

TEASER

FADE IN:

1 EXT. LONDON - DAY 1

A busy day in the capital; men and women in smart suits, smug cyclists weaving in and out of the HONKING cars caught in the eternal morning traffic.

It's loud, cacophonous, but there's an overwhelming sense of life here. Everything has its own sound and presence.

The sounds FADE AWAY and as they do we DISSOLVE TO:

2 EXT. LONDON - DAY 2

The same scene, the same streets. They're empty now, silent as the grave.

REPORTER (V.O.)
We're still unable to get any further information about the crisis gripping the capital's centre today.

A soft breeze blowing litter is the closest we get to signs of life.

3 EXT. LONDON - HIGH RISE - NEXT 3

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

REPORTER (V.O.)
The official Government response to questions about the evacuation remains an alleged terrorist attack. It's understood that toxic chemical substances have been released into the Central London area.

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

REPORTER (V.O.) (cont'd)
Still, unconfirmed reports are flooding in reporting savage animal attacks and... and 'creatures' of unknown origin running wild throughout the streets.

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

4

EXT. WESTMINSTER - HOUSES OF PARLIAMENT - NEXT

4

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. Nothing.

REPORTER (V.O.)

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

PAN TO a street, looking straight down it. Still not a soul.

5

EXT. LONDON - BARRICADE - NEXT

5

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.

REPORTER (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.

The reaction of one of the soldiers is immediate; big built and hard-as-nails, the COLONEL steps up to the man.

COLONEL

Sir, return to the other side.

BALD HEADED MAN

(over his shoulder)

Sod off, mate!

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 vanished.

He looks for her, noticing a shoe stuck under the barrier - her shoe! He panics at first then sees that she's nowhere around, turning to face the rising Colonel.

(CONTINUED)

His teeth bared, he kneels and walks towards a young PRIVATE, easily prying the nervous boy's rifle away from him. He turns it on the Colonel just as the soldier rises.

He stiffens as three SHOTS ring out. Staggering at first, he drops the weapon and falls to his knees, then the ground with three BULLET WOUNDS in his back.

PAN to the Private, a handgun raised in his shaking hands, sweat dripping from his forehead.

In the background, SCREAMS from the crowds and SHOUTS from the soldiers trying to keep them at bay ring out.

Stick with the soldiers - the young Private's eyes are wide as he looks down at what he's done.

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.

FITZGERALD watches intently at the events as they unfold, a special news bulletin on screen.

REPORTER (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 TEASER

SLAYER ACADEMY

"HOUSE ARREST"

STARRING

EMILY BROWNING

EMILY BOOTH

PARIS HILTON

RACHAEL LEIGH COOK

KYOKO FUKADA

KATHERINE HEIGL

WITH

JACQUELINE MCKENZIE

BRADLEY COOPER

FAMKE JANSSEN

JESSY SCHRAM

TANIA RAYMONDE

JULIA LING

DAVID ANDERS

PAUL JAMES

RACHEL TAYLOR

MORENA BACCARIN

GUEST STARRING

LUCY LAWLESS as 'Cassandra'

JACK COLEMAN as 'Harold Fielding'

ALUN ARMSTRONG as 'Douglas Fiske'

BRIAN VAN HOLT as 'Cavanaugh'

CHEECH MARIN as 'Colonel Cruz'

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

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| 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
DANIEL LOACH & LEE A. CHRIMES

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

ACT ONE

FADE IN:

7 EXT. LONDON - BARRICADE - DAY 7

As we FLY OVER, amongst the heaving crowds there is movement, murmuring creeping through the angry shouting and cries as people are forced together.

Keep moving on, past the people, over the blockade and the military presence around it, and a little deeper into the city itself:

8 EXT. LONDON - STREETS - NEXT 8

And down to street level, about a mile past the barricade though it's still visible behind us.

There's a CRACKLE of energy - and another, building in intensity as a WIND kicks up.

A SPHERE of energy suddenly forms out of nowhere, until a FLASH of light dazzles us for a moment.

As it fades, the sphere is gone - but HAMISH, JOSH and almost half a dozen SLAYERS are in its place.

A little steam rises from them, the group rising to their feet and shaking off the side-effects of travel.

JOSH
(cracks neck)
There has got to be an easier way
of doing that.

HAMISH
Not if we wanted to get past the
combined weight of the Army and The
Initiative, there isn't.

He turns to check the Slayers - all pale, sickly things like the junkies they've become. Among the gaunt faces are LIZ and PANDORA.

HAMISH (cont'd)
Especially not with what passes for
my personal bodyguard these days...

He CLAPS his hands to get the group's attention.

HAMISH (cont'd)
Right! You ladies know the plan.
We're heading towards the Council
building to join the party. If you
fall behind, I will not be pleased,
and neither will Josh.

(CONTINUED)

Josh reaches round his back and draws out the DARK SCYTHE to back up Hamish's point.

HAMISH (cont'd)
Let's get moving.

The group start walking, Hamish and Josh leading the way. Josh jogs to catch Hamish up.

JOSH
You think they'll take it?

HAMISH
They'd better. Their help will be useful, but it's far from necessary.

JOSH
So suppose they say 'no'?

HAMISH
Then I suppose you'll get a chance to have your fun.

A smile creeps across Josh's face. He grips his Scythe and stares at the blade longingly.

HAMISH (cont'd)
Patience, lad. Plenty of time for that after we do what we're all here for.

And as the group continue, we CUT TO:

The faculty have gathered around the large table once again, none of them look to have had any sleep. Fitzgerald is standing next to a screen, pointer in hand whilst GREG, KIRA, HAROLD, FRANKIE, MCKENZIE and DOUGLAS watch.

FITZGERALD
According to our Initiative liaison, the barricade is secure and most of the population has been evacuated.

At the other end of the table sit a mere handful of the girls left at the Academy. Though RACHEL looks okay, DELANEY, REIKO, ZOE, FRAN and GABRIELA have all seen better days.

FITZGERALD (cont'd)
The information Tsula got to us tells us plenty about what Hamish is planning to do, but as to -

A door opens nearby and SKYE walks in, looking just as bad as the other girls. She takes her seat and NODS to Grace to continue. No sass, no input, she just sits and listens.

Fitzgerald clicks a button on her laser pointer and the image of London from 4x19 pops up, complete with magical hot-spot.

FITZGERALD (cont'd)

As to what Victory and Jendayi are planning besides occupying the city and...

(deep breath)

... and the Council building, we can only assume they're in league with Hamish's plan.

(beat)

As we now know, a barrier of magical energy has surrounded a several mile radius in the city centre, starting at the Council building. This is where we believe Hamish will engage his plan to channel the power of the Slayer line into himself.

She clicks again, and an overlay of detailed plans scrolls onto the map - diagrams, text and patterns.

FITZGERALD (cont'd)

The Initiative have the centre cordoned off, and our various cover stories for the media are holding - for now. We need to move.

HAROLD

When do we attack?

GREG

We can't rush things. Victory's holed up pretty tight in there. If we steam in guns blazing, we could be sending what's left of our girls to a slaughter.

FRAN

(sharp)

Hey, 'what's left' of said girls sitting right here!

HAROLD

This is what we always do.

(off looks)

We wait and we talk and we give them the time they need to get ready for us.

(MORE)

(CONTINUED)

CONTINUED: (2)

HAROLD (cont'd)

And the more time we give them, the better prepared they'll be and the more of our girls we'll lose.

DOUGLAS

Come on, this isn't helping!

FRANKIE

Non, 'e is right. I know what it is like to lose friends in the field because of an enemy that was too powerful... and because we did not strike first.

Frankie glances at Kira, who just quirks an eyebrow.

FRANKIE (cont'd)

But 'ow many 'ave we lost because we did not plan things through? We cannot afford to go in 'alf-cocked.

She takes her seat and Harold shrinks back a little. He motions for Fitzgerald to carry on.

FITZGERALD

Victory and Jendayi have taken the building. It's only a matter of time before Hamish makes contact with them and makes a deal.

(beat)

The Slayers available to us are -

DELANEY

Us.

The Watchers turn to the girls, who try to look presentable.

DELANEY (cont'd)

We're all you've got left, right? So lucky for you we're all in. Whatever you have planned.

