

KENNEDY

"Wherefore Art Thou, Slayer?"

by
Richard Gentile

TEASER

KENNEDY (V.O.)
Previously on "Kennedy"...

FADE IN:

INT. WOLFRAM AND HART DUNGEON - NIGHT

We fade in on a pool of water. Standing at the waters edge is GARRETT. At his feet, her head underwater, is KENNEDY. She is struggling, but is unable to break free, as Garrett's hands are wrapped firmly around her neck, holding her underwater.

At last Kennedy's struggles cease, and the body lies still. Garrett keeps his hands there several moments longer.

GARRETT
(mumbling)
Never underestimate a Slayer!

Finally Garrett does remove his hands, and at that moment, off the corpse of Kennedy, we:

CUT TO:

INT. APARTMENT - DAY

Kennedy sits bolt upright in her bed, bathed in sweat.

KENNEDY
What the?!

Kennedy pulls back the covers, looking around the tastefully furnished bedroom. She slips out of bed, pulls on a pair of slippers, and turns on a light located on a bedside table, filling the room with wavering shadows. Kennedy runs her hand along the surface of the table, as if to reassure herself that she's really here.

She walks to the window, and fondles the material of the curtain, rubbing it along her cheek, again to reassure herself that "I am here". She then pulls up the blinds, and opens the window, banishing most (but not all) of the shadows from the room.

She looks out the window.

CUT TO:

EXT. APARTMENT COMPLEX - DAY

We are on the sidewalk of a bustling suburban city. There are no particularly identifying marks to the city: this could be any city, anywhere.

Both sides of the street are lined with brownstone apartment complexes, and our attention is drawn to one on the third floor, with an open window. We see Kennedy looking out, taking in the area.

CUT BACK TO:

INT. APARTMENT - CONTINUOUS

Kennedy pulls her head back in, but leaves the window open. She speaks, more to break the silence than anything else.

KENNEDY

Where the hell am I? And how did
I get here?

Kennedy's stomach rumbles audibly, and she realizes she has no idea when she last ate.

KENNEDY (cont'd)

Let's just hope there's food to
be had in the fridge!

Kennedy heads to the only door leading out of the room, and heads down the hall, coming out into an elegantly-furnished living room. It is filled with top-of-the-line electronic components, including a projection TV that takes up one corner of the room.

Several open doors lead out of this room, and Kennedy heads towards the nearest.

CUT TO:

INT. APARTMENT KITCHEN - DAY

Kennedy enters the kitchen, only to find a tall MAN standing by the white enamel stove, cooking eggs! Wordlessly, Kennedy LUNGES forward, grabbing the man by the throat. Though he's taller than she is, she still manages to lift him so that his feet are dangling inches off the ground.

KENNEDY

Who are you?

She SQUEEZES, causing the man to drop the spatula he was holding, which clatters to the ground. The man begins to gasp for breath as his windpipe constricts.

KENNEDY (cont'd)

And don't lie to me! I'm not
much with the patience right now.

The man raises both his hands in surrender, still gasping.

JOE
You can call me Joe. And I mean
you no harm!

Kennedy relaxes her grip, but doesn't release him.

KENNEDY
Go on. What are you doing here,
and how did you get here?
(beat)
For that matter, where is "here"?

JOE
I'm a messenger from The Powers
That Be. They sent me here. It
seems we have a lot to discuss,
Kennedy.

Stunned, Kennedy releases Joe, who bends down to pick up the spatula. He turns, rinsing it off in the sink, before turning back to the eggs that are cooking on the stove.

KENNEDY
(weakly)
The Powers That Be know my name?
They've taken an interest in ME?
I thought they were only
interested in.. y'know...
Champions. Like Buffy.

Unseen by Kennedy, Joe smiles.

JOE
Your name has been bantered
around quite a bit of late, as a
matter of fact.

Joe walks to the cabinet, pulling out two plates and two forks, and distributes the eggs evenly. He passes one plate to Kennedy who takes it numbly.

JOE (cont'd)
I've got something to show you,
Kennedy.

Joe stretched out his hand, a clear crystal case that contains a DVD appears in it. We see that the DVD is titled "DIMENSIONAL HISTORY, VOLUME I".

JOE (cont'd)
I think you'll find this most..
enlightening. Shall we?

Plate in hand, Joe motions for Kennedy to the living room. As she exits, he follows close behind, closing the door behind him. Off the closed door, we:

FADE OUT.

END TEASER.

ACT I

FADE IN:

INT. APARTMENT - DAY

Kennedy and Joe sit on the couch, finishing their plates of food. At last, they place their dishes on the nearby coffee table. Joe stands, crystal DVD case in hand.

JOE

It's about time we got down to business, don't you think?

He walks to the DVD player, flicking it on and inserting the DVD into the player. He then returns to the sofa, picking up the remote control, and turning on the TV, which flickers to life, illuminating the room.

KENNEDY

(sarcastic)

So, the Powers That Be want me to watch a movie?

JOE

(ignoring Kennedy's remark)

Oh, good. It's starting.

We PAN to the television, ending with an ECU of what's going on the TV screen. (Note that there's NO SOUND emanating from the screen throughout the following scenes).

CUT TO:

EXT. CASTLE - NIGHT

We are outside a tall castle. Expect for a few superficial differences, it is nearly an exact duplicate of the modern day Buckingham Palace. As we watch, a small band of figures in hooded robes and cloaks sneaks up the palace, effortlessly scaling the walls.

JOE (V.O.)

London. An elite band of highly skilled Vampires sent by the Wolf, Ram, and Hart break into Buckingham Palace.

Once at the top, the band remove their hoods, revealing they're all in vamp face. They brutally massacre the guards, before descending into the palace proper.

CUT TO:

INT. BEDROOM - NIGHT

The Vamps surround a frightened, older WOMAN who's laying on an elaborate four-poster bed. As one they advance, pulling the curtains that surround the bed closed behind them. In silhouette, we see the lead Vamp leaning in and BITING the old woman, who howls in agony (soundlessly).

JOE (V.O.)

In one fell swoop, this band
"turned" Queen Victoria...

We see (still in silhouette), the lead Vamp raise his arm, using his other hand to slice open his wrist. We see him lower the dripping arm towards the motionless body of the Queen. He presses his hand to her mouth, and the body JERKS spasmodically.

JOE (V.O.)

...and destabilized the entire
Empire in the process.

