

FAITH

"Siren"

by
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Based on characters created by Joss Whedon
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And characters created by Jason Scott
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TEASER

FADE IN:

1 EXT. KELOWNA - CITY BOUNDARY - NIGHT 1

Gazing up at the pitch black sky as the stars up above twinkle.

PAN ACROSS to see the full moon, shining particularly brightly tonight. Continue to PAN to see a SECOND MOON, this one only half full.

The second moon tells us something in particular: we're not in Kansas anymore...

TILT DOWN to reveal where exactly we are.

A city, we'll call it "Kelowna," stands before us, protected by a brick wall that extends as far as the eye can see in either direction. The only opening is a wrought iron gate dead ahead.

The city itself is quite the sight, not dissimilar what you'd expect at the dawn of the twenty first century - there are terraced houses in the distance and factories with large smoke emitting chimneys.

There's a RUSTLING nearby, and a REVERSE ANGLE reveals a rather forboding FOREST.

PUSH IN, through the branches and leaves, many of them twisted and rotting, long since dead. The rustling gets nearer and nearer until:

A LITTLE GIRL, no more than six or seven, stumbles into view. She's covered from head to toe in dirt and mud, some of it dried, clearly having been there for a long time.

As she walks she MUMBLES something quietly, almost like a chant, until she reaches the edge of the forest.

She stops for a moment, taking in the view, then continues towards the gates, still mumbling, still stumbling every few steps.

2 EXT. CITY GATES - MOMENTS LATER 2

She reaches the gates and looks puzzled. She tilts her head to one side and places her hand on it, seemingly confused by its presence.

3 EXT. KELOWNA - MOMENTS LATER 3

The Little Girl now walks along a cobbled path, the gates behind her still closed. She walks on, until something catches her attention off screen.

(CONTINUED)

TWO GUARDS approach her, looking worried. One of them kneels down to her, takes his coat off and wraps it around her.

GUARD #1
(worried)
What are you doing out here?
(beat, off mud)
Were you out there? In the swamp?

The very idea of her being on the other side of the city wall seems to unsettle him.

She doesn't answer, shrugging off the coat, letting it fall to the ground, and carries on walking.

GUARD #2
Oi!

His voice is much less caring, less friendly than his colleague. The pair are a ready made good-cop bad-cop combination.

GUARD #2 (cont'd)
Where do you think you're going?
Who are you?

GUARD #1
Stop it, look at her.
(beat)
We should find out who she belongs to.

GUARD #2
'Belongs to'? She's not a stray dog. You sure she isn't...

He casts his eyes back to the closed gate. The gruff exterior from before slipping for a moment, genuine fear now written across his features.

GUARD #2 (cont'd)
From out there?

GUARD #1
What? No. She's just lost. Besides, there's nothing out there, just... rumors.

GUARD #2
(uncertain)
Yeah... of course. Rumours.

He COUGHS, regaining his tough guy composure and nods to the girl, who's half way to the TOWN SQUARE, which we can just about make out from here.

GUARD #2 (cont'd)
She's getting away. In case you
were wondering.

Guard #1 hurries after her, and they head off in the
direction of the Little Girl as we CUT TO:

TOWNSFOLK are engaged in various conversations as they go
about their business. A YOUNG WOMAN turns away from her
FRIEND, laughing at some unheard joke, and heads up the
nearby path, but quickly stops in her tracks.

Not far away from her is the Little Girl, who also comes to a
halt as she see's the villagers. Doing so allows the Guards
enough time to catch her as Guard #2 grabs her by the arm.
He's not exactly gentle about it either.

YOUNG WOMAN
(loud, horrified)
What are you doing?

One or two people hear her and turn away from their
conversations to see what all the fuss is about.

GUARD #2
Just go about your business.
Nothing to see.

YOUNG WOMAN
I'd have to disagree. What happened
to her?

More and more people are looking up now, the situation now
qualifying as a "scene."

GUARD #1
She's lost. We're taking her
somewhere safe until someone claims
her. It's fine.

YOUNG WOMAN
With all due respect, no, it isn't.
Look at her, she's terrified.

The Guards look down at the Little Girl, she doesn't look
particularly fussed by the situation in all honesty, but
they're not about to argue; the whole square is watching now.

The Young Woman approaches her, kneeling down and places a
hand on her filthy looking face.

YOUNG WOMAN (cont'd)
It's alright, I'll take care of you
till your mum finds you. I'm Marie,
what's your name?

The girl looks up at MARIE with the same curious look she gave the gate. She BLINKS, and opens her mouth, but only a tiny, hoarse GASP escapes her lips.

YOUNG WOMAN (cont'd)
Come on, let's get you something to
eat, what do you say?

She tries again, and once more, no sound escapes her lips.

With a kind smile, Maria offers the girl her hand, which she doesn't take. The girl blinks again, and this time, in the split second she has her eyes closed, something changes!

The innocent glint of childhood in those eyes seems to be gone, and in their place is something dark and malevolent with the grin to match.

As Marie recoils, seeing the evil in there, the Girl cocks her head once more and opens her mouth, this time letting out a high pitched, unearthly SCREAM!

The townsfolk all drop to their knees, clutching their ears in agony, trying desperately to blank out the terrible noise the girl lets out.

And then, she stops, and returns to the innocence we saw before.

The people let go of their ears, looking up at the girl, but they don't run, they don't even make a noise. They just stare at her for a moment.

Then, one by one, they all start to chant:

TOWNSFOLK
We serve our Queen. We serve our
Queen. We serve our Queen.

And as they chant, and start to bow, a look of childish and somewhat disturbing glee creeps across the girl's face as we:

BLACK OUT:

END OF TEASER

ACT ONE

FADE IN:

5 EXT. NEW YORK CITY - DAY 5

A view of the city as people go about their daily business.
PUSH IN on the familiar sight of the ASYLUM.

6 INT. ASYLUM - STAFF ROOM - NEXT 6

NOA and KINCAID are relaxing on a sofa in the staff room, giggling like school children as they catch up. Noa's chair waits nearby.

Kincaid's gaze falls on the chair - and his laughter dies away. Noa notices and looks worried, SNAPPING her fingers in front of his face.

NOA

Earth to Glenn? Come in, Glenn.

He snaps out of it, smiling weakly.

NOA (cont'd)

You okay?

KINCAID

(nods; covering)

I'm fine. I'm just happy to be with you again.

Sensing her fear, Kincaid leans in and gently kisses her.

NOA

(grins)

I've missed doing that.

KINCAID

Maybe we should do it again. Just in case you forget any time soon.

NOA

Maybe we should. You know, as part of our duty to continue good diplomatic relations between our respective worlds.

She leans in and kisses him again. This time the kiss lingers, and slowly intensifies. Before things get a little too much we CUT TO:

7 INT. GATEWAY - CONTROL ROOM - NEXT 7

DAWN is stood in front of a floating screen displaying the latest damaged world. The city on the display is Kelowna.

(CONTINUED)

FAITH raises her hand, a little puzzled about something. She's accompanied by PRYOR, who looks uncharacteristically bored as he loads his belt with explosives.

DAWN

You don't have to raise your hand.
Though I kinda like the power.

(beat)

No, bad idea. Power goes to my head. It's not pretty. I had to look after a friend's puppy this one time, and even though I swear I locked the back door, he just ran out and -

PRYOR

(snaps)

We don't have all day, Dawn.

