

# *Malleus Maleficarum*

"Echo of Eden"

by  
Li Robb

**TEASER**

FADE IN:

INT. "LES MAGIQUE" - DAY?

Through the shop's window, we can see that there is still an ECLIPSE, basking the streets in darkness.

SELENE steps up to the window, looking out into the falsified night with a cautious look.

She turns and heads back to the counter, where the rest of the gang are assembling.

Bags are being packed; LUNETTE and ASHAERA busy packing ritual items and books, weapons and items of magickal power.

NICHOLAS is stood behind the counter, sorting through yet more books, while ARNAUD turns to look at Selene.

ARNAUD

How are you doing?

SELENE

Well, thank you. I am ... I believe the expression is "shit scared".

Nicholas looks up and smirks.

SELENE (CONT'D)

But this is one fight I cannot run from.

ARNAUD

I guess I'm lucky, already being dead and all.

Selene smiles politely, but it isn't genuine.

LUNETTE

Selene?

Selene turns to look at her and Lunette holds up a silver statue, a figure of a female warrior.

SELENE

It channels protective magick into a circle. It may be useful.

Lunette nods, stuffing the statue into a bag that Ashaera is filling with daggers.

Selene turns to the stairs as AVELINE descends, her eyes red and puffy but otherwise looking ready for action.

SELENE (CONT'D)  
Aveline, a word.

Aveline nods and follows Selene into the book stacks. Selene leans on the study table, taking a deep breath.

AVELINE  
What is it?

SELENE  
How are you feeling?

AVELINE  
I don't want to go. I don't think I can be there, surrounded by those ... things.

SELENE  
I understand. But we need to pool our resources if we are to resolve this.

AVELINE  
I know.

SELENE  
I do not think you should come.

AVELINE  
What am I supposed to do? Sit around here feeling sorry for myself?

Selene turns to face her, tears in her eyes.

SELENE  
I do not want you to fight. I have asked Nicholas to take you to the airport, where a ticket is waiting for you.

AVELINE  
(beat)  
What? Where am I supposed to go?

SELENE  
The flight is to Florida. You will be safe there until this is done.

AVELINE  
You want me to run away.

SELENE  
Aveline, this is like nothing we've ever faced before. In all honesty, I believe most of us will die in this battle. There is little hope.

AVELINE

Why are you talking like this?

SELENE

Because it is the truth. The others, they know the risks. I don't need to tell them how this is going to end. I do not want to see you die.

AVELINE

I appreciate that. But I'm not going anywhere. Tell Nicholas to get his money back, because I'm not running away from something that killed my mother. I know what I am and what I have to do, I know that I can help.

(beat)

There may not be much hope, but there is some. We were incredible yesterday, you helped me tap into magick I didn't even think I was capable of. If you think I'm not going to use that, that I'd just get on a plane and let you all die without even trying to help you ... you don't know me very well.

SELENE

Aveline -

AVELINE

No! I'm staying and I'm going to fight. There's nowhere else I'd rather be.

Aveline turns and walks away. Selene looks up at the ceiling, holding back tears.

EXT. STREET - DAY?

The streets of Paris are in chaos; shops have been broken into, cars have been crashed and left in the road, people wander the pavements, lost and confused.

A young WOMAN sits on a bench, paying no attention to the falling snow or the two MEN fighting behind her.

She stares up at the sky, scared and hopeless.

A CRACK appears in the concrete a few feet away and she turns to look, frowning in worry. Another CRACK.

WOMAN

(subtitled from French)

*What the ... ?*

She gets to her feet as the concrete breaks; something is underneath!

She watches, horrified, as a hand SMASHES through the concrete, clawing at the open air.

The two fighting men have also stopped to watch now, shouting in French as a the hole gets big enough to allow a FIGURE to crawl out!

The man rises to his feet and the humans back away in fear; taller than an average man, he is built of pure, inhuman muscle and deathly pale skin. Entirely naked apart from the tribal tattoos down his arms, he turns to look at them.

His eyes are bloodshot, the irises swirling with blood. He opens his mouth to SNARL, revealing a mouthful of wickedly sharp teeth!

The woman screams and runs first, but he is there in an instant, SLAMMING his hand through her chest!

The men shout and turn to run as the creature removes his arm, clutching the woman's butchered heart in his hand.

He tears half the heart with his teeth, swallowing the flesh and blood hungrily. His chin dripping with blood, he turns and chases after the two unfortunate men, who just aren't quick enough to escape.

On their screams, we:

FADE OUT.

**END OF TEASER**

**ACT ONE**

FADE IN:

EXT. APARTMENT - BALCONY - DAY?

OLIVIER is stood on the balcony, smoking and staring up at the sky. He turns slightly as CHRISTIAN joins him.

CHRISTIAN  
You're still here.

OLIVIER  
Where else am I going to go? I  
always come back to you, don't I? I  
probably shouldn't, but ...

CHRISTIAN  
I'm glad you did.

Olivier turns all the way to look at him.

OLIVIER  
I told you. I told you to stop and  
consider everything. But I'm just a  
human, right? I couldn't possibly  
know what I was talking about.  
We're fucked now.

CHRISTIAN  
I know. I'm sorry. I just wanted it  
to be over. I've tried so hard to  
be what these people need, to lead  
them the right way, to defend  
everything this world has built. I  
did everything I thought was right  
... and I still failed. In fact, I  
helped it happen.

(beat)  
Maybe we are just monsters after  
all. Maybe I was meant to make this  
happen.

OLIVIER  
I don't believe that. I just think  
you need to stop acting so  
superior, all of you. If we  
survive, I'll remind you.

CHRISTIAN  
When this is over, I'm done. I mean  
that. If I survive, I'm gone. I  
want you to come with me.

Olivier turns away.

OLIVIER

I love you Christian. But I don't think I can. It's like a constant battle with you. I can't be like you, you can't be like me. I accepted that. But when you chose them over me yesterday, you locked me up ... I don't think I can trust you anymore.

(beat)

I appreciate everything you've done. You saved my life, gave me purpose, gave me everything.

He turns back to look at him, placing a hand on his cheek.

OLIVIER (CONT'D)

But you're always going to be one of them, even if we're on the other side of the world. It's in your blood, remember?

CHRISTIAN

So you're walking away.

OLIVIER

I don't know.

(beat)

But hey, I might die. Problem sorted.

He smirks. Christian stares at him stonily.

CHRISTIAN

Don't say things like that.

Olivier kisses him.

OLIVIER

I should help the others.

He heads back into the apartment, leaving Christian to stare out into the darkness.

INT. APARTMENT - LIBRARY - DAY?

The library has been taken over by the gang, who are busy spreading their things all over the table. A few vampires are present, but are keeping to themselves.

Selene turns away from the group to study some of the books in the vampires' library.

SELENE

Look at these books.

LUNETTE

(nods)

Half of them are in languages I don't even recognise. I wonder where they came from.

MORRIGAN (O.S.)

We have been collecting them for a long time.

The gang turn as MORRIGAN arrives. Aveline glares dangerously.

MORRIGAN (CONT'D)

Any book that references vampiric lore makes its way through our library at some point.

LUNETTE

Any of them useful in fighting the Origin?

MORRIGAN

Books are of no use when it comes to the Origin. I'm afraid the only option we have is to fight.

AVELINE

And whose fault is that?

Morrigan turns her ancient eyes to look at Aveline. The room falls deadly silent.

MORRIGAN

We made a mistake. I will not apologise for your mother, for doing what we thought would divert the situation.

ASHAERA

Situation? This is people's lives we're talking about here. You have no comprehension of what you've just done, do you? I don't give a fuck about you and your Origin, you just killed somebody's mother and you have the nerve to stand there and defend it like it was nothing.

MORRIGAN

I have killed a lot of people's mothers in my time.

NICHOLAS

You must be so proud.

MORRIGAN

If you wish for me to feel guilt,  
I'm afraid I am far too old to help  
you. I would do it a thousand times  
over.

Aveline raises a hand to cast a spell. Selene quickly grabs her arm.

SELENE

Ashaera.

Ashaera nods, taking Aveline's arm and marching her from the room. Selene turns her eyes back to Morrigan.

