

SLAYER ACADEMY

"DESTINY, PART ONE"

STARRING

KYOKO FUKADA

PARIS HILTON

RACHAEL LEIGH COOK

WITH

JACQUELINE MCKENZIE

BRADLEY COOPER

NAVEEN ANDREWS

FAMKE JANSSEN

AND

JESSY SCHRAM

TANIA RAYMONDE

JULIA LING

OLIVIA WILDE

DAVID ANDERS

PAUL JAMES

SPECIAL GUEST STAR

MAGGIE CHEUNG as 'Lady Huang'

GUEST STARRING

LACEY MOSLEY as 'Tia'

AARON YOO as 'Dade'

CREATED BY
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WITH
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PREVIOUSLY

REIKO (V.O.)
Previously, on Slayer Academy...

INT. CAMPUS - AUDITORIUM - DAY

ALITA is fading fast, bleeding from a wound in her chest as
SOFIA cradles her in her arms.

ALITA
(weakly)
Sofia... is it... you? The real
you?

SOFIA
(sobbing)
It's me, it's me... Alita, please..
I never wanted... I can't...

ALITA
You had... no choice...

SOFIA
No... please...

ALITA
Sofia... give my love to my family.
Tell them... I've found peace. With
my mother.

SOFIA
Alita...

ALITA
(smiles)
I get to see her...

Alita's eyes flutter - and close for good. She sags in
Sofia's arms, her body falling limp.

CUT TO:

EXT. HUANG'S CABIN - DAY

DELANEY and ZOE are making their way back down the mountain
path. REIKO hangs back to speak to LADY HUANG, who stands in
the doorway.

REIKO
Before I leave, I must know
something.

HUANG
(nods)
Yes, I know.
(beat)
(MORE)

(CONTINUED)

CONTINUED:

HUANG (cont'd)
I am still waiting to talk to the
right girl.

REIKO
(frowns)
But Alita is -

HUANG
Kagemura Alita may have passed on,
but there is another.

At this, Reiko's face falls and she looks visibly upset.

REIKO
I... I don't understand. Alita told
me, before she died, she said -

HUANG
You have a destiny waiting of your
own. Do not be downcast. There are
many trials ahead for you, and you
will need all your resolve to face
them and triumph.

This doesn't seem to comfort Reiko much, but she mumbles a
goodbye message to Huang before running off to catch up with
the others.

CUT TO:

INT. HANGAR - DAY

THE SHAMAN leads several Slayers out of a plane and down a
flight of stairs - where ARMED GUARDS are waiting.

The Shaman gets to the bottom of the stairs and is greeted by
a militant looking black woman, TANYA FEN.

TANYA
You succeeded. Color me impressed.

THE SHAMAN
I go where my gift is needed.

The Shaman's expression breaks into a cruel, self satisfied
smile before he MORPHS into HAMISH!

TANYA
Hopefully you can start living up
to the potential that we recruited
you for.

TSULA (O.S.)
Hamish?!!?

TSULA's face is contorted with rage as she races toward
Hamish. Guards cock their guns at her but she doesn't care.

(CONTINUED)

CONTINUED:

Hamish grabs Tsula by the wrist and WHITE LIGHT envelopes his hand.

HAMISH

Just because there was never a Shaman doesn't mean that there isn't still a cure.

As Hamish holds onto her, GREEN VEINS begin to cover her body! She struggles, growing weaker by the moment.

HAMISH (cont'd)

Of course, I also have the ability to take the cure back, and then you always have the option of dying of withdrawal-enhanced virus symptoms.

Hamish lets go of Tsula and she falls to the ground. Liz and Pandora help her up.

HAMISH (cont'd)

(to the girls)

Alright girls, allow me to show you to your new home. I'm not sure if you're aware of this or not, but you'll be serving a great purpose very soon.

The guards begin to force the girls to their feet, hitting them with the butts of their guns to follow Hamish.

CUT TO:

INT. JET - DAY

FRANKIE, Zoe, and DADE sit aboard a comfortable private jet.

DADE

Josh is trying to find the Chosen Slayer. It's the only way to return the power from the Slayers' Scythe to his own.

ZOE

So who's the Chosen Slayer?

DADE

The latest in the whole "one dies and the next is called" thing.

ZOE

But that's impossible. Buffy put an end to the line when she activated all of the potentials.

(CONTINUED)

CONTINUED:

DADE

(shakes his head)

She activated the Slayers, but she didn't Call them, that's not within her power.

(beat)

But she... that was never supposed to happen, so now the power is stretched thin.

Frankie nods - this is filling in a few blanks in what she already knew.

FRANKIE

And that is why Slayers are losing their powers.

DADE

Yeah. Right now, that Chosen line is the only thing keeping the power from completely collapsing on itself. If Josh is able to get the power of the Scythe back into his own Scythe, it'll just shift the balance further. The Dark Scythe getting the power is what made the power begin to collapse upon itself in the first place... it's what started depowering everyone.

Frankie turns her head sideways as she thinks about this.

ZOE

I know I probably don't want to know this, but... what happens is all these Chosen Slayers get killed?

DADE

If they die along with the rest of the Slayers? Then that's it. The end. No more Slayers. Ever.

Zoe and Frankie's expressions are blank as they try to comprehend this as we:

BLACK OUT:

END OF TAG

TEASER

FADE IN:

1

EXT. VILLAGE - EARLY MORNING

1

OPEN ON a large VILLAGE spread out before us as dawn breaks over. The rising sun frames the scene as VILLAGERS and TOWNSPEOPLE mill about, generally doing their thing.

Several MONKS walk along a dusty road - CHANTING as they go, and smiling to the contented villagers.

A CART containing modern produce drives away from the village - and male villagers load CRATES into a large BUILDING that seems to the town's STORE.

The door OPENS as we pass, revealing shelves upon shelves of produce with VILLAGERS packing the new arrivals inside.

However, we follow a single, definitely FEMALE FIGURE as she makes her way through the town. Her kimono is hooded, obscuring her identity for the moment, and she walks with an easy, relaxed gait, enjoying the moment of peace and rural happiness.

PUSH IN on the village - which is distinctly Japanese, judging by its SLIDING DOORS, PAGODA ROOFS and KANJI painted onto SIGNS outside. The morning dew is still evident on the GRASS as we move through FIELDS surrounding the village.

PULL BACK from this, however, to FOCUS on the landscape - in particular, the MOUNTAINS in the background, colourfully decorated by the sunrise.

However several beats later, there's a tremendous ROAR and everyone in the village looks up - as a DEMON emerges from a CAVE in the mountains, STAMPING its feet and BELLOWING!

The Demon is enormous, easily fifty feet tall, with dark, scaly skin, a long, dark TAIL and a pair of gleaming RED/YELLOW EYES that are gazing hungrily at the villagers as it STOMPS forward. A long SPIKED TAIL SMASHES along the ground, scorching lines into the earth.

The villagers start to run, SCREAMING for their lives as some are knocked off their feet by the TREMORS - and are promptly EATEN by the Demon, their SCREAMS swallowed into nothing!!

The Female Figure we've seen before steps forward bravely... just as the Demon SLAMS DOWN into the ground, sending the ground shaking from beneath her feet.

She FLIPS in the air, landing gracefully onto the pagoda roof of one house, TILES falling to the ground and SMASHING past running villagers. The woman FLIPS, CARTWHEELING in mid-air and landing on the ground easily.

(CONTINUED)

The Demon, intrigued by her ROARS and the girl THROWS back her hood - to reveal REIKO!

The Japanese Slayer looks focused, determined, like we've seen her before in battle, hair tied back in a ponytail and for once, non dyed.

She GRINS at the Demon, DODGING another blow which sends a large CRACK into the rock, RUBBLE falling down.

Reiko UNSHEATHES an object... and it's the SCYTHE!

REIKO

(grins)

See this? Yeah. Now you're in trouble.

She FLIPS onto the roof of one building - as the Demon finally sees her and ROARS, speeding over to our plucky Slayer and SMASHING several houses flat, RUBBLE landing heavily onto several unfortunate villagers!

Reiko waits patiently, before JUMP KICKING off the Demon and SLASHING ACROSS its throat - but the Demon SMACKS her aside back into a TEMPLE!

The Demon LEAPS DOWN onto the wreckage of the temple, Reiko diving aside - but the Scythe is SWEPT AWAY into the distance, CLATTERING down out of sight and leaving Reiko defenceless.

However, Reiko turns over, wincing a little from the impact... to find a familiar pair of razor-tipped FANS lying there!

REIKO (cont'd)

(confused)

Wait... what the hell is this?

Reiko stands but stops dead and looks around to find herself:

The grand city of Tokyo is in destruction, quite simply. BUILDINGS are in flames, CIVILIANS are SCREAMING in pain and then the sky is a blood-red, with dark CLOUDS obstructing what little sunlight there actually is.

