

KENNEDY

"Not in Kansas Anymore"

by
Paul Robinson

TEASER

FADE IN:

EXT. WOLFRAM & HART FORTRESS - NIGHT

A massive stone fortress - there is a village around the base of the fortress.

The fortress and the village are suffering through a nasty storm.

A lightning bolt crackles down - hits one of the thatched houses in the village, the thatch erupts into flames ... and the flames jump to a nearby house - and another, and - chaos is ensuing as people flee their houses in panic.

- a figure is watching the chaos from a window high on a tower in the fortress. He's tall, muscular, dark haired - this is GARRETT.

INT. WOLFRAM & HART FORTRESS - NEXT

GARRETT turns - the room is both luxurious and basic at the same time. Stone floor, richly coloured drapes on the walls, and a luxurious bed on which a naked tall, dark haired woman is reclining.

The woman is SAMANTHA.

SAMANTHA

Does their pain sooth you?

GARRETT

It soothes me greatly, Samantha. We are near our goal - one more girl to die and the dawn of a new age will be here.

(beat, suddenly - he
VAMPS)

I'm hungry -

SAMANTHA

I'm sure one of the villagers will be happy to oblige.

GARRETT

I'm sure.

(beat)

But you, on the other hand, have work to do. Find me that last girl - and bring her to me. I want to tear her heart out, drink her blood and end the age of the vampire slayer once and for all!

(CONTINUED)

CONTINUED:

SAMANTHA runs her tongue across GARRETT'S cheek before they kiss passionately -

SMASH CUT TO:

BLACK

KENNEDY (V.O.)

Listen close. This was the deal -
into each generation, one child was
born with the strength and skill to
hunt vampires, to stop the spread
of their evil -

FADE IN ON:

INT. CAVERN - DAY

KENNEDY jumps down through the opening and she hurls the scythe towards BUFFY.

KENNEDY

Buffy! Catch!

ANGLE ON: the scythe as it twirls through the air.

BUFFY catches the scythe without even looking back - dispatches two vampires.

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

Now this is where things got
complicated:

INT. SUNNYDALE HIGH - WOOD'S OFFICE - NEXT

WILLOW suddenly tenses up, eyes wide, as light begins to fill the room. We do a series of quick dissolves, moving in on her:

WILLOW

Oh.

WILLOW (cont'd)

My.

WILLOW(cont'd)

Goddess.

KENNEDY falls back, slammed by something unseen.

INT. THE CAVERN - NEXT

SLOW MOTION TABLEAU:

The battle. BUFFY in the foreground, axe swinging through an already dusting vamp, a war cry bursting from her mouth.

(CONTINUED)

CONTINUED:

FAITH beside her, kicking the face of another vamp. In mid air in the background, a vamp and a slayer LEAP at each other, above the heads of the warring crowd.

There is nothing here to see but the sprawling, brawling mob.

BUFFY (V.O.)

In every generation, one slayer is born because a bunch of guys that dies thousands of years made up that rule. I say we change the rules, I say my power should be our power. Every girl who could have the power, will have the power. Who can stand up, will stand up. Every one of you. Slayers. Every one of us. The line will no longer move through me, it will move through all of us -

KENNEDY (V.O.)

See. Told you it got complicated. Will used the energy of the scythe to turn every single potential into a Slayer. Pretty nifty idea, huh? Well, I was one of those potentials who got turned into a Slayer.

(beat)

Kennedy, the Vampire Slayer. Cool, right? Sure - until you die.

INT. SUMMERS RESIDENCE - UPSTAIRS HALLWAY - NIGHT

DAWN is standing right behind KENNEDY, her eyes glowing a demonic RED. She looks at KENNEDY with a more than sinister look - it's evil.

DAWN

You have seen it.

KENNEDY

Dawn?

DAWN

They cannot know.

KENNEDY

What -

DAWN swiftly brings the axe up from out of view and SWINGS it at KENNEDY, implanting it in her chest. KENNEDY screams, falling back onto the floor.

(CONTINUED)

CONTINUED:

The camera pans up to the wall where we see the shadows of DAWN plunging the axe into the body on the floor, blood splattering over the white walls.

KENNEDY (V.O.) (cont'd)
But then again, I didn't die - at
least, not in your usual way.
Sure, there was a body and a
funeral. But me?

INT. DEMON PUB - DAY

A quaint pub - stone floor, wooden tables and chairs, drapes on the walls and a long bar manned by a GROTESQUE DEMON.

KENNEDY is sat at the bar - the patronage of the pub is almost exclusively populated by GROTESQUE DEMONS.

KENNEDY fingers her drink.

KENNEDY
Take a look for yourself, I'm one
hundred percent alive - at least
I was the last time I checked.
And if I was dead, would I be sat
right here?

A nearby patron VAMPS and growls:

KENNEDY (cont'd)
Oh, right.

KENNEDY puts her AXE on the bar - the patron nervously eyes the AXE up, downs his drink in one fluid motion, he stands and exits.

KENNEDY looks at the AXE - identical to the one ULITHIOS used to kill her.

KENNEDY (cont'd)
You know what, Toto. I don't
think we're in Kansas anymore -

BLACK OUT:

END TEASER

ACT ONE

FADE IN:

EXT. PASTORAL COUNTRYSIDE - DAY

Blue skies, green hills, the lush and verdant countryside in all of its glory - the birds are singing and we can hear the gentle rush of a small river.

We move over the hills to the small river - the sunlight reflects off the water. An apple core hurtles into the water, sinks, then surfaces and bobs in place before being swept away by the gentle current.

And then a pair of feet plunge into the water - we pull back and reveal they belong to our heroine, KENNEDY.

The sunlight reflects off her raven hair - she lies back on the grass.

KENNEDY

This is all very Louis Armstrong -

The placidity of the scene is broken - by the sound of some sort of explosion. KENNEDY shoots upright, grabs her boots and runs to the top of a nearby hill -

A column of smoke has erupted from a nearby farm - there are some people moving about.

KENNEDY grabs her axe - and begins running, taking numerous deep breaths. She vaults over a dry clad stone wall and -

EXT. DERRINGER HOMESTEAD - NEXT

A two story stone house rising above a few single story buildings in a farm yard - there are horses in a stable, chickens and ducks in the yard, and sheep and cows dot the surrounding hills.

A grain cellar that previously towered over the rest of the farm is now a towering inferno - a column of smoke rising from it.

There are several demons moving about in the courtyard - all of the same variety: green skin, scales, muscle bound, with jutting tusks and a crest of spikes running from the forehead backwards.

Two are standing over the bloodied corpses of a middle aged man and woman - a slice from the claw of one of the demons disembowels the woman and it lifts her entrails into the air and growls in pride.

It drops the entrails into its mouth and begins to chew -

(CONTINUED)

CONTINUED:

- we move away from the scene, past the house and the sounds of furniture being thrown around and objects being shattered that erupt from within.

In a second we come to rest on the stables - there are seven individual bays, but only three are noticeably occupied. Two of the others have open doors and the final two are bolted -

A horse neighs - and we slip inside that particular stable, the stable is clean and there is hay on the floor and oats in a bag.

SUDDENLY we can hear someone breathing - the camera tilts up to reveal a sixteen year old girl, possible Mediterranean ancestry and close-to-frumpy good looks.

This is MOIRA.

MOIRA is balanced on a beam above the stable door - she takes a deep breath.

