

SLAYER ACADEMY

"Save Yourself"

by
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TEASER

FADE IN:

1 EXT. HOUSE - NIGHT 1

An establishing shot of an average looking house in suburban California.

DANA (V.O.)
She still remembers just how it
smelled.

2 INT. HOUSE - LIVING ROOM - NIGHT 2

Inside of the house, RACHEL is curled up in a ball on the couch, half covered up by a blanket. She wears the pajamas of a young girl and she's intently watching cartoons on the television.

From across the room, DANA watches her, although Rachel doesn't seem to be aware of her presence.

DANA
Chocolate chip cookies coming from
the kitchen. Her favorite and her
mother knows it.

Rachel smiles in excited anticipation. Dana smiles as well, but it's a sadder expression.

DANA (cont'd)
Her mother also loves to surprise her, and she loves that her mother loves to surprise her, so she works hard to pretend that she doesn't already smell them.

Rachel and Dana both look toward the door, although no sound can be heard other than Dana's voice. Rachel looks curious while Dana's smile completely falls.

DANA (cont'd)
The knock on the door surprises
her. She loves surprises just as
much as her mother.

Rachel jumps off the couch and opens the front door. The door obstructs our vision of the visitor.

Dana, her face full of sadness, stands behind Rachel.

DANA (cont'd)
The man asks for her father, and
she's quick to turn away from him,
the smell of garlic thick on his
breath.

(CONTINUED)

Rachel turns from the door and yells down the hall.

Dana stares at the door, hate burning through her eyes.

DANA (cont'd)
She still remembers just how it
smelled.

With her back turned, the man, KINDEL, steps through the door, and the light reflects off of a large KNIFE that he takes out of his pocket as we SMASH CUT TO:

Rachel suddenly bolts upright, the sound of SCREAMING awakening her from her nap on the grass.

Looking around, Rachel spots TIA with two younger, less experienced SLAYERS, both of whom are the ones screaming as half a dozen DEMONS are attacking them!

The demons are about seven foot tall with steel blue skin, sharp talons instead of fingers at the end of each of their four arms, and oversized heads with even more oversized teeth.

Tia is doing her best to lead the girls, taking on the largest of the demons, but the small Mexican Slayer can do little more than hold the demon back while the others get closer.

TIA
You two either need to stop yelling
and start helping, or else start
yelling loud enough for somebody to
hear you and come help!

RACHEL (O.S.)
It's already loud enough.

Tia turns just as Rachel, using a large branch as a weapon, is at her side.

Rachel wastes no time and THWACKS the largest demon in the head with the branch, knocking it back and continuing to hit it until its skull begins to CRACK!

Tia takes over and continues to attack the demon's weak spot as Rachel turns just in time to be SLASHED at by the next demon!

Rachel jumps back, barely avoiding being gutted, but the demon is fast and spins around, knocking Rachel down with its tail in the process!

Rachel hits the ground hard, knocking the wind out of herself, but in less than a second she MORPHS into Dana who gets to her knees and uses the branch to stop the demon from taking a bite out of her!

The demon CRUNCHES DOWN hard on the branch, but Dana uses both pieces of the branch as weapons, unleashing a guttural scream as she SINKS one of branches into the demon's eye!

Dana turns toward the next demon and jumps at it, hitting it several times before managing to knock it to the ground.

On top of the demon, she savagely STABS at its chest, her face contorted in fury.

TIA (O.S.)
(Cautious)
Dana...?

Tia gently places a hand on Dana's shoulder, and the older Slayer turns on her as if she's about to strike.

Tia immediately assumes a defensive stance as Dana's mind catches back up with her instincts and she calms down.

TIA (cont'd)
(off demon)
It's dead. The rest of them are gone.

DANA
Gone?

Tia points over to the distance, where the demons are retreating into what looks like a cave at the edge of the Academy grounds.

Dana turns back toward Tia and sees the two other Slayers behind her, both of whom look more terrified of her than they did of the demons!

Even Tia looks hesitant, her arms crossed defensively across her chest.

TIA
I think you... I think you scared them off.
(beat)
Thanks.

Tia manages a small smile but it isn't very convincing. She quickly jogs over toward the other Slayers, who both keep glancing back toward Dana.

Dana watches them go and sighs, as we CUT TO:

4 EXT. SCHOOL YARD - DAY

4

A TEENAGE GIRL hits the ground hard in silence as blood begins to trickle out of her nose.

RACHEL (V.O.)
It didn't feel like she thought it
was going to feel.

Rachel stands above the girl as she slowly gets back to her feet.

Across from them, Dana is fighting with another GIRL. It's not the kind of fighting we're used to seeing. It's more mundane with pushing and hair pulling.

RACHEL (cont'd)
She spent so much time imagining
it. Whenever she was called too
tall, too skinny, too awkward, too
plain, she would imagine what it
would feel like.

The girl breaks away from Dana and slaps her across the face before again pulling her hair.

RACHEL (cont'd)
She had spent the last year
training: Kick Boxing, Karate, Tae
Kwan-Do. But training was nothing
like the real thing.

Dana pushes the girl off of her and punches the girl across the face, dropping her.

RACHEL (cont'd)
They weren't going to pick on her
anymore, and despite the pain that
coursed through her bloody
knuckles, she was surprised by just
how much the violence excited her.

Dana sucks on one of her bleeding knuckles as we SMASH CUT
TO:

5 INT. CAMPUS - HALLWAY - DAY

5

Rachel walks down a hallway in the Academy. As she does, she gets the usual stares from passing Slayers, but she doesn't seem to care.

As she walks, she MORPHS into Dana.

DANA
(to herself)
You don't have to do this.

(CONTINUED)

Dana MORPHS back into Rachel - flicking between the two:

RACHEL
(also to herself)
I know I don't have to do it. I
don't have to do anything.

DANA
So then why are you doing it?

RACHEL
Because then maybe then this will
stop happening.

Rachel takes a sudden side step toward a passing SLAYER.
Startled, the Slayer presses herself back against the wall
and drops the book she was carrying.

Rachel turns from her and continues to walk, before she
MORPHS back into Dana.

DANA
But you don't care what any of
these people think of you!

Dana MORPHS to Rachel, who arrives at a door at the end of
the hallway.

RACHEL
But you do.

Rachel opens the door without knocking, and steps into:

Rachel steps into the office to find FITZGERALD sitting
behind her desk, while GREG sits in front of her and BARBARA
stands off to the side.

Greg's knuckles are BANDAGED, and he gently rubs them.

All three of them turn toward Rachel, who has obviously
interrupted their conversation.

FITZGERALD
Rachel! I don't know how Kira ran
things, but you are not permitted
to enter my office without knocking
first and being asked in.
(beat)
Now, we're in the middle of a
meeting, so I'll ask you -

RACHEL
I'll make this quick, then. We're
going to take Dana's Cruciamentum.

Rachel speaks matter-of-factly, and her expression makes it clear that her decision is final.

FITZGERALD

Oh, um... excuse me?

Off Fitzgerald, Barbara, and Greg's surprised reactions, we:

BLACK OUT:

END OF TEASER

ACT ONE

FADE IN:

7

INT. CAMPUS - RACHEL'S DORM ROOM - DAY

7

Rachel stands alone in her room, staring at her reflection in the mirror. Her room is a mess, with the floor barely visible through a layer of clothing.

Rachel runs a finger down the right side of her face, lost in thought.

DELANEY (O.S.)
Stare all you want, but it's not
just you.

Rachel turns around to see DELANEY has walked into her room and is sitting backwards in her desk chair.

DELANEY (cont'd)
I don't recognize her either.

Rachel folds her arms across her chest, unimpressed.

DELANEY (cont'd)
I mean, she looks like Rachel, she
talks like Rachel...

Delaney glances around the room, and picks up a bra that she's sitting on before tossing it into the corner.

DELANEY (cont'd)
And she has the same poor house
keeping skills as Rachel...

Rachel MORPHS into Dana, who picks up a pile of the clothes.

DANA
Seriously! It's so annoying. I
mean, how hard is it to throw your
clothes in a hamper?

Dana takes the pile and dumps it into a basket in the closet before shutting the door.

DELANEY
Hey, wait your turn! You'll get
yours after I'm done with her.

Dana rolls her eyes as she MORPHS back into Rachel, who again crosses her arms in front of her.

