

SLAYER ACADEMY

"Butter Fingers"

by
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TEASER

FADE IN:

1

INT. EXCAVATION SITE - NIGHT.

1

A dig is in progress - deep within an earthy tunnel, lamps and supports have been set up to allow the three figures currently attacking one of the tunnel walls room to swing their pickaxes.

A generator chugs away to provide power for the lights, and as one of the three figures pauses to wipe sweat from its brow, it turns a little in the light - and it's a DEMON!

It has a grey, skull-like face with long, trailing white hair, and like the other two it's streaked with mud and sweat from its work.

VOICE (O.S.)

I don't believe I said anyone could
stop.

The demon glances at someone off camera, then with a weary look in its eyes gets back to work, its pickaxe blade swinging round and turfing out more of the thick, ancient soil from the walls.

Watching the group are two men in casual clothes, sporting thick, insulated jackets against the cold, their breath misting in the air before them.

In contrast to the demons, these two are fully human - one, ATKINS, is short with glasses and straight, side parted hair, while the other, ASHBOURNE, is taller with neat blonde hair and a serious expression.

ASHBOURNE

(shakes head)

Demon labourers. They're a disgrace
to their own disgraceful species
sometimes.

ATKINS

They're cheap, sir. They don't ask
for much, and it's easy for us to
provide it for them.

ASHBOURNE

Oh, God, they're not more of those
kind that eat stray animals, are
they?

ATKINS

(beat)

We try not to encourage that, sir.

(MORE)

(CONTINUED)

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ATKINS(cont'd)

It unsettles the human members of
our team.

Ashbourne turns and walks away, and as Atkins follows dutifully in his wake they come to a junction in the excavated tunnel - which splits off into five similar tunnels.

Down each is another team of workers, some human, some demon, all hacking away at the walls around them.

ASHBOURNE

I'm beginning to think we're never
going to actually find what we're
looking for down here.

ATKINS

Our intel has been a hundred per
cent accurate thus far, sir, I'm
sure there's no cause for-

A GRUNT from one of the tunnels draws Ashbourne's attention, and he and Atkins hurry over.

The four demon workers down this part of the dig are standing back from the wall, having unearthed something. They stand aside as Ashbourne approaches, grabbing one of the hanging lights overhead to see what they've found.

The earthen wall has crumbled away to reveal a block of solid stone, with a series of spiralling circular inscriptions on its surface.

Ashbourne peers at the design as Atkins cranes to look over his shoulder.

ATKINS (cont'd)

I believe that's what we're-

ASHBOURNE

I'm well aware of that, thank you,
Atkins. Call in Miss Groves.

Atkins turns and scurries away, leaving Ashbourne to frown as he traces a hand over the design.

A woman's protesting voice can be heard as Atkins steps back into frame, pushing a young, bedraggled woman ahead of him, and Ashbourne stands and turns to face her.

This is HELEN GROVES; she's young, barely nineteen, with a slim figure, shoulder length black hair and large, soulful eyes. Ashbourne grins at her and she shrinks away from him.

ASHBOURNE (cont'd)

I think we've finally found a use
for your talents, Miss Groves!

(CONTINUED)

CONTINUED: (2)

HELEN

Good for me. I'd hate to think you
were just keeping me around until
it suited you or anything.

Ashbourne steps to the side and indicates the pattern on the wall, and Helen's interest is immediately piqued by it.

ASHBOURNE

I'm sure I don't need to tell you
what to do next.

Helen heads over, crouching before the design and placing her hands against it. She looks curiously at it, her lips moving as though reading something from it.

ASHBOURNE (cont'd)

Can you unlock it?

HELEN

(annoyed)

Of course I can. Just not if people
are going to ask me that every five
seconds.

Ashbourne smiles and turns to Atkins, whose eyes are locked on Helen as she starts to trace her fingers round the circles.

She runs her fingers back and forth around the spirals, almost as though she was entering the combination to a safe, and after a few beats there's a deep, muffled CLICK, and the whole tunnel SHAKES, dislodging some dust from the ceiling.

Helen leans back, her eyes wide as the spirals LIGHT UP, the stone becoming almost liquid as it folds in on itself, draining away to leave a football-sized hole in the wall.

Helen gets up, dusts herself down and turns to Ashbourne, pointing to the hole.

HELEN (cont'd)

It's done.

ASHBOURNE

Good. Thank you, Miss Groves.

Helen doesn't look too rewarded by his compliment - and Ashbourne smoothly draws a gun from his jacket and SHOTS her in the chest.

She GASPS in surprise, looking down at the smoking hole in her shirt as she crumples to the floor.

Ashbourne turns to Atkins, who has a shocked look on his face as he stares down at Helen's body.

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CONTINUED: (3)

ASHBOURNE (cont'd)
Atkins? Atkins!
(louder)
Paul!

Atkins blinks, snapping back to attention.

ATKINS
Y-yes, sir.

ASHBOURNE
Please try to pay attention. Tell
the workers who discovered this
that Miss Groves down there is
their reward for a job well done.

Atkins nods and steps backwards, eager to leave the scene,
and with a sly grin Ashbourne crouches down before the hole
in the wall once more.

He reaches his arm inside, right up to his shoulder, frowning
as though searching for something, until there is another
CLICK, and he grins.

The workers nearby stagger back in alarm as a loud RUMBLING
fills the cavern - and a section of the tunnel wall starts to
slide away!

Ashbourne stands as another chamber is revealed within the
wall, utterly black beyond the edge of the tunnel.

ASHBOURNE (cont'd)
Anybody who wants a bonus need only
follow me inside.

With that, he strides boldly into the darkness, and as he
does, we:

BLACK OUT:

END OF TEASER

(CONTINUED)

CONTINUED: (4)

ACT ONE

FADE IN:

2 INT. ACADEMY - FRONT GROUNDS - DAY. 2

It's a glorious day over at the Slayer Academy, even with the moderate frosting of snow covering the grounds.

SOFIA and FRANKIE trudge into view through the ankle-deep layer of snow, wrapped up against the cold. Frankie somehow manages to look stylish even when bundled up for the winter.

FRANKIE

(pouts)

This English weather is something I do not think I will ever get used to.

SOFIA

I grew up in England and I'm still not used to it, Frankie!

FRANKIE

'Ow do you stand the cold? In France, we-

SOFIA

(interrupts)

I'm sure it's lovely. But please don't make me have to listen to you harping on about how wonderful France is at this time of year again. You're getting as bad as everyone tells me I am with my Buffy stories!

FRANKIE

(shrugs)

I cannot 'elp it if you 'ave been raised in underprivileged circumstances.

SOFIA

(raises eyebrow)

What, you mean not in France?

FRANKIE

Exactement.

Sofia chuckles, the comment bouncing right off her as the two arrive at the front entrance.

3 INT. ACADEMY - RECEPTION - NEXT. 3

Stamping her boots on the entry mats to shake off the snow, Sofia shivers a little as she unzips her thick jacket.

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CONTINUED:

SOFIA

If it's any consolation, it's not like any of us can get away anywhere warmer for the rest of the Christmas holidays.

FRANKIE

Vraiment. It is not any consolation at all.

They head into the reception area, passing the large Christmas tree and decorations still hanging from the walls. Sofia glances towards the empty cafeteria.

SOFIA

It's just like the good old days, having the place to ourselves, isn't it?

FRANKIE

It means I 'ave less choice for company.

SOFIA

Oh, stop. Come on, you're not trying to tell me you haven't settled in here just a little by now?

A beat as Frankie looks round. Sofia waits expectantly.

FRANKIE

Perhaps... part of me is getting used to this place now. But I will never call this my 'ome, if that is what you are thinking.

SOFIA

Wouldn't dream of it. Let's go find the others.

They turn to step through towards the rear of the assembly hall - and step straight into HEIDI.

The temperature drops several degrees as she and Frankie coldly glare one another down. Heidi's nose is still a little red from the punch Frankie landed on it recently.

