

# SLAYER ACADEMY

**"SPREADING THE DISEASE"**

**STARRING**

**RACHAEL LEIGH COOK**

**KYOKO FUKADA**

**Q'ORIANKA KILCHER**

**WITH**

**JACQUELINE MCKENZIE**

**BRADLEY COOPER**

**NAVEEN ANDREWS**

**FAMKE JANSSEN**

**AND**

**JESSY SCHRAM**

**TANIA RAYMONDE**

**JULIA LING**

**MELINDA CLARKE**

**RACHEL TAYLOR**

**MORENA BACCARIN**

**GUEST STARRING**

**LUCY LAWLESS as 'Cassandra'**

**DANA DAVIS as 'Karen Tell'**

**ALAN DALE as 'William Griffin'**

**MATTHEW BOMER as 'Winstone'**

**SONJA SOHN as 'Tanya Fen'**

CREATED BY  
LEE A. CHRIMES  
WITH  
CHRIS KELLY & PAUL ROBINSON

PRODUCER	PRODUCER
DANIEL LOACH	TOM EAST

PRODUCER	PRODUCER
LI ROBB	CHRIS HAIGH

EXECUTIVE PRODUCER	EXECUTIVE PRODUCER
AARON DRISCOL	ALDEN C. CAELE

EXECUTIVE PRODUCER  
LEE. A. CHRIMES

WRITTEN BY  
ALDEN CAELE

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

**PREVIOUSLY**

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

INT. CAMPUS - INFIRMARY - DAY

FITZGERALD scans a sheet of paper, looking across to MANU who sits at his desk before her.

FITZGERALD  
What am I looking at?

MANU  
I believe I've found a serum, a  
cure to the virus.

FITZGERALD  
(gapes)  
You... you have? Manu, that's -  
(off his expression)  
What is it?

MANU  
The cure will work, that much I can  
guarantee. But it comes at a cost.

Preparing for the worst, Grace pulls up a chair.

MANU (cont'd)  
The cure will only work on the  
girls showing the signs of the  
depowering process.  
(beat)  
Once we administer the serum, the  
girl will lose her powers.  
Permanently. The girls get to  
live...

FITZGERALD  
But they'd no longer be a Slayer.  
(sighs)  
We'd still be wiping out the entire  
line.

CUT TO:

EXT. TOWN HALL - NIGHT

Hiding up on a rooftop, SKYE watches in horror as ERIKA joins VICTORY on a makeshift stage before a sea of SLAYVAMPS.

VICTORY  
Just like I said, the Slayers tried  
to come and stop us, and just like  
I promised, we kicked their sorry  
asses!

(CONTINUED)

CONTINUED:

CHEERS and ROARS of pleasure emerge from the crowd.

VICTORY (cont'd)  
 But that's not all we've achieved  
 tonight. Our work here has won us a  
 prize. Something big.  
 (off Erika)  
 Not even the old Slayers can stop  
 the future! And this girl...

She TUGS Erika to her, pulling her backwards a little and  
 exposing Erika's throat!

VICTORY (cont'd)  
 ... has picked the winning side.

And with that she BITES into Erika's neck! Blood dribbles  
 down Erika's throat as Victory feeds...

SKYE  
Erika!

JENDAYI jumps up, pointing and yelling:

JENDAYI  
 Kill her! Kill the Slayer!

The Slay Vamps rush forward, surging towards Skye as she  
 leaps down from the roof to meet them.

CUT TO:

EXT. 10, 000FT - NIGHT

Gliding swiftly through the night sky are half a dozen CABAL  
 FIGHTER JETS. They're moving quickly, ARCANES SYMBOLS around  
 them GLOWING in the darkness, the wind whipping at them...

... and have several metal BANDOLIERS of devices attached  
 around them. PUSH IN on the devices - and they're VIRUS  
 BOMBS!

EAST (V.O.)  
 We've just had satellite and radar  
 imaging from the Army. There's a  
 squadron of jets with Cabal  
 markings heading this way.

HOLD ON them as the fighter jets swoop down towards the CITY.

CUT TO:

EXT. TOWN HALL - NIGHT

As the BOMBS fall, Skye manages to reach Erika:

(CONTINUED)

CONTINUED:

SKYE

Erika, come on, we have to go now!

ERIKA

(pushes her away)

No, Skye!

SKYE

Look, whatever crazy-ass plan  
you've got, it's not going to work.

(beat)

I'm sorry Maria's gone, but letting  
that bitch turn you is not going to  
solve anything!

ERIKA

You don't understand. This is my  
only choice. My final option.

(beat)

I have nothing else to fight for  
without her. And if I die...

SKYE

What about me? Sofia? Reiko? Aren't  
we worth fighting for? Isn't the  
world worth fighting for?

ERIKA

I just lost my world, Skye.

Victory SAILS INTO VIEW, SMACKING Skye down the stairs where  
she collapses with a GROAN.

VICTORY

Stay.

Victory CUTS open a vein on her arm, pulling the fading Erika  
close.

VICTORY (cont'd)

Come on. This is the last step.

(beat)

Then you can do what you told me  
you needed to do.

Erika nods - and then starts to SIP at the blood directly  
from the vein, DRINKING it in!

CUT TO:

INT. OPERATIONS BASE - NIGHT

GREG, HAROLD and DOUGLAS are speaking via webcam to  
Fitzgerald and Manu back at the Academy.

(CONTINUED)

CONTINUED:

GREG

What news did you get off your source?

FITZGERALD

She told us that she managed to retrieve a handful of reports about tonight's attack, and a list of potential targets for the virus bomb testing from here in England to France and China.

MANU

What we also managed to find was a primary objective order, which is being implemented by Cabal troops as we speak.

DOUGLAS

And what is this 'primary objective order'?

FITZGERALD

To kill everyone who's come into contact, however small, with Jendayi and or Victory's troops.

CUT TO:

EXT. GRAVEYARD - NIGHT

Victory and Jendayi sit in front of a freshly, dug GRAVE.

SKYE V.O.)(

She's dead, Sofes. Erika's dead.

Suddenly there's a silent RUSTLING in the dirt - as a PALE HAND bursts from the ground. Another one joins it.

SKYE (V.O.)

And you know the worst part?

The figure hauls itself out of the ground, dirt everywhere - and it's a VAMPED OUT ERIKA!

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

We'll see her again.

She runs her hands over her features solemnly, testing them out as we:

BLACK OUT:

END OF TAG

TEASER

FADE IN:

1 EXT. HOSPITAL - DAY 1

In the foreground is a REPORTER. Behind her, a frantic scene outside a hospital as ambulance after ambulance RUSHES into the receiving area.

A bar at the bottom of the screen flicks through various one-line news updates, including VIRAL OUTBREAK IN SOUTHERN BRITAIN and TERROR SUSPECTS IN CUSTODY.

REPORTER  
(British accent)  
I'm here outside London's Royal  
Hospital as paramedics try to  
contain a deadly viral outbreak.

At the bottom left of the screen, two male faces appear, both Middle-Eastern teenagers.

REPORTER (cont'd)  
Two suspects have been brought into  
custody for alleged involvement in  
what some are terming a terrorist  
attack by two British Muslims.

Before she can continue, the screen FREEZES, and we pull out to reveal we are in:

2 INT. CAMPUS - CONFERENCE ROOM - DAY 2

The news image is on a large screen, with GRACE FITZGERALD standing beside the TV, remote in hand. The important faculty are assembled, including KIRA, GREG, MCKENZIE, DOUGLAS (at a laptop) and HAROLD.

GREG  
Terrorists? Really?

KIRA  
(dry)  
It was probably a little too  
obvious to make them Middle  
Eastern; I mean, nowadays that's  
just standard.

Fitzgerald gives Kira a sharp look but doesn't respond directly.

FITZGERALD  
This should divert attention from  
the Cabal's attacks for a few days,  
so we've got to finish this before  
they can land another attack.

(CONTINUED)



MCKENZIE

Grace?

McKenzie hands Fitzgerald a folder.

MCKENZIE (cont'd)

Billingshurst, Chelmsford and Hoddesdon have been hit by the bombs. However, Council agents procured a sample of the Cabal's poison and analysed it. We've got the results.

Fitzgerald looks through them and notices something particularly affecting.

MCKENZIE (cont'd)

We're looking at a ninety-eight percent casualty rate for the Cabal poison. Whatever they've done to make it affect humans, it works.

Fitzgerald's grip tightens on the papers, betraying her restrained emotions.

GREG

So, what can we do? We can't chase their jets down before they can dump the poison; they're done before we even know they're out there!

DOUGLAS

I may have the answer to that.

Douglas turns his laptop so that the screen can be seen by the whole room. On it is a map of London and its surrounding areas.

DOUGLAS (cont'd)

I received surveillance reports from my men working from our satellite base in Birmingham, and they sent this over.

He points out a large patch northeast of London, which is BLACK with faint patterns in other colours.

DOUGLAS (cont'd)

They noticed odd heat signatures, as there's no legitimate building there, so we checked mystical readings.

(MORE)

(CONTINUED)

DOUGLAS (cont'd)  
It took them six satellites  
focusing directly on it for sixteen  
hours straight to catch the masses  
of dark magick energy massing  
there.

KIRA  
(recognising)  
That's the Cabal.

FITZGERALD  
Are you sure?

Kira leans forward, pointing out a subtle red web pattern  
running through the shape.

KIRA  
I'd recognise that stinking magic  
signature anywhere. That's them.

DOUGLAS  
As for physical satellites, we got  
this.

He clicks a button, and the shape becomes a BUILDING.

DOUGLAS (cont'd)  
It took a lot of work just to get  
this; they've got magicks set up to  
defend against all but the most  
advanced searches. If not for the  
heat readings, they'd have been  
completely hidden from us.

Fitzgerald stares straight at the factory, rage in her eyes.