The door opens - she drops down without even looking and slams the entrant into the floor. The two roll in the hay on the floor and the horse chomps at his bit and shuffles on its feet -

MOIRA pushes the intruder away from her - revealing KENNEDY.

The two women take a deep breath - sizing each other up for a second.

MOIRA
You're with them.

KENNEDY
With who?

MOIRA
Them.

KENNEDY
Who?

MOIRA
The ones who murdered my parents,
the ones who blew the grain cellar
up, the ones who are, even now,
looking for me to kill me!

KENNEDY
(deadpan)
Oh, them.

MOIRA
Yes, them.

(CONTINUED)

CONTINUED: (2)

KENNEDY

No, I'm not with them.

MOIRA

Sure.

KENNEDY

Look. If, as you said, they're looking for you to kill you, then do you honestly think that if I was working for them we'd still be stood here talking?

MOIRA

Good point.

(beat)

I'm Moira Derringer.

KENNEDY sticks her hand out - and MOIRA gingerly takes it, the two women shake hands and smile at each other.

KENNEDY

I'm Kennedy.

MOIRA

Surname?

KENNEDY

(deadpan)

No surname. Just - Kennedy.

MOIRA

Mysterious.

KENNEDY

So I've been told.

(beat)

Anyway - you seem to have a little vermin problem that I might be able to help you with. But first, a little problem that my journalism teacher used to call the 'Five W's' - who, what, why, when and where.

(beat)

Who are they, what do they want, why do they want it, when did they get here and where exactly are we.

MOIRA

They - they're demons.

KENNEDY

I think even Stevie Wonder could tell that.

(CONTINUED)

CONTINUED: (3)

MOIRA
Stevie Wonder?

KENNEDY
Doesn't matter.

MOIRA
They're demons - they work for a group we know as Wolfram and Hart and they're here to kill me.

KENNEDY
Woah, woah, woah. Wolfram and Hart?

MOIRA
Yes - they're our overlords.

KENNEDY
Yup, definitely NOT in Kansas anymore. I've heard of Wolfram and Hart, they're dangerous people - but why would they want to kill you?

MOIRA
I'm important - a thorn in their plans. You wouldn't understand.

KENNEDY
I'm a lot more perceptive than people give me credit for - try me.

MOIRA
You see - I'm what they call a slayer. One girl is born -

KENNEDY's head whips round - speaks at the same time as MOIRA.

KENNEDY
- into each generation, one child with the strength and the skill to hunt vampires, to stop the spread of their evil -

MOIRA
- into each generation, one child with the strength and the skill to hunt vampires, to stop the spread of their evil -

KENNEDY smiles as MOIRA realizes she's echoing her words - and a second later:

KENNEDY
I'm a slayer too, though not from round here. Don't ask me quite yet, I'm not even sure why I'm here -

(CONTINUED)

CONTINUED: (4)

MOIRA

But, there's only supposed to be one of us.

KENNEDY

As I said, not from round here, kid.

MOIRA

Don't call me kid. Call me Moira.

KENNEDY

Okay - where do you keep the weapons, Moira? I believe we've got some demon ass to whoop.

MOIRA

Whoop?

KENNEDY

It means to -
(sighs)
I'll explain later.

KENNEDY turns and heads out of the stable and into the farmyard itself - she is soon spotted by one of the demons who charges her, lets loose and unholy growl and -

TIME FREEZES.

- time runs rapidly backwards, through the scene with Kennedy and Moira in the stable, across the yard and back to the demon eating and disemboweling the middle aged women, then:

SMASH CUT TO:

BLACK

Beat.

SUPER: Earlier.

INT. DERRINGER FARMHOUSE / MOIRA'S ROOM - MORNING

A wrought iron bed in the centre of the room with simple cloth covers, a wooden bedside cabinet, dresser and wardrobe around the room and an iron bedpan peeking out from under the bed itself.

MOIRA is on the bed, she is wearing a pair of grimy dungarees and a pair of muddy boots and is smeared in grease - she has her eyes closed and, apart from the mess, looks incredibly placid.

The bedroom door creaks open - and the middle aged woman we saw earlier pokes her head into the room.

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CONTINUED:

WOMAN

Moira.

MOIRA

Yes, Mamma.

MRS. DERRINGER

It's time to bring the sheep in from the hill. And when you get back, you need to practice your hand-to-hand combat techniques with

-

MOIRA

But I don't wanna.

MRS. DERRINGER

Regardless, you shall.

MOIRA

I shan't.

MRS. DERRINGER

Don't make me come over there, young lady. It is an honor to be chosen -

MOIRA

For the past two weeks it has been nothing but milking the cows, fetching the sheep and then learning how to fight demons and zombies - I want my life to be back to normal again.

MRS. DERRINGER

You weren't meant to be normal. Moira Elspeth Derringer, you were always meant to be special.

MOIRA rolls her eyes.

MOIRA

Sentimental bullshit, Mamma.

MRS. DERRINGER

Where did you learn language like that, Moira?

MOIRA

From Mister Wallace.

(CONTINUED)

CONTINUED: (2)

MRS. DERRINGER

Well, I - whilst you're up on the hills, I'll be having a stern word with Mister Wallace about The language he's using in front of you.

MOIRA smiles.

MOIRA

Yes, Mamma.

MRS. DERRINGER

Now - go and get the sheep in from the hill.

MOIRA sighs - she knows she's not going to win the argument, so she sits up and adjusts her dungarees.

MOIRA

Yes, Mamma.

EXT. NEARBY HILL - NEXT

A repeat of the idyllic pastoral scene we saw earlier - but this time we're surrounded by a vast number of sheep and lambs that bleat and frolic.

MOIRA stands on the crest of the hill, her long coat flapping in the breeze and a stick in her hands - she beats the stick on the ground and whistles to the sheep.

A chorus of bleating is fired back at her.

INT. DERRINGER FARMHOUSE / KITCHEN - NEXT

A simple kitchen - there is a large wooden bench in the centre of the room, a rack hanging above it from which hang pots and pans. There are doors leading to the rest of the house, to the outside and into the pantry - all three doors are open, revealing that the pantry is fully stocked and letting a breeze move on through.

MRS. DERRINGER is working at the bench, there is a bowl in front of her with dough in it and she is kneading the dough. She has flour all over her face, her clothes and the bench.

MALE VOICE (O.S.)

Deidre?

MRS. DERRINGER

Come in, Mr. Wallace. I want to have a word with you about the things you've been saying to my Moira -

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CONTINUED:

MR. WALLACE enters - he is in his thirties, relatively handsome, well built and rugged. He's dressed in a simple black suit and has his hat under his arm as he steps into the kitchen.

MRS. DERRINGER and MR. WALLACE exchange a smile - there is obvious sexual chemistry between them.

MR. WALLACE

And what sort of things would they be then? Wise words passed down through the ages, or something more - volatile?

MRS. DERRINGER

You know exactly what I'm talking about.

MR. WALLACE

I claim total innocence.

MRS. DERRINGER

Moira may be a slayer, Mr. Wallace, but she is also still a young lady and I won't have you using profane words in front of her.

(beat)

She's up on the hill bringing in the sheep. You can begin her training when she brings those sheep in - mind you, I'll want to see she's brought them all in.

MR. WALLACE

Worried about one little sheep, Deidre?

MRS. DERRINGER

It's our livelihood, Mr. Wallace. Without those sheep, you wouldn't have your slayer. Ever since her father died at the hands of the demons, we've had to work twice as hard to keep this farm running.