In the very distance, we can see the same Demon as it rampages through all of Japan. The Japanese coastline laps WAVES that SMASH into the escaping boats, the screams being carried out.

REIKO

I don't...

(beat; thinking)

(MORE)

(CONTINUED)

2

CONTINUED:

2

REIKO (cont'd)
 Wait. No. No, it can't!
 (shocked)
 Oh. My. God. It's time. It's the
 end of...

A FIGURE STEPS INTO VIEW and Reiko looks up...

... and it's ALITA.

ALITA
 Save them, Reiko. You have to save
 them all.

Reiko, shocked beyond belief, is suddenly THROWN to one side.
 She FLIPS to her feet and finds:

3

EXT. JAPANESE WEST COAST - DAWN

3

The Demon ROARING right down at Reiko! She SNAPS her fans and
 DODGES a gnarled blow, JUMPING onto the Demon's fist and
 VAULTING up onto the Demon.

She SLASHES with the razor tips of the fans, but it's just a
 scratch at the very most as the Demon SMACKS at her, Reiko
 just dodging the blows and scrambling up to the Demon's
 head...

... where she FLIPS one of her fans to a point and STABS the
 Demon in the eye!

The Demon SCREAMS, SWATting at Reiko - sending her FLYING
 towards the ground and forcing us to:

SMASH CUT TO:

4

INT. CAMPUS - DORMS - NIGHT

4

A FIGURE BURSTS from a single bed - and the pale moonlight
 shows that it's REIKO! Panting heavily, she breathes, trying
 to slow her breathing down.

REIKO
 Oh, God.

She hurries to one corner, the other members of B Squad still
 asleep - and one bed conspicuously empty - and finds a small
 TABLE, decorated with J-Pop memorabilia and other things
 typical of Reiko, including a small PHOTOGRAPH.

Reiko scurries through a drawer - and withdraws a LETTER,
 tied up like a scroll with a piece of RED SILK. She unfolds
 it and starts reading it.

Then she SMILES, pride and joy sweeping through her. She
 turns to the photograph.

(CONTINUED)

REIKO (cont'd)
Okay, I got the message.
(deep breath)
I'm ready.

HOLD ON the photograph to reveal a smiling Reiko and ALITA
KAGEMURA, before we:

BLACK OUT:

END OF TEASER

ACT ONE

FADE IN:

5 INT. CAMPUS - CORRIDOR - MORNING 5

SLAYERS move through the corridors, several COUGHING and showing definite signs of the Virus, others relatively healthy, although sporting the battle wounds that are unfortunately becoming more common these days.

Business as usual in the Academy.

However, some Slayers look over as FITZGERALD makes her way through, her normally calm and reserved features taut with a frustration as she enters:

6 INT. CAMPUS - STAFF ROOM - NEXT 6

Fitzgerald ENTERS, seeing WATCHERS gathering for a staff meeting. She looks over - clearly missing someone. Then she spots a PIGEONHOLE emblazoned with the name 'Mason, C.'

Her face falls a little, before heading over to GREG and MCKENZIE who are talking, McKenzie's arms full of MANILLA FOLDERS and REPORTS.

FITZGERALD

Morning, gentlemen. Better give me the bad news first, while I'm still in the mood to hear it.

GREG

On last count, about eight girls are now confirmed out of action this week, but three more haven't reported in for active duty in Shanghai, Istanbul and Tunis.

FITZGERALD

(sighs)

And I don't suppose they've all just lost their phones or slept in late?

GREG

If only that was the case.

FITZGERALD

And with Frankie and Zoe still in France until God knows when, B Squad's running at half strength as it is.

(beat)

Have we had any luck tracking the Shaman?

(CONTINUED)

MCKENZIE

You mean Hamish McFanchon? Our contacts in Hamburg and Bucharest have reported sightings of the Shaman and a pair of bodyguard Slayers scouting out areas, but by the time a squad's arrived, they've disappeared into thin air.

FITZGERALD

How can people just 'disappear'?

GREG

I saw Delaney doing it last week, scaring a couple of the new girls. So it's apparently easier than it looks.

Fitzgerald sighs, sitting down heavily in a chair.

FITZGERALD

I just don't know if we can keep this up. I thought losing girls to the Virus was bad enough, but now they're being drugged and taken right from us!

MCKENZIE

Rachel told us as much as she could as soon as she pieced together that he was masquerading as that Shaman. I'm confident we'll get a lead on him from the intel we have soon.

GREG

We could get onto the tech heads over in the Council base, see if they can set a trap and tag one of the girls.

MCKENZIE

(shakes head)

Hamish was canny enough to get into the Academy and abduct a string of Slayers right under our noses. He probably knows our own traps before we've sprung them.

FITZGERALD

Talk about being three steps ahead...

GREG

I think it's more 'being on a plane while the rest of us are walking with a donkey on our backs.'

(CONTINUED)

There's a KNOCK on the door and Reiko pops her head in, hair streaked a vibrant red.

REIKO

Um, Miss Fitzgerald? Can I have a quick...

FITZGERALD

Yes, Reiko. Of course.

Fitzgerald leads Reiko over to one corner of the staff room, away from the curious eyes of Greg and the other Watchers.

FITZGERALD (cont'd)

What is it?

REIKO

I... I, uh, had a dream last night.
A Slayer one.

FITZGERALD

And?

REIKO

It was similar to the one Frankie
had a few weeks ago. But this time,
it...

(beat)

It was about Alita and her...

FITZGERALD

Reiko, I'm sorry, but a nightmare
is not a Slayer dream.

REIKO

It wasn't a nightmare!

Her sudden outburst has attracted the attention of everyone in the room.

REIKO (cont'd)

(beat; quieter)

I need to go away. For a couple of
days at the very most.

FITZGERALD

(shakes head)

I'm sorry. I can't.

REIKO

What? But this is the only time
I've ever -

(CONTINUED)

FITZGERALD

You're a squad leader now, Reiko.
With Frankie and Zoe still in
Paris, and the recent losses Hamish
hit us for with his little 'Shaman'
routine, you simply can't take
personal time.

(beat)

Who knows if this dream isn't one
of his traps? Wanting to get you to
come right into his lap before he
gets you addicted to the drug?

(beat)

Normally, Reiko, I'd say yes, given
your track record... but this once,
I have to say no. I'm sorry. You
have a responsibility to your squad
to uphold.

A downfallen Reiko NODS and exits the room, SLAMMING the door
shut behind her. Fitzgerald sighs, before we CUT TO:

INT. CAMPUS - DORMS - SAME TIME

PAN ALONG the messy rooms of the A Squad to find a single
occupant still in bed:

DELANEY tosses and turns in bed, clearly having a hell of a
dream, if the tangled sheets and troubled expression are
anything to go by.

DELANEY

(murmuring)

No... no... stop...

PUSH IN on Delaney's troubled face as we SMASH CUT TO:

EXT. CASTLE - BALCONY - NIGHT

PULL BACK from the dark nightscape of the forest before us to
find a CASTLE that we recognise - it's Kira's!

A single figure watches from the balcony - and it's an awake
and contemplative DELANEY!

She's staring off into the distance, deep in thought as
there's a sudden FLICKER of MOVEMENT behind her.

She doesn't notice it but suddenly she turns - just as a
DEMON, the size of a mountain gorilla LAUNCHES itself at her,
SNARLING ferociously at the Slayer!

Delaney DIVES to the ground, but the Demon STAMPS on her
hands, KICKING out like a ninja master despite its size and
forcing Delaney back against the balcony.

(CONTINUED)

The demon LEAPS TOWARDS her and she SCISSOR KICKS it in the chest, sending back a couple of metres - but not that far. The demon SHRIEKS at her, sending an AX KICK at Delaney.

She BLOCKS it with her hands and whispers an incantation which BLASTS it back into the castle's walls which TREMBLE a little, the odd trickle of DUST floating down.

The Demon, a dark crimson colour and with wickedly long canine FANGS, POUNCES - and TACKLES Delaney, sending them both over the edge!

Falling, Delaney PUSHES herself from the Demon and YELLS an SPELL - which produces a silvery FORCE FIELD, slowing her descent.

The Demon SMACKS into the castle, BONE and BLOOD sprayed all over the medieval brickwork but Delaney continues to slow down - but the forcefield starts to FLICKER violently.

Slowing down with every second, the forcefield suddenly DISSOLVES, causing Delaney to SLAM hard into the ground a few feet from the ground! She MOANS after a beat, rubbing her head and feeling a BRUISE already forming on her forehead.

DELANEY

What the hell...?

She looks up - and GOGGLES at whatever's before her. PAN AROUND to find ourselves in the middle of a tremendous BATTLE.

DEMONS, much, much bigger than the one whose corpse now lays at Delaney's feet are attacking a group of WITCHES close by.

SPELLS and MAGIC fly through the air, STRIKING the demons dead. Delaney RACES TOWARDS the group, ducking a spell or two and watching, amazed, as a single spell VAPOURISES a pair of demons!

