

SARAH MICHELLE GELLAR
Buffy Summers

ALYSON HANNIGAN
Willow Rosenberg

MICHELLE TRACHTENBERG
Dawn Summers

JAMES MARSTERS
Spike

ANTHONY STEWART HEAD
Rupert Giles

NICHOLAS BRENDON
Xander Harris

EMMA CAUFIELD
Anya Jenkins

DB WOODSIDE
Principal Wood

ALEX BRECKENRIDGE
Kit Holburn

"Title"

by

Your Name

"Sleep Tight"

Written by David Greenwalt Directed by Terrence O'Hara

Co-Producer Skip Schoolnik, Co-Producer Jeffrey Bell,
Consulting Producer Marti Noxon, Executive Producers Sandy
Gallin Gail Berman, Executive Producers Fran Rubel Kuzui Kaz
Kuzui, Produced by Kelly A Manners, Co-Executive Producer
Tim Minear,

Angel Episode #60

Hyperion, day, Wes is staring at his translation of 'The
Father will kill The Son.' He looks up at the bassinet as we
hear Connor fussing, then closes the book on the desk in
front of him on the notepad. He slowly gets up and walks
over to the bassinet, where Connor is now crying, and looks
down at the baby.

ANGEL

Geez, Wes! Don't you know what
you're supposed to do?

Wes looks up to see Angel standing there sipping a tall
glass of blood. Angel sets the glass aside and walks over to
the bassinet.

ANGEL

You pick 'em up when they fuss.
(Leans down to pick
Connor up)
Daddy's here.

WESLEY

Sorry. I don't know what I was... I
didn't sleep very well.

ANGEL

Yeah, and you look like hell. Not
the fun one, where they burn you
with hot pokers for all eternity,
but the hardcore one, you know,
Nixon and Brittany Spears?

Angel laughs down at Connor.

WESLEY

You're awfully chipper today.

ANGEL

Yeah, it's weird, huh? Maybe it was
the earthquake, but I barely slept
and I have all this energy. God, I
could drink a horse!

Angel picks up his glass of blood for another drink.

WESLEY
Speaking of earthquake: you realize
we have no insurance.

ANGEL
Yeah. Bummer.

Steven walks in.

STEVEN
(smiles)
Don't worry about it, guys. It's
all taken care of.

WESLEY
Your room is...

ANGEL
...the wreck of the Hesperus. I
know. Wes--don't be such a
worrywart. The best part about
owning a hotel is plenty of rooms.
I'll just move to another one until
we get it fixed.

STEVEN
Yeah, everything's gonna be fine,
Wesley.

We hear a guitar and a woman's voice.

ANGEL
Who is that singing?

STEVEN
I don't know, but she's really good.

WESLEY
Lorne is seeing a client in the
garden.

ANGEL
She's good.
(To Connor)
You wanna see the lady sing?

Angel walks over, **followed by Steven**, to look out at the
garden court, carrying Connor and taking another drink from
his glass. A young woman with long blonde hair is singing to
her guitar.

KIM
 (singing)
 I fell so far---a light went on in
 my heart. You're gone---now I'm---
 left alone in the dark.

She stops and turns to Lorne.

KIM
 Do you see anything?

LORNE
 I see you're plenty scared. It's
 alright. Keep going.

KIM
 (singing)
 My soul is aching...

Connor starts to fuss.

ANGEL
 Hey, hey, hey. No fussing now. Hey,
 do you wanna see something cool?
 Sure you do.

Angel walks back into the lobby and opens the weapons
 cabinet as Wes watches them.

KIM
 (singing)
 ...my heart is breaking...

ANGEL
 Ah, huh? You like that broadsword?
 That's your old man's favorite.
 (Turns away from the weapons)
 Wes! He's gonna be crawling in no
 time. We got to start baby proofing
 this place!
 (Hands Connor over to Wesley)
 Here take him.
 (To Connor)
 It's alright. It's your Uncle Wes.
 Yeah, he loves you bunches!
 (Turns away with a chuckle)
 He's just---English.

FRED
 (off-screen)
 Are you crazy? It's the best state
 in the Union!

Wes looks over to see Fred coming down the stairs, talking to her cell phone.

FRED
What's wrong with Texas?---Texas
doesn't hate the black man. Texas
loves the black man. Well, most of
Texas. Anyone with a brain. What's
so great about California?

The doors open and Gunn walks in, also talking to his cell.

GUNN
Everything. It's got the climate,
the ocean...

FRED
The earth that opens up and
swallows you whole.

GUNN
The Lakers, the music.

They walk towards each other across the lobby, still talking into their phones.

FRED
The traffic, the smog.

They stop face to face.

GUNN
It's got you.

Fred closes her phone and smiles at him.

FRED
Okay. You win. Morning.

GUNN
(smiles back)
Hi.

WESLEY
Glad to see you're using the
company phones for such important
calls.

GUNN
(holds up his phone)
Did you want me to pay for that?

ANGEL
Chain 'em up!

FRED

What?!

ANGEL

I say we put a chain and a combination lock on the weapons. Better safe than sorry.

Steven walks back in.

STEVEN

A combination lock wouldn't work, Angel. I'd reccomend a padlock. At least that way you don't have to be rippin' apart the chains if you forget the combination.

ANGEL

(thinking for a second)
He's right, Wesley. A padlock would be safer.

ANGEL

(To Connor)
Isn't that right, buddy?
(Kisses Connor)
(to Wesley)
He likes you. I can tell.

WESLEY

I like him, too. As a matter of fact I was thinking, perhaps I'd take him to the park or the beach, just the two of us.
(Angel takes Connor back from Wes.)
Maybe there'll be some time in the next day or two.

ANGEL

Sounds great. Yeah. Count on it.

LORNE

Ah, guys? I think there's something you should... Ah, can you come here for a sec?

They all follow him out into the garden court. Angel is careful to stay back in the shadows of the hotel entrance.

