

SLAYER ACADEMY

"Climb The Walls"

by
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TEASER

FADE IN:

1

INT. BARBARA'S OFFICE - NIGHT

1

We fade in on a pacing BARBARA, looking tired and stressed out from the recent events. She's on one end of a phone receiver.

BARBARA

(into phone)

Yes, I understand that but... the girl has requested burial, and...

(beat; sighs)

Look, I'm sorry, but we really need to get this done. The girls have all been feeling the pressure of what happened, and until we get this... incident out of our systems things won't get better.

(beat; nods)

Thank you. I appreciate that.

Barbara near enough SLAMS the phone down and lets out a annoyed sigh.

She sits back down on to her chair and grabs a nearby book with a dark blue cover. She opens it and we realize that it's an address book, filled in with many names.

Barbara flicks to the "C" page, and with a pen in one hand begins to scroll down before she stops at a name: "Laura Charisse," which has a phone number next to it.

She dials the number and puts the phone to one ear, looking slightly nervous.

BARBARA (cont'd)

(into phone)

Oh, hello, is this... is this Laura?

And with a still nervous Barbara, we cut to:

2

INT. CAMPUS - ACADEMY HALLS - NEXT

2

SOFIA is walking gingerly down the academy halls with an ever concerned expression on her face. BRAEDEN is walking besides her. They appear to be arguing.

BRAEDEN

C'mon, Sofia, just let me-

SOFIA

I just don't see why you like her so much.

(CONTINUED)

Braeden stops dead in his tracks.

BRAEDEN
(groans)
Oh, not this again!

SOFIA
Yes, 'this again.' It's a pretty
bloody big thing to me!

Braeden sighs, standing before Sofia and trying to get her to make eye contact.

BRAEDEN
Sofia, you're the only one that I
have feelings for. I'm not gonna go
run off with Darcie just because
we're, you know... similar.

SOFIA
How?

BRAEDEN
Well... we both...
(quickly)
... have red hair!

SOFIA
(beat)
Your hair is brown.

BRAEDEN
Well... oh. I never told you about
that. Right.

Sofia looks confused but just shrugs it off.

BRAEDEN (cont'd)
I just feel like you don't trust
me. With everything that's going
on, trust is the one thing we all
need right now.

SOFIA
Braeden, of course I-

And she's cut off when ERIKA comes running into the frame from behind.

ERIKA
(breathless)
Sofia! I need to, er... do you have
a minute?

Sofia hesitates, clearly still a little pissed off with Erika, and she looks at Braeden before turning back to Erika.

(CONTINUED)

SOFIA
What is it?

ERIKA
Something you need to see.

BRAEDEN
Shall I come with?

ERIKA
(quickly)
No!
(off his look)
I mean... no thank you. It's a
girls'... thing.

And with that, Erika grabs Sofia's arm and is already leading the way.

INT. CAMPUS - CLASSROOM - NEXT

Erika and Sofia are in one of the Academy's classrooms, standing before a television and VCR mounted on a mobile frame.

Sofia is holding the video cassettes that Skye liberated from Delaney's hideout, turning them over in her hands.

SOFIA
How... how did you get these?

ERIKA
That is not important.
(beat; off look)
And I can tell when you're giving
me one of those looks, Sofia.

SOFIA
I'm not...
(shakes head)
Never mind. Did you... did Skye
have anything to do with this?

Erika remains quiet, and Sofia decides not to push it.

SOFIA (cont'd)
Do you know what's on them?

ERIKA
I do not. Just that it will help.

Sofia looks back at the tapes, hesitating for a long moment before turning and slotting them into the VCR.

SOFIA
I hope this works...

(CONTINUED)

The screen stays blank for a few moments, then suddenly springs to life in a burst of snow.

ERIKA

What is happening?

SOFIA

I'll tell you as soon as something shows up, don't worry.

(beat)

And Erika?

ERIKA

Yes?

SOFIA

Thank you. For trusting me with this. I know I didn't exactly do myself any favours by getting into a fight with Skye earlier.

ERIKA

You have your methods for dealing with situations, and I have mine. On this occasion, mine worked better. I know you wish for Skye to be proven innocent as much as I do... and I don't believe I can accomplish that alone.

Sofia manages a wry smile at Erika's honesty, before turning her attention back to the screen.

After a short while the snow clears, and we are able to see the quadrangle of the school through the view of a security camera.

Sofia peers closely at the screen, watching for any movement - when suddenly a dark figure emerge from behind a corner wall.

SOFIA

I see something.

She watches intently as the figure steals across the quadrangle, sticking to the shadows as best they can.

Sofia pauses the video as the figure draws nearer, and she can now make out a GIRL with dark hair, dressed in black.

Sofia frowns as she studies the screen for a beat, trying to identify the mystery girl from the flickering, fuzzy image on the screen.

ERIKA

What? What is it?

(CONTINUED)

Sofia's eyes suddenly widen, and her jaw drops as she identifies the girl at last.

ERIKA (cont'd)

Sofia? Sofia, what do you see?

Erika reaches out and touches Sofia's arm, snapping her out of her surprise. Sofia slowly turns to look at Erika.

SOFIA

It's... it's Delaney. Skye was right...

We register Erika's shocked face, before:

BLACK OUT:

END OF TEASER

ACT ONE

FADE IN:

4 INT. CAMPUS - CLASSROOM - NIGHT

4

We're back to the scene, Erika and Sofia wearing suitably shocked expressions.

SOFIA

I knew it. I just knew it had something to do with them!

Sofia breaks into the first genuine smile we've seen in a long time from her.

SOFIA (cont'd)

Do you know what this means? We have the proof that Skye didn't kill Heidi! She's innocent, and we can prove it!

ERIKA

But we do not have proof that she did either.

SOFIA

Oh, so what? She just broke into the school for the hell of it?

Erika doesn't respond.

SOFIA (cont'd)

Whatever. Look, I'm taking the tapes to Barbara. She can decide the verdict.

Sofia ejects the tapes from the video, but as she steps towards the door, Erika dashes forward and stops Sofia from leaving.

ERIKA

Sofia, you must not tell anyone else about this!

SOFIA

Why on Earth not?

ERIKA

If we hand the tapes to Barbara when those men from the Council are still at the Academy, then they will get hold of the tapes. The truth will get taken out of our hands again.

(CONTINUED)

SOFIA

What are we supposed to do, then?

ERIKA

I think I can find Skye again if I go looking. Maybe she heard something else about the situation and can help us.

SOFIA

I meant with the tapes.

ERIKA

(beat)

You'll think of something. If I'm going to have any chance of finding Skye, I must go at dawn. I must get some sleep now.

SOFIA

Erika, I'm sure I don't need to remind you how risky this idea of yours is...

ERIKA

No, you do not.

SOFIA

(beat)

Well, alright. Be safe.

Erika heads for the door and exits, and Sofia turns back round to ponder the situation, but only briefly because Braeden emerges behind her.

SOFIA (cont'd)

Oh! Braeden.

BRAEDEN

What are you doing in here? I know you're normally the first one to class, but still...

Sofia is visibly uncomfortable, and Braeden can pick up on her edginess.

SOFIA

Oh, erm... Erika thought she heard something. In the, uh, ladies room.

(beat)

False alarm. It was just a... butterfly.

BRAEDEN

(raises eyebrow)

A butterfly.

(CONTINUED)

SOFIA

Yup! Just, you know... a really big one. Made a proper racket.

BRAEDEN

Right...

Sofia looks at the door, and then back at Braeden.

SOFIA

Well! I've, er... it's late. Time for bed. Good night.

And with that, Sofia leaves behind a bemused but also slightly wary Braeden.