RACHEL
Okay, can we just skip through the
rest of your introduction and cut
to the chase? What do you want?

(CONTINUED)

DELANEY

(beat)

Okay, fine. I was just stopping by to let you know that no, I will not help with your campaign for class president. And you can also cross out me helping you with the big pep squad bake sale.

RACHEL

(sighs)

So I take it you're calling me a sellout for taking Dana's Cruciamentum.

Delaney taps a finger against the tip of her nose.

RACHEL (cont'd)

Newsflash, Delaney. I do want I want to do, without much regard for what anyone else wants me to do. You know, like rescuing Dana?

DELANEY

Yeah, which would make sense if you were, you know, doing something for yourself and not something in order to make yourself more popular with the in-crowd - which, by the way, is never going to happen.

RACHEL

Says the girl who plays key parts in Cabal raids, defends this Academy, and, correct me if I'm wrong, but didn't I hear that you were also giving tours?

(beat)

So please, spare me your conformist accusations.

DELANEY

Hey! I did those things for me and no-one else!

Rachel raises an eyebrow, and an incensed Delaney jumps up.

DELANEY (cont'd)

And while we're both being so honest, don't you think this whole... 'thing' you're doing is in bad taste? I mean, do you really want to show up Alita by proving you can do what she couldn't?

(MORE)

(CONTINUED)

CONTINUED: (2)

DELANEY (cont'd)

'Cause I don't really see that
getting you too many points in your
favor!

Rachel begins to lose patience but MORPHS into Dana, who
looks even more tired of the conversation.

DANA

Okay, enough already! I had to
listen to you two bicker for two
years, and now that I have a say in
it, I'm not going to listen to it a
second longer!

Dana places her hand over her chest as she speaks to Delaney.
Her eyes are wide and honest.

DANA (cont'd)

Rachel is doing this because it's
what I want to do. Right now, I'm
on track to make it into the top
five worst Slayers in history, so
forgive me if now that I'm coherent
enough to comprehend reality I'd
like to do something to change it!

Delaney listens but doesn't look impressed.

DELANEY

So, what? You're really that
desperate to get a pat on the head
from some old British guy and have
him tell you 'good job'?

DANA

And what should I want, Delaney?
For my mother to tell me that she
loves me?

Delaney's mouth hangs half open, and Dana winces, knowing
that she just hit a nerve and feeling bad.

DANA (cont'd)

(calmer)

I'm sorry, Delaney, but I just
don't believe that you could
honestly tell me you're not just as
sick of being lost as we are.

Dana walks past Delaney and out of the room, leaving Delaney
standing by herself as we CUT TO:

INT. HOUSE - NIGHT

Rachel, in pajamas, lays next to a middle aged WOMAN on the
stairs of a house. The woman is DEAD, and bleeding heavily
from a STAB WOUND deep in her chest.

(CONTINUED)

Dana sits a few steps above them, barely able to look at them.

DANA

The blood was sticky and smelled thick to the point that it made her cough, but the warmth was a disturbing comfort that she remembers hazily as one final hug from her mother.

As Rachel sobs into the woman's chest, a HAND clamps down on her ankle as Kindel begins to PULL her down the steps!

Rachel squirms and tries to KICK her foot away, but she can't free herself from Kindel, and instead can only grasp onto the woman tightly.

DANA (cont'd)

She tries to hold on to her mother, begging the hollow shell for protection she can no longer give her and protection that she'll never be able to find again.

Kindel pulls Rachel down the steps, and Rachel keeps kicking at him while desperately trying to reach for the woman.

Her eyes are streaked with tears and her mouth is open wide as she screams, but the only sound that can be heard is Dana's voice.

DANA (cont'd)

As her mother slips from her touch, the one thing she holds onto, the only thing she was ever able to hold on to, is the will to fight back. She kicks at the man with all she has and refuses to believe that it isn't enough.

As Rachel is pulled down the stairs and out of the frame we FOCUS on Dana who stares down at the dead woman.

DANA (cont'd)

In all her life, the one thing she refused to lose was the will to fight.

As Dana runs her hands through her hair while looking away from the bloody scene we SMASH CUT TO:

In the Infirmary, Rachel sits at a chair while DEBBIE prepares a syringe with the yellow Cruciamentum serum.

(CONTINUED)

DEBBIE

Not too long ago I told a friend that she was crazy for wanting to do this, that she had nothing to prove and that she was stupid for thinking so.

(beat)

I placed flowers on her grave this morning.

RACHEL

So am I going to hear the full lecture or just the Clift notes?

DEBBIE

(shaking her head)

There's no point to it any more, is there? No matter what I say, no matter what anyone does, everyone here is going to wind up dead one way or another.

Debbie presses the needle into Rachel's arm and pushes the yellow liquid into her veins.

RACHEL

(winces)

Jeez, Debbie... that's pretty dark for you.

DEBBIE

Yes, well, I imagine that's what dying will do to a person.

(beat; back to business)

This shot will usually knock a Slayer out, but since you're not a Slayer, we're not exactly sure how the serum is going to affect you.

Debbie removes the empty syringe from Rachel's arm and places a bandage on the point of injection.

DEBBIE (cont'd)

What most likely will happen will be that your existing strength and agility will be severely depleted. Also, and this is just my hypothesis, but your shapeshifting powers are probably going to be temporarily negated as well.

Rachel bites her lip at hearing this and rubs her arm.

(CONTINUED)

DEBBIE (cont'd)
Having second thoughts? There are
much better reasons to die than for
proving yourself.

As Rachel continues to rub her arm, a RIPPLE crosses over her
face, contorting it!

Rachel quickly MORPHS into Dana, and the ripple disappears.

Debbie, surprised by the ripple, stares at Dana's face
curiously.

DANA
Spoken like a girl who's never had
to prove that she isn't a monster.

DEBBIE
No, it's spoken like a girl that
has nearly gotten herself killed
whilst trying to prove that she
belongs.

DANA
You're still here, aren't you?

HAMISH (O.S.)
All done in here?

The girls turn to see HAMISH at the door.

DEBBIE
Yep, she's all ready.

HAMISH
Aye. Dana, Rachel - follow me,
please.

Dana stands up and begins to walk over to Hamish, although
the effect of the serum is already evident.

DEBBIE
See you later.

Hamish and Dana leave the room and Debbie turns back toward
her desk.

DEBBIE (cont'd)
One way or another.

As Debbie sigh, we CUT TO:

Much like earlier, Fitzgerald sits at her desk across from
Greg while Barbara stands back in the corner.

(CONTINUED)

Greg doesn't exactly look thrilled to be there.

GREG

Isn't there somebody else you can
get to do this?

BARBARA

And who exactly would you suggest?

GREG

Anyone who isn't me, to start.

FITZGERALD

Greg, I've read the reports of what
happened between you two. This is a
bridge that needs mending.

GREG

Trust me, I don't think she's
looking to do any mending.

BARBARA

But you're the adult here, and I
think getting out of the cells for
a little bit will do you some good.

Greg looks down at his bandaged knuckles, as the door
abruptly opens and Delaney steps into the room.

DELANEY

You wanted to see -
(off Greg)
No.

FITZGERALD

Miss Brogan, why don't you have a
seat while I forgive you for not
knocking.

DELANEY

(eyes still on Greg)
I'm sorry, maybe I wasn't clear.
I'll speak slower this time.
(beat)
Nnnnnnooooo.

BARBARA

Delaney, please.

DELANEY

(sighs)
Fine, but I'm not sitting. You
never know when I might have to run
for my life.

Delaney leans up against the wall, and Greg refuses to look in her direction.

FITZGERALD

Delaney, in spirit of Rachel's integration attempt, no matter how misguided we feel they may be, we've decided to offer you the same opportunity.

BARBARA

A Cruciamentum. You can take one. If you want.

DELANEY

Um, no thanks. I've been held powerless here enough for one lifetime thank you very much.

BARBARA

Oh, spare us the attitude and just listen for once!

(beat)

Earlier today a demon nest was discovered on the edge of campus. Greg is going to be supervising Frankie and a team of Slayers as they wipe out the nest, and we'd like you to be part of the team.

DELANEY

Doesn't exactly sound like I have a choice here, does it?

FITZGERALD

You always have a choice, Delaney. The door is right behind you, but we're hoping that you would want to help us.

GREG

(not looking at Delaney)

Holding a grudge is easy. The hard part is moving on.