Dawn and Faith react to his outburst - and after a beat, so does Pryor.

PRYOR (cont'd)

Sorry. Faith, you were saying...

Dawn HUFFS, realising her anecdote has been cut short, but she doesn't have time to complain.

FAITH

What's the problem? That world looks okay to me.

Dawn raises her eyebrow, pointing to the seemingly endless forest that surrounds the city on all sides.

DAWN

See this forest?

FAITH

(dry)

No. Oh, wait, yeah. Just there?
Okay. I see it.

DAWN

(scowling)

It wasn't like that two months ago. Think tranquil, picturesque, not all Tim Burton-y.

FAITH

So, a forest gets a little tough to manage and we send in the troops? I thought we were tackling the really screwed up dimensions first?

DAWN

It's more than that. Something did that, and that something is going to spread to the city, soon. I can feel it.

(beat)

Wait a second.

She stares into space, going completely blank for a second. Pryor and Faith look at each other, neither have a clue what's going on. And then, she's back with us.

DAWN (cont'd)

Someone's trying to use the Gateway.

Dawn walks over to the PEDESTAL, holding her hand above it.

FAITH

Someone bad? Should we be worried.

DAWN

Nah, I got this.

Casually, she moves her fingers as though dialling a phone number - and with a SHIMMER of light, a DOORWAY forms in the air before the group.

FAITH

(whispers)

Can she do that?

PRYOR

Apparently, she can now.

A moment later RUTH steps through the doorway, looking pleased to be home again.

DAWN

There you go!

RUTH

(smiles)

Hello.

FAITH

Ruth! How'd it go?

RUTH

Jaleena's with our kind. She's safe. Thanks to all of you.

She moves over to Pryor and hugs him gently, kissing him on the cheek. He shifts uncomfortably as we CLOSE UP on him - and he's looking straight at her neck!

(CONTINUED)

7 CONTINUED: (3)

7

Off this slightly disturbing close up, we CUT TO:

8 EXT. FARMHOUSE - DAY

8

A modest farmhouse in the middle of a small, very dry looking field, connected to the road not too far away via a short dirt track.

The only thing that looks the slightest bit swanky is a car parked outside next to a very old looking JEEP, and even the car isn't brand new.

TITLE: HAZELHURST, MISSISSIPPI

A CAB pulls into view, driving slowly along the dirt path up towards the farm house, before slowing to a stop. A moment later, VI steps out of the cab, a heavy looking bag over her shoulder.

DIRECTOR

That'll be -

She absent mindedly hands him a note. He takes it and checks, not too pleased.

DIRECTOR (cont'd)

I don't have change for this.
Anything smaller?

VI

(not paying attention)
Keep it.

His eyes widen a little - he's not going to stick around for her to realise her mistake, and quickly turns the car around, driving off back down the track.

Vi, meanwhile just stares up at the house, wondering whether or not to approach. With a sigh, she makes her decision, and makes her way up towards the porch.

Taking one last breath, building up her courage, she KNOCKS lightly on the door and waits.

Through the door we hear:

WOMAN (O.S.)

I'm going to be late. Look, I don't
have time for -

The door opens, the woman on the other side sees Vi and her jaw drops.

(CONTINUED)

WOMAN (cont'd)

This.

(beat)

Vi?

VI

(meek)

Hi, mom.

She shares Vi's fiery red hair, though her dress sense is far less casual, she wears a sharp looking suit and is clearly on her way to work. This is ELENA BOWEN.

Elena stares at Vi, who suddenly looks very uncomfortable. A silence lingers for what feels like forever until Elena dives forwards, embracing her daughter in a hug.

ELENA

Vi, oh, my God! It's so good to see you!

She squeezes tighter, and Vi looks like she's about to pop, but she can't stop smiling, her nervousness now gone.

Elena lets go, kissing Vi on the cheek before turning back into the house.

ELENA (cont'd)

John, come down here!

JOHN (O.S.)

Who is it?

JOHN BOWEN steps out onto the landing upstairs, peering down towards the front door.

His soft, caring face shifts the second he sees Vi below, he's quickly overwhelmed with joy as he races down the stairs, joining Elena in hugging his daughter.

JOHN (cont'd)

I can't believe it... you're home!
We missed you so much!

VI

(tearing up)

I missed you both too...

As the family reunion continues PUSH IN on VI's face, tears of joy starting to run down her cheeks, and DISSOLVE TO:

Vi, now wiping the last of her tears away as she closes the front door, stepping into the modestly decorated hallway.

(CONTINUED)

There are pictures everywhere of Vi, her parents, and various other relatives. She walks towards one - a younger Vi is in it with her parents, all of them laughing.

She looks sad as she takes it off the wall, getting a closer look. A tear falls onto the frame and she wipes it away.

ELENA (O.S.)
Sit with your dad, and I'll be
right in with drinks.

VI
(looks up)
Don't you have work?

ELENA (O.S.)
They can go on without me, this is
a special occasion. It's not every
day your long lost daughter comes
home!

Though she does her best to sound cheery, there's a slight change in her tone, almost bitter.

Not noticing, Vi places the picture back on the wall, gently touching her photo-self's face, briefly reflecting on the past.

CRASH! She looks up, and quickly runs into:

The kitchen, where her mother is hastily cleaning up a broken glass whilst mopping up its contents with paper towels. She's crying too, though these aren't tears of joy.

VI
Mom?

ELENA
It's fine, Violet. Just go sit with
your father.

She picks up a few shards of glass, one of them catching the tip of her finger, producing a single blob of blood.

Vi kneels down, putting a caring arm around her mom and takes Elena's hand in her own.

VI
Come on, let me help.

Elena shakes Vi off, putting the shards into the nearby bin and opens up a cupboard, hastily sorting through the contents.

Vi looks up at her mother, worried. She stands up and tries to comfort her again, putting her hand on her mother's shoulder, but again, she's shaken off.

VI (cont'd)
Mom, please. What's wrong?

It's all too much for Elena who yanks her arm out of the cupboard, bringing half the contents with it, which spills out across the kitchen counter and floor.

ELENA
Five years!

She's turned red, the tears are streaming down her face and her makeup is just about ruined. She's furious, and by the fact that Vi is looking intently at her feet, we can guess she knows full well why.

VI
(quietly)
I'm sorry I -

ELENA
(not listening)
Five years and you didn't come back once!

VI
(pleading)
I couldn't. It was... complicated.

ELENA
Do you think I care about
'complicated'? We didn't know where
you were, what you were doing! You
vanished, Vi!

The tears keep coming, more and more by the second. Vi starts to cry too, five years of guilt pouring out all at once.

VI
I'm sorry...

ELENA
You're damned right you're sorry!
What the hell have you been doing?

John runs into the room, having heard the commotion at last, he looks to his wife, and then to his daughter.

JOHN
What's going on here?

(CONTINUED)

He's not angry, or if he is, he's hiding it well. He just looks worried for them both, and steps forward, placing an arm around each of them as they both sob.

JOHN (cont'd)
Come on, what's wrong?

ELENA
(sobs)
Vi was about to explain why she didn't bother to tell us about what's been going on with her for the last five years.

Vi does a double take, suddenly finding herself in a very difficult situation. She shakes her head, not prepared to tell the truth, but John's kind face changes. He's very serious all of a sudden, and he wants answers to.

JOHN
Well?

Taking a moment to sum up her option, Vi steps back, leaning against the counter, her hand on her forehead. She wipes away her tears and NODS.