FITZGERALD  
Alright, thank you for your help.  
(beat)  
I want to take this building out.  
By morning.

GREG  
I'm not sure we can do that, Grace.

Fitzgerald looks at Greg, worried, as he pulls out a paper of  
his own and hands it to Grace.

GREG (cont'd)  
We only have thirty-four Slayers  
still capable of active duty, and  
at least ten of them are in line  
for Manu's depowerment serum.

Fitzgerald puts the paper on the table, struggling to control  
her frustration. She then begins dialing a number on her  
phone as Kira looks at her, confused.

(CONTINUED)

KIRA

Is this really the time to make a  
personal call?

FITZGERALD

(grim)

I'm calling Agent Hickman. We're  
asking the Initiative for help.

The staff share glances, all looking at least uneasy as we  
CUT TO:

INT. CABAL HEADQUARTERS - CELLS - DAY

In a cell much like the Academy's prison cells sit some of  
the Slayers abducted by Hamish - including TSULA.

Tsula stares at her hands, seeing the faint outline of green  
veins underneath the skin, and frowns.

TANYA (O.S.)

I need to speak with the prisoners.  
Alone.

Tsula looks up, seeing Cabal officer TANYA FEN speaking to  
the guards and showing them her ID. The guards leave.

As Tanya approaches the cell, Tsula stands and moves towards  
the bars. She looks at Tanya defiantly.

TSULA

I don't care what you want, you  
bitch -

TANYA

Nimeda, be quiet for a moment.

TSULA

(sarcastic)

Good one. How about you go to hell  
and we'll call it even?

Tsula turns away, but Tanya reaches through the bars, GRABS  
her arm and pulls her closer.

TSULA (cont'd)

You don't want to do that -

TANYA

(rushed whispers)

The first time we met was at  
Sennybridge, and on the course I  
mistakenly called you Katya.

(beat)

(MORE)

(CONTINUED)

TANYA (cont'd)  
I've been sending information to  
Grace, but I can't get through  
again without them noticing.

Tsula's jaw drops. She stares at the dark-skinned woman  
before her.

TSULA  
No... no, you can't be...

TANYA  
Now you need to trust me, because  
the whole damn world depends on  
what I'm about to say.

TSULA  
(reluctant)  
I'm listening.

TANYA  
You need to get something to the  
Academy for me. I can get you out  
of here, but you have to get there  
yourself. Can you do that?

TSULA  
You know that without Hamish's  
drugs, I'll die. As in, be dead. No  
longer one of the living. Hell, we  
don't even know if I could make it  
back.

TANYA  
I know, and I can't tell you how  
much I regret having to do this.  
But everything is at stake here,  
and I can't do this alone.

Tsula and Tanya stare into one another's eyes, both deeply  
saddened by what they know they have to do.

Tsula breaks the gaze, looking down at her hands. She's  
shaking.

TSULA  
(quiet)  
I'll do it.

Tanya nods, and quickly turns and leaves the room, leaving us  
on Tsula. We look in her eyes and we know, in spite of  
everything, she doesn't want to die as we:

**BLACK OUT:**

**END OF TEASER**

ACT ONE

FADE IN:

4

INT. CAMPUS - CORRIDOR - DAY

4

Kira is strolling along when she hears:

FITZGERALD (O.S.)

Kira. Wait there.

She turns to see Fitzgerald jogging to catch her up.

KIRA

I hope this isn't going to be  
another grilling about how much I  
know of that Cabal facility,  
because as I told the others -

FITZGERALD

(cuts her off)

Where the hell where you?

KIRA

(blinks)

Excuse me?

FITZGERALD

We launched a major offensive  
against Victory's army a few days  
ago. We even went in alongside the  
bloody Initiative! So where were  
you?

KIRA

(beat)

I don't answer to you, Grace.

FITZGERALD

You answer to this Academy! Those  
were the terms of your release,  
unless you've decided to forget?

A long beat. Kira folds her arms haughtily.

KIRA

I have matters to attend to that do  
not involve this Academy, Grace.  
Just because I -

FITZGERALD

(over her; frustrated)

Oh, give it a rest! I've heard  
enough of your excuses to know when  
you're fobbing me off by now.

Kira is taken aback by the outburst, jaw hanging.

(CONTINUED)

FITZGERALD (cont'd)

And another thing - I'm getting a little bloody sick of you treating this place like a hotel, coming and going as you please and only mucking in with the rest of us when you feel like it. We're facing one of the biggest threats the Council has ever known, and if I'm sending my girls out every day never knowing how many will come back, then I damn well expect the same level of commitment from my staff.

She JABS an accusing finger at Kira's chest.

FITZGERALD (cont'd)

So you either start acting like the big hitter you flounce around her pretending to be, or I have your manicured little behind thrown back in Laneshead before you have chance to blink.

And on that, Fitzgerald turns and stomps away, in no mood to negotiate.

Kira watches her go - disbelief gradually fading to an impressed nod of the head. Well played, Grace.

INT. CAMPUS - A SQUAD DORMITORY - NEXT

DELANEY enters and looks down to see:

SKYE lies on her bed, eyes out of focus and cheeks wet. She doesn't move, staring blankly into the distance.

DELANEY

Skye.

(beat; louder)

Skye!

A PILLOW bounces off Skye's face. Delaney moves towards her, arms crossed.

DELANEY (cont'd)

Come on. Big ass meeting, which usually means a big ass mission.

Skye doesn't respond. Delaney shifts, not knowing what to say in this kind of situation.

DELANEY (cont'd)

Look, Skye...

(bites the bullet)

Erika's gone.

(MORE)

(CONTINUED)

5

CONTINUED:

5

DELANEY (cont'd)  
Vampire or not, she isn't coming back. And I'm sorry, but at this point we've all lost friends, and nobody gets a chance to grieve, so let's go and kick some demon ass to feel better.

Skye just looks at her, not even 'there' enough to respond with a quip. Delaney's arms fall to her sides, and with a last glance back she exits.

Skye looks down at her forearm - which is pulsing with GREEN VEINS! As Skye stares at them listlessly, DISSOLVE TO:

6

INT. CAMPUS - AUDITORIUM - LATER

6

Fitzgerald stands at the podium, looking out on the sparsely populated seats.

Out of over five hundred seats, only a few rows in the front are filled, and most of those seated are looking rough.

FITZGERALD

In order to secure the manpower to target the Cabal's bioweapons factory, we've had to ask for aid from the Initiative. Considering there are only roughly thirty Slayers capable of active duty, we'll need it.

(beat)

Most of you will be in charge of attacking the factory head-on, while a group of commandoes and a few elite Academy agents will infiltrate the building, set explosives in the basement and blow the building to high heaven. I'll be speaking with each Squad leader directly in more detail.

(beat)

Thank you. We ship out in an hour.

Fitzgerald steps down. As she watches the group disperse, her CELL PHONE rings. She answers it.

FITZGERALD (cont'd)

Yes?

(angry, quiet)

How the hell did you get this number?

However, she listens to the voice on the other end, glancing warily back at the departing Slayers as we CUT TO:

7 EXT. CAMPUS - FRONT STEPS - NEXT 7

Slayers and Initiative soldiers alike mill about; some boarding the buses while others gather outside them.

However, again we notice that there are far from the normal amount of Slayers available - the soldiers outnumber them.

8 INT. CAMPUS - LOCKER ROOM - NEXT 8

In the locker room, Delaney, REIKO, ZOE, GABRIELA and FRAN are suiting up.

Reiko twirls her fans dangerously, closing them with a SNAP. She turns to Delaney.

REIKO  
Where's Skye?

DELANEY  
(angry)  
Not coming.

Delaney throws something into her locker and closes it with a loud BANG.

REIKO  
(frowns)  
Why wouldn't she -

Fran lays a hand on Reiko to stop her as Delaney stomps away.

FRAN  
Don't go there, Reiko. It's bad enough Frankie's out of the country on that Watcher's retreat thing.

Gabriela cracks a knuckle, then opens a flat palm. She concentrates a little, muttering under her breath, and a small burst of FLAME appears. She sighs in relief.

She's distracted by Zoe beside her COUGHING. Gabriela frowns guiltily, looking relatively healthy herself.

Next to them, Fran finishes lacing up her shoes. Grabbing a sword, she exits the room.

9 INT. CAMPUS - INFIRMARY - NEXT 9

Back in the infirmary, with all the beds full as usual, but the bustle of previously is gone. There's a palpable sense of hopelessness here, perfectly signified by MANU sitting in a chair, head in his hands.

(CONTINUED)



He looks up to a CURTAINED BOOTH set up, with a long line of Slayers waiting to get their turn. Most of them are barely capable of standing; some are sitting.

Recognisable faces amongst the crowd include Virus-ridden ELLIE, sad-looking CHLOE and nervous BELLE, biting her lip.

NURSE  
(calling out)  
Karen Tell?

At the front of the line, KAREN steps into the booth, as another Slayer exits.

Manu looks up to see Fitzgerald enter the infirmary, her head bowed in sadness.

She approaches him, and he stands, arms out almost as if to defend himself.

MANU  
(half-hearted)  
Grace, I cannot in good conscience  
deny them the depowering serum if  
they request it -

FITZGERALD  
Manu, I'm not here to stop this.

MANU  
(disappointed)  
Alright.

Fitzgerald nods, knowing what he means, before she turns and addresses the girls waiting in line.

FITZGERALD  
Excuse me.

Most of the Slayers look at her; some of them refuse to, and others are too ashamed to meet her gaze.

FITZGERALD (cont'd)  
Many of you are suffering, and I  
understand that. If you aren't now,  
you will be soon, and I regret that  
with every fibre of my being.

She looks around at the girls, shaking with anger and regret.

