

## TEASER

FADE IN:

1 EXT. LONDON - COUNCIL BUILDING - NIGHT 1

The Council building stands tall and proud - distant SHIMMERS of energy can be seen from the shield still encircling this section of Central London.

PULL BACK to take in the rest of the area - the deserted streets, abandoned cars, litter blowing in the wind.

PULL BACK further until there's a CRACKLE of static, and we CUT TO:

2 INT. INITIATIVE COMMAND TENT - NIGHT 2

Looking at a MONITOR, one of many that are part of an observation station inside the bustling command tent.

Hurried activity fills the space - outside, distant EXPLOSIONS, reports of GUNFIRE and SHOUTS from troops can be heard.

Standing at the round command table, the map of the city centre before them, are Initiative commanders CRUZ, BRINK and OLZON.

They look up as BATES enters the tent, Lieutenant NAKESHIMA close behind him - she seems to have been in the wars already.

CRUZ

What's the situation out there?

BATES

We're still under fire from those warlocks, sir. They're using the civilians as human shields.

OLZON

What about reinforcements? Are we going to get the extra manpower we need to retake the Council?

BATES

Not at the moment, sir. Our forces back at the barricades are tied up fighting Jendayi's followers, we've no way of knowing when they'll be free to join us.

BRINK

(curses)

How did we let this happen?

(MORE)

(CONTINUED)

BRINK (cont'd)

They walked right up to our  
doorstep and opened up on us like  
we were targets at a funfair!

OLSON

They waited for our attention to be  
elsewhere. It's what we would have  
done.

CRUZ

What about Sergeant Cavanaugh and  
the Slayer teams? Are they back  
yet?

BATES

(nods)

They just reached the barricade.  
We've had to get them to the  
infirmary - they were cut up pretty  
badly.

BRINK

Casualties?

Bates' dark look says it all as we CUT TO:

INT. INITIATIVE HQ - INFIRMARY - NEXT

PAN ACROSS the battered figures filling the makeshift medical  
facility - COMMANDOES first, some crying out in pain, others  
already sedated.

And then there's the Slayers - FRAN and GABRIELA, with a  
shellshocked REIKO nearby, all being treated for minor cuts  
and injuries.

RACHEL is next, eyes fixed on GREG as he stands over KIRA,  
sleeping on one of the beds as a MEDIC checks her pupils.

GREG

Well? Is she going to be alright?

MEDIC

There's no real way to check for  
any diffuse brain injury until the  
initial tests come back. Her vitals  
are stable, pulse and respiration  
all in the green, so we just need  
to wait.

He heads off - having plenty more people to attend to - and  
leaves a distraught Greg to pull up a chair by the bedside.

He looks up as FITZGERALD and DOUGLAS arrive. Douglas takes  
in the weary Slayers, then notices the unconscious Kira.

(CONTINUED)

DOUGLAS

My God... is she alright?

GREG

We don't know yet.

FITZGERALD

And the girls?

RACHEL

(flat)

What's left of us, you mean.

Fitzgerald approaches, looking Rachel up and down.

RACHEL (cont'd)

Still no sign of Skye or Delaney,  
huh?

Fitzgerald just shakes her head - the moment broken as another muffled BOOM rings out.

REIKO

We should get back out there. Maybe  
we can help, maybe we can do  
something about -

She rises, but Fitzgerald gently pushes her down.

FITZGERALD

We're not staying here. Agent  
Hickman's overseeing a fresh  
command post further into the city,  
so the troops here can deal with  
Jendayi's little band of followers  
more easily.

Reiko nods, and Fitzgerald waits before continuing:

FITZGERALD (cont'd)

I'm sorry about Zoe. I know you two  
didn't see eye to eye, but -

REIKO

I ran.

Surprised looks come Reiko's way. She doesn't meet them.

REIKO (cont'd)

Zoe saved my life, she pushed me  
out of the way when Josh, he... he  
killed her, and I just... I ran.

Her lip starts to tremble. Fran and Gabriela swap a quick look, before Gabriela steps over to embrace her.

(CONTINUED)

REIKO (cont'd)  
(tearing up)  
I ran...

GABRIELA  
Honey, you can't blame yourself.  
Zoe knew the risks - we all did.  
That doesn't mean you -

REIKO  
(wails)  
I ran! I ran away, and I left  
her... and it's my fault she's  
dead!

She dissolves into pitiful SOBS, and with a heavy heart  
Fitzgerald takes her cue to leave them be, and we:

**BLACK OUT:**

**END OF TEASER**

# SLAYER ACADEMY

**"DARKEST BEFORE DAWN"**

**STARRING**

**EMILY BOOTH**

**PARIS HILTON**

**RACHAEL LEIGH COOK**

**KYOKO FUKADA**

**KATHERINE HEIGL**

**WITH**

**JACQUELINE MCKENZIE**

**BRADLEY COOPER**

**FAMKE JANSSEN**

**AND**

**JESSY SCHRAM**

**TANIA RAYMONDE**

**RACHEL TAYLOR**

**MORENA BACCARIN**

**DAVID ANDERS**

**PAUL JAMES**

**LUCY LAWLESS**

**AARON YOO**

**SPECIAL GUEST STARS**

**ZHANG ZIYI**

**MILA KUNIS**

**NAVI RAWAT**

**EMILIE DE RAVIN**

CREATED BY  
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(C) MUTANT ENEMY, INC. AND FOX

ACT ONE

FADE IN:

4

INT. INITIATIVE COMMAND POST - NIGHT

4

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

On the wall behind them, a VIDEO LINK from a PLASMA TELEVISION allows us to get a grainy, but distinct image of MANU, back at the Academy - blood SPLATTERED over his lab coat. It's not been a good night.

FITZGERALD

How are we holding up back home?

MANU

About as well as can be expected. We're into the final stages of the Virus now - if my predictions are even halfway accurate, we'll be losing several girls a day, every day, from now on.

FITZGERALD

What about the potential reinforcements we discussed?

MANU

(nods)

A group of the least-affected girls who volunteered for the duty are already *en route* to you. Frankie, will be coming with them to help supervise.

FITZGERALD

That's something, at least. Thank you, Manu. We'll speak a little later.

He nods, clicking off the feed - the screen goes dark. Fitzgerald turns to the others - HICKMAN has joined the Watchers, with CAVANAUGH waiting near the exit.

FITZGERALD (cont'd)

Much as I'm already dreading hearing this... what's our current status?

HICKMAN

Both sides of our attack force took a heavy hit in the last offensive.

(MORE)

(CONTINUED)



CONTINUED:

HICKMAN (cont'd)

With a good contingent of our men tied up battling the warlocks at the main HQ, we don't have much left to play with out here.

GREG

Kira's still out cold, we've been unable to locate Skye and Delaney and until those extra girls from the Academy get here, we've got precisely four Slayers ready for action.

HAROLD

We're also tracking a steadily increasing energy signature from within the Council building, something we've never seen before.

MCKENZIE

It's a fair bet to assume that whatever power source Hamish needed for his ritual, he's managed to find and activate it.

FITZGERALD

But why the Council building? That's what I don't understand - why is that so important?

DOUGLAS

Until we find a way to crack that shield, we're no closer to knowing. And with Kira out of action and Delaney missing...

GREG

(firm)

Kira will wake up. She's come out of worse than this.

DOUGLAS

Nevertheless... whoever that ally within Victory's camp you mentioned is, Grace, we'd better hope they make contact soon.

Cavanaugh's radio BUZZES at that, and he steps out of the room to answer it.

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 and shut it down.

(CONTINUED)

MCKENZIE

How can we shut it down?

DOUGLAS

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

CAVANAUGH (O.S.)

Sir?

Everyone turns - Cavanaugh has re-entered, approaching Hickman, his radio in one hand.

HICKMAN

What is it?

CAVANAUGH

A call's come through for Ms Fitzgerald. Says it's urgent. Someone by the name of Karen Tell?

FITZGERALD

(thrown)

Yes, she's... she's one of my girls. But how -

CAVANAUGH

According to her, she's inside the shield and wants to know what she can do to help.

Stunned looks all round. Fitzgerald is the first to grin.

FITZGERALD

Good girl...

She lets this good news sink in, and we CUT TO:

It's damn dark, with the only said glow illuminating the room - despite the EMERGENCY LIGHTING popping up all over the place.

A single FEMALE FIGURE lies on a collapsed DESK in the corner as we PUSH IN. The Figure starts to STIR, groggy movements surfacing...

... as DELANEY sits up, wincing as she rubs her head in pain.

DELANEY

(muttering)

Damnit... what...

(blinks; scowls)

That bitch.

(CONTINUED)

Delaney stands - but WINCES and half-collapses again. She's clearly running on fumes, and has to take a moment.

She looks around the room - it's a former reading room, with crammed bookshelves and a few tables and chairs.

