

Hell's Gate

Season Two - Episode Fourteen

"Cat and Mouse"

Written By
Robb House

(Based on characters and situations created
by Joss Whedon and Mutant Enemy Productions)

TEASER

FADE IN:

INT. FRANK'S DINER - MORNING

A typical morning at the diner. VI is behind the counter. MIKE, TAMSIN, and FLETCHER are seated on stools on the other side of the bar. Noticeably absent is Frank.

While Fletcher and Tamsin are smiling and making eyes at each other, Vi glances at her watch and frowns. Mike pokes at the plate of food before him, his mind clearly elsewhere. Tamsin notices and prods Mike.

TAMSIN

(to Mike)

Eat your eggs, dear. I worked damn hard on those.

MIKE

Sorry.

He takes a bite but then looks off in thought. Vi again looks at her watch and sighs. Mike glances at her and then looks away. Fletcher studies the pair.

FLETCHER

(to Tamsin)

I can see that we're not going to get anything done today.

TAMSIN

Probably for the best with Doris here.

FLETCHER

Speaking of, where are she and our fearless leader?

TAMSIN

Sleeping it off, I'd imagine. Tyler said they were up quite late again last night hashing things out. And drinking.

(beat)

Mostly drinking.

FLETCHER

(shrugging)

It's a slow day anyway, case-wise. Why don't we go downstairs and recalibrate the scanners. Just need to tweak a few knobs.

TAMSIN

(flirty)

Didn't you get enough "knob
tweaking" last night?

Fletcher flushes red and grins.

FLETCHER

Could always use a bit more, I
suppose.

The two grin. They get up and exit into the kitchen.

Mike and Vi are alone for a few beats, gazing off in
different directions.

Vi sighs again loudly and looks at her watch. Mike shifts an
annoyed look in her direction.

MIKE

What's up with you? You're all
moody and watch looky.

VI

You're one to talk Mr. Frowny
McFrownsalot.

MIKE

(shaking his head)

Relationship stuff. I don't want to
talk about it.

(beat)

Which brings us back to you and
your sudden preoccupation with
time. So unless you're considering
a career in watch making, spill.

Vi again sighs loudly.

MIKE (CONT'D)

What could you possibly be upset
about? You've got a awesome
boyfriend with a lickable six-pack
and biteable ass!

Vi narrows her eyes.

MIKE (CONT'D)

I imagine.

(shrugging)

A lot, actually.

(shaking head)

Unlike me who's alone and has got
boy-toy squat.

Vi is now looking at him questioningly.

MIKE (CONT'D)

No. That's all me, about which this conversation is not. Start talking.

Vi's shoulders droop.

VI

It's not about Rick. It's Sarah. I still haven't talked to her since she thinks I stood her up. She's been avoiding me like one of those "Girls Gone Wild" avoids her disappointed father.

Mike bites his lip to keep from laughing. He sees that Vi is genuinely upset.

VI (CONT'D)

I just want to explain.

MIKE

Explain what? That aside from being a cute, perky co-ed, you're also a demon-hunting vampire Slayer?

VI

If I have to.

She glances at her watch again.

MIKE

Why do you keep doing that?

VI

Sarah's got an aerobics class from eight to nine. She never misses it. After that she goes back to her room to take a shower and change before her next class. I thought maybe I could--

MIKE

Cut her off at the sweaty, stinky pass?

Vi nods. Her eyes go wide as a sudden thought hits her.

VI

Oh! You should come with!

MIKE
(shaking his head)
That sounds more like a solo
project, not a group collaboration.

VI
But she likes you!

Mike gives Vi a "duh" look.

Vi gives Mike a pouty look.

MIKE
Your womanly wiles have no affect
on me.

Vi manages to look even more pathetic. Mike rolls his eyes.

MIKE (CONT'D)
(groaning)
Okay. Let's go.

Vi jumps up excitedly as we:

JUMP CUT TO:

EXT. WILCOX UNIVERSITY CAMPUS - MORNING

Establishing shot of Sarah's dorm.

CUT TO:

INT. SARAH'S DORM - HALLWAY - CONTINUOUS

Vi and Mike approach Sarah's room.

VI
Okay, here we are.

MIKE
What's the plan?

VI
Spill my guts and grovel.

MIKE
(nodding)
Works for me.

Vi takes a deep breath and then knocks. Nothing. She knocks again, this time a little harder. Still nothing. She sighs.

MIKE (CONT'D)
Maybe we missed her.

VI
Or she's still avoiding me.

Vi and Mike turn to leave when the door opens. Standing there is GRETCHEN (20, blond, sexy, ditsy, dressed only in a revealing robe).

GRETCHEN
Were you guys like knocking on my door?

VI
Hey, Gretchen.

Gretchen looks Vi up and down.

GRETCHEN
Do I know you?

VI
Ah, yeah. I'm Sarah's friend, Vi.

GRETCHEN
Oh. Yeah. She's pretty pissed at you.

VI
I know. That's why I'm here. I want to talk to her.

GRETCHEN
She's not here.

VI
Come on. I just want to see her for a minute.

GRETCHEN
(insistent)
She's not here!

Vi's not having it. She moves to enter.

VI
Move it, Gretchen!

GRETCHEN
Hey!

A NAKED MAN (21, buff) appears at the open door, standing there in all his oblivious, unashamed glory.

NAKED MAN
Everything okay, babe?

A shocked look crosses Vi's face. Mike, however, smiles and lets his eyes take in the scenery.

VI

Yeah. We were just leaving.

Vi turns to leave. Mike is still smiling, checking out Naked Man's attributes. Vi smacks him on the arm to get his attention. As the two turn to leave-

GRETCHEN

I don't know where Sarah is. She's been gone all week, but I'll tell her you stopped by when I see her.

Vi freezes, a stunned look adorning her face.

VI

All week?! Where is she?

GRETCHEN

(shrugging)

Beats me. But you know boring old Sarah. I'm sure she's okay.

Gretchen closes the door. Off Vi's worried face we:

CUT TO:

INT. DARK ROOM - UNKNOWN TIME OF DAY

The small, bricked room is lit only by a naked bulb hanging from the ceiling. There are no windows and only one door- a heavy steel door. A toilet and a bare cot are the only pieces of furniture.

SARAH MONROE is in the middle of the floor, still in the clothes she wore for her night out with Vi a week ago, only now they are dirty and torn. Her hair is a mess. Tear stains cover her make-up smeared face.

She looks up and screams-

SARAH

Somebody help me!

She begins to sob as we:

BLACK OUT.

END OF TEASER

ACT ONE

FADE IN:

INT. SECRET BASE - MIDMORNING

RICK THOMPSON and BILLIE JACKSON stand at attention. Though they are wearing civilian clothing, their attitude is all business.

A young, muscular soldier dressed in military garb, LT. ORTIZ, approaches.

LT. ORTIZ

At ease.

The two go into a relaxed stance as GENERAL GRACE BRATTING approaches. Behind her is BRIGADIER SAMUEL JONES.

