

SLAYER ACADEMY

"Sanctuary"

by
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TEASER

FADE IN:

1

INT. CAMPUS - CANTEEN - MORNING

1

Pale golden sunlight spills through the open windows, and all the usual girls are in the cafeteria, busy getting their breakfast.

PAN DOWN to find SKYE, who (as usual) has a hearty breakfast laid on the table in front of her and her iPod headphones plugged in, rock music blaring out. She looks almost thoughtful, as if the plate of cooked food in front of her is seriously important.

As she reaches forward and plucks a piece of crispy, Danish bacon from her plate, a HAND drops into view, touching Skye's shoulder.

Skye nearly LEAPS a foot in the air but when she sees it is just REIKO, she gives the younger girl a GLOWER, fist raised for a beat - and then she lowers it with a GRUNT.

SKYE

I can't do it. You're just too adorable.

REIKO

(nudges her)

You love me really.

SKYE

No, I love people not sneaking up on me and trying to find out if I can still have a heart attack.

Skye settles back down, popping her headphones out as Reiko slides into the seat before her.

SKYE (cont'd)

So what's up? Not that you're not always this perky, but still...

REIKO

Oh, nothing. Just thought, you know... I'd hang out.

SKYE

With me?

REIKO

With you.

SKYE

(beat)

You can't find Alita, huh?

(CONTINUED)

CONTINUED:

REIKO

Nope.

SKYE

(sighs)

Dig in.

Reiko grins, swiping a slice of bacon as ERIKA joins them, sitting down at the table.

ERIKA

Good morning.

SKYE

Hey, Bright Eyes.

(off Reiko's look)

I can say that.

ERIKA

And how is Reiko this morning?

REIKO

How did you...

Skye shakes her head, and Reiko trails off.

REIKO (cont'd)

I'm good. Little bored, actually.

ERIKA

Bored?

REIKO

Yeah, well, we haven't had much...
action.

SKYE

Kid's got a point. Ever since
Little Red Riding Bitch took a
chunk out of Dunstall, there's been
nothing going on here.

ERIKA

It has only been a week or so,
Skye. I would think you would be
pleased for a break.

REIKO

(re: Erika)

Typical Capricorn. Tries to think
logically.

(CONTINUED)

SKYE

Nah, my idea of a break would be
New York, shopping spree, the Criss
Angel live show and then back home
for blood and beer.

REIKO

(beat)

I have an idea it'll be hard
shopping for you.

SKYE

Alcohol and A-negative, all I ever
need or want.

Reiko grins, then notices a growing commotion - Slayers are
hurrying out of the dining hall, crowding into the reception.

Frowning, Reiko shifts round in her seat for a better look.
Skye is still oblivious, but Erika is now picking up that
something's wrong.

SKYE (cont'd)

(snaps fingers)

Hello?

ERIKA

Reiko, what's happening?

REIKO

Dunno.

(stands)

Wait here, I'll go -

Skye lays a hand on her shoulder to stop her from rising.

SKYE

Uh, uh, newbie. Let the big girls
take point.

REIKO

Uh, passed Cruciamentum over here.
That makes me one of the 'big
girls,' doesn't it?

Skye glances at Erika, who grins. Skye rolls her eyes.

SKYE

Fine...

Reiko SCRAPES her chair back and hurries towards the growing
crowd, letting Skye and Erika take their time.

SKYE (cont'd)

It's always something round here,
isn't it?

(CONTINUED)

1 CONTINUED: (3)

1

ERIKA

You would be bored if things were
any different.

Erika walks on, and after thinking that over Skye shrugs,
grabs a handful of bacon and follows as we CUT TO:

2 INT. CAMPUS - STAFF ROOM CORRIDOR - NEXT

2

An office door opens and GREG leans out, frowning at the
commotion drifting down from reception.

CERYS passes him, motioning for Greg to follow her as she
heads towards reception.

GREG

What's going on?

CERYS

No idea, but at least we know where
it's happening.

They duo head on, into:

3 INT. CAMPUS - RECEPTION - NEXT

3

Greg and Cerys join the back of a large cluster of Slayers at
the same time as Skye and Erika, and after glancing at each
other start to shove their way through.

SKYE

'Scuse me! Beauty before age coming
through.

GREG

Come on, everyone, clear out the
way! We need to know what's...

He trails off, staring with wide eyes at the sight before
him. Skye joins him, her jaw dropping at:

A bloodied, bruised and beaten RACHEL, with an unconscious
DANA slung across her back!

Stay on them for a beat - before Rachel COLLAPSES onto the
floor. As the Slayers watch in a mix of amazement and horror,
Erika leans over to Reiko.

ERIKA

Still bored?

BLACK OUT:**END OF TEASER**

ACT ONE

FADE IN:

4

INT. CAMPUS - INFIRMARY - DAY

4

DEBBIE, our resident medic, is sat at her desk in the familiar looking infirmary, sipping a mug of coffee.

MANU steps into frame, a thick sheaf of paper in his arms as he flicks through it.

MANU

And there have been how many cases now?

DEBBIE

Almost a dozen. This month.

MANU

And you're no closer to finding out why?

DEBBIE

(shakes head)

Mystical illness, poisonous element, even voodoo. Nothing conclusive any way I look at it.

She moves to the bay and looks at a young, dark-skinned SLAYER who is sleeping peacefully - but on an IV drip.

DEBBIE (cont'd)

Nobody who's been showing symptoms is getting any worse, but then they're not getting any better.

MANU

And that's the issue here, isn't it? Whatever this is, it's affecting their Slayer ability to heal?

DEBBIE

(sighs)

So it would seem.

MANU

Are Miss Griffiths and Miss Fitzgerald aware of this?

(CONTINUED)

DEBBIE

Oh, yeah. But given that I have nothing really to tell them other than 'a bunch of girls are sick and I have no idea why,' they've sort of had to leave me to find out more.

As she takes a sip of her coffee - the doors to the infirmary BURST OPEN, causing Debbie to spill its contents.

She looks up and GAPES as Skye enters, carrying Dana in her arms as a limping Rachel tries to snatch her back, a horde of Slayers right behind them and Greg trying to fight past them all.

MANU

What on Earth...

SKYE

(gasps)

Questions later, dropping heavy girl now!

Debbie quickly drags a gurney over, and then grabs Dana's legs before the two drop the unconscious Slayer onto an empty gurney. Debbie immediately jumps back a mile.

DEBBIE

Bloody hell! That's Dana Wells!

Manu rolls Dana onto her side - and sees BLOOD soaking through her t-shirt.

RACHEL

Let me see her! Let me see her!

Rachel is restrained by Erika, allowing TSULA and AIDEN to get through the melee and into the infirmary.

Aiden reaches Debbie as she checks Dana's pulse, Greg getting to the doors and starting to shove them closed again.

GREG

Get back, all of you! We'll take care of this! Get back to your classes!

(pleading)

Cerys?

CERYS (O.S.)

(yells)

Get lost, the lot of you! Now!

Greg finally shuts the doors, taking a breath before joining the scene.

(CONTINUED)

GREG

Alright, first question.

(to Rachel)

What are you doing here?

RACHEL

What does that matter? Either start helping her or get out of my way!

AIDEN

Tsula? Why the hell is she here?

TSULA

No idea, she -

Rachel barges through them all, her clothing torn and tattered and various bruises on her face and neck, just as Aiden is about to put his hands on Dana.

She grabs him and PULLS him back sharply, spinning round to put herself between Aiden and Dana.

RACHEL

What do you think you're doing?

DEBBIE

We need to stabilize her!

RACHEL

I'm sure you do, but your friend here thought he'd sneak a quick grope in first!

AIDEN

(incredulous)

I'm sorry - a what?

RACHEL

Don't try to argue with -

SKYE

Knock it off, peroxide!