(beat)

As well you know.

MR. WALLACE

That's right, I do.

(off the pantry door)

May I help myself to a glass of milk whilst I wait?

(CONTINUED)

CONTINUED: (2)

MRS. DERRINGER

Of course, Mr. Wallace. And there's a slice of blackberry pie in there too if you're feeling a wee bit peckish.

MR. WALLACE

You know what, Deidre, I do believe I am.

MR. WALLACE walks into the pantry where we see him picking up a pitcher from the shelf and pouring himself a glass of milk - he then turns to another shelf and reaches for -

SUDDENLY we hear a door crashing open - splintering as it does.

EXT. NEARBY HILL - NEXT

MOIRA is sitting on the hill with the flock of sheep chewing on the grass - she notices that there are several figures in front of her house, that they're not human and that they're breaking down the front door.

MOIRA

Momma! Mr. Wallace!

MOIRA starts towards the front of the house - and then, thinking better of it, she changes direction and heads towards the rear where the courtyard is.

INT. DERRINGER FARMHOUSE / KITCHEN - NEXT

MRS. DERRINGER looks from kneading her dough at the sound of the door crashing open - and MR. WALLACE drops his glass of milk and rushes to stand by MRS. DERRINGER.

MR. WALLACE

A knife, Deidre, if you will.

MRS. DERRINGER inches her hand across the bench and lays her hand on a massive butchers knife - she slides it across the bench into the reach of MR. WALLACE who hefts it, ready to defend himself and MRS. DERRINGER.

MRS. DERRINGER reaches for a frying pan from the overhead rack as the kitchen door splinters inwards - revealing one of the green skinned, scaled, tusked demons.

MR. WALLACE (cont'd)

Get out, I command you.

The demon lets forth a roaring growl and vaults through the air, over the table and knocks MR. WALLACE to the ground - the butchers knife clatters to the floor and slides across the tiled floor.

(CONTINUED)

CONTINUED:

MRS. DERRINGER smacks the demon in the face with the frying pan, but a swipe with its fist knocks her against the counter and she hits the floor unconscious.

The demon growls -

EXT. DERRINGER HOMESTEAD - NEXT

A demon drags MRS. DERRINGER out of the house by her hair while another demon drags MR. WALLACE out of the house by his feet. The two adults are unconscious -

A third demon is climbing up the ladder attached to the grain cellar - upon reaching the top, the demon opens the hatch and peers inside only for grain to begin filtering out and dropping to the ground below.

A stick of fizzing dynamite is thrown to the demon on the grain cellar - the demon sticks it inside the grain cellar and jumps down to the ground, landing on it's haunches like a cat.

INT. DERRINGER FARMHOUSE / MOIRA'S ROOM - NEXT

A demon lumbers into the room, sniffs the air and looks around the room. The demon grabs the metal frame of the bed and tosses it up into the air - the bedclothes are scattered over the room but the only things underneath the bed are a pair of shoes and the iron bedpan.

The windows suddenly shatter in conjunction with the sound of an explosion - the demon sniffs the air again and leaves the room.

EXT. DERRINGER HOMESTEAD - NEXT

MOIRA hides behind a wall - a demon is on the other side of the wall, but it moves off after a second and enters the house using the backdoor.

MOIRA runs across the courtyard and into the stables -

- the camera tilts and moves with the demon through the back door of the house, through the corridor, past the stairs and out the front door.

Two of the demons are standing over the bloodied corpses of MR. WALLACE and MRS. DERRINGER - a slice from the claw of one of the demons disembowels MRS. DERRINGER and it lifts her entrails into the air and growls in pride.

It drops the entrails into its mouth and begins to chew -

- a demon leans out of one of the first floor windows and roars, causing the demons down below to look up at the demon and prick their ears up.

(CONTINUED)

CONTINUED:

The demons begin sniffing in unison - one of them gets down on all fours and begins sniffing the ground, moving around the side of the house and into the courtyard where it looks up - and spots KENNEDY.

The demon lets forth an unholy growl, and:

BLACK OUT:

END ACT ONE

ACT TWO

FADE IN:

BLACK

Beat.

SUPER: TWO WEEKS EARLIER

EXT. PUBLIC HOUSE - NIGHT

A building constructed during the Tudor period - with black wood beams and a white washed plaster exterior. A hand painted sign is hanging above the door - there is no road outside, just a muddy path. There's a water trough and a railing to tie horses up at, there are a few horses tied up at the railing - they stamp their feet and shake their heads as we hear a clap of thunder and then lightning spiders across the sky.

INT. PUBLIC HOUSE / BEDROOM - NIGHT

A single double four poster bed, covered in clean white sheets, white pillows and a luxurious red wool quilt. There is a door leading to a corridor across from the end of the bed, a window to the left of the bed and a cabinet with a washbasin to the right.

The bed is presently occupied and a YOUNG WOMAN and a YOUNG MAN are standing over the figure - both of these people are too plain to be considered attractive.

We cannot see the occupant of the bed.

YOUNG WOMAN

Who is she, Adam. Where did she come from? It sounds awfully strange she should just be in the middle of the field!

ADAM

Don't look at me like that, Isobel. I couldn't just leave here there in the field - not with the weather like it has been for the past few days.

ISOBEL

And the fact that she has bewitched you with her beauty has nothing to do with it, I suppose.

ADAM

You are speaking nonsense, Isobel.

(CONTINUED)

CONTINUED:

ISOBEL

That isn't what my mother said, Adam. She is of the belief that you've been making eyes at the milkmaid at Delaney's farm. She heard it from a reputable source!

ADAM

And which reputable source would that be, eh?!?

ISOBEL

She heard it from old Mrs.. Delaney herself.

ADAM

And old Mrs. Delaney is oh so reliable when it comes to gossip - have you forgotten the time she swore she saw your father dancing naked amongst the weeping willows on the river bank?

ISOBEL

Have you been making eyes at the milkmaid?

ADAM

I have not, Isobel. If you're a sensible girl you will believe me. Come on downstairs, it's time for dinner - you can check on her after we've eaten.

ISOBEL nods. ADAM opens the door and steps out into the corridor which is illuminated by a single gas lamp. ISOBEL follows him, but stops in the doorway and looks back at the occupant of the bed - it's KENNEDY!

KENNEDY is sleeping in the bed - her chest moves slowly up and down. Her hair is matted with mud, her face smeared with mud and what skin we can see is exceedingly pale.

At the foot of the bed is a chest - and sitting on top of the chest is the axe that ULITHIOS used to strike the fatal blow to KENNEDY.

DISSOLVE TO:

INT. PUBLIC HOUSE / BEDROOM - NIGHT

The room is as we just saw it - there is no immediate realization we have even moved forward in time.

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CONTINUED:

ISOBEL has moved a chair into the bedroom from elsewhere in the building and has placed it to the right of the bed - next to the cabinet and washbasin.

A candle has been placed on the cabinet and ISOBEL is sitting in the chair and reading a book - she turns the page and begins to read the next page.

KENNEDY (O.S.)

Where am I? And who are you?

ISOBEL

More's the question - who are you?

KENNEDY shifts in the bed - she looks round the room and then rests her head again.

KENNEDY

My name is Kennedy.

ISOBEL

I'm Isobel - my betrothed found you in the middle of his father's cornfield, Kennedy. We don't know where you've come from -

KENNEDY

I don't know where I've come to.

