

**SLAYER ACADEMY**

"Okaasan"

by  
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&

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## TEASER

FADE IN:

1

EXT. CAMPUS - GROUNDS - DAY

1

Alita stands in fighting stance, facing someone off screen. However, she is burdened by the elaborately layered wear of a GEISHA, restricting her movement and making her stance uncomfortable. Her hair is also up, held together by a small wooden stick, towering over Alita's head precariously.

Facing her down in a sleek, all-black thief's ensemble is DELANEY. She grins and gestures for Alita to come closer. Alita is silent.

Delaney springs to action, delivering a speedy KICK to Alita's robes and grabbing her before she can stumble. Delaney rolls backwards holding Alita and, using her feet to KICK her, throws Alita.

Alita lands with a WHUMP and dust snakes up through the air. Alita struggles to stand, but Delaney moves forward and KICKS her in the chest.

Alita GRABS Delaney's foot and pulls, using it to stand up. She throws a slow blow to Delaney's shoulder that Delaney dodges easily.

DELANEY (O.S.)

Too slow?

The words don't seem to come from Delaney herself, as her mouth doesn't move. Alita doesn't notice, throwing a series of progressively faster (but still slow) blows, finally catching Delaney unaware and knocking her back.

Delaney turns and runs. Alita, seeming to realise something, reaches up and grasps the stick holding together her hair.

She pulls it from her hair, and it is revealed to be a KNIFE! It rains down strands of her own hair and she lowers it. She takes aim and THROWS it.

Delaney turns and takes it in the chest -

Only to shift into NINA KAGEMURA, Alita's deceased mother! She reaches to her bleeding chest, shock in her eyes. It now resembles a GUNSHOT wound!

PULL BACK to reveal Alita is now DELANEY! She looks at her hands, confused. She looks back, horrified, at Nina.

NINA

(screams)

Not my daughter! Please! Alita!

(CONTINUED)

1 CONTINUED:

1

She slumps forwards, now silent and sprawled gracelessly across the ground.

Delaney/Alita steps back, but before she can escape, a baby's CRY surprises her. She looks to see a cradle sitting beyond Nina's body.

2 EXT. BALCONY - DAY

2

Delaney/Alita steps forwards, now on a balcony, and approaches the cradle. She looks down to see it is EMPTY.

She turns her head to look down at the forest below. A figure is entering the woods, swerving rapidly through the trees.

Delaney/Alita turns and races down the stairs.

3 EXT. FOREST - NEXT

3

The figure runs, holding the baby close, and Delaney/Alita gives chase. The trees pass in a flash, until they break through to:

4 EXT. CLIFFTOP - NEXT

4

Delaney/Alita rushes out to see the figure rush to the edge of the cliff. She doesn't jump, instead turning to look at Delaney/Alita.

It's KIRA, holding a small Japanese baby in her arms. Delaney/Alita just looks at her, confused.

KIRA  
(subtitled Japanese)  
<I love you.>

Without turning around, Kira steps backwards, off the cliff!

Delaney/Alita races forwards, to see Kira's limp body fall out of sight. A tear falls down her cheek. She turns to see the forest has been replaced by:

5 EXT. GRAVEYARD - NIGHT

5

A Japanese graveyard, filled with shrines and offerings to the dead. Alita's father TAKESHIRO walks through holding a small baby, followed by a young boy (presumably Alita's older brother MASAMI). Takeshiro looks at the boy and points, seemingly ordering him away. The boy pouts and walks away.

He then turns to Delaney/Alita, who is now ALITA again. He frowns.

TAKESHIRO  
(in English)  
She loved you. Return the favour.

(CONTINUED)

He then TOSSES the baby towards her. Alita steps back to grab her -

And her foot slips, sending her falling over the edge of the cliff! As she falls -

Alita BURSTS awake, scattering the many papers strewn across her desk and breathing heavily. Alita sits at the library computer, a heavy tome in her lap.

Troubled, she rubs her eyes and hunches over, as if trying to push the last traces of the nightmare out of her head.

She doesn't notice a pale young SLAYER edge closer to her, needing somebody to speak to and settling on Alita.

SLAYER

Excuse me -

Alita just turns and gives her a look that could freeze blood. The young Slayer scampers off, terrified.

SKYE (O.S.)

Guess this place needed Frankie more than we thought, huh?

Alita looks up again to see SKYE standing nearby. She throws her a short wave and sits on the library counter, amidst Alita's many open books and scattered pieces of paper.

Alita surreptitiously closes down a window on the PC screen before Skye can see what it is.

ALITA

I have never been very good with books and research. I prefer to find my answers out in person.

Skye just gives Alita a chastising look, and Alita sighs. Evil Alita has been tamed a little.

ALITA (cont'd)

I'm sorry. Everything I look at seems to be a dead end.

She rubs her tired eyes and YAWNS.

ALITA (cont'd)

I haven't been sleeping well.

SKYE

Yeah, I know.  
(off Alita's look)  
(MORE)

SKYE (cont'd)

You jump out of bed every five minutes and fuss around for a half hour before settling back down. Kind of hard for anybody else to get a good night's sleep either.

ALITA

(winces)

Sorry.

SKYE

Still looking for leads about that thing to do with that thing?

ALITA

(blinks)

I believe we are alone in the library now, Skye. There is no need for code.

(beat)

The Coven di Fuoco must have been ghosts, not witches. There is no real information here.

Skye goes quiet for a moment, scanning her eyes over Alita's various texts scattered across the counter.

SKYE

If there's nothing here, what's next on the menu for us?

ALITA

'Us'?

SKYE

Yeah, as in you plus me.

ALITA

This is my mission, Skye. Alone.

SKYE

(shakes head)

I got you that name, and I've been covering your ass while you skip class to look into it. I'm in this already.

ALITA

But -

SKYE

And anyway, who would you rather have watching your back if not the most excellent Slayer in town?

(beat)

And yes, I mean me.

(CONTINUED)

ALITA

(final)

I'm sorry, Skye. Thank you for your  
help, but this is my path to walk  
alone.

Skye begins a retort, but balks at Alita's expression. She  
shrugs, hurt.

SKYE

("whatever")

Guess I'll see you around, then,  
Allie.

Skye departs. Alita watches her leave, regret plain on her  
face, and we:

**BLACK OUT:**

**END OF TEASER**

ACT ONE

FADE IN:

7

EXT. CAMPUS - TRACK - NEXT

7

Skye exits the school to see none other than FRANKIE running down the track, followed by a number of Slayers - TSULA, REIKO, JUANITA, LAYLA (from 3x11), a brunette SLAYER (early 20's), and DA-XIA (also from 3x11).

As they approach the school, Frankie gives Skye a nod. Skye stands back as Frankie turns to her girls, looking to each as she speaks to them.

FRANKIE

Tsula, Layla, Juanita, compliments on keeping up, though Juanita, I would prefer if you would stay behind me at all times, if you could.

JUANITA

Whatever, slavedriver.  
(off Frankie's glare)  
I mean, yes ma'am.

Frankie continues.

FRANKIE

Reiko, your speed left something to be desired. I expect you were distracted by your gum, *non*?

Reiko grimaces. Busted. She spits it out across the field. Frankie shakes her head and reaches out with her good arm.

FRANKIE (cont'd)

*A moi*, Reiko.

Reiko frowns and pulls the pack of gum from her pocket, slapping it down into Frankie's palm. Frankie smiles a little.

FRANKIE (cont'd)

Da-Xia.

Da-Xia, though as old as Frankie, looks down in shame and does not speak. She's also still wearing noticeably bad BURNS across her skin.

FRANKIE (cont'd)

You did excellently, considering your state in the infirmary last week. We all 'ave flukes.

Frankie gestures to her injured arm.

(CONTINUED)

FRANKIE (cont'd)  
I'm 'appy you managed to overcome  
yours.

Da-Xia nods, happy to have been spared Frankie's disapproval.

FRANKIE (cont'd)  
I 'ave no need to supervise any  
longer. Continue to run laps until  
I inform you of otherwise.

She notes hesitation. She glares at them, and gets results,  
as the group quickly makes their way back to the track.  
Frankie smiles.

SKYE  
Got an iron grip on those girls,  
huh, Frankie?

FRANKIE  
They need discipline.

SKYE  
Yeah, I'd say so.  
(nods towards track)  
Bubblemum and the goth chick have  
stopped to share fashion tips or  
something.

Frankie turns to see Reiko and Layla stopped at the other end  
of the field, chatting.

FRANKIE  
(yells)  
Allons-y! Do not think I cannot see  
what you are doing!

