



BLACK SCREEN.

We begin to hear the sound of a mechanical BEEPING, perhaps the sound of something unlocking.

Then with a WHOOSH a DOOR before us - heavysset and metallic - begins to slide across slowly.

It reveals a man standing behind it, framed by backlight - black, intelligent, strong, in his forties, dressed in a suit with a lab coat over it.

This is DR. MARLON DIETRICH.

He sees a flight of STAIRS leading down from the door and moves forward into:

INT. CORRIDOR

A metallic-lined corridor stretching out beyond the stairs, illuminated by glowing lights - we're clearly inside an underground base.

Dietrich moves down it with purpose as a scrawny LAB TECHNICIAN races toward him.

TECHNICIAN

Dr. Dietrich! Dr. Dietrich, we didn't--

DIETRICH

(sharp American accent)

--expect me? Good. That's what I was going for, Remick.

The technician, REMICK, is clearly intimidated by the man before him.

DIETRICH (CONT'D)

Is the subject prepared?

REMICK

(nods)

Yes, Doctor. All the measures you outlined have been put in place.

(off Dietrich's pleased nod)

But, I have to question--

Remick stops, cowed a little, as Dietrich halts his pace and glares at him.

REMICK (CONT'D)

(sheepishly)

--question the result you, uh, wish to achieve.

(CONTINUED)

CONTINUED:

DIETRICH

Let me remind you, Remick.

(leans)

Your job is to do. Not to question.

Dietrich presses on down the corridor and through a set of ELECTRONIC DOORS that slide open. They're barked with a logo - a DOUBLE HELIX running through the letters 'D.B'.

Rebuked, Remick hastily follows him into:

INT. UNDERGROUND LAB - CONTINUOUS

A highly advanced laboratory - spacious, circular, with a tall ceiling opening up into a building all around.

SCIENTISTS are dotted around the lab working various pieces of MACHINERY and COMPUTER TERMINALS all dotted around, open plan.

Moving through the throng, Dietrich approaches the centrepiece of the lab.

A TALL, GLASS TANK.

It stretches at least 20ft, several ft wide and made of thickened glass, wires leading from it toward the machinery around.

Dietrich approaches it as Remick stands a little behind.

DIETRICH

(staring at the
tank)

Bring in the subject.

Orders given, Remick scurries off toward a nearby terminal and begins operating - the sound of whirring LEVERS and CHAINS entering operation.

Dietrich stands back a little and looks up as a HATCH atop the tank slides open and a CRANE begins lowering down something... someone...

We only get an oblique visage of the tall, human-shaped FIGURE that chains begin lowering into the tank, but it's enough to know it's something very unique.

The hatch above locks shut once the Figure is placed inside the tank, the crane detaching.

Dietrich approaches the glass once again, staring at what now lies inside with wonder.

DIETRICH (CONT'D)

Begin the process.

(CONTINUED)

CONTINUED:

Remick glances at several nearby Scientists, all looking quite nervous at the command.

DIETRICH (CONT'D)
(turns; angry)
Do it!

Fearful, Remick nods to his fellow Scientists and they get to work with their equipment.

A long BEAT...

...and then a VIBRATION begins slowly becoming audible around the computer terminals scattered around the huge tank.

Dietrich frowns, looking around - he and the Scientists know this isn't what's supposed to happen.

DIETRICH (CONT'D)
What is--

CRACK!

Dietrich's head snaps around as he sees the glass on the tank before him splitting - is it about to smash?

The vibration, replete with an audible hum, increases as Dietrich steps back from the tank a little.

TANK P.O.V

Who or whatever is inside is now beginning to writhe, GROWLING loudly as it begins bumping and smashing into the glass!

It's reacting to the vibration and Dietrich notices, striding toward where Remick furiously works.

DIETRICH (CONT'D)
Remick!

REMICK
I know, sir, I know!
(shakes his head)
I'm not sure what is--

Then just as the hum vibration seems to reach a crescendo... it stops. The 'thing' in the tank falls silent simultaneously.

A slightly eerie silence pervades the room. No-one speaks for a moment. Dietrich looks around.

DIETRICH
(finally; to Remick)
I want to know exactly what just--

(CONTINUED)

CONTINUED:

SMASH!

Glass explodes outwards from the tank as the CREATURE inside of it ROARS, charging right through it suddenly!

Scientists take cover from the shards of glass as the Creature - still largely unseen despite visibly huge and humanoid - charges at them!

ON DIETRICH - watching in amazement as the Creature swipes at the Scientists, who SCREAM as they start fleeing the underground lab!

WHIRR! WHIRR!

A loud base alarm echoes through as the Creature begins SMASHING computer terminals, swiping at the fleeing Scientists, causing destruction!

REMICK

(terrified)

Dr. Dietrich, we have to get you out of here!!

DIETRICH

(shakes his head)

I'm going nowhere.

As Remick sees Dietrich observing the Creature with fascination, he turns and begins running!

Remick PULSES across the lab but the Creature gives pursuit, finally swiping and knocking Remick to the ground!

He hits the floor face first, spinning over to see the Creature towering above him - getting the look at it we don't.

REMICK

Please don't hurt me! Please!

(the Creature moves

in)

NO!!!!

ANGLE ON DIETRICH

standing across and watching as Remick SCREAMS in terror as the Creature attacks him.

Our view is on Dietrich's face. Far from horrified or scared, he's fascinated.

DIETRICH

(nods)

Magnificent.

(CONTINUED)

CONTINUED:

And off the sight of Dietrich observing the carnage like
a proud father, as we hear the Creature GROWL, we...

BLACK OUT:

JONATHAN RHYS MEYERS

MIRANDA RAISON

LEONARD ROBERTS

AND PHILIP GLENISTER

WALKER

“TRIAL BY FIRE”
BY A.J. BLACK

with
RUPERT PENRY-JONES

ALLISON DOODY

GUEST STARRING

TAYLOR COLE

OMAR EPPS

BLACK SCREEN

Newcastle, England

FADE IN:

EXT. LE CLASSIQUE RESTAURANT - NIGHT

To establish - a classy, upmarket restaurant on the banks of the Tyne.

INT. LE CLASSIQUE RESTAURANT

TRACK WITH a WAITER who moves through numerous tables filled with diners - all tastefully decorated with candles, classical music wafting over the scene.

DROP OFF on a table where sits a familiar figure, looking incredibly smart in a clear-cut grey suit:

ALEC WALKER.

He pours another glass of WHITE WINE for himself. A second glass is waiting opposite him.

Alec stands as his vision directs to the MAITRE'D leading through a stunning blonde woman in a form-fitting black dress:

CHLOE PARKER.

She smiles as she sees Alec's reaction on reaching the table. He's looking her up and down unashamedly - awed.

ALEC

Wow.

CHLOE

(smiles, bashful)

If I look good, it's your fault.
You brought this dress, remember?

ALEC

(nods)

So I did.

Alec walks over and pulls the chair out from under the table, gently nudging it in as Chloe sits.

CHLOE

(sees wine)

See you got started without me.

ALEC

(chuckles)

Just a little Dutch courage.

(CONTINUED)

CONTINUED:

Chloe looks a touch surprised as Alec takes his seat.

CHLOE
Alec Walker, nervous?

ALEC
(nods)
For all the right reasons.

He raises his wine glass, Chloe doing the same as she smiles and they CLINK - sipping the drink.

DISSOLVE TO:

INT. LE CLASSIQUE RESTAURANT - LATER

PUSH IN through the restaurant on the table where Alec and Chloe are in the middle of a sumptuous-looking meal.

Both are eating quite sparingly, however, more interested in talking. They look more relaxed than we're used to seeing them, Alec especially.

ALEC
(mid-flow)
...anyway, the function went ahead.
A great many people there, all dignitaries, ambassadors. The kind of people the aristocracy have to consort with but don't want to. Well, not the best of us.

Alec pauses as Chloe smiles - she seeing him think.

CHLOE
What is it?

ALEC
It just dawned on me that I've committed the first date cardinal sin.
(off Chloe's look)
People who only talk about themselves are an incredible bore.

CHLOE
If I found you a bore, Lord Walker, I'd have engineered my emergency escape phone call at least an hour ago.

Alec sees she's being genuine, sips his wine.

(CONTINUED)

CONTINUED:

ALEC

(a little awkward)

Can you tell I haven't been on a date in quite some time?

CHLOE

For what it's worth I haven't either. Not since the last guy took me to Pizza Hut.

(sarcastic smile)

Because he thought I was that classy a girl.

Alec chuckles a little - pouring Chloe another glass.

CHLOE (CONT'D)

So who was the last woman you wined and dined?

Chloe waits for a response, Alec smiling as he considers the question - but he isn't forthcoming.

He sees a Waiter heading towards the table as he snakes through others.

ALEC

Ah, perfect time to order dessert.

(smiles)

Care to join me?

A little smile in return from Chloe as Alec summons the Waiter, but her expression fades - she finds his lack of response to her question telling.

CUT TO:

EXT. STREET - NIGHT

A BLACK CAB pulls up outside a new-built apartment block in the heart of the city.

Out steps Chloe, ensuring her dress doesn't trip her over. Alec murmurs something to the driver and follows.

Reaching the apartment block door, Chloe KEYS IN an access code into the number panel - a BEEP signifying the stairwell door is unlocked.

She turns as Alec joins her - the cab still ticking over behind.

CHLOE

Well then...

ALEC

(nods)

Well...

(CONTINUED)

CONTINUED:

A beat - before they both chuckle at the slight awkwardness.

CHLOE

I feel like we're in a coffee advert.