MANU

All of you, be quiet! This girl needs our help, and we cannot do that if you are all ready to fight one another!

RACHEL

I'm not trying to fight anyone!

ERIKA

Your actions would suggest otherwise.

(CONTINUED)

RACHEL

Oh, and who put you in charge?

SKYE

Hey! Am I gonna have to write this out in crayon before you understand? Shut up!

RACHEL

Maybe you oughtta -

Rachel YELPS as she's suddenly GRAPPLED from behind by Greg, who clamps a hand over her mouth and pins her arms!

GREG

Rachel! Rachel, I need you to calm down.

She struggles, but she's obviously already weak - Greg knows he wouldn't stand a chance otherwise.

GREG (cont'd)

Nobody's going to fight anybody, but I need you to take it down a few notches first. Alright?

All eyes on Greg and Rachel. She scowls, but reluctantly nods.

GREG (cont'd)

Okay, then.

Greg slowly removes his hand, and Rachel SHRUGS angrily out of his grip. He keeps a stern eye on her, but she stays quiet this time.

DEBBIE

Look, every second we waste here arguing, your friend could be having serious internal damage from whatever scrap you two have been in, so just let us get to work!

(beat)

Aiden?

AIDEN

I'm on it.

Aiden steps forward again, and Rachel blurts out:

RACHEL

Woah, woah, wait a second! What is this? You're letting him start over?

SKYE

Will you give it a rest? Let the man do his thing!

AIDEN

If it helps, I should point out that I am the one here with the most relevant skills for this.

(to Debbie & Manu)

No offence.

DEBBIE

None taken.

AIDEN

(to Rachel)

May I?

Aiden holds out his hand to demonstrate and TOUCHES a deep cut on Rachel's bare arm.

RACHEL

What -

Almost immediately, a SOFT WHITE GLOW appears and slowly, the cut begins healing. Rachel looks on amazement as it eventually heals completely, leaving just unblemished skin.

RACHEL (cont'd)

But... how...?

ERIKA

It is a long story that we do not have time for right now.

MANU

(also amazed)

But clearly, one I need to be told as well...

Aiden steps closer to Rachel, surveying her tattered clothes, bloodied face and generally battered body.

AIDEN

Look, I can promise that we will help you.

(off look)

You and Dana.

(beat)

Nobody's going to fight anybody, nobody's gonna get thrown in the cells, and you can stay right here with her.

(CONTINUED)

SKYE

Damn straight they stay together,
we're not gonna let them run
around...

A sharp look from Aiden cuts her off. Aiden looks back to Rachel, whose eyes flick to Dana and back.

RACHEL

(lowers head; sighs)
Okay. Do whatever.

Aiden moves over to Dana, flexing his fingers, and we PULL BACK to find Greg standing by Manu.

GREG

(off Manu's expression)
Yes, it is always like this around
here.

Manu takes a deep breath, and as Aiden lays his hands on Dana and a white GLOW starts to radiate from them, we CUT TO:

BARBARA strides towards the assembly hall, the buzz of the gathered students already reaching her. She's accompanied by Greg and Cerys.

BARBARA

And she's agreed to be restrained?

GREG

She's cuffed to Dana's gurney.
Didn't put up a fight, either.

CERYS

The girls are going to want to know
what the plan is.
(beat)
Do you have a plan?

BARBARA

I'm going to get up on that stage
and tell them everything is under
control.

CERYS

And then?

BARBARA

And then I'm going to think of a
plan.

They turn a corner and enter:

6

INT. CAMPUS - ASSEMBLY HALL - NEXT

6

Every Slayer on campus fills the hall, the BUZZ of their chatter barely dying down as Barbara ascends to the stage, joining a waiting FITZGERALD.

FITZGERALD

I hope you've got something good to tell them, because it feels like we're one misquote away from a riot in here.

BARBARA

Don't worry. I'm actually getting quite good at this.

Fitzgerald steps back, letting Barbara take a deep breath before she steps up to the podium, waiting for the chatter to die down a little.

BARBARA (cont'd)

(into microphone)

Everyone, I...

She realizes that she can't be heard and pulls a small red stone from her trouser pocket. She turns it slightly and presses it against the microphone.

After a beat, it GLOWS and then returns to its normal blood-red colour.

BARBARA (cont'd)

(whispers)

Sasgardium.

She takes a deep breath and then speaks into the microphone:

BARBARA (cont'd)

Girls!

Her voice BOOMS out of the PA, and all of the Slayers quickly turn their attention to her.

BARBARA (cont'd)

I have called you here to give you the facts and to put to right the various rumours I have heard circulating the school since this morning.

(beat)

I can confirm that two of Kira Brogan's rogue Slayers are now on campus, and in Academy custody.

Explosions of conversation and indignation begin, and Barbara sighs.

(CONTINUED)

BARBARA (cont'd)
Both girls are under close guard
and constant surveillance, and will
remain that way until further
notice.

A Slayer with shoulder length dark hair and a slim figure
stands up. This is JENNIFER.

JENNIFER
'Constant surveillance'? Have you
forgotten what they did to us?
(beat)
One of those two crazy bitches
killed Keeya and the other stabbed
Catherine! And now we're letting
them stay here as if it's the
Hilton!?

TRACK OVER to FRAN who is sat next to Skye and ALITA.

FRAN
Catherine?

ALITA
She was the librarian when we first
came here.

FRAN
Ah, right. She's dead now, right?

SKYE
What? No! She... retired.

FRAN
Because of the stabbing?

SKYE
Well... yeah.

FRAN
Huh.

Fran listens again as we TRACK BACK to Barbara.

BARBARA
Look, I know you're all concerned,
but we have this situation under
control. Rachel has cooperated
fully with us, and Dana remains
under heavy sedation. Neither one
of them takes a single step without
me knowing about it.
(beat)
(MORE)

BARBARA (cont'd)

We have survived countless attempts to destroy us, split us up, tear us apart... but we're still here. And with the Cabal's campaign against us, more enemies is the one thing we don't need.

(beat)

So, it is my decision that until further notice, we are granting asylum to Rachel and Dana as refugees.

There is a great CRY of indignation and complaints, but as Barbara ignores them and leaves the stage, we DISSOLVE TO:

INT. CAMPUS - INFIRMARY - NEXT

Rachel, now looking more cleared up but still visibly battle-bloodied, sits next to Dana, who lies prone on the bed. Rachel has indeed been HANDCUFFED to Dana's bed.

Aiden enters the shot, with a polystyrene cup of coffee in either hand and silently hands one to Rachel. She hesitates, and he sighs.

AIDEN

I know it's only vending machine coffee, but that doesn't mean it's actual poison.

Rachel waits a beat longer, than takes the cup. She sips it slowly as Aiden takes a seat.

RACHEL

Can't be too careful.

AIDEN

It'd be a bit of a waste of bandages to kill you after we went to all the trouble of cleaning you up, right?

She manages a brief smile as Manu heads over. She watches as he checks the heart monitor and breathing apparatus by Dana.

RACHEL

How is she?

MANU

Stable, but still in a critical condition. We'll need to keep her sedated.

RACHEL

Why? Can't we...

(CONTINUED)

Rachel's eyes travel to the door, where two SLAYERS stand guard. Rachel sinks back into her seat.

RACHEL (cont'd)
You don't trust her.
(beat)
Or me.

AIDEN
Can you blame us?

Rachel takes another sip of her coffee and grimaces.

AIDEN (cont'd)
I know the coffee's bad, but not
that bad.

RACHEL
It's not the coffee. I haven't had
anything hot for a few days. Kind
of a shock to the senses.

AIDEN
(nods)
So... what happened?

RACHEL
You mean, how did I end up on your
doorstep?

BARBARA (O.S.)
That would be my first question.

Barbara, Fitzgerald, Greg and Cerys enter the infirmary.