Shuffling over to one, she TOPPLES the closest chair and manages to BREAK it into pieces, taking a STAKE-shaped chunk of wood from the remains.

Using the desk to pull herself shakily to her feet, she approaches the door and tries the handle. Locked.

DELANEY (cont'd)

Alright, no problem...

She steps back, extending one hand and closing her eyes, aiming her palm at the lock...

But nothing happens. Delaney opens one eye, then the other. Confused, she looks at the offending hand.

DELANEY (cont'd)

What the hell?

Standing, Delaney MUTTERS another incantation, hand out and aimed at the DOOR. Nothing happens - except a few BLUE SPARKS appear and fizzle out within seconds.

The door OPENS suddenly, Delaney taking a step back - as JENDAYI enters, a pair of SLAY VAMPS right behind her.

To her credit, Delaney doesn't flinch or move back as Jendayi approaches - but she does quickly tuck the stake into the back of her combats, out of sight.

JENDAYI

Ah, good. You are awake.

DELANEY

What the hell did you do to me?

Jendayi glances at Delaney's hand, and smirks.

JENDAYI

Don't you remember?

Delaney frowns, trying to remember - and we WHITE OUT TO:

Delaney is racing down the streets, the sounds of BATTLE echoing around her. She's heading for the SUSPENSION BRIDGE up ahead.

(CONTINUED)

She looks over her shoulder - nobody's following her. She looks back ahead - and runs straight into Jendayi, her hand outstretched!

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 - before crackling ENERGY starts to dance up and down her body.

Jendayi frowns, trying to pull her hand away - but she's stuck fast, the same energy snaking along her arm!

With a sudden SNAP, Jendayi is SHOVED back and Delaney is sent FLYING back through the air!

She hits the deck and SKIDS along the floor, out cold even before she comes to rest.

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

It seems your magic protected you  
from my touch...

Jendayi comes to stand over Delaney's unconscious form, cocking her head curiously to one side as we CUT TO:

Delaney looks down at her hands, reality sinking in.

JENDAYI

... but your natural ability  
appears to have been neutralised by  
our duel.

DELANEY

So my magic going all screwy is,  
what... magic flu? Did I catch  
something off you?

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.  
(beat)  
You should be grateful that you are  
being allowed to live. For the time  
being.

DELANEY  
'Allowed'? And by whose graces I am  
still breathing?

JENDAYI  
At the moment, I am not permitted  
to say. But let me assure you...

Jendayi leans in, scant inches away. Suddenly, Delaney  
doesn't look so comfortable being this close.

JENDAYI (cont'd)  
It will not be for long.

Delaney holds her resolve - but then starts to COUGH! She  
DROPS to one knee, the force of the coughing fit wracking her  
body. Jendayi SMIRKS once more - until Delaney stands.

DELANEY  
Actually, I have a question.  
(beat)  
Why are you letting Victory call  
the shots around here?

JENDAYI  
I... I do what I must.

DELANEY  
'Cause the way I see it, for all  
you blab about being all high and  
mighty, you're just acting like her  
sidekick in all this. I mean, if  
you're cool with that, then go  
right ahead. I just, you know...  
figured you'd be more in charge.

Jendayi is silent. Delaney allows herself a quick smirk -  
she's hit a nerve and knows it.

DELANEY (cont'd)  
Just making an observation.

Jendayi glares coldly at her - before she steps back, the  
Slay Vamps behind her and SLAMS the door shut.

Delaney smirks at the small victory won. Then she SQUEEZES  
her fist, trying to will some magic out - but there's  
nothing. Delaney SAGS back against a desk, and we CUT TO:

8 INT. INITIATIVE COMMAND POST - NIGHT 8

Fitzgerald and the others are gathered around a bulky military radio unit.

FITZGERALD  
(into radio)  
Karen, it's Grace Fitzgerald. It's good to hear your voice.

INTERCUT WITH:

9 EXT. LONDON - EMPTY APARTMENT - NIGHT 9

Peering out through the venetian blinds over a window is KAREN - she looks a little worse for wear, but otherwise she's uninjured.

KAREN  
(into cell phone)  
Yeah, well... I just wish it was under better circumstances, ma'am.

FITZGERALD  
(grins)  
I think we're past formalities now, Karen. 'Grace' is fine.

GREG  
What can you tell us?

Satisfied the coast is clear, Karen moves back into the abandoned apartment - the previous occupants obviously left in a hurry.

KAREN  
Soon as I stepped off the bus, the whole city centre was already under attack. Managed to hole myself up and sit tight, trying to get an outside line to call. Something's been blocking any kind of cell transmission.

HAROLD  
There's a shield around your part of the city. We've so far been unable to get through it.

KAREN  
Figures. I mean, I still know a bunch of the usual Initiative frequencies courtesy of my dad, so I just kept surfing those 'till somebody heard me calling. So what's the plan?

(CONTINUED)

FITZGERALD

We need you to stay put for now,  
Karen. We'll be sending in another  
team soon, and we'll need somebody  
familiar with the lay of the land  
on the other side of the shield  
once we find a way inside.

KAREN

Don't worry about me. I ain't going  
anywhere.

FITZGERALD

Alright. Good luck, Karen.

END INTERCUT:

Fitzgerald steps back, motioning to Hickman.

FITZGERALD (cont'd)

Keep that line open. We can't  
afford to lose contact with her.

HICKMAN

Yes, ma'am.

Fitzgerald turns to the others.

FITZGERALD

Well, ladies and gentlemen... I  
think we just had our first piece  
of honest good luck.

It's not much, but there's a little breeze of hope across the  
room as we CUT TO:

10 INT. COUNCIL BUILDING - HALL - NIGHT

10

PAN THROUGH the large HALL, taking in the large DOMED CEILING  
and decorated, carved WALLS, which are SPLATTERED with dried  
blood.

Continue to PULL THROUGH, finding the place pretty crowded -  
VAMPIRES, assorted flavours of DEMON and within the front,  
cordoned-off area, there are a dozen or so SLAY VAMPS.

Amongst them are CHARLOTTE and ZILVIA, both chatting idly -  
before we start to HEAD DOWN, passing through the floor and  
deep into the depths of the building:

11 INT. COUNCIL - CHAMBER - NEXT

11

And down into the abandoned church where HAMISH is still hard  
at work. The exposed HELLMOUTH sits proudly in the centre of  
the room.

(CONTINUED)

Arranged around it are his retinue of drug-addicted SLAYERS, each standing within a small MAGIC CIRCLE.

JOSH stands nearby, keeping an eye on things. He idly plays with the DARK SCYTHE, which SCRAPES along the wooden floor.

Cuts and scratches are already traced into the once unmarred surface.

There's a sudden SLURP behind him and he turns - to find VICTORY, SIPPING noisily from something in a paper cup.

VICTORY

That's scratching the floors,  
y'know?

Josh just throws her an indifferent look. Victory SIGHS loudly, walking past him - and KICKING the Scythe aside as she does so.

VICTORY (cont'd)

(to Hamish)

How are things coming?

HAMISH

Just fine. Although I work better  
when I'm not being asked how I'm  
doing every few minutes, so -

JOSH

What the hell was that?

Victory turns. Josh has risen, looking pretty pissed.

VICTORY

Excuse me? Go back to playing with  
knives, junior. The grown ups are  
talking.

JOSH

(steps forward)

I've had just about enough of  
this...

He marches forward, and Victory grins, turning to face him.

VICTORY

Alright! The freak of nature wants  
to step up at last! Hit me with  
your best shot, kid.

JOSH

(amused)

I'm the freak? You're a vampire who  
thinks she's saving the world!  
What's crazier than that?



VICTORY  
(incensed)  
I am saving the world, you little  
prick! Why don't you -

HAMISH  
Quiet! Both of you.

They look up as Hamish approaches. His sleeves are rolled up  
and he's streaked with dust and grime.

HAMISH (cont'd)  
Josh, apologise.

JOSH  
(incredulous)  
What? You can't seriously expect me  
to just -

HAMISH  
Victory has done us a great favour  
by helping us set the ritual in  
motion. I'd appreciate you showing  
her a degree of respect.

Josh simmers, but Hamish keeps his cool gaze fixed on him.  
The youth finally relents, turning moodily to Victory.

JOSH  
(mumbles)  
'M sorry.

VICTORY  
(smug)  
That's right.

HAMISH  
And Tori?

VICTORY  
Victory, pops.

HAMISH  
Victory. Of course. Don't  
antagonise my colleagues. I can  
perform this ritual elsewhere if I  
have to - and that means neither  
you nor your little army will  
receive any benefit from it.

Victory is silent, staring him down - but she blinks first.

VICTORY  
(shrugs)  
Whatever. I've got things to do. So  
get back to work.

