



BLACK SCREEN

Los Angeles, California

FADE IN:

EXT. LA (AERIAL) -- DAY

SWEEPING across the city, in all it's sun-drenched glory: from the palm trees and the Hollywood sign down to the rough, crime addled neighbourhoods at the other end of the scale.

EXT. HOUSING PROJECT -- DAY

A dilapidated apartment block surrounded by semi-derelict buildings. A demolition crew is bringing one structure down with a wrecking ball.

CLOSE IN on the window of one of the apartments in the remaining building.

INT. APARTMENT -- DAY

Grimy and miserable; this place hasn't been lived in for months.

KELVIN (16, black, gang clothes contrasting with intelligent eyes) sits on the floor in the corner, working a laptop plugged into the phone line.

Stood watching him is RORY (40s, English, suit and tie, looks like a bouncer). And he's getting impatient.

RORY
How much longer?

KELVIN
Hang tight, man, almost there.

Rory doesn't look impressed. His phone rings. He steps away from Rory and answers.

RORY
Yes sir.

GIDEON (O.S.)
I want a progress report.

EXT. LA STREETS -- DAY

Where a HUMMER with blacked out windows makes it's way through the streets.

INT. HUMMER -- DAY

MICHEL GIDEON sits in the back, looking sharp in a well cut suit and tie. He holds the phone in front of him, talking on speaker.

GIDEON
How's the boy doing?

INT. APARTMENT -- DAY

Rory glances back at Kelvin, who's still typing like a madman, before turning back to the phone.

RORY
Says he's making progress.

GIDEON (O.S.)
Good.

EXT. WAREHOUSE -- DAY

The hummer pulls to a halt in front of the open back door of the warehouse. Gideon gets out, accompanied by his driver, KNOX (30s, suit, dangerous eyes) carrying a briefcase. They make their way inside.

INT. WAREHOUSE -- DAY

Gideon approaches a bench, where a small workstation has been set up; laptop, desk lamp, wireless modem. Working it is NILS (20s, spiky).

GIDEON
How much longer?

NILS
You won't believe this, boss.

Gideon comes around to have a look at the lines of code visible on the laptop screen.

GIDEON
He's done it?

NILS
(nods)
Right inside the central database of the House of Tylan. It's incredible--

GIDEON
(impatient)
Do they have what we need?

(CONTINUED)

CONTINUED:

NILS

The Tylen keep the most
comprehensive database of any of
the vampire houses.

(looks up at Gideon)

This information's solid gold.

Gideon permits himself a small smile.

GIDEON

Good.

(turns to Knox)

Get ready.

Knox nods and puts his briefcase down on the desk.

INT. APARTMENT -- DAY

Kelvin suddenly stops typing, looking at something on the
screen. His face splits in a wide grin.

KELVIN

Got it.

Rory grins as he comes to have a look.

RORY

Nice going, my son. Send it.

Kelvin grins as he hits 'send'.

INT. WAREHOUSE -- DAY

Something PINGS on the laptop and Nils looks up at Gideon.

NILS

Transfer received.

Gideon is already dialling his mobile.

INT. APARTMENT -- DAY

Rory passes the phone to Kelvin.

RORY

He wants you.

Kelvin takes the phone with a huge smile.

KELVIN

Hey yo, who dis?

INTERCUT:

INT. WAREHOUSE -- DAY

Gideon rolls his eyes slightly.

(CONTINUED)

CONTINUED:

GIDEON

Just calling to say you've done an incredible job. Without you we'd never have this information. You've made the impossible happen, Kelvin. And for that, you have my thanks.

Kelvin's grin gets even wider.

KELVIN

And the money?

GIDEON

Oh you'll get your reward, don't worry about that.

He hangs up, turns to Knox.

GIDEON (CONT'D)

Do it.

As Nils begins to pack up the laptop, Knox produces a cylindrical device from his briefcase.

INT. APARTMENT -- DAY

Kelvin jumps to his feet and claps his hands together.

KELVIN

Alright, man, we--

From OS -- a RINGING sound. Both of them look around.

RORY

What the--?

EXT. HOUSING PROJECT -- DAY

BOOM! The window on the upper floor BLOWS OUT as a huge explosion rocks the project.

EXT. WAREHOUSE -- DAY

Gideon, Nils and Knox look up from the Hummer - to where, across the road, BLACK SMOKE issues from the window of the housing project.

A moment while Gideon allows himself another small smile. Then he signals to the others and they get back into the car.

The Hummer drives off. HOLD on the smoke coming from the burning building for just a moment before we

BLACK OUT:

JONATHAN RHYS MEYERS

MIRANDA RAISON

LEONARD ROBERTS

AND PHILIP GLENISTER

WALKER

“NO MAN’S LAND”
BY ADAM SCOTT

GUEST STARRING
RADE SERBEDZIJA
LINUS ROACHE
SHELLEY CONN
DANNY WEBB

SPECIAL GUEST STAR
OLIVIER MARTINEZ
AS MICHEL GIDEON

BLACK SCREEN

Over the Irish Sea

FADE IN:

EXT. SKIES -- DAY

A small PRIVATE CHARTER PLANE makes it's way across the sea.

INT. PRIVATE PLANE -- DAY

The inside is plush, leather seats and carpet on the floor. ALEC WALKER, CHLOE PARKER, JACKSON BYERS and JOHN HENRY BOONE sit facing each other. A tense atmosphere.

Chloe looks to Alec, a little uneasy. He gives her a reassuring look. Then she turns her attention to Boone, who's sat looking out of the window, lost in thought. A dark expression on his face.

He clutches his rosary beads, his knuckles turning white.

The INTERCOM buzzes. Alec reaches out and hits the button.

ALEC

Yes?

PILOT'S VOICE (O.S.)

We've got landing clearance, we'll be touching down in about twenty minutes.

ALEC

Thanks Sid.

He knocks the intercom off.

ALEC (CONT'D)

Smooth flight.

BOONE

Just as well.

They all look at him in surprise; he's clearly not spoken for much of the trip.