ALEC

I of course, being a gentleman, will not be inviting myself upstairs for a cup.

Chloe laughs a little at the comment, reaching up and giving Alec a PECK ON THE CHEEK before hugging him.

CHLOE

I had a great time. Thank you for asking me.

ALEC

It was my pleasure.

Neither, however, immediately venture a suggestion they do it again.

The hug ends and Alec and Chloe look at each other, in close proximity. A painful beat as the tension hangs very obviously in the air.

This is it. The moment.

And Chloe leans in, lightly KISSING Alec on the lips. They stare at one another for a moment, but as Chloe leans in for more...

...Alec turns his head away, backing off a touch.

CHLOE

Alec?

ALEC

I uh... I'm... I'm sorry, Chloe, I--

Chloe sees Alec's reaction, unable to look her in the eye, with obvious confusion.

ALEC (CONT'D)

(quickly)

I'll... I'll see you at work.
Good night.

And before anything more can be said, Alec retreats to the cab and as he TAPS the roof, he jumps in... and the cab drives away.

(CONTINUED)

CONTINUED:

Chloe is left to watch the cab drive off - baffled as to what just didn't happen.

CUT TO:

INT. THE CORE - MORNING

Alec, perched at a desk preparing DOCUMENTS - MI-16 staff busily moving around behind him, phones ringing, the usual hubbub.

He looks like he hasn't slept a wink all night.

JACKSON (O.S.)
Soooo, Casanova...

Alec turns with a roll of the eyes to see JACKSON BYERS approach - full of the joys.

JACKSON (CONT'D)
How did it go? The big date with our girl Chloe?

ALEC
And how exactly did you find out about that?

JACKSON
Man, everyone knows. It's the topic of conversation at the water cooler right now.
(off Alec's look)
We do work in intelligence, remember?

Alec clearly isn't happy but has to accept it, turning back to his desk as Jackson studies him.

JACKSON (CONT'D)
You look wiped. That either means it went spectacularly well... or it didn't.
(Alec glares)
I'm goin' for the latter.

Before Alec can answer, he and Jackson both see Chloe appear carrying files under her arm - not looking happy.

She looks at both men - Alec gets a frosty glare, Jackson gets a:

CHLOE
(forced cheery)
Morning, Jackson.

Jackson WAVES a response as Chloe - pointedly ignoring Alec - strides off toward the briefing room.

(CONTINUED)

CONTINUED:

He looks back at Alec, who simply shakes his head, grabs his documents, and heads away himself.

JACKSON
(sighs)
Absolutely clueless.

CUT TO:

INT. BRIEFING ROOM - THE CORE - LATER

The daily morning briefing is in full flow - Alec, Chloe, Jackson and JOHN HENRY BOONE all perched around the table lined with computer terminals.

Standing ahead of them is the boss - EVE CARNAHAN.

EVE
Some interesting new intel came across my desk this morning. It appears the House of Cain have recently purchased shares in an obscure New York-based company by the name of Dietrich Biomedical. Anyone familiar?

Shaking heads all round.

EVE (CONT'D)
Our files detail very little about them. Nor do the files of our friends in the Department of Special Research, who've been monitoring them and who supplied the tip off we're working from.

BOONE
Why would Edward Maitland be interested in a small American medical firm?

EVE
The DSR suspect that Dietrich may well be involved in a project to create a prototype 'super-soldier' using highly advanced engineering.

ALEC
(shakes his head)
What makes them suspect that?

Eve notices a deep sigh from Chloe in hearing Alec speak, but ignores it - you can cut the tension with a knife.

(CONTINUED)

CONTINUED:

EVE

Director Kendall confirmed they recently came into contact with a similar program, something called 'Augment'. By all accounts, it didn't end well.

(beat)

Their intel suggests strong comparisons, even fearing Dietrich may have a connection to it or to some degree appropriated the science.

The four all assimilate the information.

EVE (CONT'D)

Our concern, given the Cain's involvement, is it's connection to Spartacus. Maitland's mysterious little pet project.

CHLOE

I'm guessing, then, you want us to find out what Dietrich are up to?

EVE

You assume correctly. All four of you are booked on a flight to JFK in six hours.

(nods)

I expect twice daily updates. That's it.

The briefing over - Chloe is first out the door, eager to get clear. Boone picks up on the tension as a gloomy Alec departs.

Boone heads off, glancing at Jackson, who Eve approaches.

EVE (CONT'D)

Anything you want to tell me?

JACKSON

(sighs)

You really don't want to know.

On that, Jackson heads off - Eve left wondering what personal issues are flying around.

INT. THE CORE - CONTINUOUS

Striding across the busy Core, Chloe senses Alec jogging his way across toward her.

(CONTINUED)

CONTINUED:

ALEC
 (loud whisper)
 Chloe?
 (she doesn't respond)
 Chloe?!

Alec stops as Chloe continues on, not looking back. She's not interested.

He looks deflated as Boone approaches him, also watching Chloe head away.

BOONE
 I know that cold shoulder treatment
 all too well.
 (nods)
 Date went tits up then, eh?

ALEC
 (turns; sighs)
 You too?

Boone just grins, clasping Alec supportively on the shoulder before moving off himself.

Alec moves to his desk where he finds Jackson perched, rubbing his hands excitedly.

JACKSON
 As assignments go, I'm diggin'
 this one. The Big Apple. Our old
 stomping ground, my man.

ALEC
 Don't remind me.

JACKSON
 (nods)
 Been some time.
 (thinks)
 You gonna look her up while you're
 in town?

Alec looks over at him - knowing who 'her' refers to.

ALEC
 (considers)
 Mission like this? She could be
 useful.

JACKSON
 (frowns)
 She's bad news, Al. We both know
 it.

Noting the concern on his face, Alec nonetheless moves away from Jackson to prep for the flight.

(CONTINUED)

CONTINUED:

Jackson watches him go, concerned as 'City of Blinding Lights' by U2 kicks in and we...

CUT TO:

BLACK SCREEN

New York City

FADE IN:

EXT. CITY - DAY

To establish - a towering metropolis of skyscrapers along a river pulsing through the middle.

RAPID CUT between awe-inspiring shots of the Big Apple - SKYSCRAPERS, FOOD STALLS, YELLOW CABS, NEON SIGNS, PEDESTRIANS.

EXT. STREET - DAY

One of the yellow cabs pulls up next to the sidewalk - out stepping Alec, Jackson, Chloe and Boone.

The latter pays the driver and the cab rejoins the sea of traffic, Boone joining the others as he looks around at the urban vista.

JACKSON

(grinning)

Man, it's good to be home.

A beat - Jackson drinking the city in.

CHLOE

(curt; to Alec)

So where exactly is this contact of yours?

ALEC

(looks behind)

Follow me.

Alec begins moving off down an alley adjoining the sidewalk and the others follow.

PAN UP to reveal a large, plush APARTMENT COMPLEX right next to them.

INT. PENTHOUSE - DAY

PULL BACK from a large glass window with an incredible view across CENTRAL PARK - all part of an incredibly plush, modern-furnished PENTHOUSE.

THUD! THUD! THUD!

(CONTINUED)

CONTINUED:

A door O.C. is knocked and after a moment, a FIGURE slinks across our view toward it.

ANGLE ON DOOR

Opened from the inside - revealing Alec standing there, Jackson just behind him, followed by Chloe and Boone.

Whoever Alec's looking at, his expression suggests it's someone he hasn't seen in a while.

ALEC
(smiles)
Hello, Laurel.

PAN AROUND to reveal the figure he's looking at - late 20s, long raven-hair, stunningly beautiful, dressed like money.

This is LAUREL RAVENWOOD.

LAUREL
(broad smile)
Hey honey.

And saying no more, Laurel leans in and gives Alec the KISS that Chloe wanted to!

It's passionate and sexy - and while Alec doesn't exactly respond, he doesn't pull away either.

Boone grins mischievously, Jackson COUGHS and looks away embarrassed... while Chloe just looks angry, shakes her head and walks off.

The kiss finally breaks as Laurel pulls away, licking her lips.

LAUREL (CONT'D)
(bright)
Missed me?

Off Alec's 'rabbit caught in headlights' expression, we CUT TO:

EXT. CITY - DAY

To establish - a view of a multi-storey building, not quite affluent to be a skyscraper but still impressive.

An expensive CAR pulls up outside the building and from the front passenger seat, a burly suited BODYGUARD steps out and opens the rear door...

...through which emerges EDWARD MAITLAND, impeccably attired.

(CONTINUED)

CONTINUED:

The CAIN SECURITY GUARD closes the door behind him as Edward glances up at the building, buttoning his jacket smartly.

MALE VOICE (O.S.)

Mr. Maitland?

Edward looks ahead as he sees a well-dressed MAN (40's) exit the building entrance, approaching him.

MAN

(extends hand)

Rene Brooker, head of security.
It's an honour to meet you, sir.

EDWARD

(nods; shakes hand)

I'm sure.

BROOKER

If you'll follow me.

Brooker begins leading Edward - flanked by security - toward the entrance.

BROOKER (CONT'D)

How are you finding New York City
so far?

EDWARD

(nods)

Looks like just my kind of place.

They pass through the entrance as we PAN ACROSS to see a plaque sign marking the building as: DIETRICH BIOMEDICAL

CUT TO:

INT. DIETRICH'S OFFICE - DAY

A very spacious, affluent office at the top of the building - view overlooking most of Manhattan, bar taller buildings.

Dietrich frames the window, sitting behind his desk writing on a stack of files as he hears the door KNOCK.

DIETRICH

Enter.

The door opens, admitting Brooker followed by Edward - his security standing guard outside.