11 CONTINUED: (3)

11

Victory takes another sip from her cup, turning and heading for the exit - and not noticing (or caring about) the filthy look Josh shoots her as we CUT TO:

12 INT. COUNCIL BUILDING - CORRIDOR - NEXT

12

Victory strolls down the corridor - and meeting a pair of SLAY VAMPS ahead, who are guarding a heavy METAL DOOR.

She nods to the two female vampires, who open the door, allowing Victory to step inside.

13 INT. COUNCIL - HOLDING CHAMBER - NEXT

13

Victory SMILES malevolently as we PAN AROUND - the sounds of PUNCHES and BLOWS becoming louder and louder...

... as we finally find SKYE.

Her face is a mess as several heavy cuts, lacerations and wounds drip mark her face. Her clothing is almost torn part, BRUISES showing through every patch of pale skin available.

PULL BACK a little from Skye to reveal that she's HUNG from the ceiling.

Her arms are stretched out wide, in a martyred pose and SHACKLED to the opposing wall. A single CHAIN tied around her body keeps her elevated.

Skye lifts her head seeing Victory there - just as a Slay Vamp STRIKES Skye in the chest.

VICTORY

You always wanted to be a martyr,  
didn't you, Skye?

Another BLOW - and Skye BITES down on her lip as something CRUNCHES.

VICTORY (cont'd)

I read all about you. The whole  
'poor me' sob story going on. The  
guilt...

A CRACK to the face.

VICTORY (cont'd)

... the pain...

A Slay Vamp SMASHES her ELBOW into Skye's face, KNOCKING her back a little.

VICTORY (cont'd)

... and even about that kid, Joe.  
Back in LA? You remember him?

(CONTINUED)

Skye raises her head, pure venom in her gaze.

SKYE  
(through bloody teeth)  
Keep talking... bitch... not gonna  
change how long... I'm gonna spend  
killing you...

VICTORY  
Pfft. Heard it all before.

SKYE  
Soon as I get out of here... and I  
will get out of here... they're  
gonna have to invent new words for  
the things I'm gonna do to you...

VICTORY  
(tuts)  
That's not very nice, Skye.

SKYE  
(explodes)  
You sired my best friend!  
(beat; simmers)  
I've been doing this long enough to  
know... 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, 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.

VICTORY (cont'd)  
A little girl who was too scared  
and weak to stay a vampire. To stay  
as something more powerful. And  
because you're too weak... you're  
gonna die along with your special  
little Slayer friends.

Victory takes a final sip from her cup - and then THROWS the  
contents over Skye, SPLATTERING her with something.

It's BLOOD. ON SKYE as it mingles with her own, she watching  
as Victory exits, the door SLAMMING behind her as we:

**BLACK OUT:**

**END OF ACT ONE**

ACT TWO

FADE IN:

A BOOK DROPS INTO FRAME - SLAMMING against a TABLE as we PULL BACK to find ourselves in:

14

INT. INITIATIVE COMMAND POST - NIGHT

14

Watchers, Initiative SOLDIERS and SLAYERS alike are packed inside. The remnants of a FIREPLACE are being used to keep everyone warm.

Reiko heads over, a BLANKET over her shoulders and another in her hands. She walks over, finding a shivering and clearly ill BELLE in the corner.

REIKO

Here.

BELLE

(shivering)

Th... thanks, Reiko.

(beat)

You're a good person.

Belle SMILES, tugging the blanket around her tight - but it's ON REIKO that we keep as she moves away.

PUSH IN a little, past the congregated Slayers to LAND ON Greg, McKenzie, Douglas, Harold and a handful of other Watchers.

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. Douglas' stern gaze falls back on the other Watchers, his point made.

(CONTINUED)

PAN OVER to one side - to where Nakeshima, EAST and WINSTONE are working, BANKS of high tech EQUIPMENT set up all around. FRANKIE is also working with them.

Nakeshima works at a laptop, fingers RATTLING along a keyboard as she smoothes back a lock of her dark hair.

ANGLE ON THE SCREEN as a rough schematic IMAGE of the barrier surrounding London appears, energy readings to one side. Then there's a loud BLEEP as it locks onto the Council Building, PUSHING DOWN into the depths...

... where a large CIRCLE appears, GLOWING BRIGHT RED with the amount of energy coming off it!

NAKESHIMA

Oh, my God...

(calls out)

Guys! Greg!

Greg and the Watchers hurry over, peering at the PC screen.

NAKESHIMA (cont'd)

Look at the energy signatures. The readings. They're off the charts.

(beat)

This is where all those power spikes we've been reading are coming from.

MCKENZIE

The mysterious 'energy source' that kept getting mentioned in those plans we saw.

GREG

But what the hell is it?

KIRA (O.S.)

It's a Hellmouth.

Everyone turns - a pale but upright Kira stands in the doorway, Fitzgerald by her side.

GREG

Kira! Are you -

FITZGERALD

She's fine. I tried to make her stay in bed and rest, but...

KIRA

Last year when my castle was attacked by the Cabal, I was drawn to a tremendous source of untapped power in the basement...

(CONTINUED)

She marches across the room, nudging Nakeshima out of the way to study the laptop screen.

KIRA (cont'd)  
And I'd recognise it again  
anywhere.

HAROLD  
I'm sorry - a Hellmouth? Inside the  
Council building? That's  
preposterous!

KIRA  
Funny, I distinctly remember saying  
the same thing just before I found  
one in my home.

FITZGERALD  
Kira, that doesn't make any sense.  
I think if the Council knew of the  
existence of a Hellmouth within  
their own headquarters, they'd make  
sure everybody knew about it!

GREG  
Would they?

All eyes turn to Greg. He steps forward - joining Kira.

GREG (cont'd)  
Or would they hide it as best they  
could and hope nobody ever found  
out?

KIRA  
I mean, it's not like they've ever,  
say, hidden the existence of a  
secret research facility or tried  
to keep key witnesses away from  
trials or anything.

DOUGLAS  
But still - what if it had been  
activated when Syn unlocked the  
first Hub? Or again when Braeden  
did the same?

KIRA  
It wouldn't. It's been sealed, and  
sealed tight. But that doesn't mean  
Hamish can't draw all the power he  
needs from it.

FITZGERALD  
And... and you're sure that's what  
this is?

KIRA

Try to imagine your brain as a bath full of water, and the Hellmouth as an open plughole. I've been feeling it since I woke up. I'm not wrong about this.

MCKENZIE

But then how do we stop it?

FRANKIE

You cannot. I 'ave been piggybacking the Initiative computers and checking the readings myself.

(beat)

Which is why I suggest we try and figure 'ow to get into the barrier before the proverbial 'its the fan.

The Watchers share some suitably grave looks as we CUT TO:

INT. INITIATIVE COMMAND POST - ROOM - NEXT

PULL AROUND to find that the Slayers are calling it a night. A battered black-and-white TELEVISION is playing a HORROR MOVIE.

PULL BACK from the TV SCREEN, finding a couple of less-tired Slayers watching it and find that dozens of MATTRESSES, QUILTS and PILLOWS have been laid on the floor with most Slayers curling up for the much needed sleep.

New faces are CLARISSA, MELA, TIA, PATTY, NEELA and MAYA. Fran and Gabriela cast glances towards them - Fran WINCES as Neela COUGHS in her sleep.

FRAN

We're screwed, aren't we?

GABRIELA

Hey, at least they came. Eleven is better than four, right?

FRAN

Yeah, but when most of those eleven are ready to drop at any second, I'm thinking we'd be better off -

REIKO (O.S.)

Better off what?

They turn - Reiko has entered with Belle, letting the younger Slayer head off to bunk down with the others.

(CONTINUED)

FRAN

(beat)

Nothing.

REIKO

No, I want to know. What would we  
be better off doing, exactly?

FRAN

Reiko... drop it.

Reiko keeps her stare fixed on Fran, but Fran just settles  
down in her sleeping bag, turning away.

With a SIGH, Reiko has to do the same, lying on her back and  
staring up at the ceiling.

Gabriela reaches over to switch the TV off, leaving the room  
in darkness as we 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 a dozen open  
spellbooks.

His team of SLAYERS are sleeping fitfully on what's left of  
the pews, shivering under light blankets.

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

He rubs his eyes, YAWNING as Hamish continues to consult the  
books, without looking up.

HAMISH

Cannae sleep?

JOSH

Hence me being awake. 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.

He taps the side of his head. Josh nods.

JOSH

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



HAMISH

Aye.

(looks up; grins)

I've come too far not to.

Josh looks around, quickly surveying the sleeping girls before he takes a seat on one of the nearest pews.

Hamish starts to WHISPER, MUTTERING words underneath his breath - and as he continues, WISPS of energy like breath on a cold day.

PULL BACK as Hamish starts to CHANT, becoming louder as he continues, the energies now SWIRLING around him, VOICES starting to call from the ether.