LORNE
Everybody, this is my friend, Kim.
(To Kim)
It's alright. They're professionals.
Just take it from the chorus, hmm?

KIM
(singing)
My heart is breaking---in two. No
love, no light left--no you...

Suddenly her face morphs into that of an ugly gray skinned demon.

DEMON-KIM
I'll hack your eyeballs out and rip
your children in two!

Green drool starts to drip from her mouth. Her face morphs back to human, and Lorne walks over to a shaking Kim.

LORNE
It's okay. I got ya. It's all right.
It's okay.
(To the others)
Catchy finish, huh?

Intro

Kim is sitting in Wes' office drinking tea.

LORNE
Kim is good people. She came to see
me a couple of years ago.

KIM
He put me on my true path.

LORNE
(smiling)
She was throwing her life away in
medical school, when she should
have been a singer.

GUNN
Yeah. Who needs more doctor's in
the world when you can have singing
demons?

KIM
Well, the demon part---is new.

ANGEL

Ha! Singing demons, flying nuns.
Good one, G!

STEVEN

(confused)

Who said 'flying nuns'?

GUNN

Weren't me.

Angel takes another drink from his glass of blood as Gunn looks over at him.

LORNE

Well, she hooked up with this band
a couple of weeks ago and...

KIM

They were mellow---organic types.
They never touched drugs or played
a diminished chord.

ANGEL

I like nuns. How did the flying nun
fly anyway? Was it god or---magic?
(Everyone looks at Angel)
What? You think about these things
sometimes.

STEVEN

Wires.

ANGEL

(understands)

That makes sense.

(Motions to Kim)

Please---continue!

KIM

Uhm---well, then they started
changing. Stevie, the lead guitar
grew a seventh finger like overnight.

GUNN

Seventh?

KIM

Well, he already had six. I just
thought... I don't really know what
I thought. And Raw, the drummer,
suddenly sprouted that spiny thing
on his back...

We get a shot of Wes and Fred, wearing gloves, bending over a microscope sitting on Cordy's desk.

KIM

...And they started playing this beyond industrial trash noise funk day and night. And then it happened to me.---You saw it.---Am I gonna turn into that?

WESLEY

No. You're human. They're not. What's happening to you isn't permanent. It's just an infection.

FRED

Which you can get rid of by taking twenty milligrams of Cylenthium powder twice a day for a month.

LORNE

Mystical antibiotic. I'll get you some.

Fred holds up a glass slide.

FRED

I thought your saliva was suspect. What with being green and all... No offense, Lorne. Under the microscope it showed traces of Penloxia.

LORNE

Oh---they're Wraith-ers.

KIM

Wraith-ers?

WESLEY

Demons that can make themselves look human---for a time.

(Shows her an entry
in one of his books)

Ten days, two weeks, then they revert to what they really are.

GUNN

I wonder why they would wanna look like musicians?

ANGEL

For the chicks. Musicians get the chicks!

(Everyone turns to
look at him)

What? They're gonna appear as dentists? Let's take 'em out.

(To Kim)

Where are they?

KIM

In a rehearsal space. It's an old loading dock behind the shop'n'go in Echo Park.

ANGEL

Wes?

WESLEY

You'll have to kill them. It's the only thing you can do with Wraith-ers. You, Gunn, Fred can go. Lorne, **Steven**, stay here with the baby. I have some business to take care of.

FRED

Guys, shouldn't we call Cordelia and the Groosalug back into action? I mean, if one of us gets hurt, say, killing Wraith-ers for example. We're gonna need some backup around here.

ANGEL

Nah, I don't wanna disturb her. It's the only break she's had in years. Besides, you know, it's just a couple of Wraith-ers.

KIM

Three---actually.

STEVEN

So a few.

ANGEL

Piece of cake!

(Does some shadow boxing)

I'm up for a little kick-ass! Come on! Who's with me?

At Holtz headquarters one of his men is punching a vampire, held in a chain harness.

JUSTINE
(holding the end of
the harness chain)

Good!

The man stumbles back from a swing by the vampire.

JUSTINE
He'd be sucking the life out of you
right about now, Rick. Never take
your eyes off a vampire. You have
to feel where your fellow soldiers
are! You can trust each other with
your lives!

She pulls the vampire back to face her. The vampire swings
at her. She kicks it and wraps the chain around its neck
forcing it to its knees.

JUSTINE
Never! Ever! Trust a bloodsucker!
(Tosses the vampire
over her back)
Keep practicing!

One of the men grabs the chain and hooks it to the wall.
Holtz gets up and walks into another part of the house.
Justine follows him.

HOLTZ
I don't like it.

JUSTINE
They'll learn or they'll die.

HOLTZ
Oh, not that. They're coming right
along. I---I don't like tea in
these cotton cups.

JUSTINE
It's called Styrofoam---and I'll
get you some China ones.

HOLTZ
Thank you, Justine. Are you ready?

JUSTINE
Yes.

HOLTZ
What is it you're not sure of---is
it me?

JUSTINE

No! It's...---these people that
work for Angel---we may end up
killing a lot of them.

HOLTZ

We may end up killing all of them.

JUSTINE

I'd follow you through the gates of
hell to kill vampires, Daniel. You
know that.

HOLTZ

But people---even evil people who
help vampires...

The Camera pans down Holtz' arm and we see him take out a
hidden knife and holding it concealed in his right hand.

HOLTZ

...are another kettle of fish.

JUSTINE

(after a beat)

They chose Angel. That makes them
enemy soldiers.

WESLEY

So I guess that makes it alright.

HOLTZ

(turning)

Mr. Wyndham-Pryce. How nice to see
you again.

JUSTINE

What the hell do you want?

HOLTZ

Don't be rude Justine. He's our guest.

Holtz looks at the two guys holding Wes and they let go and
leave.

HOLTZ

And in the throws of a very
difficult decision, I'd imagine.

Holtz uses the knife in his right hand to cut a slice off an
apple and offers it to Wes.