BROOKER

Mr. Edward Maitland, sir, from
London.

(CONTINUED)

CONTINUED:

Dietrich gets up from his desk, approaching Edward with great charm and respect.

DIETRICH
 (extends hand)
 Mr. Maitland, Dr. Marlon Dietrich.
 (Edward shakes)
 Welcome to New York. Please take
 a seat.

Brooker departs, closing the door behind him, as Edward sits. Dietrich approaches a drinks cabinet - pulling out a BOTTLE OF SCOTCH.

DIETRICH (CONT'D) (CONT'D)
 Drink? Fine bottle of McCutcheon
 I have here.

EDWARD
 Thank you, no. I'm very specific
 about what I drink.

Not getting the inference, Dietrich pours himself a glass.

EDWARD (CONT'D)
 I've been studying the current
 position of your company in the
 economic climate as things are.
 If I may, it looks rather bleak.

DIETRICH
 (nods)
 My board of investors unfortunately
 feel the same, hence why they're
 keen to sell up and kick me out
 in the bargain.

He finishes pouring, takes a seat across from Edward.

DIETRICH (CONT'D)
 And all because the US Army
 rejected the latest merchandise I
 developed for weapons applications
 on the basis of, and I quote,
 'questionable ethics and morality'.
 (scoffs)
 As if those are subjects our
 government can take the high ground
 on.

EDWARD
 (nods)
 That, of course, is why I'm here,
 Doctor Dietrich. Why I invested a
 large stake in your company.
 (beat)
 To make use of that... merchandise.

(CONTINUED)

CONTINUED:

Dietrich nods, sips his scotch, then freezes as a thought crosses his mind.

DIETRICH
(excited)
Would you like to see it?

Edward raises an eyebrow at the question and we CUT TO:

INT. BASE CORRIDOR - LATER

The long metallic-lined corridor Dietrich now leads Edward, still flanked by his security, down.

DIETRICH
There was a recent setback during a test-run experiment but I'm confident we're now back on track.

EDWARD
What kind of setback?

DIETRICH
The merchandise ran amok and killed a number of my top scientists. Very unfortunate.

Edward notes how insincere the man sounds.

DIETRICH (CONT'D)
The board insisted greater security measures be installed, despite my fear it could hinder our progress.

The two men reach the base DOOR - a HANDPRINT SECURITY LOCK now built into the wall next to it.

Dietrich places his hand on it, a LASER starting to scan it.

DIETRICH (CONT'D)
Regardless of the casualties, the event itself was... wondrous.

Edward clearly wonders what that means as the lock BEEPS, the door opens and Dietrich leads them into:

INT. UNDERGROUND LAB - CONTINUOUS

The large lab - reconstructed after the carnage of the Teaser, a new flock of SCIENTISTS working away at the computer terminals.

Dietrich enters, beckoning toward the rebuilt GLASS TANK at the heart of the room.

(CONTINUED)

CONTINUED:

DIETRICH

Behold! The miracle of genetic engineering.

Edward steps forward for a greater look at the tank - now filled with WATER, obscuring the towering CREATURE which appears in stasis inside, chained up.

He has a better view of it than we and his face says it all.

EDWARD

Impressive.

(nods)

Very impressive.

DIETRICH

(proudly)

The Cain's money will only help us perfect our work, see it reach true fruition.

(nods)

This is only one of many. Your benefactors who brought us together understand the vision of the project.

Edward turns from the tank toward Dietrich, a touch surprised.

EDWARD

Gideon told you I'd be coming?

A simple, enigmatic smile from Dietrich - he says no more.

Not pushing it, Edward looks back toward the tank, observing the 'thing' inside.

EDWARD (CONT'D)

I'll need a demonstration before we proceed. A significant one.

DIETRICH

That can be arranged.

(smiles)

Tell me, Edward... are you a fan of musical theatre?

Off Edward's confused look in the direction of Dietrich at the question, we...

CUT TO:

EXT. APARTMENT COMPLEX - DAY

To establish - the penthouse apartment high up towering over Central Park adjoining.

INT. LAUREL'S PENTHOUSE

The same view is being observed by Boone as he stands quietly by the window, drinking it all in.

PAN ACROSS the penthouse - no sign of Jackson or Chloe - taking the plush interior in.

LAUREL (O.S.)

You certainly don't look as relaxed as last time I saw you, Alec.

We finally rest on Alec, leaning against a column as Laurel pours them both a drink.

ALEC

You seem to be. If not more so.

LAUREL

(shrugs)

You know me. Take everything in my stride.

(smiles)

'Sides. I knew you'd crawl out of the woodwork eventually. You always do.

Laurel hands Alec the drink - expensive wine - which he takes but doesn't motion to sip.

LAUREL (CONT'D)

(focused)

After I knew you were coming, I did a little digging on your company. Dietrich Biomedical is the brainchild of one Dr. Marlon Dietrich, a former military scientist who diversified after the Second Iraq War. Doesn't seem like he ever fully achieved the success and veneration he craved.

(sips wine)

Well... maybe until now.

ALEC

Anything on his financial troubles?

LAUREL

I know your man Edward Maitland is bailing him out. Now he's an interesting fellow. Kinda cute too, I have to admit.

If she was trying to bait Alec, it doesn't work. His face doesn't break.

(CONTINUED)

CONTINUED:

LAUREL (CONT'D)

(grins)

If you want to know why and to what extent Edward is chipping in, you're gonna need access to the Dietrich building in Manhattan.

(beat)

Good luck with that. They've got some serious countermeasures in place these days.

ALEC

You're a world class thief, Laurel. There isn't a building standing you can't find a way in.

LAUREL

(smiles)

Even the world's greatest thief needs the right tools, baby.

BOONE (O.S.)

Like what?

Alec and Laurel both glance Boone's direction - he still hovering by the window.

BOONE (CONT'D)

I'm betting more than a lockpick and some rope.

LAUREL

(nods)

I need Dietrich himself.

Boone and Alec share a glance - what does she mean by that?

EXT. SIDEWALK - DAY

Distant police SIRENS wail alongside the honking HORNS of traffic through the busy street - many pedestrians passing Chloe on the sidewalk.

Frustrated and upset, clearly, Chloe paces a little trying to let off her steam before leaning against a wall as the world goes by.

She closes her eyes, takes deep breaths - calming.

JACKSON (O.S.)

If you're looking for somethin' to punch...

Chloe opens her eyes, seeing Jackson emerge from the complex building.

(CONTINUED)

CONTINUED:

JACKSON (CONT'D) (CONT'D)
 ...can I just take myself out the
 running?

Despite herself, Chloe smiles a little as Jackson leans
 against the wall next to her.

JACKSON (CONT'D)
 (after a beat)
 In case you're wonderin', I agree.
 (off Chloe's look)
 Al's a grade-A jackass.

CHLOE
 (chuckles)
 You know about the date then?

JACKSON
 Not in graphic detail. I know it
 went bad. Which is probably an
 understatement.

CHLOE
 (raises her eyebrows)
 You could say that.
 (beat)
 Actually, it went really well
 until the end. Until I tried to
 kiss him.

JACKSON
 (nods)
 Aaand let me guess... he dodged?

CHLOE
 (nods)
 Least now I know why.

Jackson frowns curious as Chloe beckons toward the
 penthouse.

CHLOE (CONT'D)
 He was all over her, Jack, come
 on.

JACKSON
 In fairness I think you'll find
she was all over him.

Chloe glances at him wryly for a beat.

CHLOE
 (shakes his head)
 Who the bloody Hell is this woman,
 anyway?

(CONTINUED)

CONTINUED:

JACKSON

(sighs)
Chloe, that's a... that's a long
story, I...

He sees Chloe looks at him, clearly wanting to know.

JACKSON (CONT'D)

(finally)
Let's just say Laurel Ravenwood
is what you could classify for
Alec as an 'ex'.

(thinks)
Honestly? She's the last one he
really, truly cared about.

CHLOE

(realises)
The love of his life.
(nods)
That's just peachy.

JACKSON

You also should know she ain't
exactly on the side of the angels
like us. Or to put it another
way, as far as Alec goes, she's a
walking disaster area.

(shakes his head)
I can't say as I trust her. I
ain't sure I ever did.

Chloe doesn't really like the sound of that.

CHLOE

You sound as though you've known
her a long time.

JACKSON

Since university, when the three
of us first met.

(beat)
They dated for about six months.
Then it went bad. Don't ask me
how, but ... it wasn't pretty.
Alec was in bits. I've never
seen the guy so utterly depressed.

(beat)
Then a couple years ago, they got
back together for all of about
two weeks.

CHLOE

Let me guess. It went bad again?

(CONTINUED)

CONTINUED:

JACKSON

(nods)

Guess who had to pick up the pieces again? That time he made me swear that I had to give him "what for" as he put it, if he ever tried to contact her again.

(beat)

So he just didn't tell me he was going to bring her in so I couldn't get a chance. Sneaky bastard.

A moment while Chloe takes this all in. She looks at Jackson honestly.

CHLOE

(softly)

Is it over between them?

(off his look)

You can tell me.

JACKSON

(thinks)

Look, despite everything... I know that if it wasn't, Alec would never have asked you out. He's a man of honour.

A little smile from Chloe - can she believe that? She clearly wants to.

INT. LAUREL'S PENTHOUSE - LATER

Structural PLANS on the Dietrich Biomedical building lie rolled out on a table in the corner of the penthouse, being studied by Boone.

Across from him, perched on sofa chairs, Alec and Laurel are in conversation.

LAUREL

It's been quite a while since we saw each other last, Alec. What's been going on in your life?