BACK ON HAMISH - he's focusing, face concentration itself - and as we PAN AROUND to his face, revealing his CLOUDY WHITE EYES!

Hamish SMILES as we PAN UP - and see the same bright ENERGY surrounding Hamish DRIFTING UPWARDS. It's DISSIPATING into the air as we CUT TO:

17 INT. INITIATIVE COMMAND POST - ROOM - NIGHT

17

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:

18 CU: REIKO'S FACE

18

She's SMILING, a typically sunny Reiko grin, and as we rapidly PULL BACK, she's actually in:

19 EXT. FIELDS - DAY

19

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:

ALITA. Sitting gracefully in the lotus position facing her.

REIKO

Al... Alita?

(CONTINUED)

Alita opens her eyes, sees Reiko and smiles.

REIKO (cont'd)  
You... but you... this... you're  
here!

ALITA  
I am. Perceptive as ever, Reiko.

Reiko LAUNCHES herself forward, gleefully HUGGING Alita as tight as she can. She leans back, halfway between joy and confusion.

REIKO  
But... why? Not that I'm not  
pleased, because I totally am, but  
it's not... you're not -

ALITA  
(calm)  
I am here because you want me to  
be. You need me to be.

REIKO  
(trying to be light)  
Where were you a few months ago?  
(beat; serious)  
I've missed you so much.

ALITA  
As have I. But I sense that my  
presence here is not just for a  
friendly visit. Something has been  
troubling you greatly... so I am  
here for you. Talk to me.

REIKO  
(beat)  
I'm not sure if I can do this any  
more. I mean, I was promoted to B  
Squad leader and I'm...  
(beat; lowers head)  
I'm one of the Chosen Line.

Alita smiles. Reiko looks up, then frowns.

REIKO (cont'd)  
Did you... did you know?

ALITA  
I... suspected something. I always  
had a feeling there was something  
different about you. I just never  
knew it would be so... important.

REIKO

But that's just making it worse! I mean, look at me, I'm not leader material. I won't be able to tell Dade about how I left Zoe after that bastard Josh killed her, I'm gonna get my whole squad murdered and I'm just -

ALITA

Reiko!

This snaps the young girl back.

ALITA (cont'd)

Look at you. You are a magnificent Slayer, a wonderful leader, and somebody who cares deeply about her friends.

(beat)

But none of this works if you cannot accept yourself.

REIKO

(blinks)

Are you quoting High School Musical at me?

ALITA

(beat; continuing)

I saw what you did for me in my home. How you saved -

REIKO

But I didn't! Sofia was the one chosen to kill the demon, not me!

Alita looks away - as if a little hesitant to accept this.

ALITA

Yes. She was chosen to save the village...

Alita leans closer, gently raising Reiko's head to face her.

ALITA (cont'd)

But you were also chosen to save her when she needed you most.

(beat)

A destiny is set in stone, Reiko. But not all destinies are visible to the destined. I learnt that. You aided her and saved her, Reiko. That makes you a Champion.

Reiko hesitates - then with a half-grin, replies:

(CONTINUED)

REIKO

Really?

ALITA

(smiles)

Really.

REIKO

Cool.

(beat)

Um, look, I know this, all of this  
is just a dream, but I, er... I  
just wanted to say...

She looks up. Alita waits for her to finish.

REIKO (cont'd)

(melts)

I missed you so much...

Reiko goes in for another hug, Alita letting her savour the  
moment as we CUT TO:

INT. INITIATIVE COMMAND POST - ROOM - NIGHT

PULL ALONG the makeshift dormitory again - until we finally  
land on the TELEVISION SET once more.

ANGLE ON THE SCREEN - a black and white MOVIE is playing. The  
sound is turned down, just audible to the sole person  
watching.

PAN AROUND to find RACHEL. Dressed in her sleepwear, she's  
clearly too tired to actually go to sleep.

She's watching the movie avidly as the Woman on screen  
continues to lament about her love life. And then a GIRL  
flops down on the mattress, right next to Rachel.

It's DANA. Dark hair tangled and eyes wide and perky, she  
starts watching the movie, Rachel amazingly nonplussed.

DANA

(long beat)

Is this the one with the shooting  
in London and the kidnapped girl?

RACHEL

(squints; thinks)

No, that's the one with the skiing  
and the assassination. This is the  
one where she has an affair with a  
doctor but they never have sex.

DANA

Huh.

(CONTINUED)

RACHEL

So you're back again?

DANA

Yeah. I guess I am.

(beat)

I shouldn't be here, should I?

RACHEL

Didn't think you could be. You know, after Hamish...

She mimes the attack where Hamish sucked out her connection to the Slayer memories. If such a thing can be mimed.

DANA

I think there's still a little bit of it left. A little bit of me, anyway.

RACHEL

For how long?

DANA

(shrugs)

This could be it. I can't say. These kinds of things don't exactly have a rulebook.

Rachel nods sadly, silence falling for a moment.

RACHEL

There's something I need to know.

(beat)

Everyone I've tried to help, everyone I've cared about... are they all gonna end up dead because of me? Because I let Hamish trick me into getting what he needed?

DANA

(beat)

I didn't die because of you.

RACHEL

I should have tried to save you! I couldn't do crap to stop you from going and -

DANA

It wasn't your fault! I got broken a long time ago, Rachel, and you were the only person who even tried to put the hundreds of pieces back together.

Dana leans in, nudging Rachel gently.

DANA (cont'd)

Rachel, there are big things coming, big and scary things, and you need to know... you need to understand that I didn't have a chance.

(beat)

Delaney was right. I wasn't meant for the big players. But you are. And the best way to do that, and to make sure that you never forget me, is to keep fighting. Just keep on going.

(beat)

Promise me.

RACHEL

(long beat)

I promise, Dana. For you.

DANA

(grins)

Thank you.

(beat)

And I just wanted to say...

She hesitates, and Rachel frowns.

DANA (cont'd)

That I'm sorry I could never tell you.

RACHEL

(confused)

Tell me what?

DANA

(beams; sweet)

That you're my hero, silly.

Rachel matches Dana's grin with one of her own, as they both turn back to the movie.

PULL BACK from this scene, the two girls becoming blurry as we PASS THROUGH the window and CUT TO:

ON THE BARRED WINDOW in the room as we rapidly PULL BACK from the night sky - to take in Skye, still CHAINED UP.

She's nearly asleep - eyelids keep on FLUTTERING and CLOSING for several seconds at a time. Then there's a sudden CRASH and Skye's eyes SNAP OPEN.

(CONTINUED)

Skye looks around - and sees a shadowy FIGURE in the corner of the room. The Figure moves swiftly and a SWORD appears before it FLASHES...

... SLICING straight through Skye's chains with several sharp CLINKS!

Skye drops to the ground, the sudden sensation weakening her. She takes a couple of deep breaths before she stands.

She turns to face her apparent rescuer - the Figure is dressed in black, a HOOD over their face. As if sensing Skye's inquiry, the Figure lifts the hood.

Long dark hair. Delicate, serious features. Pale eyes.

Hi again, ERIKA.

And as Skye gapes in shock, we:

**BLACK OUT:**

**END OF ACT TWO**

ACT THREE

FADE IN:

22

INT. COUNCIL BUILDING - HOLDING CHAMBER - NIGHT

22

Skye GAPES at her saviour, as Erika kneels down to join Skye on the floor. She runs a hand across her features.

ERIKA

(smiles)

It is good to hear your voice again, Skye.

SKYE

What... how are you here? What the hell is going on?

ERIKA

(beat)

I am here to tell you what to do next.

SKYE

Later, alright? You can Obi-Wan me all you want, but for now -

She tries to rise, but Erika firmly pulls her back down. Skye's too weak to put up a struggle.

ERIKA

You have to listen to me.

SKYE

(sighs; beat)

This isn't real, is it?

ERIKA

How can you tell?

SKYE

Because if this was real, you and me'd already be on the first flight out of here.

Erika reaches for Skye, running a hand across her cheek.

ERIKA

I am sorry. I am sorry for so much of what has happened... but what I have to tell you is important.

(beat)

I know you are scared. And worried. But I believe that your biggest problem is not of not winning. Not killing the big bad monster at the end of the story.

(MORE)

(CONTINUED)



ERIKA (cont'd)

(beat)

You are scared of losing control over everything in your life again. You do not want to lose your grip over your friends, your human status. You feel as though you need to keep everyone together but without that inevitable loss.

(beat)

That's why you think I need saving. That I was seduced by power and became this... thing that I have chosen to be transformed into.

Skye bows her head - this is true and she knows it.

SKYE

You did it out of grief, Erika. For Maria.

(beat)

You didn't choose this. You were forced.

ERIKA

Yes. But there is one thing I haven't reminded you of, Skye.

(leans in close)

Some people can be saved.