CUT TO:

INT. WATCHERS' CHAMBERS - DAY

We see a band of older men (perhaps three dozen), clad in stuffy clothes (robes, wigs, some in tweed suits). They are gathered around a round table littered with papers, maps, and photos.

We can see that prominent among the mess is: (A) a picture of Queen Victoria, smiling and waving to the camera, (B) an old-time heraldic device bearing the symbol of the Wolf, the Ram, and the Hart, and (C) a picture of Samantha in full Vamp face.

JOE (V.O.)

Needless to say, the Watcher's
Council quickly got wind of the
situation. And, as was sadly
expected, they could not come to
any kind of a consensus on the
situation.

The men seem to be arguing bitterly, though there still is no sound. Approximately half of the crowd seems to be in support of MR. GILES, a younger, idealistic Watcher, while the other half seems to be in support of MR. TRAVERS, a much older, conservatively dressed gentleman with a bushy mustache.

CUT TO:

INT. THRONE ROOM - NIGHT

We see the Queen (looking much more regal and composed than when we last saw her) sitting on her throne, gesturing peremptorily, and issuing (soundless) orders to her servants, who scatter about, doing her bidding. In the background of the scene, we see a shadowy figure lurking, nodding in satisfaction.

Finally, the room empties, and the Queen sits, alone, in the dimly lit chamber.

JOE (V.O.)

Then, the unexpected happened!
Late one night, under the cover
of darkness, Mr. Giles gathered
some of his confidants in the
Council, and made a daring
strike!

In the corners of the room, we see a dozen men, and one young woman sneaking through the Throne Room. The Queen seems not to notice them.

As one, the band lunges forward, only to find most of the Watchers being caught up in a net that drops suddenly from the ceiling! Giles, the Slayer, and the other few remaining continue their attack on the Queen, each wielding pointed stakes.

The small band is no match for the powers of the Vampire Queen, however. Effortlessly, the Queen parries the attacks of the ill prepared attackers, before striking back with her own fangs and claws in a flurry of blows. Soon, it's just Giles and the Slayer left, standing over the fallen bodies of their comrades.

The Queen BACKHANDS Giles, sending him flying into a far wall, where he slumps semiconscious, and watches as the newly activated Slayer fights for her life in a losing battle.

Giles, realizing that he can't affect the failed course of action, picks himself up and limps away, unwilling to see the demise of the Slayer at the hands of the Queen.

CUT TO:

EXT. FOREST PLATEAU - NIGHT

Mr. Giles, in his tattered suit, stands at the top of a plateau, overlooking the countryside. Looming over everything is the palace, garishly lit, even at this late hour, a symbol of all that was now wrong with the empire.

JOE (V.O.)
 Mr. Giles had been utterly
 defeated, but his formidable will
 had not yet been broken. He swore
 that the might of the Vampire
 nation would be broken, or he
 would die trying.

Giles shakes his fist at the sky, muttering his (soundless)
 oath, and curls his first in anger, before turning and
 heading into the forest.

CUT TO:

INT. WATCHERS' CHAMBERS - NIGHT

The Watchers stands around the same table, though the band
 is noticeably smaller by perhaps a dozen people, including
 Mr. Giles. A look of sadness is in the faces of those
 assembled, and Mr. Travers is making sweeping gestures,
 with none left to oppose him.

JOE (V.O.)
 With the Watchers disheartened by
 Mr. Giles' defeat...

CUT TO:

INT. THRONE ROOM - NIGHT

We again see the Queen sitting on her throne, once more
 gesturing peremptorily, and issuing (soundless) orders to
 her servants, who scatter about, doing her bidding. In the
 background of the scene, we see a shadowy figure lurking,
 nodding in satisfaction.

JOE (V.O.)
 ... and Queen Victoria literally
 at their beck and call, the
 Vampires finally had a means to
 find what they'd long coveted.
 And find it they did.

The Queen, laughing, holds aloft a singular ring topped by
 a clear gem.

JOE (V.O.) (cont'd)
 The legendary Gem of Amara. The
 gem that would let Vampires walk
 unscathed through the light of
 the day, cured of all their
 weaknesses.

CUT TO:

INT. ALCHEMIST LAIR - DAY

A hunched over OLD MAN stands in the lair, surrounded by all sorts of vials, beakers, cauldron, and alembics. In his hand, he holds the Gem of Amara, which winks faintly in the firelit room.

JOE (V.O.)

But they didn't intend for the Gem to be used on just one Vampire, though. Oh no, their intentions were far more dire in scope!

The old man shuffles to the nearest cauldron and HURLS the Gem into the bubbling concoction within. The concoction FLASHES brightly, causing the old man to shield his eyes. He then produces a long-handled wooden spoon, and stirs the liquid, muttering over it.

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

Using ancient alchemical secrets long thought lost, they managed to distill the essence of the Gem into a serum, though it appeared dissolving the Gem nullified a few of its properties.

KENNEDY (V.O.)

Like the fact that they can be staked.

JOE

Among other things.

The old man dips a ladle into the liquid, spooning the liquid into a vial. He turns to a nearby table laden with wooden stoppers and vials. Reaching down, he picks up a wooden stopper, and stops the vial, placing it in a tray designed to hold multiple beakers. He turns, picking up another vial from his work-bench, and repeats the process.

CUT TO:

INT. THRONE ROOM - DAY

We are back in the throne room, which is exactly as we last saw it, with one difference: the front door leading outside is open, and sunlight streams into the entryway of the Throne Room. The Queen still sits atop her throne, as regal as can be. Before her stretches a line of Vampires. At her side is the old man, a bag at his side.

The Queen gestures, and the old man hands her a vial. Vial in hand, the Queen motions to the first Vampire in line, who sketches a bow, and stands before the Queen.

She proffers the vial to him, and he opens it, gulping the liquid down.

An expectant look on her face, the Queen motions towards the sunlit entryway. The Vampire unhesitatingly heads towards the entryway, though he FLINCHES as he steps into the sun. But...nothing! He doesn't go up in flames! Indeed he appears completely unharmed!

JOE (V.O.)

But they weren't content to let one Vampire have this power. No, they made enough draughts for the entire Vampire nation!

With a grim smile, the Queen gestures again, and the process repeats itself.

CUT TO:

EXT. "LONDON" - DAY (MONTAGE)

We see scenes of chaos erupting throughout the Empire.

JOE (V.O.)

Needless to say, cured of their allergy to sunlight, the Vampires were allowed to run amuck during the day. Their first mission? To eradicate the Watchers Council that had long plagued them, as fleas plague a dog.