HEIDI

Oh, look who it is. The Academy's resident wife beater.

FRANKIE

(smug)
Heidi.

(MORE)

(CONTINUED)

CONTINUED: (2)

FRANKIE(cont'd)

Strange, I would 'ave thought your nose would 'ave 'ealed up by now, non?

HEIDI

Don't push your luck, Frankie. You got a lucky shot in, everyone who was there could see that. In a straight fight, I'd wipe the floor with you and we both know it.

FRANKIE

Perhaps we should find out?

The two girls take a step closer, narrowing their eyes, and Sofia is quick to dive between them.

SOFIA

Alright, break it up. No fighting on my watch.

HEIDI

(to Frankie)

Letting your girlfriend stand up for you now, are we?

FRANKIE

Sofia, please move aside.

SOFIA

I'll do no such bloody thing! You two have got to find another way to sort out your problems than vague threats of violence.

HEIDI

Oh, there's nothing vague about my threats.

SOFIA

It's not exactly good for morale, is it? We're supposed to be setting an example to some of the younger girls here, and we can't do that if we're at each other's throats!

FRANKIE

I 'ave no problem with anyone else. Only 'er.

HEIDI

(smirks)

That's not what I heard.

FRANKIE

Meaning what?

(CONTINUED)

CONTINUED: (3)

HEIDI

Sorry, can't reveal my secrets.

Frankie takes another step towards Heidi, who tenses up, but Sofia starts to pull her back.

SOFIA

(stern)

Come on, Frankie, let's go! I don't want to have to hear you complain for hours again about getting another ear bashing off Miss Griffin!

FRANKIE

If I can make this *chien* lose a few of those teeth of 'ers, it will be worth it.

HEIDI

Alright, how's about we-

GREG (O.S.)

Girls?

The trio turn as GREG steps into frame. He looks from Heidi to Frankie, picking up on the charged atmosphere.

GREG (cont'd)

Is there something going on here?

A long beat before Heidi smirks again, stepping back.

HEIDI

No problem, Mr. Pierce.

FRANKIE

(frosty)

We are just excellent.

GREG

Good. Because I'd hate to hear about either of you two being reprimanded again.

HEIDI

Wouldn't dream of it.

Heidi glances back at Frankie with a final insolent smirk.

HEIDI (cont'd)

I'll leave you to your schoolgirl crush then, Mr. Pierce. Have a nice day.

(CONTINUED)

CONTINUED: (4)

Heidi turns on her heel and marches away, and Frankie seethes with anger.

GREG

Pay no attention to her, Frankie.
Some girls only have the wrong side
of the bed to fall out of every
morning, it seems.

Frankie looks at him, then without a word stomps off, heading towards the cafeteria. Greg looks to Sofia, who sighs wearily.

SOFIA

And a happy new year.

Greg grins and lets Sofia chase after Frankie, as we cut to:

4

INT. BARBARA'S OFFICE - NEXT.

4

BARBARA is sorting through a long list of names at her desk when there's a KNOCK at the door.

BARBARA

Enter, if you dare.

ELLEN steps into the room - complete with red and white Santa Claus bobble hat. She has a manilla envelope in one hand.

BARBARA (cont'd)

And here was me thinking the
Initiative groomed a sense of
humour out of all of its staff.

ELLEN

Slayer first, soldier second.
Besides, presents are important to
a girl like on my paycheck, so it
helps to get into the spirit.

BARBARA

What can I do for you? I thought
you were still Stateside with your
family?

ELLEN

(removes hat)

Christmas meals aren't my thing.
Soon as I'd sank my last glass of
wine after dinner, I was heading
back to the airport. You put enough
of my family in one room and add
alcohol, things never go well.

BARBARA

I know the feeling.

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CONTINUED:

Barbara motions for Ellen to sit, and she pulls up a chair, looking at the list in her hands.

ELLEN

Setting up a checklist?

BARBARA

Our intake's steadily increasing, and I'm a little concerned that we're going to lose some of the new arrivals in the system if we're not careful. With all those Slayer kidnappings recently, we can't be too careful.

ELLEN

Oh, yeah, I meant to ask - how would you feel about me installing a full CCTV camera network throughout the campus?

BARBARA

The depends. Who'd be paying for it?

ELLEN

We would. The Initiative, I mean.

BARBARA

In that case, I'd say it was a fantastic idea.

Ellen grins and hands the envelope over to Barbara, who reaches out to take it from her.

BARBARA (cont'd)

What's this?

ELLEN

A new mission we think your girls would be well suited for.

Barbara opens the envelope - it's a series of black and white surveillance photos. Ashbourne and Atkins are seen moving between cars and buildings, with another man carrying a long, rifle-sized package.

BARBARA

What am I looking at?

ELLEN

That's Sebastian Ashbourne, a multi-millionaire businessman with connections running into pretty much every underworld market operation we can name.

(CONTINUED)

CONTINUED: (2)

BARBARA

(nods)

Yes, that rings a bell. The Al Capone of the demon marketplace, as I've heard him described.

ELLEN

We believe he's come into possession of an ancient artefact that was safely lost and buried somewhere in this country, and he plans to sell it on to the highest bidder in an auction somewhere in Europe later this week.

BARBARA

There are a few too many vague statements in that sentence for me.

ELLEN

Me too, that's where you come in. Our intel suggests that the artefact is some kind of weapon, although we're not sure what. What we're sure of is that we can't allow it to disappear into the black market.

BARBARA

So you want us to send out a team to retrieve it?

ELLEN

We'll back your girls up as far as we can, but this is basically a snatch and grab that may involve some tougher security than a few alarms and overweight security guards.

BARBARA

Ashbourne keeps a lot of demons on his payroll, I take it?

Ellen nods, pointing to a pair of figures on one of the photographs.

ELLEN

These two are the heads of his security division. Nasbeth and Azkhan, two demons-for-hire. If they're involved, then the artefact has to be dangerous. Those boys don't come cheap.

Barbara chews on her pen as she studies the photographs.

(CONTINUED)

CONTINUED: (3)

BARBARA

Alright, bring me all the pertinent information I'll need and I'll set up a team to head out there. Any idea where in Europe this auction is likely to be?

ELLEN

Soon as I know, you'll know.

Barbara nods, and Ellen gets up and leaves the room, allowing Barbara a quiet moment to peer closely at the photos.

5 INT. CAMPUS - DORM ROOM - NEXT.

5

ALITA is reading through a long letter, sitting cross-legged on her bed, when the door swings open and Sofia steps in, followed by SKYE.

Alita whips the letter out of sight, tucking it beneath her pillow as Skye flops back onto her bed.

SKYE

Man, this weather blows. When do they turn the heat back up in England?

SOFIA

Honestly, that's all you and Frankie have done the last few weeks, complain about the weather! Don't they have cold days in America?

SKYE

Hey, I was in LA, remember? If people saw snow out there, they'd try to shoot it.

Sofia heads to the window, wiping away the condensation to look out across the snow-covered playing fields.

SOFIA

The snow's the only thing I used to like about this time of year. Christmas for me always meant mum and dad would...

She trails off, her spirits suddenly sinking a little. Skye reaches up and pats her on the arm.

SKYE

Don't go all broody on me, Sofes. That's strictly my job round here.

(CONTINUED)

CONTINUED:

SOFIA

Sorry. It's just...

SKYE

It's just you realise how much you miss your mom and dad at this time of year, I get it. I miss mine too.

SOFIA

Yes, but you could always go and see yours, mine are-

SKYE

My parents think I'm dead.

A beat. Sofia glances at Alita, who looks just as surprised.

SOFIA

Oh, I didn't-

SKYE

I figured it was for the best. I couldn't work out an easy way to explain to them that I wasn't ever going to get any older, and that I was gonna need to drink people's blood now and then to maintain my healthy complexion. I figured I should give them a way to stop wondering when I was coming home, let them get on with their lives.