SKYE

What?

ERIKA

Do not give up. Keep fighting for what you know in your heart is right...

Erika rises, leaving Skye crouched on the floor.

ERIKA (cont'd)

... and you might just save me.

STILL ON ERIKA as she walks away, DISAPPEARING into the shadows with a SIGH. As if she was never there. Skye watches, her sadness melting away with new, fresh hope.

BACK ON SKYE - dreaming with the same pair of Slay Vamp guards watching over her while the commotion downstairs keep the rest of them awake.

CLOSE ON SKYE - as a small SMILE creeps across her face, and we CUT TO:

24 INT. COUNCIL BUILDING - ROOM - NEXT 24

PULL ALONG the half-demolished DESKS, still splattered with dried FLESH and bloody VISCERA.

Continue to PULL ALONG and find a sleeping FIGURE. It's Delaney. PUSH IN on Delaney, her expression one of intense sleep and concentration, and then CUT TO:

25 EXT. ARCTIC - DAY 25

The frozen icy tundra of the Arctic before us, a pale blue sky and thin white CLOUDS. PUSH IN on the icy ledges of the Arctic as we DESCEND INTO:

26 EXT. ARCTIC - HILLSIDE - NEXT 26

Continue to PUSH DOWN, the ice holding no life here - until we find DELANEY stood there.

She SHIVERS painfully, the sudden icy WINDS hitting her like a tidal wave of cold sensation. She turns, trying to find some heat.

And then sees a GIRL behind her. Waiting for her. The Girl is about fifteen years old, with a tattered shirt and jeans on.

Delaney looks at the Girl, eyes WIDE in shock - and maybe horror.

DELANEY

Olivia?

The infamous OLIVIA stands before her.

OLIVIA

Yeah. Me.

(beat; flat)

Boo.

DELANEY

(narrows eyes)

This isn't Tyson playing some sick joke on me? Again?

OLIVIA

Yeah, for once you're not the centre of attention. Scary, isn't it?

Olivia moves towards Delaney. Stops right in front of her - and SLAPS her right across the face!

DELANEY

Ah, damn it!

(seething)

(MORE)

(CONTINUED)

DELANEY (cont'd)  
Why hit me when it's zero freakin'  
degrees out here?

OLIVIA  
Because it'd hurt you. Cathartic.  
Okay, now that the physical  
therapy's over, time for the shock  
treatment.  
(beat)  
You killed me. But you already know  
that.

Delaney pulls an 'I call bullsh\*t' face, stepping back with  
her hands raised.

DELANEY  
Alright, alright, I know what this  
is. This is gonna turn into some  
kind of lame 'Teen Angel' moment  
where I cry and pray for my little  
soul, isn't it?

OLIVIA  
See, that's your problem. Just  
'cause you made one single  
mistake...

DELANEY  
I killed you. Really badly, I might  
add.

OLIVIA  
Okay, so it was a big mistake. But  
you need to get over it. I have.  
Because for the past few years,  
you've been convincing yourself  
over and over that you're beyond  
being a decent person. Beyond being  
a great Slayer and someone who  
cares. You keep on blaming  
yourself. I stopped blaming you a  
long time ago.  
(beat)  
You're not beyond redemption,  
Delaney. You never were.

DELANEY  
God, don't you get it? It doesn't  
matter whether or not I repented  
and became a nun: I still killed  
you.  
(yelling)  
You were my best friend and I  
murdered you!

OLIVIA  
 (raises hand)  
 You want another? Or are you gonna  
 let me finish?  
 (beat)  
 Yeah, you killed me. But murdering  
 someone in cold blood and a clear  
 mind is a world of difference from  
 a scared fifteen-year old whose mom  
 has more shady dealings than the  
 entire Corleone family, and who  
accidentally hurt someone.  
 (beat)  
 Stop thinking that you can't do  
 this. That you can't be a human  
 being or a Slayer or a good person.  
 You always have a choice, Delaney.  
 (long beat)  
 So choose.

There's a sudden FLURRY of snow, forcing Delaney to shield  
 herself, and as the blizzard fills the screen, we:

WHITE OUT:

The flat white expanse of nothing we've seen before. However  
 as we PAN UP, we can see a BLUE SKY up ahead, stretching out  
 as smooth and still as the rest of the scenery.

There's just one female occupant this time around - and it's  
 surprisingly FRAN. She looks around confused and then SIGHS.

FRAN  
Crap.

FEMALE (O.S.)  
 Don't talk like that. This is a  
 nice place.

Fran SPINS AROUND and sees a BLONDE GIRL in a white flowing  
 top and skirt, her golden hair spilling out around her. Fran  
 SMILES...

... and it's CLAIRE who appears, pacing casually towards her.

CLAIRE  
 (smirks)  
 I see they're letting anyone up  
 here for a visit.

FRAN  
 (rolls eyes; playful)  
 Shut up, Barbie. You probably snuck  
 in too.

(CONTINUED)

CLAIRE

So... from what I hear you're in need of guidance. Or a good hard slap. That seems to work just as well.

FRAN

I don't need any 'guidance.'

CLAIRE

Actually, yeah. You're here, which means you need it - like it or not.

(soft)

What's wrong, Fran?

FRAN

(bitter laugh)

You don't have enough time.

CLAIRE

Actually, I do. I've got all the time in the world.

FRAN

See? I mean, I see this psychiatrist guy and he's all "you're holding back on everyone," and I'm like "my best friends are dying all the time so I'm allowed to be a bit protective."

CLAIRE

Nuh-uh. Next excuse.

(off look)

That's not why you're here.

FRAN

(long beat)

Alright, how about this? I don't think I can be a Slayer any more. I'm just sick and tired of always having to sacrifice everything: my family, my friends, my life. Why should I do this?

CLAIRE

Destiny chooses us for a reason. We weren't picked to be Slayers randomly, we were chosen because we could do the most good.

(beat)

We all have to sacrifice things, Fran.

(MORE)

(CONTINUED)

CLAIRE (cont'd)  
And we do it so people like your  
sisters, my mom, those people  
living out there - the ones who  
wake up and have breakfast and it's  
a normal morning without  
potentially getting killed by  
vampires. We do it for them. So  
they can live.

Fran pulls a face. Claire SIGHS, gathering her thoughts.

CLAIRE (cont'd)  
By doing this, we're sacrificing  
everything that makes us normal -  
and I know that can seem scary. But  
it's for the greater good, the  
bigger picture. And everything, me  
dying, Celine dying... it's for a  
reason. You just can't see it yet.

FRAN  
Will I see it?

CLAIRE  
Look hard enough. Be the change you  
wish to see in the world, Fran.

FRAN  
That the wisdom of the late great  
Claire Frye?

CLAIRE  
Mahatma Ghandi. Read up, dumbass.

The girls share a smile before we CUT TO:

Frankie is still up and about, although by the look of her  
face via the glow from her laptop screen, she's long been  
ready for bed.

She rubs her eyes, leaning back in her chair - and dislodges  
a pile of textbooks balanced on her desk!

They CLATTER to the floor, pages falling open as they spread  
over a wide area.

FRANKIE  
(grunts)  
*Oh, stupide baiser la chose...*

She continues to curse - thankfully staying in French - as  
she piles the books back up on the desk.

Frankie tugs her glasses back into place - and then BLINKS at  
one of the open textbooks. Then she GRINS.

FRANKIE (cont'd)  
(whispering)  
*C'est parfait...*

Frankie scurries out from behind her desk, racing out of the room and barging into:

INT. INITIATIVE COMMAND POST - ROOM - NEXT

Another room, a makeshift quarters for the various Watchers and Initiative command team.

FRANKIE  
I 'ave it!

Fitzgerald wakes from her doze with a start, Frankie's announcement rousing anyone else who was asleep.

FITZGERALD  
(bleary)  
Frankie? What is it?

FRANKIE  
Get Gabriela for me.

GREG  
I'm pretty sure she's asleep with the others, Frankie. What's all this about?

FRANKIE  
Quite frankly, I could not give a damn if she is 'aving a dream about Daniel Craig. Get 'er now.

Frankie taps her knuckles impatiently against the spellbook she's clutching, and as the rudely awakened adults start to get up, we CUT TO:

INT. INITIATIVE COMMAND POST - ROOM - NEXT

Back in the dorms, the girls are all deep in their various dreams - until a soft BEEPING rings out.

Reiko stirs, taking a few moments to check where she is before she realise it's her phone that's buzzing.

Rubbing her eyes, she sits up and checks the caller ID - and it's DADE calling!

REIKO  
(boggles)  
What? No, no, no...

GABRIELA (O.S.)  
Who is it?

Reiko looks over - Gabriela YAWNS as she sits up.

REIKO  
It's... it's Dade. He's calling me.

GABRIELA  
So answer it.

REIKO  
I can't! Are you crazy? What am I supposed to tell him?