Laurel sees the cryptic expression that covers Alec's face.

LAUREL (CONT'D)

(smiles)

Still as enigmatic as ever, huh? International man of mystery.

(CONTINUED)

CONTINUED:

BOONE
 (looking at the
 plans)
 He does look something like Austin
 Powers.

A little chuckle from Laurel while Alec doesn't seem to quite get the reference.

LAUREL
 (looking at Boone;
 to Alec)
 See you've picked up a new little
 travelling band. Aside from the
 ever-dependable Jackson, of
 course...

ALEC
 (detecting her
 sarcasm)
 Don't start, Laurel.

LAUREL
 (grins)
 And then there's the new girl.
 (thinks)
 She didn't seem all that pleased
 about the one I laid on you back
 there.

ALEC
 Why exactly did you kiss me?

Laurel stares at him for a moment, seemingly about to say something meaningful... but then she shrugs.

LAUREL
 Don't you know? I greet all old
 friends I've missed that way.

Alec clearly doesn't believe that.

The penthouse door opens as Jackson enters, Chloe trailing him behind - not exactly happy to be here.

Laurel gets up as they approach.

JACKSON
 So we got a game plan?

LAUREL
 (smile)
 It's nice to see you too, Jackson.

She looks behind him, towards where Chloe stands - face cold, arms crossed.

(CONTINUED)

CONTINUED:

LAUREL (CONT'D)
(extends her hand)
Laurel Ravenwood.

CHLOE
(reluctantly shakes)
Chloe Parker.

LAUREL
(smiles)
Such a cute name. And that accent
is so... quaint. Manchester?

CHLOE
(through gritted
teeth)
Newcastle.

Laurel nods for a moment - before turning away,
pleasantries over. Chloe's face says it all - she can't
stand this woman.

ALEC
To answer your question, Jack,
yes we do have a plan.

BOONE
And it involves getting all togged
up.

JACKSON
(frowns)
'Togged up'?

BOONE
Oh yes.

Boone approaches Jackson, tapping his cheek.

BOONE (CONT'D)
(faux camp)
We're off to the theatre, darling.

As Boone walks off, Jackson looks totally confused as the
theme to 'Anything Goes' begins and we...

SMASH CUT TO:

EXT. STREET - NIGHT

RAPID CUTS of sparkling theatres, neon signs, crowds of
fans lining the streets. It can only be one place:

CAPTION: Broadway

ANGLE ON the outside of one theatre, a big neon sign
marking the show that's premiering tonight: ANYTHING GOES.

(CONTINUED)

CONTINUED:

Crowds of fans are watching as CELEBRITIES - dressed impeccably - begin moving down a RED CARPET leading into the entrance, PAPARAZZI snapping photos they pose for.

PUSH IN beyond the crowds to the street... where Alec, Jackson and Boone are all standing, dressed far from how we normally see them.

All three are in smart TUXEDO'S - but only Alec pulls off the look comfortably. Boone's is ill fitting and Jackson looks majorly awkward.

JACKSON

There better be a damn good reason why I gotta pretend to be the black James Bond.

BOONE

We've been through this. Dietrich is going to show in person any minute and Laurel needs him for her plan to work.

ALEC

Must admit though, despite our finery, I'm far from keen on going in via the front door.

(thinks)

I wonder if there's a more discreet access point.

LAUREL (O.S.)

There's always a discreet access point, honey.

The three boys turn at the sound of the familiar voice.

LAUREL (CONT'D)

You just gotta know where to look.

Laurel and Chloe stand there - they look stunning. The former wears a low cut purple number, the latter her expensive black dress.

BOONE

(off them)

Times like this I wish I was two hundred years younger.

Alec cracks a slight smile as the three boys see Laurel walk - no, slink - her way down a side alley off the sidewalk, right next to the theatre.

She removes a small DEVICE from her handbag, reaching an old door she proceeds to jimmy the lock for - it opening for them.

(CONTINUED)

CONTINUED:

LAUREL
 (to Boone)
 Looks like I did need a lockpick
 after all.

Boone smiles - impressed by the woman. Chloe looks ever more like she wants to punch her.

Alec leads his team down the alley toward the entrance, Laurel stopping him by the door.

LAUREL (CONT'D)
 I'm still waiting for you to tell
 me how beautiful I look.

A pause as Alec looks at her - is he going to say it? Chloe listens.

ALEC
 (finally)
 Come on. We have work to do.

On that, Alec strides through - Laurel taking his indifference on the chin, smiling infuriatingly at Chloe as she follows him in.

As the door is sealed behind Boone as he enters last, we PAN ACROSS to the red carpet...

...just as a car pulls up, out stepping Dietrich first with a WOMAN on his arm. From the other side appears Edward, also with a lady in tow.

They both happily let photographers snap them as they move up the carpet.

CUT TO:

INT. THEATRE - LATER

All the finely dressed AUDIENCE are murmuring as music lightly plays, everyone taking their seats in the huge, very plush theatre.

Entering via a side staff door, Alec/Jackson/Chloe and Boone all begin mingling with the incoming audience - none noticing them having arrived via a different access point.

Alec directs them toward an AISLE at the far back, as out of sight as possible - all four perching next to each other, trying to remain inconspicuous.

Boone grabs a pair of theatre BINOCULARS, scouring.

JACKSON
 Any sign of Dietrich?

(CONTINUED)

CONTINUED:

BINOCULAR P.O.V.

It scans across the theatre, before resting on a VIP box as Dietrich steps in with his woman.

BOONE (O.S.)
I've got him. Upper right VIP.
Must have booked early.

As Dietrich sits, the curtain pulls back on a VIP box just across... and Edward enters with his eye candy, sitting just behind.

BOONE (O.S.) (CONT'D)
Well well well...

BACK TO SCENE

Alec looks concerned at Boone's surprised reaction.

ALEC
What is it?

BOONE
(hands over
binoculars)
See for yourself.

Taking the binoculars, Alec looks across and sees what Boone did.

ALEC
Edward.
(nods)
Never one to miss an event, is
he?

Chloe discreetly touches an EARPIECE placed inside her ear.

CHLOE
(over com)
Laurel, did you get Dietrich's
location?

LAUREL (O.S.)
(over com)
Piece of cake, honey.
(beat)
Sit back and enjoy the show, Alec.
I hear it's a good one.

ALEC
Musicals aren't exactly my cup of
tea.

(CONTINUED)

CONTINUED:

BOONE

(nods)

Alec's more of a Shakespeare buff.

LAUREL (O.S.)

Still?

Alec holds his head up, proud of his tastes, as Boone and even Jackson grin.

JACKSON

I hope you know what you're doin' here, Laurel.

LAUREL (V.O.)

Relax, Jackie-boy. This isn't the first time the Nightingale has tricked a man.

CHLOE

(under her breath)

I can believe that.

The LIGHTS begin dimming as the music trails off.

LAUREL (V.O.)

Showtime. Wish me luck, guys.

The theatre goes dark, a FANFARE kicking it all off as the audience fall quiet.

Alec glances at Chloe, leaning over toward her.

ALEC

(whispers)

For the record, you do look beautiful.

Chloe looks at him, blushing with a little smile - softening for the first time.

ANGLE ON THE STAGE

The red velvet curtain pulls up revealing cast members all in position as the titular number kicks in:

In olden days a glimpse of stocking was looked on as something shocking now Heaven knows...

...Anything Goes!

Boone keeps watching the VIP area with his binoculars as Alec himself studies Edward from his seat.

Jackson keeps his wits about him while watching the show, Chloe monitoring Alec.

(CONTINUED)

CONTINUED:

Good authors too who once knew better words now only use four-letter words writing prose...

...Anything Goes!

ANGLE ON Laurel - sneaking past USHERS who prowl around the aisles, concealed by the darkness, until she reaches under the VIP boxes.

Looking around, acrobatically Laurel begins scaling the wall, hoisting herself up - the sound of the show masking her approach.

So though I'm not a great romancer, I know that you're bound to answer when I propose...

...Anything Goes!

Jumping over onto the back of the VIP balcony, silently, Laurel keeps her back to the wall as she sees Dietrich sitting in front.

ANGLE ON THE STAGE

The singing halted as a full orchestral dance number kicks in.

ON THE VIP BOX as Dietrich barely notices as his FEMALE COMPANION whispers something into his ear, grabs her bag and exits the box.

Dietrich continues watching the number until registering surprise as Laurel, quite casually, plops down onto the vacated seat next to him.

LAUREL

Dr. Marlon Dietrich, isn't it?

If it were anyone less beautiful, Dietrich would be hostile. Not so here.

DIETRICH

(slight smile)

You do realise you're in someone's seat, my dear?

LAUREL

Oh, I won't be here for long. I just saw you come in and had to say how much of an admirer I am of your work in the genetic research community.

(gorgeous smile)

I was hoping we could get a drink after the show and... talk further.

(CONTINUED)

CONTINUED:

Dietrich has fallen hook, line and sinker for Laurel's charm.

DIETRICH
What's your name, young lady?

LAUREL
(little smile)
Chloe. You can call me Chloe.

Laurel extends her hand, tipped down slightly for the front to be kissed.

A pause... before Dietrich takes it and eyes focused on hers, he kisses it briefly.

The smile on Laurel's face grows as Dietrich removes a BUSINESS CARD and hands it to her.

DIETRICH
I'm afraid, my dear Chloe, that
drink will have to come another
time. I would suggest you leave
now.
(off Laurel's
confusion)
The performance is about to
experience a sudden, unexpected
intermission.

The confusion on Laurel's face grows as Dietrich politely smiles, seeing his Companion return - frowning at the woman in her seat.

