

SLAYER ACADEMY

"RETURN TO FORM"

STARRING

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WITH

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SPECIAL GUEST STAR

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GUEST STARRING

CARLOS BERNARD as 'Amenemhat'

ZACHARY QUINTO as 'Senusret'

BROOKE NEVIN as 'Sam'

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PREVIOUSLY

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

INT. CAMPUS - GREG'S ROOM - NIGHT

DELANEY stands indignantly before GREG, who is slumped against the bed in despair.

DELANEY
You think you're the only one spun out by all this? Even if what she's saying is true, she probably can't even -

GREG (O.S.)
It all makes sense. What she said... it answers so many questions. So many things I didn't... couldn't understand.

DELANEY
Like what?

GREG
Like why my mother would ever kill somebody. Why Kira murdered her. All the little things that didn't add up...

He slouches past her, flopping down onto the edge of the bed. His stare's a thousand yards away.

GREG (cont'd)
But... how? How can they be... what could have happened to make them -

KIRA (O.S.)
Gregory?

Greg freezes - Delaney turns first. Kira's standing in the doorway. Kira steps into the room, but Delaney blocks her.

DELANEY
(shakes head)
Don't. Not now.

KIRA
Now look here, you can't just order me about! I'm not -

GREG
(cold)
Get. Out.

(CONTINUED)

CONTINUED:

A beat. He still hasn't turned round. Delaney tugs urgently at Kira's arm.

DELANEY
You heard him. Let's go.

KIRA
(shrugging her away)
Gregory, please. Whatever it is
you're upset about, I'm sure it can
wait until you've shown me to
Rupert so he can -

GREG
I said get out!

He rises, whirling to face her. His face is twisted with rage, muscles tensed tight.

DELANEY
Mom, come on!

Greg's SHAKING with fury now - and Delaney's attention is drawn around the room as first the curtains RIPPLE, then various items start to RATTLE in place.

GREG
You're not my mother! You can't be!
She... she'd never.. No! It's not
true!

KIRA
Gregory, listen to me!

Greg lets out a CRY of anger - and a lamp by his bed EXPLODES!

GREG
(screaming)
Get out!

Delaney SHOVES a shocked Kira back - as the overhead light SHATTERS in its socket!

Delaney pushes her outside, SLAMMING the door behind them. Greg collapses into a sitting heap on the floor, drained of energy.

CUT TO:

INT. CABAL BASE - SUB-LEVEL - DAY

VICTORY leads a team of SLAY-VAMPS down a curved corridor, ALARM BELLS ringing and red lights flashing.

(CONTINUED)

CONTINUED:

VICTORY
(beckons)
This way.

The foursome hurry on, passing large glass partitions - CELLS are behind them, plain and white.

Victory comes to a stop by a cell marked 'RES-M SUBJECT J,' turning with a smirk to her colleagues.

Inside, a slim, dark-skinned and raven-haired WOMAN looks up, late twenties and dressed in plain blue overalls.

She smiles when she sees Victory, rising - even though she's clearly very weak.

WOMAN
I knew you'd find me.

VICTORY
Yeah, well, don't thank me yet...

JOSH (O.S.)
Get away from the cells.

Victory turns - and there's JOSH, with a full squad of Cabal Guards behind him!

The Guard's weapons snap up, red LASER SIGHT beams falling on the four vampires.

VICTORY
You really think that'll stop me?

JOSH
I guess we'll find out.

She grins wickedly - and the Guards OPEN FIRE as we CUT TO:

INT. CAMPUS - FITZGERALD'S OFFICE - NIGHT

Fitzgerald sits alone at her desk, the stack of paper work once again building in front of her, and she once again begins to diligently work through it.

She looks up as Manu is standing in the doorway. She smiles at him but his face is dark, serious. Fitzgerald becomes concerned, and Manu holds up a DVD.

She waves him to come closer. Fitzgerald opens up the DVD drive of her computer and Manu loads the disc into the tray.

A video plays on the screen and Fitzgerald cups her mouth as she looks on in disbelief while Manu expression is beyond fury.

(CONTINUED)

CONTINUED:

ANGLE ON: The computer monitor, and the video it is playing. It's grainy and black and white, but we can clearly see someone TURNING OFF Mira's life support.

As the culprit turns, the camera gets a shot of their profile, not a shred of guilt visible on their face.

It's CERYs!

BLACK OUT:

END OF TAG

TEASER

FADE IN:

1 INT. CAMPUS - FITZGERALD'S OFFICE - NIGHT 1

FITZGERALD sits at her desk, silently watching a reel of video footage on her PC monitor.

MANU stands nearby, arms folded, watching her reaction. Her expression is unreadable.

Fitzgerald reaches forward and stops the footage, freezing the scene in place.

MANU

What should we do now?

Fitzgerald doesn't answer, rocking a little in her chair as her brain tries to process everything she's seen.

MANU (cont'd)

Grace. You've seen it for yourself now. What she's been doing.

FITZGERALD

We can't... can we really be sure?
How do we know that this isn't her first?

MANU

I've got blood work test results pending on other victims.

He moves round the desk, rewinding the footage and pausing it as Cerys injects the mystery substance.

MANU (cont'd)

Now that I know what I'm looking for, I should be able to prove her involvement in all the other deaths.

Fitzgerald exhales, placing her head in her hands.

MANU (cont'd)

I know this is hard to accept, but the evidence is -

FITZGERALD

Manu, I'd like a moment, please.

He hesitates, then straightens.

MANU

As you wish. I'll be in my office.

(CONTINUED)

1

CONTINUED:

1

He exits, closing the door. Fitzgerald looks over at the footage again, hands gripped together tight.

And then she POUNDS one fist against the desk, her cool snapping at last.

Dejected, she rests her head against one hand, eyes transfixed to her monitor.

FITZGERALD

Oh, Cerys... why?

She SIGHS again, then reaches for her phone as we CUT TO:

2

INT. LAIR - NIGHT

2

VICTORY heads through another of her by now many lairs, passing various SLAY VAMPS on the way.

This lair seems to have been made out of an old factory, with several small offices converted into storage areas for weapons and supplies.

She bears left and passes a large MEAT LOCKER, the doors open and vampires moving in and out.

Glimpsed within the locker are several BODIES, suspended on meat hooks like the slabs of food they've become.

Victory turns another corner - and we see that she's carrying an armful of supplies. Clothes, magazines, food.

3

INT. LAIR - VICTORY'S ROOM - NEXT

3

She KNOCKS on a door and enters another former office, now acting as her own quarters.

A TV SET is on, flicking quickly through the channels by an unknown viewer.

VICTORY

I brought you some more things.

Victory walks across the room - revealing JENDAYI stationed before the TV.

She's surrounded by books, newspapers, magazines, a laptop and various piles of clothing.

VICTORY (cont'd)

I'm finding that one more advantage of having your own troop of Slayers around you is you're never short of finding something to wear.

(CONTINUED)

She drops the clothes down, watching Jendayi for a moment. The other girl hasn't acknowledged her presence yet.

VICTORY (cont'd)

Hello?

Jendayi looks up at last, smiling.

JENDAYI

My apologies. I was trying to do a little more research. I have discovered something called the 'History Channel.'

VICTORY

(grins)

You should be on that, never mind watching it.

JENDAYI

Perhaps. But is helping to fill in the gaps.

Victory clears some things aside to make a space to sit down, sorting absently through the new clothes.

VICTORY

How've you been? I know I've been busy the last few days, but, you know... got a mission to work on and all that.

JENDAYI

I am fine. Thank you. Although I am also discovering that the basic English I was taught by my Cabal captors was just that - basic.

She flips through more channels - news, sitcoms, sports, dramas.

JENDAYI (cont'd)

Your language - indeed, your culture as a whole - is still as baffling to me now as when I was first awoken.

Victory watches her for another beat, then reaches over and gently takes the remote away.

VICTORY

I have a better idea.

JENDAYI

I am listening.

VICTORY

How's about you come out with me?
On a run? You've been cooped up in
here for a few weeks now, and
believe me, the irony isn't lost on
me. Out of one cell, into another.

JENDAYI

Your quarters is far from a prison,
Victory.

VICTORY

Still, I feel... bad. Like I should
let you see first-hand what it is
I'm doing and why. All you've
really had is me talking about it.

JENDAYI

What did you have in mind?

VICTORY

(grins)
Recruitment.

Jendayi raises an eyebrow, intrigued, as we:

BLACK OUT:

END OF TEASER

ACT ONE

FADE IN:

4 EXT. DIRT TRACK - NIGHT 4

FROM ABOVE, as a beaten-up old pickup truck bounces across a dusty gravel track.

PUSH IN as it speeds along, making out several figures clustered on the back section - more SLAY VAMPS.

There are two people in the cabin - Victory drives, Jendayi alongside her:

5 INT. PICKUP TRUCK - NEXT 5

Victory is fiddling with the radio, to bemused looks from Jendayi as she flicks through stations.

VICTORY

Damn country's got nothing but crap
on any of its stations...

She finds some classical music and glances to Jendayi.

VICTORY (cont'd)

Too old even for you, right?

JENDAYI

(grins)
Music in my day was more... simple.

VICTORY

Point taken.

She finally CLICKS the radio off.

