

SLAYER ACADEMY

"The Long Weight"

by

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TEASER

FADE IN:

1 INT. CLEVELAND SUBURBAN STREET - FLASHBACK - DAY 1

A beat up, red and rusted '85 FORD MUSTANG is driving slowly down a nice, normal neighborhood street. Nice enough homes line the sidewalks, with trimmed lawns and beautiful trees.

Sputtering a little, the mustang comes to a stop nearby a modest-looking two-story light yellow house with a wrap around porch.

Inside the Mustang is none other than SKYE UNDERWOOD, our favorite vampire/Slayer hybrid, fresh from leaving Casa de Summers. Broken glass in the driver's side window tells us how Skye got her hands on this car.

Skye stares longingly at the house, as if it holds something very dear to her.

Suddenly, a WOMAN walks out of the house and walks across the porch, sitting down on a swinging bench. She is strikingly beautiful, in her early forties, and looks eerily similar to Skye. This is Skye's MOTHER.

ON SKYE as she sinks a bit lower in her seat, so as not to be seen by anyone, let alone her mom. She pulls an envelope from her knapsack on the passenger seat and opens it, unfolding a small piece of paper folded inside.

CU on the paper, and it reads: "Couldn't stay. Can't explain. I love you. I'm sorry."

ON SKYE as she folds the paper up again, sliding into its place within the envelope. She looks up...

And her Mother is gone. The porch is empty. Seeing her chance, Skye quickly opens the door of the car and bolts across to the mailbox at the end of the driveway, sliding her note inside.

She hurries back to the car and hops in, taking off down the street, wiping a tear from her eye as we cut to:

2 EXT. GRAVEYARD - PRESENT - NIGHT 2

SOFIA enters the frame, walking through a barren graveyard, the moon hanging high in the sky, illuminating the gravestones. Skye is walking right behind her, idly twirling her stake with nervous energy.

SKYE
Whaddya think, Sofes? Think we're
gonna see any action tonight?

(CONTINUED)

CONTINUED:

SOFIA

It's certainly been quiet tonight,
though that may be a good thing. I
think we've had enough excitement
the past couple of weeks.

SKYE

Past couple of lifetimes, you mean.
This Slayer gig, it's hard on a
gal.

SOFIA

You're strong though. You can
handle it.

SKYE

(unsure)
Yeah. Right.

Sofia comes to a stop and turns to face Skye, putting her
hands on her hips, looking extremely bored.

SOFIA

This seems to be a bust. We should
head back to the Academy.

(beat, grinning)

I'm having a mad craving for some
more of that apple pie the canteen
had earli-

SKYE

(interrupts)
Uh, Sofes?

SOFIA

Yeah?

SKYE

You might wanna turn around.

Sofia slowly turns - and see that a BEEFY VAMP is coming up
behind her, trying to be sneaky.

This vamp is huge - Hulk Hogan huge. Rippling muscles can be
seen underneath a form-fitting T-shirt.

SOFIA

(surprised)
Right then. Action it is.

SKYE

(to Beefy Vamp)
Congrats, you just brightened up
our night.

(CONTINUED)

CONTINUED: (2)

BEEFY VAMP

What are you supposed to be? A couple of little girls, traipsing around in a cemetery at night? With wooden stakes?

(beat)

Oh, I get it.

SKYE

I guess it's true then. Brains or brawn, you can never have both.

SOFIA

Perhaps we should skip the verbal punning section of the evening and get right to the fighting and killing portion?

BEEFY VAMP

Sounds good to me.

Without another word, Sofia enters into battle with the vamp, and they become engaged in a series of punches and kicks as Skye watches on, waiting for an opening.

Sofia snaps her left arm across the vamp's face with a deadly BACKHAND, but he strikes back with a vicious UPPERCUT that sends her sprawling back.

Skye catches her before she falls to the ground, and pushes her back up.

SKYE

You got this one?

SOFIA

(pissed now)

I so have this one.

Beefy Vamp waves his hand at Sofia, beckoning her closer.

BEEFY VAMP

Show me what'cha got, little girl.

With a cry of anger, Sofia lashes out with a swift snap KICK, and the vamp groans in pain, but latches onto her leg in the process, and then PICKS HER UP, swinging her by the leg, until she SLAMS into the side of a tombstone.

SKYE

Sofia!

Sofia picks herself up off the ground and warily watches as Beefy Vamp saunters closer to her, completely ignoring Skye, who is on the sidelines.

(CONTINUED)

CONTINUED: (3)

SOFIA

Don't worry, I've got it!

BEEFY VAMP

Oh, I would be very worried if I were you.

Lightning fast, Beefy Vamp GRABS Sofia by the neck with one hand, slamming her into the wall of a mausoleum, holding her in place with all of his muscle, plus the supernatural strength of a vampire added in for measure. Sofia tries to break free, but it's useless - he's too strong.

BEEFY VAMP (CONT'D)

This is going to be good.

SKYE (O.S.)

You have no idea.

Beefy Vamp looks over just in time to see the VAMPED OUT Skye throwing a punch towards his face, but she is like a snail compared to him, and he blocks it with his other arm.

He then quickly disposes of her by slamming her across the cheek with the same fist, and she goes spiraling away from him.

BEEFY VAMP

(to Sofia)

Now where were we?

Sofia continues to struggle, kicking the cement of the mausoleum and beating at Beefy Vamp's extremely muscular arm, but to no avail.

BEEFY VAMP (CONT'D)

Oh, yes. I was just about to kill you.

He leans in for the kill, and with a gleeful GROWL sinks his fangs into Sofia's neck!

CU on her neck as blood begins to spill from the punctures, and she groans, eyes rolling up into the back of head.

ON SKYE, who is on the ground, recovering, and she watches the morbid scene unfold before her as Beefy Vamp begins to drain Sofia. There's a rarely seen expression on Skye's face - fear.

ON SOFIA, who is losing the fight in her, and her head begins to loll to the side as Beefy continues to feed.

Suddenly, Beefy Vamp SHUDDERS, and he pulls away from Sofia's neck, a surprised look on his face. A moment passes, and he CRUMBLES into dust.

(CONTINUED)

CONTINUED: (4)

Sofia FALLS to the ground, half-conscious, and we see Skye standing before her, stake held in front of her, having just staked the vamp.

SKYE

Sofia...?
(beat)
Sofia!

Skye drops to her knees and picks Sofia up by the shoulders, cradling her in her lap. She starts applying pressure to the bite wound, and Sofia looks extremely out of it.

SKYE (CONT'D)

It's gonna be all right, Sofes.
It's gonna be all right. Don't
worry. It's gonna be all right...

As Skye looks round desperately, we cut to:

3

INT. WATCHER'S COUNCIL HQ - DAY

3

In an expansive and elaborately decorated conference room, with bookcases lining the walls and a beautiful arch window letting the sunlight through, six people are sitting around a massive oak table in the middle of the room.

Among them are a distinguished older-looking man in his sixties, with glasses and a thick moustache - the HEAD WATCHER; a younger man with blond hair and glasses - GLASSES WATCHER; a beautiful woman in her thirties - FEMALE WATCHER; a man with curly hair and a crooked nose - MALE WATCHER; two other Watchers who look very prim and proper; and BARBARA GRIFFIN, our headmistress of the Academy.

HEAD WATCHER

First, I would like to thank you
all for being here this afternoon.
We have a sensitive topic to cover
today, and I am confident we will
reach a logical and agreeable
conclusion.

(beat)

Pass me the file, please.

Glasses Watcher hands Head Watcher a manilla envelope, which he promptly opens, displaying pages of printed information along with a black-and-white mug-shot photo of Skye.