VI
Okay.
(beat)
But you're going to want to sit down.

John and Elena look at each other, intrigued as the worst case scenarios possible all pop into their head at once. Reluctantly, all three leave the slightly chaotic kitchen behind and we CUT TO:

11 INT. ASYLUM - CORRIDOR - LATER

11

Ruth and Pryor walk along the corridor, Ruth is practically bursting with cheer. She's so happy in fact that she doesn't notice that Pryor's being even more reserved than usual.

RUTH
(animated)
It's wonderful there. My kind and humans live in peace, it's like nothing I've ever seen. Mountains and fields and oceans so pure and beautiful. And the family she's with, so loving! Oh, and -

PRYOR
I take it you'll be going back?

(CONTINUED)

His comment seems to put a downer on Ruth's mood straight away. She was hoping the question wouldn't come up just yet.

RUTH
Yes. Eventually, at least.

PRYOR
How long are you here for?

Ruth does her best to maintain her smile, but it's becoming increasingly false and increasingly obvious.

RUTH
About - ah!

She jumps out of her skin as JERRY steps around the corner and quickly pulls her in for a hug, that broad smile plastered across his face as always.

JERRY
Good to see you.

RUTH
(struggling to speak)
Good to see you too.

They break apart and Ruth looks around, noticing that Pryor has disappeared.

PULL AWAY to a corner nearby, behind which Pryor has hidden. He's spying on Ruth and Jerry, both of whom are clearly very happy to see each other.

Jealousy quickly dominates Pryor's features as they continue to talk. He clearly doesn't like what he's hearing.

With another hug, Ruth turns and heads off down the corridor, leaving Jerry, looking very pleased with himself, standing alone.

Pryor steps out of his hiding spot and approaches Jerry, who sees him coming.

JERRY
Hey. Isn't it great she's back?

He's caught off guard as Pryor grabs him by the shirt and SHOVES him into the wall!

JERRY (cont'd)
What the hell is wrong with you?

PRYOR
Leave her alone.

JERRY

What?

PRYOR

I said, leave Ruth alone.

Jerry half laughs, though he's more startled than amused right now.

JERRY

I don't know what you're talking about. Pryor, it's you she wants, we're just friends. It's not like you think!

Pryor lets him go, straightening himself up.

PRYOR

See that it stays that way.

And without another word, he turns and stalks off down the corridor, leaving a baffled Jerry watching him go, still catching his breath back.

12 INT. GATEWAY - CONTROL ROOM - LATER

12

The team have assembled, Faith, Pryor, Kincaid, RACHEL and Jerry, who is staring at Pryor, still completely puzzled after their confrontation. Dawn is stood to one side, her arms folded.

FAITH

(to Kincaid)

You sure you want to do this?

KINCAID

I owe you all my life, it's the least I can do.

FAITH

Good enough for me.

(to the team)

We all ready?

RACHEL

Dial the gate!

(off looks)

What?

Faith moves to the pedestal and starts to do her thing, her hands moving over the liquid filled tubes.

Eventually, five DOORS appear before them, each with its own unique style. Faith steps down from the pedestal, brandishing the HANDLE.

(CONTINUED)

FAITH
Like ridin' a bike. Let's go.

She moves the Handle towards one of the doors, but stops, quickly patting her pants.

FAITH (cont'd)
Crap.

Everyone looks suddenly worried, what did she forget that's so important?

RACHEL
What is it?

FAITH
I forgot my gum.

Everyone relaxes.

KINCAID
'Gum'?

PRYOR
Why are we stopping for gum?

FAITH
Stops my ears popping when we go
through one of these things.
(off looks)
And, you know... for luck.

Jerry reaches into his pocket, pulling out a packet of nicotine gum.

JERRY
This do?

He tosses it over, she gives him a thankful grin.

FAITH
Hey, two birds, right?

Popping one into her mouth, she places the handle onto the door and opens it, and leads the team into the portal.

As the doors disappear, Dawn and Jerry are left alone.

DAWN
(pointed)
'Bye, Dawn.'
(pouts)
How hard is it to be just a little
more courteous? It's not like I
expect a lot from people!

12 CONTINUED: (2)

Jerry CHUCKLES, and Dawn looks around, clearly having forgotten he was still there.

DAWN (cont'd)
Well... I don't!

Jerry shakes his head and walks off, leaving Dawn to it as we:

BLACK OUT:

END OF ACT ONE

ACT TWO

FADE IN:

13 INT. WAREHOUSE - DAY

13

The warehouse is filled with food of all kinds - grain, fruit, pretty much anything you'd need to survive. There's nobody about.

FAITH (O.S.)
You'd think they'd have this stuff guarded.

PAN AROUND to reveal the team as Faith pockets the Handle. They've only just arrived.

PRYOR
Perhaps they don't feel the need.

RACHEL
Quick question...

She looks around the team - everyone is dressed in their street clothes.

RACHEL (cont'd)
Won't we stick out a little?

PRYOR
From what Dawn says she saw, this place is about the same as Earth, minus one or two major technological developments.

FAITH
So, we're good?

PRYOR
(nods)
We are.

FAITH
Then let's find the problem and get back home.

She heads to the doors of the warehouse, and peers out. Seeing that the coast is clear, she pushes it open and signals for the others to follow.

They do, but stop as soon as they take a step outside, astounded at what they see.

14 EXT. TOWN SQUARE - DAY

14

The city isn't quite how we remember it - some time has clearly passed here.

(CONTINUED)

The various chimneys coming from factories have stopped being used, many of them falling into disrepair. Also not exactly in top condition are the terraced buildings that line either side of the pavements, as if people have stopped trying to maintain their homes.

And there, right in the center of the city is the piece de resistance, a massive STATUE depicting the Little Girl we saw in the teaser.

The people here aren't moving around - they're all on their knees, as if PRAYING!

KINCAID

Dawn didn't say that this was a very religious society...

FAITH

I'm guessing something made them find God. Or, at least, a God.

The people rise, almost in unison, and start to go about their business, all of them looking perfectly cheery, even smiling at Faith and the gang as they go.

RANDOM VILLAGER

Have a good day.

The team smile at the RANDOM VILLAGER as he goes, uncertain as to why he, and all the others are so happy.

RACHEL

Stepford, anyone?

KINCAID

What's Stepford?

RACHEL

Something else we'll have to tell you about when we get back.

Another RANDOM VILLAGER smiles at her, and he stares at her for a long time, nothing intimidating, just slightly creepy.

RACHEL (cont'd)

(nervous)

Hallowed are the Ori!

The villager gives her a curious look before carrying on his way, not a care in the world.

PRYOR

Rachel, if you keep this up I'll have my DVDs back.

Faith's lost, but she just carries on regardless.

(CONTINUED)

FAITH

Look, this isn't exactly what we were expecting, which means Dawn was right when she said something was happening here.

PRYOR

And I'm guessing that...
(nods to statue)
... has something to do with it.

They take a look at the statue, and then start to notice something. There are hundreds more of these statues, much smaller and much subtler, but they're there, built into walls or on window ledges.

RACHEL

Or maybe whoever the statues are of has something to do with it?

A FEMALE VILLAGER walks past and Rachel collars her. The villager seems startled but surprisingly relaxes quickly.

RACHEL (cont'd)

I was wondering if you could help me?

FEMALE VILLAGER

(cheery)
I'm sure I can.

RACHEL

These statues, where did they come from?