SELENE (CONT'D)

What is happening?

MORRIGAN

We know where Selsa and Torrine's  
tomb is, they were locked together  
after their slumber. We have a team  
investigating whether or not they  
have risen.

(beat)

Currently, Turashio's tomb is  
unaccounted for. We will have to  
wait until he acts.

NICHOLAS

You don't even know where they all  
are? Oh great.

Morrigan looks at him with her piercing eyes. He shuffles uncomfortably, taking particular interest in a book he probably can't even read.

MORRIGAN

We will keep you informed.

SELENE

Very well. Excuse me, I must talk  
to Aveline.

Selene heads for the exit, but Morrigan calls after her.

MORRIGAN

She will be a liability in this  
battle.

Selene turns back to her quickly, and gets very close.

SELENE

Let me tell you something. There  
may be very few people in this  
world who can cause you pain. But I  
am certainly one of them.

(beat)

(MORE)

SELENE (CONT'D)

Do not speak to her, speak of her,  
don't even look at her. I have no  
qualms over killing you.

Selene turns and storms from the room; even the other  
vampires quickly move out of her way in fear. Morrigan stares  
after her.

INT. APARTMENT - BEDROOM - DAY?

Aveline sits on the bed, head in her hands. Ashaera sits next  
to her, a comforting arm around her shoulders.

ASHAERA

There's no point in getting into it  
with her. As much as I hate to  
admit it, we're going to need her.

AVELINE

I know that, I just ...

ASHAERA

I know. I've been there, remember?  
That rage, that thing in your  
stomach that makes you want to hurt  
things.

(beat)

You have to control it, use it to  
fight what we need to fight. You're  
going to need it.

AVELINE

Do you think we're going to be  
okay?

ASHAERA

(beat)

No. But if there's anything worth  
fighting for, maybe this is it. If  
we all die, at least we can say we  
tried. If we don't, if we win ...  
think how proud she's going to be  
of you.

AVELINE

Do you think she'll know?

Ashaera pulls her closer, hugging her.

ASHAERA

She'll know.

Neither of them notice Selene standing in the doorway, a sad  
smile on her face.

INT. APARTMENT - LOBBY - DAY?

Everyone is gathered in the lobby; Selene and the others, as well as the entire vampire organisation, seventy or so vampires.

Christian, Morrigan and GABRIELLE seem to be leading a discussion.

CHRISTIAN

We've had confirmation that Selsa and Torrine have yet to rise from their tomb, however the third tomb has yet to be located.

He glances at Selene.

CHRISTIAN (CONT'D)

We were hoping that there may be some kind of magick we haven't considered that could locate it.

SELENE

You've tried before?

MORRIGAN

The tombs were created from incredibly potent magick. Their energy signatures are difficult to tap into, and as such they are hidden from those who try to find them.

(beat)

We found Selsa and Torrine through sheer luck.

SELENE

I'll see what I can do.

CHRISTIAN

In the meantime, we've been discussing the best way to fight them.

MORRIGAN

The first thing they will do is raise an army. There are many vampires who will follow them; some out of fear, yet there are some of us who naturally bloodthirsty.

Aveline clears her throat, turning away.

CHRISTIAN

As such, it isn't just the Origin we have to worry about.

MORRIGAN

I am doing my best to locate and contact old ones. We will need them to fight the Origin, while the younger ones fight their army.

SELENE

Presuming that they don't have a much larger army than us.

CHRISTIAN

What are you suggesting?

SELENE

That I lead the battle. It seems that the Origin cannot be fought through sheer physical prowess.

(beat)

If we are outnumbered, we may need the old ones to keep the tide turning.

MORRIGAN

I don't think -

GABRIELLE

She's right. From my visions, it is clear that the du Miette line is key to the defeat of the Origin.

(to Morrigan)

You have said yourself that witches played a part in their slumber. It may be that they hold the power to destroy them for good.

MORRIGAN

(beat)

Very well. Selene shall lead us.

The vampires look around at each other, a little surprised.

SELENE

I will need your assistance in determining the correct rituals for location and for the battle.

Morrigan opens her mouth to respond but their meeting is interrupted as the doors swing open and a dozen people come inside.

Vampires move to attack the intruders but they hiss, holding hands over their eyes as the newcomers hold up UV LIGHTS.

Selene steps forward.

SELENE (CONT'D)

Who are you?

The leader lowers their light, revealing the withered face of ELIZA MACQUEEN.

ELIZA

We are the Hummingbird. We're here to put a stop to this mess.

MALLORY

You've got to be kidding me.

ELIZA

Not at all, dear.

MALLORY glances at ERIC, frowning.

ELIZA (CONT'D)

I'm old, Miss Stephens, not deaf.

MALLORY

How do you know my name?

ELIZA

I'm very well informed about many of you. But that is beside the point. We have little time to act.

SELENE

We are aware of that.

ELIZA

Are you aware that Turashio has risen?

MORRIGAN

Where?

ELIZA

Right here, in Paris.

She looks around at the shocked faces of the crowd and nods to herself.

ELIZA (CONT'D)

Then it seems that we can be of some use.

She motions to her team and they lower their lights, revealing other familiar faces such as ALDEN, MERCY and ELLIE.

INT. APARTMENT - LIBRARY - DAY?

The gang and several of the vampires, as well as the Hummingbird agents, are gathered around a small TV in the library, watching a news report about violence and massacre in Paris.

Lunette holds a hand over her mouth, horrified. Everyone, even the vampires, seem nervous and scared.

ELIZA

As you can see, we are so far managing to pass this all off as human malice. But it won't be long before the eyes of the world turn permanently to Paris, and by then there will be little we can do to stop people seeing what's really going on.

CHRISTIAN

How many people has he killed?

ELIZA

Dozens, perhaps a hundred, so far.

ASHAERA

I don't understand. Who are you people? You have the power to cover this up, but not do anything about it?

ELIZA

The Hummingbird is an organisation that, traditionally, records and observes the supernatural world. We have an interest in the truth. The world's historians tell their version of the truth. We are interested in what really happens.

LUNETTE

You keep the world's secrets.

ELIZA

Yes. But in this case, that isn't enough. To ... uh, "cover this up", we need it to end. Now.

NICHOLAS

And how come nobody knew Turashio's tomb was right here all this time?

MORRIGAN

Only certain old ones knew the location of the first tomb. They're either dead or in deep slumber now.

ELIZA

Not even we could find it. We only knew because of the reports of extreme violence.

CHRISTIAN

So you've been monitoring us and our activities?

ELIZA

(nods)

For fifty years. But you knew that; you just didn't know how much we found.

Christian nods thoughtfully.

ARNAUD

They've been monitoring us as well. I recognise her.

He points to Mercy. Selene nods discreetly.

SELENE

So what do you suggest?

ELIZA

We will keep people off the streets, keep the media away from Paris. We will give you all our resources and information, locate these old ones to the best of our ability. In fact, we already know where some of them are.

(beat)

We also have weapons that may be of some use to you, magickal and modern.

CHRISTIAN

I thought the Hummingbird didn't share information?

ELIZA

This is a unique situation. In return, we will simply be able to record what really happened here.

SELENE

You will not interfere?

ELIZA

Your plan is the only one we have. I am aware of the myths about you and your family. You will fight the Origin, we will help.

CHRISTIAN

And what if we don't trust you?

ELIZA

There is no reason you should. But you know of us, you know we observe and you know, when pushed, we will fight back. All we want is to resolve this.

SELENE

Then we shall begin.

Selene gets to her feet and begins to go through ritual items. Eliza and the other Hummingbird agents join her.

Christian glances uncertainly at Gabrielle. She lays a hand on his shoulder.

EXT. ROOFTOP - DAY?

Christian and Arnaud stand on a tall building, overlooking the streets of Paris. Below, TURASHIO stands amongst a pile of blood-stained bodies, sucking the last one dry.

The street is trashed; walls and windows smashed to bits, cars overturned, bodies littering the concrete.

ARNAUD

He's still feeding.

CHRISTIAN

It will not last. Once his initial thirst is over, he will begin building his army.