FITZGERALD

Harold's right. The time for talking passed the moment that witch Cassandra marched into our Council and started killing.

She rises, all attention focused on her.

FITZGERALD (cont'd)

Girls, do what you have to do to prepare. We're moving out within the hour. Everyone else... you know what's at stake here. I expect you to be ready.

(CONTINUED)

The atmosphere shifts a little - a wave of confidence, defiance almost. Zoe grins.

ZOE

Well, it's about damn time!

FITZGERALD

There is one more thing. I didn't bring it up before because, well... I needed to be sure it wasn't just another trick. However...

(beat)

We may have an ally within Victory's camp.

And off everyone's surprised looks, we CUT TO:

A SCREAM from the next room does nothing to distract JENDAYI and VICTORY from their busy schedule of doing nothing.

A moment later CASSANDRA enters the room, wiping BLOOD from her sword. She takes a seat at the table with her allies.

JENDAYI

I hope you enjoyed your massacre.

CASSANDRA

(smirks)

Any news on your front?

VICTORY

Nothing yet. She keeps promising that her 'supporters' will show up soon, but so far zip.

JENDAYI

You need to show a little more patience. After all, it has been four thousand years. They have spread the word of my return, as I instructed. They will come.

A KNOCK at the door interrupts them as CORRINA, a beautiful looking brunette SlayVamp puts her head through the door.

VICTORY

Uh, kind of having a pow-wow here, so could you come back later?

CORRINA

Sorry, but we got a message. Someone's here to see you both. He's waiting at the barrier, says it's important.

Victory and Jendayi share a puzzled look.

CASSANDRA

Go. I'll stay here, watch the fort.

Victory rises and heads for the exit. Jendayi stops next to Corrina and the girl cowers slightly, taking a step back.

JENDAYI

Enter a room when I am present
without permission again, and I
will tear your head from your neck.

With that, she walks away, leaving Corrina well and truly terrified, and we CUT TO:

INT. CAMPUS - DORMS - DAY

Delaney and Rachel are getting suited and booted - strapping weapons to their person, stuffing more into bags and generally getting on with things.

By contrast, Skye sits cross-legged on her bed, listlessly twirling her sai daggers.

She looks up - Reiko is with her own team as she chatters with Zoe, Fran and Gabriela.

As Skye watches, the figures before her start to FADE AWAY, becoming ghostly after-images:

And are replaced by younger versions of SOFIA, SKYE, FRANKIE and even ALITA.

Skye smiles at the memory - remembering the good old days as the four phantoms before her also get ready for another mission, until:

DELANEY (O.S.)

Hey!

Skye blinks - the visions are gone, replaced by Delaney, standing over her.

DELANEY (cont'd)

You gonna sit there playing with
those all day or actually get
moving?

Skye looks down at her hands, as though realising at last she's holding her sai.

SKYE

Oh... right. Yeah.

Delaney exhales, sitting down beside her.

DELANEY

C'mon, Skye. It's game time. Don't make me have to give you a pep talk. We both know it'd suck.

SKYE

I don't need any 'pep.'
(off Reiko)
Bubblemum over there's got enough for all of us.

DELANEY

I'm not talking about her. We need you to be on your game. You're in charge, remember?

SKYE

(bitter laugh)
Yeah. Lucky me.

DELANEY

Yeah, actually. Lucky you. So suck it up and get to work! You think we're not all terrified at what we're walking into? Course we are! But we're not sitting around and waiting for something to happen - we're grabbing this thing by the hair and taking charge.

Skye blinks, surprised by Delaney's speechifying.

DELANEY (cont'd)

I know Sofia's sick. I know Erika's gone. You're not the only person here who lost somebody.

Delaney rises and zips up her jacket in one defiant motion.

DELANEY (cont'd)

So it's time to start taking back.

She turns, sweeps her bag over her shoulder and stomps out of the room. Impressed, Skye chuckles.

SKYE

Couldn't have said it better myself.

As Skye takes a deep breath and finally stands, we move over to Reiko's group - where, as usual, Zoe and Reiko are bickering.

REIKO

We'll need to travel light! We can't take a bag each!

(CONTINUED)

ZOE

And I say we have no idea what we're up against out there! What happens if we run out of stakes or crossbow bolts, and we all know full well there's another bag full of them sitting back here?

FRAN

Girls, come on! We'll manage. We always do. We're the only ones well enough to make it out on this run, remember?

ZOE

We shouldn't have to 'manage' if we plan ahead properly.

GABRIELA

Fran's right. We improvise if we have to. Otherwise we're just gonna slow ourselves down.

ZOE

(huffs)

Screw this. I'll carry the damn bags if I have to.

She reaches for two stuffed sports bags - but Reiko CLAMPS a hand down on Zoe's, stopping her.

ZOE (cont'd)

You wanna move that hand?

REIKO

You want to drop the attitude first? We all know why you're acting like this.

ZOE

Is that a fact? Enlighten me, princess.

REIKO

If Hamish is there, so is Josh.

Zoe holds Reiko's stare - then releases the bags. She crosses her arms haughtily, and Fran and Gabriela take the chance to move away.

REIKO (cont'd)

I know you're... I don't know, not 'scared,' but at least on edge about running into him again.

(CONTINUED)

ZOE

You don't have the first clue about how I feel.

REIKO

But you have to understand you're not alone.

ZOE

You're not gonna burst into song on me, are you?

Reiko rolls her eyes, composing her thoughts.

REIKO

I know you think you can lead the squad better than me. I know you can do just as good a job. But you're not in charge. I am. And we work as a team. That means anything that's your problem becomes our problem.

Zoe shifts, but doesn't bite back.

REIKO (cont'd)

We're all facing this together. And that includes Josh. Whatever happens, whatever gets thrown our way... I've got your back. We've got your back.

Reiko reaches down and scoops up one of the sports bags.

REIKO (cont'd)

So grab only what you can carry, and let's finish this.

Reiko exits, and as she departs we CUT TO:

With a suitable retinue of SlayVamps and demons, Victory and Jendayi march down a long suspension bridge, crossing the Thames and with the Parliament buildings visible behind.

PULL BACK as they approach - passing through a shimmering field of ENERGY and coming to a rest:

Where Hamish and Josh stand expectantly at the edge of the bridge, their own posse of Slayers nearby.

VICTORY

Well, well! Look who it ain't. What brings you all the way out here, Mr. Hamish?

HAMISH

Hello again, Tori. You look well.

VICTORY

Yeah, well, death'll do that to you. So what's up?

(off Slayers)

And I see you brought lunch.

The Slayers fidget - Josh just chuckles.

HAMISH

The girls stay with me.

JENDAYI

Are they your concubines?

HAMISH

Ha! Nothing so dramatic. No, they're just part of the deal. So you just need to decide if you're going to listen to me or not.

Victory narrows her eyes, studying him - then SNAPS her fingers over her shoulder.

ZILVIA steps forward, taking a sheet of paper from her pocket as she approaches the forcefield.

VICTORY

You know, Zil, you're gonna have to learn how to do this without the crib sheet.

ZILVIA

I know, I know, it's just... complicated.

Consulting the sheet, she gestures and mutters a few incantations:

And a doorway-sized HOLE forms in the shield. Hamish's group steps through, the shield smoothly re-sealing after them.

JENDAYI

You have one minute to speak. After that, we will decide whether or not to kill you.

HAMISH

Then it's a good job I'm a fast talker, eh?

(beat)

What would you say if I offered you both the destruction of the Slayers and all the power you could want?

(CONTINUED)

VICTORY

I'd say you were a dirty fat liar.

Hamish motions to Liz, who shuffles closer and hands him a heavy spellbook.

JENDAYI

(suspicious)

What is wrong with your bodyguards?

JOSH

Travel sickness.

Hamish leafs through the book, turning it to face the girls at a double-page spread.

HAMISH

Recognise this?

Victory peers at the design - which looks like a:

VICTORY

Hellmouth. Big whoop. What does that have to do with us?

JENDAYI

Thirty seconds.

HAMISH

I can use this to draw the power of the Slayers out of them and into you, me and anyone else who wants a share. No more Slayers - ever.