ELLEN is laying down on the infirmary table, whilst AIDEN and JAZ are busily working around her.

ELLEN

Listen, guys, seriously, I'm fine. I just got a little sick, nothing to panic about!

JAZ

You were more than 'a little sick' when we found you, Ellen. You were barely conscious, feverish and delirious with it.

ELLEN

Well... okay, so I wasn't in great shape. But that was then. Look. See? Fine.

She tries to stand off the table, but Aiden gently pushes her back down.

AIDEN

Uh-uh. You're not going anywhere until we've finished our exam.

(to Jaz)

I'll go and find Barbara.

ELLEN

(quickly)

No!

Everyone turns to look at her. A beat.

ELLEN (cont'd)

Uh, I mean... no point worrying her right now.

(MORE)

ELLEN (cont'd)
I'll be alright, she doesn't need
something else to stress about at
the moment.

Jaz doesn't look too sure, and Aiden turns to glance over to
the supply cabinets.

AIDEN
Where's Debbie when you need her?
We could use an extra pair of hands
about now.

JAZ
I haven't seen her all night.

ELLEN
So... what's the diagnosis?

JAZ
I'm not really too sure. You show
no signs of anything harmful being
in your body, and all your tests
came back fine. So what exactly
caused you to puke your lungs out,
if you'll excuse the term?

AIDEN
Is there any kind of medication
you've been taking? Those kinds of
things can sometimes create phantom
illnesses, and with a Slayer
metabolism like yours, who knows
what side effects could spring up.

Ellen hesitates for a moment.

ELLEN
Erm, no. Nothing I can think of.

Jaz ponders for a moment.

JAZ
Hmm. Well then, looks like the best
thing to do is just get some rest.

ELLEN
Meh, it's probably nothing. I'll be
fine in a day or two.

JAZ
I hope so. We can't have even more
slayers out of action.

Ellen lays back with a concerned face - she lied and she
knows it.

6 INT. KIRA'S CASTLE - CORRIDOR - NIGHT 6

We're in the familiar castle where Kira and her crew of misfits reside. We follow a dusty old corridor filled with old books covered in cobwebs to a large metal door.

As the door opens upwards we see pure WHITE:

7 INT. CASTLE LAB - NEXT 7

As the camera focuses we see it's in fact a modern LABORATORY, filled with a wealth of scientific equipment. Most of it is still half-unpacked, covered in plastic sheeting and waiting installation.

As we venture in we see KIRA dressed in a white lab coat, holding a test tube half full with purple liquid. She's reading from a chart before her, before she looks up and speaks:

KIRA

Oh, shut up Rachel. She's fine. She can't feel a thing.

RACHEL suddenly appears from off screen wearing her normal street clothes.

RACHEL

'Can't feel a thing'? She's in pain! It's obvious. If you'd just talk to her, you'd-

KIRA

Get some goobledy-gook answer about death or Wheeto's or something. I'm doing all this precisely because I don't want to keep putting her through this. The sooner she can tell me what I need to know, the better.

RACHEL

(crosses arms)

I just don't see why we have to take such drastic measures.

KIRA

Look, Rachel. I tried patience. I tried talking to her. We don't have much time left, and I need to know what she's talking about.

RACHEL

And you're gonna feed her that?

She points at the purple liquid.

(CONTINUED)

KIRA

No, this is for me. Homemade
painkillers. It does the body good.

Rachel scowls, taking a moment to look around the lab.

RACHEL

Since when did we have a lab,
anyway? Seems a little post-modern
for this cage of oppression.

KIRA

Just had it built last week. I
don't tell you girls everything
that goes on in this castle, you
know. Keeping things need-to-know
lessens the chance of any of you
blabbing out in the field.

DELANEY suddenly bursts into the lab.

DELANEY

Kira, Hamish said you were in...

She trails off, skidding to a halt as the sights around her
sink in.

DELANEY (cont'd)

(confused)

When did we-

KIRA

(irritated)

What is it now?

Delaney blinks, snapping out of her surprise.

DELANEY

It's the tapes. The tapes are
missing.

Kira freezes, and Rachel looks from her to the guilt-ridden
Delaney, trying to work this out.

RACHEL

What tapes?

KIRA

(narrows eyes)

You'd better not be talking about
the surveillance tapes we took from
the night that whore was murdered.

RACHEL

(shocked)

Wait, what?!?

(CONTINUED)

Delaney nods shamefully. Kira's cold glare shrinks Delaney in her boots before Kira throws her hands up in the air.

KIRA

Ugh, idiots! Every single one of you!

RACHEL

What's going on? You're stealing from the Academy again now?

KIRA

I don't recall having to explain myself to you, Rachel.

RACHEL

Why wasn't I in on it?

KIRA

You were busy.

RACHEL

Oh, right, 'busy' as in wasting my time trying to steal more worthless magical trinkets that you decide you don't really need!

Kira steps towards Rachel, her growing anger starting to fade in the face of Kira, but she keeps her defiant expression.

KIRA

If I tried to sit down and explain every facet of my plans to you two every time I needed something doing, I'd never have the time to get anything done!

RACHEL

But you-

KIRA

(over her)

And with Dana out of action, that puts more work on the two of you, so if you have a problem with the way I'm running things, now's the time to speak up!

Rachel is silent. Pissed off, but silent. Kira steps back, smirking victoriously.

KIRA (cont'd)

That's what I thought.

Kira turns back round and leers at Delaney.

(CONTINUED)

KIRA (cont'd)
Get those tapes back. I don't care
if you have to storm the entire
academy using a bulldozer to do it.
We can't let these tapes fall into
the councils hands.

DELANEY
Understood.

KIRA
Rachel, go with her. Maybe the two
of you will marginally increase the
chance of something going my way
for a change.

Rachel opens her mouth to say something, but gets cut off by
Kira.

KIRA (cont'd)
This isn't up for discussion,
Rachel. Do as I say!

Rachel shoots an icy look at Kira before leaving.

Kira puts her fingers on her temples and closes her eyes
before managing a sigh. On this, we cut to:

We're in the main squad's bedroom, and we view the world
outside from a closed window, It's pitch black apart from the
bright crescent moon.

We pan across to see Sofia sitting on the end of her bed,
looking across at the others in the room - GREG, ALITA, TYSON
and FRANKIE.

GREG
Sofia, we've been going over this
for hours. Can we please just get
some sleep?

SOFIA
No. Not until everyone is agreed.

We cut to see Frankie, surprisingly helping Alita look all
dolled up. Alita's hair looks more glamorous and you can tell
she's wearing make-up from the certain glow in her cheeks.
Alita, for her part, looks a little bemused by the attention.

FRANKIE
Are we not agreed already?

ALITA

Yes, I thought we'd all agreed to broadcast the tapes to everyone in the school.

TYSON

No, Frankie said 'yes' and you agreed with her. I still say it's a bad idea, and so does Greg.

ALITA

But this way, everyone will see that Delaney killed Heidi.

GREG

Yes, but we don't even know that.

SOFIA

We've been over this a million times. What else is she going to be doing here? She just happens to be snooping round on the night one of us gets killed? Delaney hates Skye, that's reason enough to frame her. Heidi probably found her and came off second best in the fight.

GREG

My point is that there's no way to prove that. We know she was here, but there's nothing to directly say she was the one who killed Heidi.

FRANKIE

Then we lie.

All the girls look at Frankie with various "What?" style expressions.

TYSON

Lie about what, exactly?

FRANKIE

We give them false 'ope. If people see that Delaney was sneaking around the Academy, people will actually believe 'er to be the killer and stop pointing a finger at one another.