HOLTZ

You want some apple?

Kim's band is playing their beyond industrial trash funk music. A couple of punk girls are dancing wildly in front of the stage.

SINGER

(screaming)

I hate your zit-face smile, that's
why I'll cut you it in two, ..Scoop
out your blood, your brain, your
bowels.., and when I'm done with
you, I'll throw your mother,
brother, sister, uncle and your
little dog, too.

A trashcan shatters one of the windows beside the stage and the music cuts off. Gunn steps through carrying a crossbow followed by Fred, and Angel, who is holding a blanket over his head to shield him from the sun's rays.

SINGER

Dude! You're paying for that window.

GUNN

No, I'm not.

DRUMMER

Wait, are you the "A" and "R" guys?
This isn't even the whole band. We
got a killer chick who sings!

(Looks at Fred)

Hey, baby! Hey, don't worry about
the window, homes.

ANGEL

We're not the "A" and "R" guys.
We're just here to kill you.

DRUMMER

Ah, dude, they wanna kill us.

SINGER

Okay. But they're still paying for
the window.

DRUMMER

I got first ride on the hottie.

With that the drummer leaps off the stage. Gunn hits the drummer, sending him stumbling back against the stage as the groupies let out a scream.

GUNN

(to Fred)

Get them out of here!

FRED
 (to Gunn)
 Be careful.

Fred takes a hold of the two girls and ushers them out.

Gunn raises his crossbow as the three Wraith-ers square off against them and they suddenly come to a dead halt.

GUNN
 Oh, come on! Take it like a demon.

A growl sounds and Gunn turns his head to see that Angel is snarling at them in full vamp-face. Angel leaps past Gunn onto the stage, tackling all three demons at once, then starts to lay into them like there is no tomorrow. Gunn stares and kicks the occasional Wraith-er as it comes his way, but Angel is hogging all the action, tossing the demons around like rag dolls.

Gunn shoots one of the Wraith-ers' in the throat with an arrow and glances over at Fred standing back in the shadow of the entrance.

All falls quiet as Angel tosses the last demon aside. Vamp-faced Angel is standing on the cleared stage, still holding one of the demon's arms.

ANGEL
 That was fun.

Cut back to Wesley and Holtz.

WESLEY
 I don't wanna see anyone get hurt.
 Your soldiers---or mine.

HOLTZ
 I share your hatred of violence, Mr. Wyndham-Pryce and I've meted out a good deal less of it in my lifetime than Angelus has in his.

WESLEY
Angel.

HOLTZ
 Whatever you wish to call him. I will never agree that he has somehow been absolved from the past by the presence of his soul.

JUSTINE
He's a vampire. End of discussion.
(Steps closer to Wes
holding up a knife)
And I'd bet you a dollar this one's
here to stab us in the back.

Wes just looks at her as she threatens him with the knife.

WESLEY
Who did you lose?

JUSTINE
What?

WESLEY
You're here in Holtz' army---ready
to kill others, die for the cause.
You must have lost someone very
important to you.

JUSTINE
That's none of your business.

HOLTZ
Her twin sister Julia was murdered
by vampires.

WESLEY
You lost family. I'm sorry.
(Steps closer to Justine)
Angel and the people I work with
are **my** family---and when I say I
don't want to see anyone to get
hurt...

He grabs a hold of Justine's knife hand and twists her
around against him, grabbing her throat with his other hand.

WESLEY
...I mostly mean them.

Holtz holds up a hand to stop the rest of his guys from
interfering as Justine gasps in Wes' grip.

WESLEY
But I don't stab people in the back.

Holtz gets up and steps closer.

HOLTZ
 You're an honest man.
 (Takes the knife out
 of Justine's hand)
 I trust you.

Wes lets Justine go and she spins away to stand behind Holtz.

HOLTZ
 And you can trust me.

WESLEY
 It's funny. I don't.

HOLTZ
 (sitting back down)
 Well, your problem isn't me right
 now.---Your problem is, your friend
 is going to kill his own child.---
 You know you have to do something
 about it.---You know if you don't,
 I will.

(Holtz stand up and
 steps closer to Wesley)
 Don't misunderstand me. I won't
 stand by while an innocent child is
 murdered---but I won't attack and
 endanger other innocent lives
 unless I'm forced to.

WESLEY
 How long do I have?

HOLTZ
 I'll give you one day.
 (Turns away and sits
 back down on the edge
 of the desk)
 You may not trust me, but I trust
 you to do what's right. One day.
 After that...---everyone will get
 hurt.

After a beat, Wes walks past Holtz without another word.

Lorne has a bunch of stuffed animals lined up on the
 reception counter **and Steven is kneeling next to Connor's
 bassinet, smiling at him.**

LORNE

So, Sammy's at the Flamigo, and Frank, Dino, Peter, Joey, and Shirley are all front row center. Well, Sammy starts singing 'I Did It My Way' then he stops and says 'I can't sing this song in front of you, Frank.'

(Connor coos up at Lorne)

The crowd loves it. They're laughing. Ha, ha, ha, ha. So, then Frank calls out 'hey, you're short, you're one-eyed, and I heard somewhere you're Jewish. Don't be intimidated!' The crowd goes wild!"

Lorne breaks off as the door opens and Fred, Angel, and Gunn stride in.

LORNE

So, how'd it go?

GUNN

The Wraith-ers are no more.

ANGEL

Tore 'em apart.

FRED

Literally.

STEVEN

(grins)

Nice job, guys.

He stands up and walks over to Gunn, standing next to him.

Angel walks around the counter, opens the little fridge there and pours himself a glass of blood.

LORNE

He has been so good the whole time his daddy's been gone.

(Angel starts to gulp
down the blood)

Do you miss your daddy? He's right here.

(Lorne looks over at Angel)

Hey, Angel, I think Connor needs some papa-love.

ANGEL

He needs a lot of things. All day, every day.

LORNE
Well, yeah. That's kind of how kids...