(off SlayVamps)

Apart from the ones you saved, of course.

Victory WHISTLES, impressed. Hamish snaps the book shut.

HAMISH (cont'd)

All I need is access to the Council building and enough time to prepare the ritual. You barely need to get involved at all.

JENDAYI

How do we know you will not just take all the power for yourself and turn on us?

(beat)

Ten seconds.

HAMISH

You don't, really. After all, we live and play in a world built on double crosses.

(MORE)

(CONTINUED)

HAMISH (cont'd)
(steps closer)
But with what you stand to gain
from this, ask yourselves - can you
really risk turning me away?

Victory and Jendayi share another look. Hamish watches them both, trying to gauge how his sales pitch went.

Behind him, Josh's grip tightens on his Scythe, and the Slayers around him tense up in response, until:

VICTORY
Alright. We'll give this a shot.

Hamish smiles, extending his hand. Victory shakes.

HAMISH
You've made a wise choice.

JENDAYI
We shall see.

She turns and walks away, leaving Hamish with his group.

JOSH
(quiet)
Nice play, boss. Didn't think they
were gonna buy it.

HAMISH
For a moment there, neither did I.
But we've got everything we need
now - let's make the most of it.

He claps a comradely arm round Josh's shoulder and leads him after the girls.

LONG SHOT to show somebody has observed this meeting from round the corner of a nearby building:

Cassandra. Her eyes narrow suspiciously as she watches Hamish lead his group, and as she slips away, we:

BLACK OUT:

END OF ACT ONE

ACT TWO

FADE IN:

13 INT. COUNCIL BUILDING - FOYER - DAY

13

Following Victory, Hamish's group enter the grand entrance hall of the Council, surveying the destruction already wreaked:

Trails of BLOOD, property damage and early signs of vandalism - spray painted slogans tag the walls and paintings.

HAMISH

Is this where I'm meant to say something glib like 'I love what you've done with the place'?

CASSANDRA (O.S.)

As if you'd ever be so cynical.

He looks up - and sees Cassandra pacing down one of the main staircases into the foyer.

HAMISH

Cassandra Holmes, as I live and breathe.

CASSANDRA

For now.

HAMISH

Ach, don't say ye've lost so much faith in me already?

CASSANDRA

Let's just say I know what you're capable of.

VICTORY

Easy on the warm welcome, Cass. Hamish here's brought an interesting plan to our doorstep. Seemed rude not to at least hear him out.

CASSANDRA

What kind of 'plan'?

HAMISH

(grins)

One you could also benefit from - if you're willing to let your guard down.

CASSANDRA

My 'guard' is why I'm still alive.

(CONTINUED)

HAMISH

Aye - this time round.

Cassandra stiffens at that remark. Victory just smirks, nodding her head towards a staircase that descends to the next level.

VICTORY

Basement's this way.

She starts forward, Jendayi striding out of an adjacent hallway to rejoin them. Hamish turns to Josh:

HAMISH

Stay here with the girls. Find somewhere cosy and sit tight. Don't take any messing off these vampires. Got it?

JOSH

(nods)

Understood.

Hamish walks over to Victory and Jendayi, following them down the staircase - as we stay with Josh and the Slayers.

PANDORA

Where's he going?

JOSH

Somewhere else.

LIZ

So... what are we supposed to be doing?

She glances up - SlayVamps are crowding round the balcony overhead, peering down at the sickly Slayers.

JOSH

(looking up)

Finding someplace where we're not being stared at like an open buffet...

He heads left, the Slayers hurrying after him as we CUT TO:

Skye heads along the rows of beds, passing the customary assortment of ailing Slayers:

Until she comes to SOFIA, sitting up in bed and going over several heaps of notes and folders.

(CONTINUED)

SKYE

You know, I'm pretty sure the
'rest' part of 'bed rest' means not
actually doing anything.

SOFIA

And I'm sure that sitting here
waiting to get even sicker isn't
going to do anybody any good -
least of all me.

She looks up, pushing the notes aside as Skye takes a seat.

SOFIA (cont'd)

I hear you're heading out again?

SKYE

Yup. Our unholy trinity are
squirrelling themselves in tight,
so we've got to go smoke 'em out
before the wide-eyed general public
start asking too many of the wrong
questions.

SOFIA

And yet, you're down here, talking
to me.

SKYE

Yeah, well... I just wanted to say
good -

SOFIA

(quickly)

Don't. Don't say that.

(beat)

Honestly, Skye, haven't you learnt
anything from all those bad movies
we watch? You say... that, you're
as good as admitting you won't be
coming back.

SKYE

Can you blame me? I sat out the
last mission because I was too much
of a train wreck to even get out of
bed! And are we forgetting that I'm
human now? I know it's been,
like... like a surprisingly small
deal for everyone here, but that
voice at the back of my head
reminding me that I can actually
die now just keeps getting louder,
and I don't know if I can -

(CONTINUED)

SOFIA

Hey!

Skye stops, mid-babble. Sofia fixes her with a look.

SOFIA (cont'd)

Can I blame you? No. But that doesn't mean you just have to roll over and accept this.

(off folders)

Frankie's got me helping her and Dade decode some of the finer parts of Hamish's evil plan. He's using lots of coded phrases that I recognised from my Cabal days, so I'm an unofficial translator. I'm doing my part, even if I'm stuck like this.

She lifts her arms - showing off her GREEN VEINS.

SOFIA (cont'd)

So hearing you reel off a list of reasons as though trying to talk yourself out of going through with this...

(shakes head)

I'm honestly disappointed.

Sofia reaches over to give Skye's hand a squeeze.

SOFIA (cont'd)

We'll get through this.

Skye lowers her head, but Sofia gently raises it again.

SOFIA (cont'd)

(firm)

We will get through this.

Skye manages a half-hearted smile as we CUT TO:

Hamish follows the girls as they head deeper into the bowels of the building.

HAMISH

That forcefield ye've put up is quite a piece of work. Constantly shifting encoded variables, fluctuating frequencies - who set it up for you?

VICTORY

Actually, it was Cassandra. Said it was a prototype spell she lifted from a Cabal workshop. It's kept everyone out so far.

Hamish nods, the path becoming darker as they proceed.

JENDAYI

What is it we are meant to be seeing down here? We have already scouted the entire building and found little of additional value.

HAMISH

That's because you weren't looking in the right places.

He approaches a plain wall and presses his hand against it. Closing his eyes, he bows his head:

And RED LIGHT starts to glow across the wall, spreading out to form the outline of a door!

He steps back as a DOORWAY reveals itself, and with a quick glance back at the girls, he opens it:

16 INT. COUNCIL - HIDDEN CORRIDOR - NEXT

16

And steps into a dark, narrow passage that angles sharply downwards.

Victory clicks on a FLASHLIGHT, but the beam doesn't pierce far into the gloom.

VICTORY

Alright, hold up. Where the hell are you taking us?

HAMISH

To something very few people know about - and which the Council kept a secret from even itself.

He strikes out, undeterred, and as the two Slayers cautiously follow him, we CUT TO:

17 INT. CAMPUS - GREG'S ROOM - DAY

17

There's a KNOCK at the door while Greg is busy packing a bag of spellbooks and weapons.

GREG

Come in.

The door opens to admit both Kira and Delaney.

(CONTINUED)

GREG (cont'd)
Ladies. All set?

KIRA
As best we can be.

DELANEY
That's, uh... that's not why we're
here.

GREG
(frowns)
Is everything alright?

Kira and Delaney swap a look.

DELANEY
It's about, uh -

KIRA
There are things you should know,
in case... in case any of us don't
come back.

Greg starts to reply, but Kira quickly steps over and pushes
an ENVELOPE into his hand.

KIRA (cont'd)
Open that if anything happens to
me. Not before.

GREG
I don't understand, what's...

He trails off as Delaney holds up an envelope of her own.

DELANEY
She didn't tell me anything either.

KIRA
That's all.
(beat)
Good luck.

She makes her escape, leaving a puzzled Greg and Delaney
behind.

GREG
What was all that about?

DELANEY
Beats me. She's magically sealed
the envelopes too - I don't think
we could open them until she was
dead even if we wanted to.

17 CONTINUED: (2)

17

GREG

Well, then...