GEN. BRATTING

Thank you, Lieutenant Ortiz.

Bratting appraises Billie for a moment. She looks much better than she did last time we saw her- well rested, the bags under her eyes gone.

GEN. BRATTING (CONT'D)

Colonel Jackson. You're looking well. I assume your little "problem" is under control.

BILLIE

Yes, ma'am. The headaches have almost stopped and--

GEN. BRATTING

Good. Then we can move on to the reason for my visit.

Billie frowns. Rick looks apprehensive.

GEN. BRATTING (CONT'D)

The prisoner. We'll be conducting some test. After which, if all goes well, I'll be taking her into custody.

Rick opens his mouth as if he is about to say something. Billie gives him a warning look. Rick chooses to ignore it.

RICK

General.

General Bratting turns her head to Rick, eyeing him through narrowed eyes.

RICK (CONT'D)
Why do we need vampires?

GEN. BRATTING
Lieutenant Thompson, that
information is need to know. And
you...
(beat; sternly)
...don't.

A BEEPING SOUND attracts everyone's attention. Billie moves to a console and hits a button. A nearby display activates. On its screen is a live video feed showing the front of the Roundhouse Club. Mike and Vi walk into view heading for the door.

GEN. BRATTING (CONT'D)
Ah. The Slayer and the wizard. Or
is it... what's the word for a male
witch? Brigadier?

Rick looks to Gen. Bratting nervously as Brigadier Jones steps closer.

BRIGADIER JONES
Warlock, general.

GEN. BRATTING
That's it.
(with a sneer)
This country's gone so over the top
with damn political correctness,
I'm actually applying it to these
freaks.

Rick flinches.

RICK
(quickly)
I'll get rid of them, ma'am.

Bratting nods. Rick gives a quick salute and exits.

Brigadier Jones looks to the general.

BRIGADIER JONES
Those are our targets. Why not take
them now, General?

Bratting shakes her head.

GEN. BRATTING

Even if we could overpower the Slayer, the warlock could prove to be... problematic. Plus there's the rest of the team to deal with.

Billie shifts an eye to the general.

GEN. BRATTING (CONT'D)

We wait for the specialist.

Billie shifts nervously.

BILLIE

Permission to speak candidly?

The general nods.

BILLIE (CONT'D)

I know these people. They're good people. I'm sure they'd help us--

GEN. BRATTING

(amused)

If we asked politely?

Billie bites her lip. She knows she's about to get slammed.

GEN. BRATTING (CONT'D)

We tried that with your friend Mr. McGann and look where it got us.

(coldly)

Besides, Colonel, you've got a piece of a dead Slayer's brain in your head. I think we're beyond niceties at this point.

(beat)

The extraction will take place as scheduled.

Billie frowns.

GEN. BRATTING (CONT'D)

Now. If you'll show me to the prisoner, we've got work to do.

Off of Grace's cool expression we:

CUT TO:

EXT. ROUNDHOUSE CLUB - MIDDAY

Vi and Mike walk up the sidewalk toward the club entrance. Vi is fuming.

VI

I can't believe Sarah's been gone a week and that slut Gretchen thinks everything is okay!

MIKE

Just because she was with a naked man...

(smiling to himself)

...a very well-endowed naked man... doesn't mean she's a slut.

VI

You would take her side!

MIKE

(offended)

Hey! What is that supposed to mean?!

Vi realizes she's taking her anger out on Mike. She stops in front of the door and slumps her shoulders.

VI

I'm sorry. I'm just so worried.

Vi's lip quivers. Mike gives her a soft smile and takes the young woman into his arms, hugging her tightly. He rubs her back tenderly.

MIKE

It's okay, Red. We're gonna find her.

The door opens. Rick pokes his head out and sees the pair.

RICK

(to Mike)

What's going on here, Czajak? You makin' a move on my girl?

Mike smirks. Vi looks lovingly at her man as we:

JUMP CUT TO:

INT. ROUNDHOUSE CLUB - MOMENTS LATER

The three are now inside. Rick is at the bar drying glasses with a hand towel and placing them in a rack.

RICK

And you say her parents don't have any idea where she is?

VI

(shaking her head)

None at all. This isn't like her to disappear and not tell anyone where she is, even if she is mad at me.

(beat)

Something's happened to her!

Vi's lip quivers again. Mike gestures toward her.

MIKE

(to Rick)

Your turn, big guy.

Rick drops the hand towel onto the counter and quickly takes Vi into his arms, just in time too, as the young woman begins to cry into his chest.

RICK

(soothingly)

Hey, hey, babe. It's gonna be alright. Sarah probably just needed some space to clear her head.

He kisses her on top of her head as she tries to regain her composure.

RICK (CONT'D)

She probably doesn't even realize how crazy she's making everyone.

VI

You really think so?

Rick smile confidently down at Vi.

RICK

Trust me. I'd lay odds that she's somewhere right now without a care in the world stuffing her face with bonbons.

Vi gives a slight smile. Off her face we:

CUT TO:

INT. DARK ROOM - MID-DAY

CU on the bottom of the large metal door. A small SLOT opens and a TRAY is pushed in. The slot slides quickly shut.

Sarah, who is now curled up in a ball on the bare mattress, jumps up. She moves to the floor where she retrieves the tray.

CU on the tray's contents. A bowl of some kind of disgusting-looking gruel and a metal spoon.

Sarah takes a small smell. She cringes. She hesitantly picks up the spoon and dips it into the food before her. She slowly brings it up to her lips. After a moment's hesitation, she takes the spoon into her mouth.

Sarah gags violently and spits the gruel out on the ground. She continues to spit to get any trace of the foul brew from her mouth.

SARAH
(yelling)
Why are you doing this?!

Sarah throws the tray at the wall. The bowl of gruel splatters across the bricks as the tray, bowl, and metal spoon clatter to the floor.

In anger, Sarah upturns the cot and SCREAMS at the top of her lungs.

A few beats of silence pass. Sarah sighs. The anger fades from her face giving way to fear and sadness. She moves to right the crude bed. As she sets it back up, something catches her eye. She pauses.

The bottom of the brick wall, which was hidden from her view by the cot, shows evidence of crumbling. A few bricks are missing revealing the black unknown which lays beyond.

A RAT crawls from the hole, scurries across the room, and begins to dine on Sarah's spilled food.

Sarah's eyes widen. She looks around nervously, as inconspicuously as possible. Seeing no sign of her captor, she rights the bed, keeping it a few inches away from the wall.

She slowly bends down and picks up the spoon and then sits on the bed. Lying down on her right side, she lets her right hand slide down behind the cot to the hole in the wall.

CU on her hand. Hidden from view, she uses the spoon to scrape at the bricks around the hole. She pauses and pushes on one of the surrounding bricks, it shifts.

CU on her face as a hint of a smile crosses her lips.

She looks at the rat on the floor as it eats, unconcerned by her presence.

CU on Sarah's face full of resolve.

CU on her hand scraping at the wall.

