



BLACK SCREEN

Nairobi, Kenya

FADE IN:

EXT. THE DIG -- EVENING

Starting on the vista of a glorious sunset, the sky stained dark red, before TILTING DOWN to reveal an ARCHAEOLOGICAL DIG in progress.

A moment to establish the site; it's a big place, walled off behind temporary wire fences with BARBED WIRE along the top. Soldiers patrol around the perimeter, weapons held at the ready, wearing the distinctive BLUE BERETS of the UN Peacekeepers. Looking like they expect trouble at any moment.

Inside the fence, the place looks modern and well equipped with several big tents and marquees, a group of Jeeps (one of which has a satellite dish pointed at the heavens), cooking facilities, chemical toilets. A serious dig.

And at the centre of the whole thing: A TRENCH, dug mechanically down into the ground. And whether by design or accident, the trench is shaped like a CHRISTIAN CROSS.

The scene is illuminated by FLOODLIGHTS, drawing their power from a nearby generator.

Camera CRANES DOWN into the trench, where we close in on a female figure at work.

INT. TRENCH -- EVENING

FEMALE FINGERS sift through the dust with a trowel and a brush.

KATE OSBORNE (20s, black, pretty yet grungy, focused) works diligently away at the dirt. She's wearing white iPod headphones and concentrating entirely on what she's doing.

A moment while she works. Then the trowel impacts with something hard. Solid.

ON KATE: a grin. She's found something.

She puts the trowel to one side and working with the brush, moving aside the layers of soil and dirt, until eventually the object comes into view.

From the texture and colour, it initially looks like a lump of rock. Disappointment from Kate but she continues. And then she JUMPS in fright at the sight of the object, when she recognises it for what it is.

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A skull.

A human skull, one eye and the nose clearly visible, on an angle poking out of the dirt.

Kate takes a deep breath, steadying herself from the initial shock, before continuing to brush the dirt away.

We SLOWLY CLOSE IN on the skull as she proceeds.

TERRY (prelap)
Must be a woman.

INT. MAIN TENT -- EVENING

The skull is now sat on a table among the other pieces excavated from the dig.

Kate sits looking at the thing with two of her mates - IRIS FINCH and TERRY HAYES. Kate and Iris both look at him.

KATE
What makes you say that?

TERRY
(shrugs)
The mouth's open, innit?

Kate laughs slightly as Iris leans in to give Terry a clip round the ear. TERRY (20s) is dark haired and rugged, bit of a lad, bit of a sex pest. IRIS (also 20s) is demure and stunning, with a look of playful exasperation.

IRIS
You are insufferable sometimes,
you know that?

TERRY
That's why you love me.

IRIS
Oh really, is that why?

TERRY
(leaning close)
Well, among other things--

MILLIGAN (O.S.)
Please, not this again.

They all look up as their tutor, PROFESSOR AMOS MILLIGAN enters the tent. Milligan is in his sixties, Scottish with wild hair and beard, wearing wire-frame glasses over playful, intelligent eyes.

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MILLIGAN (CONT'D)

You know you two have a tent for
this sort of thing.

KATE

Don't remind them, the last thing
I want is to be kept awake all
night again by--

MILLIGAN

(grins)

I think we get the picture, Kate.
Right, let's have a shifty, then.

He squats down to get the skull on eye level, looks into
the deep empty hollows where the eyes should be.

MILLIGAN (CONT'D)

Fascinating. And this came from
the main trench?

KATE

(nods)

And no record of any burial sites
around here. Tallies with the
legends.

TERRY

Closer to the motherlode every
day, right professor?

MILLIGAN

(still looking at
the skull)

We just might be at that, young
Terry. We just might be at that...

HOLD on the skull for a moment.

EXT. THE DIG -- NIGHT

Kate, Iris and Terry exit the tent. Milligan sticks his
head out after them:

MILLIGAN

Bright and early tomorrow.

KATE

(over her shoulder)

Got it.

Milligan grins as his head withdraws back into the tent.

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ON THE OTHER SIDE OF THE FENCE

SAM COLSON: (a young soldier, brown haired, rangy, slight hint of a Leeds accent) looks up at the three of them as they head back to their tents.

SAM
(calling out)
Find something?

Kate stops, looks back, grins at him. She likes Sam.

KATE
Maybe. Interested?

Sam looks her up and down in a way that could be lecherous but actually comes off as charming.

SAM
Maybe.
(grins)
Don't worry. We'll keep you safe tonight.

KATE
(grateful smile)
Thanks Sam.

Sam nods, touches two fingers to his cap in an abbreviated salute before turning back to his guard position. Kate smiles slightly as she enters the sleeping tent.

EXT. THE DIG -- NIGHT

Darkness across the dig, the only lights belonging to the soldiers standing guard.

INT. KATE'S TENT -- NIGHT

Kate is lying in her sleeping bag, fast asleep. Looking reasonably content.

BEGIN PUSHING IN SLOWLY on her face. Give it a moment ... and then...

INSERT: The images are BLACK AND WHITE, GRAINY, FAST and slightly out of focus - just for a second we see ANCIENT AFRICAN SOLDIERS (vaguely Zulu in appearance) with shields and spears

Closer in now on Kate's face...

INSERT: A fight among the soldiers -- spears and shields clash--

CLOSER into Kate's face...

(CONTINUED)

CONTINUED:

INSERT: The skull, still sitting on the bench in the tent, looking somehow very malevolent...

Closer...

INSERT: Faster this time, the images coming in a jumble--

--the soldiers continue to fight--

--rocks fall down, into place--

--soldiers fighting for their lives as a rock door is slammed shut--

--SMOKE billowing in all directions--

--TWO MEN, forcing the doors shut - men dressed in simple robes but wearing the sign of the cross - their eyes FLASH WHITE--

--BIG CLOSE on the skull -- a SCREAM rips through the images and--

BACK TO SCENE

as Kate wakes up with a start, breathing hard. A moment while she composes herself; what the hell was all that about?--

And then, from O.S., the SCREAM again, closer, more immediate. REAL. Kate yanks herself out of the sleeping bag.

EXT. THE DIG -- NIGHT

Kate emerges from her tent, pulling on her jacket and flashing a torch around, trying to see where the scream's coming from,

IRIS (O.S.)

Kate?

Kate looks to see Iris and Terry emerging from their tent.

TERRY

What's happening?

KATE

I don't know--

SOLDIER #1 (O.S.)

Over here!

They all charge off in the direction of the voice, toward

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THE FENCE

where one of the SOLDIERS is standing, looking down at something on the ground, looking terrified--

KATE
What's happening?

SOLDIER #1
I don't know, I heard the scream -
I found him like this!

They all look down to see

SAM

lying on the ground, writhing in pain. He SCREAMS again and keeps screaming.

KATE
Sam? SAM!

She squats down beside the fence - Sam rolls over--

And Kate recoils in horror - Sam's eyes have gone SOLID BLACK - and when he speaks his voice is DISTORTED, deeper and throatier--

SAM
Help ... me...

And off Kate's terrified expression we

BLACK OUT:

JONATHAN RHYS MEYERS

MIRANDA RAISON

LEONARD ROBERTS

AND PHILIP GLENISTER

WALKER

“THE CRADLE”
BY ADAM SCOTT

GUEST STARRING
FREEMA AGYEMAN

CLIVE RUSSELL

phil DAVIS

SAM RILEY

CAREY MULLIGAN

SPECIAL GUEST STAR

bill Nighy

BLACK SCREEN

Cairo, Egypt

Fade In:

EXT. CAIRO SKYLINE -- DAY

Panning across the ramshackle yet beautiful array of buildings that make up the bustling Egyptian capital. To establish.