The villager gives her an incredulous look - she's not serious is she? Nevertheless, she answers without losing that cheer.

FEMALE VILLAGER

They were built in honour of our glorious Queen, of course!

Pryor senses that they might come across as a little suspicious, so he quickly saves the situation.

PRYOR

Of course they were. Thank you.

Rachel looks to the others for help, but none seem to know where to go from here. After an agonising silence, Faith perks up.

FAITH

And where is the Queen?

The villager seems to be getting suspicious of them now, taking a look at their clothes, noticing that they're much better in quality than her glorified rags.

FEMALE VILLAGER

I haven't seen you here before. Who are you? Where did you come from?

Busted. As the team quickly try and think of a response, there's a commotion nearby that makes them look.

A PRISONER is being dragged by the two Guards we met in the teaser, kicking and screaming.

PRISONER

No, please! I didn't mean to!

GUARD #1

Of course you didn't.

GUARD #2

You should be thankful, we're taking you to the Queen!

There's no subtlety in the threat there, and the Prisoner's CRIES for help get louder, but the public virtually ignore him, one or two look disgusted with him, but that's it.

All getting the same idea at once, the team nod to each other, and Rachel lets go of the villager.

RACHEL

Thanks for your help.

They run off down in the direction the prisoner was dragged as the Villager watches them suspiciously. After a moment, she shrugs, and goes about her business as we CUT TO:

The gang run into frame, seeing the prisoner dragged into a nearby TOWN HALL as people file into it in their hundreds. They have to SHOUT over the noise of the crowds.

FAITH

(shouting)

What's going on?

PRYOR

It looks like some sort of public trial.

KINCAID

Should we be getting involved in this so soon?

(CONTINUED)

15 CONTINUED:

15

They don't have time to argue as the crowds slowly force them towards the hall, leaving us to CUT TO:

16 INT. BOWEN RESIDENCE - LIVING ROOM - DAY

16

Vi sits nervously in a chair facing her parents, both of whom are staring at her, waiting for their answers. Elena seems to have calmed down a lot, but she's still clearly angry.

ELENA

Well?

JOHN

Give her a moment.

ELENA

A moment? She's had five years! How much longer does she need?

Vi looks down again, unable to look her parents in the eyes.

JOHN

Whatever it is, Vi, you're still our daughter. No matter what you've done...

VI

Okay, okay. Just... it's never easy to tell people the truth about this kind of thing.

ELENA

What kind of thing?

Vi takes a moment to compose herself, adjusting her position in the seat before starting to explain.

VI

You remember not long after I left, there was a town in California? Sunnydale?

A beat. Both of them nod with a little uncertainty.

VI (cont'd)

I was there.

ELENA

(gasps)

You're a terrorist?!?

VI

(thrown)

Terrorist?

(CONTINUED)

JOHN

They said there was a massive explosion that destroyed the town. Last I remember, they said it was a terrorist attack.

Vi almost laughs at the suggestion, but guesses that now really isn't a good time.

VI

It wasn't.

ELENA

My God, my daughter's a terrorist...

VI

(insists)

Mom, I'm not a terrorist!

Elena shuts up for a moment to allow Vi to continue.

VI (cont'd)

The truth is, there was an attack on Sunnydale, but it wasn't terrorists.

(deep breath)

There are things out there that you can't imagine, monsters, ghosts, vampires. There are girls, all over the world that fight them all, and I'm one of them. That's what I left to do.

(beat)

I'm a vampire slayer.

Elena and John share a disbelieving look. A long beat.

ELENA

She's on drugs. Fantastic.

VI

Oh, for God's sake! I'm not on drugs. I haven't even tried... well, okay, there was that one time, but that was before I even left for...

(beat)

Not the point. I'm not on drugs, Mom. I'm serious.

Though he doesn't give away whether he believes her or not, John leans forward.

(CONTINUED)

JOHN

Okay, how did you find out that you were a... what was it? 'Slayer'?

She nods, grateful for at least a chance to explain herself.

VI

At first I wasn't even a slayer. I was a "potential." A girl who could one day become a slayer. There was a demon, it wanted us dead, all of us, so a council set up to protect us decided that we needed to be brought together. Strength in numbers I suppose...

As she carries on talking we DISSOLVE TO:

MONTAGE

A) Vi is stood in her High School Bathroom, talking to her friend KIRSTY (from episode 3x09).

VI (V.O.) (cont'd)

My Watcher found me, told me what was going on, that I had a destiny.

She bumps into HENRY MEISNER and they start talking to each other, ending on:

HENRY

I'm your Watcher.

B) The Hellmouth in all its awful glory. Vi, accompanied by a number of POTENTIAL SLAYERS, look into the cavern filled with UBERVAMPS.

VI (V.O.)

We fought, and then it changed.

C) WILLOW ROSENBERG, staring straight at the camera, panting as the SCYTHE in front of her glows.

WILLOW

Oh. My. Goddess.

D) Back with Vi as something washes over her and she suddenly seems much more confident.

VI (V.O.)

They broke the rules. Made us slayers, all of us.

E) Vi, accompanied by her old team of AMBROSIA, XIA and MAGDA, fighting VAMPIRES in the middle of MOSCOW.

(CONTINUED)

VI (V.O.) (cont'd)
For a while, I travelled with other
slayers, even fought in Cleveland,
and then... I kinda got kidnapped
and taken to another dimension. But
in the end, I wound up in New York.
That's where the fun started.

F) Vi CRASHES into frame, clearly having anything but a good
time. PULL BACK to reveal EVIL FAITH!

Vi has been tied to a chair and her body is littered with
wounds, everything from gashes to scorch marks.

Evil Faith picks up Vi's chair and hoists her back up, an
evil grin across her face. She's loving this.

EVIL FAITH
Now, where was I?
(beat)
Oh, yeah...

Without warning she brutally KICKS Vi in the face, sending
her and her chair flying across the room, the chair SMASHING.
Evil Faith sighs, annoyed now.

EVIL FAITH (cont'd)
See, now I need another chair.

Vi tries to get to her feet, but she's too weak, only getting
kicks to the gut and face for her efforts, the latter of
which knocks her out.

G) The Asylum. Vi, now looking a lot better than she did,
holding down a particularly rowdy INMATE while Rachel
attempts to give him a shot. He struggles for a few seconds,
knocking Rachel away.

VI (V.O.)
I got a job where I could use my
power to help people and pay the
bills. But then it all changed.

The Inmate manages to throw Vi off of him, causing her to
bang her head against the wall.

The inmate tries to run off, but Faith stops him, pins him to
the wall and gives him a shot which knocks him out, all in
one smooth movement.

She gives Vi a friendly smile, but the redheaded slayer looks
utterly humiliated.

H) Vi stands in the middle of a street as she watches Faith
beating the living daylights out of a DEMON. She clutches an
axe tightly in her hand.

(CONTINUED)

The demon gets free from Faith for a moment, but as Vi raises her axe to swing, the demon stops dead, falling to the ground and revealing a sword embedded in its back - courtesy of a cocky looking Faith.

FAITH

Almost had me there.

VI (V.O.)

And now they don't need me any more.

Vi shakes her head and walks away, feeling completely useless. DISSOLVE TO:

Vi finishes her story, her parents now clinging on to every word. She COUGHS to let them know she's finished, but they just sit there in silence.

VI

And that's everything. I came back because there's no place for me there anymore.

Silence.

VI (cont'd)

You don't believe me.