BOONE (CONT'D)

The sooner we land, the sooner we can get this over with.

CHLOE

Not doing so well?

(CONTINUED)

CONTINUED:

BOONE
 (glances up at her)
 I promised myself I'd never come
 back here again. Not after last
 time.

CHLOE
 The Isle of Man?

Boone doesn't answer. He turns back to the window,
 muttering a prayer under his breath.

CHLOE (CONT'D)
 But--

ALEC
 (sotto)
 Drop it.

Chloe glances at Alec. The expression on his face saying
 this is not a path she wants to go down. She gets the
 hint, but glances at Boone with a worried expression.

BLACK OUT:

BLACK SCREEN

The Isle of Man

FADE IN:

EXT. FILLING STATION -- DAY

CRANE SHOT, looking down at an abandoned looking filling
 station, seemingly in the middle of nowhere.

A blacked out MI-16 4x4 pulls to a halt outside. The
 doors open and the four of them get out. Alec takes the
 lead and they all head towards the office. Boone is the
 last to enter.

INT. GANTRY -- DAY

The doors of a lift open and the four of them step out.
 Everyone looks out in amazement at what they see.

JACKSON
 (impressed)
 Look at that...

Chloe looks around in amazement.

CHLOE
 I heard rumours about this place...

(CONTINUED)

CONTINUED:

REVERSE ANGLE

to reveal what they're seeing: a massive, cavernous complex on multiple levels, all completely and deeply underground.

And on all levels: CELLS, with barred and wired doors, like an obscene chicken coop.

It's a prison.

Inside the cells we see men and women, all dressed in red prison fatigues. Each cell has a unique feature: a TAP coming out of the wall, connected to long pipes coming down from the ceiling and filled with a red liquid.

BLOOD.

Jackson steps forward to have a look. His lip curls in disgust.

JACKSON

Vampires.

Chloe looks up at Alec.

CHLOE

You've been here before?

ALEC

Yeah, a couple of times. They call this place the Tank.

CHLOE

This place is a legend in Sixteen, the place where we put all those we can't let back onto the streets--

BOONE

It's sick.

They all turn to look at him. He's looking out across the vampire prisoners with a disgusted expression that mirrors Jackson's.

BOONE (CONT'D)

These people don't deserve this.

ALEC

You think MI-16 should let them go?

BOONE

I think these ... things should have been put out of their misery when they first arrived here.

(CONTINUED)

CONTINUED:

Which catches everyone by surprise, even Jackson. Chloe looks horrified:

CHLOE
You can't mean--

NAISMITH (O.S.)
You wouldn't be the first one to think like that.

They all look up at the sight of the new arrival. JOHN NAISMITH, 50s, grey haired, hard as wrought iron. He's wearing a black uniform with a red 'security' armband. And he approaches, looking down at the vampires.

NAISMITH (CONT'D)
It's a creepy place this. Gives me the heebie-jeebies, don't mind telling you. Good to see you again, Alec.

ALEC
Likewise.
(to the group)
Everyone, this is John Naismith, he's what constitutes the law around here.

NAISMITH
(bashful grin)
Head of security.

ALEC
(indicating the others)
Jackson Byers, John Henry Boone, Chloe Parker.

They all shake hands, Chloe last. She indicates the Tank with a jerk of her head.

CHLOE
Big place.

NAISMITH
This? Nothing. This is just the vampire wing.

CHLOE
There's more places like this?

A wry smile from Naismith.

CHLOE (CONT'D)
Yeah. Of course.

(CONTINUED)

CONTINUED:

NAISMITH
The governor's waiting for you.
Everything's set.

Alec suddenly gets very serious.

INT. THE TANK - CORRIDOR -- DAY

As Naismith leads Alec, Chloe, Jackson and Boone through the rabbit-warren of corridors.

NAISMITH
Have to say, Alec, I did wonder
if you guys would be coming here.

ALEC
Oh yes?

NAISMITH
(grins)
What, you thought we're buried so
deep that we don't know what's
going on out there? We've been
following what you've been doing
from the word go.

CHLOE
(to Alec)
We've got groupies. Wonderful.

Naismith laughs slightly.

NAISMITH
You'll have to forgive us, we
don't get a lot down here. This
type of thing's the closest we
get to watching television.

ALEC
So what's the verdict?

NAISMITH
It's not a reality show.

JACKSON
Could'a fooled me.

NAISMITH
Still, I'm glad you came.
(off Alec's look)
Show's you're taking this whole
thing seriously.

BOONE
It's always serious.

(CONTINUED)

CONTINUED:

The voice catches everyone by surprise. Everyone looks up at Boone.

BOONE (CONT'D)
Where he's involved, it's always
bloody serious.

Chloe's expression suggests the grim tone in his voice isn't lost on her.

GILROY (prelap)
Yes, it's serious.

CUT TO:

INT. THE TANK - GILROY'S OFFICE -- DAY

Space is at a premium and comfort comes after functionality.

VICTOR GILROY (late 40s, sallow face) waves everyone into chairs. He comes across as an affable enough guy who could turn very nasty at the drop of a hat.

GILROY
All my years of running this
facility, I've never had to deal
with a prisoner like this one.

ALEC
Not someone you can simply use
your usual methods on, Victor?
I'm surprised.

Gilroy gives Alec a dark, suspicious look. Alec's face is a picture of innocence, but the barb clearly didn't go unnoticed by Gilroy. He presses on.

GILROY
Never thought you'd have come in
person now. Not for this.

ALEC
Let's just say we're taking this
matter very seriously.

GILROY
From what I can tell, you're not
the only one. When I called
Sixteen to report it in they dealt
with it immediately. Normally
they'd have put me on hold at the
very least. How big a deal is
this thing?

ALEC
Big enough.

(CONTINUED)

CONTINUED:

Gilroy looks annoyed, knowing Alec's not going to give him anything else. He leans back in his chair.

GILROY

Fine.

(beat)

I presume you all know the prisoner's history?

Alec opens his mouth to answer--

BOONE

(quiet)

Yes.

