



BLACK SCREEN

Venice, Italy

FADE IN:

EXT. VENICE SKYLINE -- EVENING

Our first look at the city: ancient buildings, canals and waterways reflecting the light of the setting sun.

Magic hour.

EXT. CANAL -- EVENING

An intersection between several tall buildings, the canal running through them. Off to one side, in a gap between the houses, we see a small alleyway. MOVEMENT WITHIN.

CLOSER IN we see the SHAPE OF A MAN, lurking in the shadows.

There's just about enough light to make out some of his features: Asian, late twenties, in a crisp suit and glasses. Looking something like an accountant, until you see the eyes. The murderous edge there.

This is AMEK NASIR. And he's looking down at

THE CANAL

where a GONDOLA is floating past, moving under the command of a local. In the back we see a YOUNG COUPLE in their early twenties: MATT (fair haired, rugby player build) and GILLIAN (dark haired, slightly bookish).

ON NASIR

as he watches them intently.

EXT. GONDOLA -- EVENING

Making it's way down the canal. Matt pours two glasses of champagne, hands one to Gillian. Sees the grin in her eyes.

MATT

What?

GILLIAN

You're such a goof.

Matt gives her a look of mock injured pride.

(CONTINUED)

CONTINUED:

MATT

Pardon me, thought you were the one who said we should be a little more romantic.

GILLIAN

So you have to go one step beyond, as always. Madness would be proud.

MATT

Why, are you saying you want to go home?

GILLIAN

(smiles)

What do you think?

MATT

Then in that case...
(raises his glass)
To a fantastic holiday.

GILLIAN

I'll drink to that.

They clink glasses and Matt takes a sip. Gillian's about to do the same - but then she spots something floating in the bottom of the glass.

A RING.

Her jaw drops in amazement. Matt spots it.

MATT

Oh, I'm sorry, here, let me get that for you...

He takes the glass, fishes the ring out of the champagne. Gillian's speechless.

MATT (CONT'D)

You're going to make me say it, aren't you?

And Gillian's practically in tears here.

GILLIAN

Yes.

MATT

Yes I have to say it?

GILLIAN

Yes, I will.

And Matt's face is split by a huge grin as he folds Gillian into a gigantic bear hug.

(CONTINUED)

CONTINUED:

ON NASIR

as he watches the unfolding scene, his expression blank. Closer in, we see there's something odd about his eyes.

TINY RED SPARKS OF LIGHT are dancing within the pupils.

EXT. JETTY -- EVENING

Darkness has almost fallen as the boat pulls to a halt. Matt gets out first, helps Gillian out of the gondola. They make their way back towards the streets.

Then Gillian hears something. A MOANING from OS.

GILLIAN
You hear that?

MATT
What? What is it?

Gillian looks around. Spots a figure crouched on the ground in the alley, arms wrapped around his body, moaning in pain.

GILLIAN
(calling out)
Excuse me?

She heads towards him. Matt rolls his eyes slightly and follows her.

EXT. ALLEY -- EVENING

Gillian approaches the figure.

GILLIAN
Excuse me?

TILT DOWN to reveal the figure: Nasir.

NASIR
Pain...

GILLIAN
Are you hurt?

NASIR
So ... much ... so much pain...

Gillian approaches. Matt hangs back at the top of the alley.

MATT
Gillian--

(CONTINUED)

CONTINUED:

GILLIAN
He's hurt, Matt, for god's sake!

She squats down beside him.

GILLIAN (CONT'D)
It's okay, I'm a nurse, I'm going
to help. Where does it hurt?
(no answer)
Where does--

And suddenly Nasir's hand GRABS her arm, HARD. Gillian
looks up, right into his eyes--

And she RECOILS when she sees the red spots there!

NASIR
(throaty growl)
Pain...

And suddenly his hand starts to CHANGE SHAPE, becoming
bigger, knobbly, deformed, like a CLAW! Blood trickles
from her arm.

Gillian SCREAMS!

CUT TO THE WALL

nearby, illuminated by a nearby street light. And we see
Nasir's shadow CHANGE SHAPE, becoming HUGE, BESTIAL!

And Gillian SCREAMS as BLOOD SPLATTERS on the wall--

ON MATT

as he watches in horror:

MATT
Gillian!

ON THE WALL

the creature that was Nasir changes direction, looks at
Matt!

CREATURE P.O.V.

as it RUSHES in on Matt--

MATT (CONT'D)
No, NO...

He SCREAMS. And as BLOOD SPLATTERS across the scene we

FADE OUT:

JONATHAN RHYS MEYERS

MIRANDA RAISON

LEONARD ROBERTS

AND PHILIP GLENISTER

WALKER

“SANCTUARY”
BY ADAM SCOTT

with

RUPERT PENRY-JONES

ALLISON DOODY

ROSE BYRNE

GUEST STARRING

ASHLEY SCOTT

JIMI MISTRY

JEFF RAWLE

BLACK SCREEN

Newcastle, England

FADE IN:

EXT. ANGEL OF THE NORTH -- NIGHT

The famous landmark, lit up at night. We PAN UP to reveal the lights of the city beyond.

EXT. NEWCASTLE STREETS -- NIGHT

As a familiar BLACK LAND ROVER drives past camera and out of the city at speed.

JACKSON (prelap)
So how far is this place?

INT. LAND ROVER -- NIGHT

Where we find ALEC WALKER driving, with CHLOE PARKER in the passenger seat. JACKSON BYERS and JOHN HENRY BOONE sit in the back.

CHLOE
(to Alec)
Turn left up here.
(looking back at
Jackson)
Not far.

JACKSON
Got any intention of tellin' us
where we're going?

CHLOE
Not really, no.

Boone lets out a low chuckle, which immediately gets on Jackson's nerves.

Chloe glances sideways at Alec, sees just the faintest glimmer of a smile in the corner of his eyes.

EXT. SIDE STREET -- NIGHT

The car stops at the bottom of a deserted alley somewhere in the town centre. The doors open and the four of them get out, Jackson throwing his eye critically around the deserted place.

JACKSON
Nice.

(CONTINUED)

CONTINUED:

BOONE

Now now Jackson, anyone would think you were bring deliberately obtuse.

JACKSON

(annoyed)
Alright, look--

ALEC

Jack - knock it off.

Jackson shuts up, but he doesn't look happy.

UNDER THIS Chloe has made her way to a small door, half hidden behind a recess. She knocks three times in a precise rhythm, and a moment later the door CREAKS open, revealing darkness beyond.

CHLOE

Come on.

She heads inside. Alec fires a look back at Jackson and Boone before the three of them follow her.

INT. THE CORE -- NIGHT

A pair of lift doors open and Alec, Chloe, Boone and Jackson all step off.

CHLOE

Welcome to the Core.

Jackson looks around and grins.

JACKSON

Now that's what I'm talkin' about.

REVERSE ANGLE

to reveal the energised, bunker-type base beyond. The place is clearly on full alert, staffed and everyone hard at work.

Chloe grins at the others. Alec shrugs.

ALEC

Not bad.

CHLOE

This way.

She leads them down the steps into the heart of the place.

Alec casts his eye over the place, noting the big map of the world, a billboard full of information and the faces of informants.

(CONTINUED)

CONTINUED:

At the centre of it all: a big picture of EDWARD MAITLAND.

ALEC

This can't have been put together overnight.

CHLOE

It wasn't. This place was MI-16's old Newcastle section house, up until a few years ago and we were hit with the inevitable budget cutbacks. Since then it's been running on a skeleton staff until--

EVE (O.S.)

Until we found out just how far up the vampire social calendar our friend Edward Maitland had managed to climb.

They all look up at the sight of the new arrival. EVE CARNAHAN: forties, blonde and professionally dressed with the hint of an Irish accent. An aura of command about her.

EVE (CONT'D)

And that's when Sixteen decided to throw some serious resources at this place. Not going to introduce us, Chloe?

CHLOE

Oh, yeah, right, sorry. This is Eve Carnahan, Newcastle's section chief. This is Jackson Byers, John Henry Boone, and Alec Walker.

Eve's eyes are drawn straight to Alec. She extends a hand.

EVE

Ah, so you're the famous Alec Walker we've all heard so much about. I'm honoured.

Alec shakes the proffered hand.

ALEC

A pleasure, Miss Carnahan. Although if I qualify as famous then I must be doing something wrong.

EVE

(smiles)
I meant it in a good way.

(CONTINUED)

CONTINUED:

ALEC

I didn't.

Which puts Eve right on the back foot, not sure how to take that. Boone steps into the breach.

BOONE

Has there been any news about Cassidy?

EVE

Yes, there has.

(looks at Alec)

And I don't think you're going to like it.

Alec's face remains impassive.