He tucks the envelope into his jacket and lifts up his bag.

GREG (cont'd)

Whatever it is, it'll just have to
wait, won't it?

Delaney grins, the duo leaving the room as we CUT TO:

18 INT. COUNCIL - CHAMBER - DAY

18

Hamish emerges from a tunnel into a huge, vaulted chamber -
almost like the interior of a church.

He heads for the far side of the room as Victory and Jendayi
enter, their surprised expressions scanning the area.

JENDAYI

What is this place?

Victory's flashlight beam picks out stone plinths and
alcoves, carvings on the walls and the remains of stained
glass windows high above them.

HAMISH

This used to be a church, almost
six hundred years ago. There was an
earthquake and it fell into the
ground - and the Council building
was constructed above it.

Hamish is already at work, setting up light pods to
illuminate the altar he's standing at as he unpacks items
from his bag.

VICTORY

Thought they didn't have
earthquakes in this country?

HAMISH

We don't. It wasn't exactly a
natural disaster.

He points up, and Victory's torch beam follows - to reveal an
INVERTED CROSS set into the wall!

VICTORY

Oh.

(beat; penny drops)

Oh...

Hamish is laying out spellbooks and various magical nick-
nacks as he continues:

(CONTINUED)

HAMISH

Whether you believe the worshippers here were punished for their beliefs, or that they were simply dabbling in things they couldn't control and paid the price...

He heads back into the middle of the room, taking one end of a large CARPET covering the floor and indicating for the girls to do the same.

HAMISH (cont'd)

... the fact remains that select members of the Council knew about this place and decided to keep it hidden...

The trio heave at the filthy, heavy old carpet, dragging it away a few feet at a time...

HAMISH (cont'd)

... for one very obvious reason.

... and as the carpet is rolled aside at last, it reveals a huge, silver SEAL set into the floor.

A HELLMOUTH!

Victory and Jendayi gape at the Hellmouth, its intricate markings matching those on the wall.

HAMISH (cont'd)

Now then...

They look up as Hamish CLAPS his hands, shaking away the dust.

HAMISH (cont'd)

... it's going to take me a good few hours to start peeling away the layers of warding, protection and general defences put up over this thing, so... shall we get started?

And with his grin spreading wider, we CUT TO:

It's later in the day as we rejoin the military blockade fencing off the centre of the city, but it's just as busy:

HELICOPTERS fly overhead, TANKS and other large vehicles bolster the physical fences and barriers and plenty of SOLDIERS are present.

(CONTINUED)

The heaving crowds witnessed earlier have whittled down to clumps of refugees now - shelters have been set up to keep them warm and fed.

There are plenty of NEWS CREWS in attendance too, some doing on-location reports while others try to snatch any glimpse of coverage beyond the barricades.

Through all of this, the Academy minivans weave as best they can, coming to a halt at a CHECKPOINT.

A stern young SOLDIER steps up to the first van, which holds the faculty members.

SOLDIER

I'm sorry, ma'am, but this is a restricted area. You're going to have to turn around.

FITZGERALD

(offers ID badge)

We're here to rendezvous with Agent Hickman. He's expecting us.

The soldier takes the ID and studies it, then returns to the makeshift booth of his checkpoint and grabs his radio.

WITHIN THE VAN, Kira peers out across the blockade as Fitzgerald drums her fingers on the steering wheel.

KIRA

This can't all be the Initiative.

FITZGERALD

It's not. They've got the regular British Army to hold the line while Initiative troops deal with the problem itself.

GREG

What do they think the 'problem' is, exactly?

FITZGERALD

Terrorists releasing toxic chemicals.

KIRA

(dry)

How typically inventive.

The soldier returns, and with a wave of his hand motions for the van to advance.

OUTSIDE as the checkpoint barrier rises, and the two vans bump across the uneven road to get deeper into the fray.

20 EXT. LONDON - INITIATIVE HQ - NEXT

20

Now surrounded by the weight of the military on all sides, the Academy teams disembark and are met by a squad of INITIATIVE COMMANDOES, led by AGENT HICKMAN.

HICKMAN
Miss Fitzgerald?

FITZGERALD
It's 'Ms' actually.

HICKMAN
(nods)
This way, please. The others are waiting.

Fitzgerald leads the way as the teams approach a large COMMAND TENT, buzzing with activity:

21 INT. INITIATIVE COMMAND TENT - NEXT

21

The teams step into a packed space crammed with maps, tactical displays, monitoring equipment and plenty of urgently working bodies.

Hickman leads them towards a circular table in the centre of the room, on which a large map of Central London is laid out.

Arranged around the table are several GENERALS and COLONELS, high-ranking Initiative officers.

HICKMAN
Ms Fitzgerald, this is General Cruz, General Brink, Colonel Olzon and Lieutenant Colonel Bates.

CRUZ looks up from the laptop he and BRINK are studying.

CRUZ
Are these the Slayers from that Academy?

BRINK
Where's the rest of them?

SKYE
This is the rest of us.

The commanders exchange dubious looks.

DELANEY
Oh, come on. You know all about the Virus we've been hit by. Don't act so surprised.

(CONTINUED)

FRAN

Yeah, and be glad you got this many of us.

OLZON clears his throat to gather the room's attention.

OLZON

If we can return to the matter at hand...

Fitzgerald and Kira join the commanders, the others hanging back. Greg starts unpacking a laptop from his bag, the Slayers taking a moment to look around the tent.

KIRA

Get us up to speed, then.

BATES

Victory and Jendayi's forces have sealed off a section of the city around the Council building with -

KIRA

Yes, yes, we know all that. I meant get us up to speed on what you boys with your guns and tanks plan on doing about all that.

Fitzgerald can't help but grin at Kira's attitude.

CRUZ

(grunts)

While our own troops have plenty of experience dealing with common vampires and demons, these hybrids are something new.

BRINK

After our... less than stellar experiences with them recently, we're deferring to your Slayers in terms of tackling them head on.

FITZGERALD

Any luck finding a way through the shield they've put up?

BATES

Nothing so far. We have some top level technopagans working on it.

KIRA

Why technopagans?

BATES

From what we've gathered, the shield isn't a traditional magical barrier - it's been constructed almost digitally, which means standard magic isn't having any effect on it.

OLZON

And I'm sure I don't need to stress how fragile our cover story is here. Working alongside the British military exposes us to even more potential for an information leak.

KIRA

Rest assured, General - we'll leave these girls as little more than dust in no time at all.

Bates starts arranging small models - representing various units like soldiers, vehicles and helicopters - on the map, around a blue circle representing the shield.

BATES

Commando teams will accompany your Slayers inside once we find a way through the barrier, and after that our men will run interference while your teams attack the Council building directly.

FITZGERALD

How much have you been made aware of as to what Hamish McFanchon may be planning?

CRUZ

We've seen the files. We're prepared for any eventuality.

Kira and Fitzgerald share a skeptical look as we PAN ROUND to see what's on the laptop screen next to him:

It's a map of London, but it's a tactical display which also lists a squadron of bombers in the air nearby:

And the screen cycles through a plan of attack to strategically bomb the entire Central London area!

Cruz deftly closes the laptop, forcing us to:

BLACK OUT:

END OF ACT TWO

ACT THREE

FADE IN:

22 EXT. LONDON - BARRICADES - DAY 22

PULL BACK from the ever present concentration of armed forces keeping all routes in and out of the city centre blocked off.

23 EXT. LONDON - HILLSIDE - CONTINUOUS 23

On a hillside overlooking the barricades a little way below, there are several rows of parked vehicles.

People are leaving, gathering in groups and moving to the edge of the lookout point, staring down at the blockade. There's easily a few hundred of them - young and old.

Slipping through to the front of the crowd is the LIBRARY ASSISTANT that Jendayi was seen speaking to recently, his eyes blazing with excitement.

He steps up onto the bonnet of a nearby car, raising his voice to address the others:

ASSISTANT

The time has come!

(beat)

We were promised her return from the darkness, since the day she was murdered and her destiny snatched away... and now, here we stand on the brink of her new empire, ready to play our part in making this land her land!

A CHEER rings out.

ASSISTANT (cont'd)

And with the help of our new allies...