ELENA

No, we don't.

Vi GROANS, rubbing her face with her hands.

ELENA (cont'd)

We waited for five years to find out what happened to you, and... and all you have are fairy tales about vampires and monsters?

(beat)

I'm going to work.

She walks out of the room, and Vi follows, lingering in the doorway as her mother opens the front door.

VI

Mom...

ELENA

(cold)

Don't be here when I get back.

17 CONTINUED:

17

She leaves, leaving Vi looking positively devastated. She turns to John in the hope of a little sympathy, but he just looks away, ashamed of his daughter's lies.

18 EXT. BOWEN RESIDENCE - MOMENTS LATER

18

Elena climbs into her car and starts the engine as Vi runs out, TAPPING on the window.

VI

Mom, please! I'm telling you the truth!

Elena winds down her window.

ELENA

Vi, you're my daughter and I love you, but you don't get to leave for so long and come back with children's stories to explain why you never came back.

VI

But -

ELENA

No, Violet! This... just, please... I need to get to work. I'm late, and I have to...

With that, she winds the window down, never even looking back at Vi as she starts to move away.

Vi starts to sob, realising she's never going to get through, and then an idea strikes her.

She runs off towards the car, and grabs the bumper, pulling hard. She skids along the dirt path for a moment but the bumper FLIES OFF, almost sending Vi sprawling.

She tosses it aside and runs after the car as it gets away:

19 INT. CAR - SAME

19

The car stops moving. Elena puts her foot down, but nothing happens. She can hear the wheels turning, but they're not doing anything. She into the side mirror - and her jaw drops.

20 EXT. BOWEN RESIDENCE - NEXT

20

Vi has lifted the car off the dirt path! Only a couple of feet, and it's taking a lot of effort, but she's got it held there alright.

Behind her, John has left the house and is watching the whole display with disbelief.

(CONTINUED)

Elena opens the door and steps out, taking a closer look for herself as Vi drops the car with a CRUNCH.

VI
(panting)
Believe me now?

Astonished, both Elena and John fall completely silent, gobsmacked, leaving us to:

BLACK OUT:

END OF ACT TWO

ACT THREE

FADE IN:

21 INT. TOWN HALL - DAY

21

The people are getting restless now, shifting about as they wait for whatever is to come. Beneath the hundreds of seats is a SAND PIT, and above it a large THRONE.

SCAN the crowds until we find Faith and the others, wedged in amongst the Kelownan people, looking very confused.

FAITH

This ain't exactly what I was expecting.

RACHEL

It's like some kind of colosseum.

PRYOR

So where are the Christians?

On cue, the Prisoner from before is dragged into the middle of the sand pit, still kicking and screaming. As he struggles, one of the guards viciously SNAPS one of his legs.

RACHEL

(gasps)

Oh, my God!

KINCAID

(confused)

This is like your world?

FAITH

No. No, it isn't. Usually.

(to Pryor)

So what caused all this?

Again, almost on cue, the crowd falls silent as the Little Girl - the QUEEN - appears on top of the throne, waving to her loyal subjects.

She takes her seat and turns to the man, now whimpering over his ruined leg.

QUEEN

You are charged with the theft of food. How do you plead?

PRISONER

(in agony)

I did it for my family! The taxes, they're too high, I can't afford to pay!

(CONTINUED)

QUEEN
(insistent)
How do you plead?

PRISONER
(reluctant)
Guilty.

QUEEN
So be it.

Faith, Pryor, and the others all look astounded. That can't be it?

FAITH
Now what?

PRYOR
Sentencing?

From off screen, a dozen GUARDS march into the sand pit, and Faith frowns, half sensing where this is going.

FAITH
He's already been sentenced.

The guards surround the prisoner, who is trying and failing to get to his feet.

KINCAID
We have to do something.

RACHEL
No. Oh, please, don't say they're -

They are. The guards draw their swords and raise them high. The Prisoner raises his arm to protect him, but it does little to save him as the guards bring down their swords on him.

CU on FAITH as she watches, anger rising in her as the crowds CHEER for the slaughter of the defenceless man.

The people seem to have left now, going back to their lives, but Faith and the others wait behind, clearly upset by what they've just seen.

FAITH
I guess that's why the food isn't guarded if that's what they do to thieves.

PRYOR
This is hardly the time for jokes.

FAITH

At least we found out what's wrong here. Aside from 'everything.'

RACHEL

The Queen.

They all nod in agreement, it's not too hard to figure out but at least they're on the same page.

FAITH

So, we take her out.

PRYOR

We should be careful. If she's not the one ultimately in control we could show our hand too soon.

KINCAID

So we interrogate the Queen until we know for certain?.

They look around, everyone's in agreement.

FAITH

Okay then, interrogation it is.

As they head back into the town hall, we CUT TO:

Our two guards from before are now stood at the doors of the royal chamber, not moving an inch, or making a noise.

In one quick BURST, the door flies open, Faith rolls in and PUNCHES Guard #1 right in the gut.

As he bends over in pain she brings up her knee, winding him, and SLAMS down on the back of his neck with both hands, knocking him out.

She turns to take out the second, but sees that Kincaid has made short work of him. He stands there looking quite proud of himself.

FAITH

Nice work, rookie.

KINCAID

Any time.

They turn to where there's a large BED at the other end of the room, and walk towards it, the others following close behind.

RACHEL

Two guards? That's it?

FAITH

Hey, you saw what happened back in that arena. Everyone here loves her too much to try anything. Maybe she's got them under some kind of spell?

PRYOR

(looking O.S.)

Quite possibly.

Faith stops dead, eyes wide, staring down at the bed - there's no little girl there anymore. She's a DEMON!

Bright and shining a brilliant purple, she's a thing of strange beauty. She seems to be made out of a thin layer of light, like a glowing, humanoid jelly fish.

FAITH

Okay, so... she's a fish.

The queen's purple eyelids flick open - revealing a dark black eye underneath. She quickly MORPHS into her child form and lets out that awful SCREAM!

The gang all drop to their knees, clutching their ears in agony. Faith grits her teeth and looks down. Her WARDEN TATOO is GLOWING!

The scream ends, and the girl just watches and waits.

FAITH (cont'd)

Okay, good set of lungs there...

She stands up, cocky as ever.

FAITH (cont'd)

But you're going to need more than that to take me out.

Behind her, the others rise up, and they're not looking as cocky as Faith.

FAITH (cont'd)

C'mon, guys, let's pot roast this freak and get the hell out of here.

(beat)

Guys?

They wait for a second, all eyes on the Slayer - until Kincaid DIVES at her, tackling her to the ground!

(CONTINUED)

She throws him off, breaking a nearby table in half as he impacts into it.

FAITH (cont'd)
What the -

As the others attack her, it becomes blindingly obvious they're under the Queen's control!

As the Queen, complete with black, sinister eyes watches with glee, Faith SHOVES Rachel away as the blonde SCRATCHES at her, sending her into a bedpost and dazing her enough to take her out of the action.

FAITH (cont'd)
Snap out of it! Come on!

Pryor comes flying at her, his fist connecting with her cheek, which actually knocks her a little off balance.

FAITH (cont'd)
Woah... Pryor, have you been working out?

He doesn't answer, just continues his barrage of attacks until she has no choice but to deliver a PALM STRIKE to his chest, knocking the wind right out of him as he keels over.

FAITH (cont'd)
Wake up, guys! This is me!