HEAD WATCHER (CONT'D)

Firstly, I would like to extend my
congratulations to Ms. Griffin. The
Rupert Giles Academy seems to be
trundling along at a fair pace.

(CONTINUED)

CONTINUED:

BARBARA

Thank you, sir. We have all been working very hard. Our girls are trying their best to make us all proud.

FEMALE WATCHER

(sly)

You mean when they aren't actively trying to get one another killed?

HEAD WATCHER

Now, now. The Watcher's Council completely supports your Academy, Ms. Griffin. Despite the doubts made clear by some of our agents.

BARBARA

I understand that we have hit a few snags. But we are striving for a very difficult goal. I believe we will achieve it. The Slayers will be prepared for the world.

MALE WATCHER

Even the more... suspicious students?

BARBARA

I'm not sure I understand what you are implying.

HEAD WATCHER

I believe he is referring to one Skye Underwood. She is... intriguing, to say the least. A Slayer who is also a vampire? In the records of Slayer history, one such creature has never existed. She is the first of her kind. We have yet to determine her true strengths or weaknesses. She may well be completely invulnerable.
(beat)
This could make her either our biggest asset... or potentially our greatest enemy.

BARBARA

I can assure you, Skye is a force of good. We trust her.

GLASSES WATCHER

Nevertheless, her record is... questionable.

(MORE)

(CONTINUED)

CONTINUED: (2)

GLASSES WATCHER (CONT'D)

We have knowledge that she may be connected to three murders.

FEMALE WATCHER

And God knows what she got up to after leaving behind Buffy Summers and her group.

BARBARA

She helped innocent people in Los Angeles with Angel.

FEMALE WATCHER

Ah yes. Another vampire with a sordid past. What a wonderful alibi.

HEAD WATCHER

Pardon my colleagues' distasteful opinion of one of your charges, Ms. Griffin, but you must understand our reservations when it comes to young Miss Underwood.

BARBARA

I prefer to try and understand that which I fear, not cast it aside as an evil thing. But yes, I agree that Skye is an anomaly and should be treated as such.

HEAD WATCHER

Miss Underwood's 18th birthday is two days from now. Her Cruciamentum is in order. I suspect you will not argue with our plans for... a slightly different proceeding for her.

(beat)

Nothing the girl couldn't live through, mind you. But she is different than a normal Slayer. Different abilities that should be tested differently. I strongly suggest you follow this plan, Ms. Griffin.

BARBARA

I suppose I don't have much of a choice, do I?

Barbara looks round the assembled Watchers warily as we:

BLACK OUT:**END OF TEASER**

(CONTINUED)

CONTINUED: (3)

ACT ONE

FADE IN:

4

INT. INFIRMARY - PRIVATE ROOM - DAY

4

Sofia is set up in a comfortable bed in a somewhat small room that is connected to the on-campus infirmary.

She is staring out the only window in the room, the bright glare of sun reflecting back at her. Spring seems to be on the tip of Mother Earth's tongue.

The door opens and JAZ enters, looking friendly as usual as she heads over to Sofia's bed.

JAZ

Morning, Sofia. How are you feeling? Any better?

SOFIA

A little. The ribs still sting when I try and move, but those will heal in time. So I hear.

(beat)

Thanks, Jaz.

JAZ

Just doing my job. People are here to see you. Do you want me to send them in, or...?

SOFIA

Oh, no, it's fine, send them in. I could do with a bit of company right now.

(beat)

They are people I like, aren't they?

JAZ

(smiling)

I'll let them know.

Jaz exits, and moments later, FRANKIE, DEBBIE and KEEYA bustle into the room, crowding around Sofia's bed. The absence of Skye is extremely noticeable.

FRANKIE

Still alive, I gather? I was afraid the rumors might 'ave been true.

SOFIA

Rumors?

DEBBIE

People thought you died.

(CONTINUED)

CONTINUED:

KEEYA

(nods)

It was all over campus.

FRANKIE

'eidi and her friends thought it would be fun if she made everyone think you 'ad been killed.

SOFIA

Sounds like something she would do.

(beat)

Listen, I haven't been able to get a clear answer out of anyone so far, but... how is Skye?

The girls are all silent, looking uncomfortable. Even Frankie.

DEBBIE

No one's spoken to her since it happened, and she's been keeping to herself. Everybody thinks she is going to be sent away.

SOFIA

They wouldn't... I mean, they couldn't... could they?

FRANKIE

Nobody knows, *mon'cheri*.

KEEYA

We have all been waiting for your side of the story.

DEBBIE

Yeah, what happened?

SOFIA

It was... well, we got into it with a vampire. A strong one, too. He could have killed us both right where we stood. And he almost did. Skye saved my life.

FRANKIE

She 'as always 'ad a soft spot for you. I do not know why.

(beat)

I mean, you are... *magnifique*. You look fabulous for a sick person.

SOFIA

(raises eyebrow)

Thanks... I think.

(CONTINUED)

CONTINUED: (2)

DEBBIE

So if Skye saved you, then why is everyone making such a big deal?

SOFIA

I wish I knew.

KEEYA

It's because she is different.

(beat)

Right?

FRANKIE

She is not wrong. Skye is very different than the rest of us. Sometimes I wonder...

Frankie stops talking, thinking better of it to keep her big mouth shut.

SOFIA

(suspicious)

Sometimes you wonder what?

FRANKIE

It is nothing. Do not worry about it. Girls, we should go. Sofia needs 'er rest.

Debbie and Keeya both wave at Sofia, and they follow Frankie out of the room. Coming in at the same time is ALITA, who looks flushed.

SOFIA

Alita!

ALITA

Hello, Sofia. I am glad to see that you are well.

SOFIA

Yeah, thank you, it's good to see you too.

ALITA

Everyone was very worried for you. I prayed for you.

SOFIA

Thank you. That... really means a lot.

ALITA

I... didn't want to come in while the other girls were in here. I wanted to speak with you alone.

(CONTINUED)

CONTINUED: (3)

SOFIA

That's okay. I'm not much for
crowds these days anyway.

ALITA

I heard you ask them, about Skye.
About how she is doing.

SOFIA

(perks up)

Do you know something?

ALITA

No one is talking to her. I'm not
sure what is happening. She is even
more ostracized than usual.

SOFIA

She probably feels bad that I got
hurt, is all. I'm sure it will all
blow over.

Alita seems to notice for the first time the bandage on
Sofia's neck, hiding the vampire bite mark.

ALITA

You were...

Sofia's hand quickly flies up to the bandage, as if to try
and hide it, and she looks away, a bit unsettled.

SOFIA

Afraid so. The, uh, the vampire got
a little too close for comfort.

(beat)

He shouldn't have, though. I should
have killed him before he got the
chance to get that close. I was
careless.

ALITA

At least Skye was there to save
you. That's all that matters,
right? She was there.

SOFIA

Yes...

She stares ahead blankly, and we cut to:

5

INT. DORMITORY - EVENING

5

Skye is huddled up on her bed, alone in the dorm, listening
to her iPod and sketching into a notebook. She is completely
oblivious to the room around her, which is lit only by a
bedside lamp at her side.

(CONTINUED)

CONTINUED:

A quick FLASH of darkness before her gets her to look up, and she inquisitively stares into the semi-darkness. After a moment, she pulls the ear pieces out and looks around.

On her notebook is a highly stylised but still recognisable image of Spike.

SKYE

Hello?

No answer. She seems to be alone in the room, but the eerie silence is thick, and she seems to look as if she knows someone - or something - is there.