With a groan, the two girls start running again, and Frankie  
turns back to Skye with an annoyed grunt.

FRANKIE (cont'd)  
We 'ave a mission later today, and  
Barbara insisted I take those three  
other Slayers along. I can't  
imagine why we need so many girls.  
(worried)  
There must be something Barbara  
isn't telling us.

SKYE  
Or, she's checking to see how many  
girls you can handle before she  
makes you a Watcher or something.  
(beat; chuckles)  
From the looks of things, you've  
got it handled.



FRANKIE

So far, *oui*.

SKYE

(beat)

Uh, that Asian chick, what's her name?

FRANKIE

Da-Xia?

SKYE

Is she, y'know... okay? Couldn't help but notice the whole...

Skye gestures to her face, referring to Da-Xia's burns, and Frankie turns to look back towards the girl in question.

FRANKIE

She 'as not 'ealed as quickly as I'd oped.

SKYE

There's a lot of that going around.

Skye narrows her eyes, reading into Frankie's distant expression.

SKYE (cont'd)

Which you know something about, don't you?

FRANKIE

Per'aps... I'm not sure. It is something I must discuss with Debbie and Dr. Cairns.

(beat)

Zut. Skye, I must go. My team and I still 'ave much to prepare.

SKYE

Gotcha. See you on the other side.

Frankie returns to yelling at her girls, and Skye watches for a beat before turning to return to the campus.

Skye returns to the library, mounting the staircase to the top level and heading for the desk she left Alita at.

SKYE

Hey, Allie, look, I know what you said about this being a solo run and all, but I really...

8 CONTINUED:

8

Alita's gone. Skye double takes, looking around, but it's clear Alita left shortly after she was last here. Skye grimaces, fishing her phone from her pocket as we CUT TO:

9 INT. BUS - DAY

9

Alita is sitting quietly on the lower deck of a bus as it rolls through the countryside, but when something starts BUZZING she fidgets inside her pockets.

She produces her phone, checks the display - and then switches the phone off, slipping it into her bag.

10 EXT. ROAD - NEXT

10

The bus drives on, heading towards the city rising up in the distance as we DISSOLVE TO:

11 EXT. STREET - DAY

11

As the same bus pulls away, it reveals Alita as she weaves her way through the mid-morning pedestrian traffic, passing the usual parade of shops and businesses.

12 EXT. NEXT STREET - NEXT

12

Emerging from an alleyway, Alita checks left and right and then continues on her way - but she's clearly already in a seedier part of town.

The buildings here are covered with graffiti, with smashed windows, abandoned heaps of black bin bags and boarded-up doorways replacing the previous scenery.

She heads past a closed down old cinema, missing lettering spelling out half of some obscure movie title overhead, and rounds a corner to see:

A BAR. It's open despite the relatively early hour, its neon sign dull but the front doors open, rowdy rock music drifting from within.

Alita pauses, takes a breath and then ploughs on, head high as she steps into:

13 INT. BAR - NEXT

13

She steps into a thick fug of smoke, the CLINK of glasses and growl of background chatter much louder now.

STAY ON ALITA as she takes a few steps forward, putting herself out of the sunlight in the doorway and into the middle of the room.

ANGLE ON THE CLIENTELE as they glare balefully back at this bold new arrival.

(CONTINUED)

Oh, yeah - it's a DEMON BAR, by the way. Demons, vamps, you name it. All enjoying a drink and a smoke and all giving Alita their best evil eye.

She strides up to the bar, the dark looks bouncing off her as she perches herself on one of the bar stools.

She waits patiently as the background noise gradually dies down, the bar patrons all stopping their own conversations to stare coldly at her.

Alita waits, hands folded in front of her, until the bar is almost silent, before she looks up into the eyes of the pig-like DEMON BARMAN.

ALITA

I believe there is a smoking ban in place in this country now.

The bar erupts into LAUGHTER, and as one several demons SCRAPE their chairs as they rise, heading to grab her.

One reaches for her long ponytail - but Alita SNAPS round, grabbing the demon's wrist and pulling it back with a loud SNAP!

It HOWLS in pain, and Alita quickly CHOPS it in the throat, launching herself off the stool with both legs flying to SCISSOR KICK two more thugs down.

Landing on her feet, she scans round as four - no, five demons surround her, cackling as they hunker up for a tussle.

One lunges, but she turns and PUNCHES it in the gut, twirling to SLAM both palms into the chest of another.

Her back turned, she takes a KICK from one which sends her stumbling into a BEARHUG, one huge, barrel-chested demon hoisting her off the ground.

The other demons cheer as Alita writhes in the swarthy demon's grip, fighting to get free.

She finally lands an ungraceful but effective HEADBUTT to get some leverage, working her arm free and CHOPPING the demon in its neck.

Alita is dropped to the ground, SPINNING her legs round to get some room before FLIPPING to her feet, ready to attack:

And a bottle SMASHES over the back of her head, courtesy of the bartender!

Alita hits the deck, stunned, groggily lifting her head as several pairs of boots surround her.

(CONTINUED)

DEMON (O.S.)  
Don't know what you thought you  
were gonna pull by coming here  
alone, little girl...

She looks up - a motley assortment of demonic faces LEER back down at her.

DEMON (cont'd)  
... but don't think you're getting  
off that easily!

One demon raises a BROKEN BOTTLE, its jagged edges sharp enough to slice through flesh...

... and with a swift FWIP, the demon's hand is hit by something and SKEWERED to the wall!

The demon ROARS, clutching its bleeding hand - which is pinned to the wall by a DAGGER.

The clutch of demons standing over Alita - and Alita herself - turn to the doorway.

And there's Skye.

SKYE  
(shakes head; to Alita)  
I can't take you anywhere, can I?

DEMON  
Get her!

The demons charge in with a group YELL, and Skye obligingly VAMPS OUT before tackling them head on!

As she BODYSLAMS the first demon out of the way, sending another CRASHING back into a table, we CUT TO:

Outside the bar, as the sounds of the bar brawl within drift outside.

And with an almighty CRASH, one demon hurtles through one of the bar's two windows in a shower of glass!

Skye can be glimpsed within, snaking from foe to foe as she takes the demons on single-handed.

She grabs a FEMALE VAMPIRE, spins her round and lets her fly - and he SMASHES through the other window and into the sunlight, where the vamp BURSTS INTO FLAMES with a SHRIEK!

15

INT. DEMON BAR - NEXT

15

Skye SMASHES another demon face-first onto the bar counter, letting him slide to the floor.

She doesn't see the bartender raising a SHOTGUN behind her, however...

THUNK! The bartender gets a POOL CUE in the throat, dropping the gun and staggering back into the wall of spirits bottles, dislodging them all with a cacophony of CRASHES.

Skye turns to see Alita, BLOOD trickling down her face from the bottle hit, but still more than ready to fight.

However, the girls seem to have run out of victims, all but a last few stragglers having cleared out of the bar long ago.

Alita meets Skye's gaze, who grins, but Alita's expression is stern as she marches forward.

ALITA

You should not have come here.

Skye blinks, DE-VAMPING as Alita starts checking the fallen vamps to find one who still has a pulse.

SKYE

That's it? No 'thanks for saving me'?

ALITA

I can take care of myself, Skye.

SKYE

Usually, yeah. In this particular instance, you were halfway towards ending up as a throw rug.

Alita starts to lift another demon up, but as the demon GROANS, Skye's hand lays over Alita's.

SKYE (cont'd)

Aren't you going to ask how I found you?

ALITA

Does it involve your sense of smell?

SKYE

(shifts)  
Maybe.

ALITA

Then no, I don't.

(CONTINUED)

Alita grabs a handful of the demon's mane, YANKING its back to bring its face up to hers.

ALITA (cont'd)  
(to demon)  
Where is Sha'sha'lesh?

DEMON  
Don't know... who you mean...

Not in the mood for games, Alita CRACKS her elbow into the demon's back.

ALITA  
(firmer)  
Where is Sha'sha'lesh?

DEMON  
Out the back! He's out the back...  
in the bins...

Alita hesitates, then drops the demon and heads for the rear exit. Skye, still catching up, follows:

Alita bursts out through the door into a narrow alleyway, heading for the large wheeled waste bin and pushing the lid open.

Inside is the usual pile of bar waste - bottles, cans and wrappers - and also several BLACK BAGS. Alita grabs the nearest one and tears it open.

A FACE looks back at her - another demon, but very much just a head in a bag. Alita slumps, stepping back.

SKYE (O.S.)  
That who you came here to meet?

