't the only one Valentina was protecting.

ALEK

And my parents -- ?

JASMINE

Both killed shortly after you were born. No one knows exactly which side is responsible.

After a long beat...

ALEK

Why didn't you tell me?

JASMINE

I promised I wouldn't. Valentina thought you'd be safer this way.

ALEK

Looks like she was wrong about a lot of things.

And he's out the door with a BANG.

CHLOE

Alek.

(beat, to Jasmine)

He didn't really mean that.

JASMINE

It's okay. It's true.

(beat)

You should probably check in with
your mom.

Chloe puts her arm around her friend for a moment and takes out her phone, just as Amy's face pops up on the screen.

CHLOE

(answering)

Hey. Just about to call you.

INTERCUT WITH:

EXT. STREET - NIGHT

Amy, disheveled and frantic, tears on her cheeks, walks away from Paul, who is sitting against the car, beat up and bruised as a few concerned citizens offer help.

AMY

She's gone! They took her!

CHLOE

Amy. Calm down. What are you
talking about?

AMY

Your mom. Ohmigod, I'm so sorry.
The waiter wouldn't let us stay and
then she wanted to go...

CHLOE

Who took her? Where is she?

AMY

I don't know. They put her in a
van, it was white, and they hit
Paul- he's bleeding. Ohmigod.

CHLOE

Amy. Stay there.

AMY

No. Chloe - find your mom. We'll be fine. I'm so sorry.

INT. MAI PENTHOUSE - CONTINUOUS

Chloe hangs up. Jasmine is next to her.

CHLOE

They have my mom.

(beat)

I should have been with her. I knew they were out there and I was just sitting here. I--

JASMINE

(taking her by the shoulders)

We'll find her. I promise.

CHLOE

You don't know that.

JASMINE

No. I do know that.

(beat)

It's time we stopped hiding. And I started being the leader my mother trained me to be.

(beat)

I'll have every Mai still in the city looking for her within twenty minutes.

CHLOE

What about me? I can't just wait here.

JASMINE

You have to. Their whole point is to get to you - if they do that, then we have no leverage. The best way for you to help your mom is to stay safe.

(beat)

I'll be back before you know it.

Jasmine picks up the khopesh and heads out the door, leaving Chloe very much alone.

EXT. MAI PENTHOUSE - MOMENTS LATER

Chloe walks out onto the balcony and looks at the fog. She pulls up a picture of her and her mom on her phone and stares at it for a moment.

CHLOE
I'm sorry.

Just then her phone BUZZES and Brian's picture pops up on the screen. Chloe tentatively answers.

CHLOE (CONT'D)
Brian?

INTERCUT WITH:

EXT. UNKNOWN LOCATION - NIGHT

CLOSE ON Brian, hunched over his phone, trying to keep his voice down, obviously trying to have a private conversation.

BRIAN
(whispered)
Chloe, are you alright?

CHLOE
Yeah. I'm fine. But my mom--

BRIAN
I know. That's why I'm calling.
(beat)
Look, I don't completely understand everything that's going on - but this is not right. Somebody's going to call you, but it's trap. They have her down at the docks somewhere - pier 14. Hurry.

CHLOE
Brian--

BRIAN
I've gotta go. Good luck.

He hangs up. But after a beat - his whole demeanor changes, more calculated and intense. He turns around to face Olivia, whom we discover was behind him the whole time.

OLIVIA
Well?

BRIAN

She's on her way.

OLIVIA

Good boy. I knew I could count on you.

They head inside through a sliding metal door and we PULL BACK to REVEAL that we are on the docks outside a huge dockside warehouse emblazoned with a giant "14".

EXT. MAI APARTMENT BUILDING/STREET - NIGHT

Chloe, putting on her black leather jacket, comes running out of the lobby. With barely a glance around, she takes off.

UNKNOWN POV from the top of a nearby rooftop, watching her as she runs off down the street. REVEAL that it's Alek.

DISSOLVE TO:

EXT. PIER 14 - NIGHT

The dense fog means shapes are barely perceptible - until suddenly, CHLOE drops into frame. She takes a quick look around and starts to run.

We're on the DOCKS. Chloe walks past us - cautious, but not afraid. Determined. She slowly passes a metal shipping container, and runs her hand along it... and we hear the SCREECH of metal against metal.

