

# SLAYER ACADEMY

"10: War"

by  
Chris Haigh

**Dana Davis** as Karen Tell  
**Adrienne Palicki** as Clarissa Amaury  
**Blair Underwood** as Kane Tell

**WEBISODE**

FADE IN:

1

INT. CAMPUS - DORMS - DAY

1

The door OPENS as CLARISSA enters silently, eyes red-rimmed and generally looking like hell. She stops.

PAN AROUND to find that KAREN is already there sat on her bed. She's looking at the empty BED in the corner.

Silence. Then Clarissa SNIFFS, pulling herself together before:

CLARISSA

Let's get this done with, right?

KAREN

Yeah. Let's do that.

Clarissa and Karen move towards the empty bed - before they start to pull back the covers and finding CLOTHES strewn across the sheets.

Karen picks up a pale blue shirt - before slowly placing it into one of several large cardboard boxes.

Clarissa brushes a stray tear from the corner of her eye, before grabbing a handful of CDs placed on the bedside table.

Karen rustles around in the bed - feeling something before she removes it...

To find a framed PHOTOGRAPH underneath the pillow. It's the seaside. Karen, Clarissa, MELA and CELINE are there - GRINNING right into camera.

Clarissa has a pair of hilariously oversized SUNGLASSES on, Celine is munching from a BOX of CHIPS and Mela has her arms thrown round the neck of a familiar redhead.

The redhead - whom we recognise as the fallen ALYSSA - is very close to Mela, the two only inches from each other's faces as they look into each other's eyes romantically.

Behind them, CERYS is watching, smiling like she doesn't want to be caught smiling - as WAVES crash around them, surf spraying.

BACK ON KAREN as she looks at the photograph, an intense gaze burning there.

KAREN (cont'd)

(beat)

We're all gonna die one day.

(CONTINUED)

CONTINUED:

Clarissa looks up - startled by the comment.

CLARISSA

What?

KAREN

I said that -

CLARISSA

No, I heard what you said. I just -  
(pained)  
I can't believe that you'd say it.  
Not right now.

KAREN

It's not exactly a secret,  
Clarissa.

CLARISSA

(angry)  
Don't. Just don't.

Karen nods, the silence once more washing over them in almost palpable waves. Clarissa places a book in a box.

CLARISSA (cont'd)

I think we should send them to  
Celine's aunt.

KAREN

The one who wouldn't even talk to  
her?

CLARISSA

(sad shrug)  
She's the only one Celine had.

Clarissa is saddened by this as she continues to put things  
into the boxes.

CLARISSA (cont'd)

(quiet)  
What about you, Karen? Got any  
family?

KAREN

(beat)  
No. I don't.

PUSH IN on Karen's emotionless, cold face as we CUT TO:

INT. BEDROOM - NIGHT - (FLASHBACK)

**SMASH!**

(CONTINUED)

A door rocks on its hinges, SQUEAKING in pain - as we quickly PULL BACK to find a single GIRL inside:

KAREN.

About thirteen years old and looking terrified, she's dressed formally despite the time of day - and clutching a SWORD in one hand. And a sharpened STAKE in the other.

TITLE OVER: **2003**

The sounds of FIGHTING and BATTLE drift around, the walls SHAKING as Karen clutches the weapon tighter.

There's a sudden CRACK of thunder, Karen jolting out of her skin - as her door BURSTS OPEN!

Karen steps a nervous step back as a large FIGURE in the doorway approaches the Slayer...

But it's only her father KANE TELL. Dressed in the Initiative brand of fatigues, he moves to Karen - covered in DUST and BLOOD alike.

KANE

Karen, we need to move. Now!

KAREN

Where? We're trapped!

KANE

No such thing, Karen. Remember what I taught you.

Kane advances to the large WARDROBE built into the corner of the room - OPENING IT and pulling a large HANDLE from the bottom of the wardrobe.

ON THE WARDROBE as Karen looks in, before SMILING. It's a TRAPDOOR!

Kane opens it fully, allowing Karen to scramble down - and himself following suit as SHAPES begin to head for them!