One spell INCINERATES a demon where he stands, FLAMES and ASH crumbling into a pile while another WITCH rushes forward and forces LIGHT to EXPLODE from her hands.

This attack BLINDS a group of demons, allowing a tall witch to send several MYSTICAL DAGGERS into the demons, striking them down dead. Delaney looks at this - and it's none other than KIRA!

She's wearing dark ceremonial ROBES, looking like every inch the medieval enchantress. The other female witches are wearing similar robes - in fact, Delaney's the only female wearing regular clothes.

DELANEY (cont'd)
Mom! What the hell are you doing?

KIRA
Delaney, finally! Arm yourself!

DELANEY
Huh??

KIRA
Get some weapons from the armoury.
Your magic is your last defence.

DELANEY
I don't under -

Delaney suddenly DUCKS as a demon clumsily aims for her and SHOOTs a spell at it, causing it SCREAM in agony!

A MALE WITCH helps her up - and it's GREG! He gives her a quick grin before sending out magic that seems to activate an EXPLOSION which sends several demons FLYING through the air, HITTING the ground, several of them BREAKING THEIR NECKS instantly!

Delaney looks around her, seeing several witches - including LADY HUANG who VAPOURISES a demon whilst SLASHING at another close one.

She and Huang share a brief look before Delaney SPRINTS around, taking in several more witches, all part of the same group.

And is that JILHANDRA she catches a glimpse of in the melee? Delaney skids to a halt, double taking - it's her, alright. Hands CRACKLING with energy.

Three demons rush her - and Delaney suddenly finds a SWORD in her hands. Instinctively, she DROP KICKS the first demon and SLASHES the throat of the second, using his body as a shield for the two-foot CLAWS of the third demon which PUNCH THROUGH the demon's chest!

Delaney FLIPS AROUND the demon, still trapped and struggling to remove his claws, and in one swift motion, BEHEADS him, SWINGING her sword around and right into the path of the first demon who HOPS out of the way.

This, however, allows Delaney to SLICE UPWARDS - SPLITTING his body INTO TWO. The body COLLAPSES as the witches continue to fight the battle.

A demon suddenly POUNCES on Delaney, PUNCHING her solidly in the gut and sending her stumbling to the ground, her sword FLYING into the distance.

(CONTINUED)

Delaney struggles, but the six-armed demon SLUGS her once more, forcing us to SMASH CUT TO:

INT. CAMPUS - DORMS

Delaney's eyes SNAP OPEN and she BOLTS in bed, breathing heavily, the sheets tangled around her.

She GULPS down air and then blinks at the heavy sunlight streaming in from a gap in the curtains.

She leans over to her bedside table and sees the clock: it's 11:32 am, well past normal sleeping time.

Delaney SIGHS, running a hand through her hair anxiously at her Slayer dream as we CUT TO:

INT. CAMPUS - INFIRMARY - MINUTES LATER

The ill Slayers are SHIVERING, VOMITING and SLEEPING generally as we PUSH IN on the infirmary, moving along to find KIRA standing by a Slayer's bedside - it's MAYA.

Magic FLOWS from her hands over the deathly pale SLAYER next to her and Kira's face is taut with concentration. Then, after a long beat, she stops and watches the HEART MONITOR next to the bed.

The heart rate starts to slowly but surely INCREASE and Kira wipes her brow, just as Delaney enters the infirmary. She heads straight for Kira who pulls the privacy curtain across the Slayer's cubicle.

KIRA

Delaney, what are you doing here?

DELANEY

Same question. You first.

KIRA

I'm doing what I can to flush out the mystical narcotics Hamish left in this poor girl's system, but it's a painstakingly slow process at beat.

DELANEY

How many can you help?

KIRA

(shakes head)

Not many. Even the best magicks can only slow it down.

(beat; curses)

How did I not realise it was him?

That weasly little bast -

(CONTINUED)

DELANEY

At the risk of quoting bad song lyrics, I... I had a dream.

KIRA

(beat)

A dream?

DELANEY

A Slayer dream. It... it was about you. It was you and this... team.

KIRA

A team? What, like one of your squads?

DELANEY

Kinda, I suppose. It was you, and Greg, and me and that Japanese woman. Lady Huang, the one who helped save your ass before. And a bunch of other witches.

(beat)

Any ideas?

KIRA

It was... something that you don't need to concern yourself with.

DELANEY

What?

KIRA

It doesn't matter. It happened a long time ago, and it's over.

DELANEY

It made a special guest appearance in my head. It must 'matter.'

KIRA

(beat)

I can't tell you. Not right now.

Kira moves off, shutting the conversation down abruptly, leaving a confused and equally curious Delaney behind her in the noisy infirmary.

HOLD ON Delaney, thinking things over as we SMASH CUT TO:

The CLANG of BLADES smashing together breaks through the darkness as a MALE figure SLAMS DOWN - it's JOSH! Bright SUNLIGHT illuminates him as we see on a PLATFORM of sorts, fighting someone as we PUSH IN:

(CONTINUED)

He SWINGS his DARK SCYTHER around into the path of a SLAYER, whose features we can't see, permanently hidden in the shadows of this unknown place.

Josh SMASHES his Scythe against the blade of the Slayer who DUCKS a SLASH...

... and DROP KICKS him in the chest. However he recovers, PUNCHING the Slayer in the face and STABBING her in the chest!

He PUSHES it deep into her chest, all the way to the hilt, GRINNING as the Slayer GASPS, hands scrabbling at the handle even as Josh holds it in.

The Slayer drops to her knees, raising her head - just in time to be DECAPITATED by Josh, the poor Slayer's head BOUNCING along the ground!

Suddenly the Dark Scythe starts to GLOW intensely - brighter than we've ever seen before, SHIMMERING and SHINING with pure energy!

Josh GRINS joyously at this, WHOOPING, as the light INCREASES, even brighter than the sunlight forcing us to:

SMASH CUT TO:

Josh BLINKS AWAKE and GROANS, but the memory of his dream soon brings a small smile to his face as he leaps out of bed, almost colliding with the usual CLUTTER of a teenage boy's bedroom.

Bare-chested, he makes his way over to a small DESK in the corner of his room, which is simply covered in NOTES and random pieces of paper.

PAN ALONG the notes - some are STUCK to the wall, some are in rough piles and some are in a semicircle but most are just in no particular order, scattered around haphazardly.

PUSH IN on a single sheet of paper - stuck to the wall is a rough sketching of a SLAYER, presumably the one in his dreams. She's got dark hair but that's all the details for now.

Josh rummages around in his research, pulling out a large piece of paper with 'The Chosen Line' written on it, with a LIST of known members of the Slayer Line.

The names include INDIA COHEN, BUFFY SUMMERS, KENDRA YOUNG and FAITH LEHANE but stop after that with several boxes descending in a list, showing a number of other Slayers.

SOFIA ROMERO is on there, as is DELANEY BROGAN - albeit with a question mark by her name.

Josh writes a note at the bottom of the paper - next to the space for 'The Last Chosen Slayer.'

It reads: "Everything ends with her."

Josh GRINS, looking down at this new revelation with a pleased expression before we CUT TO:

MALLORY is sitting up in bed, apparently taking life a little bit easy at the moment. She's currently plugged into an MP3 PLAYER and so doesn't hear the tentative KNOCK on the door.

A beat later, Reiko's head POPS IN and Mallory leaps about a foot in the air when she spots her.

MALLORY

Jesus Christ, Reiko! You could scare someone to death like that!

REIKO

I did knock.

MALLORY

And I did have my headphones in.

(beat)

This is a social visit, or what? Time for the big bad thief to be interrogated by...

(looks at Reiko)

A five foot three Japanese girl with Hello Kitty bobbles?

Reiko GLOWERS for a beat and then contains herself.

REIKO

Look, just because Miss Fitzgerald let you out of the cells to have your own room doesn't mean you're off the hook. And no, the interrogation's not happening for another few days. You'll get a note from Skye about whether you'd prefer shackles or irons.

(beat)

Had enough?

MALLORY

Of your terrible attempts at humour? Yes. Believe me, I've got enough to feel bad about with how Hamish used me right now.

REIKO

Look, I... need a favour.

MALLORY

They seem to be my speciality these days, don't they? I might just get a book and start tabs. What is it you need?

REIKO

I need you to fake some documents for me so I can get a ride on one of the Council's planes without getting flagged for it.

MALLORY

(sits up; intrigued)

Well, colour me surprised, Reiko. I never thought you'd have it in you! Aren't you, like, the local golden girl or something? Where are you heading?

REIKO

Does it matter?

MALLORY

How can I get you the documents if they don't say where you're going?

REIKO

(beat)

Japan. Tokyo, specifically.

MALLORY

Home visit?

REIKO

Something like that.

Reiko's expression reveals more than she's letting on, but Mallory shrugs it back.

MALLORY

(sly)

I guess I can. For a price.

REIKO

(beat)

I can't really pay you now...