RACHEL
Griffin, right? You're in charge?

BARBARA
How... how do you know my surname?

RACHEL
(shrugs)
Kira has resources. Hamish has
resources. Just need to press the
right buttons.

FITZGERALD
That's all very interesting, but
we've got several hundred rather
tense Slayers outside those doors
wanting some answers, so maybe you
could indulge us?

RACHEL

Straight to the point, huh? Yeah,
your file says as much.

(beat; ignoring looks)

When Braeden took Dana, I decided
to find her myself. Kira was too
busy with her own interests and to
be honest, I didn't want anyone
else in this.

(beat; sighs)

She was my friend, and I let her
down.

CERYS

Sorry, who are we talking about
when you say 'friend'? The mad
killer woman in the bed?

BARBARA

Rachel Adams, meet Cerys Mason,
Watcher. Cerys, meet Rachel. She's
one of Kira's little henchwomen.

RACHEL

Ex-henchwomen.

(beat)

Look, do you want to know or not?

GREG

Please, continue.

RACHEL

Kira's castle's full of ways to
find people you're looking for, so
I snuck out a few basic spell books
and managed to get a lead on
Braeden's team while they were out
hunting.

GREG

Hunting for what?

CERYS

Slayers.

BARBARA

Where? Maybe we can -

RACHEL

(shakes head)

They go all over the world. Never
stay in one place for long.
Anything I tell you now'd be out of
date as soon as you wrote it down.

(CONTINUED)

GREG

So what did they need Dana for?

RACHEL

(nods)

They were using Dana as a sort of Slayer GPS. A glorified sniffer dog to help them find new Slayers to kill.

FITZGERALD

My God. Did you ever see them...

RACHEL

Kill people?

(nods)

A few.

(beat)

Anyway, after trailing them for a coupla weeks I followed them back to one of the Cabal headquarters, and then... I got her out.

AIDEN

Just like that?

RACHEL

(off Fitzgerald)

Hey, she wanted the short version. There it is.

CERYS

How did you not get noticed yourself while you were tracking them? If Dana was being used to find Slayers, as you say...

RACHEL

(shrugs)

I'm not a Slayer.

Beat. A round of surprised looks.

GREG

Well, that answers that one...

BARBARA

I just don't understand why you'd come to us. We're not exactly on each others' Christmas lists.

(CONTINUED)

RACHEL

Honestly? You were closer to the headquarters than Kira, and after the escape, we were both pretty torn up and I needed to get somewhere quick.

(beat)

And, I thought that you were more likely to offer us a refuge than Kira.

GREG

Why are you so anti-Kira nowadays?

RACHEL

Kira doesn't care about Dana. She just wants to use her for whatever she can get. Stick her hand in her mind, pull out what she needs and then throw her away. She doesn't even care if Dana's in pain, all she cares about is her own stupid agenda.

(beat)

I care about Dana and I...

Rachel looks down on the sleeping Dana, TEARS suddenly in her eyes.

RACHEL (cont'd)

I just wanted her to be safe.

Off Rachel's emotional expression, we CUT TO:

KIRA is at her desk, several thick books open around her as HAMISH enters the study.

KIRA

(without looking up)

What is it? I'm busy.

HAMISH

We have a wee problem.

Kira turns to him, closing the closest book.

KIRA

What is it?

HAMISH

Rachel's gone.

KIRA

What do you mean, 'gone'?

HAMISH

As in, she's no' here. And from the looks of it, she's been gone the past few days. She used a mid-level glamour that made anyone looking into her room think she was inside, crying her eyes out or something. That's what's been throwing out the energy round here. It only just wore off.

KIRA

(severe)

You find her, you bring her back and you make sure she hasn't told anybody anything.

HAMISH

And if she has?

Hamish reads her grim expression and knows better than to question her, slipping out of the study without another word.

Kira turns back to her books, seething with anger, and then BANGS her fist on the tabletop, dislodging several books which CLATTER to the floor.

BLACK OUT:

END OF ACT ONE

ACT TWO

FADE IN:

9 INT. CAMPUS - INFIRMARY - DAY

9

Rachel is still at Dana's bedside. Obviously, what with the handcuffs and all.

RACHEL

I guess you guys want to hear the full story, right?

She turns - and gathered around her are Skye, Alita, Reiko, Erika, JUANITA and Tsula. They're all carrying WEAPONS.

SKYE

We didn't shirk off double History to play 'Watch The Heart Monitor.'

REIKO

(off Dana)

We're sure she won't, y'know... wake up?

JUANITA

Relax, she ain't goin' nowhere.

Rachel glares at her, but Juanita just raises an eyebrow, daring Rachel to try something. Frustrated, Rachel has to back down.

RACHEL

A couple of weeks ago, I tried to convince Kira to go after Dana. Try anything, a locator spell, a bio-focusing gel... anything.

She continues as we DISSOLVE TO:

10 INT. CASTLE - LIBRARY - NIGHT (FLASHBACK)

10

Rachel is sat at an old oak table, BOOKSHELVES lining the circular walls around her. However, most of them are empty as we see:

HUNDREDS OF BOOKS, balanced on the table. Books of different shapes and sizes, in higgledy-piggledy fashion on top of each other.

Rachel is flipping desperately through one, stopping occasionally but only for a beat as she sighs and continues to flip through it.

However, as Rachel gets to the end of one book, she sighs in FRUSTRATION and then SLAMS the book down onto the table, making it give a CREAK.

(CONTINUED)

RACHEL

Come on, there's got to be one...

She gets up and scans the shelves and in frustration, SLAMS her hand against the frame of the bookcase.

The bookshelf COLLAPSES, the thick, leather-bound books spilling out and across the floor, one STRIKING the table leg.

The precarious tower of books wobbles for a moment - then slides away and CRASHES to the ground.

RACHEL (cont'd)

Son of a bitch...

Rachel, on her hands and knees, makes her way over to the pile of books and starts to sort through them.

RACHEL (cont'd)

(mutters)

Talking to me like some kid asking
for a damn lollipop, not even
caring about another human being...

Rachel pulls two books off another book and then stops when she sees what's on the open pages of the book underneath.

It's an arcane diagram, with 'Biokinetic Receptor Spell' above it, with the diagram of a simple circle with various interconnecting lines.

Rachel SMILES and we cut to:

Rachel, wearing darker robes and with the room in darkness, apart from various coloured candles, one RED, one YELLOW, one GREEN and one BLUE, with a single white candle in the middle.

On the floor is same diagram from before, sketched out in pink chalk.

RACHEL (V.O.)

I stumbled across this spell, just
a simple locator thing that focuses
on DNA. Like a magical fingerprint.
Everyone has one, and strong
witches can tap into them then read
them like a trail of scent.

(beat)

So, I tried it, and...

RACHEL (cont'd)
(reads from book)
I hearby invoke the spirits of
Gerall...

Rachel grabs a handful of SAND from a bowl and flings it over the green candle which BURSTS into FLAME.

RACHEL (cont'd)
... Ishbal...

She does the same to the yellow candle which bursts into flame.

RACHEL (cont'd)
... Rolwa'en...

She sends a handful of sand flying and it hits the red candle, so it bursts into flame.

RACHEL (cont'd)
... and Cu'ela.

The blue flame bursts into life and Rachel takes a deep breath and breathes heavily onto the white flame.

RACHEL (cont'd)
(whispers)
Dana. Help me find Dana.
(beat)
Please.

We hold on the WHITE CANDLE for a beat. And another. And then, finally...

... it BURSTS into life.

Rachel takes a deep breath and then unrolls a MAP of the world, tattered with age. She holds the map on the floor next to the flame and puts a hand towards the flame in the centre.

She SCOOPS THE FLAME into her HAND and drops it onto the map! It doesn't burn, but starts to move, but doesn't burn as it trails around.

