

# SLAYER ACADEMY

**"BELONGING"**

STARRING

**RACHAEL LEIGH COOK**

**KATHERINE HEIGL**

**MILA KUNIS**

**KYOKO FUKUDA**

WITH

**JACQUELINE MCKENZIE**

**BRADLEY COOPER**

**EVE MYLES**

**NAVEEN ANDREWS**

**FAMKE JANSSEN**

AND

**JESSY SCHRAM**

**TANIA RAYMONDE**

**DAVID ANDERS**

**PAUL JAMES**

**OLYESA RULIN**

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**PREVIOUSLY**

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

INT. CAMPUS - RACHEL'S ROOM - NIGHT

RACHEL stands defiantly before HAMISH.

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

RACHEL  
What would you know?

HAMISH  
I know you're already wonderin'  
when they're gonnae turn on you.  
You're thinkin' to your self, 'when  
are they gonnae realise I'm one of  
the bad guys, and lock me up with  
all the rest?'

CUT TO:

EXT. ACADEMY GROUNDS - DAY

Rachel walks towards the main entrance, rubbing her temples  
as though fighting off a migraine.

TSULA (V.O.)  
Shower, eat, quick nap, and  
then it's right back to work.

CLAIRE (V.O.)  
No matter how bad it looks, I  
need to be positive. For her.

FRAN (V.O.)  
My game was on today. I  
wonder if Cerys caught that  
crescent kick at the end?

GABRIELA (V.O.)  
I can't stop coughing! What  
if this smoke is exposing me  
to the virus?

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

TIA (V.O.)  
He did what with my sister?

MAYA (V.O.)  
Blessed be Mordecai!

NEELA (V.O.)  
So much for going to an  
American University.

ALANA (V.O.)  
Thirty foot waves! Thirty  
foot waves!

Rachel rubs her temple, but the voices keep coming.

TATTOOED SLAYER (V.O.)  
I should get a costume. I  
think I deserve one. Maybe a  
cape too.

INDIAN SLAYER (V.O.)  
They really need to rebalance  
the Slayer/Watcher workload  
ratio.

(CONTINUED)

CONTINUED:

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

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

CUT TO:

INT. ACADEMY - IT SUITE - DAY

MALLORY steps back into the IT Suite as Rachel enters.

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

RACHEL  
Too bad you won't get your chance.

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

MALLORY  
Um... huh?

RACHEL  
Take the data that you stole and  
make a break for it.

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

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

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

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

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

Mallory's guard drops slightly as her stance softens.

MALLORY  
You called me 'Mallory.'

(CONTINUED)

CONTINUED:

Rachel taps the side of her head.

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

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

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

Mallory still doesn't trust the situation.

MALLORY  
And the other catch is...

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

Mallory stares at her long and hard, unsure of what to make  
of the situation. Finally, she takes off through the door and  
down the hall.

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

**BLACK OUT:**

**END OF TAG**

TEASER

FADE IN:

1 EXT. TOWN CENTRE - DAY 1

Sunlight glitters off of the chrome, metal and glass of the town as we PAN DOWN. The sky is a light, warm blue and everything seems right in the world.

Continue to PAN DOWN and see SHOPPERS of all varieties as they glide through the streets.

LAUGHTER drifts up, along with streams of tinny music coming from the shops. PAN ALONG the shoppers and we land on a single figure:

RACHEL walks through the streets, dressed like the civilians around her. She's also speaking on her CELL PHONE.

RACHEL  
(into phone)  
Seriously, Delaney, I'm good. You  
don't have to come rescue me.  
(checks watch)  
And I really have to be going now.

She strolls on, idly glancing at shop window displays.

RACHEL (cont'd)  
(listens; chuckles)  
No, I'm not under duress. You have  
to tell Reiko to stop inviting you  
to her '24' marathons. It's putting  
all kinds of crazy ideas into your  
head! Anyway... gotta go. Bye.

She snaps the phone shut - but as she tucks it away, something in a window display catches her eye.

She approaches the window - a mighty fine JACKET hangs from a mannequin. Calling out to her. She checks her watch again.

RACHEL (cont'd)  
(to herself)  
Conscience says 'go,' id says...

CUT TO:

2 INT. SHOP - CHANGING ROOM - NEXT 2

Rachel admires herself in the mirror, with the jacket from the window wrapped round her.

But she frowns - something isn't quite right. She checks the view from several angles.

(CONTINUED)

She pats at her side just under her arm. Shakes her head. Then glances around to make sure she's alone:

Before her body SHIFTS a touch, tightening up around the chest and waist by half an inch.

And now the jacket fits perfectly. Satisfied, she throws back the curtain as we CUT TO:

Rachel is sat at a small table at the front of the restaurant. There's a delicious looking lunch in front of her but she's picking at it, her previous happiness gone.

She looks round the restaurant - some happy couples, one large family, and everyone else seems to be enjoying themselves.

She looks back to her meal - then at the full bottle of RED WINE standing next to it. Food, wine.

CUT TO:

And now the wine is gone. Rachel drains her glass, her meal still largely untouched.

She lets out a sad SIGH, checking her watch again. She looks round, trying to catch a waiter's attention, when she hears:

MAN (O.S.)  
You always did like red.

Rachel freezes. The owner of the voice is a MAN standing nearby, but she doesn't turn round.

MAN (O.S.) (cont'd)  
But you were never much of a wine girl, were you?

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.

He stares intently at her, and she stares right back. Neither speaks for a long beat.

Until Rachel quickly stands and EMBRACES him, the man hesitating before he hugs her back.

Rachel lets out another SIGH as she steps back, and the man takes a moment to check her up and down.

(CONTINUED)



MAN (cont'd)  
My God, Rachel... how? How are you -

RACHEL  
(cuts him off)  
Later, Derek. I promise. Right  
now...

She glances back at her food.

RACHEL (cont'd)  
I was going to say 'let's eat,' but  
now I'm just thinking we should go  
find a cheap bar and get trashed.  
(beat)  
You're paying.

DEREK grins, spreading his hands.

DEREK  
What are big brothers for, huh?

Rachel stares at him again - then gives him another quick HUG  
before she waves a waiter over, and we:

**BLACK OUT:**

**END OF TEASER**

ACT ONE

FADE IN:

5

INT. CAMPUS - CELLS - DAY

5

Light filters through the single, tiny barred WINDOW in the cell as we PAN DOWN to find a single, female figure inside the cell.

There's a CLANKING off-screen and the figure raises its head, revealing disheveled, long dark hair and rumpled, slept-in clothes.

CERYS looks up as several people file into the partition separating her from them. Her eyes have dark circles under them and her skin looks paler than usual.

The three figures come into view and we can now identify them as FITZGERALD, MANU and surprisingly KIRA.

CERYS

You know, I did request a cell with a view.

FITZGERALD

I hope humour's not going to be your defense, Cerys.

CERYS

Sorry. Reflex.

(beat)

And before you start the "I'm very disappointed in you" speech, I'd like you to know that I'm not bloody 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 slow, terrifying agony.

(beat)

I worked with those girls, saw them laughing and talking and being... just girls. Remember Claire and Julie and Sachiko? Robyn? Teri? They all died because of this bloody virus, and I wasn't going to let any more of them suffer the same fate -

(CONTINUED)

MANU

As Claire did.

CERYS

(beat)

She was just the sweetest girl...  
Y'know, she bought everyone an  
Easter egg, after that Cabal raid?  
Everyone, even those who hated her.  
And she died, screaming in pain.

(beat)

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

FITZGERALD

It wasn't your call to make, Cerys.

CERYS

(angrier)

If I wasn't going to, then 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, before  
finally doing something about it?

(beat)

But I'm ready for whatever you want  
from me. Whatever punishment.  
Because although saving those girls  
was the best thing that could be  
done, I know you bureaucrats are  
too focused on the statistics and  
not the Slayers.

FITZGERALD

(sighs)

I just - I just can't understand  
why you'd do this, Cerys. After  
everything before you came to  
Sennybridge, I thought that you'd  
be wanting to protect these girls  
against everything, not...

Fitzgerald turns away a little, exhaling.

MANU

Cerys, I can't condone what you've  
done either. Killing those girls  
was unacceptable, and it's shocked  
me that you'd do this.

(beat)

But I can understand why. The girls  
would have died anyway, and I  
suppose you thought you were...  
easing their suffering.

(CONTINUED)

CERYS

I did.