- The Watchers Headquarters EXPLODES in a ball of fiery light: the few who make it out of the building are screaming, wreathed in flames, and those few who survive are quickly eradicated by waiting bands of Vampires.

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

Without the stabilizing influence of the Council, society as it was known soon collapsed, and mankind was pushed back technologically.

- A village burning to the ground, people still trying to escape.

- Young children being brutally slain, Vamps then proceeding to suck the very life out of them

- Hearty young men being worked to death in the fields and mines before becoming food for their masters.

- Vampires overrunning the Palace, lounging about idly in the very throne room, while the Queen looks on, laughing.

- Museums being desecrated, shops being trashed.

- The latest technological masterpieces being smashed.

CUT TO:

EXT. COTTAGE - DAY

A small, unprepossessing cottage complete with wooden door and thatched roof. A YOUNG WOMAN (mid to late teens) swings a wooden axe, chopping firewood.

JOE (V.O.)

And the problem escalated from there. The next logical step? The complete eradication of the slayer line.

Without warning, a gang of FIGURES emerge from the nearby woods, setting upon the young woman.

The fight is not as one sided as it first appears: the young woman is supremely strong and agile, but obviously untrained in the arts of the warrior.

JOE (V.O.)

Mr. Giles, meanwhile had not been idle. Indeed, he had found help in the most unlikely of places.

The fight is almost swayed by the arrival of Giles and the small band of villagers he leads, each wielding simple weapons (hoes, pitchfork, torches, etc).

The fight rages for several long moments, and the Slayer manages to deal some grievous wounds to her attackers, but ultimately succumbs to the fangs and claws of the attacking Vampires. Beaten again, Giles and the survivors of his ragged band retreat again into the forest.

CUT TO:

EXT. EMPIRE - DAY (MONTAGE)

Again, we have a montage, as the Vampires continue trying to eradicate the Slayer Line.

- A young woman (pre-teens) is set upon in a crowded schoolroom. None of her classmates move to help.
- A young woman (early 20's), brutally savaged in her bed.
- A young woman (teens), working in a flower shop, her neck broken, blood pooling in the broken husks of the flowers.
- A young woman (teens) on a date in a theatre: her boyfriend turns VAMP FACE, sucking the blood out of her in plain view.

JOE (V.O.)

There was an unprecedented, and quite alarming 4,800 Slayers in the last century alone!

- ANGELUS, whistling a happy tune, waits outside a church, and a Nun steps out, he casually snaps her neck, and walk off, leaving the body on the very steps of the church. Off Angelus' smiling, vamped out face, we:

CUT TO:

INT. APARTMENT - DAY

Joe uses the remote to pause the DVD. He turns to look at Kennedy.

JOE

I know this is a lot to take in all at once. But your presence here has caused some very fundamental shifts in the fabric of this reality, and we need you to realize and accept that.

There's a BEAT, as Kennedy, in shock, and unsure what to say, opens and closes her mouth jerkily.

JOE (cont'd)

(sighs)

I see this is going to be tougher than I thought.

He accesses the menu of the DVD, and flips through screens until he comes upon a picture of a young woman.

KENNEDY

Moira!

JOE

Indeed. Your friend, Moira. By arriving when you did, and defeating the demons as you did, you allowed Moira to flourish, and now she can begin to attain her true calling.

Joe pauses, allowing this information to sink in.

JOE (CONT'D) (cont'd)

Let's watch some more, shall we?

He clicks the DVD back on, resuming the movie. Again we PAN IN to an ECU of the TV screen.

CUT TO:

EXT. BARN AND FARMHOUSE - DAY

This barn and house look eerily familiar. Indeed, it is the same location as we saw from the first episode. We see flames licking from the corner of the barn, and several DEMONS enter the scene, heading towards the farmhouse.

This time however, there's no Kennedy to be seen to save the day.

JOE (V.O.)
But what if you hadn't been there
that day?

CUT TO:

INT. FARMHOUSE - DAY

The farmhouse is a mess. It has been completely ransacked. Blood and fecal matter line the floors and walls, and the furniture lies broken and thrown about the room. The demons are brutally savaging the corpses of MR. WALLACE and MRS. DERRINGER. Blood flies through the air, as well as assorted body parts.

JOE (V.O.)
Not a pretty sight, is it?

After a few long, gruesome moments, the demons stand, looking around the room. They are tall, scale-covered and heavily muscled. Gnarled teeth protrude from their jutting, dog-like faces, and their legs end in cloven hooves.

DISSOLVE TO:

INT. BARN - DAY

More demons are hunting through the horse stables for more prey. Satisfied that no one is present, they go to leave.

A COUGH from above halts one demon from departing. It turns and sniffs the air. With a (soundless) snarl, it LEAPS straight up, ripping Moira out of her hiding place. She lands hard on the ground.

JOE
This is what would have happened
if you hadn't come along when you
did.

The demon reaches down, pulling Moira up roughly. Moira struggles, but she's no match for the sheer power of the demon. He lifts Moira high in the air. She struggles, attempting to kick her captor, but to no avail. Her legs are just too short.

With the demonic equivalent of a laugh, the monster PLUNGES his hand into Moira's abdomen, and TWISTS. Soundlessly, Moira screams, her face a rictus of agony. The creature DIGS his claw in further, before PULLING it out completely, taking Moira's intestines out with it.

They fall to the floor in a messy pile, and we see the light of life leaving Moira's face, as she is FLUNG against a wall, her lifeless body crumpled like a rag doll.

Off the delighted grin of the demons, we:

CUT TO:

INT. APARTMENT - DAY

CLOSE UP of Kennedy, tears streaming down her face.

KENNEDY
Make it stop.

She GRABS Joe by the shirt.

KENNEDY (cont'd)
Please, make it stop!

JOE
It's not pretty, is it?
(sympathetic)
But I can't make it stop. Only
you can.

Joe disentangles himself from Kennedy's numb grasp.

JOE (cont'd)
I'm obligated to show you the
rest, you know.
(beat)
Orders are orders.

KENNEDY
No! No way! I'm through with
this!

Kennedy gets up, and slams open the front door.. and STOPS. We see...nothing. No corridor, no stairs, no windows, no other doors. Simply a blank, featureless void.

JOE
(sadly)
There's nowhere to go, Kennedy.

Joe stands, taking Kennedy by the elbow, and leading her back to the sofa.

JOE

Let's just finish this, and I
promise that things will look
different in the end. Ok?