FITZGERALD (cont'd)  
Those of you who have decided to  
take this serum, I will not prevent  
it. Even those I am disappointed  
in, I cannot judge you for this.  
(beat)  
(MORE)

(CONTINUED)

FITZGERALD (cont'd)  
But those of you who can still hold  
a weapon. Those of you who can  
still help us fight to destroy this  
Virus once and for all. You're  
welcome to join us.

(beat)  
That is all.

Fitzgerald turns and leaves. After a moment, BELLE slips out of line and exits after her. The line moves forward again, as Karen steps out from behind the curtain.

Passing by the doorway, FRAN stops in the infirmary doorway. She sees Karen and stops. She enters the infirmary, moving towards Karen.

Seeing Karen here is clearly a blow to Fran, as she stares silently at Karen. Finally:

FRAN  
(lost for words)  
Karen... you... I didn't even think  
you were depowering at all! How...  
how could you?

Karen frowns, but leads Fran to sit down with her on a bench. Karen leans forwards, clasping her hands together nervously and trying to find the words to explain herself.

KAREN  
I had to. I've lived my entire life  
fighting this war, and now... I  
don't even know who I am. And I  
don't wanna die before I find out.  
(beat)  
I'm eighteen years old, Fran. I'm  
gonna die unless I do this. Tell me  
that's what I need to do.

Fran struggles to argue against this, failing miserably.

FRAN  
(not convincing)  
But... this whole thing's so much  
bigger than us, Karen. We can't  
just abandon our friends.

Karen sighs, frustrated, balling her hands into fists as she turns to Fran.

KAREN  
(angry)  
Look, I'm sick of destiny. I've had  
this shadow over my head since I  
was six years old. I never had a  
choice.  
(beat)  
(MORE)

(CONTINUED)

KAREN (cont'd)  
 Ever since Celine died, I've been  
 thinking, and I realised, if I'd  
had a choice, I would have said no.

Karen's anger fades to faint sadness, and she shrugs.

KAREN (cont'd)  
 So I just did.

Fran bites her lower lip and reaches out to grasp Karen's hand.

FRAN  
 I have to go, but I'll see you when  
 I get back.

Karen nods, and Fran stands, slowly pulling away from her. Fran turns back, leans down and gives Karen a quick kiss on the cheek.

FRAN (cont'd)  
 (sad)  
 I'm sorry.

Karen lowers her head, staring at her hands.

KAREN  
 Me too.

Fran turns and heads for the exit, but before she leaves, she stops and takes one last look at the line of girls. She frowns, but turns and exits as we DISSOLVE TO:

Worried, Fitzgerald stares out. Her gaze is flat. It's been a bad day. PULL BACK to reveal she's standing on:

She's standing on the hill overlooking the Academy, arms crossed close to her chest.

The sound of a vehicle makes Fitzgerald turn, and a PICKUP TRUCK drives up. She watches as Cassandra climbs out.

FITZGERALD  
 Cassandra, whatever you've dragged  
 me out here for had better be -

CASSANDRA  
 (interrupts)  
 Trust me, Grace. It is.

FITZGERALD  
 (beat; stern)  
 I haven't forgotten about what you  
 did to Dr. Keenan.

CASSANDRA

You came. That proves you know I  
did the right thing.

Fitzgerald holds her tongue, angry but listening. Cassandra  
digs through a messenger bag and removes a folder.

CASSANDRA (cont'd)

I've entered an arrangement with  
Victory and her pet Egyptian. But I  
am a Slayer, and this Virus -

FITZGERALD

You look quite well, actually.

CASSANDRA

Thank you, but trust me, I'm not  
immune.

Cassandra hikes up a sleeve, where a patch of GREEN VEINS is  
webbing up her arm.

Cassandra hands Fitzgerald the folder. She looks through it,  
then matches Cassandra's gaze.

FITZGERALD

You plan to use us to take out  
Victory so that you're safe from  
the Virus?

CASSANDRA

Exactly. You're quicker than I'd  
thought.

Fitzgerald hesitates - then shoves the folders back into her  
hands.

FITZGERALD

I have girls in the trees all  
around us. Tell me why they  
shouldn't eliminate you.

CASSANDRA

Because you'll need someone on both  
sides to get through.

FITZGERALD

Get through what?

With a final enigmatic smile, Cassandra drops the folders on  
the ground, then turns and heads back towards her truck.

Fitzgerald can only watch her go, finally exhaling as the  
truck drives away and we CUT TO:

11 INT./EXT. JEEP - NIGHT 11

In one of the Jeeps, RACHEL and REIKO sit flanked by Initiative soldiers. Both are lost in thought.

WIDE SHOT: The Jeep is one of TWO DOZEN, moving towards the factory. And as a HELICOPTER passes overhead, CUT TO:

12 INT. HELICOPTER - NEXT 12

In the Initiative chopper sits Delaney, staring blankly out the window. Kira sits beside her, and then after her Greg looking out his own side.

Facing them in the other seats are three COMMANDOES with black duffel bags: DRISCOL, KELLERMAN and WINSTONE.

GREG  
(to Kira)  
Are you ready?

She nods, CRACKING her knuckles before raising her hands and closing her eyes, concentrating.

Delaney watches as Kira begins to mutter under her breath, her hands GLOWING faintly with energy.

Out the window, Delaney watches as the shadowy shape of the CABAL FACTORY start to emerge from the darkness below.

DELANEY  
It's working! Keep it up, mom!

KIRA  
(eyes still closed)  
Don't distract me, Delaney.

She grins at Greg, who joins her in looking down towards the factory as we CUT TO:

13 EXT. CABAL FACTORY - NEXT 13

The Jeeps move in on the building, wasting no time and CRASHING through the fences around the perimeter.

ALARM BELLS start to wail as the Jeeps SKID to a halt, doors opening and the squads within piling out.

FLOODLIGHTS snap on from the building itself, highlighting the teams as they race towards the gates.

The helicopter SWOOPS overhead, its own searchlight picking the entrance out as we CUT TO:

14 INT. CABAL FACTORY - CONFERENCE ROOM - NEXT

14

In the conference room sit JILHANDRA and a number of other CABAL higher-ups, both human and demon.

JILHANDRA

And I'd like to thank Dr. Kotaru Asaka, without whose work this would all be a but a pleasant dream.

Jilhandra smiles at ASAKA, who nods in her direction.

JILHANDRA (cont'd)

Now -

Suddenly, the building ROCKS, and Jilhandra leans on the table for support.

JILHANDRA (cont'd)

(enraged)

What the hell is going on?

The INTERCOM on the desk BUZZES, before a voice speaks:

VOICE

(filtered)

We're being attacked! They've knocked out the protective magicks and are working their way through the guard demons. What do we do?

Jilhandra grinds her teeth in frustration as we CUT TO:

15 EXT. CABAL FACTORY - NEXT

15

The ground around the factory is a mass of moving bodies and limbs, as the Slayers and Initiative both struggle to kill the demons.

The front gates are open, more of them pouring through - even as several are cut down by GUNFIRE from the helicopter hovering above them.

Up against a looming humanoid lizard DEMON, Tia slashes at its belly with a sword, having no effect. It swipes at her with a massive CLAW:

And she's pulled back just in time by AGENT HICKMAN, who aims his gun at the demon's head and blows it straight off. The two pair off back-to-back to fight the demons.

TIA

(grateful)

Thanks.

(CONTINUED)

AGENT HICKMAN  
Don't mention it.

Elsewhere, tall blonde FIONA stakes a vampire. She notices a nearby Reiko about to be felled by a demon. Noticing a fallen sword on the ground, she KICKS it, sending it right through the demon's body!

REIKO  
(nods to Fiona; to self)  
Sweet Gackt, let me do this.

Elsewhere, McKenzie and Douglas manage to hold their own, each grasping a sword as they stand in the midst of the battlefield.

McKenzie takes a CLAW to the shoulder, screaming in pain, but still managing to stab the demon in the gut with her sword.

Swing across the battlefield, as Reiko hacks her way through the crowd. She looks - and sees some of the demons heading back inside the complex!

Reiko throws a look around herself before her eyes land on B Squad, fighting their way through the demons.

Zoe and Gabriela are working as a tag team, with Gabriela taking a swing at a demon, who falls back into Zoe's waiting blade.

Meanwhile, Fran is hacking up a demon on her own, but seems to be moving almost in slow motion.

Reiko, still fighting, stares at Fran, realising that something's wrong. However:

REIKO (cont'd)  
(yelling)  
Guys!

All three look over, and Reiko gestures towards the open doorway, a few demons almost there.

REIKO (cont'd)  
Door's open! Let's cover the exits!

The four turn away from their current fights and begin to flat out run towards the doorways.

Delaney, Kira and the commandoes stand at the doorways, waiting as the helicopter lowers itself over the roof.

16 CONTINUED:

16

KIRA  
(yelling over noise)  
I'm too old to be jumping out of a  
bloody helicopter!

DELANEY  
What, you're gonna get shown up by  
your own kids?

And with a cheeky wink to Greg, Delaney JUMPS:

17 EXT. CABAL FACTORY - ROOF - CONTINUOUS

17

To land safely on the roof. Kira and the commandoes follow  
suit.

They move to the doorway to the stairs, which Delaney KICKS  
brutally, sending the metal door careening down the stairs.

KIRA  
Don't wear yourself out so quickly.  
We're going to need you inside.

Her point made, Kira steps into the stairwell as the others  
follow.

18 INT. CABAL FACTORY - STAIRWELL - NEXT

18

The team rattle down a long staircase, the commandoes up  
front with their weapons ready.

DELANEY  
Alright. We need to get those  
charges set up and ready, so that  
once the other squads have cleared  
the road we can just -

A sudden BLAST OF FIRE shoots across the stairwell, Delaney  
narrowly avoiding getting toasted!

The team pull up sharply, and as the smoke clears: Jilhandra  
stands at the bottom of a flight of stairs, hand SMOKING.

JILHANDRA  
Sorry, but it looks like your  
visitor's passes are a little out  
of date.