Kane SHUTS the trapdoor with a SLAM as we SMASH CUT TO:

Clarissa and Karen are still sorting through Celine's things - pulling the odd memento out for closer inspection.

Clarissa is in mid-monologue as it were:

CLARISSA

I mean, I don't get with my dad,  
like, all the time.

(MORE)

(CONTINUED)

CLARISSA (cont'd)  
 But if he died or if I did...  
 (beat)  
 I just want him to be safe. To make  
 sure that he doesn't have to bury  
 me in the ground before I turn  
 twenty.

Karen FLINCHES at the words, but doesn't say anything,  
 continuing on.

CLARISSA (cont'd)  
 I mean, look at everyone who's  
 gone. Mei, Claire, Layla, Alyssa...  
 they didn't deserve it. None of us  
 do.  
 (beat)  
 On my first day, Celine introduced  
 herself and gave me this speech,  
 swear to God she practised it. She  
 said, "We're all part of this big  
force." She got me all excited  
 about my destiny, my fate, being  
 strong and being a part of  
 everything.  
 (beat)  
 Now it seems like a load of crap to  
 me.

ON KAREN as she listens, her face full of longing as we PUSH  
 IN:

Sunshine flows through the large French windows as we PULL  
 THROUGH, taking in the usual equipment of a kitchen...

... as a younger KANE sits down at a small TABLE. At the  
 table is a six-year old KAREN, eating something from a bright  
 pink plate.

TITLE OVER: 1996

KANE  
 Karen... I want to talk to you  
 about something.

KAREN  
 What? What is it?

KANE  
 Have you heard of destiny?

KAREN  
 No. Is it a band?

KANE

(chuckles)

No, honey. It's something that we all have.

KAREN

(blinks; beat)

Like ears?

KANE

No... it's like something that everyone has from when they're born. Everyone in the world was meant to do something. They can writers or painters or those funny men you watch on TV.

(beat)

That's destiny.

KAREN

What am I meant to be?

KANE

Well... you're very special honey. You can become anything you want - but you might become something that only a very few people have.

(beat)

You're ultra-special.

KAREN

(grins)

Is that my des... destiny?

KANE

Maybe. We'll see, honey. We'll see.

HOLD ON this - before we eventually CUT TO:

EXT. FIELDS - DAY - (FLASHBACK)

An OBSTACLE COURSE - all TIRE SWINGS, ropes, and general obstacles. A single figure moves through them, moving with agile ease.

The figure DIVES THROUGH a large tire, FLIPPING INTO THE AIR and landing with a SMACK gracefully.

It's a fourteen year old Karen - MUD smeared across her face and clothing and looking drained.

TITLE OVER: **PRIVATE SLAYER FACILITY, OREGON - 2004**

GIRL (O.S.)

Keep moving, Tell or I'll kick your butt from here to eternity!

(CONTINUED)

Karen turns - and it's none other than the Sunnydale Slayer and survivor, RONA, who's yelling at her!

Karen hurries through, PUSHING through several obstacles - until she stops at the item in front of her.

Square, marked out in equal lengths and set a little down into the ground - it's unmistakably a FIGHTING RING.

Rona appears behind Karen - and DROPS DOWN into the fighting ring.

ON KAREN as Rona speaks directly to her.

RONA

I'm gonna be your teacher, Tell, so  
get down in here and show me how  
much work I've got ahead of me.

Karen SMIRKS, bravado overtaking her as she DROPS DOWN, forcing us to SMASH CUT TO:

KAREN'S FACE. She's CRYING, SOBBING almost as we rapidly PULL BACK to find our girl in:

Karen, maybe a year older, is sat on the edge of her bed while Kane sits beside her.

The room is sparsely furnished - nothing girly here for sure - and we HOLD ON Kane and Karen as she sobs into his shoulder. Kane looks extremely uncomfortable here.

TITLE OVER: **2005**

KAREN

I just...  
(beat)  
I can't believe she's dead, Dad.  
Rona...

KANE

She knew what she was getting into.  
She was a Slayer.

KAREN

I know, but...