Joe rewinds the DVD, letting it play once more a few
seconds later. Again, we PAN to a CLOSE UP of the TV
screen, and:

CUT TO:

INT. UNDERGROUND CAVERN - NIGHT

A roughly hewn underground cavern greets us. We see 13
robed figures gathered in a circle, hands linked together.
In the center of the circle is a basalt altar.

Standing at the head of the altar, in elaborately stitched
robes, bearing the symbol of the Wolf, the Ram, and the
Hart, is SAMANTHA, in full Vamp face. She wields an ornate
sacrificial dagger in her left hand, and is (soundlessly)
chanting.

JOE (V.O)

With the death of Moira, the
quest to eradicate the Slayer
line took on renewed fervor.

We see, manacled spread-eagled to the altar is a YOUNG
WOMAN of unknown ethnicity. She is struggling, but the
chains seem to not have an inch of give.

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

And on an otherwise ordinary day
not too long from now, the Slayer
line comes to an abrupt, ignoble
end.

Samantha PLUNGES the knife down, hitting the bound woman
square in the chest. Blood flies, and Samantha begins to
SAW through the chest of the bound Slayer, until she has
made a big enough hole to remove the heart.

Raising the heart over her head, Samantha lets out a
(soundless) yell, and FLINGS the heart into a nearby
brazier.

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

I guess that's the end.

BLACK OUT.

END ACT I

ACT II

FADE IN:

INT. APARTMENT - DAY

Joe stops the DVD player, pulling the out the disc, and putting it back into its crystal case.

JOE (V.O.)
Of the first disc.

He holds out his hand, and a new case appears, with a DVD in it labeled "DIMENSIONAL HISTORY, VOLUME II."

KENNEDY
Moira hasn't said a lot about the
dimensions past. Now I know why!
(beat; angry)
This is barbaric! How can you
people live like this?

Joe wiggles the new DVD in front of Kennedy.

JOE
Would you like to what's going on
now?

Before Kennedy can even answer, he inserts the new DVD.

The scene pulls in on the TV. This time, the TV scenes have full sound.

CUT TO:

EXT. FOREST - NIGHT

Moira is seen walking through a forest with an axe in her hand, holding it tightly. We recognize it as Kennedy's axe from the first episode. She has a strip of her shirt acting as a bandage over her injured shoulder.

In the distance, lightning strikes...and then again!
Seconds later, loud rumbles of thunder follow.

Moira looks up, and rain splatters down on her upturned face.

Moira looks around her surroundings and tries to find shelter from the storm. Her eyes soon stop. She has found a CAVE.

Moira runs to the cave. She goes near the entrance to stay dry, and just in time. Torrents of rain begin pouring down, followed by multiple strokes of lightning, and rolling crashes of thunder.

Nervous, Moira backs up a few paces further into the cave. After a couple of seconds, she turns to examine the area where she's taken shelter, and notices a speck of light.

She begins to inspect where the light is coming from and it takes her to the back of the roughly hewn cave.

Moira gasps as she that the back wall of the cave is a sphere of pure blue energy. Floating eerily within it is an aged MAN!

MOIRA
(to herself)
What the...

With her left hand, Moira touches the sphere. No sooner has she touched it, then she takes her hand away. The sphere glows even brighter, before it begins to show cracks, and with the sound of shattering glass, it BREAKS, showering Moira in blinding light. She covers her eyes. When she looks again, the sphere is gone!

KENNEDY (V.O.)
Rule four of the Slayer handbook.
Don't touch strange glowing
magical energy fields.

The aged man stirs, as if from a very long slumber. He is obviously a shaman or magician, evidenced by the staff he carries, and the long flowing robes he wears, embroidered with arcane symbols.

Moira stands, frozen, with a shocked look on her face.

CUT TO:

INT. APARTMENT - DAY

Joe and Kennedy sit side by side on the couch. Joe pauses the DVD.

JOE
You seem much more at ease now.
Happier, in a way.

KENNEDY
(glances at Joe)
Hmm?
(beat)
Yeah, I guess I am. I'm just
glad that Moira's OK.

JOE
Shall we continue?

Kennedy nods, and we:

CUT TO:

INT. CAVE - DAY

The storm seems to have passed. Moira and the magician are inside the cave. They are both sitting on rocks, silent.

MAGICIAN
 (breaks silence; looks
 about testily)
 Oh, this won't do! This won't do
 at all!

He gestures airily with one hand, and the barren cave is now outfitted like a Caliph's palace!

MAGICIAN
 Better! Much better!

He takes a seat on a cushioned chair, and motions for Moira to do the same.

MOIRA
 (making conversation)
 I'm sorry, but I didn't catch
 what you said earlier on. Did
 you say you were some kind of
 magician or shaman?

MAGICIAN
 That's right! I am...
 (makes flamboyant
 gesture with his hands)
 BEDROS!
 (off Moira's blank
 stare)
 Y'know...Bedros! The Bedros!

MOIRA
 (shrugs)
 Sorry.

BEDROS
 (miffed)
 What ARE they teaching you people
 these days?!

MOIRA
 Well, you're probably wondering
 what I am doing round here. You
 see, I got separated from my
 friend.
 (beat)
 Her name is Kennedy. And well, I
 have fears that she maybe...

BEDROS
 (gently)
 Maybe what?

MOIRA
 (worried)
 I'm worried that she may be dead.
 (beat)
 I may be wrong. I hope I'm
 wrong! Because she is a Slayer
 after all.
 (beat)
 But I can't but have this gut
 feeling I am right, and she's
 gone.
 (beat; soft)
 And it's my fault.

Bedros stands up.

BEDROS
 Did you just say slayer?

Moira stands up.

MOIRA.
 Yeah, why?

BEDROS
 Well you see, I am not just any
 old Magician.

MOIRA
 Well, what are you, then?

BEDROS
 I am one of the Shamans who
 created the first Slayer.

MOIRA
 (shocked; disbelieving)
 Really? The Primitive?

The shaman nods gravely.

BEDROS
 It is truly so. And now, Moira,
 I have a challenge for you.

MOIRA
 For me?
 (squints eyes)
 And how did you know my name?

BEDROS
 (ignores Moira's
 question)
 (MORE)

BEDROS (cont'd)
I am offering you a challenge,
for you to let me train you.

MOIRA
And exactly WHY would I let you
train me?

BEDROS
(plainly)
Because I need your help.

MOIRA
(incredulous)
You need my help?