JENDAYI

You still haven't told me much
about where we are going.

She cranes round to look over the dozen vampires crowded into the open-top rear of the truck.

JENDAYI (cont'd)

Or why we need so many of your
warriors.

VICTORY

I told you. We're going on a
recruitment drive.

(off look)

Look, you know how way back when
they had to find crews for those
big ass sailing ships, right?

(CONTINUED)

JENDAYI

(nods)

Galleys.

VICTORY

Right. Them. They'd grab people off the street and shove 'em on board, wouldn't they?

JENDAYI

In times of conflict, yes. Crews were pressed into service by any means necessary.

VICTORY

Same thing here. We're at war, and a war needs an army. Only thing is, the army I'm planning on using doesn't realise yet that it needs me to survive.

JENDAYI

This is that plague you told me of, correct?

VICTORY

Correct. The only way the Slayers are gonna survive any of this is if they join me.

Jendayi looks into the back of the truck again.

JENDAYI

And become like your followers.

VICTORY

Exactly. But we can't just steam into the Academy and grab 'em - we'd lose too many on both sides for that. We've gotta pick 'em off where we can until we've got enough for what we need to do.

Jendayi nods, looking out across the twilight countryside again.

JENDAYI

This army of yours... would one of its targets be the Cabal?

VICTORY

Our 'targets' are anyone who'd try to stop us for being what we are.

Jendayi looks across. Victory grins.

(CONTINUED)

VICTORY (cont'd)
Yeah, the Cabal are on the list.
Don't worry.

Jendayi smiles back, and the duo drive on for another few beats.

VICTORY (cont'd)
Look. The radio's playing nothing
but crap and we're at least an hour
away from where we need to be.

JENDAYI
Yes?

VICTORY
So tell me a story. About you.

JENDAYI
I'm... not sure what you mean.

VICTORY
Not all that time those Cabal
bastards had you locked up. I mean
before that. You've been with me
all this time, and we haven't had
chance to sit down and talk about
who you are, where you came from.

JENDAYI
(nods)
You wish to know my... history.

VICTORY
If we're gonna work together to do
all of this, then yeah. I'd like to
know everything I can.

JENDAYI
Very well. Where would you like me
to begin?

VICTORY
Start at the start. I mean, I know
you're... old, but I don't know
exactly how old.

Jendayi quirks an eyebrow, but Victory's smirk persuades her
to start talking.

JENDAYI
As you wish. The year was, by your
new calendar, around nineteen-
hundred BC...

DISSOLVE TO:

6

EXT. ITJAWY - DAY

6

PAN DOWN from a crystal blue sky to the full majesty of Middle Egypt:

The shimmering desert sands in the background frame a magnificent city sprawling in all directions.

TITLE OVER: ITJAWY, EGYPT - 1900 BC

There are several large bazaars, mosques, baths and a busy marketplace, the streets a clash of plain sandstone buildings and riotous colour and sound.

A canal runs through the city, its banks lined with houses. There are two bridges over the river: one of three arches, which carries the main street and bazaar, and one of two arches, over which is built a large mosque.

JENDAYI (V.O.)

My father was the Pharaoh,
Nubkhaure Amenemhat the second, and
as such my life was one of riches,
luxury and all the generations of
proud tradition that the kings and
queens of Middle Egypt could
command.

PUSH DOWN onto the streets below, advancing towards a massive and spectacular PALACE rising from the centre of the city.

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

As daughter to the Pharaoh, it was
not I but my brother Sensuret who
would reign after my father. He was
also my father's grand vizier,
overseer of all of his government
officials.

We come to a rest before the palace - a towering monument to Egyptian construction, resplendent with towers, annexes and other structures branching from it.

7

INT. ROYAL PALACE - NEXT

7

Walking down one of the long corridors, the city outside visible through windows overlooking the canal bay below.

A pair of ADVISORS walk towards us, nodding at the camera as they pass.

JENDAYI (V.O.)

I enjoyed the freedom to roam
wherever I chose within the palace
walls.

(CONTINUED)

PAN ROUND to reveal JENDAYI, a little younger and dressed in elegant, expensive robes glittering with colour.

Jendayi enters a large chamber crammed with people - galleries and balconies make up another two floors above.

At the head of a staircase sits a golden THRONE, and seated on that is the man himself - AMENEMHAT II.

He's a tall, proud man in his early forties, bronzed skin and an envious physique as he sports bulky regal headwear.

Standing in several lines up the stairs are various ADVISORS and COURTESANS, taking it in turn to petition their king's attention.

To his side stands a figure in similarly officious but more subdued clothing - this is SENUSRET, the Pharaoh's son and his vizier.

Jendayi attracts a few nods and smiles from other courtesans as she wanders around the huge chamber, looking up to its domed roof.

JENDAYI (V.O.)

My father rarely had the time to speak to me or my mother, Queen Senet. The pharaohs of what your scholars call the Twelfth Dynasty undertook a far-sighted land reclamation and irrigation scheme to increase agricultural output in the region.

VICTORY (V.O.)

Okay, somebody's been watching way too much of the History Channel.

Jendayi pauses before a row of statues and sculptures - marble effigies to rulers past and present.

JENDAYI (V.O.)

Moreover, the military reconquered territory in Nubia rich in quarries and gold mines, while laborers built a defensive structure in the Eastern Delta, called the "Walls-of-the-Ruler", to defend against foreign attack.

VICTORY (V.O.)

He was busy, in other words. So what did you do with your days while all this was going on?

Jendayi looks towards her father up on his throne, but lowers her head - she knows this is as close as she'll get to him.

INT. PALACE - JENDAYI'S CHAMBERS - NEXT

Returning to her room, Jendayi takes a seat on the bed - a stone slab with a simple mattress.

Painted on the walls are HIEROGLYPHICS of all shapes, sizes and colours, an impressive patchwork of designs.

Jendayi takes up a BRUSH which lies next to several pots of PAINTS, stirring each up in turn.

JENDAYI (V.O.)

I had discovered a talent for art
in my youth, and I spent many hours
practising by chronicling my
father's reign on the walls of my
chamber.

She slowly and carefully begins to paint onto the wall - measured, careful strokes as she outlines an eagle.

Suddenly, she WINCES and steps back, dropping the brush and spilling the paint.

She presses a hand to her head, stumbling back and flopping onto the bed as though dizzy.

Taking deep breathes, she places her hands by her side to steady herself, eyes closed.

When she opens them again, there's some subtle change about her - her body language as she looks down at her hands indicates she feels it too.

DISSOLVE TO:

EXT. PALACE - MAIN GATES - NIGHT

Night has fallen when we return to the palace, with dozens of tiny LANTERNS illuminating the city.

Tall BRAZIERS burn brightly all around the palace, as effective as spotlights in making it remain prominent.

At the foot of the steps, TWO MEN step into frame, walking with staffs and wrapped in thick, dark cloaks.

PAN ROUND to reveal their faces - dark-skinned and weathered, they attract many suspicious glances from passing citizens.

JENDAYI (V.O.)

I was in my early twenties when the
Shadow Men came one evening.

(CONTINUED)

10 CONTINUED:

10

VICTORY (V.O.)

The who?

The SHADOW MEN start to make their way up the long staircase that leads to the palace gates as we CUT TO:

11 INT. PALACE - CORRIDOR - NEXT 11

Several advisors hurry down another corridor, a HUBBUB of noise audible ahead as they enter:

12 INT. PALACE - COURT - CONTINUED 12

The main court, where a large number of officials have been risen from their slumber to gather at this late hour.

The Shadow Men stand impassive in the centre of the chamber, not reacting to the chatter and disquiet they're causing.

JENDAYI (V.O.)

They had travelled from the wilds
of Africa to deliver a message to
my father.

All attention in the court turns to a set of double doors as they slowly swing open - and Amenemhat steps through.

His face is like thunder as he marches towards the two men, a squad of GUARDS at his back. Sensuret is close behind.

To their credit, the Shadow Men don't flinch at the sight of the soldiers heading their way.

The rest of the court clears a wide circle to allow the guards to surround the two men, curved swords ready.

Amenemhat stands haughtily before them, hands on hips, and watches as one of them produces a SCROLL from his robes.

He hands it to Amenemhat, who SNATCHES it away, unfurls it and scans down the lettering.

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

They had come to tell my father
that the most recent of the Vampire
Slayers was dead - and that I was
to take her place.

Amenemhat lowers the scroll, disbelief all over his features - before he turns to see:

Jendayi, standing with two fretful female attendants at the entrance to the chamber.

Amenemhat looks from Jendayi to the Shadow Men and back, before beckoning her to join him.

(CONTINUED)

She paces carefully forward, nervous as the silent, questioning eyes of the court follow her every step.

Senusret is the last person she reaches before her father and the Shadow Men. He takes a moment to look up her up and down critically before stepping aside.

Amenemhat motions for Jendayi to stand by his side, even though she can't bring her eyes to meet the Shadow Men.

VICTORY (V.O.)

What did your dad have to say about that?

JENDAYI (V.O.)

My father had never heard of a vampire, let alone a Slayer. He demanded that the men prove themselves before he ordered his guards to execute them.

VICTORY (V.O.)

So what did they do?

