

Fate  
1x05: "Flashback"

by

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Based on characters and ideas inspired by Joss Whedon

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TEASER

FADE IN:

EXT. FRENCH VILLA, HOTEL - DAY

It's an absolute perfect day. The sky is clear, the streets are clean, PEOPLE walk past and smile.

The gang exit the Hotel; there's a LARGE SIGN in both French and English that says as much.

A casually dressed JASON and NADYA are followed by an excited DAWN, an attentive SAMUEL and finally an unenthused DEVON. Only Nadya and Devon are carrying anything. Nadya has a small bag around her shoulder, and Devon has the bag with the keys very securely around her.

A local TEENAGE BOY walks past Dawn and gives her a lazy smile. She takes the opportunity to practice some almost-correctly pronounced French.

DAWN

Bonjour.

She grins widely as he tips his head to her. Pleased with herself, she interrupts Jason and Nadya who are whispering to each other.

DAWN

How great is it that this key is somewhere we can call home? Okay, maybe not home in the local sense, but there are no crazy demons running around...

Her eyes glaze down at a POODLE that has been DYED PINK and is being walked by a LADY in a matching pink outfit.

DAWN

But I don't understand French.

Jason grins.

JASON

Don't worry, Sunrise. I'm sure the rest of us will make sure you don't ask a waiter to bear your cheese.

NADYA

But not me. I opted for Latin.

SAMUEL

And I am afraid I was more interested in demonic languages than the terrestrial ones.

DAWN

(far out)

You're kidding.

Samuel shrugs, in no way an apology. An unspoken question springs into the minds of them all as they turn as one and look at Devon. She curbs a sarcastic eyebrow and says nothing. The others turn away; that's their answer.

Chatting enthusiastically (obviously not Devon), the group round a corner.

EXT. CROIX DE RUE - DAY

There aren't many signs of life. The entire area seems to speak of decay. The weather even seems to have become dark and cloudy.

The gang stand in front of a burnt square of land. It's quite literally a BLACK PATCH of earth.

Jason holds and examines a large fold-out MAP.

JASON

This is definitely the spot.  
(looks over the map)  
Maybe it's buried.

Dawn hangs back behind the others, concentrating.

Devon nudges her subtly.

DEVON

(whisper)  
Is it here?

Dawn shakes her head. Devon nods and steps up to the others.

DEVON

It's not here.

JASON

We haven't even looked yet. Besides, it could be across the street. Magic is not an exact science.

DEVON

It's not here.

Jason stares her down. She doesn't budge. He looks away first.

NADYA

(gesturing for the  
map)

Let me try again.

Jason hands her the map.

JASON

Think those crystals are a dud?

Nadya retrieves one of the CRYSTALS received from Jurak in episode 3 from her bag.

She kneels, lays the map on the ground in front of the black earth and places the crystal on the map.

She flicks her eyes at Devon who hands her a KEY from the bag, which she places at a small distance away from the crystal.

The group circle behind her, almost as though trying to shield what she is doing from the greater world around them. Dawn in particular is wary and uncomfortable.

DAWN

Uhm. Shouldn't we go back to the hotel and do this? We are kind of... naked like this. If you know what I mean.

Jason and Samuel flick their eyes up and down the empty streets, sharing her concern.

NADYA

No one's here. Besides, I know this should have worked.

She places a hand over the crystal and shuts her eyes. Slowly, she brings her other hand to rest over the key.

NADYA

(latin)

Reveal!

A burst of pale purple, electric energy SHOOTS from the key-  
-through Nadya's hand-

-travels out of her other hand into the crystal.

She falls back in surprise, as more lines of energy burst forth from the crystal, arcing into the edges of the burnt earth.

DAWN

Ookay. Not what happened before.

The frequency of the energy leaping from the crystal increases, practically blurring the earth.

A MIST of eerie purple forms from the lines which have become indistinct. The muffled and slightly warped sound of SIMPLE MINDS "DON'T YOU FORGET ABOUT ME" fades in and out.

JASON

Where is that- what the hell is that?

As the mist moves across the landscape, it forms ghostly images of a HOUSE where the earth is now blackened. It's an imposing, older house that is at least three stories. It looms over them and flickers in and out of focus like an old-time home-movie stained an off-purple hue.

Dawn practically leaps into Jason's personal space as a GHOSTLY FIGURE walks through her.

Only, it isn't a traditional ghost, but a PUNK with a mohawk and tight pants moving along the street with a purpose.

More MOVING SHAPES join him. An older MAN in a track-suit. A YOUNGER MAN in a business suit. A GIRL imitating Madonna's first look.

OUTDATED CARS are parked along the street in the same wispy, off-colour clouds.

All have one thing in common. Their style is most obviously twenty years out of date.

The mist fades and the house, music and people go with it.

NADYA

I think we can assume the crystals work. This is exactly where we need to be.

JASON

It's just not when.

OFF that

FADE OUT.

END TEASER

ACT I

FADE IN:

EXT. DORGIE'S BOOK STORE - DAY

Samuel and Nadya stand outside a closed glass door. A shade is pulled down. The narrow street around them is empty.

Samuel raps the door.

STERLING, a tall, dark and scary man flicks open the shade and glares through the glass.

He opens the door and lets them inside.

INT. DORGIE'S BOOK STORE - SAME

Sterling gives the briefest nod of his head and moves into the back of the store. They follow.

INT. BACKROOM - NIGHT

Sterling grabs a LANTERN - an honest-to-crazy-hellgod fire lantern. He lifts a TRAP DOOR, that leads into--

INT. CRYPT - SAME

Sterling leads the way down the narrow, winding steps; the lantern held in front of him. Flaming torches sporadically light the way down, casting eerie shadows on the walls and faces of the silent trio.

They reach the bottom and Sterling waves them over TWO PILES OF TEXTS AND BOOKS.

Nadya and Samuel nod and move automatically to their positions with each pile. The light in the room is strengthened by candles.

STERLING

A'right. Just where you left 'em.

He has a cockney, happy, sing-song voice. It does not suit his appearance at all.

STERLING

Scones? Tea? I've got marmalade, cheese or cream if you prefer. There's a lovely delicatessen down the road that makes awesome finger sandwiches.

SAMUEL

Not right now thank you.

STERLING

Suit yerself. I'll check on you later. Maybe bring some lovely hot chocolate.

Nadya and Samuel give a little smile and wave as he leaves the way they entered. They sort through their books and start reading.

EXT. LIBRARY - DAY

Dawn and Devon exit past the sign that heralds it as a library. They turn and wait for-

Jason exits, his head buried in a yellowed FRENCH NEWSPAPER PAGE.