Delaney mulls this over for a moment while she tries to contain her anger.

DELANEY

Fine, but you'll forgive me if I keep looking over my shoulder while I attempt to 'move on.'

Delaney turns and leaves the office, SLAMMING the door behind her causing Fitzgerald to flinch.

(CONTINUED)

BARBARA

Well... I think that says it all.

Fitzgerald nods while Greg doesn't look at either of them,
and we CUT TO:

INT. CAR - DAY

In the back seat of a large sedan, Rachel sits next to Dana
as Dana stares out the window.

RACHEL

She stares out the window so she
doesn't have to face the present,
although the present is all she's
ever been able to think about.

In the front seat of the car, MR. ADAMS is yelling while
driving, although he creates no sound. MRS. ADAMS looks just
as upset, although she's letting her husband do the
screaming. These are Rachel's parents.

RACHEL (cont'd)

Five schools in four years. She'd
joke about wondering if that were a
record if she wasn't too busy
worrying about what she was going
to do now.

Dana continues to stare out the window when the car is
suddenly T-BONED by a truck!

The camera suddenly PULLS BACK, and we watch as the car is
effortlessly CRUSHED by the larger machine before beginning
to ROLL OVER.

RACHEL (cont'd)

The thing about worrying is that no
matter how much time you spend
worrying you'll never be able to
predict the future.

The car SKIDS down the road for several feet before it comes
to a stop, upside down. In the front seat, Mr. and Mrs. Adams
are both lifeless.

In the back seat, Rachel is injured but alive, while Dana
begins to slowly crawl through the broken window, her face
completely covered in BLOOD.

RACHEL (cont'd)

And no matter how hard you try to
keep yourself grounded in the
present, the past always has a way
of leaving its mark.

11 CONTINUED:

11

As Dana collapses halfway out of the car, we SMASH CUT TO:

12 EXT. CAMPUS - GROUNDS - EVENING

12

Hamish and Dana walk toward the Cruciamentum house on the edge of the campus.

DANA

Haven't seen you around much lately.

HAMISH

I'm a busy man, Dana, no matter who I happen to be working for. Things to do, people to see.

DANA

And the people in charge here just let you walk out any time you like?

Hamish grins, tapping the side of his nose.

HAMISH

Let's just say that they don't always know it's me who's walking out and leave it at that.

DANA

(beat)

So are you going to try to talk us out of this too?

HAMISH

Why would I do that?

DANA

Because everyone else around here already has.

HAMISH

The one constant I've learned about you Slayers over the years is that you're all stubborn, every last bloody one of you, and that there's nothing we can do to change that.

DANA

(beat)

It means a lot to her. That you're here.

HAMISH

So why can't Rachel tell me that herself?

(CONTINUED)

DANA
(rolls eyes)
You know her. She's proud. And she
hates being embarrassed.

HAMISH
You can tell her from me that I'm
very proud of her, then. I trust
she can hear me?

Dana looks away for a beat, then CHUCKLES.

DANA
Yeah, she heard.

HAMISH
(smiles)
Good.
(beat)
Are you ready for this?

Dana MORPHS into Rachel, but with her shapeshifting abilities Rachel has a large SCAR that runs diagonally across her face, as well as several other scars and a missing patch of hair to the left of her forehead.

Hamish doesn't look at all surprised to see this. In fact, he even SMILES.

RACHEL
We've been through worse.

Hamish nods in understanding, gesturing for Rachel to head on inside. Rachel opens the door to the house and closes it behind her as we:

BLACK OUT:

END OF ACT ONE

ACT TWO

FADE IN:

13

INT. CRUCIAMENTUM HOUSE - EVENING

13

Rachel, still scarred, makes her way through the old house while gripping a stake in her right hand. As she walks, she sings the theme to Nightmare on Elm Street to herself.

Rachel MORPHS into Dana, who looks mildly annoyed - and again, switches between the two.

DANA

Do you mind?

RACHEL

(smirks)

What? It's a new American classic.

DANA

Never saw it.

RACHEL

(embarrassed)

Sorry, didn't mean it like that.

VAMPIRE (O.S.)

Okay, now I've never actually seen
a Slayer before...

Rachel turns and finds the FEMALE VAMPIRE that is standing across the room from her. She's blonde, beautiful, and dressed in very fashionable clothes.

VAMPIRE (cont'd)

But that's just not what I was
expecting.

Rachel MORPHS into Dana, and without a word Dana is running toward the vampire.

The vampire grins and is ready for, and when Dana is in reach the vampire uses her momentum to FLIP HER OVER and send her back against a wall.

VAMPIRE (cont'd)

I heard about these Crucia-whatever
you call 'em. Of course, I never
thought that anyone would be stupid
enough to actually go through with
them!

Dana is slow to get up, and looks disoriented. The vampire comes at her, and Dana is on the defensive.

(CONTINUED)

The vampire attempts to punch her in the face, but Dana is able to GRAB her arm.

Dana tries to flip her over her shoulder, but the vampire is too strong and resists.

Dana then tries to ROUNDHOUSE KICK the vampire in the face, but the vampire easily dodges the attack and counters by KNEEING Dana in the stomach!

Dana staggers back but the vampire keeps on her, giving her a RIGHT to the chin and then a LEFT to the chest.

The vampire tries to give her another right to the chest, but Dana is able to DUCK below it.

She manages to KICK out one of the vampire's knees and causes the vampire to go down hard.

Quick to capitalize, Dana leaps into a falling elbow, but the vampire rolls out of the way of the attack and delivers her own ELBOW right to Dana's sternum!

Dana rolls away while grabbing her chest in pain as she MORPHS into Rachel.

RACHEL

Okay, sorry Dana, but brute force and aggression just isn't going to bring home the W in this situation.

VAMPIRE

(frowns)

My name isn't 'Dana.'

RACHEL

I wasn't talking to you.

VAMPIRE

Then who were you -

Before the vampire can finish she is hit in the face by a LAMP that Rachel has thrown, which SHATTERS across her face.

RACHEL

Anyway, as I was saying... we're going to need a new strategy.

The vampire, now in full on VAMP FACE, leaps forward toward Rachel who attempts to roll away but is caught by her hair and falls on the floor.

VAMPIRE

So does this crazy routine work on any vampires?

(CONTINUED)

The vampire bends over but Rachel KICKS her straight in the face, causing her to stagger back.

RACHEL

Bad choice of words, bitch.

Rachel jumps to her feet, but nearly falls back over as she grabs her back in pain.

She quickly braces herself against a nearby bookshelf before PUSHING the bookshelf over, trapping the vampire underneath!

Rachel presses herself up against the wall as the vampire struggles to get out from underneath the books.

After freeing herself, the vampire actually runs in the opposite direction of Rachel.

RACHEL (cont'd)

Okay, here we go.

Winching in pain slightly, Rachel takes off after the vampire and we CUT TO:

In a filthy, dark basement, Rachel sits against a wall. She's chained to a radiator and the only light in the room comes in the form of a single shaft through a dirty window.

Dana sits next to Rachel, who is absolutely filthy and looks as if she hasn't bathed in months. Rachel is also covered in cuts and bruises, some of them bandaged but most are not, and a lot of them are fresh.

DANA

She doesn't remember much of her life before Hell, and what she does know has been reduced to bits and pieces.

Rachel looks around, before reaching behind the radiator.

DANA (cont'd)

The smell of her father's cologne when he would tuck her into bed, the way mother's spaghetti sauce tasted better than the cafeteria's.

Rachel pulls her hand back from the radiator, carrying with her a discarded scrap of metal and an old piece of rusted pipe.

DANA (cont'd)

She remembers when her dolls used to actually look like little girls.

Rachel begins to play with her "toys" feebly, but suddenly looks terrified and throws them behind the radiator.

DANA (cont'd)

But through it all, she refused to give up, refused to ever let him truly beat her. She never let the fire inside her die, but she fed everything else inside of her to it in order to keep it going.

A flashlight illuminates Rachel, who tries as hard as she can to hide behind the radiator.

Dana looks at her in pity.

DANA (cont'd)

And at some point, the idea of salvation was sacrificed to the inferno.

Rachel continues to cower as a POLICEMAN cautiously approaches her and we SMASH CUT TO:

Rachel runs toward the vampire as the vampire makes its way up the steps.

RACHEL

Hey, what's your hurry? I thought we were just starting to hit it off!