INT. THE CORE - BRIEFING ROOM -- NIGHT

Close on a monitor, showing a CCTV shot (grainy and slightly out of focus) of a familiar face.

EVE (O.S.)

Amek Nasir.

GENERAL P.O.V.

revealing Alec, Chloe, Jackson and Boone sat around the conference table. Eve sits at the head, keeping everyone's attention focused on the big wall-mounted monitor.

EVE (CONT'D)

This shot was taken in Venice five days ago.

ALEC

It's him alright. And that ties in with what Paul West told us.

EVE

(looking at Alec)

Do I take it you and Nasir know each other?

ALEC

(dark)

Well he's not exactly a member of my Bridge club or anything, but yes, we've met.

(long beat)

He's a Ghoul.

A dark look between Jackson and Alec, and Boone looks disgusted. Chloe looks confused.

(CONTINUED)

CONTINUED:

CHLOE

A what?

JACKSON

(grins)

Supernatural world's not as simple as you thought it was.

ALEC

That was Jackson Byers saying words. Boone?

BOONE

A Ghoul's what happens when a vampire tries to turn someone and it goes bad.

(very grim)

Which is a lot of the time. A Ghoul's just a normal person, but with a monster inside.

CHLOE

Like a werewolf?

BOONE

(shakes his head)

With a werewolf the person's still got some measure of control, they can train themselves to handle it. When a Ghoul gets out, the person's got no control over it. The monster takes over.

ALEC

It's what makes Nasir dangerous. Most Ghouls lead secluded lives, stay off the radar to protect people, but Nasir ... he's different. He enjoys it.

Chloe gives what looks like an involuntary shudder.

CHLOE

Nice.

ALEC

(turns back to Eve)

What does Sixteen have on him?

EVE

(shrugs)

Just what you've said, plus his rep. He's into people smuggling.

ALEC

Which again ties into West's story.

(MORE)

(CONTINUED)

CONTINUED:

ALEC (CONT'D)

(beat)
 Nasir's got Cassidy. Which means
 we have to go to Venice and get
 her back.

EVE

If your friend West was correct.

All eyes turn to Eve.

ALEC

Excuse me?

Jackson throws a sideways grin at Boone.

JACKSON

Damn...

EVE

(ignoring that)
 As I understand it, when you found
 Mr West he wasn't exactly in the
 best of conditions.

ALEC

That's one way of putting it.

EVE

And yet you're absolutely convinced
 he's right?

ALEC

Yes. I am. Problem with that?

EVE

Several. As a minimum, though, a
 little corroboration would be
 helpful.

A tense moment. The two of them just regard each other.
 Then Alec nods.

ALEC

Fine. I know someone I can check
 it with.

EVE

Who?

ALEC

Guy in Liverpool.

Jackson nods, understanding.

JACKSON

Toolbox.

(CONTINUED)

CONTINUED:

ALEC

Precisely.

He gets to his feet and regards Eve again.

ALEC (CONT'D)

Okay, Miss Carnahan. I'll get your verification. But if he confirms what West told me, then I'm going straight out to Venice to find Cassidy and bring her back. Unless you've got an objection?

A mysterious smile from Eve.

EVE

Oh, this is your mission, that was agreed with Kennedy in the first place. We're here to help you, Alec. Don't forget, we're on your side.

From the look on Alec's face he doesn't appear convinced.

INT. THE CORE -- NIGHT

Chloe's putting her pistol back together. She's about to head off when she looks up to see Eve approaching.

EVE

Long time no see, hmm?

CHLOE

Certainly been a while.

EVE

I talked to Rufus before I got here.

A moment as Chloe reacts to this.

CHLOE

How's he doing?

EVE

Better. Getting there.

(beat)

He's worried about you.

CHLOE

I can handle itself.

EVE

I know that, and so does he. You're not the one he's worried about.

(CONTINUED)

CONTINUED:

She looks up across the scene. Chloe turns her head, sees Alec, Jackson and Boone stood talking in a huddle by the stairs.

CHLOE

He doesn't have to be worried.
Alec's a good man.

EVE

He's a Knight. That doesn't
exactly make him a man.
(glances at Boone)
As for the company he's keeping--

CHLOE

He's keeping company with me. I
know what I'm getting myself into.
I'll be fine.

EVE

(lowers her voice)
Just remember what you're doing
on this mission. And what your
role is.

Chloe gives her a look approaching defiance.

CHLOE

I hadn't forgotten.

EVE

Then there's no problem. Is there?

An awkward pause, broken by:

ALEC (O.S.)

Chloe.

Chloe and Eve both look up as Alec approaches.

ALEC (CONT'D)

Ready to roll?

CHLOE

Think so.

ALEC

Well then.

He turns and walks off. With one final shared look between Chloe and Eve, Chloe follows him.

CUT TO:

BLACK SCREEN

Liverpool, England

(CONTINUED)

CONTINUED:

FADE IN:

EXT. CAR SHOWROOM -- NIGHT

A big, posh car showroom. Bentleys, Rolls Royce, Aston Martins and Jaguars in all directions.

INT. CAR SHOWROOM - OFFICE -- NIGHT

Finding TOOLBOX sat behind his desk. He's in his forties, slightly tubby, balding, doing paperwork. Roxy Music's "Avalon" on the radio in the background.

Then, from O.S. - the BLARING of a CAR ALARM. Toolbox looks up, worried.

He starts up, heads for the door.

INT. CAR SHOWROOM -- NIGHT

Toolbox enters, and FREEZES at the sight of something:

ALEC (O.S.)
Evening Toolbox.

WHIP PAN OVER to reveal Alec causally leaning on the bonnet of a Porsche 9-11, the source of the blaring alarm.

TOOLBOX
Alec?

ALEC
Oh, sorry, let me get that for you.

He stands up. His eyes FLASH WHITE for just a second, then the alarm cuts out.

ALEC (CONT'D)
Better?

Toolbox looks really worried.

TOOLBOX
Listen, Alec, whatever it is, I can't help you--

ALEC
A touch negative, no?

TOOLBOX
I can't help you. Now I'm going to have to insist you get out of here or else I'll--

Alec's eyes FLASH again. Every car alarm in the place suddenly STARTS BLARING.

(CONTINUED)

CONTINUED:

Toolbox jumps in fright as he sees the determined look on Alec's face.

Alec lets it go on for a few long moments before his eyes FLASH again and the noise CUTS OUT.

ALEC

Let's get something straight, Toolbox. I don't like unexpected things happening to good people. And I certainly don't like it when people think it's cool to try things on with Knights, or the people who work with them. Times like this the scum seems to think it can get away with anything, so we need to prove the opposite.

He's stalking slowly forward, towards Toolbox, who's frozen in his tracks, not daring to move out of sheer terror.

ALEC (CONT'D)

So I want to know about Ghouls. I know you're the person to ask about them. One in particular, Amek Nasir.

TOOLBOX

Alec--

ALEC

Ah, so you've heard the name? That'll save me some time. You've done well for yourself here - thanks in no small part to my looking the other way a few times, I might add. Tell me what I need to know and ... well, that bit's easy - it's what'll happen if you don't help me that you won't like. Comprende?

Toolbox nods, scared out of his wits.

ALEC (CONT'D)

Good. Now where's Nasir?

TOOLBOX

No idea.

ALEC

You're lying.

TOOLBOX

Alec, please, if Nasir finds out I've helped you--

(CONTINUED)

CONTINUED:

ALEC
 (using the Voice)
Where?!

And Toolbox falls over in terror--

TOOLBOX
Venice! I swear, he's in Venice,
 I wouldn't lie to you I swear I
 wouldn't please just don't--

ALEC
 (friendly)
 Ah, good, glad we got that settled.

He steps forward - Toolbox flinches back - but Alec reaches down and offers a hand. Toolbox looks more shocked than if Alec had shouted at him.

ALEC (CONT'D)
 Stop being a pillock.

He helps Toolbox to his feet.

ALEC (CONT'D)
 Pleasure doing business with you.

Toolbox looks scared out of his wits.

EXT. CAR SHOWROOM -- NIGHT

Alec's Land Rover is parked on the other side of the road.

INT. LAND ROVER -- NIGHT

Chloe, Boone and Jackson sat inside. Chloe regards the showroom with a slight smile.

CHLOE
 So why do they call him Toolbox?

BOONE
 Nobody knows. One of those things
 that's lost to the mysteries of
 time.

Across the road, all the car alarms start BLARING again. Chloe glances at Jackson, who shrugs.

JACKSON
 Don't worry, it's just Alec.

CHLOE
 So now Knights have the ancient
 mystical power to muck about with
 car alarms?

(CONTINUED)

CONTINUED:

JACKSON
He can do things with electricity.
(off her look)
It's ... complicated.