SOFIA

That's... oh, goodness, Skye, that's awful. Why didn't you tell me?

SKYE

(shrugs)

There's a lot of things I don't tell you. Don't take it personal.

SOFIA

So how did you tell them?

SKYE

That's a story for another day.

Skye settles back on her bed, and Sofia gets the hint to drop the subject. Alita wanders over to join her at the window.

SOFIA

What are winters like back in Japan, Alita?

(CONTINUED)

CONTINUED: (2)

ALITA

Cold. This snow is one of the few familiar things I have found here.

SKYE

(chuckles)

Figures. She flies halfway round the world and it's only bad weather that makes her think of home!

ALITA

My brother and I used to go down to the lake behind my house, when I was younger. Every winter it would freeze over, and we could take my sledge and-

DEBBIE (O.S.)

Hey, er, girls!

The trio look round - DEBBIE, the new British Slayer, is standing in the doorway. She looks out of breath.

SOFIA

What is it, Debbie?

DEBBIE

I think you'd better come and see for yourselves.

She dashes off, and with an exchange of curious glances, the girls follow her:

6 EXT. CAMPUS - MAIN QUADRANGLE - DAY.

6

Out in the square between the two sides of the teaching rooms, a small crowd of Slayers has gathered, yelling and shouting at whatever they're surrounding.

Debbie leads Sofia, Skye and Alita into frame, and the girls start to push their way through the crowd of Slayers.

SOFIA

What's going on?

DEBBIE

They just started on each other, right out here in the quad!

SKYE

Who?

The girls reach the front of the circle - and jaws drop as they see what's causing the commotion.

(CONTINUED)

CONTINUED:

Frankie and Heidi are toe to toe, both girls furiously scrapping with each other in a vicious, no holds barred grudge match.

Heidi has her supporters cheering her on, led by Erika, but nobody seems to be on Frankie's side.

SKYE (cont'd)
Alright! 'Bout time we had some
action round here...

SOFIA
We've got to stop them!

ALITA
I am not getting between those two.
There is madness in their eyes.

SOFIA
But... but we can't just let them
knock each other senseless!

SKYE
Why not? Maybe it'll get it out of
their systems and save us all
having to listen to them bitch and
yap at each other, all day long?
Don't tell me you're not sick of
hearing it.

SOFIA
(frustrated)
That's not the point!

Heidi's fans CHEER as she lands a heavy blow across Frankie's jaw, knocking her to the ground.

Heidi takes a moment to raise a victorious hand to her cronies - but Frankie's leg lashes out and sweeps her off her feet.

Sofia watches in horror as Frankie lunges at the fallen Heidi, and what was previously a display of fighting prowess descends into a mess of scratching and clawing.

SOFIA (cont'd)
Alright, that's it!

Sofia stomps forward and plants her hands on Frankie's shoulders, ready to drag her off - but Frankie's flailing arm catches her across the cheek, and Sofia staggers back.

SKYE
Sofes!

(CONTINUED)

CONTINUED: (2)

Alita, Debbie and Skye rush forward, and as Alita and Skye make to grab Frankie and Heidi, a booming voice rings out:

BARBARA (O.S.)
What in the name of bloody hell is
going on here?!?

Everyone freezes. The cheers die down, and there is a deathly silence as the crowd of girls part, and a furious Barbara steps into the circle.

Frankie and Heidi exchange a look, then push away from each other, standing and trying not to look like they've just been tearing each other to shreds.

BARBARA (cont'd)
Why am I not surprised to find you
two going at it?

HEIDI
Miss, Frankie started-

BARBARA
(snaps)
I don't want to hear it!

The girls look sheepishly to the floor as Barbara folds her arms.

BARBARA (cont'd)
Now it's time we settled this, once
and for all. I will not have my
girls fighting each other like wild
animals!

A smile starts to spread across Barbara's face as a thought hits her.

BARBARA (cont'd)
And as a matter of fact... I think
I know just the right way to sort
this problem out for good.

Frankie and Heidi swap a puzzled glance as we:

BLACK OUT:

END OF ACT ONE

(CONTINUED)

CONTINUED: (3)

ACT TWO

FADE IN:

7

INT. BARBARA'S OFFICE - DAY.

7

Frankie and Heidi sit apart from each other in front of Barbara's desk. The headmistress herself isn't in the room with them, leaving the girls to stew for a while.

Both girls are showing the war wounds from their tussle - several bruises and scratches, as well as plasters and bandages over more battered parts of their bodies.

They sit in stony silence for a beat until the door opens, and Barbara, Greg and Ellen file inside.

BARBARA

Ah, good. I see Jaz has been earning her keep by patching you both up, then.

FRANKIE

Yes, miss.

BARBARA

Don't 'yes, miss' me, Frankie.

Heidi smirks, only to realise Barbara is glaring down at her.

BARBARA (cont'd)

And you needn't think you're getting out of this either, Miss Charisse.

Barbara sits behind her desk, with Greg staying by the door and Ellen sitting down on a small sofa against the left-hand wall.

BARBARA (cont'd)

You've both crossed the line this time. I've had experience of all-girl school environments and I know how these little clashes of character can bubble over into scraps, but you're vampire slayers, for god's sake! You have a very specific responsibility to the rest of the free world to maintain!

HEIDI

Miss Griffin, I-

BARBARA

(raises hand)

Neither of you are to speak. Is that clear?

(CONTINUED)

CONTINUED:

The girls nod, both looking suitably sullen. Greg glances at Ellen, who can't help but smirk to herself.

BARBARA (cont'd)
Now. It's painfully clear that you two have a major problem with each other, and it doesn't look like the kind of thing that sitting down and talking it through is going to cure, so...

Barbara opens up the folder Ellen handed her earlier, spreading the photos across her desk for the girls to see.

BARBARA (cont'd)
... you're going on a mission. Together.

FRANKIE
Quoi? What? HEIDI

BARBARA (cont'd)
By yourselves. No backup.

GREG
(shocked)
What?!?

BARBARA
When I send my teams out into the field, I need to know they're going to be able to put their personal differences aside and work together effectively, not start a catfight with each other and risk getting everyone killed!

GREG
Barbara, I have to protest, this isn't-

BARBARA
I'm sorry, Greg, this is the only way.

Barbara leans across the desk and looks both Slayers in the eye.

BARBARA (cont'd)
This is a highly sensitive mission, and I need to know I can trust both of you. If you don't learn to get past your differences and work together, there will be drastic consequences if this mission is a failure.

(CONTINUED)

CONTINUED: (2)

Frankie looks a little perturbed by this, but Heidi raises her head confidently.

HEIDI

It won't be a problem, miss.

BARBARA

Good. Frankie?

FRANKIE

I... I am not sure this is the best way to-

BARBARA

It's not up for discussion.

FRANKIE

(beat; lowers head)

Yes, miss.

GREG

No, no, hang on just a minute. You're not seriously suggesting we send them out alone to do this? If this is what we were discussing earlier, this is a four-girl job! Ellen, will you please talk some sense into her?

A beat as Ellen and Barbara look at each other.

ELLEN

Sorry, Greg, but I've got Barb's back on this one.

Greg scowls at Ellen, then Barbara.

GREG

So I guess I'm not needed at the moment, then.

BARBARA

Greg, you can-

He turns and storms out of the office, and Barbara SIGHS as his footsteps echo back down from the corridor.

HEIDI

(wry)

He seems a little tense. Perhaps Frankie should-

BARBARA

Is any of what I'm saying getting through to you?

(CONTINUED)

CONTINUED: (3)

Heidi gets the message and falls silent.

BARBARA (cont'd)

Now then. Ellen's arranged for a plane to take you from Heathrow out to a location in Valencia, where we believe an auction is taking place for a magical artefact recently unearthed from these very shores. Your mission is simple - retrieve the artefact and bring it back here.

FRANKIE

That is all?

BARBARA

That is all. Ellen will provide all the information you need for the flight over.