He motions to one side, as a group of wizened men in dark robes emerge from within a van.

ASSISTANT (cont'd)

... we will show the disbelieving fools in our way the true power of our goddess...

(dramatic)

All hail Jendayi!

CROWD

All hail Jendayi!

The CHANT continues, swelling with every refrain as the Assistant leads them, and we CUT TO:

24 INT. INITIATIVE COMMAND TENT - DAY

24

Greg's balancing a laptop on his knees, plugging in a headset and webcam.

GREG
How's that, Frankie?

ON SCREEN Frankie appears, nodding.

FRANKIE
(filtered)
Bon. Loud and clear.

INTERCUT WITH:

25 INT. CAMPUS - LIBRARY - DAY

25

Frankie is at one of the desks, her PC surrounded by textbooks. Behind her, DADE and a sickly-looking MELA are gathering more books and magical supplies.

FRANKIE
We are ready to 'elp sabotage
anything 'amish tries from 'ere.

GREG
What's Sofia managed to translate?

Sofia herself leans into frame - she's dressed for bed but seems active enough to join in.

SOFIA
Bits here and there, but enough to
start identifying some elements of
the ritual Hamish will be using.

FRANKIE
We 'ope to be able to figure it all
out before 'e starts it, so that we
know 'ow to block it.

GREG
Alright, good work. We'll be in
touch.

END INTERCUT:

Greg lays the laptop to one side and rises, facing the assembled Slayers.

GREG (cont'd)
How are we all feeling?

REIKO
Terrified.

(CONTINUED)

RACHEL

What she said.

GABRIELA

(coughs)

Like I want to magic myself a new pair of lungs.

DELANEY

Kinda itchy.

Greg glances at Skye, but she keeps her head down.

GREG

Delaney, you and Kira will most likely be the ones to find a way through that barrier.

DELANEY

No problem. I never saw a lock mom couldn't bust open.

GREG

Skye, Reiko, your teams will have to move quickly once we're through. We're up against pretty overwhelming numbers here, so -

SKYE

Greg, gotta stop you there.

(off look)

Seriously. Otherwise I may just kill us all now and save your attempt at a rallying speech from doing it first.

Skye looks round at the others, taking in their apprehension.

SKYE (cont'd)

You guys aren't actually gonna make me have to do a speech, are you? Feels like we've done nothing but all damn day...

DELANEY

Couldn't hurt to say a few words. Or not. I mean, I know you've got plenty more brooding to do yet, so...

Skye shoots her a look - and then hops up onto a chair, looking down at the others.

SKYE

I don't do a lot of these, so I'll keep it simple.

(MORE)

(CONTINUED)

SKYE (cont'd)

(beat)

Victory's mine, but Jendayi is the priority. We kill her, we break the Virus' hold on us and we all get better. We're running on fumes right now, but if we take her out we should get enough of a boost to make the rest of today a whole Hell of a lot easier. Everyone clear on that?

ZOE

What about Josh?

SKYE

He's all yours, Zoe. And Reiko?

Reiko looks up. Skye hesitates, choosing her words.

SKYE (cont'd)

Don't get killed. You're too important now.

REIKO

(pouts)

Oh, thanks. No pressure or anything.

Skye steps down, the girls moving away to discuss their plans as Fitzgerald and Kira head over.

FITZGERALD

Quite a speech.

SKYE

Don't ask me to make a habit of it.

KIRA

We're moving out in ten minutes. Is everyone clear on what needs to be done?

SKYE

In as much as 'don't die' is every one of the top five points, yeah.

Kira nods, stepping aside with Greg and Fitzgerald. Skye takes a moment to look around.

The Slayers are checking their weapons and psyching themselves up. The commandoes are loading their guns and running through battle plans. The faculty are discussing their own strategies.

Leaving Skye all alone, suddenly feeling very isolated in the midst of the activity as we CUT TO:

26

INT. COUNCIL - CHAMBER - DAY

26

More LIGHTS have been set up around the room now, with the church's gothic glory revealed for all to see.

The exposed Hellmouth is under the glare of two small spotlights, cleaned up and radiating malevolence.

Hamish is marking out dozens of small MAGIC CIRCLES in coloured chalk, looking up as he hears FOOTSTEPS:

And in walks Josh, with their Slayers in tow.

JOSH

You called?

HAMISH

(rises)

Ah, yes. Ladies, I'd like each one of you to stand inside one of the circles, if you would.

LIZ

What's all -

She spots the Hellmouth, eyes bulging.

LIZ (cont'd)

No way!

PANDORA

Is that...

HAMISH

(weary)

Yes, yes, it's all a big surprise and whatever am I planning and blah blah blah. Please. The circles.

The girls have very little fight left in them, obediently shuffling into the various circles as Josh keeps guard.

HAMISH (cont'd)

Josh, I'd like you to head back outside.

JOSH

What for? Don't you need me down here to keep them in line?

Hamish glances round at the hunched, exhausted forms of the Slayers.

(CONTINUED)

HAMISH

I doubt they'll be any trouble. We both know the Academy, however, are going to try something. I want you there when they show up, with plenty of support.

Josh hesitates, but heads back out of the chamber all the same. Hamish gets back to work, drawing out yet more circles as we CUT TO:

EXT. LONDON - STREETS - DAY

PAN DOWN over another of the city's empty streets. The cars and litter remain undisturbed:

Until several small groups of moving figures can be picked out, darting from cover to cover as they advance.

PUSH IN to recognise them as several teams of Initiative Commandoes, all in black and toting high-powered weapons.

Accompanying them are the Slayers and Faculty from the Academy, armed in their own unique manner.

Skye and Delaney are with the lead group of troopers, keen eyes scanning the barren streets for any sign of life.

Hand signals back to the others keep the column moving, winding through the debris and obstacles in their path.

A large SUSPENSION BRIDGE is up ahead, visible over the rooftops and buildings in between.

SKYE

That's Hungerford Bridge. We need to get over that, and then the Council building's about a half mile past that.

DELANEY

Sounds good. Where does the barrier start?

SKYE

At the edge of Hungerford Bridge.

DELANEY

(sighs)
Swell.

The teams start moving again, jinking and dashing forward in staggered formations.

UP ABOVE, however, the girls are unaware that they're being observed - dozens of shadowy figures are watching them from the rooftops overhead.

The figures keep pace with the teams below, inching forward and matching their progress as we CUT TO:

Back with the HQ, and Douglas has remained behind to help coordinate efforts. He's talking to General Cruz, the two looking up as a young SOLDIER hurries over.

CRUZ

What is it, Corporal?

SOLDIER

Sir, we've, uh... we've got a new situation. You'd better come and take a look.

Cruz and Douglas swap a glance before following the soldier over to one of the monitoring stations.

A TECHNICIAN sits at the station, which has several screens hooked up to aerial and local camera networks.

TECHNICIAN

They started showing up about a half hour ago. We didn't think anything of it at first, but now...

Cruz peers at the screens:

And sees rows and rows of PEOPLE - the crowd from the hillside, all lined up in perfect formation near the military blockades.

He cycles between several screens - more groups are gathering ominously near the larger troop formations.

CRUZ

What the hell are they doing just standing there?

DOUGLAS

Has anybody tried to make contact with them?

SOLDIER

They're unresponsive, sir. They're keeping just far enough back for us to not have to move them... but they're not going anywhere.

Douglas frowns, trying to figure this out.

SOLDIER (cont'd)
The only thing any of them will say
is 'she is waiting for us.'

Douglas rises, a terrible thought crossing his mind.

CRUZ
(harrumphs)
Keep them under close guard. If
they try anything -

DOUGLAS
You need to get your men away from
them.

CRUZ
What? But they're just civilians,
they're not even -

DOUGLAS
Trust me, General. Tell your men to
fall back!

Cruz raises a skeptical eyebrow - but is disturbed as the
Technician announces:

TECHNICIAN
Sir? Something... something's
happening.

ON SCREEN as a handful of people step forward from within the
ranks of the gathered crowds - the robed men seen earlier.

And ENERGY crackles wildly around their hands as they aim
them towards the soldiers!

DOUGLAS
(eyes bulge)
Warlocks!
(yells)
Tell your men to open fire!

