

LEGACIES

Episode #107

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“Death Keeps Knocking on my Door”

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"Death Keeps Knocking on my Door"

ACT ONE

1 EXT. SALVATORE SCHOOL - COUNTRY ROAD - NIGHT 1

In the distance, through fog, an ethereal figure emerges on the lonely road. Walking towards camera. A GIRL (18).

HOPE (V.O.)

I'm no stranger to death. But that doesn't mean I want to talk about it.

2 INT. SALVATORE SCHOOL - LIBRARY - NIGHT 2

PAN OFF a **Stefan Salvatore Memorial Library** SIGN. Students are scattered around writing letters. Hope's VO continues...

HOPE (V.O.)

Once a year for Remembrance Day, we're asked to write letters to our lost loved ones. We sign our names, fold them up, and scatter them throughout the cemetery.

FIND one student writing *Dear Grandma, I'm thinking of you, wishing you were here...*

Another finishes folding up their letter. Adding it to a growing pile of origami FLOWERS.

RAFAEL writes *Dear Cassie, I miss you every day...*

FIND HOPE. Not writing. Instead, she sketches the face of The Necromancer (ep 106). Lost in thought as she doodles.

HOPE (V.O.)

I usually don't see the point in it. Why write to the dead?

Rafael adds his letter to the stack. He swings by Hope's table. She smiles, packs up. They exit together...

3 EXT. SALVATORE SCHOOL - NIGHT 3

The Girl enters frame, moving to the school. We see her from behind. She's dripping wet. Dirty.

HOPE (V.O.)

I'd rather not think about it at all. Except lately --

4 INT. SALVATORE SCHOOL - HALLWAY/FOYER - NIGHT 4

HOPE (V.O.)

-- Death keeps knocking on my door.

The door quietly swings open. We see wet, dirty feet as they enter. Follow them as they move down the hall -

- where Rafael stops dead in his tracks. Hope next to him.

RAFAEL

Cassie?

They stare at the tearful and disoriented stranger in front of them. Raf is reeling from the shock.

CASSIE

Raf --

HOPE

Cassie? Isn't that your --?

RAFAEL

Girlfriend.

*

He moves to her, hugging her. Holding on for dear life.

TITLE CARD

PRELAP A PRIMAL SCREAM OF RAGE --

5 INT. SALVATORE SCHOOL - WEREWOLF BUNKER - NIGHT 5

-- as ALARIC drives a massive MEAT CLEAVER into THE NECROMANCER's skull. The Necromancer remains unfazed.

THE NECROMANCER

Was that really necessary?

ALARIC

I told you I need answers.

THE NECROMANCER

And why would I? You have me in chains. This indignity shall not go unpunished.

He gently pries the cleaver out of his skull.

ALARIC

We've been at this for days. Answer my questions, or I will peel off your skin like a grape and shower you in battery acid --

THE NECROMANCER

A rather grotesque effort, considering that it will feel like the delicate tickle of a feather.

Alaric, disheveled and on edge, fires up a blowtorch.

ALARIC

Let's see how this feels --

HOPE (O.S.)

Dr. Saltzman.

Alaric turns to find Hope at the door of the cell. Looking a bit like a madman.

THE NECROMANCER

There you are, lovely girl. I've been wondering if you'd visit again. How's your friend, the one I saw you with earlier, stealing an illicit peek at me? *

Alaric looks to Hope -- *really?* She shrugs it off: *we have bigger problems.*

HOPE

As we speak, he's having an emotional reunion with his dead girlfriend. I assume we have you to thank? *

THE NECROMANCER

Poor dear. Her spirit was clinging to him like a vine in winter. It barely took any effort. Just a little wrinkle of my nose, and poof. Young love, reborn.

(admonishing Alaric)

You're lucky that's all I did. The way you've treated someone of my stature, you should be ashamed.

ALARIC

Literally nobody knows who you are.

5

THE NECROMANCER
(haughty)
Impossible.

Alaric sets down the blowtorch. To Hope --

ALARIC
I'll check on Raf.

He exits past Hope. She lingers an extra beat. He smiles at her. Grotesque and charming all at once.

THE NECROMANCER
If you're looking for an end to
this misery, simply hand over the
knife and I'll be on my way...

ALARIC
(from the hallway)
Hope --

She hurries out after him.

6

INT. SALVATORE SCHOOL - HALLWAY - NIGHT

6

Alaric strides down the hallway, Hope keeping up.

HOPE
I take it things aren't going well?

ALARIC
He's a diva.

HOPE
So what's the plan? I know we don't
want to hand over the knife, but we
can't have him raising the lost
loved ones of every person in this
school --

ALARIC
-- I'll handle it. I have
questions that need answers.

HOPE
Okay, but I'm not sure your methods
are the most effecti --

ALARIC
(snappish)
Hope. I said I'll handle it. Just
stay away from him.

6

CONTINUED:

6

Hope stops, stung, as an exhausted and on the edge Alaric heads into the Great Room, where --

7

INT. SALVATORE SCHOOL - GREAT ROOM - NIGHT

7

-- Rafael sits with a disoriented Cassie. Alaric approaches.

ALARIC

Hi...Cassie, is it?

She looks up at him. Nods. Alaric takes a seat with them.

ALARIC (CONT'D)

Cassie, I'm Dr. Saltzman. I'm here to help you.

CASSIE

I don't understand what's happening. Why am I here?

RAFAEL

(helpless)

I didn't know what to tell her...

ALARIC

Do you mind telling me the last thing you remember?

CASSIE

Raf and I were driving home from a track meet. The roads were bad...It was wet, and then dark, and I heard this voice telling me to open my eyes. Then I was here.

Ric rips off the band-aid.

ALARIC

This is going to be very difficult to understand, Cassie. I will answer any questions you have, and you're going to have a lot.