KIRA

And with those girls gone, there's a lot more beds that could be used in helping the ones you could save.

FITZGERALD

(cold)

I'm sorry?

KIRA

I'm being practical. With those girls dead, you can focus on a cure, not just dealing with the ones who are already going to die.

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

FITZGERALD

(sighs; to Cerys)

We'll discuss your situation soon. In the meantime...

CERYS

(dry)

Make myself comfortable?

She nods towards the partition between them.

CERYS (cont'd)

Haven't got much of a choice there, have I?

Her humour is completely ignored as Fitzgerald, Manu and Kira walk away, leaving the solitary Cerys.

Rachel and Derek are sat in a nice outdoor cafe, sipping their respective coffees as they face each other.

RACHEL

(grinning)

I still can't believe you're here.

DEREK

Can't keep an Adams down, right?

RACHEL

I haven't seen you since...

(beat)

Since the accident.

DEREK

(beat)

I know. I'm sorry. I tried looking for you afterwards but the staff said you'd checked yourself out and left with some guy...

RACHEL

(quickly)

Yeah, that was... that was all okay. Don't worry.

DEREK

Rache, look at you.

He leans forward, Rachel shifting awkwardly.

DEREK (cont'd)

Last time I saw you, you were -

RACHEL

(over him)

And now I'm not.

She holds his gaze, trying to signal the end of that line of questioning. He relents, leaning back.

DEREK

Okay, okay. I get it. We'll talk about that later.

(beat)

So anyway, I looked for you for about two years. Tibet, Kenya, Kyoto, New York...

RACHEL

Why all those places?

DEREK

I've got a friend here who hears about all kinds of fighting tournaments, and he mentioned this series of high-end fights. I thought you'd be still doing that.

RACHEL

No, I... I don't do those any more.

DEREK

You serious? You were, like, karate, judo, and tae kwon do champion for three years running!

RACHEL

(blushing)

It wasn't that long... was it?

(CONTINUED)

DEREK  
(eyebrows raised)  
Like you don't know.

RACHEL  
After the crash... I kind of gave  
up on all that.

DEREK  
This have something to do with the  
mystery guy you left with?

RACHEL  
(weary)  
Derek...

DEREK  
Fine, fine. Sorry. But do you still  
do it part time when you're not  
working?

RACHEL  
Oh, I'm not really working. Well, I  
do, but it's more like, um...  
teaching.

DEREK  
Teaching? That sounds fantastic.

RACHEL  
Yeah, it's really good at the  
Academy.

She hesitates, not wanting to let many details slip.

DEREK  
'Academy'? Sounds promising.  
Typical British boarding school?

RACHEL  
It's... it's different. They're  
much more... active than most  
schools.  
(beat)  
Hey, remember when Clarissa stayed  
at boarding school for two years?  
God, she was impossible.

DEREK  
Yeah, she kept twirling her hair  
round and was all "really mature"  
until she had her hair dyed.

Rachel stops her sip of coffee and looks at him, a little  
confused.

(CONTINUED)

RACHEL

Hair dye?

DEREK

Wasn't it Clarissa who had her hair done? Who went blonde and then a weird orange colour?

RACHEL

No, I don't...

DEREK

It was probably Kelly who did that, anyway.

RACHEL

Kelly?

DEREK

On Mom's side? Her second cousin or something?

RACHEL

(confused)

Yeah, but I never heard of her.

DEREK

(impatient)

Alright, maybe it was somebody else!

RACHEL

Are you sure you didn't mean Annette?

DEREK

Annette! That's it.

RACHEL

I don't know anybody called Annette.

Derek GRUNTS, sitting upright.

DEREK

You know, some things never change. You can still be a stubborn little madam, you know that?

Derek realises Rachel is staring coldly at him.

DEREK (cont'd)

What?

RACHEL

You're not my brother.

(CONTINUED)

He blinks, then frowns, confused.

DEREK

Rache, I'm your -

RACHEL

No, because my brother never raised his voice to me in his life.

DEREK

It's... it's been years since I've seen you! I think I'm allowed to get a little overly emotional!

Rachel rises, grabbing her bags and shaking her head.

RACHEL

No... no, this is wrong. You're wrong. I don't know who you are, but -

She turns to leave - but a hand GRABS her arm. She turns back:

And it's HAMISH sitting in Derek's place, wearing the same clothes! He releases her arm.

HAMISH

You always were the sharp one.

RACHEL

(cold)

You.

(beat)

I never thought you'd stoop this low.

HAMISH

I'm sorry lass, but I knew I wouldn't get you to talk to me any other way.

(beat; sighs)

Will you please sit down so I can finish?

RACHEL

What part of 'burn in hell' don't you get?

HAMISH

(beat)

Please.

Hamish sits down and Rachel looks down at him for a long beat before she sits down opposite him, forcing us to CUT TO:



7

INT. CAMPUS - LIBRARY - DAY

7

GREG is centre stage in a table, reading glasses on the edge of his nose as he reads the several thick TOMES spread out in a semicircle in front of him.

There's a SLAM and Greg JOLTS as a figure drops more books onto the table. He looks up and into the smirking face of DELANEY.

GREG

Must you do that? You nearly gave me a bloody heart attack!

Delaney smirks as she slides into the seat opposite.

DELANEY

Guess I should slam them down louder next time, huh?

GREG

Not funny.

DELANEY

Wasn't trying to be.

She starts taking out several printed sheets of paper from amongst the books, spreading them across the table.

GREG

What's all this?

DELANEY

Family tree.

Greg takes one of the sheets, scanning down it.

GREG

Delaney, this is a sheet of song lyrics.

She peers over at the sheet, SNATCHES it away and replaces it with a different one.

DELANEY

(taps paper)

I've been doing some research.

Greg leafs through some of the sheets - noticing watermarks and official headers on some of them.

GREG

How much of this 'research' involved unauthorised access to Council files?

(CONTINUED)

DELANEY

How did -

GREG

I've done my share of digging,  
Delaney. Takes one to know one.

DELANEY

(teasing)

Man. Maybe we really are related!

GREG

('moving on...')

So what have you been looking up?

DELANEY

Giles. As in Rupert Giles. Your  
dad... and maybe mine too.

That gets Greg's attention. He finally shuts and pushes away  
his own work to give her his full attention.

GREG

Alright, I'm assuming this is all  
so you can press me for  
information. Go ahead.

DELANEY

I'd like the record to show that  
I'm not tying you to a chair and  
hitting you to get said  
information.

He shoots her a pained look. She SMIRKS again.

DELANEY (cont'd)

Yes, I am going to keep winding you  
up about that. Get used to it.

She sorts through the papers, finding one group and bringing  
them closer.

DELANEY (cont'd)

What I've been doing is tracking  
movements and assignments for  
people in the Council for the years  
leading up to us being born.

Her notes are covered with hand-written scrawls and arrows.

DELANEY (cont'd)

Want to know something interesting?  
(pointing)  
Giles was assigned to be the  
handler for someone you may know on  
an undercover mission...

(CONTINUED)

Delaney shows him the report, Greg's eyes scanning down it.

GREG  
(surprised)  
Evelyn Pierce?

DELANEY  
She'd infiltrated this European  
bunch of bad witches, the Coven di  
Fuoco. Rupert was her man on the  
outside.

GREG  
So they definitely knew one  
another...

DELANEY  
Yeah, and the handler/agent  
relationship, well...

She sucks her teeth in suggestively.

DELANEY (cont'd)  
Don't need to watch a lot of  
'Alias' to figure out what happened  
there.

GREG  
So you think they had an affair  
while they were working together,  
which led to...

DELANEY  
You. Yeah. But as for me...

She brings up another wedge of paperwork.

DELANEY (cont'd)  
Well, that gets a bit more  
complicated. See, according to  
this, my date of birth happens  
after Evelyn was 'killed' by Kira.

Greg's starting to fill in the blanks, staring resolutely at  
the pages before him.

DELANEY (cont'd)  
So my first thought was that was  
some kind of typo, but I checked it  
- it's a match. So the only way  
that Evelyn could be your mom and  
Kira mine is if -

GREG  
Is if they're the same person.

Greg puts a hand to his mouth, then rises from his seat, pacing away with his hands behind his head.

GREG (cont'd)

Delaney, you'll have to forgive me asking this, but... how the hell did you find all of this out? I spent months trying to search for pertinent information on my mother, and I found next to nothing!

DELANEY

(shrugs)

I'm just better at this than you are.