As her hand begins to crackle with magical energy:

**BLACK OUT:**

**END OF ACT ONE**



ACT TWO

FADE IN:

19 INT. CABAL FACTORY - STAIRWELL - NIGHT 19

Jilhandra is still charging up, ready to attack again - as Kira pushes to the front of her group.

KIRA  
(snarling)  
I'll handle this.

Kira thrusts her hand forward, muttering some words that send a BLAST of energy towards Jilhandra:

Which the redhead watches fly over her head and hit the landing above her! Jilhandra barely dodges out of the way of the falling landing, ducking through the door into:

20 INT. CABAL FACTORY - HALLWAY - NEXT 20

Jilhandra comes through the door, and barely ducks:

As an explosive blast of FLAMES rips the door off its hinges and sends it flying towards her!

She waves her hand, pushing the door away from her magically, and turns to meet Kira walking out of the stairwell. Kira yells back to the others:

KIRA  
Go on ahead.  
(to Jilhandra; grins)  
Rebecca and I are going to have one  
of our little chats.

She extends an arm, which crackles with magical energy as we CUT TO:

21 INT. CABAL FACTORY - STAIRWELL - NEXT 21

The commandoes are already off down the rest of the stairwell, but Delaney realises Greg is hanging back to watch Kira battle Jilhandra.

DELANEY  
Yo, brother.

Greg looks over to Delaney, who's grinning at him.

DELANEY (cont'd)  
Go be a mama's boy, I'll deal with  
the pretty boys with guns.  
(nods towards Kira)  
Looks like it's time for you to  
join the family business.

(CONTINUED)

GREG

Will you -

DELANEY

Be alright? Probably.

With a grateful nod, he exits the stairwell, and Delaney jogs to catch the commandoes back up.

DELANEY (cont'd)

Hey! Wait up!

They don't slow down, and it takes Delaney a few moments to catch them again.

DELANEY (cont'd)

Strong but silent types, huh?

WINSTONE

(cheeky)

Only if you want me to be.

Winstone winks at her, leaving Delaney a little surprised.

DELANEY

O-kay...

As the team reach a door marked 'Basement Access' and push through it, we CUT TO:

Greg exits the stairwell, just as the force from one of Jilhandra's spells FORCES Kira backwards into him!

KIRA

(muttered)

Damn it.

(sees his face)

Oh, it's you.

Greg helps her to her feet.

KIRA (cont'd)

Consider this your practical exam,  
Gregory.

As Jilhandra casts another spell, mother and son both reach out together, palms forward. The force of the two of them able to BEND the spell and force it back upon Jilhandra!

JILHANDRA

(gritted teeth)

Two against one? That's not like  
you, Kira. Thought you always  
preferred a straight fight?

KIRA

I prefer fights I can win...

With another PUSH, the spell is sent hurtling back towards Jilhandra, who barely dodges it as the energy SMASHES into the wall behind her!

Jilhandra looks to the crater it left, then back at Kira and Greg - and now seems a little less confident!

INT. CABAL FACTORY - BASEMENT - NEXT

Delaney waits at the bottom of the stairwell with the commandoes, who kneel and open their duffle bags to reveal EXPLOSIVES.

DELANEY

I hope there's a time delay on there.

WINSTONE

(nods)

We've got thirty minutes to get out. Not much, but any more and the Cabal might be able to kick off contingencies.

(beat)

Daniel Winstone, by the way.

He offers a hand, and she shakes it.

DELANEY

Delaney Brogan. I don't date older men.

He starts to reply - and the group hears the DING of an elevator. Delaney looks to see two ELEVATORS set into the far wall opening:

And two groups of DEMONS come spilling out of each, spotting the team and surging towards them!

DELANEY (cont'd)

Crap.

She turns to the commandoes, pointing towards a door behind.

DELANEY (cont'd)

Get in there, I'll hold these bastards off.

Kellerman and Driscoll merely nod and move towards the door. Winstone, however, steps forward and pulls Delaney towards him.

DELANEY (cont'd)

Wha -

Before she can react, he KISSES her! He then steps back and grabs his duffel bag.

WINSTONE

If I'm gonna die today, might as well get something out of it, yeah?

He heads through the door, closing it behind him. Delaney gapes, mouth hanging:

Until the ROAR of the incoming demons snaps her back to attention!

She spins on the spot, FLAMES shooting from her hands as she crispy fries the two closest demons, and we CUT TO:

EXT. CABAL HEADQUARTERS - NEXT

Reiko, Zoe, Gabriela and Fran are the last frontier against a massive horde of DEMONS. Reiko faces down with a giant wolf-like demon, while Zoe is stuck in the middle of a crowd of vamps.

Meanwhile, Fran and Gabriela work together on taking down a six-foot tall RED DEMON trying for one of the factory's windows.

REIKO

Zoe!

Reiko points to a window, where a VAMPIRE has broken through with a rock. Zoe's in the midst of three vampires, doesn't stop fighting.

ZOE

(dismissive)

Kind of busy here!

REIKO

Gabriela?

Gabriela nods and heads off the vampire, leaving Fran fighting the Red Demon alone!

She steps back as its claws at her, almost scratching her face with long, sharp claws. She manages to block its next two strikes.

However, it turns, using its tail to TRIP her! Fran falls backwards, landing hard on her back! The demon grins and swings its claw down:

(CONTINUED)

And gets it chopped off by Zoe! Zoe frowns down at Fran and helps her up.

ZOE

Try not to get killed, yeah?

Zoe throws a look to Reiko, who frowns at her.

ZOE (cont'd)

Job well done.

Zoe turns and gets back to fighting, as does Fran, while Reiko focuses back on taking down her brute. Finally, she STABS her closed fan through its throat.

Its falling body FORCES us to CUT TO:

Delaney is still fighting her way through the demons, somehow keeping them away from the door -

Until a SIREN goes out through the speaker system! All of the demons turn tail and run back into the elevators, leaving Delaney standing confused, sword aloft.

She heads back over to the door the commandoes went through and knocks. The door swings limply open.

DELANEY

Guys?

Delaney steps inside:

Delaney steps into the dark room and sees the BOMBS rigged up. Delaney frowns, and hears a sucking noise -

And looks down to see she's stepped in a pool of BLOOD! One of the commandoes, Driscoll, is lying on the ground, his body ripped to shreds.

DELANEY

Damn it!

Delaney hears BULLETS fire, and she sees Winstone running out of the darkness, a broken Kellerman in his arms!

DELANEY (cont'd)

What happened?

Winstone moves closer, then places Kellerman on the ground, checking her vitals.

KELLERMAN  
(whispers)  
Demons...

WINSTONE  
(all business)  
There were four of them down here.  
Kellerman and Driscoll set up the  
bombs but we got jumped just as we  
were finishing up.

DELANEY  
Are they dead? The demons?

WINSTONE  
All except one. That siren sounded  
and it just turned tail.

Delaney frowns - what the hell is going on? Kellerman COUGHS,  
and tries to speak. Winstone and Delaney move closer to hear  
her.

KELLERMAN  
The siren... self-destruct signal.  
Twenty minutes...

Kellerman coughs again, then closes her eyes. Winstone checks  
her vitals; she's gone.

27 EXT. CABAL FACTORY - NEXT

27

Still fighting, B Squad are finally beginning to see the tide  
turn a little. Each girl is faced only with one demon, and  
they seem to be handling it well.

Reiko eyes a door that's begun RATTLING.

REIKO  
Zoe, Fran, check that door!  
Gabriela, take Fran's demon; Zoe,  
I've got yours.

Fran turns away from her demons, letting Gabriela take on  
both. Gabriela beheads one, leaving her with just Fran's to  
deal with.

Fran approaches the door, but turns to look at Zoe.

ZOE  
You can handle it, Frannie. Don't  
worry. It's nothing.

Reiko frowns, and throws another look at Fran and her  
hesitance. The weakness in her bearing. Fran bites her lip  
but stands firm. Still:

(CONTINUED)

REIKO  
(worried)  
Zoe...

ZOE  
(annoyed)  
I've got it -

She's interrupted by the CRUNCH of the door breaking, as the flood of exiting demons from the basement swarm out; Fran is immediately lost in the mass.

REIKO  
(angry)  
Damn it, Zoe!

Reiko twists, slashing a demon's throat with her fans before going into the crowd herself.

Reiko pushes and fights through the crowd, her face grim. She notices the demons are fighting to get out, and frowns:

Until she sees the bleeding, beaten FRAN collapsed on the ground!

Reiko grabs Fran and dives out of the cloud of demons stepping back. None of them attack, just run. Reiko stares at them, confused.

Then, Reiko turns her gaze on Zoe, her eyes angry. Gabriela throws Zoe an annoyed look as well.

Kira and Greg are facing down with Jilhandra, all three showing signs of wear and tear.

Jilhandra's left shoulder is scorched, Greg's right arm is hanging limply at his side, and Kira is so wiped she can barely stand.

JILHANDRA  
(ragged)  
Still trying... to impress me?

Jilhandra parries another blast, but doesn't quite negate it, being blown backwards into a wall. She manages to pull herself to her feet.

KIRA  
(also exhausted)  
You're doing a fine job of showing yourself up, Becky. We may as well not even be here.

The SIREN sounds in the speaker system. Looking worried, Jilhandra turns and BLASTS open a window, then with a running jump leaps out!

Kira and Greg watch her, confused, before turning around to find Delaney and Winstone.

GREG

Where are the other two?

DELANEY

(grim)

Demons.

WINSTONE

Kellerman said that signal was a signal for the factory to self-destruct.

DELANEY

We've got twenty minutes, less however long it took us to get this far. You two'd better get out.

GREG

(concerned)

What about you?

WINSTONE

Driscoll and Kellerman were here for the bomb. I was selected because of my experience with bioweaponry, in case the explosives failed.

