

MYTH

"1.01 - Pilot / Just Another Day"

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CAST

JACKIE PIPER..... WILLA HOLLAND
NOAH BLACK.....JAMES MCAVOY
GARRET BLACK.....ALEX PETTYFER
ELIZABETH RYDER.....SUMMER GLAU
GABRIELLE JAMES.....TERESA PALMER
BLAINE TOWNSHEND.....JASON DOHRING

GUEST STARRING

CAMILLE PIPER.....LAURA SAN GIACOMO
THE BOKOR.....NAOMIE HARRIS
URIEL.....SAM WORTHINGTON
HEATHER.....LILY COLLINS

FADE IN:

EXT. APARTMENT BUILDING - NIGHT

We open to a wide shot of an apartment building on a darkened street. The sounds of the city can be heard in the background. Everything seems peaceful until a frightened SCREAM echoes through the night air.

INT. APARTMENT - DESERTED HALL

The dark hallway is clean, and lining the walls are doors with silver room numbers that catch what little moonlight is coming into the hall. Another SCREAM breaks the peace, and from around the bend in the hall comes a WOMAN running for her life.

CLOSE IN on the running WOMAN. As she runs, she stumbles from both fear and a slight limp in her injured leg.. She turns to look over her shoulder.

POV shot of the hallway behind her and from around the corner, hidden by the shadows, we see something growling and stumbling after her.

CUT back to the running WOMAN'S face as she looks over her shoulder. The terror is obvious in her expression. She comes to a stop by an apartment, and throws the door open. The door hits her pursuer, and a loud THUD is heard as it connects. We follow her through the door as she slams it shut.

FOCUS in on the knob as she frantically fumbles with the lock. We see the door is locked, but the attacker is still slamming into the door trying to get through.

ZOOM OUT from the door watching as the WOMAN backs away. The only sounds now are her labored and tired breathing and her pursuer slamming into the door.

She turns and looks around the room for a plan to escape.

CLOSE IN on the window across the room. The WOMAN runs to the window and tries to open it, but it is stuck.

WOMAN
(frustrated and
breathless)
Damnit! Come on! Open!

The WOMAN glances back over her shoulder at the sound of the wooden door CRACKING. With one more desperate jerk, the window comes up. The WOMAN leans through the window.

POV shot of a rickety metal fire escape and the alley down below it.

CUT back to inside the building as the WOMAN starts to climb through the window.

EXT. APARTMENT - ALLEY

CLOSE on the WOMAN trying to climb out the window. She steps out onto the fire escape. She turns back around to close the window.

We PUSH IN through the open window, and we see the door finally burst open. The shadowed creature comes tearing into the room, growling.

SWISH PAN back out to the WOMAN, who screams and starts to slam the window down. Before it can close, we see an arm shoot out from the window. The window closes down on the arm.

FOCUS IN on the arm, and we see it is grayish-green and rotten looking with bits of flesh missing.

CUT back to the WOMAN backing away from the window into the fire escape railing. She clasps the pendant around her neck, and it begins to glow in her grasp. The window SHATTERS as the creature lunges against it, and startled the woman falls back over the railing.

PUSH over the edge of the railing and slowly ZOOM down to the ground. The WOMAN is lying still and dead on the street.

CLOSE UP of the woman's terrified expression. Blood and small bits of glass cover her face, and in the distance we hear the loud ROAR from the monster. On that we--

BLACK OUT:

END OF TEASER

ACT ONE

FADE IN:

INT. THE PIPER APARTMENT - JACKIE'S BEDROOM- MORNING

We open on a bedroom with walls that are painted sea foam green. Along one wall is a dresser and a desk, both made of almond stained wood. Sitting on the desk are neat stacks of books, and a purple Dell laptop that has been left open.

CLOSE IN on a bulletin board hanging above the desk. The cork surface is covered in pictures of a young, brown haired girl around nineteen. In the various pictures she is smiling and posing with friends.

CUT TO a view of a digital alarm clock. The numbers read "8:59". After a few seconds, the time switches to "9:00", and the shrill alarm begins to go off, playing "Walking on Sunshine" by Katrina and the Waves.

Slowly ZOOM OUT from the clock, showing the same pretty brunette girl starting to stir. She reaches out and attempts to hit the snooze on the clock, but misses. Her eyes open and we see that they are grey in color. She sits up, running her fingers through her messy brown hair, and yawns, stretching her arms above her head. This is JACKIE PIPER.

JACKIE

(sighing)

Well...it's a good morning so far.

JACKIE kicks off her covers, and hops out of bed.

JACKIE (CONT'D)

Just another day.

CUT TO:

INT. THE PIPER APARTMENT - BATHROOM

(MONTAGE)

- JACKIE is in the shower, only her head and shoulders are visible. She is shampooing her hair, singing along to the same song, now playing on her shower radio.

- JACKIE is wrapped in a towel, standing in front of her slightly steamy mirror. She rubs a clear circle so she can see her face.
- JACKIE, still wrapped in her towel, is brushing her teeth.
- JACKIE blow drying her long brown hair, humming the song that was playing on her radio.

CUT TO:

INT. - THE PIPER APARTMENT - JACKIE'S BEDROOM

- JACKIE, who is now clean with dry hair, is still wrapped in her towel, standing in front of the full length mirror in her room. She is holding up two shirts, trying to decide which one to wear. She tosses one onto her bed, and starts to walk to her closet. As she disappears off the camera, we see the towel she had been wearing TOSSED onto the floor.

(END MONTAGE)

CUT TO:

INT. - THE PIPER APARTMENT - KITCHEN

- JACKIE walks into the kitchen wearing a short sleeved, white button-down shirt, a pair of dark colored denim jeans, and black low top converse. She walks past the kitchen table, where a older brunette woman in her forties is sitting. She is wearing a light pink silk robe, and her light hair is pulled up in a plastic clip. She is CAMILLE PIPER. JACKIE gives her a kiss on the cheek before grabbing an orange from the bowl of fruit on the table.

JACKIE
Morning, Mom.

CAMILLE
Morning, Sweetheart, sleep well?

JACKIE slowly peels the orange, taking a seat at the table across from her mom.

JACKIE
I suppose so. I had a strange
dream...

(MORE)

JACKIE (CONT'D)

I was running from something along
this cliff, but I slipped and fell.
At the last second, something
caught me... but I woke up

CAMILLE sips her coffee, arching an eyebrow at her daughter.

CAMILLE

Sound like somebody needs to stop
eating late night snacks.

JACKIE laughs slightly, peeling the thick orange rind off of
the fruit in her hands.

JACKIE

Maybe you're right, but it was
kinda nice...the end, I mean.

CAMILLE

Are you working today?

JACKIE

(nodding)
Yeah, and it's a long shift too.
Don't expect me back until late
tonight.

She finally finishes getting her orange peeled and pulls the
segments apart, taking a bite out of the juicy piece of
fruit.

CAMILLE

So that means you won't be going
out with Matthew tonight, then?

JACKIE looks up from her breakfast, her gray eyes narrowed
playfully at her mother.

JACKIE

No, Miss Nosey, I won't be seeing
him tonight.

(beat as a slow smirk
appears)

We have plans for tomorrow.

CAMILLE laughs, and JACKIE holds back a grin as she tries to
avoid her gleeful mother's eyes.

CAMILLE

How many times did I tell you that
you and that boy were going to get
together? How long has it been now?

JACKIE

A month, but we aren't that serious or anything. He hasn't even called me his girlfriend yet. Is there any coffee left?