(off papers)

There's some info I grabbed off of the Council's computers when I hacked in, but there's huge chunks of it missing. There's some stuff about this Coven di Fuoco, but it doesn't mention a hell of a lot.

GREG

Then we should ask the person who would know.

DELANEY

Right now?

GREG

No. Not until we have more facts.

DELANEY

Then we'd better go find some, huh?

He waits for her as she quickly packs away all of her papers, before she follows him out of the library as we CUT TO:

Manu, Kira and Fitzgerald are alone within the staff room, silently mulling things over.

FITZGERALD

It's just... she saved so many lives when the Cabal attacked us. She defended those girls even when she was badly wounded, dedicated her life to teaching and training them, and then she... she just killed them.

KIRA

You'd be amazed what people can achieve or do when they put their mind to it.

MANU

I've worked thirty-six hour shifts in the ER before, and dealt with only half as much carnage and death as I've seen here at the Academy. Cerys knew that as well, so giving the girls some peace and dignity in death was probably her way of... helping them.

That leaves an awkward silence in the air.

MANU (cont'd)

(beat)

Anyway, I'll go back to the lab. The blood Sofia recovered from Jendayi proved a little difficult to analyse at first, but I made something of a breakthrough and I think I'm onto something genuinely positive for once.

FITZGERALD

You're sure it's positive?

MANU

Well... no. But I'm going to double check everything to be sure.

Manu leaves the room, closing the door behind him and leaving Fitzgerald and Kira alone.

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, so your flippancy isn't helping.

KIRA

You know, Grace, Cerys is one of the good guys.

FITZGERALD

(sighs)

Barbara told me that when she sent Reiko, Tsula and Juanita to the training camp, Cerys was... hard on the girls, but now...

(MORE)

(CONTINUED)

FITZGERALD (cont'd)  
now I'm just wondering if she went  
too far in trying to keep them  
safe. I mean, that is what she's  
meant to do.

KIRA  
She believed she was putting those  
girls out of their misery. As far  
as she was concerned, she was  
saving them.

FITZGERALD  
So, what, we let her become some  
sort of righteous killer?

KIRA  
Look at Sofia. She helped kill  
dozens of Slayers around the world,  
and you still welcomed her back.

FITZGERALD  
She was brainwashed. That's a  
completely different situation and  
you know it.

KIRA  
Is it?

An accusing beat hangs in the silence.

KIRA (cont'd)  
Cerys is one of the white hats,  
Grace. And even though she's done  
these terrible things, it doesn't  
stop her from being a good person.

FITZGERALD  
(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 ACT ONE**

ACT TWO

FADE IN:

9

EXT. CAFÉ - DAY

9

Hamish is still sat across from Rachel, who is still acting coldly towards him.

HAMISH

I wanted to tell you that I've changed what I'm doing.

RACHEL

(sarcastic)

Oh, so now you're not working with the Cabal to take over the world?

HAMISH

Exactly right. I'm no longer with the Cabal. They... they were just too cold and ruthless, and I didn't want to be involved.

(beat)

I'm creating a team of my own, and you're... you've always been my right hand girl. I need you.

RACHEL

'Too cold and ruthless'? This is coming from you who shot Kira, who betrayed everyone!

HAMISH

Aye, that was a bad call on my part.

RACHEL

(disbelief)

'Bad call'?

HAMISH

But I didnae have a choice, Rachel. The Cabal were forcing me to work against the Academy. I couldn't tell anyone, I had to keep being the snake in the grass with the people who saved my arse!

(beat)

How do you think it felt, betraying you? It wasn't a bloody walk in the park, you know, leaving you behind.

RACHEL

Bull. You could've come back at any time and we would have given you sanctuary.

(CONTINUED)

HAMISH

'We'?

(beat)

I see you're a fully indoctrinated Academy girl now, then.

RACHEL

Let's just say that being away from the Dark Side has shown me bigger things. That I don't need to be hurrying back to you every time you snap your fingers.

HAMISH

You... really think that?

Rachel leans back in her chair, arms folded defiantly.

RACHEL

Try me.

Hamish raises an eyebrow, impressed, before we CUT TO:

10

EXT. AIRPORT - DAY

10

The setting sun frames a PLANE as it touches down onto the weathered tarmac of an AIRPORT.

TITLE OVER: MOSCOW, RUSSIA

The plane starts to turn, slowing down as we CUT TO:

11

EXT. AIRPORT - TERMINAL - NEXT

11

Two figures, wrapped warmly, step through the doors of the airport and enter frame fully.

ERIKA, her dark glasses in place, navigates her way around the public and finds her way to the pavement. She turns around, sensing the lack of someone else.

ERIKA

Maria Anika Nemerov! Do not make me come back there!

MARIA (O.S.)

Hold on!

MARIA, looking pale, walks up to Erika, holding a large plastic CUP, containing a Russian brand of COFFEE, in her hand.

MARIA (cont'd)

Coffee doesn't drink itself, you know.

(CONTINUED)



Erika SNATCHES the cup from Maria.

ERIKA

Dr. Cairns said not too much  
caffeine.

MARIA

Yeah, he said not 'too much.' Not  
'no caffeine whatsoever.' And  
besides, it's just a tiny bit of  
mocha-y goodness.

ERIKA

How is your makeup?

Maria's hand goes to her cheek.

MARIA

It's fine. Will you stop worrying?  
I don't look like a zombie or  
anything.

Maria looks at the coffee, then Erika, pleading a little.

ERIKA

I can tell you are using that 'let  
me get away with anything' look.

MARIA

No, I'm not!

(beat)

Is it working?

ERIKA

We are back home. Be grateful for  
something.

MARIA

I'm glad, I'm glad. It's not every  
girl that has something nice back  
home, you know.

ERIKA

And speaking of 'home,' we should  
get moving.

MARIA

Where are we going, Er?

ERIKA

(smiles)

You'll see.

Erika and Maria move off, forcing us to DISSOLVE TO:

12

INT. APARTMENT - DAY

12

The door opens and the two Nemerov girls step inside. It's the old Nemerov apartment (from 3x16) but it's changed a lot since we last saw it.

There's plenty of new FURNITURE throughout the lounge as we PAN THROUGH. Erika leans on a bar as Maria walks through, eyes wide at the spacious surroundings and the expensively furnished rooms.

There are thick rugs and clean surfaces galore, and Maria watches as Erika grabs a WALKING STICK next to the door.

MARIA

This is... this is...

ERIKA

Is it... alright?

MARIA

It's like freakin' Cribs in here!

(beat; happy)

There's no place like home.

Maria HUGS Erika and Erika smiles at her.

ERIKA

There is enough in here to make sure you have everything you want...

MARIA

Chad Michael Murray and chocolate?

She smiles, despite looking extremely pale, paler than before.

ERIKA

And enough so I can manoeuvre myself around here.

MARIA

Cool.

(beat)

How - how did you pay for all this?

ERIKA

I got some from my accounts and then... Miss Fitzgerald helped me with some money.

(beat)

I hope this is alright.

MARIA

Sis, it's fantastic. This is -

(CONTINUED)

Maria GULPS a little, looking a little green around the gills.

MARIA (cont'd)  
Great, really great...

Now Maria looks really ill as she drops her bags, SWAYING a little. Erika senses this and catches her sister.

ERIKA  
You are still very weak. Let's get you to bed, and then we can talk a little more.

MARIA  
(nodding a little)  
Okay. Will do.

Erika and Maria make their way through to:

Maria's bedroom is really nice, prettily and cleanly decorated as Erika pulls back the thick comforter of the bed and Maria slips in.

Pulling back the hair from Maria's forehead, Erika kisses it tenderly as Maria snuggles beneath the quilt.

ERIKA  
Get some sleep.

MARIA  
'Kay.

Erika smiles as Maria turns, closing her eyes in sleep.

Fitzgerald enters the room, moving around SLAYERS who are working as temporary nurses.

One Slayer VOMITS into a bucket next to her bed, and Fitzgerald takes an unconscious step back as another Slayer starts to SPASM.

MANU (O.S.)  
Miho, Lizzie, hold her!

A CHINESE SLAYER, with long dark hair in a ponytail, MIHO, and a CALIFORNIAN SLAYER with bright blonde hair, LIZZIE, rush past Fitzgerald and hold the spasming Slayer down as:

MANU rushes into view, a SYRINGE in his hand. Notably, the syringe is filled with a dark RED LIQUID, tinged with dark blue as Manu INJECTS the substance into the Slayer.