SOFIA

No. Lying is even worse than showing them the tapes in the first place. That's when stuff happens and the Council get involved.

(rubs head; sighs)

(MORE)

(CONTINUED)

SOFIA (cont'd)

Ugh, this is all so frustrating! If we show the tapes, then things could easily get out of hand and we'll end up going nowhere fast. If we don't show the tapes, then we're no better off then we were before.

ALITA

It seems that we can't win.

FRANKIE

And it seems that I can't curl your 'air.

Frankie removes the curling device from Alita's hair and fiddles with it a little.

SOFIA

Why are you doing that now?

FRANKIE

It is good practice. And I am bored. When I am bored, I style.

TYSON

I second that.

(beat)

The boredom, not the styling thing. That's just... well, French.

FRANKIE

(shoots her a look)

Besides, we never know what is going to 'appen and at what time. It is best for Allie to be prepared.

ALITA

Frankie's taught me something. If you feel good on the outside, you can also feel good on the inside.

TYSON

(eyes her)

Oh my God, it's finally happened. She's gotten so shy she's looped around and become a fashionista!

Sofia falls back on her bed with an irritated HUFF, rubbing her tired eyes. Frankie tries to work on Alita's hair again, and Tyson looks to Greg for some sort of advice.

GREG

Look, it's past midnight. I think the best plan right now is get some rest. These things have a way of-

(CONTINUED)

8 CONTINUED: (3)

8

He's cut off by the sound of SMASHING GLASS. He whips round, as do the other girls. Nobody says a word as the slayers bolt for the door, and we cut to:

9 EXT. CAMPUS GROUNDS - NEXT

9

Greg and the girls all race down an Academy hallway, before skidding to a halt as one.

We see broken glass all over the floor and two bodies in a heap. It's none other than Delaney and Rachel!

DELANEY

You idiot! I told you not to put so much weight on the glass!

RACHEL

If it weren't for your big ol' thunder thighs, then I wouldn't have had to!

A beat - and they look up to see the girls staring straight at them, not looking threatened in the slightest.

RACHEL (cont'd)

Bail?

DELANEY

Bail.

And on this, we:

BLACK OUT:**END OF ACT ONE**

ACT TWO

FADE IN:

10 INT. CAMPUS HALLWAY - NIGHT 10

And we're off. Rachel and Delaney split up and run in separate ways across the campus.

The squad look at each other for a brief second before breaking up into pairs - Greg and Sofia go one way, Alita and Tyson go the other. This leaves a worried yet annoyed Frankie behind.

FRANKIE

Hmpff.

And on this, we cut to:

11 INT. CAMPUS - SCIENCE LAB - NEXT 11

CRASH! Beakers are falling off the shelves as Alita is flung backwards against a cupboard.

Rachel steps into frame, CRACKING her knuckles with a mean smirk.

RACHEL

If that's all you've got...

She grabs Alita and THROWS her onto a nearby desk, which SPLINTERS into wood chips.

RACHEL (cont'd)

... then they really aren't teaching you enough here.

Alita rises up, coughing a little as she glares defiantly back at Rachel. Her eyes glance quickly over Rachel's shoulder, too fast to register.

ALITA

You didn't count on something.

RACHEL

Oh, really?

Rachel suddenly stumbles forwards as if she was pushed, and Alita GRABS her, carrying her through the air to perform a MONKEY FLIP, THROWING the startled Rachel into one of the science lab doors, which SMASHES open as she impacts.

A hand pulls Alita up from where Rachel was standing - it's Frankie! She offers Alita a wry grin.

FRANKIE

Strength in numbers.

(CONTINUED)

They turn around to see that Rachel has disappeared, just as Tyson races into the science lab.

TYSON

Where is she?

ALITA

(points to broken door)

Gone. Right in front of us.

TYSON

How do they always do that?

ALITA

Come on. We have to go and find Sofia and Greg. If we can catch Delaney, then perhaps we can get some answers.

And they're heading out the door before finishing the sentence. On this, we cut to:

It's dark outside, but the floodlights of the Academy help to guide Sofia and Greg's way towards the fleeing Delaney.

They run across the quadrangle of the campus, until Delaney is stopped by a wall, preventing her from escaping.

She turns to face Sofia and Greg as they come to a halt before her, Sofia looking forward to some action.

SOFIA

Your luck just ran out. Give yourself up, and maybe we'll-

With a flashy display of flips, Delaney CHARGES towards Sofia and Greg, catching them both out and knocking Greg out cold with a KICK to the face.

Sofia is slightly stunned by this, but she launches herself into battle.

Delaney lands a KICK to the gut of Sofia, and she complies with a RIGHT CROSS to Delaney's face.

Sofia blocks a punch and then throws it back at Delaney. She ducks it, rolls to the other side. Sofia throws a punch, she blocks it with her arm.

Sofia throws out a kick which Delaney blocks, sending a left hook back but Sofia grabs her arm and twists it behind her back.

SOFIA (cont'd)

Give it up. You're not getting the tapes back.

DELANEY

Or maybe I already have them?

Delaney STAMPS her foot down on Sofia's and spins out of the hold.

SOFIA

It was you, wasn't it? You killed Heidi.

DELANEY

Maybe... maybe not. It's gonna be a lot of fun watching you all try to figure it out either way.

And with that Delaney launches herself over the wall, SPARKS coming off her shoes as she bounces nimbly from surface to surface, disappearing from view in moments.

SOFIA

(sighs)

Cheap.

Alita, Frankie and Tyson come running in from off the frame, but they're all too late. Both Delaney and Rachel have gone.

FRANKIE

Did you get 'er?

SOFIA

No. Rachel?

ALITA

Vanished. Without a trace.

TYSON

But I don't think she got to the tapes.

SOFIA

The tapes aren't important any more. The only way we're going to get our answers is to hunt those two down.

TYSON

That might be a little difficult, considering they just beat us four against two.

Sofia pulls out a small tracking device from her coat.

(CONTINUED)

SOFIA

Au contraire. I managed to tag her on the way out. Ellen's goody bags have their uses!

TYSON

That's my girl!

Tyson puts his hand up for a high five, but Sofia ignores it and Tyson sheepishly retracts his hand.

SOFIA

We don't have much time. Let's get Greg indoors, and then we've got to get back onto them before we let them slip through our fingers.

Heading back over to the fallen Greg, the girls help lift him up before we cut to:

Greg is laid down on the table surrounded by the girls plus Barbara, Bryce and Jaz. Bryce and Barbara are dressed in their nightwear.

BARBARA

They were here?

SOFIA

Afraid so. Rachel and Delaney.

JAZ

What did they want?

The girls eye each other for a moment.

FRANKIE

As far as we know, just to piss us off and break things.

BARBARA

(to Bryce)

Told you I heard something, Eric.

BRYCE

Remind me never to doubt you again!

He grins, and Sofia catches the moment between them.

SOFIA

(suspicious)

And what exactly were you two doing together at half past midnight?

BARBARA

(quickly)

No time for that. You've got to go
and track them down.

SOFIA

But Greg...

JAZ

Don't worry about Greg, he's fine.
Just go.

TYSON

I'll stay here too. You know, to
keep an eye on things. I'm not much
with the running and fighting
business.

Sofia nods and heads through the open door with Alita and
Frankie close behind, as we cut to:

EXT. ACADEMY GATES - DAWN

Overlooking the dimly lit entrance of the academy. The giant
gates which opens onto the driveway are most prominent.

Pan across to see none other than DARCIE, smoking and sitting
on the left of the steps leading up to the Academy. ANNA
stands next to her, checking her phone messages.

Suddenly, the girls race past and out into the street,
startling Darcie but she soon recovers to call out:

DARCIE

Hey!