The rat continues to eat as we:

CUT TO:

INT. SECRET BASE - PRISONER CONTAINMENT - MID-DAY

CU on the cell floor as a DEAD RAT hits the floor. HESTER looks at the creature with disdain.

HESTER
What the hell is this?!

General Bratting approaches the cell and looks in at Hester. The soldier and Brigadier Jones stand behind her. Billie stands some feet back, observing quietly.

GEN. BRATTING
(glancing at her watch)
Twelve o'clock? Hmmm. Most people would call that "lunch".

Bratting gives Hester a cold smile. Hester counters with an evil glare. Bratting furrows her brow questioningly as if Hester's point is unclear.

GEN. BRATTING (CONT'D)
Well, it's a little too late for brunch.

HESTER
(firmly)
I'm not eating that.

GEN. BRATTING
(shrugging)
Suit yourself. I just thought you might like a little sustenance before we begin.

Hester gives Bratting a questioning look.

HESTER
Begin?

Bratting smirks. She motions to the two men. They approach. Grace opens the cell door.

Hester leaps at the three, but the guards are too quick. The men whip out TAZERS and SHOCK the attacking vampire.

Hester reels back from the shock for a moment but then gives it a second try.

Again the soldiers shock her into submission. While she is stunned, the two men grab Hester's arms and drag her out of her cell.

They move her to a CHAIR on the other side of the room. The solid chair has head, arm, chest, and leg RESTRAINTS. The two men finish strapping her in just as Hester begins to recover.

Bratting approaches, her trademark cold smile on her face.

HESTER (CONT'D)
What the hell are you doing?!

GEN. BRATTING
Just a few test.

She turns away from Hester and appears to be pulling on a pair of latex surgical gloves.

GEN. BRATTING (CONT'D)
But first we need to collect a few
bone and tissue samples.

Turning back around to face the restrained vampire, General Bratting now holds a large DRILL in her hand.

A look of smugness flickers across Hester's face.

HESTER
That won't kill me.

GEN. BRATTING
Kill? No, I should hope not. But I
imagine it will hurt like hell.

Bratting revs the drill a few time and then approaches. Hester is seething with anger.

Bratting PLUNGES the drill into Hester's chest.

Hester SCREAMS out in anger as the tool bores into her.

Pulling the drill back, Bratting stops it. Ortiz approaches with a dish. Bratting scrapes the bloody drill bit on the side of the dish, raking the skin and bone flakes into it.

The general revs the grill again and plunges it into Hester's abdomen. The vampire again SCREAMS. While still angry sounding, this cry is definitely laced with pain.

Removing the drill again, Bratting repeats the process with another small dish.

One more time Bratting revs the drill. This time she shoves the bit right into Hester's left EYE!!! Hester screams in agony as her eyeball pops.

Brigadier Jones cringes as some of the eye fluid splashes across the front of his clean uniform.

Bratting continues her work, not a trace of sympathy on her face. She removes the drill, pulling out what is left of Hester's shredded eye, and deposits the sample into a third dish.

Hester glares at the general. Her one good eye staring daggers at the woman, her other eye, a mass of blood.

GEN. BRATTING (CONT'D)

I think that should about do it.

Bratting turns away. Hester gives a silent sigh of relief. But her relief is short-lived as Bratting turns back toward her.

GEN. BRATTING (CONT'D)

Oops. Almost forgot brain tissue.

Hester's right eye goes wide as the general again revs the drill. Bratting shoves the bit into Hester's right temple.

The tool drills into Hester's skull. She SCREAMS! The vamp's eye rolls up into her head as she loses consciousness.

Grace extracts the drill and hands it to the soldier.

Bratting nods to the brigadier.

GEN. BRATTING (CONT'D)

Clean her up, put her back in her cell.

Brigadier Jones looks slightly stunned.

BRIGADIER JONES

(unbelieving)

General! Her wounds--

GEN. BRATTING

Are mortal.

General Bratting begins to pull off her gloves.

GEN. BRATTING (CONT'D)

She's not. Remember that, Jones.

Brigadier Jones swallows hard and nods. Grace now has a gleam in her eye.

GEN. BRATTING (CONT'D)
(to herself)
Not mortal at all.

Off her cool smile we:

BLACK OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. FRANK'S DINER - AFTERNOON

TYLER and JAMIE sit at the bar. Jamie is dressed in his school uniform and has a stack of school books in front of him. Tyler has a COMIC BOOK in his hand. The two seem to be in a discussion.

JAMIE
(shaking his head)
It doesn't make sense.

TYLER
What do you mean it doesn't make sense?

Fletcher and Tamsin enter from the kitchen and join Tyler and Jamie.

TYLER (CONT'D)
I thought you were a genius!

JAMIE
I am a genius, but you're--

FLETCHER
What's up, fellows?

TYLER
I was telling Jamie about Superman.
(gesturing to comic)
You know, the myth, the lore, the history.

Tamsin and Fletcher nod.

TYLER (CONT'D)
And he says that based on what I told him, Lois having sex with the Man of Steel would kill her!

Fletcher and Tamsin look stunned. Tamsin's mouth actually drops open.

TYLER (CONT'D)
I know! Ridiculous, right?! I mean, I tried to explain to the kid that--

Tamsin comes to her senses.

TAMSIN

(sternly)

Tyler McGann! I hardly think that is an appropriate topic to be discussing with my teenage son!

Tyler looks embarrassed.

TAMSIN (CONT'D)

Poor lad's got enough geek points stacked against him without your nerdly influence...

(to Jamie)

...no offence, Jamie. Mummy loves you.

Jamie frowns to himself while Tyler looks confused.

TAMSIN (CONT'D)

(back to Tyler)

I'd like him to be able to get a girlfriend this decade.

TYLER

(offended)

I have a girlfriend!

TAMSIN

And how long did that take?

Tyler grimaces and then shrugs, apparently seeing Tamsin's point. He turns to Jamie.

TYLER

I think Frank keeps some car and sports magazines upstairs that you might find interesting.

Tamsin and Fletcher smirk at the now confused looking Jamie.

The bell over the door CHIMES as Mike and Vi enter from outside in mid-conversation.

VI

I can't believe the police! Telling us they'd "look into it" and sending us on our way like we were there to report loud neighbors.

MIKE

Just the quality of service we're used to getting from Heaven's Gate's finest.

Mike's face lights up as an idea comes to him.

MIKE (CONT'D)
 Maybe I could try a locating spell.
 Do you have anything that belongs
 to her?

Vi shakes her head. Mike frowns.

MIKE (CONT'D)
 You never borrowed each other's
 clothes?

Vi again shakes her head.

MIKE (CONT'D)
 Swapped CDs or make-up or anything?

Vi shrugs and once more shakes her head.

MIKE (CONT'D)
 Jeez! Are you sure you two are
 friends?

Vi frowns.

VI
 Like you borrow Tyler's clothes.

MIKE
 Hey! We're dudes. Totally different
 set of rules apply.

Vi cocks her eyebrow.

