

**SLAYER ACADEMY**

"Tokyopop"

by  
Chris Haigh

(c) 2007 Monster Zero Productions

TEASER

FADE IN:

1

INT. APARTMENT - DAY (FLASHBACK)

1

We PUSH OUT from a TV, where an old episode of "Friends" is playing, but in Japanese, and find ourselves in a modest apartment with several statues of Buddha, along with a crucifix on a small table. Despite all the religious things, it looks modern and clean. Golden, mid morning light streams through the windows, through brightly coloured curtains and lands on an overfed, tubby PUG, called OSCAR, who is sat on an oversized couch.

TITLE OVER: Tokyo, Japan - May, 2003

The door behind Oscar opens and he barely notices as REIKO KIMUSUME, our bubbly Japanese Slayer emerges, brushing her teeth and dressed in her pajamas, her hair with bright green streaks in. She freezes when she sees Oscar on the couch.

REIKO  
(Japanese; subtitled)  
<Oscar!>

Oscar looks guiltily up at Reiko, over-working the puppy-dog eyes. Reiko relents with a SIGH.

REIKO (cont'd)  
<Fine, just don't come crying to me  
when Mom makes you get off.>

Reiko moves to the kitchen and starts making a bowl of cereal.

Reiko's mother KAYIKO, dressed in a power-suit, walks past and snatches a bottle of water from the fridge.

KAYIKO  
(subtitled; to Oscar)  
<What have I told you about sitting  
on the couch?>  
(to Reiko)  
<Don't have all the cereal. I'm not  
made of money.>

REIKO  
<Your suit would disagree.>

KAYIKO  
<My suit won't go out and do a  
day's work for me.>

Kayiko takes a big GULP of water and moves towards the door. Reiko pours plenty of milk on and starts dumping huge spoonfuls of sugar on.

(CONTINUED)

REIKO

<So, got anything to do today?  
Besides looking like a mother who  
can afford her only daughter and  
child the brand new Shizuki Maiko  
album... maybe?>

KAYIKO

<Reiko, we've been over this! I'm  
not getting you that album! The guy  
who sings that stuff was found  
guilty of sniffing heroin and  
touching children...>

(beat)

<... or sniffing children and -  
look, you're not getting it.>

Reiko puts a puppy dog face on, a mirror of the classic  
Xander Harris look, and Kayiko sighs.

KAYIKO (cont'd)

<Fine...>

Reiko SQUEALS with delight and hugs her mother.

KAYIKO (cont'd)

<... but I want you to actually do  
something today. If you go out,  
take Oscar for a walk.>

REIKO

(rolls eyes)

<Okay.>

Reiko takes a MUFFIN from a basket on the breakfast bar and  
juggles it around.

REIKO (cont'd)

<So, how is work, seriously?>

Kayiko moves to Reiko and catches the muffin deftly before  
putting it firmly back in the faux-woven basket.

KAYIKO

<Scary clients, and even scarier  
bosses who insist on me sitting on  
their lap at the Christmas party.>

REIKO

(teasing)

<Looks like Santa's got a new elf.>

KAYIKO

(sighs)

<Just don't make a mess. I'm not  
your maid.>

(MORE)

(CONTINUED)

1 CONTINUED: (2)

KAYIKO (cont'd)  
(beat)  
<Oh, and if you go pass Mr.  
Hirakata's, I'd appreciate a civil  
conversation with him from you.>

REIKO  
(indignant)  
<The guy tried to kiss me! And he  
has a pension!>

Kayiko's already on her way out.

KAYIKO (O.S.)  
<Don't care! Be civil!>

Reiko rolls her eyes, before taking a mouthful of cereal and taking her bowl back over to the couch with Oscar.

She's barely sat down when she grimaces, pressing a hand to her head.

Frowning, she stiffens, Oscar throwing her a look as she rises to her feet.

Reiko closes her eyes and takes a sharp breath, her head lolling back as though a wave of dizziness has just hit her.

The cereal bowl SHAKES in her hand as she tightens her grip around it - and it suddenly EXPLODES in her hand!

Still trembling, Reiko slowly opens her eyes and looks down at her hand, BLOOD mixing from several cuts with the milk spattered all over the carpet.

Reiko stares in mute shock down at her bloody hand, not understanding what the heck just happened, as we DISSOLVE TO:

2 INT. CAMPUS - STAFF ROOM CORRIDOR - DAY

2

Reiko, her face more determined and relaxed, her hair now a bubblegum blue, sits in a chair staring down at her hand. Faint SCARS matching the cuts she just received can be seen.

PULL BACK to find she's sitting just outside Barbara's office, and she's too engrossed in her own memories to hear the door open and GREG lean out.

GREG  
Reiko?

She JUMPS, turns and flashes a big smile at Greg.

REIKO  
Yeah!

GREG  
Come on in. We're ready for you.

(CONTINUED)

2 CONTINUED:

2

Reiko hops off the chair and heads straight into:

3 INT. CAMPUS - BARBARA'S OFFICE - NEXT

3

BARBARA is going through some files as Greg shows Reiko inside, and with a nod to Barbara he leaves them alone.

BARBARA

Morning, Reiko. Please, sit down.

Reiko plonks herself down on a chair, waiting as Barbara finishes slotting several sheets of paper into a folder.

She then pushes it across the desk towards Reiko, who pauses before picking it up.

BARBARA (cont'd)

That's everything you'll need in preparation for your trip to Sennybridge. Maps, a schedule, contact information, emergency procedures...

REIKO

How to pass?

BARBARA

(grins)

I'm afraid we had to leave that part out.

(beat)

I've scheduled you in for some last minute sparring before you head off, so if you make your way down to the gym you should find Alita waiting for you.

Reiko nods, stands and heads for the door.

BARBARA (cont'd)

Oh, and Reiko?

(beat)

Best of luck.

Reiko flashes back another smile and exits. Barbara's own smile soon fades after she's gone, however, and she returns to her paperwork with a lot on her mind.

She doesn't look up as she hears another KNOCK at the door.

BARBARA (cont'd)

Come in.

She continues scribbling a note to herself as the new arrival enters the room.

(CONTINUED)

BARBARA (cont'd)  
I'll be with you in a minute, I  
just have to -

ELLEN (O.S.)  
Come on, Barb...

Barbara's head snaps up - and there's ELLEN!

ELLEN (cont'd)  
... can't you pretend to be happy  
to see me?

She smirks, and as Barbara smiles gratefully back, we:

**BLACK OUT:**

**END OF TEASER**

ACT ONE

FADE IN:

4

INT. CAMPUS - DOJO - DAY

4

ALITA stands at the edge of one of the crash mats in her silken tai chi robes, eyes closed, hands by her sides.

She slowly, gracefully starts to cycle through a set of tai chi moves, limbs elegantly tracing from one shape to the next, her body in perfect balance.

And with a SHOUT, she turns one move into a PUNCH, launching into a flurry of KICKS, CHOPS and STRIKES as she runs through a set of martial arts attacks.

She moves with blinding speed, every muscle in her body tight as she completes the manoeuvres to perfection, ending on a pair of SPIN KICKS that leaves her back on the mat, hands raised and feet apart.

She hears CLAPPING and turns to see an awestruck Reiko watching her from the entrance to the changing rooms.

Alita relaxes, turns and bows to Reiko, who returns the gesture before heading over.

REIKO

That was... wow. With the... and the... wow.

ALITA

I have been practising for a long time.

REIKO

What, like a year? Two years?

ALITA

Almost eleven years.

REIKO

(beat)

Okay... so! I'm here to do a last bit of training before we head off to Sennybridge, right?

ALITA

That is correct. Would you like to run through some warm-up exercises first?

REIKO

Nah, I'll be okay.

(CONTINUED)

ALITA

(beat)

You should take time to wake your muscles up before attempting combat, Reiko, or you could -

REIKO

Yeah, I know all that, I'm just... look, I'm kind of impatient. I just want to get going, so if we can just do a short session and then get going, that'd be great.

Alita raises an eyebrow, but as Reiko starts hopping from foot to foot, starting to limber up, she shrugs.

ALITA

As you wish.

Reiko's focus seems several miles away as Alita slowly moves into a fighting stance, her weight on her back foot.

ALITA (cont'd)

Are you ready?

REIKO

Ready as I'll ever be, teach.

