

SLAYER ACADEMY

"PULL THE TRIGGER"

STARRING

EMILY BROWNING

EMILY BOOTH

PARIS HILTON

KYOKO FUKADA

RACHAEL TAYLOR

WITH

BRADLEY COOPER

MIA WASIKOWSKA

JESSY SCHRAM

NAVEEN ANDREWS

AND

KIRSTEN PROUT

LACEY MOSLEY

MATT SMITH

DAVID ANDERS

MARY MCDONNELL

SPECIAL GUEST STAR

MILA KUNIS as 'Erika'

GUEST STARRING

OLESYA RULIN as 'Maria'

MICHELLE FORBES as 'Madison'

TEASER

FADE IN:

EXT. COUNTRYSIDE - HILLS - DAWN

The sun is just rising as we slowly PAN ALONG the plains and fields. Barely any light or colour. The entire scene seems drained of any life...

Until we find ourselves landing on a ROAD - through which drive several dozen SUVs.

INT. SUV (MOVING) - SAME TIME

GREG's at the wheel, fingers tightly clenching it. He looks tired, drained. Exhausted of all reserves.

Beside him, a pale REIKO shifts in her seat. She WINCES, her bandaged hand sore as she moves.

She looks at Greg beside her - and then rests her hand upon his free hand. He looks at her and manages a weak smile.

Holding onto each other at the eye of the storm. It's all the comfort they can expect after recent events.

PULL BACK through the windshield, PANNING back up to the landscape:

EXT. COUNTRYSIDE - ROAD - CONTINUOUS

And find ourselves heading for a familiar sight - the roofless TOWER, the sloping hill.

TITLE OVER: GLASTONBURY TOR - SOMERSET, ENGLAND

And it's as the SUVs approach the Tor, framed by the rising light of day, that we SMASH CUT TO:

EXT. TOR - BASE CAMP - MORNING

A large makeshift campsite on the site of the Tor itself - an establishing shot.

PAN THROUGH the camp in its small entirety - injured SLAYERS tended to by MANU and a shaken TIA.

Beside them, SOFIA is patching up her fellow Slayers as best as she can despite her obvious nerves.

Those barely injured are sleeping on the ground (or trying to) as others set up TENTS.

The mood is dark and subdued - even as the remaining SUVs arrive.

(CONTINUED)

CONTINUED:

SLAYERS and WATCHERS alike start to exit the vehicles - Greg and Reiko at the forefront. Sofia sees them, leaving her patient and heading over.

SOFIA
Any luck?

GREG
(shakes head)
No more survivors.

SOFIA
Damn it...

Reiko HUGS her tightly, the pair sharing the embrace until:

FRANKIE (O.S.)
Bon.

The four turn to see a pale but determined FRANKIE approaching, a LAPTOP in the crook of her arm.

FRANKIE (cont'd)
Glad to see we are all 'ere. Under the circumstances.

GREG
You got anything, Frankie?

FRANKIE
(dark; chuckles)
Apart from a severe caffeine withdrawal? *Oui*, some information.

The group start to follow Frankie as we CUT TO:

INT. TOR BASE CAMP - COMMAND CENTRE - NEXT

The makeshift hub of the camp - a few COMPUTERS, PRINTERS and other technical pieces scattered around. It's nowhere near their usual resources, but it'll have to do.

FRANKIE
We cannot access our old servers at the Academy due to the magical barrier keeping the Coven inside, so I do not 'ave a lot to say.

REIKO
So we've got nothing?

FRANKIE
We do 'ave bits and pieces, but I am working to access backup servers and resources. It is proving to be a slow process.

(CONTINUED)

CONTINUED:

REIKO

(to Sofia)

How's Fran taking it? About Mela, I mean.

SOFIA

Having done the 'lover-gone-evil' thing before... I say she's doing the normal reaction.

GREG

She's not saying anything, is she?

FRANKIE

Now she is. Before, she threw a priceless manuscript at Manu when 'e asked 'er to pass 'er a syringe.

A few grins, but there's no humour in her words.

FRANKIE (cont'd)

Belle managed to bring up some of surviving files and contacts before the servers blew, but they are few and far between, as best.

GREG

That could still be a lot.

FRANKIE

Maybe. I 'ave not finished uploading it all...

(to Greg)

What is the plan, 'eadmaster?

GREG

God... I'd forgotten I was.

(beat; low)

Grace was always better at this sort of thing.

SOFIA

(sighs)

Aah, for the days when my demonology quiz next Tuesday was the most important thing in the world.

REIKO

Where are the others?

SOFIA

Skye and Delaney are... somewhere. Patrolling, I think. Fran's in the one of the tents not too far away - Tori's with her, staying out of the sun obviously.

(MORE)

(CONTINUED)

CONTINUED: (2)

SOFIA (cont'd)

Tia and Manu are patching people up. Belle is as well. Patty's doing security, rigging up the magical barrier with some of her special C4 blend alongside Kira... and that's it. Danny's still out cold...

(beat)

Along with the two dozen or so Slayers you guys just helped evacuate from our safehouses and Academy outlets... that's it.

A sombre, sobering moment - that's their entire force. Off this, we CUT TO:

EXT. GLASTONBURY TOR - HILLS - SAME TIME

A pair of FIGURES are walking along the hills in the early morning sunshine.

It's SKYE and DELANEY - the former plugged into her iPod (although there's no music we can here playing) and the latter seemingly deep in thought.

DELANEY

It's Hando, right? The Hando Foundation.

SKYE

(shakes head)

Hango.

DELANEY

Really? Okay, you win. My turn.

(beat)

What day did Oceanic 815...

SKYE

22nd September, 2004. Duh.

(wrinkles nose)

God, I've been in England too long. I'm even doing the date their way.

(beat)

My question: why are we even doing this? These stupid games -

DELANEY

(quickly)

Because they stop me from thinking about her. At least they push it to the back of my mind.

(pointed)

And I know you know what it feels like to lose your best friend.

Skye nods a little - old wounds reopened.

(CONTINUED)

CONTINUED:

SKYE

When Erika died, a little part of me - the best part of me - went with her. But Rachel still might be alive...

DELANEY

(firm)

No, she's not. It's like, like before, and I never... I never got a chance to say goodbye! Do you understand how that feels?

ON DELANEY - she's frustrated, clearly holding back some tears here.

DELANEY (cont'd)

She's dead and I couldn't even protect her! She came back, came back to us all and she... she...

Delaney stops walking, frustration and grief rolling silently off her in waves. But she still doesn't cry.

Skye waits beside her, not offering any comfort - until Delaney stands, wipes her face even though it's dry.

DELANEY (cont'd)

(long beat)

I'm good. Thanks.

The pair resume walking in silence - before Skye's phone starts to RING. She fishes it from her pocket and answers:

SKYE

Hello? Hey, Sofes.
(boggles; dark)
We'll be right back.

CUT TO:

EXT. GLASTONBURY TOR - BASE CAMP - MOMENTS LATER

ON SKYE as she stalks across the Tor, heading straight for the COMMAND CENTRE. Delaney follows her, mystified as they both enter:

INT. TOR - COMMAND CENTRE - CONTINUOUS

And find a concerned-looking Sofia, Greg and Reiko in front of them.

REIKO

Skye, before you...

SKYE

Where. Is. It?

(CONTINUED)

CONTINUED:

SOFIA
(indicates)
We got it a few minutes ago. The
file's still up on the screen.

STAY TIGHT ON SKYE as she reaches the screen, opening up the
file...

... and we REVERSE ANGLE to find ourselves looking at a
grainy VIDEO FILE, taken with a cheap video camera of sorts.

Skye hits 'Play'.

FEMALE (O.S.)
(familiar)
Hello, Skye.

And it's ERIKA who looms into view, smiling at the camera.

ERIKA
By the time, you and my former
friends receive this message, I am
afraid that it will already be too
late. All you need to know is that
I am doing you a great favour. One
last service to an old friend - by
eliminating the Cabal once and for
all.

She smiles at something off camera - and then her attention's
all back on the Slayers.

ERIKA (cont'd)
There will be loss... but it is a
greater good. I hope you can
realise this.
(beat)
Goodbye, my friend.

The video file stops. Blacks out.

ON SKYE as she reels, shocked by her former friend's message.

DELANEY (O.S.)
What does she mean?

REIKO (O.S.)
(overlapping)
We have no idea - she's obviously
planning an attack...

SOFIA (O.S.)
(overlapping still)
Cabal soil...

(CONTINUED)

CONTINUED: (2)

SKYE
(interrupts)
Guys! I have to stop her.

TORI (O.S.)
Correction...

Everyone turns - to see TORI entering the site, all skin covered from the Sun with clothing.

TORI (cont'd)
... we have to stop her.

ON TORI as she offers Skye a determined nod - and it's as Skye reciprocates it, that we:

BLACK OUT:

END OF TEASER

ACT ONE

FADE IN:

INT. CAMPUS - DORMS - MORNING

Lazy sunlight spills out as we see a pair of FIGURES entwining on a bed... the sounds of Robyn's 'In My Eyes' faint in the room.

And it's as the two figures turn over, that we see it's FRAN and MELA, kissing away like there's no tomorrow!

TITLE OVER: THREE WEEKS EARLIER

Finally, they break for air - Fran giggling and flopping lazily against Mela.

FRAN
I want to wake up like this every
morning.

MELA
Same here. Your snark levels are
much lower this way.

FRAN
Hey! You exist in a blind spot to
my snarkage.

MELA
True. But at least then I'm doing
it for the greater campus good.

FRAN
Attagirl. I dig altruistic chicks.

Fran starts kissing her neck, but Mela pulls back.

FRAN (cont'd)
What's wrong?

MELA
You... know that I love you, right?

FRAN
(worried)
What's wrong? Are you dying?

MELA
No! I'm fine. See?

She flexes her fingers in front of Fran's face with a dry chuckle.

FRAN
Good.

(CONTINUED)

CONTINUED:

MELA

It's just... we live day-to-day, in the moment. Not knowing what the day might bring. So I just wanted to say... you know. That I love you.

FRAN

(grins)
I love you too.
(beat)
Tell anyone I said that and I'll...

MELA

(teasing)
You'll what?

FRAN

True. I'll do nothing.
(beat; sly)
So how about we start living in the moment?