The Shadow Men share a look, before one of them places his fingers to his lips and WHISTLES.

On cue, there's a SHRIEK from up in one of the balconies - all eyes look up to see:

A commotion taking place as a FIGURE dressed in rags pushes and fights his way through the masses there.

The figure SHOVES people aside to jump up onto the edge of the balcony, rags falling away to reveal:

A VAMPIRE! Features knotted and demonic, he HISSES viciously - his attention fixed solely on Jendayi!

Terrified, she turns to run but one of the Shadow Men blocks her, pushing something into her hands.

Amenemhat's guards are quick to react, moving into place as the vampire LEAPS down from the balcony.

Landing and then POUNCING forward like an animal, the vampire knocks down two of the guards, FANGS sinking into one!

He SCREAMS in pain as the vamp TEARS AWAY from him, blood spattering on the floor.

The court erupts into chaos, people fleeing in all directions as they run to escape this monster in their midst.

(CONTINUED)

JENDAYI (V.O.)

They tested me the only way they
knew would convince my father.

Amenemhat finds himself carried along in the crush, as does
Senusret - leaving Jendayi out in the open!

She looks all around, trying desperately to find some way out
of this nightmare:

When the dead body of another guard falls at her feet with a
heavy THUD.

She looks up - the snarling VAMPIRE is advancing slowly on
her, BLOOD dripping from its mouth!

Jendayi backs away, shivering with fear - until she realises
she's holding something.

She looks down - she's been gripping a STAKE tightly, runes
and symbols carved into it.

She looks up at the vampire, who takes another step closer.
Jendayi quickly grips the stake to use as a weapon.

The vampire finally POUNCES, leaping through the air towards
her!

Helpless against the flow of the crowd, Amenemhat YELLS to
her, reaching out as if he could somehow save her:

But Jendayi quickly RAMS the stake up into the vampire's
chest, impaling it in mid-air!

It crashes back to earth and explodes into DUST, the stake
clattering to the floor.

Silence falls over the court. The panicking crowd gradually
stop their efforts to stampede out of the chamber.

One of the Shadow Men walks up to the mound of dust,
recovering the stake.

He then approaches Jendayi, pushing the stake into her hands,
his hands over hers as he nods his approval.

He then turns to a stunned Amenemhat, as if challenging him
to dispute the evidence he's just seen.

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

I passed that first test, but it
was little preparation for the
trials that lay ahead of me.

Amenemhat breaks ranks, pushing his way through to reach
Jendayi, EMBRACING her.

(CONTINUED)

He turns to the Shadow Men, one gesture bringing the remaining guards to bear. Sword tips point at the men from all sides.

Furious, Amenemhat seems ready to give the order to kill - but a hand on his arm makes him stop and turn.

Jendayi shakes her head, stepping boldly past him and towards the Shadow Men.

She gently pushes the swords of the guards aside until she can stand before them both.

And she BOWS.

JENDAYI (V.O.) (cont'd)
I knew that whoever these men were,
they had showed me a great power
that it was now my responsibility
to bear, and that without their
guidance I would be lost.

Amenemhat steps forward, more cautious with the men than his daughter, but he orders his guards to stand down.

JENDAYI (V.O.) (cont'd)
I was not to know then that their
guidance was something I would
never know.

PULL BACK to find Senusret watching proceedings with a cool, calculating gaze as we CUT TO:

The Shadow Men are pushed to their knees at the edge of the canal, two black-clad men with DAGGERS to their throats.

The assassins CUT THE THROATS of the Shadow Men, letting their bodies plunge into the waters below.

The assassins step back as Senusret leans into frame, coolly watching the men's bodies float away down the canal.

Jendayi is asleep in her bed when Senusret's shadow falls across her, holding a hand-lantern.

She stirs, blinking blearily as he sits at the foot of her bed. He lays a hand on hers, head bowed.

JENDAYI (V.O.)
My brother told me of the tragedy,
and that if I would bestow the
honour upon him...

VICTORY (V.O.)
 (catching on)
 ... then he'd be the one to take
 over your training. Crafty.

Jendayi's hands go to her mouth in horror at what Senusret tells her, before she tearfully hugs him.

Senusret's blank expression melts to one of quiet, smug victory as we CUT TO:

Manu is at a microscope, examining the latest in a long line of samples.

He leans back, rubbing his tired eyes. Movement behind him makes him turn:

It's TIA, clocking off after an evening's work. She smiles over to Manu.

TIA
 Goodnight, Doctor Cairns.

MANU
 Goodnight, Tia.

TIA
 Don't work too hard, alright?

He nods as she leaves. He looks back to his work, picking up a slide with a BLOOD SAMPLE on it.

CERYS (O.S.)
 Whose is that?

He jumps, startled - CERYS stands behind him.

CERYS (cont'd)
 Sorry. Didn't mean to sneak up on you.

He stares at her for a beat. She frowns.

CERYS (cont'd)
 Is everything alright?

He blinks, features relaxing into a friendly grin.

MANU
 Yes, everything's fine. I am just a little tired.

He puts the sample down as she pulls up a chair to sit beside him.

CERYs

We all are, Manu. I'm afraid that's
par for the course these days.

(off slide)

Is that the blood sample from this
Jendayi girl that Sofia acquired?

MANU

(nods)

So far, all I've been able to
identify about it is that it's
unidentifiable.

CERYs

Meaning?

MANU

Meaning I'm awaiting more test
results to inform me exactly what
it's composed of. It's like nothing
I've ever seen.

She pats him on the shoulder as she rises.

CERYs

You'll find something.

MANU

We'll see.

CERYs

I should get back to work. I'm on
the graveyard shift in the
infirmary tonight.

She lifts up a thick BOOK. A bookmark is halfway along.

CERYs (cont'd)

Maybe I'll finally finish 'The Two
Towers,' eh?

She smiles, heading off towards the ward itself. Manu watches
her go - his smile fading to a serious, concerned expression
as we:

BLACK OUT:

END OF ACT ONE

ACT TWO

FADE IN:

16

EXT. HILLSIDE - NIGHT

16

A CAVE ENTRANCE sits at the foot of a hill, trees all around, city lights flickering in the distance.

PAN DOWN to find two people watching the cave from the cover of the forest, one using binoculars.

She lowers them to reveal SAM (18, blonde, American), who turns to ZILVIA (17, Asian) next to her.

SAM

That's the place. The giacchio
demons' nest'll be quiet at this
time of night.

ZILVIA

How do you know?

SAM

Because of what Aaron told us about
these things, remember?

Zilvia looks blank. Sam exhales, shuffling closer.

SAM (cont'd)

They sleep most of the night. Hunt
during daylight hours only. So if
we hit them now...

ZILVIA

(catching up)
... then we can get 'em while
they're asleep!

SAM

Exactly. These things have killed
at least three people the past week
already. We're not gonna let them
reach four.

Sam unzips and reaches into a DUFFEL BAG over one shoulder, producing a SWORD and an AXE.

SAM (cont'd)

(off weapons)
Preference?

ZILVIA

Um... axe.

Sam passes it to her, taking the sword for herself.

(CONTINUED)

SAM

Alright, Zil. Let's do some good.

The girls rise from their cover, Sam looking skyward.

She watches as clouds roll over the moon, darkening the scene by a few shades.

Sam motions to go, and the girls stealthily zip across the open ground to reach the cave entrance.

Sam takes a small MAGLITE from her pocket, snapping it open. She glances at Zilvia, who blinks - then does the same.

SAM (cont'd)

(whispers)

Eyes on the prize, Zil. Gotta stay focused.

ZIL

I am, I am. Sorry.

Sam is the first to duck into the cave, Zilvia following:

17

INT. CAVE - TUNNEL - NEXT

17

They cover each other's progress as they zig-zag down the tunnel, staggering their approach a few steps at a time.

Sam holds up a hand to stop them both, sweeping her beam up and around to check for anything hidden.

Satisfied, she motions for Zilvia to follow as they move onwards:

18

INT. CAVE - DEMON NEST - NEXT

18

And into a larger chamber, the girls pausing at the end of the tunnel to scan the area ahead.

It's a large round room, moonlight streaming down from several holes further up the walls.

Sam and Zilvia's maglite beams make out several mounds of FUR, but it's flattened out into makeshift bedding.

The girls advance slowly, weapons at the ready. There's no sound - distant DRIPPING from elsewhere only.

Zilvia pauses, her foot bumping into something. She slowly looks down to her feet.

ZILVIA

(whispers)

Sam.

(CONTINUED)

Sam doesn't reply. Zilvia fixes her in her torch beam.

ZILVIA (cont'd)
(louder)
Sam!

SAM
What?

She snaps round - Zilvia looks pretty concerned, but her maglite is aimed at her feet.

Sam heads over - and sees the body of a dead DEMON sprawled on the floor!

SAM (cont'd)
(frowns)
What the...

She crouches over it, turning the demon over. Several ugly WOUNDS across its chest give away the cause of death.

Zilvia sweeps her beam around again, this time angling it towards the floor.

ZILVIA
There's more...

Sam stands, following suit - and picks out several more demon bodies all around the cave.

SAM
What's going on? Did somebody else have this assignment before us?

ZILVIA
No, I don't think so.