Chloe looks from Alec to Boone in utter bafflement. Alec gives her a look that clearly says not to push it. She looks annoyed.

Alec turns back to Gilroy.

ALEC

We know all the salient bits.

GILROY

Then you know he's not supposed to have any visitors--

ALEC

Kennedy cleared this.

(off his look)

That's how serious we're taking this.

Gilroy doesn't look happy, but he can't think of another way around this. Eventually:

GILROY

Very well.

ON BOONE

as he reacts to this. And, just for a second, we see a twitch of fear around his eyes.

INT. THE TANK - CONTROL ROOM -- DAY

CLOSE on a monitor screen, showing a black and white CCTV image of a small cell. It's utterly motionless.

MAX (O.S.)

Anything?

GENERAL P.O.V.

where two TECHNICIANS -- MAX and JOE -- sit working the computers. Joe doesn't look up from the image.

(CONTINUED)

CONTINUED:

MAX (CONT'D)

Hey, Joe, anything?

Joe shakes his head. Max slides his chair across to slot in beside Joe. He cranes his neck to get a better look at the screen.

MAX (CONT'D)

What's he doing?

JOE

Nothing.

(beat)

He hasn't moved for three hours.

ON THE SCREEN

just on the edge of frame, we can make out the image of a MAN in red prison fatigues, sitting on the bed and staring right at the security camera.

MAX AND JOE

exchange a worried glance. Both of them are seriously freaked out.

INT. THE TANK - GANTRY -- DAY

Gilroy leads the gang over the gantry that hangs over the vampire wing. Chloe glances down at the cells below; sees the vampires sat in silence on the ground. And they're all looking right up at them.

CHLOE

You seem to be a bit short on guards.

GILROY

Welcome to my nightmare. This place is largely automated, so we can run on a very low staff compliment.

JACKSON

So you've got all these guys here and there's only a skeleton staff? Don't sound like a good idea to me.

GILROY

You think I'm happy about it? Hence the reason I had the Dolphin fitted.

ALEC

The Dolphin?

(CONTINUED)

CONTINUED:

He points at something: a LOUDSPEAKER mounted on the wall, decorated with the white silhouette of a dolphin on the side.

GILROY

Only way I'd go for it.

CHLOE

They actually got that thing working?

GILROY

Yep.

ALEC

And we're talking about...?

CHLOE

It's a sonic weapon, emits a sound at a frequency humans can't hear, but it affects vampires on a subliminal level. The theory is they could put every vampire in this room to sleep with the flick of a switch.

GILROY

More than a theory.

BOONE

So you actually use this thing?

GILROY

Damn right we do. Only way we'd be able to get any work done around here. A few tests to let the inmate population know we mean business, and once we were all satisfied it worked I was happy to sign off on it. It was the only way I'd accept them cutting our budget.

Alec, Chloe and Jackson exchange looks, their expressions showing they don't like this. Gilroy sees their looks and smiles.

GILROY (CONT'D)

Don't worry, it's perfectly safe.

ALEC

Can I have that in writing?

Gilroy laughs as they keep walking.

(CONTINUED)

CONTINUED:

Boone looks down at the vampires on the ground. And he notes that the vampires aren't watching the group: they're all watching him.

With what looks like an effort he averts his gaze and walks on, doing his best not to look down.

ON THE GROUND

the vampires continue to watch. Their gazes never leaving Boone.

INT. THE TANK - CONTROL ROOM -- DAY

Max and Joe are still watching the monitor. They've been joined by someone else: KEISHA MARWOOD (20s, Asian, professionally dressed, intelligent). She watches the screen over their shoulders.

KEISHA

And he's just sitting there?

JOE

(nods)

Gives me the screaming ab-dabs, don't mind telling you.

KEISHA

I'll bear that in mind.

The door opens and Keisha turns to see Gilroy enter, followed by Alec, Chloe, Jackson and Boone.

GILROY

Ah, good, you're here. This is Keisha Marwood, she's the Tank's clinical psychologist, has more contact with the prisoner than anyone else.

KEISHA

Hi.

GILROY

This is--

Keisha steps forward and offers Alec her hand.

KEISHA

Let me guess; Alec Walker, Jackson Byers, John Henry Boone, Chloe Parker.

JACKSON

Good guess.

(CONTINUED)

CONTINUED:

KEISHA

We've all been following your progress--

ALEC

(as they shake hands)

We're like watching television. We know. Naismith already said.

KEISHA

(grins)

Remind me to have a word with him about that later.

ALEC

I certainly--

Gilroy coughs audibly, "get on with it."

ALEC (CONT'D)

So you've been spending a lot of time with...

He jerks his head at the monitor. Keisha nods.

KEISHA

He doesn't say much. He's been here nine years and in all that time we barely get two sentences out of him at a time. Then, last week, it happened.

BOONE

And exactly what happened?

Keisha looks Boone right in the eye.

KEISHA

He asked to speak to someone senior, someone involved in the Edward Maitland investigation.

(beat)

Because he has information that could help you. Information on Project Spartacus.

Which gets everyone's attention. The gang all exchange looks.

JACKSON

But the dude's been incommunicado for the last nine years, no contact with the outside world--

(CONTINUED)

CONTINUED:

KEISHA

I know. That's what he said.
Spartacus.

BOONE

And you believe him?

KEISHA

Not at first, no. Yes he's not
had any outside contact, but people
talk and the guards check on him
every couple of hours, our first
thought was that he just picked
up on the phrase from someone.

(beat)

Then we talked to him in a bit
more detail.

ALEC

And?

She gives Alec a frank look.

KEISHA

He claims Spartacus was his design.
That he created it and started it
going over a year before it
started. Moreover, he also claims
that the initial research for the
project was done by himself. And
he wants to talk about it.

CHLOE

Why?

KEISHA

Because he doesn't want Edward
Maitland taking credit for his
life's work. His words.

Which gives everyone pause. Then Chloe spots the image
on the monitor.

CHLOE

Is that him?