Fran waggles her eyebrows mock-seductively and Mela bursts out laughing - before the pair are rolling around in the sheets once more... and we TIME DISSOLVE TO:

The same place - the B Squad dorms. Now silent.

But so much has changed.

They're wrecked, near-destroyed. Beds split in two, clothes torn...

TITLE OVER: PRESENT DAY

The sole occupant here stands in the middle of the room, sadly gazing at the bed we've just seen in times better:

MELA

She looks tired, paler than usual - and bends down to pick up an old tee shirt of Fran's. She presses it close to her face, breathes it in.

CELESTE (O.S.)

Found the time to pick a new wardrobe, have we?

Mela spins - to see CELESTE ROURKE at the door to what used to be the dorms.

MELA

Just... remembering.

(CONTINUED)

CONTINUED: (2)

CELESTE

If you're done with your trip down
memory lane...

As Mela departs the dorms - with a final, longing look behind
her, at her previous life - we CUT TO:

INT. CAMPUS - CORRIDOR - NEXT

WICCAS move along the corridor, bowing in deference to
Celeste - who's clearly loving every minute of it.

Beside her, Mela gazes around - this isn't the Academy she
once knew.

CELESTE

This has been a long time coming,
Mela. I'm almost proud of what
you've become.

MELA

'Almost'?

CELESTE

I would preferred to have trained
you from the very start, ever since
you discovered your magical
lineage. The fact that Evelyn
helped shape you...

MELA

I'm more of a 'nature' kind of
girl. My lineage overrides
everything she taught me to do.
(off look)
Promise.

They keep on moving, heading down a short flight of stairs
and entering:

INT. CAMPUS - BALCONY - NEXT

The balcony overlooking the main hall - and we PAN DOWN to
see the work going on here:

Celeste's faithful coven of witches and warlocks are setting
up shop - LEVITATING broken tables and chairs out of the way,
clearing RUBBLE from collapsed areas around the hall.

MELA

The defence is going well.

CELESTE

The walls we broke down are getting
repaired as we speak and the
Danforth boy is working to reverse
the magical barriers.

(MORE)

(CONTINUED)

CONTINUED:

CELESTE (cont'd)

He's hoping to have us able to
leave the campus again soon.

(beat)

You knew what this would entail,
Mela. If your little... girlfriend
won't come willingly, then she's
the same as the rest of them and
deserves to share their fate.

Mela says nothing, face carefully guarded.

MELA

So what do you need me to do? I can
help with rebuilding the Academy as
best I can...

CELESTE

(chuckles)

That's for the novices. There is
something to be said to nepotism -
and no granddaughter of mine will
be slaving away with the rest of my
new empire.

MELA

(blinks)

Okay. Where's Hamish?

Celeste rolls her eyes and we CUT TO:

EXT. CAMPUS - ROOFTOP - SAME TIME

ON HAMISH as he stands at the edge of the rooftop, his arms
CRACKLING with energy.

He GRINS with delight as we PAN DOWN - and see hundreds of
demons approaching the Academy. Dozens of them are making
their way through the broken, smashed gates.

Those below Hamish are BOWING, low GROANS their prayers...
they're actually worshipping Hamish!

Hamish's grin gets wider. The cat that got the cream.

INT. CAMPUS - BALCONY - SAME TIME

Resume - Mela looking a touch uncomfortable as she and
Celeste walk along the expansive balcony.

MELA

So I'm your new... apprentice?

CELESTE

(smirks)

If you like.

(MORE)

(CONTINUED)

CONTINUED:

CELESTE (cont'd)

I prefer to think of it as teaching
you the ropes of what it really
takes to deal with people.

(beat)

Power requires a steady hand, Mela.

Celeste drifts away along the balcony, disappearing from
sight - and it's as we PUSH IN on Mela that we find that
she's barely holding it together - and as we CUT TO:

EXT. COUNTRYSIDE - ROADS - SAME TIME

A single, battered Academy Jeep makes its way down the quiet,
winding road...

... and it's as we SWEEP PAST, it ROARS past up at high
speed!

INT. JEEP (MOVING) - SAME TIME

Skye's at the wheel, the blacked-out windows giving Tori
plenty of cover from the harsh sunlight.

Tori places her mobile phone in the Jeep's holster - clicking
the speakerphone on:

TORI

Okay, we can hear you.

INTERCUT WITH:

INT. TOR - COMMAND CENTRE - SAME TIME

Frankie, Belle and Greg are here, reading data and uploads
from several screens.

FRANKIE

Bon. Now, we 'ave managed to
retrieve something from one of the
Initiative satellites. The same
activity we witnessed a few weeks
ago in London - when we 'ad tried
to stop Erika from resurrecting
Maria - 'as reappeared, only a few
miles from the previous sighting.

BELLE

I'm not fluent in technolingo, but
it looks like some kind of disused
Army base - but if we try to use
the Government's records on it:
it's all 'classified' and no amount
of light hacking can get us inside.

FRANKIE

I am trying to get us inside as we
speak. 'owever...

(MORE)

(CONTINUED)

CONTINUED:

FRANKIE (cont'd)
we 'ave managed to 'ack inside some
of the CCTV surrounding the area...
and 'ave found Erika entering it a
few minutes ago.

SKYE
(beat)
And Maria?

GREG
No sighting of her yet - but Erika
did drive in a few minutes later
with a heavily reinforced truck, so
chances are she's keeping Maria as
safe as possible - especially
seeing as all the trouble she went
to getting her back.

TORI
Can you send us the co-ordinates?

BELLE
I'm sending 'em to your phone now.

TORI
And the location of the computer
that sent the video file in the
first place?

FRANKIE
That is a bit trickier - but 'ave
no fear. I will find 'er. And stop
whatever she 'as planned.

BELLE
(smirks)
I wanna be you when I grow up.

Frankie smirks back:

FRANKIE
Trust me, *cheri*... everyone does.

SKYE
Call us when you've got more info.
Over and out.

END INTERCUT:

Skye's eyes stay on the road ahead.

TORI
(beat)
I know this is hard for you... but
we're all behind you on this, Skye.

(CONTINUED)

CONTINUED: (2)

SKYE
I know it's hard, genius.
(beat)
More than you know.

Tori bites her lip, concerned - but there's nothing but determination on Skye's features as we DISSOLVE TO:

EXT. LONDON - INDUSTRIAL COMPLEX - SAME TIME

Establishing shot of a tall BUILDING, looking almost too new to be abandoned - mostly metal and grey brickwork.

PUSH IN on the building - whose sign reads 'COTERIE INDUSTRIES' - before we CUT TO:

INT. INDUSTRIAL COMPLEX - FOYER - NEXT

PUSH THROUGH the foyer - where a pair of CABAL GUARDS lay, throats torn out. BLOOD stains the pristine floors.

FOOTSTEPS are visible through the blood - two pairs of footsteps at that, as we CUT TO:

INT. CABAL COMPLEX - BASE LEVEL - SAME TIME

Muted silence as we PAN THROUGH a lab, the bodies of SCIENTISTS scattered on the ground, their blood sprayed against the glass walls of their labs.

The sounds of GUNFIRE - muted still - sound out, as do primal SCREAMS of pain as we finish our PAN AROUND...

... and find ourselves staring into the emotionless, dark eyes of MARIA NEMEROV.

REVERSE ANGLE:

To see ERIKA, tearing the scientists apart, limb from limb. Her face is vampiric, horrifying.

ON MARIA as she watches, impassive and motionless - but a TEAR trickles from her eye silently as we CUT TO:

INT. TOR - COMMAND CENTRE - SAME TIME

ON FRANKIE as she bends down over a console, sighing in exhaustion - before stretching. She's too tired to sleep, even if she could.

REIKO (O.S.)
Any luck?

Frankie turns - to see Reiko entering the tent.

FRANKIE
You should be sleeping.

(CONTINUED)

CONTINUED:

REIKO

I did. For a little while. Then I had to wake up and remember that I'm the worst squad leader that the Academy's ever seen.

FRANKIE

(dark; chuckles)

I do not think the Academy is too concerned with what 'as been, Reiko.

(beat)

'ow is Fran?

REIKO

(sighs; beat)

I just... I've tried talking to her, but I can't. I just... I know I was against them from the start... but I didn't mean this.

FRANKIE

The 'ardest part of being a leader is losing one of your own.

REIKO

But I thought... I mean with Mallory gone, I thought that maybe I could...

Frankie HUGS Reiko - the two offering silent support for a long moment.

FRANKIE

Come on. We 'ave to 'elp Skye and Tori.

BELLE (O.S.)

Guys?

Both girls turn - to see Belle beckoning to them from a PC console.

BELLE (cont'd)

I got something. A big something. I was able to use your hacking model and route it through a few... let's say, the other side of legal sites and found ourselves this.

She points - indicating on the screen where a statuesque BLUEPRINT resides.

REIKO

What the hell is that?

(CONTINUED)

CONTINUED: (2)

BELLE

That, ma'am, is the blueprints for one of the remaining Cabal control units. And it's unique.

FRANKIE

Unique?

BELLE

The one in the London area is where primary Cabal control was passed after the attack and destruction of the Arctic Hub base a few years ago...

(smiles)

I'm sure you remember that.

REIKO

Good times.

BELLE

Anyway, primary control was placed here... including a Doomsday Switch.

FRANKIE

Mon dieu... what is a 'Doomsday Switch'?

BELLE

No idea - it's just mentioned as being at the very top of the base in some isolated chamber.

REIKO

I think I know.

(off looks)

Frankie, when you took those hard drives from the Arctic base, you asked me to go over them and try to find something about Darcie or Dunstall, right?

Frankie nods, not sure where Reiko's going, as Reiko starts to tap on the keyboard.

REIKO (cont'd)

I remember reading about something called the 'Doomsday Initiative'. And then they mentioned that in the base, there was something called the 'Doomsday Switch'. I didn't even think about it, there was the Virus, and Sofia, and I -

FRANKIE

Reiko!

(CONTINUED)

CONTINUED: (3)

REIKO
(clicks; beat)
It's a self-destruct device.

BELLE
So? Erika presses the button and
she goes all kamikaze?

REIKO
(shakes head)
No. It's to make sure that nothing
of the Cabal ever exists again - no
chance of their benefactors or any
of their employees being
implicated.
(sighs)
If Erika flips this Doomsday
Switch, then every Cabal base in
the world is destroyed, active or
not. And that means widespread
worldwide damage.

FRANKIE
(penny drops)
Merde...