ANGEL
Connor needs a bath, Connor needs a
bottle, what Connor needs is to
grow up!

Angel gulps more blood as everyone watches him.

STEVEN
(worried)
Angel, take it easy...

LORNE
Is something wrong?

ANGEL
Gosh, no, Lorne, everything's just
great!

(Connor is starting
to fuss)
I got a kid that cries, pees and
moans, and never gives me a moment
to myself.

Connor is crying now.

LORNE
(to Connor)
Oh, it's alright.

ANGEL
It's really not. Connor, shut up!

STEVEN
(angry)
Hey!

FRED
Don't yell at him. He's just a baby!

ANGEL
He keeps it up he's not gonna be a
baby for long!

With that Angel throws the glass at the wall, shattering it
and spattering blood everywhere.

GUNN
You better get a grip right now!

Steven steps up to Angel.

STEVEN
(threatning)
Or I will.

Fred goes to pick Connor up.

Angel stares at the blood dripping down the wall, looks at the guys then back at the blood. He turns to look at Lorne.

ANGEL
(quietly)
What's wrong with me?

Break.

ANGEL
Something's not right.

GUNN
You could say that.

Steven backs up a little.

STEVEN
I can totally agree.

LORNE
Ah, I couldn't help but notice---
when did you start drinking so much
blood?

ANGEL
I don't know. A few days ago.

FRED
Where did you get it?

ANGEL
Same butcher as always. It's---it's
pig's blood. This last batch just
seemed so much more...

GUNN
What?

ANGEL
(quietly after a beat)
Tasty.

Gunn, putting the crossbow down on the counter:

Steven walks over to Fred and Connor.

GUNN

You were all hyped this morning.
Then you went all Tyson on those
demons. Then you kinda crashed.
Then you had another drink, then
you started throwing things.

FRED

Mm-hmm, just like my aunt Viola and
her Southern Comfort.

ANGEL

Hey.

(Points at himself)

Vampire. Need to drink something
red. Doesn't make me a blood-aholic.

LORNE

Not unless someone's spiking your
drink.

They all look at the blood spattered wall. Fred hands Connor
to Gunn.

FRED

Let's find out.

We get a shot of the sun setting, then some flashes of LA at
night.

Wes is walking down a sidewalk in a residential neighborhood.
We can hear two sets of footsteps. Wes sees a child run out
of a house to greet its father.

CHILD

Daddy!

DAD

(catching the child up)

Hey-hey! How are you, hmm?

The dad carries his child to the house, where his wife is
waiting to welcome him. They go inside and Wes walks on.

WESLEY

(quietly)

Oh, for god's sake.

(Louder)

I know you're better at following
people than this."

Wes turns, and after a moment Justine steps out from behind
one of the trees lining the road.

WESLEY
So, what's the play?

JUSTINE
I just...
(Walks closer)
need to talk to you. I'm alone. He
doesn't know that I'm... I wanna
talk to you about him.

WESLEY
Holtz? Great guy, not overly
tall.---Is this where you offer to
help me behind his back?

Wes turns and continues down the sidewalk. Justine hurries
after him.

JUSTINE
Do you believe in anything? Or is
it all just a big scam to you?

WESLEY
You're a soldier, fight to the
death kind. I respect that. You
work for a man, who you think is
noble and good. I respect that.
Trouble is, he's not.

JUSTINE
You work with a vampire.

Wes turns to face her

WESLEY
Who in fact **is** noble and good.
Quirky, but there it is. Holtz
talks about 'justice' and it's
stirring, but what he wants is
revenge. He's driven by it, blinded
by it, and if you, me, or anyone
else gets in his way, he'll kill
for it.

JUSTINE
You're wrong. You don't know him.
Everything that he's done for me,
for all of us...

WESLEY
Sounds like a nice cult.

JUSTINE

He gave you his word. He'll keep it.
 (Justine steps closer
 to him)
 You're the one who's blind.

WESLEY

How so?

JUSTINE

What you're about to do to your
 friend? I imagine it's easier to
 hate Holtz than yourself.

WESLEY

There's enough to go around for
 both him and me.---Be careful.

Wes turns and walks away.

Justine watches him, then jumps as Holtz voice sounds from
 behind her.

HOLTZ

You are being careful. I didn't
 even hear you leave.

The camera pans from the blood on the wall to Angel standing
 there, watching Fred work at the desk where the microscope
 sits.

GUNN

(holding Connor)

You wanna hold him? He's sleeping.

ANGEL

(after a beat)

Maybe that's not such a good idea
 right now.

Steven walks in.

STEVEN

Yeah, I agree on that.

Fred straightens up from the microscope.

FRED

So, there is more to pig's blood
 than meets the eye.

(Angel looks at the
 blood on the wall)

There's just a trace of...

ANGEL
 (quietly)
 Human blood in it. I can feel it.
 It's his.---It's Connor's.

STEVEN
 (shocked)
What?!

GUNN
 How do you know that?

ANGEL
 The past couple of days he's...
 (takes a deep breath
 and wraps his arms
 around himself)
 smelled like food.

STEVEN
 (disgusted)
Oh my God.

LORNE
 So, they've been feeding you your
 own son's blood so you'd get the
 taste of it and want more.

FRED
 Who's 'they'?

ANGEL
 Who do you think?

STEVEN
Our friendly neighbourhood law firm.

Lilah is sitting at the bar where she met Shajhan, looking into the mirrored wall backing the shelf of bottles behind the bartender. The bartender serves her a drink. After he moves on she hisses at her reflection in the mirror, making a clawing motion with her left hand.

LILAH
 Like a cat. Can't hear you. But I'm
 starting to feel you when you're near.

She turns around and there is Angel standing right behind her.

LILAH
 Isn't that nice and creepy? How'd
 you find me?

ANGEL
Your assistant.

LILAH
I'll have his arms broken.

ANGEL
Already taken care of.

LILAH
And am I next?