MIKE (CONT'D)
 I'd explain it to you, but we'd
 both have to be bare-chested and
 covered in mechanics grease.

Vi looks at Mike skeptically.

MIKE (CONT'D)
 I don't make the rules.
 (beat; nodding to Tyler)
 Besides, you see how he dresses.
 You think I'm gonna borrow that?

Looking to Tyler, Vi nods, taking Mike's point.

Back on track, Mike ponders for a beat.

MIKE (CONT'D)

I guess we could go back to Sarah's room and get something. That is if we can make it past the Happy Hooker and Long Dong Silver.

VI

No thanks. I'd rather keep trying to call her cell ph--

Vi looks back to Tyler sitting at the counter, a thoughtful look crosses Vi's face. Mike looks at her questioningly.

VI (CONT'D)

Wait a sec.
(calling out)
Hey, Tyler.

Tyler turns from the bar and gives the pair a friendly nod.

VI (CONT'D)

What cha' doin'?

Tyler shrugs questioningly as we:

CUT TO:

INT. DARK ROOM - AFTERNOON

It's afternoon though there's no way one could tell from inside the dark, windowless room.

Sarah is as before, lying on the cot with her right arm draped behind her to allow access to the loose, crumbling bricks hidden below her.

CU on her hand as it continues to scrape the decaying wall with a spoon. She has made definite progress, removing enough bricks that a small person could just about squeeze through.

CU on Sarah's face. Though feigning sleep, she still appears to be concentrating on the task at hand.

Suddenly LOUD WALTZ MUSIC blast through the room. Sarah drops the spoon, bolts upright and covers her ears.

Sarah cringes from the unbearably loud music. The music continues to play for several seconds and then, just as suddenly as it began, quits.

Sarah's lip quivers, but the look of resolve quickly returns to her face. She lays back down on the bed, her right hand again reaching for the spoon as we:

CUT TO:

INT. SECRET BASE - PRISONER CONTAINMENT - AFTERNOON

Hester lies unconscious on the floor of her cell. She is cleaned up, now wearing a white hospital gown. Her empty left eye socket is now covered with gauze and tape. The drill hole in her temple is almost healed. She begins to stir. Sitting up, the vampire gives a small GROAN.

Another DEAD RAT hits the floor in front of her. Hester look to where it came from.

Bratting approaches, Jones a few feet behind her.

GEN. BRATTING

Eat up, we've got a busy day ahead
of us.

Hester is obviously still in some pain, but she has enough strength to LEAP off the floor, thrust her arm through the bars, and make a GRAB for Bratting.

HESTER

I'll kill you for what you've done
to me!

Jones jumps back, startled. Bratting, however, doesn't flinch. She is standing just out of Hester's reach.

HESTER (CONT'D)

I'll kill you! Kill you!

GEN. BRATTING

(coolly)
In time, perhaps. But not today.

Hester gives a frustrated SCREAM.

Bratting smiles coldly as we:

CUT TO:

INT. FRANK'S DINER - AFTERNOON

CU a computer screen. On it is a map.

Tyler sits at the bar with his laptop in front of him. Mike and Vi stand on either side looking at the computer's screen.

Tamsin and Fletcher are still on the end of the bar. Jamie, who is now reading a school book, has moved down a stool to accommodate Mike and Vi.

TYLER

This may not work. It order for me to trace her phone's GPS it has to be on, it's got to be in range, and it's got to be somewhere with a clear signal.

VI

(to Mike)

Is he always like this when he does his computer stuff?

MIKE

(shrugging)

I usually just smile, tune him out, and nod every minute or so. Thinking of kittens helps.

Tyler gives Mike a wry smile and then looks to Vi.

TYLER

I'm ready when you are.

Vi takes out her cell phone and dials. She puts it on speaker phone and sets it on the bar.

One ring.

ANGLE ON the screen. Nothing.

ANGLE ON Tyler's face looking at the screen.

Two rings.

ANGLE ON Vi as she bites her bottom lip nervously.

ANGLE ON the screen. Nothing.

Three rings.

ANGLE ON Mike as he glances to Vi.

ANGLE ON the screen. Still nothing.

Four rings.

ANGLE ON Vi who now looks very worried.

ANGLE on the screen. A dot on the map lights up.

TYLER (CONT'D)
We've got a location!

Vi jumps excitedly as Tyler takes Vi's phone and turns it off.

The Slayer gives Mike a hug, picking him off the floor and swinging him around.

Vi sets down Mike and grabs Tyler from behind, giving the startled man a tight hug. He grimaces in slight pain and then grins at Vi's excitement.

TYLER (CONT'D)
The signal's weak, her battery may be low, so I can't pinpoint the exact coordinates, but it looks like she's near the campground and hiking trails outside of town.

MIKE
(smiling)
Didn't you tell me Sarah liked camping?

VI
(nodding; excitedly)
Yeah. Said she goes with her parent's every summer! I can't believe you remembered that!

MIKE
Yeah, well when I hear something about "pitching a tent", I'm all ears.

Vi chuckles.

VI
Let's go check it out!

The two turn to leave, Tyler clears his throat expectantly. Vi gets the hint and turns back to face Tyler.

VI (CONT'D)
Thanks, Tyler!

Vi gives Tyler a peck on the cheek.

VI (CONT'D)
You're super, man!

Mike and Vi run out the door. Tyler watches them exit. With a smug look on his face, he turns to Jamie.

TYLER
Did you hear that, Jamie?

Jamie looks up from his book.

TYLER (CONT'D)
I'm "super man".

Tyler strikes a heroic pose.

TYLER (CONT'D)
(with mock fear)
You think Callie should be afraid
for her life?

Jamie cocks his eyebrow and looks Tyler up and down.

JAMIE
(deadpan)
No.

He turns back to his book.

At the end of the bar Fletcher and Tamsin roll with laughter.
Tyler huffs as we:

CUT TO:

INT. SECRET BASE - PRISONER CONTAINMENT - LATE AFTERNOON

Hester is once again strapped to the chair. Her right arm now has several burn marks. Standing behind her are Jones, holding a clipboard, and Ortiz. Billie observes from across the room.

Bratting, wearing a pair of safety goggles and gloves, stands before the demon holding a glass test tube filled of a clear liquid.

Bratting empties the small vile on Hester's right arm. The vampire screams out in pain. Her skin smokes as the tube's contents eat a hole through her flesh.

Jones again cringes slightly.

After a few beats, the hole closes, leaving another burned-looking spot.

Grace looks at the clock, noting the time, and nods to herself.

GEN. BRATTING
Sulfuric acid, right arm, lower
quadrant, dorsal side. Thirty
seconds.

Jones jots down the information on the clipboard.

GEN. BRATTING (CONT'D)
Impressive.

Hester glares at Bratting.

HESTER
It'll be impressive when I rip out
your still-beating heart and eat it
while you watch!

Grace gives an almost amused smirk. She turns and picks up
another test tube.

Turning back to face Hester, the two women lock eyes for a
moment. Bratting breaks eye contact and looks to Jones.