BELLE
Which Cabal facilities are still
functional?

FRANKIE
That I can remember... Berlin,
Tokyo, Dublin, Los Angeles, Cairo,
New Mexico, Sydney, Brasilia...
(beat)
If these facilities all go up at
once, we are looking at thousands
of innocent deaths. Maybe 'undreds
of thousands.

Off their combined looks of horror, we SMASH CUT TO:

INT. CABAL COMPLEX - BASE LEVEL - SAME TIME

ON ERIKA as she moves through the base, Maria stepping
gingerly over the pools of drying blood.

MARIA
(flat)
That's gonna stain.

ERIKA
A necessary evil.

MARIA
Like bringing me back, sis?

(CONTINUED)

CONTINUED:

Erika turns - and Maria meets her gaze darkly. They've had this conversation before.

ERIKA

For what it is worth, I am...

MARIA

(getting in her face)

But you're not. That's the point.
You're not sorry that you brought
me back from... from there. You did
it for your own selfish reasons.

(beat)

You were scared of being without
me. You left me alone in Russia,
with nothing but an old man to
protect me for three years, and now
you decide to collect a conscience?

Erika steps back, her VAMPED OUT FACE fading away. Anguish
written on her features.

ERIKA

Please, I -

MARIA

(emotionless)

What's your plan, then?

ERIKA

If this works... then we never have
to run again. They will be gone.
The Cabal. The evil from the world,
the people who killed you...

A flicker of MOVEMENT behind her sends Erika suddenly DARTING
past Maria - and she tackles a terrified, young ENGINEER.
He's in his early twenties, young and geeky.

ENGINEER

Please! Please, don't...

ERIKA

(cocks head)

You know the Doomsday Switch code,
don't you?

ENGINEER

No, no, I don't...

ERIKA

Then you are useless.

Her hands tighten around his throat...

(CONTINUED)

CONTINUED: (2)

ENGINEER

(panicked)

Wait, wait! I know, okay! I can
help you, just let me live!

ERIKA

(beat)

Get to work.

Erika lets the Engineer go, he scurrying to his workstation -
and she turns, a smile on her lips.

But it dies as she sees Maria's cold, hard expression. Erika
turns away.

And it's as we ANGLE ON MARIA - angry, defiant and struggling
- that we:

BLACK OUT:

END OF ACT ONE

ACT TWO

FADE IN:

EXT. LONDON - CABAL COMPLEX - DAY

Sunlight's fading fast over London as we PAN DOWN from the grey, miserable skyline (dark clouds overhead):

To find the Academy Jeep pulling up out front - a pair of PASSENGERS stepping out.

SKYE, her sai daggers at her belt. A STAKE lies there too. And TORI, hidden beneath an oversized hoodie - but there's no mistaking the huge BROADSWORD strapped across her back.

TORI
(off sword)
It matched my belt. Plus, no matter
what guys say, size does matter.

Skye allows herself a brief snort of laughter - before it's back to business, and the pair advance on the building.

Tori spots the 'Coterie Industries' sign and GRINS to herself.

SKYE
What's so funny?

TORI
Nothing. Just... get a thesaurus
next time and you'll get the joke.

Skye raises an eyebrow as they enter, and we CUT TO:

INT. CABAL COMPLEX - FOYER - NEXT

The dead bodies of the guards and receptionist are still splayed out - blood dripping from the walls.

Skye eyes Tori, who's transfixed by the dripping blood:

SKYE
Easy on the A-neg lust, Vampirella.

TORI
(snorts)
Like you don't remember how it
feels.

Skye chooses not to answer that as they head for the elevators, Skye punching the buttons.

TORI (cont'd)
Which floor?

(CONTINUED)

CONTINUED:

Skye indicates - and we see a BLOODY FINGERPRINT on the basement level button. Tori nods - and it's as they enter the elevators, the doors SLIDING SHUT, that we SMASH CUT TO:

EXT. CAMPUS - ROOFTOP - SAME TIME

ON HAMISH as he stands, happily watching the flocking demons as they continue to enter the Academy grounds.

Behind him, Mela appears and peers down into the crowd of demons surrounding them below.

HAMISH
Impressive, isn't it?

MELA
It's definitely... demons.

HAMISH
They know where they belong - and
know where they should be to
survive against the Slayers.

Mela sees a couple of demons looking at her suspiciously.

MELA
Do they know I'm on our side?

HAMISH
It's the scent of a Slayer -
they're practically programmed to
sniff you out. It'll wear off soon -
they know you're on our team. The
winning team.

Hamish claps a proud arm on Mela's shoulder - before a light, forceful COUGH behind them has Mela turning:

CELESTE

Raising a bemused eyebrow, she approaches Mela.

CELESTE
I need Mela to help me with
something. I'm not disturbing you,
am I?

HAMISH
No, no. Just discussing my new
army.

CELESTE
(corrects)
The Coven's new army.

HAMISH
Aye. That's what I meant.

(CONTINUED)

CONTINUED:

An intense look between Celeste and Hamish... before Mela moves way with the elder woman.

ON HAMISH as he watches them for a moment, before his attention's back on the demons and we CUT TO:

INT. CAMPUS - IT SUITE - MOMENTS LATER

ON MELA as she enters the familiar IT suite, BLINKING in surprise as she and Celeste move through the semi-darkness.

MELA

Light it up.

LIGHTS spring around the suite - little GLOBES of pulsating light - and Celeste nods, impressed.

CELESTE

Not even using the traditional commands anymore. Very impressive.

MELA

It's only a couple of them. The others I still have to -

CELESTE

(moving on)

I need you to do something for me. The location of the Slayers' hideout's in there somewhere.

She points to the smoking wreckages of the DATA BANKS and PCs left standing.

CELESTE (cont'd)

We were a touch... overzealous in our attack methods and forgot that there would be information in the servers that we could use.

MELA

I'll try. I mean, I'm no technopagan, but I know my way around a laptop or two.

CELESTE

(nods)

Good. We need to attack them whilst they're still scared and injured. Finish them off before they can try to disrupt our plans.

Mela settles down at a PC terminal - and then SIGHS.

MELA

Damn it.

(CONTINUED)

CONTINUED:

CELESTE

What's wrong?

MELA

Whenever the Academy's under attack, the computer systems initiate a 'ghost shift'. All data's copied and remotely stored at a secret satellite location while the originals are wiped from the system.

CELESTE

So can you bring any of it back?

MELA

I might be able to - sometimes there are imprints or fragments of the data files. Hence the 'ghost' part - they're there sometimes, haunting the system and stuck there due to the severe information transfer.

CELESTE

Try and bring them back - we need to eliminate Kira's group as soon as possible before they rally for a counterattack.

Mela nods as Celeste departs - and then starts to get knee-deep into the computer equipment as we CUT TO:

INT. CABAL COMPLEX - BASE LEVEL ENTRANCE - SAME TIME

ON SKYE AND TORI as they exit the elevator (one of several nearby)... and both gape at the sight before them as we REVERSE ANGLE:

And find ourselves looking at the once-pristine floors full of slain BODIES, the walls sprayed with blood.

TORI

What the hell...?

SKYE

(dark)

Erika's back in town. Everyone's a casualty.

ON TORI as she bends down, closing the eyes of a dead scientist.

SKYE (cont'd)

Any idea on those blueprints?

(CONTINUED)

CONTINUED:

TORI

Sofia said she'd send them to my
phone as soon as they managed to
get hold of the most recent ones.
God bless e-mail.

ON THE PAIR as they start to advance through the base level,
and we SMASH CUT TO:

INT. CABAL COMPLEX - BASE LEVEL LABORATORY - SAME TIME

ON ERIKA as she watches the Engineer start to work at a PC,
her fangs glistening with freshly spilt blood.

Maria's on the other side of the lab, idly tracing her gloved
finger through a small bloodstain.

MARIA

Does this make you happy, Er?

ERIKA

Maria...

MARIA

I'm just asking. I mean... I'm
back, do you really need revenge?
Is doing this going to do any good
whatsoever? Or has your moral
compass disappeared entirely?

ERIKA

(snaps)

Maria!

Maria steps back, contemplative and cold - as the Engineer,
terrified, turns to Erika.

ENGINEER

(trembling)

The sequence takes some time to set
up, universal coordination and all
that.

ERIKA

Good. Make it faster.

ENGINEER

I'm not everywhere, remote access
and control takes a long time.

MARIA

He's doing the best he can.

ERIKA

(sighs)

Fine.

(CONTINUED)

CONTINUED:

BEEP. BEEP. Erika turns to see a CCTV SCREEN - where TORI and SKYE are visible through the camera, having tripped the alarms!

ERIKA (cont'd)

(dark)

I offered them a choice. This is their fault.

(to Engineer)

Activate the advanced security systems - setting One-Alpha-Echo.

ENGINEER

That'll decimate them! It's our most complex setting!

ERIKA

I will snap your neck without a second thought if you do not do as I ask. Do not make me repeat myself.

The Engineer - more terrified than ever - starts to program in the security systems as we SMASH CUT TO:

INT. CABAL COMPLEX - BASE LEVEL - SAME TIME

ON SKYE as she leads Tori through the base level floors - and then:

ALARMS and flashing RED LIGHTS emerge from the walls, sending Tori and Skye into defensive positions instantly.

TORI

What the sweet frick...

Then a previously blank screen FLICKERS into life - and it's ERIKA on the other end, emotionless.

ERIKA

I warned you not to come here.

SKYE

Yeah, well... I'm not so good at following the orders of a megalomaniac bitch. Figures.

ERIKA

You have thirty seconds to exit the building, before I initiate security protocol One-Alpha-Echo.

TORI

(blinks)

Wow. That's bad.

(CONTINUED)

CONTINUED:

ERIKA
She's right, Skye.

TORI
Listen, bitch... I made you.
(at Skye)
When I was evil.
(beat; back to Erika)
And I can take you out just as
easily.

ERIKA
This is between me and Skye.
Fifteen seconds.

Tori shrugs, twirling her broadsword idly.

TORI
Yeah, well, technically it's
between the three of us.

SKYE
And only one of us is walking away
from this.

ERIKA
Five...

TORI
You mean between you two, right?

ERIKA
Time's up. And I'm sorry... but I'm
not going to let you stop my plan.
They need to be wiped from the Earth.