REVEAL long CLAWS MARKS carved into the steel as she turns the corner. She clearly wants them to know that she's here.

CUT TO:

EXT. PIER 14 - MOMENTS LATER

Chloe is now crouched on the top of a container, listening, when suddenly...

BANG!

A shot rings out. Where...?

BANG!

And she takes off sprinting toward the sound - panic in her eyes.

She races down a tunnel of containers, turns the corner and stops dead. There's a MAN lying on the ground... shot. After a beat...

CHLOE

Alek?

(running to him)

Alek! Ohmigod, no.

ALEK opens his eyes as Chloe takes him in her arms.

ALEK

I wanted to protect you.

CHLOE

Who did this?

But before he can answer--

BRIAN (O.S.)

I did.

BRIAN steps out of the shadows. He raises his gun and points it directly at Chloe.

CHLOE

Brian.

BRIAN

Get out of the way. I'm not done with him.

CHLOE

What's the matter with you?

BRIAN

He killed my father. He deserves to die.

ALEK

And who do you think has been trying to kill Chloe?

CHLOE

Alek, seriously. Not now. Brian, I swear. He had nothing to do with it. None of the Mai--

BRIAN

Shut up! My days of trusting you are over.

(beat)

Don't make me shoot you. I will.

CHLOE

I won't let you kill him. Please.
This isn't you.

BRIAN

I guess neither of us knew each
other that well.

He cocks the gun.

BRIAN (CONT'D)

I'm sorry, Chloe.

Chloe glances at Alek - he has his phone out of his pocket. He gives her a look and discretely wings it against one of the containers...

CLANG. Brian looks toward the sound and that's all Chloe needs. SLAM. She's on Brian in a FLASH.

He's disarmed and pressed up a container. Chloe is just inches from his face. Brian tries to turn away.

CHLOE

Look at me.

He does - it's hard for both of them.

CHLOE (CONT'D)

Don't do this. Please.

BRIAN

I don't have a choice.

CHLOE

Brian--

But after a beat, Chloe relaxes and Brian pushes her away. They just look at each other for a moment, before he runs off into the darkness. Finally, she turns back to Alek...

ALEK

You know those claws aren't just
for show, right?

CHLOE

Are you okay? You're bleeding.

ALEK

It hurts, but I hear scars are
sexy. Don't worry about me. Go.
Find your mom.

She hands him her phone.

CHLOE
Here. Call for help.

She starts to get up but stops and kisses him.

CHLOE (CONT'D)
Thank you.

ALEK
No. Thank you.

And Chloe takes off running toward the warehouse,
disappearing into the fog.

EXT. WAREHOUSE - NIGHT

Chloe peers through a dirty window high on the side of the
warehouse. Fires are burning in metal barrels - but otherwise
the place appears abandoned.

As she moves along, she sees two GUARDS with guns standing
just inside the entrance, obviously waiting for her.

INT. WAREHOUSE - MOMENTS LATER

The guards are still near the door when they hear a light
KNOCK from outside.

CHLOE (O.S.)
Hello. Anybody home?

The guards get their guns ready. One motions to the other to
open the door. But suddenly...

BAM! The entire door CRASHES down on him. Chloe has arrived.

Before the other guard can even react, Chloe slams him in the
chest, and HURLS him against the wall.

CHLOE (CONT'D)
I guess this is the place.

Chloe just keeps walking forward.

Two more guards come running towards her. SLAM. Chloe takes
the first one out with a fist to the neck.

The second one she drops to the ground by literally kicking
his feet out from under him. OOF.

CHLOE (CONT'D)
Don't worry. I'll show myself in.

But as she turns around - SLAM. She gets a KICK to the stomach and goes flying through a set of wooden pallets.

Chloe is instantly back on her feet, but realizes that she's now surrounded by four THUGS - one with a large metal CHAIN. These guys don't look like they're going down easily. But looks are deceiving.

CHLOE (CONT'D)

I swear, sometime I feel like the most popular girl at the party.

Chloe is clearly the aggressor. A kick to the chest. An elbow to the nose. She FLIPS over one and takes out another.