HEIDI

When do we leave?

BARBARA

(looks at watch)

One hour. Pack light, this is a time sensitive mission. The auction is tomorrow afternoon and we're still not certain of its exact location.

Frankie and Heidi exchange another glance.

BARBARA (cont'd)

Dismissed.

The girls stand and leave the room. Barbara waits a beat before leaning back in her chair, EXHALING heavily.

ELLEN

Wow. You must've made a great teacher, given how you just bitchslapped those two girls to order!

BARBARA

I hate this part of my job.

ELLEN

Necessary evil. You think they'll manage it?

(CONTINUED)

CONTINUED: (4)

BARBARA

Oh, I have no doubt they will.
Frankie and Heidi are two of my
best girls, so even without their
'situation' I'd have most likely
put them on the team for this one.
(beat)
Now, can you assure me that you'll
have a team standing by if anything
goes wrong?

ELLEN

(nods)

My bosses okayed the whole thing.
They'd rather I lead a team in, but
I convinced them your two girls had
a better chance of sneaking in and
out.
(beat)
You really think this is what'll
make them both pull their heads out
of the ground?

BARBARA

It's a chance to outshine one
another. I have no doubt they'll
both be at a hundred and ten per
cent on this one. A little
competition is always good for
focus.

ELLEN

Let's just hope it all works out
how we planned it, then.

BARBARA

Yes...

Barbara looks down at the photos again, as we DISSOLVE TO:

8

INT. PASSENGER PLANE - DAY.

8

Frankie and Heidi sit a noticeably long way apart inside the
small, twelve-seater jet as it cruises through the sky.
Frankie is busy leafing through the mission notes provided,
but Heidi is staring out through the window.

Frankie continues to concentrate - until a rolled up ball of
paper BONKS off the back of her head.

FRANKIE

(mutters)

Idiote...

HEIDI

Frankie?

(CONTINUED)

CONTINUED:

FRANKIE

What do you want? I am trying to concentrate!

HEIDI

No, you're not, you're avoiding talking to me. I've seen you go through that folder four times already. If you don't know the plan by now, you never will.

A beat - then Frankie drops the notes and turns to face Heidi.

FRANKIE

So what is it?

Heidi stands and slinks a few seats closer to her.

HEIDI

I just wanted to make sure you were going to follow my lead on this mission.

FRANKIE

Follow your lead?

HEIDI

Yes! Come on, Frankie, we both know which one of us is the better Slayer here. I'm faster, stronger, better at fighting, and-

FRANKIE

I 'appen to think you are none of those things.

HEIDI

Well, I'm afraid you're the only person who thinks so. I've been asking around, Frankie, and I have to say...

Heidi trails off, playing it up - and Frankie takes the bait.

FRANKIE

You 'ave to say what?

HEIDI

Well, it's the company you keep.

FRANKIE

Meaning?

(CONTINUED)

CONTINUED: (2)

HEIDI

Meaning you're bosom buddies with two of the biggest liabilities in the whole Academy!

FRANKIE

I do not understand.

HEIDI

Sofia and Skye! We fought about this before, don't you remember?

FRANKIE

(coolly)

I also seem to remember flattening that nose of yours when you tried to insult my friends.

HEIDI

Your 'friends'?

Heidi bursts into laughter, and Frankie reddens.

HEIDI (cont'd)

They can't stand you! Don't you know some of the things they've been saying about you?

FRANKIE

No, but I am interested to know 'ow you do.

HEIDI

Because I keep my ear to the ground. In the Slayer business, you've always got to know who you can trust, because you never know who's going to end up watching your back.

(beat; smirks)

As this little holiday is proving.

FRANKIE

(frowns)

Are you planning on being quiet at any point today? We still 'ave an hour to go before we reach Spain, and I do not want to 'ave to block out your voice for the rest of the flight!

HEIDI

(darkens)

They don't trust you, you know.

(CONTINUED)

CONTINUED: (3)

FRANKIE

Do not be insane. Of course they do.

HEIDI

(shakes head)

You've got it very wrong, precious. They all see you as a big waste of space, swanning around and preening like you're daydreaming about being on the catwalks instead of focusing on the mission at hand.

Frankie tries to look defiant, but doubt starts to creep into her expression as Heidi continues.

HEIDI (cont'd)

The only way you can prove to them that you're the team player you seem to think you are is by getting through this job in one piece, and that's only going to happen if you do what I say.

FRANKIE

And if I don't?

HEIDI

(shrugs)

Then if you get caught, I'll leave you here.

FRANKIE

And I say the same to you.

HEIDI

(smirks)

I don't get caught.

Heidi stands, heading back to her seat on the other side of the plane.

HEIDI (cont'd)

Just think about what I said.

Heidi nonchalantly scoops up the headphones from her seat and plugs into the in-flight radio, leaving a troubled Frankie to try and concentrate on her notes again.

9

EXT. ACADEMY - PLAYING FIELDS - DAY.

9

Sofia and Debbie are running laps of the frosty field, heading back towards the pavilion overlooking the circuit. The girls look like they've had a good workout, but Debbie looks considerably more worn out.

(CONTINUED)

CONTINUED:

They reach the steps of the pavilion, where Skye and Alita are waiting. Skye slurps from a can of Pepsi as Debbie collapses onto the bottom step.

DEBBIE
(breathless)
Is it... always... this tough?

SKYE
You get used to it.

SOFIA
Says the girl who's been sitting on
her arse all morning!

SKYE
(shrugs)
Difference is, I don't need to
prove how fit I am.

Sofia shakes her head and laughs as she sits next to Debbie.

DEBBIE
I'm not sure I'm cut out for
this...

ALITA
We have all said that at some
point.

SKYE
Yeah, some more often than others.

Sofia glares at Skye before addressing Debbie.

SOFIA
Physical fitness is something that
gets better with practice.

SKYE
Yeah, like scr-

SOFIA
Skye!

Skye pokes her tongue out at her - and then notices Alita's blank expression.

ALITA
Like what?

SOFIA
Ah...

GREG (O.S.)
We'll tell you when you're older.

(CONTINUED)

CONTINUED: (2)

The girls look up to see Greg strolling towards them.

GREG (cont'd)
Hello, Debbie. How's the training routine going?

DEBBIE
(disheartened)
I have to have a routine? Can't I just run around a bit and then go back to bed?

GREG
(chuckles)
It's the same for all of us. I have to stay in shape too, it's the only way I can keep up with this lot.

SKYE
(sly)
Yeah, and if you're lucky he jogs with his shirt off, too.

DEBBIE
(blinks)
But I thought he was gay?

A beat. Skye bursts into a fit of giggles, and Sofia blushes on Greg's behalf as he scratches the back of his head.

GREG
Ah, yes, yes I am. But... that's not really the issue here.

DEBBIE
Oh, I'm sorry. I have this habit, whenever I open my mouth and words start coming out... well, it usually leads to embarrassment, and then hiding.

GREG
It's quite alright.

SOFIA
What's the matter with you, anyway? You've looked down ever since Frankie and Heidi set off.

SKYE
Yeah, and what's up with that? Is it my imagination or are they Watcher-less and fancy free?

GREG
It's all Barbara's idea.

(CONTINUED)

CONTINUED: (3)

ALITA

She chose to send them out alone?

GREG

She seems to think that being forced to work together will make them get over their problems with each other.

SOFIA

But you're not so sure.

GREG

I have a bad feeling that only one of them will come back.

SKYE

Which would be bad how?

A beat as everyone turns to look at Skye.

SKYE (cont'd)

What? You were all thinking it.

SOFIA

Moving on... what are they going out there to do? They're in Spain, right?

GREG

Yes, Valencia.

SOFIA

Oo, that's a nice place. I went there when I was little, with my...
(beat)
With my parents.

Greg gives her a meaningful look before reaching for his glasses, giving them a wipe with his shirt.