Dawn gives a bored glance over it, until she sees a torn edge.

DAWN

Oh my god. Did you steal that?

JASON

Huh. No. She gave it to me.

DAWN

But she was supposed to make a copy. Right? You said you asked her for a copy. This is like... stealing from school.

Jason shrugs.

JASON

Is it my fault that good manners gets excellent service?

DEVON

Yes, because you're a slut.

JASON

Because I'm polite?

DEVON

You were practically offering to be the father of her imaginary children.

JASON

How was I doing that? You don't even know French.

DEVON

Don't need to. She could name the back of your teeth with a smile that wide.

JASON

It's called being friendly. You should try it sometime.

DEVON

I would, but gosh-darn, not as pretty as you are.

JASON

I'm not pretty! Would you stop saying that. People are nice to me because I'm nice to them. It goes a long way. As do clothes that don't absorb the entire spectrum.

DAWN

Hey look. That guy has ten toes.

Devon and Jason take their eyes off each other and stare queerly at Dawn. She shrugs.

DAWN

You already had this argument two days ago. It's a draw. So let's talk about, oh I don't know, the key? What does it say?

JASON

(reading, translating)  
Pretty shady. The newspaper treated it as an elaborate hoax by some miscreants in the area. Vandalism there wasn't uncommon. Bad American influence, apparently. Uh, residents reported strange lights and sounds, then a fire that ended the hoax.

(MORE)

JASON (CONT'D)

Everyone escaped unharmed except a priest by the name of Father Lazarus Incende. It says here he was trying to perform some sort of exorcism on the house.

(rolls his eyes)

Man, the eighties. What a trip.

DEVON

Does it say how the priest found the house in the first place?

JASON

(looks)

Mmm. No.

DAWN

(quiet)

Maybe it wasn't the house he found first.

JASON

His church is listed. If some normal priest has a way of tracing the keys faster than us, then I'd say we'd better find out before someone else does.

Dawn nods. They each head out.

INT. CRYPT - DAY

Samuel holds his spectacles in his hand as he reads. His smile grows wider.

SAMUEL

Yes, yes. Holy fire!

NADYA

(looking up from her book)

I take it you found an answer?

SAMUEL

I think so. Fire with the strength of conviction. It will burn anything it touches. Metal, bone, key. It's very similar in principle to the ritual that will destroy the keys.

(leans over the book)

This is fascinating.

Nadya lifts the book she is reading and walks over to Samuel.

SAMUEL

It says here a secret order of knights and clerics strode forth during the crusades and called down the flames of the heavens to smite the undeserving where they stood.

NADYA

(smiling)

I don't think I read that version of the crusades.

Samuel doesn't take his eyes off his book, completely enthralled.

SAMUEL

The order was short lived. Two of their generals split over something they called the Linked. No reference as to what that is. A trinity of some sort. It sparked unrest within the group and led to an internal war. The survivors schismed off into numerous factions, one of which is the priesthood of the Holy Flame. Perhaps someone learned the secret of that and used it on the house.

NADYA

Or the key itself.

SAMUEL

You believe the key was the intended all along?

NADYA

I can think of simpler ways of arson.

SAMUEL

True.

Nadya lays her book on the table. She bites her lip, a little nervous.

NADYA

I think I may be onto something too, but I need your advice. It's risky, but once I tell you something, I think you'll agree it's necessary.

Samuel frowns, concerned over Nadya's worry.

INT. CHURCH, OFFICES - DAY

FATHER XAVIER, seventies and kindly, ushers Dawn, Jason and Devon into his offices.

FATHER XAVIER

Now, what matter did you say was troubling you?

JASON

We're actually looking for a priest who worked here twenty years ago. He was a witness to a house that burned down.

Dawn notices Xavier react to the information. He moves uncomfortably in his seat and doesn't make eye contact.

FATHER XAVIER

You're speaking of Father Incende. I'm afraid he no longer counsels here.

JASON

Do you have any idea where we could reach him?

FATHER XAVIER

No. I'm sorry. It was too long ago. I don't remember.

JASON

You sure?

Jason doesn't break eye contact. He's onto the priest too. Dawn sees the priest grow more uncomfortable under Jason's intensity.

FATHER XAVIER

Look, I really can't help you. It would be best if you left.

DAWN

He wasn't just a witness, was he?

FATHER XAVIER

I'm sorry-

DAWN

Please. It's really important that we know what happened.

(thinks)

He knew things didn't he? Knew what not many of us do. That there's another world behind the one we pretend to live in.

Xavier considers her words; knowing more than he pretends to as well.

DAWN

What he did then affects us now. All we want to do is make sure the world can go on pretending.

Xavier struggles within himself, but breathes out as he relents.

FATHER XAVIER

Father Incende is no longer a priest. Whatever happened in that house drove him from these and all other holy walls, though I fear his righteousness grew.

DEVON

Why fear?

FATHER XAVIER

He sought the veils between worlds. The line between what we see and what we fear. There is darkness in this world that is more than the black in man's hearts.

(remembers)

He always seemed to be... searching. For something, I'm not sure. He served our Lord unquestionably. I have no doubt he continues to serve Him to this day, but the means of his servitude, the tool to do His work... he found it, whatever it was, in that house. He left the church that very day.

(looks at Dawn)

I'm am sorry child. I can't tell you what he did or saw.

DAWN  
Thank you Father.

The group stand to leave. Xavier stands with them.

FATHER XAVIER  
I can tell you this. When he left  
here... I feared him.

Jason's cell phone rings. He answers.

JASON  
Yeah.  
(listens)  
On our way.

INT. CRYPT - NIGHT

Jason leads the way down with a torch. Samuel and Nadya look up toward them. They stand to the side of a PENTAGRAM painted on the ground; the linking crystals are on the apexes.

JASON  
Uh little early for a Halloween  
themed dinner. But I'm guessing  
you didn't call us all down here  
for anything fun.

He fixes the torch into a slot on the wall.

DAWN  
What's going on?

NADYA  
(uncomfortably)  
A confession. Mine actually. I  
need the key.

JASON  
The key... the key stuck in 1985  
key?

NADYA  
Yes that one. We've been lucky so  
far. The keys haven't been that  
hard to find, in part because  
each key has a connection to the  
others, which is how I find them,  
by following the strongest link.  
But each key also holds paths to  
thousands of worlds.