Alita pauses, not sure if Reiko's actually ready - and then LASHES forward with a blindingly fast CHOP!

Reiko BLOCKS the strike, DUCKING under Alita's follow-through KICK and HOPPING back a step to avoid her SWEEP KICK.

Alita straightens, surprised at Reiko's speed, as Reiko keeps hopping from foot to foot.

REIKO (cont'd)

See? Never really needed a warm-up.

Impressed, Alita manages a small grin before she ATTACKS again, and as the two girls clash we CUT TO:

Barbara and Ellen pace through the small gardens round the back of the staff rooms. It's a mild, sunny morning.

ELLEN

So, yeah, the reason I still look like death is because we only touched down something like an hour ago. I came straight here.

BARBARA

You could have called.



ELLEN

I was on a plane!

BARBARA

At all.

ELLEN

(sheepish)

Yeah... sorry about that.

They walk on for a few more steps. The silence is thick.

BARBARA

How are you?

ELLEN

You mean with the...

(gestures)

... thing? Not great.

BARBARA

You didn't need to come back, you know. I'd have understood.

ELLEN

(shakes head)

Didn't want to do that to myself.  
I'm not wasting away back home when  
I could be back here, doing some  
good.

BARBARA

I'd argue you can't do much 'good'  
when you have no idea at what  
moment your body's going to -

ELLEN

(quickly)

Don't.

(beat)

Please.

Barbara sighs, lowering her head. Ellen looks out across the gardens.

ELLEN (cont'd)

It's beautiful here.

BARBARA

One of our new Watchers, McKenzie,  
she's got what we Brits call 'green  
fingers.' She's really made this  
whole garden look special.

Ellen points to a quiet spot, just by a small pond.

(CONTINUED)

ELLEN

That's where I want my memorial.

Barbara doesn't look like she wants to discuss this.

BARBARA

Ellen...

ELLEN

(carries on)

Nothing big, you know. Just a plaque or headstone or something. I don't want some big, broody tombstone or anything. Just a little something to say I was here... and then I wasn't.

Barbara can't bring herself to look at Ellen for a long beat.

BARBARA

(quiet)

I'll take care of it.

Ellen nods, satisfied, and as they continue to stroll on we  
CUT TO:

Reiko is in front of a punch-bag, effortlessly punching the stuffing out of it. She KICKS it viciously and it spins wildly, with Alita watching her.

SKYE (O.S.)

Whoa, you wanna be careful with those.

The girls turn as SKYE heads over, followed by JUANITA.

SKYE (cont'd)

I think that the amount of money that Barbara spends on punchbags in a month is high enough without random acts of violence.

Reiko grins, pausing to give the new arrivals a quick bow.

REIKO

Just venting a little excited energy.

JUANITA

Nothing wrong with venting. Sometimes too much excitement leads to anger and frustration.

(beat)

(MORE)

(CONTINUED)

JUANITA (cont'd)  
I don't suppose you've tried  
meditating, or doing some yoga?

Reiko DEADPANS her.

SKYE  
Yeah, I think it's all hooey as  
well.  
(off Alita's look)  
What? I do!

JUANITA  
("moving on...")  
So, you looking forward to being  
the first one of us to hit  
Sennybridge?

Reiko gives the punchbag a quick KICK for good measure.

REIKO  
Sure! Should be fun. Right?

SKYE  
(to Alita)  
You been slipping something into  
her water?

ALITA  
I believe she is always like this.

Skye glances to Juanita, who nods.

SKYE  
Anyway! Sorry to have to boot you  
two crazy kids out, but Juanita and  
I here have booked in some quality  
ass-kicking time for now, so I'm  
afraid we'll have to catch up with  
you later.

Reiko PUNCHES the bag once more, sending it flying before  
wiping her face with a towel and moving away to the side.

REIKO  
Knock yourselves out.

JUANITA  
I'm sure one of us will.

SKYE  
Oh, you're cocky! I like that.  
Means I get to be more smug when I  
floor you.

JUANITA  
Bring it on! Been way too damn long  
since I had a good fight.

Skye and Juanita are grinning, but Alita senses their sparring will soon get pretty intense and steers Reiko away.

ALITA

We should get changed. Our transport will be leaving in a few hours time.

REIKO

(nods)

Gotcha.

Reiko pulls a bar of something from her bag and takes a hearty bite of it, chewing it as they walk away.

ALITA

(curious)

What's that?

REIKO

(reads wrapper)

'A delicious blend of chocolate, nuts, fruit and yogurt.' Tastes like a pre-packaged Barbie doll with liquidised 'ew.'

ALITA

'Barbie'?

Reiko grins, still chewing as we CUT TO:

DEBBIE, her hair tied back in a loose ponytail and with her glasses perched on her nose, pulls a syringe of blood from ERIKA, who sits calmly on one of the exam tables.

DEBBIE

Sorry to have to do this.

ERIKA

It is fine, Debbie.

DEBBIE

Again, sorry. They just want to be absolutely sure you're fine. Plus, it's another way to show we care.

ERIKA

(laughs)

It must be.

Debbie finishes taking her sample, removing the vial of BLOOD and heading over to some equipment on her desk.

DEBBIE

So I hear you got onto that  
mentorship program. How's it going?

ERIKA

I have been assigned to Tsula. She  
is a very good Slayer.

(beat)

And how is being in charge of our  
little hospital going?

DEBBIE

Fine, I guess.

ERIKA

You are very good at what you do.

DEBBIE

(rueful)

And yet, I can't seem to find a  
cure for whatever Braeden keeps  
using to poison our girls, or  
figure out why some of us aren't  
healing as fast as others. Plus,  
let's not forget what happened last  
time we had a Slayer-doctor.

ERIKA

At least we know that you are  
loyal.

DEBBIE

Damn straight.

(beat)

Unless Kira or the Cabal made me an  
offer of marrying Goran Visnjic, in  
which case I'd sell you out like  
that.

She SNAPS her fingers, and Erika grins. She watches Debbie  
load her blood sample into one of the slots on top of a  
machine shaped like an old-fashioned telephone.

ERIKA

What are you looking for?

DEBBIE

Well, I'm doing all the basics.  
CHEM-7, RNA, DNA - anything out of  
the ordinary, basically. I'm  
looking for discrepancies between  
the blood of healthy Slayers and  
ones who've been affected by the  
Cabal's poisons, and then again  
with ones showing decreased healing  
times. Maybe I can find a link.

(CONTINUED)

Erika drops down off the table, rolling her sleeve back.

ERIKA

Good luck. And congratulations  
again on passing your Cruciamentum.

Debbie BLUSHES, suddenly seeming a little edgy.

DEBBIE

Oh, er, thanks, but - well, I mean,  
it was -

ERIKA

If there were ever any doubts in  
people's minds that you belonged  
here, I think now they have gone.

With that, Erika turns and leaves, but as Debbie watches her  
leave, her own expression darkens, and we CUT TO:

Reiko is packing her things when. She pulls a PACK OF GUM  
from her pocket and starts chewing on it. Juanita and TSULA  
are sitting on their respective beds.

TSULA

So, are you ready for Sennybridge?

REIKO

The real question is "Is  
Sennybridge ready for me?"

JUANITA

A Japanese girl with an unhealthy  
obsession with bubblegum and Dolce  
and Gabanna handbags? In Wales?

(beat)

It'll be... interesting. The only  
new things they've got down there  
are Charlotte Church, 'Doctor Who'  
and motorized sheep.

(off looks)

That's what Greg told me. Although  
he was trying not to laugh when he  
was saying it...

TSULA

But it should be good experience.

REIKO

Yeah, plus, I've got Alita.

JUANITA

What is it with you and her?

REIKO

We're like from the same country,  
and it's like... cookies and fudge.  
Both bakery and both go down well.

TSULA

So which one are you? Cookies or  
fudge?

REIKO

Oh, I'm definitely cookies. Goes  
with the times.

JUANITA

But what's Alita like?

Juanita and Reiko turn to the most experienced Slayer in the  
room - Tsula, who is idly retying a plait. She looks up.

TSULA

What?

JUANITA

What's Alita like... in battle, and  
stuff?

TSULA

(thinks)

Scary, if I were to sum her up in  
one word, but she's really cool  
about it. Apparently, she could  
pick up a sword before potty  
training.

(beat)

Which would be really inconvenient.

