

# SLAYER ACADEMY

**"HONOUR AMONG THIEVES"**

STARRING

**RACHAEL LEIGH COOK**

**KATHERINE HEIGL**

**EMILY BOOTH**

**PARIS HILTON**

**KYOKO FUKADA**

**Q'ORIANKA KILCHER**

WITH

**JACQUELINE MCKENZIE**

**EVE MYLES**

**NAVEEN ANDREWS**

AND

**EMILIE DE RAVIN**

SPECIAL GUEST STAR

**OLIVIA WILDE**

GUEST STARRING

**JESSY SCHRAM** as 'Fran'

**TANIA RAYMONDE** as 'Gabriela'

CREATED BY

LEE A. CHRIMES

WITH

CHRIS KELLY & PAUL ROBINSON

PRODUCER

DANIEL LOACH

PRODUCER

TOM EAST

PRODUCER

LI ROBB

PRODUCER

CHRIS HAIGH

EXECUTIVE PRODUCER

AARON DRISCOL

EXECUTIVE PRODUCER

ALDEN C. CAELE

EXECUTIVE PRODUCER

LEE A. CHRIMES

WRITTEN BY

AARON DRISCOL

BASED ON CONCEPTS AND CHARACTERS CREATED BY JOSS WHEDON  
(C) MUTANT ENEMY, INC. AND FOX

**PREVIOUSLY**

RACHEL (V.O.)  
Previously, on Slayer Academy...

INT. CAMPUS - RACHEL'S ROOM - NIGHT

RACHEL stands defiantly before HAMISH.

HAMISH  
Rachel, you don't belong here. This  
isnae the place for you.

RACHEL  
What would you know?

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

CUT TO:

INT. ACADEMY - DANA'S WARD - NIGHT

KIRA and WILLOW stand over a bed which holds the sleeping  
DANA. Rachel stands nervously nearby.

WILLOW  
Once we perform this transfer,  
Dana's soul is going to be in your  
body rubbing elbows with your soul  
24/7 until the healing spell  
finishes, which should take a  
couple of weeks. At least.  
(beat)  
Once you're both in there it's  
going to be a two minds, one body  
kind of thing. All of your  
memories, your thoughts, you're  
going to share them all.

RACHEL  
Two minds, one body, no crazy. Got  
it. Let's go.

A warm, white GLOW flows from Willow's hand and into Dana,  
slowly pulsing - until an orb of white, pure LIGHT escapes  
from Dana's chest, passes through Kira and into Rachel!

At once, Rachel's eyes fly open, and with a GASP she lurches  
bolt upright on the bed!

CUT TO:

INT. CAMPUS - FITZGERALD'S OFFICE - NIGHT

Rachel (morphed into DANA) sits beside Kira in front of FITZGERALD's desk.

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 shifts quickly back into an outraged RACHEL:

RACHEL

No! 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.

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 back 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:

CUT TO:

INT. CAMPUS - INFIRMARY - NIGHT

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.

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.

(CONTINUED)

CONTINUED:

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.

BARBARA

Dana?

(beat)

Dana, can you hear me?

DANA

I... I can hear you...

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.

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!

Dana JUMPS out of her bed, OVERTURNING it!

DANA (cont'd)

(crying)

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

Dana CHARGES at camera, snarling with feral rage:

CUT TO:

INT. CAVE - NIGHT

Deep in the cave, Dana stands in the center of a massive cavern, staring at nothing, waiting.

RACHEL (O.S.)

I knew you were here.

(CONTINUED)

CONTINUED:

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  
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.

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, Rachel and Dana CHARGE at each other full speed - only to be interrupted as several DEMONS burst out of the shadows all around them!

RACHEL (cont'd)  
Dana, we have to get out of here!

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

RACHEL (cont'd)  
(tears welling)  
Dana, no, there's too many of them...

(CONTINUED)

CONTINUED: (2)

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!

CUT TO:

INT. CAVE - NIGHT

Rachel holds the bloody and dying Dana in her arms. A mass of dead DEMONS litters the cave around them.

RACHEL  
(sobbing)  
Dana! Dana, no... why did you do  
that? 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...  
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. Rachel SOBS as she pulls Dana's body close to her, and we:

BLACK OUT:

END OF TAG



TEASER

FADE IN:

1

INT. MOLTEN CAVERN - DAY

1

A wide cave of dark, igneous rock. The interior walls are spiderwebbed with cracks, exposing a red, GLOWING substance that provides light throughout.

Heavy FOOTSTEPS echo down the cavern as a DEMON eventually steps into frame - humanoid, tall, broad-shouldered. Its body is made up of the same type of rock as the cavern, complete with the same red glow.

As the monster lumbers down the cavern, it comes to a stop and turns as a second DEMON, identical to the first, approaches it from behind.

The two demons begin to talk to each other in low, grumbling sounds, and as they speak SMOKE vents from their mouths and nostrils. Red, lava-like fluids leak like spit.

As the two demons speak, the first demon's eyes narrow, and his arms begin to tense.

The second demon begins to speak quicker, fidgeting ever so slightly...

... as the first demon's eyes go wide and he turns around to reveal CLAIRE hacking at his back with an axe!

With a ROAR, the demon's fist comes down hard toward the Australian Slayer, who manages to weave around it and take another hack at its back.

The blade of the axe chips away at the stone and reveals more of the molten stone, seeping from the creature's back like blood!

The demon turns, faster than Claire thinks it's capable of, and SWATS her, flinging her across the cavern!

As it does this, more molten stone begins to seep from the cracks in its body, slowly transforming the creature from stone to lava.

Before it can finish the transformation, the second demon pins it up against the wall, and with its free hand shoves a BLUE STONE into the creature's molten chest.

The demon is stunned, and the molten part of its body begins to rapidly cool, turning back into more solid rock.

Claire runs back toward the demon with her axe, and as she starts hacking away again the second demon begins to MORPH into RACHEL.

(CONTINUED)

In a matter of moments, the two girls leave the demon as nothing more than a pile of rubble.

Rachel turns to Claire, gives her a nod and a grin. Claire smiles back at her as she pushes hair out of her eyes. Both girls' clothes are slightly singed by the demon's heat, and their skin and hair is dirty with ash.

CERYS (O.S.)

Very nice work, you two.

The girls turn as CERYS approaches the pile of rubble, kicking the lifeless stone with her boot.

RACHEL

You know what they say. The bigger they are...

Rachel begins to pat herself off, creating a large cloud of dust. She frowns.

RACHEL (cont'd)

... the filthier you get.

CLAIRE

Seriously. Why did you even bother shifting back? Okay, there's the hygiene, but still - isn't being a big arse demon better when fighting other big arse demons?

Rachel gives her a puzzled look.

CLAIRE (cont'd)

Bigger equals stronger?

RACHEL

Oh, okay, I get it. But sadly no, it doesn't work that way.

CERYS

Over here, girls.

Rachel and Claire file in behind Cerys, who has reached the end of the cavern.

The three women stand over looking a large chamber. The rock is the same as the cavern they came through, but the ground is sectioned off by rivers of the glowing red liquid.

Throughout the room are about three dozen of the molten rock DEMONS, standing around a small WELL.

As the girls watch, another DEMON emerges from the well, his body composed entirely of molten rock.

(CONTINUED)

1 CONTINUED: (2)

1

As he steps out of the pool and onto the ground, his body rapidly cools until he is indistinguishable from the other demons.

CLAIRE

So what do you think? Baptism by fire or phoenix rising from the ashes?

RACHEL

I'm starting to miss when you couldn't form complete sentences around me. At least then I didn't feel like the dumb kid no one wanted to work with on school projects.

CERYS

Girls. Quip later. This is serious.

(beat)

Rachel, is everyone in position?

Rachel shoots her a look. Cerys doesn't flinch, holding her ground - for whatever reason.

Rachel takes a long exhale as she closes her eyes and begins to concentrate.

2 INT. MOLTEN CAVERN - RACHEL'S POV

2

Everything becomes significantly brighter, with colors becoming much more vivid.

CERYS (V.O.)

Frankie?

The camera rapidly moves through the cavern, arriving at the opposite side and spinning around to find FRANKIE and GABRIELA standing at the entrance of the large chamber from a similar cavern.

Gabriela sits in the middle of a circle of more BLUE STONES, while Frankie paces around the circle.

GABRIELA (V.O.)

Clear head, no thoughts. No thoughts, I can do this... what's taking them so long? No thoughts, clear head...

FRANKIE (V.O.)

Equal distance, equal distance, equal distance - *merde*, I know this is a cave but is she really wearing those boots with that shirt?

(CONTINUED)

RACHEL (V.O.)

In position.

CERYS (V.O.)

Tsula?