BOONE
Comes in useful when the microwave
packs in.

JACKSON
(not looking at
him)
Like you'd know. Or care.

BOONE
(amused)
Ow.

The blaring cuts out. Chloe looks across the road, sees Alec emerging from the door of the showroom. An intrigued look from Chloe.

The door opens and Alec climbs into the car.

ALEC
Got it.

JACKSON
And setting the alarms off that
last time was...?

ALEC
Always go out on a high.

He hands Jackson a piece of paper.

ALEC (CONT'D)
Toolbox confirmed it, Nasir's in
Venice. When we get there, that's
the person we need to find, he'll
point us in the right direction.

Chloe leans over to read the name on the paper in Jackson's hand.

CHLOE
(to herself)
Gianni Feore...

ALEC
(to Boone)
And we might need your help with
that. He's one of yours.

BOONE
Always happy to help, you know
that.

(CONTINUED)

CONTINUED:

ALEC
That's the answer I was hoping
for. Jack?

Jackson starts the car.

EXT. CAR SHOWROOM -- NIGHT

The Land Rover drives off into the night.

CUT TO:

EXT. VENICE -- DAY

AERIAL SHOT, sweeping across the city to give us a proper
look at the place in daylight. And it's every bit as
stunning as you'd imagine

EXT. VENICE STREETS -- DAY

Where Alec, Chloe, Jackson and Boone step off a water
taxi onto the side of the canal. Alec looks around, smiles
slightly to himself. Inhales the air.

ALEC
Ah. Venice.

JACKSON
Ain't changed much since we came
though here last.

BOONE
That was the business regarding
the voodoo priest, the zombie
infestation and the banana,
correct?

ALEC
Yes. And don't bring it up again
(off Chloe's look)
That was embarrassing.

CHLOE
Right...

BOONE
So, Alec, what had you in mind
for our next move?

ALEC
We've got this contact of Toolbox's
to try, but Nasir usually can't
be bothered keeping a low profile.
(beat)
He'll have kept himself busy.

(CONTINUED)

CONTINUED:

Chloe takes one look at the grim look on Alec's face and knows exactly what he means.

EXT. ALLEY -- DAY

The same alley from the teaser, which is now cordoned off. ITALIAN POLICE are all over the place, along with forensic types, conducting a fingertip search of the area.

EXT. ROOFTOP -- DAY

Alec makes his way across the roof at a brisk clip. He stops at the edge, looks down into the alley below, giving him a good look at the crime scene.

We don't see much, but there are multiple CHALK SHAPES on the ground. The impression that this is where various body parts were recovered from.

ON ALEC

his expression very grim.

EXT. VENICE STREETS -- DAY

Jackson, Chloe and Boone stand waiting.

Chloe's the first to spot Alec approaching. Sees the dark look on his face.

CHLOE

What is it?

ALEC

Trouble.

EXT. HOSPITAL -- DAY

Venice's bustling major hospital. To establish.

INT. MORGUE RECEPTION -- DAY

The RECEPTIONIST (30s, bored) flicks absently through a magazine. She looks up to see Jackson and Boone approaching, dressed as paramedics and pushing a GURNEY.

The following dialogue is SUBTITLED FROM ITALIAN:

RECEPTIONIST

Can I help you?

JACKSON

We've come for the DeNuzio body.

RECEPTIONIST

We have nobody by that name here.

(CONTINUED)

CONTINUED:

JACKSON

*That's what our orders say. We
can't leave without him.*

RECEPTIONIST

*(getting annoyed)
I'm sorry, it's impossible.*

BOONE

*(the voice of reason)
Maybe you could check your
paperwork, you could be mistaken.*

RECEPTIONIST

There is no mistake...

UNDER THIS, Alec emerges through a side door. With the Receptionist's attention completely distracted, he slips into the building.

INT. MORGUE - AUTOPSY ROOM -- DAY

Alec enters. The place is deserted, scrubbed clinically clean.

He spots a nearby clipboard. He grabs it, begins searching through the names.

INT. MORGUE RECEPTION -- DAY

Jackson and Boone are still arguing with the Receptionist.

After a moment the side-door opens a second time to reveal Chloe. She heads off after Alec. Jackson catches sight of her out of the corner of his eye, but is able to keep the Receptionist looking right at him.

INT. MORGUE - AUTOPSY ROOM -- DAY

Alec opens a freezer, pulls out the tray within, revealing a body bag with a thin layer of frost on top of it.

He's about to open the zip when the door opens. Alec looks up to see Chloe stood there.

ALEC

How did you get in?

CHLOE

Same way you did. Is that a problem?

ALEC

Only so long as you've got a stomach for this.

(CONTINUED)

CONTINUED:

And he pulls back the zip with a grim look. Chloe approaches, looks in to see the corpse of Matt from the teaser. Or rather, what's left of it. The body has been ripped apart, and there are marks that look suspiciously like they were done with claws all over the flesh.

Chloe recoils slightly, her hand to her mouth. Alec gives her a sideways look, sympathy in his eye.

ALEC (CONT'D)

Yeah, it can do that to you. Now
if you'll excuse me...

He reaches out his hand, holds it just over the body. His eyes FLASH WHITE.

CHLOE

Alec?

But Alec doesn't answer. And we PUSH IN HARD on his face as we SLAM CUT TO:

EXT. ALLEY -- NIGHT (FLASHBACK)

QUICK SHOTS, GREY AND GRAINY. Memories...

--Nasir lying on the ground...

--Gillian approaches him...

--The hand becomes a claw...

--Matt SCREAMS IN TERROR as we

CUT BACK TO:

INT. MORGUE - AUTOPSY ROOM -- NIGHT

PULL OUT from Alec's face - the white glow vanishes and he staggers slightly, as though winded.

CHLOE

(concerned)

Alec?

Alec rights himself, taking a few deep breaths. He zips the bag up.

ALEC

We were right. It's Nasir.

He shoves the drawer back into the fridge.

CHLOE

How can you know for certain?

(CONTINUED)

CONTINUED:

Alec gives her a hard look. He knows. Chloe decides it's best not to ask.

EXT. MORGUE -- DAY

Jackson and Boone are stood in the eaves of a nearby building, out of sight of the morgue.

BOONE

...I'm serious, that was method acting.

JACKSON

Whatever.

BOONE

You're a natural at this, Jackson, Brando couldn't have done better--

JACKSON

Whatever.

They both look up as Alec and Chloe approach. Jackson catches sight of the dark look on Alec's face.

JACKSON (CONT'D)

Nasir?

ALEC

(nods)

Now we have to find him.

INT. CELL -- DAY

TIGHT on the face of CASSIDY WARY: American, 30s, pretty with short dark hair. But her face is smudged with mud and dried blood, her clothes ripped. She looks like she's been through hell in the last few days.

She's crouched in the corner of the cell, huddled in the darkness.

After a moment we hear the scraping of keys in the lock. Cassidy looks up as the door opens and Nasir enters. He's still in suit and tie, and he's carrying a tray with food.

NASIR

You should eat something.

Cassidy doesn't answer. Nasir approaches, crouches down and puts the tray on the floor beside her.

NASIR (CONT'D)

You need to keep your strength up. You've got a lot ahead of you.

(CONTINUED)

CONTINUED:

CASSIDY
Go to hell.

Nasir laughs, slightly.

NASIR
If only you knew...

He gets to his feet. He's just about to the door when:

CASSIDY
Why haven't you killed me?

Nasir turns, sees Cassidy looking him right at him.

NASIR
I'm sorry?

CASSIDY
You heard me, you son of a bitch.
Why am I still alive?

NASIR
Be grateful that you are.

CASSIDY
Answer the question.

Pause.

Then Nasir smiles slightly.

NASIR
Because you've still got a part
to play. Can't play a part when
you're dead, now can you?

And with that he turns and leaves, locking the door behind him, leaving Cassidy alone in the darkness. Wondering what the hell he was talking about there.

INT. WINE CELLAR -- DAY

Nasir emerges from the cell, which we see is just a small part of a gigantic wine cellar, with barrels and bottles in all directions.

Nasir's BOYS - a group of mercenary-types - are all sitting around, hanging loose. There's a card game on the go.

Nasir's phone rings. He takes a few steps away from the mercs before answering.

NASIR
Hello?

(CONTINUED)

CONTINUED:

EDWARD (O.S.)
It's happening sooner than
expected.

INTERCUT:

INT. EDWARD'S STUDY -- DAY

EDWARD MAITLAND sits behind his desk, phone to his ear.
And he doesn't look happy.

EDWARD
There's another Knight on the
trail.

NASIR
But surely Vargas--

EDWARD
Vargas is dead.

Which surprises Nasir.

EDWARD (CONT'D)
He underestimated this Knight,
and it cost him dearly.