JACKIE gets up from her chair and moves to the fridge. With a slight jerk, she opens the door, pulling out a carton of milk. The camera follows her as she steps over to the counter. She pours some milk into a travel mug, and fills the rest with the leftover coffee.

CUT TO CAMILLE who is turning in her chair to look at her daughter.

CAMILLE

Still, a mother is allowed to gloat.

JACKIE sighs, going back to her chair, munching on her orange and sipping her coffee.

JACKIE

I thought you hated Matt?

CAMILLE

Hate is a strong word...but I do like seeing you out with somebody, even if I don't fully approve. You've been like a lone wolf since your friends all left.

JACKIE

They didn't all leave...Joanne goes to college right here in the city.

CAMILLE

But she's always busy. I think he's good for you

(beat)

Even if he isn't the brightest crayon in the box.

JACKIE rolls her eyes in slight amusement. She pushes up from the table, headed off for the door, popping the last piece of citrus fruit into her mouth.

JACKIE

He is perfectly nice. Now, I'm going to work before I have to listen to more of this verbal abuse.

CAMILLE

Have a nice day!

FOCUS on JACKIE as she pauses at the door looking back at her mother.

JACKIE

Yeah right. At that watching-paint-dry-is-more-interesting diner? I never-

SMASH CUT TO:

INT. - DINER - LOBBY

JACKIE

(faux cheer)

Have a nice day!

JACKIE is now wearing a red apron over her white button down shirt. On her apron is a plastic name tag with her name engraved across the face of the plastic, indicating she is employed by the diner. She is leaned over a table, wiping away left over crumbs and stains from previous patrons with a rag. As the group disappears out the door, JACKIE sighs, finishing her work on the table and carrying her tray of dirty dishes off towards the kitchen. The camera FOLLOWS as she makes her way through the diner.

Before she can reach the back, she is stopped by another girl, similarly dressed, but with hair pulled back into a bun. She is HEATHER.

HEATHER

If I have to deal with another
pissed off customer at the register
I am going to shoot somebody.

JACKIE laughs, adjusting the weight of the tray to keep from dropping it as she stops to converse with her co-worker.

JACKIE

Would you like to trade?

HEATHER

In a heart beat, if you're serious.

JACKIE

Sure!

She holds the loaded down tray out to her.

JACKIE (CONT'D)

You just take this back and I'll hop back behind the counter.

HEATHER shakes her head, lips pursed slightly in amusement. She takes the heavy tray from JACKIE'S hands.

HEATHER

You're a tricky one, but fine.

JACKIE laughs again, turning and going over to the register at the far side of the diner. As she heads over to the register, she is stopped as a MAN grabs her forearm. He has short mouse brown hair, young and in his twenties or thirties.

MAN

Excuse me, Miss, but can I get some more coffee?

JACKIE doesn't like getting grabbed like that, but she forces a smile to her face and takes a few steps to the bar counter, grabbing a coffee pot and pouring some more for him.

JACKIE

There ya go, sir.

The MAN smiles back at her.

MAN

Thank you, Honey.

CLOSE IN on JACKIE'S face as her smile wavers slightly, her skin crawls as he calls her "Honey". Instead of remarking, she nods, puts the coffee back in its proper place, and continues to the register.

There is already a OLD WOMAN waiting at the register when she gets there.

JACKIE

Sorry about that, Ma'am.

The OLD WOMAN hands over her bill and JACKIE punches a few buttons on the register.

JACKIE (CONT'D)
Alright, that will be twenty-
seventeen.

CUT TO The OLD WOMAN, who mutters something about over pricing. She sets down the NEWSPAPER in her hand before pulling out her wallet and handing over the cash.

JACKIE makes change for her, flashing her a "friendly" smile.

THE OLD WOMAN does not return it, and takes her change before exiting unhappily.

FOCUS again on JACKIE as she notices the NEWSPAPER.

JACKIE (CONT'D)
(picking up the newspaper)
Excuse me, Ma'am?

The OLD WOMAN does not come back, and JACKIE turns her attention to the paper. The headline reads **"Woman's Mysterious And Fatal Tumble From Fire Escape Leads To Questions About Fire Safety Process."**

CUT back to JACKIE'S face as she reads the paper. She seems drawn to the story, like she can't take her eyes away from it.

CUSTOMER (O.S.)
Pardon me, Miss?

JACKIE shakes her head and looks from the paper to the CUSTOMER.

JACKIE
(putting the newspaper
down)
Sorry. Can I help you?

The camera PANS DOWN to the NEWSPAPER, focusing in on the picture of the apartment building and the fire escape until it fills the shot completely. It is the SAME fire escape we saw before where the WOMAN tumbled to her death.

FADE TO:

EXT. ALLEY BY APARTMENT BUILDING - EVENING

It is the SAME SCENE that was shown in the picture, but live and in color.

The investigators and paramedics are long gone now, but the alley isn't empty. From a distance, we can see a man walking through the alley. He is of average height, with brown hair, brown eyes, wearing a plain gray shirt, jeans, and boots. He is BLAINE TOWNSHEND.

We FOCUS IN on BLAINE as he appears to be looking for something. He passes under the fire escape, and from off screen we hear a creaking sound. BLAINE turns his gaze up and the camera follows to see a girl standing on the fire escape.

She is petite with long wavy brown hair. She is wearing a black pair of jeans, combat boots, and a black tank top with an unbuttoned purple plaid shirt over it. She is ELIZABETH RYDER.

LIZ leans over the railing, looking down at BLAINE.

ELIZABETH
You see anything?

The camera moves to see BLAINE as he steps back to get a better look.

BLAINE
Nothing that would make this seem anything other than an accident or suicide. Why did we come down here again?

ELIZABETH (O.S.)
Because Noah said she belonged to a coven in the area. We're just making sure there is no foul play.

BLAINE moves toward the side of the building where a few garbage cans are lined up. He looks down at the pavement, and it is obvious that he sees something.

BLAINE
Hey Liz, I think I got something!

He CROUCHES down and picks up the object that got his attention. It is a piece of glass from the broken window above, and there is something stuck to the jagged edge. He brings it closer to inspect it and recoils suddenly with a DISGUSTED expression.

The camera CUTS to LIZ, who is once again looking over the iron railing on the fire escape, trying to see what BLAINE is holding.

ELIZABETH

What is it?

CUT to BLAINE once more as he is crouched in the alley, holding the piece of glass covered in blood and the rotten smelling muck.

BLAINE

(muttering)

Smells like your cooking.

ELIZABETH (O.S.)

What?

BLAINE

(louder)

I said I think Noah's hunch was right. We better get back and figure out what this is right away.

The camera moves back to ELIZABETH as she descends the ladders of the fire escape and DROPS to the ground by BLAINE.

ELIZABETH

Oh, that doesn't sound good.

She leans down to get a better look at what is in her partner's hand. She instantly rights herself, waving her hand as if to fan the foul odor away.

ELIZABETH (CONT'D)

Oh, God, that smells like rotten fish!

BLAINE

Or rotten flesh.

(beat)

When is the last time you saw an actual Bokor around here?

ELIZABETH

Bokor? Honey, you know we don't have vodou like that around here.

BLAINE stands up from his crouched position still holding onto the dirty glass fragment.

BLAINE

Then you explain it.

The shorter girl looks up at him defiantly for a moment, opening her mouth to speak, but nothing comes out. With a frustrated "hmpf", she turns and starts out of the alley.

ELIZABETH

Fine, you win. But that means you have to break it to the rest that we have a Vodou priest out here raising the dead.