Alita turns as Skye exits the bar, watching as Skye peers into the bin and winces at the grisly sight within.

SKYE (cont'd)  
Yeesh. Looks like he lost his...  
no, too much. Even for me.

Alita is pacing furiously, her mind spinning at this new development.

SKYE (cont'd)  
So who was he? She? It? Whatever?

ALITA  
Sha'sha'lesh. A demon informant who  
was going to provide me with some -

SKYE  
Information?

ALITA  
(beat)  
Yes.

SKYE  
Not any more, by the looks of it.  
Unless he's one of those demons who  
can survive being taken to bits,  
and the look on your face tells me  
he isn't.

Alita abruptly stops, spinning on her heel and marching back  
towards the street.

ALITA  
It does not matter. I still have  
one more lead to follow.

SKYE  
Don't you mean 'we'?

ALITA  
Skye -

SKYE  
Ah! Zip it. If that little battle  
royale back there didn't win you  
over, then we may as well just  
throw down right here in this  
alley, 'cause that's the only way  
you're leaving by yourself.

Alita stares her down, but Skye just raises an eyebrow -  
she's more than ready to fight Alita if she has to.

ALITA  
(sighs)  
Alright, then.

SKYE  
(beams)  
Groovy.

She takes out her phone, and Alita frowns.

ALITA  
What are you doing?

SKYE  
Setting up our alibi.

She dials a number and holds the phone to her ear:

17 INT. CAMPUS - BARBARA'S OFFICE - DAY

17

BARBARA is at her desk when her phone RINGS, so she reaches to answer it.

BARBARA  
(into phone)  
Hello? Skye? What are you -  
(listens; grimaces)  
Oh, my word, yes, that's terrible.  
No, no, I'll inform the others. Are  
you -  
(listens; surprised)  
Right now? Is she alright?  
(listens)  
Yes, that's fine. You go with her,  
and... pass on my condolences. I'll  
make some calls, make sure the two  
of you can get there and back.

Barbara hangs up the phone, looking rather thrown by the conversation as we return to:

18 EXT. ALLEYWAY - DAY

18

Skye chuckles as she tucks her phone away. Alita, however, is far from amused.

ALITA  
Why would you say that?

SKYE  
What, you never used the dead  
relative excuse before? Relax,  
Allie. We're solid. Far as anyone  
else knows, we're on our way to  
Japan for your grandma's funeral,  
and best of all, the Council are  
paying our air fare.

Skye steps forward and throws a comradely arm round Alita's shoulders.

SKYE (cont'd)  
So! We gonna Thelma and Louise this  
thing or what?

Alita tries a well-meaning smile, but her discomfort is obvious as we CUT TO:

19 EXT. CHILDREN'S PLAYGROUND - DAY

19

Alita sits on a swing, once again waiting quietly as Skye sits on the rotating roundabout, YAWNING loudly.

(CONTINUED)



SKYE

Okay, so, clearly when I used the whole 'Thelma and Louise' thing, I didn't actually mean that we had to spend the next three hours on a train hauling our asses up into the ass-crack of nowhere.

Alita is silent. Skye HUFFS loudly as she stands.

SKYE (cont'd)

Can I ask why we're here? Who's in Scotland that's so important we had to put off going to Japan for another day?

ALITA

Somebody who may be able to give us another piece of the puzzle.

SKYE

And again - dare I ask who?

VOICE (O.S.)

You can ask...

Skye looks up - and her jaw drops as DELANEY steps into view!

DELANEY

... but you're not gonna like it.

She SMIRKS, obviously enjoying the look of disbelief on Skye's face as we:

**BLACK OUT:**

**END OF ACT ONE**

ACT TWO

FADE IN:

20

EXT. CHILDREN'S PLAYGROUND - DAY

20

Skye leaps to her feet, fists balled, but Alita is already in her path, hand on her arm.

ALITA

Don't.

(beat)

I asked her to come here.

Skye boggles, looking back towards Delaney - and noticing a second GIRL with her for the first time. Olive-skinned and boasting long, curly dark hair, this is DANIA.

SKYE

Who's this?

DELANEY

New Darcie.

DANIA

(sighs)

I told you to stop calling me that!

DELANEY

(weary)

Oh, whatever, newbie...

Skye tilts her head to one side, making Dania squirm a little as she looks her up and down.

SKYE

Looks more like a... Evil Juanita to me.

DELANEY

(blinks)

Who's 'Juanita'?

SKYE

Wow, we really haven't been fighting much this year, have we?

DELANEY

(impatient)

Look, much as I'd love to keep throwing this one around, I think we have business to attend to.

(to Alita)

Right?

Alita nods, stepping forward to meet Delaney. Dania and Skye hang back, keeping a close eye on proceedings.

(CONTINUED)

ALITA

You received my e-mails?

DELANEY

I did. And you really need to invest in a spell-checker.

ALITA

Are you still able to help me?

DELANEY

(huffs)

Yeah, I can help. I don't know why, but...

ALITA

I think it has something to do with the Arctic.

A meaningful look is shared between them. Skye clears her throat to break the moment.

SKYE

Once this 'Caged Heat' moment is out of the way, can somebody tell me exactly why we're meeting a pair of the bad guys -

DELANEY

Bad girls.

SKYE

(beat)

The other side in the middle of some creepy kid's playground at minus too-fricken-cold degrees in the morning?

DANIA

Actually, that's something I'd like to know too. Aren't we supposed to be training?

Delaney chuckles, stepping over to the roundabout and pushing it slowly round. The old toy CREAKS loudly, and Delaney smiles fondly at the familiar sound.

DELANEY

I used to come out here when I was a kid. When I was round here, I mean. Which wasn't often. Used to get a kick out of how nobody'd ever bother to come out this far. Had the whole place to myself.

Delaney slides over to a swing and settles into it.

(CONTINUED)

DELANEY (cont'd)  
We're out here because I can get  
access to the files Kira has on  
what happened to Alita's mom.

Skye raises an eyebrow, but Alita's expression confirms it.

SKYE  
And you're just, what, gonna hand  
'em over?

DELANEY  
Not exactly.

ALITA  
Delaney is going to take us into  
Kira's castle so we can retrieve  
the files ourselves.  
(beat; firm)  
Aren't you?

Delaney can't resist chuckling again, starting to push a  
little higher on the swing.

DELANEY  
Once I figure out how the hell you  
talked me into this one, you and I  
need to have a serious talk.

DANIA  
Wait a minute, we can't just -

Delaney abruptly JUMPS from the swing at its highest point,  
landing neatly on both feet.

DELANEY  
Come on. Before I change my mind.

She starts off, a confused Dania starting to follow as Skye  
hangs back with Alita.

SKYE  
You sure about this?

ALITA  
What choice do I have?

SKYE  
Yeah, but... we're talking about  
going into the den of the thing  
that kicks the lions and dragons  
around here. My 'This Is A Bad  
Idea' buzzer is officially  
upgrading itself to a klaxon now.

ALITA

Delaney mocked me in the past with what she knew about my mother's murder. It's time to find out what more there is to know.

Alita, her mind made up, starts to follow Delaney, and Skye has no choice but to follow as we CUT TO:

21 EXT. FIELDS - DAY

21

With Skye still shivering against the chill Highlands wind, Delaney leads the team out into a small clearing.

DELANEY

We're here.

Skye looks around - nothing but trees, more trees and fields.

SKYE

Yep. That we are. Should I be taking pictures of something?

Delaney turns, smirks, and then walks forward - and VANISHES into thin air with a ripple of motion!

Skye double takes, but Alita calmly follows Dania as the new girl hesitantly leads them to the same spot.

ALITA

It's alright, Skye.

She steps forward - and POPS out of sight, along with Dania! Skye exhales, muttering under her breath as she carefully steps forward...

... and Delaney's ARM reaches out of nothing to grab her and YANK her forward!

22 EXT. KIRA'S CASTLE - CONTINUOUS

22

Skye YELPS as she stumbles forward - and sees that she's reunited with the others.

Oh, and they're standing a few feet away from a towering red brick CASTLE - Chez Brogan in all its glory.

DANIA

(off Skye's look)

Cloaking spell. The whole castle can dematerialise and move to anywhere within a several mile radius if it has to, but either way we're always -

Delaney SLAPS her upside the head, cutting her off.

(CONTINUED)

DELANEY

(glares)

And this is why we don't tell you  
kids too much too soon.

(to Skye and Alita)

This way.

She heads up a short path and staircase, reaching a heavy,  
padlocked side door.

Digging a key from her jeans, she unlocks it, holds it open  
and motions for the others to head inside.