Suddenly, the shadows MOVE, and out of the darkness steps none other than the peroxide prince himself, William the Bloody, one of the most famous vampires of all time - SPIKE. Skye is visibly taken aback.

SKYE (CONT'D)

Spike?

SPIKE

So you still recognize me, then!
Glad to see I haven't lost my
girlish figure.

Skye splutters, trying to get her mouth into gear.

SKYE

What are you doing here? And how
did you get in here?

SPIKE

I've still got connections, love. I
know how to find people, even when
they try and lose themselves with
the determination you have.
Besides, after missing your phone
call to Percy a few weeks back, I
felt I ought to show up in person
and apologise. So, here I am.

SKYE

I... I don't understand. I thought
we were through. Why come here,
now?

SPIKE

You always were self-centered, pet.
Why does everything always have to
be about you?

SKYE

(uncertain)
It doesn't.

(CONTINUED)

CONTINUED: (2)

SPIKE

Let's just say I'm tying up loose ends.

SKYE

What is that supposed to mean? You're gonna kill me or something to get rid of the blot on your conscience?

(looks back at her notebook)

Go ahead and try. No one's been able to figure out how yet.

Spike moves closer to her bed, and Skye looks back up, looking as dangerous as ever, like a cat about to spring.

SPIKE

What's the matter, pet? We're old friends here. No need to get uncivilized.

SKYE

Okay, fine. You're the one bursting in here, all dark and mysterious. Tell me what's going on and maybe I'll cool down.

SPIKE

I just wanted to let you know that things have changed for me.

Skye takes this news in, and for a moment, it seems like she might collapse, but after a beat, she blinks, taking it all in stride.

SKYE

Tell me the reasons why I should be giving a damn.

SPIKE

You haven't changed a lick.

SKYE

And what, you've gone through some monumental life-changing event? How many of those are you gonna have, by the way?

(beat, counting off)

Falling in love with a Slayer, getting your soul back, sacrificing yourself to save the world, becoming a kamikaze warrior in L.A. Trust me, the bit's getting old. Might be time to retire.

(CONTINUED)

CONTINUED: (3)

SPIKE

You always were good at spouting
off about things you don't
understand.

Skye seems put out by Spike's hostility, but she's getting
too angry to not start biting back.

SKYE

Go ahead, Spike. Enlighten me. Tell
me what new wonderful event has
happened in your life to make you
wanna come all the way here and
shove it in my face.

SPIKE

I'm over you.

Skye is dead silent.

SKYE

Yeah? Well. I'm over you too.

SPIKE

So why don't I believe you?

SKYE

Believe it.

SPIKE

And I've come to give you some
advice. You should probably listen
up at this part, because I am much
older, and therefore, much wiser
than you, and you'd be best to take
what I have to say with a heavy
weight.

SKYE

Okay. Fine. Impart your wisdom on
me, so you can get on with leaving.

SPIKE

It's a simple one. I suggest you
move on. This place isn't for you.
You know that as well as I do. You
don't fit in here.

SKYE

You don't know anything about me.

SPIKE

Oh, I know more than you think,
love. I know quite a bit indeed.

On Skye's look of hesitation, we cut to:

6

INT. MOTEL ROOM - NIGHT (FLASHBACK)

6

A very dingy, small motel room, with one bed, a dresser, a small table and a TV. Skye enters from the bathroom, hair still wet from showering.

She inspects herself in the mirror on the wall, running her fingers through her hair, the empty bed reflected behind her.

She turns around and WHAM - there is suddenly someone standing beside the bed.

A WOMAN, late thirties, beautiful, with a ragged vampire BITE on her neck, blood still dripping down the front of her blouse.

WOMAN

Hello, Skye.

Skye recoils in horror, pressing herself against the wall.

SKYE

Who... no... it couldn't...

WOMAN

You didn't think I would find you?
You thought you could just run away
and no one would know what you did?

SKYE

(closes eyes)

You're not real.

WOMAN

Aren't I? What is reality? It's
what you see in your mind. We make
our own realities.

(beat)

You want reality, Skye? You are a
killer. Cold-hearted, with no soul,
and you know what happens to
creatures like you? You go to Hell.

Skye backs away from the figure, clearly spooked as hell and looking as if she might vomit.

WOMAN (CONT'D)

I was one of your first, wasn't I?
You still weren't quite sure what
was happening to you. What changes
had happened. But you just left me.
Left me to bleed out and die.

SKYE

I... I'm sorry... I didn't know...
I...

(CONTINUED)

CONTINUED:

WOMAN

You don't even know my name. Did you care when you ripped your fangs into my flesh and stole my life? Did it even cross your mind? Did you think about my husband, or my kids? What are they going to do without me now?

Skye sinks to the floor, looking broken. She clamps her eyes shut and presses her hands against her ears.

SKYE

(yells)

Just leave me alone!

WOMAN

(mocking)

Leave me alone!

(beat)

Useless girl. Nothing gets through to you, does it?

SKYE

Who... who are you?

WOMAN

Don't you know already?

Skye thinks for a moment and then it dawns on her. She looks up at the Woman, who grins evilly back, we cut back to:

7

INT. HEADMISTRESS GRIFFIN'S OFFICE - DAY

7

Barbara Griffin is seated at her desk in her elaborately decorated office on campus, going over some files. The door opens and Skye enters the office, awkwardly hanging back near the door.

She KNOCKS against the door frame to get Barbara's attention, and is waved into the office.

SKYE

You called for me?

BARBARA

Yes, Skye. Thank you for coming on such short notice.

SKYE

No problem, teach. What's cookin'?

BARBARA

I have a sensitive subject to discuss with you.

(CONTINUED)

CONTINUED:

SKYE

(mischevious)

Well, it's a bit sudden, but
alright. Yes, I will marry you.

BARBARA

Skye... This is serious.

SKYE

Try and leave the touchy-feely
stuff for the other girls, teach. I
can handle whatever you can throw
at me.

Barbara looks down for a moment, and then reconnects eye
contact with Skye. She seems concerned, and Skye's smirk
drops as she takes in the expression.

BARBARA

I should have known you would have
a cavalier attitude about all of
this, but you must know that this
is extremely important.

SKYE

All right. I get it. Mucho
important.

Skye tilts her head to one side, aiming her ear to the
ceiling and pointing to it.

SKYE (CONT'D)

See that? This is me listening up.

She doesn't bother grinning this time, and neither does
Barbara.

BARBARA

Tomorrow is your eighteenth
birthday. And you know what that
means.

SKYE

I finally get a chance to vote Bush
out of office?

BARBARA

(weary)

Please be serious, Skye.

SKYE

Force of habit.

BARBARA

It is time for you to face your
Cruciamentum.

(CONTINUED)

CONTINUED: (2)

SKYE

I know. The whole thing about voting? A distraction.

BARBARA

You're going to need to remain focused. I was called in for a meeting with the Council. They believe that your... situation calls for a different type of test. One that is more... well, complicated. One that will gauge your abilities more accurately.

SKYE

Wow. I never knew being so 'complicated' would be such a big deal round here! 'Hey, you're a vampire, but guess what - you're a Slayer too! Good news! Oh, but here's the tiny downside - you're going to be treated differently and no one is going to trust you. Ever.'

Skye looks pretty sulky already, and Barbara runs a hand through her hair, trying to phrase herself better.

BARBARA

It's not like that, Skye. The Council just wants to -

SKYE

(interrupting)

No. Save it. I don't want to hear about what the Council wants. They wanna give me a harder test? Fine. Give it to me. Send me to the middle of the Himalayas and see if I give a damn.