On BLAINE'S slight laugh as he jogs to catch up with her, we

FADE OUT:

FADE IN:

EXT. - STREET BEHIND JACKIE'S DINER - NIGHT

We come in to the back of the building. It's dark now, and the only light in the area is a lamp right above the back exit. The heavy metal door SWINGS open, and we see JACKIE come out carrying several garbage bags. She heads over to the large red dumpster against the wall, and tosses the bags in. She turns to head back inside, but stops, seeing something down the empty street.

POV shot down the alley, showing a shadowy figure standing at a distance.

CUT BACK to JACKIE looking curiously at the figure.

JACKIE

Hello?

CUT BACK back to the figure that is moving closer to her now, still obscured in the shadows provided by the street lamp. The figure doesn't answer her calling at all.

As we FOCUS on JACKIE once again, her brow furrows, not liking the lack of response. A chill rushes through her, putting her on edge.

JACKIE (CONT'D)

The- the entrance is around the other side of the building.

The STRANGER is still moving toward her, but now the faintest light is catching the figure. The figure is that of a man, his skin is a sickly grey-green color, bits of flesh are missing from his face, obviously having rotted away. The most unsettling, though, are his bright yellow eyes that are now almost glowing from the light reflecting off of them.

JACKIE'S gray eyes go wide in horror as it registers in her brain that this is not a normal person. She stumbles back away from him, bumping into the dumpster.

The ZOMBIE creature advances faster on her, now that she is trying to get away. It LUNGES at her but at the last second she jumps out of the way, and the zombie hits the dumpster hard with a loud BANG.

JACKIE tears off down the alley, running as fast as her Converse will carry her.

The CREATURE picks himself back up from the pavement and starts quickly after her, moving much more swiftly than one would expect from a zombie.

JACKIE rounds the corner, starting down another narrow deserted street. Her breathing is labored already, and terror is obvious in her expression.

She reaches a chain link fence and looks back over her shoulder, seeing the MONSTER gaining on her. Frantically, Jackie begins to climb the fence. Just as she is about to reach the top, the CREATURE catches up, grabbing onto her ankle.

JACKIE SHRIEKS, kicking the rotted arm away, FALLING onto the ground on the other side of the fence. The CREATURE throws itself against the fence, but can't get through and obviously lacks the dexterity to climb.

JACKIE turns and continues running, but is slowed down by a slight LIMP.

Out of nowhere, JACKIE SLAMS into the body of another person. She SCREAMS, thinking that it is the zombie. She starts swatting at the "attacker".

GUY
(startled)
Whoa! Hey!

The GUY grabs her wrists, keeping her from hitting him again. JACKIE stops, looking up at him, realizing that he isn't a monster at all. Standing before her is a man who looks a few years older than her at the most. He is taller than JACKIE almost by a foot, with short, medium brown hair, stormy blue eyes, dressed in all dark colors. He is NOAH BLACK.

JACKIE breathes a sigh of relief upon realizing that this guy wasn't about to eat her brains, but she goes back into instant panic mode, remembering the thing is still behind her.

JACKIE
(trying to catch her
breath)
Th-there is a z-zom-

NOAH
Zombie?

JACKIE nods frantically at him as he guesses correctly, his voice carrying the faintest traces of a British accent.

NOAH (CONT'D)
Oh, brilliant! I was afraid I'd
lost him.

JACKIE'S gray eyes widen. She is speechless, more in shock at his excitement about finding the zombie than she was in actually seeing one. From in the distance there is a loud GROWL, obviously from the zombie.

NOAH (CONT'D)
(casually)
That's him now, I guess
(beat)
What is your name?

JACKIE
J-jackie. Jackie Piper.

NOAH
I'm Noah B-
(He is cut off by another
loud SNARL off screen)
Oh crap, he's faster than I
thought. RUN!

NOAH grabs the bewildered JACKIE'S hand, and starts running off down the street with the ZOMBIE once again in hot pursuit. JACKIE is stumbling slightly, still in complete shock from the whole situation, as NOAH practically DRAGS her down the deserted alley.

JACKIE
(breathing hard)
Where are we going?

On the other hand, NOAH doesn't seem to be bothered at all by these events.

NOAH
Old warehouse. It's not far, but
we'll have to hurry before the rest
get here.

JACKIE
(loudly)
THE REST!?

We can see the one ZOMBIE following behind her has been joined by two more, another man and a woman, who look just as worn down and rotten as the first.

NOAH and JACKIE finally reach their destination, an old brick building with dirty, boarded-up windows. NOAH throws the heavy metal door open and pushes JACKIE in before slamming it shut once again. He slides the locks into place to keep the creatures out.

JACKIE leans against the brick wall, GASPING for air and trying to slow her hammering heartbeat.

NOAH turns from the locked door to JACKIE and smiles slightly down at her.

NOAH
Well, that was fun, wasn't it?

On JACKIE'S incredulous stare, we--

END OF ACT 1

BLACK OUT:

ACT TWO

FADE IN:

INT.- OLD ABANDONED WAREHOUSE - NIGHT

We open to JACKIE still leaning against the wall of the building, catching her breath from the previous run to safety. NOAH, on the other hand, starts heading away from the door, the noises of angry zombies CLAWING to get in are still audible. He starts heading up a rickety set of wooden stairs, leaving the girl behind. JACKIE doesn't like being left alone with the zombies right outside, and hurries after him.

JACKIE

Wait! Where are you going?

NOAH stops at the top of the landing, looking down at her.

NOAH

There is a room up here that we have a trap set up in. Once the zombies get in-

JACKIE

(freaking out)

ONCE? You mean you want them to get in!? What the hell is wrong with you!?

NOAH

(calmly)

Once they get in, we will spring the trap, get out, and you can go home not worrying about them anymore, alright?

With that being said, he turns his focus back up the stairs and disappears around the corner. JACKIE looks back down at the door on the first floor.

FOCUS IN on the door to see that the wooden plank barring their entry is starting to splinter.

SWISH PAN back to JACKIE, who looks fearful before RUNNING up the stairs after NOAH.

CUT TO:

INT.- OLD ABANDONED WAREHOUSE - UPPER ROOM

We come in on NOAH in the upper room where the "trap" is set up. It is smaller than the downstairs room, obviously an old office of some sort, judging by the old desk and chairs off to the side. The walls are dusty, with the wallpaper peeling off. There is light coming in through one dingy window on the far side of the room. By the window there is a strange SYMBOL drawn on the wall in white chalk.

JACKIE comes into the room just in time to see NOAH sliding the window up and KICKING the nailed in boards out of the opening.

NOAH
(to himself)
That should work.

JACKIE
Alright, you need to tell me what the hell is going on! There are *zombies* outside a-and you're acting like its a some picnic in the park!

NOAH
You are better off without knowing the particulars, Jackie.

NOAH turns from the window, looking back at the girl standing in the doorway.

NOAH (CONT'D)
Just....let us deal with this now, and in a mere hour, it can be just another nightmare.

JACKIE opens her mouth to argue, but is interrupted by a fierce growl behind her. She whips around, coming face to face with a charging zombie creature. Before she can react, however, NOAH jumps into action, pushing her out of the way and KICKING the zombie's face, knocking his head clean OFF.

CUT to JACKIE, who is staring wide-eyed at the now HEADLESS creature, a small surprised SQUEAK escapes her mouth.

CUT back to NOAH, who is shoving the body out the door and slamming it shut as more of the creatures appear. NOAH leans his whole body weight against it, but the door still LURCHES open slightly each time the creatures pound against the door.

NOAH (CONT'D)
I could use a little help.

JACKIE shakes herself from her trance, moving to lean against the door as well. Her slim body wasn't doing much more to keep them out for the time being, but it was better than nothing. A catchy jingle echoes through the building, just barely over the growling from the hallway. NOAH reaches into his jacket pocket, pulling out a phone holding it to his ear.