The camera again moves rapidly through the cavern, this time settling almost directly below where Rachel, Claire, and Cerys are standing.

TSULA, NEELA, and MAYA are each hiding behind three large stalagmites in front of a large cavern that leads into the chamber.

All three Slayers are clutching hand held detonators that are wired to three separate sets of EXPLOSIVES further back in the cavern.

NEELA (V.O.)

If they flank we try to wedge them apart, separate targets. If they scatter we take the perimeter, shared targets.

MAYA (V.O.)

Did I secure the red wire? I did, I checked it twice. Should I have checked it a third time?

TSULA (V.O.)

If I can just keep earning money then I can get people organized, spread awareness. If people knew about the problem they'd help, I know they would.

RACHEL (V.O.)

In position.

CERYS (V.O.)

And Reiko?

The camera moves again, this time passing the well by about twenty feet and going through a narrow crack in the rocks only a few feet away from where the demons are moving.

A few feet below the surface REIKO, FRAN, TIA, and ALANA lay in wait, pressed up against the ground in the narrow crevice.

ALANA (V.O.)

All the kids in the marketplace say  
'Ay oh whey oh, ay oh whey oh'!  
Ugh! I can't get this stupid song  
out of my head! I should have  
brought my iPod.

(CONTINUED)

TIA (V.O.)

... thy kingdom come, thy will be  
done, on Earth as it is in Heaven.  
Give us this day...

FRAN (V.O.)

It's so hot in here. Gee, duh,  
Fran, it's not like we're in some  
kind of lava cave or anything. Oh  
God, I hope this cave doesn't cave  
in on us. Wait. That sounded wrong.

REIKO (V.O.)

What was that, Ms. Mason? Did you  
say "Reiko's squad?" Why, that  
would make me the leader, wouldn't  
it? Leader of the biggest squad for  
this mission, might I add...

The camera zooms back up to Rachel, Claire, and Cerys. Rachel  
opens her eyes. She lets out a breath, drained by her effort.

RACHEL

In position.

CERYS

Very well, then.

Cerys steps closer to the chamber as she reaches into her  
pocket for a small ORB.

CLAIRE (V.O.)

She has a deeper connection to the  
Slayer Memories than any of us.  
Theoretically, she could know  
everything about all of us, about  
every Slayer ever. Is that too much  
power for someone who wasn't even  
Chosen to be a Slayer?

Rachel turns toward Claire who blushes in guilt.

CERYS

Let's go!

As Cerys throws the orb into the chamber the entire room goes  
WHITE as we SMASH CUT TO:

The Slayers are piling out of a mini-bus and filing past  
Cerys on their way back into the school.

Everyone's clothes are now scorched, and they're all covered  
in soot and grime. With every COUGH, a cloud of BLACK DUST  
escapes.

(CONTINUED)

CERYS

Job well done, girls. The Council has been wanting to clear out that den for months but could never coordinate an attack because of radios being scrambled by geothermal radiation.

As Rachel disembarks, Cerys claps a hand on her shoulder.

CERYS (cont'd)

Of course, that's not a problem with our own personal communications hub. Well done, Rachel.

Rachel smiles and nods as she steps away from the bus.

CERYS (cont'd)

Where are you going?

RACHEL

Just trying to replace some of the smoke in my lungs with fresh air.

Cerys grins as Rachel turns away from her, walking away from the school.

FRANKIE (V.O.)

I wonder if the Council 'as responded to my latest notes? Delaney 'ad better not be hogging the IT suite again.

REIKO (V.O.)

That one was for you, Alita.

As Rachel gets further away, her smile begins to fall.

TSULA (V.O.)

Shower, eat, quick nap, and then it's right back to work.

CLAIRE (V.O.)

No matter how bad it looks, I need to be positive. For her.

FRAN (V.O.)

My game was on today. I wonder if Cerys caught that crescent kick at the end?

GABRIELA (V.O.)

I can't stop coughing! What if this smoke is exposing me to the virus?

Rachel shuts her eyes tight, concentrating on blocking the voices out of her head.

As she opens her eyes, she starts seeing Slayers in different scenes on the grounds of the Academy, in the same vivid colors.

(CONTINUED)

Tia is sitting at a small table outside while Maya is takes a shot and slams it on the bar in front of her.

TIA (V.O.)	MAYA (V.O.)
He did <u>what</u> with my sister?	Blessed be Mordecai!

Neela is reading a letter while Alana is waxing a surfboard.

NEELA (V.O.)	ALANA (V.O.)
So much for going to an American University.	Thirty foot waves! Thirty foot waves!

Rachel rubs her temple, but the images keep coming.

A bleach blonde TATTOOED SLAYER patrols a cemetery while an INDIAN SLAYER collapses on a bed.

TATTOOED SLAYER (V.O.)	INDIAN SLAYER (V.O.)
I should get a costume. I think I deserve one. Maybe a cape too.	They really need to rebalance the Slayer/Watcher workload ratio.

A CHINESE SLAYER guides her way with a torch while a BLACK SLAYER shuts her cell phone.

CHINESE SLAYER (V.O.)	BLACK SLAYER (V.O.)
Of course it's a creepy cave. Where else would a demon go?	He really stood me up, didn't he? Who does he think I am?

Rachel starts to pull at her hair, shutting her eyes tight.

A dark haired IRISH SLAYER appears in front of her, clutching her stomach in pain.

IRISH SLAYER (V.O.)  
Oh God, I think I'm dying!

The Irish Slayer falls on the ground as Rachel shuts her eyes even tighter, causing all of the visions of Slayers to fade away...

... and causing the Irish Slayer to go from brightly colored to normal as she lays on the ground, actually in front of Rachel!

Rachel blinks a few times, staring at the fallen girl before realizing that she's actually there!

Rachel dives down next to her, checking her pulse as we:

**BLACK OUT:**

**END OF TEASER**

ACT ONE

FADE IN:

4

INT. ACADEMY - INFIRMARY - DAY

4

The Infirmary is busy as ever, with many Slayers laying sick in their beds. There are a few that are being treated for injuries received in battle, but most are covered in GREEN VEINS, suffering from the effects of the virus.

Claire, still dirty from battle, sits beside one of the beds, tears streaking down her cheeks and clearing a path through the grime. She clutches the lifeless hand of MEI.

Mei's skin is pale, almost white. The veins that were once green are now PITCH BLACK. She's gone.

RACHEL (O.S.)

Manu! Hurry, I need help!

Rachel comes crashing into the infirmary, still carrying the unconscious body of the injured Irish Slayer.

MANU looks up from the SLAYER he's treating and turns toward Rachel. He races toward her, ushering her toward a bed. Claire wipes her tears away before rushing over as well.

MANU

Who is this girl? I do not recognize her.

RACHEL

I don't know. She just showed up at the front gate and collapsed.

Claire helps Rachel lay the girl into the bed and the two step back to give Manu room.

Manu cuts through the girl's shirt and jacket, exposing a bleeding wound in her abdomen.

CLAIRE

What happened to her?

RACHEL

This is how I found her.

CLAIRE

Can't you...  
(taps her forehead)  
... you know?

RACHEL

No, I'm tuned out. Everything was getting too muddled. I have to give myself a chance to clear my head.

(CONTINUED)



CLAIRE

So you just carried this random girl down here?

RACHEL

Yeah, it's a habit of mine.

(beat)

She's a Slayer. I know that much for certain. So I think that entitles her to free medical care as part of the union.

Manu inspects the wound while touching the girl's abdomen. As he presses down, the Slayer gasps, but doesn't regain consciousness.

MANU

The wound isn't deep and hasn't hit any major organs.

(beat)

She seems to be in shock.

Manu turns toward a table and grabs a needle and a vial of clear liquid.

RACHEL

What are you giving her?

MANU

It's a general anti-toxin. Her wound may be infected or poisoned - the physical damage alone isn't enough to incapacitate her.

Manu injects the girl with the medicine, and as he does she visibly relaxes. Manu reaches for more supplies and begins to dress the wound.

MANU (cont'd)

We should let her rest for now, and let her explain to us what happened after she wakes up.

Manu steps away from the girls and back toward his station.

RACHEL

(turns to Claire)

Oh, how's Mei?

Claire's expression drops, and Rachel glances over toward Mei's bed before turning back to Claire.

CLAIRE

She's not in pain any more, that's the important thing.

(beat)

(MORE)

(CONTINUED)

4

CONTINUED: (2)

4

CLAIRE (cont'd)  
I'm, uh... going to head back to  
the dorms and get, you know...  
cleaned up. You coming?

Rachel shakes her head as she pulls up a chair next to the  
Irish Slayer and sits down next to her.

RACHEL  
I think I'm going to stay here.  
Wait for her to wake up.