Gilroy nods and they all cluster around the monitor to
get a look.

KEISHA

This is all he does all day.
Sits and stares at the camera.

ALEC

Can you zoom in a bit?

(CONTINUED)

CONTINUED:

Max and Joe look like it's the last thing they want to do, but:

MAX

Sure.

He turns and dial and the camera moves closer, revealing the prisoner's face. A man in his sixties, grey hair and beard, hawk-like features. The air of something exceptionally dangerous about him.

Boone looks impassively into the man's face. Mixed emotions whirling behind his eyes.

BOONE

Iago Frey...

And at that moment IAGO FREY brings his eyes up to look straight into the camera. In the black and white image, he looks creepy as hell.

CUT TO:

INT. THE TANK - SECURITY OFFICE -- DAY

Where Naismith is on the phone.

NAISMITH

Yeah, gotcha. Good. Soon as you can, eh?

(beat)

Thanks.

He hangs up. Looks over to Alec, who's sat nearby.

NAISMITH (CONT'D)

We're just about sorted now. All we need is for Kennedy to sign the final paperwork.

ALEC

(nods)

Then Boone can go in. He'll love that.

Naismith's interested in Alec's tone, but says nothing.

ALEC (CONT'D)

And what about Frey? What's he been like?

NAISMITH

For the most part? Model prisoner. Gives everyone the creeps--

(CONTINUED)

CONTINUED:

ALEC

Yeah, we've been hearing a lot of that lately. Never tried to break out?

NAISMITH

You're joking, right? We've got him in Secure, it would take a small army to get him out. You've seen the place.

ALEC

(nods)
Thought so.

NAISMITH

So your man Boone ... he's a vampire, right?

Alec gives him a sharp look.

ALEC

He's Schism.

Naismith nods, satisfied.

NAISMITH

Good enough for me.
(beat)
So why does Frey freak him out so much?

A moment while Alec considers his answer. Then:

ALEC

There's bad blood between them.

NAISMITH

I take it you're not speaking metaphorically.

Alec simply raises his eyebrows.

INT. THE TANK - CONTROL ROOM -- DAY

Finding Boone sat at the monitor, watching Frey in his cell. A dark look on his face.

Give it a moment before:

CHLOE

Hey.

Boone looks up as Chloe sits down beside him.

BOONE

Hey.

(CONTINUED)

CONTINUED:

CHLOE

Are you okay?

A moment. Boone looks back at the screen for a bit.
Then:

BOONE

I haven't seen Frey in over nine years. Suddenly it doesn't seem like all that long ago.

Pause.

CHLOE

He got to you, didn't he?

BOONE

(not looking at
her)

Frey gets to everyone.

And the hurt in his voice takes Chloe by surprise.

JACKSON AND KEISHA

are sat on the other side of the room by another bank of consoles, talking.

JACKSON

So, you live miles below the ground on a godforsaken island in the middle of nowhere--

KEISHA

(grins)

The Isle of Man's not that bad.

JACKSON

Yeah, and you don't believe that any more than I do.

KEISHA

Going to ask me what a pretty girl like me's doing in a place like this?

JACKSON

Actually something similar, yeah.

Keisha laughs.

KEISHA

It's fascinating. As a psychiatrist some of the insights I get here are more valuable than anything I'd ever get up top, even with ten years' work.

(CONTINUED)

CONTINUED:

JACKSON
So you're all about the work?

A moment.

KEISHA
(smiles, foxy)
It has it's disadvantages. Like
not being able to meet anyone who
isn't a convicted murderous
lunatic.

Jackson laughs, and a moment later Keisha joins in too.

At that moment the door opens and Alec enters. Boone
looks up at him.

ALEC
Permission's come through. We've
got clearance to do this.
(looks at Boone)
Are you ready for this?

A moment. Then Boone stands, looking like he's steeling
himself.

BOONE
I am. Let's get this over with.

INT. THE TANK - OUTSIDE SECURE WING -- DAY

Alec and Boone approach Naismith and Gilroy. They're
stood outside a gigantic, circular door resembling the
entrance to a bank vault. A sign over the door reads:
SECURE WING.

Gilroy looks questioningly at Alec, who nods. Gilroy
presses his palm to the scanner. After a moment, with
the heavy grinding of metal gears, the door swings open.

GILROY
Shall we?

Without waiting for an answer, he enters. The others
follow a moment later.

INT. THE TANK - SECURE WING -- DAY

The four of them make their way down the corridor, passing
the locked doors of other cells. Alec sneaks a glance
through the plexiglass windows; the other cells are all
empty.

ALEC
No other prisoners?

(CONTINUED)

CONTINUED:

FREY

You look well, John Henry. Older.
It suits you. My old friend...

BOONE

(curt)

I'm here for one reason, and one
reason only. We need whatever it
is you know about Project
Spartacus. You give me that and--

FREY

But what's the rush? You may be
short on time but I, old friend,
I have all the time in the world.
Is it too much to ask that we
catch up a little? After
everything we did together in the
old days.

(looks Boone in
the eye)

You and I ... we made the world
tremble.

INT. THE TANK - SECURE WING -- DAY

Where Alec and Gilroy watch on the security cameras.

FREY (O.S.)

Surely you haven't forgotten.

Alec looks worried.

INT. THE TANK - FREY'S CELL -- DAY

Boone returns the look evenly.

BOONE

No. I haven't forgotten.

FREY

I hear you're back on the wagon
again. Following the way of the
Schism. Is that true?

(laughs)

Do you really think God has
forgiven you for everything you've
done?

BOONE

I'd say that's between me and
Him.

FREY

Really?

He gets to his feet, stepping closer to the bars.

(CONTINUED)

CONTINUED:

FREY (CONT'D)
I seem to recall your daughter
seeing things differently.

And this one gets through. Boone reacts, just for a second before he covers, but it was enough time for Frey to see it and he smiles, triumphant.

FREY (CONT'D)
Yes, I remember. I remember what
you did to that girl.
(steps closer in)
What you made her--

GILROY (O.S.)
(over tannoy, loud)
Frey, step back!