The girls start giggling and we DISSOLVE TO:

Alita and Reiko pile into a special, non-issue army truck.

REIKO

Wow, now I've been in every vehicle  
which has its own uniform. Trust  
me, getting arrested isn't as bad  
as you think.

Alita doesn't smile and Reiko's sunny smile drops a little as  
she gets into her seat.

The truck's engine starts, and it rolls round in a lazy arc  
before accelerating away towards the main gates, and as it  
heads down the drive we DISSOLVE TO:

10 EXT. SENNYBRIDGE - NIGHT

10

It's darker now, and we're over in the Welsh valleys as we PULL BACK from a view of the setting sun over the hills of Powys.

First off, a tall FENCE scrolls into view, running a perimeter round the grounds. Metal SPIKES deter anyone from climbing, and several CCTV cameras sweep the grounds.

Further back, and a sprawling ASSAULT COURSE is up next. Rope swings, water hazards, sheer walls, rappel lines - the works. The twisting course winds off in several directions.

After that are a few sets of BARRACKS, next to a large MESS HALL, Army insignia painted over but still visible.

Roads linking each section of the camp show a few small TRUCKS and CARS dotted around.

A converted FIRING RANGE reaches up into the thickly-covered hillside to the left, while to the right is a circular TRACK AND FIELD CIRCUIT and grassy infield.

Last of all is a large, ominous black building, oddly angular and out of keeping with the rest of the camp, surrounded by its own fence and security.

11 INT. SENNYBRIDGE - CERYS' OFFICE - CONTINUOUS

11

Continue to PULL BACK and pass through a bay window overlooking the grounds as we enter a modest office.

A woman with shoulder length dark hair stands with her back to us, looking out across the camp. Her features can't be seen in the reflection on the window.

Behind her, the office door opens and in steps AGENT GRANT, a stocky, built for the Army kind of guy with a shaved head.

GRANT

I've just had the call. They're on their way.

The woman at the window nods, not turning round.

GRANT (cont'd)

You're not still having second thoughts, are you?

WOMAN

(Welsh accent)

How can I not? After all this time, after what we've been through... can you really blame me for having my concerns?

(CONTINUED)



She turns - this is CERYS. Earthy but reserved features, several faint, pale-looking scars marring her otherwise attractive face.

GRANT

I don't have any concerns. I  
wouldn't be here if I didn't.

Cerys doesn't look convinced, heading for her sparse desk and picking up a PHOTO FRAME.

It's of three teenage GIRLS, smiling and laughing as they mug for the camera. Cerys stares at the picture as Grant approaches.

GRANT (cont'd)

That was a long time ago.

CERYS

Maybe to you.

She puts the frame down, running her hands through her hair.

CERYS (cont'd)

I can still hear them.

She closes her eyes and INHALES deeply, meeting Grant's gaze and nodding at last.

CERYS (cont'd)

Let's get ready for them, then.  
Before I change my mind.

Grant grins, turns and exits the room. Cerys turns to take one last look out through the window.

CERYS (cont'd)

(quiet)  
Here we go, then...

And off Cerys' apprehensive expression, we;

**BLACK OUT:**

**END OF ACT ONE**

ACT TWO

FADE IN:

12 EXT. SENNYBRIDGE - GATES - NIGHT 12

The truck carrying Alita and Reiko comes to a stop at the front gates of the camp - huge, automatic fences that CREAK ominously as they slowly swing open.

13 INT. TRUCK - NEXT 13

Reiko GULPS as the brooding effect of the camp at twilight washes over her.

REIKO

I'm getting a very bad 'Jurassic Park' feeling to all this...

She glances at Alita, who looks blank.

REIKO (cont'd)

The one with the dinosaurs?

ALITA

I do not really watch... 'movies.'

REIKO

(surprised)

Really?

She starts to continue, but stops as the truck trundles forward again, approaching:

14 EXT. SENNYBRIDGE - MAIN HALL - NEXT 14

The truck rolls to a halt at the foot of a line of steps leading up to the main entrance. Cerys and Grant are already waiting there.

Alita is the first to exit, bag over one shoulder as she holds the door open for Reiko. Alita nods to the truck's driver, who pulls away and leaves the girls standing.

Alita stands smartly to attention as Cerys approaches, nudging Reiko to get her to do the same.

Cerys stands before them. Silence falls for a long beat as she studies the new arrivals.

CERYS

My name is Cerys Mason, and I am the Watcher in charge of this establishment.

(off Grant)

This is Special Agent Grant. He's my second in command here.

(CONTINUED)

AGENT GRANT nods and Reiko beams at him, until another NUDGE from Alita returns her to normal.

CERYS (cont'd)

What you need to understand first of all about Sennybridge is that we only have a limited amount of time in which train you. That means we start early, and I mean early tomorrow morning, commencing two full days of rigorous training before the final examination.

REIKO

(deflated)

Exam? As in written test?

CERYS

As in your Cruciamentum.

The girls freeze. Not expecting that.

CERYS (cont'd)

Not for you, Kagemura. Yours will take place at the Academy later this year as planned.

Cerys stands before the increasingly nervous Reiko.

CERYS (cont'd)

Yours.

REIKO

What?!? But... I'm only sixteen! Don't I have, like, two more years?

CERYS

(dry grin)

Welcome to accelerated training.

Reiko GULPS loudly again as we CUT TO:

Cerys leads the group on a rapid tour of the base's facilities, starting with a fly-by of the sparring area.

CERYS

There will be activities where you will be pitied against each other and others when you must work together. You will wake at five am and go to bed at eleven.

Reiko tries to peer into the gym as we CUT TO:

16 INT. SENNYBRIDGE - MESS HALL - NEXT

16

Rows of empty tables and chairs stretch out from a long serving table at the head of the room. In its Army days, this would have seated a few hundred soldiers.

Cerys once again leads the group, heading along one side of the hall for swing doors up ahead.

CERYS

Breakfast will be at half-seven until eight and every other time will be training in some shape or form. You must eventually clock at least forty hours of training.

REIKO

What sorts of training will there be?

Cerys glances round at her, as we CUT TO:

17 EXT. SENNYBRIDGE - ASSAULT COURSE - NEXT

17

The girls stare at the daunting obstacle course, somehow seeming even tougher by night. FLOODLIGHTS illuminate sections of the compound.

CERYS

Fighting, training and weapons, several assault courses, demonology 101 and very brief medical training. When, however, is unknown. To you.

She turns to face them, and the girls quickly snap back to attention.

CERYS (cont'd)

Any questions?

Reiko hesitates, then starts to open her mouth.

CERYS (cont'd)

Good. Lights out in twenty minutes. Agent Grant will show you to your quarters.

And with that, she's off. Alita blinks, surprised by her brusqueness, but Reiko POUTS theatrically.

REIKO

I'm starting to think I got the short straw here...

Grant grins, nodding for the girls to follow as we CUT TO:

18

INT. SENNYBRIDGE - DORMS - NEXT

18

Alita and Reiko are sat at two beds opposite each other. The dorms are simple, clean and typically military, all straight lines and flat colours. Reiko leans forward, chewing on a piece of orange gum.

REIKO

So, where did you come from? I mean, Japan, obviously, but, y'know, where?

ALITA

I was born in a village.

REIKO

What, like Greenwich?

ALITA

No. My village has existed since the eleventh century.

REIKO

Wow. I thought they had all, like, got wiped out, in like, The Last Samurai, or something.

ALITA

(beat)

I believe that was only a movie.

REIKO

Oh.

An awkward silence falls over the two of them and Reiko nervously chews her gum.

REIKO (cont'd)

So... what kind of music do you like?

ALITA

(shrugs)

Nothing particular. I like to listen to Skye's eye-pod from time to time...

She realises Reiko is SNIGGERING.

ALITA (cont'd)

What?

REIKO

You pronounced it 'eye-pod.' It's just 'iPod.' One word.

(CONTINUED)

ALITA

Oh.

(a little irritated)

Does it matter?

REIKO

Not really. Just... you don't really do much besides Slay, do you?

ALITA

A year ago, I would have said 'no.' These days... I'm becoming more 'with it,' as Greg keeps saying.

REIKO

Cool. You're, like, my mirror opposite, you know? I'm all play and not much training, you're all training and hardly any fun.

ALITA

When did you start training?

REIKO

What?

ALITA

When did you learn to fight?