CLAIRE  
(nodding)  
With the way you smell, she'll  
probably wake up twice as fast just  
to complain about the odor!

Claire does her best to smile, but her grief gets the best of  
her and a tear begins to form in her eye.

Rachel reacts, starting to rise, but Claire quickly turns and  
hurries out of reach.

She sighs and slouches down in her chair, eyes turning back  
to the injured Slayer as we DISSOLVE TO:

5

INT. ACADEMY - INFIRMARY - LATER

5

Rachel is slouched over asleep in the chair next to the  
injured Slayer's bed.

DELANEY (O.S.)  
What is it with you and strays?

Rachel lifts her head up to see DELANEY standing at the end  
of the bed.

DELANEY (cont'd)  
You're just always taking them in.  
'Course, with most people it's  
puppies or kittens...

RACHEL  
(smiles)  
What can I say? Guess I always  
wanted a little sister.

DELANEY  
So what's this girl's story?

RACHEL  
(shakes her head)  
No idea. She's definitely not one  
of ours, but maybe she works for  
the Council? I mean, how else would  
she know about this place?

(CONTINUED)

DELANEY

You mean, apart from all the times  
we've been attacked here by hordes  
of bad guys?

Delaney smirks - then frowns as she spots something.

RACHEL

(off look)  
What's up?

DELANEY

(pointing)  
Check out her fingers.

Rachel looks down at the Slayer's fingers - the tips are all  
smooth. No fingerprints.

Delaney and Rachel share a knowing look before Rachel shakes  
her head.

RACHEL

She could have been tortured.

DELANEY

(scoffs)  
Come on, Rachel, just because we're  
straight now doesn't mean we're  
stupid.  
(beat)  
That's a do-it-yourself project.  
She took off her fingerprints for a  
reason. You don't go that far  
unless you're a pro.

IRISH SLAYER

(weakly)  
Stop, stop. You're making me blush.

Rachel and Delaney turn toward the Slayer who has just woken  
up, and is trying to prop herself up in bed.

RACHEL

Take it easy there. You took a  
pretty nasty hit.

Rachel tries to lay the girl back down but the girl won't  
have any of it, and pushes Rachel away.

IRISH SLAYER

What, that? Please. I've suffered  
worse after a night out in Gorway,  
and even then I still managed to  
get to my bed alright.

(CONTINUED)

Rachel finally stops protesting as the Slayer sits upright and draws the IV out of her arm.

DELANEY

If you're so able bodied, then you wouldn't mind answering some of our questions. Like who you are and why you came here, for starters.

IRISH SLAYER

(shrugs)

Seems fair enough, what with you patching me up and all.

(beat)

Name's Caitlin Murphy. I was on an assignment from the Council when I got in a wee bit over my head. This was the closest place to retreat to that I knew of.

DELANEY

So what's with the fingers? I don't remember that part of my Slayer initiation.

CAITLIN

(holding up her hands)

What, you mean these?

(wiggles fingers)

Just a little memento from my thieving days before the Council took me in.

RACHEL

You were a thief?

Caitlin nods as she stretches her arms above her head.

CAITLIN

Damn good one at that. Until I got nicked, that is.

(beat)

So maybe 'damn good' is a bit of a stretch, but the Council caught word of me and offered me a choice: start living up to my Calling or rot in jail - some place called Laneshead.

(beat)

Days like this are when I think that I may have made the wrong choice.

Rachel grins but Delaney just rolls her eyes. Caitlin looks around at the various sick and dying Slayers.

(CONTINUED)

CAITLIN (cont'd)

Now, do you mind if we take this interrogation elsewhere? I'd take a jail sentence over a stay in a hospital any day of the week.

Rachel begins to help Caitlin out of bed as we DISSOLVE TO:

INT. ACADEMY - FITZGERALD'S OFFICE - LATER

Rachel and Delaney sit across from FITZGERALD, who listens to them with her hands crossed on her desk.

RACHEL

So now Caitlin only steals on a Council approved basis, things that they need but can't get through legitimate channels.

(beat)

Her current assignment is some kind of enchanted urn that's being kept at the mansion of a black market mystical artifacts dealer by the name of Sam Bombeck. The mansion is only about fifty kilometers east of here, but the place is heavily guarded by both security systems and demons.

FITZGERALD

So what's your proposal?

RACHEL

That you give Delaney and I authorization to accompany Caitlin in order to carry out her mission.

DELANEY

AKA, you give us permission to walk right into a trap.

Rachel sighs as Fitzgerald turns her attention to Delaney.

FITZGERALD

You don't trust Miss Murphy?

DELANEY

Not as far as I can throw her. Not even as far as you could throw her. She gives off a major vibe that just screams 'I'm lying through my teeth.'

CAITLIN (O.S.)

You know, I'm standing right here.

PULL BACK to find Caitlin standing in the corner of the room with her arms crossed against her chest. She's wearing a clean t-shirt and seems to have made a full recovery.

DELANEY

Yeah, I know. I keep waiting for us to get to the part when we throw you in the cells for questioning, which I thought was standard operating procedure for Slayers of the criminal variety.

(off Rachel's look)

Oh, come on, do you seriously buy her whole 'thief with a heart of gold' schtick? What is this, a bad Eighties movie?

RACHEL

Is it really that hard for you to believe? What with us being us and all?

DELANEY

Except that we're an exception to the rule based on extenuating circumstances.

CAITLIN

Oh, you're an exception alright.

Delaney turns to respond but Fitzgerald cuts her off.

FITZGERALD

According to the Council's records, Caitlin's story does check out.

Fitzgerald turns her computer monitor around for Delaney to see for herself, causing Delaney to deflate slightly and Rachel to look smug.

CAITLIN

No need to apologize.

DELANEY

That's probably for the best then, 'cause it wasn't going to happen.

This time Rachel cuts the two of them off before they can get into it again.

RACHEL

So do we have authorization for this mission?

Fitzgerald chews her lip for a moment before making her decision.

(CONTINUED)

FITZGERALD

You have authorization, so long as both you and Delaney agree to accompany Miss Murphy.

(beat)

I don't want to risk sending just one of you two if the situation is as dangerous as Miss Murphy claims.

Rachel turns to Delaney, watching her eagerly but not saying a word.

Delaney looks from Rachel to Caitlin to Fitzgerald, and then back to Rachel before letting out a long sigh.

DELANEY

Fine, but I'm letting you know now that this counts as your birthday present.

RACHEL

Deal.

Rachel grins over to Caitlin but Delaney still looks doubtful as we DISSOLVE TO:

EXT. MANSION - GROUNDS - NIGHT

Rachel, Delaney, and Caitlin slowly creep through the shadows of a wooded area on the perimeter of the mansion's grounds.

The mansion itself is large and modern, and sits at the top of a steep hill, surrounded by a large, grassy lawn. The perimeter of the property is surrounded by a chain link fence topped with razor wire.

The three Slayers are all dressed entirely in black, their hair is pulled back tight underneath black stocking caps.

Rachel steps past the others and approaches a BOX on the fence. She opens the box and rips off a control panel before taking out a pair of wire cutters and going to work.

After a few moments, a light on the control panel goes from green to amber.

RACHEL

That should do it for the perimeter security.

CAITLIN

Impressive. I thought you said you two were retired?

RACHEL

Old habits.

(CONTINUED)

Caitlin grins as she takes out a folder from her bag. She lays out a blueprint of the mansion on the ground and shines a flashlight over it as the girls lean in for a closer look.

CAITLIN

Okay, my old plan involved breaking directly into the gallery -

DELANEY

Which worked out so well for you.

CAITLIN

(ignoring her)

So my new plan is to gain entry through the kitchen, which is directly adjacent to the gallery.

RACHEL

But won't they be ready for us if they've already had one burglary attempt?

CAITLIN

(grins)

That's what makes it fun.

DELANEY

(sighs)

Great. Why don't we just go cut out the middle man and impale ourselves right now?

CAITLIN

We'll be fine. Bombeck is arrogant enough to think that I'm long dead by now.

Caitlin goes through the folder and pulls out a series of SURVEILLANCE PHOTOGRAPHS. The first photograph shows a man in his late thirties.

CAITLIN (cont'd)

This is Sam Bombeck. He's a bastard, but not nearly the big bad that he likes to think he is.

Caitlin flips to the next picture, which shows two men carrying an unconscious man out of the back door of the mansion. Caitlin points to the window next to the door.

CAITLIN (cont'd)

Here's our point of entry.

Caitlin points to where the window is on the house. Rachel looks back down at the photograph and points at the man being carried out of the house.

(CONTINUED)



RACHEL

Who's that?

CAITLIN

My Watcher. He went in posing as a merchant and tried to just buy the urn.

(beat; solemn)

We found his body a week ago.