ANGEL
You know, Lilah, there are so many things I could do to you. With transfusions I could keep you alive indefinitely. I do have some expertise in this area.---My own son. How could you?

LILAH
It's my job.

Lilah turns back to her drink. After a beat Angel sits down on the stool beside her.

ANGEL
Don't you ever get tired of the whole femme fatale act?
(To bartender)
Whiskey, straight, lots of it.
(To Lilah)
How about just once---you talk to me like a person?

LILAH
Look, I've been doing this a long damn time. I've had to be better, smarter, quicker than every man in Wolfram and Hart.

ANGEL
So, it's a feminist thing.
(to Bartender as he sets down Angel's drink)
It's on her.

LILAH
It's a survival thing. I made a lot of devil's bargains and I stuck to them. As a result, I live somewhat dangerously, and quiet comfortably.
(MORE)

LILAH (CONT'D)

My mother, who no longer recognizes me, has the best room at the clinic. I get up every morning, put on my game face and do what I have to.

ANGEL

Thing about a game face, Lilah, you wear it long enough, it stops being something you can put on and take off.

LILAH

Wow. We've spent so much time and money on you. You're so pivotal to the coming cataclysm, that I sometimes forget how dense you can be. The game face---the one I worked so hard to get---I became that years ago. Just like you've become simpering and good from yours. You're the new poster boy for human. Thank you very much. I don't want it.

ANGEL

Hmm, speaking as on non-human to another: sorry if I hit a nerve.

LILAH

(laughs)

You think you can awaken some buried spark of decency in me? Is that the way you

(air quote)

help your helpless?

(air quote)

---I'm not helpless. I'm glad you came along, because I was sitting here 'what's it all about' and now I know. It is all about making the rest of your eternal life miserable.

(Clinks her glass to

Angel's and smiles)

Shall we drink to that?

SAHJHAN

You back-stabbing, traitorous bitch.

Angel and Lilah twist around on their stools and there is Sahjhan standing behind them.

SAHJHAN

I have a lot of work to do. I can't be in every time/space at once, and here I find you drinking with my sworn enemy.

ANGEL

Sworn enemy? Really? Have we met? Because I don't remember swearing.

LILAH

Sahjhan, he found me.

Angel glances from Lilah to Sahjhan.

ANGEL

So---you all are in cahoots. Ethereal time-traveling demon---you're the screwball that brought Holtz back.---How's that working out? He's not very fond of demons, is he?

SAHJHAN

You will learn nothing from me.

LILAH

Other than that you're his sworn enemy, who brought Holtz back, and when that didn't work out, you came to me. Idiot.

SAHJHAN

Hey! You think my life is easy? I'm jumping from one dimension to another. I don't always have sound. Sometimes it's just a visual. Saw you two sitting here all chummy.

ANGEL

So, why do you wanna kill me?

LILAH

(to Angel)

He wouldn't tell me either. Not that I need a reason. I was just curious.

(To Sahjhan)

Did he boink your demon bride? Eat your mother?

(Looks from Sahjhan to Angel)

You really don't know who he is.

SAHJHAN

You will pay.

ANGEL

For what?

Sahjhan only turns and disappears into thin air.

LILAH

Well, whatever his grudge, I think
you just made him madder.

Wes is walking into the deserted lobby of the Hyperion. He hears Connor fussing in the bassinet and looks down at him for a moment, then goes to retrieve Connor's diaper bag and stuffs a few things into it.

LORNE

What are you doing?

Wes looks up to see Lorne coming down the stairs with a bottle in his hand.

WESLEY

Hi.---I'm taking Connor.

LORNE

Where?

Wesley, continuing to back Connor's bag:

WESLEY

To my place---for the night. We're going to the park in the morning. I talked to Angel before. He knows all about it. Are Fred and Gunn...

LORNE

Out. Getting food. Boy, that girl can put away the chow!

WESLEY

(smiles a little)

Steven?

LORNE

Upstairs resting. I think seeing Angel all Angelus-like kinda freaked him out, so I told him to go lie down for a bit. Oh, here. I heated up a bottle. Hey, Angel didn't say anything about... Well, he probably forgot. He went off in kind of a hurry.

WESLEY

What happened?

LORNE

Well, he was acting kind of weird this morning. I'm sure you noticed.

(Wes goes to pick

Connor up)

Then when he came back from killing the Wraith-ers...

WESLEY

(to a fussy Connor)

Hey, it's okay. It's your Uncle Wes. You like your Uncle Wes. We're gonna have a great time.

Wes bounced Connor in his arms and starts to hum to stop him from fussing. He looks up to see Lorne staring at him. Stops humming. He sees Lorne's eyes go wide. Wes slowly puts Connor back down into the bassinet then launches himself at Lorne. Lorne runs from him and into Wes' office. Wes tackles Lorne to the floor. Lorne struggles back up, and in the scuffle ends up tipping over Wes' desk. Wes scrambles after him and hits Lorne across the face a couple times. Then picks up a statue from the cabinet behind his desk and knocks Lorne out with it.

Steven walks downstairs.

STEVEN

(dazed)

**What the Hell's goin' on down here??
I'm tryin' to get some rest...**

Wes hurries back to the bassinet and picks up Connor.

WESLEY

Here. All right. That's a boy.
That's a boy.

Wes turns with Connor against his shoulder---only to find himself face to face with Angel.

WESLEY

Angel.

ANGEL

Where is everybody?

WESLEY

Fred and Gunn went for food.
Lorne---had to go out. I'm watching
the baby. In fact, I packed up some
overnight things. We talked about
me taking Connor to the park and
the one across from my place is...
It's always full of kids. I thought
he could spend the night with me.

They just stand there looking at each other silently for a
moment.

ANGEL

That's---probably a really good idea.

Wes lets out a breath.

WESLEY

You wanna say good-bye?

ANGEL

(takes Connor)

Okay. Hey. He-he. Sleep tight, big
guy.