(then)

That memory is from almost two months ago. You were in a car accident. You did not survive. Tonight, you were resurrected from the dead.

As her face goes slack with shock --

HOPE (PRELAP)

Find anything yet?

8 INT. SALVATORE SCHOOL - LIBRARY - NIGHT 8

Hope is with DORIAN as he researches in the stacks.

DORIAN

Necromancy is everywhere in occult literature. It's a form of sorcery that dates back to ancient Greece, involving the ability to communicate with and raise the dead. But there's nothing about a specific Necromancer. Whoever this dude is, he's been erased from history like every other monster that comes looking for the knife.

HOPE

Is there any way to stop him from bringing back dead people? If this week is any indication, it's becoming a thing.

DORIAN

I'll look into it. But tomorrow's my day off, so it might take a minute.

HOPE

Evil never takes a holiday, Dorian. *

DORIAN

Well, every year on Remembrance Day, I do. I write my letters. Pack my picnic. Head to the cemetery and ring that bell in honor of my dead family. So for the next twenty-four hours, ask Dr. Saltzman. *

HOPE

Fair. But I'm a little worried about him. Do you think he's okay?

DORIAN

I think after the week he's had, he needs a nap and a therapist. Maybe a vacation of his own.

(handing over some books)

Take these to him for me, would you?

She takes them, exiting --

9 INT. SALVATORE SCHOOL - HALLWAY - NIGHT 9

Armed with a stack of books, Hope heads for the Great Room, where Alaric still talks to Cassie and Rafael.

Then she stops. Considers. Then turns, heads the other way.

10 INT. SALVATORE SCHOOL - WEREWOLF BUNKER - NIGHT 10

The Necromancer. He smiles, sensing someone approaching. *

THE NECROMANCER

You've a powerful scent of death on you. It's quite lovely, really.

Hope peers at him through the doors.

HOPE

I thought maybe we could talk.

The Necromancer rises to his full height. Saunters over to the door. He gazes down at her. Breathes in, enjoying her scent.

THE NECROMANCER

Such a puny creature dares a dalliance with The Almighty Necromancer?

HOPE

Well, here's the thing about that. You don't exist.

THE NECROMANCER

I won't be fooled by mind games. *

HOPE

This isn't a game. Let me lay it out for you. You died, you were in a dark place for what felt like an eternity, and then suddenly you were pulled into the light with a singular, inexplicable mission to retrieve a knife?

He raises one of his rotted eyebrows. She's correct.

THE NECROMANCER

Do continue...

HOPE

It's been the same with every creature who has come for that knife before you. A dragon. A gargoyle. An Arachne. A Dryad.

*

THE NECROMANCER

Bah. Such creatures exist only in fiction.

HOPE

No, they've been erased from history. And so have you.

THE NECROMANCER

That's preposterous. I'm world renowned. People tremble at the sound of my name.

She starts pushing her research materials through the slats.

HOPE

Don't believe me? Read up.

She pulls up a chair, sitting outside the bars. As he eyes the books she's given him. Reaching for one...

HARD CUT TO:

THE NECROMANCER

No, no, no, no, no!

Hope watches carefully as The Necromancer throws a full diva tantrum in his cell. Books are flying. Pages raining.

THE NECROMANCER (CONT'D)

A lifetime of work, my legacy, reduced to something as pitiful as a brand of sorcery? An era and I'm footnote?

*

He stops, slamming himself into the bars that separate him from Hope. Breaths heavy, eyes burning with rage.

THE NECROMANCER (CONT'D)

Who is responsible for this vile affront?

HOPE

That's what I'm hoping you can help me figure out.

He pulls his chair over. Sits. Crosses his legs, leans in.

THE NECROMANCER

Then I am all ears...

END OF ACT ONE

ACT TWO

12 EXT. SALVATORE SCHOOL - NIGHT 12

It's late. Lights are low.

HOPE (PRELAP)

You wanna get to the bottom of
this? We need to know who's
communicating with you.

13 INT. SALVATORE SCHOOL - WEREWOLF BUNKER - NIGHT 13

Hope and The Necromancer are mid-discussion.

THE NECROMANCER

No one communicates with me. My
mind is a steel trap --

HOPE

But you knew to resurrect Dr.
Saltzman's dead fiance right after
he mentioned her to the Dryad.
That's why he had questions. It
can't be a coincidence. You're all
coming after the same thing.
Communicating in some way. So who's
pulling the strings?

THE NECROMANCER

I am no puppet.
(then, relenting)
It is less a voice and more...an
instinct. I simply know things.

HOPE

Like you know you're here to
retrieve a knife and return it to a
place called Malivore...

THE NECROMANCER

(as if by rote)
If I return the knife to Malivore,
I will be free. *

HOPE

Of what?

THE NECROMANCER

Of the blackness. The void. The
empty oblivion -- *

HOPE

Do you ever just say things once?
And more importantly -- do you know
how to get there?

THE NECROMANCER

Only that the knife will lead me.

She pulls out a drawing of the Malivore symbol. His eyes
widen. He looks cautious. Fearful, even.

HOPE

I'm guessing you know this symbol.

THE NECROMANCER

It is the sign of the worst
existential nightmare. The ultimate
hell. The --

HOPE

You're doing it again. Focus. What
does it mean?

THE NECROMANCER

That symbol represents what you say
has happened to me. It means no one
remembers you. No one celebrates
you. No one mourns you. Loosely
translated, it means Permanent
Death.

Off Hope, unsettled...

INT. SALVATORE SCHOOL - HEADMASTER'S OFFICE - NIGHT

Cassie is in the empty Headmaster's office. Her eyes fall on
the phone on Ric's desk.

She moves to it, picking it up. Her hand trembling as she
dials. Right before she hits the final number, a HAND enters
frame and kills the line. It's Alaric.