The girls turn around, Sofia looking far from happy to see
her new arch rival.

SOFIA

What is it, Darcie?

DARCIE

What's going on?

ALITA

Rachel and Delaney broke in, so
we're going to get some answers.

DARCIE

I see. Very adventurous of you all.

SOFIA

(sharp)

That's us. Bye.

They try to leave, but Darcie calls out again:

DARCIE

So, is this like a private thing or
can anyone join?

FRANKIE

Get lost, *chien*.

ANNA

Hey, hey, it's all good. We were
out on...

(glances at Darcie)

... a mission, but it was a bust.
We didn't find what we were looking
for.

DARCIE

So we're all fired up and at a
loose end. If you're going after
the rogues, five is better than
three, isn't it?

Sofia casts a quick glance over Anna before she turns back to
Darcie.

SOFIA

Well, too many cooks kind of-

DARCIE

(interrupts)

Makes the broth quicker. Yes, I
know. Let's go!

And with that Darcie's now leading the way, much to the
disappointment of the other girls. Frankie hangs back to
whisper to Sofia.

FRANKIE

Uh... am I missing something? Was
Darcie not baying for Skye's blood
earlier? And wasn't Anna with her?

SOFIA

Have you heard of the saying
'friends close, enemies closer'?

FRANKIE

Oui.

(beat; gets it)

Oh...

Sofia nods to her, and the girls are soon running down the
street, as the sun is rises in the distance.

15

EXT. CITY CENTRE - MORNING

15

The five girls are in a main plaza of a city centre. The shops are closed, and nobody's about but the pigeons.

ANNA

Okay, we gotta do this fast and not attract any attention. All we need right now is the cops on our tails.

All the girls look at her.

ANNA (cont'd)

What?

FRANKIE

Who died and made you the Pope?

ANNA

Do you wanna bag us some bitches or don't you?

SOFIA

(sighs)

What are you proposing?

DARCIE

We split up.

(off Anna's look)

That's what you were going to say, isn't it?

SOFIA

And then lose contact with one other, get ambushed from behind and die? Great plan.

DARCIE

Ever heard of a new fangled invention called 'mobile phones'?

SOFIA

I didn't bring mine.

DARCIE

Lucky for us, then, we did.

She takes out her mobile phone from her pocket.

DARCIE (cont'd)

(off Alita)

I'm guessing she doesn't have one.

Darcie turns to Anna.

(CONTINUED)

DARCIE (cont'd)
We keep in touch on these, and
thank the Lord I have daytime
minutes.

SOFIA
So we pair off, is that it?

DARCIE
Right. Anna and Alita. Me and you.

FRANKIE
What about me?

DARCIE
What about you? You're hardly
combat ready with that arm, are
you?

Frankie glowers, taking a step towards Darcie but getting
blocked by Alita.

ALITA
Darcie has a point, Frankie.

FRANKIE
(disbelief)
Quoi?!?

ALITA
We may need some reinforcements.
Having a fifth person on standby
may give us the edge we need,
surprising the rogues when they
least expect it.

FRANKIE
Oh. Well, then. I concur.

Sofia sighs, clearly not happy with this idea, but complies
anyway.

SOFIA
Fine. Frankie, keep in touch. We'll
call you when we need you.
(to Anna and Alita)
We'll keep you two posted.

ANNA
How will we know where to go?

ALITA
I remember this place. I just went
shopping here last week with
Frankie.

Sofia rolls her eyes and checks the tracker, using a small phone-sized black device.

SOFIA

Well, it looks like she's resting at the minute...

DARCIE

Or... she took the tracker off.

SOFIA

(scowls)

Yes, thank you, Little Miss Pessimist.

(beat)

Darcie and I will go to this point. You two go wait at the other side of the town and keep an eye out. With the lack of people around, she shouldn't be hard to find. Don't forget, Rachel could look like anybody, so Delaney's the one to watch for.

ALITA

We won't. Come, Anna.

Alita and Anna exit, leaving behind Sofia and Darcie as Frankie takes her leave, and with a last smirk to Sofia Darcie takes the lead, as we cut to:

Erika is walking down a dark alley, in the shade from the sun. She isn't so much walking as sneaking, and sensing her surroundings. She carrying a large bundle of assorted items. She suddenly pauses, calling out:

ERIKA

Skye?

And SKYE emerges from the shadows, looking a little worse for the wear after her night on the run.

SKYE

Present.

ERIKA

I imagined you would take refuge somewhere like this. Nice and... shadow-y.

SKYE

Are you alone? Just checking that you're not wired or anything.

ERIKA
(smiles)
I'm alone, Skye.

Skye eyes the bundle Erika is carrying.

ERIKA (cont'd)
And I brought you some things.

SKYE
Is it freedom and an all expenses
paid trip to Hawaii?

ERIKA
No. But it is clean clothes and
some food.

SKYE
That'll do. Thanks.

Erika hands the bag over to Skye, who begins rifling through
it before exclaiming happily:

SKYE (cont'd)
(holds up iPod)
You brought my iPod!

ERIKA
Fully charged.

Skye grabs a sandwich from the bag, hungrily pigging out on
it as the duo take a seat against the wall.

SKYE
(through mouthful)
Oh God, I haven't eaten a meal like
this in two days.

ERIKA
What exactly had you been eating?

SKYE
You really don't wanna know.

ERIKA
(beat)
I imagine not.

SKYE
So what's been going on? Does
everyone miss me? I've heard plenty
of voices sounding like they were
on to me, so I've just laid low as
best I can.

(CONTINUED)

ERIKA

Since the Council team left looking for you, it's been quiet. Very quiet.

SKYE

And the tapes?

ERIKA

We think we have something. Sofia said-

SKYE

Woah, woah - you showed Sofia? Did you miss the part where she tried to bring me in?

ERIKA

Skye, please. She wants to help just as much as I do. I trust her, even if her actions were a little... hasty. And, she confirmed your sighting - she saw Delaney on the security tapes, sneaking around campus.

Skye sighs in relief but then frowns.

SKYE

Then why am I still here?

ERIKA

It's not enough. She could have been doing anything.

SKYE

Pretty sure she didn't break into the Academy to play jump rope.

ERIKA

I understand. Which is why Sofia and the people who can be trusted are hunting her down as we speak.

Skye sighs, leaning back against the wall before turning back to Erika.

SKYE

What would I do without you?

ERIKA

I know you are innocent, Skye. You would never take a person's life.

Erika strikes a cord with this note. Skye looks a little uncomfortable. She shifts around a bit.

(CONTINUED)

SKYE

Erika... I... have something to
tell you. And you're not gonna like
it...

Erika's face falls, and on this note we cut to:

EXT. CITY PLAZA - NEXT

We're in a different part of the town at a different time of
the day. There are subsequently a few more people around and
it's harder to make individuals out of the pedestrians.

In the middle of it all are Anna and Alita, completely
confused as they scan the faces around them.

ALITA

So we're supposed to find someone,
who can be anyone they want, in a
large crowd of people?

ANNA

Stupid, ain't it?

ALITA

We can't just randomly start
attacking people in the crowd. We
must to lure her towards us.

ANNA

Right. She won't just attack us in
a crowded area.

ALITA

Not straight away, anyway.

SMACK! Alita punches Anna straight in the face before
MORPHING into none other than Rachel!

Rachel begins the fight with a KICK, and of course, this is
causing people to notice the commotion and watch the fight.

Anna PUNCHES Rachel, who ducks and sweeps Rachel - or at
least tries to. Rachel flips backwards and lands neatly on
her feet.

Anna takes two glancing blows, but throws a knee at Rachel,
who staggers backwards.