(MORE)

NADYA (CONT'D)

Maybe a sorcerer with more power and experience would be able to determine the weaker paths to the other keys, but I... without this key-

JASON

Someone else gets to the keys before us. It's okay. We knew heading in that we were flying blind, getting us this far isn't something to be sorry for.

DAWN

He's right.

She gratefully nods at them both.

NADYA

I realise that this poses an interesting problem, but I think we've found a solution.

She motions over the book she had earlier. Devon wanders over to it and takes a look.

SAMUEL

There is a reference to an old one, an ancient deity who was able to move through space and time. She had trusted followers who she allowed to travel in her wake by imbuing objects with her power, essentially sharing her powers. Those crystals Nadya was given on the last world will allow us to do the same with the keys, and piggy back to the past.

JASON

Time travel. Cool.

DAWN

Uhm wait. Voice of blinding panic here. Time travel is bad. An altered reality is bad. Time travel results in alternate realities which is bad times two. Or am I the only one to take bad TV clichés to heart?

NADYA

There are risks, but we believe we can minimise them. We're performing the ritual here so we can make contact with the previous owner. Sterling has contacted the previous owner and he's given us information to convince his younger self to help us. We'll go straight to the house, get the key and return here where we can safeguard it until we can retrieve it in the future.

DAWN

Why all of us? Wouldn't it be safer if there were less?

NADYA

To go back I need to use all five keys, one person linked to each key.

JASON

Don't we only have four?

NADYA

(smiles)

One human key equals five. Of course, Devon travels back by herself.

She waves over Devon. Dawn exchanges a worried look with Devon.

NADYA

The combined energy of the keys will anchor us in the past. Moving back is as simple as travelling to another world. It's the energies of time itself we need protection from.

DAWN

Huh?

NADYA

Time remains linear for a reason. It will try and smooth the ripples a time traveller makes. If we don't have a way to counteract those forces, it will wipe us from history.

DAWN

And the scary keeps on coming.

She sits down on a chair.

NADYA

Dawn, trust me. I know what I'm doing. I won't make a mistake. This is much too important.

Dawn nods slowly, not in love with the idea.

DAWN

So when are we doing this?

NADYA

Now. I don't want to give whoever else is after these more time to catch up. We'll need the keys.

Devon hands them over to Samuel. He sets them on four points in the pentagram.

Nadya places candles in a circle around the pentagram. Jason takes one and lights it with a torch on the wall. He goes around with that candle lighting the others.

Dawn quietly goes over to Devon. They talk out of earshot of the others.

DAWN

I think it's time I told her that I'm the key.

DEVON

You don't have to. The spell is generic.

DAWN

I don't have to, but I think I should. It was okay in the beginning when we didn't know each other but now-

DEVON

Are you really ready?

DAWN

Uhm yeah. I think. Why wouldn't I be?

DEVON

Because there's a difference between being Dawn Summers and being The Key. With one of those names, you still have choice.

DAWN  
 (sad whisper)  
 I know...

DEVON  
 It doesn't matter to me if they  
 see me with that name. I'm used  
 to being hunted. I'm used to  
 making choices I hate. I'll accept  
 it, at a stretch, I'll even fight.  
 Are you ready to be known by  
 another name? To become it fully.  
 No slayer, no monks, no magic,  
 just you.

Dawn considers seriously, unsure which way she'll go.

DEVON  
 She's ready.

She walks away and sits cross-legged where Nadya points.  
 Dawn watches as the others take their places.

NADYA  
 (to Dawn)  
 If we go straight to the house,  
 we shouldn't affect the time line.

Dawn looks at Devon again.

DAWN  
 Yeah, that sounds good.

She takes the last place in the pentagram, sitting down.

NADYA  
 Link hands.

They do. Nadya closes her eyes. Following suit, the others  
 do the same, but Dawn keeps her eyes on the other keys. She  
 looks like she's about to bolt.

Nadya says nothing, but there is a palpable change in the room.

The flames of the candles wave and grow taller as though  
 there is a draft in the room.

The keys in the centre GLOW; each a different colour. The  
 glow grows and intensifies until it would be impossible to  
 see whoever was on the other side of the pentagram.

ON NADYA

-- eyes closed, straining to concentrate

ON JASON

-- eyes closed, having fun

ON SAMUEL

-- eyes closed, mildly worried

ON DEVON

-- eyes closed, impassive

ON DAWN

-- eyes open, staring down at herself, there is a distinctive GREEN GLOW forming around her

She's terrified.

FADE TO BLACK

DAWN

Wa--

FADE IN:

INT. MIRELLA'S HOUSE, BEDROOM - DAY

The glowing abruptly disappears. The sound is replaced by MADONNA'S SUPERSTAR.

DAWN

(cont.)

--it!

Dawn notices the change in sound and tries to find the source.

She's stands in a bedroom; most obviously a teenage girl's room; there are posters of a young Madonna on the wall; the bedspread is pink. She presses a button on a TAPE DECK, silencing the music. Dawn is utterly clueless, and completely alone.

Dawn's eyes dart around like she's an intruder about to get caught. She rushes to the door and pulls it open.

DAWN

Uhm guys? Guys?

She sees a very normal living space, and no sign of the others.

DAWN

Oh boy.

FADE OUT.

ACT II

FADE IN:

INT. MIRELLA'S HOUSE - DAY

Dawn cautiously walks through her new surroundings. All around her are signs of the eighties. A huge TV with a small screen; an ugly hi-fi system; a dialer phone. She stares at it for a moment.

DAWN  
(mumbling)  
Yeah right. Who you gonna call?

Her eye catches on a GHOSTBUSTER CLOCK on the wall above the phone. She clenches her jaw and takes a deep breath.

DAWN  
Oh God. Please still be in France.

**(Note: for the rest of the episode, words spoken in [] are in French; on screen there would be no subtitles)**

MIRELLA  
[Marie?]

Dawn slowly turns to see a WOMAN, Mirella, late thirties, with shoulder pads and big, teased hair, coming along a passage way. She stands next to Dawn, who is beginning to panic.

DAWN  
Okay, I can explain. Or not. I don't actually know how I got in your house, or where this Marie person is. I'm sure she'll be back soon though. 'Cos you know, she's when she's supposed to be.

MIRELLA  
[Are you speaking English?]

DAWN  
Yay. You're French. It means I'm still here. Great.

MIRELLA  
[Why are you speaking English?]

DAWN

Look, uhm... do you know where  
Croix street is? Croix? De rue?

MIRELLA

[Why do you want to go there?  
It's bad there.]

Dawn starts waving her hands in the shape of a cross. Mirella follows the motion of Dawn's hands, a little alarmed.