ALARIC

That's not a good idea.

CASSIE

I need to call my mom --

Rafael enters with some hot tea.

ALARIC

I thought I mentioned not to leave
her alone.

RAFAEL

She was cold. I got her some tea. *

He sees the receiver in her hand as Alaric gently takes it.

RAFAEL (CONT'D)

Oh.

ALARIC

Cassie, this...situation -- I'm afraid it might not be permanent. I don't know if it would be fair to your mother to hear your voice right now.

CASSIE

You think I'm gonna die again?

ALARIC

I think it's likely. I'm sorry.

Exhausted and emotional, she sits down in his chair. *

ALARIC (CONT'D)

I understand this is an emotional experience for all involved. And I will be here every step of the way. Is there anything I can get you? *

CASSIE

I'm hungry. I need a shower.

ALARIC

Not a problem.

CASSIE

(to Rafael)

And then I'd like to get to the bottom of how you murdered me. *

As Rafael's face drops...

HOPE (PRELAP)

Do you remember how you died?

THE NECROMANCER

...I was wandering the beach of Normandy in need of a pick-me-up. I thought I would resurrect a few GI's to toy with some Nazis.

15

HOPE

Glad to hear even evil creatures
don't like Nazis.

*

THE NECROMANCER

Nobody likes Nazis.

(then)

One minute I was dancing amongst
the dead on the sand, and the next,
I was in blackness.

*

HOPE

You don't remember who killed you?

THE NECROMANCER

No, although that's not uncommon.
The subconscious has a way of
protecting one's mind from the
trauma of death. I see it all the
time in my line of work.

Hope seizes onto this information...

HOPE

But theoretically, that memory
still exists, right? What if we
could find a way to access it?

THE NECROMANCER

You want to take a walk through my
subconscious? At your own peril, my
dear. I'm not sure you're tall
enough to ride the scary rides. I
assume you have a powerful vampire
handy?

Beat.

HOPE

Absolutely.

HARD CUT TO:

16

INT. SALVATORE SCHOOL - GYM - NIGHT

16

MG and KALEB work out. MG bench presses. Struggles --

*

MG

That's too much.

KALEB

Ain't nearly enough. That's your weak-ass bunny blood muscles talking.

MG

It's got nothin' to do with bunny blood. It's heavy.

KALEB

Oh yeah?

He casually lifts the bar off MG with one hand.

KALEB (CONT'D)

I was on a hunger strike for four days and I can still smoke your skinny ass. Think about that.

MG deflates as Kaleb sets them down and exits, passing Hope.

HOPE

MG, do you know how to do a head-dive?

MG

Is that a thing?

HOPE

It is. It just takes a little...precision.

*

MG

(wary)

Maybe you should get Kaleb --

HOPE

Kaleb's not on our Avengers squad, now is he?

She drops the book on his chest.

HOPE (CONT'D)

Not a word of this to Dr. Saltzman.

*

As he opens it to read...

Rafael is alone on the side of his bed when Alaric appears at the door, a stack of clothes in his hand.

ALARIC

For when Cassie's done in the shower.

RAFAEL

Thanks.

Alaric sets down the clothes. Takes a seat on the other bed.

ALARIC

You doing okay?

RAFAEL

My head keeps spinning. *

ALARIC

I wish there was something I could say to help you, but having just been through this myself, I'm not sure my head will ever stop spinning.

RAFAEL

She thinks I killed her.

ALARIC

Technically, you did.

RAFAEL

But it was an accident.

ALARIC

It doesn't make her any less dead.

Rafael nods. Getting it. Then --

RAFAEL

This guy who brought her back -- do you think we could convince him to let her stay?

ALARIC

I'd like to help you out, as soon as I can figure out how to kill him, he's outta here... and likely her along with him. *

RAFAEL

But then another monster will come and what if it's worse than this one? Shouldn't we at least think about keeping him around?

17

ALARIC

I'd rather spend a lifetime slaying dragons than have one more kid at this school go through what you and I have experienced at the hands of this creature.

(then)

The only advice I can offer you is to find closure. When someone's taken from us too soon, it can haunt you forever. Use this time well. Make your peace with her.

*

*

As Rafael takes this in...

18

INT. SALVATORE SCHOOL - WEREWOLF BUNKER - NIGHT

18

Hope and MG approach the cellar door. He's animated.

MG

It's so cold -- it's like compulsion, but while I'm staying on the surface of his mind, heroic-like, I'm also plunging you straight into the deep end of --

(seeing The Necromancer)

Holy Mary mother of demons --

THE NECROMANCER

Hello, Milton. Your great-nana Imogene is waving hello over your shoulder.

MG whips around, then back. Startled.

MG

You can see my Great-Nana?

THE NECROMANCER

I can see everything. She's most disappointed with you for forsaking Jesus -- who I can also see, but that's another can of worms. Shall we begin?

Hope pulls out the key. MG is troubled.

MG

We're going in there? With him?

*

THE NECROMANCER

With me. The Almighty --

HOPE

Please. Can we not do all that again --

MG

Did you steal that key from Dr. Saltzman?

HOPE

I did.

*

MG

Oh boy.

HOPE

MG, pull it together.

*

THE NECROMANCER

You have no reason to fear me, I assure you.

*

MG

You're basically the Grim Reaper --

THE NECROMANCER

The Reaper is a carnival sideshow hack. You dirty your mouth by mentioning his name in the presence of me. Perhaps I should summon Nana to wash it out with soap?

*

MG

Leave my Nana be. No one needs to be whapped by Nana right now.

He enters the cell. Suddenly less frightened by it than the idea of his Nana.

Hope shuts the door behind them as The Necromancer takes a seat. MG moves into place in front of him.