MALLORY

I thought as much. And I'm not really in a position to be able to hang onto any cash while I'm under house arrest, so...

She narrows her eyes, thinking. Reiko shifts, awkward.

REIKO

So what?

MALLORY

I want a favour. One favour, no strings. Any time I need something, I get to ask you and you have to help me. Or I tell everyone who wants to know what you did to get this... 'home visit.'

REIKO

What's to say that you won't screw me over?

(off look)

I've got a couple of trust issues.

MALLORY

Think about it logically. I could do with a few people fighting my corner so I can get a better deal around this place. Does it make more sense for me to help other Slayers out and more points for my side, or piss off anyone who could be useful?

REIKO

(blinks)

Was that a compliment?

Reiko looks down at Mallory's outstretched hand, and then SHAKES it.

MALLORY

Let's hope this shopping spree or visit is worth it, right?

REIKO

Oh, trust me. It's definitely worth it.

Reiko smiles, although only we know exactly what for, eventually forcing us to:

BLACK OUT:

END OF ACT ONE

ACT TWO

FADE IN:

15

EXT. CAMPUS - RECEPTION - MORNING

15

A couple of Slayers are on watch as a MINIVAN appears over the crest of the small hill in front of the Academy.

Three FIGURES emerge from the minivan, waving goodbye to the driver, and placing their bags and suitcases down on the ground.

Reiko, getting some air steps out - and immediately BEAMS, rushing forward to meet the group.

REIKO

Frankie! Zoe! You're back!

Removing her fashionably oversized SUNGLASSES, FRANKIE smiles at Reiko, HUGGING the girl affectionately. Frankie's hair is much longer than before, and she tugs it back from her face in the ponytail as Reiko hugs ZOE.

Then her attention comes to DADE, the young man looking somewhat apathetic in this new surrounding. Reiko sticks her hand cheerfully.

REIKO (cont'd)

Hi, there. Reiko Kimusume, pleased to meet you.

ZOE

This is Dade. A friend of mine.

DADE

(broad grin)

What she said. Love the hair. I think it was Dante Gabrielle Rossetti who inscribed "The mouth that has been kissed loses not its freshness; still it renews itself even as does the moon" on the back of his painting, "Bocca Baciata."

(off blank look)

The model had really hot red hair. It's my favourite colour.

Reiko grins, impressed - not noticing the narrow, hostile glare Zoe is shooting her way.

REIKO

(clicks fingers)

Wait. You're Lady Huang's son, right?

(CONTINUED)

DADE

I'm famous round here?

FRANKIE

You could say that.

REIKO

So what took you so long? The library's devolved into a pile of books and food stains since you left, and I'm convinced Greg's trying to get it preserved for having new species growing in there.

FRANKIE

Reiko, we were not in Paris for all that long, so I am going to assume you are joking. If you are not... then you can 'elp me clean this mess you mentioned up.

Reiko GIGGLES as Frankie rubs her eyes, Zoe and Dade going ahead of her.

REIKO

You okay?

FRANKIE

I am just... tired, I suppose. I 'ave to get right back into my Watcher training in...
(checks watch)
Zut. Eleven hours.

REIKO

Well, flying in at five in the morning'll do that to you.

FRANKIE

Which is why...

She SHAKES the half-full bucket-sized Starbucks in her hand and takes a hearty sip.

REIKO

Wow! You really need the caffeine, huh?

FRANKIE

More than you know. This is my third.

The two ENTER into the Academy's reception:

16 INT. CAMPUS - RECEPTION - NEXT

16

Zoe and Dade are waiting for Frankie and Reiko, Dade attracting some attention from the Slayers drifting in and out.

REIKO

(grins)

It's really good to have you back.
So, what were you doing in Paris
while the rest of us have been
holding the fort down here?

ZOE

When we rescued Dade...

DADE

I prefer the term 'helped with a
situation I could already have
controlled.'

ZOE

(beat)

So when we rescued Dade from Josh,
the three of us decided to stay in
Paris for a while to research his
visions of the Slayers.

DADE

It's all kind of blurry, but I can
sort of see some of the Chosen
Slayers. Like when you wake up from
a deep dream and try to remember
what happened in it.

ZOE

So, yeah, we searched through his
mind and then...

DADE

Yeah, thanks for making me sound
like Google over here.

ZOE

Oh, stop trying to impress
everyone.

DADE

I... what? Am not!

ZOE

Please.

(to others)

(MORE)

(CONTINUED)

ZOE (cont'd)

He acts like I ride him all the time, when all you need to do is scratch him behind the ears and he rolls over like a puppy dog.

DADE

Okay, that metaphor was just wrong.

ZOE

You know what I mean! You make out you're so hard done by, but in actual fact you love helping out because it makes you feel important.

DADE

(glares)

You suck.

ZOE

You suck harder.

DADE

(sly grin)

That's not what your last boyf- ow!

She WHAPS him on the arm, scowling.

FRANKIE

(rolls eyes)

Anyway... we 'ave retrieved plenty of information from Dade, and we will be collecting it fully within a couple of days to present to the staff.

DADE

So... what I do here?

REIKO

What do you mean?

DADE

Do I sleep in a classroom, or...?

FRANKIE

Non! We 'ave certainly improved 'ere at the Academy and you will be provided with a room, no doubt about that.

ZOE

Well, how we go and try and sort you out, huh?

DADE

Will it have a minibar?

Zoe and Dade move away, leaving Reiko with Frankie. Reiko watches as Frankie leans over the front desk, checking the staff mail boxes against the wall.

REIKO

Frankie, are you sure you're okay?

FRANKIE

Oui, Reiko.

(beat; softer)

You do not 'ave to worry about me.

REIKO

(nods)

Okay... if you say so. Anyway, I've got some stuff to get sorted out, so I'll see you later, yeah?

Frankie flashes her a quick grin as Reiko makes her down a corridor. HOLD ON Frankie, a sad, mournful look crossing her face as we CUT TO:

Frankie enters, the double doors swinging behind her as she stops dead in her tracks.

WHIP AROUND to find that the entire library is in disarray. Books are off their shelves, having landed in PILES on the floor, there are bags of EQUIPMENT lying around and there are indeed STAINS in some places.

FRANKIE

(seething)

Nom de dieu de putain de bordel de merde de saloperie de connard d'enculé de ta mère...

CUT TO:

The doors open with a SLAM and Delaney enters, scanning the handful of cubicles and finding Greg sat at one, going over paperwork.

DELANEY

Just the guy I was looking for.

Greg looks up, PAPERS and FOLDERS spread around him in a semicircle.

GREG

What can I do for you?

(CONTINUED)

DELANEY

Okay, I know this may make me sound a little creepy, but... but you were in a dream I had.

GREG

(beat; slowly)
Right.

DELANEY

I know, I know, it sounds freaky but it wasn't just you. It was Mom and Lady Huang and all these witches, and we were in some sort of huge battle!

GREG

Did you fall asleep with your DVD player on again?

DELANEY

(quick)
No. And this battle, I'm taking huge. And with demons. And we were all shooting magic and, you know...
(waves arms)
'Aiiee!'

Greg raises an eyebrow, sitting back against the desk.

GREG

So who were these other witches?

DELANEY

Got no idea, which is why I decided to come to you, seeing as you're Academy research boy.

Greg reaches across his desk, locating a few piles of notes.

GREG

I've got copies of Evelyn Pierce's records and previous connections. The witches you saw might be something to do with the Coven di Fuoco.

DELANEY

Could be. I'll write out some facial descriptions, maybe you can get a match.

GREG

Alright.
(beat)
Although, we could just ask -

(CONTINUED)

DELANEY

(cuts him off)

Tried it. She won't bite. And I'm
betting you're probably glad you
still don't have to talk to her
just yet.

She glances down - and starts to laugh, puzzling Greg no end.

GREG

What? What is it?

DELANEY

You're sitting in coffee.

He stands, seeing the back of his trousers is covered in
coffee - an overturned cup on the desk the culprit.

He starts to wipe them down, eliciting more laughter from
Delaney.

GREG

Shut up.

DELANEY

Make me!

He finishes and then they both GRIN.

GREG

I have to admit, Delaney, the whole
Slayer-dream thing isn't that
unusual as of last night.

DELANEY

Say what?

GREG

This morning, Reiko came to Ms.
Fitzgerald and asked her for some
immediate leave due to a Slayer
dream she had about Alita.

DELANEY

Okay, that's just weird...

GREG

What?

DELANEY

When Reiko came with me and Zoe to
find Lady Huang in Japan, she and
Huang had a few moments with each
other. It was something about 'the
one' and 'destiny.'

(CONTINUED)

GREG

Is eavesdropping a hobby of yours?

DELANEY

Yes, along with telling random stories with no reason. Seriously, I have fantastic hearing.

(beat)

And I was kind of wondering what was going on.

GREG

So Reiko's thinking that her dream's something to do with Alita's destiny?