EXT. BACK STREET (CAIRO) -- DAY

Where ALEC WALKER and JACKSON BYERS emerge from the top of the street. Jackson's holding his shotgun at the ready, and from their stance we can tell that they're both poised for the attack.

Alec glances around at the street.

ALEC

This is it.

He glances down to the other end of the street, where CHLOE PARKER and JOHN HENRY BOONE emerge from an alley, both armed. Alec exchanges a glance with Chloe, who nods: we're ready.

ALEC (CONT'D)

(to Jackson)

Alright, let's keep this simple, in and out, no surprises. Ready?

JACKSON

You gotta ask?

ALEC

One, two, three--

And on 'three' his eyes FLASH WHITE: he brings up his palm and the door of a house across the way BLOWS INWARD. Alec and Jackson charge inside.

INT. HOUSE (CAIRO) -- DAY

Alec and Jackson enter at speed, ready for action.

ALEC

(calling out)

Ross? Ross, are you in here--

JACKSON

(grim)

Al.

(CONTINUED)

CONTINUED:

Alec looks up, sees what Jackson's spotted. The white glow vanishes from his eyes he deflates.

ALEC

Oh no...

A MAN'S BODY

is sprawled out across the table in a pool of blood.

JUMP CLOSER

to reveal his neck. The TWIN PUNCTURE wounds there. Vampire bites.

ALEC AND JACKSON

look on, grim. Jackson lowers his shotgun.

JACKSON

Aw, Jeez, again?

ALEC

(nods grimly)

Again.

A look of sheer bloody frustration on his face.

BOONE (prelap)

They got the drop on us?

EXT. CAIRO STREET -- DAY

A bustling street in the city centre. The four of them sit at a table in front of a cafe, drinks in front of them, all wearing identical expressions.

BOONE

Again?

ALEC

Don't you bloody start.

CHLOE

How? I mean, Ross wasn't a professional but he wasn't stupid, he would have known...

ALEC

He contacted us directly saying that he had information about the Cain.

(sits back in his chair, exasperated)

He might as well have worn a red shirt or painted a gigantic target on his back.

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CONTINUED:

JACKSON

This is messed up. We've been chasing down leads for weeks, and every time we get close to Edward Maitland--

BOONE

He gets there first.
(looks at Alec)
Think we could have a problem with operational security?

ALEC

(shrugs)
No. Ross was only known to the four of us and I trust everyone here implicitly.

A look from Jackson to Boone, indicating that the feeling isn't mutual. Boone ignores it.

CHLOE

Well. You know what this means, don't you?
(off their looks)
Edward's covering his trail.

ALEC

Finding everyone that could have any kind of connection to him, anything we could use, and getting rid of them before we get close.

CHLOE

If he carries on at this rate there's going to be no-one left in his organisation.
(looks to Alec)
So. Now what?

All eyes on Alec - who hasn't got an answer. He's about to say so but at that moment his phone rings--

JACKSON

Saved by the bell.

ALEC

(to Jackson)
What have I told you about that?
(answers phone)
Walker.

MAN'S VOICE (O.S.)

*"Give me my robe, put on my crown;
I have Immortal longings in me."*

Alec stops dead. He knows that voice:

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CONTINUED:

ALEC
Anthony and Cleopatra, act five,
scene two.

Jackson looks up, knowing full well what that means.

ALEC (CONT'D)
(into phone)
Hello Baines.

BAINES (O.S.)
Alec. Long time no see.

ALEC
You're not wrong. What can I do
for you?

CHLOE
(aside to Jackson)
Who's Baines?

Jackson goes to answer but Alec holds up a hand.

BAINES (O.S.)
You're a busy man these days, I
know that, but are you lot still
in Cairo?

ALEC
How did you know about that?

BAINES (O.S.)
Haizum filled me in.

Long pause.

ALEC
Baines?

BAINES (O.S.)
The truth is I've got a situation.
And I don't know exactly what it
is, or how to deal with it. I
need some help. How fast can you
be in Kenya?

A seriously concerned look from Alec.

EXT. SKIES -- DAY

Where a small CHARTER PLANE cruises over the spectacular
African scenery.

INT. CHARTER PLANE -- DAY

A reasonably plush interior, white leather upholstery.
Jackson and Boone are sat together, card game on the go.

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Jackson considers his hand.

JACKSON
Got any threes?

BOONE
Go fish.

JACKSON
Thought gambling was a sin.

BOONE
It is the way you play, are we
going to chat all day or are you
going to brass up?

Jackson gives him a filthy look as he dumps some cash on the table.

Nearby, Chloe sits watching them bicker over the screen of her laptop. She smiles to herself slightly; here we go again.

Then she glances across to the other side of the cabin where Alec sits by himself, eyes staring out of the window, lost in thought.

A moment, Chloe debating whether this is a good idea or not. Then she makes a decision, closes the laptop and moves to sit down opposite Alec.

CHLOE
Stuff on your mind?

Alec looks up in surprise - as though he didn't know anyone was sat there.

ALEC
Just thinking.

CHLOE
Anything interesting?

ALEC
I doubt it.

Closed subject. Chloe tries a different tack:

CHLOE
So, who's Baines?
(Alec turns to
look at her)
The man we're going to meet, who
is he?

Silence from Alec. He looks away. Chloe looks uncomfortable.

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CHLOE (CONT'D)
Never mind, none of my business.

She stands, is about to move off when:

ALEC
Chloe?

Chloe turns back to him.

ALEC (CONT'D)
Sorry, that was rude. I apologise.

CHLOE
It's okay.

ALEC
No, it's not. And don't let me do that to you, alright?

CHLOE
(coy smile)
Do I qualify for special treatment?

Pause.

ALEC
(smiles slightly)
I suppose you do at that.

CHLOE
In that case, deal.

ALEC
Good. That's good.

Chloe laughs, and a moment later Alec does too.

ALEC (CONT'D)
Baines was my teacher.

CHLOE
(intrigued)
So he's a--?

ALEC
A Knight. Yes. He was my mentor, for a lot of years. He taught me ... well, pretty much everything.

CHLOE
How to use your powers?

ALEC
It's a bit more involved than that, but essentially yes.

(MORE)

(CONTINUED)

CONTINUED:

ALEC (CONT'D)

(long pause)

When Knight powers manifest in someone, it's incredibly tricky to manage. The energy we carry around is extremely dangerous, if you're not careful and you don't know how to use it then the power can kill you stone dead and make a hell of a mess doing it. You need a lot of discipline and a lot of patience to control it properly. Baines taught me that. And for that I'll always be grateful.

CHLOE

How long have you known him?

ALEC

Since I was fifteen.

Chloe leans in, genuinely interested now.

CHLOE

Is that when you first knew you were a Knight?

ALEC

Yes.

CHLOE

Jesus. What did your parents say when they found out?

A sharp look from Alec.

ALEC

It ended badly.

And Alec's expression changes subtly; he doesn't exactly get angry, but we know that this is as far as he's prepared to go on the subject. He looks away, his attention focused on the window again.

Chloe leans back in her chair, a little upset with his attitude but now even more intrigued about Alec.

EXT. AIR STRIP -- DAY

The plane comes in to land, taxiing to a halt. We PULL BACK to reveal that we're watching the scene from over someone's shoulder.

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THE PLANE

finally stops and the gangplank descends. The team emerge. Alec is the first out, immediately spotting the waiting man.

ALEC
Hello stranger.