MG (CONT'D)

Okay, so. I stand here. And Hope, you stand behind him. Hands on his shoulders.

(to the Necromancer)

Now you and I join hands...

The Necromancer holds out his hands, ancient, with nails sharp like talons. MG grimaces as he takes them.

MG (CONT'D)

Now I look into your eyes...

As MG leans in, his own eyes FLARE with compulsion.

MG (CONT'D)

Open your mind to me. Like lifting
a window to let the breeze in.

As he talks, hold on HOPE as she closes her eyes in
concentration. Then, WHOOSH --

Hope opens her eyes, startled to find herself in a dusty old
room. A vacant restaurant. Ethereal and haunting.

The Necromancer rises in front of her.

THE NECROMANCER

I'll be damned. I mean, I'm
obviously damned... but it worked.

HOPE

(angry, rattled)
What the hell are we doing here?

THE NECROMANCER

You are the one who invited
yourself along...

HOPE

Here. This restaurant is in New
Orleans. I spent half my childhood
here.

A wider angle reveals...

THE NECROMANCER

Yes, Rousseau's. I spent a good
amount of time here before the
1920's. Your father was good for my
business. Always killing people.

*

HOPE

How do you know about my dad?

THE NECROMANCER

He's standing right behind you.

Hope whirls around to find --

NOTHING. The Necromancer chuckles. Amused by his own prank.

THE NECROMANCER (CONT'D)
Kidding. But his spirit is all
around you. Plus, he and I did our
fair share of drinking here when he
was at his most murderous.

HOPE
Are you messing with me right now?

THE NECROMANCER
Frankly, I'd say you're the one
messing with me. All this talk
about solving the mystery of
Malivore. I think we both know what
mystery you'd like me to solve...
you want to know how your dad is.
Or should I say, where he is? *

Hope is thrown by this.

HOPE
No, I don't.

THE NECROMANCER
Sure you do. You want to know, is
he at peace? Or is he suffering?
Regretting his sacrifice? After
all, he did die to save your
life...a lovely gesture for such a
mercurial man.

(then)
Not to bother, I'm not telling you
until we've finished our journey. *
Now, let's get started. This is my
conscious mind, so we must find the
door to my subconscious. Look for a
hallway to nowhere, an endless
staircase, something like that.

Just then, music ---

NECROMANCER
Ooh, second line. My favorite. *

He heads for the door.

The Necromancer and Hope exit Rousseau's to find -- a MASSIVE
second line parade passing them by, Day of the Dead style.
Gigantic skeletons. Musicians with neon painted faces. It's
gorgeous and terrifying all at once.

The Necromancer steps into the crowd, drinking it in. He spins, arms alight. Reveling in it.

THE NECROMANCER

How I love the macabre. The dance
of death. But I wonder...

Through the crowd, a COFFIN sits on a pedestal.

THE NECROMANCER (CONT'D)

Who's the Guest of Honor? Let's
take a look. *

He moves through the crowd. Hope reluctantly follows him.

THE NECROMANCER (CONT'D)

Perhaps...Klaus Mikaelson? *

He grabs the casket lid --

HOPE

No --

-- whipping it open. She stares into it, rattled.

HOPE (CONT'D)

There's nothing there.

THE NECROMANCER

Because you're not ready for the
truth.

HOPE

No, like literally nothing.

He looks down. She's right. The bottom of the casket is a
GAPING BLACK HOLE TO NOWHERE.

NECROMANCER

Clever girl. May I present... the
door to my subconscious. Well done,
you.

He jumps into it. Disappearing entirely from her view. The
lid SLAMS SHUT behind him, leaving Hope all alone. WHOOSH -

Hope's eyes open with a start. MG is startled by her return.

MG

I'm glad that's over. I'm shaking,
my hands are sweaty --

Hope waves her hand in front of The Necromancer's face.

HOPE

Unbelievable.

MG

What's wrong?

HOPE

He ditched me.

END OF ACT TWO

ACT THREE

22 INT. SALVATORE SCHOOL - WEREWOLF BUNKER - NIGHT 22

HOPE
(pissed)
Send me back in.

MG
I'm not that good at this -

HOPE
You'll be fine. If he's going in
search of answers, I want to be
there when he finds them.

She takes her place behind The Necromancer again.

HOPE (CONT'D)
I'm ready.

MG
Cool. That makes one of us.

But he takes The Necromancer's hands again. Hope closes her eyes, and -- WHOOSH.

23 INT. ROUSSEAU'S - NIGHT 23

Hope opens her eyes to find herself back in Rousseau's. She moves to the doors to exit, but they're sealed shut.

The restaurant is quiet. Eerie. Her eyes fall on the wall of pictures next to the door, where The Necromancer is prominently featured in a shot from the 1920's, smiling at the camera with a big toothy grin. She rolls her eyes.

Her gaze travels along the wall, realizing it's lined with photos of The Necromancer in various poses. She follows the trail to a set of TWO DOORS. One is locked...

The other opens to a set of stairs that lead down. And down. And down. Specifically, an eternal staircase.

She steps inside, entering --

24 INT. MINDSCAPE - THE BLACKNESS 24

An ENORMOUS WIDE BLACKNESS with only a STAIRCASE to fill it. And Hope, nervous as she descends. The stairs seem to go on forever. Irritated, she calls out --

HOPE

This is a little much, don't you think?

(muttering)

And you said you don't like mind games.

She keeps descending. And descending. Nothing is visible around her except the stairs beneath her feet.

The stairs suddenly disappear out from under her, and she FALLS, tumbling through the inky blackness.

25 OMITTED

25

26, 29 INT. SALVATORE SCHOOL - RAFAEL'S DORM ROOM - DAWN

26, 29

Raf and Cassie on the bed. Raf, needing to get this off his chest.

RAFAEL

Cass, I am so sorry. I know it won't mean much to you, but I'm sorry for my part in the accident...