Skye begins to walk towards the door to exit, but Barbara calls after her, standing up.

BARBARA

Skye, wait!

SKYE

What? What else could you possibly add to make this any different than what it is?

A long beat.

BARBARA

Good luck tomorrow.

(CONTINUED)

CONTINUED: (3)

Without a word, Skye leaves, slamming the door behind her. Barbara stares ahead in silence, and we cut to:

8

INT. HALLWAY - CONTINUOUS

8

We see Skye marching out of Barbara's office, storming down the hallway, but she does not see Spike leaning against the wall, looking smug.

SPIKE

Useless girl. Nothing gets through
to you, does it?

Spike casually lights a cigarette, and we:

BLACK OUT:

END OF ACT ONE

(CONTINUED)

CONTINUED:

ACT TWO

9

EXT. HELIPAD - DAY

9

On a stretch of wide open fields, there is a simple tarmac, a utility shed and a runway with a helicopter revving and ready to go, its rotors already beginning to spin.

DUNSTALL, one of Ellen's Initiative commandoes, is standing there waiting as a JEEP slowly approaches. In the Jeep are Skye and GREG PIERCE, who is escorting her to the helicopter. The Jeep comes to a stop.

GREG

All right. Are you ready?

SKYE

You're kidding, right?

GREG

Actually...

SKYE

It's fine. Yeah. I guess I'm as ready as I can be. You know, considering the circumstances. Facing death is what a Slayer does every day, right? Piece of *pinata*.

GREG

Right. Piece of cake, as we say in this country.

SKYE

(conversationally)

So if I don't make it, just let everyone know that I'll miss them or whatever. But tell Frankie she can't have any of my stuff.

GREG

Skye... don't talk like that.

SKYE

I'm just being real, Greg. Can't be anything but real.

GREG

You're going to make it. You... you're special.

SKYE

I keep getting reminded of that. So much that I'm starting to get sick of it.

(CONTINUED)

CONTINUED:

GREG

I'm sorry.

SKYE

It's all right.

GREG

(beat)

It looks like Dunstall is getting impatient over there.

They both glance over, and Dunstall is checking his watch and looking around furtively.

SKYE

Better not keep my date waiting.

They see Frankie appear from the tiny shed nearby the tarmac and Skye looks over at Greg, annoyed.

SKYE (CONT'D)

(shakes head)

Oh, no. No way.

GREG

(bites lip)

Oh... I knew I meant to tell you about something.

SKYE

You've gotta be joking! There's no way she's coming with us! Why is she needed?

GREG

Barbara thought it would be a good idea to send another Slayer, and with Sofia out of commission, Frankie was our best choice.

SKYE

(mutters)

You should've just sent me to the Himalayas.

GREG

(confused)

What?

SKYE

Nothing. All right. I better go before those two get too cozy.

Frankie laughs at something Dunstall just said, and looking generally flirtatious and Frankie-like. Skye GROANS and puts her head in her hands, before hopping out of the jeep.

(CONTINUED)

CONTINUED: (2)

Greg calls to her as she shuts the door behind her.

GREG
Just promise me you'll be careful!

SKYE
I'll try and keep my head on.

GREG
Please do.

Skye heads across the tarmac, where she meets up with Frankie and Dunstall. They're quite preoccupied with one another and don't see her walk up, so Skye clears her throat to announce herself.

SKYE
Hi. I call shotgun.

FRANKIE
Ah, Skye, there you are.

SKYE
Here I am.

DUNSTALL
Ready to ship out?

SKYE
Just call me Captain Gordon.

DUNSTALL
Huh?

SKYE
I'm ready. Let's beat it.

FRANKIE
(to Dunstall)
I am never understanding this girl.
She speaks in an unknown language.

SKYE
It's called wit. Look it up.

Frankie scowls at her, and Dunstall steps in diplomatically.

DUNSTALL
All right, let's get started! We've
got a bit of a trip ahead of us.
We're headed to Africa.

SKYE
(surprised)
They're sending me to Africa?
(MORE)

(CONTINUED)

CONTINUED: (3)

SKYE (CONT'D)

(beat)

Why not.

DUNSTALL

That is where the temple is.

SKYE

(rolls eyes)

Of course, the temple.

DUNSTALL

Didn't you get a full briefing
about this?

SKYE

Um, the whole point of this
exercise is sort of the surprise
element. Just ask Sofia. She was
pretty fricken surprised after
hers!

Frankie and Dunstall just sort of stare at her for a moment,
and Skye shakes her head and begins heading towards the
helicopter.

SKYE (CONT'D)

Let's go! I don't know if I'm gonna
live forever.

The trio head for the helicopter, and we cut to:

10 EXT. AFRICAN PLAINS - DAY 10

The helicopter flies over expansive plains in the middle of
the African savannah, and in the distance, a stone structure
rises up, about one storey high, plopped right in the middle
of nowhere.

11 EXT. AFRICAN TEMPLE - NEXT 11

The helicopter zooms over it and circles around in the air,
before finally touching down about hundred yards away from
the stone structure. The helicopter's rotors slowly stop
spinning as it powers down, and the side doors open.

Skye, Dunstall and Frankie all quickly hop out of the
chopper, Dunstall carrying a pack on his back, and they begin
marching through the tall grass towards the structure.

SKYE

This is it? This is the temple?

DUNSTALL

This is only the entrance. We're
headed for the labyrinth built
beneath the surface.

(CONTINUED)

CONTINUED:

SKYE

Clever. Very 'Goonies.'

DUNSTALL

From what I've been briefed on, the people who built this place didn't want their enemies to know of its importance. Humility was all a part of their culture.

FRANKIE

What is it, *exactement*?

They are now standing outside the entrance, and it is fixed with only a flimsy wooden door attached to rough stone that has been mortared together.

DUNSTALL

You girls should know this better than me, it's all part of your Slayer history! There were Shamans, and they created the Slayer. They built this temple in honor of her, and turned it into a training ground for future generations. Not all that much is known about it, but we do know it was used in extreme cases for Slayer training.

SKYE

(sarcastic)

Great. A Slayer playground. I can just taste the fun.

DUNSTALL

The entire structure is said to be riddled with traps and dead ends. Someone could get lost inside forever.

SKYE

Not exactly winning me over here, G.I. Joe!

(beat; sighs)

So what's my mission, should I choose to accept it?

DUNSTALL

There is a hidden chamber with a lock mechanism. If you can figure out the mechanism, it will reveal the one and only exit, and you will have proven your worth.

(CONTINUED)

CONTINUED: (2)

SKYE

That's it? Find the lock and open the door?

FRANKIE

It must not be as easy as it sounds, or else they would not 'ave sent you all the way out 'ere to do it!

SKYE

I think there was a compliment buried in there somewhere.

(beat)

I'd better get started.

Dunstall moves the pack off his back, and begins unzipping it, reaching into one of the pockets.

DUNSTALL

A few last things before you go.

He produces a syringe filled with a strange liquid. Skye sags - she was hoping they'd forget this part!

SKYE

Ah, the weak juice. Gotta shoot up before I go in. This must mean the lock mechanism involves using strength, right?

DUNSTALL

You will need to use your mind, rather than your muscle.

FRANKIE

Then she is most definitely doomed!

SKYE

(dryly)

Important safety tip, thanks. All right, Dunstall. Shoot me up.

Dunstall preps the syringe and injects the serum into Skye's arm, and she winces a little. He dabs the prick wound with a cotton ball and Skye pulls away.

DUNSTALL

Here. Take this in case of an emergency.

He hands Skye a communications ear-piece, which she promptly sticks in place.