NASIR
Don't worry. I won't make the
same mistake.

EDWARD
Don't take this the wrong way,
Nasir, but after everything that's
gone on recently I haven't a right
lot of faith in your abilities.

NASIR
I understand. And I'm telling
you, you've nothing to worry about.

EDWARD
You're sounding very confident.

NASIR
You don't go up against a Knight
without having an ace in the hole.
And I've got one.

Edward's not sure how to take that.

EDWARD
Well make sure you play it
correctly, then.
(MORE)

(CONTINUED)

CONTINUED:

EDWARD (CONT'D)

This Knight's particularly good, and we can't have the Black Chapter breathing down our necks, not at a time like this. The stakes are too high.

NASIR

Then I wonder why you haven't contacted him. Played your own ace in the hole.

EDWARD

That's none of your concern. For now, it's all on you.

A dark look crosses Edward's face.

NASIR

Edward, you're worrying unnecessarily. Trust me. It'll be done.

Edward smiles slightly.

EDWARD

I want to believe you, Nasir. Don't make me regret it.

And he rings off.

ON NASIR

now looking more than a little worried - but after a moment the smug grin comes back. He's not intimidated in the least.

CUT TO:

EXT. EDWARD'S MANSION -- DAY

Establishing shot of an imposing, tasteful mansion house somewhere out of the city.

INT. EDWARD'S STUDY -- DAY

Edward rings off, looking more than a little concern. PAIGE is sat on a nearby sofa, drink in hand.

PAIGE

That doesn't sound good.

EDWARD

It's not.

He stands, makes his way over to sit down on the sofa opposite her.

(CONTINUED)

CONTINUED:

EDWARD (CONT'D)

Nasir's far too confident for my liking. And this Knight's a lot more proficient at this business than I'm comfortable with.

(beat)

I'm not happy. This Black Chapter business was supposed to have died with Paul West. We shouldn't be having to worry about this at the moment. If the others find out--

PAIGE

You'll handle it. You always do. Don't forget, it was your vision and your drive that made all of this happen in the first place.

Edward nods, smiles briefly.

EDWARD

You're right. As usual.

PAIGE

(sexy grin)

"Paige is always right." Live by it.

They both chuckle.

PAIGE (CONT'D)

So; what had you in mind for the Black Chapter?

EDWARD

Nothing. We're leaving things at status quo.

(off her look)

For now, anyway. The last thing we need is to be drawing any undue attention.

PAIGE

And what about Chloe Parker? We know she's working for them now, why don't we--

EDWARD

No. She's part of the reason I want this left as they are.

A slight look in Paige's eye: jealousy?

PAIGE

This is a bad idea.

(CONTINUED)

CONTINUED:

EDWARD
 Maybe. But let's see where it
 takes us.

The phone rings.

EDWARD (CONT'D)
 (into phone)
 Edward Maitland.

SAXON (O.S.)
 Mr Maitland, it's--

Edward smiles in recognition.

EDWARD
 Professor Saxon.

INTERCUT:

INT. SAXON'S OFFICE -- DAY

PROFESSOR CHRIS SAXON (60s) is sat behind his desk in a way-too-messy office in his home. About four computers are going simultaneously, churning out data. The walls and floor space are covered with biology books.

EDWARD
 Thank you for getting back to me.

SAXON
 It's no problem. And the university certainly appreciates the donations you've made - they've been more than generous.

EDWARD
 Always happy to help out.

SAXON
 Well, I'm glad to be able to return the favour. That's why I'm calling.

EDWARD
 (leaning forward,
 interested)
 Oh yes?

SAXON
 Yes.

He looks at the data on his screens.

SAXON (CONT'D)
 We're nearly ready to go.

(CONTINUED)

CONTINUED:

Edward glances at Paige. They're both wearing identical hopeful grins.

EDWARD
Outstanding...

INT. RESTAURANT -- DAY

A classy-looking eatery on a second floor, the gigantic picture windows looking out over the canal.

Jackson and Boone enter. Jackson looks around at the decor and exclusive clientele, a little uncomfortable.

JACKSON
Why am I suddenly feeling under-dressed?

BOONE
Just stand behind me so they can't see you, you'll be fine.

JACKSON
Very funny.

BOONE
Oh, relax, Gianni's not one to stand on ceremony.

JACKSON
And he's--?

BOONE
(nods)
A member of my parish, if you want to put it that way. Does that make you uncomfortable?

JACKSON
Knock it off.

Across the room, a WAITRESS catches Boone's eye. She signals 'two minutes' which Boone nods at. He looks back at Jackson.

BOONE
Something on your mind?
(no answer)
Let me guess. You're still bothered about Chloe, aren't you?

JACKSON
Not convinced we even need her.

BOONE
Oh, that's not very charitable now, is it?

(CONTINUED)

CONTINUED:

JACKSON

We ain't runnin' a charity.

BOONE

(smiles)

I'm sure she'll prove her worth sooner or later. Besides, Alec seems to think she's welcome.

JACKSON

Yeah, well, Alec's judgement ain't always there.

He's giving Boone a look, which Boone ignores. He looks up as the waitress approaches.

BOONE

(subtitled from Italian)

I'm looking for Gianni. Tell him it's John Henry.

EXT. RESTAURANT -- DAY

Alec and Chloe stand across from the restaurant, leaning on the railings and looking out across the waterways. Alec catches a look on Chloe's face.

ALEC

Enjoying yourself?

CHLOE

(smiles)

I've always wanted to see Venice. My friend John came here for his honeymoon, told me it was spectacular.

(beat)

Wish it could have been under better circumstances.

ALEC

It's not so great.

CHLOE

You've been before?

(off his look)

Right. Stupid question.

ALEC

(grins)

I'm not exactly the old man of the sea, you know. That's more Boone's department.

(CONTINUED)

CONTINUED:

CHLOE

You must be doing something right for Kennedy to put you in charge of this. He's not normally one to give up an investigation.

ALEC

I'm guessing someone put in a good word for me.

Chloe grins slightly.

ALEC (CONT'D)

Thanks.

CHLOE

No problem.

(beat)

So what was that about the zombie infestation and the voodoo--

ALEC

Not something I want to talk about.

His tone is still pleasant, but there's steel there now. Chloe knows she's not going to get an answer, but she still looks intrigued.

JACKSON (O.S.)

Enjoying the view.

They both look round as Jackson and Boone approach.

ALEC

Anything?

Boone holds up a piece of paper.

BOONE

Nasir's operating from an old wine cellar, here's the address.

Alec grabs the paper, reads it--

ALEC

That's only a few streets away from here.

JACKSON

Do we call for backup?

BOONE

And give Gianni a chance to tip Nasir off? Never trust an Iti.

ALEC

We're going. Now.

(CONTINUED)

CONTINUED:

Looks fired between the members of the team. They're ready for this.

INT. WINE CELLAR -- NIGHT

Nasir is sat on top of an old wine barrel, working on his laptop. In the background, the mercs are still hanging loose, watching a film dubbed badly into Italian.

INT. CELL -- NIGHT

Cassidy, sat by herself in the darkness. The noise of the movie can be heard through the cell door.

After a second her hand goes to her belly. A queasy look on her face, like she might throw up.

INT. WINE CELLAR -- NIGHT

Nasir continues to work on his laptop.

Give him a moment - and then all the lights CUT OUT.

INT. CELL -- NIGHT

As Cassidy REACTS to the power going out...

INT. WINE CELLAR -- NIGHT

Nasir shuts the laptop, stands up. Knowing what's about to happen.

NASIR

He's here.

And suddenly WHITE LIGHT FLASHES FROM O.S.

ALEC

is stood in the corner, the light coming from his eyes and the palms of his hands!

ALEC

Evening boys.

INT. CELL -- NIGHT

Cassidy bolts to her feet as GUNFIRE suddenly erupts OS--

INT. WINE CELLAR -- NIGHT

We catch glimpses of the action, illuminated in the STROBING WHITE LIGHT Alec invoking his powers.

A brawl is now taking place: Alec, Chloe, Jackson and Boone are all there, fighting with Nasir's mercenaries.

(CONTINUED)

CONTINUED:

Someone charges Alec; he makes a hand gesture and a barrel FLIES UP and SMASHES into him, sending the merc flying--

NASIR

is retreating into the corner, out of the fray.

NASIR

Walker...

He takes off his glasses. When he opens his eyes we see the spots of RED LIGHT in the pupils.

BOONE

smashes one merc in the face with the butt end of a gun. He immediately whirls and BLASTS off a shot, taking down a merc that was about to attack Chloe.

CHLOE

Thanks.