(beat)

He will call out and they will come, from all over the world.

ARNAUD

Okay, if I could I'd be shivering in fear right now. What do we do?

CHRISTIAN

We make sure we're ready. We can't do anything to him now.

ARNAUD

I'll follow him and find out what I can.

CHRISTIAN

Are you sure?

ARNAUD

He can't hurt me, can he?

CHRISTIAN

No. But he will show you things you'll wish could never happen.

ARNAUD

I've seen enough to know that  
there's no point wishing. I'll meet  
you back at the apartment.

Christian nods and watches as Arnaud BLINKS out of existence.  
He turns his eyes back to the feeding Turashio, fear and  
hatred seething through his body.

FADE OUT.

**END OF ACT ONE**

**ACT TWO**

FADE IN:

INT. APARTMENT - LIBRARY - DAY?

The gang are gathered in the library, which has been cleared out apart from Eliza, who is sat at the table, going over books and ritual items with Selene.

The others have their heads in books also, noting down anything of importance.

ASHAERA

So how much do you know about the Origin? All we know is that they were the first. How does that work?

ELIZA

Have you ever read the Bible?

Ashaera frowns.

ASHAERA

What does my atheism have to do with this?

ELIZA

Many stories in the Bible and other religious texts, while not at all accurate, are based on factual events.

(beat)

The story of the Origin is recorded, somewhat differently, in the story of Adam and Eve.

AVELINE

What?

ELIZA

Before recorded word, stories were told orally. Through this, stories change and when they are finally written down, they no longer resemble the truth.

(beat)

About seven thousand years ago, Turashio and Selsa were lovers somewhere in the middle east. Only Turashio was already married to a woman named Lilith.

ASHAERA

This sounds suspiciously like my love life.

SELENE

(frowns)

Lilith?

ELIZA

So you've heard of her. Good. Yes, Lilith was one of the first witches in recorded history. Turashio and Selsa had their little love affair and had a child, Torrione.

(beat)

When Lilith discovered this, she placed a curse on the unfaithful and their child.

LUNETTE

(shocked)

She cursed a child?

ELIZA

(nods)

She cursed them all so that they could no longer love, only hate. But her magick was full of rage, unpredictable. The curse ... mutated, and the Origin were born. The first vampires. They began to kill, to feed, to fear the sun, and as they grew in power Lilith was powerless to stop them.

AVELINE

You're saying that witches created vampires?

ELIZA

Yes.

Aveline and Lunette share a stunned, horrified look.

ELIZA (CONT'D)

In time, the Origin came to rule. They found that they could spread their curse, they could create others that were like them, but not the same. They built armies, societies. They almost rid the world of all humanity.

SELENE

But then the old ones betrayed them, fought back.

ELIZA

They raised their own army, vampires who no longer wished to exist in such a destructive world.

(MORE)

ELIZA (CONT'D)

About six thousand years ago, they rose, and with the help of Lilith's surviving line and other covens, they trapped the Origin in their tombs, where they fell into slumber.

Everyone seems a little overwhelmed by this information. Eliza slides a book towards Selene, not noticing the effect of her matter-of-fact information.

ELIZA (CONT'D)

You will need one other witch to keep the protective circle active. Do you know which ritual you will attempt?

Selene nods.

SELENE

I know what to do now. I have heard myths about Lilith before, and I am pleased that she was in fact a real person.

(beat)

I know how to fight him.

Eliza nods, satisfied.

EXT. STREET - DAY?

Arnaud watches from a distance as Turashio wanders down a deserted street. His body is drenched in blood but he seems, for now, to be satisfied.

He stops to look in the smashed window of a shop, staring in confusion at a TV as a news report plays.

He reaches out to touch the screen, clearly not understanding how it works.

TURASHIO

*Xen nol rin? Krien arnen ár olia?*

He turns to Arnaud, awaiting an answer. Arnaud looks surprised, as if sure he hadn't been noticed.

Arnaud BLINKS closer to Turashio, frowning.

ARNAUD

I don't understand you.

Turashio stares at him blankly for a moment, as if his mind is elsewhere.

TURASHIO

English. You speak English. Yet the people here, they do not. They speak ... French.

ARNAUD

It's ... a habit, I suppose. But yes, I speak English.

TURASHIO

You are dead.

ARNAUD

So are you.

TURASHIO

Yet even spirits fear me. Do you not fear?

ARNAUD

Oh, I fear you. But I know you can't hurt me. You can't even read my thoughts.

TURASHIO

You know who I am. You have been following me. I have felt you. Do you work for them?

ARNAUD

Who?

TURASHIO

My selfish children. The ones who fear me, who think they can fight me. They believe I don't know they are here, plotting against me, when I felt them before I even awoke.

ARNAUD

I don't work for anyone.

TURASHIO

Go back to them. Tell them that they can plot their unbeating hearts away. The call has been sent, my people, my true people, will come to me.

He motions to the shop in front of him.

TURASHIO (CONT'D)

All this, this new world. None of it matters. It will all end.

Turashio turns and walks away. Arnaud stands, frozen to the spot, watching him leave.

INT. APARTMENT - LIBRARY - DAY?

Selene, Lunette and Nicholas have been left alone in the library. Selene is scribbling on a note pad, while Lunette and Nicholas study the book Aveline stole in 1x05.

NICHOLAS

Even with Morrigan's help, this book reads like a child wrote it.

SELENE

There are some passages in English, much of it simply a translation.

Lunette flips a few more pages.

LUNETTE

Some of this looks a little like ritual instruction. I recognise the layout anyway ... invocation, raising of energy ...

NICHOLAS

That looks familiar.

He points to something on the page and Lunette nods.

LUNETTE

It's an invocation symbol. I've seen it before.

NICHOLAS

(frowns)  
So have I.

Lunette glances at him as he pulls the book closer.

LUNETTE

It's in a about a dozen books in the shop. It's an old symbol but people still use it.

Nicholas stares at the page in front of him, and turns pale.

LUNETTE (CONT'D)

What's wrong?

NICHOLAS

This writing. This is my dad's writing.

LUNETTE

(frowns)  
It can't be. What would your dad be doing writing in ancient books about vampire lore?

NICHOLAS

I'm serious.

Lunette looks down at the page, studying the writing.

LUNETTE

It does look like it, but it can't be.

Selene looks up, interested in this turn of events.

NICHOLAS

This is his handwriting, Lunette, I'd know it anywhere. He used to write me letters when I was still in England. I have them in the apartment, I read them everyday. I know its his.

SELENE

Your father by all accounts was an accomplished witch. Perhaps vampire lore simply interested him?

Nicholas shakes his head and starts to flip through the book, looking for an explanation.

LUNETTE

Arthur never spoke about vampires. As far as I know he never even met one.

NICHOLAS

Here.

At the back of the book, Nicholas pulls a half-torn inlay from the leather, pulling out a piece of paper.

NICHOLAS (CONT'D)

It's a list of names and addresses.

He places the paper on the table. Lunette and Selene look down at the list, glancing at each other at the sight of Arthur Chance's name.

NICHOLAS (CONT'D)

What the fuck is going on? What was my dad doing writing rituals in books like this?

He looks up as Morrigan enters the room.

NICHOLAS (CONT'D)

You. Where did you get this book from? Did you know my father?

Morrigan looks mildly surprised but joins him, glancing down at the book.

MORRIGAN

This book was discovered five hundred years ago, in Scotland. Many vampires have written in it since then. It was lost many years ago and only recently came back into our possession.

(beat)

I did not know your father.

NICHOLAS

You must do!

She looks at him.

MORRIGAN

I just took a perfect image of your father from your head. I have never met such a man.

Nicholas shakes his head, picking up the list of names.

NICHOLAS

There's one other Parisian address on here.

He gets to his feet, rushing for the door.

LUNETTE

Nicholas!

Lunette chases after him.

SELENE

Be careful!

LUNETTE

We will.

The two of them disappear and Morrigan takes Nicholas' vacated seat next to Selene. She pulls the book closer and begins to study it.

INT. APARTMENT - LOBBY - DAY?

The place is swarming with vampires, but all of them ignore Ashaera and Aveline as they go through more bags of ritual items.