It eventually stops somewhere in the Middle East and the flame then dissolves, leaving a GLOWING pink CIRCLE around where the flame once was.

Rachel smiles, her faith and hope renewed and as she BLOWS out the candles, we CUT TO:

Rachel has a backpack strapped across her as she makes her way out of the castle, which is shrouded in darkness.

She moves round to a small CAR PARK, where a handful of cars and a MOTORBIKE stand, waiting to be taken.

She makes her way to the motorcycle, but just as she moves to straddle the bike:

DELANEY (O.S.)
You know, if you're trying to
actually steal something...

Rachel spins around to see DELANEY, sat on a stone step nearby, smoking a cigarette.

DELANEY (cont'd)
... it'd be a good idea if you
checked if anyone was actually
there before you made your daring
escape.

RACHEL
(beat)
I'm not escaping.

DELANEY
(quirks eyebrow)
Really? 'Cause that's what it looks
like, McQueen.

Delaney blows out some smoke, and Rachel hesitates as she deliberates over her answer.

RACHEL
I'm... I'm going after Dana.

DELANEY
(shrugs)
Shoulda guessed.

RACHEL
(slightly angry)
Look... I don't care what you think
about me. I happen to know that you
don't give a damn about me, and I
honestly do not give two craps
about it.
(determined)
But I am going to get Dana back.
Even if you tell Kira, I'd find
some way to get to her.

DELANEY
(beat)
What makes you think I don't give a
damn about you?

RACHEL
(confused)
Excuse me?

DELANEY
You're the most normal one around
here. Of course I like you.
(beat; grins)
So, while I could easily take a
little offence at your remark...
I'm gonna help you.

Rachel eyes her as Delaney stubs out her cigarette and hops
down from the wall.

RACHEL
Why?

DELANEY
Because part of me can understand
why you're doing this. Would I be
taking a wild guess if I asked if
you were bullied at school?

RACHEL
(scoffs)
When I was a teenager, I was
bullied like hell, until...

DELANEY
(beat)
Until what?

RACHEL
(quickly)
Nothing.

DELANEY
("anyway...")
So, I've seen between you and
Dana, despite the fact that Dana's
loopier than a spring, what you're
trying to do for her is... well,
honourable.

RACHEL
(grins)
Honour amongst thieves?

DELANEY
(grins)
Honour amongst the bad girls?
(beat)
Go.

(MORE)

(CONTINUED)

DELANEY (cont'd)
Quickly, 'cause every fifteen minutes Kira has a couple of those new girls check the place in case of Slayers or Cabal guys.

RACHEL
'New girls'?

DELANEY
(rolls eyes)
Man, you really haven't been here last few weeks, have you?

RACHEL
(beat)
Thank you, Delaney.

DELANEY
Hey, no problem.
(small smile)
Tell anyone I've been this kind and I'll kill you.

RACHEL
(smiles)
Wouldn't dare.

Delaney takes her position back on the steps. Rachel straddles the bike, starts it and REVS the engine before we DISSOLVE TO:

A group of sandy mountains, in dark golden colours, as Rachel, dressed in khaki to blend into her surroundings, watches something below.

TITLE OVER: Tikrit, Iraq - The Next Day

PAN DOWN and see our CABAL TEAM: BRAEDEN, with his Dark Scythe strapped across his back; CASSANDRA, her hair tied back and DEX, a grin on his face as he watches...

DANA, who is sniffing the air, almost like a sniffer dog. Rachel nearly yells her name but BITES HER LIP to stop herself. Braeden leans down and strokes Dana's dark hair gently, almost lovingly. Like a pet.

BRAEDEN
(to Dana)
C'mon, honey. The sooner we find her, the sooner we...

DANA
(interrupts)
Next. Find the next, four and seven, burn the shepherdess...

Braeden turns to Cassandra, folding out a MAP as he does so.

BRAEDEN
You heard her. Eleven miles north.

DEX
North?

Braeden quickly scans the map, then grins.

BRAEDEN
Near Shepherdess Cove.

Braeden shows them the map, then pulls a WALKIE-TALKIE from his belt and speaks into it:

BRAEDEN (cont'd)
(into walkie-talkie)
Sofia?

SOFIA (O.S.)
(through speaker;
filtered)
Yes?

BRAEDEN
(into walkie-talkie)
Dana's got the scent. We're moving
out.

PULL UP and see SOFIA, her dark hair around her, as she kneels in front a cave, several hundred metres above Braeden... and directly opposite Rachel, who DIVES to the floor of the high alcove!

Sofia turns in Rachel's direction, but after a long beat, shrugs and makes her way across the rocky areas.

RACHEL (V.O.)
I kept following them.

Braeden's team are standing above the dead body of a Young Girl. It's obviously a SLAYER.

Rachel hides above them, observing from a distance again. She SIGHS at the butchered Slayer down below.

RACHEL (V.O.)
They didn't stop for several days.
So I had to keep following them.

15 EXT. JUNGLE - DAWN

15

The thick dense undergrowth surrounds Braeden's team as they confront an olive-skinned Young Girl, Braeden and the Girl FIGHTING as the others looks on.

Rachel hides in the undergrowth, close enough to see what's going on.

TITLE OVER: Lima, Peru

The Young Slayer is BEATEN and BLOODY, and as Braeden raises his Scythe, she whispers:

BRUNETTE SLAYER
(in subtitled Spanish)
<May God have mercy on your soul...
and may he strike you down just as
easily.>

BRAEDEN
(beat)
Sorry, love. I don't speak Spanish.

Braeden SLASHES down with his SCYTHE and Rachel GRIMACES, looking away.

16 EXT. BEACH - NIGHT

16

The moonlight casts shadows on the team as they stand back, watching Braeden and a young BLONDE SLAYER battle it out.

TITLE OVER: Sydney, Australia.

BRAEDEN
Sorry this had to happen to a
fellow Aussie, mate.

BLONDE SLAYER
(grins)
Bring it on, mate.

RACHEL (V.O.)
I counted four. And the Australian
girl.

Braeden SLASHES her across her waist. She DROPS and Braeden STABS downwards with the Scythe.

As the team leave, Rachel waits for the coast to be clear before going to the girl.

Rachel SIGHS and begins to close the Blonde Slayer's eyes - but they SNAP OPEN and the Girl GASPS!

(CONTINUED)

Rachel GRABS her bag and dives in it, grabbing a black powder from a polythene bag. She SPRINKLES it on the Slayer's wound and the Blonde Slayer YELLS.

Rachel quickly clamps a hand over her mouth to muffle the scream, the Slayer writhing in pain.

TSULA (V.O.)
You mean she lived?

RACHEL (V.O.)
I dropped her off at Sydney Hope
Hospital. Her name was Claire Frye,
I don't know if she's alive.

We CUT TO:

The girls are in obvious awe at Rachel's story. More Slayers have turned up - ANNA and Fran are among them, still armed but seeming less wary of Rachel by now.

Skye finally breaks the silence by crunching through a huge handful of POPCORN!

REIKO
(incredulous)
You brought popcorn?

SKYE
You got a problem with that?

REIKO
(beat)
Salted?

SKYE
Yeah.

REIKO
(grins)
Hell, no.

As Reiko takes a handful, Debbie calls over to them from her desk, where she's searching through hospital records.

DEBBIE
She's alive.

ALITA
Who?

DEBBIE

The girl. The Australian, Claire Frye. She's in a private commune in Sydney.

RACHEL

(nods)

Good. One less for that bastard.

SKYE

(through mouthful)

So, what, you're some kinda Good Samaritan now?

RACHEL

I wasn't going to just leave her there to die, was I?

JUANITA

(shrugs)

We wouldn't have been surprised.

Rachel throws Juanita a withering look, but Skye TAPS against the bed to get her attention.