BOONE

No problem--

From O.S. - an inarticulate ROAR OF RAGE! Everyone looks up--

To see Nasir - TRANSFORMED INTO A GHOUL - emerging from the shadows. In the flickering light we can hardly see anything, but what we can see is terrifying - a creature about seven feet tall, all claws and teeth, roaring in rage--

ALEC

whirls to give the thing his full attention. WHITE LIGHT BLASTS out as Nasir charges--

INT. CELL -- NIGHT

BANG! BANG! Two shots ring out and the lock of the door explodes inward. Cassidy jump up as the door opens to reveal

JACKSON

stood there holding his shotgun.

JACKSON

(grins)
Hey Cass.

CASSIDY

Jackson?

INT. WINE CELLAR -- NIGHT

Alec gestures - a wine barrel flies up, hits Nasir full in the chest--

Nasir lashes out with his claws, splintering the barrel. He charges again--

JACKSON AND CASSIDY

emerge from the cell at a dead run. Cassidy stops short at the sight of Nasir's transformed visage--

CASSIDY

...God...

Nasir looks up and spots Cassidy. With a ROAR it charges them -- Jackson brings up his gun but he's KNOCKED SIDEWAYS by Nasir--

BANG! BANG! Chloe blasts at him with her shotgun - Nasir staggers back--

Alec sees his chance. He charges forward, arms raised - and with what looks like a huge exertion on Alec's part, Nasir is THROWN BACK telekinetically, landing right in the midst of a load of wine barrels--

And a SHARD of one goes right through his chest!

Nasir HOWLS in pain, staring at the thing - he's impaled on a gigantic, semi-circular piece of ancient wood from a barrel! He howls again - a terrible sound, a DEATH SCREAM--

And then suddenly it's all over. Nasir slumps. The white light vanishes from Alec's hands and eyes.

Darkness.

Then there's a flickering - the lights come back on, revealing the scene. The cellar has been trashed. Mercenaries lie on the floor, unconscious or dead. Alec, Jackson, Chloe, Boone and Cassidy are the only ones conscious.

Chloe steps forward and helps Jackson to his feet.

JACKSON

Thanks.

CHLOE

No problem.

Alec sags slightly, sitting down on an overturned barrel, taking a moment to pull himself together. Chloe starts forward toward him but Boone shoots her a look - don't interfere - and she steps back.

(CONTINUED)

CONTINUED:

They all turn to look at

NASIR'S BODY

which is lying in the midst of all the wreckage, still impaled on the wooden shard. He's morphed back into human form now, lying quite still. DEAD.

A moment of silence while everyone regards the horrible sight. Then from O.S.: the distant sound of POLICE SIRENS.

Boone crosses himself at the sight of Nasir's body. Then turns to look back at the others.

BOONE

I think that's our cue to get the hell out of here.

JACKSON

I'm in for that.

EXT. VENICE STREETS -- NIGHT

Three police cars with sirens blaring SCREAM PAST CAMERA. Give it a moment. Then Alec sticks his head out of the top of a nearby side-street.

ALEC

All clear.

He turns and looks back at the others. Cassidy grins at him.

CASSIDY

You took your time.

ALEC

I aim to please. Come on, let's go.

They all vanish up the side street.

DISSOLVE TO:

EXT. SAFE HOUSE -- NIGHT

A classical-looking Venetian building backing onto the canal. To establish.

JACKSON (prelap)

You did good in there.

INT. SAFE HOUSE -- NIGHT

Chloe's working on a laptop. She looks up as Jackson sits down beside her, begins to put his shotgun through it's paces.

(CONTINUED)

CONTINUED:

CHLOE

You what?

JACKSON

At the wine cellar. Nice shooting.

CHLOE

Was that a compliment?

JACKSON

I can give 'em sometimes, y'know.

Chloe smiles a little, surprised by the compliment.

CHLOE

Thanks.

JACKSON

What, you had me pegged as a total asshole?

CHLOE

Not a total one.

Jackson laughs loudly at that.

JACKSON

Good one.
(pause)
Seen Al?

CHLOE

Last I heard he was going up to the roof. I didn't ask why, he looked like he needed to get his breath back.

JACKSON

Good move.

Silence for a long moment. Then - Chloe can't resist:

CHLOE

That's just it, though. I've got so many questions...

A look from Jackson -- he knows where this is going.

JACKSON

Is this gonna be about Alec?

CHLOE

You must know him as well as anyone--

JACKSON

Five years.

(MORE)

(CONTINUED)

CONTINUED:

JACKSON (CONT'D)
New York, Madagascar for a while -
that was embarrassing - and then
here.

CHLOE
Who is he? I mean, so far all I
know about the guy is that he's
got these powers and...

She trails off, lost for words. Jackson grins.

CHLOE (CONT'D)
And your job is to ... what, look
after him?

JACKSON
Something like that.

He's prepared to leave it at that but Chloe's expression
says otherwise. He sighs.

JACKSON (CONT'D)
It's my job to stop him flaming
out.
(off her look)
Remember what happened to West?

On Chloe as she remembers:

*INSERT: From "Brave New World" - PAUL WEST'S body dissolves
into white light. The HUGE EXPLOSION destroys Site B.*

BACK TO SCENE

as Chloe looks back to Jackson.

CHLOE
I remember.

JACKSON
Knights got a lot of power inside
them, if they ain't real careful
it can do that. That's why Alec
will only use when it's necessary.
It's my job to keep it that way.
(beat)
That's what he's carrying around
inside. Knowing what kind of
trouble he could cause if he ever
lost control.

Chloe takes this in with a concerned expression.

EXT. SAFE HOUSE - ROOF -- NIGHT

PUSHING IN on Alec, stood on the roof, looking out across the city.

Looking like some kind of gargoyle in the night, dark and vaguely sinister.

INT. SAFE HOUSE -- NIGHT

As before, Chloe and Jackson.

CHLOE

But--

JACKSON

Look, take some advice here -
Alec doesn't like talking about
himself. He is who he is, accept
that and you'll get on with him
just fine. Okay?

Chloe doesn't like it but know this is as far as she's going to get with this one.

She glances across the room to where Boone's sat in the corner, holding his rosary beads, eyes closed and praying.

CHLOE

Dare I ask about him?

Jackson glances across at Boone for a second before turning back to Chloe.

JACKSON

That's a story you don't want to
go anywhere near.
(beat)
Trust me.

Which leaves Chloe looking all the more intrigued.

INT. SAFE HOUSE - BATHROOM -- NIGHT

Where we find Cassidy, half dressed after the shower, drying her hair with a towel. Working it hard, almost as if she's punishing herself.

She catches sight of her own reflection in the mirror, which stops her in her tracks.

Pause.

Then she blinks, realising there's tears in her eyes. She wipes them away.

(CONTINUED)

CONTINUED:

CASSIDY

Dammit...

A KNOCK on the door.

CHLOE (O.S.)

Cassidy? You okay?

Cassidy wipes her eyes again.

CASSIDY

(calling out)

I'm fine. Be out in a minute.

She reaches down and picks up a clean shirt. She pulls it on; only then do we notice something on the small of her back. A circle of RED, RAISED SKIN.

Like a BITE MARK.

INT. THE CORE -- NIGHT

Eve stands over one of the operators at a computer, a headset telephone in place.

EVE

Has she given you any useful intel?

ALEC (O.S.)

Give her half a chance--

INTERCUT:

EXT. SAFE HOUSE - ROOF -- NIGHT

Alec's on his mobile:

ALEC

We've only just got her back, she's getting cleaned up and something decent to eat--

EVE

Alright, no need to get snappy.

ALEC

Snappy?

Alec rubs his eyes, looking a bit frustrated.

ALEC (CONT'D)

Okay, fine. Anything else?

EVE

Yes, actually. I'm given to understand you caused quite a mess when you took out Nasir.

(CONTINUED)

CONTINUED:

ALEC

We did what had to be done.

EVE

By going in without getting any backup? We've got a team in the area, I could have had them to your location within two hours--

ALEC

For all we knew we didn't have two hours, Cassidy's life was in danger. I made a judgement call--

EVE

Understand that we aren't here to be your personal clean-up crew, Alec, we're equal parts of this mission--

ALEC

Which is my mission, and I'll run it the way I want to.

EVE

Now listen to me--

ALEC

No, you're going to listen to me. I run things, and I run the my way, that's the way things are. If you want to do something else, take it up with Kennedy because I really don't have the time--

EVE

Alec--

But Alec rungs off.

ON EVE

as she pulls off the headset, looking pissed off in the extreme.

INT. SAFE HOUSE -- NIGHT

Chloe JUMPS in shock as Alec swings in through the window. Jackson laughs slightly, which annoys Chloe.

CHLOE

(to Jackson)

Not a word.

JACKSON

I never spoke--

(CONTINUED)

CONTINUED:

CHLOE
Keep it that way.