Rachel takes the steps two at a time, but is caught off guard when the Vampire KICKS her in the chin and sends her back down the stairs.

As she catches the railing before hitting the ground, she MORPHS into Dana and makes her way back up the stairs.

Catching up to the vampire, Dana grabs her by the ankle and PULLS her the ground!

The vampire spins over and delivers a hard KICK to Dana's stomach, pressing Dana up against the wall.

Dana is only momentarily phased and CRACKS the vampire across the chin, drawing blood from the corner of the vamp's mouth.

VAMPIRE

Okay, this just officially stopped being fun.

Before Dana has a chance to react, the vampire pounces on her, bringing her fangs to her neck!

With a SCREAM, Dana PUSHES the vampire back against the opposite wall of the stairway before making her way to the top of the steps.

The vampire is right behind her, and Dana attempts to turn around at the top of the stairs and attack the vampire, but instead the vampire TACKLES Dana.

The vampire again goes for Dana's neck, but Dana is able to get her knees between herself and the vampire, forcing the vampire off of her.

Dana and the vampire both roll to their feet, and both of them are panting in exhaustion.

VAMPIRE (cont'd)

You know, I like the blonde one more.

DANA

Yeah, me too.

Dana and the vampire run toward each other.

The vampire tries to catch Dana with a punch, but Dana avoids the blow, spin around, and ELBOWS the vampire in the chin, snapping her head back.

DANA (cont'd)

See, the thing you don't get about the 'blonde one' is that without her, there would be no me.

Dana backs up against a railing and pulls a loose piece of wood from it before turning back to the vampire.

The vampire again runs at her and lands a BLOW to Dana's stomach, forcing her to double over.

The vampire tries to drop down on Dana, but before she can Dana drops to the floor and rolls into the vampire's legs, causing her to fall to the floor.

DANA (cont'd)

In fact, before her, I wasn't even really a person. I was more like pieces that she borrowed in order to make herself whole while she refused to acknowledge the missing parts of herself.

Too enraged to be listening, the vampire gets up and jumps at Dana, but Dana manages to avoid the attack.

(CONTINUED)

VAMPIRE

And what, exactly, makes you think
that I care?

The vampire again jumps at Dana, but this time Dana drops her stake and grabs the vampire by the shoulders.

DANA

What makes you think that I'm
talking to you?

Using the vampire's momentum, Dana runs the vampire into the broken railing and sends the vampire toward the ground below, but the vampire bursts into DUST before even hitting the ground.

A moment later, Dana collapses on the ground, panting in exhaustion.

DANA (cont'd)

(labored)

Thank you... for everything...

While still collapsed on the floor, Dana MORPHS into Rachel, who looks just as exhausted as she wipes sweat off of her brow before tracing a finger along her scar.

RACHEL

(panting)

Don't... mention it...

As Rachel continues to catch her breath, we CUT TO:

Greg leads FRANKIE, Delaney, ERIKA, and TSULA into the cave at the edge of the campus.

The cave starts out narrow but very quickly opens up into a massive cavern filled with stalagmites and stalactites. The cave is also very dark.

TSULA

Ow! Erika, you're on my foot.

ERIKA

That is not me, Tsula. I believe it
is Delaney.

DELANEY

Yeah, it's me.

TSULA

Well, then do you mind moving?

DELANEY

I will, soon as Frankie gets her hiney out of my way.

FRANKIE

Delaney, I am five feet in front of you!

DELANEY

How am I supposed to know that? I can't see a damn thing down here!

GREG

Okay, enough! Delaney, why don't you generate some light so that we can all see where we're going.

DELANEY

Yes, master.

(beat)

Lux!

Delaney stretches out her hands and tiny little ORBS OF LIGHT begin to spread out across the room, providing enough light for everyone to see where they're going.

FRANKIE

Much better.

ERIKA

I will have to take your word on that one.

GREG

Okay, now can we get serious and get moving?

DELANEY

What's the matter? Eager to get back to your torture chamber?

GREG

(snaps)

Not another word.

DELANEY

Fine by me. The sooner we go back to pretending like the other doesn't exist, the better.

The Slayers begin to spread out, looking around the cave for any traces of the demons.

TSULA

Over here!

(CONTINUED)

Tsula's voice ECHOES loudly throughout the cavern.

TSULA (cont'd)
Heh, that was kind of cool.
(beat)
Echo!

Tsula's voice again echoes throughout the cavern.

FRANKIE
Very original of you, Tsula.

TSULA
(blushes; points)
Look over there. That opening looks
fresh.

Greg and the Slayers all follow Tsula's finger which points at a fresh looking opening in the wall of the cavern.

The opening is about thirty feet below the cliff that everyone is standing on.

GREG
Hmm... if you're right, then we
should be able to seal that opening
off and solve the problem.

DELANEY
No problem. One voluntary act of
inclusion within the Academy coming
right up.

Delaney steps past Greg and throws both of her hands toward the roof of the cavern, while her brow crinkles in concentration.

Greg frowns - then realises what she's doing and shouts out in alarm:

GREG
Delaney, wait!

It's too late. Rocks and stalactites begin to FALL from the roof of the cavern, and while they begin to block off the entrance to the demons' lair, they also come CRASHING down on the Slayers!

The cave in continues, and Frankie has to pull Greg back in order to protect him from being crushed.

Tsula backs herself up into a corner and then has to nimbly DIVE out of the way of a pair of falling stalactites.

Delaney looks annoyed and slightly embarrassed at what she's done, and has to repeatedly move back and forth along the edge of the cliff to avoid the hazards.

Erika easily avoids the falling rocks, but senses a rather large boulder falling directly toward Delaney!

ERIKA

Delaney! Look out!

Delaney looks up but it's too late - and the only thing that saves her is Erika CRASHING into her and sending both of them tumbling down the cliff, and into the cave leading to the demons' lair!

The two Slayers slide all the way down the narrow passageway until they finally come to a stop in a larger, dark cavern.

DELANEY

Ugh, why am I always getting caught
in avalanches?

(to Erika)

Are you alright?

ERIKA

(breathless)

Yes. And you are welcome.

DELANEY

Oh, yeah, thanks for getting us
sealed in the deep, dark cavern.

Two thumbs up.

(beat)

Lux! Again!

The lights suddenly come on in the cavern, and Delaney's eyes go wide.

ERIKA

I sense motion.

The camera pans around so that we now see that DOZENS of the BLUE FOUR-ARMED DEMONS have spotted Erika and Delaney and are heading right for them!

DELANEY

Yeah, time to make some motion of
our own! Come on!

As Delaney helps Erika up and the two attempt to run in the opposite direction of the demons we CUT TO:

18

EXT. CAMPUS - GROUNDS - NIGHT

18

Rachel makes her way back to the Academy with Hamish, and as they approach there are several girls hanging around outside.

RACHEL

Oh, man...

HAMISH

Don't worry. You made it through.
You're safe. That's what matters.
(smirks)
And besides, something tells me
you'll like what they're about to
say.

Some of the girls still look at Rachel fearfully, but some of them are actually smiling at her as they whisper back and forth to their friends.

CLAIRE (O.S.)

Hey, Rachel!

Rachel turns around to see CLAIRE approaching her, grinning widely.

CLAIRE (cont'd)

Congratulations!

RACHEL

Congratulations?

CLAIRE

On your Cruciamentum!

RACHEL

(surprised)
You heard about that already?

CLAIRE

(grinning)
Word travels fast around here,
especially with Gabriela and her
scrying spells. Anyway, just wanted
to say way to go.

RACHEL

Okay...
(grinning)
Thanks.

Rachel blushes and stares at her feet and she makes her way toward the school as some of the other Slayers CLAP and CHEER.

(CONTINUED)

HAMISH
(nudges her)
Pick your head up, lass.

Hamish actually lifts Rachel's chin up for her.

HAMISH (cont'd)
You've earned this.

As Rachel looks up, SKYE, ANNA, and REIKO are making their way toward her.

SKYE
Okay, I'd have to check on this,
but I'm pretty sure you just set a
new school record.

ANNA
Yeah, way to represent for the U.S.
Slayers.
(beat)
Both of you.

REIKO
Yeah, that was so totally fast. You
two must have been awesome in
there!

There's an awkward pause while Reiko appears to be waiting.

RACHEL
I'm not shifting into Dana this
time. Just trust that we both
heard.