The guy with the chain comes for her, but she's able to wrap it around her forearm when he flings it at her, and yank him violently towards her FIST. CRUNCH.

She runs up the wall and flips into another. SWINGING around a support beam to take out number four.

Crash. Thud. One final round-house kick for good measure and the last of the thugs fall to the ground, unconscious.

Chloe takes one last look to make sure that no one is moving. But from behind her, she hears...

MEREDITH

Chloe?!

Meredith, tied to a chair, is sitting alone in the center of the warehouse. She saw the whole thing.

CHLOE

Mom!

But just as Chloe starts towards her...

SIMONE

Not another step.

Simone puts a gun to Meredith's head. Off of Chloe's reaction, we...

FADE OUT.

END OF ACT SIX

ACT SEVEN

INT. WAREHOUSE - MOMENTS LATER

A thug is tying Chloe to a chair. Her forearms and legs are lashed, but her hands are free. She's sitting at the end of a long table. Meredith, still tied to her chair, is seated on one side. Simone is still standing behind her.

CHLOE

Mom.

MEREDITH

It's okay.

CHLOE

Are you alright?

MEREDITH

I've been better.

CHLOE

We probably should have had that talk.

MEREDITH

And I should probably stop worrying about you being out alone at night.

Chloe manages a faint smile.

MEREDITH (CONT'D)

Always and forever.

(beat)

Chloe, whatever secrets you have, whoever these people are - it doesn't matter. I love you. All I want is for you to be safe. Please, just give them what they want.

SIMONE

Smart woman. You should listen to your mother.

CHLOE

(to Meredith)

They haven't asked for anything yet.

Chloe eyes the empty seat at the table.

CHLOE (CONT'D)

I assume we're waiting for someone.

SIMONE

Patience.

OLIVIA (O.S.)

My apologies for keeping you waiting.

Olivia, with her cane, walks up to the table. Chloe clearly wasn't expecting to see her.

CHLOE

Olivia?

OLIVIA

Hello, Chloe. It's nice to see you again.

(to Meredith)

I envy you. Sons can be so difficult.

CHLOE

You're one of them?

OLIVIA

My dear, I am them.

With a smile, she takes her place at the table.

INT./EXT. AMY'S CAR - MOVING - NIGHT

The car is parked at the curb. Amy is behind the wheel. Paul is on the phone.

PAUL

Dude, keep us posted. We're here if you need us.

(hangs up, to Amy)

They found her. Alek's hurt but I guess Jasmine and the rest of the Mai on are on their way.

AMY

That's it?

PAUL

It was a thirty second phone call.

AMY

Did he say where they were?

PAUL

Somewhere at the waterfront.

AMY

Ohmigod, you're useless.

Amy jams on the gas and the car peels out, cutting off another car as she makes a U-turn and speeds off down the hill.

EXT. DOCKS - WAREHOUSE - NIGHT

Alek is now up. He's torn up his jacket to put a little padding around the wound. There's a noise behind him and he spins around.

It's Jasmine.

ALEK

Don't do that.

JASMINE

Are you alright?

ALEK

I'll be fine. Are you alone?

JASMINE

Yes. But the others are on the way.
Where is she?

ALEK

Somewhere inside.

JASMINE

We should wait.

ALEK

There's no time.

And after a beat, they both take off toward the warehouse.

INT. WAREHOUSE - MOMENTS LATER

Chloe, Meredith and Olivia are still seated at the table.

OLIVIA

I apologize for the surroundings.
I'd always pictured a windswept plateau or perhaps something with a view of the pyramids for our final meeting. But we had to improvise.

CHLOE

You know, if you want to kill me,
there are a lot of easier ways.

MEREDITH

Chloe. Nobody wants to kill you.

OLIVIA

Apparently, the two of you don't
talk.

(beat, to Chloe)

But what would be the point of
killing you?

MEREDITH

See?

OLIVIA

When you have so much else to
offer.

She glances at Simone who sets down the golden chalice we saw
earlier at the meeting of the Order.

CHLOE

What's that?

OLIVIA

They say it was the chalice of
Bastet - your creator. Over the
centuries, hundreds have died
seeking it. But without you sitting
before it, it's just a useless tin
cup.

CHLOE

You're one of the Pure, aren't you?