She sets her food aside. Looks him dead in the eye.

CASSIE

It wasn't an accident, Raf. And you know it.

Off this shock --

RAFAEL

Why would you say that?

CASSIE

Are you really gonna look me in the eye and tell me I'm wrong?

RAFAEL

Yes --

CASSIE

Earlier I didn't remember anything. But when I was in the shower, pieces started coming back. I have an excuse not to remember. What's yours?

RAFAEL *
I do remember. There was a storm. *
The rain made the road slick. *

CASSIE *
And? *

RAFAEL *
And I took that turn too fast. The *
one you're always yellin' at me *
about. *

CASSIE *
But that's not why I'm dead. And *
you know it. *

He's getting emotional. *

RAFAEL *
I love you. I would never hurt you. *

CASSIE *
I know that. But if I'm gonna sit *
here in your fancy new school with *
that nice headmaster who takes care *
of you and helps you be your best *
werewolf self, then you're gonna *
admit what you did. *

Rafael is getting agitated. Unsettled. *

RAFAEL *
I didn't do anything -- *

CASSIE *
Why did you take that turn too *
fast? *

RAFAEL *
I wasn't paying attention -- *

CASSIE *
No. *

RAFAEL *
I don't know. *

CASSIE *
Yes you do. Tell me. *

RAFAEL *
I didn't mean to -- *

CASSIE

But you did. You blamed the storm,
but think. Think about what you
did. Think about why?

*
*
*
*

His frustration is building. Along with his anger.

*

RAFAEL

I don't know.

*
*

CASSIE

Yes you do, Raf. You're lying --

*
*

He picks up her tray, sending it FLYING across the room.

*

RAFAEL

(yelling out)

I DON'T.

*
*
*

His face is wild with rage. Eyes YELLOW. His gaze finds her,
sitting on his bed calmly. Shame washes over his face. Unable
to take it, he FLEES.

*
*
*

27 INT. MINDSCAPE - THE BLACKNESS

27

Hope's eyes flutter open. She sits up. Looks around.
Everywhere she looks, there's nothing but black. She rises.

HOPE

First of all -- OW. Second, I'm
here. I climbed your endless
staircase down into your bottomless
pit of despair. Let's call an end
to the torture, okay?

*

Nothing but silence. So quiet it hurts. She sighs.

HOPE (CONT'D)

Hey. Almighty Necromancer. We're
supposed to be in this together.

Still nothing. Hope is starting to not like this one bit.

HOPE (CONT'D)

Hello?
(nothing)
HELLO?

CAMERA SPINS around her. She takes a deep breath, then
SCREAMS OUT --

HOPE (CONT'D)

HELLO!!!

Still nothing.

28 INT. SALVATORE SCHOOL - WEREWOLF BUNKER - DAWN 28

MG notices that Hope, who stands behind The Necromancer, has grown restless. A faint sweat on her forehead.

MG

Hope?

32 EXT. SALVATORE SCHOOL - DAWN 32 *

Rafael bursts out of the school doors. He's panicking. Hyperventilating. Shaking. Alaric arrives behind him. *

ALARIC *

Rafael? *

Raf turns to him, tears streaming down his face. *

RAFAEL *

It's my fault. I was pissed I didn't medal. And I thought she was flirting with the guy who beat me, so I got jealous. I picked a fight with her. And then I felt all that anger building up. The stuff I could never stop. I was yellin' at her. And I took the turn too fast. And she was right. It wasn't the storm, but it was me. I killed her. I killed her Dr. Saltzman. *

He's heaving with sobs. Alaric moves to him, gathering him in a hug. Rafael cries into his shoulder. Devastated. *

30 INT. MINDSCAPE - THE BLACKNESS 30

Hope's patience is waning.

HOPE

Okay. Enough of this. I get it. You want me to admit what I want from you. But you're wrong. I'm at peace with my dad. Yes, he died because of me. But that was his choice. I've come to terms with it. You're wrong about me. I don't need to know anything. *

HOPE (CONT'D)
Screw this.
(calling out)
MG? MG, get me out of here.

Nothing happens.

HOPE (CONT'D)
MG???

31 INT. SALVATORE SCHOOL - WEREWOLF BUNKER - DAWN 31

In the cell, Hope whimpers. Small, terrible sounds start escaping from her.

MG
Oh god.

As MG starts to sweat...

33 INT. SALVATORE SCHOOL - WEREWOLF BUNKER - DAWN 33 *

Hope is trembling now. Tears start to drip from under her closed eyelids.

MG releases The Necromancer's hands. Reaches out for Hope. Giving her a slight shake.

MG
Hope? C'mon. Come on out.

He takes The Necromancer's hands again, COMPELLING him.

MG (CONT'D)
Head dive is over. Let her out.
She's scared. Let her out, man.

Suddenly, the Necromancer's eyes turn WHITE and he begins to LAUGH. Creepy and evil. Otherwise unmoving.

Behind him, Hope CRIES OUT. MG is terrified.

34 OMITTED 34 *

END OF ACT THREE *

ACT FOUR

35 INT. SALVATORE SCHOOL - LIBRARY - DAY 35

Rafael enters, finding Cassie wandering the room.

RAFAEL

I've been looking everywhere for you.

CASSIE

I've been wandering. Snooping.

RAFAEL

(guttled)

I remember. I remember everything.

HARD CUT TO:

36 EXT. SALVATORE SCHOOL - GROUNDS - DAY 36

Cassie and Raf walk by the lake.

RAFAEL

I'm never going to forgive myself for what I did to you.

CASSIE

I'm not trying to punish you. That's not why I called you out. I just wanted you to be honest with yourself about it.

RAFAEL

When I got here to this school, they told me that a lot of guys with my condition, they have a lot of anger that eats at them. But I'm better now that I know what was causing it.