GABRIELA  
(firm)  
He needs to know, Reiko. Better from you than from gossip or a filed Academy report.

MCKENZIE (O.S.)  
Gabriela? Are you awake?

She looks round - McKenzie is hovering in the doorway.

MCKENZIE (cont'd)  
Could you come with me for a moment, please?

GABRIELA  
Yeah, yeah, sure thing.

She rises, pausing by Reiko - who is still staring at her ringing phone.

GABRIELA (cont'd)  
He should hear it from a friend.

Gabriela leaves her to it, and Reiko takes a deep breath before she finally answers the call, and we:

INTERCUT WITH:

Where DADE is reclining in one of the chairs, feet up on the desk and a bouquet of snacks arranged before him.

REIKO  
(into phone)  
H - hi, Dade. It's Reiko.

DADE  
Yeah, I know. I called you, remember? Sorry if I woke you up - Zoe hasn't answered her phone all day, and I just wanted to know how things were going.

(CONTINUED)



REIKO

Things, um... Dade, things haven't -

DADE

I mean, spare me the gory details.  
I don't need a body count of bad  
guys or anything. Just checking up  
on her. Much as she may hate to  
admit, she'd be pissed if I never  
bothered to ask how she was.

Reiko puts the phone down for a beat, TEARS welling in her  
eyes. She finally resumes the conversation:

REIKO

Listen, Dade...

(takes deep breath)

It's... it's about Zoe... she...

(beat; closes eyes)

Dade, she's gone.

DADE

Gone where? Like, outside? Isn't  
that kind of dangerous?

REIKO

No! No, I mean... I mean she's  
dead.

DADE

(distant)

How did it happen?

REIKO

Josh. Josh killed her.

Dade falls silent. Reiko bites her lip.

REIKO (cont'd)

He came after us both, and we tried  
to take him on but he was too  
strong, and she... Zoe saved my  
life.

DADE

Yeah... she was always kind of  
stupid like that.

REIKO

(tearful)

Dade, I'm so, so sorry... I  
couldn't do anything to help her,  
it all happened so fast, and I  
just... I couldn't even -

(CONTINUED)

DADE

Reiko. Stop.

(beat)

Zoe and I knew this conversation would happen one day. I mean... she was a Slayer, right? This is what happens. They fight. They die. End of story.

REIKO

That doesn't mean -

DADE

That's exactly what it means. I mean... I hate that the last time we really spoke, we were still fighting, because she'll never know how I really... maybe she did. I don't know. I just... I just can't process this now. I need to... do something else.

(beat)

Reiko, I... I need you to promise me something.

REIKO

(wipes eyes)

Anything.

DADE

When you find Josh... I want you to cut that bastard in two for me. For her.

Reiko bows her head, fresh tears falling as we CUT TO:

Delaney sleeps, MURMURING a little - as a pale HAND appears, smoothing back her dark hair.

After a long beat, Delaney STIRS, eyes blearily BLINKING once more - and she SCRAMBLES back from the owner...

... who is revealed to be Hamish. He SMILES down at her like a prized possession, even as Delaney stands, hand going to the STAKE she made.

Hamish is accompanied by a pair of SLAY VAMPS who move to restrain Delaney - until Hamish holds his hand up, stopping them.

DELANEY

What the hell are you doing here?

HAMISH

Delaney...

DELANEY

No, you don't get to speak until I punch you in the face enough to make you cry.

Delaney steps forward - and spots the Slay Vamp guards approaching her a little closer. She's not strong enough to take them on and she knows it.

DELANEY (cont'd)

What is it you want? I kinda got a hectic schedule. Y'know, counting the tiles takes up most of my free time here.

HAMISH

I just need a moment with you.

DELANEY

Again, busy schedule. I hear the girls are planning on giving me a bamboo-under-fingernail special, so I don't wanna miss that.

HAMISH

One minute. You owe me that at least. A small courtesy.

DELANEY

(long beat)

Get Romy and Michelle out of here and I'll give you sixty seconds.

Hamish NODS to the two Slay Vamps who depart, closing the door slightly. It's just Hamish and Delaney now.

DELANEY (cont'd)

(beat)

What the hell's happened to my magic?

HAMISH

(beat)

From what I managed to gather from Zilvia and the warlocks' research and from Jendayi's own... report on the incident, your magic was cancelled out or knocked out by your fight.

DELANEY

My magic is not Mike Tyson, it can't get 'knocked out'!

(CONTINUED)

HAMISH

Easy there, lass. I didnae do it so  
don't start pointing your finger.  
It won't do any good anyway, will  
it?

DELANEY

(beat)

So what was it you wanted?

HAMISH

I wanted to talk to you... about  
Kira.

DELANEY

(blinks)

Mom? What about her?

HAMISH

Some of my girls mentioned that she  
was having trouble remembering her  
life when you rescued her from the  
Cabal facility.

DELANEY

(pointedly)

After you kidnapped her and kept  
her drugged and in a coma, you  
mean.

HAMISH

(beat)

Aye. That.

DELANEY

(long beat)

She told me about her and Rupert  
Giles. You know, how he's mine and  
Greg's dad.

HAMISH

(raises eyebrow)

Greg's Kira's lad?

DELANEY

Oh. Yeah.

('tada')

Surprise.

HAMISH

What do you mean 'yours and Greg's  
dad'?

DELANEY

What it says on the tin, genius.  
Giles was my father.

(MORE)

(CONTINUED)

DELANEY (cont'd)

You Swiss cheese'd Mom's memory for long enough for her to think it was twenty years ago. Things have been all kinds of awkward since then, so thanks for that.

HAMISH

(beat)

When did Kira tell you this? About your 'father'?

DELANEY

Why? Why's it so important to you? And... why the emphasis on the word 'father'?

HAMISH

Because...

Hamish starts to GRIN. Delaney narrows her eyes.

HAMISH (cont'd)

(chuckles)

That's just like your mother. She's always about the long con. Seeing how long she can keep the lies going, no matter what the truth underneath it all really is.

DELANEY

What the hell is it?

HAMISH

(exhales)

Because... I'm your father, Delaney.

And as the bottom falls out of Delaney's world, we:

**BLACK OUT:**

**END OF ACT THREE**

**ACT FOUR**

FADE IN:

33

INT. COUNCIL BUILDING - ROOM - NIGHT

33

Delaney's jaw hangs. She stares in shock at Hamish.

DELANEY

What?!? Is this... is this some  
sick freaking joke? Is this how  
you're getting your jollies these  
days?

HAMISH

(calm)

Delaney... it's true. I've known  
since just after you were born.

DELANEY

But... why didn't you tell me?

(beat; quieter)

Why didn't Mom tell me?

HAMISH

You'll have to ask your mother. I  
expect she'll have a pretty web to  
spin you when you do.

DELANEY

(shakes head)

Nah. No way. I call bull.

HAMISH

You can call it whatever you like,  
but tomorrow, when I complete the  
ceremony...

(beat)

I want you to take my side. Take  
your rightful place as my daughter.

DELANEY

Hmm. Let me think.

(mock pause)

No freaking way!

HAMISH

Delaney, that's not very wise in  
your position.

DELANEY

Yeah well, 'not very wise' is my  
prerogative now. And knowing me for  
a few years should have told you  
that I'd rather die than be  
associated with you.

(MORE)

(CONTINUED)

DELANEY (cont'd)  
(beat; cold)  
I swear, I'm gonna kill you.

HAMISH  
Aye, but that's the thing, lass.  
You dunnae have the bottle to kill  
anyone - even if Kira were gonnae  
die, you wouldnae dare.  
(beat)  
Not again. After what you did.

Delaney's head SNAPS UP. Eyes narrow, the topic especially  
tender after her dream.

DELANEY  
I'll make an exception in your  
case. All you've ever done is  
destroy people's lives, toss them  
aside for your own goddamn desires.  
You're a cancer that needs cutting  
out. And I just happen to be the  
knife.  
(beat)  
When I get out - and trust me, my  
friends will break me out - you're  
at the top of my list, Hamish. You  
can count on that.

Hamish SIGHS - clearly he wanted something different from  
this. He steps forward...

... and signals to the two Slay Vamps who rush into the room,  
seizing Delaney roughly!

HAMISH  
I'm sorry, lass, but you...

Delaney rears back, CRACKING her elbow into a Slay Vamp's  
face and SWEEPING her legs from under her!

She smoothly draws the concealed STAKE from her belt in one  
motion - before she SPIN KICKS one SlayVamp, RAMMING the  
stake into her heart!

With a SNAP of Hamish's fingers, Delaney's THROWN heavily  
against a wall, SHATTERING nearby WINDOWS with the force!

HAMISH (cont'd)  
Fine. Behave like that, lass. I've  
come too far not to initiate my  
ceremony. With or without you.