OLIVIA

I should have been - but no. My
husband was, as are my son and
grandson. It's been an honor to be
in their service.

CHLOE

That's why Brian didn't die when I
kissed him.

(to Meredith)

It's a long--

MEREDITH

So beyond asking.

OLIVIA

I was worried for a moment that Brian was actually going to take after his grandfather and be seduced by the so-called Mai charms.

CHLOE

(sotto)

Alek.

(to Olivia)

Your husband had a child with a Mai, didn't he?

OLIVIA

She was a whore and he was weak.

Chloe can see Brian coming up behind Olivia.

CHLOE

Is that why you had them killed?

After a beat...

BRIAN

Had who killed?

OLIVIA

Brian, there you are. We've been waiting. I wouldn't want you to miss anything.

EXT. WAREHOUSE - CONTINUOUS

Alek is at the window that Chloe was at before, he has a fairly clear view of what's happening below. Jasmine drops down behind him.

JASMINE

I count at least two dozen guards. Probably more. All armed.

ALEK

(re: chalice)

Do you know what that is?

JASMINE

No idea. I've never seen it before.

INT. WAREHOUSE - CONTINUOUS

Meredith looks quite upset.

MEREDITH

You said you weren't going to kill her. She's just a girl. Please.

Simone puts a warning hand on her shoulder.

CHLOE

Mom. It's okay.

OLIVIA

I'm not going to kill her. I just need a life or two. Or at least the power that comes with them.

CHLOE

And you'll let my mom go?

MEREDITH

Chloe.

OLIVIA

It's a promise. Do we have a deal?

CHLOE

We have a deal.
(to Meredith)
I'll be okay.

Simone picks up the chalice and sets it in front of Chloe.

SIMONE

Supposedly, the Mai can give a life or take a life at will --

CHLOE

But it costs them their own.
(looking at the chalice in confusion)
I thought I had to put my hand on your chest or something.

OLIVIA

Just open your mind and the chalice will do all of the work.

Chloe looks to Meredith.

MEREDITH

I changed my mind - don't do this.

Chloe looks to Brian. Olivia takes his hand. After a long beat...

CHLOE
Give me the cup.

And with a nod from Olivia, Simone places it in Chloe's hand.

Instantly her fingers lock around the stem and her arm goes tight. CLOSE ON Chloe's eyes as they FLARE. Her palm starts to glow--

And Chloe begins to die.

MEREDITH
Chloe!

OLIVIA
(seemingly genuine)
So painful watching a child die.

Chloe gasps for breath and her body starts to convulse.

EXT. WAREHOUSE - CONTINUOUS

Alek and Jasmine are still at the window.

ALEK
They're killing her. We can't wait.

INT. WAREHOUSE - CONTINUOUS

Chloe's skin is starting to sink into her face as her eyes roll up into her head.

BRIAN
Stop. Make it stop!

OLIVIA
Patience.

ANGLE ON the chalice as it begins to fill with LIQUID BLUE LIGHT. The same light we saw flash through Valentina when she died.

Suddenly, there's a CRASH at the other end of the warehouse. Simone nods to several guards who take off running.

Finally, Chloe lets out an anguished, blood-curdling SCREAM. And she slumps forward... dead.

EXT. DOCKS - CONTINUOUS

Amy and Paul are getting out of the car when they stop.

PAUL

Did you hear that?

AMY

Chloe.

But before they can take off...

GARRETH (O.S.)

Wait.

Garreth, and a DOZEN MAI are behind them.

GARRETH (CONT'D)

It's too dangerous. We can handle
it from here.

(to Paul)

Thanks for watching out for her.

And they take off running toward the warehouse. After a beat, Amy and Paul exchange a look and take off after them. But Amy stops and runs back to the car, grabbing a baseball bat out of the back seat.

AMY

(off Paul's look)

What? You only have to run into a
scary building and almost get
killed eight or nine times before
you learn your lesson.

They take off for the warehouse.

INT. WAREHOUSE - ENTRANCE - CONTINUOUS

Jasmine trades blows with several guards. OOF! THUD. A boot to the head and another one goes down.

Alek - despite his shoulder - disarms another guard, and head-butts a third.