DAWN

Is it near here? Is it in this  
city?

(sees she's not getting  
through)

I'm sorry I don't speak French.  
No parli vous French.

MIRELLA

[Are you mad?]

Dawn looks at the front door.

DAWN

(babbling)

Look, I'm sorry for intruding.  
And, like, I shouldn't even be  
talking to you because I'm  
probably altering the future or  
worse. I'd better go.

She races to the door, yanks it open and rushes out, slamming it behind her.

Mirella is completely distressed. She reaches for the phone.

EXT. CROIX DE RUE, KEY HOUSE - DAY

The street looks much the same as it did in the future. It's still the crappy part of town.

Dawn arrives in front of the house. It doesn't look in the slightest bit scary or haunted - just a run of the mill house in a poor area. Houses border it on either side and the windows are locked up; the only access is through the front door.

There is a French SIGN on the window, conveniently with a picture of a house on it.

Dawn sighs in relief.

Jason and Samuel are at the door.

Jason is trying to pick the lock.

DAWN  
 (running up to them)  
 Oh thank god. I thought I was  
 alone. What the heck happened?

SAMUEL  
 (turns)  
 I'm not sure. We were all meant  
 to reappear in the crypt.

JASON  
 (not looking up from  
 the door lock)  
 No time for a chatty flashback,  
 folks. Today's the day this house  
 gets fried.  
 (bites his lip)  
 Man, they must have made the locks  
 really good back in the day. I  
 can't budge this. Think I can  
 break open a window.

DAWN  
 (points at the sign)  
 Or reach out and touch someone.

Jason reads the sign.

JASON  
 (translating)  
 For sale. Please phone Mélanie  
 for a show.

Dawn looks across the street.

DAWN  
 I think this calls for some good  
 manners.

He stands up and grins.

INT. STREET STORE - DAY

Jason approaches the pretty CLERK at the desk.

JASON  
 [Hi there. Is it possible to use  
 your phone?]

He gives her the full smile treatment.

JASON  
(cont.)  
[It's an emergency.]

The clerk nods her head, but doesn't return his smile. In fact, she backs off as though Jason were a disease. He looks confused for a moment, but shrugs it off and grabs the phone.

EXT. KEY HOUSE - DAY

Samuel and Dawn wait outside by the wall. Jason approaches.

JASON  
Estate agent is on her way. I said 'interested party' and she was doing some time travelling of her own. Guess they're desperate to get rid of it.  
(thinks about it)  
Of course, currently I'm seven years old and don't actually have any money of my own. So let's hope we can get the key without proof of purchase.  
(drifts off)  
Or I could phone my folks.

DAWN  
So not a good idea. What if your family lends you money, and it turns out that money was meant to be invested in... coffee bean production. Bam. End of caffeine as we know it. You want that on your conscious? Think of all the poor college students.

That gets a small smile from Jason.

JASON  
Still... it's kinda tempting. Think of the things you could change.

DAWN  
Think of the things you could break.

Jason shrugs and leans on the wall.

DAWN

Or maybe we've already broken something. Nadya didn't say anything about us showing up in different places. I didn't know how to explain to some poor French person why I was in her house.

JASON

I was in the middle of a park.

SAMUEL

And I found myself in a record store with incredibly loud noise that I suppose was music.

DAWN

I hope the others are okay.

NADYA (O.S.)

Sorry. They wouldn't accept Euros for the taxi.

She walks up to the others. An old TAXI pulls away.

DAWN

Where were you?

NADYA

An office. It was completely unexpected. But we made it here, so my guess is the keys shifted slightly in transit. I tested the connection to them, and everything is perfectly fine.

(regards the house)

So what are we waiting for?

JASON

Someone with a key. A normal one. That door is well made.

Nadya looks around at the neighbours and people milling around.

NADYA

Any sign of arsonists?

DAWN

Nope. In fact, the house looks kinda normal so I have no idea why anyone would think it's haunted. We should watch out for the priest though, something led him here.

EXT. MIRELLA'S HOUSE - DAY

A hAND WITH A BLACK SLEEVE knocks on the door.

Mirella opens the door. She seems both expectant and worried; but her face shows disappointment when she sees who it is.

MIRELLA  
[Can I help you father?]

FATHER INCENDE  
[You called for a priest.]

INCENDE is in his late forties but with a powerful mane of black hair. He is swathed in black, though noticeably, he's a man of the cloth.

MIRELLA  
[I'm expecting Father Xavier.]

FATHER INCENDE  
[I'm better suited for the problem  
you spoke of. May I come in?]

Mirella thinks for moment, then steps aside. Incende smiles and enters.

EXT. KEY HOUSE - DAY

Dawn paces in front of the house, sporadically looking up and down the street. The others sit on the steps of the house, bored.

A CAR pulls up and stops.

MÉLANIE, blonde, pretty and perky steps out.

She quick-steps up the driveway, her electric pink high-heels clicking. She waggles some KEYS in her hands.

Dawn leaps back out of her way. The others scramble to their feet and out of her path too.

MÉLANIE  
[Hello. Let me open for you.]

She rushes up the steps and immediately starts unlocking the white elephant. She opens the door wide and looks back at the quartet.

MÉLANIE  
[Which of you is the buyer?]

Jason steps forward, but Mélanie notices the incomprehension on everyone's faces.

MÉLANIE  
 (switching to English)  
 You don't know French? You speak English?

DAWN  
 Uhm yeah.

MÉLANIE  
 Ohh.  
 (regards Jason)  
 So you are bringing your family here from... America?

Jason shares a confused look with Samuel.

JASON  
 Yes... my family and I are looking for a home. In France.

MÉLANIE  
 (smiling)  
 Oh good. Why?

JASON  
 It's... pretty.  
 (very good manners)  
 Is it okay if my family take a look around while you and I... discuss terms?

Mélanie puts on a false smile, but like the store clerk, looks repulsed.

MÉLANIE  
 I need to unlock the other doors inside. We'll talk later.

She quickly retreats into the house. Jason is now self-conscious of this second rebuttal.

JASON  
 (turning to the others)  
 Am I having a bad breath day?

Dawn shrugs and Nadya shakes her head. They are equally confused.

Jason leads the way into the house.

INT. FOYER - SAME

The reception area is large and empty. There are two staircases that go up to a landing on the second floor. There are three doors downstairs and two upstairs. Mélanie is not here.

Jason stops.

JASON

Not to sound paranoid, but she is avoiding me right? I don't get it.

DEVON (O.S.)

Have you looked in the mirror yet?

JASON

(insulted)

Hey!

Dawn gives a relieved wave.