The sound is enough to break the spell of Frey's voice. Both Frey and Boone look up at the sound.

INT. THE TANK - SECURE WING -- DAY

Gilroy's holding the microphone, his expression dangerous. Alec watches the screen in concern.

INT. THE TANK - FREY'S CELL -- DAY

Frey takes a couple of steps back. His eyes never leave Boone's face.

BOONE
You can attempt to wind me up as
much as you like, Frey, makes no
difference. You're going to give
us what we want--

FREY
Am I? I've been here nine years,
and during that time I've been
through everything MI-16 could
throw at me, everything they could
possibly dream up. And some of
these people can dream really
dark. Just like you and I could,
back in the day. So when I say
you have nothing to threaten me
with, you'll know I mean what I
say.

BOONE
So what do you want?

FREY
What do I want?
(MORE)

(CONTINUED)

CONTINUED:

FREY (CONT'D)

(smiles)

Oh, I'll give you the information.
But first I want something from
you, John Henry.

(beat)

I want you to admit what you really
are.

And that's enough to get right through Boone's composure.
His eyes flash angrily.

BOONE

You know nothing about me, or who
I really am, and if you believe
differently then you're sadly
mistaken. This conversation is
over.

And he turns and bangs on the door. He doesn't look back
at Frey as the door opens. He stalks out.

Frey watches thoughtfully. Then, after a moment, a
victorious smile appears on his face.

INT. THE TANK - SECURE WING -- DAY

Boone exits at speed. As the door closes behind him:

ALEC

Are you okay?

BOONE

I'm fine.

And he shoulders past Alec and heads for the exit, not
meeting Alec's eye.

ALEC

We need to--

BOONE

(not looking back)

Not now.

And with that, he's gone. Alec and Gilroy exchange a
glance.

GILROY (prelap)

I see your man couldn't handle
it.

CUT TO:

INT. THE TANK - GILROY'S OFFICE -- DAY

Gilroy sits down behind his desk, gives Alec a searching look.

ALEC

He'll be okay.

GILROY

Possibly, but will he be able to get the information you need?

ALEC

He will be. He just needs some time to deal with it.

GILROY

Do you have time for that?

Alec gives him a hard look.

ALEC

I've always got time for John Henry Boone. Don't forget that.

GILROY

(nods)

Alright, sorry.

(beat)

Do you want me to send the boys in, work Frey over for a bit--

ALEC

(icy)

Not in the least.

(beat)

Although thanks for the segue. Lets me bring this up earlier than I thought I could.

GILROY

Bring what up?

ALEC

The stories of what goes on down here. What you've been doing to the prisoners.

A moment. Then Gilroy gives Alec a hard look.

GILROY

You want to get self-righteous on me?

(CONTINUED)

CONTINUED:

ALEC

Come on, you've see the same pictures from Guantanamo Bay that I have, you can't tell me you haven't thought "Hmm, they put a hood over his head and shocked his bollocks until he talked, I wonder if he could--"

GILROY

This isn't Guantanamo Bay down here, Alec, it's worse. It's a different world down here and we're dealing with people who are monsters, in the true sense of the word. The rules don't apply to these people, and yes it's sometimes necessary to go the distance to get the information we need to save lives!

ALEC

And the ends justify the means, right?

GILROY

Time was you'd have thought the same.

Alec gives him a look.

ALEC

Not now.

GILROY

Well there are plenty who do, including Kennedy himself. Far as he's concerned, anything that gets results is alright by him, so until someone tells me otherwise, this is my nick and I'll run it the way I see fit. Happy?

Alec's grim expression says otherwise.

ALEC

Ecstatic.

INT. THE TANK - BREAK ROOM -- DAY

A basic canteen-like setup. Boone sits in the corner, drinking a glass of water and lost in his own thoughts.

The door opens. Boone doesn't look up as Alec enters.

(CONTINUED)

CONTINUED:

ALEC

You okay?

No answer. Alec sits down at the table across from Boone.

ALEC (CONT'D)

Look, I know that can't have been pleasant but we can't leave here without an answer--

BOONE

(quiet)

Frey doesn't know anything.

This catches Alec by surprise.

ALEC

How do you know?

BOONE

When you spend a lot of time with someone you learn how they think, and how they react. Frey doesn't know anything about Spartacus, I could see it in his eyes.

(looks up at Alec)

He only said that because he knew we'd have to come here. Knew I'd come.

ALEC

Why?

BOONE

He knows he'll die down here eventually.

(shrugs)

One last chance to get under my skin? Remind me of the monster I really am.

ALEC

You're not a monster.

BOONE

Aren't I?

ALEC

No. You chose a different path for yourself. For that alone I think you're probably the bravest man I've ever met.

This catches Boone by surprise.

(CONTINUED)

CONTINUED:

ALEC (CONT'D)

Now don't prove me wrong and let
this bastard get his way.

Boone looks back down at his glass of water. His
expression suggesting he's got a lot to think about.

INT. THE TANK - CONTROL ROOM -- DAY

Chloe and Keisha sit at the monitor. On the screen we
see Frey is again lying on his bed and staring up at the
ceiling.

CHLOE

Is that all he does all day?

KEISHA

(shrugs)

Prisoners in maximum don't get
any amenities, there's not much
more he can do. Having said that,
there's plenty who think that
this is too good for him, after
everything he did.

CHLOE

What did he do?

(off Keisha's
surprised look)

I mean I've heard of him and I
know he's bad news, but no-one's
told me the full story.

Keisha considers for a moment. Then:

KEISHA

What do you know about him?

CHLOE

(shrugs)

He's from somewhere Eastern Bloc,
he was a war criminal ... that's
about it.

KEISHA

It's nowhere near 'it'.

(beat)

Frey used to be a military leader,
he fought in the Balkan conflicts
right back before the First World
War. Back then he was a racial
supremacist, he was responsible
for hundreds of atrocities. Mass
murder, ethnic cleansing...

CHLOE

Jesus.