INT. WAREHOUSE - MAIN ROOM - CONTINUOUS

Olivia takes the chalice from Chloe's hand. A beat later, Chloe gasps for breath.

MEREDITH

Chloe. Ohmigod, you're alive.

But it's taking her a moment to come to. There's a another
LOUD CRASH.

SIMONE

(to Olivia)

We should go.

OLIVIA

Not until it's done.

(to Chloe, as she starts
to come to)

This isn't just a life I'm holding -
it's the essence of the Mai. You
are its keeper - it's why they call
you the Uniter.

(beat)

Which means when it's gone... so
are they.

And Olivia steps back and begins to pour the glowing liquid
out of the cup onto the wooden floor.

Instantly we hear anguished CRIES from around the building.

INT. WAREHOUSE - ENTRANCE - CONTINUOUS

Alek and Jasmine have both fallen to their knees as if they
were in great pain. A guard takes the opportunity to kick
Alek and send him flying.

EXT. WAREHOUSE - CONTINUOUS

Amy and Paul run up as Garreth and several other Mai are
trying to regain their footing - all obviously in pain.

AMY

What's happening to them?

PAUL

I don't know.

But he grabs her hand and they keep running toward the front
door.

INT. WAREHOUSE - MAIN ROOM - CONTINUOUS

The last of the liquid is poured out and the cries stop.
Olivia smiles down at Chloe for a beat, then...

OLIVIA

Another.

She starts to hand Chloe the chalice.

BRIAN

You said one life. You said you'd
let her mom go if she did that.

OLIVIA

So let her go. She's useless to us.

(beat)

I'm only doing what I have to do.

She puts the chalice back in Chloe's hand. Once again,
Chloe's whole body seizes up and she begins to die. As Chloe
gasps for breath, we...

FADE OUT.

END OF ACT SEVEN

ACT EIGHT

FADE IN:

INT. WAREHOUSE - ENTRANCE - SECONDS LATER

Alek is starting to recover as we hear a CLICK. There's a gun pointed at his head.

AMY (O.S.)

Hey!

The guard turns just as she swings the bat into his gut. He doubles over and she smacks him in the jaw with the short end and he crumbles.

PAUL

Wow - you really are a fast learner.

AMY

Are you alright?

ALEK

I think so. I just don't know what's--

Aaaah. And he drops down to his knees again, clearly in great pain.

INT. WAREHOUSE - MAIN ROOM - CONTINUOUS

Olivia is just finishing emptying another chalice.

OLIVIA

You're doing wonderfully, my dear.
Just a few more.

BRIAN

Grandma, please.

OLIVIA

Brian, in a few more minutes, the entire Mai race will cease to exist - and the world will have us to thank for it.

(beat)

Don't disappoint me.

She hands the chalice back to Chloe who is just starting to come to.

MEREDITH

(to Brian)

Please. Make her stop. She's
killing her.

Chloe suddenly GASPS for breath again--

BRIAN

No. You can't do this.

He tries to pull the chalice from Chloe's hand but it won't
budge. Chloe starts to shudder....

OLIVIA

Brian, what are you doing?!

(to Simone)

Stop him.

He grabs his grandmother's cane, and hits the chalice as hard
as he can. It goes flying across the room.

And Chloe, all at once, comes back to life.

BRIAN

Chloe.

He immediately starts untying her. Suddenly, there is more
crashing coming from the entrance and all around. The battle
is back on.

SIMONE

We've got to go!

OLIVIA

No. We can't. Help me up.

MEREDITH

Allow me.

Meredith rears back in her chair and slams both feet into the
table sending it crashing into Olivia. She TUMBLES back,
knocking over one of the flaming barrels.

SIMONE

Olivia.

OLIVIA

Don't let her get away. This is our
only chance.

Chloe is free.

CHLOE
(to Brian)
Thank you. You have to get out of
here.

We see that the flames are already spreading across the floor. Brian is busy working on Meredith's ropes.

BRIAN
Not without you, I'm not.

CHLOE
Let me do that.
(to Meredith)
Just add this to the list, okay?

SWOOSH, Chloe's CLAWS come out. Meredith GASPS. But Chloe instantly slices through the ropes and they fall to the floor.

CHLOE (CONT'D)
(to Brian)
Take her with you. Keep her safe.
I'll be right behind.