CASSIE

Oh yeah? Then what was causing it earlier today?

This silences him. Then --

CASSIE (CONT'D)

We weren't perfect, Raf. I knew you'd never hurt me, but that didn't mean you didn't scare me sometimes.

He takes this in. Really hearing it.

CASSIE (CONT'D)

My point is, you had a lot of work
you needed to do on yourself. And
you still do. Werewolf or not.

*

She takes his hands, kissing him gently on the cheek.

CASSIE (CONT'D)

I forgive you. Now leave me alone
for a few minutes. I want to stand
in the sun.

He nods, walking away. As she raises her face to the sky...

Alaric is exiting his office, when --

MG

Dr. Saltzman?

MG is there, distressed. Something is very wrong.

Hope sits alone, knees into her chest.

HOPE

Why are you doing this to me?

Silence. It's brutal. Hope can't take it anymore.

HOPE (CONT'D)

Okay, fine. Yes. I want to know
about my dad. My family said he
died with love in his heart and
that he must have found peace. But
how am I supposed to know if that's
true? I need to know he's not
alone. I can't live with myself if
he's alone. No one should ever have
to be alone like this. Please.

Suddenly, the sound of FOOTSTEPS. She looks up, peering
through the darkness --

-- when suddenly The Necromancer appears behind her. Casual.

THE NECROMANCER

Oh hey.

38

CONTINUED:

38

She whirls on him. Furious and grateful all at the same time.

HOPE

Don't hey me. Get me out of here --

THE NECROMANCER

With pleasure.

He snaps his fingers, as WHOOSH --

39

INT. SALVATORE SCHOOL - WEREWOLF BUNKER - DAY

39

Hope comes to with a terrible GASP. The Necromancer's eyes return to their normal death color.

THE NECROMANCER

Ooops...

REVEAL ALARIC standing there. Mouth tight in fury.

THE NECROMANCER (CONT'D)

Daddy's home.

Off Hope, traumatized and busted.

40

INT. SALVATORE SCHOOL - HALLWAY - DAY

40

*

MG storms in, finding Kaleb --

*

MG

If I'm gonna be a vampire, I need to be strong enough to handle everything that comes along with it. People get hurt if I'm weak. Feed me blood. Feed me whatever it takes.

*

KALEB

Hallelujah. The Prodigal Son has returned.

41

INT. SALVATORE SCHOOL - HEADMASTER'S OFFICE - DAY

41

Alaric is furious at Hope.

ALARIC

How could you be so reckless?

HOPE

You weren't getting anywhere --

ALARIC

So you took it upon yourself. How did that go?

HOPE

(trying not to lose it)
Not well.

ALARIC

I had it under control.

HOPE

Oh really?

She moves behind his desk, yanking a drawer open. Pulling out a nearly empty bottle of bourbon.

HOPE (CONT'D)

Then do you want to explain this?

She pulls the wastebasket from the floor. Pulls out another empty bottle.

HOPE (CONT'D)

And this? Or anything else that would explain your utter lack of progress?

He reacts as if struck. Low blow.

ALARIC

I am grieving, Hope. I recommend trying it sometime instead of pushing everyone away.

*

Another low blow. He knows it, but he doesn't care.

ALARIC (CONT'D)

I was trying to protect you from this. That thing is a master manipulator. It resurrected my fiancée. It raised a cemetery of zombies. It brought back Rafael's dead girlfriend. Let's talk about the ways it could torment you, starting with your dead mother, ending with your dead father, and maybe all the ghosts of the people you've killed in between?

*

(deeply pained)

I can't believe you'd do this.

She doesn't want to hear it. She's been through too much.

41

HOPE

Don't do that. You don't like that
I broke your rules as a Headmaster?
Punish me. But don't you dare play
disappointed dad, because you are
not my father.

She heads for the door.

ALARIC

Oh, I know that. And where are you
going --

*

HOPE

To finish what I started.

ALARIC

Like hell you are --

HOPE

(chanting)
Cloditay --

A wave of her hand and the door slams behind her. He tries to
open it. But it's magically sealed shut.

ALARIC

Hope -- HOPE.
(furious)
Dammit.

42

INT. SALVATORE SCHOOL - WEREWOLF BUNKER - DAY

42

The Necromancer sits calmly. Eyes WHITE. Almost in
meditation. He smiles, sensing --

Hope has returned. His eyes go back to normal.

*

THE NECROMANCER

Back for more?

Off the gleam of his pointy smile...

HOPE

Tell me where my father is.

*

*

THE NECROMANCER

I will tell you everything you want
to know. But wouldn't you like to
hear about what I've just learned
of Malivore first?

*

*

*

*

*

END OF ACT FOUR

ACT FIVE

43 EXT. MYSTIC FALLS - CEMETERY - DAY 43

The sun shines on the annual Remembrance Day Celebration. Locals mingle and picnic. The Mayor shakes hands. DORIAN RINGS an old BELL that signifies a prayer for the dead.

His phone RINGS. It's Alaric. He hesitates, then answers it.

DORIAN

It's my day off. We talked about this.

44 INT. SALVATORE SCHOOL - HEADMASTER'S OFFICE - DAY 44

Alaric paces as we INTERCUT:

ALARIC

Hope sealed me into my office. I need to get out.

DORIAN

Just wait till the spell wears off. *

ALARIC

She's trying to negotiate with The Necromancer.

DORIAN

Ric, I'm off the clock. This is the only day off I take all year. I will see you tomorrow. *

He hangs up. Nearby, Kaleb and MG arrive.

KALEB

We're in Vegas and this here is your all you can eat buffet. Over there, we have the omelet station. That there is the seafood tower. (pointing out some TEENS)
The chocolate fountain.

As he leads MG through the crowd, Dorian watches them go...

