

SLAYER ACADEMY

"WITHIN"

STARRING

EMILY BROWNING

EMILY BOOTH

PARIS HILTON

MILA KUNIS

RACHAEL LEIGH COOK

KATHERINE HEIGL

KYOKO FUKADA

Q'ORIANKA KILCHER

WITH

JACQUELINE MCKENZIE

BRADLEY COOPER

EVE MYLES

NAVEEN ANDREWS

EMILIE DE RAVIN

OLESYA RULIN

SPECIAL GUEST STAR

LUCY LAWLESS

GUEST STARRING

JESSY SCHRAM as 'Fran'

BLAKE LIVELY as 'Fiona'

DANA DAVIS as 'Karen'

CREATED BY
LEE A. CHRIMES
WITH
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PREVIOUSLY

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

INT. ABATTOIR - DEBBIE'S ROOM - DAY

DEBBIE SCREAMS for all she's worth, her hands bound once again, as DEX TEARS a knife from her gut!

Her clothes are drenched in blood and filth, but this fresh wound is the only one we can see, as Dex steps back to admire his work.

DEX
Now that's got to...

He stops, eyes wide. Debbie's wound begins to CLOSE, the blood seeping back into her body. It's healing!

Dex SLAMS a fist into Debbie's face and she cries out, her head bouncing off the wall behind her!

DEX (cont'd)
How are you doing that? How?!?

DEBBIE
(breathless)
I suppose... I'm just... gifted...

HOWLING in fury, Dex raises the knife to do more damage:

CUT TO:

EXT. WOODLAND - DAY

SOFIA and CASSANDRA are making their way through dense woodland. Cassandra looks pretty weary of Sofia already.

SOFIA
Slayers never get past the age of twenty, Giles once told me. There was Nikki Wood, I guess, and Ellen, but she was after the spell. So how come he hadn't heard about you before? Did you 'die' like Buffy?

CASSANDRA
Do you really want to know?

SOFIA
Of course. You may not think much of me, but I can tell I could learn a lot from you.

Well put. That buffs Cassandra's ego enough.

(CONTINUED)

CONTINUED:

CASSANDRA

Let's just say the Cabal have plenty of dark magicks much, much more powerful than any resident of Sunnydale.

Sofia looks surprised to hear this as we:

CUT TO:

INT. CABAL HQ - CELL - NIGHT

Debbie is hunched over the messy remains of Dex, panting heavily as she catches her breath.

Frankie creeps up behind her - but Debbie is too busy SOBBING to notice her.

Debbie holds up her hands, RED with gore, and lets out another WHIMPER of despair.

FRANKIE

(mutters)

Je suis desole...

WHAP! She hits Debbie across the back of her head - knocking her cold. Debbie slumps to the floor.

Frankie kneels over her, turning her body over. Her hands go to her mouth - Debbie's skin is a road map of CUTS, SCARS, SCRATCHES - even BITE MARKS!

FRANKIE (cont'd)

Oh, Debbie... what did 'e do to you?

Frankie starts to gather up the stunned Debbie:

CUT TO:

INT. ACADEMY - DORMS - MORNING

TSULA is squaring off against LIZ - a pissed-off Slayer with a bandaged arm and attitude to match.

TSULA

Listen... whoever you are. I'm not in the best of moods right now, so please don't piss me off.

LIZ

Or what? I'm not afraid of some second class Slayer who was bumped off the A-Squad.

(CONTINUED)

CONTINUED:

TSULA

Are you trying to fight me or something?

LIZ

(mischevious)

Yeah... yeah, why not. We're all going a little stir crazy in here. Could be good to get the blood flowing.

TSULA

Forget it. This is ridiculous.

Tsula turns to leave but Liz grabs her by the shoulder - and a passing Slayer named ALICIA has stopped to watch.

LIZ

Hey, where do you think you're going? I bet you ten quid that I can kick your ass.

ALICIA

Wait, can anyone get in on this? Because if so I'll throw in twenty.

Tsula watches as both girls take out their MONEY and wave it in front of her.

LIZ

So come on, tough girl. Still think you can take me?

Tsula looks from the money to Liz and grins:

CUT TO:

INT. CAMPUS - INFIRMARY - PRIVATE ROOM - NIGHT

CERYs sits by the bedside of CLAIRE, the pale blonde writhing in bed as though trapped in a nightmare.

The GREEN VEINS which are the hallmark of the Slayer Virus are visible all over her skin.

The door opens gently and Manu steps into the room, GLASSES on and CLIPBOARD in hand.

CERYs

How's she doing?

MANU

Not good.

(CONTINUED)

CONTINUED:

CERYS

But I don't understand. She got bitten by that Victory bint, but she had no sickness or symptoms or anything to do with the Virus before that. What's happening to her? Why now?

MANU

Claire had an extremely low level of the Virus within her. It's not the actual Virus itself, but more like the potential to have the Virus.

(beat)

But when Victory bit her, it must have propelled or accelerated the Virus' rate of reproduction within her to a... to a fatal amount.

CERYS

(stunned)

Fatal? So... so she...?

Manu nods sadly, running a hand through his hair.

CERYS (cont'd)

How... how long...?

MANU

At the rate she's going, my guess is that Claire's got a week before the Virus takes her.

CERYS

A week?

MANU

At the most. If she's strong.

Cerys runs a hand through Claire's blonde hair as she continues to writhe.

Manu turns and walks away, leaving Cerys to her vigil - as Cerys fights to hold back the tears, and we:

BLACK OUT:

END OF TAG

TEASER

FADE IN:

1 EXT. CLIFFSIDE - MORNING 1

Dawn's early light is just breaking through the trees as a JEEP pulls up to the cliff edge. A figure exits the Jeep, looks down at the forest below.

It's GRACE FITZGERALD, and she's looking down on a facility from above. She shivers in the cold, but doesn't move.

FITZGERALD (V.O.)
There is not a single person on
this Earth who lives without
regret.

CUT TO:

2 INT. CAMPUS - INFIRMARY - MORNING 2

As the hazy first rays of sunlight twist through the infirmary window, everyone is asleep. The only exception is CERY'S sitting beside a bed, holding a Slayer's cold hand. Her cheeks are wet with tears.

FITZGERALD (V.O.)
Our pasts stain every moment of our
lives, inform every word and
movement we make.

3 INT. CAMPUS - GIRLS' BATHROOM - MORNING 3

The room is cold, sterile, perfectly cleaned. None of the character that it builds throughout the day is here, just the feeling of cold steel pressing around you.

Sofia stands before the mirror, dressed in only her underwear. This is not a seductive moment by any means - she looks small, cold, vulnerable as she traces the scars on her skin, not knowing their origin.

FITZGERALD (V.O.)
Every memory is ingrained into our
being. Every mistake is bound to us
like a chain, pulling us further
into the deep.

She winces, and a paroxysm of pain rushes through her again. She leans down onto the counter and SCREAMS.

CUT TO:

4 INT. KEENAN FACILITY - DAY 4

Inside the facility, our favourite Slayers are locked in a struggle with MILITARY PERSONNEL.

DELANEY, ERIKA and SKYE fight them. One grabs Skye and TASERS her:

Time seems to slow, and Skye's eyes open wide. The sound of a HEARTBEAT presses in. She grits her teeth against the pain.

FITZGERALD (V.O.)
The human impulse is selfish, and
we often stumble into greater
trouble by seeking our own desires.

CUT TO:

5 INT. CAMPUS - HALLWAY - DAY 5

In the hallway, beside the washroom door, REIKO sits, holding back tears. She mouths, 'I'm sorry, I'm sorry' and rests her face in her hands.

FITZGERALD (V.O.)
What can save us from ourselves,
when we choose to be selfish and
close our hearts? We can forgive.
Forgive ourselves, forgive those
who have hurt us. Because,
otherwise...

CUT TO:

6 EXT. CLIFFSIDE - MORNING 6

Fitzgerald looks down on the facility, sadness in her eyes. A figure steps out of the trees behind her.

Fitzgerald turns to see CASSANDRA standing in front of her, eyes cold.

FITZGERALD (V.O.)
We will seek revenge.

On Cassandra's dangerous expression:

BLACK OUT:

END OF TEASER

ACT ONE

FADE IN:

7 INT. CAMPUS - INFIRMARY - MORNING

7

CAPTION: 24 HOURS EARLIER

Dawn has barely broken, but the infirmary is full of sluggish movement. Exhaustion and overheat are the words of the morning, as the NURSES move hopelessly from one patient to the next, knowing there's nothing they can do.

Manu stands off to one side, staring listlessly into the distance. He doesn't deal with bleak hopelessness well in the morning.