DELANEY

So me and Danny are going to deal with this. You go.

KIRA

Don't be ridiculous, girl. The Cabal have evacuated - he can go on his own!

Delaney glares at her, then turns her gaze to Greg.

DELANEY

Both of you.

Kira, annoyed, turns and runs towards the other end of the hallway where an EXIT is. Greg follows. Delaney turns to Winstone.

DELANEY (cont'd)

So, let's do this.

Winstone nods, and the two head the opposite way.



29

INT. HANGAR - NEXT

29

Winstone and Delaney burst in the door to see a jet hangar with an open roof, and a strange MACHINE in the centre of the room! It's composed of both metal and glass, with GREEN POWDER visible through the glass.

DELANEY

Crap. What is that?

Winstone kneels and opens his bag, removing two GAS MASKS, handing Delaney one.

WINSTONE

Chemical storage unit, by the looks of it. Don't know what's in it, but just in case...

He moves forward, appraising the machine, getting more agitated the more he examines it.

WINSTONE (cont'd)

(to himself)

Compression mechanisms, fueling tanks... damn it, conversion filters.

DELANEY

English?

WINSTONE

(grim)

This thing's gonna cover this whole damn region with that Cabal poison, explosion or not.

DELANEY

You can disable it... right?

WINSTONE

Even if I do, the explosion from below will send this stuff into the air. Or into the water supply through streams nearby. Could still kill hundreds. Thousands.

He gestures around them, to the open sky above them.

WINSTONE (cont'd)

We're screwed.

Delaney looks around the hangar, worried. Her watch BEEPS.

DELANEY

(worried)

Five minutes until boom time.

(CONTINUED)

WINSTONE

Then let's get to work.

Both share a glance before moving in different directions. Winstone begins to unpack his bag, pulling out some TOOLS and going at the machine.

Delaney moves towards the control panels, searching the above roof for a way of closing it off.

DELANEY

Since we're both going to be dead in a few minutes...

WINSTONE

Shoot.

DELANEY

It's just that, Danny, you've got to realise that not every girl appreciates a hot guy kissing her in the middle of a life or death mission.

(beat)

I mean, I did, but it's a really inappropriate choice.

WINSTONE

(nods; not looking up)

I did mean to apologise for that; was going to later. And I'm glad you liked it.

(beat; still working)

By the way, it's going to take me the full ten to neutralise this machine. Even if I work quickly...

Delaney types into the control panel and frowns.

DELANEY

The hangar is auto-locked from somewhere else, too. I can use magic to try and seal it up, but I'm not exactly a technopagan. It'd take a few.

WINSTONE

Ah. Worth a shot.

Delaney keeps typing, hoping to find something helpful. She's talking mostly to distract herself from their impending deaths.

There's another few beats of silence - and Delaney's watch BEEPS - as Winstone keeps working, before Delaney blurts out:

(CONTINUED)

DELANEY

About the kissing, it's not as bad as, say, stabbing me in the back, but I just thought you ought to know my life's not exactly Grey's Anatomy with super strength. For example, I'm not going to sleep with you right now.

Winstone rips a panel off the machine and goes at the wires with a wire clipper, and grins.

WINSTONE

That's nice and hopeful.

DELANEY

What d'you mean? I just said I wasn't going to.

WINSTONE

(correcting)

'Right now.'

Delaney doesn't respond, and may in fact be blushing a little. She steps away from the panel and moves towards Winstone.

WINSTONE (cont'd)

Go. I can't stop the explosion, but I can at least neutralise the poison. Render it inert, make sure it doesn't get airborne.

DELANEY

You'll die, moron.

He turns and offers her a cheeky grin.

WINSTONE

I'll go out a hero, at least.

DELANEY

Not if you can't get through it before the explosion! You said it yourself -

(watch beeps)

One minute, Danny.

WINSTONE

You should go.

DELANEY

I've got a better plan.

She moves towards Winstone, her eyes locking with his. He sees something in her eyes that frightens him a little.

(CONTINUED)

She moves closer and pulls him closer, her eyes on his.

DELANEY (cont'd)

I need a boost.

Then, she pulls him forward and KISSES him. Strong, but more importantly brief, as she turns immediately away and begins muttering in Latin.

Winstone steps back, surprised. He takes a moment to react before turning back and continuing to work on the machine,

ON DELANEY

Whose entire self is pushing her to speak these incantations as quickly as possible, her mouth almost faster than can be seen. After a moment, she stops. Sways.

Her watch BEEPS.

EXT. CABAL FACTORY - NIGHT

From far above, FLAMES ripple through the factory, blowing out all the windows! Slowly, the factory begins to crumble.

PULL BACK, until we find ourselves in:

INT. HELICOPTER - CONTINUOUS

Standing at the window, watching this, is KIRA. She stares out the window at the devastated factory. She can't react, but her eyes are completely blank.

**BLACK OUT:**

**END OF ACT TWO**

ACT THREE

FADE IN:

32 EXT. CABAL FACTORY - RUINS - NIGHT

32

The factory is completely decimated, with the walls all collapsed. The ground around the building is scorched black.

The helicopter descends towards the ground, and as it touches the ground the door opens. Kira and Greg rush out of the helicopter.

The two move towards the rubble; Kira's face is cool, Greg's is fraught with fear.

GREG

Kira, they're... they're gone.

KIRA

Of course they are, Gregory.

Greg stops, watching as she keeps moving ahead. He stares at her, confused.

GREG

How can you be so blase about this?

KIRA

Because Delaney's been dead before.

She turns around without a word and steps over the remains of a wall as Greg follows. Kira suddenly stops.

GREG

What? What's wrong?

Greg rushes up to her, and as he does we finally see:

OVERHEAD SHOT:

The scorched earth abruptly STOPS in a circular arc, with the ground completely untouched behind it. In the centre of the circle is Delaney, lying flat on her back. She's not burned, but she's not moving either.

Behind her lies the machine, knocked over, with Winstone collapsed limply across it.

Kira and Greg, getting over their shock, step into what was once the hangar. Kira runs to Delaney while Greg moves toward the machine.

ON THE MACHINE:

Greg kneels to the machine, pressing his hands against the glass. It's untouched. The poison is contained.

(CONTINUED)

Greg sighs in relief, but he still looks devastated.

GREG (cont'd)  
They died to save everyone -

He's interrupted by a COUGH. Winstone. Greg stands, leaning over the man who groans and blinks.

GREG (cont'd)  
(amazed)  
How...?

He turns and looks again at the arc of unburned ground, then moves towards Kira, whose hand is over Delaney's mouth.

GREG (cont'd)  
(confused)  
Kira -

KIRA  
(sharp)  
Shut up!

We now see the BLUE SPARKS dancing across Kira's fingers. Kira watches Delaney, hoping against hope. Tension rises, her breaths become more frenzied...

Nothing.

KIRA (cont'd)  
(angry)  
You stupid girl. You should've run.

Kira stands, turns to walk away and bumps into Greg. Kira doesn't look nearly like the heartless bitch she's supposed to be.

Greg moves forward to reach out and comfort her, but she steps away from him.

KIRA (cont'd)  
(numb)  
She hollowed herself out to stop this. The hollow core, that centre of magic that keeps humans running, she... I thought...

Kira is interrupted as Delaney's eyes OPEN! However, before they can react, Delaney gives an otherworldly SCREAM, her body pushed upwards with the force being expelled. Blue sparks rise up from her mouth.

She falls back, and Kira rushes to her, relieved.

KIRA (cont'd)  
(disbelieving)  
It worked!

Delaney coughs as Kira leans over her. Kira grasps Delaney's shoulder, a maternal look clear as day on her face.

KIRA (cont'd)  
Delaney...

DELANEY  
(coughing)  
The hell?

Delaney looks up at Kira, who just smiles. Delaney looks around, her eyes widening at the sight of the devastation before them as we DISSOLVE TO:

Reiko, Zoe and Gabriela stand, watching Fran sitting up in an infirmary bed.

GABRIELA  
Don't worry, boss, she's gonna be okay.

REIKO  
I know.  
(turns)  
Zoe -

ZOE  
(angry)  
I get it. This is my fault.

Zoe storms off, Reiko's gaze trailing awkwardly after her. Gabriela gives Reiko a comforting look.

GABRIELA  
Remember, Reiko, you're the leader.  
Not Zoe. You're the important one.

Gabriela leaves as well, leaving Reiko on her own to watch Fran. Manu joins them and smiles at Fran.

MANU  
I have to say, Fran, your Slayer healing still being this active... it's remarkable.

Fran offers him a weak smile, but doesn't respond, preferring to lie back. Manu leads Reiko away, and then Fran sees KAREN walking towards her, suitcase in hand.

KAREN  
(sad smile)  
Back here again, huh?

Fran nods. An awkward beat passes.

KAREN (cont'd)  
So, I guess this is goodbye.  
(shrug)  
I'm gonna go to London for now, get  
some work. Live like a normal girl.

FRAN  
You won't miss it? Being a Slayer?

KAREN  
Truthfully? Not for a second.

Karen smiles, and Fran chuckles a little at her.

FRAN  
I'm actually considering it.  
Depowering.  
(beat)  
The girl I am. The girl I've been  
since I was activated... this isn't  
who I wanted to become.  
(beat)  
Maybe I'm not cut out for this.

Karen stares at Fran, not sure how to respond.

KAREN  
(awkward)  
If it's what you need to do, then  
go for it.

Karen gives Fran a little smile, then leans over and gives  
her a quick, one-armed hug.

KAREN (cont'd)  
(smiles)  
See you later, Bug Girl.

FRAN  
(rolls eyes)  
See you later, Tell.

Karen stands and leaves, while Fran watches her go, lost in  
thought. She notices Reiko staring at her, but doesn't speak.

Sitting in her cell, Tsula eyes a pair of Slayers sitting at  
the back of the cell, chatting quietly: DORA and LIZ.