45 INT. SALVATORE SCHOOL - WEREWOLF BUNKER - DAY 45

Hope is ready for answers. *

THE NECROMANCER *

After I left you, I returned to the scene of my death. I saw a shadow.

(MORE)

THE NECROMANCER (CONT'D)

I felt a searing pain. And when I looked down, there was a knife in my heart and emptiness around me.

HOPE

A knife?

THE NECROMANCER

The knife. Interestingly enough, that which I seek is that which did me in. You have to understand, many had tried, all had failed. To be killed by such a trifle of an object -- I was curious about its power... so I jumped out of my subconscious and summoned the spirit of the man who forged the knife in the first place.

HOPE

You left me in there on purpose??

THE NECROMANCER

I had work to do and you had lessons to learn.

(then)

From this man, I heard the remarkable story of Malivore, created to wipe the scourge of the supernatural off the face of this earth. Malivore consumed us. Erased us. It was permanent death. And it was in Malivore that we were left to perish. Until recently, when the knife started beckoning us to bring it home.

HOPE

But why a knife?

THE NECROMANCER

Decades ago, Malivore was contained. Three locks created to seal Malivore shut. The knife represents one of the locks. When all three locks find their way home, Malivore will open its jaws of death once again.

HOPE

What does that even mean?

THE NECROMANCER

Oh my dear, let's hope you're not still alive to find out.

Hope takes this in. Her mind whirling.

EXT. MYSTIC FALLS - CEMETERY - DAY

MG and Kaleb are hidden amongst old statues and trees, the Remembrance Day Bell ringing in the distance.

A young MAN stands quietly in front of them.

KALEB

Okay, young grasshopper. It's called Snatch, Eat, Erase. I read about it in Dr. Saltzman's books about those Salvatore dudes who used to live in our school. You compel 'em not to be scared.

*

He pushes MG towards the victim. MG hesitates.

MG

I feel bad.

KALEB

Don't feel bad, brother. They're food. It's like eatin' a burger. Do you feel bad about the cow?

*

MG

Sometimes. Lizzie had that whole vegan phase and it got me thinking.

Exasperated, Kaleb exposes his FANGS and bites into the young man. Taking a drink.

KALEB

There. See? Delish.

He licks the blood from his teeth. Presenting the victim's neck. MG sees it. The blood. Hears the rush. His eyes go dark. Face flushed. The blood ECHOING in his ears.

Finally, he succumbs, drinking deeply. Kaleb is supportive.

KALEB (CONT'D)

There you go.

He enjoys watching MG drink for a moment, but then --

KALEB (CONT'D)

Okay, that's it. Pull on back.

But MG ignores him. Drinking more deeply.

KALEB (CONT'D)

Bro -- that's it. You're done.
(getting nervous)
Dude's not that big, MG. Stop.
You're gonna take too much --

He reaches out, GRABBING for MG, but with LIGHTNING QUICK REFLEXES, MG's arm shoots out and he ELBOWS Kaleb in the face with incredible force.

Kaleb's nose BURSTS OPEN, bleeding as he stumbles back.

MG doubles down on the feed, until he suddenly COLLAPSES. Dropping from frame, revealing DORIAN standing there with a SYRINGE as he pulls it from MG's neck.

Kaleb stares at a furious Dorian in horror.

INT. SALVATORE SCHOOL - WEREWOLF BUNKER - DAY

The Necromancer looks pleased with himself.

HOPE

So let me get this straight. You left me inside your freaky twisted mindscape so you could what, stall me?

THE NECROMANCER

Apologies for the melodrama, but I needed to buy myself some time.

HOPE

To talk to some dead knife-maker.

THE NECROMANCER

That. And then to retrieve the knife your friend Dorian had hidden behind the stacks in the library.

Hope's face drops.

HOPE

What?

47

THE NECROMANCER

While you were trapped in a small
semblance of the Blackness I've
suffered, experiencing just an
ounce of my agony, I was doing what
I do best: controlling the dead.

*

As Hope reacts in shock, we **FLASH TO:**

48

INT. SALVATORE SCHOOL - LIBRARY - DAY - FLASHBACK

48

A hand WITHDRAWS the knife from its hiding spot. Pull back,
revealing -- CASSIE. Her eyes WHITE. She pockets it.

*

FLASH TO:

Hope stares at The Necromancer in shock.

HOPE

I don't understand --

THE NECROMANCER

The answer, my darling, is yes. I
was stalling you.

(beat)

Just as I'm stalling you now.

FLASH TO:

49, 49A EXT. SALVATORE SCHOOL - GROUNDS - DAY

49, 49A

Cassie stands alone at the lake. Eyes lifted to the sky. Her
eyes go WHITE. She turns.

A WOMAN stands before her. African-American. Dressed in late
19th century attire. (A Bennett Witch)

THE NECROMANCER (V.O.)

Did you know there were a whole
line of Bennett witches buried in
the local cemetery who excel in the
art of mystical transportation? I
summoned a little help to ensure
the knife made it to Malivore
quickly and without incident.

Cassie hands the knife off to her. The witch does a spell.
The knife DISAPPEARS.

FLASH TO HOPE as she starts to panic.

HOPE

Oh my god.

THE NECROMANCER

Look on the bright side. The endless parade of monsters coming for the knife is over. You can return to the daily grind of your young life. And in moments, when the knife is returned to Malivore, I will be free to find peace.

(then)

As for your father, he watches over you every day. He did die with love in his heart, and he doesn't regret his choice.

(beat)

But he won't find peace until you do.

(a smirk)

Good luck with that.

The room RATTLES.

The Necromancer closes his eyes.

THE NECROMANCER (CONT'D)

The knife is destroyed. One lock is released. And with it, so am I.

And like that, he disappears. Leaving Hope shell-shocked.