NOAH (CONT'D)

Yes?

There is a brief pause as he waits for the person on the other end of the line.

The zombies SLAM into the door again, a hand gets inside the crack this time. JACKIE and NOAH push harder against the door, and the hand is crushed off, falling to the floor.

NOAH (CONT'D)

Oh, Pizza? Well that's good. I wasn't looking forward to whatever it was Liz was making earlier.

SLAM!!

JACKIE

What the hell are you doing!? We have zombies trying to eat our brains and you're *on the phone*!!

SLAM!!

NOAH

(casually)
And?

SLAM!!

JACKIE

GET OFF THE PHONE!

SLAM!!

NOAH

(casually)
This isn't the greatest time, apparently.
(beat)
Just get a meat lover's.

NOAH snaps his phone shut. Leaning more heavily against the door. They hold it closed as the zombies on the other side become more frantic in their attempts to get through.

NOAH (CONT'D)

(grunting)

Jackie, you're going to have to get out through the window.

JACKIE

Are you crazy? A woman just died falling off her fire escape!!

NOAH

Just do it! I can hold them off for a few more seconds.

JACKIE moves away from the door, leaving NOAH with the burden, and crosses the room to the now open window. JACKIE leans out of the window, seeing the empty street below. She turns back around, looking at NOAH, still holding the door shut with a great amount of difficulty.

JACKIE

D-did I not mention that I'm afraid of heights?

SWISH PAN to NOAH struggling with the door.

NOAH

JACKIE!!

CUT TO JACKIE, who steps back from the window taking a few deep breaths to steady her nerves. She places a hand against the wall, to steady herself.

FOCUS IN on her hand touching the wall showing that she has placed it against the chalk symbol. Beneath her fingers, the chalk begins to GLOW with a lavender light.

ZOOM OUT showing JACKIE touching the now glowing wall. The sudden light doesn't escape her notice, and she jerks her hand away from the surface.

JACKIE

(to herself)

What the hell?

NOAH sees the light, and his stormy blue eyes widen slightly, looking shocked for the first time that night.

NOAH

What did you do?!

JACKIE

I don't know! What the hell is this?

NOAH

We don't have time for that now.

NOAH RUSHES from the door toward her. As he moves out of the way, the door BURSTS open and the crowd of zombie creatures SWARMS in. NOAH seizes the grey-eyed girl around the waist, and half pushes, half carries her out the window onto the fire escape. As they exit, the light purple glow becomes even BRIGHTER.

Before the zombies can follow them through the window, the room EXPLODES

CUT TO:

EXT.- ALLEY BY OLD ABANDONED WAREHOUSE

The pair is thrown from the fire escape by the explosion. As they fall from the second story, NOAH wraps his arms around her in an effort to protect her. Their fall looks unusually slow, almost as if some unnatural force has slowed them down. The two HIT the pavement with a THUD. The impact was less harsh because of the slowness of their descent, but it still carried quite an impact. An iridescent blue dome appears over them, looking like a large bubble. The flames and debris from the explosion hit the bubble and bounce away, protecting the two from harm.

As the dust and rubble settle, the camera ZOOMS IN on the pair lying on the ground. The shimmering protective bubble dissipates. JACKIE groans, rolling off of NOAH, who is lying on his back, he obviously took most of the fall.

He sits up slowly, wincing slightly.

NOAH

(concerned)

Not hurt, are you?

JACKIE

Well, I don't think anything is broken.

NOAH pushes himself up onto his feet before extending his hand as a silent offering to help her up. JACKIE takes his hand, and he gently pulls her to her feet.

NOAH

You should probably see a doctor anyway.

JACKIE

Was that the trap you'd mentioned?

NOAH

The explosion? Yes, but I had intended you to be out the window and safe before setting it off. I hadn't expected you to know the incantation to that symbol.

JACKIE looks at him quizzically.

JACKIE

Incantation? I didn't say anything. I just touched it and it started glowing.

It is NOAH'S turn to look puzzled; he shakes his head.

NOAH

That is impossible, that symbol only works if you know the incantation, unless-

He stops talking for a moment and turns his head, listening. From off in the distance, the sound of approaching sirens breaks through the stillness in the wake of the explosion. Without a word, he turns and starts down the street, away from the destroyed building.

CUT to JACKIE, who has once again been left to wonder what was going on. Once more, she follows after him, her singed tennis shoes softly thudding against the pavement as she runs to catch up. She slows down upon catching up to him.

JACKIE

Where are you going? Shouldn't we tell the cops what happened?

NOAH doesn't seem shocked that she is following, and continues the way he was headed.

NOAH

I didn't just blow up an entire nest of the undead in order to get arrested by the police for arson. It would be just a little embarrassing.

As they reach the end of the deserted alley, another man appears. He looks to be about the same age as NOAH and JACKIE. His hair is light blonde, a somewhat longer cut than Noah's.

He is dressed in a black-button down shirt, black pants, and a pair of black boots. His eyes are a brighter blue, and he has an undeniable arrogant swagger in complete contrast to his brother. He is GARRETT BLACK.

GARRETT

Saw the fireworks. Nice work, Bro,
but-

He trailed off upon seeing JACKIE standing by NOAH. His bright blue gaze slowly travels down her body and then back up. JACKIE notices, and her mouth curves down into a slight disapproving frown, however it is impossible to not notice the slight twinge of pink in her cheeks.

GARRETT (CONT'D)

This your new girl? What happened
to last week's flavor? She was
cuter.

JACKIE puts her hands on her hips, her grey eyes narrowing slightly at the newcomer.

JACKIE

I am *not* a *flavor*.

NOAH sighs audibly at this exchange.

NOAH

Jackie, meet my *charming* brother
Garrett.

GARRETT grins, obviously not bothered by the fact his brother's compliment had been dripping with sarcasm.

NOAH (CONT'D)

Garrett, this is Jackie, and she
was just headed home.

JACKIE

I was not. You need to explain to
me what the hell just happened.

NOAH

I already told you, Jackie. You are
better off not knowing. Now you
should head home, go to bed, and
wake up tomorrow thinking of this
only as a bad dream.

GARRETT

That's right. Run along, little Jenni. Leave the zombie slaying to the professionals.

JACKIE

It's *JACKIE*, and for your information, I was the one who set off the explosion, thank you!

GARRETT is actually lost for words for a moment at this proclamation. JACKIE smiles smugly, rather liking this expression on him.

GARRETT

(to Noah)

Really? She knew the incantation? That is a family spell.

NOAH

A witch could've found it with a lot of studying
(beat)
But she didn't know the incantation. She just touched it and it went off.

Silence lingers between the trio for a long moment. An expression appears on GARRETT'S face resembling something like an epiphany.

JACKIE stands there, watching the two, finding herself becoming more irritated by the second.

JACKIE

(snappishly)

Well, I'm glad you two know what is going on, because I certainly don't.

GARRETT'S expression melts back into the smirk once again. He likes knowing something she doesn't, but even more, he seems to like breaking it to her.

GARRETT

You see, Lil' Princess, only a person born with magic, a sorceress in this case, can use that symbol without speaking.

JACKIE shakes her head, obviously not quite understanding what he is getting at. Before she can speak, however, something behind her draws NOAH'S gaze.

NOAH

Look out!

JACKIE WHIPS around to see what he was indicating, and comes face to face with a surviving ZOMBIE that had snuck up on them while they were talking. JACKIE THROWS her hands up to protect herself as the monster lunges. A purple light FLASHES as she THROWS her hands up, and the monster EXPLODES, sending bits of flesh and ooze flying.