Devon walks through the door and points to a large mirror on the wall opposite her.

DEVON

Just look.

Jason frowns and heads over. He gets to the mirror--

-- yells and jumps back startled. He cautiously steps nearer to the mirror.

Dawn rushes to his side. She catches the reflection in front of her.

It is NOT her own.

In front of her is another teenage girl, the one in the teaser, same age with long brown hair, but she's decked in too much make-up and clothes that came from Madonna's eighties closet.

Next to her is an older man, also from the teaser, with a balding head, a huge pot belly and white chest hairs sticking out from the red track-suit.

Dawn looks at Jason; he is completely disgusted by his reflection.

JASON

I'm ugly. No wonder they're scared of me.

DEVON

I though it was your manners they appreciated?

He glares at her.

JASON

(to Nadya; panicked)

I'm not gonna be stuck like this forever, right?

Nadya sees the mirror; she is completely shocked, more so than Dawn and Jason.

Samuel seeing this, joins them. His eyes grow wide.

DAWN

(reassuring Jason)

You're not that bad. Really. I'll flirt with you if it makes you feel better. I'll swoon and everything.

JASON

Words. Jail. Bait.

He turns to Nadya, desperation coming through loud and clear.

NADYA

Well, don't flirt with me. Not unless you like my type.

Nadya's reflection is the yuppie business man; Samuel's the young punk.

JASON

Explanation. Someone!

Nadya is deep in thought. Lacking any explanation, the rest turn as one to Devon. She crosses her arms.

There's no answer there.

The others, expecting nothing less, turn back to the mirror.

Mirror!Nadya frowns.

NADYA

This was most definitely not supposed to happen.

Mirror!Jason waves his hands about.

JASON

Now I know how Sam Beckett feels.  
 (double takes)  
 Oh no. Is the old geezer in my  
 body in the future?

NADYA

No... no. We can see each other  
 as we are, so we're definitely  
 here. I think.

She thinks, then has an idea. She stares into the mirror.

NADYA

(latin)  
 Reveal!

The mirror image flickers; Nadya and her male reflection  
 overlap each other. There is a glow entwining them.

NADYA

(genuine surprise)  
 Oh my goodness. They're here. And  
 we're here. Together. But  
 they're... not in control.

DAWN

We're possessing them!?

NADYA

(oops)  
 Technically.

DAWN

Okay, you didn't say anything  
 about that.

NADYA

Well, I didn't do it. We were  
 only meant to share space with  
 the keys. By existing together as  
 one, it would have ensured that  
 we didn't create a paradox by  
 having two sets of us and the  
 keys in the same timeline. We're  
 meant to be unique identities  
 that way. But here... we're  
 actually someone else.

(thinks)

Which means we're meant to be here.

DAWN

Like preordained?

NADYA

No, like we're not creating ripples that time wants to eliminate. The things we influence here will still affect the future, but it will be as if the changes were affected by people who were meant to affect changes.

JASON

Don't think I'm the big, dumb, old guy, but huh?

SAMUEL

I think I understand. There is always a balance in any time or space. Beings are meant to exist in a delicate equilibrium. Add one too many predators to an ecosystem and...

NADYA

The natural order is disrupted. So, we're possessing these people so that timeline continues the way it is meant to.

(frustrated)

But I didn't do that.

DAWN

(figuring it out)

The keys did it! It makes sense. They open a door from one our world to another and then when we're done, they let us get back to our own world, right? This is just their way of making sure we can go back through the same door.

(smiles)

I feel better now.

-- A SCREAM echoes from somewhere in the bowels of the house.

JASON

That would be Mélanie.

He moves to find her--

-- BANGS sound throughout the house.

The front door SLAMS shut. The windows DARKEN as though they were suddenly bricked up.

The house grows dark very quickly until nothing can be seen.

Oh boy. DAWN

Oh boy. JASON

FADE OUT.

ACT III

FADE IN:

INT. FOYER - DAY

A CLICK in the dark and the lights flicker on. It's not much, but at least they can see. Jason stands by the light switch.

JASON

Where'd that scream come from?  
Upstairs.

SAMUEL

I think it was on this floor.

DAWN

It sounded like it was coming  
from below.

Devon goes up one of the staircases. Jason sees her and goes to follow.

JASON

(to the others)  
Stay together. We'll be back.

Dawn watches them go through the doors at the top of the staircases. She turns to the others.

DAWN

Okay. I'm going to search  
downstairs.

NADYA

Of course, I suppose we should  
get the key first.

DAWN

Oh. I was thinking of the estate  
agent...

(nibbles her lip)

But maybe you're right...

NADYA

We can do both at the same time.  
I'm not sure how you'll identify  
the key, but if you see anything  
out of place I can check it out.  
I'll probably find the key before  
you do.

DAWN  
Hopefully before the priest of  
the burny order gets here.

She and Samuel head through a side door from the foyer. Nadya heads to the centre door beneath the landing.

INT. MIRELLA'S HOUSE, BEDROOM - DAY

Incende runs his hand along the air. Mirella stands in the doorway, watching.

INCENDE'S POV

The centre of the room SHIMMERS with a subtle green hue.

Mirella doesn't see this.

FATHER INCENDE  
Croix de rue?

MIRELLA  
[Yes Father.]

He nods, and walks toward the door.

INT. UPSTAIRS - DAY

Devon walks through a door from one IDENTICAL corridor to another. Confused, she looks back through the door she just came through. Definitely the same. There is another doorway straight ahead, with a passageway and mirror on the left, and two open doors on the right.

She moves ahead, and is distracted by the mirror as she passes it. She stops and faces her reflection. Her hand reaches up to the collar of her clothes.

IN THE MIRROR

A MEDITERRANEAN BEAUTY, early twenties, stunning and in a colorful dress that shows off her assets strokes her perfect bare neck.

Devon traces the cloth that hides her neck; fascinated with the reflection performing the same actions on skin.

Jason enters quietly from one of the doors on the right. Equally as confused as Devon was, he looks back at where he came in. Again, identical in detail to the current room.

He forgets his confusion for a moment as sees Devon's borrowed reflection.

JASON

You're very pretty.

Devon's hand springs away from her neck as though a thief with a hand in the cash register. Jason joins her.

JASON

I bet you could pull off an outfit like that too.

He's being sincere.

Devon just stalks off.

Jason throws his hands up. His annoyance and frustration shows for a moment, before he gives a heavy sigh and follows her through a passage way.

JASON

You know Dev, I never did thank you for this whole little adventure we're on.