GEN. BRATTING
Left arm, lower quadrant, dorsal
side.

Bratting's hand moves, Hester SCREAMS as we:

CUT TO:

INT. DARK ROOM - LATE AFTERNOON

Sarah is still on her bed.

CU on hand. She removes another brick from the wall. It joins
a pile of bricks that she has already removed. Her hand feels
around the hole, judging its size.

Sarah gives a thin smile. She looks around the room and then
flattens herself against the wall, squeezing behind the cot,
sliding down onto the floor.

She looks at the dark hole before her and takes a deep
breath. Exhaling slowly, she crawls into the blackness as we:

BLACK OUT.

END OF ACT TWO

ACT THREE

EXT. HEAVEN'S GATE STREET - DUSK

Tyler's car drives past the camera.

CUT TO:

INT. TYLER'S CAR - CONTINUOUS

Mike is in the driver's seat, Vi in the passenger.

MIKE

Sarah's not going to be happy about
you busting in on her little
getaway.

VI

(shrugging)
She's already pissed at me. What
else is she gonna do?

The two sit in silence. Vi frowns for a few beats.

VI (CONT'D)

Could you conjure me up like a
catcher's mask or something?

Mike gives Vi a questioning look.

VI (CONT'D)

She's small, but scrappy.

Mike chuckles as we:

CUT TO:

INT. CRAWLSPACE - DUSK

Sarah is standing, making her way through the dark, tight
space between the walls. It's a tight squeeze, so her pace is
slow.

Suddenly, 4 RATS scamper across her sandaled feet. Sarah
freezes and flinches in disgust as the rodents run over her.

Looking up, she jumps in surprise as she sees another RAT
clinging to the wall at her eye level. It crawls right in
front of her nose. She squints her eyes shut and turns her
head to keep the creature from touching her as it passes. She
shivers as the rodent's tail drapes across her cheek.

Once it passes, she continues on her way.

CUT TO:

INT. SECRET BASE - PRISONER CONTAINMENT - DUSK

Hester is still strapped to the chair. Her burn marks almost healed.

GEN. BRATTING

(to Hester)

We're going to take a short break now. Is there anything I can get you? Something to eat perhaps?

Grace waves a DEAD RAT in front of Hester's face.

HESTER

Go to Hell!

Grace gives her a small smile.

Ortiz and Jones move to stand by a small desk and begin comparing notes.

Bratting moves over to the other side of the room to where Billie is standing.

GEN. BRATTING

(indicating Hester)

Fascinating creatures. Aren't they?

Billie is clearly not amused.

BILLIE

(accusatory)

What are you up to?

Bratting cocks her eyebrow at Billie's informal attitude. She then leans in closer, a smile coming to her lips.

GEN. BRATTING

You think that little power of yours is something? Just wait.

Billie clenches her jaw.

BILLIE

About that. I believe we had a deal. I do what you want, you give me what I want.

(beat)

I've held up my end of the bargain.

GEN. BRATTING

And so you have, Col. Jackson.
Magnificently. But I think I'd
better hold on to that information
just a bit longer.

She turns to walk away.

GEN. BRATTING (CONT'D)

Can't have you switching teams when
we're so close to the finish line.

Billie frowns. She storms off, exiting the room as we:

CUT TO:

EXT. HIGHWAY - NIGHT

Tyler's car exits the city limits.

CUT TO:

INT. TYLER'S CAR - CONTINUOUS

Vi sits in the passenger seat looking at Mike. The warlock is
staring ahead- a good thing to do while you're driving, but
his mind is clearly elsewhere.

VI

...and then I made it to Sunnydale.

Mike nods, obviously not listening. She frowns.

VI (CONT'D)

...where I ate nothing but
cheesecake and Gummi Bears and
danced naked in a chocolate
fountain.

(sighing)

Good times.

Mike again nods. Vi hits him lightly on the arm.

VI (CONT'D)

What's wrong with you?!

This gets Mike's attention. He frowns and shakes his head.

MIKE

Nothing.

VI

Then you're not having issues with a stoney-faced teacher whose name you've noticeably not mentioned all day?

MIKE

(firmly)

I said it's nothing.

(hurriedly)

Hey! I love this song.

Mike turns up the radio, which is playing "**Uprising**" by **Muse**, and begins to rock out. Vi immediately turns the radio back down.

VI

So nothing is up with you and Jack?

Mike is quiet, clinching his jaw.

VI (CONT'D)

The strong, silent act, not fallin' for it, bucko. Spill.

Mike huffs realizing that it's pointless to argue. He takes in a slow breath and lets it out.

MIKE

Nothing is up with me and Jack.

(beat; softly)

...because there is no "me and Jack". Not anymore.

Vi gives Mike a sympathetic look.

VI

Oh! What happened?

MIKE

(shrugging)

Stuff.

(beat)

We have different views on French Impressionism.

(beat)

He doesn't like peanut butter and marshmallow cream sandwiches. What is that about?!

(beat)

Oh. And then there's the whole "he thinks I'm still hung up on my dead lover" thing.

VI

He wha-- He thinks you're still in
love with Lon?!

Mike nods and is quiet for a beat.

MIKE

And I'm not so sure he's wrong.

Vi leans over and hugs Mike's arm, resting her head on his
shoulder. He continues to drive, serious faced, as we:

CUT TO:

EXT. HIGHWAY - CONTINUOUS

Tyler's car drives off into the night.

CUT TO:

INT. CRAWLSPACE - NIGHT

Sarah continues to move through the tight crawlspace. She
moves into a cobweb which clings to her face. She grabs at
the object as she presses on.

She comes to an intersection. The left passage is a
noticeably tighter squeeze while the passage ahead is the
same width as the passage she is currently in. After a beat's
deliberation, she takes the wider of the two.

She continues on for another few feet and comes to a dead
end.

Sarah takes a deep breath, as deep as her tight quarters will
allow, and turns back in the direction which she came from.

Again coming to the intersection in the walls, she takes the
smaller passage, wedging herself into the narrow opening.

She grimaces as she wiggles her way along, moving only a few
inches every few seconds. She grunts with exertion as we:

CUT TO:

INT. DARK ROOM - NIGHT

The heavy door is pushed open. A pair of nondescript black
shoes appears.

KIDNAPPER'S POV: The camera pans around the empty room,
looking frantically for signs of Sarah.

Seeing none, the kidnapper moves closer to the bed and tosses it aside.

ZOOM IN on the hole Sarah escaped through.

CUT TO:

INT. SECRET BASE - PRISONER CONTAINMENT - NIGHT

Bratting stands before Hester, a PISTOL pointed at the bound vampire.

Ortiz and Jones stand behind their superior officer.

Bratting FIRES the weapon into Hester's chest. The vampire jumps with the impact.

Another SHOT again to the chest.

Hester SCREAMS out and strains against her bonds.

BANG! One more shot.

Bratting hands the gun to Ortiz. She approaches Hester and opens the front of the vampire's gown.

The bullet holes all begin to close. Bratting smiles to herself.

GEN. BRATTING

(to Hester)

There. All done.