ISOBEL

This is Bridgeport.

KENNEDY

Which is where?

ISOBEL

England. You must have suffered a blow to the head, Kennedy. How could you not know that this was England -

KENNEDY

And the year?

ISOBEL

2004.

KENNEDY

You must be trying to pull a fast one on me. Who put you up to this, Isobel? Was it Andrew - ?

ISOBEL

I know of no Andrew, m'lady. Are you quite sure you didn't get knocked on the head?

(CONTINUED)

CONTINUED: (2)

KENNEDY

I remember being -
 (whispers)
 I remember dying.

ISOBEL

M'lady?

KENNEDY

I remember finding out Dawn was
 Ulithios, then Ulithios buried an
 axe in my back and then - then I
 died.

KENNEDY slides out of the bed - she's wearing a white
 nightdress and nothing on her feet. She runs her fingers over
 the covers on the bed and across the surface of the cabinet -

KENNEDY (cont'd)

I need a mirror.

ISOBEL

M'lady?

KENNEDY

A mirror - the axe went into my
 back, is there a mark on my back,
 Isobel? You put me in this -
 (re: the nightdress)
 So you must know if there's a
 wound.

ISOBEL

There wasn't, M'lady.

KENNEDY

Stop with the M'lady nonsense,
 Isobel. I have a name - and you'll
 use it.

ISOBEL

Yes, Ma'am. I mean - Kennedy.

KENNEDY

So - no wound, weird place. And I
 know I died - You know, this might
 sound weird, but do you know what
 vampires are?

ISOBEL

Of course, they've controlled the
 world for the last two hundred
 years at least. How don't you know
 that?

(CONTINUED)

CONTINUED: (3)

KENNEDY

I'm not from around here - at least, I don't think I am. Would it be possible, if you don't mind, to get some clothes?

ISOBEL

Yes, M'lady. I'll get right to it.

ISOBEL rises - and KENNEDY realizes she's wearing a long black dress and a white blouse with a pair of plain black shoes that have a single buckle on them.

KENNEDY

Trousers, boots, a shirt, some boots. Working clothes -

ISOBEL

I beg to know why?

KENNEDY

I just feel like I've got something I need to do round here.

ISOBEL opens the door, steps out into the corridor and closes the door behind her.

KENNEDY sits on the edge of the bed for a second, her eyes scan the room and she tries to take everything in but she struggles. She picks up the axe and holds it in her hands -

SMASH CUT TO:

EXT. CORNFIELD - DAY

CLOSE UP ON KENNEDY'S FACE as her eyes snap open, her face is smeared with mud -

REVEAL she is in a cornfield and that she is naked and that it's raining. KENNEDY blinks her eyes - and stretches her fingers, she brushes the tips of her fingers over the axe.

SMASH CUT TO:

INT. PUBLIC HOUSE / BEDROOM - NIGHT

KENNEDY puts the axe down onto the bed - she turns and walks to the window, pulls aside the lace curtain and peers outside. The weather is still bad, it is raining. There is a thunder clap and a lightning bolt - which plays across her face but also allows her to make out the buildings outside.

KENNEDY'S POV reveals that all of the buildings are the same as the exterior of the PUBLIC HOUSE -

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CONTINUED:

KENNEDY steps backwards, the truth begins to settle in and she sits down on the edge of the bed again - this isn't a bad joke, this is serious.

ISOBEL pushes the door open, she is carrying some clothes in her arms and they are folded up neatly.

ISOBEL

I got what you asked for, M'lady.
Or, the closest I could get - you don't mind wearing a gentleman's clothes, do you? Not many of the women round here wear trousers - that's for those simple countryfolk.

ISOBEL puts the clothes onto the bed, picks each item from the pile and puts them separately to the others -

- KENNEDY begins to pull the nightdress over her head without ISOBEL noticing. ISOBEL reacts in shock when she realizes that KENNEDY is standing naked in the middle of the room.

ISOBEL (cont'd)

Cover yourself up, Madam. A lady shouldn't have to view such things.

KENNEDY

It's not like you haven't seen a naked body before, Isobel. Now, hand me the trousers -

ISOBEL hands KENNEDY the trousers - and KENNEDY slips them on, then the shirt which she pulls on. Once she has the shirt and trousers on, she sits back down and reaches for the boots and begins to pull them on.

ISOBEL

Did you mean to bewitch my fiancé with your beauty, M'lady?

KENNEDY

Oh - no. Definitely not. Wherever this is, it's not where I'm from. And where I'm from there's someone I'm very much in love with, and I'm hoping to get back there very soon.

ISOBEL

I believe you have bewitched him though.

KENNEDY

Trust me - it was unintentional.

(CONTINUED)

CONTINUED: (2)

ISOBEL

Perhaps you could explain such things to him when you see him -

KENNEDY

Oh, I'm not going to see him. I need to go, to find out how I got here. You said that I was found in the middle of a cornfield, is it possible for you to take me to the field?

ISOBEL

Have you seen the weather, Ma'am?

KENNEDY

I take it that's a no.

ISOBEL

But the soothsayer claims it will be sunny tomorrow - so, if you are willing to wait, I will be happy to take you to the field in the morning.

KENNEDY

As much as I'd like to -

ISOBEL

It's the least you could do for us, to stay and regale us with tales of whatever place you're from. After we've tended to all your wounds -

KENNEDY sighs - she knows when someone's guilt tripping her into doing something.

KENNEDY

Just one night - if the weather isn't fine tomorrow, I'm leaving anyway.

ISOBEL

Very well.

EXT. PUBLIC HOUSE - NIGHT

Night time - the moon peeks out from behind the clouds that are stretched across the sky. The weather is calmer, there's a light drizzle and a slight wind - over, we can hear the sounds of a horse galloping towards us, then we realize it's not just one horse, it's actually several.

The sound of the hooves on the mud starts to become thunderous.

INT. PUBLIC HOUSE / BEDROOM - NEXT

KENNEDY is lying on the bed, but she is not asleep - her eyes are open and she is in the clothes that ISOBEL brought to her. Her hands are interlaced over her abdomen and the axe is on the bed to her right - moonlight filters into the room and there is a gentle staccato beat as the rain beats against the window pane.

The sound of the hooves upon the mud begins to filter into the room - and KENNEDY turns her head towards the window, then rises to her feet and approaches the window as the sound grows louder and then suddenly stops.

KENNEDY pulls the lace curtain aside and peers out of the window to find that there are three black horses outside, two of them have riders on their back and the third one doesn't.

The rider of the third horse is the figure walking towards the front door of the PUBLIC HOUSE - he is carrying a torch and the light from it casts his face partly into shadow whilst leaving zero room to doubt he is a vampire.

KENNEDY steps backwards and grabs the axe from the bed, heads towards the door and into:

INT. PUBLIC HOUSE / CORRIDOR - NIGHT

KENNEDY cautiously takes a few steps forward in the darkness to the top of the stairs - some light filters upwards from a source below, but there is no noise filtering up alongside it.

SUDDENLY we hear the front door of the PUBLIC HOUSE smash open and we hear footsteps on the stone cladding floor - they stop:

MALE VAMPIRE (O.S.)

Where is she? Where are you hiding
this new slayer? I know she's here -
I can smell her.

INNKEEPER (O.S.)

I don't know what you mean, Sir.
I'm just a humble innkeeper -

- there is a roar, a scream and then silence.