DELANEY

I don't know, but as much as that girl sometimes annoys me, I hope she's alright.

GREG

Ah, she will be. She's like you.

DELANEY

What? Gorgeous? Cos I thought you were on the other 'bus' as they call it.

GREG

No, you're both strong.

DELANEY

(beat; brightens)

Uh... thanks.

And it's genuine as Greg and Delaney share an honest smile, before we CUT TO:

Josh OPENS the door, DARK SCYTHE slung across his back - to find HAMISH in the centre of the room, ENERGY SWIRLING around him like an aura.

His eyes are GLOWING and he MUTTERS incantations, but Josh doesn't look that bothered - used to it, even.

JOSH

(beat)

You done yet?

The glow subsides into a glimmer around Hamish's body, until he steps away, the energy DISSOLVING around him.

HAMISH

You know, it's very rude to interrupt a man when he's incanting. One misplaced syllable and I could teleport the whole compound to Calcutta.

JOSH

I just want those names. We've still got a lot of work to do.

Hamish claps a friendly hand on Josh's shoulder, smiling at him like a favourite pupil.

HAMISH

Then I've got a real treat for you.

JOSH

What? Apart from the visions? Which, by the way, thanks for completely failing to warn me about how intense those things get. I think I've taken, like, twenty Advil already.

Hamish leads Josh into the centre of the room, where WISPS of the energy are still trailing off into the ether.

JOSH (cont'd)

They keep getting stronger each time I go to sleep, but I gotta tell you...

Hamish faces Josh - who SMIRKS.

JOSH (cont'd)

They make the headaches worth it.

HAMISH

Aye, well don't go burning yourself out, laddie. You're the most important cog in this machine.

JOSH

You're the one who's giving me the napalm in my brain. Why are you telling me not to 'burn out'?

HAMISH

I'm not the one who's rushing around like a headless chicken before he even knows where to aim the pointy thing he's holding!

JOSH

Look. I get that having access to the Slayer... consciousness, whatever it is, must be pretty intense. But you've got to give me something to aim for, or all the trouble we went to in getting those dreams in the first place was for nothing!

Hamish makes his way over to a SHEET of PAPER in which several NAMES have been written.

HAMISH

We know of the Chosen Line descending pre-1997, when I joined the Watcher's Council. India Cohen died in Tokyo, then there was Buffy Summers, who died temporarily, Calling Kendra Young who then died, Calling Faith Lehane.

JOSH

(nods)

All this I know.

HAMISH

After that, things get a little... fuzzy.

JOSH

That a technical term?

Hamish turns as Josh joins him before the list.

HAMISH

It jumped to someone from Faith, but I haven't been able to work out who. What I do know is that after whoever that was, it went to...

He jabs his finger against a name, and we:

FLASH CUT TO:

The fuselage of a downed PLANE lies motionless on the ground - until a FIGURE moves from it, CRYING out desperately.

It's unmistakably a younger SOFIA!

FLASH CUT TO:

21 INT. CABAL BASE - CHAMBER

21

Resume.

JOSH

Sofia? She's the Final One?

HAMISH

(shakes head)

Afraid not, laddie. Apparently when she got stabbed by our Dana, she died for a few minutes...

JOSH

And so the Chosen Line passed her on.

(sighs)

Alright, so it's a longer list than we thought, I get it. Any ideas who's next on the list?

HAMISH

It's none of the girls we took from the Academy, nor any of the ones I healed. So that narrows it down from several hundred to... just less than several hundred.

(beat)

Right now, I've got to keep focusing my energies in keeping us safe here. But don't worry, the last few Slayers'll be found and then...

Josh touches his Dark Scythe, smiling.

JOSH

We end this. Forever.

Hamish and Josh move out of the chamber, where the last of the energies are disappearing.

For a moment, there are WHISPERS - some of names we've heard and a couple that we haven't.

PUSH THROUGH the walls and MATCH CUT TO:

22 INT. CAMPUS - FITZGERALD'S OFFICE - EVENING

22

The woman in question is busy filling in paperwork, glasses on and hurrying through the mountain of notes that seem to occupy her desk. The single LAMP on her desk shows the late hour she's working at here.

(CONTINUED)

There's a sudden KNOCK on the door - and FRAN and GABRIELA enter, striding straight over to Fitzgerald through the clutter of her office.

FITZGERALD

I really must get a lock fitted for that door.

FRAN

We'd break it open anyway.

(beat)

'We,' I mean, 'we' as...

FITZGERALD

Gabriela?

GABRIELA

It's okay, I speak Fran.

(beat)

Reiko's missing.

FITZGERALD

What do you mean?

FRAN

As in 'missing.'

(beat)

Ma'am.

GABRIELA

She greeted Frankie, Zoe and the new guy at the gates this morning, talked to Frankie, and then no-one's seen her for about ten hours.

FITZGERALD

And no one reported her as AWOL before?

FRAN

B Squad have had a free day, so we pretty much did what we wanted. Reiko was babbling about this new place she'd found that stocked all these hard to find J-Pop records, so we kinda tuned her out until she went away.

(guilty)

To be honest, we were glad it was quieter without her. I didn't... I mean, I honestly didn't think that it could be anything to do with this Shaman guy, because if I had've done, I'd have been straight down here to -

(CONTINUED)

GABRIELA

(interrupts)

The problem is that right now, I don't have enough materials to attempt a locator spell. And if the Shaman's targeted her...

FITZGERALD

It doesn't matter.

Clearly frustrated, she picks up the phone, hitting a speed dial number and waiting.

FRAN

Ma'am, do you know where she's gone?

FITZGERALD

Right now? Perhaps. Soon? Yes.

SMASH CUT TO:

EXT. NARITA INTERNATIONAL AIRPORT - SAME TIME

It's in the morning now as a PLANE touches down, wheels hitting the tarmac gracefully.

TITLE OVER: Tokyo, Japan

The plane starts to slow down, as "Chocolate and a Balloon" by Mari Miyamoto fills the scene as we CUT TO:

EXT. AIRPORT - ENTRANCE

Tourists pour out, moving about incredibly fast and showing how busy they are. CARS of all kinds are speeding along towards the glittering city that is:

EXT. TOKYO CITY

It's simply gorgeous, SHINING with light and brightly coloured amusements. Pachinko machines are visible all around, as are several STANDS on the roadside selling delicious looking food.

Gothic and Sweet Lolita and Yanki mill about in separate groups while a handful of YAKUZA lounge near one shopfront.

BILLBOARDS the size of basketball courts play, bright anime animals parading products, such as games, TV shows and candy bars.

Move THROUGH a crowd and find a single solitary figure, gazing at this all, visibly drinking it all in.

(CONTINUED)

Dressed in bright, summery colours, a fashionable BAG slung across her shoulders and with a GRIN as broad as ever - REIKO simply stands in the centre.

PULL BACK to find that she's simply a face in an enormous sea, and that she's undeniably in Japan now, before we:

BLACK OUT:

END OF ACT TWO

ACT THREE

FADE IN:

26 EXT. VILLAGE - DAY

26

A TAXICAB rolls into view and Reiko, fresh and perky, steps out, handing the DRIVER several Japanese yen notes.

PULLING BACK, we take in the village fully - it's the one we saw in the Teaser and as Reiko walks through it, we can recognise it as Alita's!

However, the industrious people we saw before are now looking scared - houses are being boarded up, families are moving around in distinct groups.

The food store is now empty, all supplies being packed away and Reiko looks around - she was kind of expecting this, but not this bad.

She spots the Temple up ahead and moves toward it, a MAP in her back pocket, before she goes through into:

27 INT. TEMPLE - NEXT

27

A large BUDDHA sits serenely up ahead - unlike the VILLAGERS who are PRAYING desperately. ROWS of small CANDLES are lit, with more and more being lit each second.

Reiko bows her head reverently before seeing a BUDDHIST MONK ahead, sat in the front row quietly. She sits down and joins him.

REIKO
(subtitled; Japanese)
<Father?>

MONK
(subtitled; Japanese)
<Yes, my child?>

REIKO
<My name is Reiko Kimusume. I was a friend of Alita Kagemura's, and she, uh, she told me to come here whenever I came to her village, but she never said why.>

MONK
(smiles)
<Ah, yes. She told us you may come one day. Follow me, child. She left us plenty of instructions for you.>

Reiko, bewildered at how he could know this, looks at the Monk as we CUT TO:

28 EXT. VILLAGE - COURTYARD - LATER

28

There's a small courtyard, where Reiko and the Monk now sit. A small BOWL of RICE sits at in front of both of them - the Monk is eating his but Reiko has barely touched hers.