The Slayer slowly subsides and her pulse starts to STABILISE, her breathing becoming normal.

Manu leans back, silently thanking the two Slayers before turning his attention to Fitzgerald.

FITZGERALD

Manu. Busy as usual?

MANU

Gallows humor, Grace.

(beat)

What are you doing here?

FITZGERALD

You asked for me.

MANU

Ah, yes. Of course. This way.

He makes his way quickly to the WORKSTATION at the back of the infirmary. A dark-skinned Slayer, NADINE, approaches.

NADINE

Doctor Cairns?

MANU

Yes, Nadine?

NADINE

I was wondering if we have any more I.V's available? I've run out and Nikki's run out as well.

MANU

Again? The Council's shipment doesn't arrive for three days.

(beat)

I think I've got an emergency batch underneath the blood stocks.

NADINE nods and signals to a Hispanic SLAYER, NIKKI, and they move away to the supplies.

FITZGERALD

Wasn't that Nadine? She's -

MANU

Not dead, I know. That's what I wanted to talk to you about.

Manu TAPS on the keyboard in front of him and an image of a DNA MOLECULE appears, with 'Jendayi' next to it as the double helix twirls delicately.

MANU (cont'd)

I think I might have found a temporary cure for the Chosen Virus.

FITZGERALD

Are you serious?

MANU

As a heart attack. I used one of Debbie's old programs to cross-reference Jendayi's blood with DNA, RNA, mRNA, and everything in between until I ended up using codons and some Council nucleotides to unravel the code.

FITZGERALD

I'm going to go on blind faith and say that you know what you're doing.

MANU

I do.

FITZGERALD

But you're making it sound like there was only a drop of blood.

MANU

That's the thing. Normal DNA is in its millions in just one speck of blood. In this Jendayi woman however, she has so little DNA, I had use PCR in order to increase the DNA so I could get enough copies to even make backup copies.

FITZGERALD

You and your wonderful toys, Manu. So you got enough?

MANU

I did, and I managed to call up a friend of mine from university who's an expert in reverse-bioengineering, Penelope Littleton, who managed to analyse Jendayi's blood and introduce it to... another element, which gave us this.

He opens up a cabinet and pulls out a VIAL, containing BLOOD.

(CONTINUED)

MANU (cont'd)

She managed to create an antidote. Quite literally, an anti-blood which, when I tested it on Nadine, managed to slow down the Virus' progress to the point where she's able to help out.

Fitzgerald carefully takes the vial, examining it.

FITZGERALD

What was this 'other element' you introduced?

MANU

(beat)

Debbie's blood.

FITZGERALD

I'm sorry... what?

MANU

After Aiden brought her back to life, Debbie's blood developed the ability to heal her body, that much we discovered after we first recovered her from the Cabal. But her blood doesn't just work on her - we've been testing it on injured Slayers and finding it has limited recuperative properties even outside of Debbie's body.

FITZGERALD

But there's still no sign of any recovery from Debbie, is there?

MANU

(heavy)

If her blood could heal her damaged mind, then perhaps. But sadly that doesn't appear to be the case.

(beat)

That's not my only news.

FITZGERALD

Good or bad?

MANU

More like 'strange.' When Penelope sent me the blood results, she also told me that she noticed some sort of... bond between the cells.

FITZGERALD

'Bond'? What do you mean?

(CONTINUED)

MANU

She said it was like some connection or binding energy that united all the cells, and when we analysed the chemical content of one of the cells, we found that it contained part of the Virus.

FITZGERALD

(realising)

So if we find out what this bond and how to break it...

MANU

Then we may be able to break the connection between the Virus and anyone infected with it.

Both of them manage smiles before we CUT TO:

EXT. CAFÉ - EVENING

Hamish and Rachel are still sat facing each other as the day winds down, with the light considerably darker than before.

RACHEL

So, what? I'm supposed to be seduced over to your side and cackle like an evil crone while you do whatever diabolical plan you have in store? Because I'll tell you now, my cackling skills are a little rusty.

HAMISH

There's no need to be harsh here, lass.

RACHEL

You betrayed us, left us for dead. Yeah, no reason at all.

HAMISH

The sarcasm ain't appreciated.

RACHEL

No, but Delaney's been giving me lessons. I've gotta keep practising.

(beat)

So, what are your evil plans? I could use a laugh.

HAMISH

The villain isn't supposed to reveal all this early, you know.

RACHEL

So you admit you are a villain?

HAMISH

(grins; beat)

There are threats to me. Victory has become too powerful, and she's planning to damage me and my operation. She's already assembled an army of her followers large enough to rival any force.

RACHEL

What about Jendayi?

HAMISH

What about her?

RACHEL

We know she's where the Virus came from. She part of your plan too?

HAMISH

She has... her own part to play.

Rachel waits for elaboration, but when it doesn't arrive:

RACHEL

See, what part of me is saying that I care?

HAMISH

I know you care, Rachel, because I'm the one who gave you your new life.

Hamish leans forward, speaking intently to Rachel who shifts back, a little uncomfortable.

HAMISH (cont'd)

When my endgame comes, I want you there, on my side. With me, when I'm standing with the world at my feet.

RACHEL

And your head up your ass.

HAMISH

(sighs; beat)

All that we've shared, Rachel. All that we've done, you can't just leave this. I saved you, Rachel.

Rachel meets his gaze as we FLASH CUT TO:



16

INT. HOSPITAL - WARD - DAY

16

PAN ALONG the beds and find:

RACHEL. She's heavily bandaged, covered from head to toe in them and it's clear that the pain is agony for Rachel as we PUSH IN on her face.

HAMISH (V.O.)  
You were scared and frightened.  
You'd lost so much, but in the  
midst of everything, I saw it.

TEARS stain her face, dripping down over her bandages. A HAND enters frame and Rachel looks up to see a DOCTOR, handsome and in his twenties who wipes the tears.

Then he MORPHS into Hamish!

HAMISH (V.O.) (cont'd)  
I saw your potential. I saw the  
fire, and the fight, and the world  
waiting to be experienced in your  
eyes.

Hamish leans down towards the clearly terrified Rachel.

HAMISH (cont'd)  
How would you like to get out of  
here, Rachel?

HAMISH (V.O.) (cont'd)  
I let you do everything you wanted.  
I saved you and let you be what you  
really are.

17

INT. DARKENED ROOM - NIGHT

17

Rachel, now free from her bandages and apparently healed stands in front of a MIRROR.

She scrunches her face up in effort, before she MORPHS into a BRUNETTE GIRL, curvy and attractive.

HAMISH (V.O.)  
You chose to be like this. You  
chose to be this.

She shakes her head however, and MORPHS once more, stepping into the thin moonlight - and just for a moment, we see pale skin, wide eyes and a myriad of SCARS criss-crossing all over her bare skin.

The scars are horrific, brutal and ugly to look at with angry red skin in places and faded burns and cuts all over her arms and face.

(CONTINUED)

But then it's gone and the figure steps fully into the light - and we recognise it as the Rachel we know.

She pulls her new, long blonde hair out of her face and turns, half-smiling to a secondary figure who steps out of the shadows.

It's Hamish, well-dressed and smiling as well as he surveys her new form.

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

I gave you the life you wanted. The life you deserved. The life you should have had before the accident took everything away from you.

Rachel's listening to Hamish's case, but she shakes her head, leaning forward a little in her vehemence.

RACHEL

No, Hamish! No more 'you owe me' crap! You gave me this... this life, but not because you were doing some random act of kindness or felt it was your duty. No, you wanted me as your bodyguard, or general slave.

(beat)

You took advantage of me. You found me when I had nothing, and you gave me something. I was still just a child, and I needed a parent... But instead, I got you. I finally made my own choice when I went to the Academy with Dana, and I'm going to turn my back on them. Not now.

(beat)

It's my home now.

HAMISH

(disappointed)

No, lass, you didnae choose to go to them. You thought you had no other choice.

RACHEL

No, you're right about that. I had no other choice and for once, I'm glad I did what I did.

(beat)

I'll give you an hour.

HAMISH

Sorry?

RACHEL

Before I call up the Academy and  
let them know that you were here  
and what you tried to do. You have  
an hour.

(beat; cold)

Goodbye, Hamish.

And with that, Rachel's gone, her bags gripped fiercely in  
her hand as she moves off down the street.