SKYE

C'mon. On with the story.

RACHEL

Fine.

(beat)

I managed to track them right the way back to one of their big headquarters right here in England. Same deal as everywhere else - too many guards and cameras.

The Slayers listen on as we DISSOLVE TO:

The outside of the Cabal Headquarters is bustling with life as human and demon workers and guards hurry around, carrying boxes and weapons.

Two guards stand by an entrance into the main building. One guard turns the other.

GUARD #2

Did you see 'Lost' last night?

GUARD #1

(shakes head)

No. Too far-fetched for me.

(CONTINUED)

GUARD #2

(blinks)

You do realise what we do for a
living, right?

Guard #2 CHUCKLES - before his EYES BULGE suddenly, and he
looks down to see a syringe embedded in his neck - and Guard
#1 is holding it!

GUARD #2 (cont'd)

What...

Guard #1 SMILES and MORPHS into Rachel! Guard #2 collapses,
unconscious, and Rachel GRABS his I.D. CARD, using it to open
the SWIPE CARD LOCK and slipping inside:

19 INT. CABAL HQ - LOBBY - NEXT

19

Quickly MORPHING back into the Guard, Rachel/Guard #1 moves
quickly through the lobby and over to the security gate,
swiping his I.D. CARD through a metal slot which glows green
with arcane symbols.

20 INT. CABAL HQ - MAIN AREA - NEXT

20

Inside the hub of the Cabal HQ, Rachel/Guard #1 pauses,
bewildered by the sheer scale of the operation before her:

Piles of FLIGHT CASES and CRATES are stacked up, awaiting
shipment to waiting TRUCKS and other vehicles, while dozens
of WORKERS mill around the various levels, interlaced
walkways stretching up to the ceiling.

Rachel/Guard #1 is about to make her way to someone to ask
directions, when she hears:

CASSANDRA (O.S.)

Another good hit this week.

Rachel/Guard #1 SPINS AROUND and sees Cassandra and Dex, now
dressed immaculately as they move through the halls,
commanding respect.

DEX

(nods)

Not bad at all. I'm impressed
Aussie Boy managed to kill the
sheila in Sydney.

(beat)

That's the word, isn't it?
'Sheila'?

CASSANDRA

I don't think patriotism is part of
the Anti-Slayer DNA.

(CONTINUED)

Rachel mouths 'Anti-Slayer?'

CASSANDRA (cont'd)
Dana's tired, by the sounds of it.

DEX
Don't worry, I'm sure Sventson will
get her up and running.

CASSANDRA
He was complaining that Special
Projects doesn't get as much
funding now all the resources are
diverted to Distribution, so
they've moved her up to SICU.

DEX
So how's the...

Cassandra and Dex pass by Rachel/Guard #1, and as a small
smile appears on her face, we cut to:

21 INT. CABAL HQ - ELEVATOR 21

A young Japanese GIRL wearing a white lab coat moves through
the hallways and we push past a sign that reads 'SICU -
Special Intensive Care Unit'.

She holds a metal tray with several VIALS of multi-coloured
liquid, and pushes open a door to enter:

22 INT. CABAL HQ - LABORATORY 22

Two MEN are in the lab, and the Japanese Girl deposits the
TRAY down, and prepares to exit. One of the men, DR.
SVENTSON, turns around and smiles at her.

DR. SVENTSON
(smiles)
Thank you, Yuki.

He turns back, and there's Dana, strapped into a strange
CHAIR, with a strange HEADBAND made of metal across her
forehead, as she writhes in the chair.

YUKI
You're welcome, sir.

Dr. Sventson begins to smile back at YUKI, but then GRIMACES
as a SYRINGE is buried in his neck. Yuki is on the other end!

The other man LEAPS towards her but "Yuki" DROP KICKS him and
then follows it up with a ROUNDHOUSE PUNCH that makes his
drop unconscious and crash BACKWARDS into a table of
chemicals.

(CONTINUED)

Dana writhes in the chair and "Yuki" kneels in front of her.

"YUKI"

Dana, it's me! Dana!

DANA

(screams)

Not you, not the girl! Not her! Not
her!!

"Yuki" pauses and then MORPHS back into Rachel! Dana
instantly quietens down, the sight of her friend calming her.

RACHEL

Yeah, honey, it's me.

DANA

Girl... good...

RACHEL

C'mon, let's get you out of here.

Rachel begins loosening Dana's bonds but we CUT TO:

An overweight SECURITY GUARD views the scene taking place and
yells into a WALKIE-TALKIE:

SECURITY GUARD

(into talkie)

All security! Level five intruder
in the SICU Lab!

We SMASH CUT TO:

As Rachel pushes Dana along in a wheelchair, she skids round
a corner:

And straight into dozens of armed CABAL GUARDS, who level
their rifles at her as one!

RACHEL

(beat)

Ah.

BLACK OUT:

END OF ACT TWO

ACT THREE

FADE IN:

25 INT. CAMPUS - STAFF LOUNGE - EVENING

25

The entire staff are assembled; Barbara, Cerys, Fitzgerald, Greg, Aiden and eight more WATCHERS.

BARBARA

I think you can understand why
you're here.

CERYS

Both reasons are sitting in our
infirmary.

FITZGERALD

(dry)

Thank you, Cerys.

(beat)

The Council has decided to leave it
in your hands. Due to the number of
refugees we have been taking in
over the past few months, they feel
it is the decision of us here to
decide whether we give sanctuary to
Rachel and Dana. So, in the spirit
of democracy, we're going to have a
vote.

BARBARA

Agreed. So... all those in favour
of offering asylum to the two rogue
Slayers?

FOUR of the Watchers raise their hands, followed by Greg and
Aiden.

BARBARA (cont'd)

All those against?

Fitzgerald and Cerys raise their hands, along with FOUR of
the other Watchers.

FITZGERALD

That's six and six.

(to Barbara)

Looks like you have the final vote.
And I'm sure I don't need to stress
how important a decision this could
be. For all of us.

PUSH IN on Barbara as she surveys the faces of the staff
members before her, weighing up both sides of this situation
in her mind before we CUT TO:

26

INT. CAMPUS - INFIRMARY - NEXT

26

Rachel is standing, pulling on a fresh t-shirt as Erika and Skye stand close by.

Everyone turns as Greg enters the infirmary - and the first thing he sees is that Rachel's handcuffs are unfastened!

GREG

What's going on? Why has she been
let loose?

(beat)

And whose clothes are those?

SKYE

Relax, Greg, it's under control.

ALITA

Skye felt it best to supply Rachel
with a fresh set of clothes.

REIKO

Yeah, the ones she came in wearing
were starting to stink up the
place.

Greg looks round at the Slayers - then starts to see that Rachel's outnumbered a dozen to one even if she tried anything.

ERIKA

Is there something we can help you
with, Gregory?

GREG

Actually... yes.

(beat)

Rachel, the staff have made their
decision over whether or not to let
you and Dana stay. Would you come
with me, please?

REIKO

Aw! But she had to stop telling her
story so she could get changed!
What if we never hear how it ends?

From the looks she gets, Reiko is clearly alone in this opinion.

Rachel waits as Skye unhooks the other side of her cuffs, then looks the rogue up and down.

SKYE

Well... I hope they don't send an
Operations team to get you.

(CONTINUED)

RACHEL
Would that be bad?

SKYE
Trust me. That's bad.

RACHEL
(nods)
Thanks for the outfit.

SKYE
It's okay. I didn't like it.

Rachel manages a brief chuckle before walking over to Greg, following him back towards the doors.

As he pushes through the infirmary swing doors, Rachel takes one last, lingering look towards Dana as we CUT TO:

27 INT. CAMPUS - STAFF LOUNGE - NEXT

27

Rachel is sat at a chair opposite the group of Watchers and staff. She sips a GLASS of water nervously as Barbara starts to speak.