BEDROS
Yes. I need you to help me find
and free my compatriots from
their self-inflicted stasis.
(beat)
In exchange, I offer you the
combined wisdom of centuries, to
use as you see fit.

Moira takes a couple of seconds to think. Bedros stands
with an impatient look on his face.

MOIRA
Ok.

Moira sits back down on the rock. Her axe is seen nearby,
leaning against another cushioned chair. Bedros comes and
sits next to Moira.

BEDROS
So tell me more about your
friend?

MOIRA
Her name is Kennedy. She's a
slayer from another dimension.

Bedros smiles knowingly.

MOIRA (cont'd)
What are you smiling at?

BEDROS
Another slayer has been
activated.

MOIRA
(confused)
That's not possible. There can
only be one slayer.

BEDROS

No , because there's two different energy lines now. Yours and Kennedy's.

KENNEDY (V.O.)

It's a good thing she wasn't around for the Sunnydale situation!

Off Moira's stunned look, we:

CUT TO:

INT. WOLFRAM AND HART FORTRESS - DAY

Inside the Wolfram and Hart fortress, Garrett and Samantha are in bed and making love furiously.

It's unclear who is the dominant one in this relationship, as they are RIPPING and TEARING at each others flesh as they copulate, licking the wounds that are creating, only for them to close up and heal moments later.

KENNEDY (V.O.)

Eww! That's something I never needed to see.

Garrett, relaxed, puts away his Vamp face for the moment. He chuckles.

GARRETT

A romp like that always makes me hungry.

He gets out of bed, shrugs into a robe embroidered with the Wolf, the Ram, and the Hart. He cinches it tightly before heading towards a closet door.

GARRETT (cont'd)

Doesn't it make you hungry, too?

Garrett opens the door, and we see that, hanging from a hook in the closet is the dead body of Kennedy! She looks to have been flayed, and the little blood that's left drips from the body to pool in a canister in the bottom of the closet.

Samantha now gets up, putting on a robe as well, and goes to stand behind Garrett.

SAMANTHA

Now that you mention it, I am a bit peckish.

She reaches in, pulling a strip of skin off Kennedy's dead body, and inserts it delicately into her mouth.

GARRETT
The eyeballs are especially succulent.

There's a KNOCK on the door.

GARRETT (cont'd)
(mildly annoyed)
Enter!
(softer)
And it had better be good.

A random UNDERLING enters, in tunic and hosiery. He sketches a bow to the two.

UNDERLING
(nervous)
I apologize for interrupting, my Lord, my Lady.

GARRETT
Yes, yes, get to the point.

UNDERLING
A new energy reading has been discovered in an outlying town.

Garrett waves his hand.

GARRETT
New energy readings are being discovered all the time!

UNDERLING
Yes, well..
(clears throat)
From all our deductions it seems that a new Slayer has been activated.

GARRETT
(disbelieving)
I beg your pardon?

UNDERLING
A new Slayer has been activated.

Garrett's face changes in the span of heartbeat from unconcerned to apoplectic! He begins to RANSACK the room. The Underling flees in terror, only to find the door locked.

GARRETT
(yelling)
How could this have happened? We were so careful.

At last, Garrett begins to calm down.

GARRETT

(all business)

Samantha, take a squadron of your finest recruits. Go to that town, and burn it to the ground if you have to! Only bring me the new Slayer! Alive or Dead!

SAMANTHA

(nods)

It shall be done as you command, Garrett.

Samantha wastes no time in getting dressed, pulling her hair back into a severe bun so it doesn't interfere with her movements.

No sooner has she finished dressing than she is out the door, opening it with a key from tunic, the underling in tow.

GARRETT

(to Kennedy's corpse)

Your fault! This is all your fault!

Garrett, wild-eyed, turns back to the closet that holds Kennedy's body and growls, before LUNGING at the trussed-up body, ripping and tearing with his claws.

FADE OUT.

END ACT II

ACT III

FADE IN:

INT. APARTMENT - DAY

CLOSE UP of Kennedy. She is pale, and tears slowly stream down her face.

KENNEDY

My fault.
(beat)
It's my fault.

Joe stands, ejecting the second disc. He puts it in the crystal case, placing it on the coffee table. He extends his hands, and a third DVD (labeled "Dimensional History, Volume III") appears in his hand.

JOE

We're not done yet.

KENNEDY

We're not? What more could you possibly want from me?

Joe picks up the DVDs.

JOE

(holds out Volume I)
The Past.
(holds out Volume II)
The Present.

Joe takes out Volume III, walks to the DVD player, and inserts the disc.

JOE (cont'd)

Interested to see what happens in the future?

CUT TO:

EXT. COUNTRYSIDE - NIGHT (CONTINUOUS)

Bedros and Moira are galloping on horseback through the countryside. In the distance, we can see thick plumes of black smoke rising into the sky.

MOIRA

(points)
That must be it!

Bedros nods, and the two urge their horses to even greater speeds.

The landscape whizzes past them, and we follow them, until we see, ahead in the distance the source of the smoke...

CUT TO:

EXT. VILLAGE - NIGHT

PAN around what appears to be a medieval village, complete with a general store, blacksmith, and windmill amongst the thatched-roof houses.

The entire village is ON FIRE! Flames lick at everything, and nothing seems to be spared. We dimly make out a sign that reads "Sunnydale", with an arrow pointing towards the village proper.

Moira and Bedros ride in, and rein their horses in: they look around, aghast.

MOIRA

Is this it?

BEDROS

It must be. The energy signature definitely originated from here.

MOIRA

(looks about)

Doesn't look like anyone's here: maybe everyone managed to escape before this started.

A BLUR OF MOTION fills the screen, too fast for us to make out what is. And then, Moira is FLUNG off her horse, hitting the ground with a bone cracking crunch, Samantha straddling her.

SAMANTHA

Well hello again, Slayer.

BEDROS

MOIRA!

Bedros raises his staff, and begins muttering in an arcane tongue. Only to have his momentum interrupted by multiple sets of gnarled hands rising from the ground, CLAMPING around his legs. From the ground around him rises multiple CREATURES, moving to intercept Bedros.

On the ground, Moira and Samantha are struggling. With a savage KICK, Moira drives Samantha through a nearby burning wall. Moira struggles to her feet.

MOIRA

(panting)

Is that the best you got?

Samantha stands, smiling.

SAMANTHA

They said you had some spine.

She wipes the blood off her face, bringing it to her mouth and licking it off.