(beat)

Congratulations. You've passed with flying colors.

HESTER

(sarcastically)

Goodie! Does that mean I get my license now?!

Bratting smirks and turns to the lieutenant.

GEN. BRATTING

Put the prisoner back in her cell and prepare for transport. We'll be shipping out at twenty-two hundred hours.

The soldier nods. He takes out his tazer and ZAPS Hester several times until she goes limp.

Bratting and Jones turn and exit the room.

Ortiz undoes Hester's bindings and hoists up her limp form. He drags the vampire to her cell and drops her to the floor. The cell door clinks closed.

The soldier walks to the other side of the room and begins to pack away the test equipment into a large crate.

On the cell floor, Hester begins to come to once again. She sits up. The dead rat that Bratting threw in to the cell earlier lays by the cell door. Hester eyes it.

A movement catches her eye. The cell door has become ajar, swinging silently open about an inch.

She looks out through the bars. Ortiz is still across the room, his back to the demon.

A smile spreads across Hester's face as we:

CUT TO:

INT. CRAWLSPACE - NIGHT

Sarah continues to inch her way through the tight space. Her breathing is ragged. Every move is an effort in such a confining area.

She stops, exhausted, and begins to silently cry. Tears stream down her face for a few moments.

She freezes. Something has caught her attention. A breeze! She squints in the darkness to locate the source.

A few feet ahead there's a CRACK in the wall. Through it, Sarah sees STARS! A way out!

Sarah grits her teeth and begins to pull herself toward possible freedom as we:

CUT TO:

INT. SECRET BASE - PRISONER CONTAINMENT - NIGHT

The lieutenant continues to pack away equipment. Suddenly, Hester grabs him from behind and SNAPS his neck. Ortiz drops to the ground like a lip dish rag.

Hester quickly looks around the room. Spotting a white lab coat, she grabs it and throws it on, covering her hospital gown.

CUT TO:

INT. CRAWLSPACE - NIGHT

Sarah has made it to the small crack in the wall. Looking through it, she can see not only the night sky, but a few other buildings.

Using all her might, Sarah drags herself to the small crack in the wall. Looking through it, she can see not only the night sky, but a few other buildings.

CUT TO:

EXT. WAREHOUSE - CONTINUOUS

The small crack which Sarah is peeking through is just above street level. Her fingers come through it, reaching out into the night.

CUT TO:

EXT. HEAVEN'S GATE ALLEYWAY - NIGHT

A heavy metal door flies open. Hester cautiously exits into the night air.

CUT TO:

IN. CRAWLSPACE - CONTINUOUS

Sarah begins to claw at the crumbling plaster. The hole begins to widen. Her hands are now bloody, but she doesn't seem to notice, keeping her mind on the task before her.

CUT TO:

EXT. WAREHOUSE - CONTINUOUS

The hole is finally wide enough for Sarah to fit through. With effort, she manages to pull herself through, tumbling to the ground. She lays there for a beat and then pulls herself into a sitting position. She looks up at the night sky.

CUT TO:

EXT. HEAVEN'S GATE ALLEYWAY - CONTINUOUS

All is quiet. The alleyway is empty except for assorted trash cans. The full moon hangs brightly above. Hester looks around, taking in the sights as if they are the most beautiful things she's ever seen.

After a beat, the vampire RUNS off down the alleyway and into the night.

CUT TO:

EXT. WAREHOUSE - CONTINUOUS

Sarah pulls herself off the ground. She looks around for a beat. Nothing but old warehouses can be seen. Sarah begins RUNNING, vanishing into the darkness.

CUT TO:

EXT. HEAVEN'S GATE CAMPGROUNDS - NIGHT

Tyler's car pulls into a parking spot at the head of several trails. Mike kills the engine and exits the vehicle carrying a flashlight. Vi exits from the passenger side, also with a flashlight in hand.

MIKE

What's the plan here, V? We can't exactly go poking our heads into every tent we see, because trust me, that never works out.

(beat)

Except that one time.

(wistfully)

What a weekend.

Vi frowns. She obviously hadn't thought this part through.

MIKE (CONT'D)

And then, of course, there's wild animals to look out for.

VI

Wild animals?

MIKE

You haven't been camping before, have you?

Vi shakes her head.

VI

I went to summer camp once but the wildest thing I saw there was a chipmunk.

Mike smirks.

VI (CONT'D)

Those things can be vicious!

MIKE

Well, chipmunks will be the least of your worries. There could be snakes, and pumas--

VI

Pumas?

MIKE

And bears.

VI

(alarmed)

Bears! You think there're bears?!

MIKE

(wistfully)

Bears. What a weekend.

Frustrated, Vi shakes her head.

VI

Let's just look around. I think we can handle wild animals. I am a Slayer. And you're a wizard... or is it a witch... or... what do they call boy witches?

The pair turn on their lights and start down the nearest trail.

FADE TO:

EXT. HEAVEN'S GATE CAMPGROUNDS - TRAIL - MOMENTS LATER

VI

Are you sure?

MIKE

Yes, "warlock" or "witch", but never "wizard"... unless you're talking about Harry Potter or Lord of the Rings. And "magician" only applies if you play birthday parties.

Vi takes in this knowledge.

VI

(nodding)

Humph.

The pair walk for a few more steps. Vi stops Mike.

MIKE

What?

VI

Shh. You hear that?

MIKE

Hear what?

Vi waves him quiet. He listens. There is definitely a low BEATING SOUND. The two look questioningly at each other and then walk in the direction of the sound.

CUT TO:

EXT. HEAVEN'S GATE CAMPGROUNDS - CLEARING - MOMENTS LATER

Vi and Mike enter a clearing.

A CAMPFIRE lights the surrounding area which is occupied by ten YOUNG PEOPLE. They appear to be drinking, laughing, and having a good time. Several tents are set up behind them.

The source of the sound becomes apparent- a BOOM BOX. The techno music it was pumping out ends and "**Uprising**" by **Muse** begins to play.

MIKE

Hey!

The group is suddenly quiet. They turn to face Vi and Mike, their faces contorting to reveal their true nature. VAMPIRES!

MIKE (CONT'D)

(timidly)

I love this song.

The pair exchange an apprehensive look as we:

BLACK OUT.

END OF ACT THREE

ACT FOUR

EXT. HEAVEN'S GATE CAMPGROUNDS - CLEARING - NIGHT

As before, Mike and Vi stand in the clearing surrounded by vampires. **"Uprising" by Muse** begins. Mike and Vi turn to each other and nod. The vamps rush them.

The two humans break into action. Mike raises his hands and shoots LIGHTENING from his finger tips. The bolts hit VAMP #1 dead center. He falls to the ground.

Vi, meanwhile, LEAPS into the air and PUNCHES VAMP #2 to the ground as she lands.

The remaining vamps pause for a beat. They clearly hadn't counted on this.

Vamp #1 pulls himself off the ground and leaps at Mike.