SOLDIER
But -

DOUGLAS
They must be here because of
Jendayi! She's been using human
warlocks to bolster her own forces -
it's a trap! Can't you see that?

Cruz looks back to the screens as we CUT TO:

29 EXT. LONDON - BARRICADES - DAY

29

And we're with one of the clusters of people as the WARLOCKS continue to build their power.

Soldiers form up in ranks facing them, terrified refugees fleeing in panic as the military mobilise.

Before any shots can be fired, the warlocks unleash several BLASTS of firey energy at the soldiers!

Vehicles EXPLODE and soldiers SCREAM as they're incinerated by the intense heat, panicked CRIES rising from the stampeding civilians now.

The warlocks attack again, more bolts of ENERGY detonating within the massed Army forces, sending them into a panic of their own!

30 EXT. LONDON - STREETS - NEXT

30

Back inside the city, and the teams hold up as they hear the muffled BOOMS coming from the explosions.

GREG

What the Hell was that?

One of the troopers - a handsome commando named CAVANAUGH grabs his radio:

CAVANAUGH

(into radio)

Command, come in, this is Charlie Team, over.

(static)

Command, do you read?

Kira frowns, Greg edging closer to her.

GREG

Can you pick anything up?

KIRA

Somebody's throwing an awful lot of magic around out there. Destructive stuff. They want to cause some damage.

She rises, looking back ahead - and the edge of HUNGERFORD BRIDGE is just a few moments away.

KIRA (cont'd)

So let's show them two can play at that game.

(CONTINUED)

She leads the march, breaking cover and forcing the others to do the same.

As she approaches, SHIMMERS and RIPPLES of energy can be seen - the shield stretches over the bridge and the river below.

Theatrically rolling up her sleeves, Kira pauses at the start of the bridge, her hands pushing out and feeling for the edge of the barrier...

And with a CRACKLE of energy, she finds it.

KIRA (cont'd)

Alright... let's get to work.

The others fall in behind her, guns and crossbows covering every possible angle of attack.

Greg hefts up his laptop, Frankie still visible on screen.

GREG

Frankie, over to you. Anything you can send our way to help Kira would be very much appreciated!

FRANKIE

(filtered)

Oui. We are ready.

ON RACHEL as she scans the streets, muscles tense and senses coiled like a spring - when spots of RAIN start to fall.

She looks up - the skies are clear. For a moment, anyway - DARK STORM CLOUDS suddenly rush impossibly fast overhead!

RACHEL

The hell...?

A sudden DOWNPOUR drenches the squads, RUMBLES of thunder rolling above them.

SKYE

Since when does the weather change that fast! Are we in Atlanta or something?

DELANEY

(dark)

They're coming.

Everyone falls silent. The CRACKLING of Kira's attack on the shield and the gathering storm are the only sounds.

The troopers sweep their weapons left and right, ready for any sign of movement...

(CONTINUED)

JOSH (O.S.)

Hit 'em!!

And with a cacophony of ROARS, a tidal wave of VAMPIRES, DEMONS and SLAYVAMPS burst from the surrounding buildings!

The Slayers boggle at the size of the army surging towards them - they've got nowhere to go with the field still up behind them!

SKYE

Looks like this is it...

She strides forward, sai daggers gripped tight as she faces down the incoming horde.

The other Slayers gradually take up formation behind her, joined by Greg and the faculty.

The snarling, teeming mass of creatures bearing down on them is led by none other than Josh, his DARK SCYTHE raised high.

CAVANAUGH

Fire at will!

And as the troopers OPEN FIRE at last, the Slayers charge forward with a chorus of YELLS, and we:

BLACK OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

31 EXT. LONDON - STREETS - DAY

31

And as the two opposing forces meet at full throttle, RAIN lashing down on them, there's a CRASH of motion, weapons and bodies flying!

GUNFIRE rattles out as the commandoes open fire on everything in sight - DEMONS are sent cartwheeling back by the force of impact.

Two VAMPIRES leap onto one unfortunate trooper, hauling him to the ground and tearing him to pieces even as he cries out!

Skye leads the Slayers right into the middle of the fray - the girls are sorely outnumbered, but split off into pairs to keep up the attack.

The commandoes are laying down a heavy field of covering fire - there's at least two for every pair of Slayers.

Delaney and Rachel are side by side as a pack of SLAYVAMPS rushes them - Delaney's outstretched hand BLASTS one with flames, igniting her!

The soldiers with them recoil from the flames, but waste no time in SHOOTING DOWN the SlayVamps, using shotguns loaded with STAKES to finish the flaming girls off.

Rachel DUCKS a swing from another and HACKS away at her, bringing a STAKE up but getting blocked before she can use it.

Delaney takes a few hits, forced to weave and dodge under the barrage of kicks and punches aimed her way.

Zoe steams into a pack of vampires, swinging an AXE left and right and taking a few heads with it - several vamps POP into dust around her.

Reiko, meanwhile, is hurrying to catch her up as Zoe fights further away from the others.

REIKO

Zoe, wait! Come back! We have to stay together!

Zoe's lost to her bloodlust now, forcing Reiko to jink neatly through the enemies facing her to keep up.

Clumsy swings from oversized demon CLAWS come her way, but she nimbly ducks through them all.

(CONTINUED)

Fran and Gabriela, meanwhile, are back to back as a triple-pronged assault of vampires, demons and SlayVamps surrounds them.

The girls are already spattered with BLOOD as they keep hacking away - Gabriela lets loose a crackling burst of ELECTRICITY to fry one demon.

FRAN

Remind me how long we're supposed
to keep this up for?

She DUCKS one attack, driving a STAKE up into the chest of the offending vamp.

GABRIELA

Until Kira gets that shield down!

One demon GRABS Gabriela's arm, but with a rapidly-spoken spell, her arm BURSTS INTO FLAMES!

The demon HOWLS and stumbles backwards, Gabriela quickly swatting out the fire.

FRAN

Man, this is what it must've been
like on Endor...

GABRIELA

What?

FRAN

I said 'look out'!

Gabriela DUCKS - giving Fran a clear shot at the SlayVamp LEAPING towards them!

She deftly twirls a stake in her hand and makes sure the SlayVamp lands point-first on it - she EXPLODES into dust with an agonised SHRIEK.

Fran looks to her side - the commandoes with them have problems of their own, locked in a vicious hand-to-hand battle with dog-like demons.

FRAN (cont'd)

Should we go help?

GABRIELA

They can take care of themselves.

FRAN

And if they can't?

GABRIELA

Then we'll still need to look out
for us first.

Fran frowns - but knows she's right, bringing her sword up to block the attack from an armour-plated WARRIOR DEMON.

Skye, meanwhile, is all on her own - but she's fighting like she was half a dozen Slayers.

On all sides, snarling SlayVamps assault her, but she's a blur of motion, her sai SLICING into flesh.

Her features twist into a vicious snarl as she keeps her momentum up - bodies fly away from her with every KICK, PUNCH, SHOVE and CHOP.

Commandoes can be seen behind her, picking off enemies with every burst of gunfire, but too far away to be any help.

Skye manages to STAKE two of the Slayers in one rapid motion, but she looks up to see more are coming - as though the SlayVamps are gunning specifically for her!

SKYE

(breathing hard)
To hell with this...

Skye cuts and runs, SPRINGBOARDING off one SlayVamp and bouncing over an abandoned car, putting some breathing room between her and her attackers - who give chase!

ON KIRA as her brow knits in concentration, her hands pressed hard against the shield, bright blue ENERGY crackling and fizzing around them.

Fitzgerald and Greg have her covered, Grace hefting a CROSSBOW, as Harold and McKenzie can be seen close by weighing into the melee with the Slayers.

Cavanaugh leads another squad of troopers, using high-powered rifles to snipe into the battle.

Greg is still consulting his laptop, awkwardly holding it in one hand and a HANDGUN in the other.

GREG

(to PC)
That didn't work. There's something
blocking Kira's attempts to lock
onto the shield's frequency.

DADE

(filtered; on screen)
Tell her to try visualising it like
a string of numbers!

(CONTINUED)

Kira glances over as Greg looks up.

KIRA

What on earth does that mean?