KANE

She's gone, Karen. I lose friends  
out there every day. We just... We  
have to grow up and keep moving.

KAREN

(sniffs)

She was like a sister to me. I  
can't... Oh my God...

Karen continues to SOB - Kane looking more uncomfortable by the minute, rubbing her back in an awkward attempt at comfort as we PULL BACK and CUT TO:

INT. CAMPUS - DORMS - (PRESENT DAY)

ON KAREN as she places several SHOES into a large cardboard box in front of her.

Behind her Clarissa sags down on the bed beside Celine's. She wipes her eyes and takes a deep breath.

CLARISSA

I still dream about her.

Karen looks up from the box.

KAREN

Celine?

CLARISSA

Yeah. And every night, she's there,  
and I feel her blood... on my face.  
And there's others, all the Slayers  
I've seen die.

KAREN

(quiet)

Me too.

OFF KAREN, staring into space.

INSERT: KAREN KILLING PERSEPHONE.

SMASH CUT TO:

A figure sat down in what seems like a recording. He straightens up, looking right at camera.

It's KANE TELL.

KANE

Karen.

SMASH CUT TO:

Clarissa rubs her eyes, and is just barely holding back SOBS. She grasps her knees. She doesn't want to cry.

Karen turns to her, sits beside her.

(CONTINUED)



KAREN

Clarissa...

CLARISSA

I've only been here two years... and everyone I've known is either dead or going to die soon. After these last few missions, I'm realising...

(beat)

I'm already dead.

Karen narrows her eyes.

CLARISSA (cont'd)

Not in the Sixth Sense kind of way, but...

(beat)

We're not people anymore. We're not the sweet girls like Claire and Mei. We're not the goth girls like Layla, or bitchy-but-loveable girls like Fran... We're just cannon fodder. The girls who are next in line for the Grim Reaper.

(beat)

We're just the ones that haven't died yet.

CUT TO:

EXT. HOUSE - DAY - (FLASHBACK)

Karen, a backpack slung across one shoulder, moves through a DOOR.

TITLE OVER: 2005

She exits the house - and her gaze meets her father's! He carries two swords, and he tosses her one.

She sidesteps, and the sword flips and lands, digging defiantly into the earth.

KANE

Karen.

KAREN

(beat)

I can't do this anymore, Dad. Rona's dead, and I...

(beat)

I can't be a Slayer anymore.

KANE

You can't just say that and walk out, Karen.

(MORE)

(CONTINUED)

KANE (cont'd)  
There's a war coming, and if you're  
not ready, you'll die.

KAREN  
Then I'll die.  
(beat)  
I don't care about your war, not  
any more. I can't do this. I just  
can't anymore, Dad.

ON KAREN as she walks away, keeping her head held high even  
as she holds back tears.

ON KANE as he watches her, his own face threatening to  
crumble.

KANE  
You can't do this, girl! This is  
your destiny!

Karen's face, on this, solidifies into resolve.

Long shot, with the SWORD in focus as a figure in the  
distance breaks out into a RUN.

ON CLARISSA as she turns to Karen who is still FOLDING items  
of Celine's clothing.

CLARISSA  
(still mid-speech)  
And I can feel it, I'm going to  
die. Soon.

KAREN  
You're just figuring that out now?

CLARISSA  
Yeah, kinda. And I have a life to  
live, Karen. I don't want to be  
that girl nobody remembers.

Karen blinks. Looks at Clarissa, seeing something in a new  
light.

KAREN  
I need to show you something. I  
want you to meet my Dad.

Silently Karen moves to her own DRESSER - opening it and  
rummaging around inside until she removes something.

10 INT. HOUSE - NIGHT

10

Karen enters the house. She's holding a couple rolled-up newspapers, a sign of the days that have passed. Her cheeks are wet.

She wanders around the house.

KAREN

Dad? I'm home. I'm sorry, but I'm back now. Can we talk?

She moves into the kitchen, where she sees something on the table. A DVD, with a note on it. KAREN.

She grabs it, confused, and looks at it.