REIKO

<She told you about me?>

MONK

<She stayed behind for a few days when she visited the village a few months ago. She left instructions with me in case this time came and you arrived.>

REIKO

<How do you know the end of the village is coming?>

MONK

<The prophecies foretold it.>

REIKO

<The ones that told about Alita saving Japan? But why didn't they see her dying?>

MONK

<Not everything is set in stone, young Kimusume.>

REIKO

<But there's something... I mean, I'm sorry to ask this, but why am I being given this destiny? I mean, I'm just... me!>

MONK

(long beat)

<Some destinies we are born into. Some destinies we are lost to.>

(beat)

<And some destinies are chosen to be passed on.>

Off this, we DISSOLVE TO:

29 INT. TEMPLE - LATER

29

Reiko and the Monk walk along a wall - seeing several FRAMED PIECES of PARCHMENT, written in primitive, ancient Japanese kanji.

REIKO

<These are the prophecies?>

(CONTINUED)

MONK

(nods)

<They were salvaged from the fire that almost destroyed us several centuries ago. It is said that at the time of reckoning for all Japan, several signs will afflict the village, before the Chosen Slayer will come.>

REIKO

<What signs?>

The monk moves her along to a fairly undamaged piece of PARCHMENT - with several hand-drawn IMAGES on them.

The first is of a crude RIVER, darkly coloured - but it looks far from healthy, especially with ill villagers nearby.

MONK

<The first sign is that our waters will become impure and start to damage our village for just reason. We have had to increase our imports from Tokyo tenfold just to keep the village alive.>

The next one is distinctly of an OXEN, kneeling down on the ground in fields around the village. The oxen looks asleep - or it would be if it weren't for the glazed expression and FLIES circling ahead.

MONK (cont'd)

<Our livestock are dying with every day. We have had to move several out of the village into a private area to keep them alive, but our livestock dying is the second sign prophesised by the seer.>

And the last sign is one of the fields, and above them the starry night sky. The PLANETS are prominent, especially an oversized Saturn, Neptune and Jupiter amid the stars.

REIKO

<And this?>

MONK

<The alignment will bring forth the window of time in which the demon can awaken from his prison and lay siege to the village.>

REIKO

<Prison?>

(CONTINUED)

MONK

<The Kyoto Prophecies stated that when the demon first attacked the village, the Slayer and a witch managed to capture the demon, keeping it trapped within the mountain itself.>

(beat)

<It became the mountain. Unfortunately both the Slayer and the witch died in their success; however, the witch in her dying moments managed to seal the demon inside until the time when the next village's Slayer would arise to finally kill the demon.>

REIKO

<But that could have happened at any time. How did they know these signs would be indicators of the demon?>

MONK

<Back when the demon first came, there was a famous Oracle within Kyoto, renowned for her ability to see future events. She foretold that our poisoned rivers, dying livestock and the unusual alignment would be warnings to us. The rivers and livestock were seen as the demon's attempts to kill us and our last defence against all of Japan. But now we know better.>

The Monk shows Reiko a final piece of PARCHMENT - with a portrait sketch on it. It's of a girl with long dark hair and features we instantly recognise - ALITA.

Reiko stops dead, mouth dropping open at this.

MONK (cont'd)

<And to predict the very Slayer who would do so? Even I have to admit that that is foresight.>

REIKO

<But why could the Oracle not predict that Alita would die in battle before her time?>

MONK

<As I have said before, Kimusume-san, not everything is set in the stone of the future.>

(MORE)

(CONTINUED)

MONK (cont'd)

(beat)

<The destruction that this demon
will wreak if it is not stopped is,
however. The village and then Japan
itself will fall. If it cannot be
stopped, then maybe the world
itself is at jeopardy

REIKO

(sighs)

<This is turning into a bad *Gojira*
movie...>

Reiko sighs - knowing the amount of trouble that she's in
here - forcing us to CUT TO:

Fitzgerald enters, looking extremely pissed to say the least.
She dodges past Slayers - and finds a tired looking MANU,
rubbing his eyes desperately in an attempt to stay awake.

FITZGERALD

Manu?

MANU

Grace...

FITZGERALD

Are you okay? You look exhausted.

MANU

That's because I am. I've been
working on the principle that the
human body needs only five hours
sleep a night.

(beat)

And before you suggest it, I can't
take a night off because even my
best medical Slayers are stretched
to the limit.

As if on cue, a slightly smiling TIA enters, a cup of coffee
in her hand and a few FOLDERS tucked under her arm.

TIA

Here you go, Dr. Cairns. A good
shot of caffeine in vanilla
frappucino form. And the folders on
Neela, Clarissa and Jane you
wanted.

MANU

Thank you Tia. How about you go get
a few hours?

TIA

Thanks. Nadine rang me and she's just come back from a mission in Bulgaria, so she'll be on in an hour or two to help out.

Tia leaves to one side and Manu indicates this to Fitzgerald.

FITZGERALD

I know, I understand. We'll try and get you some more Council help. But I actually came in to see if anyone had seen Reiko.

MANU

Why?

FITZGERALD

She's apparently disappeared. She was complaining earlier about not being able to take a few days off to go to Japan and research this Slayer dream she had.

MANU

Can't you just check the Slayer records on Council flights?

FITZGERALD

She must have used a fake I.D. There are so many missions and transport files that our system's been backlogged for months, so if she had the right documentation, she could easily sneak on a flight.

TIA (O.S.)

You talking about Reiko?

Fitzgerald and Manu turn - to see Tia pulling on her jacket.

FITZGERALD

How did you -

TIA

Campus full of girls. Word gets around.

(beat)

She came in here this morning, looking for some travel medical supplies. I thought that she'd run out and was starting to carry them as B Squad leader for a mission.

FITZGERALD

What time was this?

(CONTINUED)

TIA

I can't remember. But I did see her
going into that new girl's room -
Mallory, that Irish chick. Maybe
she knows something?

Fitzgerald and Manu exchange a glance as we CUT TO:

EXT. HOUSE - SAME TIME

All is quiet, unusually for the fact that it's part of the
village. Reiko walks forward, looking down at the map in her
hand before folding it up and KNOCKING on the door.

PULL BACK to find that it's unmistakably the KAGEMURA
RESIDENCE.

The door OPENS after a long beat and TAKESHIRO KAGEMURA,
Alita's father, steps forward and Reiko almost recoils.

He's deeply unshaven, with bags under his eyes and is dressed
only in rough and rumpled clothing. In his hand, there's a
WOODEN CANE, but it's propped against him lazily.

TAKESHIRO

(slurring)

<Who... who are you?>

REIKO

<Kagemura-san, you may not remember
me, but...>

Takeshiro BLINKS, the fog clearing as he steps forward.

TAKESHIRO

<You... you were at Alita's
funeral.>

REIKO

<Yes, yes, I was.>

TAKESHIRO

<Kimusume-san. Yes?>

REIKO

(nods)

<Yes.>

Takeshiro beckons her in, BELCHING after a beat, ENTERING:

INT. KAGEMURA RESIDENCE - LIVING ROOM - NEXT

The place is a mess of BEER BOTTLES, Japanese NEWSPAPERS and
general clutter and rubbish that seems to have collected over
the past few months.

(CONTINUED)

Takeshiro sits down, next to a MINI FRIDGE, the only touch of modern culture in the traditionally designed house. He opens the fridge, pulling yet another bottle of beer.

He opens it with a HISS, GULPING down the contents like a precious elixir, eventually turning back to the standing Reiko.

TAKESHIRO

<Please... sit.>

Reiko looks around, seeing that the chairs are covered in more rubbish. She moves a STACK of the old newspapers and sits down.

REIKO

(beat)

<You know why I've come.>

TAKESHIRO

<To complete her destiny.>

REIKO

<Kagemura-san, I have to do this.
She chose me to save the village
and...>

TAKESHIRO

(harsh)

<We spoke of this when I put my
daughter in the cold ground!>

REIKO

<I'm sorry, but right now, I need
someone to help me! And you said I
was meant to carry Alita's
destiny!>

TAKESHIRO

(takes a gulp)

<Things change, Kimusume. My little
girl, my Alita is dead. And the
price of that is bringing this
goddamn village down.>

REIKO

<No. I was chosen to take on her
destiny... but right now, I
cannot.>

Takeshiro POPS open another bottle and starts to drink it.

TAKESHIRO

<Then the Dark Beast will kill us
all.>

(CONTINUED)

32 CONTINUED: (2)

32

Reiko stands, walking away and exiting. HOLD ON Takeshiro, TEARS streaming down his face before we start to PULL BACK, before we CUT TO:

33 EXT. KAGEMURA RESIDENCE - NEXT

33

Reiko herself is BLINKING AWAY tears - but then stops after a beat, SNIFFING and then looks up into a mountain range nearby.

She pulls out the map, UNFOLDING it and then looking at a marked position, circled in red. In English, the symbol reads "Lady Huang's Shack."

Reiko sighs, turning towards the marked location.

REIKO

Here, I come.

Our Japanese Slayer moves off, starting to JOG up the small mountain path as we PULL UP into the mountains before we SMASH CUT TO:

34 INT. CAMPUS - CLASSROOM - SAME TIME

34

The lights are on, FLICKERING in the half-darkness as Delaney sits on a desk, moving her legs back and forth in time with whatever song's on her MP3 PLAYER. She sighs, checking the CLOCK in the classroom...

