



EIGHT CENTURIES AGO, THE VATICAN ESTABLISHED A SECRET ORDER KNOWN AS THE BLACK CHAPTER.

THEIR PURPOSE WAS TO SUPPORT AND TRAIN A GROUP OF WARRIORS – A GROUP GIFTED WITH INCREDIBLE POWERS, POWERS SAID TO HAVE BEEN GRANTED BY GOD HIMSELF.

THE CHAPTER'S COMMANDMENT WAS SIMPLE – THE EXTERMINATION OF EVERY SUPERNATURAL CREATURE IN THE WORLD, AND THE DEATH OF ANYTHING THAT MIGHT BRING DANGER UPON GOD'S KINGDOM.

THREE HUNDRED YEARS AGO, THE BLACK CHAPTER REALISED SOMETHING VERY PROFOUND – NOT EVERY SUPERNATURAL CREATURE ON EARTH WAS INHERENTLY EVIL.

ARMED WITH THIS NEW KNOWLEDGE, THE CHAPTER SEVERED ALL TIES WITH THE VATICAN AND WENT THEIR OWN WAY. THEY NOW HAD A NEW PURPOSE – TO MAINTAIN THE BALANCE OF POWER BETWEEN THE HUMAN AND SUPERNATURAL WORLDS, AND TO PREVENT THE INNOCENT ON BOTH SIDES FROM BEING CAUGHT UP IN THE WAR.

NOW, IN THE PRESENT DAY, THE WARRIORS OF THE BLACK CHAPTER HAVE A NAME FOR THEMSELVES. A NAME THAT HAS GONE DOWN IN LEGEND.

THEY ARE THE KNIGHTS...

WALKER

“BRAVE NEW WORLD”
BY ADAM SCOTT

BLACK SCREEN

Madrid, Spain

FADE IN:

EXT. MADRID SKYLINE -- NIGHT

A crescent moon shines down, illuminating the city.

From OS we HEAR the SCREECH of car tyres.

EXT. MADRID STREETS -- NIGHT

A RENTAL CAR speeds up the street, weaving in and out of traffic, driving dangerously fast.

INT. RENTAL CAR -- NIGHT

JACKSON BYERS sits behind the wheel. He's 29, African-American with a shaved head, and he looks seriously angry.

His eyes go to his mobile phone, the screen displaying a map of the city. A RED DOT winking at a specific location.

EXT. BACK STREET -- NIGHT

TWO MEN practically fall into frame, racing down the street as though terrified for their lives, headed for where a clapped out old car is parked at the end of the road.

They race past a shop doorway. A beat. Then we RACK FOCUS to reveal a FIGURE stood in the doorway. The thin, whip-like silhouette of ALEC WALKER.

The two men have reached the car. The first man fumbles with the keys; his hands are shaking so much he drops them. His friend yells at him, scrabbles after the keys--

-- which suddenly FLY out of his reach.

The man's barely got time to register this before Alec's on top of him, GRABBING him and YANKING him back.

The man WHIRLS, bringing up a knife -- Alec TWISTS out of the way, KICKING out and sending the knife flying. He levels the man with a punch like an iron bar, right to the face.

The first man turns and runs for it. Alec sees it. He raises his hand--

--and the man is suddenly YANKED off his feet, SMASHING into the wall and staying there, ten feet off the ground, held in place by an invisible force!

(CONTINUED)

CONTINUED:

Alec moves into the light, giving us our first proper look at him: handsome, dark haired, dressed in black, cultured looking. But right now he looks exceptionally dangerous. The man looks terrified.

ALEC

Where is he?

From OS we HEAR a woman's white-hot scream, and we CUT TO:

INT. DESERTED FACTORY -- NIGHT

Ancient rusted machinery covered by a thick layer of cobwebs, the scene lit only by the dim flickering of a naked bulb.

A hispanic-looking man -- VARGAS -- steps forward, looking entranced. BLOOD drenching his mouth and his white shirt.

RACK FOCUS. On the very edge of frame, a FEMALE FIGURE is suspended upside down from the ceiling. Blood collects in a small pool at Vargas' feet. Muffled SOUNDS OF PAIN come from OS.

EXT. MADRID STREETS -- NIGHT

The rental car is parked at an obscene angle. Jackson emerges at speed with a shotgun in one hand and his phone in the other - now we see he's wearing a brown leather jacket with 'Led Zeppelin' on the back.

He looks up at the building in front of him - a massive, disused TEXTILE FACTORY - and then down at the map on the phone. This is it.

There's a storm drain by his feet, the cover slightly ajar. Jackson YANKS it back, looks down into the gap below to see a GUARD holding a machine gun--

INT. SEWER TUNNEL -- NIGHT

--who gets SMASHED in the face by the butt end of Jackson's weapon. As the man splashes down into the water, Jackson drops into the sewer beside him and marches off up the tunnel, spoiling for a fight.

INT. FACTORY STAIRWELL -- NIGHT

Alec charges up the stairs, taking steps two at a time. He reaches a door which is slightly open.

Movement from within. A dark look from Alec. He hurtles into the room beyond...

INT. DESERTED FACTORY -- NIGHT

--and stops dead at the sight of the bloody tableau before him. RACK FOCUS to reveal the girl's motionless body, again only just visible at the side of frame, blood trickling to the ground. DEAD.

Vargas looks up in horror at the sight of the new arrival:

VARGAS

Walker--

Alec's EYES FLASH WHITE again and Vargas is yanked into the air, suspended ten feet up against the wall. Alec stalks forward, hand outstretched.

ALEC

I'm going to enjoy this.

VARGAS

(laughing)

You have no idea what's really going on here, do you? For all your vaunted Knight wisdom and powers--

His head JERKS BACK, as though the same invisible force holding him had just SLAPPED him in the face.

ALEC

And you're in no position to be funny, not after this. So now you're owning up to everything - about what you did to West, about Site B, all of it. But first of all, you're going to tell me who you're working for. Who else is involved in this?

Vargas glares, defiant. Another invisible SLAP. When Alec speaks, his voice has changed; it's now, deeper, echoing, utterly terrifying and seeming to come from all directions at once--

ALEC (CONT'D)

Who else is involved?!

VARGAS

(terrified,
involuntary)

Maitland.

ALEC

It's really not in your best interests to be messing me about--

(CONTINUED)

CONTINUED:

JACKSON (O.S.)

Alec?

Alec turns, surprised, as Jackson skids into the room.

ALEC

Jackson?

JACKSON

(sees the girl)

Ah, jeez--

And Vargas's hand moves. Something clatters to the ground. A GRENADE! Alec and Vargas have time to share a look; Vargas grins:

VARGAS

Boom.

Alec whirls, TACKLING Jackson into cover just as the grenade EXPLODES! Debris rains down all around them. By the time the two of them scramble back to their feet--

ALEC

Nuts...

Vargas is gone, and the storm drain he vanished down has now caved in. A horrible, defeated look from Alec. He looks back to Jackson, who's dusting himself off.

ALEC (CONT'D)

You okay?

JACKSON

You're a hard man to find.

There's just a hint of reproach in his voice, which Alec ignores.

ALEC

Useful to know. Good to see you, mate.

JACKSON

(annoyed)

Right. Please tell me you got something from him.

ALEC

Yeah. This thing is worse than we thought.

And off his dark expression we

BLACK OUT:

BLACK SCREEN

(CONTINUED)

CONTINUED:

Hamburg, Germany

FADE IN:

INT. TRAIN STATION -- DAY

Passengers and travellers emerge from a recently arrived train. Alec and Jackson are among them, mid argument:

ALEC
...not right now--

JACKSON
Al, it's been three weeks, you
can't just disappear--

ALEC
(scanning the crowd)
Sorry, it was kind of urgent.

JACKSON
Too urgent to let me know where
you were? Thought I was meant to
be watching your back.

He moves around to stand to stand in front of Alec.

JACKSON (CONT'D)
You've been using, ain't you?

Alec's got a headache coming on like a steam engine.

ALEC
Not right now, Jack.

JACKSON
Not right now? This is serious,
my man, you use too much you could
flame out--

BOONE (O.S.)
Well now...

They both look up in surprise as a man approaches them from the crowd: JOHN HENRY BOONE, 40s, blond and swarthy, dressed in a long overcoat and a fedora. His accent is rough English with just the vaguest hint of an American twang that pops up every now and then.

BOONE (CONT'D)
Nice to see you two are getting
on as well as ever.

ALEC
(surprised)
John Henry?

(CONTINUED)

CONTINUED:

JACKSON
The hell's he doing here?

BOONE
You requested help from the Black
Chapter.
(spreads his arms)
Here I am.

Jackson doesn't look happy.

INT. TRAIN STATION CAFE -- DAY

Alec, Jackson and Boone are sat on the forecourt.
Jackson's still giving Boone the evil eye, which Boone's
ignoring.

BOONE
Vargas got away again?
(off Alec's nod)
We could have done without this.
Something on your mind, Jackson?

JACKSON
Just wondering when you started
speaking for the Black Chapter.

BOONE
(grins)
Don't you trust me?

JACKSON
We all know you've found God but
that don't answer the question.

BOONE
Since I tipped West off about
Vargas, that's when.

JACKSON
West? Paul West?

ALEC
The same. He and his Second went
missing three weeks ago.

Clearly big news for Jackson.

JACKSON
What? How?

ALEC
That's the problem. We don't
know.

(CONTINUED)

CONTINUED:

BOONE

West was investigating a secret project, something we know only as Site B. Someone in the grapes told me that Vargas knew plenty. West caught up with Vargas in Madrid--

ALEC

And then they vanished. Beyond that, we don't know.

JACKSON

Is he--

ALEC

(quickly)
No. He's alive.

JACKSON

But--

ALEC

I'd know.

Jackson doesn't push his luck.

BOONE

Did you get anything from Vargas?