(CONTINUED)

CONTINUED:

KEISHA

Precisely.

CHLOE

And Boone? Where does he fit in?

Keisha opens her mouth to answer--

JACKSON (O.S.)

Boone used to run with Frey.

They both look up as Jackson appears. He sits down with the two of them.

JACKSON (CONT'D)

Boone was Frey's second in command. For about five years the two of them were inseparable, and Boone was present for some of the worst of what Frey did.

And this hits Chloe like a blow.

CHLOE

No, it can't be--

KEISHA

Can't it?

JACKSON

In the end, Boone had a crisis of conscience. He left Frey's organisation and threw himself on the mercy of the Schism. Then he became obsessed, started huntin' Frey all across the world. It took him nearly a century but Boone finally caught him, nine years ago. Frey's been here ever since.

CHLOE

Boone was the one who sent Frey here?

JACKSON

(shrugs)

Felt it was the only way he could atone for what he'd done. How much do you actually know about who Boone really is?

A moment. Then:

CHLOE

Apparently not enough.

(CONTINUED)

CONTINUED:

Jackson and Keisha exchange a look.

INT. THE TANK - BREAK ROOM -- DAY

Alec enters to find Boone in the same seat, rosary beads clasped and eyes closed. Praying.

Alec gives him a minute. Then Boone finally finishes, kissing the cross and dropping the beads back into his pocket.

He stands, looks Alec in the eye.

BOONE

I'm going back. I want to finish it.

INT. THE TANK - SECURE WING -- DAY

The door to Frey's cell opens. Boone turns back to look at Alec and Gilroy, who are stood nearby. Alec gives Boone a reassuring look. Boone nods his thanks as he heads in.

Gilroy hits the button and the door slides shut behind them.

INT. THE TANK - CONTROL ROOM -- DAY

Finding Chloe, Keisha and Jackson sat around the monitor. Watching the feed from Frey's cell.

FREY (O.S.)

Well well well. Back for a second time?

INT. THE TANK - FREY'S CELL -- DAY

Frey stands to face Boone. A small smile of triumph on his face.

FREY

Didn't you have enough of an insight into your soul the last time, John Henry, because if not--

BOONE

(quiet but firm)

The dealings of my soul are my business, Frey, and that is something I have absolutely no intention of discussing with you.

INT. THE TANK - VAMPIRE WING -- DAY

Camera FLOATS at speed through the cells, as the vampires within look around, sniffing the air.

(CONTINUED)

CONTINUED:

A feeling of anticipation in the air.

CUT TO a young security guard -- DENT (25) -- patrolling down on the ground. Aware of the movement and the vampire eyes on him. And slightly freaked out by the whole thing.

INT. THE TANK - FREY'S CELL -- DAY

As before. Boone takes a small step towards the bars.

BOONE

So let's get something straight:
I'm here for one thing and one
thing and one thing only, and
that's what you know about Project
Spartacus.

(beat)

Or what you don't know.

And there's just a flicker on Frey's face, but Boone sees it. Knows he's got the upper hand.

BOONE (CONT'D)

And I'm not leaving until I've
got an answer I'm satisfied with.

INT. THE TANK - VAMPIRE WING -- DAY

Dent looks up in relief as the lift doors open and Naismith approaches.

NAISMITH

They're getting restless?

DENT

It's almost like they're expecting
something.

Naismith looks around at the vampires. Realises all eyes are on them.

INT. THE TANK - FREY'S CELL -- DAY

Boone looks Frey in the eye, utterly unafraid.

BOONE

So I'm here, now start talking.

(beat)

What do you know about Project
Spartacus?

A long pause. Frey simply meets Boone's gaze.

Then:

(CONTINUED)

CONTINUED:

FREY

All in good time, John Henry.
All in good time.

INT. THE TANK - CONTROL ROOM -- DAY

Jackson gets to his feet.

CHLOE

Where are you going?

JACKSON

To get a cup of coffee, looks
like we could be in this thing
for the long haul. Anyone want
anything?

CHLOE

No thanks.

Keisha shakes her head. Jackson grins, then turns and
heads out. Chloe turns back to the monitor.

FREY (O.S.)

Why should we waste our time
talking about something as tiring
as Spartacus?

INT. THE TANK - FREY'S CELL -- DAY

Frey smiles, confident.

FREY

After all, there are so many other,
more interesting things we have
to discuss--

BOONE

Not that I'm interested in
discussing.

FREY

Yes. I'd noticed that. You never
want to talk about yourself.

BOONE

I've already told you--

FREY

Do you think that calling yourself
a man of God means that you're
somehow absolved of all the
terrible things you did?

(beat)

Because I remember you, John Henry.
I remember the real you.

INT. THE TANK - SECURE WING -- DAY

As Alec and Gilroy continue to watch on the monitor:

FREY (O.S.)
Doesn't the hypocrisy of your
situation ever get to you? Keep
you up in the night?

INT. THE TANK - CONTROL ROOM -- DAY

Chloe and Keisha listen closely.

FREY (O.S.)
You hide behind your faith like a
spiritual get out of jail free
card.

INT. THE TANK - FREY'S CELL -- DAY

Frey holds Boone's gaze.

FREY
Not me. My conscience is clear.

BOONE
You don't have a conscience.

FREY
Exactly. I'm a killer, John Henry,
it's what I am. And I've learned
to accept that, because I've always
been honest about who the real me
is.

(beat)
But deep down, you know I'm right,
and you know the truth about
yourself: that deep down, you're
just like me.

(beat)
A monster.

This time, it didn't get under Boone's skin; he's just
angry. He seethes, eyes flashing:

BOONE
Now listen to me--

CLUNK! All the lights GO OUT. For a moment the cell is
plunged into total darkness.

Then -- RED EMERGENCY LIGHTS come up, illuminating
everything in a dull red glow. Boone's eyes go to Frey,
who smiles.

FREY
Exciting, yes?

INT. THE TANK - SECURE WING -- DAY

Alec and Gilroy react to the lights.

ALEC
What's going on?