Delaney and Rachel share a look, but Caitlin doesn't look at either of them as she packs away the folder back into the bag before THROWING it over the fence.

CAITLIN (cont'd)

I'll go first and scout ahead.

Caitlin scales the fence in a matter of moments, and at the top she uses her jacket to get over the razor wire before landing on the other side.

She takes a moment to dust herself off before sneaking her way up the hill toward the house.

RACHEL

Believe her now?

DELANEY

Honestly?

(beat)

Sorry. Still not buying it. I don't know how you managed to grow a sense of optimism after all we've been through, but I still think she's playing us.

(beat)

So is this where you tell me all about how her memories back up her claims and laugh in my face?

RACHEL

(shakes her head)

I can't. I need to stay focused on what we're doing, and that means keeping the floodgates as sealed shut as I possibly can.

Rachel turns toward the fence but Delaney grabs her by the shoulder.

DELANEY

Okay, wait. Do you seriously believe that she's telling us everything that's going on?

(CONTINUED)

RACHEL

(beat)

No. I'm not that naive. She's holding something back.

DELANEY

So then why do you trust her?

RACHEL

Because I think everybody deserves a second chance. Or maybe I think we have more to gain than lose by giving her the benefit of the doubt. Take your pick.

Rachel turns back toward the fence and begins to scale it.

Delaney watches her for a moment before following her with another sigh and we CUT TO:

INT. ACADEMY - FITZGERALD'S OFFICE - NIGHT

Fitzgerald sits at her desk, finishing up some paperwork. The phone rings, and she reaches over and picks it up.

FITZGERALD

Grace Fitzgerald.

INTERCUT WITH:

INT. OFFICE - NIGHT

In a small office, PENNY MOORE sits at a desk in front of a computer. She's in her late twenties, petite, and wears a Bluetooth earpiece.

PENNY

Miss Fitzgerald, this is Penny Moore over in the records department.

(beat)

I noticed that you pulled up Caitlin Murphy's file earlier today.

FITZGERALD

Yes, I did. Miss Murphy is out on a field mission with two of my girls. I was just verifying her credentials.

PENNY

I'm sorry, Miss Fitzgerald, but there must be some mistake.

(CONTINUED)

Fitzgerald pauses for a moment before setting down her pen and switches phone hands as we CUT TO:

EXT. MANSION - GROUNDS - NIGHT

Caitlin works her way up through the yard, pausing behind a shrub to wait for Delaney and Rachel.

FITZGERALD (V.O.)

What do you mean?

Caitlin smiles at Rachel and Delaney as they meet up, and then all three of them hug the shadows as they continue on their way to the mansion.

PENNY (V.O.)

Caitlin disappeared from a mission several weeks ago, and all attempts to scry for her have failed.

(beat)

Caitlin Murphy is presumed to be dead.

As Caitlin continues to smile as they approach the house we:

**BLACK OUT:**

**END OF ACT ONE**

ACT TWO

FADE IN:

11 INT. ACADEMY - HALLWAY - NIGHT 11

Reiko walks down a hallway toward the library, clutching a note in her hand.

GABRIELA (O.S.)  
Hey, Reiko!

Reiko turns around to see Gabriela, holding a note exactly like the one she has.

GABRIELA (cont'd)  
Any idea what this is about?

REIKO  
No clue, I just got one as well.

As the two Slayers talk, Tsula approaches them, holding an identical note. Tsula also has a prominent BLACK EYE.

REIKO (cont'd)  
(frowning)  
What's up with the shiner?

Tsula looks at her puzzled before turning and looking into a mirror on the wall. She looks surprised.

TSULA  
Huh. I must have got it during the mission.

REIKO  
Okay... but then shouldn't it have been there when we got off the bus?

TSULA  
(joking)  
Damn it Reiko, I'm a Slayer not a doctor!

Gabriela laughs but Reiko narrows her eyes suspiciously. As the girls walk into the library Tsula is the first one in.

Gabriela raises her eyebrow at Reiko, who just shrugs her shoulders while biting her lip.

12 INT. ACADEMY - LIBRARY - NEXT 12

The three Slayers walk into the library to find Frankie and Fitzgerald waiting for them.

(CONTINUED)

FITZGERALD

Oh, good, you came quickly. The new messaging system is working effectively, then.

Tsula and Gabriela move to sit down at the table in front of Fitzgerald but the headmistress shakes her head.

FITZGERALD (cont'd)

This isn't a formal briefing, girls. You're shipping out immediately, so no need to get comfortable.

FRANKIE

It seems that the girl that Rachel found earlier today lied to us about 'er identity.

REIKO

So most likely we're thinking 'trap'?

FITZGERALD

(nodding)

That is our concern. I'm sending your squad on an immediate extraction mission. Gabriela is accompanying you in order to track down Delaney's magical signature.

Gabriela nods and notices a collection of magical supplies on the table. She grabs a few into a bag and slings it over her shoulder.

FRANKIE

Okay, girls, let's move out.

TSULA

Wait, but what exactly -

FRANKIE

I'm sure that was going to be an interesting question, but you are going to 'ave to wait till we are in transit and I 'ave actually 'ad time to devise a plan.

Frankie marches out of the library, the rest of the Slayers having to hurry to catch up as we CUT TO:

Rachel, Delaney, and Caitlin are pressed up against the house, clinging to the shadows.

(CONTINUED)

Caitlin sits in between Rachel and Delaney and directly underneath a window.

Rachel and Delaney both keep a watchful eye in either direction before Rachel gives Caitlin a nod.

Caitlin turns her attention upward, and focuses on a wire that runs directly below the window sill.

She reaches into her bag and pulls out a small handheld electronic device, clamping it over top of the wire.

She turns on the device, and an indicator light begins to slowly blink red. Caitlin adjusts the device until it finally turns a solid green.

Caitlin gives herself a self satisfied grin as she slowly rises and begins to cut a hole in the glass.

Rachel glances over toward Caitlin before turning back and seeing two GUARD DEMONS rounding the corner of the mansion!

The demons are a cross between human and dog, with canine like faces and fur covering their bodies. They walk hunched over, with their arms only a feet above the ground.

Rachel quickly taps Delaney on the shoulder and points to the demons.

DELANEY

(whispers)

Hey, Carmen San Diego. Hurry it up.  
We have incoming.

CAITLIN

(whispers)

I'm moving as fast as I can! You  
can't rush perfection.

DELANEY

(whispers)

Great, so in fifteen seconds, when  
they're standing over our dead  
bodies, they can marvel at the  
precision cutting of the glass!

RACHEL

(whisper; to Delaney)

You're not helping!

Delaney looks from the demons to Caitlin and then back again. The demons are going to be on them before they can get in.

Delaney closes her eyes and begins to rapidly chant underneath her breath as she points her hand outward toward a nearby tree...

(CONTINUED)

13 CONTINUED: (2)

13

... and a branch from the tree falls off onto the ground with a noticeably loud THUD.

The two guards hear the sound and move to inspect the tree, spending a few seconds looking at the branch.

One guard shrugs to the other and they continue their patrol, walking right past the window as it slowly shuts without either of them noticing.

14 INT. MANSION - KITCHEN - NEXT

14

Rachel and Caitlin are in the kitchen as Delaney shuts the window behind her, taking a second to inspect the round hole just below the window's lock.

DELANEY

Guess they really changed the  
definition of 'perfect' since -

Delaney doesn't get to finish as Rachel suddenly pushes her away as she races toward another GUARD DEMON that has just walked into the kitchen!

Before the demon notices the Slayers, Rachel jumps on his back and clamps her hands around his snout, stopping it from calling out.

The guard begins to violently thrash, attempting to force Rachel off of his back.

Delaney steps to help, but notices a second GUARD DEMON enter the kitchen.

DELANEY (cont'd)

*Silencio!*

A small sphere of WHITE ENERGY escapes from Delaney's mouth and hurtles its way toward the demon, growing large enough to encase the demon's head in a small, translucent bubble.

The demon's mouth moves like it is screaming, but no sound can be heard!

Delaney races toward the demon and attacks with a flying kick, but the demon grabs her from mid air and SLAMS her to the ground!

Delaney kicks at the demon's abdomen and attempts to get away, but the demon leaps on her, and Delaney struggles to keep its jaws from closing on her neck!

The demon continues to snap at Delaney's neck, drool pouring from its mouth as no sound escapes its lips...

(CONTINUED)

... and the demon's eyes go wide before it falls to the ground!

Delaney pushes the demon off of her to look up and see Caitlin holding a bloody kitchen knife.

Caitlin smiles down at Delaney while looking smug and offers her a hand to help her up.

Delaney, looking extremely annoyed, hears a muffled crash and turns to see the other demon SLAMMING Rachel against the wall with its back!