ALEC

(nods)
He gave me a name. Maitland.

This time it's Boone's turn to look concerned.

BOONE

As in Edward Maitland?

JACKSON

Hold up, you've lost me.

ALEC

He's the new head of the House of Cain--

BOONE

Is he involved?

ALEC

Vargas dropped the name when he didn't have a whole lot of choice about it.

JACKSON

You used the Voice, didn't you?

(CONTINUED)

CONTINUED:

ALEC
 (not looking at
 him)
 Yes. Problem?

JACKSON
 If Paul West's in danger? Hell
 no.

A small smile between Alec and Jackson.

BOONE
 Dare I surmise you have a plan?

Alec just grins and as 'Magnificent' by U2 roars into
 life we CUT TO:

BLACK SCREEN

Newcastle, England

FADE IN:

EXT. RIVER TYNE -- DAY

AERIAL SHOT, SWEEPING across the river, revealing the
 Millennium Bridge, the Tyne Bridge, the Sage, and the
 bustling, modern, ALIVE city beyond it.

EDWARD (prelap)
 Ladies and gentlemen of the
 press...

EXT. MAITLAND WING -- DAY

CLOSE on the figure of EDWARD MAITLAND (30s, blond,
 handsome, dapper) as he smiles for the cameras:

EDWARD
 It gives me great pleasure to
 announce that the Maitland Wing
 is now officially--

He cuts a RED RIBBON with a pair of gold scissors.

EDWARD (CONT'D)
 --Open!

HUGE applause from the assembled crowd.

WIDE SHOT, revealing Edward standing on a platform at the
 doors of an impressive, modern-looking hospital complex.
 Edward's on fine form, thriving on this, smiling and waving
 for the cameras.

Assembled around Edward is a group of suit wearing
 CORPORATE TYPES and BOARD MEMBERS, all applauding.

(CONTINUED)

CONTINUED:

Among them: PAIGE COLLINS, Edward's stunning girlfriend, wicked eyes, perfect clothes.

When the applause finally dies down:

EDWARD (CONT'D)

And now we can get on with actually saving a few lives.

LAUGHS from the crowd.

RACK FOCUS to reveal a BLACK LAND ROVER DISCOVERY parked on the other side of the street. Alec, Jackson and Boone stood in front of it.

JACKSON

That him?

BOONE

Yep. Edward Maitland. Old money, his father used to run a big shipbuilding empire just up the Tyne. Edward ploughed the money into the area, he's a lot of the driving force behind the revitalization of Newcastle, turning it from some grotty old town into...

(indicates around)

All of this. These days he's into philanthropy - a new hospital wing here, a new bridge on the Tyne there--

JACKSON

And this is the new head of the House of Cain? Not buying it.

ALEC

Then don't, he's irrelevant. Vargas is too big for him. But if we can use him to get to Vargas then ... result.

Across the scene, Edward fields questions from the reporters. Alec watches for a long moment.

INT. MAITLAND WING - RECEPTION -- DAY

The crowds enter the building. Edward is among them, holding Paige's hand and gesturing around in pride.

EDWARD

Please, feel free to look around, my staff will be happy to answer any questions you might have, and

(MORE)

(CONTINUED)

CONTINUED:

EDWARD (CONT'D)
then I'd like you all to join us
for drinks in the main board room.

Everyone fans out to have a look around. Paige looks up at Edward and grins, seeing the proud look in his eye.

PAIGE
I know what you're thinking.

EDWARD
I very much doubt that.

Paige laughs. Edward looks up as a SECRETARY approaches: CHLOE PARKER (20s, short blonde hair, pretty but understated), armed with a pile of messages and paperwork.

CHLOE
Mr Maitland--

EDWARD
Ah, Chloe, good morning.

A smile; he likes her. Chloe smiles back.

CHLOE
Usual nonsense. I've tried to
keep it to a minimum.

EDWARD
A little star, you are.

He takes the messages, scans through them and signs a couple of things. Chloe looks around at the crowds.

CHLOE
Certainly pulled in the masses.

EDWARD
(not looking up)
You're telling me. How's the job
seeking?

CHLOE
Going slowly.

EDWARD
I can't understand that, any
company would be mad not to snap
you up.

CHLOE
(grins)
Well, perhaps you could try telling
a few prospective employers that?

(CONTINUED)

CONTINUED:

Edward laughs, signs the last thing with a flourish, then hands it back to Chloe.

EDWARD

Listen, if you ever get fed up of people saying no, we might be able to find you something permanent, I know temping's no fun.

CHLOE

You want to be careful saying stuff like that, I might take you up on it.

EDWARD

Good.

(they both laugh)

I'm serious, you've got a lot going for yourself, and I'd hate to lose you. Bear it in mind.

CHLOE

Thanks.

With a final smile Edward heads off. Paige gives Chloe an encouraging grin.

PAIGE

Good luck.

The two of them head off. Chloe watches Edward go, a small smile on her face. Is she taken with him?

Edward and Paige walk away in the other direction. Paige spots the look on Edward's face and smiles slightly again.

EDWARD

What?

PAIGE

Is she one for the collection?

Edward glances back, his eyes following Chloe.

EDWARD

She might just be at that.

EXT. NEWCASTLE CITY CENTRE -- DAY

QUICK SHOTS from the centre of town, showing the lunchtime crowds in full flow. Among them we see Chloe, coffee and sandwich in hand. She makes her way off down a side street.

EXT. SIDE STREET -- DAY

A tiny alley wedged between two larger shops. Dumpsters and rubbish bins fill the place. Chloe makes her way to a small door hidden back in a recess. She KNOCKS three times in a very precise rhythm.

Give it a moment. Then the door CREAKS open and Chloe steps inside.

INT. THE CORE -- DAY

The collapsible doors of an old fashioned lift open and Chloe steps out into the space beyond. REVEAL a huge, two-storey bunker-type structure, filled with desks, computers, gadgets, and a full working staff.

CAPTION: The Core - MI-16 HQ, Newcastle

Chloe descends the steps onto the main floor. She passes a billboard full of information and the faces of informants. At the centre of it all: a big picture of EDWARD MAITLAND.

She drops into a chair at a desk opposite a BLACK MAN reading the paper. The paper descends to reveal RUFUS KELSEY (40s, dynamic, exudes cool). He smiles at the sight of her.

RUFUS

None for me?

CHLOE

You're not the one pretending to be a working stiff.

RUFUS

(smiles)

Point. Anything new?

Chloe shakes her head as she starts on her lunch.

CHLOE

Nada. Maitland's got his side of things buttoned up so tight it's hard to breathe, much less find out anything.

(beat)

Although...

RUFUS

Don't bother, you already know what my answer's going to be.

(CONTINUED)

CONTINUED:

CHLOE

If Maitland's going to have any information lying around it'll be in his office--

(off his look)

Alright, I'm shutting up now, but here was me thinking we were actually trying to find out what he's up to.

She goes back to her lunch. Rufus still looks concerned.

RUFUS

(quiet)

As much as I don't believe that the head of the Cain has built a new hospital for the people of Newcastle out of the goodness of his heart, your safety's more important.

Chloe looks up, sees the genuine concern in his eyes.

CHLOE

I can take care of myself.

RUFUS

(smiles)

Never said you couldn't.

EXT. SIDE STREET -- DAY

Rufus and Chloe emerge from the rusted door.

RUFUS

Just keep your head down and you'll be fine. Tonight we'll get a better look at--

ALEC (O.S.)

Commander Kelsey.

They both jump as Alec has stepped out of the shadow of a nearby dumpster with an accommodating smile.

CHLOE

What the--?

RUFUS

Alec?

ALEC

Hello Rufus. How's life in MI-16? Surprised to see you back on the beat.

(CONTINUED)

CONTINUED:

RUFUS
Got bored with sitting behind a desk.

ALEC
Not going to introduce us?

He's looking at Chloe. Rufus doesn't like it, but:

RUFUS
Chloe Parker, this is--

ALEC
(instantly suave,
extends a hand)
Alec Walker. At your service.

Chloe shakes the proffered hand, looking suspicious.

CHLOE
The Alec Walker who ran the Tobias Creed operation?

ALEC
(smiles)
My reputation precedes me. I take it you're looking into Edward Maitland?

RUFUS
What if we are? What's your interest in him?

ALEC
None really. Does the name Vargas mean anything to you?

RUFUS
Is that who you're after?

Alec just looks back evenly. Rufus resents this.

RUFUS (CONT'D)
No. No, it doesn't.

ALEC
Site B?

RUFUS
Alec, are you speaking in tongues or something?

ALEC
Never mind, worth a punt I suppose. Thanks.

He turns to walk off. Rufus and Chloe exchange a look.

(CONTINUED)

CONTINUED:

RUFUS

That's it?

Alec turns back.

ALEC

It's MI-16's job to investigate things that go bump in the night round here, not mine. All I'm bothered about is Vargas.

RUFUS

So you're not interested in what the House of Cain are up to here?

ALEC

Like I say, other things to worry about.

He turns again and walks off.

ALEC (CONT'D)

(over his shoulder)

Don't worry Rufus old son, we'll stay out of your way.

INT. LAND ROVER -- DAY

Alec driving, Jackson riding shotgun, Boone in the back.

JACKSON

What was that in aid of?

ALEC

We're on their turf. Call it politeness.

JACKSON

(nods)

And when you went after Vargas without me? What exactly was that?

Alec keeps his eyes on the road. In the back, Boone looks slightly embarrassed, as though trying not to be privy to this conversation.

ALEC

I've said I'm sorry.

(no answer from Jackson)

Look, it's Knight business, you--

JACKSON

--Wouldn't understand?

(MORE)

(CONTINUED)

CONTINUED:

JACKSON (CONT'D)

I'm your Second, it's what I do,
or have you forgotten what can
happen if you lose it or use too
much?

ALEC

(dark)

I hadn't forgotten.