BARBARA
Rachel, we have decided as a
faculty what to do with you and
Miss Wells.

RACHEL
(frowns)
How do you know Dana's surname?

BARBARA
You're not the only one with
resources, you know.
(beat)
We at the Rupert Giles Academy For
Girls have decided that...

Rachel tenses up, her hand gripping the glass tight.

BARBARA (cont'd)
We have decided to grant you
sanctuary within our walls.

Rachel sags with relief. Fitzgerald does not look happy.

BARBARA (cont'd)
However. Dana is still classified a
maximum security threat, so she's
confined to the infirmary until her
condition improves, after which
she'll be transferred to a secure
location and kept under guard.

(CONTINUED)

CERYS

And let's put it this way, the last maximum security threat of the Council was Kira Brogan.

FITZGERALD

And you'll need to be debriefed, evaluated and also kept under guard until we know we can trust you.

She glances at Barbara, who nods. Fitzgerald seems a little reluctant as she continues:

FITZGERALD (cont'd)

Your level of co-operation will not go unrewarded, however, and as long as that degree of trust is maintained than you'll be spared a cell of your own.

RACHEL

Right.

(beat)

Thank you. All of you. I know I haven't exactly done much to earn your faith in me right now, but... well, I think you can see why I decided to come here. I knew I'd at least get a fair shot at some kind of safety for Dana.

She rises, and Cerys moves to accompany her out as she heads for the exit, still limping heavily on one leg.

Fitzgerald lets out an obvious SIGH as Rachel leaves, rubbing her temples.

FITZGERALD

You'd better be right about this.

BARBARA

I am. Dana's a risk, but Rachel's a useful ally. She can tell us a lot about Brogan's operation, so she's more valuable to us here than out there.

FITZGERALD

Unless this is all another deception. I'm sure I don't need to remind you what happened last time we had a rogue in our custody.

Barbara's look confirms no, she doesn't need reminding as we
CUT TO:

28

INT. CAMPUS - INFIRMARY - NEXT

28

Cerys opens the door and lets Rachel inside, before heading back down the corridor. Rachel looks up, deep in thought and gapes at what she sees:

At least thirty more Slayers are in the room, filling up empty beds while others sit on borrowed chairs and a few on the floor on cushions.

RACHEL

What the -

SKYE

(quickly; guilty)

We didn't tell anyone.

JUANITA

Apparently, word spreads fast around here.

REIKO

It's like that at any boarding school.

JUANITA

How would you know?

REIKO

("duh!")

Harry Potter.

Rachel sits down next to Dana, who is now sleeping peacefully. Debbie is changing Dana's I.V. drip.

RACHEL

How's she doing?

DEBBIE

Not exactly the picture of health, but the Slayer healing taking care of the physical trauma.

(beat)

As for the mental trauma, I think we both know she had enough of that to go around even before all of this happened.

Debbie moves away, obviously giving Rachel the cold shoulder, but Rachel's focus is all on Dana as she sits down.

SKYE

What did our two boss ladies have to say, then?

(CONTINUED)

RACHEL

They said we can stay. Dana has to be kept locked up, but me... looks like I'm on probation.

ERIKA

You do not strike me as the foolish type, Rachel. I am sure you will not abuse the trust that has been placed in you.

SKYE

Hell, no. She knows I'd kick her ass if she did.

TSULA

So, what happened after the security guards surrounded you?

Rachel blinks, but Alita NUDGES Tsula.

ALITA

Do not worry, Skye has spent your timely absence in filling the others in.

SKYE

What? I tell a good flashback too, you know!

Rachel SIGHS, but then folds her legs Indian-style underneath her. Conscious patients are now sittings up to hear her.

RACHEL

Where were we?

REIKO

Escaping from the lab, running into armed guards.

RACHEL

Oh, right.

(beat)

I was screwed.

We SMASH CUT TO:

Rachel stands there for a moment, shell-shocked... before she uses the wheelchair as a BATTERING RAM, driving through the guards, who are knocked backwards!

The rest of the guards charge after Rachel and Dana, but as Rachel SHARPLY turns left, she bursts into:

30

INT. CABAL HQ - TRAINING CENTRE - NEXT

30

Rachel stops dead as she realises that they're trapped. The room is shaped like the Colosseum and Rachel takes a deep breath as the guards POUR into the room.

Rachel pulls out a sheathed SWORD from her back and prepares herself.

Then the guards enter the fray and Rachel gets to work with amazing speed. She SLICES across the chest of several guards and ROUNDHOUSE KICKS one.

She then STABS another and ELBOWS two in the face, slashing at the guards until one of them GRABS her SWORD.

Rachel GRINS and SNAPS the sword away, leaving the Guard with the sheath, right before she LEAPS up and KARATE-KICKS him in the chest, snapping the sheath into several wooden pieces.

But with more and more of the Guards pouring in, Rachel realises she's vastly outnumbered.

RACHEL (V.O.)

Hundreds of guards are easy... when
you've got backup. By yourself,
that's a little harder.

A DEMON GUARD uppercut punches Rachel and a guard behind Rachel SNATCHES the sword before BREAKING the sword into two pieces.

Rachel attacks faster, punching and kicking and sending guards FLYING, but she's REVERSE-KICKED in the face and drops to the ground.

Cassandra rounds a corner, clamouring to see what's going on as she joins the back of the pack of guards.

CASSANDRA

Who is it? Anybody we know?

A Guard YELLS as he hurtles back into frame, giving her a clear view of the embattled Rachel in the melee.

CASSANDRA (cont'd)

(smirks)

Oh, this is better...

Cassandra has her own sword slung across her back and she UNSHEATHES it dramatically, twirling it.

CASSANDRA (cont'd)

Why should Braeden have all the
fun, right?

(CONTINUED)

Cassandra heads forward, pushing through the wall of Guards before her.

She's soon face to face with Rachel, who is panting with exertion. Rachel steps before Dana, still in the chair and looking more out of it than ever.

RACHEL

So what's this? They sending out
the old school to take me down now?

CASSANDRA

(smirks)
Something like that.

RACHEL

(narrows eyes)
Wait a second... I know you.

Cassandra's smile fades for a beat.

RACHEL (cont'd)

You're Cassandra Holmes!

Cassandra twists her lip, affording Rachel a mock bow.

CASSANDRA

At your service.

RACHEL

Yeah, I read all about you. How the
Council wrote you out of their
records because you were such an
embarrassment to them.

That gets Cassandra's back up. Her knuckles whiten around the hilt of her sword, and Rachel keeps needling:

RACHEL (cont'd)

Oh, you're famous if you know the
right people. You're a classic
example of how not to be a Slayer.
(frowns)
In fact... didn't they have you
killed or something?

Cassandra snaps her sword up, ready to attack.

CASSANDRA

I get the feeling I'm about to
teach you a thing or two.

Rachel just grins in response, and the incensed Cassandra tenses up, ready to pounce...

(CONTINUED)

... and with a YELL, she charges forward, Rachel meeting her halfway as their swords CRASH together!

Rachel is knocked back by the force of the blow, and Cassandra presses her advantage, landing several PUNCHES to her side with her free hand.

The already-exhausted Rachel struggles to fight back, but Cassandra's too quick for her and drags several wicked CUTS across her.

Stumbling back, Rachel is too slow as Cassandra stamps a vicious BOOT down against her left shin, Rachel dropping to one knee with a SHOUT.

Cassandra rears back and CRACKS her fist across Rachel's jaw, knocking her back - but Cassandra GRABS a fistful of Rachel's hair, pulls her close and PUNCHES her again and again!

CASSANDRA (cont'd)

(raging)

Talk back to me, you stupid little hussy? I'll show you who you're dealing with! I'll show you what I did to all the people who tried to stop me!