INTERCUT: A pair of hands covered in BLOOD, raucous YELLING, the sound of RUNNING:

WOMAN'S VOICE (V.O.)

Manu! Manu, don't leave me, Manu!

And it fades into:

CERYYS (O.S.)

Manu?

He turns to see CERYYS standing, hair unwashed and three-day-old clothes - and a coffee in each hand.

CERYYS (cont'd)

I thought you could use a refresher.

He appreciates the gesture, taking the offered mug and sipping it. He smiles sadly.

CERYYS (cont'd)

(nods)

One cream, two sugars.

She moves on to a bed in the back, and his eyes follow her. He's clearly worried about her.

Cerys approaches a bed, where CLAIRE FRYE lies, mostly covered in bandages and taking advantage of the Academy's extensive amounts of painkillers. GREEN VEINS are prominent across her skin.

She tries to greet Cerys with a warm look, as the woman sits next to her and grasps Claire's hand in her own.

Claire's dying, and they both know it. Neither knows what to say. So, they say nothing.

8

INT. KEENAN FACILITY - NIGHT

8

An almost unearthly silence permeates the cold lobby of the sanitarium, despite the bustle of white coated employees passing through.

One in particular, a YOUNG WOMAN, catches our eye and she passes through the hallway. She holds a medical chart in one hand, and looks like she hasn't slept in days. She yawns and pushes back some hair from her face:

Revealing it to be a young (21-ish) FITZGERALD! She throws a weak smile to another young-ish man as she passes, and almost runs into an older DOCTOR. The chart slips from her hands, and both bend down to grab it.

YOUNG FITZGERALD

Oh my god, Dr. Keenan, I'm sorry -

DR. KEENAN

It's alright, Grace.

She grasps the chart, and notices he's got it as well. She gives a self-deprecating smile.

YOUNG FITZGERALD

This place, it's -

DR. KEENAN

Busy?

YOUNG FITZGERALD

I was gonna go for 'a bit creepy,'
but 'busy' works too.

As she straightens, she meant for him to take that as a joke - though there's a hint of truth to it as well.

DR. KEENAN

There are many who don't understand
the important work we do here.

She looks down, chastened, but he lays a hand on her shoulder and gives her a warm smile.

DR. KEENAN (cont'd)

Don't worry. Everyone has a
settling period. Once you get used
to -

He's interrupted by a BLOOD-CURDLING SCREAM, which sends us back to:

SMASH CUT TO:

9

INT. CAMPUS - GRACE'S OFFICE - MORNING

9

Fitzgerald OPENS her eyes, clearly freaked out.

She's fallen asleep on her desk, in front of her computer.

She sits up, just as tired, if not moreso, than she was in her dream. Her eyes have clear bags under them, and her office is a mess of paper, open books and scribbled-on maps.

She hears a faint knock, and she looks up to see DR. MANU CAIRNS standing in the doorway. He offers a smile - and holds a coffee in each hand.

MANU

Good morning.

FITZGERALD

Don't I wish it.

He enters the room and offers a coffee.

FITZGERALD (cont'd)

Ah. How gallant.

She takes it and sips it. She attempts to return his smile, but touches one hand to her forehead. A headache is coming on. She winces.

Manu reaches into one pocket and tosses her a box of headache pills.

MANU

Half the faculty are popping them like sweets. I think you could stand to have one once in a while.

FITZGERALD

Thanks, but no thanks. I'll be fine, I just need some sleep.

MANU

I'd be the first to agree with that. How late were you up last night?

FITZGERALD

Apparently late enough to convince my head that my wooden desk was actually better than my bed's appallingly soft down pillow.

He chuckles at that. She finally notices, something's weighing on his mind.

(CONTINUED)

FITZGERALD (cont'd)
This isn't the normal wake up call,
Manu. What's wrong?

MANU
Nothing new, I'm afraid. We lost
Alicia a half hour ago, and Alana
has maybe a week left.

FITZGERALD
(sighs)
I'm sorry to hear that.

MANU
I'm worried about Cerys, too. She
spends too much time in the
infirmary, too much time worrying
over these girls. She'll grow old
before her time.

He takes in the chaos of the room around them.

MANU (cont'd)
(a little shocked)
As will you. My God, Grace, what
have you been up to?

FITZGERALD
Tracking the Cabal, plotting
missions for the girls. The usual
late, late nights.
(beat)
I never thought I'd miss Barbara,
but I'm beginning to. Even Edward
bloody Stanley would be a friendly
face now.

Manu shakes his head, and moves closer to her desk. He looks
into her eyes and takes her hand.

MANU
(calming)
This may not be what you want to
hear, but this isn't ending any
time soon. You'll do what you need
to do to keep this Academy running.

FITZGERALD
(nods)
And you'll keep it from falling
around my ears?

MANU
(amused)
Yeah.

(CONTINUED)

An uncomfortable silence. Fits wants to say something, but Manu turns to go.

FITZGERALD
(blurts)
There are things...

He turns back, and she looks down, embarrassed. He smiles gently, encouraging her to go on.

FITZGERALD (cont'd)
There are things we do, in war,
outside of war... Things we regret.
Things we can't forget.

She looks at him intensely, as if his answer is deeply important to her.

MANU
When we encounter these things, all
we can do is try to forgive
ourselves and, to use a cliché,
never forget.
(beat)
*"Forgive us our trespasses as we
forgive those who trespass against
us."*

FITZGERALD
Are you a religious man, Manu?

MANU
I believe that God is what we make
of the world around us. I believe
we control our destinies. I believe
that, in our own way, we are all
divine.
(beat)
Does that answer your question?

She nods, grateful.

MANU (cont'd)
Good. Now get some sleep.

Fitzgerald acquiesces, and he disappears into the night. She watches him leave, and sighs. He doesn't know anything.

She grabs some papers, putting them in a bag, and turns to shut off her computer. She notices something:

1 NEW MESSAGE.

She clicks the cursor, and notices a new E-mail from AN OLD FRIEND entitled REMEMBER?

(CONTINUED)

Fitzgerald furrows her eyebrows, and clicks it open-

A picture of a BRUTALISED Slayer appears on screen, almost catatonic and lying, naked, on a cold steel floor. More pictures appear, of traumatized, sometimes beaten or scarred, Slayers in hospital settings.

They are all from the same place. A hospital, or perhaps a prison. Maybe both.

The last isn't a picture, but a video. The horrified, but not shocked, Fitzgerald clicks the button.

A SLAYER stands in a room like a cell, on the other side of a window. She pounds on the window and screams, but we can't hear anything she says.

DOCTORS grab her from behind, pull her back and slam her onto a table. They inject her with a yellow substance.

The video ZOOMS in on her face. She struggles, but after a few moments stops moving. Her eyes fill with RED - blood vessels burst in her head. She's dead.

Fitzgerald sits, watching, shaking. She's scared... but there's an air of recognition there, too. And, if that wasn't enough...

On the video, the focus shifts up to the captors. One of the doctors is Dr. Keenan!

Fitzgerald scrolls down to below the video. A place, time.

HILL OVERLOOKING ACADEMY.

7pm TOMORROW.

BE THERE.

DO YOU REMEMBER? BECAUSE I DO.

Off Fitzgerald's face, reading this and looking as if she's about to be sick.

INT. CAMPUS - DORMITORIES (A SQUAD) - LATER

In the messy room sit Sofia and Reiko at opposite ends, each on her own bed. Reiko has Skye's iPod, and is bopping her head to the music, while Sofia is pretending to read.

What she's really doing is eying the Japanese Slayer and flipping pages absently.

REIKO

(sudden)

There's no way you're reading that quickly.

Sofia almost jumps, but collects her wits. Reiko turns to look at her.

SOFIA

It's, uh... large print.

(beat)

How did you...

Reiko just gives her a flat stare.

SOFIA (cont'd)

The iPod was never on, was it?

Reiko just shakes her head, and walks towards Sofia.

REIKO

So, what do you want, Sofia?

Sofia reads the tension in her voice, but continues anyway.

SOFIA

My memories, they come in fragments, blurry ones. I'm still trying... I can't...

(beat)

Did I... kill someone?

REIKO

Did you kill anyone?

(beat; angry)

Did you kill anyone?

Sofia cowers subtly, afraid to know the answer now. Reiko's all but answered it.

SOFIA

(frantic)

Did I kill someone?

Reiko stares at her, almost shaking. She reaches down:

And GRASPS Sofia's shoulders tightly, staring deep into her eyes.

REIKO

(angry)

A lot of people died because of you. Because of your boyfriend.

(MORE)

(CONTINUED)

CONTINUED: (2)

REIKO (cont'd)
You stood by and watched them, our
sisters, our Slayers, get killed
because you were too weak to not
help him in his psycho killing
spree.