MALE VAMPIRE (O.S.)

And now you're a humble and dead
innkeeper, good sir.

KENNEDY vaults over the stairwell railing -

INT. PUBLIC HOUSE / MAIN AREA - CONTINUOUS

- and lands in the main area of the PUBLIC HOUSE. A simple room with a bar on one side of the room, a roaring log fire (which is the only source of light) and a few tables and chairs scattered about.

The stairwell comes down to the right of the room and the front door is directly opposite the stairs.

The MALE VAMPIRE that KENNEDY saw approaching the PUBLIC HOUSE stands in the middle of the room, standing over the dead body of the middle aged INNKEEPER.

The front door is open, allowing wind and rain into the room and causing the roaring fire to flicker.

KENNEDY has landed at the bottom of the stairs and hauls her axe in the air.

KENNEDY

I believe you're looking for me?

MALE VAMPIRE

Come, girl. Samantha has ordered me to bring you to her - for our master wishes to kill you with his own hands, it's just tradition.

KENNEDY

Who's your master?

MALE VAMPIRE

Are you stupid, girl? How can you not know who our master is? Who is the lord of this dimension - above the Vampire Queen herself?

KENNEDY

I'll take a 'I have no idea' for 10, Alex.

MALE VAMPIRE

I'm not in the mood for your games, girl. I have my orders and I intend to carry them out -

KENNEDY

Who is your master?

MALE VAMPIRE

I'm not in the mood -

KENNEDY throws her axe across the room and it impales itself in the MALE VAMPIRES chest - he looks up at her, his face begins to pale but he doesn't dust.

(CONTINUED)

CONTINUED:

KENNEDY

Are you going to tell me who you work for, or am I going to have to stop playing nice and bring out a whole load of ass whupping?

MALE VAMPIRE

Wolfram and Hart, of course, you silly bitch.

KENNEDY

Right -

UGLY VAMPIRE and STOCKY VAMPIRE each grab one of her arms and MALE VAMPIRE smiles because he thinks they've sneaked up on her. KENNEDY uses her strength to swing her arms together and smash the heads of UGLY VAMPIRE and STOCKY VAMPIRE together with a dull thwack - they loosen their grip and she ducks as MALE VAMPIRE charges her with the axe still stuck in his chest.

As MALE VAMPIRE approaches, KENNEDY grabs the axe and lets him roll over her and land on his back - she spins and slams the axe into his neck, causing him to dust.

UGLY VAMPIRE and STOCKY VAMPIRE have regained their composure and are sizing KENNEDY up - one of them has grabbed a chair and the other has picked up a poker from the fire. UGLY VAMPIRE swings the chair round - and KENNEDY ducks, the chair smashes off STOCKY VAMPIRE and shards fall to the floor.

KENNEDY picks one of the shards up in each hand as she stands and slams them into each vampire's chest. Both UGLY VAMPIRE and STOCKY VAMPIRE dust.

KENNEDY brushes herself down and regains her own composure.

KENNEDY (cont'd)

Time to find Wolfram and Hart then.

KENNEDY picks her axe up and walks out of the front door and into the rain - she takes the reins of one of the horses and jumps onto its back and spurs it into movement.

EXT. PASTORAL COUNTRYSIDE - DAY

The sunlight reflects off KENNEDY'S raven hair - she lies back on the grass.

KENNEDY

This is all very Louis Armstrong -

The placidity of the scene is broken - by the sound of some sort of explosion. KENNEDY shoots upright, grabs her boots and runs to the top of a nearby hill -

(CONTINUED)

CONTINUED:

A column of smoke has erupted from the nearby DERRINGER
HOMESTEAD - there are some people moving about.

KENNEDY grabs her axe - and begins running, taking numerous
deep breaths. She vaults over a dry clad stone wall and -

BLACK OUT:

END ACT TWO

ACT THREE

FADE IN:

EXT. DERRINGER HOMESTEAD - DAY

The demons begin sniffing in unison - one of them gets down on all fours and begins sniffing the ground, moving around the side of the house and into the courtyard where it looks up - and spots KENNEDY.

The demon lets forth an unholy growl, and launches itself through the air - it lands on top of MOIRA but she flips it so that she straddles it. KENNEDY tosses her the axe and MOIRA plants it in between the demons eyes - as two more demons round the corner of the house and move towards KENNEDY and MOIRA.

MOIRA pulls the axe out of the demon and holds it at the ready whilst KENNEDY grabs a PITCHFORK that is leaning up against the side of the house and holds that ready -

- the demons are moving slowly and it seems as if they're about to launch themselves into the air towards the two women:

SAMANTHA (O.S.)

Halt - didn't I tell you morons to
keep the girls for me? Go and feast
on the mother and that dull Watcher

-

SAMANTHA steps into view - sunlight reflects off the eighteenth century equivalent of the leather cat-suit she is wearing, her black hair tumbles down to her shoulders and she's wearing a sadistic smile on her lips.

SAMANTHA (cont'd)

My name is Samantha, and I'll be in
charge of knocking you out, gagging
you and taking you back to My Lord
Garrett.

KENNEDY

Garrett? Who's he?

MOIRA

How can you not know who Garrett
is?

KENNEDY

I'm not from around here.

MOIRA

How -?

(CONTINUED)

CONTINUED:

KENNEDY

I'll explain - now who is Garrett?

MOIRA

He's the Chief Whip of Wolfram and Heart. They're in league with the Vampire Queen and they control the world -

KENNEDY

Oh. So, bad thing, right?

MOIRA

Just a bit.

KENNEDY

How about if you take the low road while I take the high road?

SAMANTHA

Shut up -

KENNEDY uses the pitchfork as a pole and vaults over the two demons that stand between her and SAMANTHA - she knocks SAMANTHA to the ground and the two women wrestle for a second.

SAMANTHA pushes KENNEDY off her - the two women stand and back away from each other.

SAMANTHA (cont'd)

I know where you're from, freak. I know how to get you back. Do you really want to kill me - right now?

KENNEDY

As much as you'll hate me for saying this at this very moment - yes, I really do want to see you dust before my very eyes.

SAMANTHA

Moirra - she's not from this world, think of all those other worlds, other dimensions you read about at school. Not so much works of fiction - as fictionalized reality to make all but the most perceptive think that they didn't exist.

(beat)

Kennedy's from one of those dimensions and as soon as she finds her way home, she will leave you to the vampires and demons and all those other creatures.

(MORE)

(CONTINUED)

CONTINUED: (2)

SAMANTHA (cont'd)
Wouldn't you much rather die now at
Garrett's hands, Moira, than to
live in hope only for it to
crumble?

MOIRA
Let me think -
(beat)
No.

SAMANTHA
It's your last chance darling -
but, I will warn you this: Garrett
likes to play with his captive
slayers before he eats them and
sucks the juices from their
eyeballs. It's quite - painful.

MOIRA
Still not interested.

SAMANTHA
Fine -
(to the demons)
Let her have it boys.

The two demons that were near MOIRA rise onto their haunches and begin to growl - and MOIRA raises the axe up in front of her to defend herself.

The demon to the left jumps forward, MOIRA swings the axe out and knocks the demon to the side - but the demon to the right jumps forward to and knocks MOIRA to the ground, but she rolls head over heels and throws herself back onto her feet.