... just as a hand TURNS OFF the mp3 player, shocking Delaney and forcing her to SPIN AROUND into the grinning face of Greg.

DELANEY

That was not funny.

GREG

It was a bit.

DELANEY

Don't mess with me. I've got major Slayer mojo that even my kinda brother Watcher can't handle.

GREG

I'm sure you have.

Greg pulls a folder out his briefcase, which Delaney opens, revealing rough drawings of the witches seen in her dream.

DELANEY

So did you get any more information?

(CONTINUED)

GREG

I used some Council document recognition technology, but no real names popped up on the database. However, using some of Debbie's very best hacks, I managed to get me into the Level One records and find a lot about the Coven di Fuoco.

Greg shows Delaney several printouts stapled together, with titles such as "Level 1 Priority: The Fuoco Incident".

Delaney raises an eyebrow and starts to read, as we CUT TO:

EXT. COUNTRYSIDE - SAME TIME

The small path up to the clearing is open and clear - revealing Reiko whose climbing up the slope, Alita's village still in the distance, despite being a fair distance away.

She has her hair tied back in a BANDANA and is singing to keep herself going.

REIKO

(singing)

"Nothing in this world can stop us tonight. I can do what she can do, so much better..."

Then there's a faint RIPPLE which Reiko apparently walks through - and she turns, seeing the same DEMONS running towards her, YELLING.

Reiko sighs and continues walking, bopping a little to the music - and going right THROUGH the demons who disappear out of existence with a POP!

She sighs, chewing her GUM a little louder before:

REIKO (cont'd)

Lady Huang! I need to talk to you.

HUANG (O.S.)

I know, Kimusume Reiko.

Reiko SPINS AROUND - and there is LADY HUANG, her red shawl wrapped around her elegantly as she steps down from a rock, walking gracefully to Reiko.

HUANG (cont'd)

I know what you have come for.

Behind her, Huang's SHACK MATERIALISES right in front of her - as does a STAFF in Huang's hand.

(CONTINUED)

REIKO

Whoa, whoa, whoa! Easy with the Staff of Death!

HUANG

It is for walking, Reiko. I am not as young as I once was.

REIKO

Oh. My bad, I'm sorry.

HUANG

And for what I am about to say, I am also sorry.

(beat)

But you are not the one, Reiko. You are not the one to complete the destiny of Alita Kagemura.

REIKO

But Alita chose me! She said I was the one to complete her destiny, to save everyone! She handed it down to me!

HUANG

It was not Alita's place to choose her successor. The destiny she has left unfulfilled will select its own champion.

(beat)

Let us not forget, Reiko, you still have your own important -

BOOM!

There's a TREMOR, almost knocking Reiko off her feet, causing her to FLIP AROUND to stay stood. Huang uses her staff to remain upright and then looks at Reiko.

HUANG (cont'd)

It has begun.

REIKO

What? Now?

(flustered)

Okay, okay, uh... right. Gotta go.

Reiko gives Huang a quick BOW, before starting to SPRINT down the hill, right for the village...

... where a HOUSE is DESTROYED, RUBBLE exploding outwards in a spray, KNOCKING several villagers down as the DEMON finally emerges, ROCKS rolling downwards in its wake.

(CONTINUED)

It's at least fifty feet tall, the same size as the one in Reiko's dream and just as nasty looking - SNARLING as it SLAMS INTO another building, bricks spraying everywhere.

Suddenly it turns - as REIKO appears, breathless and shocked looking up at the Demon, which ROARS at her!

REIKO

(beat)

<Oh, crap.>

BLACK OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

37

EXT. VILLAGE

37

Reiko FLIPS in the air, SPINNING AROUND the Demon who STOMPS his foot, shaking several stands on the ground into nothing.

The Demon SWINGS its tail into the path of a large GATE entirely made of wood in which some residents are escaping.

The gate SHATTERS into pieces, razor-sharp SPLINTERS flying through the air and SLICING into some of the residents!

Reiko spots this and hurries over with her bag, opening it and pulling out her travel MEDIKIT. She pulls out a few splinters, handing them a few plasters and bandages...

... before she ROLLS to avoid the SNARLING Demon who STOMPS DOWN, CRACKING the ground beneath her.

REIKO

Oh, crappity crap!

She SWINGS her bag around - pulling out something wrapped in a SILK SHEATH and DODGING another blow.

The Demon SWINGS its body around - SMASHING into the temple, destroying the walls and sending RUBBLE all along the village, CRUSHING some escaping villagers with a SCREAM!

Reiko rushes along to the temple, JUMPING nimbly over the destruction and seeing that the Buddha is surprisingly fine, with minimum chips and scratches.

However, lying on the floor, CRUSHED by a piece of the temple is the Monk!

The Monk manages a bloody smile as Reiko bends down, horrified at this.

MONK

<Hello... my child.>

REIKO

<Look, we can get this lifted off you. You're going to be fine.>

MONK

<Thank you... for lying... but you and I both know... that...>

REIKO

<No! I'm not losing anyone else. No!>

(CONTINUED)

MONK

<Do... what you were born... to
do...>

And then he slumps, eyes wide. Reiko looks down at his DEAD BODY, SNIFFING for a beat before standing and defiantly facing the Demon who's demolishing a house, SCREAMS echoing out through the valley.

She unravels the silk sheath - and in her hands are her razor-tipped FANS, practically glowing with the Kagemura kanji.

She straightens her hair back underneath the bandana and then rushes forward with a BATTLE CRY, forcing us as she HITS the Demon, to CUT TO:

Kira is sat reading in the staff room, a MUG of tea in her hand. She takes a grateful SIP - just as Delaney BURSTS IN, followed by Greg, causing Kira to SPRAY her drink out all over her book in shock!

She sighs down at the ruined novel.

KIRA

Now I'll never find out what the
last Horcrux is.

(beat)

Delaney? Gregory, what is this?
What's...

DELANEY

Remember when I asked you this
morning about your Scooby gang of
witches? Well, right now, we're not
about to get blown off by some 'not
old enough' crap and you're going
to sit down and tell us.

(to Greg)

Right?

GREG

(uncertain)

Yeah...

DELANEY

See, even he agrees with me.

KIRA

God, sometimes I wish I'd kept the
bloody amnesia...

DELANEY

Mom!

KIRA

Look, I've told you already, I'm not going to talk about it! What's done is done, and I...

(waves it away)

Never mind. Please let me finish what's left of my book in peace.

She tries to settle back down - but is startled as Greg SNATCHES the book from her!

KIRA (cont'd)

What -

GREG

You're always telling me how I need to keep my anger in check, right? How emotions and focus can't exist at the same time?

KIRA

And what does that have to do with anything?

GREG

You really think blocking things out does any better? You can't keep sitting there and throwing back any attempt we make to connect with you, Kira.

He holds her book out to her. She hesitates. Takes it.

GREG (cont'd)

You've got a chance here to start opening up to me. To us.

(off Delaney)

To the daughter you've tried so hard to keep at arm's length, but who always ends up right by your side again.

Kira is silent. Delaney stays quiet too, watching this exchange curiously.

GREG (cont'd)

I know you have your own agenda, your own endgame, but it's time you started realising you have something else now.

(beat)

A family.

KIRA

Oh, because that's worked out so bloody marvelously for me so far, hasn't it?

Greg steps back, arms crossed. She holds his gaze - then gradually lowers her eyes.

KIRA (cont'd)

When you...

(to Delaney)

When I thought you were dead, back in the Arctic, I never...

She exhales slowly, rubbing her eyes. Opening up like this isn't easy for her - but Greg holds his resolve.

KIRA (cont'd)

I made a mistake. I should never have given up on you.

DELANEY

Mom, you... you thought I was dead. You had a good reason to -

KIRA

No, I didn't.

She looks away, gazing out through the window.

KIRA (cont'd)

Since my old memories made such an... overwhelming return to my conscious mind, all sorts of things have started just... popping up in there, especially when I'm not expecting it.

She turns to Delaney - who is genuinely shocked to see Kira's almost soft expression.

KIRA (cont'd)

There's a reason I'm such a bitch to you, you know. Well, there are plenty of reasons, I suppose...

(to Greg)

... but the Coven area big part of that. And... and I'm really not sure whether it's a part of my life I'm ready for you two to know about just yet.

GREG

Try us.

Another stalemate as they lock gazes. Until:

(CONTINUED)

DELANEY

Uh, actually, I have a question...

Kira looks over. Delaney fidgets, unsure, before:

DELANEY (cont'd)

Rupert Giles, is he... I mean, did you and he...

KIRA

Yes, Delaney. He's your father.

(beat)

Next question?

Delaney hesitates, then steps forward and hands Kira the drawings of the witches.

DELANEY

Can you tell me who these girls are?