Delaney quickly grabs the knife out of Caitlin's hand and THROWS it at the demon...

... but the demon anticipates the attack and spins around to put Rachel in the blade's path!

Rachel's eyes go wide before she uses her legs to propel both her and the demon away from the wall, a split second before the blade buries itself up to its hilt.

As the demon stumbles forward, Rachel uses her momentum to flip herself over the demon and SNAPS its neck on her way down to the ground.

Delaney and Caitlin cross the room as Rachel gets back to her feet and catches her breath.

DELANEY (cont'd)  
Not bad for a half-Slayer.

CAITLIN  
(intrigued)  
'Half-Slayer'?

Rachel pulls the knife out of the wall.

RACHEL  
Long story.

DELANEY  
She served as a vessel for another Slayer's soul, picked up enough of her essence along the way to give her an ability or two.

RACHEL  
(beat)  
Apparently not that long.

Rachel sets the knife on the counter and the three girls return to spy mode, sneaking through the kitchen toward the gallery.

(CONTINUED)



CAITLIN

So, wait, does that make you a  
Slayer now?

RACHEL

(shrugs)

She got some of my shapeshifting  
powers; I got some of her Slayer  
powers.

DELANEY

Not to mention her unique insight  
into the mind of every Slayer.

As the girls step into another hallway, Caitlin hesitates,  
looking slightly nervous. Delaney claps her on the shoulder.

DELANEY (cont'd)

Don't worry, she hasn't called you  
out.

(beat)

Not yet.

CAITLIN

(quickly)

So what happened to her? This  
Slayer you, uh, vessel'd for?

Rachel pauses. Delaney quirks an eyebrow, intrigued at how  
Rachel will respond.

RACHEL

She's gone.

She walks on. Delaney passes Caitlin, glancing her way as if  
to say 'don't push it.'

There's a break in the hallway where they cross through a  
large entry area that is being patrolled by guards.

Delaney is the first to cross, timing it up and making it  
across without a hitch.

Rachel is next, and makes it across just as flawlessly.  
Caitlin is last, and makes it halfway across the gap before:

BOMBECK (O.S.)

Is he serious? I want to move this  
thing fast, not give it away.

SAM BOMBECK walks down a flight of stairs and into the entry  
way while talking on his cell phone. He wears an expensive  
suit and comes down the stairs two at a time.

At the sound of his voice, Caitlin freezes!

(CONTINUED)

Delaney and Rachel frantically motion toward Caitlin, but she doesn't move!

BOMBECK (cont'd)  
(into phone)  
Listen, tell him if he thinks he  
can find an Urn of Temperance  
somewhere else for that price, than  
he can be my guest and go for the  
bargain.

With Sam only a few feet away, Rachel darts out and grabs Caitlin, pulling her into the hallway.

As they do, they bump into a table, causing it to SCUFF loudly against the floor. They all freeze for a moment, including Bombeck.

BOMBECK (cont'd)  
I'll call you back.

Bombeck turns around and walks toward the hallway...

... to find a GUARD DEMON cleaning up the things on the table.

BOMBECK (cont'd)  
(scoffs)  
Worthless.

Bombeck turns and heads back to the kitchen. The guard demon watches him leave the room, and then walks toward the end of the hall - while MORPHING back into Rachel!

At the end of the hall, she turns to where Delaney and Caitlin are pressed up against the wall in a narrow enclave.

DELANEY  
(whispering)  
I'm starting to see why this didn't  
go too hot for you last time.

Caitlin turns to Delaney and looks indignant, but Rachel cuts her off.

RACHEL  
Come on, let's just get this thing  
and get out of here.

She opens the door at the end of the hallway and the three girls step into the Mansion's gallery.

15 INT. MANSION - GALLERY - NEXT

15

The three girls step into a long room with a marble floor and marble pillars. The walls are decorated with paintings and there are small podiums with various pieces of artwork.

Caitlin points to a VASE on the opposite side of the gallery.

CAITLIN

There it is.

Delaney reaches into her pocket and pulls out a small pouch. She reaches in and takes out a small handful of GREY POWDER. Bringing her hand to her lips, she blows the powder away from her, revealing GREEN LASER BEAMS that criss-cross the room, and move about without any signs of a pattern.

Delaney and Rachel turn to Caitlin expectantly.

CAITLIN (cont'd)

Is there something in my teeth?

DELANEY

You're up.

CAITLIN

Me?

Caitlin turns from Delaney to Rachel, but Rachel shakes her head.

RACHEL

Sorry, can't cut you a break on this one. Strict rule of the thieves code: the newbie has to prove herself.

Caitlin lets out a low sigh before jumping right into the grid with a backflip.

Delaney and Rachel calmly watch as Caitlin begins to maneuver her way through the room, ducking and weaving through the beams.

She falls into a one handed handstand, and holds the position while remaining perfectly still as a beam passes.

She then does an inverted split while still supporting herself with one arm, in order to avoid another beam.

Caitlin falls into a roll and then leaps into the air, flipping over another beam.

She lands on her feet but falls back onto her hands to avoid a beam, and then pushes off with her hands in order to carry her the rest of the way through the grid.

(CONTINUED)

On the other side of the room, Rachel looks from Caitlin over to Delaney.

DELANEY

Okay, she has skills, I'll give her that.

Delaney waves her hand, and all of the beams suddenly bend their way up to the ceiling, and Delaney and Rachel begin to walk casually through the room.

Caitlin's jaw drops as she watches them.

CAITLIN

You have got to be kidding me.

RACHEL

(grins)

One of the perks of retirement.

Delaney nods toward the Urn.

DELANEY

(to Caitlin)

Go ahead. I knocked out the security system around the Urn as well.

Caitlin grins, taking a moment to wipe the sweat off of her hands before reaching for the Urn from its pedestal...

... before IRON BARS rise from the ground, trapping her as lights and sirens begin to blare!

Rachel tenses and begins to scan the room as Caitlin begins to turn pale and looks to Delaney.

CAITLIN

(panicked)

I thought you said you took out the security!

DELANEY

I lied.

Delaney suddenly places both of her hands on Caitlin's shoulders before a bright FLARE of light surrounds them both, forcing Delaney to quickly pull her hands back.

Caitlin holds the Urn with one hand while grabbing her chest with the other.

CAITLIN

What did you do to me?

(CONTINUED)

DELANEY

Truth spell.

(beat)

Now start talking. I suggest you speak quickly, because you don't have much time before -

Rachel spins Delaney around and presses her up against the bars!

RACHEL

Get her out of there now, Delaney!  
I don't care what your -

CAITLIN

(yelling)

He said he'd kill Caitlin if I didn't get the Urn for him!

Rachel stares at Delaney for a beat, her jaw tight with anger, before they both turn to Caitlin.

DELANEY

So... you're not Caitlin?

RACHEL

(quickly)

Who'd kill her? Bombeck?

CAITLIN

(shaking her head)

No, I don't even know who he is.

(beat)

My name is Bridget Quinn. I used to work with Caitlin before we were busted and the Council found us. She took them up on their offer to go straight - I didn't. When Caitlin got nabbed, the Council all but wrote her off for a loss. That's when whoever grabbed her got in touch with her Watcher, who tracked me down.

(beat; solemn)

I didn't even give him the time of day. I let him get himself killed.

BRIDGET's eyes are wide. She's desperate. Delaney looks to Rachel, who throws her a pleading look.

DELANEY

She has a shield around her. I don't know if the spell even worked.

(CONTINUED)

BRIDGET

Can you blame me? I didn't exactly plan on getting thrown in a Council cell somewhere for all my hard work just because I'm a rogue Slayer.

Rachel shakes off a sensation, blinking her eyes a few times. She grabs Delaney's arm.

RACHEL

Delaney, you need to get us to the street. Now.

Delaney looks away, shaking her head. She doesn't make eye contact with Bridget or Rachel.

All three girls turn to the entrance to the gallery when the door BURSTS OPEN, and six GUARD DEMONS storm into the room!

Delaney turns from the guards back to Bridget and Rachel and touches both of them.

DELANEY

*Lux ambulo!*

A sudden wave of light overtakes the three girls and as quickly as it appears it disappears, taking the girls with it a moment before the guards get to the empty cage.

SMASH CUT TO:

In the back of an Academy Van, Gabriela's eyes fly open.

GABRIELA

Reiko, hang a right! Now!

Gabriela rushes from her seat next to Tsula to place a hand on Reiko's shoulder - Reiko's driving.

REIKO

Huh?

GABRIELA

Just do it, now!

Reiko shrugs as she performs a ninety degree right turn, pressing the other Slayers up against the side of the van.

As the van turns, it shines its headlights directly on Bridget, who has the Urn, and Rachel, who holds an unconscious Delaney!