Suddenly Anna notices the commotion this is calling and fears
the worst. She grabs Rachel's neck from behind and pulls her
close.

ANNA

We can't do this here. You know
that, I know that.

(CONTINUED)

Rachel looks around to see all the people.

RACHEL

Movie?

ANNA

Movie.

Anna suddenly lets go, and Rachel surprisingly hugs her and starts cheering and calling out to the crowd, both girls plastering on big, stupid grins.

RACHEL

Wooo! Thank you all for being extras in our movie! It's gonna be super-fun. It's coming out in November.

ANNA

Now... we gotta go. See ya!

With that, Anna and Rachel leave behind a very confused crowd as they take off down an alleyway, back to business again. On this odd scene, we cut to:

EXT. BACK ALLEY - NEXT

Darcie is running towards someone at tremendous speed. Her boots make loud sounds as they stomp on the grounds, and through puddles which she SPLASHES through.

We cut ahead to none other than Delaney, still on the run at about the same pace as Darcie. She's dressed in black leather and her coat is flailing wildly behind her.

EXT. OLD CAR PARK - CONTINUOUS

As Darcie pursues her down what's seemingly an industrial wasteland, she cuts across a car park.

Delaney looks behind her, and noticing Darcie's not there, and gives herself a breather.

Bent double to catch her breath, we stay on this scene for a few beats before Darcie comes flying out from behind a car and TACKLES Delaney down!

Delaney SHOVES Darcie backwards using her feet, who then strikes a fighting pose.

DELANEY

Looks like I've got no way out.

DARCIE

And no boobs, apparently.

Delaney looks down, confused, and Darcie uses this distraction to her advantage by KICKING Delaney in the chest.

Delaney rolls backwards on one knee and then begins spinning round unnaturally, by the aid of her magic and with the grace of a slayer.

DARCIE (cont'd)
Witches. All style...

Darcie simply just gives Delaney a massive ELBOW in the jaw.

DARCIE (cont'd)
... no substance.

Delaney uppercuts Darcie from her current position and sends her tumbling backwards. Delaney strikes another pose, but then hesitates.

DELANEY
Ah, screw this.

She turns and runs up a nearby ramp to the upper floors of the car park, leaving a stunned Darcie behind. Darcie recovers quickly and gives chase:

Delaney seems to have run into a bit of a dead end. We're now several storeys up, and Darcie's slowly gaining. Delaney turns around to face her, extremely irritated.

DELANEY
Ugh, why can't you just leave me alone?

DARCIE
Where's the fun in that?

DELANEY
(growls)
You wanna do this, bitch? Fine. No magic, no weapons, just a good clean fight.

DARCIE
Sorry...

And Darcie pulls out a GUN!

DARCIE (cont'd)
Never been one to play by the rules.

And we see a FOOT, hightailing it up the car park stairs.

Delaney looks at her with wide eyes as Darcie starts to pull the trigger...

BANG! Delaney ducks back on reflex - but looks up to see Sofia has dived at Darcie and taken her down!

Delaney looks to her left and sees a smoking BULLET HOLE inches away from her, but she capitalizes on her chance.

Darcie sits up and breaks free of Sofia, turning furiously on her and taking her eyes off Delaney.

DARCIE (cont'd)
What the sodding hell are you
doing?

SOFIA
What are you doing? How did you-

POW! Delaney surges into frame with a RIGHT HOOK that knocks Darcie to the floor. She's out cold.

DELANEY
Sorry to interrupt this love-in,
but I think I'd better leave you
two to it. See ya!

Delaney runs towards the edge of the car park and takes a massive LEAP forward and off the building, sailing gracefully down to the next rooftop below.

Sofia moves forward to stop her, but realizes that it's futile to even try.

She huffs and looks pissed off, but as she turns to Darcie from out of nowhere Alita runs past her like a bat out of hell!

Sofia's hair settles from the gust of wind, and on her flabbergasted expression we:

BLACK OUT:

END OF ACT TWO

Delaney is inching ever closer to the staircase as Alita is clearly on the offence, landing blow after blow across Delaney's face.

Delaney looks behind her and grabs Alita's shoulders. She FLIPS her over, and Alita goes tumbling down the flight of stairs with a few painful sounds.

Delaney follows her by sliding down the banister, and then stands on Alita's stomach.

DELANEY

That all you got?

Alita struggles, but GRABS her foot and breaks free. She FLIPS upwards and throws another PUNCH. Delaney dodges backwards and complies with an ELBOW.

Alita KICKS Delaney in the ankle and follows up with an elbow strike to her gut, leaving her winded.

Alita performs a roundhouse KICK, but Delaney grabs her foot and swings her into the door of the nearby golden elevator with a loud CRASH!

She looks across to see the call buttons and presses the "down" arrow. As we watch the numbers count down at the top of the elevator, the girls continue to fight.

Delaney misses the kick, and implants it in a wall. Alita KICKS her leg from beneath and does a few quick jabs to Delaney's mid-section.

We hear a "ding" sound and the elevator doors open.

Alita punches Delaney, but Delaney grabs her arm and spins her straight into the elevator!

She blows a kiss to Alita with a smug face, and the doors begin to close. Suddenly, something JAMS the doors open from the inside.

Alita has taken a hand railing and jammed it in between the doors to prevent them from closing! With a sharp twist, the elevator doors pry open and out comes Alita, still prepared to fight.

You can see the frustration of Delaney building up. She continues her onslaught to Alita, as she RAMS her back inside the elevator shaft, herself following.

We close in on a bustling ground floor, open at two ends. The whole thing looks very urban, as you can tell from the graffiti on the walls and the large number of skaters.

As the numbers on the top of the elevator begin to count down, we hear sounds of FIGHTING.

When it hits "01", the doors stagger open, and out come Alita and Delaney still fighting as normal.

They spill out onto the skater park and continue fighting, drawing the attention of the lurking skater kids.

Delaney flings Alita, who lands near a skate ramp. As the crowd continue looking on, most thinking this is just a simple cat fight, Alita and Delaney ante up.

Alita grabs Delaney's arm and THROWS her into a brick wall covered in loud graffiti. She throws a KICK, but Delaney blocks it and KICKS Alita in the stomach.

She grabs a nearby SKATEBOARD and BASHES Alita in the face with it. Alita ducks the second blow and SWEEPS Delaney off her feet. She stands on her mid-section.

ALITA

Come quietly now, and stop this madness.

DELANEY

Honey... I am this madness!

And Delaney springs upwards with a KICK to Alita's face, knocking her backwards.

As Alita is down, she grabs she skateboard and surprisingly skates away like a pro! The skaters all look at her with shocked faces.

A SKATER with blond hair and a beanie hat turns to another standing next to him.

SKATER #1

I have to get her number...

On this, we cut to:

We follow Delaney, skating like a pro across the town, Alita following on foot at a slower pace.

Delaney grinds down a nearby hand rail to the amazement of some nearby tourists.

Alita looks around for some way to cut Delaney off. She takes a small piece of metal from her pocket, holds it tight and THROWS it towards the wheels of Delaney's skateboard.

Miraculously, it hits the axle and JAMS the skateboard, causing Delaney to tumble to the ground.

Delaney pulls herself up, wipes some dirt off and checks round to find Alita. She spots her gaining on her, and ducks into a nearby bar.

Various people are dotted around the fairly large bar. Near the entrance is the bar complete with a bartender and further into the bar we can see table counters, various potted plants, chairs and a pool table. The air is rife with smoke.

DELANEY

(groans)

Great. I'd have to wind up in a place with lots of sharp objects.