REVERSE ANGLE

to reveal the man: in his early sixties with angular features, fair hair going grey, a dirty twinkle in his eye. This is MARK BAINES. And he smiles broadly at the sight of Alec.

BAINES
"How now? A rat? Dead, for a ducat, dead!"

ALEC
Hamlet, act three, scene four,
and you'll need to do a lot better
than that to catch me out on my
own party piece.

BAINES
I live in hope.

A moment later Alec laughs - a broad and genuine smile as he crosses the tarmac to shake Baines' hand.

ALEC
Long time no see, Baines. You're
looking well.

BAINES
Old age looks good on me, Your
Lordship.

ALEC
You said that ten years ago.

BAINES
Punk kid. Get a haircut.

Alec laughs. Chloe looks sideways at Jackson.

CHLOE
Alec's got a party piece?

Jackson shrugs as Baines turns his attention to them.

BAINES
John Henry, Jackson, always a
pleasure.

(CONTINUED)

CONTINUED:

His eye falls on Chloe.

ALEC
Mark Baines, this is--

CHLOE
(stepping forward
and offering her
hand)
Chloe Parker.

Baines looks a little surprised. He shakes her hand.

BAINES
Charmed - and it's just Baines.
MI-16?

CHLOE
How did you guess?

BAINES
You had that look about you.

CHLOE
Meaning what?

ALEC
Alright, enough with the nonsense,
we're here. What exactly do you
need my help with?

And just for a second Baines looks the slightest bit uncomfortable.

EXT. ROAD -- DAY

Baines drives the other four down the road in a vaguely military-looking jeep with no roof. Chloe's riding up front with Baines, the other three are hanging on in the back.

CHLOE
So it's an archaeological dig?

BAINES
(nods)
Correct, run by the University of
Durham.

ALEC
So they didn't come out here
looking for trouble?

JACKSON
Bonus.

(CONTINUED)

CONTINUED:

BAINES

As far as I can see, no, and yes Jackson that is a relief. Though trouble seems to have found them, so I'm not sure whether that's an improvement or not.

JACKSON

What kinda trouble we talking about?

BAINES

Well it started with odd things - technical stuff, equipment breaking down, all the usual nonsense you'd expect to get when you take people out into the field--

ALEC

What happened?

Baines gives him a look in the rearview mirror.

ALEC (CONT'D)

I know how you tell stories, Baines, now what happened?

Baines looks sideways at Chloe.

BAINES

Glad to see he's just as rude as ever.

CHLOE

Only with people who don't deserve special treatment.

Boone laughs slightly at this. Alec looks irritated, then gives Baines a 'get on with it' glare.

BAINES

So anyway, all normal and above board, stuff you wouldn't think twice about. But then this ... thing happened the other night...

BOONE

What thing would that be?

Baines takes another look at Alec in the rearview mirror.

BAINES

I wish I had a simple explanation.

(beat)

Bottom line: I think we may be looking at a case of demonic possession.

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CONTINUED:

Which catches everyone's attention. Chloe turns to look back at the other three, and from the looks on their faces she knows just how seriously they're taking this.

EXT. GATES OF THE DIG -- DAY

The jeep rolls up at the gates. The UN soldiers are still in force. One of them recognises Baines by sight and waves them through.

Alec takes a serious look around at the place as they enter.

INT. THE DIG -- DAY

The jeep stops and they all get out. Boone swings his eyes around the dig.

BOONE

Impressive.

BAINES

Yes, indeed, someone's taking this thing very seriously.

ALEC

(re: soldiers)

I can see that.

Baines sees the way he was looking.

BAINES

They've had some trouble with the locals, the toy soldiers are from a base about a mile from here, the official story is they're on hand in case the situation in Zimbabwe gets nasty--

MILLIGAN (O.S.)

It's already got nasty, Mr Baines.

They all look up to see Milligan approaching.

MILLIGAN (CONT'D)

The question now is just how nasty is it going to get before someone does something about it.

INT. MAIN TENT -- DAY

Where Kate is carefully wrapping up certain artefacts in acid-free tissue for transport. She looks up as the tent opens to admit Milligan, Baines, Alec and Jackson. Kate gets to her feet.

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CONTINUED:

KATE

Sorry, Professor, I'll come back--

MILLIGAN

Sit still Kate, you're not in the way.

Kate sits back down, looks up and happens to catch Jackson's eye. A look passes between them.

JACKSON

Hi.

KATE

(guarded)

Hi.

Milligan turns back to Alec and Baines.

MILLIGAN

I suppose you want him to see everything?

BAINES

Yes, everything.

ALEC

Why? What exactly did you find?

Milligan reaches down, grabs a packing case from the ground. He sets it down on the table before opening it.

MILLIGAN

How much did Baines tell you?

ALEC

Not a right lot.

MILLIGAN

Not surprising, he didn't tell me much about who you guys were.

BAINES

Ignorance is bliss.

MILLIGAN

(to Alec)

The short version is that we were excavating for the ruins of a temple that's supposed to have been here about five hundred years ago.

ALEC

What sort of temple?

(CONTINUED)

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MILLIGAN

Well that's the thing, we don't know, it's not on any kind of record, only that it's around here somewhere. Anyway, we've been out here for a few weeks now and got down pretty deep without finding much, but in the last couple of days we've started making significant progress.

(pulls something out)

Look at that.

It's the skull we saw Kate dig up earlier. Alec picks it up, thoughtfully...

BAINES

Alec--

ALEC

If you even think about doing the "alas poor Yorick" bit there'll be trouble.

(to Milligan)

You found body parts?

MILLIGAN

(nods)

Yes, which convinced us we were on the right track. But then we found something else, and that's what resulted in your man here being brought in.

He pulls a badly-rusted DAGGER out of the crate.

MILLIGAN (CONT'D)

Now do you see that?

He points at something. Engraved on the hilt is a CROSS, like a Templar symbol, but with a skull engraved in the centre. Alec looks at Baines.

ALEC

Black Chapter?

BAINES

Precisely. The question is: what's it doing here five hundred years ago, when we weren't even supposed to be active in this area?

A significant look between Alec and Baines. Kate looks up, confused.

(CONTINUED)

CONTINUED:

KATE

Um ... what's the Black Chapter?

EXT. THE DIG -- DAY

Chloe and Boone stand outside the main entrance, which is open wide enough for them to hear what's going on. Chloe's gaze rests on Baines.

CHLOE

You've met him before? Baines, I mean.

BOONE

(shrugs)

I've done a lot of favours for a lot of people over the years. Baines is one of them. And I'm inclined to agree with Alec, if Baines thinks this is trouble then it's worth investigating.

They both stand back as Alec and Baines exit the tent, with Milligan in tow.

BAINES

That's what you call half a riddle. Now it's time to look at the other half.

ALEC

Right.

BOONE

Want us to come with?

ALEC

(shakes his head)

Stay here, help the Professor, he says he's having some trouble with security--

BOONE

(nods)

Got it.

Alec and Baines make their way back over to the jeep. Chloe watches them go. Then, on impulse, she crosses over and jumps in with them.

ALEC

What are you doing?

CHLOE

I'm going to buy a sea-lion. I'm coming with you, what do you think?

(CONTINUED)

CONTINUED:

BAINES

(laughs)

What is it with you and a certain type of woman, Alec?

CHLOE

What certain type?

ALEC

(rolls his eyes,
to Baines)

Knock it off and drive.

BAINES

(shrugs)

Very good, Your Lordship.

Chloe's looking even more intrigued as Baines puts the jeep into gear and drives off.