Delaney carefully shuts the door behind them, the girls  
gathering together. Glowing orbs set into the wall provide a  
low level of background light.

DELANEY

(to Dania)

Alright, beat it. If anybody asks  
where I am, I went for a smoke and  
you haven't seen me since.

DANIA

But -

DELANEY

Is not a word that ever leaves your  
mouth in front of me. Clear?

Dania pouts, spinning on her heel and stomping off.

SKYE

You've got 'em well trained.

DELANEY

That one's my favourite. She gets  
wound up the quickest.

Alita COUGHS to get their attention.

DELANEY (cont'd)

Oh, right.

She leads the way, Skye and Alita following:

Delaney opens a door into a huge library wing, dwarfing that  
of the Academy. She checks that the coast is clear before  
nodding for Skye and Alita to enter.

The girls make their way forward, Alita focused dead ahead but Skye slowing to peer at the hundreds of books cluttering the shelves.

DELANEY

(hisses)

Hey! You trying to get us all  
busted? Get a move on!

Skye frowns, not liking being ordered around but doing as she's told, waiting as Delaney fiddles with the lock on another thick door.

DELANEY (cont'd)

Kira keeps all her intelligence  
stuff in here. Usually, even  
breathing on this door sets off all  
kinds of funky alarms, but for  
today...

She steps back proudly as the door swings inwards.

DELANEY (cont'd)

... consider this a freebie.

Alita steps inside, the others right behind her:

A sharp contrast to the leather-bound books outside, this room is piled high with oodles of high-tech computer equipment - buzzing servers and tangled heaps of cables.

DELANEY

We moved all the hard drives down  
here after another of your squads  
broke into our old records room  
coupla years ago.

SKYE

Good times.

Delaney pulls up a small chair, sitting before one monitor and slowly typing in a few access commands.

ALITA

This is taking too long.

DELANEY

(sharp)

Sorry, musta missed my ninety words-  
per-minute exam. Hang on a sec.

She steps back, the screen showing a window full of marked folders.

DELANEY (cont'd)  
Knock yourself out. That's using  
Hamish's access codes so should get  
most of what you need.

ALITA  
Thank you.

She sits down, clearly more at home with computers these days  
as she quickly noses through the assorted files.

SKYE  
Dare I ask how you got old  
McWatcher's codes?

DELANEY  
(shrugs)  
Thief.

SKYE  
Figures.

A beat as Alita continues to work. Delaney seems like she's  
building up to say something, before:

DELANEY  
So, uh...

SKYE  
What?

DELANEY  
Is, you know... are Rachel and Dana  
okay?

SKYE  
I guess. Crazy Dana's being kept  
heavily sedated in a locked room  
cause, you know, crazy, but Rachel  
actually managed to get her own  
room. With a bed and everything.

DELANEY  
Seriously?

SKYE  
She won us over. That, and she  
knows there's a campus full of  
Slayers waiting to kick her ass if  
she steps outta line.

DELANEY  
She won't. After what she went  
through to get Dana somewhere safe,  
she's too smart to screw that up  
now.

(CONTINUED)



SKYE

I never knew you cared.

DELANEY

Actually... neither did I.

ALITA

Delaney?

The girls rejoin Alita as she peers at the monitor.

DELANEY

What'cha got?

ALITA

I'm not sure. I think I've found the observation reports from the time when my mother was killed, but it's en... crypted? Is that right?

SKYE

'Observation reports?'

ALITA

I'll explain later. Delaney?

DELANEY

Here. Let me.

Delaney leans forward, brings up a DOS window and enters a few commands. As if by magic, the garbled text on screen becomes legible.

DELANEY (cont'd)

That's another one you owe me.

SKYE

Man, I wish I coulda been in the Arctic with you two. I'm surprised you don't have each other's names tattooed on your -

Alita GASPS suddenly, breaking Skye's attention.

ALITA

This... this is it. This is from the night my mother died.

Skye leans in, reading aloud as Alita follows:

SKYE

'Kagemura continues to keep tabs on our operations and movements, but under orders I continued to keep the subject under close observation without physical contact.'

(MORE)

(CONTINUED)

CONTINUED: (3)

SKYE (cont'd)  
(to Delaney)  
Meaning?

DELANEY  
Kira has plenty of people gathering  
intel for her.

SKYE  
No, I mean does this say that  
Alita's mom was the one doing the  
spying? Since when did you have a  
SpyMom?  
(off Alita's look)  
Alright, alright - later. I get it.

Delaney squints at the screen, scrolling down.

DELANEY  
This is a field report from whoever  
was keeping tabs on your mom. It's  
dated July 3rd, 1989.

ALITA  
I... I'd not long been brought home  
from the hospital. I was only a few  
weeks old.

SKYE  
(keeps reading)  
'At approximately seven-fifteen am,  
target was attending to her child  
when an unknown figure entered the  
house through the rear.'

Skye glances at Alita, who clearly never knew any of this.

SKYE (cont'd)  
'Target was approached by the  
figure, but before any alarm could  
be raised she was shot once at  
close range...'

Skye pauses, sensing Alita tense up beside her.

SKYE (cont'd)  
'... and moments later, as the  
subject's husband arrived home from  
work, the assassin snatched the  
child from the cradle... and left  
the property.'

She straightens, not sure what to make of that.

SKYE (cont'd)  
Did you -

(CONTINUED)

ALITA  
(shakes head)  
No. Keep reading.

SKYE  
Allie, this is serious stuff, maybe  
we oughtta just -

ALITA  
(firm)  
Keep. Reading.  
(beat)  
I need to hear somebody else say  
this. Does it say who gave the  
order to kill her?

SKYE  
(scans page)  
No.

Alita bows her head, fists clenched in frustration.

DELANEY  
It wasn't Kira.

The Slayers turn as Delaney leans in to add her two cents.

DELANEY (cont'd)  
(taps screen)  
See here? Says that your mom was  
'Observe Only.' If Kira'd ordered  
the hit, it'd show up on here. Your  
mom was somebody they wanted to  
keep tabs on, but no order had been  
given to take her out.

She leans back, knowing this won't ease Alita's mind much.

DELANEY (cont'd)  
Looks like you had a wasted trip up  
here. I'm sorr -

Alita PUSHES her chair back and whirls round, GRABBING  
Delaney by her shirt and SLAMMING her against the wall!

ALITA  
(tearful)  
Why? Why did you say those things?  
Why did you laugh at me and tell me  
you knew who killed her?

DELANEY  
Because I wanted to screw with you!  
Alright? We've never exactly been  
pyjama party buddies, have we?

Skye tries to intervene, but Alita's iron grip stays firm.

ALITA

How could you? How could you... you lied to me! All this time, and you knew nothing!

DELANEY

What did you expect?

Alita pauses. That makes sense. She slowly releases Delaney and steps back, Skye getting between them.

DELANEY (cont'd)

Huh? What? Yeah, I spent some time nosing through these files looking for something I could use on you Slayers if we ever met in the field. I saw an advantage, and I took it. I'm...

(beat)

I'm sorry. Alright? I didn't know.

Alita seethes for a few beats, then heads for the door.

ALITA

We have to leave.

And she's gone. Skye blinks, turning to Delaney.

DELANEY

I guess -

SKYE

Actually, no, you don't get to have the last word here. You pushed the wrong button on her. I was kinda hoping she'd slug you and get it out of her system, but there'll be another time.

DELANEY

Yeah, well... nobody's perfect.

Skye steps back, turning and heading for the exit. She pauses in the doorway.

SKYE

You gonna show us the way out or what?

Delaney exhales, smoothing her shirt out before following Skye outside:

26 INT. CASTLE - CORRIDOR - NEXT

26

Back at the way they came in, Delaney opens the door.

DELANEY

Look, I'm just -

Alita SHOVES past her, and Delaney mutters a curse. Skye steps into the doorway.

SKYE

Hey, for what it's worth, you ever get tired of this place... maybe we can work something out for you. Like we did with your girl Rachel.

DELANEY

(scoffs)

What, so wonder boy Watcher can practice whatever new tortures he's Googled to use on me? Yeah, right.

(beat)

Go home, Skye. We're done here.

Skye nods, turning and leaving. Delaney shuts the door, waiting a beat before PUNCHING the wall in anger.

27 EXT. FIELDS - DAY

27

With a GLOP, Skye and Alita emerge from the cloaking field, back in the midst of the Highlands.

SKYE

Alright, now what?

ALITA

Now, we go home. To my home.

She takes out a folded piece of paper, opening it and passing it to Skye.