(CONTINUED)

CONTINUED: (3)

DUNSTALL (CONT'D)

Now, if we do have to come in and bail you out you'll forfeit the test, as you know, but if you do get into real trouble just call and we'll come get you.

SKYE

Keep the home fires burning. I ought to be outta here by dinner time.

FRANKIE

Be careful, Skye.

SKYE

People keep telling me that. Reckon they know something I don't?

Frankie watches as Skye pushes open the door and heads inside, leaning casually against Dunstall as she does so.

12 INT. TEMPLE - CORRIDOR - NEXT

12

Skye begins walking into the structure, and is immediately plunged into darkness.

Suddenly a LIGHT clicks on, and Skye is now holding a flashlight. She is looking around the small room.

SKYE'S POV as she stares at the room. There isn't much to it, but there is a tunnel leading down. Her vision becomes blurry, and comes in and out of focus.

On Skye as she blinks and tries to shake it off. She holds out her hand in front of her, staring wide-eyed at it.

SKYE

Woah... trippy...

As she makes her way unsteadily into the darkness, we cut to:

13 EXT. PARK - NIGHT (FLASHBACK)

13

Thrown straight into mid-battle as Skye is systematically taking on a group of five vampires at once. She is in a fighting frenzy, her fury outweighing the disadvantage of numbers.

She stakes one and POOF - he becomes dust.

The fight goes on without skipping a beat, before Skye double-dusts two vampires at once, and they crumble into ash.

With two vampires left, Skye looks at them, a challenging look in her eye.

(CONTINUED)

CONTINUED:

SKYE

Come on. Come and get it!

She VAMPS OUT and her facial features become demonic in nature and she cracks her neck, revealing her fangs.

VAMPIRE #1

What the hell??

VAMPIRE #2

Who are you? I thought you were a Slayer?

SKYE

You're right.

VAMPIRE #1

But... you're a vampire.

SKYE

Also right.

VAMPIRE #2

(beat; impressed)

Woah.

Skye doesn't give the vampires time to react. In a blaze of kicks and punches, she begins beating them both back.

After beating Vampire #1 to the ground, she stakes him and he dusts OFF SCREEN - but we still hear his SCREAM.

SKYE

And then there was one.

VAMPIRE #2

Please! Don't kill me! I'll leave her alone!

We PAN OVER and for the first time see a young GIRL, maybe fourteen, fifteen, laying on the ground, face-up, watching this macabre display unfold before her.

SKYE

Not gonna happen.

She immediately throws her stake through the air and it jets right into the vamp's chest. He SCREAMS, exploding into dust.

Skye rushes over to the girl and kneels beside her, lifting her up.

SKYE (CONT'D)

Hey, it's okay now. You're safe.

The girl cowers in fear.

(CONTINUED)

CONTINUED: (2)

GIRL
P-please! D-don't touch me! Don't
touch me!

Skye looks at her in confusion. And then she realizes. She's still in vamp-mode.

SKYE
No! You don't understand!

She morphs back into her human visage, and the girl starts to scramble away.

SKYE (CONT'D)
I'm one of the go-

GIRL
(frantic)
You're one of them! You're just
like them! You're a monster!

The girl shoves Skye back, finally gets to her feet and begins running away at top speed.

Skye watches warily as the girl disappears into the darkness, looking lonely and hurt.

SKYE
(quiet)
I'm a monster...

She lowers her head and begins walking away, and we cut to:

14 INT. UNDERGROUND TEMPLE - TUNNEL

14

Back in present-time, Skye is now traversing a long tunnel that seems endless.

She looks around and in the dim light from the beginning of the tunnel, she sees a scone with a torch in it. She fumbles in her pants pocket and produces a lighter.

She takes the torch down and sets it ablaze, filling the tunnel with crackling firelight.

SKYE
Better than a flashlight.

Skye reaches into her back pocket and takes out a packet of smokes, glancing up and down the corridor before popping one in her mouth and using the torch to light it.

She takes a drag, sighs contentedly - a little more relaxed now - and carries on her way, into:

15 INT. CIRCULAR CHAMBER - LATER

15

Skye enters a massive circular chamber, which looks mostly empty except for a pedestal in the center of it, on which a small, glowing orb rests.

Skye quickly lights a few wall sconces with her torch so she can see better, causing strange shadows to dance around.

SKYE

Okay. Maybe I'm supposed to take
the giant glowing marble?

Skye moves closer to the pedestal and looks more closely at the orb. Her reflection stares back at her, looking confused and disoriented.

SKYE (CONT'D)

Must be some kind of switch, or...

(beat)

Damn, why didn't I ever try playing
Tomb Raider?

SPIKE (O.S.)

You never did have many talents,
did you? Besides whining, anyway.
You were a bloody Grand Master at
that!

Skye spins around and finds herself facing Spike. She looks extremely confused to see him.

SKYE

How did you...
(realizing the truth)
Oh, my God...

SPIKE

Trust me when I say that God has
nothing to do with this.

SKYE

You're him. It. The First.

SPIKE

(claps hands slowly)
Round of applause for Veronica
bloody Mars over there! Took you
long enough to figure it out, love!
I was beginning to think I was
being too subtle in my old age.

SKYE

(defiant)
Why are you here?

(CONTINUED)

CONTINUED:

SPIKE
To watch you fail.

SKYE
Who says I will?

Skye turns her back on him, walks right up to the pedestal and nabs the glowing orb.

She holds it in front of her, as if searching for answers, and for a beat, nothing happens. She looks round.

SKYE (CONT'D)
Hmm. Kind of expecting more of a-

Suddenly, the entire chamber begins to SHAKE!

Skye looks around and as the walls let loose clouds of dust, the entrance to the chamber slides closed, trapping her in the room.

Soot continues to fall from the ceiling, and Skye looks up to find...

The ceiling is lowering itself!

SPIKE
Dear, oh dear! This looks grim.

SKYE
Shut up!

SPIKE
Just saying. I thought you were the big brave Skye, ready for anything! I wouldn't put money on you surviving this, though. Shame, really. I was looking forward to winning you over to my side again.

SKYE
(losing it)
SHUT UP!

Spike/The First cackles and then VANISHES in a burst of light and energy, leaving Skye all alone in the chamber.

As she looks up at the oncoming ceiling, panicking, we:

BLACK OUT:

END OF ACT TWO

(CONTINUED)

CONTINUED: (2)

ACT THREE

FADE IN:

16

EXT. AFRICAN TEMPLE ENTRANCE - NIGHT

16

Dunstall is leaning against the now-silent helicopter, busily tapping away at a small laptop, concentrating on his mission reports.

Frankie is poking around at the entrance to the temple, kicking at the dirt with her toe. She stands, sighing, looking bored as all heck.

FRANKIE

'Ow long 'as she been in there?

DUNSTALL

(checks watch)

Approximately two hours.

FRANKIE

Two hours? *Merde*... Why did I volunteer for this?

DUNSTALL

I thought it was because you were the strongest Slayer after Sofia and Skye?

FRANKIE

Well... I do not know about that. I could easily beat Skye in a battle. Sofia, she is strong, but not too bright.

A beat as Frankie looks up at Dunstall, pleased to find him watching her closely.

FRANKIE (CONT'D)

I... well, to be 'onest... I chose to come because...

DUNSTALL

Because...?

FRANKIE

(blushing)

Do not make me say it!

DUNSTALL

(grinning)

But what if I want to hear you say it? What then?

Frankie begins moving closer to Dunstall, a wry grin on her face, eyes twinkling.

(CONTINUED)

CONTINUED:

FRANKIE

You are... how do they say... a bad boy.