The screen FADES AWAY in static - but then there's a sudden
GROAN up ahead:

And a GATLING GUN launches itself from a wall and starts
firing upon the two girls who DIVE for cover!

MACHINE GUNFIRE starts to tear up the labs, shredding
everything in sight as we ANGLE ON TORI, sheltering behind an
upturned desk.

She looks over and sees Skye - and sees her pulling a
discarded ASSAULT RIFLE from one of the dead guards.

SKYE
Find yourself a gun! Swords ain't
gonna be any use here.

TORI
(huffs)
Fine. I liked this sword, but
whatever...

(CONTINUED)

CONTINUED: (2)

Tori leans across the gap, snatching a PISTOL and then GRINS at Skye.

TORI (cont'd)
Always wanted one of these, I gotta admit.

SKYE
(small smile)
Then let's take care of the situation.

And it's as Skye and Tori start FIRING upon the gatling gun that we SMASH CUT TO:

EXT. TOR - BASE CAMP - SAME TIME

ON GREG as he emerges from a tent, Sofia and Reiko following him.

GREG
No matter what Skye says, we need to mobilise a task force to go down to London and stop Erika's Doomsday Switch plan.

REIKO
Agreed. But I don't think many of us are battle-ready.

SOFIA
(shakes head)
Definitely not. Tia, Manu and I are barely keeping things stable for some of the more heavily injured girls. And what happens if Celeste's troops decide to come here and finish us off in one big move?

(beat)
Mela having gone all Darth Vader on us still won't give Celeste access to our current location. We haven't used the Tor as an emergency secondary base since Roland and his merry band of arseholes. And Mela joined after the Tor battle - so she wouldn't know.

FRAN (O.S.)
(flat)
No, she wouldn't.

The three turn - to see an emotionless, tired FRAN approaching them from a tent. She looks an absolute wreck.

(CONTINUED)

CONTINUED:

REIKO

Fran, I am so -

FRAN

(interrupts)

She won't sell us out... because
she doesn't know that we're here.

REIKO

I thought you and she would have...

FRAN

Look, coach, even if she didn't...
y'know... we didn't need to discuss
it because it never came up. You
said to keep it a secret location
between those of us at the battle -
and considering that most of us are
dead and gone, I honoured that.

Reiko NODS, a little relieved in the circumstances despite
everything.

REIKO

And there were no records of it, as
far as I'm aware, so we're safe for
the time being.

GREG

Back to Skye. Sofia's right, we
can't all go - protection's still a
top priority.

REIKO

I can stay and watch over things
here.

SOFIA

I'm going - I've known Skye longer
than anyone else here, and if
there's a stupid plan to be had,
she's gonna be involved.

FRAN

I'll go with you. Provide some
support.

REIKO

(soft)

Fran, are you sure you should...?

FRAN

(snorts; dark)

And stay around here wondering why
the one person I loved most in the
whole world betrayed me? No,
thanks.

(CONTINUED)

CONTINUED: (2)

GREG

We should be there in a couple of hours.

ON REIKO as she watches Fran leave with Sofia/Greg - a leader barely holding it together under pressure - as we CUT TO:

INT. CABAL COMPLEX - BASE LEVEL - SAME TIME

The GUNFIRE sends the glass partitions SHATTERING all over the expansive floor...

... as we PAN AROUND and find TORI aiming and firing, getting off a few potshots at the gun.

A bullet SLICES across her forearm and she WINCES, ducking back under cover...

... as SKYE appears, leaping up and starting to GUN DOWN the gatling gun.

It suddenly EXPLODES, scattering debris across the floor and Skye smirks down at Tori.

SKYE

Easy, rookie.

TORI

(raised eyebrow)

'Rookie'? Really?

Then Tori pauses and indicates a large STEEL DOOR in the side of the labs - which is slowly OPENING...

And previously encaged DEMONS start to spill out, SNIFFING the air and racing straight for Tori and Skye!

Both girls audibly SIGH - and then pull their guns back into position as we CUT TO:

INT. CABAL COMPLEX - BASE LEVEL LABORATORY - SAME TIME

PULL BACK as we see the same action, but through a CCTV monitor - which is being watched by Erika.

She SMIRKS devilishly as we continue to PULL BACK - and find the Engineer, still working on the Doomsday sequence.

Beside him, Maria leans over:

MARIA

For what it's worth... I'm sorry. I... I shouldn't even be feeling emotions like regret. But this is my fault.

(CONTINUED)

CONTINUED:

ENGINEER

You're the Nemerov girl, right?

MARIA

(nods)

Yes.

ENGINEER

I remember... one of my bosses,
Asaka, was working on using your
blood as a virus bomb.

(beat)

For what it's worth... I'm sorry
too. That we did that to you.

MARIA

Yeah, well... I guess none of us
can ever go back.

ENGINEER

(off Erika)

She did. She brought you back.

MARIA

(beat)

She shouldn't have.

The Engineer bends down, getting back to work - and Maria
shoots Erika a dark look as we CUT TO:

INT. CABAL COMPLEX - BASE LEVEL - SAME TIME

ON TORI as she BLASTS away several demons, before grabbing
her broadsword and HACKING at them.

TORI

(grins)

Told you it went with my belt...

She's suddenly TACKLED to the floor by a slobbering demon as
we TRACK OVER and find:

SKYE

Gunning down the demons in her path, until she flings the
empty gun aside and draws her sai daggers free.

She FLINGS one into the eye of a demon, running up and
SLITTING the throat of another...

BACK ON TORI as she HEADBUTTS the slobbering demon, PUNCHING
the sword through its chest, scrambling to her feet a second
later.

She ducks another blow, BEHEADING one demon and STABBING
another - her movements a blur of balletic violence.

(CONTINUED)

CONTINUED:

ON SKYE as a KICK from a DEMON sends her sai daggers clattering across the lab - and the Demon SMASHES her against the wall, starting to THROTTLE her!

Until: SHINKT!

The end of Tori's sword SLAMS into the Demon's head, it's grip slackening immediately. Skye pushes herself free, the body crumpling...

... and Tori SMIRKS, letting go of the sword.

She offers Skye a hand from her prone position on the floor.

Behind them, another door SLIDES smoothly open - and the start of a second wave of unleashed DEMONS start heading for our girls!

TORI (cont'd)
What were you saying about swords
not being useful here?

Skye rolls her eyes but accepts the hand as we:

BLACK OUT:

END OF ACT TWO

ACT THREE

FADE IN:

INT. CABAL COMPLEX - BASE LEVEL LABORATORY - SAME TIME

ON ERIKA as she watches the Engineer work, before turning to a BLUEPRINT, slightly scorched by the recent action.

ERIKA

How long until they reach this
control room?

ENGINEER

If they can get past the third
layer of security, then about ten
minutes. Fifteen, maybe.

ERIKA

Then I suggest you starting working
a little faster.

The Engineer GULPS and gets back to work, Erika turning her attention back to the screens...

... and not noticing Maria slip the blueprint away, eyes glancing over it as we SMASH CUT TO:

INT. CABAL COMPLEX - BASE LEVEL - SAME TIME

REVERSE ANGLE on the cameras we PULL BACK and find ourselves back in the fray with:

SKYE

As she FIRES at a pair of surviving DEMONS with a pilfered RIFLE - both creatures going down in a spray of brightly coloured blood.

She turns, swinging the rifle - and it CRACKS straight into the face of a SNARLING demon...

TRACK OVER TO TORI: who's busy swinging her bloodied SWORD into the path of a shrieking creature.

It's SPLIT IN TWO by the force of Tori's blow - and Tori SNAP KICKS an advancing vampire a beat later.

TORI

Sorry. Same species, different
sides.

She FLICKS a STAKE from a holster on her belt - and rams it into the vampire's chest, it exploding in dust a beat later.

BACK ON SKYE as she SNAPS the neck of her demon, rolling to her feet - until she stops with a COUGH.

(CONTINUED)

CONTINUED:

She WINCES, lifting up her shirt - where several DEEP CUTS and LACERATIONS have sprung up during her fight.

She staggers to her feet, joining a concerned Tori a beat later.

TORI (cont'd)

You okay?

SKYE

Fine. Just not as young as I used to be.

TORI

Or as immortal.

She takes Skye's arm - and inspects the heavy bruising there.

TORI (cont'd)

I'm no medic... but Erika's a lot stronger than you, and I think it might be vamp versus vamp time when the chips are down.

SKYE

(shakes head)

No. No. This has to be between me and her.

TORI

Fine. But if you die, I'm telling.

A dry, dark smile between the pair as they turn - and start rushing towards the end of the corridor, through the wreckage of the labs as we CUT TO:

INT. SUV (MOVING) - SAME TIME

Greg's at the wheel, Fran in the front. Sofia's in the back, going over plans on a battered LAPTOP.

FRAN

Any luck?

SOFIA

Apart from the blueprints Belle pulled up, sod all so far. I mean, there are mentions of the Doomsday Initiative here and there, but as to any solid info, not a thing.

GREG

Fantastic. Just what we need. I've been trying to get hold of either Skye or Tori on their mobiles but to no bloody avail.

(CONTINUED)

CONTINUED:

SOFIA

Same here - well, Facebooking them,
but it's the same principle.

FRAN

We need the locations of the
remaining Cabal factories - the
ones still working, they're the
targets. Any chance of a remote
hack?

SOFIA

I think Frankie's working on that -
but even that might not be enough.

Then, her phone starts to BUZZ, Sofia answering it instantly:

SOFIA (cont'd)

(into phone)

Hello?

INTERCUT WITH:

INT. CABAL COMPLEX - BASE LEVEL - SAME TIME

ON TORI as she answers her phone.

TORI

(slightly rambling)

Hey, Sofia. I got like, four
answerphone messages from you -
sorry, we were dealing with demons
and a gatling gun. Skye kept
bitching me out over my sword, but
I told her -

SOFIA

(interrupting)

Tori! We need an update on the
blueprint plans. We need a list of
the locations with Cabal warehouses
that'll be affected.

TORI

We're nearing the control room -
while Erika and Skye have their big
deathmatch, I can link you up with
the plans.

SOFIA

And the Doomsday Switch?

TORI

Same idea - if I can find the
Switch, I can maybe short-circuit
it and blow the damn thing to hell.
Stop her plan dead.

(CONTINUED)

CONTINUED:

Sofia NODS, passing the phone over to Fran as she starts to type away.