GREG

They're going to steal back a magical item before it can be auctioned off to the bad guys.

SKYE

Is it a good magical item?

GREG

We don't know.

SKYE

Which usually equals 'bad.'

(CONTINUED)

CONTINUED: (4)

SOFIA

They'll be fine. I'm sure you'll
have nothing to worry about.

Greg doesn't look so sure as we cut to:

10

INT. WAREHOUSE - DAY.

10

Inside a dark, dusty warehouse as a metal door RATTLES up and
out of the way, revealing Frankie and Heidi.

FRANKIE

You are sure this is the place?

HEIDI

Ssh! We're breaking in. That means
being quiet. And yes, this is the
right place. That's what the
mission notes said.

(sly)

You'd have known that if you'd
actually read them, and not just
looked at the pictures.

Frankie seethes as Heidi starts fumbling for a light switch.

HEIDI (cont'd)

According to Ellen's plans, we just
need to find the crate we're
looking for in-

CLICK! The lights come on, flickering across the whole
warehouse - which is filled, floor to ceiling, with
identical, unmarked crates.

Heidi's face drops, as does Frankie's, as the lights continue
to flick on and show them just how big the warehouse is.

HEIDI (cont'd)

... here.

FRANKIE

(mutters)

Baise moi...

Heidi frowns as she studies the crates, and we:

BLACK OUT:**END OF ACT TWO**

(CONTINUED)

CONTINUED:

ACT THREE

FADE IN:

11 INT. WAREHOUSE - NIGHT.

11

Back inside a tall, quiet warehouse, with rows and rows of identical crates stacked neatly next to each other - only it's Sofia who walks between them.

She runs her hand along the wall of crates closest to her, looking up towards the ceiling.

The lights overhead seem to be both much brighter than they should be and BUZZING loudly, and Sofia squints as she looks away.

She stops with a GASP as she almost walks into someone - a girl about her height with long, straight dark hair, her back turned to Sofia.

EMMA (O.S.)

She's gonna bring you nothing but trouble, honey.

Sofia spins round - and sees EMMA walking down the aisle of crates towards her. Sofia looks back round at the girl standing in front of her, and lays a hand on her shoulder to turn her round...

... but the girl always seems to be facing away from her, no matter how hard or fast Sofia tries to spin her round.

EMMA (cont'd)

You can't see her yet. That's not how this works.

Frustrated, Sofia gives up and turns to Emma as the redhead finally catches up to her.

SOFIA

Well, how is this supposed to work? If I'd have known all these meetings of ours were ever going to do is throw vague hints at me and expect me to work them out, I'd have sent off for the bloody Clift notes!

Emma smiles, cocking her head to one side.

EMMA

You really wanna see her?

SOFIA

That depends. Who is she?

(CONTINUED)

CONTINUED:

EMMA

Like I said. Trouble.

SOFIA

That doesn't narrow it down.

EMMA

Oh, trust me. You're gonna remember her. But it's your girlfriends out there y'all need to be more concerned about.

Emma points over Sofia's shoulder, and she starts to turn - and GASPS as the mystery girl LUNGES towards her!

12 INT. CAMPUS - DORM ROOM - NIGHT.

12

Sofia JUMPS up in her bed with a GASP, and it takes a few breathless moments for her to realise where she is.

Skye's bedside lamp clicks on, and Skye squints over at Sofia as she tries to calm her breathing down.

SKYE

What's up, Sofes? Bad dreams?

Sofia glances at her, then dives for her bag, hanging off the corner of her bed, digging out her mobile phone.

SKYE (cont'd)

Who're you calling at this time of night?

SOFIA

Frankie. She and Heidi are in trouble.

SKYE

How'd you know that?

Sofia doesn't answer, listening as she waits for her call to connect - but with a BEEP, she looks down at the display - 'No Network Found.'

SOFIA

Bugger it!

SKYE

Hey, hey, calm down! You're gonna wake up the baby.

Skye jerks a thumb back towards Alita - who is, for once, sleeping soundly.

(CONTINUED)

CONTINUED:

SKYE (cont'd)
She's finally been sleeping
properly since we waxed that dream
demon last week, so don't ruin it
for her now!

SOFIA
Something's wrong, Skye, I just...
I just know it.

SKYE
Look, it was just a dream. I'm sure
wherever those two are, they're
doing just fine.

Sofia doesn't look convinced as we cut to:

13 EXT. VALENCIA - CITY CENTRE - SUNSET. 13

The hazy orange glow of the late afternoon Mediterranean sun
dips across the historic city's skyline, illuminating the
tall church and buildings around it.

It's a fantastic view, so it's a shame our Slayers aren't
able to enjoy it, as we cut to:

14 INT. WAREHOUSE - NEXT. 14

CRUNCH! Frankie uses a crowbar to lever open another crate,
rifling through the packing inside and coming up with... a
bronze statue. She CURSES and drops it back into the crate
with a loud THUD.

HEIDI
(hisses)
Will you shut it up? They'll be
able to hear you in the next city,
the noise you're making!

FRANKIE
We are wasting our time. The notes
said-

HEIDI
(exasperated)
You didn't even read the damn
notes! Unless you have anything
useful to say, shut up and keep
working!

Frankie turns - Heidi is having about as much luck as she
works through the crates on her side of the warehouse. A long
trail of opened boxes lies in their wake.

(CONTINUED)

CONTINUED:

FRANKIE

This is ridiculous! Are we to go through every single box in 'ere, 'oping that one of them is what we are looking for?

Heidi grimaces as she POPS open another crate.

HEIDI

I didn't hear your brilliant mind coming up with any better plans. What's the matter? Are you afraid you're going to break a nail if we keep doing this?

FRANKIE

I am afraid that I am not going to be able to stop myself taking this crowbar to your 'ead if you do not stop 'arassing me!

HEIDI

'Harassing' you? This coming from the girl whose only friends are the girls nobody else wants to play with!

Frankie hops down and marches furiously over to Heidi.

FRANKIE

Take that back!

HEIDI

Make me, bitch!

FRANKIE

Dévergondée!

Frankie SHOVES Heidi - who promptly PUNCHES her right back in the gut!

Frankie GROWLS and dives at Heidi, knocking them both to the floor and resuming their squabble from earlier.

HEIDI

The truth hurts, doesn't it?

FRANKIE

Know something else that 'urts?

WHACK! Frankie SLAPS Heidi across the cheek, grabbing the stunned Slayer by her blouse and dragging her back to her feet. Frankie rears her hand back to punch when:

(CONTINUED)

CONTINUED: (2)

VOICE (O.S.)
(Spanish; subtitled)
Who's there?

Frankie and Heidi freeze, looking to each other.

FRANKIE
(whispers)
Who is it?

HEIDI
(whispers)
It's a guard, stupid! I told you
you were making too much noise!

They hear FOOTSTEPS approaching and see a torch beam start to swing around the warehouse - heading their way.

Frankie looks round - there's no time to hide the evidence that they've been opening all the crates.

FRANKIE
We need to 'ide.

HEIDI
Hide? No way! It's just one guard.
I can take him down without hurting
him.

FRANKIE
(shocked)
You cannot do that! He is just
doing 'is job!

HEIDI
(smirks)
Watch me.

Heidi pushes away from Frankie and hops silently up onto the nearest crate. Using the irregular stacks as a makeshift platform, she bounds quickly towards the incoming guard.

Frankie stands for a beat, trying to decide what to do - then with a roll of her eyes starts to follow Heidi.

Further down the warehouse, the GUARD steps into view - portly, bearded and looking serious as he sweeps his torch across the warehouse, his ears straining to hear anything.

He can't see Heidi, perched high above him and ready to pounce. A grin starts to creep across her face as she takes aim - but just as Frankie catches up to her, there's a loud NOISE from off screen, and the guard spins round.

(CONTINUED)

CONTINUED: (3)

Another set of doors leading into the warehouse are pushed open by two men, and a small flatbed truck starts to trundle inside. Walking alongside the truck are Ashbourne, Atkins and one of the men Ellen referenced earlier - NASBETH.