No sooner has she said it, she's forced to CATCH the blade of a sword wielded by Kincaid, taken from one of the downed Guards.

FAITH (cont'd)
Okay, that was outta line.

She forces the blade back, her superior strength enough to free it from his grip and SLAM the hilt into his forehead. He drops to the ground with a bloody gash and a bloody bad headache most likely.

FAITH (cont'd)
(cringes)
Noa's gonna hate me for that one...

GUARD #2 (O.S.)
Help!

She whips around to see the Guard has regained consciousness and is now shouting down the corridor on the other side of the door.

FAITH
 (to the Queen)
 I'll be back for you.

The Queen just smiles, but Faith doesn't have time to play around here as we hear the heavy footsteps of approaching guards.

She takes off at full speed and disappears down the corridor as the team climb back to their feet, looking a little peeved at their embarrassing defeat.

RACHEL
 We apologise for our failure.

PRYOR
 Please, allow us to offer our lives
 as punishment.

He goes as far as reaching for Kincaid's sword lying on the ground, but she raises her hand.

QUEEN
 That won't be necessary.

Just then, a number of GUARDS storm the room, looking for the intruder. They raise their swords to the team, but the Queen once again raises her hand.

QUEEN (cont'd)
 Don't harm them. They are new to
 this world but they worship me, as
 do you.
 (beat)
 The newcomer, she came with them.
 She does not share their faith, she
 attacked me.
 (beat)
 Kill her.

The guards all nod and head off in the direction Faith went, determined to find her, leaving Rachel, Kincaid and Pryor with the Queen.

CUT TO:

Vi sits opposite her parents at a large table in the slightly run down looking restaurant, eating the remains of what was quite possibly the biggest stake ever cooked.

As she takes her final bite of meat, Vi wipes her mouth clean and leans back in her chair looking thoroughly satisfied.

(CONTINUED)

Her parents' eyes fall to their own, much smaller plates. Vi notices and decides to clarify.

VI

Slayers have a high metabolism,
means we're always hungry. At least
I don't have to watch my figure.

ELENA

So being a slayer makes you strong
and... hungry?

VI

And hor-
(catches herself)
Other things.

JOHN

So. Everything you said, it's...
true? All of it?

VI

Every word. There's more to it, but
yeah, that's the short version.

ELENA

And the long version?

Vi chuckles, if only they knew how long the long version really was.

VI

The truth is, the details aren't
important. I've been out there,
making a difference, fighting the
good fight.

JOHN

And now?

Vi looks away, reminded of why she came here in the first place.

VI

I'm not sure they need me. Things
change, and maybe New York doesn't
need two slayers.

ELENA

What do your friends think? Do they
know what you are?

VI

They know, they're all part of the
team.

(CONTINUED)

JOHN

(proud)

You have a team?

VI

I'm part of a team. It's not mine,
and it's not exactly big. It used
to be bigger but recently...

(beat)

The truth is, it's dangerous. I saw
my friends die when I was sixteen.
Since then... it hasn't stopped.

Elena and John both look worried for their daughter.

ELENA

(changing the subject)

So why only come now? It's been so
long. Why haven't you kept in
contact?

Sensing that she's about to get worked up again, John shoots
her a look that tells her to back off a little.

VI

At first I thought you'd say I was
crazy, and I didn't want to end up
in some nut house.

(chuckles)

Which is ironic, when you think
about it.

(beat)

The truth is, after a while I was
just scared. These demons aren't
just mindless creatures, some of
them are much worse. Smart.
Resourceful. I thought you might
become a target if I contacted you.
Now, I don't think so. The man
we're fighting at the moment, he'll
know who you are anyway. He hasn't
come after you so far, so I don't
see it happening.

They're not exactly reassured, but they wanted an honest
answer and that's what they got.

VI (cont'd)

So, shall we?

She reaches into her pocket and pulls out a handful of notes
and change, barely a few dollars in all.

VI (cont'd)

(confused)

I'm sure I had a fifty in here...

(CONTINUED)

John grins and leaves a few notes, plus a generous tip on the table and they turn to leave.

CUT TO:

Facing a large portrait of the Queen in her human form, standing tall over her subjects as they worship her.

A DOOR in the portrait opens, revealing just how huge it is, and the Queen, closely followed by her all new subjects - Pryor, Rachel and Kincaid.

The other side is in some dark, probably abandoned part of the city. The last place anyone would think to look.

The inside is quite different, white pillars and expensive drapes hung all over.

KINCAID
(admiring the view)
Fit for a Queen.

QUEEN
(smiles)
Quite.

He looks very cheery, happy because she agreed with him. Whatever hold she's got over them, it's good.

Pryor steps forward, though he looks nervous in doing so, keeping his eyes on the ground at all times.

PRYOR
(timid)
Please, your majesty...

QUEEN
Yes?

PRYOR
In your room. We saw...
(beat)
We saw your... true form. Could we...

Rachel gets bored waiting for him to spit it out.

RACHEL
Can we see your true form again?
(beat)
Please?

(CONTINUED)

QUEEN
(politely)
Of course. But first, I have to
know... Your mission when you came
here, what was it?

They don't even hesitate.

PRYOR
We came to right the damage done to
this world by a friend of ours. She
used a device called the Gateway -

The Queen raises her eyebrows, the name ringing a bell.

PRYOR (cont'd)
When we got here, we found you.

There's no accusation in his tone, he's happy to have found
her.

QUEEN
There were storms -

FADE TO:

The forest, no longer overgrown, is bathed in different
coloured lights as a storm rages above, caused by the
Gateway.

All around us the forest changes into what we saw in the
Teaser - much darker, overgrown, and far less pleasant.

The Queen, in her human form, steps into the light, staring
up at the light, a look of wonder on her face. And then it
changes. She suddenly appears driven, dedicated - this is
when her plan took form.

She heads off towards the distant figure of the city, slowly,
and the storm carries on overhead as we DISSOLVE TO:

As before. The team all seem enraptured by her story, and she
flashes a childish giggle.

QUEEN
You are all too kind.

KINCAID
Why were you out there?

The Queen's face falls, the answer is not a happy one, and
yet she seems oddly willing to give it.

(CONTINUED)

QUEEN

My mother was a demon. She came to this world from a dark place long ago, seeking asylum from the barbarous leader of that world who hunted and killed her kind.

PRYOR

And they threw her out? The people here?

QUEEN

(shakes head)

She was found by the king during a hunt. He took her into his home where he cared for her, but he was not as kind as he seemed. He seduced her, and I was the result of his lust.

The whole team look deeply sympathetic, and the Queen appreciates it.

RACHEL

Why were you in the forest? What happened?

QUEEN

When my mother fell pregnant, the King was furious. He cast her out into the forest, exiled her. I was born there, and after she died, I was alone.

Rachel looses herself and moves forwards, embracing the Queen, who at first looks furious with the presumption, but soon relaxes.

KINCAID

So you came here to claim the throne?

Though still wrapped up in Rachel's arms, the Queen manages a nod. When Rachel steps back, Pryor steps forward, eager.

PRYOR

We have told you why we're here...
If it's not too much to ask?

QUEEN

My true form?

He nods.

QUEEN (cont'd)

Very well.

27 CONTINUED: (2)

27

She closes her eyes, and begins to GLOW the same purple colour seen before. As the light spreads out from her and she starts to take form, we CUT TO:

28 INT. WAREHOUSE - DAY

28

Faith watches the people moving about outside, on the lookout for any guards approaching.