BACK IN THE COMPLEX, Tori looks over - and sees Skye running over towards the end LABORATORY.

TORI (cont'd)
Sorry, gotta run. Keep your phone
on, alright.

END INTERCUT:

ON TORI as she speeds towards her friend - snatching her bloodied sword from the ground as we CUT TO:

INT. SUV (MOVING) - SAME TIME

ON FRAN as she glares down at the phone, then turns to Greg:

FRAN
She hung up. Some kind of
emergency.

SOFIA		GREG
<u>Skye.</u>		<u>Skye.</u>

Fran rolls her eyes as we SMASH CUT TO:

EXT. TOR - BASE CAMP - SAME TIME

Night is rapidly falling over the camp - LIGHTS from lamps, candles and the like are appearing all over the makeshift camp.

ON THE MEDICAL TENT as Reiko approaches it, now managing on just a single crutch and carrying a MUG of something hot and steaming.

She reaches Tia, who's watching over a deathly pale but alive SLAYER - and who smiles faintly as Reiko hands over the mug.

TIA
You're a lifesaver.

REIKO
No, I think that honour goes to
you.
(off Slayer)
How is she?

TIA
(sighs)
I think she's gonna make it - I
mean, I'd love her to actually get
to a hospital, but she's stable
enough and...
(MORE)

(CONTINUED)

CONTINUED:

TIA (cont'd)
(off Reiko's look)
What?

REIKO
(smiles)
Nothing. You're so like Manu right now.

TIA
I'll take that as a compliment.

Tia takes a sip of the drink - and then BLINKS in surprise.

TIA (cont'd)
Is there alcohol in this?

REIKO
Yep. Straight from Frankie's supply.

TIA
Aside from the fact I don't drink...

REIKO
(shrugs)
Now's a good time as any to start.

TIA
(continuing)
... won't Frankie mind that you siphoned her booze?

REIKO
No more than the fact that her Diane von Furstenberg dress is currently bandages for the injured.

The two girls share a quick smile. Then:

REIKO (cont'd)
Where is Manu, anyway? I need him to check on my hand and you've got yours full here.

TIA
(indicates)
He's inside.

Reiko nods, entering the tent:

INT. MEDICAL TENT - TOR - CONTINUOUS

And finds MANU on the ground, unconscious!

REIKO
Manu!

(CONTINUED)

CONTINUED:

She races to his side and despite the obvious pain, kneels beside him. Tia's next to her a second later, checking his pulse.

TIA

Manu... Manu, wake up!

She straddles him quickly and then YANKS sharply at his ears... before he starts to regain consciousness.

TIA (cont'd)

(off looks)

Large family. Need some way of waking 'em up in the middle of the night when I needed.

MANU

(groggy)

My... head...

TIA

Come on, sit up.

The two girls get him to a sitting position, the other sleeping Slayers undisturbed in the tent.

REIKO

What happened? Did you faint or...?

MANU

No... someone did this to me.

REIKO

You remember who?

MANU

(long beat; remembers)

Skye. Skye knocked me out.

And it's off the looks of astonishment and shock from all around that we SMASH CUT TO:

INT. CABAL COMPLEX - BASE LEVEL LABORATORY - SAME TIME

ON ERIKA as she watches Skye approach the lab - and as she KICKS at the door.

ERIKA

(long beat)

Let her in.

(off Maria's look)

If we keep the doors shut, when the Doomsday Switch needs to be activated, we won't be able to make our way there or out when the complex blows. We need the doors open.

(MORE)

(CONTINUED)

CONTINUED:

ERIKA (cont'd)

(beat)

And Skye and I need to finish this
once and for all.

The Engineer nods, nervously - and then presses a button,
which allows the doors to pneumatically SLIDE OPEN:

Allowing SKYE to barrel forward and TACKLE Erika, both of
them clattering to the floor!

Skye HEADBUTTS Erika, PUNCHING her twice for good measure -
but Erika RABBIT PUNCHES her before she can make it a third,
rolling free of Skye's onslaught.

ON TORI, right behind Skye, as she swerves around the fight
and towards the Engineer:

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

No!

Erika SNAP KICKS Skye in the face and draws SOMETHING small
from her belt - before tugging Maria away and throwing it
towards Tori and the Engineer:

TORI

(eyes widen)

Hit the deck!

As it lands... we see what it is: a HAND GRENADE.

The console EXPLODES, blasting Tori and the Engineer away
from it as the lab shakes with the force of the explosion!

ON SKYE as she regains her footing - and in the distraction,
ROUNDHOUSE KICKS Erika, knocking her back into the main base
level.

ON TORI as she scrambles to her feet and takes in the
situation: there are FIRES springing across the lab, a lot of
the equipment destroyed.

She bends down towards the Engineer - he's pale, burnt and
unmoving. She checks his pulse... just as he BLINKS weakly.

TORI (cont'd)

Hey, wake up, alright? We need your
help. Mega-bitch there is gonna -

ENGINEER

(rasping)

Activate the Doomsday Switch. I
know... she made me activate just
before she made me open the door.

(CONTINUED)

CONTINUED: (2)

TORI

(curses)

Damn it. And there's no chance of shutting it down, is there?

MARIA (O.S.)

I studied the blueprints.

Tori turns - and sees Maria, a little smokey but otherwise fine, approach her.

MARIA (cont'd)

(off Engineer)

He activated the process but you could still use the manual override switch to change the programming or override it... or initiate the full global wipeout.

TORI

Do you know where it is?

MARIA

(nods)

Penthouse floor - there's a large chamber and within that, an ante-chamber. In the chamber - there's the Switch.

TORI

(to Engineer)

Any chance of finding out which Cabal stations are still active and ready to blow?

ENGINEER

(coughs; beat)

Ours'll be the last - otherwise the command couldn't get sent out to each active station.

(beat)

There's a list on the archives, if you get to a console. The destroyed or inactives ones are automatically removed for security purposes.

Tori nods, heading for a PC console and trailed by Maria. She starts working on it:

MARIA

So you find the list of the active ones? Then, what? Wouldn't it be easier to just let them blow?

TORI

But the explosions - they'd kill thousands of people.

(CONTINUED)

CONTINUED: (3)

MARIA
(nods)
Then I'll help.

TORI
(pauses)
Are you sure? I mean...

MARIA
Erika brought me back for her own
reasons - I won't be part of her
vendetta. And I won't let innocent
people die because of me.

Tori raises her eyebrows, impressed. Maria shrugs.

MARIA (cont'd)
Death makes you lose your grudges.
In most cases.

Tori shrugs and gets back to work as Maria looks back, we
SMASH CUT TO:

INT. CABAL COMPLEX - BASE LEVEL - SAME TIME

As Skye is thrown across the level by Erika, slamming
painfully into a series of METAL LOCKERS!

Skye groans, getting to her feet and ELBOWING Erika in the
face - following it up with a BUTTERFLY KICK and a leg sweep.

SKYE
I'm going to stop you, Erika. I...
I don't wanna hurt you. Please.

ERIKA
No, Skye.

She draws her QUARTERSTAFF free from a sheath on her back,
twirling it. Skye in return draws her bloodied SAI DAGGERS.

ERIKA (cont'd)
(smirks)
Just like old times.

SKYE
Yeah...

WHAM! Skye FLICKS out a dagger, which SLASHES across Erika's
face!

SKYE (cont'd)
... except this time I have no
problem hurting you.

Erika ROARS, her quarterstaff snapping around Skye's daggers
as she pushes Skye away from the burning lab/console room.

(CONTINUED)

CONTINUED:

ERIKA

Likewise.

She jabs at Skye - and then grabs a SHARD of GLASS, STABBING Skye in the side with it!

Skye COLLAPSES, BLOOD quickly staining her t-shirt as Erika bends down to her level.

ERIKA (cont'd)

You have to get out of here, Skye.
If you don't, not even Slayer
healing will help you.

SKYE

(fading)

No... you... you're going...

Skye collapses back against a locker, Erika stepping smartly over her and heading back towards the console room:

INT. CABAL COMPLEX - BASE LEVEL LABORATORY - NEXT

Where Tori and the Engineer have disappeared. Only Maria remains, she making her way towards a confused Erika.

ERIKA

Where is Tori? And the body of the
engineer?

MARIA

I don't know! That grenade you
threw knocked me for six.

Erika's all concern instantly, examining Maria's head for concussions or bumps.

ERIKA

Are you okay?

MARIA

Yeah, I'm fine. What about the
plan?

ERIKA

We just need to get to the rooftop
chamber - we can activate the
Switch there.

MARIA

(nods)

Fine by me.

The two exit the console room - as FIRES start to spread all over the laboratory and we CUT TO:

EXT. CABAL COMPLEX - SAME TIME

Night has fallen as we PAN ACROSS - and find TORI dragging both the Engineer and Skye to their parked car.

TORI

Jeez, I should have started lifting more weights as my New Year's resolution...

(to Engineer)

You're gonna be fine, I'm gonna call my friends. They'll be on their way here with an ambulance.

(to Skye)

Come on. We need to talk.

Leaving the Engineer propped against the side of the car, Tori drags Skye to the back.

TORI (cont'd)

I'm not gonna lie, Skye, you're badly injured... but if you stay still, you're gonna be okay. I managed to get the plans off the server before the place exploded and I had to get you both outta there. I'll send 'em to Sofes and the team as soon as I can... but I'm taking care of Erika first.

SKYE

(cutting in)

No... I have to beat this bitch. She... she can't get away with it.

TORI

And she won't, but I can stop her. You're not strong enough anymore.

SKYE

There's a way.

(meaningful)

You know there's a way.

TORI

(shakes head; beat)

No. You can't ask me to do that Skye, not after everything!

SKYE

It is. And you promised.

Tori looks conflicted - even as Skye suddenly starts to CONVULSE! Tori pulls Skye's shirt up - as more BLOOD starts to flow out!

(CONTINUED)

CONTINUED:

SKYE (cont'd)
(fading fast; rasping)
You... promised... you promised
that if... it came down to it...
you would... sire me... so I
could...

TORI
(agonised)
I... I know but...

And it's with the last of her strength that Skye YANKS Tori's wrist towards her mouth and BITES, sucking blood into her mouth!

TORI (cont'd)
(horrified)
Skye, no!

She swallows with a GULP, Tori pulling her wrist back in horror... and then Skye COLLAPSES. She's still, pale.

Lifeless.