The remaining Slay Vamp follows Hamish as he exits, SLAMMING  
the door shut behind him.

Delaney sinks back against the wall - TEARS welling in her  
eyes as she starts to CRY, and we CUT TO:

34

INT. INITIATIVE COMMAND POST - NIGHT

34

Kira and Greg sit at a TABLE, a dozen or so magickal BOOKS spread around them in a wide semicircle.

KIRA

The problem is, with a barrier that size, the energy has to be continuous and flowing. Magickal energy is like electricity...

GREG

(nods)

It can't remain still. It needs a continual source. So we need something that could exist as that source. Maybe a large power cell pack? The Domovoian warlocks in New York have the largest cache there.

KIRA

Had.

GREG

(beat)

So that's a 'no.' Frankie's working on some options, but I don't know if she can find the source of it.

KIRA

You do realise I'm the authority figure here?

GREG

(cheeky)

What, as my mum, or being older?

KIRA

Both.

GREG

(sighs)

Maybe the barrier needs the frequency depolarising. Reversed and then projected back onto the barrier?

KIRA

It could work, but we'd need to know the magickal frequency when it first began, and you can only access that with the right incantation, which...

GREG

Which is with our bloody enemy.

(CONTINUED)



Kira leans back in her chair, exhaling with frustration.

KIRA

God, when I was a witch, things were so much bloody easier. Everybody was friendly enough so that if they betrayed you, you could torture them easily enough to get the incantation out of them.

GREG

(beat)

Back when you were in the Coven di Fuoco?

KIRA

Yes.

GREG

Can I... can I ask you something?

KIRA

If you want, Gregory.

GREG

(long beat)

Why... why did you kill Evelyn Pierce? Why did you become Kira Brogan?

Kira takes her time thinking about it. Greg watches, curious.

KIRA

When the Coven disbanded, we had all known each other's real names. Jilhandra is Becky. Or was. We had to protect our identities. Had to protect what we were. Who we were.

(beat)

None of the names you have in your Council records are real. The Coven di Fuoco was a smokescreen.

GREG

But why? Keeping your name would be hard, I understand - but to completely rewrite yourself as Kira Brogan?

KIRA

I didn't want to be Evelyn Pierce any more. I didn't want to be the shy little Watcher who couldn't say boo to a goose, but still managed to get herself knocked up by her Council handler.

(MORE)

(CONTINUED)

KIRA (cont'd)

(beat)

I wanted to be someone else.  
Smarter, more confident. Someone  
that...

(exhales)

Someone that Ripper could have been  
proud to call his.

Greg NODS, finally understanding some of it - and glances  
round as Fitzgerald enters the room.

GREG

How are Frankie and Gabriela  
getting on?

FITZGERALD

Alright, I think. Whatever  
Frankie's found out, she seems  
pretty excited about it.

She sips her coffee - just as the wall screen BURSTS INTO  
LIFE! STATIC appears, the Watchers and Initiative soldiers  
there being drawn to it as it continues to HISS.

However within seconds an IMAGE comes through. It's of a  
BLONDE WOMAN, holding a SWORD in one hand.

The screen CLEARS, the Blonde Woman now becoming clear - it's  
CASSANDRA! She SMIRKS INTO CAMERA as we PULL BACK.

ON THE SCREEN as Nakeshima enters and heads for Greg and Kira  
- followed closely by McKenzie and Harold.

HAROLD

Who the hell is...?

FITZGERALD

(icy)

Cassandra Holmes.

NAKESHIMA

You know her?

KIRA

Of her. She was a Slayer. Once.

CASSANDRA

(filtered)

I'm sorry, was I talking to you?

GREG

(before Kira bites back)

What do you want, Cassandra? I  
think we're on opposing sides here.

(CONTINUED)

CASSANDRA

Oh, normally you'd be earning a gold star for that one, Gregory. But I'm not actually here for the Boy Scout. Am I, Grace?

Everyone turns to Fitzgerald. She straightens, bold.

CASSANDRA (cont'd)

I want to meet you. You can bring a little backup in case you don't trust me, but I think that threats are past us.

(beat)

It's the right time at last, Grace. Are you ready?

HOLD ON FITZGERALD - before she NODS, and we CUT TO:

35 EXT. LONDON - NIGHT

35

From above, PULL ALONG the abandoned STREETS - some split by the BARRIER which still GLOWS brightly in the night sky.

PUSH IN on one STREET in particular, right on the edge of the barrier - as a COUNCIL HELICOPTER sweeps into view, HEADLIGHTS on as it descends.

36 EXT. STREET - NEXT

36

The Helicopter drops and two figures, wrapped up warmly get out. They hurry to the edge of the barrier - Greg, Kira and Fitzgerald.

ON THEM as the Helicopter PULLS UP, heading back to Initiative HQ.

Greg looks down, consulting the PDA in his hand before leading the way down the street.

Up above, the sickly coloured barrier only briefly obscures the view of a WOMAN walking down the street, towards them - hello again, CASSANDRA.

She SMILES, enjoying the authority as Fitzgerald, Greg and Kira stand opposite her.

CASSANDRA

(calls out)

You're really out of options, aren't you?

GREG

Look, if you're here just to waste our time...

(CONTINUED)

CASSANDRA

Fine, be hypocritical. With the games you've been playing with these girls' minds, I'm surprised you've got any Slayers left willing to roll the dice.

(ticks off fingers)

The anti-serum that didn't last, the Shaman who magically appeared and stole a handful, the bombs that keep on threatening to kill them...

FITZGERALD

I need to know this isn't a trap.

CASSANDRA

Why would it be? I've got what I want already. The Council is gone.

(pointed)

Mostly.

GREG

You sick little bitch.

CASSANDRA

(tuts)

Come on, Greg. We all knew this was coming one day. Difference is, my options at this moment are dying from the Virus or letting Victory turn me into a vampire... neither of which are particularly appealing to me. Hence, this meeting.

Greg takes Fitzgerald's arm, pulling her back a few steps.

FITZGERALD

What is it?

GREG

Grace, you do realise that -

FITZGERALD

What, Greg? If I screw up, the world might just end and if I don't? Chances are still high it will. And I'm only doing this as my final option. My last shot at doing something good to help my girls.

(beat)

But I've got hope.

GREG

In what?

(CONTINUED)

FITZGERALD  
(pointedly)  
In compassion. In grace. And mercy.  
(beat; calls out)  
Remember, Cassandra?

ON CASSANDRA, a FLICKER of emotion across her face. She remembers, all right.

CASSANDRA  
(beat)  
Don't worry. I'm honouring what I promised.

FITZGERALD  
In which case...  
(beat)  
Let's do this before more people die.

Cassandra NODS, pulling a sheet of paper from her pocket.

CASSANDRA  
(off paper)  
Victory had one of her magic users recalibrate the frequency of the forcefield after I helped them put it up, so I stole this little crib sheet she made up from her.

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

And a doorway-sized HOLE forms in the shield! Cassandra gestures towards it with a wave of her hand.

CASSANDRA (cont'd)  
Open sesame.

Fitzgerald hesitates - but Kira is quick to march through and SNATCH the paper from Cassandra.

CASSANDRA (cont'd)  
You'll be able to dispel the whole thing with that. Should you want to, of course.

Greg joins Kira as she consults the paper.

GREG  
Well? Is she telling the truth?

Kira looks up at Greg - then turns and places a HAND on the barrier. It PULSES a little at the contact.

(CONTINUED)

KIRA  
 (reads; chanting)  
*Isirue comlae, perlho shivu...*  
*golgoth freai...solab ext!*

HOLD ON THE BARRIER as it starts to FLICKER, colour draining out of it. CRACKS begin to spider-web across it, the whole barrier becoming like glass!

Greg and Fitzgerald watch as the barrier starts to DISSOLVE rapidly, as if it's being eaten away!

Some pieces of the now dead barrier SHATTER into VAPOUR as the reaction spreads around the whole barrier.

CASSANDRA  
 I believe that makes us even.

And then Cassandra slinks back into the shadows, DISAPPEARING from sight. But this doesn't bother Greg and Fitzgerald as they rush back, the Council helicopter DESCENDING.

Fitzgerald takes a walkie-talkie from her belt:

FITZGERALD  
 (into radio)  
 All teams, all teams! The barrier is down, I repeat, the barrier is down! We're moving in!

She quickly clicks the radio to another frequency:

FITZGERALD (cont'd)  
 (into radio)  
 Karen, did you get that?

KAREN  
 (filtered; through radio)  
 Loud and clear. I'll meet up with you guys in five.

Fitzgerald tucks the radio back into her belt. Continue to PULL BACK as we watch the barrier DISSOLVING into nothing before we eventually SMASH CUT TO:

Victory is dozing in one of the high-backed chairs, Jendayi absently flicking through a pile of magazines over by the window:

Before the doors BURST OPEN and Hamish piles inside, Josh right behind him. Victory wakes with a jolt.