SAM
Well, something sure as hell ain't right here.

ZILVIA
We should go.

SAM
Not without finding out who did this.

ZILVIA
Sam...

SAM
Zil, what if some bigger, meaner demons are trying to move in?
(MORE)

(CONTINUED)

SAM (cont'd)
Then this whole mess'll just get
worse if we leave it.

ZILVIA
We should at least call in first.
Speak to Aaron, see what he wants
us to do. I mean, he is our
Watcher.

SAM
(beat; relents)
Alright, fine.

The two girls turn back towards the exit - just as a figure
DROPS from the shadows to stand before it!

Startled, the girls spin round as two, three, then four more
unseen figures do the same.

SAM (cont'd)
We're cut off!

She grips her sword, going back-to-back with Zilvia.

ZILVIA
How many?

SAM
Four.

VICTORY (O.S.)
Actually...

The girls turn again - and Victory strides boldly into the
cave, passing the figure at the entrance.

VICTORY (cont'd)
... it's five.

Victory SNAPS her fingers, and the other figures all light up
FLARES on cue - revealing themselves as SLAY VAMPS.

Sam's expression hardens - she knows what's going on here.
She grips her sword tighter, eyes narrowing.

VICTORY (cont'd)
I take it you know who I am?

SAM
Yeah. And if you think you're
getting either of us without a
fight, think again.

VICTORY
I'd be disappointed if you didn't
put up a fight.

She motions to the Slay Vamps, who advance on the Slayers.

VICTORY (cont'd)
So impress me.

The vampires POUNCE on the girls, Sam and Zilvia tackling two apiece as they charge in.

Sam's a born street fighter, using ELBOWS and KNEES to strike in between swinging her sword.

Zilvia's less savvy, her axe making for a clumsy weapon as she tries to keep the vampires at bay.

The vamps are using the flares as weapons, swinging them towards the girls to disorientate them.

Zilvia manages to draw a STAKE from her belt, but fumbles it as one of the vamps SHOVES her.

ZILVIA
Sam!

SAM
Hang on!

Sam turns and HACKS at the vamp hassling Zilvia - but gets CLOBBERED from behind as she drops her guard.

She hits the deck and is quickly GRABBED by two vampires, though Zilvia manages to HAUL one off her.

Zilvia drops to the floor, hands scrabbling in the near darkness for her stake.

Sam fights back hard, ELBOWS ramming into the torso of the vamp pinning her down.

Zilvia rises, stake in hand, but as she tries to attack the nearest vamp it DODGES, grabbing and twisting her hand to force her to drop it.

VICTORY
Alright, alright. I've seen enough.

Sam and Zilvia are helpless, both grappled by vamps and brought to their feet as Victory paces over.

VICTORY (cont'd)
And, I'll admit, I'm impressed. You two kids'll make good recruits.

Sam SPITS in Victory's face. She flinches, wiping it away.

VICTORY (cont'd)
Manners need some work, though.

(CONTINUED)

18 CONTINUED: (4)

18

Victory turns and heads back outside, the vamps shoving the struggling Slayers along after her:

19 EXT. HILLSIDE - NEXT

19

Victory's pickup truck is waiting now, headlights on as Sam and Zilvia are pushed to their knees out in the open.

With Slay Vamps on all sides, plus one each holding them down, there's no way out for the girls.

Victory stands before them - Sam meets her gaze defiantly while Zilvia looks a lot more panicked.

VICTORY

Now. If you know who I am and what I've been doing, then you also know what I'm about to ask you.

SAM

And you already know what my answer'll be. Go to hell.

Victory grins, looking to her side.

VICTORY

Come on. I want you to see this up close.

Sam looks across - and Jendayi walks into frame.

SAM

Who's this?

Victory SLAPS her hard. Sam winces, recovering.

VICTORY

This is Jendayi, and you should show her a little more respect. She's practically royalty.

JENDAYI

Please. That is not necessary.

ZILVIA

Are you gonna kill us now?

Victory smiles, crouching before her.

VICTORY

No. I'm gonna offer you a choice. The same one I had. Same one every girl here had.

SAM

She's gonna sire us, Zil.

(CONTINUED)

Victory rises. Sam's practically snarling with rage.

SAM (cont'd)

She's gonna make us into one of her... Slayer vamps, or whatever you freaks are calling yourselves.

VICTORY

We're no different to the legendary Skye Underwood, and she's a squad leader!

SAM

She's not a monster like you.

VICTORY

We'll see.

(beat)

Alright, let's do this. You girls have two options. One, you accept my offer to join the team, I sire you and you work for me. Two, you die. Right here, right now.

Zilvia lowers her head, fear overcoming her. Sam remains strong, fire blazing in her eyes.

SAM

You heard my answer already.

VICTORY

Fair enough.

She nods to the vampire pinning her, who grins and HISSES, ready to make a meal out of her:

JENDAYI

Stop.

All eyes turn to her. She steps forward.

JENDAYI (cont'd)

Let me.

Victory blinks, surprised, but steps aside.

VICTORY

Be my guest.

JENDAYI

(to vamp)

Bring her up.

The vamp hauls Sam to her feet. Jendayi stands before her.

JENDAYI (cont'd)
(to Zilvia)
Let us hope you choose more wisely
than your friend.

Jendayi reaches up and places her hands on Sam's cheeks.

SAM
What are you -

She freezes, taking a sharp breath - and GREEN VEINS start to spread from her cheeks, rapidly running across her face!

ZILVIA
(horrified)
No... no! Stop! Please!

Sam CONVULSES, eyes rolling back as Jendayi keeps hold of her, the veins travelling across her exposed skin.

Zilvia starts to fight to be free, but she's held tight. She sags, TEARS running freely.

ZILVIA (cont'd)
You're killing her! Stop it,
please! I'll do it! I'll become one
of you! Just stop! Please!

But it's too late. Sam's whole body is now covered with the veins - which darken to a deathly BLACK.

She lets out one final GASP, then falls limp in the vampire's arms. She lets go, Sam's body dropping to the ground.

ZILVIA (cont'd)
(screams)
No!

Sam's glassy, dead eyes stare into nothing as Victory steps up to Zilvia.

VICTORY
If I didn't kill her today, then
the virus would have done it for me
before long anyway. Or worse -
you'll eventually lose your powers
altogether, and just become...
ordinary. Normal. Pointless.
(beat)
Are you ready?

Zilvia can barely stand, WEEPING desperately. Victory nods to the vamp holding her, who releases the distraught Slayer.

Victory crouches before Zilvia, whispering into her ear:

VICTORY (cont'd)
It won't take long...

She VAMPS OUT as she continues:

VICTORY (cont'd)
... I promise.

And she sinks her FANGS into Zilvia's neck. Zilvia GASPS, shuddering as Victory pulls her close.

PULL BACK as Jendayi and the other vampires watch, Zilvia's strength quickly fading as Victory drinks deeply of her.

She finally lets go with a GASP, letting Zilvia slump to the ground.

Standing over her, Victory brings her wrist to her lips and BITES, opening a vein.

She holds her arm over Zilvia, letting drops of blood spatter down onto her mouth.

VICTORY (cont'd)
Welcome to the winning side, kid.

Zilvia can only take weak, shallow breaths, licking her lips and SWALLOWING.

ON JENDAYI as she watches with a mixture of fascination and surprise, until we DISSOLVE TO:

Jendayi, dressed in simple white robes, runs through a sequence of graceful martial arts stances and movements.

Senusret steps into view as Jendayi twists into a stretched, intricate pose - and SMACKS his staff against her leg.

She wobbles, but keeps the pose. Senusret nods, satisfied, as she contorts into the next position.

VICTORY (V.O.)
Alright, now that's done... where were we?

JENDAYI (V.O.)
My brother had assigned himself the one to oversee my training, with the mysterious men from the Western lands gone.

Sensuret keeps testing her, STRIKING her harder each time as she moves through the poses, and we CUT TO:

21 EXT. CITY STREETS - NIGHT

21

Citizens scatter as a VAMPIRE bounds down the street, pushing them aside.

These ancient vamps are more feral and demonic than the ones we're used to, scampering on all fours like an animal.

In hot pursuit comes Jendayi, BOUNDING over the tumbling wares from the market stands to keep up.

JENDAYI (V.O.)

He persuaded my father to make no secret of my new powers or the responsibilities that came with them.

Jendayi JUMPS up, KICKS OFF a wall and TACKLES the vampire.

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

He argued that there had always been monsters in this world, and showing that there was one who could defeat them would give his people hope.

After a vicious struggle on the dusty ground, with Jendayi taking a bad SWIPE from the vamp's clawed hand, she finally gets her STAKE ready.

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

What none of us realised was that Senusret was manipulating these public displays of my abilities for his own ends.

KA-WOOSH! She STAKES the vamp, who promptly DUSTS. Jendayi rises to her feet, breathing hard.

CHEERING and APPLAUSE is quick to start, the grateful populace circling her and lauding her victory as we CUT TO:

22 EXT. BRIDGE - DAY

22

Now on top of one of the massive bridges that reach across the canal at the heart of the city.

Jendayi is engaged in pitted battle with two DEMONS, halfway between rhinos and beetles, her SWORD trying to find a weak point in their armoured hides.