FRANKIE

(filtered; on screen)

I think 'e means you're still approaching this spell like it is a spell, when you should be thinking of it as a combination lock.

GREG

That... that makes sense. If it's a technopagan spell, then it'd be built around numbers and base codes rather than words and letters.

KIRA

(scowls)

Oh, yes. Of course. Give me a moment to consult my Maths A-Level.

FITZGERALD

Are you getting anywhere?

KIRA

(snaps)

What does it look like?

Greg risks a look out across the battlefield before them - sees the beleaguered Slayers and commandoes taking on impossible odds.

GREG

We're being overrun! The girls can't last much longer out there!

KIRA

I'm well aware of that, Gregory...

Beads of SWEAT roll down her cheeks - and BLOOD drips from her nose. Before her, geometric patterns snap past at dizzying speed on the shield.

KIRA (cont'd)

Whoever coded this thing knew a lot more about technopaganism than I do... it's like trying to crack Fort bloody Knox with a Swiss army knife!

There's a ROAR as a huge, troll-like demon lumbers towards them, raising a huge CLUB:

But several CROSSBOW BOLTS thud into its head, and the troll keels over backwards to hit the deck with a THUD.

Fitzgerald quickly reloads, realising an impressed Greg is staring at her.

FITZGERALD

Oh, don't look so surprised, Greg.
You know very well I did archery at
university.

She raises the crossbow again, sweeping the vicinity for targets.

FITZGERALD (cont'd)

And I was bloody good at it, too.

She FIRES again, and as something off-screen ROARS in pain, we rejoin:

ZOE, still knee deep in the fight and now showing plenty of signs of wear and tear.

She HACKS DOWN the last two demons before her, granting her a moment to catch her breath - but she erupts into a COUGHING FIT and sinks to her knees!

Reiko races into view, grabbing Zoe before she can collapse and dragging her upright.

REIKO

Zoe, come on! We have to fall back
to the others! You left them all
behind when you -

ZOE

(woozy)

I'm... I'm alright... get off me...

She tries to weakly push Reiko away, but the effort just makes her COUGH again.

Reiko looks Zoe up and down - and sees that GREEN VEINS stand out from her skin, much worse than even a few moments ago.

REIKO

Oh, no... Zoe, listen to me. The
exertion is making the Virus
spread! The harder you push, the
worse it's gonna hit you!

JOSH (O.S.)

And ain't that a shame...

The girls slowly look round - as Josh steps into view, patting his Scythe casually against his palm.

(CONTINUED)

JOSH (cont'd)
... because I always wanted our
last fight to be a straight one.
(shrugs)
Ah, well.

Reiko tries to back away, half-dragging Zoe with her, but they've got nowhere to go as Josh advances.

JOSH (cont'd)
You can go, Reiko. Let me and Zo'
finish things off first, then you
and I can have the next dance.

REIKO
Forget it.

She bravely SNAPS her wrist to fan out her razor-tipped FANS.

REIKO (cont'd)
You want her, you come through me.

JOSH
(beat)
Suit yourself.

And he ATTACKS, bringing the Scythe down towards them both! Reiko SHOVES Zoe aside and dives the other way herself.

The Scythe SLAMS down into the ground, and as Josh yanks it free Reiko has chance to recover and face him.

She knows she can't parry his attacks, so instead she DODGES and FEINTS around each heavy SWING of the Scythe.

She flits past him several times, each pass leaving Josh CUT by her fans.

JOSH (cont'd)
You think you can do anything to me
with those things?

REIKO
You're the one bleeding.

With a frustrated YELL, he brings the Scythe down in an overhead slice that she barely avoids - but she trips!

Reiko hits the ground hard, and Josh is already over her before she has chance to recover.

He KICKS her in the gut and pushes her onto her back, pressing one boot down against her throat.

JOSH

I told you to stay out of the way,
Reiko.

REIKO

(struggling)

People say... I never listen...

JOSH

Guess they were right.

He spins the Scythe round, raising it point-first over her.
Reiko tries to push his foot away but she's pinned tight.

She sees herself reflected in the Scythe blade, her wide eyes
knowing this is it...

And Zoe TACKLES Josh, sending the Scythe flying! Reiko
scrambles to her feet.

Zoe and Josh go hurtling into a stray car, CRASHING into its
frame. Zoe's left winded, Josh sliding to the floor.

Reiko hurries over and grabs Zoe, who tries to protest but is
too weak to resist as the girls hurry off screen.

ON DELANEY as she and Rachel continue to battle the tidal
wave of foes - even as the girls down vamps and demons, more
seem to be sprouting from the streets in all directions!

DELANEY

How many of these things did she
bring?!?

RACHEL

This isn't working...

DELANEY

Hey! No. Don't say that. I'm on at
least twenty... something already.

RACHEL

No, I mean fighting them like this
isn't working.

(beat)

You have to go help Kira.

DELANEY

Mom can handle it.

RACHEL

Delaney, listen to me! If we can't
get through that shield, we're
gonna get slaughtered out here! Two
brogans are better than one, right?

(CONTINUED)

DELANEY

So, what, I just -

She pauses, turning and BLASTING an incoming vamp with a fireball in one smooth motion.

DELANEY (cont'd)

I just leave you out here?

Rachel points - and Delaney follows to see Skye battling on alone.

RACHEL

She could use some help.

(beat)

Go.

Delaney hesitates, looking back towards Skye - and then breaks away, racing off screen.

Rachel grins, then turns back to Skye - and starts to run towards her, sword raised, as we rejoin:

FRAN AND GABRIELA, who have actually cleared a little breathing room. A heap of demon bodies and ash is scattered all around them.

Gabriela's hands are CRACKLING with energy, but both girls are exhausted by now.

Fran looks across - the troopers nearby are all dead, the demons that killed them feasting on the bodies.

FRAN

Is the shield still up?

GABRIELA

(glances over)

Yup.

FRAN

You got much juice left?

Gabriela looks to her hands - the energy there stutters and fizzles, like a candle flame in the wind.

GABRIELA

A little.

They hear a chorus of ROARS - and see a fresh wave of vamps, demons and Slayvamps inbound.

FRAN

(grim)

Better make it count.

(CONTINUED)

She raises her sword, thick with demon blood, as we leave them and rejoin:

ZOE AND REIKO, taking shelter in an alleyway as Reiko helps the weary Zoe down to the floor.

REIKO

We can't stay here. We have to find the others, maybe we can -

ZOE

(breathless)

Reiko... it's alright. I'm... I think I'm done.

REIKO

No! No, don't say that. Not ever. I don't leave people behind.

ZOE

You've never... had to! You've been in charge... like, five minutes.

REIKO

Long enough to know I'm not leaving you here to die alone. So suck it up, soldier!

She takes Zoe's arm, pulling her to her feet and supporting her across her shoulders.

REIKO (cont'd)

Even if your top speed is 'limp,' we've still got to try and find -

She stops. Realises Zoe is staring at something straight ahead:

At the end of the alley stands Josh - ready to HURL his Scythe towards them!

The girls freeze - and as Josh THROWS the Scythe towards them, Zoe SHOVES Reiko to one side!

ON REIKO as she skids to the floor - and behind her, the Scythe SLAMS into Zoe with a sickening CRUNCH, hurling her out of sight. She doesn't even have time to cry out.

Reiko scrabbles round, turning to see:

Zoe. The Scythe buried in her chest. She's gone.

REIKO (cont'd)

(screams)

No!!

She whips round - Josh is pacing confidently towards her, drawing a fresh pair of KNIVES from his belt.

JOSH

Looks like it's your turn, Reiko.

Reiko boils with fury, her fists clenched - but as she looks back to Zoe's still form, then to Josh, something clicks inside her.

And to Josh's surprise - she runs! He frowns as Reiko takes off down the alley, disappearing back into the streets.

JOSH (cont'd)

Huh.

He paces forward, kneeling over Zoe's still form. He pauses, looking almost reverently down at her:

Before he WRENCHES the Scythe from her chest, the blade coming away suitably bloody.

Josh reaches down, gently stroking one hand along her cheek, brushing aside locks of her hair.

JOSH (cont'd)

(quiet)

For what it's worth, Zo... I'm sorry it had to end like this.