FAITH
C'mon, Faith... think!

She pulls out her packet of gum and takes one out, starting to chew on it.

And after a few moment's chewing, something twigs. She takes the packet out again and looks down at it, grinning.

29 EXT. WAREHOUSE - MOMENTS LATER

29

The door CREAKS open and Faith steps outside, checking the coast is clear.

She takes one step towards a corner, carefully looking around for any sign of trouble. Nothing. She moves to step forward but:

She's GRABBED from behind by two armed GUARDS. She struggles against them, but between them they seem to be able to hold her. Just in case, two more approach from the shadows and hold her from the front.

FAITH
What's the matter? Too scared to
take me on one on -

THWACK! She's knocked cold and slumps into their arms. As they start to drag her away, we:

BLACK OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

30 EXT. HAZLEHURST STREETS - NIGHT

30

Outside Vi's old High School, Vi and John are in the middle of saying good night to Elena, who looks exhausted.

VI
You sure you're okay?

ELENA
I'm sure. I've lived here a long time, Vi. I'll be fine. And, after all, if anything does happen... well, you seem to be uniquely qualified to rescue me, don't you?

She kisses her goodbye, then moves over to John.

ELENA (cont'd)
I'll see you later.

JOHN
Sleep tight.

She walks away back in the direction of their home while Vi and John watch her leave. Once she's turned a corner and is out of sight, they walk on.

VI
So, where are we going next?

JOHN
(grins)
Come on, you think it wouldn't still be here?

Vi looks around the street, then spots something not too far away and runs off in absolute glee. He runs to catch, struggling somewhat, and we CUT TO:

31 EXT. BOWLING ALLEY - NIGHT

31

The lights are on, but from the silence inside, there's nobody about. Vi just stares at the old place with wide eyes as John walks over to her.

JOHN
You always said it was the best thing that ever happened to you.

VI
My first job.

She's got that nostalgic look alright.

(CONTINUED)

VI (cont'd)
Twelve hours a week at minimum
wage.

JOHN
And then you'd spend it right
there.

He points towards a long since shut down club, and Vi looks
guilty once again.

VI
I did not!

JOHN
Vi, I'm your father, I'm not
stupid. You think we didn't find
your ID?

Vi laughs, putting her arm around her father.

VI
You two were the best.

JOHN
There was ever any doubt?
(beat)
Don't answer that.

She laughs again, she's happier now than she's been in a very
long time.

JOHN (cont'd)
We had a good kid. The best.

VI
Dad...

JOHN
No, I mean it. You did your thing
but you were always home for dinner
and you always respected us. More
than we could have ever asked for.
(beat)
Except your mom, who apparently
wants a drug addict terrorist for a
daughter.

Vi SNORTS with guilty laughter.

JOHN (cont'd)
(chuckles)
Thank God I love that woman.

He turns serious again.

JOHN (cont'd)
I mean it. Your friends, they
didn't do a thing with their lives,
but look at you.

VI
Come on, that's not true.

JOHN
(beat)
Say, how about something to eat?

VI
Dad, I just ate half a cow.

JOHN
I thought you were always hungry?

She thinks - he's not wrong. Confident that she can take a little more, she takes him by the hand and they head off towards a nearby BURGER BARN.

Vi is looking up at the display, choosing her selection until she's rudely interrupted by:

EMPLOYEE
Can I take your order please?

The employee is around Vi's age, and despite being quite attractive, the creme coloured uniform complete with cap isn't exactly flattering.

The look of complete disinterest on her face doesn't help either. Job satisfaction clearly hasn't factored into her choice of occupation.

VI
I, uh, haven't decided. What's good
with the -

Vi finally gets a good look at the girl. She tilts her head to one side, and then looks stunned, putting her hands over her mouth.

VI (cont'd)
Shani?

SHANI blinks, not recognising the girl before her.

SHANI
Do I...
(beat)
Oh, my God!

She tosses off her cap and pulls herself up and over the counter, hugging Vi!

SHANI (cont'd)
What are you doing here? Where have you been? It's been, like, forever and forever again!

VI
Came to see my parents. You?

SHANI
I'm shopping, what does it look like?

They hug again, obviously they're very old friends. They talk at a pace almost impossible to follow.

The MANAGER steps into the room, hearing the noise and sees the two girls. He raises an eyebrow, but Shani just shoots a defiant glare back.

With a flourish, she sweeps her cap away and flings it back across the kitchen.

SHANI (cont'd)
Sorry, Mr. Cutchie, but I think I'll be on my break for a while now.

She sweeps her legs over the counter, joining Vi and ushering her quickly out of the restaurant.

The bemused manager locks gazes with John, who just shrugs before following the girls with a grin, as we CUT TO:

33 EXT. TOWN HALL - DAY 33

Establishing shot.

34 INT. TOWN HALL - SAME 34

The familiar sight of the sand pit is surrounded once more with the entire population of the city, ROARING with anticipation of another execution.

They get even louder as they see the prisoner herself, Faith, dragged into the arena, no longer trying to fight the guards' grip. She's tossed to the sand, and she lies there.

The crowd continue to jeer, but slowly they quieten down, signalling the approach of the Queen.

Faith looks up, and there she is, now in her seat, back in human form, the Queen looks down at Faith with hatred in her eyes.

(CONTINUED)

QUEEN

This woman came to our city to kill me.

The crowd BOO and HISS. It's all very pantomime.

Faith takes a look around, seeing if there's any way to escape. Just the one entrance, and it's guarded by a very heavily armed Pryor, Rachel and Kincaid, with the support of half a dozen guards.

QUEEN (cont'd)

(to Faith)

How do you plead?

Faith doesn't pay attention, still looking at her trio of friends, thinking of a way out.

QUEEN (cont'd)

Very well. You are sentenced to death.

(beat)

Interesting.

Faith looks up at her.

QUEEN (cont'd)

(re: tattoo)

That mark on your arm, it is linked to the device you call the Gateway, yes?.

Faith doesn't answer.

QUEEN (cont'd)

A pity. You may have been useful to me if you had chosen my path.

She nods to the armed guards, but they don't do anything. Instead, it's Rachel, Pryor and Kincaid who approach, their weapons raised. They're fully prepared to kill Faith.

Faith gets to her feet, sizing them up as they approach - they're absolutely there to kill her.

FAITH

Just in case some part of you can understand or recognise me, guys...
I'm sorry in advance for this.

Kincaid sprints in, swinging an axe at Faith's neck. She ducks under and PUNCHES him in the stomach, then knocks him out of the way with a spinning back kick.

No sooner is Kincaid touching down on the sand a few metres away, Pryor runs in with an ornamental rapier held high.

(CONTINUED)

He slashes left and right, Faith having to move constantly to avoid getting hit. She steps back, dodging a jab, and Pryor's footing slips for a split second.

Taking advantage, Faith SWEEPS Pryor's legs out from under him and he hits the sand, his sword impaling the ground a few inches away from his head.

Before she can move on, Faith is forced to step back to dodge a slashing attack from Rachel, who's holding two daggers, her eyes filled with hate.

FAITH (cont'd)
Come on, Short Round, you don't
want to do this.

Rachel lunges forwards and Faith sidesteps, but gives Rachel the opening she needs and takes a nasty SLASH to the arm.

FAITH (cont'd)
(impressed)
Someone's been practicing.