ON TORI as she waits, watching Skye, not knowing whether she's alive or not...

Until starts to SOB, collapsing back against the car. Skye's not coming back.

PUSH IN on her... until she stands, wiping the tears from her eyes. Anger rolls from her in waves.

TORI (cont'd)
(furious)
Time to end this.

BLACK OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. CAMPUS - IT SUITE - EVENING

Mela's hard at work, wiping sweat from her brow as she pushes herself free from the mess of COMPUTER BANKS. She sighs in frustration, her head in her hands, until:

CELESTE (O.S.)

Any luck?

She turns - and sees Celeste approaching, a question on her expression. Mela SIGHS.

MELA

When we attacked the electricity sources of the Academy, the computers initiated a backup, emergency wipe of the systems. I mean, I'm good, but...

CELESTE

You've been working for four hours straight. You need a break.

MELA

What are you, my mother?

CELESTE

More than she ever was to you.

Mela nods - can't argue with that - as we CUT TO:

EXT. CAMPUS - MEMORIAL GARDENS - LATER

The two women are wrapped up warm for the cold weather - even as a miniature FIREBALL, suspended in mid-air floats near Mela and Celeste as they walk.

The recent damage is still evident in the gardens - large HOLES, scorched grass... and even a few smashed GRAVESTONES.

ON MELA as she bends down, seeing a couple of them out of their places - they read 'CLAIRE FRYE' and 'MEI KIM'.

Mela swallows, placing them back reverently - as if she can feel the disapproving looks of her former comrades.

CELESTE

Friends of yours?

MELA

Once upon a time, yeah. Grudges normally don't last that long here.

(CONTINUED)

CONTINUED:

CELESTE

Or used to last. I think we can officially say that school is definitely out for summer.

MELA

Why am I here? In the gardens, I mean.

CELESTE

I'll give Rupert Giles one thing... he knew how to give you a bit of breathing space.

MELA

You knew him?

CELESTE

(smiles; enigmatic)

Once upon a time. When he was Ripper.

(beat; moving on)

Hamish is a useful tool - but I need someone I can rely on. If something happens to me, Hamish and Jilhandra... they'll go into bed with anyone.

(smiles)

But we're family. And that counts for something.

Celeste sits down on a barely-scorched BENCH, Mela taking a seat beside her. The fireball stays hovering, providing warmth as they talk:

MELA

I guess. Never had much a family growing up, so it's... a new experience to say the least.

CELESTE

(long beat)

As far as Hamish and Jilhandra know, my game plan is just to kill the Slayers, let them have their own little pockets of the world. But I need to eliminate Kira's New Coven. And to do that... my resources are spent after the attack. We need a large, mystical power source to feed off.

MELA

You have one in mind?

(CONTINUED)

CONTINUED: (2)

CELESTE

There are hotspots located all over the world, but without the Rosenberg girl to help us improve our worldwide teleportation we need to look closer to home.

(beat)

The Glastonbury Tor.

MELA

Heard of it. Vaguely. But in the same way people know Stonehenge.

CELESTE

The Tor is a vast, self perpetuating energy source - if I can tap into that, it'll be enough to blow a hole through the world. The universe if needs be. Certainly more than enough to leave a scorch mark on the ground where Kira used to stand.

If Mela's a little frightened by her grandmother's words, she doesn't show it.

MELA

Fine by me.

ON MELA as she relaxes, the lights of the Academy illuminating the scene as we CUT TO:

EXT. ROADS - NIGHT

Near darkness now as the Academy SUV tears down a road... and as we PAN AROUND, the bright lights of London aren't far away as we CUT TO:

INT. SUV (MOVING) - SAME TIME

ON SOFIA in the backseat as she checks her phone, yelling up to Greg and Fran in the front seats:

SOFIA

Tori just sent me the list of active and affected Cabal areas - most of them are shut down, but we're active in about fourteen major locations.

GREG

We need to get those areas evacuated, especially if they're in dense areas of population.

(CONTINUED)

CONTINUED:

SOFIA
(smiles)
I have an idea.

CUT TO:

INT. HOTEL - SUITE - SAME TIME

Darkness - until the RINGING of a phone startles the sole occupant of the bed awake.

A pale hand flails for the light until it SWITCHES ON - revealing a very tired MADISON RILEY. She answers the phone:

MADISON
Hello?
(blinks)
Sofia?!

INTERCUT WITH:

INT. SUV (MOVING) - SAME TIME

As before, Sofia writing the list of the affected areas down at the same time - whilst talking on speakerphone:

SOFIA
Sorry to break up your PR holiday,
but it's an emergency.

MADISON
What's happening? Have you girls
been watching the news?

She fumbles round, finds the TV REMOTE and switches on the wall-mounted PLASMA SCREEN.

A NEWS REPORT comes on, shaky camera footage from a distance showing the Academy, plumes of SMOKE rising from it.

A TICKER across the bottom reads: 'Explosions at alleged 'Slayer Academy'... 'Representatives unavailable for comment.'

MADISON (cont'd)
They're saying some kind of
explosion went off on campus. I've
been calling all day but all the
lines are dead, so I don't -

SOFIA
I'll explain later. Long story
short, we were attacked and had to
abandon the Academy.

MADISON
My God. Casualties?

(CONTINUED)

CONTINUED:

SOFIA

Lots.

(beat)

And if we're going to stop even more, then we need your help.

MADISON

What do you need?

SOFIA

To cut another long story short, there's gonna be a series of explosions around the world emanating from secret bases - the only problem, besides the explosions, is that they're all in dense populated areas.

GREG

High civilian casualties. It's the Cabal.

MADISON

Oh, no... so you want to start initiating country-based emergency alerts?

SOFIA

Great minds think alike. I can do one from my laptop and if you contact Frankie, she can set up the rest: I think if we try to do them based on country and language barriers, the message'll get across quicker.

MADISON

Absolutely. I'm right on it. Good luck.

Sofia disconnects.

END INTERCUT:

And we're left in the hotel room as Madison flings on a robe, ready to do what she can to save some lives as we CUT TO:

INT. CABAL COMPLEX - PENTHOUSE FLOOR - SAME TIME

ON ERIKA as she and Maria move through the floor - very different to the base downstairs: very plush, open-space, randomly spaced CUBICLES.

MARIA

(dry)

Here's to middle management.

(CONTINUED)

CONTINUED:

There's a hint of MOVEMENT behind some curtains - a scared boss or someone - and Erika curves an eyebrow at it.

ERIKA

Let me care of this.

Erika moves off-screen, the sickening SCREAMS of the poor soul filling the air - and leaving us with Maria. She looks towards a small DOOR before:

DING. The elevator doors slide open - and both Maria and Erika turn to see a pissed-off TORI emerge.

TORI

(sarcastic)

Hi, honey. I'm home.

ERIKA

How did you -

TORI

Vampire hearing, moron. I followed the screams. That and you have a fantastic habit of letting your dirty, bloody fingers tap the call button on the elevators.

The two vampires start to circle, faces VAMPING OUT instantly.

ERIKA

This is not your fight. I believe I have told you that enough times.

TORI

Yeah, sorry. Guess it takes me a while to learn something. That and the fact that this is my fight - I made you what you are.

ERIKA

The Cabal did this. You were merely a vehicle, a means to an end.

TORI

Now you're just hurting my feelings.

ERIKA

(smiles)

There is something... different about you. You...

(beat)

I think you have been hanging around with Skye too much for your own good.

(CONTINUED)

CONTINUED: (2)

TORI

Someone has to, since her best friend decided to become a sociopathic bitch.

ERIKA

I have no illusions about what I have become. I am -

TORI

(cuts in; dark)

All you're gonna be soon is dust, bitch.

(beat)

She's dead.

Erika stops, eyes wide and shocked.

ERIKA

Skye's... dead?

TORI

(accusatory)

You stabbed her.

ERIKA

I... I only wanted her gone. Away from all this.

MARIA

Erika... we have to stop this.

TORI

Listen to the kid. She's all manners of wrong - sorry, but you are - and even she knows what you're doing is just... it's not right.

Erika's cool attitude finally snaps:

ERIKA

They killed her! How many innocent girls have they killed, Tori? How many have to die before somebody does something?

TORI

Speaking as a former evil bitch - I can see where you're coming from... but is thousands of innocent lives as collateral really going to balance the scales against one girl?

(CONTINUED)

CONTINUED: (3)

ERIKA

She's my sister. I'd sacrifice the
world for her.

TORI

(snorts; bitter)

Yeah, I mean, why stop at twenty
people? I mean, sure they were
crooks and murderers, but why not a
hundred? A thousand?

(beat)

And Maria's not even here to see
your love.

Erika turns, confused - and Maria's gone! She turns back - in
time to meet a SPIN KICK from Tori! Erika CRASHES to the
ground, Tori cracking her knuckles.

TORI (cont'd)

I'm gonna finish what I started all
those years ago. I never should
have sired you.

Erika flips to her feet - and SMACKS Tori, following it up
with a SUCKER PUNCH.

ERIKA

It is not your fault - I would have
picked any vampire to do it.

TORI

Now you're just offending me.

She wipes some blood from her chin, tasting it.

TORI (cont'd)

Haven't had anyone for... eighteen
months? Maybe two years? I gotta
tell ya, that little adrenaline
rush...

WHAM! Tori gives Erika a RIGHT HOOK, a KNEE to the chest and
an ELBOW to the face before Erika can even respond!

TORI (cont'd)

... it still works the old magic.

Erika TACKLES Tori, SLAMMING her against the wall and BITING
her in the neck, Tori YELLING...

... until she BITES Erika in the neck, CRACKING her head
against Erika's with a BANG!

Tori grabs her sword with both hands, driving it towards
Erika who sidesteps it, ELBOWING Tori in the chest as she
grabs the sword.

(CONTINUED)

CONTINUED: (4)

Tori backs up against a CUBICLE, ducking a slash from Erika and using a discarded LAPTOP to smack the Russian over the head with!

ON TORI as Erika staggers back, Tori KICKING the sword from her hands - and it flies off, embedding itself in a support beam!

Erika grabs her quarterstaff, Tori using the laptop as a makeshift shield as the blows from the staff increase and we CUT TO:

INT. CABAL COMPLEX - DOOMSDAY CHAMBER - SAME TIME

ON MARIA as she holds the pilfered blueprints in her hand, turning a corner and removing a PAINTING from the expensively furnished wall...