17 EXT. MANSION - GROUNDS - STREET 17

The van pulls up beside the three girls and the door flies open. They pile in and the van is moving again before the door is even shut.

18 INT. VAN - NEXT 18

Delaney is laid out on a seat while Tsula stands above her, checking her vital signs.

TSULA

What happened to her?

Rachel and Bridget sit as Frankie steps back to appraise the situation.

RACHEL

She had to use the Lightstep spell she's been working on.

GABRIELA

(whistles)

She pulled off a light step with three people?

(beat)

She'll be out for hours.

Frankie turns to Bridget, who is holding the Urn.

FRANKIE

Mind if I see what all this fuss was for?

Bridget pauses for a moment before eventually handing the Urn over to Frankie. Frankie inspects it for a moment, running her finger along one of the STRANGE MARKINGS on it before handing it over to Gabriela, who secures it in a compartment.

FRANKIE (cont'd)

I 'ope it was worth it.

(beat)

Now, "Caitlin", I 'ave a few questions for you.

RACHEL

(shaking her head)

It's okay, Frankie, Bridget already told us the truth.

FRANKIE

Well Caitlin... Bridget... whoever you are, I am afraid I am under strict orders to bring you back to the Academy.

(CONTINUED)

Bridget looks down at her wrists as Frankie binds them in handcuffs!

FRANKIE (cont'd)  
In custody.

Rachel gives Frankie a weary look before putting a comforting arm around Bridget, whose head rolls back with a sigh as we:

**BLACK OUT:**

**END OF ACT TWO**



**ACT THREE**

FADE IN:

19

INT. ACADEMY - CELLS - DAY

19

Bridget sits in one of the familiar cells in the basement of the Academy. The only amenity given to her is a single chair, but her arms are unbound.

A glass partition separates her from the only door into the room. Bridget sits on the ground in the back corner with her back pressed up against the wall.

The door to the cell opens, and Rachel walks in.

RACHEL

What was that you were saying about trying to avoid being thrown into a Council cell?

Bridget cracks a small grin and rolls her eye.

BRIDGET

This just doesn't seem to be my week, does it?

(beat)

Is it bad that this is the most at home I've felt in a long time?

RACHEL

I'm assuming you're talking about being in a cell, but any chance you meant being here at the Academy?

Bridget perks up an eyebrow.

RACHEL (cont'd)

Our headmistress has been on the phone with the Council all morning. She's verified your background, although the Council isn't exactly being entirely forthcoming.

(beat)

The Council doesn't seem to want to get into specifics regarding the disappearance of Caitlin and her Watcher, which actually gave you a little bit more credit with the brass around here.

Rachel presses a button on the partition and a door slides open.

BRIDGET

So what happens now?

(CONTINUED)

RACHEL

I was planning on taking you up to get something to eat, and then showing you around the school before figuring out how we're going to save Caitlin.

Rachel walks over and offers Bridget her hand. Bridget looks at her skeptically, but Rachel just shrugs.

RACHEL (cont'd)

We're not the Council - not directly. We do things differently around here.

(beat)

Of course, if you'd rather stay down here, I'm sure that can be arranged just as easily.

Bridget thinks about this for a moment.

BRIDGET

Can you do me a favor and run the part about lunch by me again?

Rachel grabs Bridget's hand with a laugh, and as she helps the Slayer up we DISSOLVE TO:

Rachel walks Bridget down one of the hallways in the Academic portion of the school.

RACHEL

And these are the rooms that used to be left vacant when I first got here last year, but very recently have returned to being used for class.

BRIDGET

(raises eyebrow)

Wait, you mean this really is a school and not just some kind of base of operations?

RACHEL

A little of both, actually.

BRIDGET

(shakes head)

I already tried the whole "education" thing. Dropping out is one of the few decisions I made that I don't regret.

Rachel stops them in front of one of the classrooms with the door open.

RACHEL  
Trust me, this isn't a traditional  
learning environment.

The classroom is small, with only two tables. Tsula, Reiko, and Neela sit at one table while Fran and Alana sit next to an empty seat at the other.

In the front of the room, Cerys has a GUN pointed at Claire.

CERYS  
Now, the important thing to  
remember is that you always need to  
ensure that the safety is off.

CLAIRE  
(nervous)  
Although it's on now... right?

Bridget cocks her head to the side, looking impressed.

RACHEL  
Cool, huh? And next week we're  
starting a series of lectures on  
remote detonation explosives.

BRIDGET  
Too bad they didn't teach handgun  
use at my old high school. In  
class, anyway.

Rachel and Bridget move past the room as they continue the tour.

RACHEL  
So how about you give this whole  
Slayer thing another chance?

BRIDGET  
You help me save Caitlin and then  
we'll talk.

RACHEL  
Seriously?

BRIDGET  
(shrugs)  
After the last twenty-four hours I  
can't help but admit that having a  
support system has its advantages.

Rachel and Bridget round a corner, and Bridget notices Rachel trying to hold back a laugh.

(CONTINUED)

BRIDGET (cont'd)

What?

RACHEL

I was just thinking that if we can convince Caitlin to sign up too then we'll have enough for our own Squad.

As Rachel leads Bridget into another room we CUT TO:

INT. ACADEMY - IT SUITE - DAY

SKYE sits alone in the IT Suite, plugging away at one of the computer terminals. Delaney walks into the room and gives Skye an annoyed sigh.

SKYE

Nice to see you too.

DELANEY

Just a little FYI, my irritability is going to be unseasonably high for the next week or so due to a combination of a magical exhaustion front colliding with a little ego bruising.

SKYE

Yeah, I heard about your adventure last night with Rachel's new BFF.

Delaney slumps down in a seat behind Skye as she rubs her temples.

DELANEY

Me not wanting to talk about it was pretty clear, right?

SKYE

Crystal.

DELANEY

Good.

(beat)

So what are you working on?

Delaney leans over Skye's shoulder to see what she's reading. On the screen is an academic looking report.

SKYE

Just a little light reading.

Delaney leans in closer and reads the title of the document.

(CONTINUED)

DELANEY

"The Peculiar Phenomenon of the  
Slayer/Vampire Hybrid?"

SKYE

(nods)

It was some kid Watcher's thesis or  
whatever that he wrote right before  
graduating from Watcher's school.

DELANEY

Does this have anything to do with  
that other thing we're not talking  
about?

Skye tenses for a moment before shaking her head.

SKYE

No... well, not really. I just  
can't get those vamps from that  
cabin out of my head.

(beat; sighs)

I just keep asking myself what if  
they're going through the same  
things that I went through when I  
was vamped?

(beat)

What if I can help them?

DELANEY

Or, conversely, what can you do to  
stop them?

(beat)

Like you said, you know what  
they're like better than anyone  
else, so more importantly you know  
what they're capable of.

SKYE

So they don't deserve the same shot  
I got?

DELANEY

In short? No, they don't.

Skye doesn't look phased by the comment, and just waits for  
Delaney's reasoning.

DELANEY (cont'd)

Okay, assuming of course that  
whatever those vamps were they were  
the same thing as you, that doesn't  
mean that we need to appeal to  
their better nature just so their  
worse side can make us pay for that  
mistake.

(MORE)

(CONTINUED)

21 CONTINUED: (2)

21

DELANEY (cont'd)

(beat)

Trust is something that needs to be  
earned, not just handed out.

Skye listens to this for a moment before shaking her head and  
turning around to log off the computer.

SKYE

And here I was coming down here to  
clear my head, not get it going  
into overdrive.

Skye stands up and lets Delaney take her seat at the computer  
terminal.

SKYE (cont'd)

She's all yours.

Delaney watches as Skye leaves the room before logging on to  
the computer and we CUT TO:

22 INT. ACADEMY - STORAGE ROOM - DAY

22

Frankie and Reiko walk into a storage room. The walls are  
lined with shelves, but the room is mostly empty. Frankie is  
carrying the Urn.

REIKO

Frankie? Have you noticed  
anything... weird about Tsula  
lately?

Frankie places the Urn on a shelf, rubbing her finger over  
one of the markings again.

FRANKIE

'Weird'? 'Ow so?

REIKO

I dunno... she just seems so...  
preoccupied lately.

FRANKIE

'Er and the rest of the school.

Frankie turns to leave and Reiko follows her.

REIKO

Point taken. She just seems so  
different since her trip home. And  
she won't tell me what happened, no  
matter how many times I ask. And  
then she tells me to stop asking  
her, and it gets all weird again.

Frankie turns off the light as the two girls leave the room.

(CONTINUED)

FRANKIE

(shrugs)

Everyone deals with their grief in  
their own way.

Frankie shuts the door, leaving the room completely black...