As was his intention, she slows her escape and turns around. There is a question on her face.

JASON

The Key saga. If you hadn't scattered them, we wouldn't be here.

He says it without malice, but Devon isn't sure how to take it.

DEVON

You didn't have to come.

JASON

And miss all this? You know it was a foregone conclusion that I'd choose to be here.

(sighs)

Even though you haven't changed.

DEVON

Change? Change how?

He shakes his head.

JASON

Forget it.

Devon shrugs and turns away. It doesn't sit well with Jason. He grabs her hand and pulls her back.

JASON  
You've hated me since the first  
moment you met me. Why?

DEVON  
Because you're an arrogant action  
junkie who thinks he can get  
everyone to bend around his little  
finger.

He doesn't deny it.

JASON  
Mmm but see, you started spitting  
venom long before you figured  
that out. What is it huh? I remind  
you of an ex-boyfriend? You hate  
the colour of my eyes? I'm a  
better dancer than you are? What?

She stares at his hand, still tightly gripped around hers.

DEVON  
(through grit teeth)  
You're in my space.

JASON  
Well, you should probably get  
used to that, because at last  
count, we still have a lot more  
of your key buddies to find. You  
might benefit from being a little  
friendlier, and not just to me.

She yanks her hand out of his and all but runs away.

JASON  
(whispers)  
Damn it.

INT. BASEMENT - DAY

Samuel enters the basement. Dawn follows. He fumbles around  
in the dim light and finds a light switch. A lone bulb lights  
up.

DAWN  
(peering over the  
railing)  
Mélanie? Mélanie?

She frowns, and follows Samuel down the wooden stairs, one  
hand on the railing.

They reach the ground and search the shadows underneath the stairs and landing above. There is nothing there.

Dawn, troubled, stands in the centre of the basement.

SAMUEL

Dawn, what is it?

DAWN

Do you think I'm right? I mean, about the keys protecting the future. Because if we're wrong and something happens to Mélanie...

SAMUEL

We cannot be truly sure. But I think the theory is sound. However, it is possible to reach the same future we left through a different path.

(off Dawn's worry)

But I don't think so. I believe one key is making sure we don't change what we're not meant to.

DAWN

One key?

Samuel regards her significantly. Realisation dawns on her face.

DAWN

No... not me?

SAMUEL

The key in this time is the only one that has shown a talent for moving through time, but it is only an object, and it did not exist in our time. What else could change the results of, and I can vouch for it, a very powerful spell?

DAWN

(flustered)

It couldn't have been me. It must have been--

SAMUEL

The keys are simply tools. They do only what they are made to.

DAWN

But I...

SAMUEL

You must know that you are more.  
 (gently)  
 You have a name.

DAWN

A name to hide behind.

SAMUEL

A name that gives you choice.  
 (knowing)  
 A choice denied to her and also  
 denied to your sister. A choice  
 both of them want you to make  
 when you are ready.

Dawn understands. Samuel walks to the stairs.

DAWN

(hopeful)  
 She chose a new name. Devon, I mean.

SAMUEL

(sad)  
 Reminders. Fragments of the past.  
 (smiles)  
 You are aptly named, Dawn. Light  
 after the darkness. Do not turn  
 away from that easily. You would  
 be surprised how difficult it is  
 to rekindle such a flame once it  
 has been put out.

EXT. CROIX DE RUE - DAY

Incende stares at the street sign. He tilts his head and  
 looks further down the street.

EXT. CROIX DE RUE, KEY HOUSE - DAY

Only a few rundown PEOPLE, the clerk included, have noticed  
 what has happened to the house. Some regard is curiously,  
 most cautious.

The windows and door have become LIKE BLACK ROCK.

Incende nears the house.

INCENDE'S POINT OF VIEW

The house RIPPLES as though a thick mist was overlapping it.  
 It is a white shimmer.

FATHER INCENDE  
 (to himself)  
 It writhes.

BYSTANDER  
 (french)  
 [Father, father. I think there  
 are people trapped inside.]

Incende's eyes twitch briefly to the speaker.

FATHER INCENDE  
 [Fear not, child. I will save  
 what souls I can.]

He strides smoothly to the door.

INT. CORRIDOR - DAY

Nadya closes a door behind her. Ahead of her there is a long stretch of dark corridor. The ceiling is very high up, and there are pillars along the wall. At the other end of the corridor, there is a door. White light shines from underneath it.

NADYA  
 How bloody big is this house?

There is a MOAN ahead. It is Mélanie, slumped on the floor. Nadya goes to her.

NADYA  
 Are you all right?

MÉLANIE  
 I don't know. Something is wrong  
 with the house.

NADYA  
 (helping her up)  
 You don't say. Do you know what  
 room that light is coming from?

MÉLANIE  
 (rambling)  
 I don't know. The house is  
 different. Changed. It's  
 impossible. But... the door, this  
 hallway. I can't explain.

Nadya gives a distracted nod.

NADYA  
 Can you stand by yourself?

MÉLANIE

Uhm yes, but...

NADYA

I'm just going to take a look.

She walks toward the light.

EXT. KEY HOUSE - DAY

Incende approaches the door. Without turning his head, he gives a quick look-over the few people gathered behind him. Knowing he has their full attention, he whips his arms out.

FATHER INCENDE

In the name of the Father, the  
Holy Spirit and the Son, let me  
enter!

He steps closer to the door.

FATHER INCENDE

I command you!

He lays his hands on the door. The door beneath his palms reddens as if being burned.

An onlookers GASP. Some fall to their knees and start to pray; they've found religion.

Incende steadily pushes the smoking door inwards, a big show.

INT. UPSTAIRS - DAY

Devon walks onto a landing with a balcony. Jason follows.

JASON

Look Dev, you can't keep  
avoiding-- what's that sound?

A CREAKING gives way to a SNAP as the landing unnaturally LURCHES AT AN ANGLE.

Devon and Jason begin to FALL.

INT. BASEMENT - SAME

Dawn walks up the stairs. Samuel follows. Dawn pauses with a frown.

DAWN

Do you feel something? It's almost  
like--

Samuel YELLS as the step he is standing on turns to quicksand, pulling him down on one leg.

DAWN

Samuel!

INT. CORRIDOR - SAME

Nadya's hand is an inch away from the door handle. There is a CREAKING to the side of her. She swivels her head--

A pillar FALLS toward her.

FADE OUT.

ACT IV

FADE IN:

INT. BASEMENT - DAY

Dawn runs down the stairs and grabs Samuel by his arm. The floor she stands on is solid. She hoists him up as best she can. He is in some obvious pain as he struggles against the house's hold on him.