REIKO
(rolls eyes)
Okay... if you say so.

SKYE
Anyway, you're wanted up in
Fitzgerald's office.

RACHEL
Oh... okay.

Rachel continues to walk toward the school and cannot help but beam, while we CUT TO:

Dana lays in a hospital bed, her face mostly obscured by bandages and too swollen to be recognized. She's connected to a series of machines that don't make any noise.

Beside her, Rachel sits at her bedside.

(CONTINUED)

RACHEL

She's not sure how long she's been here, but she knows that when she leaves she will not be the person who was carried through the doors.

A DOCTOR enters the room and begins to flip through Dana's charts.

RACHEL (cont'd)

Her face is gone, her body is gone, her family is gone. She knows that when it'll come time to leave, it will be as a phoenix who was only burned by its rebirth.

The doctor approaches Dana's side and looks down at her in pity. Dana can barely manage to look away.

RACHEL (cont'd)

She knows that she would give anything for another chance, to do it all again, to do it right this time. But in reality, it's less than that. She just doesn't want this life anymore.

As the doctor looks down at Dana, he MORPHS into HAMISH!

RACHEL (cont'd)

What she never thought about, what she never considered, is exactly how much she was willing to sacrifice for the second chance, and how little her values really mattered to her anymore.

As Hamish leans down to whisper in Dana's ear we SMASH CUT TO:

As Fitzgerald sits at her desk a knock can be heard coming through the door.

FITZGERALD

(smiling)

Come in.

Rachel opens the door and steps into the office. She returns Fitzgerald's smile but stops suddenly as she sees who else is in the room: KIRA!

FITZGERALD (cont'd)

Please, have a seat.

Rachel takes a seat next to Kira in front of Fitzgerald's desk.

FITZGERALD (cont'd)

First of all, I want to congratulate you both on your success. No matter what I think of the foolishness of this exercise, it is still a testament to your ability that you passed. So well done.

RACHEL

Thank you very much.

(to Kira)

Are you here to pat me on the head as well?

KIRA

(dry)

Hmm? Oh, yes... well done. For not getting yourself killed. That would have made me sad.

FITZGERALD

(cough)

Actually, Kira is here because we have news for Dana.

Curious, Rachel MORPHS into Dana.

KIRA

The process of curing your body of whatever Cassandra did to you is complete, but we need to return your soul soon or your body won't survive.

Dana's expression visibly drops, but she tries her best to hide her reaction.

DANA

Oh...

FITZGERALD

Are you alright?

DANA

Huh? Oh, I mean... I guess I always knew that this was going to happen. It's inevitable, isn't it?

Dana MORPHS suddenly into Rachel.

(CONTINUED)

RACHEL

No, it isn't! You can't just stick
her back into that body and condemn
her to insanity!

(to Kira)

To the things that you did to her!
I won't let you!

FITZGERALD

Actually, there's something else.

Rachel stares at Fitzgerald who nods toward Kira. Kira
flashes Fitzgerald a dirty look.

KIRA

I wasn't planning on saying
anything until I was sure, but
there's a good chance that while
healing Dana's body, her fractured
mind may have also healed.

Rachel's jaw drops as she MORPHS into Dana.

DANA

You mean...

FITZGERALD

That in all likelihood, when your
soul returns to your body you will
also retain your sanity.

As this sets in and Dana attempts to blink back tears, we:

BLACK OUT:

END OF ACT TWO

ACT THREE

FADE IN:

21 INT. CAMPUS - INFIRMARY - NIGHT

21

In the infirmary, Rachel stands over Dana's body, which is laying on a bed and connected to medical equipment. Rachel gently brushes the hair out of Dana's eyes and sighs.

RACHEL

Are you scared?

Rachel MORPHS into Dana, who gently runs a hand down her real body's face before slowly shaking her head.

DANA

It's like taking off a band-aid. I just want to get it over with.

Dana pulls her hand away and takes in the full scope of staring down at herself.

DANA (cont'd)

I never dreamt that I could look so peaceful.

RACHEL

(smirks)

Yeah, well, being in a coma will do that to a person.

DANA

(smile fades)

Rachel, in case this doesn't go as planned, I just wanted to tell you that -

RACHEL

(shakes head)

Don't. We've shared a mind. There's nothing that you need to tell me that I don't already know.

KIRA (O.S.)

Well, that was certainly... odd.

Rachel turns around to see Kira and Barbara standing at the entrance to the infirmary. Behind them are Debbie, Skye, and GABRIELA.

BARBARA

Are you girls ready?

Rachel takes one last look at Dana's body before nodding.

(CONTINUED)

RACHEL

Let's yank this thing off.

As Debbie begins to lay Rachel down on a bed next to Dana's,
we CUT TO:

INT. CAVE - DEMON LAIR - NIGHT

In the lair of the demons, Delaney and Erika are huddled in a dark corner of the cave.

DELANEY

(quietly)

Do you hear them?

ERIKA

(shaking her head)

No. I think we have managed to lose them.

Delaney sighs and leans back against the wall of the cave.

DELANEY

Great. Now all we need to do is find our way back to the others so I can get expelled, or whatever happens when one of you flunks out.

ERIKA

You mean 'one of us.'

DELANEY

(rolls eyes)

Yeah, sure. Lime me up some hoops and I'll just jump right through 'em.

ERIKA

I don't understand. Why do you insist on maintaining your guard?

DELANEY

Because when I let them down, somebody gets hurt. And before you ask, no, I don't want to talk about it, because the last person I did talk to just wound up dead anywa -

Before Delaney can finish, one of the demons SPRINGS UP behind Erika with a ROAR!

Delaney is quick to react and leaps to confront the demon...

But before she can an ARROW protrudes from the demon's eye as it falls over!

(CONTINUED)

TSULA (O.S.)

Did you see that! Almost pitch
black, fifty feet, and still bam!
Right in the eye!

Delaney and Erika climb out from the hiding spot and look
past the demon to see Tsula still gripping her bow.

TSULA (cont'd)

I rule.

Behind Tsula are Frankie and Greg, both of whom look annoyed.

GREG

Delaney! When I give you an
express order, especially one
as easy to follow as 'wait' I
expect it to be followed! I
know that you might feel you
don't have to pay any
attention to a Watcher, but
tough luck, you have one! And
if you -

FRANKIE

'Ow can you be so stupid,
Delaney? Can you explain it
to me, because I am really
very genuinely curious! Is
this some grand scheme you
'ave? You infiltrate our
school and then take us out
through your gross
incompetence? Because if so -

DELANEY

(over them)

Okay, enough! I screwed up, I get
it! Can you just save the lectures
for detention?

Greg and Frankie both take a breath, but they both still look
upset.

ERIKA

We probably should head back to the
school. From the sounds of it,
there are more demons in this cave
than we were anticipating. We're
going to need some more help.

GREG

(sighs)

We came to the same conclusion on
our impromptu rescue mission.

(pointing)

This way. We found another exit.

Greg begins to lead the way out of the cave, but Frankie
grabs Delaney by the shoulder as she begins to leave.

FRANKIE

Do not even begin to think that
this conversation is over.

(CONTINUED)

DELANEY

Thought hadn't even crossed my
mind.

As Frankie marches off, Delaney is a few steps behind her,
but Erika NUDGES her.

ERIKA

Congratulations. Your first
official reprimand. Now you really
are one of us.

Delaney glares at her, but can't help that turning into a
small smirk as we CUT TO:

Rachel sits in a straight jacket in a padded cell. Dana sits
along an opposite wall, watching her.

DANA

She never knew to what extent she
was willing to survive, because in
the process the pieces of her that
did survive became disjointed,
existing together but not moving
toward a cohesive purpose.

Rachel suddenly begins to gasp and struggles against her
restraints.

DANA (cont'd)

In truth, she had forgotten about
the concept of purpose until it
flooded into her without warning
and bonded with the internal fight
that she refused to ever release.

Rachel continues to struggle against the restraints until she
finally begins to BREAK FREE of them.

DANA (cont'd)

She remembers the power so clearly
because everything before the power
feels so distant, like a memory
borrowed from someone else that
continues to whisper to her through
her dreams no matter how hard she
would try to wake up.

Rachel stands up and THROWS her restraints against the wall
in a fit of psychotic glee.

Dana, still sitting, can only shake her head and look away
from her.