After a beat, Hamish SIGHS deeply, disappointed - before he  
pulls a CELL PHONE from his pocket and dials a speed-dial  
number.

HAMISH

(into phone)

It's me. She didn't agree to it.

(beat)

That's right. It's plan B.

Hamish frowns as he hangs up and gazes into the distance  
before we're forced to CUT TO:

Rachel heads around a corner, BLINKING away a few stray tears  
from her conversation, and heading into a side street when  
she hears:

VOICE (O.S.)

Excuse me, miss?

Rachel SPINS - but a powerful HOOK KICK sends her FLYING into  
the side street. She CRUMPLES, collapsing in a heap but  
manages to get to her feet as she looks up...

... and sees that it's JOSH!

Dressed smarter than normal and with a vicious looking BLADE  
across him, he SMIRKS, advancing on Rachel and forcing us to:

**BLACK OUT:**

**END OF ACT TWO**

ACT THREE

FADE IN:

20

EXT. SIDE STREET - EVENING

20

Rachel immediately FLIPS to her feet and manages to duck a ROUNDHOUSE KICK from Josh and KICKS out at him.

He HOPS neatly over it and UNSHEATHES his blade in mid-air, SLAMMING it straight down into the pavement. Rachel's forced backwards, giving Josh the chance to PUNCH her in the gut and KICK her right in the chin, tripping her backwards.

Rachel collapses in a heap and Josh stands over her - right before Rachel DOUBLE-KICKS upwards and strikes him right in the chest, winding him!

He CARTWHEELS, SMACKING her in the face and chest with his legs, but Rachel KICKS out, sending the blade skittering across the ground.

Rachel LAUNCHES herself at the wall, and BOUNCES off it, KARATE KICKING Josh right in the kisser! He stumbles and Rachel follows it up by MORPHING into a CABAL DEMON!

Demon-Rachel STAGGERS towards Josh and LEAPS UP onto the fire escape, which CREAKS under the weight, before Demon-Rachel FLIPS in the air and SLAMS DOWN towards Josh.

Josh ROLLS out of the way, avoiding the blow by millimetres.

RACHEL

You know, for somebody we're all  
meant to be so afraid of, you're  
don't seem like all that much -

Josh HIGH KICKS Rachel in the side but she REVERSE ROUNDHOUSE KICKS him in the back before grabbing him and SLAMMING him into a pair of rubbish BINS where he COLLAPSES.

RACHEL (cont'd)

Anyway. What was I saying?

Josh JUMPS to his feet and SCOOPS up his cruel blade, TWIRLING it.

JOSH

Y'know, you're a lot like your  
friend. Delaney.

RACHEL

What? Both gorgeous and capable of  
kicking your ass?

JOSH

No...

(CONTINUED)

Josh SLAMS the sword downwards into the HOLE he made before and Rachel SPIN KICKS out at Josh. However, Josh DUCKS and YANKS the weapon out, RUBBLE blinding Rachel temporarily blinding her.

Josh takes this opportunity to SUCKERPUNCH Rachel in the face, following it up with a REVERSE HOOK KICK that sends her SPINNING to the ground where she lays, gasping for breath.

JOSH (cont'd)  
You're both gonna be dead within a few weeks. One way or another.

Through the entrance to the deserted side street, Hamish strides through, PATTING Josh on the shoulder and moving to Rachel's side.

HAMISH  
I am so sorry, hen. I'm so very sorry.  
(beat)  
But I suppose that part of this is your fault.

RACHEL  
(through gritted teeth)  
How... is this... my fault?

HAMISH  
I gave you a very generous offer here. I gave you the chance to have the choice of any country in the world, anything you wanted.  
(sighs)  
But your pride stopped you.  
(beat; sincere)  
I really am very sorry, love.

RACHEL  
For what?

HAMISH  
(beat)  
For what I have to do.  
(to Josh)  
Get her up.

Josh SHEATHES his sword and hauls Rachel to her feet unsteadily. Hamish removes his gloves and then proceeds to CRACK his knuckles, flexing his fingers before...

... he PRESSES his hands against Rachel's forehead - and she starts to SCREAM!

Her arms flail and she desperately tries to remove his hands, as trails of ORANGE ENERGY start to flow from his hands and as Rachel continues to cry out in pain, we FLASH TO:

A series of FLASHES of images, one after another:

- TIA is praying in her native language, a ROSARY clutched in her shaking hand;
- FRANKIE is researching, 'DUNSTALL' in large letters on her PC screen;
- REIKO is on her bed, SOBBING;
- CLAIRE and FRAN are LAUGHING together, arms wrapped around each other amiably;
- AN INDIAN SLAYER is STABBED brutally!
- SOFIA scrambles out of the wreckage of a PLANE, crying despondently;
- And last of all, it's DANA, gazing at us with wide, solemn eyes.

ON RACHEL:

She continues to scream until Hamish DRAGS his hands away and Rachel COLLAPSES against the brick wall, eyes wide.

RACHEL  
(breathless)  
What... what did you... do to me?

She suddenly GULPS, and then VOMITS loudly, retching piteously as she slumps down to her hands and knees.

She starts to SOB, curling up on herself as if she's just been assaulted.

Hamish turns back to Rachel for a moment, eyes betraying his guilt at what he's just done for a split second.

Then the cold indifference is back, and he turns to Josh.

HAMISH  
Take care of her. And... make it quick.

Josh NODS as Hamish departs - and as Josh turns back, he GRINS and focuses his attentions on the still weeping Rachel.

Cerys is still in the same position, rocking her foot backwards and forwards to some unknown beat.

CERYS

(singing)

'This is what I brought you, this  
you can keep...'

There's a FLICKER of movement and Cerys looks up, sensing it -  
just before Fitzgerald strides into view, stopping right in  
front of Cerys.

CERYS (cont'd)

I'm sorry, was my singing off  
putting to the other prisoners?  
Because Katya used to have that  
song on all the time and I thought  
that'd be an appropriate song right  
now.

Fitzgerald remains silent and impassive for a beat, glancing  
up and to her left before:

FITZGERALD

You know what I should be doing? At  
this moment in time, I should be  
completing the transfer details of  
another Watcher from the training  
centre in Edinburgh. You should be  
in Laneshead after I reported you.

CERYS

There's a lot of 'should's' there.

FITZGERALD

I don't want to see you spend the  
rest of your life rotting in some  
stinking Council prison, shoulder  
to shoulder with some of the people  
you put in there.

(beat)

I've got an offer for you.

Cerys stands, rubbing her legs and moving over to Fitzgerald,  
standing right in front of the Headmistress, only the plastic  
partition separating them.

CERYS

Making a deal with the devil?

FITZGERALD

Call it a second chance that most  
people don't get.

CERYS

I don't know. Considering this  
place's history, it's like  
everybody gets a second chance.

(CONTINUED)

FITZGERALD

Are you going to listen or not?

(beat)

I won't tell the Council what you've done. The girls' deaths will go down as just more casualties of the Chosen Virus, nothing more. The whole thing will be swept under the carpet and we'll carry on as normal.

CERYS

You can't do that.

FITZGERALD

I'm not finished.

Fitzgerald glances up again, and this time Cerys follows her gaze to:

A SECURITY CAMERA up on the wall. It's deactivated. Cerys looks back to Fitzgerald, understanding, before we CUT TO:

Josh circles Rachel, continuing to FLIP his blade around, before planting it firmly in the ground, kneeling down to face the stunned Rachel.

She BLINKS, but that's all we're getting so far, judging by the GLAZED expression in her eyes.

JOSH

You know, all that crap about making it quick for you doesn't really apply here.

(beat)

I mean, I'm all for the honourable death and everything, but in my line of work that applies to Slayers only.

He bends towards her, studying her for a moment.

JOSH (cont'd)

You might act like the big Slayer on site with your teammates, but every knows you're just playing the game here, Rache. You're just the little girl playing Slayer.

(beat)

But even I've gotta admit that you're good, girl. You almost won.

(beat)

But you're not a Slayer. Which is hard for me, you know?

(MORE)

(CONTINUED)



JOSH (cont'd)  
Because if you were a Slayer, I'd  
at least have the satisfaction of  
hunting down one more of the girls.  
One more closer to these Chosen  
Ones.

Josh is now sitting down opposite Rachel who's still  
catatonic.