Meanwhile, KENNEDY sweeps the pitchfork out and tries to knock SAMANTHA over but she jumps and the pitchfork just sweeps under her feet -

SMASH CUT TO:

BLACK

CAPTION: ONE MONTH EARLIER

EXT. DESERT LANDSCAPE - DAY

A never ending expanse of sand, replete with cloudless blue skies and a massive sandstone pyramid rising out of the sand. There are several horses at the base of the pyramid and one of the stones at the base has been pushed aside - the horses are being held by one demon whilst another demon feeds on the carcass of a white horse.

(CONTINUED)

CONTINUED:

 CREEPY VOICE (cont'd)
You're interfering with their plan,
Mirilia. They have a great destiny
intended for our world - and the
slayers aren't part of it.

 MIRILIA
 (in Egyptian, subtitled in
 English)
I don't believe their great destiny
should be about throwing mankind
into a permanent slave nation. I
believe in freedom -

 CREEPY VOICE
 (in Egyptian, subtitled in
 English)
Such foolish words - especially for
one of the fairer sex. Freedom?
You've yet to know the meaning of
the word, little girl.
 (beat, in English)
Now, let's say we finish this?

MIRILIA nods - gestures with her hands as if to say 'Bring It On' and then sends a powerful punch into CREEPY VOICE'S eye - he howls in pain and recoils, she tries to turn this to her advantage but he lashes out blindly and she slides down the corridor.

MIRILIA ends at the edge of a deep pit that severs the corridor into two sections - she cannot see anything inside the pit due to the darkness.

CREEPY VOICE approaches - and MIRILIA realizes the dagger is near her. MIRILIA reaches for the dagger - just as CREEPY VOICE kicks her and sends her plunging into the darkened pit.

We hear a sickening crunch - and then someone howling in pain.

CREEPY VOICE picks up the nearby torch which has almost gone out and tosses it down the pit - there is a series of massive spikes sticking up out of the ground and MIRILIA is impaled upon one of these.

Her dead eyes stare upwards and CREEPY VOICE grins sadistically.

SMASH CUT TO:

BLACK

EXT. DERRINGER HOMESTEAD - DAY

The building rises up in front of us, with the grain tower to the left and the courtyard to the rear accessed to the right - we can see the stables and a larger barn through the gap to the right.

The hills nearby are pockmarked with sheep, there are a few cows too. A man wearing a hat is leading a brown horse down the muddy lane towards the house - he adjusts his hat, partly turns to look at his horse and we reveal that it's MR. WALLACE.

MR. WALLACE walks up to the front door of the house and knocks on the front door:

MRS. DERRINGER (O.S.)
The door's open - come in.

MR. WALLACE pushes the heavy wooden front door open, it creaks as it opens and reveals a dim corridor, there is a door leading to the left, a door directly ahead and a stairwell with under stair cupboard to the right.

MR. WALLACE steps into the house -

INT. DERRINGER FARMHOUSE / CORRIDOR - CONTINUOUS

MR. WALLACE walks along the corridor to the only open door - the kitchen door. He passes through into -

INT. DERRINGER FARMHOUSE / KITCHEN - CONTINUOUS

MRS. DERRINGER is sharpening her knives - she is currently working on sharpening the butchers knife against a stone, there's a harsh grating noise as she scrapes the two against each other.

MRS. DERRINGER looks up and sees MR. WALLACE standing by the door. He is holding his hat under his arm and has a book in his other hand -

MR. WALLACE
I'm Mr. Wallace of the Watchers
Council. Maybe you've heard of us
-

MRS. DERRINGER shows no emotion - simply nods.

MRS. DERRINGER
You're the last best hope for us to
destroy the vampires, the demons
and the overseers. Word on the
street says you're a myth - but
some of us still believe in you.

(CONTINUED)

CONTINUED:

MR. WALLACE

It's the way we like it, I'm afraid. Now I expect you know why I'm here -

MRS. DERRINGER

Moira.

(beat)

Faster, stronger - more sarcastic. The girl changed overnight, Mr. Wallace. And you're here to train her -

MR. WALLACE

To help her use her abilities to the best of her -

(sheepishly)

Abilities.

MRS. DERRINGER

Sit down - I'm just about to make a cup of tea. Would you like one?

MR. WALLACE

Please -

MRS. DERRINGER puts the butchers knife down and picks up the iron kettle - fills it with water from a pail in the corner and puts it on the hob that's in the chimney breast.

She produces two cups from the cupboard, a jug of milk from the pantry - and a little container of honey.

MRS. DERRINGER

So, what do you propose to do with her?

MR. WALLACE

I'll come by every other day to tutor her in the arts of defense and demonology - if she's enrolled in any local school, then I'm going to have to ask you to withdraw her. I expect she'll be able to handle herself within a month -

MRS. DERRINGER

And how long until she dies?

MR. WALLACE shifts uncomfortably - and fixes MRS. DERRINGER with a serious look. He knows that he can't feed her bullshit on this, he knows he needs to tell the truth.

MR. WALLACE

The lifespan of an average slayer is two months - a year at the most.

(MORE)

(CONTINUED)

CONTINUED: (2)

MR. WALLACE (cont'd)
Some don't even make it past basic training - and the numbers of Watchers are dwindling too. There are only two dozen of us left - and that includes myself.

MRS. DERRINGER
If there was any way to stop her being a slayer, then I would take it. But, there is not - so I must submit to her fate, no matter how dark. But, please, I beg you - don't tell her she may only live for two more months.

MR. WALLACE
If that's your wish, so be it.

MRS. DERRINGER
Thank you.
(beat)
So, when do you wish to begin?

MR. WALLACE
Now - if you permit. I'm assuming there is somewhere that we can train.

MRS. DERRINGER indicates the yard with her head:

EXT. DERRINGER HOMESTEAD - VARIOUS

A montage of events, including:

- MOIRA and MR. WALLACE are fencing with broom handles, MOIRA sweeps into a kneeling position and swings her broom around, knocking MR. WALLACE off his feet
- A large sack has been stuffed with hay and hung from one of the rafters in the barn, someone has drawn a smiley face on it. The sack is speared by a sharp knife and some of the stuffing drains out of it.
- MOIRA is standing in a door frame, she reaches up and takes hold of the beam and begins to do pull ups on the beam over the door.
- MR. WALLACE and MOIRA are sat at the kitchen table - there is a book open in front of them, it's got pictures of demons on the various pages and MR. WALLACE is pointing to one particular one.
- A small DEMON runs down an abandoned alleyway and MOIRA drops into view - bringing a dagger down into the demon's chest.

EXT. DERRINGER HOMESTEAD - DAY

The two demons that were near MOIRA rise onto their haunches and begin to growl - and MOIRA raises the axe up in front of her to defend herself.

The demon to the left jumps forward, MOIRA swings the axe out and knocks the demon to the side - but the demon to the right jumps forward to and knocks MOIRA to the ground, but she rolls head over heels and throws herself back onto her feet.

Meanwhile, KENNEDY sweeps the pitchfork out and tries to knock SAMANTHA over but she jumps and the pitchfork just sweeps under her feet -

- but KENNEDY is prepared for this, she sweeps the pitchfork up and smashes it into SAMANTHA'S face. SAMANTHA is knocked back and rubs her face.

SAMANTHA

Ouch.

KENNEDY

Look lady, give up - I'm fabulous and you're ugly. No good can come of this.