Boone watches until they're out of sight. He looks up as Jackson emerges from the tent.

JACKSON

Bad news?

BOONE

(shaky)

Sounds it.

Jackson looks at Boone, hearing the tone in the older man's voice.

JACKSON

You alright, man?

BOONE

I don't ... I'm fine.

JACKSON

What?

A moment. Boone doesn't look sure himself. Finally:

BOONE

Ever since we got here, I've been having this feeling ... like there's something here.

JACKSON

Something like what?

Boone turns to Jackson, gives him a deadly serious look.

BOONE

Something evil.

(CONTINUED)

CONTINUED:

And he turns and walks back into the tent, leaving Jackson alone and looking seriously worried by that.

INT. JEEP -- DAY

Baines is driving Alec and Chloe up the road. Silence for a long moment. Then:

BAINES
I'm surprised you didn't contact me, Alec.

ALEC
About what?

BAINES
About your mission. Thought you'd have wanted the backup.

ALEC
I do things my way, Baines, you know that. That's the way you taught me.

BAINES
(grins)
Quite so.

Pause.

ALEC
Still ... it's good to see you again, old man.

Baines laughs at this. In the back, Chloe smiles.

BAINES
Ah, and here we are.

They all look up at the sight of the big compound approaching.

EXT. ARMY BASE -- DAY

Baines drives the jeep into the base. The place is big and impressive, the UN having taken control of what looks to have been an office block. There's a serious amount of hardware kicking about, including a couple of tanks.

Soldiers in blue berets eye the new arrivals suspiciously. A few of them seem to recognise Baines and they don't look pleased by his return appearance.

ALEC

looks around, slightly uneasy. Chloe clocks it.

(CONTINUED)

CONTINUED:

CHLOE

What is it?

ALEC

There's something wrong here.
This place, it's--

CHLOE

Unsettled?

(off his look)

You don't need Knight powers to
figure that one out.

Baines parks the jeep and the three of them get out.
Immediately:

GALLOWAY (O.S.)

Back again already, Mr Baines?

They look up to see a man approaching. COLONEL GALLOWAY:
in his fifties, tough looking. And he doesn't look happy
at the sight of the new arrivals.

GALLOWAY (CONT'D)

I thought we'd answered all of
your questions last time around.

BAINES

You did. I just wasn't happy
with the outcome.

(to the others)

This is Colonel Galloway, the
base commander. Colonel, this is--

Galloway waves that off with a look of disinterest.

GALLOWAY

So, are you any closer to finding
out what's wrong with my man?

INT. ARMY BASE - CORRIDOR -- DAY

Galloway leads Baines, Alec and Chloe down the corridor
at a brisk clip.

GALLOWAY

Symptoms are still exactly the
same, sometimes he's fine,
sometimes he's talking utter
nonsense and doesn't seem to have
any idea of where he is or who he
is.

BAINES

At least he hasn't got worse,
that's something.

(CONTINUED)

CONTINUED:

GALLOWAY
How could it get worse?

BAINES
There's always the capacity for
it to get worse. Take it from
me.

Galloway doesn't like the sound of that. He glances back
at Alec and Chloe.

GALLOWAY
Look, is this going to take long?

ALEC
I thought you wanted to know what
was wrong with your man?

GALLOWAY
(ignoring that)
I've been told to render you people
'every assistance', but beyond
that I still don't know who you
are or what--

BAINES
(sharp)
Good. Let's keep it that way.

Galloway's fuming at this. They've reached a junction.
At the end of the corridor we can see a locked door with
two armed guards standing watch over it.

GALLOWAY
I think you can find your own way
from here, Mr Baines. If you get
any answers--

BAINES
You'll be the first to know.

Galloway leaves after throwing one last dirty look at the
three of them. Alec watches him til he's out of sight.

ALEC
Charming fellow.

BAINES
He's tired and under pressure and
doesn't understand what he's
dealing with. I sympathise.
(rubs his eyes)
Come on, let's take a look then.

He moves off towards the locked door. Chloe goes to follow
him but stops when Alec reaches out and takes her arm,
holding her back.

(CONTINUED)

CONTINUED:

 CHLOE
Something wrong?

 ALEC
I don't think you should go in
there--

 CHLOE
Yeah, well tough. What are you
trying to protect me from?

A tense moment - Alec knows he's not going to win this one.

 ALEC
Things could get very strange in
there. Whatever you see, whatever
it says, don't talk to it. Leave
this to me and Baines. Okay?

 CHLOE
Okay.

 ALEC
Good.

And he heads off, with Chloe following behind him - wondering what the hell this is all about.

INT. ARMY BASE - CELL -- DAY

Baines enters, leading Alec and Chloe behind him. As soon as the door shuts behind them Baines holds a hand out to stop Chloe moving any further forward.

 BAINES
Keep your distance.

Chloe looks across to the other side of the room, where

SAM COLSON

is sat on the bed, wearing a straightjacket. His eyes are focused intently on the ground, and he's mumbling to himself.

 ALEC
Hello?

No answer from Sam.

 ALEC (CONT'D)
Can you tell me your name?

Still no answer. Alec glances at Chloe before continuing.

(CONTINUED)

CONTINUED:

ALEC (CONT'D)

What is your name?

(long pause)

Can you--

SAM

I can hear you.

Sam's voice is deeper and far more precise, the Leeds accent gone. His eyes are fixed on the floor.

ALEC

What do you want?

A long pause. Then--

SAM

Freedom.

ALEC

We can't let you out of this cell--

SAM

This cell is not a prison. This is a door with a lock. I could be out of here in mere moments if I wanted to be, and there wouldn't be a single thing you could do to stop me.

His voice is low, quiet - yet eerily determined. The other three exchange glances.

SAM (CONT'D)

My prison is stone and earth, the very weight of the world. And cold ... so very cold...

ALEC

Who are you?

SAM

...Imprisoned for years ... so many years ... unable to--

ALEC

(using the Voice)

Who are you?!

And Sam's head comes up at that - and Chloe takes a step back in shock--

Sam's eyes are the same SOLID BLACK as before.

SAM

I ... am ... a soldier...

(CONTINUED)

CONTINUED:

And Sam starts forward - before either Alec or Chloe can react Baines has brought his hand up. Sam is THROWN BACK against the bed by a telekinetic shove.

Sam falls from the bed to the floor. Chloe watches as he spits up blood before clambering back to his feet, awkward in the straightjacket.

SAM (CONT'D)

(quiet)

I am a soldier...

(beat)

I am a soldier...

(beat)

I am a soldier...

ON ALEC, CHLOE AND BAINES

as they watch him with grim, concerned expressions.

CUT TO:

EXT. THE DIG -- DAY

Kate is sat on the ground, legs crossed, gently removing dirt from an excavated object with a fine brush. Her iPod headphones back in place again.

Someone approaches and she looks up to see Jackson stood over her.

JACKSON

Mind if I join you?

Kate pulls one earphone out.

KATE

Sorry?

JACKSON

Said mind if I hang here for a while?

KATE

(grins)

Pull up a bit of dirt.

Jackson smiles as he sits down beside her.

JACKSON

So. Can I get your name?

KATE

Can I get yours?

He grins slightly.

(CONTINUED)

CONTINUED:

JACKSON
Fair point. Jackson. Byers.

Silence for a moment ... then Kate thaws a bit, flashing a gorgeous smile.

KATE
Kate Osborne.

JACKSON
Nice to meet you.

KATE
Thanks.

For a moment he just watches as she works.

JACKSON
So what's that? A shield, some kind of discus...?