She SLAMS Rachel face first into the floor, and Rachel gulps down a breath as she tries to recover.

Cassandra stands over her, gripping her sword in both hands and raising it high, right over Rachel's back.

CASSANDRA (cont'd)

You're not even a real Slayer, you freak...

She starts to STAB the sword down:

VOICE (O.S.)

Noo!!

The sword STOPS DEAD and Cassandra snaps up to see... Dana! She looks PISSED. And she's physically holding the sword.

DANA

(slowly shakes head)

Don't hurt her. Don't hurt my friend.

She SLAPS Cassandra's sword, spinning it round and then SMACKING her across the face with it!

The guards rush forwards and Dana flashes a brief, sane smile at Rachel. And then she gets to work.

(CONTINUED)

Dana FLIES through the air, PUNCHING guards and SNAPPING necks VIOLENTLY.

Rachel SNAPS her WRISTS sharply, and out of her sleeves emerge two blades! Rachel SPINS, slashing at the recovering Cassandra who DODGES and WEAVES around her attacks.

They guards are falling a hell of a lot faster now, and Rachel briefly sees Dana massacring a group of DEMONS, fresh into the fight and HOOTING with battle lust.

Rachel then DUCKS to avoid the barbed prongs of a demon's weapon. She DECAPITATES it and comes face to face with Cassandra, who LEERS as she prepares to strike!

With that, Rachel SUCKER-PUNCHES Cassandra in the face. She didn't expect that.

RACHEL
(yells)
Round two, bitch!

Cassandra GROWLS and the two SMACK together, clawing, punching, wrestling - Rachel's second wind verses Cassandra's rage.

Dana is now covered in BLOOD, not all of it human, with several bright Technicolor shades of demon. She SNAPS a neck and grabs a dagger and sinks it into the chest of a passing demon, before ripping it out violently.

Rachel and Cassandra are still scrapping. Cassandra SNATCHES a sword from a passing guard and SLASHES at Rachel, who just manages to LEAN back enough to avoid it.

Rachel grins and MORPHS into Skye, who VAMPS OUT and SINKS her teeth into Cassandra's neck! Cassandra struggles, Rachel/Skye keeping clamped down before letting the limp Cassandra sink to the floor.

Rachel morphs back into her normal state and then sees the entrance unguarded.

RACHEL (cont'd)
Dana! Come on!

Dana stops and begins SPRINTING away, on all fours towards Rachel, who is ducking demons towards the entrance, and the exit.

Behind them, Cassandra starts to rise, a hand pressed to her bloody neck as she spots the escaping Rachel.

CASSANDRA
(snarls)
Oh, no, you don't...

(CONTINUED)

30 CONTINUED: (4)

30

She quickly swipes a DAGGER from her belt, takes aim and THROWS it towards the two escapees...

... and Dana YOWLS in pain as the dagger slams into her side! She stumbles, skittering to the floor, and a desperate Rachel quickly heaves her up and over her shoulder.

Lungs burning and muscles on fire, Rachel pushes on as more Guards and Demons chase her, and we follow her into:

31 INT. CABAL HQ - CORRIDOR - NEXT 31

Rachel grabs a spare wheelchair, slings Dana in the chair and begins running full pelt down the corridor, towards the end doors which open onto:

32 INT. CABAL HQ - POWER ROOM - NEXT 32

A room, which is filled with electrical equipment, which obviously runs the place. Rachel grabs Dana from the chair and sees a small window.

She drags a large metal cabinet against the door, preventing the ensuing Cabal demons from entering, then props Dana against a console.

She looks down at the DAGGER in Dana's side and grimaces, then looks round for their way out.

RACHEL
Hold on, honey.

Rachel picks up the chair and HURLS it at the window, so it SHATTERS VIOLENTLY. Rachel leans her head out of the broken glass, and behind her, we hear the doors slowly giving way.

Below the window, we see the snowy veranda of the Cabal courtyard, with Cabal troops still in sight but only about a quarter of before.

Rachel sees the doors opening, and as the rest of the scene plays in SLOW-MOTION, Rachel GRABS Dana, and just as the troops storm into the room, the two LEAP THROUGH THE WINDOW!

33 EXT. CABAL HQ - COURTYARD - NEXT 33

The two CRASH DOWN onto a vehicle, SMASHING the glass suddenly and as TROOPS start running towards them, guns cocked, Rachel GULPS and then starts running, carrying Dana slung over one shoulder.

Rachel searches around frantically and then spots a JEEP, extremely armoured. Perfect.

Rachel SPRINTS over to the Jeep and RATTLES the door handle. Locked. She sighs.

(CONTINUED)

33 CONTINUED:

33

She tears off a strip of her tee shirt and wraps the fabric around her fist... before PUNCHING the window so it SHATTERS.

34 INT. CABAL JEEP - NEXT

34

Clambering quickly into the cabin, Rachel grabs a pair of wires from beneath the dashboard and using her nail wraps them together.

After a beat, the engine BURSTS INTO LIFE and Rachel gives a DELIGHTED GRIN, slamming her foot on the gas.

35 EXT. CABAL HQ - COURTYARD - NEXT

35

The Jeep SMASHES through a barrier, GUNFIRE ricocheting off its bodywork as the various Guards open fire.

Rachel keeps her foot down, the Jeep bouncing along the road and quickly heading off into the distance, headlights off to help it disappear into the night.

36 EXT. ROADSIDE - NIGHT

36

In typical fashion, it's furiously RAINING. There's a distinctive RUMBLE of THUNDER as we find the Cabal Jeep by the side of the road.

Rachel is tending to Dana's wound by bandaging her with whatever's to hand. Dana is woozy, weak from blood loss.

RACHEL (V.O.)

So I kept driving until all of the gas ran out. I knew I couldn't keep going without getting Dana some help, but it wasn't like I could just waltz into a hospital, so...

Rachel wipes her brow, smearing herself with Dana's blood - and then realises HEADLIGHTS are heading towards them.

She pops open the Jeep's glove box and finds a HANDGUN, checking it's loaded before sliding outside.

She steps out into the middle of the road, gun raised, and hears the SCREECH of brakes from the incoming car.

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

... so I did what I had to.

She keeps the gun up as doors SLAM and people RUN off screen, and as Rachel glances back towards Dana we DISSOLVE TO:

37 INT. CAMPUS - QUARTERS - NIGHT

37

The door opens and Rachel walks into a small, quietly furnished room. She drops her bag onto the floor and turns to Aiden, who has accompanied her.

RACHEL

It's not the Hilton, but as long as Dana's safe... I'm good.

AIDEN

I'll have one of the girls...
(off her look)
... one of the less temperamental girls to show you around.

RACHEL

It's not like I'm popular around here. Don't worry about it.

AIDEN

Get some rest. We'll see what we can sort out in the morning.

RACHEL

Guards close by all night, right?

AIDEN

(grins)
You're learning.

Aiden heads out and shuts the door behind him. Rachel settles down on the bed when there's a KNOCK at the door.

RACHEL

Come in!

The door opens to reveal Aiden, who smiles as he enters.

RACHEL (cont'd)

Did you forget something?

Aiden shuts the door behind him, and then his features begin to SHIFT! Rachel watches in amazement as Aiden shifts into HAMISH! He smiles.

HAMISH

Hello, sweetheart. I've come to bring you back home.

Off Rachel's dumbfounded expression, we:

BLACK OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

38 INT. CAMPUS - RACHEL'S ROOM - NIGHT

38

Right were we left off, as Hamish strides into the centre of the room.

RACHEL

What the hell are you doing here?
How did you get past everyone?
The... they have guards!

HAMISH

Not the response I was hopin' for.
Maybe a wee hug, or a 'glad to see
you too,' perhaps...