(Smiles at Connor and
gives him a kiss)

Daddy will see you real soon.

(To Wes)

Just keep an eye... I check on him
a lot during the night. You got his
pediatrician's number, his baby
formula?

WESLEY

I've got all that.

ANGEL

You ever hear of a time-traveling
demon by the name of Sahjhan?

WESLEY

No.

ANGEL

The guy that brought Holtz here. He
thinks I'm his sworn enemy. I don't
know him from Adam. Can you hit the
books before you go?

Wes watches Angel sit down on the settee in the lobby. The
doors open and Fred and Gunn come in.

GUNN

Hey. Where's Lorne? He better show his green face pronto, or Fred'll eat his hoagie.

FRED

I will not! I already had two.---
Unless he's really not here...

ANGEL

He had to go out.

GUNN

Where?

ANGEL

(to Wesley)

Where did you say he went?

WESLEY

I don't know. He didn't say---
exactly. I think he had to see a
client. You know, I've got better
reference materials for your demon
at home, and Connor's getting
pretty sleepy. Why don't I look
into it there?

Angel looks from Wes to Connor, to Wes outstretched hands,
back at Connor. Slowly lets Wes take the baby.

ANGEL

Ah, okay. Just call me if you find
something.

Angel's hand lingers on Connor as Wes slowly steps away.

WESLEY

I guess, ah---I'll see everyone
tomorrow.

ANGEL

(jumps up)

Hey, Wes?

Wes half turns back.

ANGEL

What's the closest emergency room
to your place?

WESLEY
 (after half a beat)
 Drew Medical. One minute away.
 (Wes half-hurries
 towards the doors,
 curled around Connor)
 Top infant care center. Don't worry.

We see Wes hurry down the sidewalk with Connor.

ANGEL
 Well, my first whole night without
 the kid.

Angel puts Connor's stuffed toys into the bassinet as Fred,
Steven and Gunn watch him.

ANGEL
 This'll be good for both of us. He
 can bond with his Uncle Wes...
 (Fred and Gunn
 exchange a look and a smile)
 I can get some rest.

STEVEN
 (smiles)
 This'll be good for you, Angel.
 Everyone needs a break from their
 kids once in a while. That's why
 God invented baby-sitters. Trust
 me...if they hadn't...
 (laughs)
 my mom woulda gone crazy a long
 time ago.

Angel looks down at the stuffed monkey.

GUNN
 (smiling)
 We'll stay up with you.

ANGEL
 Really? Thanks.---You know, he's
 just a little guy. I'm sure he'll
 be...

Angel breaks off as we hear moaning coming from Wes' office.

STEVEN
 (confused)
 What's that noise?

FRED
 Is there someone in Wes' office?

Before they can check the front doors open and Holtz strides in. At the same time several of his people appear from different places all around the lobby. One even comes halfway down the stairs from above.

Break

Angel takes a quick looks around, marking all of Holtz' people.

ANGEL
Won't you come in.

HOLTZ
How is fatherhood treating you?

ANGEL
I like it.
(Holtz' guys slowly
close in, raising
their weapons)
You know---I met a friend of yours
tonight. A demon named Sahjhan?

STEVEN
Is this that Holtz guy, Angel?

ANGEL
Yeah.

Holtz slowly comes down the front steps into the lobby.

HOLTZ
What did he have to say?

ANGEL
He was cryptic. Actually he was
kind of long-winded. I didn't quite
get what his deal was. I wasn't
paying that much attention to him.

One of the men glances into the bassinet, then almost imperceptibly shakes his head at Holtz.

ANGEL
He hates me. Do you know why?

HOLTZ
I don't really care why. So---where
is the little nipper?

ANGEL
Oh, he had to go out. Sorry. I know
he'd love to meet you.

HOLTZ

I'm sure he'll turn up.---Looks like you made a nice life for yourself here.

ANGEL

Are you here to fight or shall I make some tea?

HOLTZ

(to his men)

I want to keep Angelus alive---but not well.

Holtz's men attack and Angel, **Steven** and Gunn fight back. Angel tosses one guy into the weapons cabinet, breaking the glass doors. Makes his way to it through some more of Holtz's men, takes out the sharpened baseball bat and tosses it to Gunn, **and takes out a sword, tossing it to Steven, who catches it and slices off one of Holtz's soldiers' heads with the same motion.** Angel picks up the broadsword for himself, but only uses it to fend off the men's weapons. Neither he nor Gunn are trying to kill, just to disable. When one of the men lifts a wooden staff to stake Angel after he gets knocked to the ground, Fred shoots him in the back with a crossbow bolt. As she picks up another bolt to reload, one of the men tackles her to the floor.

STEVEN

(worried)

FRED!

Steven rushes over to the man and picks him up, beginning to punch him in the stomach.

STEVEN

Never

(punch)

touch

(punch)

Fred

(punch)

again!

With the last punch, he drops the guy with a right cross and leaves him on the ground.

We see Lorne's green hand come up behind Wes' desk as Gunn gets battered back into the office by two of Holtz's men. Lorne levers himself to his feet, and seeing Gunn getting battered down, lets out a high shrieking that has everyone cower down, covering their ears. Lorne kicks one of Gunn's attackers in the face as he breaks of his 'musical' assault, and Gunn knocks the other one out.

Holtz quietly turns away and walks out the front doors. Angel sends the last attacker flying over the counter, looks at where Holtz was standing and sees the open doors, then walks over to pull the guy lying on Fred's back off her and helps her up.

ANGEL

Easy. Come on. Are you hurt?

FRED

I don't think so.

ANGEL

Call Wes.

Fred stumbles towards the phone. Angel sees Lorne, looking all bruised up, following Gunn out of the office.

ANGEL

Jeez, Lorne. They got you good. You better sit down.

Lorne just looks at Angel.

ANGEL

What?

LORNE

They didn't do this to me. Wesley did.

Everyone turns to stare at Lorne.