KATE
I think it's what we in the trade would generally describe as...
(holds it out for him to see)
A plate.

Jackson looks down at the thing in her hands - which is, unmistakably, a plate.

JACKSON
(embarrassed)
Yeah, right. Obviously.

Kate bursts out laughing and Jackson joins in.

JACKSON (CONT'D)
I'm a complete doof, aren't I?

KATE
You were just then, yes,

More laughter from the pair of them.

BOONE

is sat on a box on the other side of the dig, holding his rosary beads, head down and lost in thought. Movement from O.S. - Boone looks up as Milligan enters frame, carrying a crate of artefacts. He stops when he spots the rosary beads.

MILLIGAN
Sorry, I'm interrupting--

(CONTINUED)

CONTINUED:

BOONE

No, no, it's fine, honestly.

He slips the beads back into his pocket.

MILLIGAN

Praying for our safety?

BOONE

This is an unsettled place.

MILLIGAN

Ah. You can feel it too, then?

Boone looks up; sees the honest expression on Milligan's face.

BOONE

Yes.

MILLIGAN

I know what you mean. One of my colleagues called it genius loci.

BOONE

"The spirit of the place"?

MILLIGAN

You know your Latin.

BOONE

Not as young as I was.

MILLIGAN

Who is?

Boone laughs slightly. He glances across to where

JACKSON AND KATE

are still sat talking.

JACKSON

So what brings you out here?

KATE

To this wonderful, exotic, mosquito infested rat hole?

(Jackson laughs)

Extra credit for this module and the chance to avoid having to do work experience. What's your excuse?

(CONTINUED)

CONTINUED:

JACKSON

(shrugs)

Don't get no say in the matter, I go where I'm told.

KATE

Who exactly are you guys?

JACKSON

That's a very long story.

KATE

(expansive gesture)

We would appear to have plenty of time.

(beat)

This is about Sam, isn't it?

A slightly uncomfortable moment.

JACKSON

Yes. Do you know him?

KATE

A bit. He sometimes guarded the gates here. Seemed like a nice lad.

(beat)

Do you think you can help him?

JACKSON

We're going to do everything we can.

KATE

Ever seen it when a doctor writes DFK/FDC on a patient's chart? Know what it means?

JACKSON

Got me.

KATE

Don't know and don't care.

Jackson laughs at that.

JACKSON

Like it.

KATE

And "we're doing everything we can" is what a doctor says when someone's terminally ill.

JACKSON

We'll help him.

(CONTINUED)

CONTINUED:

KATE

Promise?

Jackson doesn't answer - which is all the answer Kate actually needs. She looks away.

KATE (CONT'D)

Didn't think so.

Jackson doesn't know what to say to that one. He just sits and watches as Kate gets back to work.

EXT. ARMY BASE -- DAY

Alec, Baines and Chloe are stood by the door of the base, huddled together for a conference. All around them the base's daily activity continues - Chloe does her best to ignore the stares of the soldiers.

CHLOE

Okay, I'm sold. The guy's possessed.

ALEC

You think so?

CHLOE

You don't? Alec, you saw the guy's eyes--

ALEC

(pointedly)

And there's a myriad other things that could make a person's eyes do weird things.

(grins at Chloe)

As I'm sure you know.

Chloe smiles slightly.

CHLOE

Point taken.

Baines gives Alec an interested look.

BAINES

So what makes you think that this isn't a demonic possession?

ALEC

Probably exactly the same things putting you off the idea.

(to Chloe)

Demonic possession carries certain very distinctive markers, and none of them were present here.

(CONTINUED)

CONTINUED:

CHLOE

So if it's not possession then where does that leave us, because there's that's not what you'd call normal behaviour.

ALEC

(glances up)
Trouble.

They all turn to see Galloway approaching at a brisk clip.

ALEC (CONT'D)

Colonel.

GALLOWAY

Well? Did you get what you came for?

ALEC

Some of it.

GALLOWAY

And the rest?

ALEC

We're not sure.

BAINES

The whole thing calls for deep thought.

GALLOWAY

I see. Well can you do this deep thinking somewhere other than on United Nations property?

A glance between Alec and Chloe.

ALEC

I think that's our cue to be going.

GALLOWAY

Observant. I like that.

EXT. SAME -- MOMENTS LATER

Alec, Chloe and Baines all get onto the Jeep. Baines is starting the engine when Galloway approaches.

GALLOWAY

By the way. I'm withdrawing my men from the dig at fifteen hundred hours this afternoon.

Baines gives him a sharp look.

(CONTINUED)

CONTINUED:

BAINES

Why?

GALLOWAY

Don't be thick, Mr Baines, if there's something going on at that dig then I can't be putting even more of my men at risk for it. You're supposed to be the experts on this, when you've got to the bottom of what's happened to Private Colson I'll reinstate the guard. Until then--

BAINES

You don't want to put your men at risk? I thought they were soldiers, how about--

Alec holds up a hand, which quietens Baines down.

ALEC

(to Galloway)

Duly noted.

(dark)

And don't worry about us. Seriously, we can look after ourselves.

(beat)

Can you?

GALLOWAY

Now see here--

But Baines has already put the Jeep into gear and driven out of there, leaving a furious-looking Galloway behind.

JACKSON (prelap)

He's done what?

EXT. THE DIG -- DAY

Alec, Chloe, Jackson and Boone are stood together by the gates, huddled together for a conference.

ALEC

Yeah, that was my reaction.

JACKSON

Why? I mean I get the need to protect his men, but these kids'll be left with no protection.

ALEC

I suspect he's fully aware of that.

(CONTINUED)

CONTINUED:

CHLOE

It's a power play.

(they all look at
her)

Well think about it, he's been ordered to cooperate with us, he's clearly not happy about that so he's exerting his dominance over us the only way he can.

BOONE

(nods)

Little men dressed in brief authority.

CHLOE

Exactly.

Jackson looks to Alec.

JACKSON

So now what?

Chloe and Boone both look at Alec expectantly. A moment while he considers.

ALEC

Well, Baines asked for our help and we can't leave these kids with no protection, so for the moment we're staying.

(serious look at
them all)

But let's not get complacent. There's something very weird happening here, and we're going to need to be finding some answers. Sharpish.

The others all nod, knowing from his tone just how seriously he's taking this.

DISSOLVE TO:

EXT. THE DIG -- NIGHT

CRANE SHOT, to establish - the wire fences and the perimeter are still in place, but there's no sign of the soldiers anywhere. A camp fire has been erected, burning away nicely.

Everyone from the dig is sat around nearby, talking, joking - there's a camping trip atmosphere in the air now, the worry of previous scenes gone.

INT. MESS TENT -- NIGHT

Alec works over a gas-powered barbecue, cooking. Chloe approaches Alec at the grill, smiling.

CHLOE
Now this smells good.

ALEC
Steaks, chicken, a chopped salad and I even whipped up a basic relish, which is fine so long as you like beetroot. Problem is I don't.

CHLOE
(laughs)
What's for pudding?

ALEC
(grins)
Tomato soup.

Chloe laughs, seeing the grin on Alec's face.

CHLOE
Need any help with that?

ALEC
No, I think I've got it covered.

CHLOE
You sure?

Alec smiles slightly.

ALEC
Alright, keep an eye on those chicken breasts. If you see flames where there shouldn't be any--

CHLOE
Got it.

She moves to join him behind the grill.

CHLOE (CONT'D)
I never knew you could cook.

ALEC
I'm a man of many talents.
(pause)
Actually, this is Baines' doing. He once told me that I was going to have to eat for the rest of my life, so I might as well eat properly.