He's tall and well-built with tattoos on both cheeks. He wears a plain black suit and wraparound sunglasses, scanning the warehouse around him.

The guard lowers his torch and walks over to Ashbourne, who watches the truck as it starts to turn into one of the long rows of crates.

GUARD
Senor Ashbourne?

ASHBOURNE
(offers hand)
I'm delivering my goods ready for
the auction tomorrow, as arranged.

The guard shakes his hand before Atkins hands him some paperwork.

Frankie and Heidi watch the truck as it trundles along the row - and see a plain wooden crate sitting on its back.

HEIDI
Is that...

FRANKIE
That is what you were too ignorant
to let me tell you earlier! The
notes said the artefact would most
likely be delivered 'ere late in
the day, to make sure it was not
left alone for long.

HEIDI
So you let us go through all those
crates, knowing what we were
looking for wasn't here? Why?

FRANKIE
(smug)
Because I wanted to see the look on
your face when you realised you'd
got it all wrong.

Frankie smirks broadly at Heidi, who fumes and turns her attention back to Ashbourne and the others below her.

ASHBOURNE
I'm sure I don't need to impress on
you just how important my stock is.

(CONTINUED)

CONTINUED: (4)

GUARD

Oh, no, senor, I understand perfectly.

ASHBOURNE

If there are any problems or break-ins during the night, I will not be happy. And when I'm not happy, my associates are even less happy.

Nasbeth steps closer, and as his imposing shadow falls over the guard, he GULPS loudly.

GUARD

(nodding)

I will make sure everything is okay, senor. No problems.

ASHBOURNE

Good. Now, Atkins, if you'd be so kind as to pay the man the money we-

THUD! Everyone freezes as a figure drops from the ceiling and lands square in the middle of the group.

Nobody has any time to react as arms and legs LASH out, striking Nasbeth and the guard and sending them skittering across the floor.

ASHBOURNE (cont'd)

What the-

ATKINS

Sir! Look out!

The figure spins round - and it's a young GIRL, about eighteen, all in black leathers. She's slim and athletic with long, straight dark hair. Her eyes fall on Ashbourne, and she grins.

GIRL

You know you couldn't hide it from me for long.

Ashbourne's eyes flick to the floor - and Nasbeth is already getting back up. The girl has her back turned to him.

ASHBOURNE

Listen, I still don't know who you are or who you're working for, but whatever they're paying you, I can double it. Triple it, even. Atkins?

Atkins starts to head over, but the girl SHOVES him to the ground without blinking.

(CONTINUED)

CONTINUED: (5)

Heidi starts to get to her feet, ready to jump down, but Frankie grabs her arm.

HEIDI

What are you doing? We need to be down there, not up here!

FRANKIE

We need to wait and see what is going on!

HEIDI

No, you do. I'm going to find out who that girl is.

Heidi darts to the side and starts climbing back down to the floor. With another CURSE, Frankie follows.

Ashbourne is backing up as the girl advances on him, and all the while Nasbeth is getting ready to strike.

ASHBOURNE

I'm sure there's something we can negotiate here. The item you're after is priceless, I'll admit, but-

GIRL

But if you and your men don't turn around and walk out of here, I'm going to have to show you what happens to people who get in my way.

Ashbourne pauses - and Nasbeth finally LUNGES at the girl, grabbing her from behind.

She struggles against him as Ashbourne dashes off in the direction of the truck, while Atkins scampers into the shadows.

Nasbeth has the girl in a bearhug, and she SHOUTS with exertion as she tries to break free.

The guard runs back over, ready to land a blow, but she KICKS up with her feet, using him as a jumping block to FLIP herself up and over, breaking out of Nasbeth's grip.

She PUNCHES him twice in the back as she lands, and follows it with a roundhouse KICK that sends him spinning to the ground.

The guard fumbles for his gun, and she snaps to the attack - she grabs his wrist and WRENCHES it down with a loud CRACK, and as he cries in pain she CHOPS him in the throat and SLAMS him to the ground, delivering a final knockout blow.

(CONTINUED)

CONTINUED: (6)

Frankie and Heidi have finally made it to the ground, and as they enter the scene the girl is already off in pursuit of Ashbourne and the truck.

Frankie looks at the two unconscious bodies before her in alarm.

FRANKIE

'Ow could she 'ave-

HEIDI

Forget them, you French tart,
follow that girl!

Heidi sprints off in pursuit, and Frankie follows.

They round a corner and see the truck is some way ahead, with Ashbourne just catching up to it. The girl is closing fast.

Ashbourne draws his gun and SHOOTs back at her - but with dazzling speed and grace she jumps up, bouncing off the crates either side of her and cartwheeling round the bullets.

Frankie and Heidi are forced to duck for cover, and Ashbourne takes a beat to register spotting them as well before he yanks the truck's door open.

ASHBOURNE

(to driver)

Go! Go! Get us out of here!

The truck REVS its engine, and Frankie and Heidi are back on its trail, racing to keep up.

FRANKIE

Where did she go?

Heidi looks around, and then up - and sees the mystery girl racing along the top of the crates overhead!

She neatly jumps any gap she comes to, gaining on the truck as it powers towards the rear doors of the warehouse.

The truck finally clears the crates and starts to ACCELERATE, aiming to ram its way outside, but as the girl hits the last crate she JUMPS...

... and in glorious slow-mo she sails down through the air - to land with a neat roll on the back of the truck.

Ashbourne sees her and leans back out of the passenger's door, his gun ready, but she grabs his wrist, SLAMMING it hard against the truck's cabin.

He FIRES a stray shot before dropping the gun - and Heidi YELLS in pain as the bullet grazes her arm!

(CONTINUED)

CONTINUED: (7)

The girl rears back and PUNCHES straight through the rear window of the cabin, laying Ashbourne out, before snapping her other leg round to KICK the driver through his open window.

He slumps in his seat and the truck LURCHES to the left, sending both the girl and the crate skidding off it.

She rolls to her feet as the crate CRACKS open when it hits the ground.

As the truck BASHES into the rear doors, forcing them open, the girl reaches coolly into the smashed crate - just as Frankie tears into frame.

The girl snaps her head up, making eye contact - and GRINS at the breathless Frankie.

GIRL

You need to be a lot quicker than that.

She takes a long, bundled package out of the crate, and before Frankie can catch her she's off, sprinting out through the open warehouse doors.

Frankie's all out of steam, looking in disbelief at the broken crates and the wayward truck as Heidi joins her, examining her arm. The bullet tore a bloody gash along her forearm, but she seems relatively unhurt.

HEIDI

That... that bastard! Do you have any idea how much this blouse cost me?

FRANKIE

(angrily)

Oh, who cares! Did you fail to see us both being beaten to it by that girl?

HEIDI

All I saw was you not stopping her when you had the chance.

FRANKIE

Don't you blame me! You were as much at fault 'ere as I was!

HEIDI

Tell that to the jury, Frankie! You screwed up, and now that girl's gone with-

(CONTINUED)

CONTINUED: (8)

THUD! The girls look round - and the dark-haired girl's unconscious form slides back across to them from outside the doors.

Frankie and Heidi look suitably surprised - and then AZKHAN, the twin of Nasbeth in everything but his bleached blonde hair, steps in through the doors, followed by three more gun-toting lackeys.

Azkhan holds a submachine-gun which he aims at the girls, as his lackeys run over to the truck and carefully extract Ashbourne from it.

AZKHAN

I'm going to have to ask you ladies
to stay right where you are. Oh,
and put your hands up, or I'll
shoot you both somewhere it'll take
you a long time to die from.

Frankie looks at the girl on the floor as she GROANS and stirs, seeing a gun handle-shaped bruise on her cheek, before slowly raising her arms.