Alita LAUNCHES on her from the doorway. As we hear various gasps and movement of chairs, we follow Alita and Delaney.

Alita FLINGS Delaney on a nearby laid table and we hear glass SMASHING. She falls off the other side, taking the table cloth with her.

Delaney jumps through a nearby grating and lands in the bar area. She grabs various bottles of alcohol and begins tossing them at Alita through the counter.

They SMASH as Alita either dodges or breaks through them with her fists.

She jumps over the counter and in mid-air, lands a KICK on Delaney's stomach, who goes flying backwards into a wine rack.

The wine gushes from the broken bottles and it looks like Delaney is down for the count when she slides underneath the counter and TRIPS Alita.

Delaney jumps back out of the counter and runs through the nearest door into nothing other than a kitchen:

Delaney dodges her way through stunned chefs and various white applications, occasionally dropping a pot of unnamed food along the way.

We cut back to Alita, trying her best to dodge these obstacles. Delaney eventually makes it to the door and bursts outside.

28 EXT. ALLEYWAY - NEXT

28

We're outside in a narrow alleyway with a dead end at one side and the busyness of the city on the other. We can hear beeping of car alarms, rustling of trash cans and the like.

Delaney's eyes dart around before she spots something. It's a large grate, leading underground. With a powerful STAMP, she breaks the grate inwards and slides downwards.

Just as she goes under, Alita bursts through the door and notices this. Alita follows close behind.

29 INT. TRAIN STATION - NEXT

29

And we're in a bustling train station. We can almost feel the cold air as the surrounding people are dressed in various coats and warm clothes. There are various garish posters plastered across the walls.

Delaney emerges from a grate in a side wall, looks around briefly and takes a left turn, PUSHING people out of the way as she goes.

Alita struggles out soon after, looks around and mistakenly makes a right turn, going in the exact opposite direction of Delaney.

30 INT. TRAIN PLATFORM - NEXT

30

Delaney speeds down the stairs, constantly looking behind her and still SHOVING people out of the way.

Without thinking she dives onto the train, right before the doors close and the train takes off.

31 INT. TRAIN - NEXT

31

Delaney slumps to the floor, worn out but happy that she's lost Alita. She cracks a smile.

As the train chugs along, she rests her head against the door and we stay on this for a few moments.

She gets up onto her feet and begins making her way down an aisle filled with people.

The glass door slides open on the other side of the carriage, and Delaney has just enough time to see Alita swing from the top of the carriage and implant a KICK to her face!

Delaney staggers back as Alita neatly flips down to her feet, and the stunned passengers look on with awe.

Alita continues to BEAT Delaney down the aisle, throwing kicks and punches with little effort.

(CONTINUED)

31 CONTINUED:

31

Delaney takes these glancing blows and backs away, through the other door to the carriage.

Delaney begins grabbing luggage from the storage compartments and DRAGS them down onto Alita.

This hinders Alita just enough for Delaney to get in the lead and make up some distance between them.

The train begins to screech to a halt as Delaney passes a door. She bolts out the door, Alita following behind. On this we cut to:

32 INT. PHONE COMPANY SKYSCRAPER - NEXT 32

Delaney arrives at a skyscraper with a huge blue logo on the front. She bursts in through the glass doors and runs up the nearby stairs.

33 INT. PHONE COMPANY SKYSCRAPER - 19TH FLOOR - NEXT 33

Delaney is soon up on the nineteenth floor of the twenty storey building. She's absolutely exhausted, but it seems that she's lost Alita.

She chuckles to herself, catching a breath at last.

DELANEY
Told ya I'd win. Again.

And she continues up the stairs at a slower pace.

34 EXT. ROOF OF SKYSCRAPER - NEXT 34

Delaney walks out onto the roof of the skyscraper. It's barren apart from a large satellite dish in one corner and scaffolding on one side.

Delaney puts her hand on her head looking up to the sky in a victory position.

DELANEY
Wooooo! I win! I...

And she's cut off in mid sentence. She looks around to see none other than Alita standing right behind her, arms folded, looking seriously kick ass. She was ahead this whole time.

DELANEY (cont'd)
(wearily)
Oh, for fu-

And before she can finish the sentence we cut to:

35

EXT. STREETS - NEXT

35

And we're back to Skye and Erika, in the position we last left them, but something's different. Skye has already revealed her secret.

SKYE

I wanted to tell you, but...

(sighs)

I'm sorry, Erika. I should've told you sooner. You shouldn't have had to hear it from Darcie first. I'll... I'll understand if you want to leave. I deserve it.

ERIKA

No. You deserve freedom.

Skye raises her head, looking confused.

ERIKA (cont'd)

Just because you have killed before does not mean you will kill again. In fact, it makes you less likely, since you would have learned your lesson.

(beat)

I hope.

Skye shifts a little.

SKYE

Believe me. I have.

(beat)

So... you're okay with this?

ERIKA

I wouldn't say I am 'okay' with it, but I know it wasn't you. It was the vampire inside you that committed those murders. You cannot be blamed for your... Jekyll and Hyde complex.

SKYE

(grins)

Heh, I like that one.

(beat)

There's something else...

ERIKA

(wary)

Am I not going to like this one either?

(CONTINUED)

SKYE

Oh, believe me, you're gonna love this. This is plain, old-fashioned gossip.

(beat)

Kira is Delaney's mother.

Erika's mouth opens.

ERIKA

Are you... are you sure?

SKYE

Way. I overheard them talking. She called her "mom."

ERIKA

(musing)

It seems you learn something new every day.

And we hear a BUZZING. Erika looks around and grabs her phone from her pocket - it's ringing silently but set to vibrate. She answers it.

ERIKA (cont'd)

(into phone)

Hello?

SOFIA

(filtered; through phone)

Erika? Where are you? We need you here. Delaney broke into the academy and stole the tapes. We're pursuing her right now.

ERIKA

Where is she?

SKYE

What's going on?

SOFIA

She's in the main city centre. I'm nowhere near her, but Alita just ran straight past me after her.

ERIKA

Understood. I will meet up with you as soon as I can.

SOFIA

Thanks. Bye.

Erika clicks her phone off.

(CONTINUED)

ERIKA

Delaney has taken the tapes. I must go and help get them back.

SKYE

Oh, yeah. Right. Okay, then. I'd best stay here, you know. Wanted girl and all that.

(beat)

Thanks for being so cool with all of this.

ERIKA

(smiles)

That is what friends are for.

They exchange looks before Erika runs off in the other direction. On this, we cut to:

Sofia walks along before she spots something. It's Anna, recuperating on a nearby bench.

SOFIA

Anna! What happened?

ANNA

Ran into Rachel. Good actress, but better at fighting. Blonde ho got away.

(looks round)

Where's Darcie?

SOFIA

She's taking a moment, like you. Delaney put her down good and proper, I think she might actually be concussed.

ANNA

So she's gone? Delaney?

SOFIA

Not exactly. I'd say Alita was our only hope. Last I saw, she was flying through the air like gazelle after Delaney.

(beat)

I'll go see if I can go find her. The signal from the tracker's wearing off, but I should still be able to follow the trail.

(Beat)

Are you going to be okay here?

ANNA

Go kick some ass for me.

SOFIA

Will do.

Sofia gets off the bench and leaves. Anna watches her until her phone RINGS

We cut to a view of her phone screen. It has the name "Joshua" written on it. Anna's eyes bulge as she ducks away behind a nearby tree to answer the call.

EXT. BUSTLING STREET - NEXT

Sofia is clutching the tracker device tightly and jogging towards the small red blip.

The tracking device begins to beep and she looks down. She crouches down before her and picks up a small circular silver disk from a puddle. It's the tracker.