Sofia stares right back into Reiko's eyes, understanding
everything she says but unable to really accept it.

REIKO (cont'd)
And the warmest, the sweetest...

Reiko's voice breaks here, but she forges on.

REIKO (cont'd)
The most special girl I have ever
known, the closest thing I've ever
had to an older sister... You
gutted her like a fish.

SOFIA
No...

FLASH: Sofia digs the Scythe into Alita's gut. Blood sprays
across her face.

ON SCENE as Sofia GASPS.

REIKO
Truth hurts, doesn't it?

Sofia stares at Reiko, but her eyes are elsewhere.

FLASH: Sofia sits, the dead Alita in her arms.

SOFIA
No... no... no!

ON SCENE. She pushes Reiko away and falls back. Reiko
stumbles backwards, and when she rights herself Sofia's body
is a mess of TWITCHES and INVOLUNTARY MOVEMENT.

REIKO
What... Sofia? What...

She turns to the doorway.

REIKO (cont'd)
(panicked)
Can I get some help in here,
please!?

Her eyes are wide, scared. What the hell happened?

11 INT. CAMPUS - INFIRMARY - LATER

11

Sofia lies, dazed but otherwise fine. A light is shone in one eye, then the other.

MANU (O.S.)

Nope, nothing.

Manu sits beside her, presumably having checked her out. Across the room stands Reiko, arms crossed and pointedly not crossing the room to check up on Sofia.

Skye and Delaney are also there, sitting on an errant stretcher, both looking a tad worried.

SKYE

What's up, doc?

Manu looks at her, almost to ask her to tone down the quipping, which Skye meets with a shrug and sits.

MANU

As far as I can tell, there's nothing physically wrong with her.

SOFIA

So, what, I decided to seizure for a laugh?

MANU

Technically, the verb would be, 'to seize.'

She shoots him a poisonous glare, and he lets it go.

SKYE

Yo, doc.

Skye looks at Delaney, kicks her off the stretcher. Delaney lands on her feet, glares at her.

SKYE (cont'd)

You got a gander at that spell, right?

Delaney's eyes light up.

DELANEY

Of course! It's complications from the spell.

(realises; to Reiko)

What did you do?

Reiko stays silent, and Delaney just rolls her eyes and walks over to Sofia. She rests her hands on Sofia's temples and closes her eyes.

(CONTINUED)

After a moment:

DELANEY (cont'd)
Geez, kid, you really did a number
on this.
(twitches)
Wow, that's screwed up.

Delaney pulls her hands back and looks at the others.

DELANEY (cont'd)
Don't know what J-Pop did, but
whatever it was it sent fracture
lines all down the spell.

REIKO
Shouldn't it be gone? I mean, the
monks did their mumbo-jumbo back in
Tibet...

Delaney rolls her eyes at Reiko's innocence.

DELANEY
Big mojo like the monks' spell, it
has a cooling off period. If
Sofia's memories all came back at
once, the trauma of these events
all at once combined, well, that'd
physically blow out her brains.
(beat)
Plus, no offense Sofia, but some of
the stuff you did, coming back with
no warning, might prompt you to do
the deed yourself.

Sofia frowns, troubled, but this goes ignored as Manu goes
into his desk and removes an address book.

MANU
(flips through book)
I have some Council contacts who
might be able to repair it, so that
it decomposes properly.
(beat)
Sofia, I need you to stay in bed
for today. Things may become...
painful, and I want to keep an eye
on you.

Sofia nods meekly, biting her lip in worry.

DELANEY
Now that's settled.
(turns to Reiko)
(MORE)

11 CONTINUED: (2)

11

DELANEY (cont'd)
Now, dumbass, whatever you did -
not again, or I roast you. We
clear?

Reiko nods meekly. Delaney grins and exits. Skye gives Reiko a look.

SKYE
Sorry kid, but that goes double for
me.

Skye exits as well, leaving Reiko looking, well, worried. She slips away on her own.

12 EXT. HILL - AFTERNOON

12

FITZGERALD stands on a hill overlooking the Academy. She closes her eyes, feeling the wind on her skin. She looks up at the sky, almost as if in prayer. She's worried as hell.

She hears a sound, and turns around to see a truck pull up.

The door opens to reveal CASSANDRA! File folder under one arm, she approaches, appraising Fitzgerald with a sour gaze.

CASSANDRA
Long time, no see... Dr.
Fitzgerald.

Fitzgerald refuses to react.

FITZGERALD
I was quite surprised to get your e-
mail, considering your recent
affiliations.

Cassandra chuckles, but it's all for show and both know it. She continues, her voice full of contempt.

CASSANDRA
You mean the Cabal? I decided I'd
fulfilled my end of our bargain.

FITZGERALD
(dry)
I had the impression they didn't
take resignations so gracefully.

CASSANDRA
Apparently, after a butchering of
their leaders, they don't waste too
much time checking the bodies.

Fitzgerald faces the accusation with a stony silence, but Cassandra is amused.

(CONTINUED)

CASSANDRA (cont'd)
(playful)
I meant that as a compliment,
Grace. Do try to keep up.

FITZGERALD
(frowns)
What's in the folder?

CASSANDRA
The Keenan Facility. You remember
the place, right?

Cassandra holds the folder forward, and Fitzgerald grabs it
from her, opens it.

CASSANDRA (cont'd)
Can't say I ever had a chance to.

FLASH: A teenage Cassandra, SCREAMING and pounding her bloody
fists against a large glass window!

Cassandra closes her eyes, banishes the memory.

FITZGERALD
(confused)
I thought they had closed it over a
decade ago.

CASSANDRA
Keenan owns it privately, but it
does the Council's dirty work.
Under the Council's new
administration, he decided to keep
it on the down low. I guess large
scale torture of Slayers wasn't
good for PR.

Inside the folder:

SHOT: Security maps, passwords. Photos of Slayers with no
souls left behind their eyes, their bodies covered in scars
and bloated by drugs.

Fitzgerald looks through the photos, tries to bite back any
sort of genuine reaction.

FITZGERALD
(regretful)
Cassandra, what they did...

CASSANDRA
(scathing)
I'm not here for your pity, Grace.
(MORE)

CASSANDRA (cont'd)
I'm here because my sisters are in
your care, and you are my only
avenue with which to communicate
with them.

FITZGERALD
Those 'sisters' that you spent over
a year tracking down and murdering?

Cassandra just smiles and ignores Fitzgerald's remark.

CASSANDRA
(sarcastic smile)
I love the irony, though. You, of
all people -

FITZGERALD
You know I quit after two months. I
left that place.

CASSANDRA
We all left, eventually. You in a
taxi, me in a body bag. *C'est la
vie.*
(shrugs)
Or *la morte*, as the case may be.

Cassandra notes Fitzgerald's shocked expression and wears a
mask of stone.

CASSANDRA (cont'd)
Spare me your theatrics, bitch,
just tell me.
(cold fury)
You slaughtered the Cabal, now tell
me you have the stones to tell me
these men don't deserve the same
treatment.

Fitzgerald stands, unable to give Cassandra either answer she
wants.

CASSANDRA (cont'd)
You Council bastards are all the
same.

Cassandra makes a grab for the folder, but Fitzgerald pulls
it to her chest. Cassandra narrows her eyes.

CASSANDRA (cont'd)
Don't try to fight me, Grace. I'll
kill you before you turn around.

FITZGERALD
There are girls in the trees around
us. One step, you're on the ground.

CASSANDRA

(chuckles)

No, there aren't. You know why?

She steps forward, slowly, tauntingly, until she stands before Fitzgerald, and she rests a finger on Fitzgerald's chest accusingly.

CASSANDRA (cont'd)

Because if any of your girls got a whiff that you were connected to something like this, you would be strung up in the middle of the grounds and used for target practice.

FITZGERALD

Perhaps. And perhaps I would deserve it.

(beat)

But if you give me the chance, I could prove that I want this place closed as much as you do.

Cassandra looks Fitzgerald in the eyes, searching for any indication she's lying.

Without a word she turns, opens the door of her truck, and drives off.

Fitzgerald watches her drive off, beginning to shake as soon as she's out of sight.

Slowly, she drops to her knees and lays her forehead in one hand, and begins to WEEP.

A photo slips out of the folder: A PHOTO of the corpse of seventeen-year-old Cassandra, her blonde hair spread in a death halo.

BLACK OUT:

END OF ACT ONE

ACT TWO

FADE IN:

13

INT. CAMPUS - CONFERENCE ROOM - DAY

13

Fitzgerald stands before the A SQUAD, which includes Skye, Delaney, ERIKA and, surprisingly, RACHEL; the latter leans against the far wall, a little uncomfortable.