ASHAERA

This isn't going to be enough.

AVELINE

What do you mean?

ASHAERA

This is all dependent on Selene kicking out this ritual in time. And we're working under the presumption that the other Origin aren't just going to turn up.

(beat)

We're going to need more than this. We need to know what we're facing.

AVELINE

What do you suggest?

ASHAERA

There are people in this town, I've told you before. People who know what's happening before it even happens.

AVELINE

Your "underground" people, I remember meeting a few of them. Not my favourite people, I must admit.

ASHAERA

Nor mine, but we might even be able to find more people willing to help us. You know, if they're not dead already. We're not the only witches in Paris.

AVELINE

You really think they can tell us something we don't already know?

ASHAERA

It's worth a shot, isn't it?

Aveline shrugs, slipping a protective amulet over her neck.

AVELINE

Let's find out.

Ashaera grins and grasps her hand, the pair of them leaving unnoticed by anyone.

EXT. HOUSE - DAY?

Nicholas' car pulls up outside a small house, which is so old and worn down its practically derelict.

Nicholas and Lunette get out of the car, looking up at the house cautiously.

LUNETTE

Nicky, there's no way anyone still lives here.

Nicholas ignores her, stepping up to the house. Lunette follows, glancing around at the street in worry.

LUNETTE (CONT'D)

We should go back.

Nicholas lifts his hand to knock on the door but it swings open before he can knock.

An old woman stands looking back at him but she's no ordinary old woman. She must have been about ninety when she died, but her body is infused with strength, she stands tall and regal, long white hair flowing down her chest.

Her skin is deathly pale but not at all wrinkly, smooth like marble. She stares into Nicholas' eyes with her piercing, blue, vampiric ones.

OLD WOMAN

Hello Nicholas.

NICHOLAS

Who are you?

OLD WOMAN

My name is Danu. I've been expecting you.

Nicholas frowns, but enters as she steps aside. Lunette follows at a more cautious pace.

INT. HOUSE - LIBRARY - CONTINUOUS

DANU leads them into a library not unlike the vampires' library, filled with ancient books and antique furniture.

DANU

You look a little like your father.  
I see him in your eyes.

NICHOLAS

So you knew him?

DANU

Very well. Arthur was part of my family.

NICHOLAS

I don't understand.

DANU

My daughter, Brigit. They met when he was twenty and fell in love.

Nicholas looks at Lunette, shocked beyond belief.

NICHOLAS

That's not possible. He married my mum at twenty two.

DANU

Because you cannot marry a corpse, Nicholas. Your father, at that age, wanted to hold on to his normality. But I assure you, he loved Brigit very much.

(beat)

He returned to her, here in Paris. He was hers until the day he died.

LUNETTE

Is she still here?

NICHOLAS

I want to talk to her.

DANU

Brigit left after your father died. I do not know where she is. She will return, in her own time. And all we have is time.

Nicholas sits down in a chair, visibly upset. Lunette places a hand on his shoulder, but turns her eyes to Danu.

LUNETTE

You wrote that book, didn't you? The Lamian book with the rituals?

DANU

Originally, yes, but it has had many more authors since then. I always knew that the Origin would return so I detailed their history and began to formulate ways of stopping them.

LUNETTE

Morrigan said those books couldn't help us.

DANU

Morrigan is rash and will not consider every option. She always was the same. Those rituals in that book, they may not work. Arthur believed that they would, which is why he contributed to its pages.

NICHOLAS

To save her.

DANU

(nods)

Your father knew that if the Origin ever rose, I, being one of the children who betrayed them, would be a target and so would my daughter.

LUNETTE

You know that Turashio has risen, here in Paris?

DANU

I know. I heard the call.

NICHOLAS

So why didn't you come? My father wanted to protect you, but you won't fight?

DANU

Nicholas, I will be there. But Morrigan does not like my presence, I will stay here until the others emerge to face their creator. And they will emerge.

LUNETTE

They will?

DANU

Not even slumber will keep them. We know what's at stake.

(to Nicholas)

Do not struggle with your father's decisions. He wanted so much to protect you from his world. But he loved you and your sister very much. He would always choose you.

Nicholas nods, but doesn't seem to believe her entirely.

DANU (CONT'D)

Take this.

Danu lifts a silver sword from a bookcase, encrusted with jewels and carvings. She hands it to Lunette.

DANU (CONT'D)

This sword was used by the witches who imprisoned the Origin in their tombs. *She will know what to do with it.*

Lunette frowns, confused, but accepts the sword.

INT. APARTMENT - LIBRARY - DAY?

Selene and Morrigan are still sat alone in the library, both of them studying Danu's book.

MORRIGAN

This cannot be right. This ritual  
you will attempt, it requires ...

She looks at Selene, who looks back passively.

MORRIGAN (CONT'D)

You already know.

She nods.

MORRIGAN (CONT'D)

And you're willing to pay such a  
price? They will never forgive you.

SELENE

I know.

(beat)

I need you to translate the ritual  
in its entirety. Then I will  
prepare.

Morrigan nods and begins to right on Selene's pad of paper.  
Selene watches, taking a deep breath.

FADE OUT.

**END OF ACT TWO**

**ACT THREE**

FADE IN:

EXT. BUILDING - DAY?

Ashaera and Aveline exit a run-down building, Ashaera looking extremely pissed off. Aveline has to jog to keep up with her stride.

ASHAERA

What a waste of time. Cowards and losers, the whole lot of them.

AVELINE

It wasn't a waste of time. We found out about the second tomb at least.

ASHAERA

So we only have to worry about one ancient psychopath instead of three right now. Great. We have no ammunition.

AVELINE

We have Selene.

ASHAERA

Fantastic.

AVELINE

What is your problem?

ASHAERA

(sighs)

I just ... I don't think she's telling us everything. I just have a feeling that this is all going to go down, we're going to rush into this fight without knowing everything and we're going to fail.

AVELINE

You weren't saying that earlier. What happened to trying?

ASHAERA

I was trying to make you feel better. And these dicks aren't helping. We find out that witches are responsible for something so evil, and they won't stand up to put it right.

AVELINE

We will put it right. And I trust Selene.

ASHAERA

Are you sure?

Aveline stops, watching as Ashaera walks away. She turns, noticing a body propped up against a nearby building. The poor man's throat has been viciously TORN OUT.

Aveline shivers, and runs after Ashaera.

EXT. STREET - DAY?

This area has been surrounded by bodies, heaped up like some kind of sick fortress. Turashio is stood, drenched in blood, addressing a gathering number of VAMPIRES.

TURASHIO (V.O.)

(telepathically)

The time has come. You have answered my call and others still come, to return this world to what it once was. Order must be re-established.

Turashio steps forward, CRUSHING the skull of some unfortunate victim beneath his foot with a crack of bone and spurt of fluid.

TURASHIO (V.O.) (CONT'D)

(telepathically)

It has been far too long since we have stood tall, with no fear of anything but the sun above.

(beat)

Now, we sleep, or we hide in shadows, feeding off those who know not of our presence. Or worse yet, there are those of us who refuse what they are. Today, this ends.

(beat)

Those who will not join us will die. Those who oppose us will die.

Turashio's army CHEERS and Turashio steps forward, leading the way through the streets. The vampires follow him, loud, raucous and destructive.

INT. APARTMENT - LOBBY - NIGHT

The gang, organisation and Hummingbird are gathered in the lobby, once more involved in a deep discussion that is bordering on argument.

ELIZA

All I'm saying is that we cannot rely on the sudden arrival of these old ones.

NICHOLAS

Danu said they would come.

ELIZA

And what do we know of this Danu woman?

MORRIGAN

She was one of the first to make a stand against the Origin. She may be correct.

NICHOLAS

She is correct. The 'may' is because you don't like her.

Morrigan stares at him.

NICHOLAS (CONT'D)

Yeah, that's right, even ancient all-powerful vampires keep petty little grudges. I got your number.

Lunette slaps him on the arm.

LUNETTE

We have to assume that she knows what she's talking about.

CHRISTIAN

And if she doesn't, we have nowhere near enough muscle to get Selene close enough to perform her ritual.