REIKO

Um... actually, that's kind of a funny story...

Reiko contemplates this for a beat before we DISSOLVE TO:

The streets are awash with bright neon colours, bustling pedestrians flowing in every direction and the garish lights of huge advertising boards. Reiko talks on her cell-phone.

REIKO

(subtitled; into phone)

<Yeah, I couldn't find that hand-painted top from Madrid. Y'know, the pink one with those sky blue butterflies?>

(beat)

<Yeah, that one. So I had to get the one from Barcelona, which was so unfair because the top I got was, like, charcoal with crimson flowers and they so didn't go with those new three-hundred dollar Levi jeans I got...>

Suddenly, a hand snaps into frame and GRABS Reiko, and before she can resist she's pulled into:

EXT. STREETS - ALLEYWAY - CONTINUOUS

Reiko is THROWN against a wall and we see her attackers: two VAMPIRES in dark, ragged clothes, their GAME FACES on.

VAMPIRE #1

<Hey there, little sweetheart.>

REIKO

(terrified)

<L-look... you can have my purse.  
My very tasteful Fendi purse...>

Reiko holds out her purse gingerly but the second vampire SWATS it away.

VAMPIRE #2

<It's something else we want.>

Vampire #1 leans forward menacingly, FANGS BARED as he closes to mere inches away from Reiko's neck...

... until Reiko backhands with a tremendous PUNCH, sending him FLYING!

Vampire #2 LAUNCHES himself forward but Reiko ducks and rolls. She starts running before Vampire #1 blocks her.

VAMPIRE #1

<Oh, no, you don't, you little...>

Reiko sees a FIRE ESCAPE and LEAPS up to it, quickly pulling herself up onto the first storey balcony. The adrenaline stops for half a second, and her brain catches up.

REIKO

<Oh, yeah! Bring it!>

(beat; pales)

<Oh my God, did I just...>

Vampire #1 leaps up and Reiko grabs the first thing she can: an old wooden FLOWERBOX, sitting outside the nearest window. She swings it, but Vampire #1 grabs it and sends it flying down to the ground where it SMASHES.

Reiko looks dazed and amazed at what has just happened, but swallows down her fear as Vampire #1 stays on the balls of his feet and then LAUNCHES himself at her.

Reiko grabs the metal stairwell and SPINS around, sending a POWERFUL ROUNDHOUSE KICK to the vampire's jaw. He flies back off the stairwell, and Reiko smiles.

(CONTINUED)

She looks at her hands for a beat, and with renewed confidence FLIPS DOWN, hitting the pavement crouched and ready for attack.

Vampire #2 eyes her warily, rubbing his sore jaw as his compatriot GROANS from the ground nearby.

VAMPIRE #2

<What the hell are you?>

REIKO

<I'm not sure...>

Vampire #2 raises his fist and SWINGS, but Reiko blocks it effortlessly. She bends it and he has to kneel down. She squeezes it and a large CRACK is heard.

REIKO (cont'd)

<... but all I know is...>

Vampire #1 comes up behind her but Reiko spins, SWEEPING the vampire's legs from beneath him. He grabs her hand and drags her down with him.

Reiko struggles, knotted up in the powerful vampire, until her flailing hand finds something - a shard of the splintered flower box. A ready-made STAKE.

She KICKS free of the vampire, rolling neatly to her feet before RAMMING the stake into the vamp's heart! He DUSTS with a SHRIEK.

REIKO (cont'd)

<... you're the bad guy.>

Vampire #2 LEAPS towards her with a feral ROAR, but she spins and STAKES him in mid-air. He's DUST before he even lands.

REIKO (cont'd)

<And I'm the one who's gonna save the world.>

(beat; grins)

<Yay me.>

Reiko catches her breath, not sure what just happened but knowing in her gut she did something right, and we CUT TO:

Debbie is slumped across a table, surrounded by notes and open textbooks, SNORING softly.

She JOLTS awake as somebody DUMPS a heavy book next to her, the sound waking her up.



She fumbles with her glasses, blinking as FRANKIE comes into focus, hair tied back and bags under her eyes.

FRANKIE

When you asked me to 'elp you with  
your research, that did not mean  
you could snooze all night and wait  
for me to do all the work!

Debbie frowns as she straightens.

DEBBIE

Oh, give me a break, Frankie. I've  
been at this all night and every  
night for the past month and a  
half!

FRANKIE

(dry)  
My 'eart bleeds.

Debbie lifts her glasses to rub her eyes as Frankie quickly  
leafs through one thick wad of notes.

FRANKIE (cont'd)

Are these the latest blood tests?

DEBBIE

(nods)  
And those are the control subjects.  
Erika, Anna, Fran, and a few more  
unaffected Slayers.

Frankie takes a seat, forcing Debbie to shuffle up to make  
room.

FRANKIE

Bon. Then let us find a pattern.

She holds up a bundle of papers, covered in red notes.

FRANKIE (cont'd)

These are all the Slayers 'ho are  
demonstrating symptoms?

DEBBIE

It's unbelievable, isn't it? It's  
almost a third of the campus!

FRANKIE

We live in a world of Slayers,  
Scythes and strange food in the  
cafeteria. I think 'unbelievable'  
'as our picture by it in the  
dictionary.

(beat)

(MORE)

(CONTINUED)

21

CONTINUED: (2)

21

FRANKIE (cont'd)  
'Ave we even identified what  
poisons or toxins the Cabal are  
using?

DEBBIE  
(sighs)  
Nope. Everyone who runs into  
Braeden's team either ends up dead  
or too sick for me to get any  
workable samples. Who knows how  
many have been killed by something  
we simply haven't got a cure for?  
(beat)  
We're buggered, aren't we?

Frankie doesn't answer, getting down to work as we CUT TO:

22

EXT. SENNYBRIDGE - GROUNDS - MORNING

22

The morning sunrise, peeking through the mists blanketing the  
valleys beyond.

Alita and Reiko are standing near part of the assault course,  
Reiko blearily rubbing her eyes, in front of two deep PITS.

Grant walks up to join them, sipping from a cup of coffee.  
He's wearing a thick coat and looks nice and cosy.

GRANT  
Good morning, ladies. This morning,  
to work up an appetite for  
breakfast, each of you will be  
forced to do our assault course. A  
variety of activities in which you  
will both have to get through.

CERYS (O.S.)  
And if you don't complete the  
course or give up during it, you  
will not receive any meals today.

Reiko spins as Cerys walks up, Reiko's jaw hanging.

REIKO  
What? You can't not feed us, we  
have humanitarian rights!

CERYS  
Here, you don't.

Reiko looks to Grant for support, but he just shakes his head  
with a wry smile.

CERYS (cont'd)  
These tunnel entrances will lead  
you into one of the sections of the  
assault course.  
(MORE)

(CONTINUED)

22

CONTINUED:

22

CERY'S (cont'd)  
Just follow the path ahead and  
you'll be through in no time.

Alita and Reiko move to either pit, standing nervously. Grant produces a stopwatch from his coat.

GRANT  
Ready? And... go!

Alita JUMPS down into the first pit, and Reiko goes into her own, a beat later.

23

INT. SENNYBRIDGE - TUNNEL - NEXT

23

Down in the earthy gloom, Reiko scrambles to her feet and sees a narrow tunnel carved from mud cut ahead. She sighs and dives into it, starting to crawl.

REIKO  
And this is why I'm never wearing  
my best trainers again...

SPLIT SCREEN:

We watch both Alita and Reiko as they struggle through the muddy tunnels, Alita slightly ahead.

Alita struggles out of her tunnel, already filthy, and the screen returns to normal as we look at:

24

EXT. SENNYBRIDGE - ASSAULT COURSE - NEXT

24

A large area with the tyres and structures of assault courses we have seen previously. Two huge CAGES filled with strange objects stand to one corner.

Alita runs forward, just as Reiko emerges from her tunnel, and begins the tyres, nimbly jumping from one to the next.

Reiko catches up with her, however, and the two girls clamber up two METAL LADDERS, grab onto HAND-CYCLERS and begin slowly propelling themselves forward, the muscles in their arms straining.

They manage to get through this, Reiko leaping forward and rolling at the end where Alita carefully drops to the ground, gaining the edge as they speed towards a series of brightly coloured bars.