Rachel strikes again. Her moves are wild, but she's getting the job done, keeping Faith on her toes.

Unfortunately, she starts to tire quickly, and her guard gets sloppy, giving Faith the opportunity to SLAM a palm into Rachel's chest.

Winded, she drops her guard entirely, and Faith takes full advantage, punching her friend hard enough to make her SOAR through the air, skidding across the pit as she lands.

FAITH (cont'd)
Remind me to teach you that.

Taking a momentary breather, Faith almost misses as Pryor as he attacks from behind. Almost.

She LEAPS into the air, performs a flawless backflip, and lands behind him. Before he even knows what's happened, he's knocked out with a single blow to the neck.

By now, the crowd are BOOING louder than ever, furious at this disgraceful display by our trio of turned heroes.

The Queen isn't too impressed either as she stands up and steps forward.

QUEEN
Very well. If you cannot be
executed, perhaps you can be
turned. That mark of yours won't
protect you twice.

(CONTINUED)

She opens her mouth, and once more she starts to SCREAM!

The entire crowd, the guards, everyone, all fall to their knees in agony as the awful sound rings out. She was right about the tattoo as it doesn't do anything. And neither does Faith.

The slayer just stands there, not batting an eyelid as she waits for the screaming to stop, and eventually, it does.

While the people recover, the Queen looks at Faith in utter shock.

QUEEN (cont'd)
How? It's... it's impossible!

FAITH
What?

QUEEN
I said, it's impossible.

FAITH
Sorry, I can't hear a thing...

Faith tucks her hair back - revealing the GUM Stuffed into both ears!

FAITH (cont'd)
Try speaking up.

The Queen SNARLS and begins to TRANSFORM! The purple light starts to expand out as her true form begins to show.

Her arms and legs disappear, replaced by long tendrils, and her hair turns into six thick strands that stretch down her back.

Faith ducks, moving to the unconscious Pryor's belt, reaching for something as the Queen finishes her transformation.

Once in her true form, the Queen hovers over the throne, ignoring the gasps and exclamations from the awed crowds.

QUEEN
Now, nothing will save you!

She opens her mouth wide, very wide in fact, and breathes in deep, preparing to scream.

Faith throws something through the air - landing perfectly in the Queen's mouth. Her eyes widen as we see the danger label on the canister.

"WARNING: EXPLOSIVE!"

BOOM!

The canister detonates, taking the Queen's head with it!

Once the smoke clears, she's gone. The crowds slowly get to their feet, looking at each other in confusion.

Faith turns around and sees Rachel getting to her feet. Faith steps back, curious.

FAITH

You alright now? Or are we gonna
have to go through this again?

Rachel gives her a "huh" look, and Faith relaxes, the Queen's influence over Rachel and the others is broken.

As Faith and Rachel try and wake Pryor, we CUT TO:

Only a single lamp lights the room now. The silence suggests Elena is in bed, though the silence is quickly broken as the front door opens, then closes a second later.

Vi walks in, looking refreshed following her walk, and takes a seat, looking around the room.

John walks in, now carrying a glass of whiskey in one hand. He sips it and takes a seat facing Vi.

JOHN

It's good having you back.

VI

It's good to be back. Wish I'd
never left.

JOHN

No, you don't.

VI

(beat; grins)
No, I don't. The things I've done,
things I've seen...

JOHN

And now you're here.

VI

Now I'm here.

John takes another sip before putting the glass to one side.

JOHN

How long do you think you'll stay?

(CONTINUED)

VI

(beat)

I don't know.

JOHN

Stay as long as you can, okay?

They both smile, and she nods. And with that, John picks up his glass and takes yet another sip, while we CUT TO:

The gang are back together again, nursing their bruises and wounds as they walk back in the direction of the warehouse.

Kincaid winces as he walks, grabbing hold of his shoulder, grimacing.

KINCAID

I think I might have damaged something.

FAITH

(teasing)

Don't be such a baby. Noa hates whiners, you know? Besides, I said I'm sorry, right?

RACHEL

You might have mentioned it once. Maybe twice.

Faith lightly punches Rachel on the arm.

FAITH

I didn't have a choice.

PRYOR

And neither did we.

FAITH

And hey, at least I tried to pull my punches. Coulda been a lot worse.

PRYOR

Let's just agree not to talk about it, alright?

Faith slows and turns to look at the townsfolk as they HEAVE heavy ropes, slowly put surely demolishing the largest of the Queen statues we can see.

FAITH

You think they'll be okay?

PRYOR

They should be. I'll ask Dawn to keep an eye on them, make sure nothing more goes wrong out here. Without the Queen's taxes, they should be able to get back out of poverty relatively quickly.

Faith turns back as the statue COLLAPSES in the distance, to the sound of applause from the liberated townspeople.

The team keep on walking, their job done. Off of their proud faces, we CUT TO:

INT. VI'S ROOM - NIGHT

Vi lies in bed, fast asleep, though she doesn't look particularly peaceful - quite the opposite in fact. Her eyes are shut tight and she SHIFTS under the covers, something's definitely not right.

Her eyes SNAP OPEN, and she sits up in bed and wipes her brow. Takes a moment to compose herself.

Something SHIFTS nearby, accompanied by an odd RATTLING noise. Vi looks around the room for the source, not making it out, but then it is quite dark in here.

VI

Mom? Dad?

Again, something moves, and Vi quickly gets out of bed, now fully alert.

VI (cont'd)

Whoever you are, you picked the wrong girl to -

She's SLAMMED against the door with a cry! She turns around, finding her neck being gripped tight, making it hard for her to breath.

We instantly recognise her attacker; dressed in ancient tribal clothes with face paint and long untidy hair, this is THE PRIMITIVE, the First Slayer!

PRIMITIVE

It has only just begun!

With that, the ancient slayer raises a knife over the helpless Vi and SLASHES at her throat!

SMASH CUT TO:

38 INT. VI'S ROOM - MORNING 38

Vi JOLTS awake, breathing even heavier now. Light shines in through the curtains, and we hear the birds outside. Vi looks around for any sign of the Primitive, but she's nowhere to be seen.

Breathing a sigh of relief, Vi climbs out of bed, running her hands through her hair as she moves towards the door:

39 INT. BOWEN HOUSEHOLD - KITCHEN 39

Vi stands with a half drained glass of water. She looks a little shaken from her dream, but pushes it out of her mind as she takes another sip.

There's a noise nearby, sounds like it's outside, and it catches Vi's attention. She rushes out of the kitchen, putting her glass in the sink as she goes.

40 INT. BOWEN HOUSEHOLD - CONTINUOUS 40

A FIGURE is visible by the front door, Vi quickly opens the door as she sees it but when she does, there's nobody there!

41 EXT. BOWEN HOUSEHOLD - CONTINUOUS 41

She steps outside and takes a look around. There's no one to be seen anywhere near the house.

Frowning, Vi steps back into the house, but steps on something as she does, looking down.

There's a LETTER on the doorstep, whoever was there must have left it. Curious, Vi bends down to pick it up, and is surprised at the name printed on the front.

CU ON LETTER: FAO VIOLET BOWEN

PAN ALONG the letter until we see the only other thing written on there, a stamp printed on the top right hand corner that simply reads:

42 "WATCHER'S COUNCIL, LONDON, ENGLAND" 42

ON SCENE:

Confused, Vi rips open the letter and starts to read, her confusion quickly turning into surprise as we:

BLACK OUT:

END OF SHOW