ELIZA

I suggest we involve the military.

ASHAERA

And how long is that going to take? According to my sources, Turashio will tear through Paris and then head to the second tomb to release the others. Do we really have time to be fucking about with governments?

ELIZA

It wouldn't take long; we've already spent the energy keeping them away. All we have to do is send the word.

LUNETTE

You want to involve innocent people in this, people who have no idea what they're facing?

ARNAUD (O.S.)  
There's no time.

Everyone turns to look at Arnaud, who's appeared in the crowd.

ARNAUD (CONT'D)  
Turashio already has a following.  
They're marching on Paris as we speak.

SELENE  
Then the time for discussion is over.

ELIZA  
But -

SELENE  
You said you would not interfere.

Eliza backs down, quickly.

SELENE (CONT'D)  
We must prepare and face Turashio before he gains more influence.

Selene glances at Aveline and the gang assemble, heading out. The vampires wait for Christian to nod his approval before they move as well.

INT. APARTMENT - BEDROOM - NIGHT

Nicholas and Lunette are alone in Christian's room, Lunette studying a number of papers, while Nicholas examines a modified GUN.

Lunette looks up at him as he takes aim at a wall.

LUNETTE  
How's it going?

NICHOLAS  
I think the Hummingbird were exaggerating slightly. I don't know how this is going to do any damage to a vampire.

He accidentally pulls the trigger - and the gun fires a small ball, which EXPLODES into light as it hits the wall!

Lunette and Nicholas cover their eyes, as the flash dies down.

NICHOLAS (CONT'D)  
Uh ... okay.

LUNETTE

They're liking this whole UV light thing.

(beat)

Maybe I should get one of those.

NICHOLAS

(frowns)

Are you okay?

He puts the gun down, crossing the room to her.

LUNETTE

I'm fine. I just ... I'm worried. I don't know if I can do this.

NICHOLAS

Babe, you're one person here who doesn't have to worry. You're an amazing witch.

LUNETTE

But I'm not a fighter. I'm not like Selene or Ashaera. I don't like fighting, I don't like killing.

NICHOLAS

And I'd be worried if you did. You're not going to go in there and slaughter a horde of vampires, you're going to go in there and protect. That's what you do.

LUNETTE

And what if that's not enough? These things are bloodthirsty, they want nothing more than to kill. Maybe we all need to be like that to win?

NICHOLAS

I don't believe that. The reason we've survived so long when these big, bad vampires have been doing nothing but sleep is because we're better than them.

(beat)

I'm not saying humanity doesn't have its problems, but essentially, we're better than them. That's why we're going to win.

LUNETTE

(smiles)

How can you be so calm and sure?

NICHOLAS

Because I believe in you, and the others. And dad is watching. He'd never let anything happen to us.

Lunette places a hand on his cheek and leans in to kiss him.

LUNETTE

I love you.

NICHOLAS

I love you too.

He kisses her back, and they lie down on the bed, study and weaponry temporarily forgotten as they just hold each other and kiss the worry away.

INT. APARTMENT - LIBRARY - NIGHT

Aveline is in the library, packing the last of a pile of ritual items into a bag. She lifts the bag and turns to leave, but finds Selene closing the door behind her.

AVELINE

Hi. I think I have everything. Are we ready to go?

SELENE

Almost. I wanted to speak with you first.

AVELINE

(worried)  
Okay.

SELENE

Before we engage with Turashio, I wanted you to know how much I care about you. When I came here, I believed I had nothing to live for, nothing to fight for.

(beat)

And then you came along. It was ... excuse the presumption, but it was like I had a daughter again.

AVELINE

Selene -

SELENE

Please, allow me to finish.

(beat)

I have been concerned, these past few months, with something I must prepare for. In that, I think I may have neglected you. I am truly sorry for that.

(MORE)

SELENE (CONT'D)

But I love you like a daughter and  
I want you to always remember that.

AVELINE

Uh ... I will, and I love you too  
Selene. But I don't understand why -

SELENE

Here.

Selene reaches into her jacket and hands Aveline her journal.  
Aveline looks down at it, confused.

SELENE (CONT'D)

I have been working on this journal  
since I first met you. It details  
my experiences, both here and in  
the past, and I believe you will  
find it useful.

AVELINE

Thank you.

Selene reaches forward and kisses her on the forehead. They  
embrace, hugging tightly.

SELENE

Come. We must prepare.

Selene pulls away and walks towards the door. Aveline watches  
her leave, lost and confused. She doesn't see the tears in  
Selene's eyes.

EXT. STREET - NIGHT

A scene of utter destruction. VAMPIRES are breaking into  
houses, dragging innocent people into the street.

SCREAMS overwhelm all sound, as well as SNARLS and GROWLS of  
gluttony and fury. It is a bloodbath.

Men, women, children, no one is spared, no one is safe. A  
hundred vampires on the rampage in the streets of Paris.

Among them, Turashio strides down the concrete.

A WOMAN runs past him, trying to escape. He SWIPES his hand  
at her, almost too fast to see, and she is SWEEPED across the  
street, SMASHING into a car with enough force to demolish the  
vehicle. There's no way she survived.

He turns with a vicious SNARL, grabbing a young boy by his  
throat. The child screams as Turashio leans in to bite him.

THWAP!

Turashio growls, dropping the child. He looks down at his chest, where an arrow head protrudes from his flesh.

Turashio turns to find the offending archer, looking upwards. Above, stood tall on a rooftop, Morrigan lowers a bow, her piercing eyes locked on Turashio.

He glances around, noticing that she isn't alone. On every rooftop in the street, the opposing VAMPIRES are stood, ready for action.

TURASHIO  
(telepathically)  
*So it begins.*

Morrigan raises her bow into the air, YELLING a terrible battle cry, somewhere between an otherworldly scream and a window-shattering song!

The vampires LEAP from their rooftops, raining down on Turashio's army like a storm.

The battle begins instantly, as vampires leap at each other, tearing and striking at each other.

Morrigan, Christian and Gabrielle stick together, the trio heading right for Turashio.

Morrigan KICKS a vampire out of her way, the blow doing enough damage to his face to stop him returning, and Christian elbows another from their path, clearing the way.

Morrigan FLIES at Turashio with enough force to derail a train, but Turashio rolls with it, FLIPPING them both over in the air!

The two of them struggle for dominance, as Christian LEAPS onto Turashio's back with a SNARL.

Christian wraps his hands around Turashio's face, pulling his head back. Gabrielle is there in an instant, SLAMMING a KNIFE into his throat!

Turashio ROARS, sending a backwards kick at Gabrielle that sends her crashing to the concrete. Turashio throws his head back, CRACKING Christian in the face and forcing him to let go.

Morrigan SNARLS, flipping herself up to kick Turashio in the chest, sending him sprawling backwards.

Turashio TEARS the knife out of his throat and throws it at Morrigan and she falls back with a growl, the knife embedded in her chest!

Turashio turns to PUNCH Christian out, sending him crashing to the ground next to his sister.

Mallory appears from the crowd and SWINGS a sword at Turashio. He avoids the blow easily, grabbing hold of her arms.

TURASHIO (CONT'D)  
Did you think it would be that  
easy, little one?

She looks up at him in horror and screams as he TEARS HER HEAD FROM HER SHOULDERS!

CHRISTIAN  
No!

Christian watches as Mallory's body falls to the ground, shrivelling and drying out. She's DEAD.

TURASHIO  
Was she yours, young one?

Christian SNARLS and leaps at him. Gabrielle isn't far behind.

INT. CAFE - NIGHT

SMASH!

Eric comes flying through the window, smashing into a table and sliding across the floor.

He gets to his feet, ignoring the heavy bleeding from his nose, as Selene and the others follow him through the window.

LUNETTE  
Are you okay?

ERIC  
I will be, once I kill that fuck.

Eric SOARS back out the window, and Lunette turns to watch the battle raging outside.

LUNETTE  
Is this close enough?

SELENE  
It will have to be.  
(to Nicholas)  
I'll need you and Arnaud to defend  
the building while I perform the  
ritual.