FITZGERALD

With Sofia on sick leave, Rachel will be temporarily taking her place on A Squad.

Delaney, lounging back in her chair, hides a small smile.

FITZGERALD (cont'd)

Considering the nature of this task, Rachel, your specific talents may be needed.

SKYE

(excited)

Ooh! Ninja mission?

FITZGERALD

(pauses)

You four, along with a team of Slayers and Council personnel -

SKYE

How many Slayers?

(off Fitz's glare)

I gotta know how many are gonna be useful to me.

FITZGERALD

You'll be joined by Tia, Mela, Fiona, and Karen.

SKYE

Great, me'n the girls and a bunch of babies. They'll get in the way!

FITZGERALD

(sharp)

You'll need them.

Skye shuts up, stung but accepting it. Fitzgerald passes each of the team a folder.

FITZGERALD (cont'd)

The Keenan Facility is a privately owned research facility, founded by Drs. Anthony and Celia Keenan forty years ago.

(CONTINUED)

DELANEY

That the old guy?

Delaney holds up a picture of KEENAN, and Fitzgerald nods.

FITZGERALD

Celia is dead, but Anthony has continued his research since. If you flip to the back, you'll see the nature of his research.

All three girls (barring Erika) promptly do so - and all react in shock.

SKYE

The hell is this?

Erika turns her head towards Skye, and it takes her a moment to realise what she needs.

SKYE (cont'd)

Coles notes: These psychos have been using Slayers as human pincushions.

FITZGERALD

Indeed. These girls are the subjects of extensive tests regarding their Slayer abilities.

RACHEL

So, civilians know about Slayers and have been testing on them?

Fitzgerald chooses her words carefully.

FITZGERALD

There are groups who have a stake in the Slayers.

ERIKA

Like the Cabal.

A long beat of awkward silence develops, before Fitzgerald finally answers:

FITZGERALD

(conflicted)

Yes, like the Cabal.

The girls nod, but Skye eyes Fitzgerald suspiciously.

SKYE

So, is it a Cabal facility?

(CONTINUED)

FITZGERALD

The Cabal aren't the only ones who
are interested in the Slayers.

SKYE

(frustrated)

What aren't you saying?

Fitzgerald turns cold; Skye has crossed an authority line.

FITZGERALD

Considering the circumstances
surrounding your current
'condition,' Ms. Underwood, I would
prefer if you didn't accuse anyone
else of secrecy. Which reminds me -
you and I are going to have a very
long discussion about that when you
get back.

Skye, not cowed but not willing to push the subject, doesn't
respond.

FITZGERALD (cont'd)

Greg is waiting on the bus. You
head out in thirty minutes. You'll
arrive around 3am, during night
shift, when security is relaxed.

Fitzgerald almost turns away without a goodbye, so caught up
in her frustration, but she stops herself.

FITZGERALD (cont'd)

Be safe, girls.

She offers a weak smile before disappearing through a door.

Cerys sits next to Claire's bed, watching her sleep. It's
fitful, with movements and quiet moans.

CERYS

(muttered)

Come on, you can get through this.
I know you, Frye.

She looks down on the girl, knowing nothing can be done.
Frustrated, she stands and exits.

Cerys exits the school, a thousand and one thoughts in her
head. She walks along the wall, walking without a
destination.

Something pulls her out of her head. The distant sound of YELLING.

Cerys snaps back to action mode, and rushes along the wall towards the back of the Academy.

She goes into the shadowed area under the trees, looking around - and finds a SMASHED WINDOW close to the ground.

Cerys doesn't wait to move towards it, slipping inside:

Cerys drops to the ground quietly, landing in the patch of light left by the window. She looks around the dusty, unused floor:

Until they're distracted by YELLS! At least a dozen of them, all Slayers. Cerys fingers a gun at her waist, moves towards the yells at almost a run.

They get closer...

Cerys enters the room to find a crowd of Slayers yelling, a circle. Towards what? Cerys pushes through the girls, and sees:

TSULA faces down with FRAN, both watching each other as they circle. Fran steps forward, landing a KICK on Tsula's abdomen.

Tsula recovers and KICKS OUT at Fran's chin, missing, but regaining the upper hand.

Fran throws a punch, which Tsula dodges easily. She GUT PUNCHES Fran so hard it TOSSES Fran a foot away.

TSULA

First fall! Sorry, Franny, but
you're out. Pay up.

Fran stands, frowning and wincing from the beating. She digs through her pockets as she approaches, then plants some cash in Tsula's hand. Tsula promptly stuffs it into a plastic bag.

FRAN

(grudgingly)
Good fight.

TSULA

(grin)
Good fight.
(to crowd)
Who's next?

Cerys steps out of the crowd, arms crossed.

CERYS
(ominous)
I'd like a go.

Tsula GULPS. The Slayers around her disperse as Cerys, pissed off, steps forward and snatches the bag from Tsula's hand.

TSULA
Hey!

CERYS
Shut up.

Tsula follows orders.

CERYS (cont'd)
I've put up with your being off
your game and your insubordinate
comments since you came home from
your trip - but this will not be
tolerated. With our girls dying
left and right, I thought you'd
think better than start a bloody...
fight club to help the process!
(beat)
You're a Slayer. Act like it.

Cerys turns to walk away, bag in hand. Tsula stands, as if
hit by a mental train.

TSULA (O.S.)
We don't train any more. Not like
we used to.

Cerys looks back at Tsula, anger in her eyes.

CERYS
I catch you at this again, it won't
be a slap on the wrist. You're out
of B Squad, if not the Academy.
(disappointed)
Get a grip, Tsula.

And there she leaves the girl.

Just outside the infirmary, Reiko sits on the floor, back to
the wall, headphones in. Despite the musical accompaniment,
she's still troubled by the morning's events.

MANU (O.S.)
Reiko?

She looks up to see Manu standing over her, looking
concerned. She removes her headphones.

REIKO
Hey, Dr. Cairns.

MANU
(kind)
I'd like a word.

He moves closer, sits beside her. Reiko frowns, feeling a little awkward, but doesn't protest.

MANU (cont'd)
I know how you feel; I haven't forgiven Sofia yet either, you know.

Reiko looks at him in disbelief.

MANU (cont'd)
I'm kind to her, because the girl in there, she's not the one who killed Alita, not yet. But every day I have to hold my tongue, take deep breaths.
(beat)
Reiko, forgiving Sofia will be hard. For a year, she betrayed us, worked for those who wished to destroy us. Everything she did, despite mental conditioning, was the result of a choice she made.

Reiko nods, looking down at her hands. Manu smiles sadly.

MANU (cont'd)
Until I have the strength in my heart to forgive her, though, I will stay silent. Because hate waits within you, builds as you let it, grows with your sponsorship, and consumes you.
(beat)
Until you realise, it's not only Sofia you are angry at. It's yourself.

Reiko looks at him, questioning this leap.

MANU (cont'd)
If you had been there to save her, if you had killed Sofia on any of the thousand times you'd crossed paths...
(slowly growing anger)
It's easy to wonder what would have transpired if Sofia had met you first on that battlefield.
(MORE)

(CONTINUED)

17

CONTINUED: (2)

17

MANU (cont'd)
If Alita would now be alive, if you
had faced Sofia instead.

Reiko looks at Manu, shaking her head.

REIKO
No, no, She's the one who - I
couldn't...
(beat)
She killed Alita!

MANU
(cold)
And you did nothing to stop her,
not really.

Reiko looks at Manu with horror - does he blame her? He
smiles, confusing her even more.

MANU (cont'd)
(gentle)
It was so easy for you to believe I
was angry and that I blamed you,
because you still feel that guilt.
So, Reiko, before you can forgive
Sofia, you must forgive yourself.

He stands and leaves her, entering the infirmary. Reiko sits,
not moving to turn on her music, just sitting in silence.

Manu's face falls as he slips into the infirmary.

18

EXT. KEENAN FACILITY - ESTABLISHING SHOT - NIGHT

18

A white set of buildings sits in the middle of a dense forest
surrounded by a mountain range. A fence surrounds the
property.

A WHITE VAN begins moving along the front road to the gate:

19

INT. VAN - NEXT

19

Greg sits in the passenger seat, dressed in a uniform with
the facility's title emblazoned on it, KEENAN FACILITIES over
his heart.

Alongside is a DRIVER, also in a uniform.

DRIVER
So, last minute rebrief?

GREG
We get in using the codes,
incapacitate gate security so
everyone else can get in. Then, we
take the facility, by force if
necessary. If something goes wrong -

(CONTINUED)

DIVER

Skye, Erika and Delaney are ready
to break in on their own, got it.