SOFIA

Bugger.

She hears something. Straight in front of her but twenty stories up she can see Delaney and Alita - round two up the top of the skyscraper. And it's about to kick off right in front of her eyes!

EXT. SKYSCRAPER - NEXT

We zoom all the way up to the fight as we left it.

DELANEY

Nowhere to run now, is there?

ALITA

You say that like it's a bad thing.

DELANEY

I wonder how your mother fe-

ALITA

(cold)

Shut up.

Delaney's eyes widen, not expecting this outburst.

ALITA (cont'd)

You didn't know my mother. That won't work any more.

Delaney takes a few steps forward.

DELANEY

Seems like the school of hard
knocks has taught you well. Look at
you. You got that whole
"independent city girl" thing going
on. Suits you.

(Beat)

Oh, and I love the hair. Can I have
it once I'm done scraping your face
down the side of this building?

Alita looks at her with a stare that could make anybody
squirm.

ALITA

Enough talk. Are you ready to
finish this?

DELANEY

Let's go.

Cue the fight music. Delaney and Alita rush at each other for
what is the deciding match.

Delaney throws a huge KICK, but Alita ducks under and
retaliates with a KICK of her own, sending Delaney backwards.

Delaney spins around with three KICK to Alita's legs, stomach
and head, the latter of which hits her square and hard.

Alita stumbles backwards, but starts to charge at Delaney.
She basically runs up Delaney's body and FLIP KICKS her in
the face, landing neatly.

Delaney falls to one knee and Alita follows up with a
roundhouse KICK to the face.

Delaney slides across the building and towards the
scaffolding attached to the side.

Alita runs towards her, but Delaney flips her backwards, and
Alita lands in a heap down one floor on the scaffolding next
to a bunch of steel pipes and tools.

She grabs a nearby pipe as Delaney jumps down directly on top
of Alita. Alita uses the pipe to stop Delaney and the girls
are in a proverbial tug of war for the pipe, straining their
faces and gritting their teeth.

Alita throws an ELBOW which makes Delaney let go of the pipe.
Delaney ducks under a swing and KICK down a support cable.

This causes part of the scaffolding to begin wobbling
slightly, and Alita loses her balance.

(CONTINUED)

Delaney pounces on her, but their combined weight causes the whole floor to COLLAPSE around them and they fall lower down the scaffolding.

As the dust settles, Alita and Delaney both back off. This area is more like a cage, with metal bars surrounding them and preventing escape.

Alita grabs a pole but Delaney's fingers begin to SPARK.

DELANEY

Encantus!

And she shoots a BLUE RAY of energy which SHOCKS Alita and causes her to drop the pole.

Delaney begins consuming power, waving her arms around. She's getting ready for something big.

Just as she releases a massive bolt of WHITE ENERGY, Alita DIVES off the side of the scaffolding, holding herself up by one hand and SWINGING to the floor below.

The bolt of energy causes part of the scaffolding to tip, and Delaney falls onto the floor below in a heap.

As she gets up, Alita is nowhere to be seen. Her eyes dart about frantically but she can't find her.

Suddenly, Alita JUMPS up from the floor below and begins swinging on a low hanging bar like a trapeze artist.

As she swings around a second time, she catches her boot straight on Delaney's face, who goes tumbling backwards.

Delaney gets up slowly and grabs a barrel of oil. As Alita continues on the offense with a flurry of kicks and elbows, Delaney defends herself with the barrel.

As it becomes dented, she throws it away and ducks under Alita's next kick, SWEEPING her off her feet.

Once again, the weight of them combined causes the floor to CRUMBLE beneath them and they land on the floor below.

This floor twice as big and has twice as many tools and such. The edge is unguarded and one of the girls could easily fall to the ground below.

Delaney rolls to one side and grabs a bench full of tools. She HURLS it at Alita, but Alita ducks it and takes her down.

Alita wraps her hands round Delaney's throat and begins to fiercely CHOKE her.

(CONTINUED)

Delaney, gasping for air, begins to panic. She reacts almost on instinct and her hand wanders to the side and grabs a SPANNER.

With a thunderous CRACK she smacks Alita across her head! This causes Alita to fall backwards with a YELP of pain. She clutches her head as blood begins to drip from her wound.

Delaney's fingers begin to SPARK again. This time, Alita's reactions aren't quick enough, and she's caught in a maelstrom of blue LIGHTNING, which makes her violently shake as if being electrocuted!

DELANEY (cont'd)

Yum. Kentucky Fried Slayer!

Delaney holds the energy for a little longer as Alita falls to the ground in a slump.

Delaney steps backwards and begins to incant again. Alita's eyes flutter open to see Delaney conjuring. Orange sparks begin to surround her, which quickly turn to white sparks.

Alita realizes she doesn't have much time. As she scoots backwards, she notices something - a large bail of pipes are hanging right above Delaney's head. Alita waits for her moment. As Delaney's spell grows ever fiercer, Alita looks to the left.

Delaney's eyes suddenly SNAP OPEN and they're bright white. Alita's eyes go wide, but she has it all under control.

Just before Delaney unleashes the spell, Alita throws a KICK left, which lands right on a lever constricting the chain.

As the chain begins to whir around, the bail of pipes is released and it lands straight on top of Delaney, burying her!

Alita looks at this scene and begins to pant heavily. We stay on her expression for a few moments before Sofia comes racing into the scene from a door connecting the scaffolding to the skyscraper.

Sofia notices Alita on the floor and looks the same direction she is looking and her expression turns into that of Alita's.

We take one more look at the carnage, and a single pipe falls down with a CLANG.

On this, we:

BLACK OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

40

INT. CAMPUS - CELLS - DAY

40

We're in a dark, dank cell, viewing Delaney, tied to a chair in the middle of a windowless prison. No sound can be heard except the gentle DRIPPING of water.

Delaney's eyes open groggily. She tries to move her arms to comfort her head but she can't. They're tied behind her back.

DELANEY

What's going...

GREG (O.S.)

Look what the cat dragged in.

Delaney looks across to see Greg, sitting on a table in one corner of the cell.

GREG (cont'd)

Well, actually, it was a kick arse glammed up Asian girl with superpowers.

DELANEY

Let me go.

GREG

Okay. You're free to go.

(beat)

And yes, I am being sarcastic.

Delaney shoots him a deathly stare.

GREG (cont'd)

Tell us what you know.

DELANEY

Fine. I'm 5'8" and a Capricorn, and I'm interested in windmills.

GREG

Tell us what you know about a few nights ago. When you murdered one of my Slayers.

Delaney looks over to one side.

DELANEY

I won't tell you crap.

Greg gets up and walks slowly over to her, his face blank and emotionless, which does the trick of making Delaney a little more nervous.

(CONTINUED)

GREG

Oh, you will. You'll tell us
everything you know, you sick
little bi-

Delaney SPITS right in Greg's face. He looks more than angry,
but manages to calmly stand, wiping his face dry.

GREG (cont'd)

Thank your lucky stars I was told
not to harm you. I want you well
enough to talk.

(beat; grins)

And we'll be doing plenty of
talking.

Greg exits the cell, the door shutting loudly.

INT. CAMPUS - BARBARA'S OFFICE - NEXT

Ellen, Barbara and Greg are all standing around.

GREG

She's not talking. Although that's
hardly a surprise.

ELLEN

Of course she's not talking. We
haven't offered her anything yet.
There's no negotiation terms.

GREG

She wouldn't talk even with them.
If we give her what she wants,
she'll be taking advantage of us.

BARBARA

So what are you proposing?

GREG

We use force.

BARBARA

(shakes head)

Out of the question.