ANGLE ON THE STAGE

Where the show-stopping number begins reaching a climax.

I know you're bound to answer when I propose...

...Anything Goes!

The AUDIENCE begin loudly clapping as the song ends, the lights RAISING slightly across the theatre.

Dietrich turns to see his Companion perch next to him... no sign of Laurel anywhere.

He feels and we hear the BUZZING of a cell phone which he withdraws. He's received a text:

'HOW LONG?' from Edward.

Looking at the VIP box across from him, Dietrich sees Edward waiting expectantly for an answer.

Dietrich checks his watch, then types and sends the answer:

(CONTINUED)

CONTINUED:

'TWO MINUTES'.

ANGLE ON LAUREL

Who jumps silently down from the VIP rafters onto the back of the aisle, ducking to ensure no-one sees her.

Laurel puts her hand out and carefully removes a LATEX STRIP placed over the area Dietrich kissed. With her other hand, she pulls out and flips open a MAKE-UP CASE.

She places the latex strip inside the case, snapping it shut.

LAUREL

(into com)

Alpha Squad, this is Nightingale.
The chicken is in the basket.

CUT TO Alec, Chloe, Boone and Jackson:

ALEC

This isn't Where Eagles Dare,
Laurel. Did you get what we need?

LAUREL

(over com)

Affirmative. And we should cut
and run right now. Something is
about to go down.

CHLOE

Like what?

LAUREL

(over com)

You got me. But I'm guessing it
ain't--

She goes quiet over the com - Alec and the others exchanging concerned glances.

ALEC

Laurel? Laurel, what's--

LAUREL

(over com)

I hear something.

ANGLE ON LAUREL

Who from her concealed position near the far exit door hears the ominous sound of MARCHING FOOTSTEPS... growing closer... and closer...

(CONTINUED)

CONTINUED:

ON ALEC, BOONE, CHLOE and JACKSON Who get up and begin moving out of their aisle hurriedly, audience members MOANING audibly, before all are cut off by:

AN EAR-PIERCING SCREAM!

It resounds across the theatre, distracting both performers and audience. Alec and co look very worried as they keep moving.

ON THE VIP BOX

Where Dietrich, hearing the noise, smiles and checks his watch.

DIETRICH
(whispers)
My Ascendants arrive.

ON LAUREL

Still hearing the FOOTSTEPS, plenty in unison, as she hears another SCREAM coming from the foyer!

She stands as Alec, Boone, Jackson and Chloe race toward her position.

ALEC
Laurel, are you--?

All stop dead as they suddenly witness the same incredible sight:

FIVE BUFF, MASKED SUPER-SOLDIERS

Who literally walk straight through the wall of the theatre from the foyer and begin stalking toward the audience!

Alec, Jackson, Chloe and Laurel stand watching stunned as Boone asks what everyone is thinking:

BOONE
What the bloody Hell are they?!

The super-soldiers - who we'll henceforth know as the ASCENDANTS - charge in further.

JACKSON
Did they just walk through the wall?!

Everyone knows that they did - but they still can't quite believe it.

Alec sees them approach, looks back toward the audience - who are now watching the show again after the disturbance - all oblivious!

(CONTINUED)

CONTINUED:

LAUREL
We gotta get out of here now!

CHLOE
(to Alec)
We can't let these things kill
everyone!

A brief moment as Alec thinks.

ALEC
(nods)
You're right. Find a fire alarm.
Quick!

On that, Alec begins to run off down the aisle toward the stage as Chloe, Boone and Jackson race off as ordered.

Laurel remains as she watches the Ascendants approach - seeing an Usher move toward them, soon grabbed by the soldiers.

ON LAUREL'S HORRIFIED FACE as we just hear a SNAP O.C. as a clue to the Usher's fate.

ON THE VIP BOX

As Dietrich, seeing his creations arrive, gets up and motions to his Companion to join him.

He looks towards Edward and NODS before slipping away behind the curtain.

ON EDWARD who sees the Ascendants tear in, ready to do maximum damage - getting up himself to leave when he catches sight of something:

EDWARD
(darkly)
Walker.

He sees Alec run down the aisle toward the STAGE as a SECURITY MAN intercepts him.

SMACK!

Alec lays the guy out in one well-placed suckerpunch to the nose, leaping up onto the stage in the middle of a heavily-choreographed musical number!

The audience GASP at the interruption as Security Men begin running to converge from various points!

ALEC
(loudly to audience)
PLEASE EVERYONE, LEAVE NOW! YOU'RE
IN SERIOUS DANGER! YOU HAVE TO--

(CONTINUED)

CONTINUED:

They can't hear him over the music, look more annoyed than afraid - as do the CAST who begin stopping their number due to the commotion.

Alec sees three SECURITY MEN run onto the stage toward him - only for one to be tackled by Jackson, who runs in from a backstage area!

One Security Man goes to grab Alec but he ducks it, SWEEP KICKING him from under his feet!

ANOTHER HIGH-PITCHED SCREAM ECHOES!!!!

Loud enough now for the audience to all look back... only to see the five Ascendants standing at the top of the theatre, a terrifying sight!

Multiple SCREAMS all around as Alec and Jackson break off fighting - the Security Men seeing the bigger threat at the back.

ON CHLOE who reaches a FIRE ALARM on the far wall, attempts to smash it to no avail.

CHLOE

Bugger!

BOONE (O.S.)

Leave this to me.

Chloe turns to see Boone SMASH a nearby glass panel holding a FIRE AXE - pulling it out.

He SWINGS the axe into the alarm - which smashes and instantly sets off!

WHIRR! WHIRR! WHIRR!!!

WATER begins spurting out from fountains in the ceiling meant to douse the flames, the trigger for the audience - panicked - to begin fleeing!

Oddly enough, however, the Ascendants don't seem to care and are focused entirely on the section of VIP BOXES opposite where Edward and Dietrich are - they begin approaching them.

Inside, around half a dozen MIDDLE-AGED MEN and their WIVES all look terrified as the soldiers approach.

ON THE STAGE

As Alec, free of the Security Men who Jackson is now fighting, looks up at the opposite VIP BOX where Edward stands observing the attack.

The two men lock eyes for a significant moment...

(CONTINUED)

CONTINUED:

...before Edward turns and heads out through the VIP curtain, clearly having seen enough.

Alec sees Jackson continuing to battle the Security Men as Chloe and Boone reach the stage - giving him a hand.

He turns toward the other VIP BOX where the trapped audience members sees the Ascendants climb and leap up to their position!

Alec's eyes and hands FLASH WHITE at the sight and he charges toward them!

But upon reaching the underside of the VIP box he's greeted by a gruesome sight... all of the trapped audience members DEAD.

Necks snapped, holes punched through their bodies - all lie soaked in blood as the Ascendants tower over them.

Almost in formation, the soldiers look at Alec and, as if programmed, in unison move forward and disappear through the wall.

Alec's eyes and hands return to normal as water pours onto him, he left angry and shocked at the massacre before him.

CUT TO:

INT. MERCEDES (MOVING) - NIGHT

The rear of a plush black Mercedes now contains Dietrich and indeed Edward - swiftly moving through the New York streets away from Broadway.

Dietrich looks victorious but Edward glances back through the window, a little troubled.

DIETRICH

I would call this a successful evening's work.

(nods)

All the investors in my way are now dead thanks to those incredible creations. As long as the Cain buy the remaining interests, the work of my company is assured.

(looks at Edward)

I assume you're satisfied with the product?

EDWARD

The product is not at issue here. Unlike the presence of Alec Walker.

(CONTINUED)

CONTINUED:

DIETRICH

(frowns)
Alec Walker?
(thinks)
I don't recognise the name.

EDWARD

Then you're a fortunate man.
(off Dietrich's
look)
Walker is a permanent thorn in
the Cain's side and if he's
monitoring our situation, we need
to work doubly hard in protecting
our interests.

DIETRICH

(unconcerned)
What can one man do?

EDWARD

Alec Walker is not a man. He is a
Knight.

That gets Dietrich's attention - his confidence slightly
fades.

EDWARD (CONT'D)

(serious)
You cannot let him and his little
band find the mainframe.

Dietrich can see the genuine concern in Edward's face.

DIETRICH

(nods)
I'll take steps to having it moved.
Immediately.
(shrugs)
A precaution.

On that, Dietrich grabs a CAR PHONE near him and begins
dialling - but Edward still looks concerned.

CUT TO:

INT. LAUREL'S PENTHOUSE - NIGHT

An advanced latex SCANNER rests on a table in the corner
of the penthouse, on which is now laid the latex handprint.

Laurel watches as the print begins scanning into the
system.

BOONE (O.S.)

What isn't squaring with me is
this.

(CONTINUED)

CONTINUED:

She turns to see Boone standing by the window in mid-flow - Alec perched at the PIANO nearby as Jackson and Chloe flank out on sofa chairs.

BOONE (CONT'D) (CONT'D)

Those... super-soldiers, or whatever they are, had the run of the whole place. They could have slaughtered everyone in there but they just went after those toffs in the VIP boxes.

(shakes his head)

Why? Despite the obvious.

CHLOE

The answer to that is simpler than you think.

(all eyes on her)

I called Eve just before we got back. She sent over fresh NYPD records of the deceased. All of them were identified as known Dietrich Biomedical investors.

LAUREL

So your boy Dietrich was cleaning house for the Cain?

A little NOD from Chloe - she doesn't look at Laurel directly.

JACKSON

I'm still tryin' to figure out how these guys were able to walk through walls! We all saw that.

BOONE

(nods)

There's some seriously advanced technology at work here Maitland is trying to get his hands on.