FOCUS on JACKIE standing in the darkened street, covered in a sickly brown-green muck and pieces of rotten flesh.

She turns back around, facing NOAH and GARRETT, who are recovering from the shock of the attack and following explosion.

GARRETT seems amused by her current state.

NOAH'S face seems to be lacking amusement at this point, his expression unreadable.

JACKIE

(lamely)

Magic, huh?

GARRETT

(amused)

You have a little bit of brain on your cheek.

He indicates his cheek with his finger, and JACKIE touches her own cheek swiping the brain bit onto her finger.

She looks at it for a moment before everything starts to SPIN, and she passes out, falling onto the ground once more.

NOAH kneels down beside her, checking to make sure she is breathing, concern obviously etched into his features.

GARRETT (CONT'D)

(laughing slightly)

She is taking this well.

NOAH gives his brother a disapproving look, and on this we--

BLACK OUT:

END OF ACT TWO

ACT THREE

FADE IN:

INT. - COVEN PENTHOUSE - BEDROOM

We open to a dark bedroom, a sliver of light comes in through the opening in the curtains, covering a window on the wall to the left of the bed. On the bed, still knocked out, is JACKIE PIPER. She is still covered in the zombie flesh and brown ooze from before. We see her eyes opening slowly as she begins to stir. JACKIE sits up in bed, wincing slightly.

NOAH (O.S.)

Sore?

JACKIE turns her head toward the speaker.

SWISH PAN to NOAH, casually leaning in the doorway to the room, hands in his jacket pockets.

NOAH (CONT'D)

I slowed us down as best I could,
but you probably hit the ground
harder than was good for you.

CUT to a shot of the two, JACKIE still on the bed and Noah remaining in the doorway.

JACKIE

Yeah, I guess that fall caught up
with me.

She starts to get off of the bed, swinging her legs over the side. She quickly stands up before falling back onto the bed, her hands going to her head, eyes closed.

JACKIE (CONT'D)

(hissing painfully)
Okay, major dizzy spell...that
hurts.

NOAH'S blank expression shifts to concern once again, watching the girl sitting back down on the bed.

NOAH

Are you okay?

JACKIE

Yeah, I'll be okay

JACKIE opens her gray eyes once again, looking back up at Noah, but not trying to get off of the bed again. NOAH shifts slightly where he stands, as if he isn't entirely sure what to say, however, he finally does break the silence in the room.

NOAH

I suppose since you're awake, I can call you a cab and you can go home.

He turns away to leave the room, but, by the determined expression crossing JACKIE'S face, it is evident she isn't ready to be heading out.

JACKIE

You think you're getting off that easy? You have to explain what the hell happened out there! And what the hell did that cryptic conversation between you and your brother mean?

NOAH stops in the doorway, his shoulders dropping slightly as he sighs. He turns back over his shoulder, looking to the girl on the bed.

NOAH

You don't give up, do you?

JACKIE

(slight smile)

It's my best quality.

NOAH

I don't doubt it...but don't doubt me when I tell you it is best for you to go home, get cleaned up, and forget everything that happened tonight.

JACKIE

Will you stop saying that? I almost DIED!! KILLED BY ZOMBIES NO LESS!!! AND-AND I USED MAGIC!

NOAH

(calmly interrupting her rant)

Please don't yell. It's 2 am, and the neighbors will start banging on the ceiling.

JACKIE'S voice drops to a much more appropriate decibel as she blushes slightly over her passionate outburst. Sheepishly, she avoids his eyes now, looking down towards the carpeted floor.

JACKIE

Sorry,

(beat)

I just can't forget it...I can't.

NOAH

I know you can't actually forget, Jackie, but after everything that happened, surely you can see that this world you've stumbled on is dangerous. Zombies would be the least of your worries. To delve any further, to know any more, could get you killed.

JACKIE

Could!

NOAH

Will.

There is a long pause as the two look at each other across the darkened bedroom. NOAH wears the same calm demeanor and Jackie somehow manages to look serious, despite the fact she is still splattered in monster goo. Each is determined to stand their ground on this issue.

NOAH (CONT'D)

I'm sorry, I can't answer your questions. All I can do is call you a cab and get you home.

From somewhere in the penthouse, there is a a loud SLAM as a door is roughly shut. Hurried and angry voices are heard, but the words are not distinguishable until one speaks above the rest.

ELIZABETH (O.S.)

(furious)

WHERE IS HE?!!

NOAH looks away from JACKIE and into the hallway, obviously not looking forward to what is about to occur. He runs his fingers through his brown hair, muttering something inaudible to himself before looking back at the girl on the bed.

NOAH

Please stay right there, I have to
go..deal with something.

JACKIE

(sighs)

I won't go anywhere.

NOAH moves out the doorway and disappears into the hall
leaving the younger woman behind.

CUT TO:

INT. - PENTHOUSE - LIVING ROOM

We open to a room decorated expensively, but for comfort. In
the middle of the room there is a black leather couch, with
BLAINE seated on it with his feet resting on the coffee table
in front of the couch as he calmly flips through a news
paper. Behind him pacing the wooden floor furiously is
ELIZABETH. They are both still dressed the same as earlier in
the day.

ELIZABETH

(enraged)

What the hell were they thinking?!

BLAINE

(casually)

I really don't know, honey.

ELIZABETH

THEY BLEW UP A BUILDING!!!

BLAINE

I know. I saw it on the news, too.

From around the corner enters a blonde woman. Her long, wavy
hair is pulled back in a pony tail out of the way. She is
wearing a bright green tank top with a low scoop neck and a
denim skirt. She is holding a pizza box, and the slight smile
on her face shows that she is rather amused by Liz's ranting
instead of bothered. She is GABRIELLE JAMES.

GABRIELLE

Yo, Blaine, want pizza?

She plops down on the couch by him, opening the pizza box
taking out two slices putting them on a plate handing it to
BLAINE. BLAINE looks up from his newspaper and smiles, taking
the plate chowing down on a slice of pizza.

LIZ stops her pacing, looking at the two on the couch. She puts her hands on her hips, brow furrowing slightly.

ELIZABETH

Hey! I made dinner! Why did you get pizza?

GABRIELLE and BLAINE exchange sideways glances, both of them have their mouths too full of pizza to give an excuse. However, an excuse wasn't needed, for at that moment NOAH enters the room. ELIZABETH turns her attention from the pair on the couch, focusing her narrowed brown eyes on the newcomer.

ELIZABETH (CONT'D)

(voice rising again)

You! What the hell were you thinking!?

NOAH'S expression remains stoic as ever, despite ELIZABETH'S rage being directed towards him. He moves over towards the couch after seeing the box on the table.

NOAH

Evening, Liz. Gabby, is that the meat lover's?

GABRIELLE nods, starting to put some on a plate for him but ELIZABETH takes everyone's focus as she advances on NOAH.

ELIZABETH

You took the information "we have undead people on our hands" and you decided to BLOW UP A BUILDING?!

NOAH

To be fair, it was abandoned and going to be demolished anyway.

ELIZABETH growls, grabbing him by the front of the shirt and shaking him in frustration.

ELIZABETH

SOMEBODY COULD'VE GOTTEN KILLED!!

As LIZ jerks him around, NOAH'S stoicism breaks down causing him to WINCE painfully, breathing in sharply with a HISS sound. LIZ notices this and stops manhandling him, letting go of his shirt. Her rage shifted into concern as NOAH took a step back from her.

ELIZABETH (CONT'D)

What's wrong? Are you hurt?

NOAH shakes his head, but now BLAINE and GABRIELLE are looking at him too, forgetting about their pizza.