The first has one very high and another at waist height. Reiko clambers over the middle one while Alita runs up to it, grabs the top bar and SWINGS her way through the gap between that bar and the midway one, landing deftly and running onto the next one.

The next is mid length but with a small trampoline on this side. Both Reiko and Alita jump on them at the same time;

(CONTINUED)

Reiko does a BACKFLIP in mid air where as Alita twists in the air and lands facing the same way.

They both face the next one, two of them close together with several levels. Both of them survey it for a beat and then Reiko leaps up, swinging sideways through a gap.

Alita flips over the front, swings around and dismounts, gliding through the gap.

Alita runs as she lands, a beat before Reiko, who pulls a strand of her blue hair out of her face before sprinting forward as we CUT TO:

A tired looking Alita and Reiko stand in front of Cerys and Grant, their bodies and clothes caked with mud. Grant clicks his stopwatch, showing Cerys the time. She nods, not showing any emotion.

GRANT

(smiles)

There we are! Good stuff. Enjoy that little bit of exercise, ladies?

REIKO

(sarcastic)

Whole barrel of caramel fun there, Commander.

CERYS

Good, because you'll be doing it again this evening.

Reiko GROANS loudly, but Alita stays calm.

ALITA

I thought you weren't allowed to tell us what we were doing?

GRANT

(smiling)

Oh, we are. It's just more fun to watch you guess.

CERYS

So how was it?

Reiko and Alita swap a glance.

A series of flashes, quick enough to be seen:

- Alita and Reiko jumping their way through SPINNING METAL BLADES.

- Reiko punching a bulls-eye target which then folds down, allowing her access.

- Alita grabs a ROPE SWING nervously and then swings across it. Unfortunately she falls and lands in the water with a SPLASH!

- The pair of them scale a huge rock-wall, Reiko dangling precariously from one with just one hand.

Reiko manages to fake nonchalance as she blows a stray lock of hair from her face.

REIKO

No problem. What's after breakfast?

Grant chuckles, and as he and Cerys head towards the Mess Hall, they leave the girls to finally sag, betraying their exhaustion.

REIKO (cont'd)

Okay, it's official... I need to start warming up before doing this kind of thing!

ALITA

You did very well. You should be proud.

REIKO

Oh, I am. I just wish I could be proud without every muscle in my body hurting at the same time.

Alita offers her hand to Reiko, pulling her back to her feet.

ALITA

Come. Let's get something to eat and take a few moments to rest. I have a feeling we'll be needing all our energy.

Reiko nods, following Alita as the two girls start to trudge after Grant and Cerys, and we:

**BLACK OUT:**

**END OF ACT TWO**

ACT THREE

FADE IN:

26

INT. SENNYBRIDGE - MESS HALL - MORNING

26

Open on Reiko, her face alight with wonder as we PUSH OUT and find her in the middle of a modern, large cafeteria with about fifty MEN AND WOMEN milling about and eating breakfast.

Her attention, however, is on a giant buffet, with fruit, cereal, juice, coffee and tureens of hot food, the steam rising off them. In the center is a giant PINEAPPLE.

REIKO  
(whispers)  
This is paradise...

Reiko darts forward and grabs a bowl and a tray. She looks around her and then cuts off the top of the pineapple. She puts the WHOLE PINEAPPLE in the bowl with a PLONK and then quickly cuts it into chunks.

She slyly grabs a pitcher of guava juice and pours herself a glass, along with one of orange juice before pouring enough cereal onto the pineapple to cover the chunks up completely.

She grins and then sees Alita sat at a table by herself, quietly eating. Reiko sits down next to her.

REIKO (cont'd)  
Hey.

ALITA  
Good morning.

Alita looks around at the newly-arrived crowds.

ALITA (cont'd)  
It seems we are not the only people  
taking advantage of this camp's  
facilities.

Reiko is already hungrily tucking into her cereal.

REIKO  
(through mouthfuls)  
Oh, yeah, Grant said something  
about all sorts of Council people  
passing through here. You know,  
demon hunters, wiccass, all that  
kind of thing. We're the only two  
Slayers, though.

Alita nods, raising an eyebrow at Reiko's rather messy eating habits as she squelches through her cereal.

(CONTINUED)

REIKO (cont'd)  
So, what have you got for  
breakfast? Something good and  
healthy, after everything they put  
us through?

She peers across at Alita's bowl - it's just CEREAL.

ALITA  
Skye once told me, they're  
called... Coco... something.

REIKO  
Coco Pops?

ALITA  
Yes, that is their name.

REIKO  
Used to love them back home. Still  
do, but ever since Paris Hilton  
went on the diet where you can eat  
whatever you like but have a  
tablespoon of olive oil with it and  
you have no idea what I'm talking  
about now, do you?

ALITA  
(shakes head)  
I am not an expert in popular  
culture.

REIKO  
Okay, so... new subject. Have you  
seen any films recently?

ALITA  
Skye once took me to see a horror  
movie once.

REIKO  
Good! Now we're getting somewhere.  
What was it called?

ALITA  
"The Mummy."

REIKO  
Ah, very good film. Rachel Weisz  
looked hot, which annoyed me a  
little because I had a bet with my  
best friend, Yumi, that I could  
pull that look off better.  
(beat)  
Sorry. Um, but did you like it?

ALITA

It was good, although very unrealistic. And loud.

REIKO

Well, our home country has a brilliant history - and by history I mean the past thirty something years - of horror films.

ALITA

(intrigued)

Such as?

REIKO

Ju-On, Ringu, Dark Water...

ALITA

And these are 'horror' films?

REIKO

Absolutely.

(beat)

How about, if we survive Tenko here, we have a movie night? Y'know, popcorn, film, sticky floors, the lot.

ALITA

(smiles)

Yes. That would be... nice.

(beat; serious)

But, I do wish you would take this training a little more seriously, Reiko.

REIKO

(confused)

What?

ALITA

This is a serious camp here, and I think with everything that has happened recently, we need to be more aware of ourselves in the field.

REIKO

Yes, I get it. No need with the big Martin Luther King there, but has it ever occurred to you that maybe you should loosen up a bit?



ALITA

(stern)

I hardly think that fun and  
frivolity is what will help us stop  
the Cabal.

REIKO

'Frivolity'? I think no-one's used  
that since...

(re: look)

What?

(back on topic)

Look, the human body was not  
designed to be a package of solid  
work and gloominess. There has to  
be fun. Ever heard of an  
expression, "All work and no play  
makes a girl a slightly reserved  
and psychotic Slayer"?

The two look away from each other and Reiko goes into her  
cereal, Alita looking in amazement as Reiko digs out a huge  
chunk of pineapple and eats it.

INT. SENNYBRIDGE - DOJO - DAY

Alita and Reiko are stood inside a large dojo, more well-  
equipped and modern than the Academy's.

ANGLE ON: WALL

There is an entire wall devoted to weapons, with Bo staffs,  
swords, daggers, nunchucks and other deadly weapons.

REIKO

(whistles)

Wow.

(to Alita, re: weapons)

They're definitely better than the  
Academy's.

ALITA

Most certainly.

Three people enter the room; one is Cerys, wearing gym  
clothes; another is a blonde woman, SARAH while the third is  
a redhead, ROSELLE.

CERYS

Good morning. I hope you enjoyed  
your breakfast.

REIKO

(beat; playful)

What, no hug?

(CONTINUED)

Cerys ignores her, heading to the wall and taking down two SWORDS.

CERYS

This is Sarah and Roselle, they'll be your sparring partners for this afternoon.

Alita performs a quick bow, while Reiko offers a characteristically sunny wave.

CERYS (cont'd)

They may not be Slayers themselves, but I'm sure you'll find they can keep up with you in a straight fight.

(beat)

For the next two hours, you will train with different weapons of various disciplines. You must be prepared for whatever comes in your way as Slayers. Now -

ALITA

(shy)

Uh, Miss Mason? I am afraid I am not used to swor -

CERYS

I don't really care what you're used to, Miss Kagemura. You will do what I tell you to.

Alita nods, a little stung, and Reiko gulps nervously, afraid of being next in the firing line.

CERYS (cont'd)

Ready? Good.

"Cells" by The Servant kicks in as Sarah and Roselle advance on the Slayers, both girls armed.

A) Alita effortlessly dodges the NUNCHUCKS Sarah is spinning towards her, while Reiko, in another part of the gym, avoids the daggers which Sarah is holding.