(CONTINUED)

CONTINUED:

CHLOE

It's nice to see you like this.

ALEC

Like what?

CHLOE

Not miserable.

Alec looks up, catches her gaze. There's a shared moment between the two of them, then:

ALEC

Burning.

Chloe looks down, quickly flips a piece of chicken over on the grill.

CHLOE

Sorry.

ALEC

Yeah, well...

He gets back to work, the moment gone. Chloe looks a little disheartened.

EXT. THE DIG -- NIGHT

Jackson and Kate are sat together by the fire, laughing - Jackson in the middle of telling a story--

JACKSON

--so then my pop says to the guy
"If you bring that cat anywhere
near me again I swear to god--"

Kate bursts out laughing at that. Nearby, Iris and Terry are sat together, his arm around her shoulder. They both join in the laughing.

KATE

Your dad sounds like quite a character.

JACKSON

Oh yes he was.

Kate laughs slightly - and shuffles in closer to Jackson, which he notices and doesn't object to in the slightest.

RACK FOCUS to see

BOONE

sat on a nearby tree stump, on the very edge of the light from the fire, present but not getting involved.

(CONTINUED)

CONTINUED:

He sits quietly for a moment. Then:

BOONE

Are you going to stand there and
watch me all night?

He glances up: Baines is stood nearby, in the shadow of one of the tents. He smiles as he walks over to join Boone.

BAINES

Sharp instincts.

BOONE

The trick is to listen for the
sounds that aren't there.

Baines grins as he sits down beside Boone.

BAINES

Have to admit, John Henry, I was
surprised to hear that you'd thrown
your lot in with Alec.

BOONE

(shrugs)

I like a good fight, and Alec had
a reasonable chance of kicking
some deserving arse. Not like I
was exactly going to say no, now
was it?

Baines glances across to where the mess tent, where Alec's visible inside. He laughs at something Chloe said.

BAINES

How is he?

There's a tone of almost fatherly concern in his voice, which Boone clocks immediately.

BOONE

He's a natural leader and a cunning
warrior. You can't ask for much
more in a Knight.

BAINES

(knows that tone)

But?

BOONE

Well you know him better than me.
You don't need me to tell you
he's a troubled soul.

Baines looks back across to Alec, sees him smiling and talking with Chloe.

(CONTINUED)

CONTINUED:

BAINES

You wouldn't think it to look at him.

Pause.

BOONE

No. You wouldn't.

Which gives Baines something to think about.

JACKSON

laughs at something Terry said. Terry lifts his glass, pauses in disappointment when he realises it's drained dry.

TERRY

Balls.

IRIS

You drank all of that? Already?

TERRY

Got bored waiting for the food.

ALEC (O.S.)

Oy! Watch it.

Jackson laughs slightly. From nearby, Milligan grins at Terry.

MILLIGAN

Well, we can't have this young man getting thirsty, now can we?

KATE

(god no)
You're not going to--

MILLIGAN

(grins, to Terry)
Reserve supply - the last stand, all-or-nothing stuff. Go and pinch a few bottles before I change my mind.

TERRY

Got it.

He gives Iris a quick kiss on the cheek before getting up and vanishing off into the darkness. Kate winces slightly - Jackson sees it.

JACKSON

What?

(CONTINUED)

CONTINUED:

KATE

You wait til they've drunk some of it and ask me then.

INT. MESS TENT -- NIGHT

Alec is still working the stove. He looks up to see Baines approach.

BAINES

Good to see you haven't lost your touch.

ALEC

I learned from the best.

CHLOE

Just don't start talking like Jamie Oliver and you'll be alright.

They all laugh and Chloe makes a discreet exit, leaving Alec and Baines behind. Baines joins Alec in plating up the food.

BAINES

(casual)

She likes you.

ALEC

Who?

(surprised)

Chloe?

BAINES

Who else? Just as oblivious as always, eh?

Which gives Alec something to think about. Baines smiles as he glides past it.

BAINES (CONT'D)

You seem to have yourself a good team here.

ALEC

Against all expectations.

BAINES

Having Jackson and John Henry on the same side must be an interesting experience--

ALEC

Are you actually going to say what's on your mind or just talk around it all night?

(CONTINUED)

CONTINUED:

Baines looks him the eye. Alec's still being perfectly civil, but his tone suggests it now time to get it said.

BAINES
 Alright, fine, I hadn't planned
 to do it like this--

ALEC
 Baines, just say it.

BAINES
 Stop giving yourself such a hard
 time.

Which takes Alec completely by surprised.

ALEC
Why?

BAINES
 Because what happened with Paul
 West and Cassidy Wray wasn't your
 fault.

And that catches Alec completely by surprise.

EXT. BACK OF DIG -- NIGHT

Terry makes his way around the back of the tents, away from the noise and light of the fire. A whole bunch of packing cases are stacked together at the back of one of the tents. He starts lifting them down, heading for the one at the bottom.

UNKNOWN P.O.V.

camera HAND HELD, low to the ground. Watching Terry intently.

ON TERRY

as he gets down to the last packing case.

TERRY
 Bingo.

He opens it - revealing several dusty bottles inside. He picks one out, reads the label--

TERRY (CONT'D)
 One bottle of Milligan's Finest
 Badger Bollocks, lovely.

UNKNOWN P.O.V.

still watching Terry. From O.S., the vaguest hint of a GROWL.

(CONTINUED)

CONTINUED:

TERRY

uncorks the bottle and takes a swig and immediately winces, his expression saying "damn, that's good".

TERRY (CONT'D)

Okay.

He loads up with a couple of bottles, turns to go back--

And stops dead. Because he's spotted something. On the other side of the fence, we see something moving in the grass. A black, dog like shape, it's eyes reflecting in the darkness, watching Terry intently.

A JACKAL.

EXT. THE DIG -- NIGHT

Kate is still sat with Jackson, laughing and joking with the others.

JACKSON

No way.

MILLIGAN

Perfectly true, I assure you.

Kate laughs like the others. Then her head comes up sharply; did she hear something?

JACKSON

(seeing it)

Kate?

EXT. BACK OF DIG -- NIGHT

Terry's eyes still locked with the jackal, seriously freaked out here. He looks up at the fence - which is pretty tall and covered with barbed wire at the top - but doesn't take much comfort from that.

TERRY

Right...

He considers his options.

The jackal is still watching him, their eyes locked, Terry unable to look away in sheer terror.

EXT. THE DIG -- NIGHT

Kate's head comes up in alarm:

KATE

No...

EXT. BACK OF DIG -- NIGHT

The jackal slowly stands, walking forwards towards Terry...

And that's when the attack comes: from the left and right, JACKALS appear out of the foliage and charge at the fence. Terry is frozen in fear. The jackals reach the fence, LEAP--

And go sailing right over the barbed wire! Terry SCREAMS as they descend--

EXT. THE DIG -- NIGHT

Everyone REACTS to the scream: Alec and Baines first, their eyes FLASHING WHITE in unison--

ALEC

Oh hell...

And they charge off--

EXT. BACK OF DIG -- NIGHT

The jackals savage Terry on the ground. We don't actually see anything but it's brutal, noisy and messy, and we hear Terry's screams from under it all--

FLASH! WHITE LIGHT illuminates the scene. The jackals REACT instantly, backing off to see

ALEC

approaching, eyes flashing white, hand outstretched in a 'stop' position, white light blazing from within the skin.