JACKSON

So you don't trust me why?

Nasty silence.

ALEC

I trust you, Jackson.

JACKSON

Really?

Alec keeps his eyes on the road, not knowing what to say.

EXT. NEWCASTLE CITY CENTRE -- DAY

Rufus and Chloe make their way through the crowds.

CHLOE

You know him?

RUFUS

Yeah, I do, Alec's done some work
for Sixteen over the years.

(looks at her)

He's a Knight.

A moment while Chloe registers this.

CHLOE

Seriously? Thought they were a
myth.

RUFUS

Most people do. I reckon the
Knights prefer it that way.

CHLOE

Why?

RUFUS

Because they're dangerous to be
around. Knights are incredibly
powerful, but there's a price.
Alec hides it but if he ever lost
control he could do a lot of
damage.

(CONTINUED)

CONTINUED:

CHLOE
Damage? Like what?

RUFUS
You don't want to know.
(beat)
That's why you don't see too many
Knights. Most of them daren't
take the risk. They become
hermits, isolate themselves from
the world, not willing to get
involved in case they do some
sort of permanent damage. Those
that don't isolate themselves are
drifters. Alec's different.
He's one of the very few that
chose to get involved, get their
hands dirty.

A moment while Chloe registers this.

RUFUS (CONT'D)
Anyway, forget about him, he's
not getting involved in what we're
doing. Especially tonight.

Chloe looks up. A wicked grin.

CHLOE
Tonight?

EXT. MAITLAND WING -- DAY

Just to establish.

INT. MAITLAND WING - CORRIDOR -- DAY

A group of NURSES wheel a PATIENT on a gurney into an
operating theatre.

INT. MAITLAND WING - OPERATING THEATRE -- DAY

Where a DOCTOR places a mask over the patient's face.

DOCTOR #1
Count backwards from one hundred.

PATIENT #1
One hundred ... ninety-nine ...
ninety-eight ... nine...

And he loses consciousness. The doctor gives it a few
more seconds of gas before:

DOCTOR #1
Okay, he's out.

(CONTINUED)

CONTINUED:

He pulls off his mask.

DOCTOR #1 (CONT'D)

Take him.

The nurses nod, then proceed to wheel the unconscious patient out the back door.

INT. MAITLAND WING - CORRIDOR -- DAY

The nurses wheel the patient down the corridors, towards:

EXT. MAITLAND WING - BACK ENTRANCE -- DAY

Where PAIGE is stood waiting. She takes a clipboard from the nurses, reads it and nods.

PAIGE

No family, no next of kin, only minor surgeries needed ... just the way we like them.

(to nurses)

Load him.

They load him onto the back of a waiting BLACK LORRY. Paige watches as, across the loading dock, other unconscious patients are wheeled into the waiting van.

Movement behind her. She smiles but doesn't look around.

PAIGE (CONT'D)

With Edward's compliments.

VARGAS (O.S.)

And yours?

And VARGAS steps into frame, now dressed in a suit and tie which does nothing to stop him looking menacing.

PAIGE

(foxy)

Always.

He smiles before taking the clipboard and glancing at it.

VARGAS

Unmissed nobodies, another good load for Site B.

PAIGE

Pleasure doing business with you.

Vargas returns the grin before heading for the lorry.

EXT. NEWCASTLE CITY CENTRE -- DAY

The crush of pedestrians in the city centre again.

(CONTINUED)

CONTINUED:

Alec, Jackson and Boone sit on a bench, Alec and Jackson with fish and chip papers open on their knees. Boone absently watches at the food. It interests him.

JACKSON
 (shakes his head)
 When you said you wanted to grab
 some lunch, I didn't think you
 meant this.

ALEC
 Best fish and chips in the north
 of England, these, now stop
 complaining.

They eat in silence for a few moments. Then Boone looks up across the street.

BOONE
 Now then...

They all look over to where a weasel-faced man (MICKEY) makes his way through the crowds. After a moment he heads inside an upmarket wine bar.

INT. WINE BAR -- DAY

Mickey sits down at the bar, picks up a menu. Looks up suspiciously as Alec sits down beside him.

ALEC
 Recommend me a good bottle.

MICKEY
 And you are?

ALEC
 Please allow me to introduce
 myself, my card.

He puts a business card on the bar. Mickey looks:

MICKEY
 It's blank.

ALEC
 Business is bad.

It takes Mickey a moment to process this.

MICKEY
 Now look--

BOONE (O.S.)
 Afternoon Mickey.

Mickey freezes as Boone sits down on his other side.

(CONTINUED)

CONTINUED:

MICKEY

Shit.

ALEC

And that's offensive language
such as I would not like my
religiously-inclined colleague to
hear.

BOONE

Oh I'm getting more and more
offended by the minute. Say 'Jesus
Christ', go on, I dare you.

Jackson appears next to Alec, snatches the menu from
Mickey.

JACKSON

Hey now, real food.

Mickey looks from Alec and Jackson back to Boone.

MICKEY

What the hell do you guys want?

ALEC

I've told you before--

BOONE

Vargas. We know he's in town.
We want to know where.

MICKEY

(getting up)
I'm not listening to this--

Alec gently but firmly pushes him back into his seat.

BOONE

This is me asking nicely, Mickey.
Remember that.

JACKSON

(eyes still on the
menu)
Answer the man, he don't like to
be kept waiting.

Mickey looks terrified. After a long beat:

MICKEY

Alright, and you didn't hear this
from me.

BOONE

Mickey--

(CONTINUED)

CONTINUED:

MICKEY

He's got an apartment in Greek Street, that's all I know, alright?

Boone gives him a hard look that makes Mickey tremble. A long beat. Finally Boone nods.

BOONE

Alright. Nick off.

Mickey practically legs it out of the bar. Alec and Boone exchange a look.

BOONE (CONT'D)

Greek Street.

ALEC

Looks like we've got some work to do.

JACKSON

(eyes on the menu)

What the hell's a steak and kidney pudding, anyway?

EXT. MAITLAND WING -- NIGHT

Starting on the night sky before TILTING DOWN to reveal the new hospital wing, lit up and decorated for a party, with balloons, banners and music. A 'GRAND OPENING' sign visible above the doors.

There's a red carpet, flashing cameras, a floodlight shining into the sky. It's like a movie premiere. Men in tuxedos and women in evening dresses make their way up to the doors. Among the press we see

CUT TO a BBC REPORTER, making an address to camera:

BBC REPORTER

--all turned out as local business hotshot Edward Maitland proudly shows off his new sixteen million pound hospital wing, opened earlier today. The Maitland Wing is reputed to have the best cancer research ward in the country--

CUT TO across the road, where a car pulls to a stop. Rufus driving, Chloe in the passenger seat.

INT. RUFUS'S CAR -- NIGHT

Rufus is dressed in dark clothes and loaded for bear. Chloe, by contrast, is stunning in a black dress, her hair piled up. She looks across at the building in something like trepidation.

(CONTINUED)

CONTINUED:

CHLOE

He knows how to throw a party,
I'll give him that.

RUFUS

Don't knock it, it works for us.
Alright, now whatever happens,
don't put yourself in danger.
All you have to do is--

CHLOE

(knows it by heart)
--get the back door opened and
you'll do the rest, this is not
my first rodeo.

RUFUS

No, but it's close.

CHLOE

Received and understood, Commander
Kelsey.

She opens the door and gets out, straightening her dress.
She catches sight of Rufus' face.

CHLOE (CONT'D)

What?

RUFUS

(grins)
Wow.

Chloe smiles, flattered.

EXT. MAITLAND WING -- NIGHT

Chloe makes her way up the red carpet, past where the BBC
Reporter is now interviewing Edward, looking devastating
in evening wear.

BBC REPORTER

Mr Maitland, this hospital has
been a long time in development,
how does it feel to have finally
opened?

EDWARD

(wry smile)
It has been a long time, hasn't
it Carol?

Chloe smiles slightly as she makes her way inside.

EXT. TRAVELODGE HOTEL -- NIGHT

A basic, smart and cheap hotel. To establish.

INT. BOONE'S HOTEL ROOM -- NIGHT

Boone loads weapons into a bag; guns, knives, a whole nasty selection. Something falls out of the bottom of his bag; a length of ROSARY BEADS, with a CRUCIFIX on the end.

Boone picks them up, wraps the beads around his left wrist with some care. He holds the cross in his hands for a moment before raising it to his lips and kissing it. He begins to mutter a prayer under his breath.

A moment. Then a KNOCK on the door:

JACKSON (O.S.)
Boone? You in there?

Boone doesn't look up as the door opens and Jackson enters.

JACKSON (CONT'D)
Alec wants us, he's--

He stops at the sight of the cross, realising he's intruded onto something deeply personal.

JACKSON (CONT'D)
Sorry, I'll--

BOONE
No, it's alright.

He kisses the cross again before unwrapping the rosary and dropping it into his pocket.

BOONE (CONT'D)
Those of us who follow the code of the Schism take any opportunity we can. I'd like to think the Lord will forgive us, since we're doing His work.

Jackson spots the weapons on the bed.

JACKSON
Hell of a time for it.

BOONE
It's often occurred to me that there's no such thing as a good time for this sort of thing. There's an old and slightly apocryphal story about a Jesuit priest who once asked his Bishop if he could be permitted to smoke while he prayed.

(MORE)

(CONTINUED)

CONTINUED:

BOONE (CONT'D)

The Bishop was horrified, and expressly forbade him to do so. The Priest countered by saying if he couldn't smoke while he prayed, would he be able to pray while he smoked?

Jackson laughs at this, as does Boone after a moment.

BOONE (CONT'D)

I know, it would have to be a Jesuit, wouldn't it?

INT. UNDERGROUND CAR PARK -- NIGHT

Alec is stood by the Land Rover, hands folded in front of him, eyes closed. Meditating? Praying?