JOSH (cont'd)  
Nothing? No 'don't kill the Chosen  
Slayers'?  
(beat)  
Which isn't really fair on either  
of our sides really, is it? I mean,  
if I had a choice, killing girls  
isn't exactly on my to-do list. But  
it's fate, it's destiny. I'm meant  
to kill these girls.  
(beat)  
And if I don't kill the Slayers in  
this Chosen Line, then I die. It's  
dog-eat-dog here, sister. And I  
don't wanna end up like Anna.

He rubs a hand over his eyes, as if rubbing something away.

JOSH (cont'd)  
And the worst part is that it's all  
alone. I can't have any friends, or  
a little team like you have. I have  
to be the big bad wolf in this  
story, and the big bad wolf can't  
hang out with regular people or do  
something he wants for once.  
(beat)  
And the worst part is that I can't  
even feel any pride or anything. I  
know Hamish is just using me like  
I'm disposable, and I have to smile  
and kill for him. Do his dirty  
work.

Josh SNIFFS and then stands, WRENCHING the blade from his  
position on the ground.

He aims the curved end at Rachel's throat and then SWINGS it  
back like a golfer taking aim.

JOSH (cont'd)  
But I'm prepared to kill for him.  
No matter what it takes.  
(beat)  
Thanks for listening, you know. I  
really needed to get all that off  
my chest.

He aims and tenses, ready to slice - but then HEADLIGHTS suddenly flood the scene!

Josh turns - as a CAR tears into frame and SLAMS into him! He's sent hurtling back out of frame.

Rachel blinks, looking towards the car as a door SLAMS and somebody passes the lights to stand before her:

VOICE (O.S.)  
(female; Irish)  
Oh, Rachel...

The female figure leans into frame - and it's MALLORY!

However, she takes a deep, shaky breath as we take a closer look at her. Her skin's so pale she's almost entirely white, looking particularly green at the gills despite her feat of bravery just then.

Mallory hurries over to Rachel and touches her face, trying to rouse her.

MALLORY  
Rachel! C'mon, Rache, wake up...

She checks Rachel's pulse and sighs, sagging with relief - there's one, but just.

However, as she makes to scoop Rachel up, there's a metallic RINGING behind her and Mallory turns - to see Josh!

MALLORY (cont'd)  
(weary)  
Can we do this another time? I'm a little busy at the moment.

Josh STUMBLES forward, winded from the impact but with murder blazing in his eyes.

MALLORY (cont'd)  
C'mon, let's finish this.

JOSH  
I knew you'd do this. First chance you got to betray us.

He advances and she steps back, towards the fire escape.

MALLORY  
Actually, I think I've got something that could make you overlook that whole car thing. If you're interested.

He steps closer, one foot DRAGGING behind him.

MALLORY (cont'd)  
I just happen to know who one of  
the Chosen is.

That gets Josh's attention.

MALLORY (cont'd)  
But I only tell you if you let us  
both go.

JOSH  
Not a chance.

Mallory takes another step back, eyes flicking upwards.

MALLORY  
Very honourable. I admire a man who  
lives by his own set of rules...

And with that, Mallory DUMPS Rachel on the ground, leaps up  
and GRABS the fire escape ladder!

Josh advances, but Mallory HEAVES the ladder down and SHOVES  
it, the metal SLAMMING into Josh and knocking him down!

MALLORY (cont'd)  
But you know what they say about  
rules.

Mallory quickly marches over to Josh - stifling a COUGH as  
she approaches, drawing an object from her jacket.

MALLORY (cont'd)  
Victor...

She's holding a modified CATTLE PROD!

JOSH  
(dazed)  
What...

MALLORY  
... meet Josh.

Then she darts forward and SHOCKS him with it! The force is  
enough to leave Josh SCREAMING before she stops.

He COLLAPSES on the ground, and Mallory takes her chance to  
hurry back over to Rachel.

She scoops her up, dragging her into the passenger seat  
before she steals round and dives into the car herself.

Josh is rising, shaking off the shock as Mallory CRUNCHES the  
car into reverse, pulling rapidly out of the side street:

23 EXT. STREET - CONTINUOUS 23

The car BOUNCES across the pavement and onto the road, SKIDDING in a clumsy arc before Mallory rights it.

She hits the gas and the car POWERS away, just as Josh emerges from the side street.

He watches the car speed off, powerless - and CURSES loudly as we CUT TO:

24 INT. STOLEN CAR - NEXT 24

Mallory is driving at speed, SWERVING through slow-moving evening traffic. She blinks away the sweat from her eyes.

She hears a COUGHING to her left, and looks over to see Rachel in some sort of SPASM!

MALLORY

Oh, no! No, you don't!

Mallory tries to reach over and support her - the car SWERVING dangerously as her attention slips.

She manages to keep Rachel's head up. She's still spasming, BLOOD bubbling at her lips.

MALLORY (cont'd)

No! Don't you do this! Not yet!

Mallory hears a CAR HORN and looks to the road - YANKING the wheel aside to avoid ploughing into more traffic.

MALLORY (cont'd)

You owe me big for this, and you're not dying until I get what's coming to me! You hear me?

She SLAPS Rachel on the cheek to try and snap her out of it.

MALLORY (cont'd)

Hey! Wake up!

(mutters)

This had better have been worth it...

Switching her focus rapidly between the ailing Rachel and the traffic ahead, Mallory doesn't look in any shape to be doing this as we CUT TO:

25 EXT. CAMPUS - FRONT GATES - NIGHT 25

It's a little later, judging by the dark sky above and the sun setting in the west.

(CONTINUED)

PAN ALONG the fairly fortified grounds and find a single SLAYER sitting there on sentry duty.

It's a bored FRAN, judging by the way she POPS her gum. She's fiddling with something in her lap and then light illuminates her - it's a TORCH.

She SWEEPS it around the grounds once and then YAWNS.

FRAN

(grumbles)

Dear Diary. Today, I got stuck  
playing security guard when what I  
wanted to do was sleep. For days.

She fumbles around in her pocket and brings out an MP3 PLAYER, putting a headphone and using the torch to select a track.

FRAN (cont'd)

Still, at least there's...

Fran looks up and DIVES out of the way as Mallory's stolen car SLAMS its way THROUGH the gates!

The car SCREECHES to a halt a scant few inches from Fran and as ALARMS begin to RING OUT throughout the Academy, she scrambles to her feet and hurries over:

To find Mallory slumped at the wheel and an unconscious Rachel in the seat beside her!

FRAN (cont'd)

What the...

SLAYERS, including Delaney and REIKO hurry over from the main entrance, weapons ready. Manu is out a moment later.

REIKO

What's going on? Are we under  
attack?

DELANEY

And why do people always drive a  
car through the gates when they -

Delaney sees Mallory and stops in mid-sentence, shocked.

DELANEY (cont'd)

What the hell are you doing here?

By this time, Fran and Reiko are trying to drag them out of the car, but with no success.

FRAN

Hey! A little help here?

(CONTINUED)

Delaney's still shocked - but GABRIELA pushes her way forward, arm outstretched.

GABRIELA

Let me. *Disengra*.

The metal around the two of them DISINTEGRATES instantly, evaporating into vapour. Fran and Reiko take Mallory while Delaney carries Rachel.

However, Mallory starts to STIR and as Manu reaches her, Reiko pulls up the hem of Mallory's shirt - revealing GREEN VEINS criss-crossing her stomach, spreading up through her body.

MALLORY

What... where...?

REIKO

It's alright, you're here. You're at the Academy. You're safe.

MALLORY

Rachel, she... Hamish...  
attacked... memories...

Mallory's vision swims as she watches Rachel get loaded onto a stretcher, Manu checking her over.

MALLORY (cont'd)

What about my... I want... I...

But then Mallory drops like a stone and VOMITS on the ground, eyes rolling back in her head.

MALLORY'S POV:

The world is swimming in light and darkness. Reiko, Fran and Delaney swim in and out of focus, words echoing out until eventually we:

**BLACK OUT:**

**END OF ACT THREE**

ACT FOUR

ON WHITE:

MANU (V.O.)  
Mallory, can you hear me?

FADE IN:

26 INT. CAMPUS - INFIRMARY - NIGHT

26

The whiteness fades into the familiar image of the crowded infirmary, packed to the rafters with the infected Slayers.

PASS THROUGH a partition into a smaller ward, and FOCUS on one girl in particular, who stirs before BLINKING groggily.

Mallory straightens up and WINCES, noticing the BRUISES peppering her body underneath the sheets.