(beat)

Hard to think a girl like me could
snag an A Squad spot, even
temporary.

GREG

You're doing great, Rachel, just
keep driving.

The Driver (RACHEL) smiles and returns her attention to the
road as we CUT TO:

EXT. FOREST - NEXT

Delaney, Skye, and Erika sit at the base of a tree, in
camouflage gear and eyes in every direction. Erika's are
closed, but she's listening. They speak quietly.

SKYE

(frustrated)

Geez, how long does it take to do
the whole 'open the gates' shtick?
They've got the friggin' codes!

DELANEY

If you guys had let me open them my
own way -

ERIKA

I do not think that would be wise.

She shoots her a glare.

ERIKA (cont'd)

Your spells would draw attention,
which we hope to avoid. Sometimes,
Delaney, magic is not the answer.

(beat)

I respect your decision, Skye, but
invulnerability to bullets would
have been quite useful here.

Skye frowns, but a BUZZING from her belt gets her attention.
She grabs the walkie and presses it to her ear.

RACHEL (V.O.)

(fuzzy)

Skye?

SKYE

Yeah?

(CONTINUED)

RACHEL

Floodgates are open. Lead the charge.

SKYE

Roger that.

Skye gives the girls a look, and they slip into the trees.

21

EXT. FACILITY - BACK ENTRANCE - NEXT

21

The girls come from the trees and hop the fence effortlessly. Skye goes to the back door, and it opens.

SKYE

Time to party.

CUT TO:

22

EXT. KEENAN FACILITY - ESTABLISHING SHOT

22

From the front, a second white van is moving in on the gate.

23

INT. KEENAN FACILITY - HALLWAY - NEXT

23

The same sanitarium from Fitzgerald's dream, though ten or so years later. The halls are a little less shiny.

SKYE

Am I the only one getting a real
creepy feeling from this place?
Raise your hands.

Both Delaney and Erika comply, and the girls continue. There's not much yet, but then:

DELANEY

Patient rooms. We're here.

SKYE

Plan's going after Keenan, Del. The
Council are gonna deal with the
crazies.

Erika shoots Skye a dirty look.

SKYE (cont'd)

I say that with all the respect in
the world.

DELANEY

(shocked)
Oh, my God...

Skye and Erika throw her a look, but Delaney merely goes for the door. When it doesn't open, she KICKS it in and enters.

(CONTINUED)

SKYE
What the hell...

Erika looks at the chart outside the door and follows quickly after. Skye follows suit, confused.

Skye enters to find Erika and Delaney staring at a bed, where the patient is lying, completely out of it despite her open eyes. The girl lets out a strangled whine.

The girl is DEBBIE!

SKYE
(soft)
Jesus... Debs?

She steps forward:

DELANEY
Don't move.

Skye throws her a look, but she can tell by the horrified look on her face that she's serious.

DELANEY (cont'd)
Her aura, it's... it's wrong.
There's no other word for it.
(beat; off looks)
All Slayers have this kind of...
essence surrounding them. As unique
as a fingerprint if you're able to
see and read them.

Delaney edges past Skye, peering down at the swaying, spaced out Debbie before her.

DELANEY (cont'd)
Whatever they've done to her in
here, she's not coming back from
it. I'm sorry.

Frustrated, Skye tries to quickly scan over any notes and files lying around.

SKYE
No, no way. Not after what that
Cabal bastard did to her. She was
supposed to be coming here to get
help!

DELANEY
Oh, she got help alright. I'm just
not sure it's the sort you're
thinking of.

SKYE

So what do we do?

ERIKA

What can we do?

Skye shoots her a look. Erika is solemn - but honest.

ERIKA (cont'd)

We cannot take her with us. Not until our mission is complete. And Even then, what of the other Slayers in here? Are we to rescue each and every one of them too?

SKYE

If that's what it takes.

DELANEY

Oh, would you listen to yourself? Any second now, the alarms are gonna start -

Ana ALARMS start going off around them! The girls look around as red alarm lights fill the room.

DELANEY (cont'd)

(sighs)

I have got to stop talking out loud.

(to others)

Looks like the invasion's starting. Let's get to work.

SKYE

What, we're just gonna leave her here?

DELANEY

She ain't going anywhere. We'll be right back. Maybe we can stuff her in a wheelchair or something.

Skye grabs hold of Delaney as she passes:

SKYE

You watch your damn mouth! That's one of us you're talking about!

DELANEY

There's nothing there any more! Whatever they did to her didn't leave much behind!

ERIKA

Skye, Delaney, please!

(CONTINUED)

24 CONTINUED: (2)

24

She motions back the way they came. Skye and Delaney share a stern look - before Skye releases her and the girls exit the room, Erika the last to leave.

ERIKA (cont'd)
(quiet)
I am sorry, Deborah.

She follows the girls out:

25 INT. KEENAN FACILITY - HALLWAY

25

The girls step out into the hallway - just as a crowd of MILITARY SECURITY enter!

SKYE
O-kay...so maybe we won't be back
that fast.

They face the girls, both sides at a standstill. At this tense moment:

BLACK OUT:

END OF ACT TWO

ACT THREE

FADE IN:

26

INT. KEENAN FACILITY - HALLWAY - NIGHT

26

Skye, Erika and Delaney face down with the security, who raise their guns.

SECURITY GUARD

Come on, girls -

DELANEY

Gravitas!

The three mercenaries are dropped to the ground, pulled by an intense gravity field.

DELANEY (cont'd)

That should -

A SHOT rings out, and Delaney FALLS forwards. Erika ducks, grabbing her and throwing herself at Skye, knocking them into an adjacent hallway.

The three land against the wall. Delaney is bleeding from the arm, but is thankfully not in mortal danger.

DELANEY (cont'd)

Crap, that was my good arm!

SKYE

You don't have a 'good' arm.

DELANEY

Well I've sure got a bad one now!

ERIKA

Enough, both of you!

Skye throws a glance around the corner to see four more security approaching. She stands, jumping up:

And grabbing onto a light fixture in front of them, SWINGING and flying towards them!

She kicks one, knocking him back into the two behind him, then lands and kicks out, CRUSHING one man's knee into the wall. She kicks, knocking all four's guns away.

Skye looks down on them, ready to do some serious damage. She leans down, PUNCHES the first one. Unconscious.

She follows suit with two and three, and grabs four by the ankle as he tries to climb away. She quirks an ear:

(CONTINUED)

Then turns and THROWS him at more approaching security, knocking all of the newbies and the thrown man into Delaney's gravity spell.

DELANEY
(theatrically)
Stay.

Skye grabs her walkie.

SKYE
Where's the backup?

GREG
(fuzzy)
We barely have enough to cover the facility. Round up as many as you can - orderlies, security, doctors, anyone.
(warning)
Do not touch the patients.

SKYE
You're the boss, but we found -

GREG
Skye, that's an order!

She turns off the walkie and approaches Erika and Delaney, who are both standing. Delaney's wound is still prominent, but it's just a flesh wound.

DELANEY
I'm alright.

SKYE
Let's do this thing, come back for Debbie and get the hell out of here.

The girls head into the hallway:

Rachel walks through the chaotic scene, with Academy-based Slayers and Council workers tying up or incapacitating various staff. A single file line is led out of the room, which Rachel watches darkly.

She passes a table where a blonde Slayer lies, strapped in and eyes wide. She's 17, maybe 18. She's clearly been ravaged by the Virus, and she's just barely alive.

Rachel approaches, looking down on her with sympathy and regret. She reaches out, slips her hand into the Slayer's.

SLAYER

(confused)

I can't - they took it away from me, I can't feel it any more. I can't...

(beat)

They said, they're hurting me to save me. I can't feel... I can't feel anything.

She looks up at Rachel, fear showing clearly on her face.

Rachel closes her eyes, and a WOOSH of images run through her mind. Slayers, hundreds, thousands of them, before they lock onto:

- This Slayer, five years old, playing soccer with her father.
- The Slayer, sitting alone at prom watching the couples.
- She stands atop a hill, fighting a vampire alone.
- A giant battle, with the Slayer in the middle, Slayers and demons around her.
- The Slayer hooked up to machines, a yellow liquid being injected into her.

Rachel OPENS her eyes.

RACHEL

It's alright, Hannah. You need to sleep.

HANNAH

(lost)

But... they broke... It's cold. I feel wrong. Where am I going?

Rachel looks down on her, on the edge of tears.

RACHEL

(sad)

Home.

Hannah smiles now, and squeezes Rachel's hand a little.

HANNAH

(quiet)

Thank you.

She closes her eyes, and her hand slips from Rachel's. Rachel bites her lip, her hands shaking as she steps back from the dead girl.