Give it a moment, then Alec opens his eyes. The WHITE GLOW visible inside. He brings his hands apart, and WHITE ENERGY arcs between his fingers. He takes a deep breath - the white glow VANISHES from his eyes, the energy dissipating around his fingers.

He's ready.

FOOTSTEPS approach. He looks up as Jackson and Boone arrive.

JACKSON

We ready?

ALEC

We are.

They pile into the Land Rover and it drives off.

INT. MAITLAND WING - RECEPTION -- NIGHT

Inside the party is in full swing. Champagne is flowing, waiters mingle with trays of food. On the stage, a SWING BAND perform something smooth. The air is glamorous, tasteful and classy.

Chloe snags a drink from a passing waiter, smiles to a couple of temps getting sloshed in the corner. She looks across at the assembled crowds when:

EDWARD (O.S.)

On your own?

Chloe jumps, nearly spilling her drink. Edward has appeared silently at her elbow, a grin on his face.

EDWARD (CONT'D)

Sorry, did I startle you?

(CONTINUED)

CONTINUED:

CHLOE
Just a bit, yeah.

EDWARD
(laughs)
Sorry, it's a gift. Enjoying the party?

CHLOE
It's ... big.

Edward laughs again.

EDWARD
As my father used to say, no-one ever changed the world by thinking small.

CHLOE
Is that what you're trying to do? Change the world?

EDWARD
Isn't that what we're all trying to do? I know you're trying to change your world, get a new job--

CHLOE
That's different.

EDWARD
Not really. You're trying to make your corner of life a little bit better. That's all I'm trying to do, just, you know...
(gestures at the room)
On a bigger scale. You see, on some level Chloe, you and me are the same. We both want the same thing.

Chloe's starting to get a little creeped out by this now. She holds it in check with some effort.

CHLOE
And that is?

Edward takes a step forward; they're very close together now:

EDWARD
To change things.

There's very little distance between them. On some level, Edward's charm is getting to her.

EXT. BACK STREET -- NIGHT

CLOSE on a street sign: GREEK STREET.

PULL BACK to reveal a grotty little back street somewhere in the rough end of Newcastle.

The Land Rover is parked at the bottom end of the street. The doors open and Alec, Jackson and Boone emerge. Alec nods at something OS: he's spotted their destination, a dingy block of flats.

INT. APARTMENT BUILDING - UPSTAIRS CORRIDOR -- NIGHT

The three of them make their way through the deserted corridors. They reach an apartment door. A look from Alec. This is it.

Jackson and Boone heft their weapons. A moment. Then Alec KICKS the door open and they charge inside--

INT. APARTMENT -- NIGHT

-- and stop dead. The place is deserted, everything covered in a layer of dust. This hasn't been lived in for a while.

JACKSON

Damn...

And from OS, a CLICK:

VARGAS (O.S.)

Hello Alec.

The voice makes them all whirl. There's a TAPE RECORDER fixed to the wall above the door, which was triggered when Alec kicked the door in.

ALEC

Vargas...

VARGAS (O.S.)

(on tape)

It's only a shame I can't be there for this myself, but some intruders from MI-16 have left me with other obligations tonight.

Jackson glances urgently at Alec.

ALEC

(under his breath)

Rufus...

(CONTINUED)

CONTINUED:

VARGAS (O.S.)

(on tape)

So I'll ask you to give my regards
to your friend West.

(beat)

And to burn.

Alec brings his hands up, his eyes FLASHING WHITE:

ALEC

Get ready.

WHOOSH! FLAMES BURST INTO LIFE all around them--!

CUT TO:

INT. MAITLAND WING - RECEPTION -- NIGHT

Chloe finishes her drink, puts the champagne glass back
on the tray of a passing WAITER, smiling in thanks.

She looks across the room to where Edward and Paige are
stood entertaining a group of PARTY GUESTS. Edward cracks
a joke and everyone laughs, appreciative.

Chloe watches for a few moments. Then she glances around
to make sure nobody's watching before heading out of the
room.

INT. MAITLAND WING - CORRIDORS -- NIGHT

Chloe makes her way down the darkened corridors at speed.
It's dark and silent, her heels clicking loudly.

Finally she arrives at the back door. With a certain
amount of shoving she gets it open.

EXT. MAITLAND WING - BACK ENTRANCE -- NIGHT

Rufus is waiting there, glancing around to make sure he's
not observed. He smiles at Chloe.

RUFUS

You took your time.

CHLOE

Sorry, I couldn't--

And she's suddenly GRABBED FROM BEHIND--!

RUFUS

Chloe!

He draws his gun just as THUGS charge onto the scene,
grabbing him too--

(CONTINUED)

CONTINUED:

VARGAS (O.S.)
Well well well...

They both look up as VARGAS marches into view, grinning horribly.

VARGAS (CONT'D)
If this doesn't beat everything.

INT. APARTMENT -- NIGHT

The whole place is now on fire, an inferno with Alec, Jackson and Boone trapped right at the centre! ON JACKSON as he watches the flames get closer:

JACKSON
Alec!

Alec's got his eyes closed, breathing deeply. As if preparing. Then he opens his eyes:

ALEC
Come on!

He grabs both of them and rugby-tackles them straight out of the window--!

EXT. APARTMENT BUILDING -- NIGHT

CRASH! The three of them go flying out of the window in a tinkle of broken glass, just as the apartment behind them EXPLODES in flame--!

The three of them fall toward the ground. Alec's eyes FLASH WHITE--

And everything around them SLOWS DOWN, the glass shards suddenly slowing. Alec's using his telekinesis to break the fall!

The three of them SMASH into the ground, all winded but still alive and not bearing any injuries that such a fall would have caused.

Boone rolls over, looks up at the burning building above them.

BOONE
Nice trick, that, Alec.
(no answer)
Alec?

He scrambles to his feet, looks over to where Jackson is crouched over Alec's form. Boone rushes over.

JACKSON
Alec! You there?

(CONTINUED)

CONTINUED:

Alec's eyes flutter open. He looks completely and utterly drained, as though he's just run a marathon.

ALEC

(weak)

...I'll be okay.

(beat)

Rufus...

Jackson looks up, and spots a MAN sat in a car nearby. His eyes on them. And a mobile phone in hand. The man sees Jackson watching, goes to start the car--

Jackson is on him in seconds, yanking the door open and hauling the man out onto the pavement. A quick glance inside the car shows Jackson all he needs to see; an open case full of explosives and flammable material.

JACKSON

Oh you definitely had this coming!

And he cocks his shotgun and shoves the barrel into the man's mouth!

JACKSON (CONT'D)

Where is he?!

EXT. NEWCASTLE STREETS -- NIGHT

As a black van flashes past camera.

INT. BACK OF VAN -- NIGHT

Chloe and Rufus, hands bound with cable ties, black bags over their heads. Terrified heavy breathing.

INT. LAND ROVER -- NIGHT

Boone's driving, with Jackson directing from the map in his phone.

JACKSON

Left up here.

Boone turns the wheel. Jackson turns to look in the back, where Alec sits, still looking completely wrecked.

JACKSON (CONT'D)

We can do this without you--

ALEC

...no.

Alec looks up. Through the pain and tiredness, there's determination in his eyes.

(CONTINUED)

CONTINUED:

ALEC (CONT'D)

I'll be ready.

INT. MAITLAND WING - RECEPTION -- NIGHT

The party's in full swing, the band are belting out an energetic version of Mack the Knife.

Edward and Paige are on the dancefloor amongst all the other partygoers. The place is jumping now. Edward TWIRLS Paige around, draws her in close:

PAIGE

It's going well, isn't it?

EDWARD

Exceptionally well.

Paige smiles and sneaks a quick kiss onto Edward's cheek.

EXT. BANKS OF THE RIVER -- NIGHT

The bag is ripped off Chloe's head. She tries to get her bearings. They're in an industrial area down by the river. Rufus is next to her. The two of them kneel execution style, surrounded by the armed thugs.

They're all grinning - they're going to enjoy this.

Chloe glances at Rufus, who tries to look reassuring.

VARGAS (O.S.)

It's a funny thing.

They both look up as Vargas stalks into frame, a LONG KNIFE in hand, held casually. He grins horribly down at Rufus and Chloe.

VARGAS (CONT'D)

Since we started on this little operation many people have tried to learn what we're doing. I don't think I've ever seen anyone quite as useless as you two, though.

CHLOE

And what operation would that be?

Vargas gives her a look, as though noticing Chloe for the first time. Then he laughs, horribly.

VARGAS

Now you've clearly seen far too many movies. If you haven't figured it out by now, I'm not going to spoon-feed it to you. That's not what we're here for.

(CONTINUED)

CONTINUED:

He squats down, caresses her cheek with the knife.

VARGAS (CONT'D)
We're going to have ourselves
some fun ... and then we're gonna
kill you. All there is to it.

And he brings the knife down and SLICES one strap of her dress in half --

--and Rufus suddenly LUNGES, tackling Vargas off Chloe:

RUFUS
Get the hell away from her!

Vargas is caught totally by surprise. In seconds Rufus has him down on the ground, despite having his hands behind his back! He HEADBUTTS Vargas, breaking the man's nose--

CHLOE
Rufus!

But Vargas is too quick. He TWISTS around, BATTERING Rufus to the ground and bringing up the knife--

CHLOE (CONT'D)
(horrified)
NO!!!

But she's too late. Vargas brings the knife down and PLUNGES it right into Rufus's back!

Rufus sags, blood spurting from his mouth. Vargas gets back to his feet, his hand at his broken nose.

VARGAS
(to thugs)
And just where were you?!

Chloe's anguished, tears running down her face, staring at Rufus's prone body. She looks up as Vargas approaches, looking ghoulish with his face now covered in blood.

VARGAS (CONT'D)
Now.
(horrible smile)
Where were we?