Gilroy's grim expression says this is bad news. Then, at the far end of the corridor, the big door SLAMS SHUT.

INT. THE TANK - BREAK ROOM -- DAY

Jackson hurries toward the door just as it SLAMS SHUT with a very final THUNK. He tries to open the door -- nothing, it's jammed.

JACKSON
What in the name of--?

INT. THE TANK - CONTROL ROOM -- DAY

Chloe looks up in alarm as the the door SLAMS SHUT.

CHLOE
What's going on?

KEISHA
We've gone into lockdown.

CHLOE
Lockdown? What does that--

A BEEP comes over the tannoy. Then:

GILROY (V.O.)
Attention escaping prisoners.

INT. THE TANK - FREY'S CELL -- DAY

As Boone and Frey look up at the sound of the voice:

GILROY (V.O.)
If you are hearing this message
it it because Emergency Protocol
One is in effect, meaning that
you are currently making an attempt
to escape. As I'm sure you can
imagine, I cannot allow this to
happen.

INT. THE TANK - SECURE WING -- DAY

Alec looks at Gilroy.

ALEC
How the hell did this happen?

(CONTINUED)

CONTINUED:

Gilroy shakes his head in utter bafflement.

GILROY (V.O.)
This facility is now in complete
lockdown: all the doors and exits
are sealed with deadbolt locks,
and they cannot now be opened
except by remote.

INT. THE TANK - BREAK ROOM -- DAY

As Jackson listens:

GILROY (V.O.)
Mi-16 HQ has been signalled and
reinforcements are on their way.

INT. THE TANK - CONTROL ROOM -- DAY

As Chloe and Keisha listen with growing worried
expressions.

GILROY (V.O.)
In the meantime, I advise every
single one of you to return to
your cells--

INT. THE TANK - FREY'S CELL -- DAY

Boone looks worried, but Frey just looks vaguely amused.

GILROY (V.O.)
--because unless you have all
surrendered within the next twenty
minutes the system will begin
pumping DX gas throughout the
complex in lethal concentrations.

INT. THE TANK - SECURE WING -- DAY

Gilroy's expression hardens as his voice continues:

GILROY (V.O.)
Consider your next moves very
carefully.

BEEP. The tannoy goes off.

ALEC
That's not a bluff, is it?

GILROY
No. No, I'm afraid it's not.

INT. THE TANK - BREAK ROOM -- DAY

Jackson yanks on the door a few more times before admitting defeat with an angry expression. He pulls out his phone and dials.

INT. THE TANK - SECURE WING -- DAY

Alec grabs his phone up on the first ring.

ALEC

Jack?

JACKSON (O.S.)

Please tell me this is a practical joke.

INTERCUT:

INT. THE TANK - BREAK ROOM -- DAY

Jackson listens, his phone on speaker.

ALEC

No such luck.

JACKSON

Yeah, cos that would be far too easy. Hold up, I'll link everyone in.

INTERCUT:

INT. THE TANK - CONTROL ROOM -- DAY

Chloe, Keisha, Max and Joe congregate around Chloe's mobile, on speaker.

GILROY

It's designed to be a worst case scenario, in the event that a breakout's in progress and command has been compromised.

Alec holds the phone up so Gilroy can speak.

GILROY (CONT'D)

MI-16 have been notified--

JACKSON

How long til they get here?

Gilroy exchanges a look with Alec.

GILROY

Not fast enough.

(CONTINUED)

CONTINUED:

BOONE (O.S.)
So now what do we do?

INTERCUT:

INT. THE TANK - FREY'S CELL -- DAY

Where Boone has his back to Frey and the phone clamped to his ear.

BOONE
I assume nobody's planning on just waiting around to see what happens?

GILROY
The protocol can be disconnected from the control room.

ALEC
Jack, can you deal with that?

JACKSON
No, man, I'm stuck in the goddamn break room. Gilroy, is this place still using the XC-7 security system?

GILROY
Yeah, they haven't upgraded us yet, why?

JACKSON
Chloe, can you get to the terminal?

CHLOE
Yeah, sure, why?

JACKSON
Because I can walk you through what you need to do.

Keisha works one of the screens.

KEISHA
In the meantime, you guys need to get out of the secure wing, that's where the gas will hit first.

ALEC
Great.
(to Gilroy)
Is there a manual way of getting that door open?

GILROY
Yes.

(CONTINUED)

CONTINUED:

ALEC

Alright. Jack, see if you can get back to the control room, but talk Chloe through what she needs to do in the meantime.

JACKSON

Got it.

He pulls out his bluetooth earpiece and puts it on.

ALEC

Chloe, can you manage?

CHLOE

If Jackson can talk me through it, sure.

ALEC

Good. Everyone keep coms open at all times, got it?

Affirmative comments from all around.

ALEC (CONT'D)

Alright. Let's get on with it.

END INTERCUT.

INT. THE TANK - FREY'S CELL -- DAY

Boone pulls on his own bluetooth earpiece.

FREY

How exciting. A jailbreak.

BOONE

Shut up.

INT. THE TANK - SECURE WING -- DAY

Alec turns to where Gilroy is prising the cover off the palmprint scanner. He begins working the controls within.

ALEC

Need some help?

GILROY

Yeah, I could do with you getting that door open.

He nods OS. Alec looks up at the huge vault-like door of the secure wing.

ALEC

Can't.

(CONTINUED)

CONTINUED:

GILROY

Thought Knights could do anything.

ALEC

Assume that if I tried it I would probably blow up the whole facility and kill everyone inside because I couldn't control the power. Then ask me that question again.

Gilroy knows from his tone that Alec isn't kidding around.

ALEC (CONT'D)

Other than that, do you need any help?

Gilroy considers for a moment. Then:

GILROY

The manual override requires two separate operations that must be completed absolutely simultaneously in order to activate it. So yeah, if you're not too busy.

Alec marches up to the door.

ALEC

You could have just asked.

INT. THE TANK - FREY'S CELL -- DAY

Boone puts his phone to his ear again.

BOONE

Any progress?