SAMANTHA

Your advice falls on deaf ears, for I know I am the right one in this situation. I know who you are, Kennedy - I tried to have you killed once before, I know your resilient. But, it will only take the blood of one more slayer to complete the enchantment -

KENNEDY

Enchantment?

SAMANTHA

Did I say too much? To pique your interest? Do you want to know more?

KENNEDY

I know what you're doing - it won't work.

KENNEDY slams the pointy end of the pitchfork into SAMANTHA'S stomach - she recoils backward and coughs, she looks up at KENNEDY and vamps.

(CONTINUED)

CONTINUED:

SAMANTHA

Even if you do not die today, it won't be much longer before I hold your dead head in my hands and lick the blood from it -

KENNEDY

You're one sick puppy.

MOIRA is - meanwhile - having a little trouble taking on both of the demons. KENNEDY catches her attention - tosses the pitchfork into the air as MOIRA tosses the axe into the air, KENNEDY grabs the axe and MOIRA grabs the pitchfork.

KENNEDY swings round and decapitates one of the demons with the axe - it howls in pain even after its head has rolled to the other side of the courtyard.

The remaining demon obviously knows it's outnumbered but it's not going to give up - it raises itself on it's haunches and beats its chest.

KENNEDY (cont'd)

Woah, honey, don't go getting all King Kong on us. I don't see any Fay Wrays round here.

MOIRA

Kennedy?

KENNEDY

Yes.

MOIRA

King Kong?

KENNEDY

I'll tell you later -

KENNEDY swings the axe up into the demons chest whilst MOIRA spears it with the splintered handle of the pitchfork - the pitchfork emerges out of the other side of the demons body and it keels over and hits the ground.

KENNEDY turns round to focus on SAMANTHA again - but she's gone and one of the horses can be seen galloping away up the muddy path in a cloud of smoke.

KENNEDY (cont'd)

You're going to have to explain to me again that thing where she's a vampire and stood outside in broad daylight.

(CONTINUED)

CONTINUED: (2)

MOIRA

You mean they can't do that where
you come from?

KENNEDY raises an eyebrow to consider this new piece of
information:

BLACK OUT:

END ACT THREE

ACT FOUR

FADE IN:

BLACK

MOIRA (V.O.)
So, where are we going?

EXT. COUNTRY ROAD - DAY

A pleasant country road, mud covered with grass verges and fields on either side - a few intermittent trees. KENNEDY and MOIRA are riding horses alongside the road - one horse is white, one horse is brown.

KENNEDY
A town nearby - there are people there who helped me when I first arrived in this -
(beat)
This dimension.

MOIRA
That female vampire mentioned dimensions. Is it true what she said?

KENNEDY
I'm from another dimension - where I come from it's 2004, but things are different. Think of every action you've made - you ate an apple for breakfast, you washed your face, you drank a glass of milk. Now, imagine a world where you didn't eat that apple, didn't wash your face or didn't drink that glass of milk -
(beat)
They would be what we call alternative dimensions. Some dimensions are obviously more radical than others - where I come from, technology is greatly advanced and here it seems to have been paused at the steam level.
(beat)
I don't know what the divergence point would be and I'm not sure I really care. The point is, that your world has no hero - except you, Moira. My world has many many heroes - all of the slayers that were activated during the battle. But this world just has me and you -

(CONTINUED)

CONTINUED:

MOIRA

And is it true what she said? You are just being nice to me - then if you find a way home, you'll leave me to perish?

KENNEDY

Don't take this the wrong way, kiddo, but I've left someone I love at home. Willow was rather special -

MOIRA

Willow?

KENNEDY

My lover.

MOIRA

Right - I've never kissed a boy before. Mother didn't really let me get off the farm since the demons killed my father. And especially not since Mr. Wallace made an appearance -

KENNEDY

Mr. Wallace was your Watcher?

MOIRA

Yes.

KENNEDY

Then we'll seek the Watchers out, they will be able to help both of us. Or, at least, the ones where I come from would be able to.

(beat)

Where would we find them?

MOIRA

Mr. Wallace said they were based in the city of Manchester. They used to be based in London, but after the advent of the Vampire Queen they fled the city -

KENNEDY

Then once we've gone and checked in with my friends, we'll head to Manchester and find the Watchers.

MOIRA

Kennedy -

KENNEDY

What?

(CONTINUED)

CONTINUED: (2)

MOIRA

Thank you for helping me out - not many people would have done such a thing.

KENNEDY

Well, not everyone's a slayer, Moira. It's part and parcel of my duties -

(beat)

You really don't need to thank me.

MOIRA

Momma would expect me to.

KENNEDY

You were close with your mother?

MOIRA

She treated me like a child, but I suppose we were close. And you?

KENNEDY

Not really. My family really isn't close at all - we didn't get on.

MOIRA

Oh. I'm sorry to hear that.

KENNEDY

It's fine - it doesn't bother me. I'm not missing anything.

MOIRA

I guess we're in the same boat really. We're both orphans, me from my family and home, you from your friends and your own dimension.

KENNEDY

How very perceptive of you. Now don't go and be getting all Doctor Phil on me.

MOIRA

Doctor Phil?

KENNEDY

I promise you, one of these days, we'll sit down and I'll explain it all to you.

(beat)

Now, less of the shop talk, Moira. I wanna know how much you know about being a slayer.

(CONTINUED)

CONTINUED: (3)

MOIRA squints in the sunlight as she looks over at KENNEDY.

MOIRA
Shop talk?

EXT. COUNTRY VILLAGE - DAY

The roads of the small village come to a cross section in the centre of town - the roads are lined with buildings similar to the PUBLIC HOUSE we saw earlier.

In the middle of the junction there is a round grass area - on the grass area, there's a hangman's noose and a post holding a cage. ISOBEL has been hung whilst ADAM has curled up into the fetal position inside the cage.

KENNEDY and MOIRA approach the cage, having jumped off their horses at the edge of the grass area.

KENNEDY sticks her hand up and knocks ADAM who moans in pain, he cracks his eyes open and opens his mouth to speak -

ADAM
You.

KENNEDY
What happened?

ADAM
Save me.

KENNEDY
Of course.

KENNEDY grabs the axe and smashes the lock on the cage, she leans in and grabs ADAM and puts him on the ground and then takes her flask and puts it to ADAM'S mouth. He gulps water down.

KENNEDY (cont'd)
So?

ADAM
You happened - you came, you brought them down onto us. Because I sought to help you.

KENNEDY
I killed the vampires who came to get me.

ADAM
Yes, and they sent more, and the ones that they sent came to punish you. And they came to punish Isobel and me for helping you -
(MORE)

(CONTINUED)

CONTINUED:

ADAM (cont'd)

(beat)

They burnt the inn down because it housed you. They killed all my horses, burnt the crops from the field I found you in.

KENNEDY

I will make them pay, Adam.

ADAM

I know you will.

KENNEDY

Moira, take the horses.

MOIRA

Yes, ma'am.

KENNEDY leans down and picks ADAM up in her arms and carries him slowly across the grass area - to the nearest house, she knocks on the door.

KENNEDY

I need some help here.

RESIDENT #1 (O.S.)

You're not welcome here - you brought danger to the entire village. You've cut Adam down, now his fate will be sent upon us all!

KENNEDY

Please -

RESIDENT #1 (O.S.)

No. I don't want to die.

KENNEDY turns round - and MOIRA approaches.

KENNEDY

We can get back to the farm today if we ride non-stop. Nobody here will look after him, I expect the news will have spread to most of the villages nearby too.