END OF ACT FIVE

*
*
*
*
*
*

ACT SIX

50 INT. SALVATORE SCHOOL - HEADMASTER'S OFFICE - NIGHT 50

Alaric dumps the bourbon into the garbage. Including the half-empty one. A CLICK at the door, and then it opens.

HOPE stands there. In shock and without words. As their eyes lock...

51 INT. SALVATORE SCHOOL - LIBRARY - NIGHT 51

Dorian reads Kaleb the riot act.

DORIAN

What the hell is wrong with you?

KALEB

We were just having some fun --

DORIAN

Fun? By feeding on human blood?

KALEB

Don't think we don't know that all you give us at school is bunny blood. That's not being a real vamp. You talk a big game about shaping young minds, but you're not letting us be who we really are.

Dorian can't believe this is happening.

DORIAN

Do you know why I was at the cemetery today? Why I take this day off -- only this day off -- every year? Because I'm honoring my My father and my little sister. All of whom were murdered by the vampire whose memorial library we're standing in right now. The place I come to work in every day.

*
*

He gestures to the Stefan Salvatore Memorial Library Sign.

DORIAN (CONT'D)

364 days a year I love my job, and one day a year I can't stand the sight of this place.

He paces, trying to calm himself down. Recognizing the teaching moment.

51

DORIAN (CONT'D)

Do you even know what a Ripper is?
(off Kaleb's head shake)

A Ripper is a vampire who is driven by obsession. Who lives only for the gratification of their deepest desires. A Ripper will feed until there is nothing left to feed on, and then it will move on to the next, and the next. And you know what kinds of vamps are susceptible to being a Ripper? If I was taking bets, I'd pick an impressionable, obsessive, clinically AD/HD, horny little kid like Milton Greasley.

As Kaleb realizes the enormity of what he's done...

HOPE (V.O.)

Dear Dad. I'm no stranger to death, but that doesn't mean I want to talk about it.

52

INT. SALVATORE SCHOOL - LIBRARY - NIGHT

52

Hope is writing in her notebook. The sketch of the Necromancer abandoned nearby.

HOPE (V.O.)

Once a year for Remembrance Day, we're asked to write letters to our lost loved ones. We sign our names, fold them up, and scatter them throughout the cemetery. I usually don't see the point in it. Why write to the dead?

53

INT. SALVATORE SCHOOL - FOYER - NIGHT

53

Alaric moves down the hallway to find Rafael entering. As he shuts the door, he turns. Seeing Ric. Devastation on his face.

HOPE (V.O.)

I'd rather not think about it at all. Except lately, death keeps knocking on my door.

54

EXT. MYSTIC FALLS - CEMETERY - NIGHT

54

All around the cemetery, candles burn. Salvatore students lay their origami flowers/letters on graves and headstones.

HOPE (V.O.)

Today I messed up. Bad. I messed up in ways that if you were here, you'd be so disappointed in me. I'm not sure I know how to fix it.

FIND Alaric, setting down a folded rose on Jo's memorial. Beside him, Rafael holds his own flower.

RAFAEL

She told me I need to be a better man. Can you help me with that?

ALARIC

(weary, but willing)

I don't know, but I'll try. Promise

*

As they stand there together, Alaric puts his hand on Rafael's shoulder. Comforting. Fatherly.

Kaleb stands outside a cell. Inside, MG sleeps it off on a cot. Kaleb pulls up a chair, sitting outside. Sitting vigil. Feeling the heavy responsibility of his actions.

HOPE (V.O.)

I was told today that you would never find peace until I found it in myself. I hope that was a lie told to punish me. God knows today I deserved that.

Hope folds her letter into a perfect flower...

HOPE (V.O.)

But if it's true, I'm going to do better. Today I saw a glimpse what true loneliness feels like. Of what lies in store for me if I don't find my own peace. So I'm going to get to work on that.

A hand places a flower amongst many others scattered across the graves. It's Hope.

HOPE (V.O.)

I'm glad to know you're with me,
but I look forward to the day when
you're not. I love you. Hope.

She stands alone. Across the way, she sees Alaric at Jo's memorial. Feeling the weight of their fight and her actions.

Rafael steps in next to her.

RAFAEL

Hey.

HOPE

Hey.

(then)

I'm sorry I wasn't there for you
today. Apparently I was too busy
launching Phase One of the Mali-
pocalypse.

RAFAEL

It's okay. Dr. Saltzman had my
back.

Her eyes find Alaric again. Rafael follows her gaze.

RAFAEL (CONT'D)

He still mad at you?

HOPE

I think he's probably gonna be mad
at me for a while.

They start to head home.

RAFAEL

At least with the knife gone, maybe
we can finally get a minute of
quiet around here.

HOPE

I wonder if that's even possible...

Suddenly the bracelet on her hand VIBRATES. Its jewel starts to glow. She holds it up. *Shit.*

RAFAEL

What's wrong?

HOPE

Landon's in trouble.

Off their concern...

58 INT. CONTROL ROOM - NIGHT 58

An unidentifiable FIGURE stands at the CONTROL DECK of a SURVEILLANCE ROOM. We see monitors, seismic meters, and an observation window looking out over an inky void down below.

A hand hits REWIND on the monitors. We see what looks like a MURKY DARK POOL. A knife (the knife) APPIRATES out of thin air, floating above the pool for a moment before it DROPS IN.

The liquid below starts to BUBBLE as the knife sinks. Churning, like mud. It's a tar pit.

After a beat, a BLAST OF WHITE-HOT LIGHT EXPLODES from the tar pit. And then, everything goes still.

The FIGURE holds a picture in its gloved hands. An infant and its mother. It's turned over, revealing the text: Landon and Seylah. As the figure tucks the photo away...

59 OMIT 59

END OF EPISODE