NOAH

I'm fine, really.

ELIZABETH

(business like)

You aren't getting off that easy, mister. Let me see. Take off your shirt.

The brunette girl reaches for his shirt again, but NOAH pulls back once more.

NOAH

No. I'm getting my pizza. I don't need a doctor.

ELIZABETH

(snorting)

Yeah right, take it off.

Camera FOCUSES ON GABRIELLE and BLAINE who are still seated on the couch. BLAINE leans toward GABRIELLE, his voice lowered slightly.

BLAINE

(false concern)

Should I be worrying now?

GABRIELLE smiles at his comment, but doesn't remark. Her voice is loud enough for all to hear.

GABRIELLE

(teasing)

I'll hold him down if you need me to, Liz.

CUT BACK to NOAH, who glances from ELIZABETH to the pretty blonde woman on the couch. GABRIELLE give him a grin and a playful wink before taking another bite out of her pizza.

NOAH

Thanks for the support, Gabrielle, but I think I will opt for the more dignified option.

NOAH TURNS his back toward LIZ, lifting the back of his shirt up a little.

LIZ moves closer lifting it more revealing a large purple and black bruise covering the majority of NOAH'S back. A few cuts decorated his back as well, their bleeding had stopped but they weren't cleaned yet.

The laughter and amusement from just a few seconds before fades away as they all see NOAH'S back.

ELIZABETH

Oh God...what the hell happened?

NOAH

Garrett and I were luring the zombies to an abandoned building to blow them up. We used magic so they'd sense it and come straight for us. Along the way, we lost one. Garrett went out to see if he could attract it again, and while he was gone, I, quite literally, ran into a girl.

ELIZABETH moves away from him, going to the closet on the right side of the room by a set of silver elevator doors.

GABRIELLE

The girl that is passed out in your room now?

NOAH nods, his back still to the rest of the group.

NOAH

The Zombie got distracted and went after her. I didn't understand why, but there was no time, and I had to take her along with me.

ELIZABETH returns to NOAH, opening the metal first aid kit she retrieved from the closet. She pulls out a bottle of rubbing alcohol, pouring some on a cloth, and began dabbing at the cuts on NOAH'S injured back. NOAH lets out another pained HISS like before but doesn't pull away as LIZ doctors him up.

NOAH (CONT'D)

We were barricaded in the room the trap was set in when you called, Gabby.

CUT TO:

INT.- PENTHOUSE - HALLWAY OUTSIDE LIVING ROOM

We come in to the dark hallway, the voices of the group gathered in the living room can still be heard, but now they are out of sight. JACKIE peeks her head outside the bedroom door, looking around. There is nobody in the hall, so she quietly moves out of the room, silently starting down the hall. She stops just outside the door, leaning her back against the wall listening to the group as they talk.

GABRIELLE (O.S.)?

Oh, is that who was harping at you

NOAH (O.S.)

Yeah, well, that wasn't all she did. She touched the explosion symbol..and set it off.

BLAINE (O.S.)

She knew the spell? Even I have trouble with those symbols.

NOAH (O.S.)

She didn't know it. She didn't speak a word, she just touched it and it started glowing.

Silence filled the room for a few beats.

GABRIELLE (O.S.)

Only a sorceress can do that.

NOAH (O.S.)

I know.

GABRIELLE (O.S.)

You don't mean to tell me you think you actually found one! There hasn't been a new sorceress found in at least fifty years!

JACKIE sat in the darkness, taking in everything they were saying. She was obviously shocked, but after everything that had happened that evening she was glad to be getting some sort of explanation.

NOAH (O.S.)

(darkly)

And you remember what happened to her, right?

More silence.

ELIZABETH (O.S.)
Are you going to tell her?

CUT TO:

INT. - PENTHOUSE - LIVING ROOM

ELIZABETH was still kneeling down behind NOAH cleaning his wounds but, not she was starting to wrap bandages around his torso.

NOAH
It would be a death sentence. If she never finds out, then she won't use her magic again, and nobody will ever find out what she is, and they won't come after her.

BLAINE picks up another slice of pizza, taking a bite out of it.

BLAINE
Why can't you tell her and train her? Keep her secret until she can take care of herself.

GARRETT (O.S.)
Because of killers like Azrael.

The group turns to see GARRETT entering the living room. GARRETT swaggers in, moving over to the couch where GABRIELLE is sitting, before leaning down planting a kiss on her.

GARRETT (CONT'D)
Hey, Sexy.

GABRIELLE
(smiles)
Hey, yourself.

ELIZABETH finishes taking care of NOAH'S wounds, and he pulls his shirt back down, turning back to face the group. His piercing blue eyes hold a dangerous glint in them as he surveys his brother, who takes a seat on the couch, putting an arm around GABRIELLE.

NOAH
Azrael died a long time ago...but Garrett is right, it is people like him.

(MORE)

NOAH (CONT'D)

Smart, powerful people who want nothing more than to take the magic from a young sorceress like her.

(beat)

Because of them, she can't know what she is. No matter how hard we tried to keep her secret, they'd hunt her down and kill her.

From OFF SCREEN, there is a quiet gasp, however it doesn't go unheard. NOAH looks over toward the hallway, and closes his eyes, sighing tiredly.

NOAH (CONT'D)

Come on out, Jackie

The camera PANS to the hall entrance, and JACKIE appears from the darkness. She looks neither embarrassed nor sorry for being caught eavesdropping. Instead, there is obvious fear in her gray eyes.

ELIZABETH

(frowning)

You were listening?

BLAINE

Well, wouldn't you? If you went through the same thing?

Her annoyance eases slightly at BLAINE'S words. She moves to the couch, taking his hand and sliding into the small space left next to him, between BLAINE and GARRETT.

GARRETT

It is rude to listen in on other people's conversations, Jessica.

JACKIE

Its Jackie....can somebody please explain to me what a sorceress is, or-or do I need to go sit in the hallway again?

NOAH

Jackie, if you were listening, then you know why we can't tell you.
Please, just go home and forget it.

JACKIE shakes her head, the fear in her eyes replaced with frustration.

JACKIE

And I told you I couldn't!!

GARRETT

We could always just knock her out
and dump her at the hospital or
something.

GABRIELLE

(amused)

Garrett, stop being mean to the
pretty girl.

The couple become distracted with each other, and it allows
time for NOAH to finally get a word in.

NOAH

We aren't backing down on this. Our
job is to protect people, and this
is the only way we can do that for
you.

JACKIE

(pleading)

I don't want to die, I just...I
want to know!

The camera FOCUSES IN on the two as NOAH crosses the room,
putting his hand on the girl's shoulders, his blue eyes
meeting her gray ones.

NOAH

And as much as I admire one seeking
knowledge, it is not worth dying
over. Please let me take you home
and put this behind you.

JACKIE looks silently into his eyes as well.

JACKIE

(quiet)

Alright, take me home.

NOAH

Good...

(beat)

and you can get a shower, because I
hate to tell you, but leftover
Zombie slime reeks.

JACKIE

(blinking before she
laughs slightly)

Gee, thanks.

NOAH smiles before taking his hands off JACKIE'S shoulders, taking a step back from her.

CUT TO GABRIELLE sitting on the couch. She leans over, her lips next to her lover's ear.

GABRIELLE
(whispering)
Did your brother just smile?

GARRETT
It would be the first time.