JENDAYI (V.O.)

Soon, my father's people started to worship me as one of the Gods made flesh, bestowed with heavenly powers to protect them from evil.

(CONTINUED)

Jendayi gets a lucky shot, her sword PIERCING one demon's side. It SCREECHES as she kicks it off the bridge.

The last lands a heavy BLOW to her stomach, dropping her to one knee - but she uses the opening to STAB it.

As the demon falls, she leaves her sword buried in its chest, rising slowly to her feet once more.

From the streets below, CHEERING sounds again - this time with Senusret seeming to lead the crowd as we CUT TO:

As her attendants dress her wounds, Senusret paces up and down before her, talking animatedly.

JENDAYI (V.O.)

Word of my victories travelled fast, and soon people flocked from across the kingdom with the hope of seeing me in action against the many devils that plagued us.

VICTORY (V.O.)

But brother dearest had other ideas, didn't he?

Jendayi looks up as Senusret places his hands on her shoulders, addressing her directly.

JENDAYI (V.O.)

He started to persuade me that my powers gave me every right to sit at my father's side as his equal - and perhaps more than that.

Jendayi looks away. Senusret straightens, expression darkening - then he continues to pace and talk to her.

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

At first I dismissed his words, but as time drew on I began to believe in his lies. He was poisoning my mind against my own father, but I was still too naive to realise any of it.

CUT TO:

Back with the duo outside the cave - where a freshly dug GRAVE now lies, fixed in the pickup's headlights.

(CONTINUED)

VICTORY

Hey, in your position I'd have done the same. The power that being a Slayer gives you... it tends to go to your head pretty quick.

JENDAYI

That does not excuse what I did.

VICTORY

No, but it does explain why you did it at least.

JENDAYI

Perhaps.

(off grave)

How much longer?

VICTORY

Not long. Soon.

Victory kneels over the grave, running her hands across it.

VICTORY (cont'd)

Then you'll see our latest plus one in all her glory at last.

She smiles, looking up to Jendayi as we:

BLACK OUT:

END OF ACT TWO

ACT THREE

FADE IN:

25

INT. CAMPUS - EMPTY CLASSROOM - NIGHT

25

PULL BACK slowly from a wall-mounted display, showing known Hellmouth locations across a map of the world.

There's a FLARE of light from somewhere off screen, followed by an angry CURSE.

DELANEY (O.S.)

Better. Just try to focus a little more this time.

KIRA (O.S.)

I am focusing! It's this bloody spell that isn't doing what it's told!

It's KIRA and DELANEY, facing one another in the middle of the room. Desks have been pushed back to make space.

DELANEY

(patient)

No, the spell isn't doing what it's told because you're not telling it hard enough. C'mon. Try this again.

She extends one hand, palm open.

DELANEY (cont'd)

Luminos.

POP! A small FLAME floats over her hand for a second.

DELANEY (cont'd)

Now you.

Kira takes a breath. She seems pretty impatient.

KIRA

I can't believe I'm actually having to do this...

DELANEY

Until your mojo recharges itself fully, this takes as long as it takes. You were in a coma for months, so you need to teach your magical muscles how to flex again.

Kira HUFFS. She extends her hand, palm open.

KIRA

Luminos.

(CONTINUED)

POP! A small flame FLICKERS, then goes out. Kira SIGHS.

KIRA (cont'd)
That was longer than the last time.

DELANEY
Doesn't count. It's supposed to go
out when you tell it to.

Kira scowls, taking another breath - when there's a KNOCK at the door. The girls turn as GREG pushes the door open.

GREG
Sorry to interrupt.

DELANEY
We're not causing a disturbance,
are we? I picked this classroom for
a reason - nobody anywhere nearby.

GREG
No, no, I... I just wanted to...

Hesitant, he steps inside and shuts the door behind him.

GREG (cont'd)
I wanted to speak to Kira.

Kira and Delaney swap a look.

DELANEY
I'll just, uh, get my things and -

GREG
No, stay. This concerns you too.

Delaney pauses, then shrugs and hops up onto a desk.

GREG (cont'd)
There's something I was going to
ask you about when you were
recovered anyway, before all of
this...

KIRA
Accidental revelation of true
parentage?

GREG
(beat)
Yes, that.

KIRA
We can talk about that too, if you
wish.

GREG

No, not... not today.

(beat)

Something strange has been happening around me, or to me, and... and I think you might be able to help me understand it.

KIRA

Go on.

GREG

I've been having... episodes. Moments where my anger or frustration at something's hit a certain pitch, and things have started to... happen around me.

KIRA

Such as what?

DELANEY

Such as lights blowing up while you were yelling at people?

They both turn to look at her.

DELANEY (cont'd)

What? You were both there.

GREG

Not just that. It seems like whenever I've let my emotions rise too high recently, there's been this... energy coming out of me, something I can't control.

KIRA

You know your way around a spellbook, Greg. Perhaps it's just a side effect of the magical ability you already have?

GREG

What if it's not? What if it's something else?

KIRA

What are you suggesting?

Greg moves closer, clearly agitated.

GREG

Look, I know I can use magic pretty well, but this thing that's happening to me...

(MORE)

(CONTINUED)

GREG (cont'd)

I think it's something new.
Stronger. I think I may have levels
of ability that I never knew about
or tapped into, but with everything
that's been going on lately -
losing Aiden, Sofia coming back,
you - maybe it's pushed something
over the edge inside me. Flipped a
switch.

KIRA

What would you have me do about it?

Greg takes a breath, looking her in the eye.

GREG

I want you to train me how to
control it.

Kira raises an eyebrow, surprised, and we CUT TO:

Back with Jendayi, leaning back against the truck. Victory
sits down beside her, handing her some wrapped food.

VICTORY

Sorry we didn't get time to find
anything more exciting to give you.
We don't exactly do a lot of food
shopping.

Jendayi smiles, unwrapping the packages.

JENDAYI

I understand. As long as you do not
forget that I need to eat.

She takes a bite out of the sandwich, pausing after a few
chews to peel it apart and examine the contents.

VICTORY

Problem?

JENDAYI

No, no, I have just never
experienced...

She checks the label on the sandwich wrapper.

JENDAYI (cont'd)

... 'cajun chicken' before.

Victory grins, eyes turning to the grave up ahead.

VICTORY

It won't be long now.

Jendayi follows her gaze.

VICTORY (cont'd)
One more Slayer saved.

JENDAYI
You use that word a lot. 'Saved.'

VICTORY
It's what I'm doing. If they stay
they way they are - human, I mean -
then they're dead anyway because of
that virus. And if that doesn't
kill them, there'll always be
another thing that comes along - or
their own leaders'll do the job
instead and send them off to die.

JENDAYI
I know how that feels.
(off look)
To be ordered into battle whether
you agree with the terms or the
reason or not.

VICTORY
At least my way, they get a choice.
And if they make the right one,
then we can finally start doing
what we were meant to do without
looking over our shoulders.

She rises, pacing out towards the grave.

VICTORY (cont'd)
Tabula rasa. We wipe the slate
clean, start fresh. Take back our
power for ourselves, no more
leaving it in the hands of others.

JENDAYI
No more old men telling us what to
do.

Victory turns and grins, nodding.

VICTORY
Exactly.

JENDAYI
I was used as a weapon ever since
the day the Moors arrived at my
father's palace. But never one with
its own mind, its own free will.

She finishes her sandwich, rising and joining Victory.

JENDAYI (cont'd)
It is time to turn the tables.

Victory smiles again, laying a hand on her shoulder.

JENDAYI (cont'd)
Would you like to know how I died?

Victory hesitates, retracting her arm - but then nods.

JENDAYI (cont'd)
It started when I first began to
doubt my brother's intentions...

DISSOLVE TO:

The dusty streets are once again illuminated by flickering torches and lanterns, stalls and homes shut up for the night.

A lone figure paces down the street, wrapped head to foot in dark robes.

They pause at the entrance to an alleyway, checking that the coast is clear:

Before they JUMP up, higher than any normal person could manage, to GRAB a balcony overhang above them.

Pulling themselves up and onto the balcony, they check round again before stealthily slipping into:

The top level of a large grain storage building, sacks of supplies piled up against the walls.

A large crowd of people have gathered in the centre of the room, with plenty of bustle and murmurs coming from them.

The unseen new arrival stays wrapped in the shadows, scanning the crowd until they see:

SEUSRET, the crowd parting to allow him to stride to the head of the room. He turns to address them.

JENDAYI (V.O.)
I started to follow Senusret to see
where he kept disappearing to after
our nightly patrols and training
sessions were over.

Senusret begins to address the crowd, who hang on his every word as his impassioned speech continues.

(CONTINUED)

JENDAYI (V.O.) (cont'd)
 I discovered he was speaking to
 my... followers, as much as I could
 call them. Supporters of my
 mission.

VICTORY (V.O.)
 The word we use today is
 'groupies.'

Senusret's speech reaches a higher level, inciting the crowd
 to more eager calls of approval.

JENDAYI (V.O.)
 He was filling their heads with
 lies and deceit, telling them that
 I was going to rise up against the
 Pharaoh and take my rightful place
 on the throne, and that they would
 all be rewarded richly if they
 would follow me.