... before the markings on the Urn begin to glow a FAINT  
BLUE. The markings begin to pulsate slowly before we CUT TO:

INT. ACADEMY - HALLWAY - DAY

Rachel steps out of the infirmary and into the hallway before  
pressing her back up against the wall.

She lets out a long exhale as she lightly bangs the back of  
her head against the wall three times, closing her eyes  
tight.

She opens her eyes and sees Claire walking down the hall.  
Rachel pushes away from the wall and approaches her.

RACHEL

Hey, have you seen Bridget, the new  
girl? I can't find her anywhere.

CLAIRE

(confused)

Bridget? I thought her name was  
Caitlin?

RACHEL

It's... complicated.

Claire doesn't respond, instead waiting for Rachel to  
explain.

RACHEL (cont'd)

She used a fake name.

CLAIRE

Doesn't seem that complicated to  
me. But no, I haven't seen her.

RACHEL

Okay, thanks. If you see her, do me  
a favor and make sure you let her  
know that I'm looking for her. It's  
important.

CLAIRE

Sure, no...

Rachel doesn't wait for a response and is out of sight before  
Claire can finish.

(CONTINUED)

CLAIRE (cont'd)  
... problem.

Claire shrugs and continues on her way as we CUT TO:

The IT Suite is pitch black, but as the door opens Bridget entering, shutting the door and locking it with a loud CLICK.

She makes her way over to a computer terminal and sits down at it. Wasting no time, she reaches into her pocket and pulls out a flashdrive and connects it to the computer.

Opening up a black command window, she enters a few keys and sets the computer to work...

... when the lights are clicked on and Bridget spins round to see Delaney sitting in the corner!

Bridget and Delaney don't say a word to each other, and for a moment they stare directly into each other's eyes.

BRIDGET  
Okay, I'll bite. How did you know  
that I was going to be here?

DELANEY  
My cunning sense of intuition?

Bridget doesn't react.

DELANEY (cont'd)  
I heard you asking Fran where the  
IT Suite was.

Delaney's right arm begins to rise and Bridget tenses, but relaxes when Delaney shows her that it's just a folder.

DELANEY (cont'd)  
So I have this bad habit where I'm  
incapable of trusting anyone. It  
all goes back to having a mother  
who was physically incapable of  
showing anything that might even be  
mistaken for being affection, but -

BRIDGET  
Can we get to the part where I  
care? Assuming that such a point  
exists, that is.

DELANEY  
(continuing)  
But the funny thing is that it's  
never steered me wrong.



Delaney opens the folder and begins to read from it.

DELANEY (cont'd)  
Spencer, comma, Mallory. Wanted for grand theft in England, the United States, Spain, Japan, Brazil, Australia, France... the list goes on and on. But see, here's the part that really got my attention.

Delaney throws the folder on the ground in front of Bridget. The top page inside is a wanted picture of Mallory Spencer and (surprise, surprise) it's Bridget.

DELANEY (cont'd)  
Because, and correct me if I'm wrong, but she kind of looks like you.

MALLORY looks down at the folder before looking back up at Delaney.

MALLORY  
So you were right and Rachel was wrong. Are you happy now?

DELANEY  
I'm never happy. Except for when McDonald's has those Shamrock Shakes. Then I'm kind of happy.

MALLORY  
(small laugh)  
So what happens now?

DELANEY  
Now? Well, for a little bit, I was thinking that I would just let you go so Rachel wouldn't find out that you were planning on stabbing her in the back the entire time.  
(beat)  
But then, I realized that she should probably know that even her Slayer ESP apparently isn't foolproof. That, and she needs to be reminded that people are scum.

A beat. Neither girl moves. Delaney folds her arms.

DELANEY (cont'd)  
And we're going to have to fight.

MALLORY  
Oh, right. Of course.

Both girls suddenly LEAP from their chairs and advance on each other...

... but stop in their tracks when ALARMS begin going off!

Delaney looks back over her shoulder at the flashing red light in the corner- but Mallory comes at her and SUCKER PUNCHES her, sending her stumbling backwards!

MALLORY (cont'd)

Unless, of course, you're too busy  
fighting back an approaching army  
of demons.

Delaney, her face dripping with 'are you kidding me?' looks at Mallory. Mallory just gives Delaney a smug grin:

CUT TO:

The outside of the Academy as DEMONS are crawling over the gate and advancing on the school!

They're human in size, but their skin is pale white and their eyes are completely black. Their exposed skin is covered in the same symbols as the urn, which are also glowing the same pale blue.

As the camera PULLS BACK, there are hundreds of the demons approaching the school from all sides, ROARING furiously before we:

BLACK OUT:

END OF ACT THREE

**ACT FOUR**

FADE IN:

26 INT. ACADEMY - IT SUITE - DAY

26

Back in the IT Suite with Delaney and Mallory as they fight each other, the sirens still blaring in the background.

Mallory PUNCHES Delaney hard in the mouth and follows it up with a KNEE to the abdomen.

Delaney has the wind knocked out of her and falls back, and when Mallory comes at her again Delaney swings a chair at her.

Mallory dives underneath the chair and Delaney comes at her with a falling knee.

Mallory manages to roll out of the way, but Delaney is on her and PUNCHES her across the face.

Delaney tries to grab her but Mallory gets back to her feet and crosses the room. Delaney pauses to catch her breath.

DELANEY

Just out of curiosity, do the  
alarms and supposed demon attack  
have anything to do with the Urn  
that we helped you bring right into  
the school?

Mallory taps her nose.

DELANEY (cont'd)

Okay, cool. Just checking.

Delaney runs at Mallory again, attempting to punch her in the stomach but Mallory grabs Delaney by the wrist and uses her momentum to send Delaney on a collision course with the wall.

Delaney manages to run three steps up the wall before doing a FLIP, turning to face Mallory.

MALLORY

That Urn is actually going to fetch  
me a pretty penny whenever I get a  
chance to sell it after I finish  
this job.

DELANEY

Wait, you actually managed to  
squeeze in a side job while working  
for someone else?

Mallory nods and Delaney charges at her again, but this time Mallory side steps her and ELBOWS her in the back.

(CONTINUED)

Delaney stumbles a few steps but again turns back to face Mallory.

DELANEY (cont'd)  
... that's actually pretty  
impressive.

MALLORY  
(shrugs)  
I do what I can.

Delaney engages Mallory again, landing a HIGH KICK to her chest but Mallory dodges Delaney's follow up punch, instead landing two hard PUNCHES to Delaney's kidneys before PUSHING Delaney away from her.

DELANEY  
(winded)  
I'll admit, I'm impressed you were  
actually able to go in and alter  
the Council's records.

MALLORY  
(adamant)  
I didn't alter a thing. Bridget,  
Caitlin, and her Watcher are all  
real. You don't have to look far to  
find someone trying to manipulate a  
Slayer's power for themselves,  
whether it's the Council or someone  
who doesn't bother with a noble  
exterior.

Delaney is still short on breath, and is hunched over with her hands on her knees.

DELANEY  
Sorry, missed that. Couldn't hear  
you over all the violins playing.  
(beat)  
You don't really think you can beat  
me, do you?

MALLORY  
When you're on a good day, no way  
in Hell.

Delaney begins to run at Mallory but only makes it three steps before she stumbles, collapsing to the floor.

MALLORY (cont'd)  
On a day when you're suffering from  
extreme exhaustion, though? I'd say  
my odds are pretty good.

Mallory smiles to herself as she steps over Delaney's woozy body to grab the FLASH DRIVE from the computer.

MALLORY (cont'd)

Now, if you'll excuse me, I'm off  
to go get lost in the struggle.

Mallory steps from the computer over to the door and opens it...

.. .and is greeted by Rachel on the other side! As Rachel looks over the scene in disappointment we CUT TO:

The entryway is being overtaken by the pale skinned demons, but the Slayers are rapidly assembling to fight them back.

Frankie makes her way into the entry, passing by the battling Neela and Maya and working her way over to Skye.

Frankie leaps into the fray and is back to back with Skye, working their way to fight back the demons that make it past Claire and Gabriela.

FRANKIE

Do we know what is 'appening?

Skye shrugs as she dodges a punch from one of the demons before FLIPPING the thing over her shoulder and into a demon that Alana is fighting.

SKYE

(to Alana)

Sorry!

(to Frankie)

Demons. Attacking. The usual.

FRANKIE

*C'est des conneries!*

SKYE

(shrugs)

It's Tuesday, isn't it?

Frankie GRAPPLES with one of the demons, and for the first time notices the glowing symbol.

She KICKS the demon away before spinning around and finding Reiko and Tsula.

FRANKIE

Reiko!

Reiko turns around to see Frankie holding one of the demons, and pointing at the glowing symbol.

FRANKIE (cont'd)  
Look familiar?