And his eyes suddenly go RED WITH BLOODLUST! VAMPIRE TEETH extend. He raises the knife. Chloe closes her eyes--

And the knife is suddenly RIPPED out of Vargas's hand and goes flying into the distance--

ALEC (O.S.)
More to the point--

(CONTINUED)

CONTINUED:

Everyone spins around. REVEAL Alec, Jackson and Boone stood at the top of the incline--

ALEC (CONT'D)

Where were we?

VARGAS

Get them!

The thugs charge. Alec, Jackson and Boone leg it down towards them.

HERO SHOT: As Alec's eyes FLASH WHITE, white light EXPLODING from his palms--

ALEC

You want to pick on someone, tough guy?

(using the Voice)

Try me.

And Vargas SNARLS, FERAL; he CHARGES Alec--

JACKSON AND BOONE

brawl with Vargas's thugs. Boone takes one out with a devastating punch to the face--

CHLOE

spots something lying nearby: Vargas's long knife! She crawls over to it with some difficulty, grabs hold of it with her bound hands.

BOONE

fights with one of the thugs. The thug gets in a punch that WHIPS Boone's head back. Boone turns to face him--

-- and there's a red light in his eyes! Teeth extend - Boone is a vampire--

BOONE

You shouldn't have done that.

And he's on the thug in second, grabbing him and BITING DOWN HARD on his neck! BLOOD FOUNTAINS. Across the scene, Jackson sees this and is seriously freaked out.

ALEC AND VARGAS

continue to fight. As before, this is messy, brutal, in your face stuff, nothing glamorous at all--

(CONTINUED)

CONTINUED:

CHLOE

manages to cut the strap, freeing her hands. She looks up to see Thug #2 approaching Alec from behind, knife in hand--

CHLOE

BEHIND YOU!

Alec whirls, hand glowing white, grabs the Thug around the neck. Chloe watches in amazement as Thug #2 EXPLODES IN A FLASH OF WHITE LIGHT--

She turns to run, but Thug #1's STOOD RIGHT OVER HER--

BANG! A GUNSHOT. Thug #1 looks down, sees the blood spreading across his chest. He HOWLS IN PAIN and drops dead to the ground, revealing Jackson stood there holding his shotgun. A look between him and Chloe.

ALEC AND VARGAS

continue to fight. Alec KICKS Vargas, who DROPS BACK, hitting the deck hard. He comes up with a grin on his face - and another GRENADE in his hand!

VARGAS

If I were you, I'd duck.

He pulls the pin, goes to lob it at Alec - BANG! Vargas is SHOT IN THE SHOULDER, dropping the grenade. Alec whirls to see CHLOE holding the gun, pointing it like a pro!

Vargas hisses in pain and jumps into the river, the grenade still on the ground. Alec turns, legging it back towards Chloe and Jackson.

ALEC

GET DOWN!

He tackles them both into cover behind a pile of rubble just as - BOOM! - the EXPLOSION rocks the whole area.

And a moment later it's over. The three of them get back to their feet. There's no sign of Vargas.

JACKSON

(frustrated)

He keeps doing that.

Alec SAGS, hitting the deck. Looking just as knackered as before. Jackson looks down in concern; Alec waves it off.

ALEC

...gimme a minute.

(CONTINUED)

CONTINUED:

BOONE

(nods)

He's in God's hands. And something tells me God's not done with this man just yet. He's a tough bastard.

CHLOE

I know.

INT. HOSPITAL CORRIDOR -- NIGHT

Jackson's sat on a bench, looking exhausted, physically and emotionally. He looks up as Alec approaches.

JACKSON

Hey. Are you--?

ALEC

(waves it off)

Fine. Better. Still nothing?

Jackson shakes his head as Alec takes a seat beside him.

JACKSON

This is messed up.

ALEC

You're telling me.

Silence for a few long moments.

JACKSON

Why'd you do it? Keep vanishing on me?

(off Alec's surprised look)

Hey man, if I don't ask you now, when could I?

Alec rests his head against the wall behind him, closes his eyes.

ALEC

(quiet)

Knight business.

JACKSON

I work for the Knights. If you don't want me to help you--

ALEC

There's only one name in my mobile under 'friends', you know that? Guess who it is.

(CONTINUED)

CONTINUED:

Which makes Jackson look up in surprise. Alec's eyes are still closed as he continues.

ALEC (CONT'D)

And if I was going to have anyone watching my back, there's no-one else in the world I'd rather have there than you. Some things I've got to do on my own.

(beat)

But there's some things I can't do by myself. That's why I need your help.

JACKSON

Maybe one day I'll be able to tell the difference.

ALEC

How did you find me in Madrid?

JACKSON

Followed your tracker once you switched the damn thing back on again.

ALEC

That's how.

(opens his eyes)

Trouble.

Jackson looks up as Chloe appears from Rufus' room, ready to do battle. Alec and Jackson both get to their feet.

ALEC (CONT'D)

Chloe--

CHLOE

You lot blundered into an MI-16 operation, and that makes you responsible. What I want to know is why.

JACKSON

This shouldn't have happened. We were trying to get to Vargas--

CHLOE

Great job you're doing.

ALEC

(quiet)

You're right.

Chloe and Jackson look at him in surprise.

(CONTINUED)

CONTINUED:

CHLOE

Excuse me?

ALEC

(looking up)

You're absolutely right. Ever since this thing started, we've been racing after Vargas, never actually stopping to look at the whole picture.

(beat)

If I hadn't ignored Edward's involvement in the first place, this wouldn't have happened. And I'm just going to have to live with that.

Chloe looks at his broken expression in surprise.

INT. VARGAS'S FLAT -- NIGHT

A basement flat. The place is small and messy, clearly only a stopping over point. Vargas enters, drenched from the river. He begins to take his jacket off.

EDWARD (O.S.)

Been getting yourself noticed?

Vargas stops dead. Edward is sat on the grotty sofa, still in his tux but minus his bow tie.

VARGAS

What are you doing here?

EDWARD

Things have been going wrong, haven't they? Someone broke into the hospital and got away. I want to know who they are.

VARGAS

(shrugs)

MI-16 probably, a guy and a girl.

EDWARD

Anyone you'd ever seen before?

VARGAS

No. But we've got--

EDWARD

The Knight. Yes, I know about that.

(off his look)

I know a lot more than you think I do, Vargas.

(MORE)

(CONTINUED)

CONTINUED:

EDWARD (CONT'D)

When one's in my position, it pays to keep informed. And I know that you've managed to bring another Knight down on top of us, which is all we don't need, especially since we now seem to have Ezekiel's people sniffing around as well.

(disgusted)

You just couldn't resist, could you? You had to have a bit of fun, indulge your sick habits with that girl in Madrid and tonight--

VARGAS

(angry)

Knights aren't invincible, we've proved that.

EDWARD

We didn't. He did.

Nasty silence.

EDWARD (CONT'D)

Tell me something, Vargas. What use are you to anyone? Least of all me?

And Vargas suddenly looks very worried.

DISSOLVE TO:

EXT. HOSPITAL -- MORNING

As the sun rises over the building the next morning.

INT. HOSPITAL CORRIDOR -- MORNING

Jackson and Boone are sat together by the door of Rufus's room. Through the glass in the door we can see Chloe still sat beside Rufus's bed, still wearing the ruins of her dress, with Jackson's leather jacket draped around her shoulders.

JACKSON

(shakes head)

I do not get it. How did we get this so wrong?

BOONE

We all make mistakes. That's why they put rubbers on the tops of pencils.

(CONTINUED)

CONTINUED:

JACKSON

That was either real profound, or else it was just a smart-ass comment designed to piss me off, and if that's the case you've succeeded.

BOONE

Out of curiosity, which bothers you more: what I am, or the fact that I've made my peace with it?

Jackson doesn't know what to say. Another long silence is broken by the arrival of Alec, who walks in toward them with a duffel bag slung over his shoulder.

JACKSON

Hey.

ALEC

Hey. Any change?

Jackson shakes his head. Alec casts his gaze across at Chloe through the glass.

BOONE

Not exactly our finest hour.

ALEC

No.

INT. HOSPITAL ROOM -- MORNING

Chloe looks up as the door opens and Alec enters. She looks back to Rufus immediately.

ALEC

Any news?

CHLOE

No.

ALEC

He's a tough man. He'll...

He trails off, not wanting to finish the sentence. No answer from Chloe. Alec puts the bag down by her feet.

ALEC (CONT'D)

I got you some clean clothes. I can't guarantee they'll be the most fashionable thing ever but...

Chloe glances down, seemingly only just realising that she's still wearing the ripped dress.

(CONTINUED)

CONTINUED:

CHLOE

Thanks.

Another awkward silence. Alec eventually takes a seat beside Rufus, opposite Chloe. Give it a moment before:

CHLOE (CONT'D)

(with some
trepidation)

Can ... can you heal him?

Desperation evident in her voice. This is clearly the question Alec was dreading.

ALEC

No. I can't.

(beat)

People assume Knights are all powerful. Most of us like it that way, it's a good image to have. But it's wrong. We're not all powerful.

(beat)

A Knight ... it's difficult to explain. The power's addictive and I've used so much lately that--

CHLOE

(bone tired)

Then what are you here for?

ALEC

Because I need your help.

This catches Chloe by surprise. She looks up to see the look on Alec's face.

ALEC (CONT'D)

I dropped the ball. I was so blinded by Vargas that I missed Maitland completely.

CHLOE

And Rufus paid for it.

Nasty silence.

ALEC

Yes he did. This is my fault. Now I need to put it right. If we're right about Maitland then he's managed to single-handedly wipe out the entire ruling sect of the Cain, install himself in their place and keep himself a secret the whole time.

(MORE)

(CONTINUED)

CONTINUED:

ALEC (CONT'D)

That makes him dangerous. So we need to stop him.