ALITA (cont'd)

Shinema Kyo. He worked with my mother.

SKYE

At the...

ALITA

(beat)

Let's go. I already have a ticket for myself, but we will need to get one for you, too.

(CONTINUED)

SKYE

(sighs)

Alright, fine. Keep avoiding the subject.

ALITA

Do you have any money?

SKYE

No, but Barbara said she'd sort things out for me to tag along, so... let's make with the tagging.

Alita nods, turning and starting to walk away, and Skye casts one last look back towards the empty fields around her before she jogs to catch Skye up, and we:

**BLACK OUT:**

**END OF ACT TWO**

**ACT THREE**

FADE IN:

28

EXT. CAFE - EVENING

28

TITLE OVER - DOWNTOWN TOKYO, JAPAN

Alita sits at a table outside a modest street cafe, watching the ebb and flow of Tokyo's busy city centre streets like an observer in the wild.

A SLURP from off screen makes her turn to see Skye, who is wearing thick shades despite the setting sun as she digs the last of a frappucino from its plastic cup.

SKYE

Okay. Next time I agree to a last-minute economy-class flight to Japan, remind me to say 'no.'

ALITA

You should be glad the Council managed to get you an extra ticket. I arranged this trip almost two weeks ago.

SKYE

Yeah, and did you see how not full the plane was? I think everybody else went on the flights that didn't use planes made of balsa wood.

She slumps back in her seat with a SIGH.

SKYE (cont'd)

Still got motion sickness. How long since we got here?

ALITA

Several hours.

SKYE

Dang.

Skye sits up, her fidgeting a sharp contrast to Alita's stillness. Skye rises her shades for a peek round.

SKYE (cont'd)

You look kinda lost. Not a fan of the big city?

ALITA

My father did not approve of the ways of the larger cities. He told me they were...

(CONTINUED)

SKYE

Rushed?

As if on cue, a change of traffic lights sends a swarm of pedestrians several rows deep hurrying across the roads.

ALITA

Exactly.

Alita checks her watch, Skye peering over to look too.

SKYE

When's this contact of yours supposed to show, anyways?

ALITA

Any time now. I just hope he is not scared away by your presence.

SKYE

(beat)

I'm not that scary.

ALITA

Oh, I didn't mean -

VOICE (O.S.)

I think we know what you meant, Miss Kagemura.

The girls spin round as a smartly-suited middle-aged Japanese man slides into one of the table's seats.

MAN

(quick bow)

*Konichihi-wa*. I am Shinema Kyo. You must be Alita.

Alita bows to KYO, the man casting a glance at Skye.

SKYE

Don't mind me, I'm -

KYO

Skye Underwood, yes, I know.

A beat as the girls exchange a glance.

KYO (cont'd)

*Gomenasai*. In my line of work, it pays to be aware of such things.

SKYE

(suspicious)

And what line of work is that, exactly? Nobody tells me nuthin'!

(CONTINUED)



ALITA

Shinema-san used to work with my mother.

KYO

Before little Alita was even born.

SKYE

Doing what?

KYO

We... gathered information.

SKYE

(gasps)

Your mom was a spy! I knew it!

ALITA

(quickly)

No! She...

(beat)

Shinema-san, perhaps we could discuss what we came here to talk about?

KYO

Of course. Come with me, please.

He rises, but as Alita follows Skye clamps a hand on her arm.

SKYE

Easy, tiger. We're not going anywhere with this dude until one of you two tells me what's going on here.

Alita looks a little shifty, while Kyo glances nervously round at the other cafe patrons.

KYO

(hisses)

Not here, not now. Come.

He leaves, and Alita glares at Skye until she removes her hand. Reluctantly, Skye follows as they head towards a row of parked cars, and we CUT TO:

Weaving through downtown traffic, wipers on against light rain, Kyo speaks to the girls:

KYO

For many years, Alita's mother and I worked in the intelligence department at Mizoguchi and Eto.

(CONTINUED)

ALITA

My mother and Shinema-san had the responsibility of monitoring different groups and agencies around the world, keeping careful records of any which could one day pose a threat.

SKYE

Like a troubleshooter, right? Her job was to spot potential bad guys?

KYO

That's right. Your Watcher's Council is far from the only group in existence which wishes to keep this world's evil under control.

SKYE

Good to know.

(to Alita)

So this ties into our visit to Kira-ville, right? How long have you known all of this?

ALITA

Not for long. I'd always known my mother was involved with something important through how my father always spoke of her, but...

She glances at Kyo, who offers a comforting smile.

ALITA (cont'd)

I had no idea exactly what.

(beat)

I sent e-mails to several of my mother's old business friends asking if they would meet with me, but I also used a code that my mother taught my father to hide an additional question in the e-mail.

KYO

She asked for anyone with information about Nina's death to contact her privately and tell what they knew.

SKYE

How did you know the code?

KYO

(smiles)

Nina loved word games and puzzles.

(MORE)

(CONTINUED)

KYO (cont'd)

She showed a few of us in the office how to read it.

ALITA

Shinema-san's name also featured heavily in the documents and files my mother published online. I knew they had to have worked closely together.

Skye settles back in her seat, several steps behind still.

KYO

When she was... when Nina was killed, the official story was that a robbery had gone wrong and she was shot by accident, but I knew there had to be more to the story.

SKYE

Why's that?

ALITA

Because of what I hope we're about to find in my mother's old files.

Kyo throws a meaningful glance at Alita as we CUT TO:

With a SCRAPING of keys turning in locks, the door to the dusty, dark records room swings open to reveal out trio.

The room is heaped high with over-stuffed folders and binders, as well as stacks of books and lithographs.

KYO

Since we moved all our files to the servers, nobody really comes down here any more. Anything you're looking for will be in here. I'm sorry I can't be of much more help, but... it's been a long time since I had to come down here.

ALITA

You have been of great help already. Thank you.

They share a quick bow before Kyo steps back to the door.

KYO

I will keep watch for any guards.

Alita nods, heading straight for one of the overflowing bookshelves as a bewildered Skye follows.

SKYE

So what are we looking for in here?

ALITA

Anything which will point us  
towards my mother's killer.

Alita is already flicking through files as Skye takes down a random binder and opens it. She BLOWS to clear away a thick sheen of dust.

SKYE

I get the feeling this might take a while.

ALITA

Then perhaps you should help me?

SKYE

Hey! Don't get snickety with me.  
We're in this together, right?

ALITA

Here.

She pushes an armful of folders at Skye.

ALITA (cont'd)

According to Shinema-san, any attempts to monitor, threaten or otherwise interfere with this agency's operatives had to be recorded in full.

SKYE

(catching on)

So we find those files, look for whichever names keep cropping up...

ALITA

... and then we'll have more suspects, yes.

Nodding, Skye sets the folders down and starts to leaf through the first one, as we DISSOLVE TO:

And with a meaty THUMP, a large pile of assorted papers is dropped onto a broad coffee table.

Kyo's modest apartment is the backdrop as Kyo himself starts to flick through the files, Alita pacing nearby.

KYO  
(surprised)  
You found all this in one hour?

SKYE  
Slayer... reading-stuff-fast  
ability.

KYO  
I see. Did you have any success?

SKYE  
Well...

ALITA  
No. We did not.

Kyo looks up, and Alita steps forward.

ALITA (cont'd)  
So we looked for anything to give  
us a list of who my mother was  
working closely with when she was  
killed.

SKYE  
Which gave us...

Skye digs one dossier out of the pile, holding it open to  
show Kyo a glossy photograph of a middle-aged Hispanic male.

ALITA  
His name is Raoul Fulgncio, and he  
was the last person to see my  
mother alive.  
(beat)  
Except for whoever killed her.

SKYE  
(leafs through file)  
According to the reports, the two  
of them were working on some deep  
cover assignment together - which  
is what put them on Kira Brogan's  
watch list - but the reports stop  
without saying what this Raoul  
dude's part in all of it was.

KYO  
Kira Brogan? The witch? Do you  
think she was the one who...

SKYE  
No. We've had that confirmed. She  
was keeping tabs on Nina but that  
was it. She didn't order the hit.

(CONTINUED)

ALITA

So we are going to pay my father a visit and look through my mother's old journals for more clues.

Kyo nods, fingers interlaced as he muses on this.

KYO

If there is anything else you need, just contact me.

ALITA

Thank you. I will.

KYO

Your mother's death... Nina Kagemura was a brave, resourceful and beautiful woman. She did not deserve to die the way she did.

Kyo stands, laying a proud hand on Alita's shoulder.