SAMANTHA

It's too bad I'll have to rip it out before I kill you!

Moira drops into a fighting stance, all of her weight on her back leg, waiting for Samantha to charge.

Samantha obliges, and Moira shifts and NAILS her with a hard punch, knocking her backwards.

MOIRA

(grins)

I learned THAT from my friend Kennedy.

SAMANTHA

(growls)

Let's finish this!

Again, Samantha lunges at Moira, and the two grapple together, neither having a clear advantage.

As they grapple, Samantha breaks one arm free, grabbing Moira by the neck, and holding her still. The two lock gazes.

SAMANTHA

Look into my eyes.

A long moment passes, and, in the corner of the frame, we see Bedros being overwhelmed and dragged to ground by a cadre of zombie-like demons. They leave him, spread eagle and incapacitated on the ground, to watch the carnage.

We ZOOM IN and see that Moira's eyes have glassed over, and her hands drop to her side, limp.

With one quick SWIPE, (reminiscent of Drusilla killing Kendra in the Buffy Season 2), Samantha rakes her claws across Moira's throat, opening three gaping wounds from which blood begins to pump.

As the light of life fades from Moira's eyes, and she slumps to the ground, blood pooling in the muddy ground around her.

Samantha pulls a mirror from her belt-pouch. She opens it, and checks out her ever-youthful features. Already, many of the superficial wounds have closed, and the larger ones are less in evidence.

SAMANTHA

Garrett?

CUT TO:

INT. GARRETT'S CHAMBER - NIGHT

Garret sits at a table, upon which is located a large, upright mirror. Rather than his own reflection, however, an image of Samantha is in the mirror.

GARRETT

Samantha. You bear good news, I hope?

SAMANTHA

I do. It is done.

Samantha bends down, and brings into from the severed head of Moira.

GARRETT

(nods)

Well done. I knew I could count on you.

SAMANTHA

The crisis is averted?

GARRETT

Yes. Things are back in check again. We should be now be able to find and eradicate both of the divergent Slayer lines.

He grins, and reaches out, opening a small wooden box at his side. He opens it, revealing the EYEBALL within. He pops the eyeball into his mouth, savoring it.

Off Garrett's satisfied look, we:

CUT TO:

INT. APARTMENT - DAY

Kennedy and Joe still sit, side by side on the sofa.

KENNEDY

That can't be it!

(turns to Joe)

Tell me that that's not how it all ends!

Joe smiles at Kennedy.

JOE

(softly)

The future is never set in stone, Kennedy. You, of all people should know that. In your dimension alone, there are billions of possible realities. Every action taken causes the paradigm of reality to shift, whether it be infinitesimally or in larger ways.

(beat)

A small example? Tara's death. Without it, you would never have met and fallen in love with Willow.

Kennedy opens her mouth to speak, but Joe holds up his hand to forestall Kennedy's objections.

JOE

"But Tara's death wasn't minor". That's what you were about to say, right?

(off Kennedy's nod)

Not for Willow. But in the grand scheme of things, it was a triviality. Thousands of deaths happen every day. And ultimately, your destiny would have remained the same either way.

(beat)

However, when Willow used the power of the Scythe to imbue a whole new Slayer line, that set up a major change, not just in your dimension, but in others as well.

KENNEDY

What...what do you mean?

JOE

Well, in your dimension, the forces of evil have been trying to eradicate the Slayer line since time immemorial, but...

(beat)

...it was never successful. It's unknown whether Buffy would have survived the battle with the First if the other Slayers hadn't been activated at that time, but, based on events in this dimension, I think the Slayer line would have continued.

KENNEDY

Wait, you're saying that the events in Sunnydale affected this dimension?

JOE

With good ascendant in your dimension, doesn't it stand to reason that the forces of evil would be rising elsewhere? And where better than here, where evil has already had a strong foothold for hundreds of years?

Joe leans forward, grabbing Kennedy's shoulders.

JOE

You are the linchpin, Kennedy. Your actions will decide the fate of this dimension.

(beat)

As I explained, there are many possible futures. But, the most likely one at this point?

Joe pushes the play button on the DVD remote.

CUT TO:

EXT. COUNTRYSIDE - DAY

An OVERHEAD view of the countryside. It's peaceful and bucolic, cloudless blues sky, the sun beating down on vegetable fields.

We begin to ZOOM IN, and see that the countryside is literally crawling with VAMPIRES, all lightly armed and armored, scouring the countryside, leaving nothing but blackened corpses and charred villages in their wake.

JOE

The vampires swept across the countryside, attempting to eradicate every trace of the Slayer line.

We ZOOM IN further, and see a pitched battle. Grim faced, both Mr. Giles and Bedros lead small contingents of men and women against the horde, trying to stem the tide of evil.

Both Giles and Bedros are buffer and more confident than before, and are dispatching Vampires with ease.

JOE

Of course, there were those who still resisted.

BUT, though Giles and Bedros fight valiantly, and the ground lies riddled with mounds of dust that used to be Vampires, ultimately they are forced to retreat.

JOE

For years, wherever the vampires marched, there went Giles and Bedros.

Another battle scene. Giles and Bedros are covered in scars, and Giles is wearing an eyepatch, while Bedros limps heavily as he wades into battle. Joining them this time is a handsome young man, who wields a double-bladed axe with ease and grace.

JOE

The situation grew so desperate, that at one point, there was even male Slayers being called!

Again, Bedros is forced to call the retreat.

CUT TO:

INT. APARTMENT - DAY

Joe turns to Kennedy.

JOE

Now can you see where I'm going with this? And why the Powers are so interested in you?

Kennedy nods.

JOE

The universe likes to be balanced. Light and dark, good and evil. Both must exist on relatively equal terms. Otherwise, things begin to spiral out of control.

KENNEDY

I get it. But what can I do about it?
(beat)
I'm dead. Garrett killed me.

Joe smiles.

JOE

The story isn't over yet.

CUT TO:

EXT. CAVE - DAY

Bedros, decades older, with long, shaggy hair and a hunchback, stands before a stasis sphere nearly identical to the one that had held him until a few decades ago. But, where Bedros' sphere was a soothing blue, this one is a pulsing indigo.

BEDROS

I've found you at last, my brother.

Bedros touches his gnarled oak staff to the sphere, and a ringing sound fills the chamber, followed by the sound of breaking glass. The sphere dissipates, and an wizened black man stands where the sphere was only moments ago.

Bedros bows.