(beat)

And I need you to help me do it, Chloe. There's nobody else who can.

Chloe isn't sure how to take that. She looks from the honest, pleading look on Alec's face, down to Rufus, still lying prone in the bed. A long pause. Then:

CHLOE

What do you need me to do?

EXT. MAITLAND WING -- DAY

Chloe makes her way up the path towards the new hospital. She's looking nervous, hands thrust deep in her pockets.

ALEC (O.S.)

Relax.

Chloe JUMPS at the sound of the voice. She glances down the road to where Alec's Land Rover is parked.

INT. LAND ROVER -- DAY

Alec and Jackson are sat up front, with Boone in the back. Alec's wearing a bluetooth earpiece, which he touches:

ALEC

(into mic)

We've got you.

EXT. MAITLAND WING -- DAY

Chloe turns and keeps walking towards the hospital.

CHLOE

Don't do that.

INT. LAND ROVER -- DAY

Jackson glances at Alec.

JACKSON

Sure we should be doing this?

BOONE

As an old mentor of mine once said, you want to find out if someone can swim, push 'em in the river.

(off their looks)

What?

(CONTINUED)

CONTINUED:

ALEC
God's holy trousers...

He yanks off the earpiece in frustration, gets out of the car, walks up to the hospital. Jackson and Boone exchange looks.

INT. MAITLAND WING - EXECUTIVE CORRIDOR -- DAY

Chloe makes her way up the corridor, paperwork in hand, looking nervous as hell. She glances around; nobody's watching, but it doesn't make her feel any better.

She's reached the end of the corridor, where Edward's office door is open. She casually looks inside; nobody's there. A moment to compose herself. Then she enters.

INT. MAITLAND WING - EDWARD'S OFFICE -- DAY

Chloe enters, glances around. The office is spacious and tasteful, but also quite cold and minimalist. She spots what she's looking for straight away, an ornate PAINTING (what appears to be a genuine David Hockney picture of a swimming pool). She feels behind it, pulls it aside to REVEAL the safe there, embedded in the wall.

Chloe reaches into her bag, pulls out what looks like a modified palm pilot. She presses it against the safe, next to the combination lock. Immediately the thing WHIRS to life.

EXT. MAITLAND WING -- DAY

Alec marches toward the wall of the building. He glances around to make sure no-one's watching. And then he JUMPS.

Straight up, about twenty feet, landing right on the balcony! A moment to regain his balance. Then he jumps again.

INT. MAITLAND WING - EDWARD'S OFFICE -- DAY

Chloe's watching impatiently as the palm pilot does it's thing. She's getting worried. MOVEMENT at the window. She looks up with a JUMP to see:

ALEC (O.S.)
Hi.

Alec is crouched on the balcony of the window! Chloe looks up in amazement.

CHLOE
How--

ALEC
Don't worry about that.

EXT. MAITLAND WING - WINDOWSILL -- DAY

From the outside, seeing Alec crouched on the sill.

ALEC
 (into bluetooth)
 Get it done, I'll watch your back.

INT. MAITLAND WING - EDWARD'S OFFICE -- DAY

Chloe looks reassured.

BEEP. She and Alec both look across at the palm pilot, which has stopped flashing, a combination of numbers showing on the screen. Chloe moves to the safe and enters it.

INT. LAND ROVER -- DAY

Jackson and Boone, watching the hospital.

JACKSON
 So what do you make of her?

BOONE
 (shrugs)
 Too early to tell. Guts, though.

Jackson looks up sharply. A silver BENTLEY has just pulled up, with Edward at the wheel. Jackson touches his earpiece.

JACKSON
 Al, we got trouble.

INT. MAITLAND WING - EDWARD'S OFFICE -- DAY

The photocopier WHIRS as Chloe sends documents through it at speed. She looks up to see Alec watching at the window.

EXT. MAITLAND WING - WINDOWSILL -- DAY

Alec glances down to see Edward making his way into the building.

ALEC
 Chloe, get out of there.

INT. MAITLAND WING - EDWARD'S OFFICE -- DAY

Chloe stuffs the files back into the safe, closes the door - looks up at the sound of approaching footsteps--

INT. MAITLAND WING - EXECUTIVE CORRIDOR -- DAY

Edward makes his way down the corridor, briefcase in hand. He opens the door of his office, enters--

INT. MAITLAND WING - EDWARD'S OFFICE -- DAY

--and stops in surprise at the sight of--

EDWARD

Chloe.

Chloe's laying papers out on Edward's desk. She JUMPS, looks up in surprise:

CHLOE

Mr Maitland --

EDWARD

(amused)

I did it again, didn't I?

CHLOE

No, my fault I was miles away.

(re: papers)

Usual nonsense.

Edward smiles, amused.

EDWARD

Does it never end?

Chloe grins as Edward closes the door behind her.

EXT. MAITLAND WING - WINDOWSILL -- DAY

Alec's flattened against the wall, listening intently.

EDWARD (O.S.)

A bit beyond the call of duty,
no? Coming in on Sunday?

INT. MAITLAND WING - EDWARD'S OFFICE -- DAY

Edward glances up at Chloe; she thinks on her feet:

CHLOE

Had to get this finished, then
I'm heading off.

EDWARD

Now see, that's why I like you:
dedication. If my regular staff
had the same work ethic as you I
could probably rule the world.

Chloe laughs. Edward signs the last thing, hands it over to her, then looks up.

EDWARD (CONT'D)

Job seeking? Anything new to
report?

(CONTINUED)

CONTINUED:

CHLOE
No better than last time.

And Edward smiles that smile.

EDWARD
I still can't believe no-one wants
to hire you.

And Chloe's suddenly blushing. Embarrassed or flattered?

EXT. MAITLAND WING - WINDOWSILL -- DAY

Alec's still there, not looking happy.

INT. MAITLAND WING - EDWARD'S OFFICE -- DAY

Edward gets up and goes around the desk to her.

EDWARD
Have you thought any more about
my offer?

CHLOE
The permanent job? Not really.
(off his look)
Sorry, I've had some nonsense on
with my brother and--

EDWARD
Don't worry, it's not a hanging
offence.

Chloe laughs nervously.

EDWARD (CONT'D)
Seriously though, it still stands.
I'd hate to lose you.

CHLOE
You don't want to go saying stuff
like that, I might take you up on
it.

EDWARD
Well that's the plan. Anyway,
I'm sure you want to get going.
Enjoy your day off.

CHLOE
Thanks Mr Maitland.

EDWARD
Edward, please.

CHLOE
Edward. Thanks.

(CONTINUED)

CONTINUED:

She smiles, turns and heads out. Only when her back's turned and does she let her face show the pure horror she's been feeling.

EXT. STREET ACROSS FROM HOSPITAL -- DAY

Chloe walks away from the hospital, visibly calming down. A car pulls up beside her: Alec's Land Rover. The window winds down, revealing Alec in the driver's seat.

ALEC

Did good there, Chloe.
(off her look)
You okay?

CHLOE

(forcing herself
to think clearly)
Yeah, fine.

She gets into the back seat.

INT. MAITLAND WING - EDWARD'S OFFICE -- DAY

Edward's sat at his desk, working through computer screens. On impulse he happens to glance up ... and notices that the Hockney is just slightly out of place.

EXT. LAY-BY -- DAY

The Land Rover is pulled over by the side of the road. The huge iron bulk of the ANGEL OF THE NORTH is visible in the background, towering over the motorway.

Alec, Chloe, Jackson and Boone are stood at the rear of the Land Rover. The back hatch is open and the papers copied from Edward's office are laid out on the inside of the boot. The four of them are pouring over the papers.

CHLOE

What exactly are we looking for?

ALEC

Vargas is involved in a secret project, which we now know Maitland ordered. That was what we were after.

CHLOE

What sort of project?

ALEC

We don't really know, unfortunately, only that it was called--

(CONTINUED)

CONTINUED:

JACKSON

Site B.

ALEC

(irritated)

Jack, don't interrupt me when I'm--

Jackson jabs a finger down on one of the papers.

JACKSON

Site B.

This catches them all by surprise. They all crane to have a look.

BOONE

Well I'll be a booted gorilla...

Alec looks down at the papers. Blueprints, schematics, designs of Edward's new bridge spanning the Tyne. And right at the middle of it all, hidden at the base of the girders, two words: SITE B.

Alec looks to Chloe.

ALEC

What do you know about this bridge?

CHLOE

(shrugs)

It's on the site of Edward's family's old shipyards, he's building it so he can build flats either side of the Tyne, revive the area, beyond that--

ALEC

A perfect hiding place, then.

The four of them exchange glances, knowing that this is it. "Running up that Hill" by Icon and the Black Roses kicks in on the soundtrack and we

CUT TO:

EXT. BANKS OF THE TYNE -- NIGHT

The moonlight reflected in the water of the river. A black shape detaches itself from the bank. A BOAT. Jackson driving with Alec, Chloe and Boone in the back. Tooled up for battle.

It's dark and eerie, the old cranes and shipbuilding areas either side of the river looking seriously creepy in the dimness. Chloe looks up at Alec's face, grim and determined, entirely focused on the job. Then back at the river. Give it a few moments before--

(CONTINUED)

CONTINUED:

Alec looks at Jackson, who nods.

TIME CUT: Jackson hits a detonator. The DOORS EXPLODE INWARD, revealing a dark corridor beyond.

Alec gives them a look: let's go. They all head inside.

INT. SITE B - ENTRANCE -- NIGHT

They walk into the room beyond, which contains only a set of stairs, leading upwards. Deeper into the complex.

INT. SITE B - MAIN FLOOR -- NIGHT

The four of them emerge inside, torches cutting through the darkness.

ALEC

Alright, spread out.

INT. SITE B - CONTROL ROOM -- NIGHT

Jackson and Boone enter, finding a huge bank of computers, all working away without operators. Jackson nods in approval.