VICTORY (V.O.)
 Meaning, I imagine, follow him.

The figure up on the balcony lowers the cloth from her face -
 it's Jendayi, shocked and appalled at what she's hearing.

Jendayi sits on a bench against one wall, head bowed. She
 doesn't stir as Senusret arrives.

JENDAYI (V.O.)
 I tried to confront him about what
 he was doing...

She lifts her head, TEARS in her eyes. Concerned, he heads
 over to her - but she PUSHES him away.

On her feet, she starts to YELL angrily at him. Senusret at
 first plays it dumb, but then starts to YELL right back.

JENDAYI (V.O.) (cont'd)
 ... but he started to treat me once
 again like the spoilt little sister
 he'd always seen me as. He told me
 that what he was doing was for the
 good of all Egypt, but I was too
 naive to understand.

Jendayi marches up to him and GRABS him, using her Slayer
 strength to force him onto one knee.

She leans in close, talking calmly into his ear even as he
 struggles against her grip.

JENDAYI (V.O.) (cont'd)
So I told him that I was going to
tell my father everything. His
scheme, his deception, all of it.

Jendayi releases him, turning and walking away. Senusret's
eyes burn into her back as he rises, rubbing his wrist.

JENDAYI (V.O.) (cont'd)
Even I never believed the depths my
brother would sink to in his quest
for power.

CUT TO:

INT. PALACE - JENDAYI'S QUARTERS - NIGHT

Jendayi sleeps in her bed, one of her attendants leaning over
to check on her. Her paints and brushes lie by the bed.

Satisfied, the attendant turns and leaves the room, pausing
in the doorway for a last glance.

Jendayi shifts, turning under her blanket - as SHADOWY
FIGURES flit past on the balcony outside.

ON JENDAYI as she dreams happily - until a HAND clamps over
her mouth!

It's a black-clad ASSASSIN, a DAGGER raised in one hand - but
Jendayi KICKS out and knocks him over.

She springs out of bed, quickly knocking the assassin cold -
as two more appear in her doorway!

Moving faster than ever, she SLAMS one into the stone wall
before KICKING the next in the shin.

As he drops, she grabs his neck and TWISTS, snapping it and
letting him fall.

INT. PALACE - CORRIDOR - NEXT

She races outside - more ASSASSINS are inbound from both
sides of the corridor! She turns to meet the closest pair -
but GRIMACES and turns.

A small DART sticks out of her thigh. She plucks it clear -
before two more DARTS hit her, in the arm and neck.

She again pulls them free, turning to meet the assassins at
last. They wield curved daggers, circling her.

They're no match for her in combat, however - a SPIN KICK
sends one clattering out through an open window!

(CONTINUED)

She PUNCHES one hard and knocks him into a second, turning to meet the final opponent with a flurry of KICKS and STRIKES.

She hears a CRY of alarm - and looks up to see one of her attendants being grappled by another killer!

She rushes in, grabbing the man's hand and CRUSHING it in her grip, driving her PALM up into his face to stun him.

The freed attendant rushes off to get help, as Jendayi turns to face the next wave of attackers.

They stop several feet away - and in unison raise BLOWPIPES. They blow as one - and four more DARTS hit Jendayi.

She swats them away - but now starts to look noticeably woozy, her movements slow and clumsy.

The assassins close in, this time making much quicker work of her - she's too dizzy to see them or hit back accurately.

She takes plenty of blows, dropping to one knee under their onslaught - before she grabs a DAGGER from one man's belt.

STABBING his foot, he falls back and gives her an opening - and she SMASHES her way through the remaining men.

Knocking them flat with a blur of punches and chops, she looks up, exhausted:

And sees six more assassins climbing in through the windows, ready to attack her!

Jendayi has no choice but to turn and run, the black-clad men racing after her:

She turns another corner - and a DART hits her leg. She stumbles, sliding to the floor as she loses control.

Pulling herself back up, she risks a look back - the killers are closing in - and forces herself up.

She manages a few more steps before she falls again, this time staying sprawled on the ground.

ON JENDAYI as she gasps for breath - before realising somebody is now standing over her. She looks up...

It's Senusret, looking almost sadly down at her as the rest of his assassins finally catch up.

They haul her to her feet, supporting her weak form and holding her before her brother.

JENDAYI (V.O.)
 Senusret knew that my body healed
 after every injury...

Senusret looks down, disappointed almost - and draws a
 DAGGER, the blade dripping with dark green fluid. He turns it
 over in his hand.

JENDAYI (V.O.) (cont'd)
 ... so he instructed his assassins
 to find every poison known to man.

Jendayi struggles, but her strength is fading. She manages
 one last, defiant glare into Senusret's eyes - even as he
 tenderly runs a hand across her cheek...

... before he STABS her with the dagger! She lets out a cry
 of pain, looking down to where the blade enters her:

And sees GREEN VEINS snaking out from the wound across her
 exposed skin!

She looks up at Senusret, pleading with her tearful eyes -
 but soon she falls limp in the assassins' arms.

JENDAYI (V.O.) (cont'd)
 I do not know how many different
 kinds of venom were coursing
 through my system before Senusret
 struck that final blow...

He nods to his men, and they DROP her body to the floor.
 Senusret turns her over with his foot.

JENDAYI (V.O.) (cont'd)
 ... but the last thing I remembered
 of that night was the blade my
 brother pierced my chest with.

Jendayi's eyes stay open. Glassy. She's gone. Senusret stares
 down at her for a moment, then nods to his men.

He turns and strides away as they bundle her body up, quickly
 wrapping it in fabric from their own clothes as we CUT TO:

A colossal crowd has gathered - perhaps the whole city - as
 Senusret addresses them.

JENDAYI (V.O.)
 My brother spread the news of my
 death, hoping that my... martyrdom
 would inspire my followers to still
 follow him on his crusade.

VICTORY (V.O.)
To kick your dad off his throne and
take over as Pharaoh, right?

Senusret turns as the palace gates open - it's Amenemhat,
flanked by a platoon of royal guards.

JENDAYI (V.O.)
My brother reckoned without one
thing, however.

Senusret bows his head in mock allegiance.

JENDAYI (V.O.) (cont'd)
Loyalty.

He looks up - and the stern expression of Amenemhat tells him
things aren't going to plan.

As the royal guards march down the steps towards him, spears
levelled, a bewildered Senusret looks back to the king:

As Jendayi's handmaiden, the one she saved from the
assassins, steps out from behind him.

JENDAYI (V.O.) (cont'd)
My attendant was able to evade
Senusret's assassins long enough to
bring news of my murder to my
father.

VICTORY (V.O.)
How could she prove it?

Senusret is grabbed by the guards, the crowd starting to JEER
him as he's led away, still at a loss to understand.

34 INT. PALACE - JENDAYI'S QUARTERS - NEXT

34

PULL BACK from the walls, where Jendayi's hieroglyphics are
framed by the morning sun.

JENDAYI (V.O.)
Because of the message I had left
for him the night I died.

PULL BACK to find Amenemhat, staring at the wall and reading
with TEARS in his eyes.

35 EXT. CITY STREETS - DAY

35

A funeral procession fills every spare inch of the streets -
at its head, a golden carriage is hoisted aloft by guards.

An elaborate SARCOPHAGUS sits on the carriage, surrounded by
more golden statues and precious objects.

(CONTINUED)

JENDAYI (V.O.)

In accordance with our laws and customs, I was mummified and buried in the pyramid my father had constructed for his own demise.

There's plenty of wailing and lamentation from the people the procession passes.

VICTORY (V.O.)

What about Senusret?

CUT TO:

EXT. CITY WALLS - DAY

ON SENUSRET - until we PULL BACK and discover that it's just his HEAD, impaled on a spike over the city's main gates.

JENDAYI (V.O.)

He was punished accordingly.

DISSOLVE TO:

EXT. HILLSIDE - NIGHT

Back with Jendayi and Victory, now sitting on the bonnet of the pickup.

JENDAYI

That's as much as I was able to discover about what happened after my death, and that's how I remained for the next four thousand years.

(beat; chuckles)

It still doesn't seem real when I say that.

VICTORY

It's real, alright. But that still doesn't explain how you went from being a mummy to being... well, here. I mean, did the Cabal do something to you, or was it -

Jendayi's attention moves to the grave before them - as the soil starts to SHIFT.

JENDAYI

Victory...

Seeing it too, Victory hops off the bonnet and walks over to the grave, kneeling beside it.

VICTORY

That's right... come on...

(CONTINUED)

Mounds of dirt start to rise up, sliding away as what's beneath pushes to the surface:

And it's a VAMPED OUT ZILVIA whose head breaks through first, hands clawing for grip as she tries to pull herself clear.

VICTORY (cont'd)

Hey. Kid.

Zilvia looks up, sees Victory - who extends a hand. Zilvia hesitates, then takes it and lets Victory pull her free.

Rolling onto the ground, Zilvia sits up, brushing the dirt from her clothes.

Her hands go to her face, running over the bumps and furrows of her new, vampire features.

VICTORY (cont'd)

Welcome to the winning team. You got any first words to start your new life?

Zilvia's tongue traces round her FANGS curiously.

ZILVIA

When do we eat?

VICTORY

(rolls eyes)

Newbies...