VICTORY  
 What -

Hamish hurries to the windows, looking up and all around.

VICTORY (cont'd)  
I repeat - 'what'?

JENDAYI  
Something is wrong.

HAMISH  
The barrier, they've gotten  
through. The Slayers must have  
found out the frequency.  
(dark)  
They're coming.

Victory leaps out of her seat as Jendayi rises.

JENDAYI  
We must assemble the forces,  
surround the building.

VICTORY  
Yeah, yeah, sure. Whatever you  
need.

JOSH  
What are you all so worried about?  
I mean, they've got, what, a half  
dozen terminally ill Slayers to  
throw at us?

HAMISH  
Josh, lad, if there's one thing you  
need to learn about the Academy,  
it's that the only way to ensure  
they never win is to never give  
them even the slightest chance.  
Because the moment you do...

He turns from the window, striding past Josh.

HAMISH (cont'd)  
... that's when they surprise you.

Jendayi and Victory exit, Josh calling out:

JOSH  
What about me?

HAMISH  
The ceremony is too important to  
jeopardise it. Stay down in the  
church with the Slayers.

JOSH  
And then?

HAMISH

Just protect them and the ceremony.  
Once I'm done helping set up our  
defences, I'll be back to begin the  
ritual. I wanted to wait until  
morning, but...

Hamish is halfway out the door before Josh jogs up to him.

JOSH

But... I'm ready for battle. I  
killed Zoe! She was my last tie to  
my old life!

HAMISH

Aye, and you'll get the chance to  
finish all the Slayers you need.  
But right now, you need to stay  
here and do what I ask.

JOSH

(beat)  
Fine.

HAMISH

Good lad.

Josh doesn't look best pleased as he watches Hamish hurry  
away, and we CUT TO:

Victory STRIDES towards someone off-screen, SMIRKING as she  
slinks out of the darkness.

VICTORY

Sore, Skye?

PAN AROUND to find SKYE still hung from the ceiling. She  
SPITS out a mouthful of BLOOD long since in her mouth.

SKYE

Peachy. Although, I do have an itch  
on my nose. You gonna be a dear and  
scratch it for me?

VICTORY

Awww, it's so sweet. That little  
human fire that keeps on burning in  
there like the little candle that  
could.

(beat)

And all you can do is sit - well,  
hang there and keep up your 'my  
friends will save me' garbage.



SKYE  
(coughing)  
Everyone's gotta... die...  
sometime...

VICTORY  
See, that's the thing! With me, you  
don't. I'm gonna be around for a  
very long time, Skye. No illness,  
injuries healing... it sounds like  
the perfect package.

SKYE  
You won't get a tan.

VICTORY  
Smart mouth always triumphs over  
logic with you, doesn't it? Even  
when you can see that becoming a  
vampire is the best thing you could  
do, you won't.

Skye holds back a WINCE as she's stretched once more by the  
chains. Victory stands a few feet away, just SMILING.

VICTORY (cont'd)  
I could sire you if you like. You  
wouldn't have a soul, but then who  
needs one when you've got  
everlasting life and beauty, right?  
It's a dream come true.

SKYE  
Go to Hell.

Victory starts to LAUGH, CHUCKLES rippling through her body -  
right before she rushes towards Skye!

Skye instinctively FLINCHES but Victory stops a few scant  
centimetres away. Then Skye SPITS right in Victory's face...

... but it goes right THROUGH her! Skye blinks, thrown by  
this - as Victory PUSHES herself right through the wall! She  
re-appears, GIGGLING.

SKYE (cont'd)  
No... no, it can't be... not you...  
not here! It can't be!

'Victory' appears right before her - and MORPHS into HEIDI!  
Heidi SMIRKS, looking over Skye with a vicious SNEER.

HEIDI

This is all your fault, Skye!  
Getting blood from that mohra demon  
and making yourself human damned  
everyone!

SKYE

Already... heard... that...

HEIDI

(smiles)

How about I change into something a  
little more uncomfortable?

Heidi TWIRLS AROUND and MORPHS into ERIKA!

ERIKA

I mean, I've been planning this for  
years and there you go... pushing  
the last piece into the puzzle.

(beat)

I guess I should really thank you.  
I mean, with you taking the blood  
and humanising yourself - you've  
basically killed all the Slayers.  
Everyone.

SKYE

The virus...

ERIKA

And the winner is!

Erika suddenly MORPHS into JUANITA, the dead Hispanic Slayer  
LEERING at Skye, shocking her suddenly. A RED LINE appears  
across her throat.

JUANITA

I mean, this... body died long  
before you infected the Slayer Line  
with your selfishness. But we're  
all dead anyway.

(beat)

It started with magic with the  
Rosenberg witch, and it will end  
with your actions, Skye. You've  
sentenced the whole world to death  
and all for your humanity.

SKYE

Why...?

JUANITA

The Virus wouldn't ever have  
affected you if you'd stayed a  
vampire.

(MORE)

(CONTINUED)

JUANITA (cont'd)  
Sure, the other girls would've  
died, but the Line would just carry  
on through you and start all over  
again once the Virus had passed.  
But when you gave that up to become  
a real little girl, all that hope  
for the future...

And it's MARIA now who stalks towards Skye, BLACK VEINS  
etched all over her body along with the dozens of NEEDLE  
POINTS across every patch of available skin.

MARIA  
... just went out of the window.  
And now even you don't have your  
vampire immunity to the Virus. This  
is too good!  
(giggles)  
And then... then the Slayer Line's  
gone for good. Your girl Frankie  
had it right... the balance between  
good and evil is delicate.  
(beat; mocking)  
And you tipped the scale...  
forever...

ON THE FIRST as it LAUGHS, mouth WIDENING larger than usual -  
as it starts to FADE, GLOWING as it does so!

SKYE  
No... we'll find a way...

MARIA  
Sorry, Skye... but I guess my work  
here is done. For good.  
(beat)  
Or bad, I suppose.

Maria keeps on LAUGHING, her body DISSIPATING into nothing,  
the ECHOES of her laughter fading as we PUSH IN:

Skye takes this all in. The last defeat. Her body starts to  
SHAKE with shock, SPASMS rippling.

And then as we start to PULL BACK from this despondent scene,  
Skye OPENS HER MOUTH. And SCREAMS.

**BLACK OUT:**

**END OF ACT FOUR**

**NEXT WEEK**

EXT. LONDON - STREETS - NIGHT

The small force of SLAYERS and INITIATIVE TROOPS race through the streets.

SKYE (V.O.)  
So this is what it comes down to.

FADE OUT:

EXT. COUNCIL BUILDING - NIGHT

And from the Watchers Council, JENDAYI, VICTORY and JOSH spearhead a far larger force of VAMPIRES, DEMONS and SLAYVAMPS.

VICTORY (V.O.)  
The new order against the old.

FADE OUT:

INT. COUNCIL - CHAMBER - NIGHT

Down in the old church, HAMISH stands before the HELLMOUTH as swirls of brilliant energy rise from it.

JOSH (V.O.)  
Those that shouldn't even be here  
against the ones sent to stop them.

FADE OUT:

EXT. LONDON - STREETS - NIGHT

FRAN and REIKO are battling Josh in earnest.

REIKO (V.O.)  
Some of us have a part to play...

Josh gets in a good hit on Fran - she goes down.

FADE OUT:

INT. COUNCIL - HOLDING CHAMBER - NIGHT

RACHEL and GABRIELA burst into the room where SKYE is still held, rushing to free her.

RACHEL (V.O.)  
... and some of us won't make it to  
the morning.

The girls turn - Victory stands in the doorway!

FADE OUT:

INT. COUNCIL - HALL - NIGHT

Within a great banquet hall, DELANEY leaps through the air to attack Jendayi.

DELANEY (V.O.)  
We've all picked our side.

FADE OUT:

INT. COUNCIL - CHAMBER - NIGHT

GREG and KIRA burst into the old church - just as Hamish drives a DAGGER into the chest of one of his Slayers!

KIRA (V.O.)  
Whether it's the one we expected or  
not.

FADE OUT:

EXT. LONDON - STREETS - NIGHT

Down and injured, a bloodied Reiko looks up from the floor as Josh looms over her.

FRAN (V.O.)  
So the only thing we have left to  
ask is...

FADE OUT:

MONTAGE:

A) Victory battles Rachel and Gabriela, rearing back to BITE Rachel;

B) By the Hellmouth, the energy rising from it becoming a huge BURST of light;

C) Jendayi HURLS Delaney against a wall, pinning her to the floor with a boot over her throat;

D) Hamish raises his hands, his whole body BLAZING with energy;

BLACK OUT:

SKYE (V.O.)  
What if we lose?

**END OF SHOW**