ALEC

(to Laurel)

How good is the print you took?

Silence briefly as everyone looks at Alec, silent for a while. Laurel checks the scanner.

LAUREL

I'd say it's strong enough to fool automated security at base camp into believing it's Dietrich.

ALEC

(nods)

Good.

(MORE)

(CONTINUED)

CONTINUED:

ALEC (CONT'D)

(to all)

We can sit here debating all night.
Fact is, we need to destroy the
tech creating these monsters before
Edward gets his grubby hands on
it.

JACKSON

And if we shut down Dietrich in
the bargain... double win!

Alec NODS agreement as all consider the plan.

BOONE

I say we go in tonight. No time
like the present.

ALEC

Agreed. I'm going to reconnoiter
the facility ahead of time.

(beat)

Get your gear, meet me there in
an hour.

He gets up and begins making for the door without another
word.

CHLOE

Want some company?

Alec passes her without responding, surprising Chloe. She
moves to follow him.

CHLOE (CONT'D)

(concerned)

Alec?

LAUREL (O.S.)

Trust me...

Chloe looks back to find Laurel lightly holding her back
as Alec heads out the door. Her tone is surprisingly
gentle.

LAUREL (CONT'D)

...leave him.

Chloe looks at Laurel's hand before up at her, not liking
her presumption.

CUT TO:

EXT. DIETRICH BUILDING - NIGHT

To establish - the large, if not towering, building in
the heart of Manhattan.

(CONTINUED)

CONTINUED:

A black VAN is parked across the road slightly in an alley, inconspicuous.

BOONE (prelap)
Thanks to young Laurel here and
her expert skills of
'procurement'...

INT. VAN - CONTINUOUS

Jackson in the drivers seat, Chloe next to him. Alec in the back with Boone and Laurel.

BOONE
I've managed to study schematics
of the building. There appears to
be an underground facility though
no attention is drawn to it.

JACKSON
Which probably means it's where
we should zero in.

CHLOE
(to Boone)
How do we access it?

BOONE
Via the basement. First though,
we have to bypass the automated
security measures.
(nods)
Not to mention a bounty of guards.

ALEC
Laurel?

LAUREL
(smiles)
Put me down for the sneaking into
vent shafts. Once I reach the
security bypass room I can use
the print I lifted, get us inside
the base.
(another smile)
I'm the brains. You guys can be
the brawn.

A little eye roll from Chloe, not impressed, though Boone grins.

ALEC
Just in case we're not the only
ones who happen to run into a
little muscle, I suggest you take
backup.

(CONTINUED)

CONTINUED:

He looks at Chloe - it only taking her seconds to realise why.

CHLOE

Hold your horses just a sec--

ALEC

You're the most obvious candidate.

LAUREL

You know, Al, I've really got this--

ALEC

I'm sure you have, but this is me asking nicely.

(to both women)

We're a team. And so are you.

Chloe and Laurel exchange a glance, neither really happy at being paired - but they know they've little choice.

On that, Alec thrusts open the back doors and the team begin spiralling out.

CUT TO:

INT. DIETRICH'S OFFICE - NIGHT

A very sleek LAPTOP is open and working on the large desk belonging to Dietrich - who stands across the way sipping a BOURBON.

Edward perches on the laptop - one hand manipulating it, the other holding a phone to his ear.

EDWARD

(into phone)

The funds look like they're transferring. Do I have my numbers correct?

(listens)

Good. Thank you, Pierre.

Flicking the phone off, Edward focuses on the laptop as a WIRE TRANSFER takes place.

DIETRICH

Everything squared with your Swiss banker?

EDWARD

(nods)

In minutes the House of Cain funds you need to shore up the company will be sitting nicely in a Cayman's account.

(CONTINUED)

CONTINUED:

DIETRICH

(smiles)

Just what I wanted to hear.

Dietrich raises his drink in Edward's direction, sipping again, before he hears the office door KNOCK.

Moments later, in walks Brooker.

BROOKER

Pardon the interruption, Doctor,
Mr Maitland.

DIETRICH

What is it, Brooker?

BROOKER

Just an update, as requested.

(beat)

The Ascendants have been shutdown
and the mainframe is ready for
secure transportation.

DIETRICH

(irritable)

Spare me the minutiae. Just get
on with it. No mistakes.

BROOKER

(nods)

Yes sir.

On that, Brooker heads away as Dietrich looks back at Edward - focused on the wire transfer ticking away.

CUT TO:

INT. VENT SHAFT - DIETRICH BUILDING

A tight, enclosed metallic vent shaft through which Laurel now crawls, holding a PDA containing an electronic map of the building plans she's following.

Chloe edges just behind her, not enjoying this experience one bit.

CHLOE

(irritable)

Are you sure that thing is taking
us the right way?

LAUREL

If it isn't, blame your boy Boone.
He programmed it.

A little sigh from Chloe, continuing to follow Laurel - who smiles slightly.

(CONTINUED)

CONTINUED:

LAUREL (CONT'D)
Not used to all this sneaking
around, huh?

CHLOE
Unlike you.

LAUREL
(shrugs)
Comes with the territory, honey.

A little snort from Chloe before Laurel stops above an open grille vent duct on the floor - looking down to a corridor below.

She turns to Chloe, presses her finger to her lips. Chloe goes silent.

Laurel peers into the duct... as two armed SECURITY patrol past below, walking slow. It seems to take forever for them to pass.

LAUREL (CONT'D)
(finally)
Clear. Let's move.

They continue crawling on - over the duct - as Laurel checks the PDA.

LAUREL (CONT'D)
Should be right around this corner.

INT. SECURITY ACCESS ROOM

A bank of SCREENS linked to advanced MACHINERY protects and monitors the underground lab entrance, itself monitored by a bored solitary GUARD.

RACK FOCUS as Laurel slowly and silently hovers, upside down, behind the Guard - oblivious.

Casually, he turns and stops in shock as he sees Laurel behind him.

LAUREL
(cheerily)
Hi!

And before the Guard can respond in any way, Laurel expertly drops down in a FLIP from above, dually SMACKING the Guard hard with her right foot!

He hits the deck dazed as Laurel lands - with her left foot KICKING him hard in the face! He's out.

Laurel approaches the screens and machinery as Chloe drops down behind her, seeing the dispatched Guard.

(CONTINUED)

CONTINUED:

LAUREL (CONT'D)

We better move fast. These Guards are on a rotating ten minute check in. Who knows when he was due to signal.

Chloe looks at the screens and machinery as Laurel digs into her pocket, removing a data DISC.

CHLOE

(re: equipment)

This controls security access for the lab?

LAUREL

(nods)

And this disc I have should simulate Dietrich's handprint allowing us to give Team Walker a route in.

Laurel places the disc inside one of the machines, her fingers starting to fly over the keyboard.

GUN drawn, Chloe keeps her wits about her - checking to make sure no back up security are watching.

LAUREL (CONT'D)

I know, you know?

CHLOE

(looks at her)

What's that?

LAUREL

(still working)

That you don't like me. Since the moment you set eyes on me. The moment you saw me kiss him.

Chloe momentarily forgets monitoring security - clearly taken aback by her honesty.

LAUREL (CONT'D)

You have feelings for him.

(quickly)

It's ok, I know you do.

If Chloe was about to refute it, she doesn't bother. Laurel remains working, hasn't yet met her gaze.

LAUREL (CONT'D)

I imagine Jackson's told you all about me, given you the spiel, how I'm bad news for Alec--

(CONTINUED)

CONTINUED:

CHLOE
Something like that, actually,
yes.

LAUREL
I wish I could say it's not true.
In fact, he's probably played
some of it down. What me and
Alec had--

CHLOE
It's really none of my business.

LAUREL
Do I still care about Alec? Of
course I do. I always will.
(beat)
But the more you get to know Alec,
the more you'll come to understand
just how damaged that man is.

Chloe listens, clearly concerned by her words.

LAUREL (CONT'D)
You've seen it, haven't you?
Some of the hurt he's carrying
around with him?
(smiles)
Being with Alec was the most
amazing and... the most horrifying
time of my life.
(looks at Chloe)
If you're planning to go down
that road, you need to be prepared
for what's there.

Chloe sees the uncharacteristic honesty in Laurel's face -
clearly not really knowing what to say.

They're distracted by a BEEPING from the machinery, Laurel
turning back to study it.

LAUREL (CONT'D)
The disc worked, we're--
(eyes widen)
Uh oh.

CHLOE
(rushes over)
What is it?

LAUREL
Looks like we're not the first
people today to access the lab.
(looks at her)
They're on the move.

(CONTINUED)

CONTINUED:

Chloe wonders what that means as she and Laurel study the screens.

CUT TO:

INT. BASEMENT - OUTSIDE LAB ENTRANCE

A spacious storage area in the large basement, filled with CRATES being monitored by WORKERS.

Taking cover behind several, Alec, Jackson and Boone have their eyes fixed on SECURITY GUARDS outside the large circular DOOR leading down into the lab.

JACKSON
(checks his watch)
What's taking 'em so long?

BOONE
Have patience. This isn't as easy as walking into Top Shop and buying a scarf.

JACKSON
I get that but--

WHIRR! WHIRR!!!

An echoing ALARM suddenly sounds as the lab door begins electronically opening up slowly.

JACKSON (CONT'D)
The Hell is that?!

ALEC
(re: door)
The entrance. It's opening.

BOONE
(looks around)
Building alarm. That's not good.

All three begin to see Brooker rush out of the door, consulting with an increasing mass of gathering, armed Security.

Behind him, several TANKS containing robotic-looking Ascendants in stasis are being transported along with a powerful-looking MAINFRAME COMPUTER.