Manu is next to her, monitoring an IV while TIA hands him several VIALS containing BLOOD.

MANU  
Glad to see you're awake.

MALLORY  
Not as much as I am, doc.

Mallory leans over, reaching over to grab her clothes but Manu stops her, holding gently but firmly on her arm.

MALLORY (cont'd)  
Is there a reason why your hand is  
on my arm?

MANU  
You'd best stay in bed a while  
longer. The vaccine is only just  
kicking in and it'll take a while  
before you'll be able to get back  
on your feet.

MALLORY  
'Vaccine'?

She starts to fumble with the IV in her arm, even as Tia fights to stop her.

MALLORY (cont'd)  
The hell did you people put in me?

Tia pushes a little harder, managing to keep her from the needle. She struggles back.

MALLORY (cont'd)  
Get off me!

(CONTINUED)

TIA

Perhaps you should take a look  
instead of fighting me?

Tia indicates her bare arm and Mallory looks down - shock registering in her eyes when she sees that the bright green veins are FADING. They're still there, just not as severe as before and Mallory GOGGLES at them before looking to Manu.

MANU

It's only temporary. It'll keep the  
nastier side effects of the Virus  
down to a minimum for the time  
being, but it'll keep you active  
once it's in full dosage.

(beat)

Are you okay?

MALLORY

Where's Delaney?

MANU

She's here, she's just with -

MALLORY

I'll speak to her. Nobody else.

Manu hesitates, then steps off screen with Tia. A moment later, Delaney walks into view. Mallory nods a greeting.

MALLORY (cont'd)

Guess I have a story to tell, huh?

DELANEY

Yeah, and you owe us a new set of  
gates. I'll add that to the cash  
you scammed out of me last time.

Mallory chuckles. Delaney glances round, making sure they're alone before she pulls up a chair.

DELANEY (cont'd)

Thanks.

MALLORY

For what?

DELANEY

Showing me where they were keeping  
Kira.

MALLORY

(shrugs)

I've been making sure my Hotmail  
gets a good workout.

(CONTINUED)



DELANEY

What happened with Rachel? You said something about Hamish attacking?

MALLORY

(nods)

A few days ago, I managed to intercept one of Hamish's e-mails to Josh. Said he was going after Rachel and wanted Josh there too.

(beat)

Sneaky bastard was gonna pretend to be her dead brother, and plan 'B' was to steal something from her, and then Josh was gonna kill her.

DELANEY

So you're the reason Rachel's still alive and kicking?

MALLORY

Aye. When I heard that Josh was tagging along, I knew it'd be bad if I didn't go.

(off look)

I still owe her one. I don't like anybody having anything over me.

Manu reappears, and Delaney nods to him. Manu pauses and then moves the curtain around the cubicle next to Mallory's - and there's RACHEL.

She looks awful, eyes still milky and glazed. Her skin is deathly pale, her breathing faint and slow.

Delaney glances at Mallory - whose eyes betray the emotion she's trying not to show at the sight of Rachel.

MALLORY (cont'd)

(voice cracks)

Is she...

DELANEY

Not quite a coma. Something else.

Mallory stares for another beat then looks away, swallowing as she puts the walls back up.

MALLORY

Hurry up and wake her, then. I want her to make sure I get my money and then I'm gone.

(CONTINUED)

DELANEY

(raises eyebrow)

You honestly expect me to think  
that this is all just about getting  
paid?

MALLORY

So what if it is?

Delaney chuckles, shaking her head as she stands and moves to Rachel's bedside.

MANU

What are you thinking?

DELANEY

I'll try the spell that woke Mom up  
again. See if it works on Rache.  
But I need everyone to go in case  
it... backfires.

MALLORY

Fat chance. I'm not letting her out  
of my sight until she's awake. Less  
chance for you people to screw me  
out my cash that way.

DELANEY

Sorry. I know how much you've done  
for both of us, and I honestly  
appreciate that, but right now, you  
need to get out.

Mallory stares Delaney down but then concedes, SIGHING.

MALLORY

(to Rachel)

See you in a couple.

She starts to get up, Manu helping her out of the bed - but  
she shrugs out of his grip with a scowl.

MALLORY (cont'd)

I can manage.

Manu hesitates, then steps back, wisely letting her get on  
with it as she hobbles away.

Manu casts a last glance back at Delaney, who nods before she  
draws the curtain around Rachel's bed.

Mallory looks back to the bed, hidden from view - as light  
starts to GLOW behind the curtain, and we DISSOLVE TO:

27 INT. CAMPUS - CORRIDOR - LATER

27

Mallory sits in a chair, one of a row just outside the infirmary. She's sipping a bottle of water, ignoring the looks she's getting from passing Slayers.

She looks up as the door opens, a tired-looking Delaney leaning out.

DELANEY

It worked.

She ducks back inside, and Mallory gets to her feet - surprising herself at how much easier it is now.

28 INT. CAMPUS - INFIRMARY - NEXT

28

Mallory hobbles towards the partition, pushed aside to allow her through to join:

Delaney and Manu, either side of Rachel's bed. Rachel is stirring, shifting in the bed.

MALLORY

Why isn't she awake yet.

DELANEY

Give it a second.

MALLORY

You said it'd worked! Are you just trying to -

RACHEL

(weak)

Mallory?

Rachel's eyes flutter open. She's still pale and sickly but the worst of it seems to have passed. She blinks as she focuses on Delaney and Mallory.

RACHEL (cont'd)

Wha... what the hell happened to me?

Delaney glances at Manu, concerned, as we CUT TO:

29 INT. CAMPUS - CELLS - NIGHT

29

Cerys paces her cell, glancing up every few steps at the CCTV camera on the wall.

The red power light finally blinks off, and Cerys straightens. A moment later, Fitzgerald walks into view - followed by Kira.

(CONTINUED)

FITZGERALD

We got your message. Are you ready  
to give me your answer?

Cerys' eyes flick to Kira before she replies:

CERYS

I've decided to take you up on your  
offer.

FITZGERALD

(beat)

Cerys, just because I'm offering  
you this... don't think that I  
agree with what you've done here.  
This is -

CERYS

I don't expect you to understand. I  
wouldn't expect most people.

FITZGERALD

I know. I can't forgive you, Cerys.  
Not now, at least, but at least I  
can try and be open enough to try  
to understand.

Fitzgerald looks to Kira, who nods.

KIRA

I'll make the arrangements.

CERYS

Thank you.

FITZGERALD

(beat)

Goodbye, Cerys.

CERYS

Bye, Grace.

Fitzgerald nods, and then gives Cerys one last look before  
she and Kira depart. As the door to the cells CLOSES off  
screen, we CUT TO:

Now dressed and healthier looking, Rachel is sat up in bed,  
sipping from something hot in her hands. Delaney, Manu and  
Mallory are facing her.

RACHEL

From what he told me about Victory,  
that bitch's army is increasing by  
the day.

MALLORY

She's right. It's even got the Cabal worried.

DELANEY

Doesn't matter. Next time we find her, New You is going to get her ass kicked.

MALLORY

I'm sorry, 'New You'?

DELANEY

Back when I knew her, I called the new recruits 'New' and then added the old names to them. Victory was 'New Rachel' 'cause I liked her.

MALLORY

(beat)

Wow. Great taste of likes there.

DELANEY

Oh, shut up, New Me.

MALLORY

Don't you tell me to -

MANU

(over them)

Ladies!

He looks to Rachel, signalling her to continue:

RACHEL

He mentioned Jendayi too, but it didn't sound like she was part of his plan either.

DELANEY

This is Hamish, remember? He was always the one carrying out the plans, not making them. Somehow, I don't think we need to be too worried about whatever it is he's planning.

FITZGERALD (O.S.)

You'd better let me be the judge of that.

They turn - Fitzgerald has entered the room.

FITZGERALD (cont'd)

Rachel. I'm glad to see you're alright. You had us worried.

(CONTINUED)

RACHEL  
(off Mallory)  
I had a little help.

Mallory smiles - but quickly cancels it when she realises people are looking.

FITZGERALD  
As for you, Mallory...

Two more SLAYERS appear behind her - one taking her by each arm. Mallory reacts angrily:

MALLORY  
What the hell is this?

FITZGERALD  
I'm afraid I have to keep you in our custody until we can agree on what to do with you.

RACHEL  
Wait, wait! She can stay if she wants. Let her stay!

FITZGERALD  
I'm sorry, Rachel, but I can't -

RACHEL  
She didn't have to save me.