Vi pulls two thin LOGS from the fire and throws one to Mike. Vamp #2 grabs Vi's ankle and pulls her to the ground.

Mike catches the log by its non-flaming end just in time to plunge it into Vamp #1's chest. The demon catches on fire and burst into ashes.

Vi rolls over just in time to avoid being hit by Vamp #2. He's on top of her now, holding her wrist, keeping the torch in her hand on the ground.

Vi HEAD BUTTS her attacker, throwing him off balance. She flips him into the fire. He leaps up and begins to run, but quickly disintegrates into dust.

VAMPS #3 and #4 leap at Mike. They each grab an arm causing him to drop his torch.

VAMPS #5, #6, #7, and #8 jump on Vi, knocking her to the ground in a demonic dog pile.

Vamp #3 PUNCHES Mike hard in the gut and laughs. Vamp #4 follows his friend's lead and also lands a hard BLOW TO THE STOMACH.

VAMPS #5, #6, #7, and #8 PUNCH and KICK at Vi though she can't be seen under the mass of demons.

VAMPS #9 and #10 watch from the sidelines and root their comrades on.

Mike receives a PUNCH to the face courtesy of Vamp #3. The vamp laughs. Mike KICKS HIM IN THE GROIN.

The demon GROANS and doubles over. His right arm now free, Mike PUNCHES Vamp #4.

Back at the dog pile, Vi's attackers suddenly FLY BACKWARDS as The Slayer throws them off. Vi stands.

Mike grabs a nearby tree limb and BREAKS IT OFF. He tosses it to Vi.

She catches it just as Vamps #5, #6, #7, and #8 move in for another attack. In quick succession, she STAKES each of them. The four turn to dust.

Vamp #3 is again on Mike. Mike holds his palm up, fingers spread. An INVISIBLE FORCE pushes the demon quickly back. He lands on the tree that Mike broke the branch from. The jagged stump STABS the creature through the back, bursting through his chest. The vamp turns to dust.

Vamps #4, #9, and #10 make a run for it.

Vi THROWS her make-shift stake. It pierces Vamp #4 through the back. He falls into the boom box, ending the music, as he tumbles to the ground and turns to dust.

Vi LEAPS through the air and TACKLES Vamp #9. The pair roll to the ground.

Vamp #10 is about to get away. Mike thinks fast. He points to the fire. Like a flame thrower, a PLUME OF FIRE shoots out and ignites the fleeing demon. It falls to the ground and burst into dust.

Vi has managed to land on top of the helpless vampire. The vamp attempts to sit. Vi PUNCHES him across the face. The vamp hits the ground again. His coat flies open and a CELL PHONE falls out. Vi looks at the device.

CU on the phone. It's a flip phone, purple, with the letter "S" across the front in a swirly font.

Vi's eyes go wide. She grabs the phone with her right hand and then grabs the vamp by the front of his shirt, pulling him close. She shoves the phone in the creature's face.

VI
(frantic)
Where did you get this?!

The vamp closes his eyes and cringes.

VAMP #9
(pleading)
Please don't kill me!

Vi pushes the phone in closer.

VI
(slowly; firmly)
Where did you get this?!

Mike moves in closer. Vi is angry, near tears.

MIKE
What is it?

VI
It's Sarah's phone! This bastard
and his friends killed her!

VAMP #9
No! I found it! Honest!

VI
Where?!

VAMP #9
At Wilcox! In front of one of the
dorms!

Vi stands, pulling the vampire up with her.

VI
Talk!

VAMP #9
There's not much to--

Mike leans in.

MIKE
You don't want to piss her off,
dude.

Vi glares daggers at the vampire, actually pulling off a
threatening look. The vamp gulps.

VAMP #9
Me and a couple of the guys...
um... were walking around campus
last week. You know... hoping to
pick up some honeys.

Mike nods. Vi continues to glare. The vamp hurries to
continue.

VAMP #9 (CONT'D)

So, uh, I saw this hot chick. I figured she was waiting for someone because she kept looking at her watch.

(beat)

Man, she looked pissed.

A sad look flickers across the Slayer's face.

VAMP #9 (CONT'D)

Well, I was just about to go get me a taste, but somebody beat me to it.

MIKE

Meaning?

VAMP #9

(shrugging)

I was making sure the coast was clear and I heard a scuffle. When I looked back she was gone.

MIKE

One of your friends--

VAMP #9

No! I went to check it out. That's when I found the phone. It was pretty, so I took it. I figured, my name's Sid and it had the "S"--

MIKE

(firmly)

Focus, Sid.

VAMP #9

Um.. Right. It wasn't a vamp. Didn't smell right. There was something... chemical in the air. Like a... glue remover.

Vi leans in closer.

VI

Who took her?

VAMP #9

(shaking his head)

I didn't see! That's all I know! I promise!

Mike and Vi exchange uneasy looks.

VAMP #9 (CONT'D)
(timidly)
Can I go now? Am I done?

Vi turns to the creature, her face cold.

VI
(flatly)
Yeah. You're so done.

Vi GRABS the vamp and THROWS him in the fire. He SCREAMS and burst into dust.

VI (CONT'D)
Sid. Stupid name.

Vi turns and walks back to the trail leaving Mike standing alone, a stunned look on his face.

CUT TO:

EXT. WAREHOUSE - NIGHT

Sarah moves at a steady pace, but the best she can now manage in her weakened state it a fast walk. She hugs the wall of the warehouse attempting to stay in the shadows, out of sight from anyone who my be pursuing her.

She pauses, attempting to catch her breath, and looks around to get her bearings.

Many yards ahead, Sarah sees a phone booth. She give a small smile, grits her teeth, and set out on her way.

CUT TO:

EXT. HEAVEN'S GATE ALLEYWAY - NIGHT

Hester makes her way up the alley. Just as she is about to exit onto the street, four SOLDIERS come into view. They are toting rifles and look ready for battle.

Hester stops in her tracks. She backs away and turns quickly to retreat in the direction which she came from.

Hester freezes. Standing before her are, Gen. Bratting, Brig. Jones, and half a dozen well armed SOLDERS. Bratting smirks at Hester.

GEN. BRATTING
Going somewhere?

Realizing she is beaten, Hester slumps. Bratting motions toward her. The soldiers grab the defeated vamp as we:

CUT TO:

EXT. WAREHOUSE - NIGHT

Sarah makes it to the phone booth. She tumbles inside and closes the door.

CUT TO:

INT. PHONE BOOTH - CONTINUOUS

Sarah picks up the receiver and she hits "0" and listens anxiously for a few beats. She perks up.

SARAH

Yes! Hello! I need the police!

CUT TO:

INT. UNKNOWN CAR - CONTINUOUS

KIDNAPPERS' POV: Sarah is ahead, in the phone booth, talking frantically on the phone.

The car's engine revs.

CUT TO:

INT. PHONE BOOTH - CONTINUOUS

SARAH

Hello?! Yes! My name is Sarah
Monroe! I've been kidnapped by--

At that moment she looks up and sees the car speeding toward her.

SARAH (CONT'D)

Oh my God!