ANGEL

Wesley?---What are you talking about?

LORNE

Well, earlier when he came to pick up the baby, Connor started crying and Wes hummed a little lullaby, and I read him and...---I don't know why he did it.

ANGEL

Did what?

LORNE

He---he's been to see Holtz behind your back. Twice. And he's not taking the baby overnight. He's---he's taking the baby away---for good.

STEVEN

(with conviction)

I'm gonna kill the bastard.

FRED

Steven, no, we can't--

STEVEN

(yelling)

He took Connor! Wesley!
Wesley...took...Connor! I'm going
to find him...

(angry)

and I'm going to kill him.

He starts to walk out.

STEVEN

And nobody's going to stop me.

Gunn steps in front of the doors, blocking his way.

GUNN

Hold up there, Steve-o; take it
easy with the John Wayne routine.

STEVEN

(scoffs)

You can't tell me what to do.

GUNN

Wesley has Connor...but what're you
gonna do once you find him?

STEVEN

Kill him.

GUNN

Then what?

STEVEN

Then bring Connor back to Angel.

GUNN

You don't wanna do it this way.

Fred walks up to him.

FRED

He's right. If you find Wesley and
kill him, Holtz will kill you.

STEVEN

(angry)

I can handle it.

Fred takes his hand.

FRED

(gently)

I know you're upset, Steven...we
all are. We need to find Connor
and we need your help.
Please...think about what you're
doing.

After a beat:

STEVEN

(sighs)

You're right.

As he walks back over to the group:

STEVEN

Let's get this show on the road.

Wes walks out of his apartment building (it has the number 2337 beside the door), carrying Connor and a suitcase. He pushes a button on his key chain and one of the cars by the curb chirps as it unlocks. He loads the suitcase into the back. As he opens the side door he hears a moaning sound and turns to see a woman, arms wrapped around her middle, stumbling towards him through the park across the street. Still holding Connor with his left arm, he pulls a gun with his right and aims it at Justine.

WESLEY

That's close enough.

Justine stumbles to her knees and looks up at Wes through her disordered hair, crying.

WESLEY

Justine?

JUSTINE

He's everything you said.---It's true.

Wes slowly lowers his gun and steps closer.

WESLEY

What happened?

JUSTINE

Well---he didn't keep his word.

Justine lets out a pained laugh. Wes puts the safety back on and puts the gun away. Justine, arms still wrapped tightly around her middle, gets back to her feet and stumbles closer.

JUSTINE

He took everybody---and he went
after the baby. And when I
questioned him...

(We can see that
Justine's face is all
bruised, and her lip bloodied)
Bastard! I'll kill him for this.---
You have to get out of here.

Justine falls against Wes.

WESLEY

You have to get to a hospital.

JUSTINE

No. I just to do...

Justine pulls out a knife and slices it across the side of
Wes neck. Wes falls to his knees, pressing one hand over the
cut, as Justine pulls the baby out of his grip. Wes watches
Justine run to the car, put Connor in the passenger side
then get in the driver's side, before toppling over onto his
side. Blood is seeping through between his fingers as he
lies there, watching her drive off.

Back at the Hyperion...

GUNN

It doesn't make any sense. Why
would Wes do a thing like that? You
must have read him wrong.

LORNE

No, I read him right. And I've got
the gash on my noggin to prove it.

Fred hangs up the phone.

FRED

He isn't answering his cell, pager,
or home.

ANGEL

Where is he?

One of Holtz' guys, hand pressed over his side is inching
along the floor.

LORNE

Shouldn't we be getting these guys
to a hospital or morgue?

ANGEL

No.---Holtz knew Connor wasn't here when he walked through that door. He would have torn the place apart top to bottom. He was stalling.

LORNE

Buying Wesley some time to get away.

ANGEL

Holtz is the key. I want Holtz. If I find Wesley with him...

STEVEN

I'm gonna kill him.

GUNN

Angel, we don't know the whole story here. I don't think you should get too pumped...

ANGEL

I'm not interested in what you think!

LORNE

Hey, easy guys!

ANGEL

He took my son.

GUNN

I know this is life and death. I'm just saying, let's get...

Angel grabs Gunn's shirt collar with both hands and pushes him back.

ANGEL

He took my son!

GUNN

You better get your damn hands off of me!

FRED

Stop it! Stop it both of you! This isn't helping, damn it!

(Pushes them apart)

Back off!---There is only one thing that matters right now, and that is 'where is Connor?'

STEVEN

She's right. We have to find him.
And we have to find him now.

Gunn and Angel stand there staring at each other for a moment, then Angel brushes past Fred and Gunn to pull up one of Holtz' men.

ANGEL

Get up. Where is Holtz?

1.GUY

You'd think I'd tell...

Angel throws him clear across the lobby and picks up the next one. Angel pushes him up against the wall, pulls the crossbow bolt out of his side and holds it up.

ANGEL

I'm gonna count to three and then
I'm gonna bury this in your face.

2.GUY

Twenty two thirty nine Santa Elena.
It's a big Victorian in Silverlake.

Angel lets the guy drop to the floor and heads towards the door, picking his broadsword up off the floor as he goes.

FRED

We better find Wes before he does.

GUNN

We should start at his place.

Lorne watches Gunn and Fred hurry out.

LORNE

I'll stay here in case he comes back.

Bends down behind the counter and comes up holding a baseball bat.

LORNE

And this time I'll be ready!

We see a group of paramilitaries with machine guns. A black suburban pulls up. One of the uniformed guys opens the passenger door and Lilah steps out.

MAN

Ma'am.

Lilah walks over to the commander of the group.

LILAH

What do we know?

COMMANDER

No Holtz, no baby.

(Indicates to guys,
sitting, tied up, on
a low wall)

Two stragglers from the attack at
Angel's hotel. They don't know
where Holtz went.

LILAH

Get them off the street.

The commander motions to his men and they lead the two guys
away.

LILAH

So we're in the right place.