KYO (cont'd)

But she would be proud to see the young woman you have become.

ALITA

(blushes)

I hope so.

(off files)

Can we trust you with -

KYO

I'll get all these back, don't worry. Nobody would have even noticed they were missing.

Alita smiles, bowing respectfully before she turns to leave. Kyo watches the two girls depart as we DISSOLVE TO:

TITLE OVER - HINOKAGE TOWN, NANAORI, MIYAZAKI PREFECTURE

It's the next day as we watch a beaten-up TAXI bounce down the dirt road leading to Alita's small village, isolated from the outside world by thick forests and steep hills.

The taxi stops and the girls step out, Alita pausing to pay the driver before the cab pulls off in a cloud of dust.

Skye COUGHS, wafting the dust away as she surveys the modest yet picturesque village around her.

SKYE

Nice place. Hasn't changed much since we were last here.

ALITA

There's an old saying here - 'the rest of the world will always change, but Hinokage is forever.'

SKYE

That's a poetic way of saying they don't get cable or cell phone signals, isn't it?

ALITA

(smirks)

My home is this way. Do you remember what you have to do?

SKYE

Relax. Brain, plan - all there.

Alita leads Skye away, the girls attracting a few curious looks as we CUT TO:

The girls stop before a fairly big house with a pagoda shaped roof. It has decking in front of the main door, raised floor on pegs and sliding doors.

The front door slides open as they approach to reveal TAKESHIRO, Alita's stern and imposing father, and Alita bows as he exits the house.

ALITA

Hello, father.

He GRUNTS, tapping his walking stick once before looking at Skye with narrowed eyes.

SKYE

Uh... hey.

TAKESHIRO

The two of you have come a long way just to... 'catch up.' Have you forgotten my phone number?

ALITA

Forgive me, father. I just wanted to pay you a visit. Can't a daughter come and see her father from time to time if she misses him?

Takeshiro almost squirms, but manages to hide it under a bluster as he turns and heads back inside.

Skye glances across to see Alita smirking - she just played her father like a cheap fiddle.

SKYE

Damn. You're getting good.

ALITA

I have excellent teachers.

The girls follow Takeshiro inside, and we CUT TO:

Slipping their shoes off, the girls wander through the pristine, wood-panelled traditional house to enter the main front room.

TAKESHIRO

I will make some tea.

ALITA

Thank you, father.

Alita waits until Takeshiro has stepped out into the kitchen, then she edges back towards the door.

ALITA (cont'd)

Father, is it alright if I send Skye up to my room to collect a few things?

TAKESHIRO (O.S.)

Of course.

ALITA

(quietly)

Head for the attic. My mother's things are in several chests against the south wall.

Skye throws a pleading look at Alita, but she's already settling down.

SKYE

(mutters)

Stupid Asian girls with their pretty faces and their ways of making every plan sound like -

And Takeshiro is back, with the:



SKYE (cont'd)  
(quickly)  
Tea!

Skye fixes her best smile in place, edging back out of the room as Takeshiro moves to the small table before them, setting his tray down. Alita smiles warmly as we CUT TO:

Pushing open a trapdoor, Skye pokes her head up into the attic, moving as silently as she can.

A skylight lets plenty of sunlight in as she carefully closes the trapdoor behind her, looking around at the various boxes, chests and assorted oddments cluttering the space.

SKYE  
(pointing)  
So... north... south.

She heads across the attic as we CUT TO:

Alita sips her tea, her eyes down as her curious father looks her up and down.

ALITA  
Father? May I ask you about something?

TAKESHIRO  
Of course.

ALITA  
It's about... the night my mother died.

Takeshiro visibly stiffens.

TAKESHIRO  
Alita, we promised each other long ago that we would never -

ALITA  
Why did you never tell me I was almost abducted?

Takeshiro gapes, jaw to the floor.

TAKESHIRO  
How did you -

ALITA  
That is not important.

Takeshiro's expression darkens, but as Alita just takes another dainty sip of tea, it's clear she's keeping her composure. Takeshiro SIGHS heavily.

TAKESHIRO

I never wanted you to know.

ALITA

I know now.

TAKESHIRO

When I... after I found your mother, somebody... whoever had killed her had also taken you. Snatched you from your very crib.

Alita tries to suppress a shudder.

TAKESHIRO (cont'd)

I chased them, through the forest and out towards the cliff over the Nakamura river.

Alita can hear the sounds from her dream ECHOING around them - the CRASH of the water below and the CRIES of the baby.

TAKESHIRO (cont'd)

I confronted them, we fought, and although I only wounded them, I was able to snatch you back. Whoever the assailant was, they escaped.

Alita carefully places her cup down, taking a moment.

TAKESHIRO (cont'd)

You have often asked me why I was so strict with you, why I never allowed you out of my sight for long, even when you slept.

(beat)

Perhaps now you understand.

Alita looks to her father - her lip trembles as TEARS threaten to flow, but she won't cry in front of him. Not now, not ever.

Skye weaves round dusty, wrapped up old relics and heads for one large chest, engraved with a stylised 'NK' on the front.

Skye gets to work on the chest, and with a quick TUG of Slayer strength she pops the heavy oak lid open, peering into the contents.

Bundles of letters, photographs, ornaments and gifts are laid out before her - an illustrated history of Nina's life.

Skye digs out several small bound notepads, picking at the decaying elastic bands until she can open the first one. Her mother's elegant handwriting fills every page.

Putting them to one side, Skye lifts up a photograph - Nina at the hospital with newborn Alita in her arms, proud Takeshiro and the four-year-old Masami by their side.

Skye smiles at the photo before putting it back. She then spots something else, frowning as she reaches in for:

A pair of ceremonial FANS, scarlet and white and covered with intricate patterns. Alita doesn't look like she's seen these before, turning them round in her hands.

She snaps her wrist to fan them out - and with a CLICK, a row of razor-sharp SPIKES pop from the edge! Startled, Skye stares at the weapons until she hears:

TAKESHIRO (O.S.)

Skye? The tea is getting cold.

SKYE

(winces)

Coming!

Scooping up the notepads, Skye quickly drops the fans back inside and shuts the chest, rising and heading for the trapdoor.

Skye and Alita stand outside her home, waving to Takeshiro. The setting sun shows us it's a few hours later.

ALITA

Goodbye, father. It was good to see you again.

TAKESHIRO

(nods)

I will see you again soon, Alita. Remember, your destiny draws closer with each passing year. Within twelve months, the time will come.

Skye frowns, but Alita's sudden expression of seriousness tells us this is something major.

ALITA

I have not forgotten. And I will not fail you.

Takeshiro nods, turns and heads back inside. Alita waits for the front door to close before she exhales.

SKYE

O-kay... what was that all about?

ALITA

Nothing. Let's go.

Alita quickly walks away, a bemused Skye following.

The girls are heading away from Alita's home now, Alita leafing through the first of the journals.

SKYE

I take it that's what we were looking for?

ALITA

(nods)

My mother kept a diary every day of her life. I was never allowed to see them because of how much she spoke of her work.

SKYE

What are you hoping to find?

ALITA

Where we can find Raoul Fulgncio.

SKYE

You think it'll be in there?

ALITA

In my mother's code, but yes.

SKYE

(beat)

Okay, quick question. How did a high-flying city slicker like your mom end up with a real rural-minded guy like your dad anyway?

ALITA

(smiles)

My father hasn't always been the way he is now.

Alita turns to the back of one of the books, finding pages filled with bizarre squiggles and lines of letters and numbers.

Skye watches as her eyes flick across it, before Alita starts to grin in triumph.

ALITA (cont'd)  
It's here.

SKYE  
Sweet. So where to?

ALITA  
We're going to Spain.

SKYE  
O-kay.  
(beat)  
How?

Alita hesitates, then reaches into her pocket - and takes out a WALLET. Skye raises an eyebrow as Alita opens it - and takes out a CREDIT CARD.

Skye snatches it to read the name on the front - 'KAGEMURA, T.' That'd be Alita's dad, then.

SKYE (cont'd)  
Holy crap!

ALITA  
(hisses)  
Skye!

SKYE  
Sorry! Sorry, it's just...  
(wipes away mock tear)  
Yoda has taught you well. And by  
Yoda, I mean -

ALITA  
You mean yourself.  
(smiles)  
I know. My father will be angry,  
but I hope he will understand why I  
had to do this.

SKYE  
Just promise me you'll get us out  
of whatever cheap-ass seats we had  
last time. 'Cause after all...