(CONTINUED)

27 CONTINUED: (2)

27

Rachel glances at the table, where vials of the same yellow liquid sit. She narrows her gaze.

28 INT. OFFICES - NEXT

28

Rachel enters the small office, sitting at the computer. She pulls out a sheet of paper and lays it out, reads it, and types in login info.

She moves through the files, clicking through folders and reading files effortlessly. But one gives her pause... Her eyes widen in horror and disbelief as she reads.

29 INT. INFIRMARY - NEXT

29

Reiko, in her sleepwear, walks through the infirmary, muttering to herself under her breath.

REIKO

(quiet)

Hey, Sofia, I couldn't sleep, and I though you might want company or something, and I'm sorry for yelling at you...

(stops; thinks)

I thought I might like to jab your own Scythe down your throat while you sleep. Wouldn't that be fun?

She stops herself, shaking her head.

REIKO (cont'd)

Do not say that, Kimusume Reiko. Do not. You are apologising, you are forgiving, you are being the bigger person, you are -

(stops)

Gone.

This is curious, until we see she's standing in front of Sofia's empty hospital bed!

REIKO (cont'd)

Crap.

She turns and runs off into the Academy.

30 INT. CAMPUS - HALLWAY - NEXT

30

Cerys walks down the hallway, eyes lost. She glances at her watch: it's 4am. She frowns, rubs her eyes. She turns into:

31

INT. CANTEEN - NEXT

31

Cerys enters, scans the room. She sees, of all people, Manu sitting at one of the tables in the giant, empty room with a tea. Manu offers a weak smile as she approaches.

MANU

A good morning to you, Cerys.

CERYS

Haven't slept yet. More like 'good night.' But I'm not having one of those either.

Manu frowns, and nudges a chair out for her across from him with his foot. Cerys sits in a heap, for once not meticulously poised as the terrifying Watcher. More like a grieving mother.

MANU

I like to come down here during the early hours. The space, the quiet, it helps.

Cerys nods, smiles. She does the same.

The two sit there in silence for a moment. Manu looks kindly at her, questioning her with his eyes.

She doesn't answer, rather, and looks down at her hands.

MANU (cont'd)

(quiet)

I'm a little worried about you, Cerys, to be honest.

Cerys gives him a look, stung.

CERYS

Nothing to be worried about, Manu. Just looking after my girls.

MANU

You were spending an inordinate amount of time in there before Claire became sick.

Cerys doesn't respond.

MANU (cont'd)

Look, we've worked together a long time. I know you better than anyone here, and I worry about you. When I was Chief Medical Officer at Sennybridge, you even hated cursory infirmary visits.

(CONTINUED)

She continues looking at the table, unable to answer.

MANU (cont'd)

We choose our professions very carefully, Cerys. We become what we are because of who we are.

(beat; confessional)

I became a doctor because I left my mother to die.

Cerys' gaze juts up to his face in surprise, and a little shock.

MANU (cont'd)

I'd never seen a demon before, and I was so frightened, I just hoped she was running behind me.

(beat)

Five years later, I was an accredited Council medic working on the front lines against demon fights.

CERYS

(quiet)

What the hell does that have to do with me?

MANU

Because you were a caretaker, and when you lost your charges, your girls, you withdrew, became a trainer. Now you are again a caretaker, and yet again you are on the verge of failing to protect them from the world.

CERYS

Don't be serious. I have no control of the Virus.

MANU

(pushing)

And the demon that possessed Katya and forced you to watch her kill her teammates and then, finally, to kill her? You had control over that?

CERYS

No, but -

(searching)

I...

Manu watches her try to find an answer. She stops, defeated.

(CONTINUED)

CERYS (cont'd)
I should have been able to protect them.

MANU
You were their Watcher, Cerys. You were meant to observe them.
(beat)
But you are terrified of observing, now, because it means yet again girls will die, and somehow you should be able to magically cure them.

Manu stares straight into her eyes.

MANU (cont'd)
There is no cure, one's probably not coming. Claire, Alana, Stephanie, Laura.... All of the girls in that room are going to die. And it's not your fault.
(beat)
There's nothing you can do, Cerys.

Cerys takes this in, and almost violently stands and exits the room. Manu sadly can only watch her leave.

Reiko walks, tired, through the hallways, looking in every doorway. She tries the girl's bathroom - and finds it's locked.

REIKO
Sofia?

INTERCUT WITH:

Sofia stands in front of the mirror (as seen in the teaser), appraising her body, tracing forgotten scars with her fingers. We see her from the mid-chest up, and both her arms hang at her sides.

REIKO (O.S.)
(muffled)
Sofia!

Sofia, listless, almost smiles at the familiar voice. Her response is almost nonchalant, but carries elements of pure emotional numbness. Tears run down her face, but she doesn't notice.

SOFIA
Hey, Reiko.

REIKO (O.S.)
Are you okay in there?

Sofia considers answering her, but doesn't. Instead, she raises an arm and places the SCYTHER on the counter.

She appraises it coolly, everything stirring underneath. She's in a dark place.

SOFIA
Reiko?

REIKO (O.S.)
Yeah?

SOFIA
I wasn't a good person, was I?
(beat)
You hate me. Everyone hates me.

She can barely say the words out loud.

SOFIA (cont'd)
I... killed someone. I stabbed her,
just like that. And all these
others -

Her hands grasp the counter as something rushes through her; she SCREAMS.

FLASH:

* Sofia watches BRAEDEN cut down a pair of civilians, not reacting.

* Braeden slices his number into a dead Slayer.

* Sofia rides in a jeep alongside Cassandra.

* Reiko looks at Sofia in her cell (from 'Blood Stains') with hatred.

The memories subside, and Sofia relaxes her grip, breathes.

SOFIA (cont'd)
Last year, you told me, I had
nothing. She had a destiny, and...
I had nothing.
(beat)
You told me you'd watch as I they
sent me to hell.

CUT TO:

34 INT. HALLWAY - NEXT

34

Reiko stands at the door, realising exactly what Sofia's getting at.

SOFIA (O.S.)
(muffled)
You told me you wanted to kill me
yourself, if I remember correctly.

Reiko is panicking; she doesn't know what to do.

35 INT. GIRLS' BATHROOM - NEXT

35

Sofia holds the Scythe against her wrist, staring at herself in the mirror, imagining it. She doesn't speak any more.

36 INT. HALLWAY - NEXT

36

Reiko POUNDS on the door.

REIKO
Sofia, open the doors!
(beat)
I - I was angry, and afraid, and
angry, and I'm sorry!

INTERCUT:

SOFIA
Of course you were. I killed your
best friend.

REIKO
Sofia, I...
(beat)
Look, everyone's done something
bad.

SOFIA
(icy)
We're not talking shoplifting a
bloody t-shirt here, Reiko. We're
talking clod blooded murder.
(beat)
We were Chosen, Reiko. Buffy handed
me the Scythe herself, told me,
told me I was her successor. And I
used that power to kill another
girl.

REIKO
Yes, but...

(CONTINUED)

Reiko doesn't know what to say. She agrees with everything Sofia is saying, and is struggling to find a counter argument.

REIKO (cont'd)

Look, Sofia, there was this Slayer, Faith. She did some real bad stuff, killed somebody too. She's a real hero now.

SOFIA

Buffy -

REIKO

Who cares about Buffy? Faith's a good guy now. What matters, right now, is you, and...

(stops; bites lip)

Look, before the Cabal got you, I didn't know you, but your friends did. They told me, they... Skye searched every day for you -

SOFIA

For the Scythe!

REIKO

And she has so much faith in you it's crazy, and Frankie, too. They're the ones who know you, not me, not Braeden, nobody. And they believe in you.

Sofia is confused, as if a thousand voices are surrounding her instead of just Reiko's.

SOFIA

(confused)

I don't know them!

REIKO

I do. And if they say you're worth saving... I believe them.

ON SOFIA

As she stares into the mirror, really looking at herself seriously.

SOFIA

But that whole year -

REIKO

That's one year. You've got plenty ahead of you to make up for it.

(CONTINUED)

Sofia stops, thinks. She reaches out with her other arm and unlocks the bathroom door.

Reiko bursts in and HUGS her. Sofia, shocked at this affectionate gesture, freezes.

REIKO (cont'd)
You did bad things, and I know you
could again. But we're sisters, all
of us, and family forgives.

Sofia, breathing hard and clearly touched. She rests one hand in Reiko's hair, unsure what happens next.

In contrast to the empty, silent canteen of the Academy, the doctors' canteen in the facility is full - of tied up, squirming figures. Doctors, nurses, even security.