Boone stands, puts his rosary back in his pocket.

BOONE
So what's the verdict?

ALEC
(shrugs)
Eve's not happy. Anyone surprised?
We need to do something about
Nasir's body--

BOONE
I'll deal with that.

ALEC
Thanks.

Boone nods once as he pulls on his coat and exits the room. Alec turns back to Chloe and Jackson.

ALEC (CONT'D)
And now we need to--

CASSIDY (O.S.)
What happened to Paul?

They all look up in surprise to see Cassidy stood there, having emerged from the bathroom.

ALEC
Cass?

CASSIDY
I know, but I need to ... you
have to tell me Alec. Is Paul
alright?

A long silence ... which tells Cassidy everything she needs to know.

CASSIDY (CONT'D)
Oh God...

And her legs give out. The others start for it but she just sits down on the floor, looking almost zen like. Not sure how to take it.

Everyone looks at Alec. He steps forward, sits down on the floor beside her.

ALEC
It's alright, Cass...

(CONTINUED)

CONTINUED:

Cassidy looks up at him. Sheer emotion in her eyes, but she's not crying.

CASSIDY
How can you say that?

A long beat before:

ALEC
Knights never really die. You know that.

On Chloe as she reacts to this: what on earth does that mean? Cassidy looks up, looks Alec in the eye.

CASSIDY
I'll still never see him again.

ALEC
No.
(beat)
And neither will I.

Chloe catches Alec's eye, sees the sadness there.

EXT. WASTE GROUND -- NIGHT

Somewhere on the banks of the river, but way out of the city.

Boone stands before a makeshift bonfire. Nasir's broken body lying at the top. He douses the bonfire in petrol for a moment, emptying the last drops over Nasir himself. He steps back to admire his handiwork, then looks down at Nasir's corpse.

Silence for a long moment.

BOONE
Fitting.

Then he lights a match, throws it onto the bonfire.

Immediately it catches fire. HOLD ON BOONE as the flames light up his visage. He watches the bonfire with a grim expression for a long moment. Then he lowers his head, crosses his hands and closes his eyes.

He begins to pray.

INT. SAFE HOUSE -- NIGHT

Finding Cassidy, sat at the table, head cupped in her hands. Lost in thought.

Someone enters. Cassidy looks up to see Chloe arriving, carrying a pizza.

(CONTINUED)

CONTINUED:

CHLOE

You should eat something.

Cassidy eyes the pizza--

CHLOE (CONT'D)

I know, but hey, we're in Italy -
it's my first time out here, I'd
never forgive myself if I didn't
try a proper Italian pizza before
I went home.

Cassidy actually smiles slightly at that. She takes a
slice, starts to eat. Chloe sits down beside her, takes
a slice.

Silence for a few long moments as they eat. Then Cassidy
looks up at Chloe.

CASSIDY

You're not Black Chapter, are
you?

CHLOE

(shakes her head)
MI-16. I'm just helping out.

CASSIDY

(nods)
So this must all be brand new to
you, right?

CHLOE

Knights, Ghouls, other assorted
stuff that goes bump in the night?
Yeah, kinda. I thought I'd seen
it all with Sixteen but--

CASSIDY

Knights are something else?
(small grin)
Yeah, tell me about it.

She gets back to eating. After a moment Chloe just can't
stop herself:

CHLOE

How do you handle it?
(off Cassidy's
look)
The Knights' world, I mean.

CASSIDY

What, are you looking for an
opinion from someone who's lived
this life?

(CONTINUED)

CONTINUED:

CHLOE

(grins)
Busted.

CASSIDY

(long pause)
It's like nothing I'd ever
experienced before. The Knights
... it's difficult to explain.
Their whole world is so different
to anything I'd ever seen before.

CHLOE

Any regrets?

Cassidy considers for a long moment.

CASSIDY

None whatsoever.

EXT. SAFE HOUSE -- NIGHT

Rain has begun to beat down. Alec, Jackson and Boone
huddle together in a doorway. Jackson lights a cigarette.

JACKSON

So what do you think she knows?

ALEC

No idea. We're going to need to
ask her what happened to her and
West at some point--

BOONE

Give her a chance, Alec, she's
just been through hell--

ALEC

Become a humanitarian now, John
Henry?

BOONE

(smiles)
Someone's got to do it.

ALEC

(nods)
Understood. But we need to give
her some space first, let her
cope.

Jackson gives him a look.

JACKSON

We may not have a lot of time, we
both know West and Cass found out
some of what Edward was up to--

(CONTINUED)

CONTINUED:

ALEC
I think we've got time to let her
grieve a bit first. Problem?

JACKSON
(shakes his head)
Not for a second.

ALEC
Good.

INT. SAFE HOUSE -- NIGHT

Cassidy and Chloe, still eating. Silence for a long
moment.

Then Cassidy suddenly DOUBLES OVER, HISSING in pain!

CHLOE
Cassidy?

CASSIDY
(choked)
I'm fine...

CHLOE
You don't look it.

CASSIDY
I just ... oh God...

She gets to her feet and bolts for the bathroom.

INT. SAFE HOUSE - BATHROOM -- NIGHT

Cassidy THROWS UP in the toilet.

INT. SAFE HOUSE -- NIGHT

Chloe can hear the sounds coming from within. A
sympathetic look.

INT. SAFE HOUSE - BATHROOM -- NIGHT

Cassidy washes her hands, splashes some water into her
face. She looks up at her reflection in the mirror - and
RECOILS SHARPLY in horror--

Spots of RED LIGHT are DANCING IN HER EYES!

INT. SAFE HOUSE -- NIGHT

Horrible sounds are coming from the bathroom. Chloe's now
looking really worried. She approaches cautiously, knocks
on the door.

(CONTINUED)

CONTINUED:

CHLOE

Cassidy?

INT. SAFE HOUSE - BATHROOM -- NIGHT

Cassidy is on the floor, WRITHING IN PAIN as the change takes effect. Her hands are MORPHING into CLAWS! Her limbs ELONGATE themselves...

CHLOE (O.S.)

(hammering on the
door)

Cassidy--

A YELL of pain from Cassidy.

INT. SAFE HOUSE -- NIGHT

Chloe looks around in alarm at the yell. Alec, Jackson and Boone have just reappeared.

CHLOE

Cassidy, she's acting really--

And Alec's eyes suddenly FLASH WHITE. Jackson sees it, recognises the expression.

JACKSON

Alec?

ALEC

(running forward)
Oh God no...

CHLOE

What?

Alec HAMMERS on the bathroom door.

ALEC

Cassidy!

INT. SAFE HOUSE - BATHROOM -- NIGHT

CLAWED FEET hit the ground. From O.S. we hear LABOURED BREATHING.

ALEC (O.S.)

(hammering)
Cassidy, open the door!

INT. SAFE HOUSE -- NIGHT

Chloe's looking really worried.

CHLOE

Alec--

(CONTINUED)

CONTINUED:

ALEC

Stand back.

CHLOE

Alec, what the hell's--?

Alec gestures; his eyes FLASH WHITE again as the door is RIPPED from it's hinges--

And everyone stops dead at the sight in front of them.

ALEC

...Cass?

And the creature that Cassidy has become REARS UP in the bathroom.

This is our first good look at a Ghoul - and it's a horrible sight. A DEMONIC VISAGE with ebony black skin, long claws, huge teeth and red, evil eyes. Bones protruding through the skin at odd angles. A feral, nasty quality about it.

It fixates right on Alec.

And ROARS!

The thing charges; WHITE LIGHT BLASTS from Alec's palms, throwing the creature back, but she's back on her feet again in seconds--

BANG! BANG! Jackson blasts with his shotgun - the Ghoul howls in pain before turning and running right at the window--

EXT. SAFE HOUSE -- NIGHT

As the upstairs window EXPLODES OUTWARD and Cassidy flies out, hitting the ground. It's up and on it's feet in seconds before turning and running off into the night.

UP IN THE WINDOW

we see Alec, Chloe, Jackson and Boone, struggling to get a look. Silence for a long, horrible moment.

ALEC

Bollocks...

INT. THE CORE -- NIGHT

ON EVE, sitting at a monitor and watching with a grim expression.

ON THE SCREEN we see satellite footage of Cassidy, in Ghoul form, careering through the streets, attacking cars and pedestrians.

(CONTINUED)

CONTINUED:

EVE
(into coms headset)
I can see her.

ALEC (O.S.)
I know, so can the whole bloody
world at this rate.

INTERCUT:

EXT. SAFE HOUSE -- NIGHT

Where Alec and the others are tooling up and preparing to do battle. Alec's phone clamped to his ear:

ALEC
Can you see where she went?