She stands, pulling Zilvia to her feet, and turns to Jendayi.

Jendayi is on her feet, fascinated by what she's seeing. She makes eye contact with Victory - and smiles.

Victory grins back, laying a comradely arm round Zilvia's shoulders.

VICTORY (cont'd)

Alright, Zilvia, let's go find us something to eat.

And as the two vampires start to walk away, leaving the open grave behind them, we:

BLACK OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

38 INT. CAMPUS - INFIRMARY - NIGHT

38

Manu is dozing at his desk, test results and samples arranged all around him.

FITZGERALD (O.S.)

Manu?

He SNORTS, waking up and blearily looking around - to find Fitzgerald with SKYE standing behind him.

SKYE

You know, you're allowed to sleep sometimes, you know. You're not ripping the Academy off by sneaking a few minutes during your shift.

MANU

I know - I mean, thank you. And sorry. I've just been staring at these slides now for...

(glances at clock)

... far too long.

He rubs his eyes as Fitzgerald pulls up a chair, Skye leaning against the counter alongside.

FITZGERALD

Your e-mail said to come down in half an hour because you were sure the latest set of results would prove something significant. It's been half an hour.

Manu is back to business, sorting through the mountain of paperwork on his desk until he locates something:

MANU

Yes, yes, here it is.

He scans down the sheet, handing it to Fitzgerald.

FITZGERALD

You'll have to explain this to me in non-laboratory terms.

MANU

The blood sample that Sofia collected from this 'Jendayi' character matches the genetic makeup of the virus.

(CONTINUED)

SKYE

So, what? She's got the virus too?

MANU

Much more than that. If I'm
right... she is the virus.

Skye frowns, and Manu checks his microscope before offering
it to Fitzgerald. She peers into the lenses:

INSERT: Blood cells float before us - but they're a DARK
GREEN compared to the usual red.

Fitzgerald leans back, surprised, as Skye moves round to take
a closer look.

MANU (cont'd)

The change happened some time after
Sofia took the initial sample.

SKYE

Yeah, 'cause I think we'd have
noticed somebody oozing green blood
in a fight.

MANU

The cells don't just contain
elements of the virus as we've seen
previously in infected Slayers -
they're made up of nothing but the
virus, beyond the standard template
for the cells at least.

FITZGERALD

So this Jendayi... she's where the
virus originated? Are you sure?

MANU

As sure as I can be. I'll need more
samples to get more results.

SKYE

I'll gladly collect 'em. Long as I
don't have to get too close. We
mentioned her old Hand Of Death
thing, didn't we?

MANU

Her body is so full of virus cells
that any exposed skin contact would
be deadly, even for a Slayer
relatively unaffected - and even to
somebody not infected. It would
accelerate the virus' spread within
the system until -

(CONTINUED)

SKYE

Yeah, we get the idea.

FITZGERALD

Is there any way you can fashion
some kind of vaccine from what we
now know about this?

MANU

Possibly, yes. I'll need more of
her blood, as I said.

SKYE

You let us worry about that.

Fitzgerald rises, looking relieved.

FITZGERALD

Excellent work, Manu. I'll begin
prep for a mission to engage
Jendayi and get what we need.

She glances at Manu's monitor - which is off - then back to
Manu. They hold eye contact for a beat.

FITZGERALD (cont'd)

Alright, then. And as Skye said,
make sure you get some rest.

She and Skye exit, leaving the doctor to it - but as they
exit, he reaches for his PC monitor and switches it on.

It's CCTV footage of Cerys, sitting quietly at the bedside of
a virus-ed up Slayer - FRAN - leafing through her book.

Manu watches the monitor closely, as if something could
happen at any moment, as we CUT TO:

Greg stands before Kira, SWEAT beads all over his face. She,
on the other hand, looks fresh as a daisy.

KIRA

We'll try this one last time.

GREG

No, we'll keep trying until I get
it right.

KIRA

Greg, I admire your stubbornness -
and I think we both know where it
comes from - but you're exhausted.
(MORE)

KIRA (cont'd)
This isn't the kind of magic you
just read out of a book - this is
the stuff that comes from within.

GREG
Which I also have.

Kira SIGHS, glancing to Delaney - who is now fast asleep,
curled up on a chair in one corner.

KIRA
Alright, then. Last time. Ready?

Greg nods. Kira takes a breath, focusing - and a small GLOBE
OF LIGHT forms in the air between them.

KIRA (cont'd)
Now. As we've been trying.
Slowly...

Greg's concentration is fixed firmly on the globe - which
starts to move through the air in a lazy circle.

KIRA (cont'd)
Good. Now, stretch it a little
further...

The globe starts to make more pronounced movements, now
drawing a slow figure of eight in the air.

KIRA (cont'd)
Remember, you're just nudging it.
You don't want to push it, because
it'll just -

And the globe suddenly ZIPS off to the side - BOUNCING off
the sleeping Delaney, who wakes with a start!

DELANEY
(startled)
Whu - what? Whassamatter?

Kira SIGHS, turning to Greg, head bowed in disappointment.

KIRA
You see? You're too tired to keep
your focus up. These things take
time, Greg, you can't learn it in
one night.

GREG
But we both know I can do it. We've
seen it.

KIRA
Power is nothing without control.

DELANEY
(rubbing eyes)
Yeah, and with great power -

KIRA
(cuts her off)
I told you to stop saying that.

Greg slouches over to a chair and flops into it.

KIRA (cont'd)
Pouting like a petulant teenager
won't suddenly turn you into a
level five warlock, Gregory.

Greg SIGHS loudly, rubbing his hands through his hair.

GREG
I know, I know... I'm *persona non
gratis* around here at the moment.
Nobody's really spoken to me since
I testified at Sofia's hearing.

KIRA
From what I've heard, that wasn't
your wisest career move.

GREG
You've got that right. I've been
all but sidelined since it
happened.
(beat)
Since Aiden died, I know I've
been... I've been trying to rein
myself in a lot more, keep my anger
under control, but all this...

He waves a hand towards Kira and Delaney.

GREG (cont'd)
All this isn't helping.

KIRA
Which is precisely why we need to
continue training you, Gregory.

GREG
How long will I have to keep doing
this kid's stuff for?

KIRA
Until your magical focus rises
beyond that of a child.

Greg exhales, throwing her one of those weary looks.

(CONTINUED)

KIRA (cont'd)
Oh, now don't give me that look.
(beat)
I mean, as your mother, I have to -

GREG
Don't.
(beat)
Not... not yet. Please.

An awkward beat of silence passes. Greg glances at Delaney.

GREG (cont'd)
I'll see you tomorrow.

He glances at Kira - then turns and leaves without a word.
Kira waits for him to exit, turning to Delaney:

KIRA
(grimaces)
I probably shouldn't have said
that, should I?

DELANEY
(yawning)
Prob'ly not. Anyway, I'm done.
Goin' to bed.

Delaney walks past her. Kira calls out:

KIRA
Delaney?
(she turns)
Don't you... I mean, since my
little... episode, and what you
heard me say, you haven't... well,
you've not asked me anything.

DELANEY
About what? About how you're Greg's
mom too, and how that means my dad
could actually be Rupert fricken
Giles?
(beat)
We're not discussing that just yet.
Right now, I need sleep. And... and
I'm not sure I'm ready to ask you
about all that stuff yet. Just like
Greg still isn't.
(beat)
Night, mom.

And she exits. Kira exhales, feeling something at a loss with
herself as we CUT TO:

40 INT. DARK ROOM - NIGHT

40

Absolute black. All around.

JENDAYI (V.O.)
I remember opening my eyes in the
darkness.

MUFFLED VOICES can be heard. A soft PULSE rises, something
HUMMING nearby.

JENDAYI (V.O.) (cont'd)
At first I thought that perhaps my
spirit had not been reanimated
properly, that something went wrong
with the ceremony...

A line of LIGHT appears, broadening out before us.

JENDAYI (V.O.) (cont'd)
... but it was something much
worse.

LIGHT suddenly floods the frame:

41 INT. CABAL BASE - LAB - NIGHT

41

And a blinking, bewildered Jendayi looks up from inside a
human-shaped chamber filled with dark FLUID.

She tries to move, grimacing at the pain any movement causes -
and sees dozens of NEEDLES and IVs stuck into her limbs.

Her panic rising, she tries to sit up, the black fluid
SPLASHING around her - she's covered only black restraints.

VOICE (O.S.)
(subtitled; Egyptian)
<Hey... hey! Calm down. It's
alright.>

Jendayi looks around, eyes trying to focus on the speaker as
HANDS reach in to hold her.

JENDAYI'S POV:

Everything is blurry, her vision swimming - but there's a
PERSON before her, speaking.

VOICE (cont'd)
<Can you understand what I'm
saying? Nod your head if you do.
You won't be able to speak yet.>

Jendayi nods, utterly lost, as the reaching hands loosen the
restraints and let her sit up.

(CONTINUED)

She's in a blue-tinted Cabal laboratory, sitting in the bay of a huge MACHINE, which seems to dominate most of the room.

She looks around the unfamiliar setting, trying to focus on something - until a middle-aged MAN kneels before her.

It's DR. SVENTSON, the Cabal chief scientist, and he smiles as he looks straight at her.