In fact, near our girls sits the tied up DR. KEENAN (older of course). He looks as sleep-deprived as one would expect at 3 in the morning.

Skye watches him from the other end of the room, disgusted at the sight of him. Alongside her are Delaney and Erika.

They turn to see two slayers (tall blond FIONA and tired black KAREN) bringing in more prisoners.

KAREN
They've got more in some of the
offices. I think they're mostly
rounded up, 'cept the patients.
(sad)
They got professionals coming in to
deal with them. A lot of them are
too far gone to help.

Erika looks down sadly, obviously thinking of Debbie.

SKYE
Good work, girls.

Neither girl smiles, but merely nod.

FIONA
I can't believe a place like this
exists. I mean, who -?

RACHEL (O.S.)
(very angry)
The Council.

All the slayers turn to see Rachel enter the room, blood on fire and holding some papers in her hand. She walks up to them, looking Skye in the eye.

RACHEL (cont'd)
Your beloved Watcher's Council
funded and set up this place.

SKYE
(grabbing the papers)
Certainly ain't my 'beloved
Watcher's Council.'

She appraises the papers. Rachel looks at the other Slayers.

RACHEL
This place has been running for
half a decade, screwing with
Slayers and Potentials. Pre-
Rosenberg's spell, their main goal
was torturing a Potential into
becoming a Slayer.

She looks directly at Keenan and walks towards him. Her visage changes to that of the now-dead Slayer, HANNAH!

HANNAH (RACHEL)
Now, they're trying to reverse the
Cruciamentum serum, double the
Slayer power instead of wiping it
out. 'Cept those pesky girls just
keep on dying.
(beat)
How inconvenient.

DR. KEENAN
We're trying to help you stop this.
If a few girls die, what does it
matter if we manufacture a cure to
this Virus? The girls here are
already... broken.

She stares down at him, but it's Skye who runs up from behind Rachel and GRABS Keenan by the throat, slamming him against the wall.

SKYE
(angry)
Screw you! You think we're just
toys? Lab rats you can play with?
Did you do that to Debbie? Huh?
Answer me!

Rachel and Erika pull her back, and she struggles for a moment. They relax their grip, and she goes to lunge again, but they grab her and pull her back.

(CONTINUED)

SKYE (cont'd)
(shrugging away)
Alright, alright! I'm cool.

They release her, and she doesn't immediately leap at him.

DR. KEENAN
A few more months, we might have
had something. The Livesey girl,
the one who the Cabal torturer did
such terrible things to, she could -

SKYE
A few more months, she'd have been
dead. Then I would have found you,
and you'd be dead too, even if
you'd cured friggin' cancer.

DR. KEENAN
You won't say that when the veins
begin to show.

She turns to attack again, but a CRACKLE from the walkie
distracts her.

GREG (V.O.)
Operations are here. They'll take
the prisoners and clean up. Our job
is done. Let's go, girls.

Skye backs off, glaring down at Keenan.

SKYE
I hope they fry you.
(to others)
Let's get our girls and get out of
here before I do something.

She turns and leads the girls out.

Fitzgerald looks down at the facility, as the SLAYERS exit.
She smiles quietly to herself, proud. A RUSTLE of the trees
makes her turn:

And in the trees stands Cassandra. The two stare at one
another coldly, neither making a move.

BLACK OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

39

EXT. HILL - NIGHT

39

Fitzgerald stands, face to face with Cassandra. Cassandra's hand is at her waist, where a knife holster sits.

CASSANDRA
Good morning, Grace.

FITZGERALD
Cassandra.
(beat)
Why are you here?

Cassandra moves forwards, but not towards Fitzgerald; rather, she goes to look down at the facility.

CASSANDRA
I wanted to see it, with my own eyes.

The personnel are being taken out by Council Operations agents, and Cassandra watches with glee.

FITZGERALD
We're not going to kill them.
Everyone in those trucks will be held and charged with conspiracy to commit torture, among other things.
We are not monsters.

CASSANDRA
(smiles)
Of course not.
(beat)
I considered killing you, you know.

Fitzgerald gives her an aside look, but doesn't visibly show fear.

FITZGERALD
Is that right?

CASSANDRA
Yes.
(beat)
But, considering your help, and the minor part you played, in the grand scheme of things you're more useful alive.

FITZGERALD
'Useful'?

(CONTINUED)

CASSANDRA

Oh, lighten up. I'm not planning on manipulating you.

(thinks)

I meant, you've proven yourself to me. I could kill you now and mess up your Academy for a few days, but I'm beginning to think my sisters are safer with you at the helm.

Cassandra looks at her, appraises her.

CASSANDRA (cont'd)

This buys you some time, at least.

(beat)

I'll see you around.

Cassandra turns and disappears into the forest.

ON FITZGERALD

She has finally allowed her fear to seep through and show. She grasps something beneath her coat. A small HANDGUN.

She breathes a sigh of relief, then turns and heads down the hillside.

DISSOLVE TO:

INT. CAMPUS - INFIRMARY - NIGHT

Cerys sits next to Claire, watching her sadly. She holds the girl's hand. She seems to be asleep, but her eyes are OPEN.

She's practically paralysed, and the veins are all across her body. She doesn't have long.

Her face scrunches up in pain, and she lets out a hoarse BARK. She can't scream, but it's clear she's in immense pain, even with the painkillers.

CLAIRE (V.O.)

It'd be easier if you just killed me.

MANU (V.O.)

I do not euthanise my patients, Claire. You have to believe that we will cure this.

Cerys sits, watching, unable to move. Claire's eyes move to look at her, begging her to do something.

CLAIRE (V.O.)

Come on, doc. I don't want to do this any more.

(MORE)

(CONTINUED)

CLAIRE (V.O.) (cont'd)
I don't care if I go to Heaven or
Hell, I just don't want to look at
these frigging white walls any
longer!

Cerys squeezes Claire's hand, but doesn't speak.

CLAIRE (V.O.) (cont'd)
It hurts all the time now, even
with the painkillers. I can't
taste, I can barely feel my own
body, doc. Just let me go.

Cerys looks down at Claire, tears streaming down her face.
She's completely and utterly helpless.

CLAIRE (V.O.) (cont'd)
Just let me go.

She watches, frozen, as Claire begins to SEIZURE. She sits,
too numb to react, as Claire thrashes involuntarily.

Claire turns, finally, to look Cerys in the eyes. In that
moment, she forgives Cerys for everything. And she dies.

Cerys reaches out, closes Claire's eyes. She sits in that
cold room, holding the hand of a dead girl and unable react
beyond the freely falling tears.

Around her, everything SPEEDS up - people leave and enter the
infirmary, the sun rises, the lights come on, and she doesn't
move.

She sits, as MANU and a BRIGHTLY DRESSED WOMAN (VERA) pass by
her, and the camera finally moves, following the two.

MANU
Are you sure you can do this?

Vera gives him a winning smile.

VERA
I'm just about the only one who
can.

The two approach Sofia, sitting up in her hospital bed - and
Reiko is sitting beside her, holding her hand!

VERA (cont'd)
(smiles)
I assume you're Sofia?

Sofia glances at Reiko and smiles, her identity crisis over.
She looks back at Vera.

SOFIA
Yup.

Reiko stands to leave, but Vera holds up her hand for her to stop.

VERA

You can stay. It may actually help,
Sofia having a friend to keep her
grounded.

REIKO

I should get Skye, then -

SOFIA

No.

Reiko looks at her, shocked.

SOFIA (cont'd)

Stay. Please?

Reiko thinks for a second, then nods.

REIKO

If it helps, alright.

SOFIA

(genuine)

Thank you.

Reiko doesn't respond, but her being there is response enough. Sofia turns to Vera.

SOFIA (cont'd)

Let's do this thing.

Vera nods, and looks to Reiko.

VERA

While you're here, you can help set
me up.

She hands her a sheet of purple fabric with symbols along the edges.

VERA (cont'd)

Lay this down.

Reiko follows suit, while Vera helps Sofia out of bed. She whispers in Sofia's ear, and Sofia lays on it. Reiko sits beside her, watching.

Reiko shares a glance with Manu, who smiles at the relationship developing between Reiko and Sofia. He's interrupted by a figure standing beside him.

Rachel stands beside him, and offers him a vial of the yellow liquid.

(CONTINUED)

RACHEL

They were using this on the
Slayers, depowering them. They
already did it to one girl and
killed her in the process.

(beat)

Who knows, maybe it'll be useful.

Manu nods, and Rachel turns to leave:

MANU

Deborah, was she...

Rachel turns. Meets his gaze. Manu takes in what she isn't
saying. He exhales, nods sadly. Rachel offers a sympathetic
smile as she exits.