DUNSTALL

I'm a soldier, sweetheart. And I know a beautiful woman when I see one.

FRANKIE

You think I am beautiful?

DUNSTALL

Like you don't know it.

FRANKIE

I think you are beautiful too.

DUNSTALL

(chuckling)

Handsome. Men are handsome, women are beautiful.

FRANKIE

(laughing)

My English... it is not perfect.

DUNSTALL

Other parts of you are... definitely perfect.

FRANKIE

Do you think...

DUNSTALL

Oh, I think. I definitely think.

FRANKIE

Here? Right out here?

DUNSTALL

We're in the middle of the African plains. No one is going to see us... or hear us.

FRANKIE

Won't Ellen be angry with you for doing this? I am only seventeen, after all!

DUNSTALL

(shrugs)

I'm eighteen. I just look older.

FRANKIE

But Skye. Won't she...

(CONTINUED)

CONTINUED: (2)

DUNSTALL

The exit's round the far side of the temple. She'll have to make a quick hike to get back here - even if she was already on her way, we've got plenty of time! If she makes it out-

FRANKIE

You mean when she makes it out of the temple.

DUNSTALL

Right. Of course. But I... I thought you two didn't get on well? You practically scratched each other's eyes out the whole way over here.

FRANKIE

We 'ave an... interesting relationship.

(beat)

Now shut up and kiss me.

15 Frankie wraps her arms around Dunstall's neck, and they begin kissing furiously, as if there was a brimming passion between them just waiting to unleash itself.

17 INT. CIRCULAR CHAMBER - SAME TIME 17

Skye is rushing around the chamber, frantically looking for some sort of exit. Nothing seems to be forthcoming, and she steals another wary glance at the ceiling. It's still coming down.

And then she realizes - the radio Dunstall gave her! She taps her ear and turns it on with a faint BEEP.

SKYE

Dunstall? Dunstall, do you read me?
Dunstall!

She waits for a moment, but time is definitely of the essence, and she angrily taps the ear-piece again.

SKYE (CONT'D)

Dunstall, if you're hearing this, then you'd better answer, or I am going to kick every square inch of your ass when I get out of here!

Still no answer. Obviously on her own, Skye begins tracing her hands along the walls, searching for some sort of clue. Finally, she spots something!

(CONTINUED)

CONTINUED:

A DRAWING on the wall, crudely cut into the stone. She kneels and stares at it, and she can make out the pedestal with a glowing object on top of it, and next to it is the drawing of what looks like a circle with the glow coming out of it.

SKYE (CONT'D)

Okay... so what does it mean??

She frantically begins looking around the chamber.

SKYE (CONT'D)

A hole, a hole, gotta find a hole.

She begins fumbling the orb around in both hands, as if playing hot potato with herself.

And then - across the room, she spots what looks like a small cubby cut into the wall. She rushes to it and places the orb inside.

There is a CLANKING and GRINDING as something begins to happen. Relieved, Skye looks up and sees that the ceiling has stopped moving.

SKYE (CONT'D)

Yes!

Relief turns to fear as another strange GROAN fills the air, and Skye looks down just in time to see the ground open up beneath her as a trap door swings open.

Skye has just enough time to SCREAM before she falls down into the hole.

18 INT. RITUAL CHAMBER - MOMENTS LATER

18

Skye comes BURSTING from what looks like a chute, and lands haphazardly on the floor in the middle of a dimly lit cell of a room with an altar in the middle of it, and not much else.

Moaning from pain, Skye slowly sits up, examining the many scrapes and bruises she received from falling down the chute.

SKYE

Great... just great.

Skye slowly gets to her feet, and hobbles over to the altar, leaning against it for support. She breathes for a moment, and seems to be trying her best to get her composure back.

SKYE (CONT'D)

Dunstall? Can you hear me?

She takes the ear piece off and angrily slams it on the ground, screaming in frustration.

(CONTINUED)

CONTINUED:

SPIKE (O.S.)

That wasn't very smart.

Skye looks up, and Spike/The First is now standing in front of her.

SKYE

(rolls eyes)

You again. On the list of people I really don't feel like talking to right now, you're probably right up there as number one. On a list of one.

SPIKE

Now, now. Let's play nicely. I'm the only friend you've got in here. You trying to tell me you'd rather I took this handsome mug of mine somewhere else and left you all alone?

SKYE

You are not my friend. You're just some evil thing that nobody's figured out a way to kill yet.

(grins)

But give me time.

SPIKE

You're wrong. I'm inside of you, love. The inner demon inside your unbeating heart. The blackness just screaming to come out.

(beat)

The bloodlust you felt when Sofia was being drained by that vampire...

SKYE

(snaps)

Hey! You don't-

SPIKE

Oh, I know exactly how you felt. I was watching the whole thing. Why did it take you so long to go and help her when she was being drained, pet?

Spike starts to circle her, and Skye can't meet his gaze.

(CONTINUED)

CONTINUED: (2)

SPIKE (CONT'D)

You should have made it over to her in no time, and had that vamp in pieces before it had chance to look at her funny, and yet...

(smirks)

You watched.

SKYE

You don't know anything about me.
You don't know who I am.

SPIKE

Don't I? Then how do I know part of you wanted to watch that vampire kill her? Maybe you were hoping he'd leave you a bit, so you could taste what warm, fresh human blood feels like again?

SKYE

Shut up! That's not how it happened!

SPIKE

Isn't it?

Skye looks up at last, fury blazing in her eyes, and we SMASH CUT into:

19 INT. INTERROGATION ROOM (FLASHBACK)

19

Close up on Skye as she stares forward, unblinking.

Pull out to reveal an undecorated, very plain room, with a single light in the middle of the ceiling. Skye is seated at a table, and there are two buff looking MEN behind her.

BARBARA (O.S.)

Do you know who I am?

Skye looks down at the table and then back up.

SKYE

Should I?

PAN AROUND to reveal Barbara Griffin sitting on the other side of the table.

BARBARA

My name is Barbara Griffin, I'm a member of the Watcher's Council. I assume you have heard of them?

(CONTINUED)

CONTINUED:

SKYE

Heard of 'em, yeah. I'm on pretty good terms with one of your ex-members, in fact. What have they got to do with me?

BARBARA

You are a Slayer, aren't you?

SKYE

I'm a lot of things, lady.

BARBARA

I'm taking over a new Academy, a school for girls like yourself where they can train, learn how to be a great Slayer - and also how to be a person.

Skye raises an eyebrow, not quite sure what she's hearing.

SKYE

That's what you brought me in here for? What your goons back there mugged me for?

The two Council operatives seem to twitch at the memory of this.

BARBARA

I assure you, I did not enjoy the idea of using force to get a meeting with you. But... you're a very hard girl to track down, Miss Cannes.

SKYE

Underwood. It's Underwood now.

BARBARA

(frowns)

I'm sorry?

SKYE

'Skye Cannes' is dead.

BARBARA

(beat)

Right. Okay. Miss Underwood, then.

SKYE

Look, am I being held hostage here, or what? 'Cause I've got stuff I could be doing.

(CONTINUED)

CONTINUED: (2)

BARBARA

Like what? Aimlessly wandering the streets, avoiding your past, not caring about your future?

SKYE

'Aimless' is such a strong word.

BARBARA

Skye, please. I'm trying to help you understand what you are.

SKYE

You think you know who I am? You don't know anything.

BARBARA

I know that you have potential, Skye. You could go on to do great things, if only you applied yourself. I believe that.

SKYE

What if I don't want to do great things? What if I just want to chill? Find myself a sweet little hole in the ground somewhere and wait for the winter?