Rachel WHIRLS sideways, grabs a COMB from the dresser and SNAPS it in one motion, pressing the jagged edge into Hamish's throat!

RACHEL

I said, what the hell are you doing
here?

HAMISH

(beat; wary)
Kira sent me.

RACHEL

For me, or for Dana?

HAMISH

Dana's here too?

RACHEL

Don't act so surprised. You knew
that's why I left.

HAMISH

I knew you were gonnae try to
rescue her, I never actually
thought you'd do it!
(beat)
Do you mind?

Hamish glances down at the point still at his throat, and after a beat Rachel steps back, tossing the broken comb away.

HAMISH (cont'd)

Nice thing with the comb there, by
the way. I see leavin' the
sanctuary of our castle walls
hasn't slowed you down at all.

(CONTINUED)

RACHEL

Not a great time for compliments,
Hamish.

HAMISH

Aye, I suppose it isnae.

(beat)

This is the part where I ask you
both to come back with me.

RACHEL

(scoffs)

Typical. She doesn't care about me.
All she wants is Dana.

HAMISH

I know she isnae the most caring
person in the world...

RACHEL

Oh, wake up, Hamish! She doesn't
even care about Dana's well being,
she wants her to use her as the
human answer to a Slayer timeline.
Either that, or as a bargaining
chip for the Cabal.

HAMISH

No, she knows that the Cabal will
come hard and fast on her just the
same as they're doing on the
Academy. That's why she wants you
to come back.

(beat)

We want you to come back. You're a
valuable asset to our side, whether
you believe that or not.

RACHEL

Maybe she thinks she can actually
get away with it? If she's sent you
to steal Dana away from the one
place that might be able to help,
might actually be safe for her, you
can think again!

Rachel turns her back on him, stepping closer to the window.
Hamish rubs his throat and steps closer.

HAMISH

Rachel, listen to me. You don't
belong here. This isnae the place
for you.

RACHEL

What would you know?

(CONTINUED)

HAMISH

I know you're already wonderin'
when they're gonnae turn on you.

Rachel is silent. Hamish knows what he's talking about.

HAMISH (cont'd)

You're thinkin' to your self, 'when
are they gonnae realise I'm one of
the bad guys, and lock me up with
all the rest?'

RACHEL

(shakes head)

It's not like that... it's not.

HAMISH

Rachel, we need you. You're
important to us.

She spins on her heel to face him.

RACHEL

Stop saying 'us'! Stop acting like
you're anything more than her
sidekick! Some piece of meat she
screwed one time and then kept
around in case he turned out to be
useful!

Now it's Hamish's turn to look hurt. Rachel instantly regrets
going that far.

RACHEL (cont'd)

I'm... I'm sorry, I -

HAMISH

No, no, I asked for that.

(deep breath)

You know we don't judge you. Here,
you and Dana will be seen as the
enemy. You know you will be.

RACHEL

I don't care. All I want is Dana to
be safe. When you refused to help
me, you gave up on me. And I don't
give a damn about what people judge
me as any more.

HAMISH

Have you shown them what you really
look like, then?

RACHEL
(narrows eyes)
You bastard.

HAMISH
It's an honest question. We both
know that isn't your real face.

RACHEL
Shut up!

She SHOVES him, emotion bursting out of her.

RACHEL (cont'd)
Shut up! Just shut up!

She beats her fists against him, but her strength is long
since used up.

Rachel collapses into a SOB, and Hamish wraps a paternal arm
around her.

RACHEL (cont'd)
I can't go back... I won't go back
to her... please don't make me...

HAMISH
I'm no' here to make you do
anything you don't want to.

He lifts her head up so he can speak to her.

HAMISH (cont'd)
I was hopin' to persuade you using
my fearsome negotiating skills.

That gets a laugh from Rachel, who SNIFFS and wipes her eyes.

HAMISH (cont'd)
But somethin' tells me it's no'
working.

RACHEL
(shakes head sadly)
I'm sorry. I really am. But you're
going to have to go back to her
empty-handed.

He sighs, lowering his head. He knows it. He looks up and
lays a hand on her shoulder.

HAMISH
Last time I'll ask.
(beat)
Rachel. Will you come back to the
castle with me?

(CONTINUED)

RACHEL

No.

He nods, looking like he's struggling to hold back some emotion himself. He suddenly pulls her close and EMBRACES her, KISSING her on the cheek.

HAMISH

If you change your mind, you know how to find me.

RACHEL

(smiles)

I know.

He pulls away quickly, heading for the door and opening it. He turns back to face her - and MORPHS into AIDEN again!

RACHEL (cont'd)

You know, that thing you said earlier about this not being the real me...

'AIDEN'

Aye?

RACHEL

(smirks)

Well, I could say the same to you, couldn't I?

'AIDEN'

(grins; nods)

That you could, Rachel. That you could indeed.

With a final WINK, 'Aiden' opens the door and steps out into the corridor.

Once he's gone, Rachel lets out another SOB, the bottled up tears finally flowing as she sinks back onto her bed.

PAN ACROSS the sleeping Dana, the lights down low in the infirmary as Debbie and Manu look over Dana's chart.

It doesn't seem as though they like what they're reading, exchanging a worried glance before looking back to the peaceful Dana, and we DISSOLVE TO:

Barbara, wrapped in a jacket, and with a cup of HOT CHOCOLATE nestled between her hands moves through the newly created gardens.

Even in the silver of the moonlight, the garden looks beautifully serene and Barbara makes her way over to a ceremonial pond, made of marble and carved with arcane symbols which GLOW a soft BLUE in the darkness.

BARBARA

Hello, you.

PAN AROUND and see a brass plaque stuck into the marble of the pond. It's engraved: 'Ellen Marklew, A Friend, A Warrior, A Hero.'

BARBARA (cont'd)

I know you probably think I'm insane, talking to a piece of metal instead of you, but seeing as you're not here, I guess this is better than speaking to myself like a crazy person.

Barbara takes a sip of her drink and soaks in the calm atmosphere, a stark contrast to the action of the day.

BARBARA (cont'd)

I can see why you wanted a plaque here. Just something sweet, I know. It's beautiful out here, like a private little retreat. McKenzie's going to put some sunflowers out here. Reiko's request, of course.

Barbara now has a few TEARS in her eyes. She begins to wipe them away.

BARBARA (cont'd)

Everyone misses you, but you'll be glad to hear that we're getting on with life. Not forgetting you, but honouring you.

(beat)

I hope it's nice up there. You know, not all harps and clouds.

(chuckles)

For you, it'll be swimming with dolphins. I know you never got to do it here.

Barbara takes a moment, pulling her jacket a little tighter.

BARBARA (cont'd)

Oh, Ellen... I don't know what to do. In case you don't know, Rachel's here with Dana. Apparently the Cabal's going to come down on Kira and us with a ton of bricks.

(beat)

(MORE)

(CONTINUED)

40 CONTINUED: (2)

40

BARBARA (cont'd)
Give me some advice, Ellen. You're
so much better at this than I am.
What should I do? Have I done the
right thing letting them stay?
(beat)
Do I ever do the right thing?

Barbara sits, the gardens framing her as we DISSOLVE TO:

41 INT. CAMPUS - LIBRARY - UPPER LEVEL - NEXT

41

A constant TAPPING echoes through the empty, darkened library
as we TRACK ACROSS the row of PCs at the back of the first
floor.

Alita is there, hair tied back and attention focused on the
screen before her.

PAN DOWN to see a NOTEPAD next to her, covered with scribbled
writing. Some of it is underlined, some crossed out and
circled, but one name stands out at the head of the page.

It reads 'Coven di Fuoco.' And beneath that is one name, with
a question mark after it.

'Delaney?'

Alita reaches across and draws a CIRCLE round Delaney's name,
DOTTING the question mark again as we:

BLACK OUT:

END OF SHOW