BEDROS

I apologize for waking you, my brother. But our task is not yet complete. We must still awaken our other brother.

The black man bows his head, weeping.

CUT TO:

EXT. CAVE - DAY

A cave, again almost identical in appearance to the cave that Bedros was stored in. The omnipresent stasis sphere is also present. This time glowing in a soothing green.

The two men stare at the sphere for a long moment, before thrusting their staffs (one gnarled, the other ramrod straight) out at the sphere.

A WHITE LIGHT fills the screen, accompanied by the sound of shattering glass.

As it clears, we see that a third man has joined the other two. He is younger than the other two, and is of Middle Eastern descent, a turban wound round his head.

BEDROS

Our apologies for waking you, brother, but our powers are needed once more.

ARABIC SHAMAN

Has so much time truly passed?

BLACK SHAMAN

Indeed.

BEDROS

Evil runs rampant, my brothers.
The Wolf, the Ram, and the Hart
have virtually extinguished the
work that we began so many
centuries ago.

ARABIC SHAMAN

(shocked)
That cannot be!

BEDROS

(nods solemnly)
But it is. Even now...

Bedros words are droned out by the sound of multiple sets of approaching footsteps. The entrance to the cave is momentarily BLOCKED OUT as a horde of armed and armored FIGURES rush into the cavern.

BEDROS

Prepare to defend yourself, my
brothers.

As one, the three shamen raise their staff, the tips glowing blue, green, and indigo. The mass of vampires rush the three shamen, only to be thrown back by waves of coruscating light. Undaunted they pick themselves up, and rush, only to be thrown back again.

The third time, the field wavers for the first time, and more vampires join in for the fourth rush.

CUT TO:

INT. APARTMENT - DAY

Joe pauses the DVD.

JOE

I don't think we need to watch
the whole bloody battle, do you?
(checks his wristwatch)
Time grows short.
(beat)
Suffice to say that the combined
might of the Makers was not
enough to stop the tide of
vampires that assailed them.
After a prolonged, bloody battle,
the Makers were defeated.
(beat; leans towards
Kennedy)
Not only were they defeated.

CUT TO:

INT. CAVE - DAY

A cadre of vampires stands over the savaged bodies of Bedros and his brothers.

JOE

They were erased from the history books.

The group parts, and Samantha, looking young and radiant, steps forward. She leans over the first of the wizards, sinking her fangs into his neck.

When he is completely drained, she leans down, pressing her lips over his, a grotesque parody of a courtly kiss. We see a GREEN LIGHT flow from his mouth into hers.

JOE (cont'd)

Samantha made sure of it.

We see Samantha next inhaling both the GREEN, and finally the BLUE essence of the remaining two shamen.

A glowing, tricolored nimbus of light surrounds her as she rises triumphantly.

CUT TO:

INT. BEDROOM - DAY

Garrett and Samantha stand before a table covered with esoteric artifacts, and moldy old tomes. They pore intently through one particular book, reading excitedly.

JOE

With the added power of the Makers, it was not a problem for Garrett and Samantha to gather all the resources needed to eliminate the Slayer lines for all eternity.

CUT TO:

EXT. PALACE - DAY

We see a large chrome and metal edifice, resembling nothing more than a palace. Oddly, it reminds us of the current-day Wolfram and Hart building, as seen in "Angel".

JOE

Without the Slayer line to keep the evil in check, vampires took over, under the leadership of the Wolf, the Ram, and the Hart.

We see a line of PEOPLE in chains entering the building, which is guarded by a great horned demon.

JOE (cont'd)

Humanity lost all hope, and their leaders were quick to capitalize on that, further cementing their power until they were virtually the rulers of the entire world, and completely unassailable.

CUT TO:

INT. APARTMENT - DAY

Kennedy turns to Joe.

KENNEDY

So, you mean to tell me that my coming here affected this dimension that much? In such a short time?

JOE

Indeed. This dimension was already in flux, thanks to the events at the Sunnydale Hellmouth. But you, you were the proverbial straw that broke the camel's back.

(beat)

Without you, Moira would have been killed. Thus, Bedros would not have been found. The Slayer line would have continued, in the singular, as was always intended.

(beat)

By saving Moira, you ensured that Bedros would be found. This sets up the parallel Slayer line, and sets the vampire line, and Wolfram and Hart, up for future dominance.

Kennedy is aghast. Joe stands, taking her hands and helping her up.

JOE (CONT.) (cont'd)

It's no use crying over spilt milk, Kennedy. The world goes on.

KENNEDY

But...but I want to help! We can't let that...

(nods at the TV screen)

...happen! Not because of me!

JOE
 (smiles)
 I was hoping you would say.

KENNEDY
 You...you were?

JOE
 Kennedy, the Powers have given me the authority, just this once, to send you back, and set right the course of future events.

KENNEDY
 (quickly)
 I'll do it!

JOE
 Take a moment and think about this, Kennedy. This is a huge commitment. If you choose to go back, there will be hardship aplenty. Not to mention death, pain, despair and loss.

Joe turns, and opens the front door. Where before there was a field of neutral-gray, there is now a tunnel comprised entirely of shimmering light.

JOE
 Or, if you prefer, you could pass through this tunnel, and dwell eternally at peace. No death, disease, famine, loss, or heartbreak.

Joe sits back on the couch.

JOE
 Make your decision, Kennedy.

We notice that the TV has shifted back to an image of Kennedy's death: all is frozen, just as we saw in the teaser.

CLOSE UP of Kennedy's face, conflicted.

CUT TO:

INT. WOLFRAM AND HART DUNGEON - DAY

Kennedy AWAKENS with a start and a jerk. She is soaking wet, laying at the edge of the pool. She breathes heavily for a long moment and looks herself over.

All of her injuries are completely.

Just outside, through the cave entrance, the sound of a horse galloping away can be heard.

KENNEDY
(smiles grimly)
Never underestimate a Slayer.

Off her grim look, we:

FADE OUT.

END ACT III

ACT IV

FADE IN:

EXT. WOLFRAM AND HART FORTRESS - DAY

We fade in to see Kennedy, bloody axe in hand, standing over the corpse of two Vampires.

KENNEDY

Two down, a nation to go.

She stops, thinking.

KENNEDY (cont'd)

Well, if I died, the second
Slayer will still be called.

(beat; smiles)

Sunnydale. It's almost poetic.

(beat; sadly)

Willow would love this.

She heads towards one of the two horses tethered nearby. It whickers nervously as she approached.