Boone spots something OS. His expression darkens.

BOONE

Jackson.

JACKSON

What?

(crosses to him)

What is it, what...

Then he sees it too ... and his face falls.

INT. SITE B - MAIN FLOOR -- NIGHT

Alec and Chloe, as before. A nearby WINDOW catches their eye. Alec walks over. Chloe follows him.

ON ALEC as we see the horror and the fury in his face at whatever he's seeing beyond.

EXT. JETTY -- NIGHT

A second boat docks, carrying Vargas. He gets out, makes his way across to where a GANG OF THUGS are waiting for him.

VARGAS

What's happening?

(CONTINUED)

CONTINUED:

THUG 1

Security cameras went down about
five minutes ago. And check this
out.

He points to the doors, blown off their hinges.

VARGAS

He's here. The Knight.

INT. SITE B - MAIN FLOOR -- NIGHT

Alec and Chloe are still staring out of the balcony window,
horrified.

CHLOE

God...

Give it a moment ... let it build up ... and then we
finally reveal what it is they're looking at.

Spread out before them is a huge ward, but the cubicles
are all made of clear plastic, the doors locked. Like
CAGES.

And inside -- PEOPLE. Their bodies GROTESQUELY DISTORTED,
hooked up to DRIPS and CHEMICAL LINES. The technology is
a mis-mash, some ultra modern, some positively medieval.
It's a truly horrific sight.

INT. SITE B - STAIRWAY -- NIGHT

Vargas and his thugs make their way up the stairs.
Vargas's eye catches a FIRE POINT. He SMASHES the glass
open and removes a FIRE AXE.

INT. SITE B - MAIN FLOOR -- NIGHT

As before, Alec and Chloe staring through the glass.
It's a nightmarish scene, and we know that if we could
hear these people, they'd be screaming.

A radio buzzes:

JACKSON (O.S.)

Al, you see this?

ALEC

(grim)

I see it.

CHLOE

What is it? What are they doing?

(CONTINUED)

CONTINUED:

ALEC

(dark)
Experiments. These people are
lab rats.

He looks at the suffering people in sympathy, anger just
beneath the surface:

ALEC (CONT'D)

We've seen vampires do this before.
A hospital gets a patient with no
family, no-one who'll miss them
... they're knocked out in their
beds and end up here. Lab rats
for whatever fad the vampires
have got at the moment. Poisons,
blood research, bio-weapons...
(angry beat)
These people don't deserve this.
We need to--

His eyes FLASH WHITE and his head comes up, as though
he's heard something.

CHLOE

What is it?

He ignores her, heading for a nearby door. Chloe follows.

INT. SITE B - ALCOVE -- NIGHT

Alec walks into the alcove, revealing a small room, packed
to the rafters with machinery. And he stops dead.
Horrorified.

ALEC

No...

REVERSE ANGLE to reveal a MAN, lying on a bench, strapped
down by heavy leather restraints. He's wired into the
machines, connected by endless cables and tubes.

Chloe enters and stops short at the sight.

CHLOE

My god..

Alec starts forward, rushing towards the man:

ALEC

West? West?!

And we finally reveal the man's face as Alec approaches:
PAUL WEST (30s, American, muscular, rugged). He's weak,
ashen, looking like he's very close to death.

(CONTINUED)

CONTINUED:

ALEC (CONT'D)

West! Jesus...

He starts cutting him out of the machinery. Chloe rushes over to help him.

CHLOE

Who is he?

Alec ignores her, continues cutting the straps. West's eyes flutter open. He spots Alec, focuses on him with some difficulty.

JACKSON (O.S.)

Al?

Jackson and Boone enter, stop short:

JACKSON (CONT'D)

Oh man...

Alec leans down to talk to West.

WEST

(weak)
Alec?

ALEC

Yeah, it's me.

Chloe looks at Jackson.

CHLOE

Who is he?

JACKSON

Paul West. He's a Knight.

CHLOE

A Knight?! How can someone do something like this to--?

BOONE

(dark)
They shouldn't be able to.

Alec is still pulling West out of the machinery.

ALEC

Hang tight mate, I'm going to get you out of here--

West's hand comes up fast. He grabs Alec's arm:

WEST

Madrid ... we were grabbed, Cassidy and me--

(CONTINUED)

CONTINUED:

ALEC
By Vargas. We know.
(beat)
I was too late.

WEST
Cassidy...

ALEC
We don't know where she is, we're
still looking for her...

West is fighting to stay conscious, every word seems to cost him:

WEST
She's ... she's been taken ...
Venice ... Nasir...

ALEC
(sharp)
Nasir?

Alec keeps removing the tubes and wires. Chloe looks around at the machines.

BOONE
(abject disgust)
This ... monstrosity ... it's
draining off his energy, his Knight
power. That's how they could
keep him here. And it's sick.

Alec removes the last of the restraints, helps West into a sitting position.

WEST
Alec, get out of here. While you
still can.

ALEC
We're all getting out of here--

WEST
I'm not leaving this place.
(beat)
Not in that sense, anyway.

It takes a moment for Alec to register West's intent.

ALEC
No, no way--

WEST
It's my time.

(CONTINUED)

CONTINUED:

WHITE LIGHT BUILDS for just a second around West's hands, vanishing a moment later. Alec looks into West's eyes, sees the determination there.

ALEC

No it isn't. You'll heal.

WEST

Not properly. Not after what they've done to me.

A long pause while Alec deals with this.

WEST (CONT'D)

Knights never really die, Alec, you know that. At least this way ... I can use what's left of me to do some good. Put these people out of their misery.

Alec still won't budge - not wanting to accept this. West realises.

WEST (CONT'D)

Alec. Please. I want this.

(beat)

Just promise me you'll find Cassidy. Promise me that.

A long beat before:

ALEC

...I promise.

Alec's eyes suddenly flash white. He looks around:

ALEC (CONT'D)

Someone's coming.

Jackson, Boone and Chloe all share a look. This is it.

INT. SITE B - MAIN FLOOR -- NIGHT

Vargas and his men enter the room, looking around.

VARGAS

Spread out. They're in here somewhere, find them. And when you do--

That's as far as he gets. There's an inarticulate YELL OF RAGE and Alec appears out of nowhere, eyes flashing white, white energy pouring from his palms--!

Vargas never gets time to react. Alec tackles him, straight towards the back wall, which SMASHES down behind them--!

EXT. JETTY -- NIGHT

The wall EXPLODES OUTWARDS. Alec and Vargas SMASH into the jetty as DEBRIS RAINS DOWN all around them.

INT. SITE B - MAIN FLOOR -- NIGHT

Jackson, Boone and Chloe take cover as bullets rain out. Jackson jumps up, takes a shot, misses, drops down amid a HAIL OF BULLETS--

EXT. JETTY -- NIGHT

Vargas reaches into his pocket, pulls a grenade:

ALEC
Have an original thought for once,
why don't you?!

And Alec gestures - the grenade is ripped out of Vargas's hand and goes SAILING out over the river, exploding harmlessly in the waters.

Before Vargas can react Alec is on him again. Vargas whirls, SLASHING with the fire axe, sending Alec backwards. Vargas uses the distraction to leap onto the boat and fire the engine, speeding off down the Tyne.

Alec leaps onto his own waiting boat - he guns the engine and shoots off in hot pursuit of Vargas--

INT. SITE B - MAIN FLOOR -- NIGHT

The firefight continues, and Jackson can't get a shot.

CHLOE
JACKSON!

Jackson looks - Chloe's looking hard at him, her meaning clear. Jackson lobs a gun to her:

JACKSON
Head or heart!

She grabs it, whirls, opens fire. A nearby vampire takes the hit, right in the forehead. He HOWLS before dropping in front of us.

JACKSON (CONT'D)
Great shot!

Chloe grins before getting back to it.

EXT. RIVER TYNE -- NIGHT

Vargas guns his boat, looks back to see Alec right behind, gaining on him.

(CONTINUED)

CONTINUED:

He reaches down, grabs a MACHINE GUN, then turns and opens fire right at Alec!

CUT TO Alec's boat, where Alec sees the shots coming in. He raises his hand and his EYES FLASH WHITE - and the bullets suddenly CHANGE COURSE and hit the water of the river!

VARGAS looks back in horror, realising Alec means business. He opens fire again.

INT. SITE B - MAIN FLOOR -- NIGHT

The fight continues. Jackson and Chloe return fire:

BOONE

Cover me!

He jumps upright, grabs hold of one of the vampire's arms, YANKING the gun upwards.

The vampire SNARLS - and Boone SNARLS back, baring VAMPIRE TEETH:

BOONE (CONT'D)

(to the vampire)

May God forgive me.

And in seconds Boone is on him, his teeth going into the vampire's throat! BLOOD FOUNTAINS as the vampire goes down dead!

EXT. RIVER TYNE -- NIGHT

Alec guns the engine of his boat, screaming right up behind

VARGAS'S BOAT

where Vargas looks back and sees Alec gaining on him. A horrible moment when he realises what Alec's going to do...

VARGAS

No no no--!

CRUNCH! As Alec's boat RAMS RIGHT INTO THE BACK of Vargas's--

And Alec LAUNCHES himself forwards, landing catlike on top of Vargas. They go at it hand to hand, up close and personal, Vargas trying to use the fire axe but having no room to swing it.

Alec grabs the axe, YANKS Vargas forward - their faces are inches apart:

(CONTINUED)

CONTINUED:

VARGAS (CONT'D)

Why won't you die?

Alec SMASHES his forehead into Vargas' face! Vargas hits the deck, still holding the axe. He swings it, Alec JUMPING BACK to avoid a blow to the foot.

Vargas clambers to his feet, bring the axe up for a decapitating swing! Alec gestures - and the axe is YANKED from Vargas's hand and goes flying into the river.