DANA (cont'd)

But no matter how much power, no
matter how much purpose she's
given, it will never matter,
because what she doesn't realize,
what she'll never realize, is that
she's no longer capable of being
free.

Rachel's head snaps to the opposite wall as the door opens
and a NURSE enters her room.

Before the nurse can even begin to guess at what has happens,
Rachel LEAPS at her with a SNARL as we SMASH CUT TO:

INT. CAMPUS - INFIRMARY - NIGHT

In the Infirmary, Skye is flipping a TASER in her hand while
Barbara is pacing back and forth.

Kira is standing by Rachel's side while Gabriela hovers above
Dana.

Debbie is checking on one of the machines attached to Dana
before finally nodding.

DEBBIE

Okay, they're both ready.

KIRA

(exhales; to Gabriela)

You. Just make sure you do as I say
and you won't screw up.

GABRIELA

(offended)

Me screw up? Look, lady, I know you
like to think of yourself as the
big bad witch, but my people have
been doing this kind of thing for
generations before you first
pretended a stick was a magic wand!

Kira opens her mouth to retort but is cut off by Barbara.

BARBARA

Kira, can you please just be the
adult so that we can get started? I
believe it was you who informed us
that time was of the essence...

Kira clenches her teeth as she steps closer to Gabriela.

KIRA

Very well, then. Let's begin.

Kira places a hand on Rachel's chest while Gabriela places her hand on Dana's. The witch and the gypsy then close their eyes as they both begin to CHANT.

The lights in the room begin to FLICKER in and out, causing Barbara to momentarily stop pacing, Debbie to frown, and Skye to speed up her flipping.

Suddenly, Kira's eyes fly open and are GLOWING WHITE! She grabs Gabriela's free hand as a sphere of WHITE LIGHT passes from Rachel, through Kira, and into Gabriela.

Gabriela's eyes fly open, just as WHITE as Kira's, and she let's go of Kira's hands and presses both of her hands down on Dana's chest.

As soon as she touches her, Dana SITS UP in bed, grips the side of her bed, and GASPS loudly.

Everyone in the room edges closer in nervous anticipation.

BARBARA

Dana?

(beat)

Dana, can you hear me?

Dana finally catches her breath and looks around the room, studying everyone's faces.

DANA

I... I can hear you...

The room breathes a collected sigh of relief, and the only person who is grinning wider than Barbara is Kira!

BARBARA

That's wonderful! How do you feel?

DANA

I can think louder than the voices,
louder than then them all put
together.

(giggles)

They're singing.

Again, everyone in the room freezes. Kira's face drops as she begins to slowly shake her head in disbelief.

BARBARA

(wary)

Skye.

Skye steps forward through the room, but she's hesitating.

(CONTINUED)

DANA

But, no, this... this is not
supposed to be! You're not invited
any more! None of you are supposed
to be at my celebration!

Skye begins to point her taser at Dana, taking no joy in what she's doing, but Kira steps in her way as she tries to grab Dana's hands.

KIRA

No! You're supposed to be well now!
You need to be well!

Before Kira can reach Dana, Dana PUSHES her out of the way, causing her to fall into Gabriela!

DANA

Liar!

Skye fires her taser, but Dana jumps out of her bed and avoids the shot, and then OVERTURNS the bed at Skye!

DANA (cont'd)

(crying)
You're all filthy liars! Chaining
me, poking me, filling me with
stories of faraway girls!

Dana now sets her sights on Barbara, who backpedals toward the door.

Moving quickly, Dana scoops up a SCALPEL from the ground as Rachel jumps in between Dana and Barbara.

SKYE

Rachel, you have to stop her!

Rachel keeps her eyes on Dana as Skye begins to free herself from the bed and medical supplies that have fallen on her.

RACHEL

(calmly)
No. She'll listen to me. She won't
hurt me.

Rachel stands her ground, but as Dana approaches she doesn't even hesitate as she BURIES the scalpel in Rachel's abdomen!

As Rachel falls to the ground, her expression doesn't register any pain, only surprise.

Barbara presses herself up against the wall as Dana approaches her at a run before she leaps at her...

(CONTINUED)

24 CONTINUED: (3)

24

... and is knocked to the ground by Debbie HITTING her in the face with a tray!

As Dana's body hits the ground, Rachel can only stare at her in disbelief as we DISSOLVE TO:

25 INT. CAMPUS - CELLS - NIGHT

25

In one of the cells in the basement, Dana is chained up against the wall while Anna stands guard on the other side of the protective glass.

As Anna leans against the wall, her cell phone RINGS. Anna pulls it out and looks at the Caller ID before answering it.

ANNA

Hello.

(beat)

Yeah, I can talk. I'm on guard duty.

(beat)

No, he's not even being locked up anymore.

(beat)

Yeah, that's right.

Something in the conversation makes Anna's eyes go wide.

ANNA (cont'd)

What?

(beat)

I don't know if I can get away with that...

Still on the phone, Anna stares at Dana as we CUT TO:

26 INT. BAR - DAY

26

Rachel sits next to Hamish in at a booth in a smoke filled bar. On the other side of the booth is a nervous looking MAN.

In front of the bar, Dana is taking on anyone that wants a piece of her! Bottles SMASH, bodies HURTLE past and Dana GRUNTS with exertion.

RACHEL

He told her that the gift was permanent, and he had actually apologized when he was wrong. He had brought her fully into his world.

Hamish calmly negotiates with the terrified man while Dana SMASHES someone's face off of the bar.

(CONTINUED)

RACHEL (cont'd)
In her old world, she was
disfigured, disabled, and alone. In
her new world, she can be anything
that she wanted to be.

Dana picks up a bar stool and BREAKS one end into another
man's face, before bringing the other end back into a third
man's face.

RACHEL (cont'd)
In her old world, she had always
refused to be told what to do and
never wanted to listen to anyone.
In her new world, she was willing
to be taken by the hand and guided.

Dana leaps over the bar and DROPKICKS the bartender.

RACHEL (cont'd)
In her old world, there were lines
and limits. In her new world, there
were no rules, and without them,
she no longer had the luxury of
regrets.

As Dana continues to beat the bartender we SMASH CUT TO:

Rachel lays on her side on her bed. Her cut off shirt shows
bandages that wrap around her abdomen. Rachel clutches her
pillow tightly as she SOBS into it.

HAMISH (O.S.)
The Rachel I knew would have rather
been caught dead than be caught
crying.

Rachel doesn't even turn as Hamish enters her room.

HAMISH (cont'd)
Didnae take too long at this place
to break you down to the point that
you'd actually do it with the door
open, though.

RACHEL
Go away.

HAMISH
Easy lass, I'm just having a bit o'
fun with you. I just came by to
make sure you're alright.

RACHEL

Why?

Hamish chuckles as he begins to sit down at the foot of Rachel's bed.

HAMISH

Don't be daft, lass. Did you miss our little bonding moment before your Cruciamentum? I care about you. I -

Before he can sit down, Rachel abruptly sits up and begins to YELL at him:

RACHEL

You 'care' about me? Then where were you these past few weeks when I was shouldering the burden of sharing my mind! Where were you when I was dealing with being the school freak? And where the Hell were you when Dana needed us?

HAMISH

(surprised)

Rachel, I -

RACHEL

Don't. Just get out of my sight.

DELANEY (O.S.)

Um... should I come back later?

Rachel looks over to see Delaney at the door.

RACHEL

(icy)

No, come in. Hamish was just leaving.

Hamish looks from Rachel to Delaney, who just shrugs, before leaving the room.

Delaney takes a seat on Rachel's desk chair.

DELANEY

So I'm not going to bother asking how you're doing.

RACHEL

Thanks.

The two girls sit in silence for a few moments.

(CONTINUED)

RACHEL (cont'd)
So much for the whole 'achieving
more by working together' thing.

DELANEY
God, you wouldn't believe how glad
I am that you said that.

Rachel manages a smile but it doesn't last very long before
fading away.

DELANEY (cont'd)
Sometimes, there's just nothing
that anybody else can do, and you
just have to do it on your own, you
know?

Rachel doesn't respond, but only stares into space as we CUT
TO:

Tsula and Reiko walk down a hallway outside of the Academy's
cells.

TSULA
So then, I was just like 'fwip'-

Tsula goes through the motion of firing an arrow.

REIKO
Oh, man, that sounds totally
awesome! I wish I could've been
there.