KENNEDY (cont'd)

Easy, boy. We're just going for
a ride.

In one fluid motion, Kennedy mounts the equine, and the two speed off towards her destiny.

CUT TO:

INT. BEDROOM - DAY

We see Samantha lying, face down, on the ground, naked. There's a look of anticipation on her face.

We see Garrett enter the frame. He holds a thonged whip in one hand, laced with glass at the end. With a snap like an air-rifle, the whip whistles through the air.

CRACK!

As the whip connects with Samantha's bare back, she writhes in ecstasy. As Garret raises the whip for another stroke, we see a wave of bloody welts appear on Samantha's back.

GARRETT

(grinning sadistically)

Was it good for you?

She bites her lip, her extended fangs drawing blood from her lips, which she licks off lasciviously.

There's a KNOCK on the door, and an UNDERLING (similar to the one we saw before) enters, in tunic and hosiery. He sketches a bow to the two.

UNDERLING
(nervous)
I apologize for interrupting, my Lord, my Lady.

GARRETT
Yes, yes, get to the point.

UNDERLING
A new energy reading has been discovered in an outlying town.

Garret waves his hand.

GARRETT
WHAT?!

UNDERLING
(soft, nervous)
Our best guesses seems to indicate that a new Slayer has been activated.

GARRET
DAMN IT!

Garrett's CRACKS the whip on the floor, and he stalks about the chamber like a caged tiger

GARRETT
(all business)
Samantha, take a squadron of your finest recruits. Go to that town, and burn it to the ground if you have to! Only bring me the new Slayer! Alive or Dead!

Samantha nods.

SAMANTHA
It shall be done as you command, Garrett.

CUT TO:

INT. CAVE - DAY

Still sheltering from the storm, Moira and Bedros look out of the cave, at the rain soaked countryside all around them.

Suddenly, the gnarled staff in Bedros's hand begin to glow and pulsate with an eerie blue light.

His eyes light up.

BEDROS

At last! The moment we've been waiting for!

(off Moira's puzzled look)

It's happened. A new Slayer has been called.

MOIRA

(anxious)

Can you pinpoint where she is? We need to get to her before they do.

BEDROS

I think so. My staff should be able to locate the exact position as we get closer.

MOIRA

Well, what we are waiting for?

Moira picks up and hefts her axe, before heading out into the worsening storm, Bedros close behind.

CUT TO:

EXT. VILLAGE - DAY

CLOSE UP of a hand painted wooden sign: it reads "Welcome to Sunnydale".

ZOOM OUT. We see Kennedy riding up, her horse heaving from the exertion. In the distance, we can dimly hear the sound of fighting.

KENNEDY

(shakes head)

I guess some things are the same in every dimension.

As Kennedy approaches, the sound of fighting gets louder. We hear definite sounds of metal hitting metal, and metal hitting flesh.

Kennedy spurs her horse forwards, and as she rounds the corner of a building, we see WADE, a handsome young man engaging in combat with a horned demon. Though overmatched, he seems to be fighting competently.

Kennedy leaps off the horse, and wades into the fray: between the combined might of Wade and Kennedy, the demon is quickly dispatched.

KENNEDY
 (approvingly)
 You fight pretty well.

WADE
 Thanks. You, too.

He eyes Kennedy up and down, appraising her.

WADE
 And thanks for the assist.

KENNEDY
 It's what I'm here for.

SAMANTHA (O.S.)
 It's impossible.

Samantha, in full vamp-face, wearing Wolfram and Hart regalia, enters town, leading a cadre of Vampires, each of whom carries a lit torch.

SAMANTHA
 Garrett said he disposed of you.

KENNEDY
 (to Wade)
 Hope you're ready for this, kid.
 It ain't gonna be pretty!

WADE
 I can take whatever they throw at me.

Kennedy gets into a fighting stance.

KENNEDY
 Glad to hear it. Just stay close to me.

Samantha gestures, and the cadre CHARGES forward with a bloodthirsty battle cry.

CUT TO:

EXT. VILLAGE - DAY

The daylight is beginning to fade as Moira and Bedros arrive at the outskirts of Sunnydale, and it's immediately apparent from the look on their faces that something's wrong.

MOIRA
 (sniffs)
 Do you smell something?

Bedros looks alarmed.

BEDROS

Smoke! The village is burning!
Quickly! We must find the Slayer!
(beat)
This way!

They speed through the village following the sounds of battle. As they round corner after corner, they see FLAMES licking at the foundation of the village.

At last they come to the site of the massive melee. The battle still rages, though there are considerably fewer Vampires than there was initially. A fine, gritty dust swirls about the combatants eerily.

Samantha fights with vigor, alternately laughing and screaming, exhorting her minions.

Wade and Kennedy fight grimly, determined to sell their life at as high a cost as they could.

Bedros and Moira HALT in amazement.

MOIRA

Kennedy!

Kennedy makes the mistake of looking over as her name is called out and receives a wicked gash to the ribs in payment.

Moira, axe already in hand, charges into the fray, swinging at the nearest of the undead. She moves with rhythmic grace, a counterpoint (and complement) to Kennedy's more deliberate movements. Soon, the two are fighting side by side, matching grins on their face.

MOIRA

I thought you were dead.

KENNEDY

I was. But it didn't stop Buffy,
and it didn't stop me.
(off Moira's puzzled
look)
Long story. I'll tell you later.
(nods head at Wade)
New Slayer. He's got some
promise.

MOIRA

Glad to hear it!

By this point, the cadre of Vampires has largely been dispatched, and Samantha realizes she's on the losing end of the battle this time.

SAMANTHA

This isn't over! It's only just begun!

She turns tail and flees, and the four remaining in the burnt out shell of Sunnydale share a moment of well earned congratulations.

KENNEDY

(to Bedros)
Bedros, right?

BEDROS

(beams)
I see that my fame precedes me!

MOIRA

(stunned)
You two.. Do you two know each other?

KENNEDY

Yes.
(beat)
And no.
(beat)
It's another part of that long story.

WADE

(clears throat)
It appears, m'ladies, that our lot is to be cast together for the foreseeable future. If it wouldn't be amiss with you, I offer you the strength of my sword for as long as you need it.

Moira, Kennedy, and Bedros all nod in agreement.

MOIRA

Now, tell us about being dead.

BEDROS

No, tell us how you know me.

KENNEDY

(chuckles)
It started with a guy named Joe.

The four of them walking off into the sunset united as one for the first time.

FADE TO BLACK.

END SHOW