Eve watches - but at that moment on the screen Cassidy vanishes under a bridge, out of sight of the satellites.

EVE
No, she's evaded us.

ALEC
(annoyed)
Great steaming piles of ...
alright, monitor police activity,
they must have an idea of where
she's headed.

EVE
I'd advise you to just follow the
screams.

ALEC
Not helping.

EVE
Wasn't trying to, because you
guys seem to be able to cock this
thing up all by yourselves--

ALEC
Not helping, call me back when
you want to be useful.

He rings off, annoyed. Eve doesn't look any happier.

ALEC

turns to see Boone approaching, loading a shotgun.

BOONE
Any useful information?

(CONTINUED)

CONTINUED:

ALEC

It is MI-16's considered opinion
that we should follow the screams.
About as much use as a chocolate--

BOONE

(urgent)
If Cassidy bites someone and they
live--

ALEC

I know. Don't think I haven't
thought about it.

JACKSON

Then we're wasting time, let's
go.

Alec looks to Chloe - who's rattled badly, but on her
feet and holding a shotgun.

ALEC

You okay?

Chloe cocks the gun.

CHLOE

He's right. We're wasting time.

A grin from Alec. And with that they head off into the
night.

CUT TO:

BLACK SCREEN

Edinburgh, Scotland

FADE IN:

EXT. EDINBURGH SKYLINE -- NIGHT

Revealing the imposing form of EDINBURGH CASTLE, lit up
and spectacular against the night sky.

INT. HALLWAY -- NIGHT

Professor Saxon opens the door to reveal the person stood
outside: Edward, with a big smile on his face.

EDWARD

Professor Saxon.

SAXON

Mr Maitland, just in time. We're
nearly ready.

INT. SAXON'S HOUSE -- NIGHT

A CD ejects from the drive on the computer. Saxon places it into a case and hands it to Edward.

SAXON
I think you'll find that's
everything you asked for.

Edward looks at the CD, impressed.

EDWARD
Outstanding.

INT. SAME -- LATER

Saxon pours two glasses of whiskey. He hands one to Edward, who downs it in one.

EDWARD
Mm, delicious. You've certainly
justified my faith in your
Abilities, Professor Saxon.

SAXON
Don't mention it sir.

Edward makes to leave..

SAXON (CONT'D)
It's funny, though...

And Edward freezes, just for a moment. He clearly knew this is was coming. He turns back to face Saxon.

EDWARD
Funny?

SAXON
It's just the information
you've asked for.

EDWARD
A pet project.

SAXON
Highly detailed for a pet project.
The information about virology,
contagions and the like ... one
could almost manufacture a
biological weapon with that
information.

(CONTINUED)

CONTINUED:

EDWARD

(smiles)

Now why would a man in my position
want to manufacture a biological
weapon?

A tense moment ... then Saxon laughs.

SAXON

I suppose so ... forgive me, I'm
just...

EDWARD

I understand. Goodbye, Professor
Saxon.

And Saxon smiles, placated. But when Edward turns away,
a steely look has appeared on his face.

INT. EDWARD'S CAR -- NIGHT

Edward gets into the driver's seat, places the CD into
the glove compartment and locks it. He pulls out his
phone and dials. After a moment:

PAIGE (O.S.)

Yes?

EDWARD

We're on.

And he hangs up immediately, then drives off.

EXT. VENICE SKYLINE -- NIGHT

Just a beat to establish, before:

EXT. ALLEY -- NIGHT

CLOSE on Cassidy as she STARTS back to consciousness.
She's lying on her side in the alley, amid all the muck
and bin bags, covered in dried blood and bruises, her
clothes shredded.

She pulls herself up into a sitting position, huddled
against the alley wall. She checks her hands and face -
normal. Huge relief - but it doesn't stop her being
terrified.

PULL BACK from here, alone and terrified in the filthy
alley.

EXT. VENICE STREETS -- NIGHT

Starting on two cars, crashed headlong into each other
before PULLING BACK to reveal the scene in it's entirety.

(CONTINUED)

CONTINUED:

The place is a mess, full of signs of a rampage. Wreckage, rubble, smashed cars, police in all directions. A path of destruction.

A rented car cruises through the streets. Alec's driving, Chloe riding shotgun, Jackson and Boone in the back.

INT. RENTED CAR -- NIGHT

Grim silence from the four of them as they look at the sights outside.

Alec glances at Chloe, sees her nervous look. He tries to look reassuring but it doesn't help.

INT. ALLEY -- NIGHT

Back with Cassidy, arms wrapped around herself, shivering in the cold and fear. What the hell does she do now?

VOICES from O.S. - Italian and slightly drunk. Cassidy looks up - four LOUYS are making their way past the top of the alley, beer bottles in hand.

One of them spots Cassidy - points, jeers. The others approach, laughing, yelling obscenities.

And Cassidy's suddenly even more terrified than she was before. She scrambles to her feet, attempting to make a run for it - then one of them grabs her and FLATTENS her to the wall of the alley.

The others laugh, enjoying it.

CASSIDY

No, no, please don't do this...

They take no notice. One of them tries to put his hands somewhere he shouldn't--

And the RED LIGHTS flash in Cassidy's eyes.

CASSIDY (CONT'D)

You shouldn't have done that.

EXT. VENICE STREETS -- NIGHT

The rental car parks up at the side of the road and Alec, Chloe, Boone and Jackson all get out. They're all staring at something O.S. Boone's the first to speak.

BOONE

Great Merciful Christ...

(CONTINUED)

CONTINUED:

REVERSE ANGLE

to reveal the scene: a MASSIVE PILEUP of cars. At the centre of it all is a huge crash involving two vehicles, but around it we can see a huge amount of wreckage. Something went horribly wrong here.

Chloe looks up at Alec.

CHLOE
Was this--?

ALEC
(nods grimly)
Cassidy. Let off the leash and
going mental, probably.

His eyes suddenly FLASH WHITE. Boone sees it.

BOONE
Oh no.

ALEC
She's here.

A SCREAM from O.S. They all look:

--to see one of the LOOTS come flying out the top of the alley and SMASH into a shop window on the opposite side of the road!

A ROAR -- they all whirl to see Cassidy come charging out of the alley, in full Ghoul form, roaring and howling in anger. She's going berserk.

ALEC (CONT'D)
Balls.

And he charges forward--

CHLOE
Alec!!

CASSIDY

focuses on her next target - another one of the louts. He's screaming, stumbling blindly in terror, trying desperately to get away but Cassidy won't let him. She grabs hold of a nearby car and LIFTS it bodily off the ground! The man's got no chance - the car descends--

--And stops dead just inches above his head! We PULL BACK HARD to reveal Alec, stood nearby, eyes glowing white, hands outstretched - holding the car up telekinetically!

(CONTINUED)

CONTINUED:

ALEC
(to the lout, using
the Voice)

Run!

The man doesn't need telling twice. He jumps to his feet and legs it. Alec gestures, lowers his arms - the car DROPS to the ground.

Cassidy focuses on Alec, ROARS and charges. Alec stands his ground. Cassidy charges up to him--

WHITE LIGHT BLASTS OUT from Alec's palms, sending her flying back. He stalks forward as Cassidy rights herself, charges again -- and Alec BLOWS HER BACK again with the blasts of white light.

CHLOE

watches the whole thing in horror. She looks up at Jackson and Boone.

CHLOE
What's he doing?

BOONE
He's driving her back, trying to
get her away from the people.

JACKSON
Think it's time we helped out.

The three of them run forward towards

ALEC

where he continues to fight with Cassidy, driving her backwards. ITALIAN PEDESTRIANS cower in shelter, looking on in horror as Alec continues to batter the Ghoul backwards.

Suddenly from OS - YELLING IN ITALIAN. Alec whirls, sees a COP stood there, pointing a gun right at him!

COP
(subtitled from
Italian)
On the floor! Now!

ALEC
(subtitled from
Italian)
You've got to be taking the piss--

Another ROAR - Alec looks up but the distraction worked - Cassidy's right on top of him!

(CONTINUED)

CONTINUED:

She SWIPES at him with her claws - Alec ducks and rolls, missing a blow that would have taken his head off, but the blow sends him FLYING SIDEWAYS, CRASHING into a wall--

Alec shakes his head, dazed -- looks up to see the Ghoul right there, bearing right down on him--!

BANG! BANG! BANG! -- Multiple shots ring out, catching the Ghoul. They send Cassidy staggering back - Alec looks up to see Boone, Chloe and Jackson striding forward, weapons raised--

The Ghoul ROARS - rears up to charge the three of them--

A public bench suddenly RISES UP from the ground and SLAMS into the Ghoul - sending it flying back into an alley. The three of them look to see Alec sat against the wall, hand raised and eyes glowing white. He looks winded - the white glow vanishes immediately and he sags, as though all his stuffing's been knocked out of him.