DELANEY  
She did it to get paid.

Rachel shoots Mallory an accusing look. Mallory tries to keep her head up, but the glare seems to have cut her.

MALLORY  
Nothing personal.

RACHEL  
That... look, we can't lock her up after she just saved my life!

MALLORY  
Rachel... it's alright.  
(to Fitzgerald)  
That doesn't mean I'm happy about this development, but for now...  
I'll come quietly.

Fitzgerald nods to the two Slayers, and they lead Mallory away. She casts a last glance back at Rachel.

Rachel turns to Fitzgerald as Mallory exits, pushing herself up in bed to get closer:

(CONTINUED)

RACHEL

Why did you do that?

FITZGERALD

She's a wanted criminal in several countries even before we get into her recent allegiance to the Cabal.

RACHEL

Look, whatever she did it for, she still saved me from Josh.

FITZGERALD

And I'll take that into account.

(beat)

Once you're feeling better, we'll have to go through a full debrief. If what you say is true about Hamish gaining access to the collective Slayer memories... I shudder to think what he could be planning.

Fitzgerald takes her leave, and a frustrated Rachel slumps back in her bed. The others slip away, leaving Delaney.

RACHEL

It's not fair.

DELANEY

Maybe they have a quota on how many reformed bad girls they can have on the books at any one time.

Rachel keeps scowling - but manages a half grin despite herself. Delaney pulls up a chair and sits.

DELANEY (cont'd)

You feel alright?

RACHEL

(long beat)

Empty. That's how I feel.

DELANEY

That's not 'alright,' then...

RACHEL

What he took from me... He stole something precious to me. A connection. My connection.

DELANEY

Oh, come on, you don't mean to try and tell me...

(CONTINUED)

She trails off - realising Rachel is CRYING quietly.

DELANEY (cont'd)  
Oh, Rache... I'm sorry.

Rachel SNIFFS, wiping her eyes.

RACHEL  
Careful. Sounded like genuine  
emotion for a second there.

DELANEY  
(grins)  
Nobody here but us chickens. I can  
say you made it all up.

RACHEL  
It just feels like... Like I've  
lost my reason for being here, you  
know? I mean, I'm not a Slayer, am  
I? All I had was those memories,  
the connection it gave me, and now,  
now I'm just -

DELANEY  
You had a connection before that,  
though. You were always the  
empathic one. And you mean a hell  
of a lot more to this place than  
those memories!  
(beat)  
And besides, there are a lot more  
girls like Mallory out there. They  
need someone like you here to keep  
an eye on them. Someone that you  
and me never had. You've become  
that person.

Rachel smiles, reaching out to squeeze Delaney's hand.

DELANEY (cont'd)  
(tongue in cheek)  
And I know there's got to be a pun  
in there somewhere about you  
'becoming' someone...

Rachel LAUGHS at last as we CUT TO:

The guy himself is sat in an armchair, staring into deep  
space and contemplating something. He drums his fingers on  
the arm, clearly agitated...

... just as the doors SWING OPEN and Josh strolls him,  
battered and bruised but alive and kicking.

(CONTINUED)



HAMISH

(winces)

Oof! Josh, lad, you look like you got your arse kicked by a sumo wrestler.

JOSH

I wouldn't say it to her face, she'd kill you.

HAMISH

'She'? Rachel didn't -

JOSH

It was Mallory.

Hamish rises from his chair, surprised and angry.

JOSH (cont'd)

She hit me with a cattle prod.  
After she hit me with a car.

HAMISH

(pissed)

I just can't believe you couldn't kill one girl, especially if she's not a Slayer! And then you had to piss about playing the bloody fool and get your arse kicked by a sick Slayer? What have I spent these last months teaching you?

JOSH

I did mention being hit by a car, right?

Hamish takes a beat to try and cool down.

HAMISH

Alright, alright. We got what we needed, that's the important thing.

JOSH

Next time, both of them are dead.

HAMISH

If there is a 'next time,' Josh.

(sighs)

And with Mallory gone, we're down another person in terms of our overall manpower. Something's going to need to be done.

JOSH

Yes, sir.

(CONTINUED)

31 CONTINUED: (2)

31

Josh's sullen expression matches Hamish's quietly furious one for a long beat before Josh turns on his heel and strides out of the room, SLAMMING the door behind him.

After another long beat, Hamish SIGHS with relief and starts to SMILE, before it extends into a full grin!

HAMISH  
(quietly)  
Good on you, lass.

He continues to grin as we DISSOLVE TO:

32 EXT. CAMPUS - GARDENS - MORNING

32

It's just hitting sunrise as we PAN ALONG the gravestone memorials. Former friends are there as well as unsung heroes. Dozens of them.

PUSH IN on a single one as a pair of FEET enter view. It's a simple STONE, engraved with a couple of decorations and there's noticeably a TOY KANGAROO next to it.

It's CLAIRE FRYE's.

PAN UP and find it's Cerys looking down reverently at the grave. She bows her head for a long beat, saying a silent prayer to the Slayer.

Cerys turns and grasps her SHOULDER BAG, starting to walk along the grounds, towards the exit.

She turns around after a beat and then looks back at the Academy. Thinking, remembering.

Then she turns and walks away as we DISSOLVE TO:

33 INT. APARTMENT - BEDROOM - DAY

33

It's midday in Moscow as we find Erika entering the room. She makes her way over, using both her Slayer senses and the specially fitted equipment.

She leans over and checks the sleeping Maria's temperature. She removes her hand quickly - it's that hot!

ERIKA  
<Please, sleep...>

Despite this, however, Maria's sleeping pretty peaceful and even YAWNS, turning over in her slumber. Erika smiles at this and then exits.

However, as she leaves, Maria's face turns to one of discomfort as her fever starts to take a toll on her.

34

INT. APARTMENT - KITCHEN - NEXT

34

Erika heads over, feeling her to the kitchen and manoeuvring her way to a set of BOOKS, obviously recipes. She flips one open and starts tracing her hands over the Braille writing.

She makes her way over to the FRIDGE and starts to feel various sized items. She grabs a container of CHICKEN and carries it to the counter when she COUGHS.

Erika doesn't even register this as she starts to cut the chicken with a CARVING KNIFE. She smiles a little, HUMMING a tune - even as she coughs, a little more violently.

She stops cutting and then starts RETCHING, coughing so violently she's almost knocked off-side! Then when it stops for a beat, it hits her.

ERIKA

<No... please, God, no!>

Erika drops to her knees as the coughing continues, her abdomen racked with unbelievable pain as she continues to COUGH, and we:

**BLACK OUT:**

**END OF SHOW**

NEXT WEEK

TSULA (V.O.)

Next week, on Slayer Academy...

INT. ACADEMY - STAFF ROOM - DAY

MANU addresses the rest of the staff, which includes FITZGERALD and GREG as well as KIRA and DOUGLAS.

Manu stands in front of a projector screen which displays a computer generator graph.

MANU

Although the antigen has been successful in many cases, the results are not as profound as we had hoped that they would be.

(beat)

The fact of the matter is that the supply we have is not going to meet the overwhelming demand. As of an hour ago our stock has completely run dry.

Nervous conversation breaks out amongst the staff. Greg turns to Kira.

GREG

When do we get to the lesson about making miracles happen?

CUT TO:

EXT. ACADEMY - GROUNDS - DAY

A middle aged Native American man, THE SHAMAN, approaches the Academy as a few SLAYERS on the grounds look at him curiously.

He's dressed very traditionally and his face is hardened, concealing any emotion that he may be feeling.

FRAN (V.O.)

What's a Shaman?

GABRIELA (V.O.)

They're conduits between this world and various other planes. They're healers.

CUT TO:

INT. ACADEMY - INFIRMARY - DAY

The Shaman approaches the bedside of a comatose ALANA. Her breathing is shallow and her heart beat is very weak. DARK GREEN VEINS cover her entire body.

Fitzgerald, Manu, and Greg watch as The Shaman places both of his hands on the unconscious Slayer.

The Shaman closes his eyes, and bright WHITE LIGHT covers his hand and causes the others to shield their eyes.

Through the glare, the veins that cover Alana begin to LIGHTEN as her chest suddenly rises as she GASPS for breath.

FRAN (V.O.)

What do you call someone that just  
happens to show up just when you  
need him the most?

GABRIELA (V.O.)

A Godsend.

**BLACK OUT:**

**END OF TAG**