With a resigned scowl, Heidi follows suit, wincing as she tries to lift her wounded arm, and as Azkhan GRINS at them both, we:

BLACK OUT:

END OF ACT THREE

(CONTINUED)

CONTINUED: (9)

ACT FOUR

FADE IN:

15 INT. CAMPUS - BARBARA'S FLAT - NIGHT.

15

Inside a small, neatly maintained flat on site as there's a furious BANGING at the door.

Yawning and rubbing her eyes, Barbara steps into frame, pulling on her dressing gown. She negotiates the furniture, wincing at the insistent knocking.

BARBARA

Yes, yes, I'm coming! I heard you
the first few dozen times!

She opens the door to Sofia and Skye, and blinks in surprise.

BARBARA (cont'd)

Girls? What time is it?

SKYE

Sorry, Barb, I tried to stop her,
but she said-

SOFIA

Frankie and Heidi are in trouble.

Sofia pushes past Barbara and into the flat, flicking on the light switch. Confused, Barbara looks at Skye who just shrugs and shakes her head.

SKYE

That's all she's been saying. I
think she's broken.

Sofia is pacing urgently up and down inside the living room, and Barbara guides her to sit down on the sofa as Skye closes the door.

BARBARA

Skye, you may as well make us all a
drink, something tells me I'm going
to be up a while.

SKYE

Will do. Long as you're not about
to ask me to make tea.

BARBARA

Oh, God, no. I'll need something
strong to keep my eyes open.

Sofia is fidgeting nervously as Barbara turns her attention to her, trying to work out what could be wrong.

(CONTINUED)

CONTINUED:

BARBARA (cont'd)

Alright then, Sofia, why don't you start with-

SOFIA

Something's happened. In Spain. You need to do something.

BARBARA

It's all under control.

SOFIA

What? But how can you-

BARBARA

Ellen's got a team out there, keeping an eye on Frankie and Heidi's mission.

SOFIA

(confused)

So... you've had someone watching them all along?

BARBARA

Yes, but they didn't know that. The purpose of this exercise was as much to make Frankie learn to work with Heidi as it was to recover that stolen artefact. Which, I'm sure, is all going just-

She's interrupted by more KNOCKING at the door.

BARBARA (cont'd)

(sighs)

Must be that kind of night...

(calls out)

It's open!

The door opens - and in steps a worried looking Ellen.

BARBARA (cont'd)

Oh, dear...

ELLEN

Yeah, that team I had out in Spain, watching your girl? I think they've hit a problem. Somebody jumped them, and they lost track of the girls in all the fuss... and why is everybody looking at me like that?

Sofia looks at Barbara, a classic 'as if you could ever doubt me!' glare, and we cut from Barbara's worried look to:

16

INT. TRUCK - REAR COMPARTMENT - NIGHT.

16

Frankie, Heidi and the mystery girl are gagged and bound in the back of a large cargo truck, buffeted from side to side as it speeds along a bumpy road.

Heidi's head bounces off one of the many crates and boxes littering the compartment, and with a muffled shout of pain she wakes up.

She nudges Frankie to rouse her, keeping her eyes on the dark-haired girl.

Frankie groans as she sits up, using the edge of a nearby crate to pull her gag down.

FRANKIE

Where are we?

Heidi rolls her eyes - as if she knows! - and motions for Frankie to help her with her gag.

Frankie stands, and despite her hands being bound behind her back manages to pull down Heidi's gag.

HEIDI

In answer to your completely
pointless question, I have no god
damn idea!

FRANKIE

(off girl)

What about 'er?

HEIDI

What about her?

FRANKIE

Maybe she knows something?

HEIDI

Then why don't you ask her, seeing
as you want to be such good
friends?

FRANKIE

I am trying to 'elp us both!

HEIDI

You're trying to help yourself,
same as always! If you had a way to
get out of here now and leave me,
you'd take it. Admit it!

(CONTINUED)

CONTINUED:

FRANKIE
(smirks)
Oui. I would.

Heidi hesitates for a second, surprised Frankie would actually come out and say it! Frankie shuffles over to the dark-haired girl, removing her gag and nudging her until she starts to stir.

FRANKIE (cont'd)
Wake up, *étranger*. We are all in
big trouble.

The girl blinks, coming round, then GROANS as she sees the captive Heidi and Frankie.

GIRL
Great. Not only did they catch me,
they threw me in here with you two
losers as well.

HEIDI
Well, maybe if you'd done a better
job escaping, you'd be in a
position to pick on us about it. As
it is, you got caught too, so deal
with it!

The girl blinks, looking to Frankie as she sits up.

GIRL
She always this aggressive?

FRANKIE
(nods)
Malheureusement.

GIRL
(frowns)
Huh?

FRANKIE
I said 'yes.'

GIRL
Oh. You should just stick to
English, you know. Otherwise I'm
gonna think you're speaking Martian
or something.

HEIDI
(snaps)
Are you two quite finished bonding?
What the hell is going on here?

(CONTINUED)

CONTINUED: (2)

GIRL

(sly)

We screwed up and got caught,
blondie. Thought that much was
obvious.

FRANKIE

Who are you?

DELANEY

I'm Delaney. You?

FRANKIE

I am Frankie, she is 'eidi.

DELANEY

(nods)

So what brings you to the luminous
city of Valencia?

HEIDI

Why should we tell you?

DELANEY

Because we could all be stuck back
here for a while yet, and I don't
have any good stories I feel like
sharing today. Were you after the
same thing I was?

FRANKIE

We were.

DELANEY

You know what it is?

HEIDI

Don't you?

DELANEY

Didn't ask. Boss lady says 'go
fetch,' I fetch.

HEIDI

Like a dog. How appropriate.

Delaney narrows her eyes and glares fiercely at Heidi.

DELANEY

(to Frankie)

You'd better tell your friend here
I could still wrap her face round
her ass even with both hands tied
behind my back!

(CONTINUED)

CONTINUED: (3)

FRANKIE

(shrugs)

She is no friend of mine, do your worst.

Delaney eyes them both, puzzled.

DELANEY

So what's the deal with you two?
Who are you working for?

Heidi looks at Frankie, but before either can reply they're jolted around as the truck comes to an abrupt stop.

They hear footsteps heading round the truck, before the tarpaulin covering the rear is pulled back to reveal Ashbourne, Nasbeth and Azkhan.

ASHBOURNE

Bring them out here.

The two bodyguards climb into the back of the truck, first manhandling the protesting Heidi and Frankie out, then coming back for Delaney.

She makes a big deal of resisting being picked up before they finally THROW her out of the truck.

17 EXT. DIRT ROAD - CONTINUOUS. 17

Delaney lands on the dusty road with a THUMP, and as she peers up at the two Slayers we cut back to:

18 INT. BARBARA'S OFFICE - NIGHT. 18

Barbara, Ellen and Greg are all on different phones, talking urgently as Sofia and Skye wait on the sofa.

SKYE

You feel like telling me now how you knew something was wrong?

SOFIA

(shakes head)

I'm not sure I understand it myself.

SKYE

Doesn't mean you can't tell me about it.

Sofia looks at her, then opens her mouth to answer, when:

ELLEN

(to others)

We've got them.

(CONTINUED)

CONTINUED:

BARBARA

Where?

ELLEN

Dirt road leading out of Valencia
and over towards the coast. I've
got a chopper on its way, be there
in minutes.

GREG

How did you find them so-

ELLEN

Tracking device.

BARBARA

Tracking device.

A beat as the two ladies swap glances.

BARBARA

(shrugs)

Educated guess. Wouldn't be the
first time.

ELLEN

But again, it's done its job.

BARBARA

Please don't make me admit that.

SOFIA

So you're going to get them?
They're going to be alright?

ELLEN

Well... we'll see. My boys are on
their way, and they're equipped for
pretty much anything.

(to Barbara)

They'll bring them home.

BARBARA

(nods)

Alright, let's hope they do.

(to Sofia)

And when all this is done, we're
going to have to have a
conversation about how you knew
something was wrong.