BARBARA

Some things in life are inevitable, Skye. And unavoidable. You have a destiny, whether you want to believe it or not.

SKYE

I don't believe in destiny. Not any more.

BARBARA

Wouldn't you like to learn more about yourself? About the things you face? About what it is to be a Slayer?

SKYE

I don't need to go to school to learn how to kill things. Been doing just fine by myself.

BARBARA

We will teach you much more than mere hunting skills. You'll learn things you could never dream of.

(CONTINUED)

CONTINUED: (3)

SKYE

Sounds tempting, but, I gotta say
no. I'm sorry.

BARBARA

I really think you should
reconsider, Skye.

SKYE

Are we done here?

Barbara hesitates for a moment, and then she slides a card
with a number written on it across the table. Skye picks it
up and looks at it.

BARBARA

If you change your mind...

Skye pockets the card and gets up, heading towards the
Council Operatives.

SKYE

Excuse me, guys.

The two men move out of the way, and Barbara watches as Skye
leaves the room, a distant look on her face.

20 INT. RITUAL CHAMBER - TIMELESS

20

Skye turns away from Spike and limps towards a door set into
the wall on the other side of the chamber.

SPIKE

You won't make it very far like
that. No Slayer strength to protect
you.

SKYE

(grimaces)
Don't need it.

SPIKE

Ah, the vampire in you. Must be
helping out a bit now! Why don't
you ever let it in? You know it'd
make all these pesky feelings of
guilt you keep having go away...

SKYE

I'm not listening to you.

She reaches the door and starts searching for a handle.
There isn't one.

SPIKE

Looks like door number one is out.

(CONTINUED)

CONTINUED:

Ignoring the First, Skye begins pounding her shoulder against the door, grunting louder and louder each time until with a huge CRUNCH the door bursts open, and Skye goes FLYING through the door and into...

21 INT. PENDULUM CHAMBER - CONTINUOUS

21

Another room, huge and cavernous, with nothing but a two or three foot lip that surrounds the entrance she just fell through, alcoves cut into the walls all around it - and above and below endless pitch black.

Skye goes tumbling across the small plateau in front of the door, and stumbles, almost falling off it, but she catches herself, and straining, teeth gritted, manages to push herself back into a sitting position, staring out into the room.

There is a gigantic PENDULUM with a massive, anvil-like weight attached to the end of it, that swings around the room in various directions, seemingly reaching each alcove, of which there are four.

SKYE

You've gotta be kidding me!

She watches as the pendulum swings towards her, and momentarily, the anvil-weight is right in front of her, coming within a mere centimeter of smashing into her alcove, before swinging off to the next one.

Skye closes her eyes and groans as she works out what has to be done - and it's going to take some pretty split second perfect timing!

SKYE (CONT'D)

No way...

She slowly crawls to the edge of the alcove and looks down again, staring into a never-ending pit of darkness.

SPIKE(O.S.)

Now's the time, pet. Sink or... swing.

Skye looks over her shoulder and The First is still standing there in the guise of Spike, a calculated grin on his face.

She looks back at the swinging weight, a weak look on her face, and we:

BLACK OUT:**END OF ACT THREE**

(CONTINUED)

CONTINUED:

ACT FOUR

FADE IN:

22

EXT. AFRICAN TEMPLE - NIGHT

22

Dunstall and Frankie are huddled up against each other in the cockpit of the helicopter, a blanket wrapped around them.

It's obvious what's just gone on between them, as they are wrapped in each other's arms and looking very relaxed.

FRANKIE

That was...

DUNSTALL

Yeah. I know.

FRANKIE

I mean, I...

DUNSTALL

Yeah.

FRANKIE

Which means that you...

DUNSTALL

Right.

FRANKIE

So we were both...

DUNSTALL

Looks like it.

She rubs her face with her hands, looking more than a little spaced out.

FRANKIE

I cannot believe this.

DUNSTALL

It was... nice though, right? I was... good?

FRANKIE

Well, I do not have anything to compare it to. But... I did enjoy myself.

DUNSTALL

I hope it was good. I...

FRANKIE

It's okay. Do not worry so much. I... would love it if we could...

(CONTINUED)

CONTINUED:

Suddenly, the monitor in front of them starts SQUAWKING uncontrollably, and very loudly. Beeping lights accompany it as well, and Dunstall immediately leans forward to see what it's all about.

DUNSTALL

Oh, no. Crap!

He leaps out from under the blanket, quickly pulling on his fatigues as Frankie sits up, wrapping the blanket around her.

FRANKIE

What is it? Is it Skye? Did she make it out?

DUNSTALL

No. Well, I don't know. This is an alarm, to let us know if the signal is interrupted. Something must have destroyed Skye's communicator.

FRANKIE

Do you think she is injured?

DUNSTALL

I don't know. But I have to go find out.

Dunstall stands, heading back over to Frankie and quickly kissing her.

DUNSTALL (CONT'D)

You wait here.

FRANKIE

But 'ow will you find 'er?

DUNSTALL

GPS tracking.

He pulls out a tracking device, glowing in his hand.

DUNSTALL (CONT'D)

We installed a tracking device on Skye's clothing so we would be able to find her in an emergency.

FRANKIE

She will not like to 'ear that you did such a thing.

DUNSTALL

She can be pissed at me after we get her out of there.

(CONTINUED)

CONTINUED: (2)

FRANKIE
Just... be careful.

DUNSTALL
(grinning)
I will.

He slips his shirt on and climbs out of the helicopter, quickly heading towards the entrance of the temple.

Frankie watches him leave, trying to be concerned for Skye but unable to stop a grin creeping across her face.

23

INT. PENDULUM CHAMBER

23

Skye has just leapt off the pendulum onto another alcove, and she stumbles to the ground, barely able to stand up anymore.

She grits her teeth, dragging herself back to her feet - she's almost too weak to jump again, but the look in her eyes tells us she's not about to give up now.

Before her on the wall is what looks like an ancient lever, like a switch.

SKYE
Last one. Just gotta...

SPIKE
You might as well give up.

Skye closes her eyes and curses as Spike steps into view behind her.

SKYE
Can you give it a damn rest already?

SPIKE
Just making sure my point gets across. There's nothing left for you outside these walls. No one at the Academy trusts you. They all think you're a traitor just waiting to happen.

SKYE
(bitterly)
Yeah, so what else is new.

SPIKE
(laughing)
Why do you think they went to all this trouble? Sofia gets a cushy vampire inside an old house, but not for you. Oh, no.

(MORE)

(CONTINUED)

CONTINUED:

SPIKE (CONT'D)

You get shipped halfway round the bloody world, and left to fend for yourself inside the Temple of sodding Doom! Doesn't that strike you as a tiny bit unfair?

SKYE

Unfair, yes. But I never let that stop me before.

SPIKE

Will you just give up? It won't matter how much you do, how many battles you fight, how many lives you save, how many apocalypses you stop - you'll always be a danger to them. A security risk.

Skye slowly turns to face Spike, who lowers his voice and steps closer to her.

SPIKE (CONT'D)

But I'll never see you like that. I'll help you use your gifts in a world that was meant for you. You're too important to waste yourself trying to be accepted into Team Slayer.

SKYE

What makes you so sure that's what I want?

SPIKE

You can't fool me, love. I know what you want.

Skye holds his gaze for a beat - then grins, cocking her head mischevously to one side.

SKYE

One thing about you? You've really never known me well at all.

Unbowed, Skye leaps up and applies all her weight on the lever, and with all the vampiric strength she can muster, manages to slide it down the wall, inch by inch, until it clicks into place about two feet further down from its original position.