She drops the receiver and throws open the phone booth's door.

CUT TO:

EXT. WAREHOUSE - CONTINUOUS

Sarah leaps out of the phone booth just as the mysterious car PLOWS into it. Glass and metal fly in all directions as the vehicle SCREECHES to a stop.

Sarah hits the ground, stunned. She lies there for a beat and then comes to her senses. She tries to stand but is obviously in too much pain.

LOW ANGLE SHOT of Sarah in the FG. In the BG, the car's driver's side door opens. Sarah starts to crawl. The kidnapper, distinguished by the pair of black shoes which are visible, gets out and begins walking toward the helpless girl.

Sarah starts to cry as she desperately tries to crawl away. The kidnapper is on her. A HAND grabs a handful of her hair.

SARAH

No!

The unknown assailant PUNCHES Sarah across the face. She cries out in pain, again hitting the ground. She tries to scurry away, but the kidnapper grabs her by the ankle and drags her back.

Her hands grope for something to grab onto. Her right hand wraps around a SHARD OF GLASS which was until recently a piece of the phone booth.

Sarah's attacker grabs her other ankle and flips her over onto her back. The kidnapper grabs for her. She slashes out with the shard, SLICING into the back of the person's right hand. The kidnapper issues a GROAN OF PAIN. A man's voice?

Sarah pokes again toward her attacker with her weapon. A black shoe KICKS OUT hitting Sarah in the jaw. She drops the shard.

The camera FOLLOWS the shard in SLOW MOTION as it falls to the ground and shatters.

Her attacker is on her, hands around her throat. Sarah grabs at the hands trying to pry them off.

SARAH (CONT'D)

(pleading)

Please let me go! I won't tell them
who you are!

She gasps for air. Out of the corner of her eye, she sees something.

Some feet away, a RAT sits eating some bit of food.

The hands on her throat tighten.

SARAH (CONT'D)
(strained)
Won't tell them...

Sarah tries to scream, but no noise comes out. Sarah grabs desperately at her kidnapper's hands, her eyes still locked on the rat.

The girl's actions become less frantic. She gasps. Her hands go limp. Her eyes, still aimed at the rat, go out of focus.

The attacker releases Sarah. She falls back to the ground, lifeless, eyes open.

The small rodent continues to feed as we:

CUT TO:

INT. FRANK'S DINER - NIGHT

Vi and Mike enter. They both look tired and disheveled. They pause at the steps that go up into Frank's apartment.

MIKE
Sorry, babe.

He leans in and gives Vi a hug and a peck on the forehead. She places her hand on his arm and gives him an appreciative smile.

MIKE (CONT'D)
You coming up?

VI
(shaking her head)
In a minute.

Mike nods and exits up the stairs.

Vi walks over to the bar and walks behind it. She gets a cup and saucer and pours herself a cup of tea. She sighs and takes a sip.

Tyler exits from his bedroom behind the stairs. Obviously ready for bed, he wears a t-shirt, boxers, and an open robe. Seeing Vi, he self-consciously closes his robe. He walks to the bar.

TYLER
Hey.

Vi looks up from her cup and nods to Tyler.

TYLER (CONT'D)

Any luck?

Vi shakes her head.

TYLER (CONT'D)

Sorry. GPS can be tricky--

VI

We found her phone. In a vampire's nest.

The color drains from Tyler's face.

TYLER

Oh my God.

Vi shakes her head.

VI

(with a slight chuckle)

They found it in front of her dorm.
They didn't kill her.

Tyler looks relieved. Vi again is serious.

VI (CONT'D)

But they may as well have.

Tyler looks confused.

VI (CONT'D)

Something else got her.

Vi sets her teacup on the bar.

Tyler rushes to her and takes her into his arms.

Vi begins to sob.

VI (CONT'D)

I should have been there! I should
have been there!

Tyler hugs her closer. Vi cries harder as we:

CUT TO:

EXT. DESERTED DIRT ROAD - NIGHT

The kidnapper is WHISTLING waltz music as-

MONTAGE

ON A black shoe as it steps on a shovel, digging a hole.

ON the car as the trunk is opened. Sarah's lifeless body is inside.

ON Sarah's body as it is dumped unceremoniously into the shallow grave. Dirt hits her corps her as the kidnapper begins covering the evidence of the crime committed.

ON the grave completely covered.

END MONTAGE

The car speeds away as we:

CUT TO:

INT. SECRET BASE - PRISONER CONTAINMENT - NIGHT

Hester is in a cage on wheels. She sits on the floor. Though the cage is not really tall enough for her to stand in, her body language shows that she is sitting for other reasons. She exhausted, broken.

Several soldiers stand nearby guarding her. Billie has returned. She observes the scene, her jaw clenched tightly.

Bratting walks up the small cage. Looking down at Hester, she throws another DEAD RAT into the cage.

Hester grabs it up and begins feeding, tearing and biting the creature with fierce voracity.

Bratting turns and walks away, a smile on her face. Billie looks at the woman's back, hatred in her eyes.

Bratting exits the room.

CUT TO:

INT. SECRET BASE - OBSERVATION ROOM - MOMENTS LATER

The room is small. The only furniture is a table and set of chairs. A large flat screen hangs on the wall.

Brig. Jones sits at the table looking at the wall display which currently shows the prisoner containment room- Hester in her cage eating, soldiers scurrying around, Billie taking it all in.

Bratting enters. She closes the door and sits in the other chair. She joins Jones in looking at the display.

BRIGADIER JONES
That was risky. Letting her escape.
We could have lost her.

Bratting shrugs as she continues to watch the display.

GEN. BRATTING
One last test.

BRIGADIER JONES
But Lt. Ortiz--

GEN. BRATTING
Was expendable.
(beat)
As we all are, Brigadier.

GEN. BRATTING (CONT'D)
I needed to gage the vampire's self-
preservation instinct. It's strong,
but her willingness to finally
accept the rat shows that they can
be trained.
(beat)
They'll make excellent soldiers.

Jones looks to Bratting and frowns, but doesn't press the issue. Instead, he looks back to the screen. Hester's cage is wheeled into a crate. Soldiers close the open side and begin to carry it away. Billie's gaze moves from the crate to look directly at the camera, seemingly staring at Bratting and Jones.

BRIGADIER JONES
She's going to be a problem.

GEN. BRATTING
Not if she wants to get her hands
on the precious information she's
been looking for for so long.

Bratting smiles coldly.

BRIGADIER JONES
She's not going to be happy when
she learns what's in that file.

Grace gives an amused chuckle.

GEN. BRATTING
No, Brigadier. I imagine both our
heads will be on the chopping block
when she finds out the truth.

Bratting picks up a REMOTE off the table and aims it at the screen, ZOOMING IN on Corrine's face.

GEN. BRATTING (CONT'D)
That all this time, her long-lost
sister has be right under her nose.
(beat)
Corrine DuBois.

CU on the display as Billie continues to look into the camera.

BLACK OUT.

END OF ACT FOUR

END OF EPISODE