Sofia bites her lip, and we cut back to:

19

EXT. DIRT ROAD - NIGHT.

19

The glittering waters of the Gulf of Valencia form the
backdrop as the three girls stand at the edge of a high cliff
overlooking the shore. Heidi glances over her shoulder - and
it's a long way down.

(CONTINUED)

CONTINUED:

Ashbourne stands behind Nasbeth and Azkhan, who aim their guns at the trio.

DELANEY

So this is how you do business, is it, Mr. Ashbourne?

ASHBOURNE

This is how I deal with people who try to steal my property, yes.

DELANEY

It's not your property! You stole that thing, we both know that.

ASHBOURNE

And can you honestly tell me you have its best intentions at heart?

Delaney falls silent, and Heidi leans over to whisper in Frankie's ear.

HEIDI

I think we can do this. You drop and roll, I dive to the left, and-

FRANKIE

Do not be stupid! We 'ave nowhere to go!

ASHBOURNE

Ladies? Something you'd like to share with the rest of the class?

HEIDI

(sweetly)

Nothing important. Just detailing how I'm going to jam my boot up your ass and use you to beat your two goons here to death.

Ashbourne and his men LAUGH at her defiance - and unseen by anyone, Delaney continues to work at the bonds round her wrist with a splinter of wood, broken off the nearest crate when she was dragged out of the truck.

ASHBOURNE

Thieves with spirit! That's a rare thing indeed. It's almost a shame to have to kill you all, but you can go to your graves knowing I will honestly feel quite bad about doing it. For at least a day or so.

Ashbourne turns to Azkhan, who loads his gun with a loud CLICK, aiming it at Delaney.

(CONTINUED)

CONTINUED: (2)

ASHBOURNE (cont'd)
Kill the dark-haired one first.
She's caused me the most trouble.

DELANEY
My name... is Delaney.

Azkhan raises an eyebrow - and Delaney suddenly BREAKS FREE of her bonds, sweeping her foot round to kick up a spray of dirt into their faces!

Nasbeth CURSES and OPENS FIRE, but Delaney has already shoved Frankie and Heidi to the ground.

They can only watch as she backflips neatly towards the two goons - a kick knocks Azkhan's gun from his hand, and she grabs him and spins him round, using him as a human shield as Nasbeth FIRES again.

Bullets pepper Azkhan's body, and as he slumps Delaney is already on the offensive, cartwheeling over his body and DROP-KICKING Nasbeth to the ground.

Ashbourne races back towards the van as Delaney CHOPS Nasbeth either side of his neck, and as he starts to CHOKE and writhe underneath her, she grabs his head in her hands - and TWISTS. There's a CRACK as his neck snaps, and he drops limply back to the ground.

The truck starts up again, dislodging a spray of dirt as it pulls away, and despite Delaney's efforts to sprint after it, she can't get to it before it accelerates away.

She comes to a stop, watching helplessly as the truck speeds away into the night.

DELANEY (cont'd)
(yells)
Damn it!!

She stomps back over to Nasbeth and Azkhan's bodies, rifling through their pockets as Frankie and Heidi push themselves upright.

FRANKIE
What are you doing?

Delaney ignores them - and finally discovers a SWITCHBLADE. She pops the knife out and examines it - just as the distant sounds of an approaching HELICOPTER can be heard.

She looks round and sees the 'copter swooping in, its searchlight sweeping the ground beneath it.

DELANEY
Friends of yours?

(CONTINUED)

CONTINUED: (3)

Frankie and Heidi don't have an answer, and Delaney stands, tossing the knife over to them.

DELANEY (cont'd)
There you go. Random act of
senseless kindness. Don't make me
regret it.

HEIDI
How do you know we won't just come
after you once we're free?

DELANEY
Slayer code of honour.

Frankie blinks, and Delaney grins.

FRANKIE
'ow did you-

DELANEY
Takes one to know one.

She starts to back away.

DELANEY (cont'd)
Don't try to follow me. I fight
dirty when I'm cornered.

She glances back up at the helicopter and then starts to jog
away, before Frankie calls after her:

FRANKIE
Wait! Where did you come from? Who
sent you? Stop!

She calls out again, but Delaney is long gone. Her eyes stay
in the direction Delaney made her escape as Heidi shuffles
over to the knife, starting to saw through her bonds.

In a few moments, the helicopter's searchlight falls on them,
and as the girls shield their faces against the dust the
chopper's blades kick up as it hovers over them, we DISSOLVE
back over to:

20 INT. CAMPUS - INFIRMARY - DAY.

20

Frankie is lying back on one of the beds, Heidi in the next,
as JAZ talks to Barbara and Ellen.

JAZ
Heidi's arm took a bit of a scrape
from the gunshot she suffered, but
other than that they're both fine.

Barbara nods and steps over to the girls' beds.

(CONTINUED)

CONTINUED:

BARBARA

So what can you tell us about what happened?

FRANKIE

Not a lot. We met that Ashbourne man you told us about, but that other girl surprised all of us.

HEIDI

Yeah, but at least she didn't get the artefact, right?

ELLEN

But neither did we.

BARBARA

You let me worry about that. Soon as that thing surfaces again, we're sending out a team to bring it back for good.

FRANKIE

She also... she said she knew we were Slayers, and when I asked 'ow, she just said 'it takes one to know one.'

Barbara and Ellen swap concerned glances.

ELLEN

Rogue Slayer?

BARBARA

There's lots still unaccounted for, it's definitely a possibility.

ELLEN

I'll see what I can find out.

BARBARA

(to girls)

You both rest up, you've seen enough action for one week.

The two ladies head for the exit, before Barbara pauses in the doorway.

BARBARA (cont'd)

I don't suppose you two managed to work past your differences as a result of all this, did you?

Frankie looks to Heidi, who pouts for a beat before replying.

(CONTINUED)

CONTINUED: (2)

HEIDI

Well... I suppose seeing as we both screwed up, I'm willing to accept that Frankie isn't as hopeless as I keep saying she is.

BARBARA

That's a start... I suppose.
Frankie?

FRANKIE

I do not think we will be exchanging Christmas cards any time soon... but there will be no more fights in the street.

BARBARA

Good. At least we got something out of all this!

She leaves, and Frankie and Heidi stay in silence for a beat as Jaz moves over to the other side of the infirmary.

HEIDI

I still hate you, though.

FRANKIE

The feeling is more than mutual.

They look across - and there's a very brief smirk between them before we cut to:

21 INT. STONE CORRIDOR - DAY.

21

A long, stone-walled corridor, looking like it belongs in a castle, as a tall, elegant woman strides down it, away from us. She has long, dark hair and is dressed all in black.

DELANEY (O.S.)

I didn't get it.

The woman stops and turns - this is KIRA BROGAN. Last time we saw her, she was extracting the Vatosh from a crashed van.

KIRA

Come again?

Delaney steps into frame, hands behind her back, head down. She's still spattered with mud from her Spanish adventure.

DELANEY

I screwed up. We lost it.

KIRA

(beat)

Well, I can't say I'm surprised.

(MORE)

(CONTINUED)

CONTINUED:

KIRA(cont'd)

I should have sent Rachel - Dana,
even.

DELANEY

(incredulous)

Dana? Be real! She's about as sane
as-

KIRA

She gets the job done. Something
you seem to have a lot of trouble
doing.

Delaney bites her lip and backs down - it's clear she's
pretty overawed by this woman. Kira looks Delaney up and
down, then with a roll of her eyes turns on her heel and
starts walking away.

KIRA (cont'd)

Don't just stand there looking
pathetic, Delaney. Go and clean
yourself up. And next time I give
you a mission, don't give me cause
to regret bringing you here.

Delaney looks up and watches Kira walk away - and a single
tear starts to roll down her cheek.

Delaney fights back the emotion for a moment, then turns and
walks away - and we:

BLACK OUT:

END OF SHOW