Nicholas nods, taking a UV gun from his bag. He watches, frowning slightly as another one is lifted from the bag - by Arnaud, whom he cannot see.

NICHOLAS  
Still weird, mate.

Arnaud grins.

SELENE  
Who will assist me?

AVELINE  
I will.

SELENE  
Are you certain?

Aveline nods, taking her place next to Selene.

ASHAERA  
(to Lunette)  
Then it looks like we're the magick  
force. Ready, cupcake?

LUNETTE  
Let's go.

NICHOLAS  
Be careful.

LUNETTE  
Always.

She kisses him, and she and Ashaera head back through the broken window.

SELENE  
Let's begin.

Aveline nods and starts helping set up the ritual. Arnaud and Nicholas take position outside the cafe, their weapons at the ready.

EXT. STREET - NIGHT

The battle rages outside as vampires clash in the street, blood and body parts flying everywhere.

Among them, Ashaera and Lunette catch up with Eric as he savagely tears into the throat of another vampire, reducing him to nothing more than a bloody heap.

ASHAERA  
How many of them are there?

ERIC  
Too many!

Eric turns to KICK at another vampire. Ashaera shrugs and turns to Lunette.

ASHAERA

Let's hope we hit the right ones.

Lunette nods and the two witches attack, both of them LIGHTING up with golden energy.

Ashaera strikes at the nearest vampire, a BOLT of energy burning him up from the inside out.

Lunette ducks underneath a vampire's blow and simply sets her hands on him. He cries out, clutching at his chest and collapsing on the ground, shaking and convulsing.

ASHAERA (CONT'D)

*Suscitatio!*

The ground ERUPTS, concrete cracking and shaking. Several vampires lose their balance, clearing a path.

ASHAERA (CONT'D)

Come on!

She grabs Lunette's hand and the two of them run through the destruction, energy FLYING in every direction.

EXT. CAFE - NIGHT

Nicholas and Arnaud stand protectively in front of the cafe, FIRING their weapons into the crowd.

The vampires that are struck by the specialised guns ERUPT into flames as if being held beneath the sun, burning up like bonfires.

But there are two many of them; Arnaud holds his ground, being incorporeal. Nicholas, however, is falling back, struggling to keep the vampires at bay.

ARNAUD

Nicholas!

Arnaud reaches to help Nicholas as he falls, two vampires on top of him. Forgetting what he is, Arnaud's hand goes RIGHT THROUGH Nicholas', unable to pull him back up.

Arnaud cries out as his weapon is kicked from his hand, a number of vampires rushing past and through him to get into the cafe.

INT. CAFE - CONTINUOUS

Halfway through setting up their ritual, Selene and Aveline look up as the vampires crash into the room.

Aveline cries out, sending one of them flying with a wave of her hand.

Selene gets to her feet, drawing Danu's sword from her bag.

SELENE

I will give you the option to  
leave.

The vampires SNARL and rush at her. Selene spins gracefully, SLICING one of the vampire's heads from his shoulders!

Using her momentum, she continues to the next, sending him soaring with barely a touch.

She launches the sword with her other hand, telekinetically sending it into the third vampire, impaling him through the stomach and pinning him to the wall behind.

Selene approaches him and touches a hand to his cheek.

SELENE (CONT'D)

*Exuro.*

The vampire SCREAMS, erupting into flames!

EXT. CAFE - NIGHT

Arnaud recovers his weapon and turns to FIRE at another incoming vampire.

He turns back to Nicholas, who is valiantly struggling against the two vampires holding him down. He SCREAMS as one of them BITES into his arm.

NICHOLAS

Get the fuck off me you filthy  
fucking leech!

Arnaud fires two quick shots, spearing both of the vampires off of Nicholas.

Nicholas scrambles away, picking up his discarded gun.

ARNAUD

Are you okay?

Nicholas, who obviously can't hear him, looks up at the gun floating next to him.

NICHOLAS

Thanks.

Arnaud rolls his eyes and Nicholas pulls himself back to his feet, tearing part of his shirt to wrap around his bite.

EXT. STREET - NIGHT

Morrigan flies through the air, KICKING out at Turashio. He catches her leg, spinning her around to SMASH her through a bus shelter!

She rolls across the concrete, covered in cuts and welts, but she slowly rises back to her feet, ready for more.

Turashio spins as Gabrielle attacks once more, SLAMMING his fist through her stomach!

Gabrielle SCREAMS.

CHRISTIAN

Gabrielle!

Turashio THROWS her away, his arm covered in her blood and turns back as Morrigan attacks once more.

Christian scrambles over to Gabrielle, lifting her head off the concrete.

CHRISTIAN (CONT'D)

Gabrielle.

Gabrielle clenches her teeth, suppressing an animalistic snarl.

GABRIELLE

Go. I'm fine.

Christian looks at her in worry for a moment, before nodding and flying at Turashio.

Gabrielle watches, placing a hand over her wound, trying to keep her insides on the inside.

INT. CAFE - NIGHT

The ritual is now ready; Selene stands in a circle of candles, herbs and occult items scattered around the room. She holds the sword in her hands, lifting it to the heavens.

Aveline stands guard, pacing up and down in front of the circle.

SELENE

*Tregardo, mieal, orlan she decar mi  
atak. Creol or arluen xen car  
giolo mise na.*

(beat)

*Lilith, icaro den shickor.*

Aveline looks around as a strange AURA begins to spread from the circle, changing the vibrancy of the air.

EXT. STREET - NIGHT

SMASH!

Morrigan crashes into a car and disappears beneath it as it FLIPS over, crushing her beneath its weight.

Turashio steps towards it, barely phased by the damage he's taken so far.

One of Christian's vampires flies at him. Turashio SWATS him out of the air without breaking stride.

Christian attacks from the side but his blow is deflected. Turashio grabs him by the throat, lifting him into the air.

TURASHIO

What do you think this is accomplishing, traitor? Your blood mother cannot even scratch me. You will all die.

CHRISTIAN

(struggling)

Then ... we will die ... for this -

OLIVIER (O.S.)

Put him down!

Turashio turns his head to find Olivier stood nearby, a large SLASH across his forehead but otherwise faring well. He aims one of the Hummingbird's guns directly at Turashio.

Turashio LAUGHS.

TURASHIO

Is this the one you fight for, human? Is this -

Olivier FIRES. Turashio hisses, dropping Christian and clutching a hand over the burning hole in his chest.

Olivier watches in horror as Turashio decidedly doesn't burst into flames.

OLIVIER

Fuck.

Christian swings at Turashio but Turashio SLAMS him down into the concrete and FLIES at Olivier.

Olivier cries out as Turashio burrows into him, sending him falling to the ground with a hole in his chest.

Turashio lifts his foot to crush Olivier's face, but is surprised as he is roughly turned and FLIPPED over.

Turashio hits the ground, cracking the concrete, and looks up to see his opposition.

DANU stands tall above him, a dozen other OLD ONES stood ready behind her.

DANU  
Hello father.

Turashio SNARLS and rises to his feet. The Old Ones look back at him, bracing themselves.

FADE OUT.

**END OF ACT THREE**

ACT FOUR

FADE IN:

INT. CAFE - NIGHT

Aveline watches, caught between awe and fear as Selene performs her ritual. Savage ENERGY sparks and crackles around the room, furniture is MELTING, paint dripping off the walls.

SELENE

*Hickar jaesen kimorali detar isk,  
infarnu ireli dashor. Telicorum.*

VOICE (V.O.)

*Come from beyond, riding on mystic  
winds, we call to you.*

(beat)

*Lilith, mother of magick.*

Aveline ducks as an EXPLOSION of energy causes a wall to collapse behind her.

EXT. STREET - NIGHT

Ashaera and Lunette are still together, the pair of them helping Eric retreat. Eric is bleeding from several deep wounds and can't seem to stand up.

Ashaera drags him out of the path of destruction, propping him against a wall. Ashaera herself is bleeding heavily from a head wound, while Lunette clutches her wrist to her chest with a grimace of pain.

ASHAERA

We need to get out of here. We're  
not going to last.