Dawn braces her feet and gives an almighty tug. That does the trick. He dazedly stumbles up the stairs after her.

INT. UPSTAIRS - DAY

Jason and Devon slide ungracefully down the slope of the collapsed landing.

They SEE that the ground below them is at a greater distance than the actual height of the house should be.

Jason's hands scrabble to try and find something to stop the fall. They reach the edge, and Jason manages to grab it and hold onto Devon, but he hasn't got a good enough hold.

They fall over--

--and plummet to the ground below.

DOWNSTAIRS

Inches from the ground, they stop falling and just HOVER.

Jason lies mid-air above Devon. He's still holding her hand.

Jason forces his eyes open and sees Devon a breath away below him.

Her eyes are WHITE.

JASON

Uhm. Can we get down now?

INT. FOYER - DAY

Mélanie runs through the centre door. Nadya stomps in behind her and slams the door shut. She is covered in a layer of concrete-coloured dust.

MÉLANIE

Oh my god. Oh my god. Oh my god.

Dawn and Samuel rush in from one side door. Devon and Jason from the other.

Mélanie races to the front door, largely unnoticed by the others.

Samuel staggers over to the bottom of the staircase and sits, nursing his leg.

JASON

Okay, one, either this house has some very deceiving architecture or it's the friggin Tardis.

(Remembers his original thought)

And two, it's trying to kill us.

NADYA

(brushing off dust)

Had noticed that.

DAWN

Stupid question. Why now?

Mélanie yelps as she tries to pull the door open. She touches her hand as if scalded.

DEVON

Might have something to do with that.

She points at LARGE SCORCH MARKS on the door.

DAWN

The priest is already here. Are we too late?

MÉLANIE

Too late. Too late for what? What is happening? What are you people talking about? Did you have something to do with this? Why won't the door open?

Jason braces himself and grabs the door handle. He lifts his hand away, unharmed and surprised by that. He glances at Mélanie like she's a nutter, then grips the handle again and tugs. It stays put. He glares at the blocked windows.

JASON

Nadya, think you can get this door open? If this priest is already here I don't like the idea of no fire exits.

Mélanie mutters in French. Samuel nurses his leg and looks worriedly at her. Dawn follows his gaze and then looks at Nadya readying herself.

Dawn approaches Mélanie and puts her arm around the women and gently steers her away from the door, cooing comforting words.

Nadya stares at the door. Her eyes turn BLACK.

NADYA

(latin)

Release.

A wave of energy flows from her to the door, creating a hazy cloud in front of it. Mélanie turns around, open-mouthed.

DAWN

(trying to cover)

Wow. Neat trick. Our movie company will be so pleased.

Mélanie is in complete shock. Dawn grimaces, shrugs and moves away.

ON THE DOOR

When the haze clears--

--the door is still closed.

Nadya double-takes. She can't quite believe it.

NADYA

That should have worked. Why is nothing working today?

Devon steps forward. She flicks a hand at the door.

DEVON

Interesting.

JASON

What?

DEVON

The door isn't there.

JASON

Of course. It explains why I can see it.

Samuel stumbles to his feet and joins them, favouring his uninjured leg.

Nadya thinks about it. She walks to the door and touches it.

NADYA

She's right. It looks like a door and feels like a door, but it's not really a door.

DAWN

Like us.

Everyone turns to her. Out of the mouths of babes.

JASON

Great, we're trapped in a house with no windows or doors and a crazy priest on the outside trying to burn us up.

SAMUEL

Look.

The scorch marks on the door FADE from the inside out, as though the wood was knitting itself together. Soon all that is left is a person-sized outline. Then it too disappears.

SAMUEL

The priest is not outside.

There is a large CRASH from somewhere in the house.

SAMUEL

(cont.)

He's here.

JASON

I think you're right.

(claps his hands)

New plan. Nadya, Samuel, find us a way out of here. Girls, you're on key duty.

NADYA

(to Devon and Dawn)

I think I have an idea where it is.

DAWN  
 (to Jason)  
 What about you?

JASON  
 I'm gonna find the preacher man.  
 See if I can talk him out of arson.

DEVON  
 What makes you think you can?

JASON  
 (thumbs at the mirror)  
 Because I'm not as pretty as the  
 rest of you.

He winks and runs for one of the side doors.

Devon sighs.

DEVON  
 (to Nadya)  
 Where is it?

NADYA  
 (points)  
 Through there. There's a door  
 this house doesn't want us to get  
 through.

Devon nods and she and Dawn head out.

Mélanie finally snaps out of her shock.

MÉLANIE  
 You're all... possessed. Demons.  
 Devils.

Samuel heads toward her, hands raised in supplication.

SAMUEL  
 No, we're simply trying to make  
 things better.

MÉLANIE  
 No. No. No.

She backs away and starts to pray in French again.

Nadya sighs. She waves a hand at Mélanie. The woman collapses.  
 Samuel catches her.

NADYA  
 Least that worked.

INT. UPSTAIRS - DAY

Jason peeks through the doors.

JASON  
Hello? Father?

He reaches the stairs and crouches. He runs his fingers along scorch marks that are disappearing; looks down the stairs.

INT. HALL - DAY

It's another strange room with doors, pillars and stairs. Devon points ahead.

DEVON  
That must be the corridor.

DAWN  
Good. I'm gonna be so glad when this key is out of harm's way and safely in danger with the rest of them.

That gets a small smile from Devon.

FATHER INCENDE (O.S.)  
Key?

The girls turn. Incende walks toward them from a staircase.

FATHER INCENDE  
Curious thing to be looking for.  
What kind of key?

He draws closer, but falters in his step.

FATHER INCENDE  
You... you're not meant to be here. You have two faces.

The girls exchange looks.

FATHER INCENDE  
(at Dawn)  
But you, you're some thing...  
you're like this house. You...

He gazes around him.

FATHER INCENDE  
You're not meant to exist. You're one of them.

DAWN

One of them?

Incende surprises them. He raises his hand and a stream of FIRE shoots toward Dawn.

She yelps, but the flames don't reach her.

They hit an INVISIBLE WALL in front of her. Dawn looks to the side, where Devon has WHITE EYES and hand outstretched.

DEVON

Get the key.

Incende raises his hands and FLAMES SPRING from the floor.

Devon motions and CREATES A CLEAR PATH for Dawn toward the door.

Dawn makes a run for it. She darts through it and it slams behind her.

The FLAMES GROW, and lick at the walls and floor. It spreads quickly. An unnatural but very effective fire.