GREG

That's the only way we're ever
going to get a straight answer out
of her. It's all she'll understand.

BARBARA

If we abuse her, we'll be proving
we're just as bad as they are.

(beat)

We're not the bad guys, Greg.

(CONTINUED)

ELLEN

No... Greg's right, Barb.

Barbara eyes her with a shocked face.

ELLEN (cont'd)

Look. I don't like this idea as much as the next person, but we need this done. We need Skye back, and we need to get Delaney to confess she's the killer to be able to do that.

BARBARA

That's not going to be an easy task. And that's placing an awful lot of faith in the assumption that Delaney's the one responsible.

GREG

It's never easy.

Barbara looks distressed, and on her expression we cut to:

INT. CAMPUS - STAFF ROOM CORRIDOR - NEXT

Greg is leaving Barbara's office, all stoic and hardass. Aiden walks by.

AIDEN

Greg? Are you okay?

GREG

Fine. Never better.

Aiden eyes him, watching Greg as he passes.

AIDEN

I heard about Delaney being downstairs, you know.

Greg pauses, and Aiden continues:

AIDEN (cont'd)

And I think I know what you're going to do.

GREG

Aiden... don't.

AIDEN

Look, you can't-

GREG

(shouting)

I said don't!

(MORE)

(CONTINUED)

42

CONTINUED:

42

GREG (cont'd)
(beat; calmer)
This has to be done. Those people
can't think they can just waltz in
here and kill us in our sleep like
ailing pets. I'm not going to let
any of them get away with that.

Aiden is taken back by this, as Greg simply continues walking. Greg's not backing down on this one, much as that hurts Aiden to realise.

43

INT. CAMPUS - INFIRMARY - NEXT

43

Darcie, Sofia and Braeden are all in the infirmary. DEBBIE is patching Darcie up from the fight against Delaney.

DEBBIE
So then what happened?

DARCIE
Well, then, I would have had
Delaney bang to rights...
(eyes Sofia)
... only somebody got in the way.

The remark bounces right off Sofia.

BRAEDEN
Sounds like it was one hell of a
fight.

SOFIA
(rolls eyes)
Right. Of course. You didn't at all
need a gun to get some kind of
advantage before you were
suckerpunched.

BRAEDEN
Darcie? Is that true?

Darcie nods, slightly embarrassed but Braeden simply smiles.

BRAEDEN (cont'd)
Ha! Kick ass!

Sofia throws a look as if she can't win. She puts her hands on her hips.

DARCIE
As I always say: "Those who go
down... stay down."
(beat; looks at Braeden)
And that's true for me too.

Braeden's eyes widen as do Sofia's. She grabs him by the arm and leads him towards the door.

(CONTINUED)

SOFIA
(terse)
Come on Braeden. Let's go.

We cut back to Darcie, a slight smirk forming on her face. Debbie tries to suppress a giggle at Darcie's cheek, and on this we cut to:

The girls who can be trusted are all in the bedroom. Erika and Tyson are also present.

SOFIA
Kira is Delaney's mother, eh? Makes sense, I guess.

ERIKA
Skye told me she overheard them.

FRANKIE
Does this change anything, though?

SOFIA
It changes everything. We've got our trump card now.
(beat)
Delaney will finally confess. I know her by now. She won't want us spilling her dirty little secret.

TYSON
Well, maybe, but...
(off Sofia's look)
All I'm saying is, do we really think that's going to be enough to get her to admit to anything?

SOFIA
We'll just have to see, won't we?

ERIKA
So you do think it was her?

SOFIA
Positive. Why, don't you?

ERIKA
I am not so sure. There are too many factors which do not add up for me.

SOFIA
Such as?

ERIKA

Why would she kill Heidi? I do not see the point.

Sofia collapses backwards onto her bed with a HUFF.

SOFIA

I can't even think about this right now. I'm so tired.

(beat)

But we can't sit around patting ourselves on the back just yet. We've made a start, but that's all it is. A start.

ERIKA

Things will move much more quickly for us now. I am sure of that.

FRANKIE

Thank God it is almost the weekend. I could sleep forever, even if I did not get to 'elp out very much in the end.

(beat)

But I think special congratulations must go to Alita. You ran that *dévergondée* down.

ALITA

(smiles)

It was nothing.

SOFIA

You classify "nothing" as chasing a criminal around a city and single-handedly besting her in combat?

TYSON

I'd like to see your definition of "something."

FRANKIE

(sly)

I bet you would.

The girls break into a fit of giggles. Even Alita smiles a little.

TYSON

(blushes)

Oh, come on! That was cheap.

Relieved that they've finally caught a break in their bid to help Skye, we leave the girls to enjoy a moment of celebration as we cut outside to:

45 INT. CAMPUS - DORMS - HALLWAY - NEXT

45

Anna leans against the wall outside in the corridor, phone pressed against her ear. She casts cautious glances up and down as she speaks.

ANNA
(into phone)
Look, I can't keep doing this.
People are gonna start to talk, and
I can't-
(beat; listens)
Yeah, I get that, but...

Anna's eyes widen.

ANNA (cont'd)
You what?
(beat; quickly)
No! Don't! Please!
(beat; closes eyes)
I'll be there as soon as I can. You
don't... there's no need to hurt
him.

And the phone goes dead. Anna looks around in shock, very aware of what's happening, and as she tucks her phone away and slouches off with a heavy expression, we DISSOLVE TO:

46 INT. CAMPUS - DORM ROOM - LATER

46

Alita and Tyson are the only ones left in the bedroom. They're both sitting on the bed.

TYSON
You really proved yourself out
there today.

ALITA
Tyson, please. I just did what I
had to do.

TYSON
I'm serious. I don't know many
people that could take down a
slayer-witch combination by
themselves.

ALITA
What can I say? It seems Frankie
was right about looking good on the
outside making you feel good on the
inside.

(CONTINUED)

TYSON

Well you must be feeling terrific
on the inside then.

Alita smiles but Tyson's fades. Alita notices this.

ALITA

What's wrong?

TYSON

I'm having doubts about this whole
Heidi situation.

ALITA

(alarmed)

You don't think Skye killed her, do
you?

TYSON

(quickly)

Oh, no. Not at all, but... it's
just I'm not sure Delaney did
either.

ALITA

What makes you think this?

TYSON

You know my psychic powers?

Alita nods.

TYSON (cont'd)

Well, since just before, you
know... it happened, I started
having some really vivid, powerful
dreams. Much worse than usual.
Always the same thing, always
walking down a corridor, hearing
somebody behind me and then
spinning round, then... nothing.
Black. But something hurts. It
hurts so much, I wake up.

ALITA

(concerned)

Why haven't you said anything?

TYSON

What could I say? 'Oh, hey
everyone, I've been having really
vague dreams that don't explain or
help anything, but thought you
should know anyway'?

And on this we fade to:

47

INT. CAMPUS - CELLS - NEXT

47

We're back in Delaney's cell and she's suddenly bathed in light as the door opens to reveal Greg, all stony faced and serious - ready to get a confession out of Delaney.

ALITA (V.O.)

What do you think they mean?

He reaches into his pocket - and takes out a pair of BRASS KNUCKLES.

TYSON (V.O.)

If they're still just as strong
even after what happened, then
whatever caused them must still be
close by.

Delaney sees Greg slip the brass knuckles on, managing a defiant smirk at her would-be interrogator.

ALITA (V.O.)

You mean...

Greg takes one step forward, reaching back and starting to close the cell door.

TYSON (V.O.)

I mean...

(beat)

The killer is still at the Academy.

And on this revelation, the cell door CLANGS shut behind Greg, obscuring our view of them, and we:

BLACK OUT:

END OF SHOW