Reiko blinks for a moment before her eyes go wide in recognition.

FRANKIE (cont'd)  
Go!

Reiko kicks a demon away before turning to run toward the storage room, grabbing Tsula as she goes.

Mallory steps back into the IT Suite as Rachel enters. Mallory tucks the flash drive into her pocket before cracking her knuckles.

MALLORY  
I was kind of hoping I'd get to see what this whole 'half-Slayer' thing was all about first hand.

RACHEL  
Too bad you won't get your chance.

Rachel steps aside, giving Mallory a clear path to the exit.

MALLORY  
Um... huh?

RACHEL  
Take the data that you stole and make a break for it. But could you do me a favor and grab that Urn on your way out as well?

Mallory looks back and forth between Rachel and the door, unsure of what to do.

MALLORY  
Okay, you got me. I have no idea where this ploy is going.

RACHEL  
That's because this isn't a 'ploy.'  
(beat)  
Look, Mallory, I may be trying to make more of myself these days, but I'm not an idiot. I knew what you were up to from the moment you showed up at the door.

Rachel takes a seat at a chair in front of the computer.

RACHEL (cont'd)  
I guess I was just wanted to give  
you a chance to see what being a  
Slayer could actually be like.

Mallory's guard drops slightly as her stance softens.

MALLORY  
You called me 'Mallory.'

Rachel taps the side of her head.

RACHEL  
Psychic, remember. Even when I'm  
not directly tuned in it's hard to  
keep things out.  
(beat)  
Secrets especially.

MALLORY  
And you're just... letting me  
leave?

RACHEL  
(nods)  
So long as you take that Urn with  
you. And between you and me, I  
wouldn't settle for anything less  
than seventeen large for it.

Mallory still doesn't trust the situation.

MALLORY  
And the other catch is...

RACHEL  
(smiling)  
None, other than you promise not to  
forget where we live. Or that the  
door is never locked.

Mallory stares at her long and hard, unsure of what to make  
of the situation.

Finally, she takes off through the door and down the hall.

Rachel watches her leave, and after a moment sighs in  
disappointment.

She turns to Delaney's unconscious body before we CUT TO:

Reiko and Tsula have made their way into the storage room,  
but the demons are getting closer - the girls are knee deep  
in fighting another crowd of them.

Reiko takes her single demon out easily with a roundhouse KICK, but then turns to watch Tsula taking on three of the demons.

Tsula is fierce and unnecessarily violent, and she savagely works her way through the demons, continuing to attack them even when they fall.

After finishing the last demon, she turns to Reiko, who's staring at her.

TSULA

What?

REIKO

Is it steroids? Is this 'roid rage'? I've never seen it in person, so I'm not sure what it looks like, but I'd think it looks a lot like this.

Tsula looks annoyed as she crosses the room to grab the Urn, which is still glowing.

TSULA

I'm not on drugs.

REIKO

Then what is it?

TSULA

It's... nothing. Forget it.

Tsula takes the Urn and walks toward the door.

REIKO

Then stop giving me things to worry about!

Tsula hands the Urn over to Reiko before she opens the door and the two Slayers walk into the hall - right into Mallory and a large group of the demons.

MALLORY

There you are! Quick, give me the Urn.

Reiko and Tsula look to each other, unsure of how to react.

MALLORY (cont'd)

Listen, there's no time. I'm the one that knows anything about this thing, right? I need to get it outside into the daylight so I can perform the deactivation ritual.

(CONTINUED)



Reiko still doesn't look convinced, but as the demons approach she doesn't have time to second guess.

She hands the Urn off to Mallory before attacking the demons, and Mallory runs down the hallway, giving one last look at the demons before we DISSOLVE TO:

Delaney lays in a bed in the infirmary. Her eyes flutter slightly as she wakes up. She takes in her surroundings, before turning to her side.

DELANEY

Don't ever let anyone tell you  
you're not dependable.

PULLS BACK to find Rachel sitting by Delaney's bed side.

DELANEY (cont'd)

We can always count on you to make  
the stupid decisions.

(beat)

How long have I been out?

RACHEL

A couple hours.

Delaney sits up in bed, stretching her arms out.

DELANEY

Where's Mallory?

RACHEL

She got away.

(beat; concedes)

I let her get away.

Delaney looks at her for a moment before shaking her head and collapsing back into her bed.

DELANEY

What did she get away with?

RACHEL

A digital copy of all of our  
research regarding the Virus. And  
the Urn, but I don't think we'll be  
missing that any time soon.

DELANEY

(beat)

You knew the whole time that she  
was planning this, didn't you?

Rachel nods and Delaney slaps her hand against her forehead before pulling it down across her face.

DELANEY (cont'd)  
Do I even want to hear the answer  
to why you did it?

RACHEL  
She has the Virus.

Delaney removes her hand from her face and looks up at Rachel, looking to see if she's serious. Rachel nods.

RACHEL (cont'd)  
She doesn't know it yet, or at  
least won't admit it to herself  
yet, but Manu confirmed that her  
bloodwork showed several of the  
early onset markers.  
(beat)  
I hear their thoughts all the time,  
Delaney. I can't shut them out, not  
completely. Not the hard stuff. The  
pain. The fear.  
(beat)  
I just thought maybe if I let her  
know that she could trust us, maybe  
if I didn't give her a reason not  
to come back here, then maybe I  
could spare her some of that pain.  
(beat)  
Spare myself some of that pain.

DELANEY  
And what's the other reason?

Rachel pauses as she turns back to Delaney, her face marked with guilt.

DELANEY (cont'd)  
You might be the mind reader now,  
but I know you too well. Just like  
I know that you're not going to  
tell me what it is.

Rachel bows her head, then rises. She heads for the exit without another word.

Delaney gives herself a satisfied grin as she crosses her hands behind her head.

DELANEY (cont'd)  
Still got it.

She settles back in her bed as we CUT TO:

31 INT. APARTMENT - NIGHT

31

The living room of a sparsely furnished apartment. Mallory can be heard talking:

MALLORY (O.S.)  
It wasn't the easiest job that I  
ever had, but it wasn't the hardest  
either.

PAN ACROSS the apartment - the Urn of Temperance is sitting on a table. No longer glowing.

MALLORY (O.S.) (cont'd)  
I am, of course, going to be  
raising my price, due to unexpected  
hazards and bodily injury.

The camera finally comes to rest on Mallory, who is sitting in front of her computer while talking on her cell phone.

MALLORY (cont'd)  
I'll submit everything to you as  
soon as I see that the funds have  
been deposited into my account.  
(beat)  
I'll tell you this though, I'll  
have to hand it to your girl. I  
couldn't have pulled it off without  
her.

INTERCUT WITH:

32 INT. CABAL - LAB - NIGHT

32

On the other side of the conversation, HAMISH talks into the phone. He smiles.

HAMISH  
That's my Rachel. She always was a  
sucker for a friend in need.

MALLORY  
Her stupidity is our gain.

HAMISH  
Now lass, you watch your tongue.  
That girl is a blessing to this  
world.

MALLORY  
(rolls her eyes)  
Whatever. Just make sure that the  
money gets put in my account.

END INTERCUT:

(CONTINUED)

Mallory hangs up the phone and sets it down on her desk.

She turns to her computer and begins to scroll through the information.

As she reads, she begins to turn slightly pale, and her hand fidgets with nerves.

She lets out a small COUGH, and takes a long gulp of water from a nearby glass.

She sets the glass down, but the coughing begins again, and this time it erupts into a powerful coughing fit.

As Mallory covers her mouth with a clenched fist, GREEN VEINS can be seen spider webbing their way up her arm.

They linger for a few moments before fading, but Mallory continues to cough as we:

**BLACK OUT:**

**END OF ACT FOUR**

**NEXT WEEK**

MALLORY (V.O.) (cont'd)  
Next week, on Slayer Academy...

INT. CAMPUS - FRANKIE'S LAB

Frankie is hard at work when there's a KNOCK at her door. She turns to find a timid YOUNG SLAYER at the door.

FRANKIE

Oui?

SLAYER

(takes deep breath)  
There's a... a visitor for you at reception.

FRANKIE

Oh.

(beat; eyes bulge)  
Oh! It is 'er! *Merçi beaucoup!*

Frankie grabs a book and heads for the exit.

CUT TO:

INT. CAMPUS - RECEPTION AREA

A young woman has her back to Frankie as she approaches, but as soon as she turns, there's no mistaking her:

WILLOW ROSENBERG, grinning from ear to ear. Frankie rushes forward and the two women HUG tightly.

FRANKIE

Willow, it is so good to see you.

WILLOW

The same, Frankie. And I'm looking forward to being your new study buddy!

Frankie beams from ear to ear as we:

**BLACK OUT:**

**END OF SHOW**