Brian takes Meredith's hand and pulls her off. Chloe spots Simone and Olivia disappearing through a door on the far side and takes off after them.

INT. WAREHOUSE - ENTRANCE

The battle is still raging and Jasmine, Alek and the Mai, try to defeat the Order thugs.

ON JASMINE

She sends one guard flying back through a glass partition, but the second the glass shatters, FLAMES comes roaring through it. The place is engulfed.

ON ALEK

He takes a hit to the shoulder - but powers through it, takes the guy down with a forearm to the face and a kick to the chest. But when he turns around, he's face to face with...

Brian and Meredith.

ALEK
Are you alright?

MEREDITH

I'm fine. But Chloe's still in there.

Brian spots Paul.

BRIAN

(to Paul, re: Meredith)
Here. Get her out of here.

(to Alek)
We have to find Chloe.

After a long beat, as the enemies face one another:

ALEK

Let's go.

Brian and Alek race back into the FIRE to find Chloe. Jasmine sees them just as they run off.

JASMINE

Alek!

But he doesn't stop. A second later, she takes off after him.

INT. WAREHOUSE - CATWALK - CONTINUOUS

Chloe gets to the top of the stairs. There's only one way they could have gone. She races across the catwalk - suspended fifty feet over the warehouse floor that's completely engulfed in flames.

But just as she gets halfway across - Simone drops down on her from above. SLAM.

Chloe tumbles and almost goes over the side. But she flips over and is able to send Simone flying back.

Both women are instantly up and facing each other. It seems that Simone has no fear as she attacks. Chloe defends, but Simone connects with a kick to the chest and Chloe slams back into the railing.

ON ALEK AND BRIAN

They've made it up to the network of catwalks, but the one in front of them is on fire.

ALEK

I'll go up. You go around.

BRIAN

Up?

And Alek leaps into the rafters.

BRIAN (CONT'D)

Up.

Brian starts to go in the other direction, but sees his grandmother a level below, pressed up against the wall, clenching the chalice to her chest.

ON CHLOE AND SIMONE

Chloe flips over Simone and sends her flying back. Kick. Slam. Punch. Simone is now on the defensive, but she blocks a punch and connects, sending Chloe over the railing.

Chloe hangs on with one hand for dear life. Simone lunges forward to kick her off when -

JASMINE

No!

Jasmine slams into her, sending her stumbling backwards. Chloe's hand SLIPS - but Jasmine drops to the catwalk, reaching out and grabbing her wrist, dropping the khopesh.

JASMINE (CONT'D)

Hold on.

Simone gets back to her feet, ready to finish this - Jasmine and Chloe are both completely exposed. Simone advances toward them just as -

Alek races in from the opposite direction. Simone is about to knock them both over, but as he ROLLS forward - he comes back up in one graceful motion and -

PLUNGES THE KHOPESH into Simone! Simone looks in shock at the lethal wound.

ALEK

Chloe's Protector. Nice to finally meet you.

And Alek pulls out the blade. Simone hits the ground with a thud.

Jasmine pulls Chloe back up onto the catwalk just as the catwalk starts to shudder.

Chloe can see Brian below trying to get to his grandmother.

CHLOE

Brian.

Chloe leaps over the edge onto one of the rafters and heads toward Brian and Olivia.

ON BRIAN AND OLIVIA

Brian is almost to her.

BRIAN
Grandma. Give me your hand.

But she is clearly in her own world.

OLIVIA
No - we're too close. We can't stop now.

BRIAN
Come on!

He grabs her, trying to help, but she slaps him across the face. Hard.

OLIVIA
You're no better than your father and your grandfather.

BRIAN
Please, we have to go.

OLIVIA
I can't leave. This is my life's work - bring me the girl - we can finish. I know we can.

The platform she's standing on starts to give way.

BRIAN
Grandma!

But it's too late. He reaches for her as it crumbles and she falls back into the fires below.

Brian starts to get up, but the boards disintegrate beneath him now. He's about to fall, too, until - a hand reaches out and grabs him.

Brian turns to find Chloe. He stares at her a beat, then she pulls him back to safety.

DISSOLVE TO:

EXT. WAREHOUSE - DAWN

The warehouse is gone. Chloe watches as the fire department puts out the last of the flames.