LUNETTE

We can't run, not now. We have to -

Nicholas SCREAMS in the distance. Lunette looks around, frightened.

LUNETTE (CONT'D)

Gods ...

ASHAERA

Lunette -

Lunette takes off, BLASTING a vampire out of her way.

ASHAERA (CONT'D)

Lunette!

(beat)

Shit!

Ashaera turns as a vampire tries to sneak up on her, raking a hand at him with causes him to SCREAM.

EXT. CAFE - NIGHT

Nicholas falls backwards against the cafe wall, clutching his arm. He looks down at it, screaming at the bloody STUMP where his hand used to be!

A grinning vampire advances on him, sword in hand.

ARNAUD

Nicholas!

Arnaud, engaged in his own battle with five vampires, is too busy to come to him.

VAMPIRE

(subtitled from French)

*I'm going to kill you, but I'm not going to let you rot. I'm going to turn you, and keep you like a pet, watch you mourn everything I've taken away from you.*

LUNETTE

Like hell you are.

The vampire SCREAMS, erupting into flames!

Lunette KICKS him out of her way, rushing to Nicholas' side. She takes his arm, staring in shock at the sight of his wound.

NICHOLAS

Fuck! Oh my God, oh my -

LUNETTE

Shh, shh, it's okay.

NICHOLAS

He cut off my fucking hand!

Nicholas cries out in pain, pulling his arm back to his chest.

Lunette looks around, tears in her eyes, unsure what to do, before an idea comes to her.

LUNETTE

Wait, wait, come here.

She lays a hand on his head.

LUNETTE (CONT'D)

*Somnus.*

Nicholas' eyes roll into the back of his head and he slumps, apparently unconscious. Lunette takes off her jacket, wrapping it around his stump.

LUNETTE (CONT'D)

Arnaud! Can you give us cover?

Arnaud BLASTS a vampire out of his way.

ARNAUD

Go!

Lunette nods, and starts to drag Nicholas into the cafe.

INT. CAFE - CONTINUOUS

Aveline turns her eyes from Selene's ferocious energy as she hears Lunette enter, raising her hands over her mouth in shock at the state of Nicholas.

AVELINE

Oh my God! Is he ... ?

LUNETTE

He's alive! Help me!

Aveline hurries to her side, helping her drag Nicholas to safety.

The two witches both cry out as another BLAST of energy shakes the foundations of the building.

LUNETTE (CONT'D)

She's going to bring the roof down.

AVELINE

She needs me here!

A CHUNK of the ceiling collapses, and Aveline quickly diverts it out of their path with a wave of her hand, sending it crashing into the street.

EXT. STREET - NIGHT

Christian sits up on the concrete, his face a bloody mess from Turashio's attack. He looks up in wonder as the Old Ones attack, all of them a blur of speed and ancient power.

Turashio is surrounded; every time he drops one of his children to the ground, they are replaced by two others. He's outnumbered.

Christian looks across and notices Olivier bleeding out on the ground. He scrambles over to him, drawing his eyes from Turashio.

CHRISTIAN  
Olivier! Olivier!

Olivier looks up at him as he pulls him into his arms,  
COUGHING up blood.

CHRISTIAN (CONT'D)  
No, no, no.

OLIVIER  
I ... knew ...

CHRISTIAN  
What? I don't -

Olivier CHOKES.

OLIVIER (V.O.)  
*I knew it would end this way. She  
said I'd die for you. It's okay.*

CHRISTIAN  
You're not going to die.

OLIVIER (V.O.)  
*Yes I am. It's okay, I'm ready.*

CHRISTIAN  
I'm not.

Christian BITES into Olivier's throat. Olivier convulses and  
leans into his touch, groaning in a way that is suspiciously  
pleasurable.

He doesn't tight as Christian tears into his own wrist,  
feeding the blood into his mouth.

INT. CAFE - NIGHT

Lunette clutches Nicholas protectively, while Aveline does  
her best to divert destruction away from them. Selene's  
ritual is tearing the place apart.

SELENE  
*Hiparu nikart end jadorn la mi efe.  
Xen car dia forlen riala namor.*

VOICE (V.O.)  
*We seek love and honour from the  
mother, we seek protection and  
justice.*

AVELINE  
Where is that voice coming from?

LUNETTE

The spirits. She's breaching the worlds.

SELENE

*Lilith, shara liatu namora sikar.*

The circle EXPLODES with energy, throwing Aveline backwards. She looks up from the floor, grimacing.

Selene turns the sword in the air, now dripping with energy and PLUNGES it into her own chest!

AVELINE

NO!

SELENE

*Lilith, hikaru mien na. Hito sa, ricaru namen ...*

Aveline and Lunette watch, horrified, as Selene's eyes roll into the back of her head. The energy spreads from the sword and the circle, completely CONSUMING HER!

SMASH CUT TO:

EXT. LAKE - NIGHT (FLASHBACK)

Selene speaks with the form of her daughter ANNABELLE.

SELENE

It is not as simple as that.

ANNABELLE

Things are always that simple. It is only people who complicate them.

Selene turns away from her, considering that thoughtfully. Annabelle takes her hand and she cringes, holding back tears.

ANNABELLE (CONT'D)

I'm afraid we are not finished. You still must know why you are here.

SELENE

Fine.

ANNABELLE

The reason is twofold. Firstly, as the reason your family has been derailed from its destiny, you must make sure the new generation is prepared for their lineage. Aveline must be trained in the way of the du Miette line.

SELENE

I would have it no other way.

ANNABELLE

Secondly, you know, as do I, that you do not belong here. The time will come when you must use this to your advantage.

SELENE

I don't understand.

ANNABELLE

A time will come when a sacrifice will be necessary. In order for the world to survive, a du Miette witch must give her life to bring another force into existence.

SELENE

(beat)

You brought me here so I could die again.

ANNABELLE

Aveline cannot give her life. She hasn't the power or an heir to continue the line.

SMASH CUT TO:

INT. "LES MAGIQUE" - APARTMENT - SELENE'S ROOM - NIGHT  
(FLASHBACK)

Selene and AMMON argue.

AMMON

You've left the people around you, people who care about you, in complete darkness. They know nothing about the coming war or the prices they will have to pay. You have that knowledge.

SELENE

And it was entrusted to me. They are not ready to know.

AMMON

And when the time comes, will you just spring it on them and expect them to deal with it?

SELENE

They have been through worse.

AMMON

No they haven't. How do you think they're going to feel when they find out you knew all along?

SELENE

What use is there in telling them the inevitable?

AMMON

They'll have time to prepare.

SELENE

No, they will be distracted by trying to find a way to stop something that must be. This is why I am here, Ammon, to protect these people. And I will do it.

SMASH CUT TO:

INT. "LES MAGIQUE" - DAY (FLASHBACK)

Selene is holding back tears, talking to Nicholas.

SELENE

You cannot tell anyone. Not even Lunette. Please, promise me you won't speak a word.

NICHOLAS

I don't get what your issue is with us, but -

SELENE

They would try to stop me.

NICHOLAS

(beat)

Stop you? Wait, what are we talking about here?

SELENE

I'm going to die.

Nicholas stares at her.

SMASH CUT TO:

INT. APARTMENT - LIBRARY - NIGHT

SELENE

I know what to do now. I have heard myths about Lilith before, and I am pleased that she was in fact a real person.

(MORE)

SELENE (CONT'D)  
 (beat)  
 I know how to fight him.

SMASH CUT TO:

INT. CAFE - CONTINUOUS

Aveline and Lunette watch, horrified, as Selene's body is torn apart, the energy ravaging her flesh and stripping it away.

With one final EXPLOSION, Selene is gone!

Aveline breaks down in hysterics, Lunette clasping her hand tightly.

LUNETTE  
 What the ... ?

Aveline lifts her head, trying to control her sobbing, to watch as something moves in the rubble caused by Selene's death.

A WOMAN struggles to get to her feet, a pale, tall woman dressed in nothing but black rags.

She looks up at the two witches, sweeping her long, black hair out of her face, revealing grey, penetrating eyes.

This is LILITH.

LUNETTE (CONT'D)  
 Oh ...