TSULA

Hey.

Tsula walks over to them and sits with them.

LIZ

Been a while. You've been moping in the corner what, three days now?

TSULA

Yeah, but now I've got something to talk about.

(beat)

I spoke to Cerys.

Both Slayers' eyes practically bug out of their skulls in surprise.

LIZ

How the hell did she -

Tsula reaches forward and covers Liz's mouth.

TSULA

Shh, that's not important.

(beat)

Thing is, she's going to help me escape.

DORA

(worried)

I doubt that will be very helpful. We know what happens if we don't get dosed up. I've seen Creanos blood withdrawal. It's horrible, and I know that's what Hamish is using.

TSULA

I know -

LIZ

(interrupts)

And it's stupid to think you'll survive it.

TSULA

I know I won't.

Liz, shocked, falls silent, while Liz stares into Tsula's face, concerned.

TSULA (cont'd)

I need to get out so I can get something back to the Academy.

(CONTINUED)

Dora stares at Tsula, horrified.

DORA

No, no, let me go.

(beat)

You're too important to the rest of these girls; they need you more than they do me. Knowing you're here helps them keep up morale.

TSULA

You did not just say that.

LIZ

(grumbles)

More Squad BS...

TSULA

Exactly. BS. I'm doing this, and you guys are going to stay here and, if I get back, maybe be around for when we get a cure.

(beat)

Don't worry about me. We've got a plan. But I need your help.

The two girls lean in closer as Tsula cracks her knuckles in anticipation of laying out the plan.

Reiko, Gabriela and Zoe sit on their respective beds. Reiko is writing down her thoughts, Gabriela is meditating, trying to relax, and Zoe is squeezing a stress ball.

REIKO

After we deal with this, Zoe, we need to talk.

ZOE

('meh')

Sure.

REIKO

Really talk. About your actions today.

ZOE

(sharp)

Yes, lets. Frankly, I don't think you're qualified for the position, and your judgement in the field is way more than questionable.

(MORE)

ZOE (cont'd)  
You can hide behind this 'the last  
Chosen Slayer' crap all you like,  
but fact of the matter is you're  
not cut out for the job.

Reiko stares at Zoe, angry, but she sighs.

REIKO  
(simple)  
Because you didn't listen, Fran  
could have died.

ZOE  
If I had listened, you definitely  
would have, and then probably the  
rest of us wouldn't have gotten out  
of there either.

GABRIELA  
(sits up)  
That's not your call to make, Zoe.

ZOE  
(glaring at Reiko)  
Maybe it should be.

Reiko falls silent as the doorknob to the dorms turns. The  
door opens, and inside steps Fran.

Fran looks around and sees the three of them sitting there  
expectantly.

FRAN  
(joking)  
What is this, an intervention?

Zoe stands and pushes the door closed behind Fran.

ZOE  
Yeah, it is.

Fran sits down on her bed, and frowns at the three staring  
faces - Gabriela calm, Reiko worried, and Zoe angrily glaring  
down at her.

FRAN  
(agitated)  
What?

ZOE  
You know what.  
(off look)  
Karen. Tell.

Fran's eyes widen slightly and she lowers her head, biting  
her lip.

FRAN

I wasn't going to. I really wasn't.

GABRIELA

If you needed to consider it,  
that's healthy -

ZOE

(interrupting)

If you needed to consider it, you  
don't belong here.

Fran is taken aback, and she turns to look at Zoe's angry, judgemental pose. Arms crossed, looking down on Fran. Reiko watches, still worried.

FRAN

(challenging)

Maybe I don't.

ZOE

That doesn't mean you can take the  
easy way out. Sit down, shut up and  
grow a pair. Now.

Zoe, her piece said, turns and exits, SLAMMING the door on her way out. Fran recoils slightly, as if she's been hit.

Gabriela stands, heads for the door, but before she leaves she turns to Fran:

GABRIELA

If it's what you want, Fran. If  
it's what you need to do, then I  
think you should go for it. Follow  
your heart.

Gabriela also exits the room, leaving Fran and Reiko. They stare at one another. Neither speaks.

Delaney lies in bed, looking bored and rather sore. She squirms, but doesn't move beyond that.

WINSTONE (O.S.)

Hey.

Winstone looms above her, a cast on one of his arms. He sits down on her bed.

WINSTONE (cont'd)

You were amazing back there.

DELANEY

Weren't too shabby yourself.

WINSTONE

Managed to survive with just a  
broken arm, but you did all the  
legwork.

(beat)

Or, rather, spellwork.

Delaney smiles, and Winstone basks in that for a moment.

WINSTONE (cont'd)

What's the Doc say?

DELANEY

(annoyed)

If my Slayer healing kicks in like  
I hope it does, three days should  
do me fine.

WINSTONE

Geez, you bounce back fast. I  
expected 'crippled for life' after  
the stunt you managed to pull.

DELANEY

I'm tougher than I look.

Winstone nods, and stands. He doesn't turn away.

WINSTONE

I'm gonna stick around. Make sure  
you heal up nice.

Delaney rolls her eyes, amused. She looks up at him... but  
then her face falls.

DELANEY

You can't.

WINSTONE

Why not?

DELANEY

Duty, responsibility, love of the  
legal ability to shoot things?

WINSTONE

All decent arguments, I guess. But  
my bosses wouldn't mind me popping  
in when I'm in the area.

DELANEY

(stern)

No.

Winstone steps back, hurt.

(CONTINUED)

DELANEY (cont'd)  
We didn't die this time. That  
doesn't mean it won't happen  
tomorrow.

WINSTONE  
(acceding the point)  
It probably will. But isn't it  
worth it to try anyway?

DELANEY  
(swallows; shakes head)  
No, it isn't.

Wounded, Winstone bows his head to her and gives her a weak smile.

WINSTONE  
Feel better, Brogan.

He turns and leaves as Delaney watches, annoyed. She stares up at the ceiling.

37 INT. CAMPUS - DORMITORIES - NEXT

37

Reiko and Fran sit in their respective beds, staring at one another.

REIKO  
What do you want, Fran?

FRAN  
I don't know. I mean, I really  
don't. I just...  
(beat)  
I don't hate it. I like doing good,  
fighting the bad guys. It's  
amazing.

REIKO  
(soft)  
It really is.

FRAN  
Yeah, it's invigorating. And maybe  
when it was 'one in every  
generation,' maybe that's how it  
felt, too.

Reiko fixes Fran with a confused look, and Fran sighs, trying to collect her thoughts. Reiko smiles, and Fran calms down a little.

REIKO  
Being a Slayer is awesome. But it  
also really, really sucks.

(CONTINUED)

Fran narrows her eyebrows, staring at Reiko in confusion. Which side is she trying to sell?

REIKO (cont'd)  
I love being a Slayer. I love the friends I've made, I love saving lives. I love being the good guy, making a difference.  
(looks down; ashamed)  
But some days. I come home and I just cry into my pillow. I'm so afraid sometimes.

Fran nods slightly, focused on Reiko.

REIKO (cont'd)  
And sometimes, I kill a demon, then I go home and think, 'did he really deserve to die?' I kill a vampire and think about the family he once had. I think about their souls. And those days hurt a lot. But...  
(beat)  
When I went to Japan and Sofia and I saved Alita's village, the entire trip back, and that was a long trip back, I just kept thinking. 'This is me. This is who I want to be.' You know? And that was before the 'last Chosen Slayer' shaped bombshell landed on my lap...

Fran nods slowly, and Reiko smiles. Reiko gets up and moves toward the door. As she reaches the doorknob:

FRAN  
(quiet)  
I don't think I'm who I want to be.

Reiko frowns.

FRAN (cont'd)  
(beat; looks up)  
Yet.

Fran turns to Reiko and smiles, and Reiko, surprised, meets it with a genuine smile of her own.

A rolling shot, sweeping over the HUNDREDS of SlayVamps and human followers of Jendayi, who are congregated like a black mass. Their focus is squarely on:

VICTORY and JENDAYI standing on top of a GAS STATION - the inside of the windows smeared with BLOOD. Victory is just finishing up a SPEECH.

VICTORY  
... for tonight, we march on London  
and take back what is rightfully  
ours!

Victory raises an arm, and the entire army CHEERS in unison!  
Victory turns to Jendayi, stepping back.

VICTORY (cont'd)  
I still can't believe that jumped  
up little Russian bitch ditched us!

JENDAYI  
She used you. Your gift. She has  
another path she intends to follow.

Victory turns away from the edge to move towards the other  
end of the roof, where a FIGURE stands.

VICTORY  
So what about you? You're sure you  
can get us into the headquarters of  
the Watcher's Council?

Jendayi slips off one of her gloves and cracks her fingers  
menacingly.

JENDAYI  
Because if you are lying to us...  
(threatening)  
I would be able to make your death  
last a very, very long time.

FEMALE VOICE (O.S.)  
Don't worry, sisters.

The figure steps into the moonlight, and reveals herself to  
be CASSANDRA!

CASSANDRA  
By this time tomorrow, everyone in  
that building will be dead.

As she smiles slowly, we:

**BLACK OUT:**

**END OF ACT THREE**



**ACT FOUR**

FADE IN:

INT. CABAL HEADQUARTERS - CELLS - NIGHT

The GUARD stands outside the cells, keeping an eye out on the entrances of the room when:

LIZ (O.S.)  
You bitch!

He turns around to see Liz reach out and punch Tsula in the face! Tsula scrambles to get away, but Liz kicks her flat against the wall.

Liz grabs Tsula's throat and begins to strangle her!

LIZ (cont'd)  
If it weren't for your stupid fight club, I wouldn't be stuck in this stinking cell!

The guard, eyes wide, turns and hits an ALARM.

LIZ (cont'd)  
(screaming)  
Stupid B Squad piece of trash, I should kill you right now!