... and PRESSING her palm against it, a pressure sensitive trigger going off...

... and allowing part of the entire wall to SLIDE AWAY, revealing a CHAMBER behind it!

Checking she's not being followed, Maria ducks inside as we CUT TO:

EXT. TIMES SQUARE - NEW YORK CITY - SAME TIME

The middle of the afternoon, rush hour - but all of the traffic's stopped as thousands of concerned New Yorkers look up at the iconic screens:

To see FRAN on the screens, her footage shaky, even though her voice isn't as it echoes:

FRAN

Hi. My name is Fran St. James...
and this is an emergency. This
isn't some weird promo
advertisement...

MATCH CUT TO:

EXT. EIFFEL TOWER - PARIS - SAME TIME

A large mounted PLASMA SCREEN where hundreds of Parisians watch as FRANKIE continues the simultaneous live webfeed:

FRANKIE

(in French)
... or an attempt for you to see
our film. Your lives are in danger.
We 'ave to evacuate you from
certain locations...

MATCH CUT TO:

EXT. PALACE OF FINE ARTS - MEXICO CITY - SAME TIME

This time it's TIA on the screens, now in SPANISH:

TIA

... because, we believe that there is a severe threat. To the point of mass casualties. We know that some of you do not believe that we are even real...

MATCH CUT TO:

EXT. HARAJUKU DISTRICT - TOKYO - SAME TIME

Schoolgirls peering in large windows with TVs as REIKO addresses her hometown in native JAPANESE:

REIKO

... but we promise you, the loss of any innocent civilians, is something we will fight to the death for. Something we have died for in the past.

MATCH CUT TO:

EXT. TRAFALGAR SQUARE - LONDON - SAME TIME

And finally it's SOFIA on the huge screens (her footage as shaky as Fran's), thousands of worried Londoners listening.

SOFIA

The Army will be mobilising a mass evacuation of the affected areas immediately. Please cooperate for your own safety.
(smiles)
God bless.

SMASH CUT TO:

INT. TOR - COMMAND CENTRE - SAME TIME

ON FRANKIE as she works on the PCs, helping to route global efforts away from the affected areas and cities - there's a lot of them.

PAN ALONG as Tia appears in the tent, heading over to Reiko.

TIA

He's gonna be fine. Bump on the head, but he can't remember why Skye attacked him yet.

(CONTINUED)

CONTINUED:

FRANKIE
(confused)
Skye attacked Manu?

REIKO
Apparently. No idea why, but
knowing Skye it could be 'cause he
took the last of her candy.
(off look; shifty)
Not that it's happened to me with
her...
(beat)
How'd our appeals go?

FRANKIE
The cities are deploying troops,
evacuating the areas. But even at
the rate they are moving at... we
'ave not enough time to clear the
areas. We will save most of the
people... but there will be
casualties...

Looks of despair all around as we CUT TO:

INT. CABAL COMPLEX - PENTHOUSE FLOOR - SAME TIME

ON TORI as she crashes against a cubicle, slumping to the
ground. Erika looms above her, ready to finish her.

ERIKA
I'm actually going to enjoy this.
All this time, you've been
disrupting my plans...

She grabs the STAKE from Tori's belt, TWIRLING it.

ERIKA (cont'd)
... and now you are going to die
because of your own foolishness.
(smirks)
You really have been spending too
much time around Skye.

BANG! BANG! BANG! Three SHOTS BLAST INTO Erika, sending her
flying back against the cubicle. They're only flesh wounds
but still hurt.

FEMALE (O.S.)
(familiar)
I know they didn't kill you...

PAN UP as we find our mystery female shooter.

FEMALE (CONT'D) (cont'd)
... but I bet they sting like a
bitch.

(CONTINUED)

CONTINUED:

And it's SKYE!

She COCKS a pilfered shotgun, Tori lending her an amazed look
- before she shifts into GAME FACE!

ON SKYE as she smirks darkly and as we take it in:

She's a vampire again.

BLACK OUT:

END OF ACT FOUR

ACT FIVE

ON BLACK:

PAN DOWN through the darkness until STARS in the night sky start to appear...

Until we find ourselves hovering over LONDON - a BIRDS-EYE VIEW over the city - establishing this and the ensuing chaos before we SMASH CUT TO:

EXT. LONDON - SAME TIME

ARMY BLOCKADES are being set up, civilians and Londoners evacuated - SCREAMS and CRIES are heard as terrified people hurry away...

... and we LAND ON the Academy SUV as it roars past the blockade, the Army giving them a wide berth.

One PRIVATE helping with the blockade turns to his friend:

PRIVATE
Bloody Slayers...

CUT TO:

INT. SUV (MOVING) - SAME TIME

In the back, Sofia's getting weapons while Fran directs Greg through the traffic, an EMERGENCY PASS in her hand as she shows it to the various Army checkpoints.

SOFIA
Do we even know how to stop this thing?

GREG
Nope. Not a clue. But hopefully, Skye and Tori'll have more of an idea than we do.

FRAN
(sombre)
Here's to hope, then.

SMASH CUT TO:

INT. CABAL COMPLEX - PENTHOUSE FLOOR - SAME TIME

ON SKYE as she advanced towards the shocked Skye and Tori, her daggers in her hands as she drops the shotgun.

SKYE
What? Surprised to see me?

(CONTINUED)

CONTINUED:

TORI
(quiet)
... it worked. It actually worked.

SKYE
Tori. Go fix the countdown, make
sure we don't go kaboom at the end.
(beat)
Me and Erika have got a score to
settle.

Tori nods, scrambling to her feet and exiting the room as we
PAN AROUND:

FRAME Erika and Skye as they face one another - it's the
final showdown.

ERIKA
What did you do?

SKYE
Pretty obvious, Erika.

ERIKA
But the siring process normally
takes hours, not...

SKYE
Yeah, I know. Full of surprises,
ain't I? Have to say, I'm a little
surprised myself.
(twirls daggers)
But let's save the commentary.

Erika NODS - and then LUNGES towards Skye, her quarterstaff
snapping against Skye's daggers.

Skye parries, renewed strength in her blood - and SPLITS the
quarterstaff in two with a SLAM from the two daggers as we
SMASH CUT TO:

INT. CABAL COMPLEX - PENTHOUSE CORRIDOR - SAME TIME

ON TORI as she rounds a corner, looking desperately for the
chamber in question...

... and then she spots a discarded painting on the ground.
She turns:

To see the DOOMSDAY CHAMBER behind her and MARIA at work
within it.

TORI
Maria!

Tori rushes for the chamber - and then BOUNCES off a hidden,
thick GLASS BARRIER!

(CONTINUED)

CONTINUED:

MARIA

(slightly muffled)

Sorry, Tori. This is a one-way trip.

TORI

You... you're really gonna kill thousands of innocent people?

MARIA

(beat)

No. I'm saving them.

(beat)

I've been reading the blueprints, figuring out a plan while everyone freaked out.

(sad smile)

That's the one thing I inherited from Erika - under pressure, I'm pretty calm.

TORI

(confused)

I don't understand...

MARIA

The engineer - hope he's okay, by the way - started the Doomsday Initiative, routing power to the explosive bases around the world. But... I've rewritten the program. The explosions will be minimal, evacuating remaining employees, crumbling the buildings but that's it.

(beat)

The only problem is that the new program needs a continual manual override - an actual human hand on the Switch. All that extra energy's gonna get diverted here...

TORI

(penny drops)

... meaning that the entire building'll pop like a blister.

MARIA

The irony is that this is giving Erika what she wants - the Cabal's destroyed.

TORI

Maria, there has to be another way - all that energy, you're gonna get obliterated!

(CONTINUED)

CONTINUED: (2)

MARIA

I know. But now I know why I was actually brought back, why the guy upstairs let me back in here...

(smiles)

I finally get to do something human again.

STAY ON MARIA as she continues to work - a TEAR in her eye... as we SMASH CUT TO:

EXT. CABAL COMPLEX - SAME TIME

The SUV pulls up outside the complex, Sofia and Fran leaping out and racing to Skye and Tori's abandoned car.

The Engineer is still slumped against it, Fran checking his pulse. Sofia hands Greg his shotgun.

FRAN

Faint pulse, but I think he'll make it. Ambulance?

GREG

On it's way. Figured we might need one anyway.

SOFIA

Skye?

Greg points something out on the building - SMOKE is rising, seemingly from the earth itself.

GREG

Some basement level seems to be on fire...

CRASH! All eyes turn upwards - as a CHAIR sails through where a penthouse floor window used to be! It SMASHES into the ground and Sofia raises an eyebrow.

SOFIA

(dry)

I think I just found Skye.

GREG

Fran, stay with this gentleman, keep him stable. Sofia and I'll try to get upstairs.

Fran nods reluctantly as Sofia/Greg speed away, heading for the main building. ON FRAN as she sits down beside the Engineer.

ENGINEER

(raspy)

You're... going to... kill me...

(CONTINUED)

CONTINUED:

FRAN
(flat)
No. Why? Should I?

ENGINEER
(pained; almost teary)
You're a... a Slayer. I work... for
the people who... they killed so
many of you...

FRAN
I don't kill people, dude.

ENGINEER
(sad smile; slow)
I am... I'm a good man... needed
the money to support my family...
good people do bad things... for
the... right reasons...

FRAN
(long beat)
You're gonna be fine. Your family
need to see you again.

ON FRAN as she looks forward - the Engineer's words
resonating deeper with her own situation as we CUT TO:

INT. TOR - COMMAND CENTRE - SAME TIME

ON FRANKIE as she watches the situation around the world
unfold - but looks up as a resolute MANU enters.

FRANKIE
Are you sure you should be up?

MANU
There are patients you need
treating, Frankie. I can't let them
down.
(beat)
And I remember why Skye knocked me
out.

He reaches into his shirt pocket and pulls out a FLASH DRIVE.

MANU (cont'd)
(off look)
She told me that she needed to give
you all this. That I was the only
one who knew. Who'd understand.

FRANKIE
Knew what?

ON MANU as he starts to speak and we SMASH CUT TO:

INT. CABAL COMPLEX - PENTHOUSE FLOOR - SAME TIME

ON SKYE as she swings her sai daggers into Erika's side, slashing across - only to be met by Erika's quarterstaff halves.

Skye KICKS them aside but leaves herself open for a CRESCENT KICK by Erika who floors her former best friend.