B) Reiko sweeps her leg, KICKING a double-edged axe from its case and catching in her outstretched hand to knock away a dagger.

C) Reiko SWINGS her sword, with effort, towards Roselle who blocks it and PLUNGES her own near Reiko. Reiko dodges the sword and we pan over to:

(CONTINUED)

D) Alita holds a sai dagger, similar to one of Skye's and flicks it around her wrist, turning it so it blocks the attack by Sarah.

E) Roselle SMACKS the sword towards Reiko. However, Reiko CATCHES the blade and thrusts it back into the redhead's face.

F) Alita blocks a punch thrown but receives a knee to the gut for her trouble. Roselle tries to elbow Alita in the neck but Alita knocks Roselle's legs aside.

G) Sarah launches a ROUNDHOUSE KICK at Reiko, but she blocks it and twists Sarah's foot so she YELPS in pain and has to flip to the floor. Sarah drags down Reiko with her and pins her down.

CERYS  
(blows whistle)  
Enough!

END MONTAGE:

The music fades away as the two Slayers stand in front of three metal blocks, with three lines around each one.

CERYS (cont'd)  
You are blue.

Cerys hands Alita a Bo staff, with a blue piece in the midsection.

CERYS (cont'd)  
And you are red.

She gives an identical one, with a red midsection, to Reiko.

CERYS (cont'd)  
You must hit the lights of your own colour. If you do not hit all of your colours within three seconds of activation in turn, or if you hit one of you opponent's, you will be disqualified and be forced to do it again.

Alita and Reiko share a nervous glance before a loud BUZZER signals the exercise is about to begin.

Straight into the rhythm, the two are hitting the blocks with amazing speed as they change quickly. Their movements become a blur until:

ELECTRONIC VOICE  
Disqualification for Player Red!

(CONTINUED)

REIKO

What? I didn't even -

CERYS

Do it again. Kagemura, you can try again later, after Miss Kimusume completes her set.

REIKO

Whoa! I did not touch the blue. Check the video-referee, or whatever it is you guys have here.

CERYS

(firm)

I said now.

Reiko shakes her head and starts moving away, towards the door. Cerys glances at Roselle and nods.

Suddenly, Roselle GRABS Reiko in an armlock! Cerys walks up to Reiko as she struggles to get free, leaning in close.

CERYS (cont'd)

Listen to me. You will do what I tell you here, because I will not allow of the Slayers that pass through here to think they can do what they please. The training is compulsory. Your lives and those of your team will depend on it.

(beat)

Deal with it.

Roselle releases Reiko, who makes a show of straightening her clothes. Alita looks unsure how to react - should she step in? Reiko turns towards Cerys.

REIKO

Tell the redhead she should get some ice on it.

CERYS

(confused)

On what?

Reiko suddenly LEAPS towards Roselle! The red haired woman is taken by surprise when Reiko PUNCHES her in the face!

Reiko starts walking back towards a speechless Cerys, with Alita looking suitably stunned - if also a little impressed.

REIKO

That.

Reiko strides towards screen and we CUT TO:

29

EXT. TOKYO - STREETS - NIGHT (FLASHBACK)

29

Reiko WHIRLS through the air, a stake in her hand as she takes down two vamps. One leaps towards her and she KICKS it in the air so it falls down, and she quickly STAKES it.

TITLE OVER: February, 2007

Unfortunately, her other attacker gets her in a body-lock, his arms around her neck and under her arms so she can't move. She struggles and as the vampire leans towards her:

BOOM! The vampire EXPLODES into dust and Reiko stumbles against the floor, before looking at what happened.

A YOUNG WOMAN, with strawberry blonde hair, and wearing simple, office-style clothes. She holds a stake in her hand and she offers her free hand. Reiko takes it suspiciously.

REIKO

<Who are you?>

YOUNG WOMAN

(beat; British accent)

<I guess you're not one for beating around the bush, are you?>

REIKO

<I said, who are you?>

YOUNG WOMAN

<My name is Jade Schofield. I'm a Watcher.>

REIKO

<Ew. Like a professional pedophile?>

JADE

(chuckles)

<No, no. A Watcher is...>

(beat)

<We'll get to that later. Right now, I need you to come with me.>

REIKO

<Yeah, like hell I am!>

JADE

<I understand you have a lot of questions, Reiko, but hopefully I can give you the answers you've been looking for.>

Jade offers the stake to Reiko.

(CONTINUED)

JADE (cont'd)  
 <For example, why you've been  
 feeling a burning need to apply  
 your new-found strength and  
 reflexes to sneak out, hunt and  
 killing vampires every night.>

Reiko eyes her warily, cautiously reaching out to accept the  
 stake before we CUT TO:

INT. TOKYO - DINER - NEXT (FLASHBACK)

Jade and Reiko are sat in a booth, the only thing being a  
 huge hot fudge sundae and a coffee for Jade. They're both now  
 speaking in English.

REIKO  
 Okay. So. Let's see if I get this  
 straight, because most of this I've  
 already figured out by myself, or  
 Googled and found, like, a million  
 websites about.

(deep breath)

Something happened to me four years  
 ago that meant I suddenly got super  
 powers. Along with that came freaky  
 dreams and memories of people I've  
 never met, plus a sudden interest  
 in running round all night, every  
 night, finding vampires and staking  
 them in the heart like it was my  
 job or something.

(beat)

So I guess the only question I need  
 you to answer is... what am I? Am I  
 a superhero?

JADE  
 (smiles)  
 You are a Slayer, Reiko Kimusume.  
 Born for good.

REIKO  
 (beat)  
 Huh. I thought I was born because  
 my mum never learnt birth control.  
 Or self control.

JADE  
 ("moving on...")  
 Frankly, I'm amazed you've survived  
 as long as you have without any  
 kind of formal training.

REIKO  
(shrugs)  
Just lucky, I guess.

JADE  
You're something quite special, is what you are. But I'm glad I've found you at last, Reiko. Now we can start your real training.

REIKO  
No offence, but I've managed by myself this far. I'm pretty sure I already know everything you'd be trying to teach me.

JADE  
(beat)  
There's an Academy. Back in England. We're gathering Slayers from all over the world there, honing them into better warriors, and making sure that whenever evil threatens this world, the Slayers will be there - but this time, an entire generation of them.  
(smiles)  
What would you say to that?

REIKO  
(thinks)  
I'd say 'I think we'd better go speak to my mom first.'

Reiko gulps down a spoonful of her sundae, and as Jade tries to read past this young girl's apparent fearlessness, we  
DISSOLVE TO:

31 INT. SENNYBRIDGE - DORMS - NIGHT

31

Reiko and Alita are sat on their beds. For once, Reiko looks slightly nervous.

ALITA  
I cannot believe you did that.

REIKO  
To be honest, neither can I.

ALITA  
Still, it is in your Slayer nature.

REIKO  
Do you reckon that might be a good excuse? Better than 'I slipped and she caught my fist in her face.'

(CONTINUED)

ALITA

I do not think that excuse will work.

REIKO

Why not? Worked with Skye at Frankie's birthday.

(off look)

Yeah, I heard about the whole thing from Tsula. Skye shoved cake into Fran's face and... apparently, you became a red-neck male.

ALITA

'A red-neck male'?

REIKO

Yeah, an angry drunk.

ALITA

(indignant)

I was not an angry-drunk! I was... it was my first time with alcohol.

There's a KNOCK, and the girls look up to see Grant leaning in. He jerks his thumb back towards the door.

GRANT

Kimusume, Mason wants to see you.

Reiko stops chewing her gum, takes it out and puts it in the bin before walking out of the room, Grant in tow.

Grant shows Reiko inside. Cerys is behind her desk, not looking up as Reiko is left standing nervously before her.

CERYS

Sit down.

Reiko sits, trying not to fidget as she waits for Cerys to make eye contact.

CERYS (cont'd)

What's your excuse?

REIKO

Huh?

CERYS

You assaulted one of my Watchers-In-Training, and any non-necessary violence is completely unacceptable here.



REIKO

Yes, Miss Mason. I'm sorry. I was just... I got carried away. You know, adrenaline. And, uh... stuff.

CERYS

I am willing to overlook it, this once, but I want to make it clear that any more insubordination and I'll have you thrown out of the camp, and possibly the Academy. Do you understand?

REIKO

Um, yes. I understand.

CERYS

(cold)

Go.