CUT TO:

EXT.- ALLEY BY OLD ABANDONED WAREHOUSE

We come in on a WIDE SHOT of the aftermath of the explosion. The fire trucks and police patrollers have disappeared by this time, and the streets have emptied because of the late hour. A shadowed figure enters the alley. As the camera ZOOMS CLOSER to the figure, she becomes clearer. She is a dark complected woman with long dark brown dreadlocks. She is wearing a reddish-brown bustier top laced down the front, and a long, flowing brown skirt. She is THE BOKOR.

She reaches the massive wreckage comprised of debris and ash. The flesh of the zombies has long since been burned away.

FOCUS IN on the BOKOR'S HANDS as she lifts them into the air, chanting in an unidentifiable language. She reaches into a pouch on the leather belt slung around her hips. In her hand is a fine orange powder. She raises her hand to her lips and blows on the powder, sending it FLYING through the air. Some of the powder settles into a large DOME SHAPE, turning blue like the dome NOAH created.

The camera TILTS UP, showing more of the orange mist hovering in the air in the shape of the CHALK SYMBOL drawn on the wall. As it completes its shape, it turns purple and begins to GLOW BRIGHTLY, filling the alley with so much light it almost appears to be daytime.

CUT BACK to The BOKOR as she stands beneath the glowing shape, her face turned upwards, her entire body bathed in the light. She smiles to herself and speaks, her words heavy with a Caribbean accent.

THE BOKOR
A Sorceress did dis.

The woman drops her hands and the light disappears instantly, leaving the alley looking almost darker than it was previously.

The BOKOR turns on her heel, coming face to face with THE MAN from the diner that asked JACKIE for more coffee. He is now dressed in a long black trench coat, a sinister smile on his face.

THE MAN

A sorceress, you say? That is pleasant news.

THE BOKOR

Who do ya t'ink ya are? Sneakin' up on a wielder of 'de dark arts! I ought ta-

THE MAN

Calm thyself, Priestess. I mean you no harm.

The MAN takes a few steps away from her, turning his attention to the rubble.

THE MAN (CONT'D)

In fact, I am an admirer of your work. Reckless, of course, drawing such attention to yourself, but who can resist a bit of mischief now and then?

FOCUS on THE MAN as he turns back around facing the BOKOR once more.

THE MAN (CONT'D)

Such exquisite talent as yours can be put to much better use, and for a just cause.

CUT TO the woman as she arches an eyebrow in obvious interest.

THE BOKOR

Just cause?

CUT TO THE MAN as he smiles once more. He approaches the woman, stretching a hand out to her.

THE MAN

I am URIEL. Come with me.

CUT BACK to the BOKOR as she returns his smile and takes his hand without hesitation.

On their two hands clasping, we--

FADE TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. - STREET - NIGHT

We come in on a dark street. The only lights come from street lamps and off of buildings. We close in, seeing two figures walking down the side walk. They are JACKIE PIPER and NOAH BLACK.

JACKIE

You don't have to walk me all the way. I am perfectly capable of getting home on my own.

NOAH

(slight amusement)

Oh no. I am making sure that you get there safely. At this point, you could go off trying to figure things out and get into trouble. And let's not even mention that fall you went through earlier.

JACKIE

It wasn't so bad. You broke most of my-

JACKIE'S grey eyes widen as she turns her attention to the man walking next to her. NOAH glances at her slightly knowing what she is thinking but feigns ignorance.

JACKIE (CONT'D)

If I'm this sore, then how hurt are you?

NOAH

I'm perfectly fine.

JACKIE narrows her eyes, trying to decide whether or not he was telling a lie.

JACKIE

Are not. I can tell you're walking all stiff.

NOAH

(evenly)

I heal fast.

JACKIE huffs quietly, knowing she isn't about to win this discussion any more than she won the last one at the Penthouse.

NOAH (CONT'D)

So why exactly did you want to walk home, Jackie?

The girl SHRUGGED, looking to the front again, watching for their destination.

JACKIE

I don't have a car and I prefer this.

(beat, smiling)

Besides it is eco-friendly.

NOAH scoffs slightly at this.

NOAH

Yeah, and you could get mugged in any of these dark alley ways

JACKIE

And I could just as easily get into a car wreck. Besides, now that I know I can explode things, I'm not terribly afraid of little ol' muggers anymore.

NOAH stops dead in his tracks, looking at the girl with hardened eyes.

NOAH

You can't do that ever again, Jackie. Using magic like that is not only dangerous, but you can't explode *people* and-

JACKIE

(interrupting)

I was kidding...I don't even know how to use these powers anyway, so I couldn't even if I wanted to.

NOAH'S expression softens, but he still hides his guilt over snapping at her. Her shoves his hands into his coat pockets and starts down the side walk, again with JACKIE following alongside.

NOAH

Which is going to keep you safe and means I'm doing my job.

JACKIE

That is the second time you said it was your job. What does that mean?

NOAH

It means my job is to protect the innocent from things like those zombies...and that is all you're getting out of me on that.

JACKIE snaps her fingers in an "oh darn" fashion before smiling.

JACKIE

A girl has to try.

NOAH

Oh, I'm certain.

(beat)

Are we almost to your place?

JACKIE

Just a few more blocks. What is the hurry?

NOAH

Well it is-

NOAH removes one of his hands from his pockets glancing at his watch to find them time.

NOAH (CONT'D)

Almost Three thirty in the morning.

JACKIE hears this and her eyes widen in horror. Noah notices this and becomes worried.

NOAH (CONT'D)

Jackie? Jackie, what is the matter?

JACKIE

Mom.

JACKIE doesn't wait a second longer before tearing off down the sidewalk running as fast as she did before when she was trying to escape the ZOMBIES.

NOAH

Jackie! Wait!

NOAH runs after her only about ten feet behind her.

CUT TO:

EXT.- STREET BY JACKIE'S APARTMENT - 3:30 AM

We come in on a shot of JACKIE running as fast as possible towards her apartment building with NOAH only a short distance behind her. He manages to catch up with her just outside the building and grabs her by the arm.

NOAH
What is the matter!?

JACKIE is nearly doubled over, breathing hard after her sprint towards home.

JACKIE
M-my mother is p-probably FREAKING
OUT since I'm n-not h-home.

NOAH releases her arm.

NOAH
That isn't good.
(beat)
You aren't going to tell her what
happened, are you?

JACKIE takes a deep breath, shaking her head.

JACKIE
(less out of breath)
She wouldn't believe me if I did

NOAH nods, understanding what she means. He looks around the empty street before turning his attention back to JACKIE, who is pulling her key out of her jeans pocket.

NOAH
Very few would. You almost didn't
if you will recall.

JACKIE smiles softly.

JACKIE
Almost

NOAH
And I suppose now that this is
goodbye.

NOAH extends a hand to her, and she takes it after a moment, shaking it.

NOAH (CONT'D)

Goodbye, Jackie Piper, and try to stay out of trouble.

JACKIE

And goodbye to you too Noah, whose last name I never got. Good luck with the monster slaying and stuff.

A yellow light shines on them, attracting their attention. They both turn to the glass entry doors of the apartment building.

POV SHOT of a very upset CAMILLE PIPER standing before them once more in her pink bathrobe.

JACKIE (CONT'D)

Oh, crap.

NOAH looks from the older woman to the girl standing before him still shaking his hand.

NOAH

What?

JACKIE, however, doesn't look away from her mother who is now crossing her arms over her chest, eyes narrowing furiously.

JACKIE

That's my mom.

NOAH

Is there something wrong with that?

JACKIE

She's got her stabby look.

CAMILLE stomps over, pushing the glass doors open, causing both NOAH and JACKIE to retreat a few steps.

CAMILLE

Jacqueline Vanessa Piper!!

JACKIE winces at the use of her full name. CAMILLA doesn't notice or she doesn't care. Instead, she plants her hands on her hips and continues on.