ALEC
They anticipated us coming. They're moving what we came for.
(realises)
We have to move in now.

(CONTINUED)

CONTINUED:

JACKSON

Al, we're more than outnumbered here.

ALEC

If we don't then Edward wins. And gets his dirty mitts on this technology. That is not going to happen.

On that, Alec darts out from behind the crates and, exchanging a look, Jackson and Boone follow.

CUT TO:

INT. DIETRICH'S OFFICE

WHIRR! WHIRR!!

The alarm in the distance echoes into the office as Edward stands, concerned. Dietrich is already on the phone at his desk.

DIETRICH

(angry; into phone)

The primary alarm doesn't just go off for nothing, dammit, I want-- He stops, listening. He frowns. Edward sees.

DIETRICH (CONT'D) (CONT'D)

Then whatever it takes, find them! I don't--

PFFFT! PFFFT!!!

Bulletfire begins to echo out of the phone, heard by both Dietrich and Edward.

Dietrich SLAMS the phone down, reaching into his desk.

EDWARD

What's going on? Are we compromised?

DIETRICH

It seems you were right to call extra security measures.

(nods)

There's been an unauthorized access into the lab by someone trying to pose as me. Luckily we had a failsafe to catch it.

EDWARD

(nods)

Walker. It has to be.

(CONTINUED)

CONTINUED:

Dietrich finally pulls out what he was searching for - a GUN with SILENCER, which he locks'n'loads.

DIETRICH

Whoever it is, they won't be leaving here alive.

(nods)

I'll be back soon.

On that, Dietrich stalks out the office and SLAMS the door behind him as Edward, anxious, watches him go.

CUT TO:

INT. BASEMENT - OUTSIDE LAB ENTRANCE

PPFFFFFFT!!!!

Bullets fly in the direction of Jackson from several armed Guards around the tanks and mainframe - he diving behind several nearby crates, bullets thwacking into them!

A beat - then he breaks cover, diving across as he fires a SHOTGUN in their direction! BANG! A Guard flies back against the wall!

Nearby, ducking a gunshot, Boone reaches another Guard and smacks his weapon away hard - before his FANGS extend, controlled bloodlust emerging.

BOONE

(whispers)

Forgive me, Father...

The Guard looks disturbed as Boone - eyes red - leaps toward him with increased strength!

ON ALEC - eyes and palms now flashing white as he takes on three Guards at once!

He uses telekinetic power to fling the gun out of one hand, turning and raising his palm to slow bullets fired by another Guard... before with his second hand flinging a BOLT OF WHITE ENERGY which slams the Guard back!

Brooker, keeping out of the firing line near an alarm WHIRRING loudly, watches from a concealed spot.

BROOKER

(shouts; to Guards)

Do not let the mainframe be compromised!!

CUT TO:

INT. SECURITY ACCESS ROOM

Standing before the numerous screens, Laurel and Chloe are both viewing the fight over CCTV.

CHLOE
(concerned)
They're outnumbered!

LAUREL
They seem to be handling it.

CHLOE
We have to go and back them up.

Laurel reaches out to stop her as Chloe begins to move.

LAUREL
You're little miss professional,
you know full well we gotta stay
on mission.
(off her look)
We came here to take out those
monsters and that's what we're
going to do.

Chloe sighs - knows the woman is right. Laurel looks at the screen showing the tanks and mainframe.

LAUREL (CONT'D)
(re: mainframe)
Now it'd be nice if someone
explained what exactly that is.

CUT TO:

INT. CORRIDOR - MOMENTS LATER

Carefully emerging from the access room, Laurel leads Chloe down the corridor - both bearing GUNS they're ready to use.

There are no visible guards but both women move with caution pass the server rooms and labs lining each side.

Laurel turns a corner and CLICK:

GUARD
FREEZE!!!

A large RIFLE is aimed square at her head by a GUARD, flanked by two others behind - also aiming.

Laurel smiles before in a lightning move she grabs his arm as her foot slams into his knee with a horrifying CRACK! He screams out!

(CONTINUED)

CONTINUED:

PFFFFFFT!!!!

Bullets impact the wall as his rifle veers off, Laurel twisting it out of his arm, swirling it around and SMACKING him in the face with it!

The two Guards behind FIRE but Laurel ducks the bullets, they smacking against the wall near where Chloe takes cover!

She moves out, FIRES at one Guard - he flies back DEAD!

The second takes cover as Chloe fires before going to return fire, only for Laurel to run up to him and using her appropriated rifle like a bat, she SMASHES him around the face!

Laurel turns to the still-covered Chloe and smiles.

LAUREL

Piece of--

SMACK!

The butt of a GUN impacts her hard in the back of the head and as Laurel slumps unconscious, Dietrich is revealed behind her!

Chloe moves out but Dietrich already has his weapon trained on her...

DIETRICH

(quickly)

Drop the gun, little girl. I wouldn't want you to get hurt.

Chloe SNEERS as Dietrich approaches but knowing he has her... she reluctantly drops the weapon.

CUT TO:

INT. BASEMENT - OUTSIDE LAB ENTRANCE

BANG!

A shotgun blast impacts another Guard as Jackson fires, flipping it around and SMASHING the butt into the face of a Guard who runs at him from behind!

Boone, bloodlust still controlled and evident, flies down from a higher position with a GROWL onto several frightened Guards - their bullets all missing!

Eyes flashing white, Alec PUNCHES a Guard in the stomach before unleashing a swift KICK that sends him spiralling to the floor!

(CONTINUED)

CONTINUED:

Brooker, seeing his forces losing, breaks cover and grabs a nearby terrified, ducking SCIENTIST.

BROOKER

I want you to emergency power the Ascendants. NOW!

SCIENTIST

(shakes his head)

I can't, sir! The results would be unpredictable, they could--

BROOKER

I don't care what they could do, I just gave you an order!

(angrier)

DO IT!!!

Perhaps even more scared of Brooker than the intruders, the Scientist ducks the carnage and races over to the mainframe.

He accesses a control panel and begins typing in commands... at which point the dormant Ascendant tanks begin powering up visually and audibly...

Seeing and hearing this, a blood-splattered Boone looks up from a Guard he was dispatching.

BOONE

Alec!

(Alec looks; re:
tanks)

Over there!

Alec turns and sees the tanks powering, sees the Scientist working at the mainframe.

ALEC

(realises)

The computer, that mainframe...
that's what powers the soldiers...

DIETRICH (O.S.)

Former US Marines, actually.

Alec swirls around - instantly disturbed to see Dietrich, one hand wrapped around Chloe's mouth as his other presses a gun to her neck.

DIETRICH (CONT'D)

If you want to get technical.

All of the Guards now dispatched - Boone and Jackson fall into step alongside Alec, as Brooker moves behind Dietrich.

(CONTINUED)

CONTINUED:

DIETRICH (CONT'D)

Lobotomised weapons of war supplied by a US military General, a man named Mangold, a man sympathetic to our cause. Men with no cognitive thought process of their own, given a new lease of life as warriors.

BOONE

(disgusted)

Your name's not Dietrich. It's Frankenstein.

DIETRICH

(smiles)

I'll take that as a compliment.

(serious)

Now drop your weapons.

A beat - Alec, Jackson and Boone not moving.

ALEC

What have you done with Laurel?

DIETRICH

You're in no position to ask questions, Mr... Walker, isn't it?

(nods)

I've heard a lot about you.

ALEC

(quiet anger)

Let her go, Dietrich. If it's me you want, let her go and I'll come willingly.

DIETRICH

What I want is for you all to leave and not interfere in our affairs.

(thinks)

You do that, I may consider letting your pretty little thing leave here in one piece.

Alec knows he's not bluffing, looks at Chloe - trying her best not to appear scared.

He turns to Boone and Jackson, angry at their predicament.

ALEC

We should go.

JACKSON

Go?! We came here to do a job--

(CONTINUED)

CONTINUED:

ALEC
Chloe's life is more important
than these bastards, Jackson.
Never forget that.

Jackson can't argue that, sighs but stays quiet.

ALEC (CONT'D)
John Henry?

BOONE
(thinks)
Your call. You lead, I'll follow.

Alec nods and turns back... just as they and Dietrich
both see the Ascendant tanks fully powered.

Disturbed, Dietrich looks at the Ascendants breaking free
of their tank restraints, getting ready to emerge...

DIETRICH
(looks at Brooker)
What have you done?

BROOKER
I've saved our work, sir.

DIETRICH
They don't have any orders. That
means...
(shakes his head)
You've doomed us all!

For the first time, Brooker looks uncertain as Dietrich
looks back toward the tanks as the Ascendants stand all
inside the fluid within...

...before all four, one after the other, reach out and
SMASH the tank glass!

SMASH!

Glass goes flying out, followed by fluid pouring out onto
the floor - at which point the Ascendants, towering, stride
out no longer in formation!

One stalks toward Brooker - who moves to run but the
Ascendant reaches out, grabs him and with a sickening
CRACK snaps his neck! The body is flung aside casually!

All Hell breaks loose - each of the Ascendants charged
like a crazed bull, killing any Scientists unlucky enough
to get in their way as:

CRASH!

(CONTINUED)

CONTINUED:

They begin smashing up anything in sight - computers, workstations, machinery, anything!

DIETRICH (CONT'D)
 (to remaining
 Scientists;
 desperately)
 Protect the mainframe! Get it--

SMACK!

Dietrich cries out as in his distraction, Chloe ELBOWS him hard in the stomach - causing him to loosen his grip!

She gets clear and as he goes to shoot her in his rage, the gun suddenly FLINGS out of his hand and smashes into bits against a metal wall!