Liz SLAMS Tsula's head against the wall. MEDICS and GUARDS stream into the room with a gurney as the guard opens the door.

Guards pull a screaming and spitting Liz off of Tsula and TASER her, while the limp Tsula is boarded onto the gurney and rolled out of the cell.

Tsula, fuzzy headed, looks to her side. A figure is standing nearby.

It's TANYA! She gives Tsula a nod as they wheel her out:

INT. CABAL HEADQUARTERS - HALLWAY - NEXT

The guards are holding the gurney at each side as the two medics monitor Tsula's condition, rushing as fast as they can - when from around the corner steps Tanya.

MEDIC  
What the hell are you -

She raises a gun and SHOOTs each guard and medic, her face etched in stone. She moves towards the gurney and looks into Tsula's face.

(CONTINUED)

CONTINUED:

TSULA  
(croaking)  
I'm alright.

TANYA  
Can you walk?

Tanya helps Tsula off the gurney, and they begin to move ahead.

Tsula COUGHS, and that first cough turns into a complete coughing FIT!

Tanya, looking back and ahead of her, picks Tsula up and lays her on the gurney. Then, grabbing the gurney, she continues moving as we CUT TO:

41 INT. CABAL HEADQUARTERS - NIGHT

41

Tanya rushes Tsula's gurney down the hallway, deep in frenzied thought. She looks around herself, studying the environment as they move forward.

She sets her gaze tightly on an elevator up ahead, and moves towards it:

BANG! Tanya steps back to see a bullet hole in the wall nearby her head. She pulls the gurney back away from the adjoining hallway, where guards are approaching.

TANYA  
(quiet)  
Damn it...

Tanya looks forward and sees the elevator is OPEN! She looks at the gurney.

Tanya SPIN KICKS the gurney, sending it rolling towards the elevator. Racing after it, she JUMPS:

Rolling through the opening to the hallway, Tanya covers Tsula with her body, gun extended. She SHOOTS one guard:

And a stray bullet hits her in the leg! The added momentum sends the gurney OFF BALANCE.

Flying off the gurney, Tanya grasps Tsula tightly with one arm as she hits the floor and slides across it:

42 INT. CABAL HEADQUARTERS - ELEVATOR - CONTINUOUS

42

As the remaining guard advances, Tanya SHOOTS him. Exhausted, she leans upwards and presses the top floor button with the end of her gun. The doors close.

(CONTINUED)

Tanya leans her head against the back of the elevator and looks down at Tsula, who stirs, pulling herself into a sitting position.

Tsula leans against the other wall of the elevator and fixes Tanya with a flat stare.

TSULA

That was pretty cool, but the moment this elevator opens, we're both dead.

TANYA

Not quite.

Tanya reaches into her vest pocket and produces a small, long box, which she hands to Tsula.

Tsula, confused, opens the box - to find a NEEDLE. She stares at Tanya in horror.

CERYS

Nicked some from Hamish's labs.  
That's pure Death Willow.

TSULA

What about you?

TANYA

(smiles)

I've got a few tricks up my sleeve.  
I made it this far, after all.

Tsula looks doubtful, but she throws a look to the top of the elevator doors. The lights are approaching 'R' - the roof.

TSULA

You'd better be right about this...

TANYA

Tsula, I wouldn't do anything to hurt you. Not now, not ever.

Tsula, hand trembling, INJECTS herself with the serum. She winces at the pain, but shows immediate improvement.

She stands, breathing hard, and extends a hand. She reaches out to Tanya.

TSULA

Let's do this... Cerys.

With a grin, CERYS grasps Tsula's hand and is pulled up. She's barely standing, bleeding from the leg, and checks her ammo: she's low.

(CONTINUED)

42 CONTINUED: (2)

42

Both stare at the elevator doors, waiting for what comes next.

DING! They share a glance as the doors begin to open, and we CUT TO:

43 EXT. CABAL HEADQUARTERS - ROOF - NEXT

43

A BLUR of chaos. Tsula is a whirring devil of speed and anger, her limbs striking out fast and furious. She spin kicks two guards, one STUMBLING over the edge of the roof!

Nearby, Cerys is somehow holding her own, her arm around the neck of a guard she's using as a human shield while she shoots three others! His purpose served, she SNAPS the human shield's neck.

More guards move towards them. Cerys aims her gun and comes up empty.

She tosses it to Tsula, who grabs the long metal weapon and spins, smashing it into the faces of the two approaching guards and laying them out!

Cerys pulls a KNIFE out of an ankle sheath and turns to knock the gun out of the last guards' hand! However, he just PUNCHES Cerys in the face, knocking her down!

Tsula turns and throws the gun like a JAVELIN, hitting the guard in the throat! He stumbles backwards off the roof as well.

Cerys stands, and shares a look with Tsula. Both look on the edge of collapse, though there's a frenzied, excited look in Tsula's eyes. She smiles.

TSULA  
(exhilarated)  
Thank you for this. I needed one  
last fight.

Cerys smiles and tosses her something - car keys!

CERYS  
Jump the fence, grab one of the  
vans. Get to the Academy before it  
wears off.

Tsula turns - and sees she needs to jump an ELECTRICAL FENCE. She turns to Cerys.

CERYS (cont'd)  
You can do it.

TSULA  
You can't.

(CONTINUED)

43 CONTINUED:

43

CERYS

I know.

Tsula nods, understanding, then turns to the fence. She rubs her hands together and takes a running JUMP:

44 EXT. CABAL HEADQUARTERS - CONTINUOUS 44

She lands hard on the dusty ground, rolls. She winces as she stands, looking back up at the roof - then she grabs the keys off the ground and runs.

45 EXT. CABAL HEADQUARTERS - ROOF - NEXT 45

Cerys stands, knife at the ready, leg wound bleeding freely now. She stares off screen, worried.

The DING of the elevator signals more approaching guards, and as she awaits their arrival.

ON CERYS'S FACE:

As she tries to stay strong, the sound of incoming guards rising in volume before we SMASH CUT TO:

46 EXT. LONDON - NIGHT 46

A calm night scene. Lovers walk down the street, lost in their own world. Cars move along the late night streets.

A BUS stops on the street, and out flood the passengers of the bus, including Karen!

Gripping the straps of her backpack, Karen walks out of the bus, looking lost. The bus moves on.

Karen looks away, but a SCREECH forces her gaze back to the bus, which is veering to stop.

The bus rocks, and is pushed completely over, the remaining passengers SCREAMING as SlayVamps crawl over it, reaching into the windows!

KAREN

Damn it.

Karen pulls off her backpack and fumbles through it, coming up with a cellphone and a STAKE! She turns into an alleyway, dialing with one hand and holding the stake in the other.

47 EXT. ALLEYWAY - NEXT 47

Karen rushes down the alleyway, phone to her ear.

(CONTINUED)

GREG  
(filtered; through phone)  
Hello?

KAREN  
Greg! Hey.

GREG  
Karen! Did you get to London okay?

KAREN  
Got here great. Shame it's crawling  
with SlayVamps, but still...

GREG  
It's what?!?

KAREN  
SlayVamps! Hundreds of them!  
Victory's hit the town ahead of  
schedule, so you'd better get  
everyone who can still walk down  
here now, before -

VICTORY (O.S.)  
Before it's too late?

Karen turns to get a KICK in the face, the cell phone flying  
out of her hands and skidding across the ground. Victory  
stands over Karen.

VICTORY (cont'd)  
Shucks. Looks like it already is.

Karen, still holding onto her stake, skids back away from  
Victory, but knows she can't get away.

VICTORY (cont'd)  
How bout it, girl? You know the  
deal. My way, highway. Your call.

Karen stares at Victory, and stands. Holds her stake out in  
front of her. Pops the top off the stake - and inside is a  
NEEDLE. She aims it at Victory.

VICTORY (cont'd)  
The hell is that?

KAREN  
Slayer depowerment serum. Lifted it  
from the infirmary. You wanna  
chance losing your Slayerhood for  
an easy bite to eat?

Victory stares at Karen angrily. She eyes the needle. Steps  
back.

(CONTINUED)

47 CONTINUED: (2)

47

KAREN (cont'd)  
Thought so.

JENDAYI (O.S.)  
Victory!

Victory turns and sees Jendayi at the end of the alley.

JENDAYI (cont'd)  
We are moving on the Council  
building! We need you!

Victory turns back - and Karen is gone!

VICTORY  
Damn it.

She looks tempted to hunt Karen down, but turns and goes  
towards Jendayi as we CUT TO:

48 INT. CAMPUS - CONFERENCE ROOM - NIGHT

48

Fitzgerald enters, to find the faculty looking towards  
something up on the video screen - a page of densely-written  
NOTES and DIAGRAMS.

FITZGERALD  
What did I miss?

DOUGLAS  
We've received some new  
information.

HAROLD  
It outlines exactly what Hamish  
McFanchon plans to do in the coming  
weeks.

49 INT. CABAL HEADQUARTERS - CELLS - NIGHT

49

Dora and Liz sit with the other Slayers. Both Dora and Liz  
hold hands, their eyes closed and heads bowed in prayer.

HAROLD (V.O.)  
The Slayers he kidnapped, he plans  
to use them as part of a ritual,  
one that will allow him to access  
incredible amounts of power. And  
it'll kill every Slayer he uses.

50 INT. CAMPUS - CONFERENCE ROOM - NIGHT

50

Harold addresses the room, including a shocked Fitzgerald.

(CONTINUED)

HAROLD

He's planning to tap into the  
Slayer Line's collective power,  
using the Slayers, vampires, and  
even the hybrids.

(beat)

He plans to take on that power, the  
power of the entire Line, within  
himself. He'll be unstoppable.

FITZGERALD

(startled)

How did we get our hands on this?

DOUGLAS

(beat)

Tsula.

Fitzgerald blinks, about to respond when the door FLIES OPEN  
and in surges Greg, phone in hand:

GREG

Victory's attacking London. Now.