Paul stands with his arm around Amy. Chloe is between Alek and Brian.

CHLOE

I'm sorry about your grandmother.

BRIAN

She was the only family I had left.

CHLOE

I wouldn't be too sure about that.

And she gives them both a look as she turns away and heads for home.

DISSOLVE TO:

EXT. CHLOE'S HOUSE - DAY

The sun is just starting to hit the front windows of the house. The city glistens, golden in the distance.

INT. CHLOE'S ROOM - DAY

Chloe is asleep when there's a bang on her door.

MEREDITH (O.S.)

Chloe. Time to get up. Let's go.

Chloe stretches in the sunbeam for a moment, obviously in no hurry to get out of bed.

INT. CHLOE'S HOUSE/KITCHEN - SHORT TIME LATER

Chloe comes down the stairs, grabs her backpack and heads for the door. Meredith is reading the paper.

MEREDITH

Not so fast, kiddo.

Chloe comes back and Meredith hugs her tight.

MEREDITH (CONT'D)

I love you.

CHLOE

Implied.

She kisses her and takes off.

EXT. MARINA GREEN - DAY

A glorious, sunny day, the water and bridge beautiful in the distance. Chloe is sitting at her bench with Amy and Paul.

PAUL

So can we be upgraded to official sidekicks or what?

CHLOE

I don't think that'll be necessary anymore.

AMY

Really? We were finally getting good at it.

CHLOE

Well, you are definitely my first call if I ever need one again.

(beat)

We should probably get to class.

AMY

(looking off)

Why don't we go ahead without you?

Chloe looks back. Brian is in the parking lot, leaning against his motorcycle.

AMY (CONT'D)

(to Paul)

Let's go.

PAUL

A motorcycle. Really? Come on.

But she pulls him away as Chloe gives him a little smile.

EXT. MARINA GREEN TRAIL - MOMENTS LATER

Chloe and Brian are walking along the bay.

BRIAN

Dad always said I should go back to college. I figure it's pretty good advice.

CHLOE
You'll be okay?

BRIAN
I have friends there. Actually, my
life was pretty normal before I
moved back here. You know, before I
met you.

CHLOE
I could probably say the same.

After a beat...

BRIAN
I'm sorry for everything I put you
through. For everything we put you
through.

CHLOE
Hey, we don't get to pick our
family right?

He stops.

BRIAN
I should probably leave well enough
alone - but I guess I haven't
learned my lesson yet.

CHLOE
What are you talking about?

BRIAN
I told you I love you maybe half-a-
dozen times - and not all of them
when I was trying to kill you -
and, um, you never said it back.

CHLOE
Brian.

BRIAN
And that's my answer.
(beat)
It's okay. It's probably for the
best. But I'll miss you.

CHLOE
I'll miss you, too.

And he kisses her good-bye on the cheek. Chloe watches him
heading back to his motorcycle. He gives a final wave before
he gets on. Chloe waves back.

As he drives away, she looks back out to the bay. And then down the shore. Something on the hill catches her eye and she starts to smile.

EXT. WARMING HUT - SHORT TIME LATER

Chloe walks up the hill. Alek, with his back to her, is sitting on a picnic table looking out at the bridge.

ALEK

(without turning around)
Do you ever wonder what would have happened if you hadn't met Brian?
If you and I had met first?

CHLOE

(sitting next to him,
teasing)
We did meet first. You were just a jerk.
(beat)
How much of that did you hear?

ALEK

Not much. It's kind of windy.
(beat)
But there are going to be a lot of very unhappy Mai.

CHLOE

Oh, yeah. Why's that?

ALEK

"When the Uniter loves the offspring of her enemy, the curse will be broken." I'd say he was the prime candidate for curse breaking.

CHLOE

But not the only candidate.
(beat)
Problem is - I think I'm in love with someone else.

ALEK

Really? You move fast, Chloe King.

CHLOE

I learned from a master.

He finally looks at her. After a beat...

ALEK

Would this guy be anyone I know?

CHLOE

Shut up and kiss me.

And he does. Alek takes Chloe in his arms and they kiss, passionately, deeply, like two people truly in love.

FADE OUT.

THE END