Chloe looks back and sees Alec behind her - eyes and palms GLOWING, hand raised having saved her. She smiles a 'thank you'.

Dietrich - knowing he's out of options - turns to run, only to be SMACKED hard in the face by a chair!

He hits the deck unconscious, face first, as Laurel - blood running down her forehead from her injury - stands behind him!

LAUREL
 (to Dietrich)
 How does that feel, jackass?

Laurel flings the chair aside as she faces Alec, Chloe, Boone and Jackson - the whirlwind of chaos around them!

LAUREL (CONT'D)
 (re: chaos)
 Looks like I showed up just in time for the party.

BOONE
 (to Alec)
 I think it stands to reason we need to make a sharp exit, post-haste.

CHLOE
 We have to destroy that mainframe first. Else all of this was for nothing.

Alec NODS - looking at the Ascendants tearing the place apart, who now begin showing an interest in his team.

(CONTINUED)

CONTINUED:

ALEC

I can hold them off. Find a way
to destroy that machine.

Before anyone can argue, Alec charges toward the Ascendants - eyes and hands FLASHING at maximum strength!

Chloe quickly runs toward the mainframe - where several surviving SCIENTISTS are trying to pack it away.

CHLOE

Stop right there! I'll be needing
that.

Jackson and Laurel both square weapons at the Scientists - who instantly raise their hands and step away.

Boone keeps an eye on Alec as Chloe reaches the mainframe control panel - starting to get to work.

Weapon still trained on the Scientists, Jackson approaches where Chloe works.

JACKSON

What's the plan?

CHLOE

(working)

All mainframe systems have an
overload protocol. If I can find
and access that, I may be able to
trigger a self-destruct.

JACKSON

Explosive, I hope.

CHLOE

(nods)

That would be the idea.

Jackson nods in approval as Chloe works furiously at the panel.

ON ALEC - dodging and weaving two of the Ascendants as they attempt to grab him, while the other two continue trashing the whole building!

Alec turns and fires a BOLT OF ENERGY into the chest of an Ascendant - only slightly knocking him back, he still keeps on coming.

It's clear Alec isn't used to that. Knows these are seriously tough.

(CONTINUED)

CONTINUED:

ALEC

(shouts)

Chloe, any time now would be a
good idea!

ON CHLOE - who continues typing at the panel as Jackson
watches, weapon still trained.

CHLOE

(typing)

Almost... there...

(hits enter)

Got it! Thirty second countdown!

LET'S GO!!!

She's up and begins moving toward the exit - while Jackson
and Laurel start herding the Scientists.

LAUREL

C'mon! Move if you wanna live!

They all race toward the exit as Boone looks back at Alec -
still dodging the Ascendants.

BOONE

(shouts)

Alec!!! We have to go!!!

Alec forward rolls underneath an Ascendant and gets to
his feet, beginning to follow Boone as he runs.

The Ascendants - all four - charge after them, passing
Dietrich who remains spark out on the floor.

CUT TO:

INT. DIETRICH'S OFFICE

Staring at a CCTV feed from the basement, Edward watches
it a minute or two behind - the view focused on Chloe
working at the mainframe.

A look of huge anger covers Edward's face as he sees Chloe
move up and out of the camera view.

Edward turns swiftly and heads toward the office door.

CUT TO:

INT. BASEMENT - OUTSIDE LAB ENTRANCE

ANGLE ON CONTROL PANEL

As the countdown reaches 0:03... 0:02... 0:01...

CUT TO:

EXT. DIETRICH BUILDING - CONTINUOUS

BOOOOOOOOM!!!!

A huge subterranean EXPLOSION rocks the entire building, a plume of fire and smoke cascading out toward the rear entrance!

Alec, Chloe, Boone, Jackson and Laurel are sent flying to the floor - along with the saved Scientists - from the shockwave emanating!

They look back to see SMOKE continuing to plume upwards as the sound of approaching FIRE TRUCKS echoes in the distance.

LAUREL
(after a beat)
Well... that was easy.

DISSOLVE TO:

EXT. CITY - MORNING

To establish - a cloudy day covers New York as we sweep across Central Park, millions of people like ants milling below.

EXT. PENTHOUSE BUILDING - MORNING

A van waits parked against the busy sidewalk as Alec, Jackson, Chloe and Boone all emerge from the building - followed by Laurel.

LAUREL
Such a shame you guys are leaving.
And we were having such fun!

JACKSON
I see your idea of fun ain't
changed.
(nods)
Stay outta trouble, Laurel.

Laurel gives Jackson a mock salute before he jumps into the van driving seat.

Boone gives her a smile, nod and respectful bow. Laurel smiles with a tiny wave. Boone then climbs into the passenger seat.

LAUREL
(nods)
He's cool.

Chloe approaches her - a lot more open and relaxed toward her than she was.

(CONTINUED)

CONTINUED:

CHLOE
 (extends her hand)
 Thank you for your help, Laurel.
 We couldn't have done it without
 you.

Laurel - grinning at the extended hand - nonetheless shakes it, leaning into Chloe.

LAUREL
 (quietly)
 Remember what I said about him,
 huh?

As Laurel moves back, Chloe nods slightly - glances briefly at Alec - before climbing into the rear of the van.

Laurel finally turns toward where Alec stands.

LAUREL (CONT'D)
 (beat)
 So...

ALEC
 (nods)
 She's right, you know? We couldn't
 have stopped Dietrich without
 your help.

LAUREL
 Well, don't get too dependent Mr.
 Walker. We're miles apart.

ALEC
 Yet inches away.

Laurel slowly replies with a gorgeous smile as she and Alec lock eyes for a little longer than you'd expect. There's still something here.

Hold it for a beat before Laurel moves in and KISSES him on the lips - but unlike before, this is tender rather than passionate. No tongue.

Alec again doesn't exactly respond... but again, he doesn't back away.

Laurel finally breaks away, touches Alec's cheek briefly.

LAUREL
 (smiles)
 'Til next time, honey...

A little smile and NOD from Alec before he too jumps into the van after SMACKING the side as a signal.

(CONTINUED)

CONTINUED:

He closes the door behind him and the van drives off into traffic as Laurel remains watching from the sidewalk.

CUT TO:

EXT. NEWCASTLE - NIGHT

To establish - a far less glamorous cityscape, the Tyne river cutting a swathe through it.

EXT. APARTMENT BUILDING - NIGHT

A car pulls up outside the set of apartments - Chloe stepping out first with her travelling bag, Alec following her.

CHLOE

(tired)

Oh jetlag, how I love thee.

She reaches her main door, keys in her access number into the panel and her door unlocks with a BEEP.

Chloe turns to where Alec has walked her up, sighs.

CHLOE (CONT'D)

Yet you, Superman, don't look the faintest bit bushed.

ALEC

Suppose I've got used to long-distance travelling over the years.

(smiles)

Comes with the territory.

A little chuckle from Chloe - she's heard that phrase before.

ALEC (CONT'D)

(curious)

What?

CHLOE

(shakes her head)

Nothing...

ALEC

(beat)

Goodnight, then. Get some sleep.

On that, Alec begins walking toward the car as Chloe watches, turning to enter... before turning back.

CHLOE

Alec?

Alec stops, turns as Chloe approaches where he stands.

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

I'm sorry.
 (off his look)
 About how I reacted the other
 night, I...

ALEC

(awkward)
 Chloe, you don't have to--

CHLOE

(nods)
 I do.
 (beat)
 Perhaps I was expecting more than..
 than you were prepared to give.

Alec considers her response, sees the uncertain expression on Chloe's face. He takes her hands in his a little.

ALEC

If I didn't think it was worth
 it... I wouldn't want a second
 date.

Chloe CHUCKLES a little, seeing the smile on Alec's face - hope still remains.

ALEC (CONT'D)

(nods)
 Get some rest, ok. I'll see you
 tomorrow.

A little NOD from Chloe who squeezes Alec's hands before he lets go, retreats toward the car.

She watches him get in and drive away before, with an accepting sigh, Chloe heads up into her block.

CUT TO:

INT. CHLOE'S APARTMENT - CONTINUOUS

The apartment is covered in darkness as Chloe enters, closes the door, flicking on a nearby LAMP to reveal a spacious, nicely furnished, feminine place.

It doesn't take her long to see the SHADOWY FIGURE we can obliquely see standing waiting for her - she JUMPS with a GASP!

CHLOE

(disturbed)
 You?!

It is indeed Edward standing in her apartment, staring right at her. He's never looked angrier.

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

(angry)
What the Hell are you doing in my
place?

EDWARD

I came to congratulate you, Chloe.
(off her confusion)
That mainframe you destroyed in
New York was the key to Spartacus.
And in destroying it... you've
just caused me a very big problem.

Chloe grows increasingly disturbed as Edward begins slowly
stalking toward her.

EDWARD (CONT'D)

I can't tolerate any more
disruption to my plans. Alec Walker
will be dealt with in time but
right now... it's time for you to
understand what exactly I'm capable
of.

Edward stops, just a few yards away from Chloe - her back
now against the door, growing scared.

EDWARD (CONT'D)

(nods)
This ends right here. Right now.

And suddenly, Edward GROWLS as huge FANGS emerge from
inside of his mouth - eyes turning red as vampiric
bloodlust fills his body.

Chloe's eyes widen in fear and as she realises what's
coming, the feral Edward pounces like an animal with
lightning speed!

The lamp smashes, darkness filling the apartment and as
we hear Chloe SCREAM in terror as blood splatters, 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
ADAM SCOTT

BACK ROOM
PRODUCTIONS