LILITH  
*Himar shekan si da?*

Lunette and Aveline look at her blankly. Lilith turns her head, as if listening to something.

LILITH (CONT'D)  
 Why have I been called here?

LUNETTE  
 The Origin have risen. We can't stop them. Are you ... ?

LILITH  
 One of my children gave their lives.

She looks around, feeling the air in the room with her hands.

LILITH (CONT'D)  
 A sacrifice to summon the source of their power.

AVELINE

You ... you're the first.

Lilith looks at her, as if recognising her somehow.

LILITH

I am your mother.

Aveline shakes her head, clearly not wanting to hear those words again.

Lilith bends over to pick up the sword that killed Selene, caressing it gently.

LILITH (CONT'D)

Her sacrifice will not be in vain.

Lilith strides from the cafe, sword in hand. Aveline looks around, completely lost before getting to her feet and chasing after her.

LUNETTE

Aveline!

But she's gone.

EXT. STREET - NIGHT

Morrigan manages to pull herself from underneath the car that crushed her, crawling across the pavement to where another OLD ONE is lying, choking on his own blood.

MORRIGAN

Lugh, it's been too long.

LUGH

(coughing)

Far ... too long.

Around them, the battle still rages and it isn't all too clear who has the upper hand.

Further away, Turashio is still battling viciously with eight of the Old Ones, the event almost like watching lions fight each other.

They pause momentarily, the Old Ones regrouping, as the ground begins to SHAKE.

Turashio looks around, looking for the source of the power.

TURASHIO

No.

With a BLAST of fire brighter than the sun, vampires of all affiliation are BLOWN away and burnt to death, as LILITH pushes her way through the crowd.

TURASHIO (CONT'D)  
(seething)  
You.

Christian looks up in awe as Lilith strides towards Turashio, dragging both Olivier and Gabrielle out of her path.

Elsewhere, Ashaera looks up from killing a vampire to see the source of the explosion. Her mouth drops open.

ASHAERA  
What the fuck?

She screams, caught off guard, falling to the ground with a knife protruding from her back!

The vampire who attacked leaps to finish the job, but is BLOWN out of the air by a powerful spell.

Aveline hurries to Ashaera's side, kneeling down on the ground to help her.

The Old Ones, sensing Lilith's power, back away as she approaches. She appraises them, but quickly turns her eyes back to Turashio.

LILITH  
(subtitled from Lamian)  
*How well my magick worked,  
Turashio.*

TURASHIO  
(subtitled from Lamian)  
*Too well. You cannot defeat me,  
Lilith. You tried once before. I  
killed you.*

LILITH  
(subtitled from Lamian)  
*Then we shall be thankful for  
second chances.*

Lilith raises her hand, sweeping Turashio from his feet. She turns her head to the Old Ones.

LILITH (CONT'D)  
Help the others. This battle is  
mine.

The Old Ones obey, apparently scared of her. They rush into the crowd, their power more than enough to turn the tides against Turashio's army.

Lilith descends on Turashio, SWIPING her sword at him. He steps back, catching her arm in his hand.

FLARING with energy, her skin burns him and he draws back, hissing at her power.

She spins, SLASHING him across the chest with her sword. She raises her hands to the sky, and it opens, LIGHTNING striking the ground all around them, a ferocious storm suddenly brewing.

Turashio FLIES at her but she spins and she's gone, reappearing behind him. She lashes out with a BLAST of energy, causing him to scream in absolute agony.

LILITH (CONT'D)  
 (subtitled from Lamian)  
*My vengeance failed me once,  
 Turashio. I have created you, given  
 you power unlike any other.*  
 (beat)  
*Yet, it is not yours, it is my  
 hatred, my desire for you to  
 suffer. I gave it to you ... and I  
 shall take it away.*

Lilith drops her sword on the concrete and FLIES at him, suspended in the air with powerful magicks.

She reaches her hands out to grab him but he FLIPS into her, grabbing her arms.

TURASHIO  
 (subtitled from Lamian)  
*You will take nothing!*

He ROARS, trying to bite her. However, he cries out, and lurches forward, pushing her away.

He looks down, seeing Lilith's sword protruding from his chest. He turns to find Christian stood behind him.

CHRISTIAN  
 Goodbye.

Lilith grabs Turashio's head from behind, ENERGY blazing all over her body. Turashio SCREAMS as the energy infuses with his skull, and he crumples to the ground as Lilith lets go.

Lilith looks down at him, watching him writhe in pain with a hint of pleasure in her eyes.

LILITH  
 (subtitled from Lamian)  
*Without the curse, Turashio, you  
 are only human.*  
 (beat)  
*How many humans do you know as old  
 as you?*

She smirks and she watches triumphantly as Turashio slowly begins to deform, his skin and flesh sinking inwards, his screams cut off as his throat DISINTEGRATES.

In moments, there is nothing but dust.

INT. HOSPITAL - WAITING ROOM - NIGHT

Aveline is sat in a clinical waiting room, staring blankly at the opposite wall, her cheeks stained with tears.

She doesn't even notice as Lunette enters, her wrist now bound in bandages.

LUNETTE  
(gently)  
Aveline?

Aveline snaps out of it, looking up at Lunette.

AVELINE  
Oh, hi. Sorry. Um. How is Nicholas?  
Ashaera?

LUNETTE  
Nicholas is okay, he's ... I don't  
know. Ashaera is still in surgery.  
(beat)  
How are you?

Lunette sits down next to Aveline.

AVELINE  
I don't even know anymore. Did you  
see? In your head?

LUNETTE  
I saw.

AVELINE  
She knew she was going to die. All  
this time, she knew and she didn't  
tell us.

LUNETTE  
But she was right, wasn't she? If  
we'd known, we'd have tried to stop  
her. I would have.

AVELINE  
(crying)  
She didn't even give us a chance to  
help, we could have found another  
way ... I don't ...

Aveline breaks down. Lunette hugs her, tears flowing as well. She glances out of the window behind, watching as the SUN begins to RISE at last.

INT. APARTMENT - LOBBY - DAY

The surviving organisation, forty or so vampires, are gathered in the lobby with the Hummingbird agents.

ELIZA

We will keep you informed about how we're going to deal with the situation. However, we still have Selsa and Torrine to worry about.

MORRIGAN

We will handle that situation.

She glances across the room to where Lilith is curiously studying a book, as if never having seen one before.

MORRIGAN (CONT'D)

We now have the means.

ELIZA

Then we will be on our way. We have a lot of clearing up to do out there. We'll be in touch.

Morrigan nods her head and watches the Hummingbird agents leave.

INT. APARTMENT - BEDROOM - DAY

Christian is lying on the bed next to the unconscious Olivier, watching him sleep.

Olivier has already changed; his skin is now deathly white, even in slumber he seems more confident, more agile and powerful.

Christian watches as Olivier's eyes slowly open, now the same piercing blue as his own.

Olivier quickly sits up, looking frantically around the room.

OLIVIER

What is that? What ... ?

CHRISTIAN

Shh, be still. You can hear things you wouldn't usually hear; heartbeats, footfalls. It's normal.

OLIVIER

What happened? I don't ...  
(realises)  
What have you done?

Christian looks at him, and perhaps for the first time in a thousand years, sheds a tear.

EXT. FIELD - DAY

Aveline, Lunette, Arnaud and Nicholas are gathered together in a bright, sunny field, the same one from 1x07.

A new memorial stone has been placed next to the grave of Selene's mother.

SELENE DU MIETTE

1456 - 2010

DAUGHTER, MOTHER, FRIEND, PROTECTRESS

MAY THE SPIRITS GUIDE YOU

Aveline, holding back tears, kneels to place flowers on the makeshift grave.

AVELINE

Selene, I never got the chance to tell you how much I love you. You said that I was like your daughter, and I felt the same way.

(beat)

No matter how much pain we've been through, how much we've lost.

Nicholas glances down at the bandage where his hand used to be. Lunette holds him closer.

AVELINE (CONT'D)

I know that you will always be there to protect us.

(beat)

Thank you.

Aveline leans down to kiss the memorial stone. The others watch on sadly, as we:

FADE TO BLACK.

**END OF EPISODE**