And Vargas suddenly looks horrified as Alec steps forward. A cold look on his face. His hand extends, his eyes FLASH WHITE and Vargas is YANKED UPWARDS by an invisible force, suspended over the river.

ALEC

Paul West says hello, you bastard!

And WHITE ENERGY explodes from his hand--

Vargas HOWLS in pain as the energy encompasses his whole body. Give it a moment. And then Vargas' body EXPLODES in WHITE LIGHT! The few remaining ashes scattering harmlessly into the water of the Tyne.

The white light vanishes from Alec's eyes. For a moment he just stands there, looking at the dark water where Vargas disappeared. A look of grim satisfaction.

And then he KEELS OVER, hitting the deck of the boat. Looking completely drained, suddenly infinitely tired.

INT. SITE B - MAIN FLOOR -- NIGHT

The last of the vampires moans in pain on the ground. Jackson marches over him, shotgun in hand; without a second thought he FIRES, blowing the vampire's head off. He looks over to where Chloe is working one of the computers.

JACKSON

We need to go.

Suddenly on one screen -- BEEP!

JACKSON (CONT'D)

What's that?

CHLOE

(reading screen)

Another entrance has been used.

(looks to Jackson)

Edward's boys must be coming.

Jackson turns, looks over to where Boone is stood. Half his face is splattered with blood. His hands are grasped around his rosary beads, praying at speed.

(CONTINUED)

CONTINUED:

JACKSON

Boone.

Boone opens his eyes, look up at Jackson. And for just a second we see a hint of the feral bloodlust in Boone's eyes. It vanishes after a moment, but it's enough to make Jackson recoil.

BOONE

What?

JACKSON

We gotta go, man.

BOONE

One last thing to do.

He turns and marches back toward the alcove. Jackson just looks bewildered.

JACKSON

What part of 'we gotta go' don't you people understand?!

INT. SITE B - ALCOVE -- NIGHT

Boone enters to find West removing the last of the wires from his body. He's kneeling on the floor; wrecked, in a bad way, but strong enough to do this. He looks up at the sight of Boone.

BOONE

Rest easy, Paul. We're almost done.

WEST

Just make sure you find Cassidy. Tell her ... tell her I love her.

BOONE

I will.

(squats down)

I'll pray for you. And kick some serious arse in your name.

WEST

You're a gentleman.

Boone nods, about to stand.

WEST (CONT'D)

John Henry?

Boone looks back ... and West leans forward and whispers something into his ear. We don't hear what's said, but from Boone's reaction, we can tell it's seriously important.

(CONTINUED)

CONTINUED:

Leaving only the smoking ruins behind.

Chloe turns to Alec, sees the white light in his eyes.
It fades out after a moment.

CHLOE

Alec...?

ALEC

(nods)

He's gone.

(beat)

But he'll be back. Someday.

Boone crosses himself and begins to pray. Chloe wonders what Alec meant. The four of them watch the smoking ruins for a long moment.

INT. EDWARD'S BEDROOM -- NIGHT

A ringing phone. Edward reaches out of bed, to the bedside table and grabs it, fully alert:

EDWARD

(answers, crisp)

Maitland.

He listens to the message, his expression darkening as it unfolds. Beside him in bed, Paige sits up, realising this is bad.

EDWARD (CONT'D)

(into phone)

I see. Thank you.

He hangs up. Paige sees the look on his face.

EDWARD (CONT'D)

...Site B is gone.

And from the look they share we know this is devastating news.

INT. HOSPITAL ROOM -- DAY

Chloe enters, finding Rufus awake, lying flat in the bed talking to a doctor. Rufus looks up at the new arrival.

RUFUS

Thanks doc.

The doctor nods and leaves. A long pause.

RUFUS (CONT'D)

They've told you, haven't they?

(CONTINUED)

CONTINUED:

CHLOE

You're alive. That's the important thing.

She takes a seat beside him.

CHLOE (CONT'D)

And this type of thing doesn't have to be permanent. You're a tough man. You'll walk again.

RUFUS

(not convinced)
Yeah, well...

He looks the other way. Hold on Chloe for a moment as she builds up to:

CHLOE

Rufus, I've got to tell you something.

EXT. HOSPITAL -- DAY

Alec, Jackson and Boone are stood by the Land Rover, deep in conversation.

BOONE

This is going to rub a few people up the wrong way, Alec, you know that.

ALEC

Bugger that. Kennedy authorised it so they'll have to lump it. When Chloe asked to join us--

JACKSON

She asked?

ALEC

After what happened, she wants Edward sorted as much as we do. As much as Kennedy does.

JACKSON

Not sure I like it, Sixteen following us everywhere.

ALEC

Not talking to Sixteen caused this situation in the first place, Jack.

(looks him in the eye)

We have to trust each other. Right?

(CONTINUED)

CONTINUED:

Jackson looks sideways at Boone, then nods, conceding.

JACKSON
You're learning.

ALEC
I wouldn't go that far.

They look up as Chloe approaches. She's got a bag slung over her shoulder.

CHLOE
Hey guys.

ALEC
Is Rufus okay?

CHLOE
(nods)
He will be.
(beat)
So, where now?

ALEC
We go after Cassidy. West told us she was in Venice. That gives us a place to start. And then ... we need to see just what Edward's up to. How big this thing really is.

CHLOE
I think I know someone who can help us.
(beat)
Well come on then.

Alec smiles at the look of determination. The four of them get into the car and drive off.

INT. MAITLAND WING - EDWARD'S OFFICE -- DAY

Edward's working on a computer; he's watching CCTV from the hospital. He hits a button, freezing the image. Enhances it. And he sees it.

Chloe's face.

EDWARD
Well well well...

BLACK OUT:

WALKER

STARRING

JONATHAN RHYS MEYERS

MIRANDA RAISSON

LEONARD ROBERTS

AND
PHILIP GLENISTER

GUEST STARRING

SANTIAGO CABRERA

COLIN SALMON

RUPERT PENRY-JONES

ROSE BYRNE

AND KARL URBAN

CREATED BY
ADAM SCOTT

DEVELOPED BY
ADAM SCOTT & A.J. BLACK

CO-PRODUCER
CHRIS HAIGH

CO-PRODUCER
IAN AUSTIN

PRODUCED BY
LEE A. CHRIMES

EXECUTIVE PRODUCER
A.J. BLACK

EXECUTIVE PRODUCER
ADAM SCOTT

BACK ROOM
PRODUCTIONS



COMING SOON...

FROM THE PRODUCERS OF
WALKER
AND THE D.S.R

FADE IN:

EXT. FIELD - DAWN

A beautiful wheat field, crops blowing in a light wind as the morning Sun breaks - casting a glow across the vista. CRANE DOWN and PUSH IN toward a MAN in the near distance, facing away from us, as he kneels and prays.

MAX (V.O.)

My name is Max... Max Reischer.

We continue pushing in on who we now know to be MAX REISCHER, still praying with his back to us.

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

For a long time, I have been a servant of God. Part of a group known for centuries... as the Schism.

We CRANE DOWN until we're level with the wheat field, pushing through the crops softly toward Max.

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

For almost two hundred years, I have answered this calling. Now, however... everything is changing.

We're almost on top of Max now, seeing him hunched over slightly as he continues his prayer.

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

The Schism as I knew it for so long is gone. Order has been thrown into chaos.

(beat)

And at the heart of it all, I lie. Me, my loyal comrades Jun and Emeka, and the ideals of the Schism. What it was. What we wish it to be.

Reaching the back of Max, we begin to PAN AROUND him slowly.

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

I fear, though... a fear that grows stronger in my heart every day, that none of it is enough.

(beat)

I fear... we are fighting a battle we can never win.

And we finally reveal Max from the front - old, craggy-faced, white-haired, but a calm and wise presence.

FADE TO BLACK.

PREPARE...

FADE IN:

'Mein Herz Brennt' by Rammstein kicks in:

-- EMEKA, in the middle of a forest, throws an axe toward something leaping at him!

CUT TO:

-- JUN XIAO leaps from a rooftop in a massive jump, bullets flying in all around her!

CUT TO:

-- SYLAN AL-BATAR drops down into a warehouse, draws his sword and decapitates the man before him!

CUT TO:

-- RACHEL TYLER, screaming as a vampire leaps toward her in bloodthirsty fashion!

CUT TO:

-- DAMIAN DRAKE aiming an old WW2 revolver right at us before he fires with a BANG!

CUT TO BLACK:

FOR THE YEAR...

FADE IN:

-- A pack of bloodthirsty BLACK DOGS charge toward Max, Jun and Emeka!

CUT TO:

-- An advanced scientific laboratory BURNING TO THE GROUND as scientists scream in horror!

CUT TO:

-- A group of tooled up THIEVES storm the inside of what looks like a Russian MUSEUM!

CUT TO:

-- A black government HELICOPTER flies toward a gigantic secret facility in a desert!

CUT TO:

-- A massive TIDAL WAVE careers toward a CARGO SHIP, tipping it up as people scream!

CUT TO BLACK:

OF THE DRAGON...

FADE IN:

-- SYLAN charges through a base in SLOW-MOTION, hacking and slashing at men in every direction!

CUT TO:

-- EMEKA hovers over the body of someone, rocking and praying with rosary beads.

CUT TO:

-- RACHEL looks terrified as CHINESE MEN throw her into a dark and dingy cell!

CUT TO:

-- MAX, a look of absolute devastation on his face, collapses to his knees in a room filled with dead bodies!

CUT TO:

-- A determined JUN, ascending the top of a white MOUNTAIN streaked by thunder and lightning.

MALE VOICE (V.O.)
The Dragon King... will rise...

The music FADES OUT as we slowly hear a ROAR...

...the ROAR of a DRAGON that rumbles in the distance as we...

FADE TO BLACK.

SCHISM

BLACK DRAGON

A FIVE-DAY EVENT
SEPTEMBER 28 -
OCTOBER 2