SVENTSON

<My name is Doctor Sventson. You are Jendayi, daughter of Amenemhat, and you've been dead for the last four thousand years.>

Jendayi grips the sides of the bay she's sitting in tightly, fearful.

Sventson turns and gives orders to a crowd of waiting TECHNICIANS, who scurry off to do his bidding.

JENDAYI (V.O.)

I do not understand the technology they used to bring me back, but I do know that it took my body some time to recover from the process.

Sventson brings a glass of WATER to her, and Jendayi gulps it down as we CUT TO:

Jendayi lies on a bed surrounded by monitoring equipment, sleeping fitfully.

Her bedside tables are piled high with teaching books - a crash course in the English language.

Sventson checks her charts at the foot of her bed, more DOCTORS nearby who he converses with.

JENDAYI (V.O.)

In the weeks and months that followed, I was taught basic English to allow me to converse with those around me... and so they could explain what they wanted.

Sventson moves to her side, checking over some of the equipment, as Jendayi stirs.

She turns to watch him as he examines an IV and tube running from her arm - and the DARK GREEN BLOOD running from it.

Sventson connects a vial to one machine and pours a blood sample into it as we CUT TO:

43 INT. CABAL - SUB-LEVEL - DAY

43

Looking in on Jendayi, now in her plain blue overalls, as she sits inside a plain white CELL.

PULL BACK and pass through a glass partition - she's in exactly the same place Victory rescued her from.

A sign by the access panel reads 'RES-M SUBJECT J.'

JENDAYI (V.O.)

They said they needed my blood for a very important task, and that if I cooperated with them they would one day release me.

Jendayi looks up as GUARDS pass her cell. They don't even look at her. She's forgotten.

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

I soon realised this would never come to pass.

Jendayi lays her head back down against her knees.

DISSOLVE TO:

44 INT. PICKUP TRUCK - NIGHT

44

Jendayi and Victory sit up front. Zilvia can be seen sitting out on the back with the other Slay Vamps.

VICTORY

It all makes sense now.

JENDAYI

What does?

VICTORY

Don't you get it? The virus that's been killing the Slayers, the one Braeden passed on - it came from you! From your blood!

Jendayi looks away, finally processing this.

VICTORY (cont'd)

Don't you see what this means?

Jendayi looks back. Victory grins broadly.

VICTORY (cont'd)

We were meant to find each other.

JENDAYI

I... I do not understand.

(CONTINUED)

VICTORY

You started the end of all the Slayers... and I take them onto the next stage. We're the beginning and the end of the same plan. Alpha and omega. Think about it - I started doing what I'm doing because the Slayers were dying without me - and that's all because of you!

Jendayi bows her head for a beat. Victory reaches across and takes her hand.

VICTORY (cont'd)

We're going to change the world.

Jendayi manages a smile at last as we CUT TO:

INT. CAMPUS - INFIRMARY WARD - NIGHT

It's the dead of night now. Cerys is pacing along a row of beds, looking over the sleeping Slayers.

She pauses to check a few charts, flicking over the pages before replacing them.

She reaches the end of the aisle, and looks round to make sure nobody else is about.

She then drags over a set of curtains on rollers, pulling them quickly round herself and the last bed.

Cerys looks over at Fran in the bed before her - the tell-tale GREEN VEINS all over her pale skin.

CERYS

(exhales)

Francesca, I'm so sorry... but this is just the best way. For both of us.

Cerys reaches into her jacket and takes out a SYRINGE, squeezing a few drops out to check it for air bubbles.

She then moves to inject the syringe into Fran's IV, sliding the needle into place.

She looks up at Fran again, who STIRS, moaning softly in her sleep. Cerys freezes.

Fran settles back down, and Cerys exhales. She then looks down at the syringe in her hand, ready to inject.

CERYS (cont'd)

(softly)

Forgive me...

(CONTINUED)

But as she's about to depress the plunger, the curtains are suddenly RIPPED ASIDE:

It's Skye, Fitzgerald, Manu and a handful of other SLAYERS!

SKYE

Step away from the bed.

Cerys is rooted to the spot, caught one hundred per cent red-handed.

FITZGERALD

Skye?

Skye and the other Slayers step forward - one takes Cerys' arm as Skye carefully takes the syringe from her.

CERYS

Grace... Grace, you have to understand, we can't let this keep happening! Not after everything, not after what's going to happen to these girls if we don't -

FRAN

I wanted to be wrong...

Cerys looks round - and Fran opens her eyes, sitting up in the bed and pulling the breathing apparatus from her nose.

FRAN (cont'd)

I so wanted all of this to be a huge mistake. That's why I agreed to do this.

She LICKS her finger and rubs it across the green veins - which smear away. Looks up at Cerys - broken-hearted.

FRAN (cont'd)

You let me down, Miss Mason. You let all of us down.

Cerys hangs her head. She fell right into the trap. Fitzgerald steps up before her.

FITZGERALD

Cerys Mason, you are under arrest for the attempted murder of one of my Slayers, and the suspected murder of several more.

(to Skye)

Take her away.

SKYE

(to Cerys)

You heard her.

(CONTINUED)

Skye leads Cerys away. She doesn't bother to fight back as she's escorted from the infirmary.

Fran watches her go - but as Cerys glances back her way, Fran quickly averts her eyes.

Admonished, Cerys looks to the floor as she's led out through the swing doors.

Fran starts rubbing at all the fake veins over her skin as Manu hands her a towel.

FRAN

Thanks.

(beat)

Y'know, for the record, I think that was a pretty crappy way to bust her. After what she went through with Claire, and Mei, and all the other girls she's had to watch just... die, you'd think we could've figured out a better way to do this.

FITZGERALD

I know, Fran, and believe me I didn't want to have to get anyone else involved in this... but I had to be sure.

She turns - and Cerys has just reached the door. She looks back, the women making eye contact...

FITZGERALD (cont'd)

(soft)

I had to be sure.

... before Cerys is led outside, the infirmary door swinging closed behind her.

BLACK OUT:

END OF ACT FOUR

NEXT WEEK

RACHEL (V.O.)

Next time, on Slayer Academy...

EXT. STREETS - DAY

RACHEL heads down the street and bends down to observe a pair of shoes in a store front window.

MAN (O.S.)

You always did like red.

Rachel turns and hears the voice, without seeing the owner.

MAN (O.S.) (cont'd)

But your favourite colour was sky blue.

She finally turns and sees a MAN in front of her.

He's in his twenties, but is still a couple of years older than Rachel. He's dressed casually, just a check shirt and jeans, but looks ruggedly handsome.

Rachel looks at him, blinking at him, trying to recognise him.

MAN (cont'd)

When you were eight, you insisted night and day that we paint everything in your room bright red, until dad relented and did the walls just to keep you happy.

RACHEL

Do I...?

PUSH IN on Rachel's face as she tries to remember him. Then her eyes BULGE as she recognises him.

RACHEL (cont'd)

Oh my God... Derek?

DEREK smiles warmly at Rachel as she rushes forward, ignoring the other shoppers in her path as she hurtles herself into his arms, hugging him tightly.

He hugs her back, just as tightly as TEARS spring to Rachel's eyes.

DEREK

Hey, sis.

CUT TO:

INT. CAMPUS - CELLS - DAY

Light filters through the single, tiny barred WINDOW in the cell as we PAN DOWN to find CERYs sitting inside.

She looks up as FITZGERALD, MANU and KIRA file in before the cell's glass partition.

CERYs

Before you start the "I'm very disappointed in you" speech, I'd like you to know that I'm not ashamed.

FITZGERALD

You murdered at least eleven terminally ill Slayers, Cerys. They were innocent girls.

CERYs

Exactly, Grace. They were good, funny, smart, sweet girls who didn't deserve to die in screaming agony.

(beat)

I saved them from a death they didn't deserve.

FITZGERALD

It wasn't your call to make, Cerys.

CERYs

Well if I wasn't going to who was?! Who was going to sit there and watch all these girls just die, getting sicker and sicker and knowing that their last thoughts would be of pain and death and finally do something about it?

Manu and Fitzgerald share cold, disgusted looks with Kira who shrugs a little, her pragmatism being not wanted right now.

FITZGERALD

(sighs; to Cerys)

We'll discuss your situation soon. For the meanwhile...

CERYs

(dry)

What? Stay here? Haven't got much of a choice, have I?

Her humour is completely ignored as Fitzgerald, Manu and Kira walk away, leaving the solitary Cerys as we CUT TO:

INT. CAMPUS - STAFF ROOM - DAY

Kira and Fitzgerald are alone within the staff room.

KIRA

So, what do you think we should do
about our very own serial killer?

FITZGERALD

Right now, Kira, I'm still trying
to come to terms with this and
nicknames wouldn't help.

KIRA

You know, Grace, Cerys is one of
the good guys. She believed she was
putting those girls out of their
misery - she was saving them.

FITZGERALD

So we let her become sort of
righteous killer?

(long beat)

I think I know what I need to do.

KIRA

About Cerys?

FITZGERALD

(nods)

What should be done for everyone.
What's best for everyone.

PUSH IN on Fitzgerald as she contemplates her idea, forcing
us to:

BLACK OUT:

END OF SHOW