

SLAYER ACADEMY

"The Devil You Know"

by
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Based on 'Buffy the Vampire Slayer' created by Joss Whedon
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WEBISODE

FADE IN:

1 EXT. COUNTRYSIDE - NIGHT 1

PULL DOWN from a dark blue, starry night, the vague hint of a silver MOON available as we continue to PAN DOWN.

FLAMES start to lick at the bottom of the screen as we PULL DOWN and find ourselves staring at the lightly burning wreckage of a FACILITY.

Parts of the building are ON FIRE, but the main part just seems heavily damaged, RUBBLE scattered across the facility's gardens.

REVERSE ANGLE:

To see that a single black-clad FIGURE is watching, features hidden by the moonlight.

The Figure removes a SWORD from a sheath on their back and TWIRLS it before racing forward towards the building as we CUT TO:

2 EXT. FACILITY - NEXT 2

ON THE FIGURE as it reaches the main GATES - which are lying in twisted pieces, having been blown open.

The BODIES of CABAL GUARDS are littered across the yard, pools of BLOOD lying here and there.

The Figure bends down, touching one of the bodies - whose neck has been SNAPPED viciously.

Then the Figure moves on, racing through what remains of the facility's front doors as they pull several ITEMS from a SHOULDER BAG:

EXPLOSIVES.

CUT TO:

3 INT. FACILITY - CORRIDOR - NEXT 3

ON THE FIGURE once more as they CLIMB OVER several pieces of wreckage, moving with grace and ease.

They reach a large piece of wreckage - a toppled bookcase - but the Figure KARATE KICKS the bookcase before SLASHING at it with their blade.

The bookcase CRUMPLES with a loud BANG and the Figure slips through the hole made, the signs of destruction ever more present here as we CUT TO:

4

INT. FACILITY - MAIN CONTROL ROOM - MOMENTS LATER

4

The sounds of FIGHTING filter through as the Figure enters through the doors and sees what the noise is.

REVERSE ANGLE:

To see two people - a YOUNG WOMAN and an ASIAN MAN engaged in a serious ass-kicking fest - except only one of them is getting hits in, the other almost crumpled up in pain.

The woman SNAP KICKS the man and FLINGS them across the Control Room with an almighty CRASH.

The woman pulls back their hood to reveal long dark hair, pale skin and wrath in her eyes.

Say hi again to ERIKA.

Erika faces the man - it's battered and bloodied Cabal scientist ASAKA. He shuffles pitifully away from her, one hand raised.

ERIKA

Tell me what you know!

ASAKA

(coughs)

Nothing... I don't know anything...

ERIKA

Liar!

ON ERIKA as she PUNCHES Asaka in the face, the Asian man defenceless as she lands another blow.

ASAKA

(shaking)

Alright, alright! Please...

just.... Just don't...

(swallows; beat)

What do you want to know?

ERIKA

Tell me about the 'Special Projects' division. I know there are facilities scattered across this country... but only one of them holds the Resurrection Machine.

The Figure, hiding in the shadows SHIFTS a little - this means something to them.

(CONTINUED)

ASAKA

The Machine... and all the other
Special Projects are in different
facilities across the United
Kingdom... but the locations are in
the database.

ON ERIKA as she CRACKS HER KNUCKLES menacingly.

ERIKA

I am waiting.

Asaka NODS, moving painfully over to a surviving PC terminal
and booting it up. His fingers start to TYPE as Erika looks
up...

... into the large GAPING HOLE where the ceiling used to be.
The same sky that we saw before.

ON ASAKA as his fingers continue to RATTLE across the
keyboard, bringing up lists and blueprints.

He hits the 'Print' button and all of the documents start to
spew forth from a battered PRINTER.

Asaka turns to Erika as he finishes, the last of the papers
being printed.

ASAKA

There, I have done as you asked.
Now please...

ON ERIKA as she BOWS HER HEAD...

... and when she raises it, she's VAMPED OUT! Asaka GASPS in
horror:

Erika LUNGES forward and GRABS him, pulling Asaka close and
pushing his head aside to reveal his neck!

ASAKA (cont'd)

No... no!

She rears back and BITES into his neck! He STRUGGLES but her
iron grip keeps him held tight.

BLOOD dribbles down his shirt as Erika drinks the very life
out of him, his limbs going leaden and limp.

She releases him with a GASP, letting his body collapse to
the floor.

She's panting hard, wiping blood from her chin with the back
of her hand. She stares down at Asaka's glassy eyes, before:

(CONTINUED)

ERIKA
(long beat)
I know you are there.

The Figure steps out of the shadows, features still hidden by the darkness. Then the Figure removes the hood, BLONDE HAIR spilling out:

It's CASSANDRA.

She grins, pacing lazily forward. Erika remains tensed.

CASSANDRA
Always wondered why vampires get
all breathless after they feed.
Must be a muscle memory thing.
(beat)
How did you know?

ERIKA
Being dead has given certain
advantages back to me. But smelling
the walking death of resurrection
on you... that is how I knew.
(beat)
And I presume you will not let me
pass.

Erika balls up her fists, but Cassandra takes a defensive position, hands out wide.

CASSANDRA
Hey, I'm not here for a fight.
(beat)
I'm here to extend you an olive
branch. If we both use the
information, we can bring down the
Cabal. Permanently. And I have a
lot of contacts, a lot of ways of
bringing them down forever.

ERIKA
How can I trust you?

CASSANDRA
I suppose you can't. But seeing as
we both want to shut down the Cabal
and make them pay for causing us...
well, what they've caused us, I
think that I'm your best bet.
(beat)
You have nowhere else to go, Erika.
Even with that big old hit list you
have.

ERIKA

I do not need your assistance to
complete my mission.

She starts to stride past Cassandra, but Cassandra reaches
out and grabs Erika's arm as she passes.

Erika turns towards her and SNARLS, sightless eyes
nonetheless burning a hole into Cassandra.

CASSANDRA

Let's not forget what they did to
her. To Mar -

ERIKA

(snaps)

Do not say her name!

Cassandra wisely lets Erika go, stepping back. Erika takes a
moment - then DE-VAMPS, her features shifting back to normal.

CASSANDRA

So... you in or out? Because I can
guess what your endgame is, and at
least with my help, it won't end up
with you with a stake in your
chest.

ERIKA

Your 'help'?

CASSANDRA

Inside knowledge, especially of the
Cabal and their operations. Access
to blueprints, security protocols,
personnel details... all you'll
need to continue your little
vendetta through to its logical
conclusion.

ERIKA

And in return?

CASSANDRA

In return... It's in my best
interests to see the Cabal taken
down. And there may be one or
two... favours I'll ask of you
along the way.

(grins)

Nothing you won't approve of, I can
promise you that.

Erika falls silent, mentally weighing this one up.

(CONTINUED)

ERIKA
Alright. A deal.

ON CASSANDRA as she extends her hand to Erika... who SHAKES IT after a reluctant beat.

CASSANDRA
Then let's go. We have a lot to do...

She pulls a DETONATOR from her pocket.

CASSANDRA (cont'd)
... and I have an uncontrollable urge to hit this little red button.

ON ERIKA as she and Cassandra leave...

SMASH CUT TO:

EXT. FACILITY - MOMENTS LATER

ON THE TWO GIRLS as they walk, Cassandra HITTING THE BUTTON on her detonator...

... as the whole facility BURSTS INTO FLAMES!

Cassandra and Erika stride towards us, highlighted by the exploding facility behind them as we:

BLACK OUT:

END OF WEBISODE