Reiko and Tsula stop as they reach the door to Dana's cell.

TSULA
I'm sure you'll get your wish soon.
That place is crawling with demons.
It's going to take at least a dozen
of us to take them all out.

REIKO
But alas, for now I am endeavored
to guard duty.
(beat)
See ya later.

Tsula gives Reiko a wave goodbye as she walks through the
door and we CUT TO:

Reiko walks into Dana's cell...

... and sees Anna unconscious behind the partition!

REIKO
Omigod! Anna!

Reiko runs over to the door of the partition and sees the obvious signs of struggle before she opens it and runs to Anna's side.

REIKO (cont'd)
Anna! Are you alright?

As Reiko rolls Anna over, Anna suddenly MORPHS into Dana!

Reiko is too shocked to react in time to stop Dana from PUNCHING her in the face, knocking her out.

As Reiko falls on the floor we DISSOLVE TO:

30 INT. CAMPUS - HALLWAY - LATER

30

Rachel walks down the hallway on the way to Dana's cell.

REIKO (O.S.)
Jailbreak! Jailbreak! Somebody
sound the alarm! Newly morph-
capable psycho killer on the loose!

Hearing this, Rachel picks up her pace as we CUT TO:

31 INT. CAMPUS - CELLS - NEXT

31

Rachel bursts into the cell to see Reiko behind the partition. She HAMMERS her fists against the glass.

REIKO
Rachel! Omigod! You have to get me
out of here! We have to find the
headmistresses!

RACHEL
Slow down! What happened?

REIKO
I was coming down here to relieve
Anna of guard duty, when I saw that
she was inside the cell, and in
hindsight I realize that I may not
have made the best decision, but at
the time I was focusing on -

RACHEL
Reiko! Focus.

(CONTINUED)

REIKO

Oh, um, well, "Anna" morphed into
Dana who then hit me, hard, and now
I'm here.

Rachel takes a moment to let this all sink in before slowly
nodding and turning toward the door.

REIKO (cont'd)

Wait! Where are you going?

RACHEL

To do what needs to be done.

REIKO

Okay... but can you at least let me
out first?

Rachel doesn't slow down. Reiko shouts, louder:

REIKO (cont'd)

Hey! Rachel? Little help?

Rachel marches straight to the door in complete
determination, blocking Reiko out as we:

BLACK OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

32

INT. CAVE - NIGHT

32

Deep in the cave, Dana stands in the center of a massive cavern, Delaney's spell still lingering and casting dim light on her. She stands, staring at nothing, waiting.

RACHEL (O.S.)

I knew you were here.

Dana turns to see Rachel standing across the cavern from her. Rachel holds a BROADSWORD at her side.

RACHEL (cont'd)

I felt that you were here. I don't know how, but I'm guessing it was the same reason you helped Braeden find all those Slayers.

DANA

You've come, even though the yellow poison still corrupts your heart.

Rachel MORPHS briefly to her scarred form and then back to her usual appearance.

RACHEL

The serum is out of my system.

(beat)

Mostly.

DANA

It doesn't matter. Soon they'll all be poisoned if he has his way.

RACHEL

Don't. Don't start babbling. Just give me something to hold on to.

(beat)

Show me that you're more than just a killing machine.

DANA

(laughing)

She looks, but she refuses to see. Too scared to turn the pages.

RACHEL

(shaking her head)

There was never any other way, was there? It was always going to end like this.

(CONTINUED)

DANA

She never let go of the fight.

Rachel nods, understanding on some level, as she picks up her sword.

RACHEL

Let's just get this over with.

With that, the battle begins. Rachel and Dana run at each other full speed.

Rachel wastes no time and THRUSTS her sword directly at Dana's chest!

Dana is too fast, though, and dodges the blow, CHOPPING at Rachel's wrist and causing her to drop the sword.

Dana turns toward the blade but Rachel grabs Dana by the hips and FLIPS her over her head.

Dana catches her balance, landing on her legs and one of her handed, and CHARGING full speed at Rachel.

Rachel is ready for her, KNEEING her in the face, but as she goes to punch her across the face Dana BLOCKS and forces her back.

Rachel catches her balance against the wall, and grabs two DAGGERS from her waistband before pushing off and toward Dana as we CUT TO:

Reiko is still locked and is trying desperately to be discovered.

REIKO

(screaming)

So tell me what you want, what you really, really want. I'll tell you what I want what I really, really want. I wanna, I wanna, I wanna, I wanna, I wanna-

Skye, Frankie, and Delaney enter the cell, all of them looking confused.

REIKO (cont'd)

Finally! I thought I was going to have to sing the entire album before somebody heard me!

FRANKIE

Reiko? What are you doing in there? Where's Dana?

REIKO

Long story short is that Dana, in a way that any one of you would have fallen for, tricked me into freeing her.

Frankie pushes a button to open the sliding partition and let Reiko out of the cell.

SKYE

Wait - you mean that Dana is running around somewhere on campus?

REIKO

Rachel went after her.

DELANEY

What?!?

REIKO

Rachel came in here, saw me locked up, heard what happened, left me locked up, and then went off saying that she was doing 'what needed to be done,' and that 'nobody was going to get in her way.'

Frankie, Skye, and Delaney all exchange nervous glances.

REIKO (cont'd)

(catching)

Wait! You don't think...

Delaney turns to leave the cells.

FRANKIE

Delaney, stop.

Frankie catches Delaney by the shoulder.

DELANEY

She's still hurt, and she's just gonna get herself killed if she tries to take on Dana herself!

FRANKIE

When are you going to get it through your thick skull that we do things as a team around 'ere?

Delaney looks as if she's about to protest, but thinks better of it.

DELANEY

Fine, but we need to move fast. I don't want -

(CONTINUED)

Skye is already hurrying past her.

SKYE

Hey, you're the one talking! Let's
get moving already!

Skye leads all three other Slayers out of the cell as we CUT
TO:

Dana sits on a tombstone while Rachel is fighting with a
SLAYER.

DANA

She laughs slightly on the inside,
noticing everything that the weaker
girl does wrong, catching every
mistake and taking advantage of it.

Rachel effortlessly BLOCKS a punch from the Slayer before
spinning around and KICKING her in the chest.

DANA (cont'd)

The game isn't fair. She cheats.
She knows where they'll be. She
knows what they'll do. She holds
back ever so slightly, in order to
make it a challenge, in order to
make it fun.

The Slayer tries to recover, but Rachel is too fast, PUNCHING
and KICKING and forcing the Slayer back.

DANA (cont'd)

That's all it is any more to her.
One big game that doesn't make
sense to her, so she does the only
thing that she knows how to do, the
only thing that she's known her
entire life.

The Slayer falls down against a tombstone, and Rachel pulls a
KNIFE from her pocket as she pounces on the girl, her face
devoid of humanity.

DANA (cont'd)

And the entire time, the only thing
that she really has, the only thing
that her life has brought her to,
is that she knows exactly what it
feels like to be a monster.

As Rachel savagely MURDERS the Slayer, Dana can not bring
herself to look away. And as Dana looks completely ashamed,
we SMASH CUT TO:

35

INT. CAVE - NIGHT

35

Rachel and Dana are still fighting. Rachel has lost her daggers, but Dana has a large CUT on her upper arm.

Rachel's forehead is cut open, and the sweat is forcing the blood and grime into her eyes.

But as they fight, Rachel does her best to blink away her tears.

Dana comes at her with pure animal fury. There's no trace of recognition or companionship in her face. The only thing there is anger and pain.

Rachel attempts to roundhouse kick Dana in the face, but Dana grabs Rachel by the leg and actually SWINGS her around before SLAMMING her against the wall of the cavern!

Rachel falls down hard, but as Dana comes toward her she KICKS Dana directly in the mouth, sending Dana backward.

Panting in exhaustion, Rachel stands back up and runs at her, but as she approaches Dana uses Rachel's momentum against her, easily FLIPPING her on her back.

On the ground, Rachel can only look up as Dana delivers a falling KNEE to her throat before, laying next to her and KICKING her across her chest.

Rachel coughs as she rolls away from Dana, and as Dana approaches her from behind Rachel gives her a strong KICK while she crawls away.

Dana falls back, and as she does Rachel makes her way to one of her discarded daggers.

RACHEL
(quietly)
God, don't bother forgiving me.
(beat)
Save it for her.