He rises, hefting the Scythe again.

JOSH (cont'd)

But this is what has to be done.

He walks on, leaving her body behind as we rejoin:

DELANEY, racing through the streets as best she can. Plenty of creatures in her path, but she just keeps running.

A demon launches itself from the roof of a nearby car, but she twists and sends a BLAST of concussive energy at it, knocking it back out of the air.

She turns a corner and can see the suspension bridge up ahead, the ripples of energy from Kira's efforts spreading across it.

DELANEY

(grins)

Way to go, mom...

She looks over her shoulder - nobody's following her. She looks back ahead:

And runs straight into Jendayi, her hand outstretched!

(CONTINUED)

Delaney tries to skid to a halt, but it's too late -
Jendayi's hand CLAMPS against her throat!

JENDAYI

(smirks)

We have been looking for you,
Delaney.

Delaney GASPS, GREEN VEINS racing across her exposed skin as
we cut away to find:

RACHEL, who stands in the middle of a street, looking left
and right before yelling out:

RACHEL

Skye! Skye, where are you?

(to herself)

Damn it! She was right there!

It's not safe to stay still for long, and as a group of
demons spot her and hurry in, Rachel takes off.

ON SKYE as she runs headlong down another street, her
breathing laboured - GREEN VEINS striking against her pale
skin.

She looks behind her - a pack of six SlayVamps is chasing
her, hard on her heels.

Skye's foot clips some debris and she stumbles, trying to
keep her momentum but losing balance and falling.

She CRASHES to the floor, and before she can recover the
SlayVamps are on her!

She gets her arms up as they KICK and CLAW at her, quickly
battering the weakened Skye into submission.

Stepping back, it's lead SlayVamp CHARLOTTE who leans into
frame, looking down at the bruised and bloody Slayer.

CHARLOTTE

You know, this would've gone a lot
simpler if you'd just let us bring
you in when we asked.

(to SlayVamps)

Alright, let's move her. She's
waiting for us.

The SlayVamps take a limb each, carrying Skye between them as
they head off, and we find:

KIRA, still at the shield and still having no success, blood
now dripping from her ears as well as her nose.

(CONTINUED)

Greg tries to take an arm to steady her, but she angrily PUSHES him away.

KIRA
Stay back.

GREG
Kira, you're not getting anywhere!
We have to -

RACHEL (O.S.)
Where's Delaney?

They turn - a breathless Rachel has just arrived.

RACHEL (cont'd)
I told her to come back and help.
Where is she?

KIRA
Not here.

RACHEL
But -

Cavanaugh hurries over, interrupting her.

CAVANAUGH
(to Fitzgerald)
Ma'am, we have to fall back.

FITZGERALD
What? No! Out of the question.

CAVANAUGH
We've lost all but four of my men,
and I'm pretty sure some of your
girls are down too. We've also got
an unidentified group of people
engaging base camp - we believe
they're Jendayi's followers, but we
can't be sure. All we know is this
mission has been compromised, and
we have to go.

Rachel's eyes bulge, throwing a desperate glance at Greg.

FITZGERALD
I... we can't, we -

And on cue, Kira COLLAPSES, slumping to the floor. Greg drops the laptop as he goes to her side, the computer BREAKING on impact.

GREG

Kira! Kira, wake up! Can you hear me?

Kira's eyes have rolled back into her head, but Greg checks her pulse - she's still alive.

GREG (cont'd)

That's it. We're done. This was a mistake.

FITZGERALD

Greg, we can't just give up! Not when we've got this far!

GREG

Grace, we can't win like this! We can't get past the shield, we're fighting impossible odds... this isn't the way!

Fitzgerald looks around, taking in the battered faces of those around her. She closes her eyes and nods.

FITZGERALD

Sound the retreat.

Cavanaugh grabs his radio:

CAVANAUGH

(into radio)

All units, fall back. Find the Slayers and get them to the barricade.

TROOPER

(filtered; through radio)

Copy that, over.

He tucks his radio away, taking Fitzgerald by the arm.

CAVANAUGH

Time to go, ma'am.

Fitzgerald looks to Greg and Rachel as they help the slumped form of Kira up, carrying her between them.

As the group move away from the shield, PAN UP to take in the shimmering, unaffected haze of energy before we:

BLACK OUT:

END OF ACT FOUR

NEXT WEEK

JENDAYI (V.O.)
Next time, on Slayer Academy...

INT. INITIATIVE COMMAND POST - NIGHT

A makeshift BOARD ROOM - made from the wreckage of a former apartment. Initiative troops, WATCHERS and other such officials are gathered around a TABLE.

FITZGERALD
We have to assume that Hamish is going to execute his plan tonight. So I don't care what we have to do - we need to get in there, past that shield, and shut it down.

MCKENZIE
How can we shut it down?

DOUGLAS
And more to the point... how do we even get in?

CUT TO:

INT. COUNCIL BUILDING - ROOM - NIGHT

DELANEY looks down at her hands as JENDAYI faces her.

JENDAYI
Look for yourself, witch.

Jendayi indicates Delaney's bare leg. Delaney looks down, peering in the darkness...

... until she sees GREEN VEINS spreading across it! Delaney, heart in her mouth, rolls up the hem of her tee shirt - only to find more green veins, DARKENING slowly.

JENDAYI (cont'd)
Whatever tricks you had to protect yourself are gone.

CUT TO:

INT. COUNCIL BUILDING - HOLDING CHAMBER - NIGHT

VICTORY stands before a badly beaten SKYE, who has been strung up with chains from the ceiling.

SKYE
(gritted teeth)
I've been doing this long enough to know...
(MORE)

(CONTINUED)

CONTINUED:

SKYE (cont'd)
you don't screw with people's
friends. 'Cause when they hit
back... they hit back hard.

VICTORY
Really? Because I'm looking at you
now, Skye...
(beat)
... and all I can see is a sick,
weak, pathetic little human.

Victory steps forward - and indicating a bruised area of skin
where GREEN VEINS can be seen criss-crossing Skye's body.

CUT TO:

INT. INITIATIVE COMMAND POST - NIGHT

REIKO throws a blanket over the shoulders of BELLE, the
diminutive Slayer smiling gratefully.

PUSH PAST to find Harold, Douglas and Greg watching them
both.

DOUGLAS
(off Belle)
She shouldn't be here. None of them
should.

HAROLD
We needed reinforcements.

DOUGLAS
I'm not saying we didn't, but was
dragging another bus load of sick
Slayers out here really in anyone's
best interests?

GREG
They wanted to come. These were the
girls who Manu vetoed from the
original squad because of their
respective conditions.

Douglas looks back towards Belle - who starts COUGHING
violently.

CUT TO:

INT. COUNCIL BUILDING - CHAMBER - NIGHT

HAMISH remains hard at work down in the old abandoned church -
he's kneeling on the floor, surrounded by open spellbooks.

JOSH descends the access tunnel and enters the room, skirting
round the HELLMOUTH set into the floor.

(CONTINUED)

CONTINUED:

JOSH

What are you still doing? I thought you were almost done?

HAMISH

Not quite. There's one more mystical lock on this thing I need to break, so I'm going to see if there's anything up here that'll help me.

JOSH

You're gonna try to access the Slayer memories again.

HAMISH

Aye.

(looks up; grins)

I've come too far not to.

CUT TO:

INT. INITIATIVE COMMAND POST - ROOM - NIGHT

ON THE GIRLS as they sleep. PULL ALONG the girls, taking them in - before we land on:

REIKO, whose face is frowning as she tosses and turns in the makeshift bed. Not easy dreaming, then. PUSH IN on her face before we MATCH CUT TO:

EXT. FIELDS - DAY

Quiet, simple fields - a thin layer of FROST and MIST covering everything in sight. PUSH IN on a large TREE in the grounds.

It's dotted with a myriad of *sakura* blossom as we PAN DOWN to find a pair of GIRLS sat underneath the tree, meditation style.

One of them is Reiko, who opens her eyes, surprised by these surroundings, before she sees:

REIKO

Al... Alita?

ALITA. Sitting gracefully in the lotus position facing her. And as Reiko gapes at the sight before her, we:

BLACK OUT:

END OF SHOW