CAMILLE (CONT'D)

WHERE have you BEEN? I have been calling and CALLING your cell phone for HOURS!

JACKIE

Mom, I left my phone at work on -

CAMILLE

And then there was the GAS
EXPLOSION by your work, and I had
NO CLUE whether or not you were
alive or dead! And what in the
world are you covered in? Is that
blood?!

She turns her attention on NOAH who was standing by JACKIE in complete silence, allowing her mother to rant.

CAMILLE (CONT'D)

And *YOU!*

ZOOM IN as The petite older woman advances on the man.

CAMILLE (CONT'D)

Who exactly are you?! Keeping my
daughter out until daybreak, you
should be ashamed of yourself!

CAMILLE turns her attention to JACKIE for a brief second.

CAMILLE (CONT'D)

Oh God, Jackie tell me you aren't
cheating on Matthew with this- this
hoodlum!

She snaps her attention back to NOAH, who really wanted nothing more than to sneak off and escape this.

CAMILLE (CONT'D)

What do you want? What is with the
all black clothes!!? Can't you see
she has a perfectly nice boyfriend?
He might not be the smartest, but
at least he isn't killing kittens
or praying to Satan! I've seen your
type on TV, all into sex and drugs!
I won't have you dragging my
daughter into that mess! She is a
virgin!

JACKIE looks absolutely mortified staring at her mother in the most horrified and shocked face of the whole evening.

JACKIE

(breaking through the
rant)

MOTHER!!! CALM DOWN!!

CAMILLE stops in the middle of her rant, taking a breath, and turning her attention to her daughter.

JACKIE (CONT'D)
(lying quickly)
I was walking by the explosion and almost got caught in it. Noah here found me and made sure I was okay. He insisted on walking me home to make sure I was *safe*.

CAMILLE looks between the two younger people standing before her.

CAMILLE
(tightly)
Oh well...thank you.

NOAH glances at JACKIE, not sure what to say before nodding to CAMILLE

NOAH
It was no trouble, Mrs. Piper. I'm just glad she is fine.
(beat)
I will be going now.

CAMILLE
That is probably best.

FOCUS ON JACKIE as she waves slightly at NOAH, who takes a few steps back from the two women.

JACKIE
Bye, Noah.

CUT TO NOAH, who inclines his head in farewell before turning and heading back down the road, disappearing into the night.

CUT BACK to JACKIE AND CAMILLE, who are standing on the stoop in front of their apartment building.

CAMILLE
I don't care what you say, Jackie.
He still doesn't sit right with me.

JACKIE rolls her eyes in amusement, opening the door for her mom.

JACKIE
Alright, Mom.

CAMILLE goes on inside and JACKIE starts to follow her, but looks back over her shoulder, getting one last look at where NOAH disappeared.

JACKIE (CONT'D)
Oh, and Mom?

JACKIE starts back in through the door following after her mother.

JACKIE (CONT'D)
Never yell loudly that I am a
virgin again, alright?

CUT TO:

INT. - COVEN PENTHOUSE - LIVING ROOM

We come to the familiar living room, but it is dark now and the rest of the Coven has gone off to their bedrooms. From off screen we can hear the door as it opens. After a few moments NOAH enters the room. He takes his jacket off moving to hang it up in the same closet where ELIZABETH had retrieved the first aid kit from before. He looks tired and starts toward the hall where JACKIE had been hiding out before. Before he could get any further down the hall he is stopped by a voice.

GABRIELLE (O.S.)
Noah?

NOAH turns around.

POV SHOT seeing the girl standing on the opposite side the of the living room where the other entrance to the other hall was. She was no longer wearing the tank top and skirt from before, but instead she was dressed in a cream colored silk night gown brushing mid thigh.

GABRIELLE (CONT'D)
Did she get home okay?

CUT BACK to NOAH, leaning against the door jam holding back a pained expression.

NOAH
Jackie? Yeah, she'll be okay.

WIDER SHOT showing the whole room as GABRIELLE slowly crosses over to him.

GABRIELLE

It was kinda nice seeing you smile again. You're too serious all the time.

NOAH's expression remains stoic.

NOAH

Or I could be just serious enough.

The beautiful blonde shakes her head, a smile tugging at her lips.

GABRIELLE

I'm your best friend, and I am telling you that you, sir, are far too serious.

NOAH

I'll keep that in mind.

(beat)

Now, if you will excuse me, I had a hard night, and I plan on sleeping until noon.

Gabrielle laughs patting his shoulder lightly, being sure not to hit an injury.

GABRIELLE

Alright, I'll talk to you later. Right now I gotta go back to violating my boyfriend.

NOAH grimaces as the girl walks back across the living room towards her shared room with GARRETT.

NOAH

I'll have you know that is my brother, and I would really like to NOT hear about that.

GABRIELLE (O.S.)

NIGHT!

NOAH shakes his head, turning and going back down his own hallway.

CUT TO:

INT. - MYSTERIOUS ROOM OF UNKNOWN WHEREABOUTS

We open to a room that is nearly pitch black. We hear the sounds of footsteps in the darkness.

URIEL
(commanding)
LUX!

At these words, torches on each side of the chamber light up, creating enough light to dimly see everything in the room. The room itself was nothing more than a plain stone chamber. At the far end of this chamber is a stone casket.

SWISH PAN to URIEL and the BOKOR who is making long strides across the floor towards the front of the chamber.

URIEL (CONT'D)
This is where my Mistress sleeps.
When the time is right she can use
a woman with your power.

The BOKOR stops at the bottom of the stone steps as URIEL ascends to the top of the platform. He lays a hand on the stone casket, almost fondly smiling down at the plain grey surface.

THE BOKOR
If she is truly what ya say, den I
would most gladly lend my services
to her worship.

URIEL looks back to the woman standing at the bottom of the platform.

URIEL
I assure you she is everything and
more. Summon the Trackers. They
will trace the sorceress you found
tonight. If you succeed then I will
be sure my Mistress knows of your
loyalty.

A grin slowly spreads across the BOKOR'S face.

THE BOKOR
It will be done.

FADE OUT:

FADE IN:

INT. - THE PIPER APARTMENT - JACKIE'S BEDROOM

We come into a very tired JACKIE pushing her bedroom door open. Her hair is freshly washed and is no longer covered in Zombie muck. She is now dressed in teal plaid pajama bottoms, and a black tank top. Her bare feet pad across her carpeted bedroom. She takes a look at her lap top.

ZOOM ON the LAP TOP SCREEN showing about fifteen instant messenger windows opened all of the from people asking if she was alright.

CUT BACK to Jackie taking a seat at her desk. She begins typing, her tired eyes focused on the computer screen.

FOCUS AGAIN on the computer screen she is obviously ignoring the orange blinking messenger windows

JACKIE
(muttering)
I'll tell them I'm not dead in the morning.

Jackie begins typing "Sorceress Mythology" into the Google search engine. After a few moments the results pop up.

CUT BACK TO JACKIE who groans shutting her lap top.

JACKIE (CONT'D)
About 509,000 results? Forget that.

JACKIE pushes herself up from her chair and turns off the light switch. The only light left is the moon light streaming in from the window.

JACKIE (CONT'D)
(yawning)
I'll research tomorrow.

JACKIE moves away from her desk flopping down face first onto her bed. JACKIE grabs her comforter lifting it up and snuggling down underneath her covers. She lays her head down on her pillow, looking up at the ceiling.

JACKIE (CONT'D)
(sighs)
Just another day.

On her closing her grey eyes we--

BLACK OUT:

END OF EPISODE