11 INT. CAMPUS - DORMS - DAY

11

The same DVD, in Karen's hand years later. Her hand shakes.

ON CLARISSA as she looks at this before Karen walks over, SLOTTING the DVD into the DVD PLAYER in the room.

Karen presses 'Play' and the screen FLICKERS INTO LIFE.

ON THE SCREEN as the DVD plays - and it's the video of Kane that we saw before!

With more time to focus on him, we see him as he is. Sad. Broken. Terrified. This is the Kane we never saw, the one who lurked beneath the surface.

KANE

(slightly muffled)

Karen. It's about time you learned the real truth. The truth about us, about what's coming.

(beat)

Pretty soon there's gonna be a war. And this war is coming and it is huge and you can't escape it. As much as you can try to.

(beat)

After Rona died... you become unfocused. You lost your centre, your path. Your destiny. And it's my fault. If you can't fight, it's because I failed you. Failed to train you, motivate you. And for that I'm sorry.

(beat)

If you are going to continue the way you have...

(MORE)

(CONTINUED)

KANE (cont'd)  
You will die, and I cannot watch  
that and know it's my fault. I love  
you so much, Karen, you know that.

Kane winces, blinks. Tears come rolling down one cheek.

KANE (cont'd)  
Remember that. Always remember  
that.  
(beat)  
My baby girl. I want to remember:  
train or you'll die. You have to  
train harder and faster and longer  
than anyone else, otherwise...  
you're gone. You'll crack under the  
pressure and that'll be it.

ON KAREN - she knows what's next, a speech she's memorised a  
thousand times.

KANE (cont'd)  
And so, to remind you how crucial  
this is. To remind you of the  
stakes, how high they are, that you  
succeed.

ON THE SCREEN as Kane lifts his hand - to reveal a standard  
issue HANDGUN in his right hand!

KANE (cont'd)  
To make sure you do one thing.  
(beat)  
Survive.

Kane lifts the gun, before placing it in his MOUTH.

The screen FREEZES - and we PULL BACK to find a horrified,  
still and silent Clarissa watching the frozen screen.

Karen is holding the REMOTE CONTROL, thumb on the 'Pause'  
button, holding the image in place.

CLARISSA  
Oh my God...

KAREN  
(dark)  
Back then, I didn't pause it.

Clarissa looks at Karen, then back at the screen, and just  
doesn't know what to say.

CLARISSA  
I'm, God, I'm sorry. That's  
horrible.

KAREN

No, Clarissa, that's life.

(beat)

My Dad made this when I was fifteen years old and he left me alone in the world. I was picked up by the Academy eight months later. And I still see him in my dreams.

CLARISSA

Karen, I...

KAREN

(interrupting)

He was right about one thing. We're here at the Academy to fight or die. One of the two, Clarissa. Those two are our only options.

(beat)

We don't get a choice in this. We're disposable. We're weapons, the tools of the trade, the ones they use for their own dirty work.

(beat)

That's our destiny. That is what we're meant to be - and if we question or doubt that for a second...

ON KAREN - cold and emotionless as she moves for the door.

KAREN (cont'd)

We're dead.

(beat)

I'm sorry I had to show you that. I hope you understand why I had to.

Karen reaches the door, OPENS IT and closes it softly behind her. ON CLARISSA, the emotions overwhelming her as TEARS streak her pretty face, before we DISSOLVE TO:

A single figure, dressed plainly and in black is training - despite the thin layer of FROST covering the ground.

The figure SPINS, SLASHING a sword at an imaginary target before SLIDING TO THE GROUND and SWEEP KICKING another. A round of PUNCHES follow.

The sword FLIES THROUGH THE AIR, the figure BACKFLIPPING to catch it before they land gracefully in the ground:

KAREN.

She THROWS the sword into the ground - and in this moment, everything is revealed.

Long since frozen TEARS stain her cheeks, but she starts to PUNCH the air in front determinedly. This is her world.

PULL BACK as she KICKS, a flurry of PUNCHES in her wake as her determined training continues.

HOLD ON this sight before we eventually, slowly...

**FADE TO BLACK:**

**END OF WEBISODE**