Devon staves it back and moves to the door Dawn went through, protecting it.

INT. FOYER - DAY

Nadya stands hand raised at the door.

NADYA

Do you smell smoke?

Samuel sees smoke billowing out from under the centre door. Nadya sees it too.

NADYA

Crap.

She turns back to the door, all concentration there.

INT. HALL - DAY

Devon blocks the flames, but as fast as she can block them, more spring up. Her eyes are watering. She struggles to see through the smoke and flame.

Incende pushes through and crashes into her, knocking her to the floor. She splutters and coughs, grappling for air.

FATHER INCENDE

They can't exist. This one must  
have been hidden from us. It will  
split open our world unless I  
destroy it.

JASON (O.S.)

Split this!

He VAULTS over the flames and into Incende.

The older man stumbles but is in good shape. He turns and  
punches Jason in quick succession, who staves him off without  
going on the offensive.

Devon gets to her feet and looks up.

The flames have reached the roof.

Shreds of burning ceiling are dripping down like molten rock.  
It's about to cave in.

Devon gestures with her hand as though holding the roof up,  
and with her other hand, carves a flame-free path around  
Jason and Incende.

FATHER INCENDE

I am righteous. I will die to  
serve my Lord.

JASON

You're not serving the Lord,  
you're serving margaritas in crazy  
town.

Incende bares his teeth and flame rises directly in front of  
Jason, who leaps out of the way, just in time. He lands in  
the flames.

Devon sees this and quickly quells the flames she can in  
that area.

Jason rolls to put the fire on his jacket out. He gets up,  
okay, and nods at her. His eyes widen as he sees--

--Incende charge Devon.

She turns in time to see him, her hand moves instinctively--

--Incende is blasted across the room by her telekinesis. He  
crashes against a wall, and looks at her, snarling--

--then looks down. His clothes are on fire.

Devon and Jason watch in horror.

FATHER INCENDE  
I will die to serve my Lord. The  
link must be severed.

He shuts his eyes. The flames INTENSIFY. Any part of the room that was free of flame quickly gets covered.

Devon and Jason both cough and try and shield themselves from the heat.

JASON  
Devon!

He motions toward Incende. She nods, and pushes the air in a path toward the priest. Jason follows it.

JASON  
I know I'm not supposed to hit  
priests but...

He punches Incende; knocking him out.

INT. CORRIDOR - DAY

The light at the end of the corridor is enough so that Dawn can pick her way over COLLAPSED PILLARS. They look as though they have been blasted to pieces.

DAWN  
Nice house. Nice house. You don't  
want to hurt little Dawnie do you?  
All she wants is her shiny key.

The house is silent. Dawn coughs, and looks back. There is an eerie reflection of the light on the smoke.

DAWN  
I'll just get my little key and  
leave you to burn. Really sorry  
about that, but he's a crazy  
zealot guy who thinks I'm just  
like you.

She stops just before the door. The light reflects on her face.

DAWN  
Crazy guy. Just like you. You're...

She reaches for the door handle--

INT. HALL - DAY

Dawn looks around. The door is gone; there is no corridor. Ahead of her is a completely normal kitchen. The roof is lower, there are no pillars or rooms that stretch on for miles. The room now looks completely mundane.

Apart from the flames.

In her hand is a metal object: the next KEY. It a round shape, like the door handle was.

She turns around and sees, quite close to her--

--Devon fighting a losing battle against the flames

She can't contain them all.

Jason grapples Incende on the floor, trying to roll the fire off him.

They haven't really noticed the change or that Dawn is now standing close to them.

DAWN

I've got it!

Jason barely nods. He hoists Incende onto his shoulders.

They all take off running.

EXT. KEY HOUSE - DAY

Nadya and Samuel hold Mélanie between them and drag her out the house. Moments later, the others follow.

THE PRAYING CROWD

They stare with eyes and mouth open. Mirella is among them.

The gang glance amongst themselves. Gently, they lay Mélanie and Incende on the floor.

Incende stirs.

JASON

Uh. Nothing to see folks. Just your friendly neighbourhood...

He grimaces, not sure what to say.

DAWN

(apologetically)  
Ghostbusters.

JASON  
 (it's too lame to use)  
 Right. Ghostbusters.  
 (claps his hands)  
 Everything's fine now.

One of the windows of the house EXPLODES as the fire spreads to the rest of the house.

The sound of SIRENS are in the distance.

JASON  
 Well, our work here is done.

He nods at the others and feigns an 'all is normal' routine as he strides past the onlookers. The rest of the gang do the same.

Mirella watches as Dawn walks past, completely ignoring her.

She rushes forward to help Incende, who lies staring into the sky, mumbling.

Someone comes forward to help up a waking Mélanie.

MIRELLA  
 [Father, father. My daughter?]

FATHER INCENDE  
 (to himself; labored  
 breathing)  
 Two faces. All of them. Doesn't  
 matter. One still exists. Was  
 hidden. The brethren must know.  
 Must begin again. The link must  
 be severed.

ON A FIGURE HIDDEN BEHIND A TREE

The person turns and rushes off.

EXT. CROIX DE RUE - SAME

The gang walk steadily on as if this was the most usual thing in the world. People run past them to see the fire, largely ignoring them.

JASON  
 Alright, let's get this sucker  
 into storage and get out of here  
 before we screw up the timeline  
 even more.

SAMUEL

Actually. I think we're okay.  
Everything seems to have happened  
exactly the way it happened before.

DAWN

But rather safe than sorry, right?

SAMUEL

Definitely.

They all breath a heady sigh of relief.

JASON

Good. I can be pretty again.  
Though, all things considered, I  
can't think of anywhere safer for  
these things than where they are  
right now.

He taps his chest.

DAWN

Oh I can.

Jason tilts his head.

DAWN

There's no safer place for  
something than with a Slayer.  
They kick ass.

JASON

I really gotta meet your sister.

NADYA

Hey!

He winks at her and laughs. They carry on down the road, not  
seeing the MAN IN THE BROWN ROBE, turn in their direction.

ON THE MONK

Last seen in *Buffy the vampire slayer* *There's no place like  
home*. A monk of the order of Dagon.

ANOTHER MONK joins him.

MONK

(czech accent)

And?

MONK 2

There is no threat to the Key  
here. The seers were wrong.

MONK

I hope you are right and this  
great evil never comes.

MONK 2

We have kept their secret for  
hundreds of years. No one knows  
they-

MONK

Someone knows. Someone will find  
us. But we will protect ...  
protect the last. With our final  
breath.

OFF HIM

FADE OUT.

END SHOW