Reiko stands up and leaves. Cerys waits for a beat and then her hands go to her forehead, massaging away tension.

Her eyes fall on the photo frame again, but after staring at it for a moment Cerys suddenly SWATS it away!

The frame SMASHES against the wall, and Cerys spins in her chair in frustration. She clenches her fists, trying to calm herself.

CLOSE ON the photo, the broken, jagged glass having torn through the image before we CUT TO:

Reiko enters and Alita looks sharply up. Reiko flops down on her bed for a beat. And then sits up.

ALITA

How was it?

REIKO

Fine. Just threatened to have me kicked out of the Academy, but you know, mountain out of a molehill.

ALITA

I hardly think it is time for making jokes.

REIKO

Look, Allie. Chill. If the world ends tomorrow, then it ends, okay? We might be able to stop it and knowing our track record, we probably would.

33 CONTINUED:

33

Reiko flops back onto her bed, signalling that the conversation is over, and we CUT TO:

34 EXT. TOKYO - WAREHOUSE - NIGHT (FLASHBACK)

34

An abandoned warehouse. Two black SUVs with no licence plates pull up.

35 INT. TOKYO - WAREHOUSE - NEXT

35

Inside the old, musty warehouse, about a dozen MEN all wearing black simple suits walk towards a figure wearing a big, hooded robe.

One of the men in black (no pun intended) moves towards the figure, who is sharpening a long KATANA.

MAN

Excuse me?

ROBED FIGURE

(deep voice)

What is it?

MAN

I, uh... we wish to hire your services.

With a SPIN, the hooded figure turns full circle, his sword flying out!

A couple of beats, and then the man in black's HEAD slides neatly from his shoulders!

ROBED FIGURE

I do not do deal with cowards.

Another man, older steps forward, confidently, even as his comrades cringe from the headless corpse before them.

OLDER MAN

Good, because we do not hire them.

(beat)

We are representatives of the Cabal, the -

ROBED FIGURE

(interrupts)

I do not need the CEO introduction.  
What is it you want doing?

The older man holds out a photo, and the Robed Figure peers down at it - it's of Reiko and her mother in happy times.

ROBED FIGURE (cont'd)

You want me to kill this girl?

(CONTINUED)

OLDER MAN

She's a Slayer.

ROBED FIGURE

No matter. I have taken care of  
several in my two hundred years.

The older man hands the robed figure a suitcase which he  
opens: full of glistening JEWELS

OLDER MAN

If you must, kill the mother too.

The robed figure slides off his hood - and reveals a  
monstrous DEMON ASSASSIN, more tentacles and spikes than  
skin!

DEMON ASSASSIN

As you wish.

The scene cuts back to:

INT. SENNYBRIDGE - DORMS - NIGHT

The two girls are sound asleep. The window is open, sending a  
slight breeze through the place.

ANGLE ON: REIKO

Suddenly, a pair of black-gloved HANDS burst into view,  
clamping a HANDKERCHIEF over Reiko's nose and mouth!

She struggles, but something on the handkerchief starts to  
knock her out, and her eyes flutter as she quickly starts to  
lose consciousness.

Her struggles subside and as we PAN OUT, we see Alita in a  
similar state! Off Reiko's quickly closing eyes, we:

**BLACK OUT:**

**END OF ACT THREE**

ACT FOUR

FADE IN:

37 INT. TOKYO - APARTMENT - NIGHT (FLASHBACK) 37

Reiko's mother, Kayiko, is stood in front of the camera and is clearly a little pissed.

KAYIKO

<I don't care who you represent!  
You are not sending my daughter off  
to some... boarding school for  
people who kill... I can't even say  
it! What gives you the right to  
fill my daughter's head with this  
nonsense?>

We PUSH OUT to see Jade, weathering the storm of Kayiko's indignation as Reiko stands sheepishly nearby.

REIKO

<Mom, think about it. You can't  
help with this... power, or  
whatever I have. This Academy will.  
Please...>

KAYIKO

(firm)

<No. There's no proof that you even  
are one of these... Slayers, or  
whatever you called them!>

JADE

<Actually...>

KAYIKO

(snaps)

<Wasn't talking to you.>

Jade puts her hands on her hips, losing patience with this argument, as we CUT TO:

38 EXT. APARTMENT BLOCK - OUTSIDE - NEXT 38

The demon assassin from before stands outside the apartments.

39 ANGLE ON: APARTMENT 39

Watchin the heated argument through the curtains, the demon grins.

He pulls out a pair of gleaming, pale crimson glowing BLADES, carved with various symbols, before taking a few steps back.

40 INT. APARTMENT - CONTINUOUS

40

Reiko suddenly perks up, sensing something and turning towards the window as her mother and Jade continue to argue.

Her eyes bulge at what she sees, and she turns to shout out a warning:

SLOW MOTION: The demon BURSTS THROUGH the window, spraying glass everywhere!

Still in slow-motion, the demon rolls as he enters and Jade PUSHES Reiko and Kayiko into a corner.

As the slow motion ends and the dramatic music kicks in, we PUSH IN on Reiko's face, absolutely terrified we CUT TO:

41 INT. SENNYBRIDGE - CAGES - NIGHT

41

Reiko has a sack over her face, and is hyperventilating heavily. Suddenly, it is yanked off her, and she lets out a GASP as she opens her eyes and looks around.

Darkness. And she's in a CAGE, Tall enough for her to stand, about ten feet wide and stretching off into the gloom.

She looks down at her wrists, which are loosely tied so she can obviously get out of them. She looks up and SCREAMS:

REIKO  
Help! Somebody help me!

CERYS (O.S.)  
You're awake, then.

Reiko looks sharply upwards and sees a square hole in the ceiling.

ANGLE ON: HOLE

We see Cerys, illuminated by the full moon overhead as she looks down at them both.

REIKO  
Wh-where am I?

CERYS  
You're inside one of the Slayer-proof cages we have here.  
Impossible to get out.

REIKO  
Where's Allie?!

CERYS  
Look to your right.

(CONTINUED)

Reiko turns around and we see Alita, in the same situation and looking at Reiko and Cerys.

CERYS (cont'd)  
This is the final test.

ALITA  
'Final test'?

CERYS  
To kill a vampire.

REIKO  
(beat)  
But... we're both stuck in these  
cages! How's this supposed to work?  
(pales)  
Is this... is this the  
Cruciamentum?

CERYS  
It's a new method. You have the  
honour of being the first Slayer to  
try it out.  
(beat)  
The air you're currently breathing  
in has been infused with a low-  
level hallucinogenic.

REIKO  
You drugged us?

CERYS  
(continues)  
Within two minutes, the world will  
begin to blur, and you will only be  
released from the effects once you  
kill your vampire. Around their  
necks is an antidote, which will  
immediately relieve the effects of  
the drug.

REIKO  
What's this supposed to prove?

CERYS  
(beat)  
Good luck, ladies.

Cerys throws them both a STAKE, which land just outside the cages, and then she steps back and SEALS the hole.

Reiko starts to struggle, quickly working the bonds loose around her wrist and reaching for the stake, but it's too far away.

(CONTINUED)

She glances across and sees Alita has her eyes closed, breathing slowly as she draws in her focus.

Reiko, however, is starting to panic, sucking in lungfuls of air before realising that could be a bad idea.

REIKO'S POV:

The world starts to BLUR, colours swimming as Reiko starts seeing two of everything, her viewpoint swaying nauseatingly from side to side.

ON SCENE:

There's a sudden, loud CLANG that echoes through the darkness around them.

Alita opens her eyes and stands, seeming a little woozy but managing to keep her balance. She tries to hold back a SHIVER - she's not exactly a fan of the dark, after all!

A moment later, they hear SNARLING echoing towards them, and FOOTSTEPS as something moves closer in the darkness!

ALITA

Reiko?

REIKO

Yeah?

ALITA

Are you... a little bit -

REIKO

Seeing hands squeezed like Play-Doh? Oh, yes.

ALITA

(suddenly flustered)

I can't... I can't breathe -

Alita suddenly COLLAPSES to the floor, and Reiko hurries over to her side of the cage.

REIKO

Alita! What's wrong?

ALITA

I can't... stop... panic... help...