Kira takes the drawing and sighs, knowing she has a hell of a story to tell, before we CUT TO:

Inside a clean, single room, Zoe enters, followed by Dade who's hauling a huge bag over his shoulder. He drops it on the floor and starts to look around the room.

ZOE

Seeing as you're the only guy our age in the Academy, there's an en-suite through the door there.

She indicates a door and Dade nods, pulling CLOTHES and other stuff out of the enormous bag.

DADE

(uninterested)

Great.

ZOE

And if you need me, my dorm's just...

DADE

Down the hall, I know.

(beat)

So, Reiko, where does she -

Zoe WHAPS him in the chest with an armful of clothes, forcing Dade to stagger back onto the bed.

DADE (cont'd)
Ow! Easy with the Slayer strength
there, Zo.

ZOE
Don't even think about it.

DADE
About what?

ZOE
Uh, hello? Trading me in for a
younger model?

DADE
(scoffs)
I'm just trying to make friends.
Isn't that what you want me to do
so I can fit in around here?

ZOE
What I want is for you to stop
being so damn ungrateful.

Dade DUMPS the clothes on the floor, angrily marching up to
her. He stabs a finger towards her.

DADE
Hey, I was managing just fine
before you and your Slayer pal came
crashing into my life!

ZOE
You were in danger!

DADE
I coulda handled it!
(beat; seethes)
God! You always do that.

ZOE
Do what?

DADE
Wait until my life settles down and
then screw everything up again.
You're like... like a freakin'
tornado, or a hundred megaton angst
bomb or something.

He turns away from her, pointedly trying to get back to
unpacking. Zoe grabs his shoulder and spins him around.

ZOE

So, what, you ending up on the top of more hit lists than we have paper to write 'em on is my fault?

DADE

You taking me out of my life in Paris and bringing me here so I'm stuck playing your game is, yeah. If you'd have left me alone like we both wanted you to, then none of this would be happening!

Zoe's jaw hangs as Dade heads over to his suitcases again. She hovers, unable to respond.

After a long beat, he finally turns to her. Takes in her hurt expression.

DADE (cont'd)

Look... I get that you and Josh showing up at the same time wasn't exactly a coincidence. I really do.

ZOE

But...

DADE

But... you should have trusted me to be able to handle it myself. I've made it this far without you, haven't I? It's not like these things I can do only started happening last week or anything.

Dade gets back to unpacking. Zoe hangs a moment longer, then finally heads for the door.

DADE (O.S.) (cont'd)

Zo?

She turns, trying to quickly wipe away a TEAR or two. Dade's holding up a Wii controller, cable wound round the body.

DADE (cont'd)

If I, uh, get this set up later, you, I dunno, maybe wanna...

Zoe bites her lip - then exits without another word. Dade sags, SIGHING heavily as we CUT TO:

The roof SHATTERS and a family, huddled together instinctively, CRY OUT as shards of the house come flying down.

(CONTINUED)

However as an enormous piece of TIMBER breaks from the rafters and SLAMS DOWN towards them, a FIGURE speeds in, CATCHING the timber between her shoulders...

... it's REIKO!

She GRUNTS under the pressure, keeping the timber elevated, indicating to her family.

REIKO
(gritted teeth)
<Go... hurry!>

The family, yelling grateful thanks to her, escape - just as the roof COLLAPSES in, Reiko dropping the timber and DIVING OUT of the door just in time.

Reiko SPINS AROUND and heads for the end of the village where a large traditional GATE, all cogs, knobs and ropes is situated, looking like something out of Lara Croft.

The villagers are piling one by one through the gate which is barely open, trapping them against the advancing Demon.

Seeing the villagers trying to escape, Reiko rushes up to a house and pulls off a wooden LADDER, running with it to the gate.

She launches it forward like a pole vaulter, rushing up the ladder in a matter of seconds and landing heavily on the ledge of the gate.

Reiko shimmies along, her grasp almost faltering under the shockwaves that are emanating from the Demon's footsteps. She holds on, FLIPPING UP onto the ledge and then seeing that the gates are being held back by several thick ROPES.

She SNAPS OPEN her fans, which are tied as usual to her wrists, and takes aim. She FLINGS out one of the fans which SLICE THROUGH the left hand ropes, SNAPPING them and freeing one section of the gate.

The Demon ROARS, SWATTING its enormous PAW at Reiko who DUCKS, using her momentum to FLING the fan back and SLICE ACROSS the chest of the Demon.

The cut doesn't even make the Demon flinch, however, as he SMASHES DOWN onto the villagers, hitting a couple.

Reiko grits her teeth and VAULTS ALONG, SNAPPING her right arm out at the same time - SLICING THROUGH the last rope and opening the gate fully!

The two sections of the gate start to OPEN, GROANING slightly as the majority of the villagers start to escape.

Reiko allows herself a victorious smile despite it all, as we CUT TO:

It's lunchtime now and we follow several Slayers grabbing lunch from the hot and cold sections.

Mallory sits down, her tray full of stuff and starts to eat, taking hearty mouthfuls of food, occasionally sipping from an enormous CUP of soda.

A SHADOW falls over her, and she looks up into the face of Fitzgerald.

MALLORY

Look, you said I was okay to move around as long as I stuck to the designated areas, so what's -

FITZGERALD

What did Reiko come to talk to you about?

MALLORY

What, this morning? She came yapping to me about some Japanese thing she wanted that weren't available over here. Something about these two girls in Japan...

Fitzgerald SNATCHES the cup from her hand and leans across the table, fixing Mallory with a piercing glare.

FITZGERALD

Mallory, Reiko came to talk to you about something and a few hours later, she disappears off the face of the Earth. Everyone we've spoken to - Tia, Frankie, Rachel, Skye - they've all mentioned that they saw Reiko entering and leaving your room yesterday.

Several nearby Slayers start to throw looks their way, and Mallory squirms a touch under the spotlight.

FITZGERALD (cont'd)

We need to find Reiko as soon as possible. For all we know, this reason or vision that Reiko's had is just one of the Shaman's traps!

(MORE)

(CONTINUED)

42

CONTINUED:

42

FITZGERALD (cont'd)
Do you have any idea what I'll do
to you if she's been captured and I
find out it was your fault?

Mallory holds the gaze - then lets out an exaggerated SIGH,
trying to remain casual.

MALLORY
God, you're good at this guilt
thing!

FITZGERALD
Practice. Now where is she?

MALLORY
She said something about Japan. She
needed a way to get out there under
the radar. Tokyo, to be specific.

FITZGERALD
And you helped her?

MALLORY
I was trying to do the right thing.
She really wanted to go. It seemed
important to her.
(beat)
Is it important?

Fitzgerald just exhales, her look scolding Mallory. She
shifts in her seat as we SMASH CUT TO:

43

EXT. VILLAGE - GATE

43

Reiko DIVES ALONG the steel and chrome of the gate's higher
mechanisms as the Demon SMASHES its enormous fist down onto
it. The metal CRUMPLES beneath its hand and Reiko audibly
GULPS before SOMERSAULTING down onto the ground.

The Demon ROARS at her, CRUSHING buildings in its wake as it
chases Reiko who looks around and then enters a deserted
building.

44

INT. BUILDING - NEXT

44

She hurries up the staircase, reaching the roof in seconds,
while FURNITURE and other items rain down, narrowly avoiding
Reiko.

45

EXT. BUILDING - ROOF - NEXT

45

Reiko BURSTS OUT onto the roof - only to avoid a PUNCH from
the Demon which CRUMPLES the roof, sending it COLLAPSING in
on itself!

The Demon watches as Reiko LEAPS ACROSS the rapidly crumbling
roof and LAUNCHES herself onto the roof of another building.

46

EXT. VILLAGE - CONTINUOUS

46

Reiko SCRAMBLES onto the roof, before running, JUMPING off another and landing on it heavily, the Demon SMASHING from one to another.

The Demon lands a heavy SMACK that practically obliterates one building, SPRAYING rubble and DEBRIS over the village...

... just as Reiko SWINGS OFF the building, fans SLICING ACROSS the Demon's throat! However, it does no real damage and the Demon SMACKS Reiko aside, sending her FLYING ACROSS the street!

She lands with a CRASH on the roof of an intact building as the Demon leans forward and with one enormous hand, SNATCHES a handful of screaming villagers!

After a long beat, the Demon YELLS a victorious ROAR, STOMPING back up to the mountains, the SCREAMS of the innocent villagers echoing out into the distance.

HOLD ON this sight for a long beat before we PULL BACK and then find Reiko sprawled on the rooftop.

She's breathing, but unconscious, blood staining her face a little. Bruises mark her body and she shows signs of the titanic fight she's been through.

The Demon ROARS, disappearing from view in the distance as we fully PULL BACK to see the damage of Alita's nearly destroyed village, before we eventually:

BLACK OUT:

TITLE OVER: TO BE CONTINUED...

END OF SHOW