BACK ON Vera, who sits with her fingers at the edge of the
mat, muttering in an unrecognisable language.

Sofia, eyes closed, waits.

INT. TECH SUITE - NEXT

Delaney sits at the computer reading, but is interrupted by a
BEEP.

Her screen reads: ONE NEW EMAIL. She opens it.

It reads "You do me a favour... Just consider my debt paid."

Beside this is a link. She clicks it:

A VIDEO. It's fuzzy and dark, but someone is lying on a
table.

It's KIRA!

She lies on the table, prone, as a fuzzy figure works over
her. However, the voice is unmistakable:

HAMISH

Kira, Kira, Kira... how the mighty
have fallen. No more your stupid
little apprentice now, eh?

And, if to underscore the point, the camera person shifts the
camera up and ZOOMS IN on HAMISH's face!

The video cuts to a map of Europe, and begins moving closer
and closer, into France, closer, until it lands on a small
uninhabited area outside PARIS.

Text underneath reads: HAPPY HUNTING - MALLORY.

Delaney looks at this, eyes wide, breathing hard. She grins.

42 INT. GRACE'S OFFICE - NEXT 42

Fitzgerald, tired, sits down at her desk. She checks the time: 8:00am.

And she has new mail. She opens it and begins reading.

CASSANDRA (V.O.)
If our little rendezvous on the
hill wasn't enough, I just wanted
to send you a note of thanks.

CUT TO:

43 EXT. ROAD - NIGHT 43

The row of six Operations vans drive down the highway.

CASSANDRA (V.O.)
I often look down on you for your
peaceful handling of human
monsters, but I may be coming
around. Your way of handling this
was a show of human grace.

Without skipping a beat, the first van EXPLODES!

The explosions continue, ripping through van two, three,
four, five:

VAN SIX skids to a stop, turns. Debris smacks against it, but
it is unharmed. The DRIVER sighs in relief:

And turns his head to see CASSANDRA standing outside the
passenger window, a gun in hand. She SHOOTS him in the head.

INTERCUT: Fitzgerald reads on.

CASSANDRA (V.O.) (cont'd)
I have a lot to learn from you,
Grace. But thank you.

CUT TO:

44 INT. VAN - BACK - NEXT 44

Alone in the back of the van is DR. KEENAN, cringing and
afraid in the dark.

The doors swing open and Cassandra steps in.

ON KEENAN: The darkness was worse.

CASSANDRA (V.O.)
Thank you for teaching me about
compassion.

(CONTINUED)

44

CONTINUED:

44

Cassandra steps forwards, grabs Keenan by the shirt and slams him against the wall of the truck. One sharp motion, as she SLICES his throat.

She turns and leaves, without even looking back, as he gurgles and dies.

CUT TO:

45

INT. CAMPUS - GRACE'S OFFICE - NIGHT

45

Fitzgerald, a little confused but touched, closes the e-mail. The phone RINGS, and she answers it.

FITZGERALD

Hello?

As the person speaks, she is horrified by what she's hearing.

CUT TO:

46

EXT. ROOF - NIGHT

46

Skye stands in the edge, looking out at the world. Skye sighs, and turns to look at Erika.

SKYE

Something 'bout that place didn't smell right.

ERIKA

I think Miss Fitzgerald felt guilty. For being part of a Council... that could do that.

SKYE

I ain't surprised, and I got the scars to prove why.

Erika nods, acknowledging Skye's point. She 'looks' down at her hands, unsure of what to do with them.

ERIKA

I don't think she'll ever be herself again.

SKYE

Grace? Meh. She'll be fine, just another -

ERIKA

Deborah.

Skye's face falls, and she goes to sit beside her friend.

(CONTINUED)

SKYE

She'll be alright. Not herself, no, but... She's a Slayer. Gotta give her credit that they picked her for a reason.

ERIKA

Sometimes I wonder if it would have been better for her, for others.. If they'd never been Slayers.

(beat)

Sofia's parents, Alita, Deborah.

(beat)

My parents.

Skye finally realises how big the issue Erika's struggling with is, and she reaches over and squeezes her hand. She doesn't know what to say.

ERIKA (cont'd)

What if I were never a Slayer, Skye? My eyes would be normal, my sister would be safe, my parents would be alive. I would be happy.

(beat)

You would be, too. At home, with your mother and father and their new baby. They would not think you were dead, and you -

SKYE

(interrupts)

No, Erika. Don't feel bad for me. I got it easy.

Erika can't stop herself from chuckling at that.

ERIKA

I can't imagine what you would find hard, Skye.

A silence falls between them, both feeling the weight of everything all at once.

SKYE

Least we got each other, right?

Erika smiles sadly as well, and nods.

ERIKA

Indeed.

However, both are interrupted by the door behind them opening. They look up to see MARIA standing in the doorway.

(CONTINUED)

SKYE

Hey, kid. What's up?

ERIKA

Maria? Are you alright?

Maria steps forward, but sways a little, dizzy.

MARIA

I wanted... to...

ERIKA

(concerned)

Maria?

Worried, Erika and Skye rush forward. Maria begins to fall over, and Erika grabs her before she falls.

ERIKA (cont'd)

Maria! Maria, can you hear me?

Erika lays her down on her back, looking into her face. She's breathing, but unconscious.

SKYE

Erika.

ERIKA

(irritated)

What? Skye, we have to -

Skye, solemn, crouches beside Maria and holds up her arm - shirt rolled back:

Where GREEN VEINS are visible, standing out against her pale skin and telling the whole story.

ERIKA (cont'd)

What is it? Skye? What's wrong?

(beat; more desperate)

Skye? Skye! Answer me! Skye!

Skye can't bring herself to say it as the frantic Erika cradles her sister, and we:

BLACK OUT:

END OF SHOW

NEXT WEEK

FRANKIE (V.O.)
Next week, on Slayer Academy...

CUT TO:

INT. CAMPUS - FRANKIE'S LAB - DAY

Frankie pulls the microscope closer and peers into it.

FRANKIE
Non. It cannot...
(beat)
Oui. Oui!

Grabbing her notes, Frankie double-checks something before peering back into the microscope. Slowly, a confident smile spreads across her features.

FRANKIE (cont'd)
(victorious)
You do not win, Darcie Deyncourt. I
do!

Grabbing up the phone, Frankie quickly dials a well-memorized number.

FRANKIE (cont'd)
'Ello, could I speak to Dr. Reynold
please? It is Frankie DuCont from
the Academy. I 'ave some important
information about Sebastian
Dunstall.
(beat)
I may 'ave synthesised an antidote.

CUT TO:

INT. PATIENT'S ROOM - DAY

DUNSTALL lies in a hospital bed, demonic features similar to Darcie's. However, as he struggles the demon appearance begins to fade as if it were a demonic infection were merely an allergic reaction.

He's becoming HUMAN again.

CUT TO:

EXT. PICNIC AREA - DAY

Frankie and Dunstall make their way down across the green grass, hand in hand. Frankie looks at Dunstall, practically glowing.

(CONTINUED)

CONTINUED:

FRANKIE

I'm so 'appy, Sebastian. I 'aven't
been this happy in two years.

He smiles and kisses her on the cheek.

DUNSTALL

Thank you, Frankie. Being in that
hospital, being locked up... it was
hell.

He steps forward a few steps, looking up and opening his arms
to the sky. Frankie smiles fondly and lays down the picnic
blanket as he takes in the air.

He turns around to look at her, still happy, as she sits down
on the blanket and begins taking out the food.

DUNSTALL (cont'd)

The air, the warmth, the smells.
It's so beautiful.

(smiles)

Hey, it's almost enough to help me
forget how you killed our baby.

Frankie turns and looks at him, shocked and injured:

CUT TO:

Frankie, standing, speaks on her cell phone.

FRANKIE

I am not sure the cure worked.
Sebastian, he is acting... wrong.

MALE VOICE (V.O.)

(filtered)

Ms. DuCont, I suggest you come back
to the HQ for protective custody.

FRANKIE

Non. I can get through to 'im. I
just need a little more time.

CUT TO:

EXT. FOREST - DAY

Frankie struggles with VICTORY in the shade of the trees,
both locked in one another's grip.

VICTORY

Frankie, listen to me! Without my
help, you're screwed here and you
know it.

(CONTINUED)

CONTINUED:

FRANKIE
And why would you want to help me?

VICTORY
Because you're like me. More than
you know.

Frankie stares into Victory's eyes as they struggle for control.

CUT TO:

EXT. LAKE SHORE - NIGHT

Frankie stands at the edge of the trees, looking out across the lake.

FRANKIE
(sadly)
This is the only way.

And as she draws her RAPIER, we:

BLACK OUT:

END OF TAG