THE OTHERS

come running up behind him. Kate sees Alec's glowing eyes, REACTS--

INSERT: From the dream - two men with eyes glowing white--

BACK TO SCENE

as Alec turns his eye to the jackals--

ALEC

(using the Voice)

Get out of here!

The jackals charge forward. Alec gestures, sending one FLYING--

The jackal crashes into the fence at speed. The others take the hint and turn and run for it.

(CONTINUED)

CONTINUED:

KATE (O.S.)

Terry!

Kate charges onto the scene, dropping down beside him. She reacts in horror--

KATE (CONT'D)

Oh, Jesus...

And Terry's in a seriously bad way, bloodied and battered, skin ripped and mauled. It's horrible.

Alec and Baines exchange glances. What the hell happened here?

EXT. GATES OF THE DIG -- NIGHT

Terry is carried on a stretcher into the back of an armoured transport by two UN ARMY MEDICS. Without another word they close the door and drive off.

Galloway is there. He looks from the departing vehicle to Alec and Baines, stood at the gates. A horrible silence in the air.

Finally:

ALEC

Are you happy now?

A nasty look between Alec and the Colonel. A battle line has been drawn.

INT. MAIN TENT -- NIGHT

Finding Kate sat by herself, eyes red from crying. And looking worried as sin.

The tent flap opens to admit Jackson. She looks up at him. For a moment he doesn't know what to say. Finally:

JACKSON

Want some company?

Kate smiles slightly, looking relieved. She nods and Jackson sits down beside her. Silence for a long moment.

KATE

This is wrong.

JACKSON

Yeah, it is.

She rests her head on his shoulder. After a moment Jackson puts his arms around her shoulders and draws her close, supportive.

(CONTINUED)

CONTINUED:

KATE
 Lets start with your friend and
 the glowing eyes.

JACKSON
 Ah. Right.

KATE
 I don't believe in coincidences--

JACKSON
 Whoa whoa, you've lost me. What
 coincidence?

Now Kate's looking cornered.

KATE
 You're going to think I'm insane.

JACKSON
 Try me.

A moment to compose herself before...

KATE
 Have you ever had a dream that's
 come true? I'm not talking
 figuratively, I mean literally.

JACKSON
 Well...

KATE
 Because I have. The other night,
 just before what happened to Sam
 ... I saw all of this in a dream.
 (beat)
 And just now, with Terry ... same
 thing. I knew something was going
 to happen.
 (beat)
 I could feel it.
 (beat)
 What can you say to that?

On Jackson as he takes this in. And from his expression
 we can tell he thinks it's something pretty huge.

DISSOLVE TO:

EXT. THE DIG -- MORNING

Early, as the sun rises across the tents and fences.

One major development: UN soldiers are again standing
 guard, though only a couple of them. A token presence.

EXT. MAIN TENT -- MORNING

Boone walks slowly through the dig, looking around. All the students are there but they're subdued, eyes downcast, nobody doing any work. The events of the previous night are clearly still on everyone's mind.

Iris is sat by herself off to one side, staring down at her hands. Not sure what to do.

Boone spots Milligan, working away inside the tent. He catches the professor's eye and heads inside.

INT. MAIN TENT -- MORNING

Boone enters, sees Milligan cataloguing the most recent finds while putting together a toolkit of excavation instruments.

BOONE

Morning.
(re: tools)
Getting back on with it?

MILLIGAN

Someone's going to have to.
(glances through
the flap)
Especially since all of them just
want to sit around and feel
miserable.

BOONE

One of their friends was badly
hurt last night--

MILLIGAN

Don't think I don't know it.
Terry was my responsibility,
remember? But we're behind schedule
as it is, and if I don't start
showing results soon then the
University's going to pull the
funding. We're on the verge of a
major breakthrough--

BOONE

And that's all you care about?

Milligan slams a trowel down on the table as he turns to face Boone, angry.

MILLIGAN

If we don't show some results
then that's it, my reputation
will be gone, the grants for my
research will have dried up--

(CONTINUED)

CONTINUED:

BOONE

And Terry?

MILLIGAN

It's unfortunate, but danger goes with the job, and he knew that, so we need to carry on--

IRIS (O.S.)

Is that what you think?

The voice catches both of them by surprise. They both turn to see Iris stood in the tent, her eyes red from crying.

MILLIGAN

Iris--

IRIS

After everything that's happened, all you're bothered about is money? Research grant?

MILLIGAN

Now be reasonable--

IRIS

Go to hell.

And she turns and stalks off, crying again. Milligan turns back to Boone, who shrugs.

BOONE

Frankly, you asked for that.

He turns and exits, leaving an angry looking Milligan behind.

ALEC (prelap)

We need answers.

EXT. THE DIG -- MORNING

Alec, Baines, Chloe and Jackson are huddled together by the Jeep.

ALEC

There's something going on here, an evil presence. We've all sensed it.

CHLOE

You're telling me.

JACKSON

If you want answers, Kate might be the one to give you them.

(CONTINUED)

CONTINUED:

ALEC

I assume this is some reason other than the fact that she thinks your kinda cute?

Jackson gives Alec a hard look.

JACKSON

Up yours, funny man, and yeah there's another reason. She dreamed about it. All of this. Before it started happening.

CHLOE

Well that can't--

ALEC

(deadly serious)
She dreamed it?

JACKSON

Yup.

A look between Alec and Baines; this is serious. Chloe still doesn't get it.

CHLOE

What? What's going on here?

ALEC

Trouble.

(beat)

We need answers, and we need them fast. I'm going back to talk to Sam again, see if he can tell us anything more.

BAINES

We tried that yesterday and it got us nowhere.

ALEC

So I'm trying again, got a problem with that?

BAINES

(grins)

Not in the least, just thought you might want some company.

Alec glances to Jackson.

ALEC

Jack, we need--

JACKSON

I know. I'll deal.

(CONTINUED)

CONTINUED:

ALEC

Top man.

INT. ARMY BASE - CELL -- DAY

Alec, Chloe and Baines enter ... and they find Sam, still in his straightjacket, sat on the floor in an almost foetal position, gibbering slightly.

He looks up at the sight of them.

SAM

What the...?

ALEC

Sam? Is that you?

SAM

Yes, I'm, I mean - what's going on? Why am I here?

And his voice and demeanour has totally changed. The tone from the previous visit has gone completely, he's now back in control and looks absolutely bloody terrified.

SAM (CONT'D)

Where am I? What's going on?

Alec opens his mouth to speak but Chloe beats him to it - she steps forward, crouching down to speak to Sam at eye level.

ALEC

Chloe--

CHLOE

(over her shoulder)

The Knight tack didn't work yesterday, did it? So let me.

She turns back to Sam. Smiles, reassuring.

CHLOE (CONT'D)

It's okay.

SAM

Where am I?

CHLOE

You're in your base. Don't you remember coming here?

SAM

...no.

(beat)

What's happening? Why am I in this?

(CONTINUED)

CONTINUED:

CHLOE

It's difficult to explain. We want to help you, get you out of here, easiest way is if you just answer a couple of questions. Okay?

(beat)

I'm Chloe, Chloe Parker. Do you know your name?

SAM

Sam.

Alec and Baines exchange a look: what's happening now?

SAM (CONT'D)

Sam Colson, Private, 719--

CHLOE

(smiles)

That's fine, Sam. I don't have a number.

(beat)

Sam, what's the last thing you can remember?

SAM

Nothing. I was on guard, at the dig, and then...

CHLOE

And then what?

SAM

(shrugs)

Dunno. A ... a smell, like sulphur. Then pain. Then ... I woke up here.

(looks to Chloe in panic)

What happened to me?