Rachel grabs the dagger and stands back up, spinning around to face Dana...

... but Dana is already there, and as Rachel STRIKES Dana takes control of Rachel's arm and drives the dagger into Rachel's own thigh!

Rachel CRIES OUT in agony as she collapses onto her knees.

Dana shows no mercy as she CRESCENT KICKS Rachel in the chin, leaving Rachel moaning on her back.

Dana lunges at Rachel...

(CONTINUED)

... but Rachel is ready and KICKS Dana with her good leg, before SMACKING her against the side of the face with a rock!

Now Dana falls onto her back and with a SCREAM of pain, and Rachel rips the dagger out of her leg...

... crawls on top of Dana...

... holds the dagger high above her head....

... and looks down into Dana's eyes as she pleads for Rachel to finish her - and we SMASH CUT TO:

Rachel walks alongside Dana, who is sneaking around the perimeter of a Cabal Compound.

RACHEL

She doesn't believe in good and evil anymore. She doesn't look at things in terms of right and wrong. All that matters is what she wants and what is standing in her way.

As Dana sneaks along the fence she is noticed by two DEMONS standing guard.

RACHEL (cont'd)

She can't afford to moralize and second guess. She tells herself that those things just slow her down, but in reality it's because she doesn't want to look too closely at herself and at her past.

Dana is on the guards in a moment, easily taking out the first one with a FLYING KICK.

RACHEL (cont'd)

She doesn't want to think about the old world, the one that she left behind. She has romanticized it in a way that left it bare of anything worthwhile.

Dana moves on to the second guard, a two PUNCHES and a KICK later he's on the ground as well.

RACHEL (cont'd)

And although she never expected it to happen, it took one girl, one friend, to force her to begin to remember that forgotten person, and made her realize that she was capable of caring about someone other than herself.

Rachel watches longingly as Dana climbs over the fence, looking completely determined as we SMASH CUT TO:

INT. CAVE - NIGHT

Back on Rachel and Dana, as Rachel hovers over Dana with a dagger in her hand...

... Rachel closes her eyes tightly...

... and lets the dagger drop at her side!

As the dagger falls, the cave is suddenly reverberating with the sound of DOZENS of the Blue-Skinned Demons rushing into the cavern.

Rachel's eyes fly open in horror.

RACHEL

Dana, we have to get out of here!

Rachel tries to stand up, but her leg is too injured, and as she puts pressure on it it gives out on her.

Rachel crumples as Dana leaps to her feet, staring at the approaching demons.

RACHEL (cont'd)

(frantic)

Dana, you need to listen to me. You have to help me. We need to get out of here, fast.

Dana doesn't look at Rachel, and can only stare at the approaching demons.

Rachel notices that Dana's eyes have moved to something else, and she looks to see that Dana is staring at the sword.

RACHEL (cont'd)

(tears welling)

Dana, no, there's too many of them...

(CONTINUED)

DANA
Shh... it'll be alright.
(beat)
I'm a Slayer.

And with that, Dana runs for the sword, scoops it up, and runs full speed into the approaching demons!

RACHEL
(crying)
No! Dana, get back here!

Rachel tries to stand, but her leg again collapses on her.

RACHEL (cont'd)
(hysterical)
Dana!

If Dana can hear Rachel, she doesn't react to her voice. Instead, she's overcome with her instincts.

Dana moves through the demons like a blur, SLASHING and STABBING as she dances through the spaces between them!

She refuses to stay in one spot too long, effortlessly moving from demon to demon, trying to remain too quick to be hit, bouncing from one foot to the other.

She SLICES one in the neck before getting BIT in the shoulder from behind, and having to KICK AWAY a demon in front of her!

She ELBOWS the demon behind her before leaping toward the one in front of her, STABBING it through the neck and then turning around, using her momentum, and FORCING her sword through another demon's face.

BLACK BLOOD splatters across Dana's face, and she SPITS some of it out before bringing her sword down on the next demon.

And across the room, Rachel can do nothing but watch. She attempts to shapeshift, but every form she takes just reverts back to her injured self.

Dana continues to make her way through the pack, but as she takes out the demons they begin to wear her down.

A demon sinks its TEETH into her hip...

... another SLASHES at her chest, cutting her deep...

... one sticks its CLAWS into her stomach...

... a demon HACKS at her arm, cutting it deep...

... one more sticks its WHOLE HAND into Dana's gut, pulling out some of her flesh even as Dana cuts the arm off...

(CONTINUED)

Finally, Dana HACKS at the last demon, even though it's already dead, until she collapses on the ground, coughing up blood.

Slowly, pathetically, Rachel CRAWLS her way over to Dana, her face wet with sweat and tears.

RACHEL (cont'd)
(sobbing)
Dana! Dana, no... why did you do that?

DANA
(coughing, weakly)
Because I'm a Slayer. I was born to do that. Born to die.

RACHEL
(angry)
No! You're not dying!
(holding Dana up)
Dana, come on! Stay with me! We need to get you help!

Rachel tries to stand up but her leg won't let her, and she collapses again as she lets out an agonizing scream of frustration.

Rachel clutches Dana close to her.

RACHEL (cont'd)
(sobbing)
Come on, Dana. The Academy isn't far. We can do this!

DANA
(weakly)
No... it's too late... there's no more time...

RACHEL
(sobbing)
Don't say that! There's plenty of time! There needs to be time.
(hysterical)
Dana, I'm supposed to save you!

DANA
(weakly, smiling)
Too broken. Never get well.

Dana reaches a hand up to Rachel, gently stroking her cheek.

DANA (cont'd)
Thank you. You tried. I... I'll...

Rachel shakes her head and cries hysterically as Skye, Frankie, Delaney, and Reiko finally make their way into the cave.

DANA (cont'd)

(weakly)

You're a good person, Rachel... too good... to save me...

(fading fast)

One day... I hope you can like yourself... the way I like you... because you did your best for me... and I'll never... never forget...

With that, Dana's eyes close, and she DIES.

Reiko looks away, not able to handle this scene right now.

Frankie clasps her hands over her mouth as Skye drops her head in respect.

Delaney slowly makes her way over to Rachel, and drops to her knees to hold her as Rachel refuses to let go of Dana.

Rachel's sobs echo through the cavern as we DISSOLVE TO:

Frankie walks ahead of the group, as Reiko walks with Rachel's arm around her shoulder for support.

Delaney is next, carrying Dana's body, and Skye is behind her.

As they approach the Academy, the few Slayers outside all stare in shock, some of them actually crying.

Anna sees this and approaches the group.

ANNA

What happened?

SKYE

(angry)

Dana broke free, on your watch.

(beat)

Where were you, Anna?

ANNA

I... I had to make a phone call. I didn't think she'd get out! How could I have known that?

Anna's eyes go from Rachel to Dana to Skye.

SKYE

I hope it was worth it.
(beat; off Dana)
Because this is on you.

Skye turns to follow Delaney into the school, and Anna can do nothing but stare at her feet in shame as we DISSOLVE TO:

EXT. CAMPUS GROUNDS - NIGHT

In the middle of the night, Rachel stands in front of the entrance of the cave.

She's again bandaged up, and she's walking on crutches.

DELANEY (O.S.)

I'm no doctor, but I'd think that
you probably shouldn't be walking
on that leg.

Rachel manages a small chuckle as Delaney comes to stand next to her.

DELANEY (cont'd)

Unless they shot you so full of
morphine I could punch you right
now and you wouldn't even feel it.

RACHEL

Yeah... we're not gonna test that.

They both stand in silence for a few moments, paying their respects.

RACHEL (cont'd)

She never had a chance, did she?

DELANEY

(shaking her head)
No... I don't think she did.

RACHEL

I thought that I had this horrible,
horrible life, you know. And then I
meet her, experience what she went
through, and I think...

DELANEY

Preaching to the choir here.

Another few moments of silence go by.

RACHEL

What took us so long to get to this
point?

DELANEY

(shrugs)

I don't know.

RACHEL

Do you think... do you think we could ever do it? Be heroes? I mean, really do it, not just go through the motions?

DELANEY

It doesn't matter what I think. She knew you could.

RACHEL

(nodding)

And what about you?

Delaney looks down at the ground and kicks some grass.

DELANEY

Eh, it's worth a shot.

Rachel smiles as she and Delaney continue to stand in front of the cave, and we:

BLACK OUT:

END OF SHOW