COMMANDER

Yeah.

LILAH

(looks at him)

Excuse me?

COMMANDER

(after half a beat)

Yes, ma'am. But Holtz didn't come
back here after the hotel.

LILAH

Where'd he go?

COMMANDER

Uh, we had him, and we lost him.

(Puts a finger up to
his ear piece)

Ah, we're picking him up again.
Please, just give me a moment,
please.---Spring Street.

LILAH

Downtown.

COMMANDER

Yes, ma'am. Near the sixth street
bridge.

LILAH

Let's go.

COMMANDER
Sixth Street Bridge, let's go!

All the men run to their vehicles.

MAN
Let's go! Hustle! Hustle!

As one of the commandos gets ready to get into his Hum-vee, Angel jumps out from behind a tree, smashes him into a post, then a tree, knocking him out. The driver of the Hum-vee looks over towards the passenger side when his partner doesn't get in. The driver's side door opens and Angel throws him out on the street, gets in and drives off after the rest of the cavalcade.

Holtz steps out onto a darkened street and Justine bring Wes' car to a stop in front of him. Holtz gets in.

HOLTZ
It went well?

JUSTINE
Very well. But you're paying for my dental work.

Holtz smiles, then looks over his shoulder to Connor, strapped into a car seat in the back.

HOLTZ
Hello, son. I'm you're father. And that strong lady with the black eye is your mother. Your name is Steven Franklin Thomas. And you're going to grow up with me on a little ranch in the middle of nowhere.
(To Justine)
What's it like in Utah?

JUSTINE
It's pretty.

HOLTZ
Let's go.

They drive off, only to have a Hum-vee overtake them and cut them off. The car turns off the road, but is quickly blocked in by more Hum-vees. Angel jumps out of one of them and charges at the car. Holtz gets Connor out of the back while Justine tackles Angel only to get thrown aside.

HOLTZ
Come any closer and I'll snap his neck!

Angel comes to a dead stop.

All around them commandos are jumping out of their vehicles, cocking their machine guns.

HOLTZ

Who are they?

LILAH

They work for me.

HOLTZ

Ah. The attorney.

LILAH

Yes. You are gonna give us the kid, Captain Holtz.

ANGEL

Don't!

LILAH

That's cute. You'd rather see the fanatic with the baby than us?

(To Holtz)

Those are automatic weapons pointed at you. They didn't have them in your time. They fire sixteen bullets per second.

ANGEL

And if they were going to use them they would have already. They want the baby alive.

HOLTZ

Something we all have in common.

The air shivers and Sahjhan appears.

SAHJHAN

Not all of us.

(To Lilah)

You do not want the child alive. You want the child dead. That was our arrangement.

LILAH

Yeah. I'm a lawyer. Have you met me? We have a new arrangement. I'm keeping the baby.

SAHJHAN

You can't do that!

LILAH
(to commandos)
Ignore the loud mouth with the bad
skin. He's impotent in this dimension.

HOLTZ
We're leaving.

LILAH
No one's going anywhere.

One of the commandos steps closer, and Angel knock him down,
taking the weapon away from him and turning it on Lilah.

LILAH
Don't shoot.

ANGEL
Yeah. You really don't want to.
Your bullets won't kill me. But
mine will kill you---and her first.

Angel looks over at Holtz and Connor.

HOLTZ
He'll be dead before I hit the ground.

ANGEL
I know.

HOLTZ
So. I'm going to leave now, right?
With me, he gets to live, anyone
tries to take him, he dies.

ANGEL
(after a long beat)
Take him.

SAHJHAN
Woah! No! What is wrong of you people?

HOLTZ
(to Angel)
I will take good care of him, as
though he were my own son. He'll
never even know you existed. Don't
come after me.--You will though,
won't you? Maybe I should just...

ANGEL
No. Please.

Justine looks from Holtz' hand moving closer to Connor's neck to Angel and back.

ANGEL

Take him.

SAHJHAN

(raising his hands)

Lekko najine forkahdio!

There is a big explosion with bright sparks and a hole opens in the air. Past the burning edges we can see a turbulent, blood red sky.

SAHJHAN

What you are looking into is the Quortoth, the darkest of the dark worlds. So---I can widen the portal and you can all be swallowed up by a world you can not begin to imagine---or you can keep your word and kill that child.

(To Lilah)

Now!

When no one moves he spreads his arms.

SAHJHAN

Don't say I didn't warn you.

The opening in the air grows bigger.

LILAH

Kill it.

ANGEL

No!

The commandos and Angel stand there with the weapons aimed at each other. Holtz grabs a hold of Justine and pushes her away from him then heads for the hole in the air. Angel drops the gun and charges after him.

JUSTINE

Daniel! Daniel!

ANGEL

No! NO!

Holtz jumps into the roiling red air of the portal and disappears from view. Angel jumps after him, but is thrown back by a lighting bolt lashing out from the portal and hitting him full in the chest. Angel flies backward, landing with a hard thud and rolls to look back at the portal.

SAHJHAN

Wow. I didn't count on that. Kinda
takes care of my problem.

Both Justine and Angel are lying on the ground staring at
the portal. Sahjhan raises his hands.

SAHJHAN

Forkahdio najine lekko.

The hole in the air quickly shrinks to a pinpoint and
disappears.

SAHJHAN

All right then.

(Looks down at Angel,
who is still staring
at where the portal
used to be)

Have a good summer.

With that Sahjhan disappears into thin air.

Lilah looks down at Angel, who hasn't moved.

LILAH

Hmph! Well, I'm looking at a
mountain of paperwork.

She turns to go.

Justine gets up and stumbles towards Wes' car.

COMMANDER

Should we do something about...

LILAH

(looking back at Angel)

Yes, we should.---We should let him
suffer.

Angel rolls over onto all fours and looks around him. Sees
Justine drive off in Wes' car and collapses back onto the
hard ground, once again facing towards where the portal used
to be.

ANGEL

Connor.