She waggles the credit card suggestively, but Alita's look says no, she'll do no such thing. Skye grimaces as we:

**BLACK OUT:**

**END OF ACT THREE**

ACT FOUR

FADE IN:

41 EXT. FARMHOUSE - DAY

41

TITLE OVER - JEREZ, SPAIN

A rural farmstead out in the hills of Southern Spain, the baking midday sun beating down on the dusty roads, cluster of buildings and acres of trees.

Up closer, a few animals fuss around as we track towards the front gate, CHICKENS clucking at the intrusion as a school of geese HONK noisily nearby.

ON ALITA, hand raised against the sun, as she scans the seemingly deserted homestead for signs of life.

ALITA

Hello? Senor Fulgncio?

Skye joins her, effortlessly cool in her mirrored shades.

SKYE

Nobody here but us chickens.

ALITA

We should try round the back.

Alita heads into the farm's grounds, following a well-trodden path round to the rear of the main building:

42 EXT. FARM - GROUNDS - NEXT

42

The girls walk out onto a wide expanse of fields, half lined with thick fruit trees and half ploughed, ready for the next batch of crops.

A single FIGURE sits up ahead, back to the girls, before an easel as they contemplate the majestic view ahead.

Alita is already heading forward before Skye can suggest their next move, and Skye jogs to catch up.

As they draw closer, they can see that the man is busy painting an artfully-dappled depiction of the mountains, engrossed in his work.

ALITA

Senor Fulgncio?

The man stops and slowly turns round, revealing a wrinkled Spaniard in his fifties - this is RAOUL.

RAOUL

*Si?*

(CONTINUED)

ALITA

(quick bow)

My name is Alita Kagemura. I apologise for just showing up without contacting you first, but your -

RAOUL

Did you say... Kagemura?

ALITA

(nods)

You worked with my mother, Nina, for several months.

Raoul stares at her, and Alita shifts a little. He stands, making his way over to her. Alita tenses.

SKYE

We're here to ask a few questions about what happened to her, actually.

Raoul isn't listening, his focus all on Alita. As he draws nearer, he breaks into a broad smile.

RAOUL

You have her eyes.

Alita isn't sure what to say, keeping quiet as Raoul circles her, admiring the young woman she's become.

RAOUL (cont'd)

You must forgive me - I only ever saw you when you were a newborn, and after Nina died your father took you back to his village and I never saw you again.

He studies her for a moment more.

SKYE

Uh, look, we hate to bother you, but...

RAOUL

You're here about who killed Nina. Aren't you?

ALITA

We were hoping you could help us find out.

RAOUL

I always knew you would, one day. Come.

(CONTINUED)

42 CONTINUED: (2)

42

He starts to head back towards the farmhouse, his easel forgotten, and after a beat the two girls follow:

43 INT. FARM - DINING ROOM - NEXT

43

The girls are seated at a broad wooden table as Raoul rustles up some drinks.

RAOUL

I'd ask how you found me, but I imagine you've been reading your mother's journals?

ALITA

She spoke several times about this place. She always wanted to come and visit.

RAOUL

This old farmstead has been in my family for generations. Now that I'm all that's left of my family, it seemed fitting to spend my days here from now on.

He sits, passing the girls a mug of hot tea each.

RAOUL (cont'd)

I imagine there are many things you need to ask me.

Alita starts to reply, but Skye butts in:

SKYE

If you know who killed her mom, we could save ourselves a lot of time.

Alita glares at her, but Raoul chuckles.

RAOUL

It's a question I've asked myself many times. Would that I knew the answer.

Alita sags - just a little - and Raoul catches it.

RAOUL (cont'd)

I met Nina while she was at Mizoguchi and Eto, as you probably know by now, and side by side we worked on many cases over the two years we knew each other. I remember the day she met your father - she was working an assignment to observe some coven based in Europe -

(CONTINUED)



ALITA

The Coven di Fucoo.

RAOUL

That's right. You know them?

SKYE

Oh, we're all over that part of the story.

RAOUL

It was love at first sight - for Takeshiro, anyway. It took him some time to win your mother's affection, but once he did their romance was swift. You were born less than a year to the day of their first 'date' together.

SKYE

Now, see, your dad's never struck me as the smooth type, Allie.

ALITA

I have to agree...

RAOUL

(chuckles)

Things were certainly different back then. For all of us.

A beat as Raoul glances between the two girls.

RAOUL (cont'd)

Alita, would you join me outside?  
We can discuss this a little further.

(to Skye)

I'm sorry, I didn't catch your name, Miss -

SKYE

It's 'Skye.'

RAOUL

Please, take a look around while Alita and I catch up. It won't take long. I'm sure you can allow an old man to have five minutes to himself with the daughter of his good friend after almost eighteen years!

SKYE

(to Alita)

That okay with you?

(CONTINUED)

ALITA  
Yes. Thank you.

SKYE  
Alright.

Skye drains the last of her mug, stands and stretches out.

SKYE (cont'd)  
I'll take a mosey out front and  
catch a minute's rest. We've been  
all over the world so far and I'm  
not even sure what time zone I'm  
meant to be in any more.

She nods to Alita and exits. Raoul indicates the back door,  
and as he rises Alita follows.

Alita and Raoul walk through the picturesque landscape. They  
pause at the edge of a thick line of trees.

ALITA  
You said you and my mother were  
'good friends'?

RAOUL  
We were both in intelligence but in  
different organisations. Our paths  
crossed over an exchange of  
information, and our rapport meant  
that our superiors kept assigning  
us with each other. Nina had  
recently tried to come back to work  
shortly after having you, and was  
working on several cases at once  
when she was sent home to continue  
recuperating.

ALITA  
She wanted to keep working?

RAOUL  
She wanted to make the world safer  
for you. It took your father to  
convince her to come back home,  
because he could see how she was  
wearing herself down trying to be a  
good mother and an efficient spy.

ALITA  
Who was she observing when she was  
killed?

RAOUL

Several cases. I spent many years trying to find a common link between them, but no one group had any kind of activity that suggested they were looking to harm her.

Alita looks away, Raoul sensing her growing frustration.

RAOUL (cont'd)

But you have come here for answers. I'll do what I can to help.

He stops, and lets Alita walk on ahead a few steps. She stares out across the fields, no closer to her answers.

SHOOING away some more chickens, Skye finds herself a bench in the shade out front, and takes a grateful seat down.

SKYE

Now this is better.

Stretching out lazily, she puts her hand behind her head and takes a deep breath. And COUGHS.

Then she COUGHS again. And again. Sitting up, she HACKS her way through a fierce coughing fit.

SKYE (cont'd)

What the...

She COUGHS violently again, doubling over and clutching her chest - and BLOOD drools from her lips!

SKYE (cont'd)

(penny drops)

Oh, crap...

She tries to rise, but with a GROAN sinks to her knees, pain coursing through her body as she tries to move.

SKYE (cont'd)

(croaks)

Alita... Alita!

It's no good - Skye CRASHES face first to the ground, sprawled out in the dust as the farmyard animals continue to flap around her.

Alita still has her back to Raoul, arms across her chest as some stray hair flaps in the light breeze.

RAOUL

Of course, the one failing your mother always had was that she was very trusting.

Alita turns, to find Raoul now staring out into the distance. She stifles a COUGH.

RAOUL (cont'd)

She always wanted to believe the best in everyone, believe that the work we were doing was important, and that no matter what, we had to stay true to our principles.

ALITA

(coughs)

How is that a 'failing'?

RAOUL

Because she was blind to what was going on within the company.

He takes a step towards Alita, who frowns. Her coughing is growing more severe now.

RAOUL (cont'd)

The intelligence we gathered wasn't going to any agency trying to protect the world's best interests, Alita. It was for sale to the highest bidder.

ALITA

(jaw drops)

What? But... but that's...

RAOUL

And your mother, well, she just didn't know when to stop looking.

Raoul's hands go to his back, but Alita's too stunned to notice the movement.

RAOUL (cont'd)

I tried to warn her, tried to tell her that the harder she looked, the less she'd like what she found, but she...

(chuckles)

She was tenacious. Full of fire. A real Spanish *senora*.

ALITA

I... I don't understand...

RAOUL

Please believe me, Alita. I never  
meant for any harm to come to you.

He takes a step forward, but Alita stumbles back. Grimacing,  
she wraps an arm round her stomach, feeling the same pain  
that just took care of Skye.

ALITA

Senor... what are you saying?

RAOUL

I had no choice. She was going to  
expose everything, all the hard  
work that we'd been doing - she was  
mere days from ruining everything!

Raoul brings his hand back round - and he's holding a GUN!