(beat)

I'm taking him to your farm.

MOIRA

Will he survive the trip?

KENNEDY

He wasn't going to survive here much longer, Moira. If he makes the trip - then all's good, if he dies, then we've not lost anything.

(MORE)

(CONTINUED)

CONTINUED: (2)

KENNEDY (cont'd)
(beat)
Now, c'mon.

KENNEDY puts ADAM over her horse, then jumps up into the saddle and pulls the reigns - the horse neighs and turns, begins to head out of the village.

MOIRA jumps back onto her horse and the two horses gallop away down the street.

EXT. WOLFRAM & HEART FORTRESS - NIGHT

A dark and tumultuous sky hangs over the fortress and the burnt out village below it - there are a few people hanging about in the ruins of the village, but it's unclear whether they're the survivors or whether they're scavengers.

INT. WOLFRAM & HEART FORTRESS - NEXT

SAMANTHA pushes the double doors open and strides into the room. GARRETT is on the bed, surrounded by half a dozen beautiful women who all look up and reveal that they're vampires when SAMANTHA enters -

GARRETT brushes the vampire beauties away from him.

GARRETT
What have you to say for yourself,
Samantha?

SAMANTHA
Kennedy was there with the slayer -
they are allied. They may be more
trouble than we first thought -

GARRETT
Indeed.
(beat)
But you got their watcher.
Congratulations. I have dispatched
a team to deal with the others. I
savour the anticipation of our
victory.

GARRETT runs his hand down his firm abdomen - smiles seductively.

GARRETT (cont'd)
It's positively stimulating.
(off Samantha)
But you - you must be punished.
Strip.

SAMANTHA looks GARRETT in the eye - sizing up if she's brave enough to challenge him, eventually deciding she's not. She undoes the cord around her waste, dropping the top down to the ground, followed by the loose pants.

(CONTINUED)

CONTINUED:

GARRETT picks up a nasty looking whip while she strips - she turns round when she's naked and we reveal the nasty scars all across her back.

GARRETT lifts the whip and hits SAMANTHA with it - but instead of crying out in pain, she screams in pleasure.

EXT. DERRINGER HOMESTEAD - NIGHT

As we last saw it - the windows upstairs have been smashed, the grain cellar is still destroyed and the pile of grain in the centre of the courtyard is still there although less substantive.

We can see two horses poking their heads out of the stables in the courtyard behind the house - one black horse, one white one.

KENNEDY is standing on the top of the grain cellar, scanning the horizon - she sighs and begins to climb down.

INT. DERRINGER FARMHOUSE / KITCHEN - NEXT

ADAM stands at the bench. He looks stronger, but still very weak, handling a glass of water gingerly and looking at MOIRA who is preparing food for herself, ADAM and KENNEDY.

KENNEDY walks into the kitchen through the door.

KENNEDY

I don't see anyone.

MOIRA

Good, it will give us enough time to eat at least.

KENNEDY

And then we can set off after dinner. Adam, will you be alright here while we head off to find the Watcher's Council?

ADAM

Speaking of which, I found some books that the demons left. I think they must have been owned by your Watcher - they said that they belonged to the Quantity Surveyor's Union in Manchester.

KENNEDY

Manchester?

MOIRA

I've heard of it, but I've never been there.

(CONTINUED)

CONTINUED:

ADAM

It's a city - much larger than my village. I went there once when I was much much younger. It's about two or three days ride away - it depends on how much you push your horses.

MOIRA

I think the two days we've been here will have been enough rest for them, we'll be able to push them again.

(beat)

But will you be okay here? Call it your own, it's not like I have the skills to run the place.

ADAM looks round the kitchen - and nods.

ADAM

I'll do fine. But you have to come back and tell me how you got on - this is your house, you're always welcome here.

MOIRA picks three bowls out of a cupboard and puts them down onto the table - she picks up a ladle and begins filling the bowls with soup.

MOIRA

I know we will be.

(beat)

But, for the time being, we eat and 'no shop talk' whilst we eat.

ADAM

No shop talk? Why would I wish to talk about shops, Moira?

KENNEDY chuckles.

MOIRA

Oh - it's something Kennedy says. Anyway, you take this and you eat it and you enjoy it.

MOIRA pushes a full bowl of soup across the table to ADAM and he picks up a hunk of bread and a spoon and begins to demolish the food.

MOIRA and KENNEDY exchange a smile.

EXT. MANCHESTER - MORNING

A shot of the CITY OF MANCHESTER - except construction seems to have ground to a halt, the city looks exactly as it did during the days of Queen Victoria.

Men, women and children walk along the street - intermixing with demons, vampires and other creatures without batting an eyelid.

EXT. MANCHESTER / STREET - NEXT

KENNEDY and MOIRA are riding down the street on their horses - they pass a few men and women, some of whom acknowledge them with a polite nod, some of whom pass them by without acknowledgement.

MOIRA is taking everything in with wide eyes - she's never been into a big city before, the big stone buildings, the industrial gestation is all wondrous to her.

KENNEDY is, by contrast, very single minded and determined - her eyes are fixed ahead, towards their destination.

MOIRA

I've never been here before. I've heard stories from my mother, from Mr. Wallace - and the people in the village. But I never believed it -

KENNEDY

Where I come from, the buildings are twice the height, the streets are twice as congested.

MOIRA

You make it sound amazing. If you can go home, would you take me there?

KENNEDY

The Watchers might have a few words to say about that, Moira. You're the slayer, you're important to this world.

(rolls her eyes)

You've got a destiny - get used to it.

MOIRA

But if I leave - then they can't complete their enchantment.

(CONTINUED)

CONTINUED:

KENNEDY

I'm sure it won't be that easy - besides, these Wolfram and Hart people, they don't just exist where you come from - they exist in many other dimensions too.

(beat)

You hope dimension - they'll just follow you.

(off a building in front of them)

Now - here we are.

The building is about four stories high, but the first floor is double height. There is also a basement with windows at foot level - steps lead up to a large wooden front door, three room height glass windows on either side of the front door. The two floors above have regular windows - six on each floor, then the attic space has two smaller circular windows.

KENNEDY jumps off her horse and ties it up to a railing outside the building which has a sign: QUANTITY SURVEYING UNION on a small brass plaque outside.

KENNEDY chuckles.

KENNEDY (cont'd)

Interesting codename.

BOOM!

An explosion shatters the hustle and bustle - the glass in the windows of the building explode outwards, sending shards of glass flying into the crowd.

Fireballs explode out of the smashed windows, then the flames lick the front of the building and thick black smoke begins to pour out from the windows too. People begin to scatter, both from the street and from adjoining buildings.

Another explosion causes the front of the building to crack open, thick blocks of concrete begin falling to the ground below and KENNEDY hurries to untie her horse and lead it to a safe distance.

KENNEDY is deep in thought - deciding if she should dive in and help. But it's too late - the building crashes to the ground in a cloud of rubble and dust.

KENNEDY (cont'd)

Shit -

MOIRA looks from the building to KENNEDY - and back again:

MOIRA

So, what now?

(CONTINUED)

CONTINUED: (2)

KENNEDY
(solemn)
I have no idea.

KENNEDY takes the reigns of her horse and starts to lead it away through the streets and after a second, MOIRA follows with her horse.

The camera pulls out to reveal the bustling streets of the city.

BLACK OUT:

END OF SHOW