REIKO

Oh... *mattsu!*

As Reiko looks back towards the source of the menacing noise, drawing closer every moment, we CUT TO:

42 INT. TOKYO - APARTMENT - NIGHT (FLASHBACK)

42

The demon KNOCKS Jade aside with one almighty punch, sending her flying into the kitchen where she SMASHES into a table.

Reiko pulls out a stake, but then realises that it won't do much good as the demon raises its BLADES!

DEMON ASSASSIN

(laughs)

Is that all you've got, little girl?

REIKO

So far? Yeah.

Reiko aims a KICK at his stomach, but he catches her leg and TWISTS it painfully.

She SCREAMS and is SPUN OVER the demon's head where her head CONNECTS with a lamp and he drops her down behind him.

He turns back to Kayiko who looks absolutely petrified. He smiles maliciously, STABBING his blades into the floor and advancing on her as we CUT TO:

43 INT. SENNYBRIDGE - CAGES - NIGHT

43

Alita is freaking out and Reiko struggles to keep herself calm. The camera DRILLS towards her, the whole scene becoming distorted - sometimes too bright, sometimes too dark.

REIKO

Alita... what's your village like?!

ALITA

What?

REIKO

Tell me about your village. Picture it in your mind.

ALITA

Why?

REIKO

Just do it! Please!

Suddenly, Reiko's vampire BURSTS out of the shadows and TACKLES her with a feral SNARL!

She lands on the ground, struggling desperately while Alita's vampire emerges from the darkness, circling her menacingly.

As Reiko fights back, her attempts to PUNCH the vamp all going wide, we CUT TO:



44

INT. TOKYO - APARTMENT - NIGHT (FLASHBACK)

44

The Demon GRABS Kayiko by the throat and lifts her off her feet. Kayiko's eyes bulge as the demon SQUEEZES.

DEMON ASSASSIN

You know... the *yakuza* who hired me  
said I could kill you if needs  
be...

(checks her out)

... and there's some much with you  
that is 'needs be.'

Reiko struggles to her knees. She looks over and sees Jade, moving slowly towards the Demon.

The Demon turns sharply as Jade SLIDES something along the floor towards Reiko.

The Demon TOSSES Kayiko away, turning towards Jade as the Watcher bravely holds up a pair of KITCHEN UTENSILS, the first thing she could grab.

DEMON ASSASSIN (cont'd)

(scoffs)

You really think a couple of lumps  
of metal can stop me?

JADE

(pointedly)

No. That can.

The Demon's eyes BULGE and we look up from his face to see Reiko, with one of the discarded swords plunged into his heart through his back!

REIKO

(to Demon)

Never... again.

She WRENCHES the swords back out and gets SPRAYED with dark blood for her trouble, and we CUT TO:

45

INT. SENNYBRIDGE - CAGES - NIGHT

45

Reiko sees the silvery vial of ANTIDOTE hanging from her vamp's neck by a chain, just as it lands a SWIPE that cuts across her cheek.

With renewed strength, Reiko KICKS the vampire off and manages to blindly rip off the vial! She takes the stopper out and takes a deep GULP of the liquid inside.

(CONTINUED)

REIKO'S P.O.V.

The world begins to return to normal, the distorted lines beginning to solidify.

ON SCENE:

Reiko grins, picks up her stake and FLIES through the air, pummeling the vampire with kicks and punches. She flips the vamp over and promptly DUSTS it with a yell of victory.

She turns and sees Alita throwing wild punches at her vampire, all of which it dodges easily.

REIKO

Allie! Go to your left!

In slow motion, Reiko THROWS the remaining liquid in the half-empty vial.

Alita senses this and dives towards it, sending the vampire who had lunged at her SMACKING into the metal bars.

Alita CATCHES the vial in her hands and throws the contents down her throat.

ALITA'S P.O.V.

The world is distorted, shadows and colours blurring until suddenly everything starts to become clearer.

ON SCENE:

Alita smiles confidently at the vampire, whose leering grin drops when it realises the tables just turned.

Alita dives for his legs, splitting them away and as he slides down, she STAKES him.

Suddenly, two separate entrances, obviously from where the vampires were released emerge out of the darkness, sending two beams of WHITE LIGHT from them.

Alita and Reiko share a glance, Reiko grinning - she knows they just passed the test.

REIKO (cont'd)

You ready?

ALITA

(nods)

Yes, I am.

The two girls start walking down them until we:

WHITE OUT:

46

EXT. SENNYBRIDGE - BLACK BUILDING - NIGHT

46

Reiko and Alita stumble outside, and find that they've been inside the unmarked, black building we saw earlier.

Confused, they look around as Cerys approaches them, carrying two bottles of water. She tosses one to each girl.

CERYS  
Congratulations.

REIKO  
Wait... what? What just happened?

She touches her cheek - there's no cut there!

CERYS  
You passed, is what just happened.  
I wouldn't stop to question it too much if I were you.

The girls exchange a glance, bewildered.

CERYS (cont'd)  
And here endeth the lesson. Your ride back to the Academy leaves at oh-eight-hundred sharp. Get some rest. You've earned it.

She turns and walks away, leaving the confused but relieved girls behind as we DISSOLVE TO:

47

EXT. CAMPUS - FRONT ENTRANCE - MORNING

47

TITLE OVER: The Next Day

As the Army truck rolls to a stop, waiting for Reiko and Alita to disembark, Tsula and Juanita hop up from where they were waiting by the main doors.

Reiko grins at her comrades as the two tired girls let their friends take their bags.

TSULA  
How was it?

REIKO  
It was...

Reiko looks back at Alita and they share a small smile.

REIKO (cont'd)  
... pretty cool.

JUANITA  
Anything we should know about?

(CONTINUED)

47

CONTINUED:

47

REIKO

(beat)

Yeah, don't have the veal.

Reiko smirks as she walks INTO SCREEN, and we CUT TO:

48

EXT. AIRPORT - PRIVATE HANGAR - DAY (FLASHBACK)

48

A battered but patched-up Reiko and Jade stand in front of a small aircraft, while Reiko's mother makes her tearful goodbyes. We can't hear the conversation but we can see the tears on Reiko's face as she hugs her mother goodbye.

Reiko eventually lets go and starts to make her way to the aircraft, and we DISSOLVE TO:

49

INT. CAMPUS - DORMS - NIGHT

49

ANNA sits on her bed, her cell-phone close to her ear.

ANNA

Yes, sir. A training camp, out in Wales. Sennybridge.

(beat)

I'll try. I haven't been selected but-

(listens)

I will. Can I speak to--?

(beat; sighs)

Okay.

The call disconnects, and Anna lets the phone drop. A wave of emotion hits her, and she has to quickly wipe away a TEAR from her eye.

The door opens and she hides the phone as Skye pops her head through the door.

SKYE

Hey, Reiko's throwing some kind of return midnight movie marathon party, so d'you fancy -

(beat, sees tears)

You okay?

ANNA

Huh? Yeah, fine. Just thinking about home, is all.

Anna quickly gets up and bustles out of the room, leaving a puzzled Skye behind as we CUT TO:

50

INT. CAMPUS - DORMS - NEXT

50

Alita steps back into her dorm room, fresh from the bathroom, but stops in surprise at what she sees:

(CONTINUED)

A handful of Slayers fill the room, including Erika and Anna and the others, with the makings of a midnight feast on the floor between them.

Reiko, her hair now streaked bright orange, runs over to Alita and HUGS her.

REIKO

How's this for a Japanese cultural night?

She indicates a dozen movies, all J-horror classics, and Alita smiles widely, genuinely surprised.

Debbie puts the DVD in a borrowed TV and player and as the film starts, Alita and Reiko sit together, as the light illuminates them.

Skye looks over and smiles at the two of them, and we let the girls enjoy a moment of peace before we CUT TO:

The music stops abruptly and the camera PANS LEFT, emerging from a wall into a cold, sterile LABORATORY.

Two men in suits are sat beside various equipment and one of them picks up a LARGE, SYRINGE-LOOKING device.

Man #2 pulls out a tape recorder and SLIDES it into a TV console. The screen changes to what the recorder is facing and in the reflection, we can see a mechanical sort of chair.

We follow Man #1 as he inserts the fluid into a tube in the chair.

He then pulls out a strange, plug-shaped device and the camera finally turns to reveal:

DANA. She SCREAMS as Man #1 JABS the plug straight into her head, and off this disturbing scene, we:

**BLACK OUT:**

**END OF SHOW**