RAOUL (cont'd)

She had to be stopped. It was the  
only way.

Alita tenses up, her body taut as she finally catches on. Her  
chest heaves as a fresh coughing fit wracks her body.

RAOUL (cont'd)

One day... one day, I always knew  
that you'd come here, to find me,  
to ask what happened, and so I knew  
that one day, you'd have to be  
silenced too.

ALITA

It was you...

RAOUL

I tried to help her! Don't you  
understand? I didn't want her to  
get hurt!

ALITA

You killed her.

RAOUL

There wasn't anything I could do!

ALITA

She was going to uncover what you  
had really been doing, and so you  
shot her. You shot her, and  
abducted me to use as a bargaining  
chip.

Alita is cold. Emotionless. Raoul, however, is in full swing,  
raving even as Alita sinks to one knee, clutching her chest.

(CONTINUED)

RAOUL

(yells)

That stupid *putan* had it coming!  
She was too damn stubborn to listen  
to me!

ALITA

(shakes head)

I'm sorry.

RAOUL

You're... you're sorry? For what?

ALITA

That you lacked even the decency to  
do the right thing instead of  
killing an innocent woman.

Raoul glares at her, lip curling as he seethes with fury.

ALITA (cont'd)

I only hope that when you die, you  
realise in your final moment that  
you can never escape your destiny.

Raoul is silent a moment more - and then with a YELL, he  
brings the gun up and FIRES!

Alita ducks out of the way, the bullet STRIKING one of the  
trees as she weaves away.

Raoul KEEPS FIRING, Alita disappearing into the thick foliage  
as more bullets whizz past her.

RAOUL

Come back here! Come back here and  
finish what she started!

Alita doubles back, head down as she keeps moving, heading  
back towards the farmhouse.

Raoul crashes through the foliage after her, shouting her  
name over and over as he runs.

Alita clatters back up towards the rear of the building,  
looking for any sign of:

ALITA

Skye? Skye!

Alita looks round - Raoul is closing fast, so she ducks  
inside the farmhouse.

48

INT. FARMHOUSE - DINING ROOM - NEXT

48

Still struggling to contain the coughs, Alita quickly steps to the table and sniffs the mugs. She silently curses.

Hearing Raoul reach the rear entrance, panting for breath, she quickly steps back out of frame.

A moment later, Raoul bursts into the dining room, gun fully loaded - but Alita is nowhere to be seen.

RAOUL

I know you're here, Little Wing.

(smirks)

That's what she used to call you, you know. Something to do with doves, I think. Poetic, in a way.

He sweeps his gun round, but Alita's staying well hidden.

RAOUL (cont'd)

For all the good it did her.

He hears a soft COUGH and spins round - but there's nothing there.

RAOUL (cont'd)

The formula I spliced into your drinks was something I picked up from my company days. A simple recipe, but one that incapacitates the victim quickly and noisily.

He carefully approaches a door leading into the next room.

RAOUL (cont'd)

I'm amazed you're still standing...

He THROWS the door open - nothing.

RAOUL (cont'd)

... because I doubt your friend is. And in a few minutes, it won't matter if you escape me or not, because without the antidote you'll be dead before you get off the grounds!

SKYE (O.S.)

See, there's the thing...

Raoul spins round - and POW! A very pissed off and VAMPED OUT Skye decks him to the floor.

(CONTINUED)

SKYE (cont'd)  
... some of us died a long time  
ago.

She KICKS the gun out of his hands and hauls him to his feet,  
Raoul's eyes wide with fear.

RAOUL  
But... but how? You... you're not  
human!

SKYE  
And the winner is...

She HEADBUTTS him, cracking his nose in a spray of blood.

SKYE (cont'd)  
Take note, asshole. Just because  
I'm half-undead doesn't mean  
poisoning me won't still really  
piss me off!

She HURLS him across the room, Raoul CRASHING into the table  
and knocking it over.

That's when Alita stumbles out of the shadows, BLOOD  
spattered down her chin.

ALITA  
(weakly)  
Skye...

She wilts to the floor, and Skye's halfway towards her when  
she stops and lunges for Raoul instead.

SKYE  
Antidote! Now!

RAOUL  
(dazed)  
I... I...

Skye ROARS in fury and BITES into Raoul's neck! He SHRIEKS in  
pain as she pulls back with a GASP.

SKYE  
Wake up, damn it! Tell me how to  
fix this or the next bite's  
somewhere a lot lower!

RAOUL  
Over there... drawer... by the  
sink...

Skye drops him, allowing herself one quick glance at Alita  
before she starts tearing through the cabinets by the sink.

(CONTINUED)



RAOUL (cont'd)  
Yellow... powder... marked  
'curación.'

Skye finds the sachet, diving to Alita's side as she tears the packet open with her teeth. She makes to pour the stuff down Alita's throat, when:

RAOUL (cont'd)  
No... no!  
(off Skye's look)  
Mix it... with water!

Skye GRUNTS, grabbing a glass from the sink and turning the tap - but nothing happens!

Frantic, she tries the next - and WATER finally sprays out! Skye quickly dissolves the powder into it.

Sliding back to Alita's side, she lifts her head up and pours the liquid down her throat.

Alita manages a few mouthfuls before she COUGHS again, but Skye's firm grip makes sure all the liquid goes down.

Skye steps back, helpless as Alita COUGHS again, rolling onto her side. Skye looks to Raoul.

SKYE  
If this doesn't work, then I'm  
gonna have to invent new words for  
the things I'm gonna do to -

And Alita VOMITS, retching up a spatter of sickly yellow fluid which HISSES as it hits the air.

Alita slumps, chest heaving as she catches her breath. Skye waits for a few agonising moments before Alita looks up.

ALITA  
Thank you...

Skye SIGHS with relief as Alita sits up, shaken but thankfully free from the poison's effects.

And then both girls turn to look at Raoul.

SKYE  
Oh, this is gonna be good.

Raoul tries to shuffle away from them, but Alita mechanically rises, reaching for the counter and grabbing a huge CARVING KNIFE. Raoul's eyes bulge.

RAOUL

Please! Please, no! I didn't... I  
didn't have any choice!

Alita pauses, knife in her hand. Skye watches expectantly,  
not sure which way this one's going to go.

RAOUL (cont'd)

(sobbing)

I just wanted... it had to be done!

ALITA

And snatching me from my cradle?  
That 'had to be done' as well?

RAOUL

I... your father, he... he came  
home, and I panicked, I didn't know  
what to do... I... I'm sorry...

(breaks down)

I'm so sorry...

Raoul is just a pathetic, sobbing mess now. Alita just stares  
down at him. She speaks softly over his cries.

ALITA

I always thought I'd be angry when  
I found my mother's killer. That  
the rage for vengeance would take  
over, and I'd do what I had to, but  
now... looking at you, I can't feel  
anything.

She DROPS the knife, which clatters to the floor. Raoul gapes  
in disbelief as Alita kneels before him.

ALITA (cont'd)

I've waited all my life to finally  
find you, and now... now, all I can  
say is 'thank you.' Thank you for  
finally helping me discover what an  
incredible woman my mother was. How  
brave, how noble and how selfless  
she was, and how hard she worked to  
rid the world of cowards like you.

She stands, taking a step back.

RAOUL

So... so you'll... you'll let me  
live?

ALITA

I can't kill in cold blood. Not  
even my mother would allow that.  
Not even for you.

(CONTINUED)

She steps back again, behind Skye.

ALITA (cont'd)  
But she can.

Raoul's jaw drops, and Alita turns to Skye.

ALITA (cont'd)  
Do what must be done.

Raoul starts to cry out, but as Skye grins and steps forward, Alita turns and walks away. We STAY ON her as Raoul starts to SCREAM for his life.

Alita keeps walking, her expression clear even as Raoul's struggles mix with the gruesome sounds of whatever the hell Skye's doing to him.

And as she walks right out of the farmhouse without stopping, we CUT TO:

A gravestone comes into view - 'Nina Kagemura. Husband to Takeshiro, Mother to Alita. Watching over us, always.'

Alita kneels before the grave, bowing her head for a long beat. She has a single lily in her hand, reaching out to place it on top of the stone.

Standing, she steps back, staring at the inscription. A soft breeze blows through the colourful, verdant graveyard.

ALITA  
(quietly)  
It is done.

And with that, she turns and walks away, leaving us to read the smaller line below the main inscription:

'The dark swallows will return, to hang their nests upon your balcony. And again with their wings upon your windows, playing, they will call.'

**BLACK OUT:**

**END OF SHOW**