CHLOE

And you can't remember anything else?

SAM

No, I must have been unconscious--

CHLOE

Sam ... that was three days ago.

And this hits Sam like a blow.

(CONTINUED)

CONTINUED:

SAM

No, no, that's not possible ... I
can't remember. I can't
remember...

Chloe looks back at Alec and Baines.

CHLOE (prelap)

I believe him.

INT. ARMY BASE - CORRIDOR -- DAY

Alec, Chloe and Baines, stood outside.

CHLOE

He's scared, it wasn't an act,
you just have to look into his
eyes to know that.

BAINES

I know.

CHLOE

So what does this mean? Is he
not possessed anymore?

ALEC

If he was possessed in the first
place, which I'm still not
convinced of.

BAINES

So what do you think's going on?

ALEC

Not sure. But whatever it is, my
gut's telling me that it's nowhere
near done. Sam's not out of the
woods yet, and until we know for
certain what's happening with
him, we can't let him go--

GALLOWAY (O.S.)

And don't I get a say in this
matter?

They all look up sharply as Galloway approaches, and he's
spoiling for a fight.

ALEC

Frankly, after what happened to
Terry, no, not anymore.

GALLOWAY

This is Africa, bad stuff happens
here.

(MORE)

(CONTINUED)

CONTINUED:

GALLOWAY (CONT'D)

If you and your friends can't handle that fact, then I suggest you pack up and get yourselves out of here--

ALEC

And leave the situation to you? Because you've been doing such a great job of it so far--

GALLOWAY

(angry)

And what happened to you saying you could protect yourself? After last night it doesn't look like it to me.

And Alec's face goes dark. He steps forward, angry, squaring up to the colonel--

--but Baines grabs his arm and hauls him back.

BAINES

Leave it, Alec.

CHLOE

He's not worth it.

Alec looks at Chloe. Sees the look in her eyes. He stops. Turns back to Galloway.

ALEC

Count yourself lucky that she was here, because believe me, I nearly hauled off and punched you one.

GALLOWAY

I think you'd better leave.

ALEC

For once I agree with every word you've just said.

And the three of them head out, leaving an angry looking Galloway behind.

INT. ARMY BASE - CELL -- DAY

On Sam, still sat on the floor, looking thoughtful.

Give it a moment. And then...

SAM

...Knight.

EXT. TRENCH -- DAY

Finding Milligan, looking angry, digging downwards in the trench. Taking out his anger on the earth.

Then, suddenly, he hits something. He squats down, brushes the dirt away, until he sees what's beneath it.

Another skull.

ON MILLIGAN, his expression suddenly very dark.

KATE (prelap)
When I told you about my dreams,
you went quiet.

EXT. THE DIG -- DAY

Finding Jackson and Kate, walking and talking around the perimeter.

KATE
You acted like it was bad news.

JACKSON
Kate...

KATE
Jackson, please, don't lie to me.
Not after everything that's
happened.
(beat)
I've heard of deja-vu and the
memory playing tricks, but this
isn't like that. I dreamed about
this before it happened.
(beat)
You know what it means, don't
you?

Jackson says nothing for a long moment. Then, with extreme reluctance.

JACKSON
Maybe.
(off Kate's look)
But we won't be able to know for
sure until Alec gets back.

KATE
Alec? Why, what's he going to
prove?

JACKSON
If I'm right, everything.

EXT. TRENCH -- DAY

Where Milligan carefully extracts the skull from the ground. He lists it up to study, turns it around to study from every angle...

And then he sees it. The skull has a CIRCULAR HOLE in it, right at the very top of the head, over the brain.

And Milligan looks surprised. This wasn't what he was expecting.

INT. ARMY BASE - CELL -- DAY

SLOWLY PUSHING IN on Sam as he sits in the corner of the cell, hunched over, looking miserable.

Give it just a moment ... and then on the soundtrack we HEAR VOICES, an African dialect, jumbled sounds, SCREAMING, the clashing of weapons. We're still closing in on his face ... until we hear, cutting through all the sounds--

SINISTER VOICE (V.O.)

Knight...

And Sam's head suddenly BOLTS UPRIGHT. His eyes infused with the black glow from earlier.

The possession's come back. And there's a new strength and purpose in Sam's face now. As if he knows what to do.

He stands up ... and with no apparent effort he SNAPS RIGHT OUT OF the straightjacket, which clatters to the floor. He throws back his head and HOWLS - an inarticulate, enhanced roar of rage.

INT. ARMY BASE - CORRIDOR -- DAY

The two guards hear it, they both look up in alarm--

GUARD #1

What the...?

They unslung their weapons as one of them opens the door. They both head inside.

PULL BACK from the door, as from inside we hear the guards SCREAM.

EXT. ARMY BASE -- DAY

Galloway is supervising the inspection of some of his troops with a SERGEANT. Suddenly, from O.S. - a CRASH.

GALLOWAY

What on Earth...?

(CONTINUED)

CONTINUED:

He turns ... and his jaw drops at the sight of something
O.S.--

GALLOWAY (CONT'D)

God...

REVERSE ANGLE

to reveal SAM emerging from the building, flanked by a
dozen or so soldiers. All with the same blackness in
their eyes.

They're all possessed.

GALLOWAY (CONT'D)

Stop them!

The sergeant directs his troops and they all charge
forward. The first two reach Sam--

But Sam sends them both flying with a BACKHANDED SWIPE.
He's got SUPERHUMAN STRENGTH!

And Galloway can only watch in horror as Sam's possessed
soldiers tear into his men. While this happens, Sam
approaches the fallen soldiers, pressing his hand against
their faces - and the second he does so, the BLACK GLOW
appears in their eyes and they stand to join Sam's men.

He's spreading the possession. Galloway sees it--

GALLOWAY (CONT'D)

Fall back! Everyone fall back!

The soldiers withdraw, backing away and settling into a
defensive phalanx. Galloway at the centre of it.

His eyes meet Sam's.

For a moment the two of them just stare, their gazes
locked, their two respective forces staring each other
down.

Then, very deliberately, Sam turns away and begins to
walk towards the main gate. The rest of the possessed
troops follow him.

Galloway watches in horror and bafflement.

GALLOWAY (CONT'D)

What the hell...?

TILT UP to show Sam leading his troops out of the base
and away down the road.

EXT. THE DIG -- DAY

Jackson and Boone are waiting as the Jeep pulls up and Alec, Chloe and Baines emerge and climb down.

BOONE

Any joy?

ALEC

Got me. I think we've got more questions now than we did before.

BOONE

So what's the plan?

CHLOE

Well speaking for me personally--

She breaks off. Because at that moment Alec and Baines both REACT as though stung. Their eyes lighting up WHITE. Jackson recognises it.

JACKSON

Now what?

Alec turns, jumps onto the roof of the Jeep, looks out over the horizon--

ALEC

Oh blimey...

CRANE UP FROM ALEC

into a high and wide shot: where we see the small army of possessed soldiers approaching.

JUMP CLOSER

to reveal SAM in the lead, marching forward, at the head of the troops.

ON ALEC

as he watches in horror.

CHLOE

Alec?

Alec looks down, sees Chloe looking up in concern. Across the dig, Kate, Iris and Milligan all hear the commotion and approach.

CHLOE (CONT'D)

Alec, what's going on?

Alec turns back to see the advancing soldiers.

(CONTINUED)

CONTINUED:

Getting closer all the time.

ALEC
Now we're in trouble.

And off Alec's worried face we

BLACK OUT:

WALKER

TO BE CONTINUED...

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