Finally, an opening appears to the side of her, and the sound of footsteps can be heard from within the opening.

Skye looks around, and notices that the First is gone, and she begins crawling into the opening, finding herself in...

24 INT. TUNNEL - CONTINUOUS

24

Another seemingly endless tunnel. She is breathless, bleeding from several wounds, and can't even bring herself to stand. A distant spot of light marks the end of the tunnel.

She crawls steadily along the floor, coughing in the dust, her eyes fixed on the light ahead...

... but after a few torturous inches, she collapses, absolutely out of steam.

A moment or two later, a flashlight beam falls on her, and in moments Dunstall appears at her side.

DUNSTALL

Skye! Skye, you made it!

He lifts her up, and she coughs weakly, her eyes struggling to focus on him.

SKYE

(weakly)

No thanks... to you. Why didn't you answer... when I called? And why is your shirt... on backwards?

Dunstall looks very shifty all of a sudden, and Skye doesn't take long to put the pieces together.

DUNSTALL

There must have been a malfunction... something wrong with the equipment...

SKYE

(dryly)

Yeah. The equipment. That must have been it.

(beat)

Now get me the hell out of here. Right now.

Dunstall helps Skye to her feet, and begins half-walking, half-dragging the wounded and weak Slayer towards the exit of the temple, as we DISSOLVE TO:

25 INT. BARBARA GRIFFIN'S OFFICE - NIGHT

25

Barbara is sitting at her desk, working late, obviously nervous and awaiting info about Skye's test. Her door SLAMS open and she looks up, surprised.

PAN AROUND to reveal Skye in the door frame, still looking incredibly worse for the wear, but as though her wounds have been treated.

(CONTINUED)

CONTINUED:

BARBARA

Skye. I...

SKYE

Wasn't expecting to see me?

BARBARA

(beat)

Would you hold it against me if I
said 'no'?

SKYE

I'd probably admire your honesty.

BARBARA

I just... I thought you might want
to rest. I'm sure it's been a very
long day for you.

SKYE

Don't worry. Rest will come. Great
big family size buckets of rest.
But first I wanted to have a little
talk with you.

Skye marches into the room, leaning angrily across Barbara's
desk to get right in her face.

BARBARA

About?

SKYE

You told me I was different. That I
had a 'wonderful future.' A destiny
that I couldn't deny. Remember
that?

BARBARA

Of course I remember.

SKYE

You seemed to have so much faith in
me. You believed in me.

BARBARA

I still do.

SKYE

(snaps)

Then why did I have to go through
all of that? Why give me a
different test than the other
girls? Because I'm 'special'?
'Different'? No one knows, okay? No
one gets it. I am just like them!

(beat)

(MORE)

(CONTINUED)

CONTINUED: (2)

SKYE (CONT'D)

I'm still just a girl on the
inside...

BARBARA

I assure you that-

SKYE

(interrupting)

No. Don't even say it. I don't want
to hear any excuses. You wanted to
test me? Well, now you have your
results. And if you ever pull a
stunt like this on me again... I'm
out. I'm done.

Skye steps back, and Barbara watches her for a beat before
replying.

BARBARA

You did well tonight, Skye. You
standing here is proof enough for
me that you are one of us.

Skye does not answer at first, but turns and begins to walk
away from Barbara.

She hesitates for a moment in the doorway, and half-turns her
head back to her.

SKYE

I meant it. When I said I would go.

BARBARA

I know you did.

SKYE

So don't give me a reason.

BARBARA

I won't.

Skye then hobbles away, leaving Barbara all alone in her
office to stare after her.

26

INT. INFIRMARY - PRIVATE ROOM - NIGHT

26

Skye slowly enters Sofia's room and finds the other Slayer
still resting in her bed. Sofia stirs and looks up, seeing
Skye standing over her in the moonlight.

SOFIA

(happily)

Skye! You're back!

SKYE

And better than ever.

(CONTINUED)

CONTINUED:

SOFIA

How did it go? The Cruciamentum?

Skye comes over and sits down on the edge of Sofia's bed, wincing, and Sofia sits up, leaning against the headboard of her bed.

SKYE

Well besides the near-dying and the being all alone, it was peachy.

SOFIA

Sounds about right. I get the feeling none of us are going to have much luck in that department.

SKYE

(shrugs)

Meh. Who wants to live forever, right?

SKYE (CONT'D)

I... never got to apologize... for...

SOFIA

Don't. You don't have to say you're sorry for what happened. Killing that vampire was just as much my responsibility as it was yours. I was sloppy. Irresponsible. I could have gotten both of us killed.

SKYE

Instead you left that up to me.

SOFIA

Yeah, but look who's still here. You and me. He's not. He's dust. That's all that matters, right?

SKYE

Yeah...

Skye looks away, but as Sofia lays a comforting hand on her arm she turns back round.

SKYE (CONT'D)

Sofes, there's something... something I need to say about that night. What happened when that vamp bit you.

She pauses, realising Sofia is watching her intently.

(CONTINUED)

CONTINUED: (2)

SKYE (CONT'D)
(struggling)
I... I mean, when he... I...

SOFIA
(shakes head)
It doesn't matter.

SKYE
How can you say that? You don't
know what I'm trying to say!

SOFIA
And I don't want to know. I'm still
here, you're still here, end of
story. Alright?

A long beat - then Skye nods.

SOFIA (CONT'D)
Now. What do you say, as soon as
we're back to full Slayer strength,
we go out there and kick the first
demon's arse that we can find?

SKYE
(grins)
Now you're talking.

SOFIA
I really need to get out of this
room.

They share a small laugh.

27 EXT. CITY STREET - DAY (FLASHBACK) 27

ANGLE ON a phone booth situated on the corner of a busy
intersection in the middle of Los Angeles.

As we pull in closer we see that Skye is in the phone booth,
holding the receiver to her ear.

28 INT. PHONE BOOTH - CONTINUOUS 28

Inside the phone booth, Skye nervously taps her fingers on
the counter of the pay phone as we hear a RINGING on the
other end of the line.

After several rings, someone finally picks up.

WOMAN (V.O.)
Hello?

(CONTINUED)

CONTINUED:

SKYE
(disguising her voice)
Yes. Uh. Is this the Cannes
residence?

WOMAN (V.O.)
Yes, it is, actually. May I ask
who's calling?

SKYE
It's about your daughter.

There is a long pause.

WOMAN (V.O.)
Who is this? How do you know
anything about Skye? Do you know
where she is? What's happened to
her? This is her mother!

Skye looks visibly pained to hear her mother speaking on the other end of the line, and for a moment, doesn't look as if she is going to be able to complete this phone call.

SKYE
I know where Skye is. I don't like
being the one to tell you this,
but... she died. Your daughter is
gone.

MRS. CANNES (V.O.)
No! No, I don't believe you. It
can't be true! Skye is not dead!

SKYE
I can't prove it to you, but you
have to believe me. Skye is gone
forever. She's never coming back.
So just... move on in your life.
She's... in a better place.

MRS. CANNES (V.O.)
(sobbing)
I don't believe... don't believe...

SKYE
(tearful)
I'm sorry...

Skye hangs up the phone, and wipes a tear from her eye before it can fall down her cheek.

She quickly exits the phone booth, heading out onto...

29 EXT. CITY STREETS - CONTINUOUS

29

Skye begins walking down the crowded sidewalk, as more and more people bustle around her, going about their respective business.

As she gets further and further, the people engulf her, until she disappears from view, and we:

BLACK OUT:

END OF SHOW