ERIKA

You really thought becoming a vampire would finish me? Level the playing field?

SKYE

No...

Skye FLIPS to her feet, a ROUNDHOUSE KICK coming a moment later.

SKYE (cont'd)

... I thought it might make you stop.

TORI (O.S.)

Maria! Stop it!

Erika's eyes go wide - and she KNOCKS Skye to her side, racing to where Tori's voice came from as we CUT TO:

INT. CABAL COMPLEX - DOOMSDAY CHAMBER - SAME TIME

An intimate ante-chamber, filled with equipment and small WALL SCREENS - showing the evacuating areas around the world.

ON MARIA as she heads for the centerpiece of the whole chamber - a large, electrical-breaker style SWITCH, elevated in the 'off position'.

MARIA

(murmuring; in Russian)
Our Father, who art in Heaven...

ERIKA (O.S.)

(anguished)
Maria! No!

She turns - and sees a despondent ERIKA hammering away at the glass, desperately trying to get inside the chamber.

ERIKA (cont'd)

Please! No!

MARIA

(turns back; sighs)
Amen.

(CONTINUED)

CONTINUED:

And then with the smallest of triumphant smiles, Maria FLIPS THE DOOMSDAY SWITCH!

The entire chamber is filled with sudden LIGHT as we CUT TO:

EXT. CABAL BASE - TOKYO - SAME TIME

Hurried Japanese Cabal workers flee in horror as their BASE OF OPERATIONS starts to collapse from within!

EXT. CABAL BASE - PARIS - SAME TIME

The survivors of the base watch as DUST and DEBRIS collapse and their base is destroyed...

EXT. CABAL BASE - MEXICO CITY - SAME TIME

Civilians and Cabal personnel alike run as the explosion - much smaller than anticipated - breaks the Cabal base apart!

INT. CABAL COMPLEX - DOOMSDAY CHAMBER - SAME TIME

The chamber is destroyed, blown apart with EXPLOSIONS...

... and as the light fades, all that remains of Maria Nemerov... is DUST.

REVERSE ANGLE to see Erika SCREAMING inconsolably at the glass.

She staggers back, turning slowly to Skye and Tori behind her - before LAUNCHING herself at them!

INT. CABAL COMPLEX - ELEVATOR - SAME TIME

In a surviving elevator, Sofia and Greg are shaken by the sudden motion but keep on going.

INT. CABAL COMPLEX - PENTHOUSE FLOOR - SAME TIME

ON TORI as she's forced back, along with Skye, from a raging Erika who's taking wild blows and swings.

ERIKA
(screaming)
She was my world!

SKYE
(to Tori)
Move, get out of here. You've got about two minutes before the energy relay makes its way back here.

TORI
I...
(nods)
Fine. Thank you.

(CONTINUED)

CONTINUED:

SKYE

For what?

TORI

... for giving me a second chance.

Skye nods - and then turns to block a move from Erika. Tori moves away, reluctantly, away from the penthouse floor, disappearing from sight.

Silence as Skye and Erika face off - but after a few more blows Erika's anger is overwhelmed by emotion.

She drops her weapon, almost doubled over with gut-wrenching SOBS. Skye steps back, letting her daggers drop.

SKYE

This is how it ends, Erika.

ERIKA

I... I don't care any more.

SKYE

Then let me end your suffering.
You're my best friend... and I've
missed you so damn much.

Erika collapses on the floor, Skye kneeling a beat later.

ERIKA

How... how are you a vampire, Skye?
Why did you...?

SKYE

The Mohra blood. It helped me with
the Virus' infection... but it
didn't just help there. But I
didn't drink enough of Tori's blood
to give me the full 'game face'
treatment.

(beat)

It's a long story... and I think
we've got about sixty seconds, so
the explanation's not important.

ERIKA

(beat; teary)

Do you think she's in... Heaven?

SKYE

(starting to well up)

She was only here on a return
ticket anyway.

(beat)

And you'll see her soon.

(CONTINUED)

CONTINUED: (2)

ERIKA
(shakes head)
No, I've... I've done so much evil.
I've killed so many people... my
soul is gone. I'll never...

SKYE
If there's anything I've learnt
from hanging around with a bunch of
Slayers and vampires, it's that the
soul is something you can't really
break or change. And that, deep
down, Erika Nemerov... your soul is
noble and as good as ever.
(beat)
Don't worry. You'll see her soon.

Erika sags, the fight gone from her. Skye picks SOMETHING up.

ERIKA
(long beat; quiet)
Make it quick?

SKYE
(smiles)
Always.

ON SKYE as she leans over and HUGS Erika with the last of her
strength...

... before she picks up Tori's discarded STAKE and RAMS it
home into Erika's chest.

Erika GASPS but holds on to Skye, the pair of best friends
clinging on...

... until Erika SMILES... and TURNS TO DUST. She literally
CRUMBLES away in Skye's arms.

ON SKYE as she starts to SOB, her sobs turning to COUGHS...

SKYE (V.O.) (PRELAP) (cont'd)
If you're watching this... then I'm
dead. Or soon to be.

MATCH CUT TO:

INT. TOR - COMMAND CENTRE - SAME TIME

A VIDEO FILE on Frankie's laptop, showing SKYE talking to the
screen. She's sombre, serious.

REVERSE ANGLE to show everyone remaining at the Academy is
watching - Reiko, Belle, Delaney, Tia, Manu and Frankie at
the forefront.

(CONTINUED)

CONTINUED:

SKYE

Sorry, Ellen did it before and it was cool... hope I can honour her in my own way.

(beat)

In a few minutes, I'm heading off to go deal with Erika once and for all. This is my one shot at dealing with her: I'm gonna make myself a vampire again.

Shocked looks all around as Skye continues.

SKYE (cont'd)

I know you're all thinking that's not possible - but the thing is... when I made myself human, the Mohra DNA, the part of its blood that makes you change... it stayed in me.

(beat)

When I was researching the Chosen Virus a few years ago, Manu helped me figure it all out. Realised what I had in my blood...

CUT TO:

EXT. CABAL COMPLEX - SAME TIME

ON FRAN as the Engineer is loaded onto a STRETCHER, an AMBULANCE nearby. She watches.

SKYE (V.O.)

... I knew that if the worst came to the worst, I had a plan for dealing with Erika once and for all...

All of a sudden, the entire CABAL COMPLEX is ENGULFED IN FLAME!

INT. CABAL COMPLEX - PENTHOUSE ELEVATORS - SAME TIME

ON SOFIA AND GREG as they exit, to be met with a teary TORI...

... just as FIRE blazes across the building!

SKYE (V.O.)

I know this is a one-shot deal. I'll never be able to come back from this. I just need a single bite from Tori, a couple of blood mouthfuls... and the transformation'll kick in.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

SKYE (V.O.) (cont'd)
It's temporary at best. The Mohra
molecules will get me close enough
to being a full vampire for long
enough to do what I have to do.

CUT TO:

INT. TOR - COMMAND CENTRE - SAME TIME

Resume. Skye manages a wry smile now.

SKYE
(snorts)
Jeez, listen to me. It's like I'm a
freakin' professor or something.
(beat; serious)
The basics are that the Mohra DNA
won't be able to keep the change up
long, and that my body'll start to
succumb to its injuries.

CUT TO:

INT. CABAL COMPLEX - PENTHOUSE FLOOR - SAME TIME

ON SOFIA as she races into the fiery maelstrom, screaming:

SOFIA
Skye!

Then she spots her, lying on the floor, her hand in the
remains of what used to be Erika.

It's clear that Skye Underwood... is DEAD.

SKYE (V.O.)
And then... like a whisper in the
wind, I'll be gone.

STAY TIGHT ON SOFIA as she reaches forward to grasp her
friend's hand...

... but as she does, Skye's body SHIFTS... and then slowly
CRUMBLES AWAY INTO DUST.

Sofia staggers back, tears in her eyes as we CUT TO:

INT. TOR - MEDICAL TENT - SAME TIME

ON DANNY as he slowly starts to stir awake, rubbing his eyes.

SKYE (V.O.)
Corny, right? That's why I'm gonna
knock Manu out - if he lets you
guys know what I'm planning, I know
you'll never let me go through with
it.

(MORE)

(CONTINUED)

CONTINUED:

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

(beat)

If I... this is all a 'Plan B'
anyway, but in case I don't end up
coming back... tell Danny...

Danny bends down, checking on an injured Slayer despite his own war wounds.

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

Oh, tell him something. He'll be
too mad to listen anyway.

CUT TO:

INT. CABAL COMPLEX - PENTHOUSE FLOOR - SAME TIME

ON GREG as he races to Sofia, dragging her back towards where he and Tori are waiting - just as the roof of the entire building COLLAPSES onto the penthouse floor!

SKYE (V.O.)

So... this is me. Signing off.

ON GREG as he murmurs something, LIGHT building around he and the girls as they huddle together...

...and they disappear in a FLASH as DEBRIS slams down, the entire building crumbling around them!

INT. TOR - COMMAND CENTRE - SAME TIME

Most of the assembled are CRYING, Manu and Belle the only ones managing to hold it together.

ON SCREEN as Skye finishes her speech, crackling her knuckles.

SKYE (V.O.)

So then...

DANNY (O.S.)

Ladies.

Reiko turns - eyes red and puffy - to see a confused Danny at the entrance to the tent.

DANNY (cont'd)

What's happened?

No one can meet his eyes - Danny's own go the video screen.

CUT TO:

EXT. CABAL COMPLEX - SAME TIME

ON FRAN as she watches the complex collapse, worry in her features - but manages to breath a sigh of relief as Tori, Greg and Sofia MATERIALISE in front of her.

FRAN

Jeez, you gave me a heart attack!

(beat)

Wait, where's Skye?

No answers - but Fran gets it instantly, nodding and managing not to cry.

Tori stumbles ahead, shell-shocked by the whole experience. Greg and Sofia share an intense HUG, holding on for support.

FRAME the scene - one of utter sacrifice and devastation as we CUT TO:

INT. TOR - COMMAND CENTRE - SAME TIME

ON SCREEN as Skye WINKS cheekily at camera:

SKYE

Here's hoping I went out in the way
I lived. Kicking ass and chewing
gum like I was all out of gum.

She manages a brief GRIN, before leaning forward to switch off the camera, and it turns to STATIC before we:

BLACK OUT:

END OF SHOW

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