And off the faculty's shocked looks, we CUT TO:

EXT. LONDON - NIGHT

The streets of London are in chaos. SlayVamps are tearing  
through anything with a pulse, the ground littered with  
BODIES.

PAN across the mayhem to land on a familiar, tall building.  
The WATCHER'S COUNCIL.

Outside it, Victory and Jendayi stand, waiting. Sitting  
nearby, Cassandra has her hands grasped to those of SlayVamp  
ZILVIA. They chant together rapidly, and a blue ELECTRICITY  
is running between them.

Then, the two break the connection on the side of the Council  
building, reaching out towards it. Their hands touch a  
MAGICAL BARRIER and the electricity runs across it,  
SHATTERING it!

Victory and Jendayi share a glance, then race towards the  
large double doors, dozens of their army following!

INT. WATCHERS' COUNCIL HEADQUARTERS - NEXT

The group enter and watch as the blue electricity snakes  
across the walls, sparking and exploding each door in the  
building.

Victory grabs a frightened young WOMAN and bites into her  
neck, drinking deep.

(CONTINUED)



52 CONTINUED:

52

Jendayi moves towards a young man and grasps his arm, sending veins running across his body and causing him to die SCREAMING.

53 INT. CAMPUS - CONFERENCE ROOM - NIGHT

53

The faculty are all talking at once - some are on phones, some arguing over what to do, until Fitzgerald yells:

FITZGERALD

Everyone. Quiet!

She stands, and the room falls silent.

FITZGERALD (cont'd)

London's best mystics are situated in the Council building, protecting it twenty four hours a day. It will not be breached.

Before she can even finish, her cell phone RINGS. She snatches it angrily.

FITZGERALD (cont'd)

Yes?

INTERCUT WITH:

54 INT. COUNCIL - OFFICE - NIGHT

54

And on the other end of the line is WILLIAM GRIFFIN. He looks towards his door - ALARMS ring outside, along with muffled SCREAMS and the sounds of one-sided combat.

WILLIAM

Grace. It's William. Victory and Jendayi have breached the walls. I don't have much time.

FITZGERALD

Oh, my God... Bill, we're coming. I'll get every girl who can still walk and we'll be there in an hour. Just... just lock the place down!

WILLIAM

Thank you. I...

(beat)

I wanted to apologise for how I behaved, before. Rupert would be proud of you and your girls.

The office door BUCKLES - something's trying to get in!

FITZGERALD

Bill, hide, damn it!

(CONTINUED)

WILLIAM

It's my time, Grace. I trust you'll  
do whatever's necessary to reclaim  
the territory we're about to lose.

And as the office door BURST OPEN, three feral SLAYVAMPS  
surging towards Griffin, we:

END INTERCUT:

Fitzgerald opens her mouth to speak, but the line goes DEAD.  
She sits back into her chair, looking completely hopeless.

FITZGERALD

We can't save them.

The whole room stares at her, but she can only look at the  
ceiling, helpless to respond in time as we CUT TO:

INT. CAMPUS - INFIRMARY - NEXT

The infirmary is full as we MOVE through it. The beds are  
filled with girls like SOFIA.

We finally push in on one bed, where Tsula lies, unmoving.  
Reiko sits beside her, head bowed. Her cheeks are covered in  
tears, her hands clasped before her.

REIKO

I'm sorry...

Tsula STIRS, her eyes fluttering open! She turns, seeing  
Reiko. Tsula looks confused.

REIKO (cont'd)

Hey.

TSULA

(lost)

Hey. Am I dead?

On this, Reiko SOBS. Tsula stares at her, not knowing what to  
say.

REIKO

We didn't have a choice, the Virus,  
it... manu ran the test and  
confirmed you could take it, so we  
had to... we had to...

TSULA

(alarmed)

What? What did you have to do?  
Reiko? Am I... am I gonna be  
alright?

(CONTINUED)

REIKO

You're... you're not a Slayer any more. I'm sorry.

Reiko leans over Tsula and kisses her forehead.

TSULA

But... but... how?

Without another word, the guilty Reiko stands and shuffles out of frame. CLOSE IN on Tsula, who looks very small and lost all of a sudden.

INT. CAMPUS - DORMITORIES - NEXT

A dark dorm, where Skye lies in bed. The light turns on.

Skye turns her gaze to find Delaney in the doorway. She shakily moves towards the bed and lies next to Skye.

The two lie there, staring at the ceiling. Neither speaks. Skye reaches across and gives Delaney's hand a squeeze.

Delaney looks down at her hand - then squeezes back. The two girls stay there, silent, as we CUT TO:

INT. COUNCIL - BOARD ROOM - NIGHT

The large, elegant meeting room is now a mess. The walls are spattered with BLOOD, the furniture and windows SMASHED.

Victory sits on one of the few remaining chairs, feet up on the broken boardroom table, idly flicking through a magazine as Jendayi approaches her.

VICTORY

Kind of ironic, isn't it? About an hour ago they were sat here having a meeting like it was any other day, and now...

JENDAYI

I have grown somewhat tired of death.

Jendayi turns and exits the room, to Victory's chagrin.

WILLIAM (O.S.)

I hope you don't think doing this will prove anything.

Victory looks over, rising from her seat and approaching:

The centre of the room, where a group of battered WATCHERS have been gathered, wrists tied. A few Slayvamps stand guard behind them.

William sits upright, defiant, as Victory stalks over.

WILLIAM (cont'd)  
This Council has raised itself from  
the dead many times before. You  
won't have done anything but slow  
us down.

VICTORY  
See, I know you think that, but in  
reality, well...

CASSANDRA (O.S.)  
Unfortunately, Bill...

Cassandra enters the room, sword bloody.

CASSANDRA (cont'd)  
I just spoke with Grace Fitzgerald,  
and she has no intention of saving  
you.

She strides into the room and their eyes meet. She smiles at  
his expression.

CASSANDRA (cont'd)  
Shocking, I know, but turns out  
they don't actually like you very  
much. Oh, and Sofia says 'hi.'

William closes his eyes, and Victory chuckles.

VICTORY  
Nice one.

CASSANDRA  
(nods)  
Vicky.

VICTORY  
Cass. What's it like outside?

CASSANDRA  
A wasteland.

Victory grins in pride and turns out to look at the assembled  
Watchers.

CASSANDRA (cont'd)  
Disgusting creatures, aren't they?

VICTORY  
Kind of stuffy, yeah.

Cassandra Looks over each Watcher in turn - some shake with  
fear, others stare right back.

(CONTINUED)

CASSANDRA  
Let's get started.  
(to Victory)  
First blood?

VICTORY  
I think you've earned it.

CASSANDRA  
Damn right I have.

She nods to the SlayVamps, and they GRAB William, hauling him forward as his colleagues call out in alarm.

He's pushed onto his knees before Cassandra, grimacing with pain but determined not to show any fear.

Cassandra raises her sword, taking her time examining the bloody blade.

CASSANDRA (cont'd)  
Here's to the new world order.

SWISH!

She BEHEADS William! His head hits the auditorium floor with a meaty THUD and his body falls forward.

The other Watchers CRY OUT in shock, and as Cassandra's grin broadens sickeningly, we:

**BLACK OUT:**

**END OF ACT FOUR**

**NEXT WEEK**

FITZGERALD (V.O.)

Next time, on Slayer Academy...

EXT. LONDON - DAY

Deserted streets. Abandoned cars. Litter blowing in the breeze as wind HOWLS down the empty roads.

ANNOUNCER (V.O.)

These are just some of the latest images of the busiest streets of London.

CUT TO:

EXT. LONDON - HIGH RISE - DAY

A FAMILY is ushered out of an apartment block with minimal luggage in hand by a small MILITARY GROUP. The men are armed, though they clearly have no intention of using their weapons.

ANNOUNCER (V.O.)

The official Government response to questions about the evacuation is a toxic waste spillage linked with the recent terrorist attacks on the city.

A SCREAM obliterates the silence for the moment before it cuts out once more.

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

Still, stories are flooding in reporting savage animal attacks and monsters on the streets.

Though the sound is distant it's enough to startle the family and their escorts, and the pace is immediately picked up.

CUT TO:

EXT. WESTMINSTER - HOUSES OF PARLIAMENT - DAY

The houses are still, no one milling in and out of the grand entrance. Gates surrounding them lie open, unguarded, but no one is trying to force their way inside. No one protests outside.

ANNOUNCER (V.O.)

The evacuation is now considered to be near complete, though there are believed to be some evading military movement.

CUT TO:

EXT. LONDON - BARRICADE - DAY

The sight here is quite a different story. Thousands upon thousands of people are pressing against the flimsy metal barriers.

On the other side is a long line of SOLDIERS looking from their poised guns, to each other, and finally to the crowds.

ANNOUNCER (V.O.)

Along the lines of the barriers  
there are reports of violence  
against the military presence. The  
Prime Minister has urged people to  
remain calm and co-operate.

Not too far away, a BALD HEADED MAN steps onto the railing and climbs over. He turns to the barrier and offers his hand to a woman, his WIFE.

His wife starts to climb when the Colonel plants one hand on the man's back.

On reflex the man turns and SMACKS the colonel around the jaw with a mighty punch that knocks him back. His wife meanwhile has fallen back into the crowds and has vanished.

PULL AWAY into the sky, looking down at the barricades which line not only this street but every street leading into the center. Behind each barricade is a line of struggling soldiers and a wave of crowds.

We LOSE FOCUS as the image turns into a:

TELEVISION SCREEN.

INT. FITZGERALD'S OFFICE - DAY

FITZGERALD watches intently at the events as they unfold.

ANNOUNCER (V.O.)

We'll bring you more as the story  
develops.

She shuts her darkened, tired eyes in utter despair and switches the television off, and we:

**BLACK OUT:**

**END OF TAG**