Chloe rushes over to him in concern--

CHLOE

Alec?

Alec pulls himself together with some difficulty.

ALEC

Anyone get the license plate of whatever it was hit me?

CHLOE

(laughs)

That's the best you can do?

ALEC

Trust me, you're lucky to get that much.

Chloe laughs as she helps him to his feet.

ALEC (CONT'D)

Nice shooting.

CHLOE

Thanks.

JACKSON

We helped.

ALEC

Nobody does it better.

(looks around)

Where's Cassidy?

EXT. SIDE STREET -- NIGHT

A smaller street, ending in a barrier. Below is a major road, cars moving in both directions.

The Ghoul is lying on the ground, winded. With some difficulty it gets back to it's feet, turns - and stops at the sight of the four figures facing it. Alec, Chloe, Jackson and Boone.

Jackson brings up his shotgun.

JACKSON
Count of three.

CHLOE
Wait. That's Cassidy.

JACKSON
That's a Ghoul, if it gets loose
again--

CHLOE
Let me try.

And she strides forward.

ALEC
Chloe--!

No reply. Chloe keeps moving. Alec glances at Boone and Jackson.

ALEC (CONT'D)
Be ready.

JACKSON
(grim)
You got it.

CHLOE

approaches cautiously. The Ghoul looks at her, bewildered, as though trying to make sense of things.

CHLOE
Cass?
(beat)
Cassidy, it's me. It's Chloe. I
know you're still in there
somewhere, it's not in control of
you, you're in control of it.

She takes another cautious step forward; the Ghoul's jumpy, but it's not attacking her. Chloe steps forward raises her hands.

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

I'm not armed. See? I'm not a danger. I know you're in there, Cass. Fight it. Come back to us.

(beat)

Come back to us.

There's a moment. The Ghoul's face is right up close to Chloe's, breathing noisily. Chloe doesn't flinch back. And suddenly the Ghoul steps back. There's a horrible sound. HOLD ON CHLOE'S FACE as the change happens.

And then it's finished, and Cassidy's stood there right in front of them. She keels over, hitting the ground.

CHLOE (CONT'D)

Cassidy!

She's by her side in seconds, helping the other woman up into a sitting position. Cassidy's eyes flutter open.

CASSIDY

...Chloe?

CHLOE

It's me, Cass. You're alright now.

CASSIDY

No, I'm not.

CHLOE

You're going to be, though. I'm going to take you back to England, then we can help you--

CASSIDY

No.

She stands - Chloe helping her up as Cassidy gets to her feet, testing herself and finding that her legs can support her weight.

CASSIDY (CONT'D)

You can't help me. There's no cure for being a Ghoul.

CHLOE

We can find one.

CASSIDY

Chloe, there is no cure.

(beat)

Well ... there's one.

(CONTINUED)

CONTINUED:

On Chloe's horrified expression as she realises what Cassidy means.

CHLOE

No...

Cassidy shrugs off Chloe's arms, standing by herself. She looks Alec in the eye.

CASSIDY

Paul gave his life to save others.
Least I can do is the same.

ALEC

Cassidy--

CASSIDY

We never found out what Maitland was up to, not exactly - but Site B was only part of it. We know a name. Something you need to remember.

(beat)

Spartacus.

ALEC

Spartacus?

CASSIDY

That's what this is all about.

She looks at Boone.

CASSIDY (CONT'D)

John Henry? You were right.

Boone is impassive as Jackson glances at him: wha--?

But before anyone can say anything Cassidy turns - facing the railings and the road below--

CHLOE

(getting it)

Cassidy, no!!!

Too late - Cassidy has launched herself off the edge of the road. From below - a SQUEAL of car tyres, and a CRUNCH.

Chloe's hands go to her mouth. Boone crosses himself and begins to pray. Jackson and Alec exchange a dark look.

And as Jackson Browne's "Late For the Sky" begins on the soundtrack we

DISSOLVE TO:

EXT. WASTE GROUND -- NIGHT

The same spot where Boone burned Nasir's body.

Now the words had all been spoken, and somehow the feeling still wasn't right. And still it continued on on through the night...

Cassidy's body (just slightly out of focus) is lying at the top of another makeshift bonfire. Alec, Chloe, Jackson and Boone there.

Tracing our steps from the beginning until they vanished into the air, trying to understand how our lives had led us there...

Chloe looks sadly at Cassidy's form.

CHLOE

We shouldn't be doing this. Her family--

ALEC

Cassidy knew what she was getting into. And we can't leave her like this.

(beat)

In case she comes back.

From his grim tone Chloe knows that Alec isn't kidding around.

Boone looks at Alec: a question. Alec nods. Boone lights the pyre and it begins to burn.

Awake again, I can't pretend, and I know I'm alone and close to the end of the feeling we've known...

Chloe starts to cry. An awkward moment - then Alec puts an arm around her shoulders, drawing her close. She rests her head on his shoulder, drawing comfort.

Jackson and Boone watch the burning pyre in silence. Then Jackson glances sideways at the older man.

JACKSON

So what did she mean?

BOONE

Beg your pardon?

JACKSON

Cassidy. What did she mean when she said you were right?

BOONE

Cassidy?

(MORE)

(CONTINUED)

CONTINUED:

BOONE (CONT'D)

(shrugs)
No idea.

JACKSON

Right...

He turns and looks back at the bonfire. We CLOSE IN on Boone's face as the light of the flames illuminate it, the song coming to an end. His eyes revealing nothing.

INT. SAXON'S HOUSE -- NIGHT

A hammering on the door. Saxon appears, pulling on a cardigan.

SAXON

Who on earth...?

He opens the door: REVEAL PAIGE stood on the opposite side.

PAIGE

Professor Saxon?
(foxy smile)
I'm here on behalf of Edward Maitland.

EXT. NEWCASTLE -- DAY

AERIAL SHOT, sweeping down the river over the millennium Bridge. To establish.

INT. THE CORE -- DAY

Eve looks up as Alec, Chloe, Jackson and Boone step off the lift. She crosses over to meet them as they approach. Alec detaches himself from the group and makes his way across to her.

They stand facing each other for a moment.

An awkward pause.

Then:

EVE

I'm so sorry for your loss.

Alec nods once.

ALEC

We need to work together, me and you. This needs to be sorted.
(beat)
We can't let anyone else die for this thing.

(CONTINUED)

CONTINUED:

EVE

Agreed.

(beat)

We're hitting a dead end here,
Alec. We need something--

ALEC

Cassidy gave us something, just
before she died. Something to
investigate. One word.

(looks hard at Eve)

Spartacus.

A look between Eve and Alec - wondering what the hell
this means.

CHLOE (prelap)

What did Alec mean?

CHLOE, JACKSON AND BOONE

are stood some distance away. Boone looks at her.

BOONE

Mean about what?

CHLOE

When he said that Knights never
really die?

Jackson and Boone exchange a glance. Then:

JACKSON

There's about fifty Knights in
the world. There always are.
Sometimes a few more, sometimes a
few less, always about fifty.

CHLOE

How is that possible?

JACKSON

That's where the mystery comes
in.

Off Chloe's look we CUT TO:

EXT. BUILDING SITE -- DAY

A secluded building site that's temporarily deserted. A
sign over the gates reads: "Work shut down due to
industrial action".

SAXON

hits the bottom of a ditch amid the foundations of a
building. He looks up in terror:

(CONTINUED)

CONTINUED:

SAXON

Please, please don't do this--!

Edward, Paige and a group of House of Cain thugs surround the top of the pit. Edward squats down nonchalantly to talk to him.

EDWARD

That information you gave me.
Something about building a
biological weapon? What an active
imagination you've got, Professor.

(beat)

And you're quite sure you never
told them anything?

SAXON

I told you, I never said a word!
Who'd believe me anyway?

EDWARD

That's the thing that always gets
me with really clever people.
Sometimes you can be so bloody
stupid.

(to Paige)

Do it.

Paige makes a hand gesture. Saxon looks up...

And a CEMENT MIXER backs into frame. Saxon looks up at Edward in terror.

SAXON

No, please, don't do this--!

The cement mixer tips. WET CEMENT pours onto Saxon. In seconds he's screaming as the stuff fills in all around him, burying him alive.

EDWARD AND PAIGE

walk away towards the car as Saxon's screams echo from the pit.

PAIGE

A bit excessive?

EDWARD

No sense in taking chances. Things
are starting to move now - can't
have people knowing pieces of the
puzzle, can we?

(CONTINUED)

CONTINUED:

An evil smile from him - one that's matched by Paige.
They get into the car, and as it drives off we..

BLACK OUT:

WALKER

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
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BACK ROOM
PRODUCTIONS