ALEC (O.S.)

We're working on it. Slow progress.

FREY

Gives us plenty of time to talk.

Boone lowers the phone. Turns to see Frey sat on his bed, fingers interlaced. His expression interested, as though this whole procedure is highly educational.

FREY (CONT'D)

Have you thought, John Henry?

BOONE

That's enough.

FREY

You need to consider the reasons why--

(CONTINUED)

CONTINUED:

BOONE

I said that's enough!

The sheer vehemence of the shout takes Frey by surprise. Boone marches up to the bars, as angry as we have ever seen him before.

Frey smiles, triumphant.

FREY

Well well well. Finally we see the real you.

BOONE

No. This is me when I'm angry, and if you're so interested in talking about the past then you might want to consider what that could mean for you. In the interests of self preservation.

And this gives Frey pause. Boone glares at him, daggers in his eyes.

BOONE (CONT'D)

You know what? On some level, you're right. I am a killer. And I've done things that I'm not proud of. But those mistakes are mine, and mine alone; I own them, and it's my job to put things right.

(beat)

But you're completely wrong about something, Frey. People aren't born monsters. It isn't something that's hard-wired into you, something you can claim is just your nature as a way of not admitting to what you've done. You make a choice. You can always make a choice.

(beat)

And I've made a choice. You know what it was? I chose to never sink myself to your level ever again. And I've chosen to try to make amends for the things I've done. Something you'll never understand.

(beat)

And if you really think that you're what you are just because, that you're a victim of genetics...

He shakes his head in disgust.

(CONTINUED)

CONTINUED:

BOONE (CONT'D)

...then I feel nothing toward you
but pity. And disgust. Chew on
that.

And he turns away, looking back at the door. Frey watches,
looking taken aback by his outburst. As though trying to
get his head around a truly alien concept.

INT. THE TANK - CONTROL ROOM -- DAY

Chloe works the computers, slowly but deliberately. A
menu pops up. She touches her bluetooth earpiece.

CHLOE

Okay, I'm in.

INTERCUT:

INT. THE TANK - BREAK ROOM -- DAY

Where Jackson is on a chair, working on a ceiling panel
with a screwdriver.

JACKSON

Good, what do you see?

CHLOE

Eight numbers, they keep changing,
looks to be random.

JACKSON

Which means the code is constantly
resetting itself, to stop anyone
hacking in.

CHLOE

Great. So what do we do now?

Jackson finishes working one screw, moves on to another
one.

JACKSON

Does it give you an option to
enter a password?

CHLOE

Yes.

JACKSON

Type in Swordfish, capital S.

CHLOE

How do you--

JACKSON

Just try it.

(CONTINUED)

CONTINUED:

Chloe glances at Keisha, who shrugs.

CHLOE
What the hell...

She types in the password. Immediately the screen changes. Chloe reacts in surprise.

JACKSON
It worked, didn't it?

CHLOE
How did you know--

JACKSON
MI-16 computers have that hard-wired in as a safety precaution, and you didn't hear that from me, if anyone else finds out I know they'll have me hung drawn and quartered or whatever it is you Brits do when you're pissed off.

Chloe laughs.

JACKSON (CONT'D)
What do you see now?

CHLOE
I've got limited access, not much stuff--

JACKSON
That should do it.

He yanks the ceiling tile off, revealing a vent shaft behind it.

JACKSON (CONT'D)
Check under the building plans. I need the route for the air vents.

Chloe's already working the computer.

CHLOE
On it.

INT. THE TANK - SECURE WING -- DAY

Alec and Gilroy are either side of the door, working the controls for a manual override. After a moment Alec presses something and a panel retracts, showing a keyhole within.

ALEC
Got it.

(CONTINUED)

CONTINUED:

Gilroy pulls a ring of keys from his pocket. He detaches one, tosses it to Alec who catches it out of the air.

GILROY

Alright, on my signal turn the key once hard to the right, far as it'll go, and enter the code. The number's--

ALEC

Nine-two-four-three-seven-eight.
(off his look)
I was paying attention the first time.

Gilroy gives him a look halfway between amused and annoyed. Then he turns back to his panel. They both insert their keys.

GILROY

Ready?

ALEC

As I'll ever be.

GILROY

On three.
(beat)
One ... two ... three!

In perfect sync they turn the keys and enter the code.

Silence for a long moment. Nothing. The two of them exchange worried looks.

Give it a moment. And then -- CLUNK! -- something reverberates loudly from inside the metal body of the door.

Alec and Gilroy stand back to see the door open just slightly.

GILROY (CONT'D)

Alright, that was the easy part.

They both grasp hold of the side of the door and pull. The metal door moves, but the weight of it means it only gives slowly.

GILROY (CONT'D)

Thought you ... had ... Knight strength or something.

ALEC

This is me using Knight strength.
(beat)
Boone, we're opening the door.

INT. THE TANK - FREY'S CELL -- DAY

Boone turns to see the door opening very slowly.

ALEC (O.S.)
Give us two minutes.

BOONE
Copy that.

Boone rounds on Frey, who's stood up and watching everything, still vaguely amused by the proceedings.

BOONE (CONT'D)
Something to get clear from the
off; we need what you know, but
if you try anything I will blow
your head off myself. Got it?

Frey says nothing. Just gives Boone hard, menacing look that creeps him out in the extreme.

INT. THE TANK - VAMPIRE WING -- DAY

Naismith and Dent watch in concern as the vampires in the cells get agitated, many of them pacing around, as though waiting for something. There's a tense, nasty atmosphere in the air.

DENT
Sir? What do we--?

NAISMITH
Tool up.
(looks up)
Everyone, full riot gear, right
now, and charge the Dolphin up, I
want full crowd control on this.

Dent looks as though he's never been so relieved to hear an order in his life.

DENT
Yes sir.

The guards hurry off. Naismith looks around at the vampires. A lot of them are glaring at him with defiant, bloodthirsty looks.

INT. THE TANK - AIR VENTS -- DAY

Jackson crawls with some difficulty through a tiny shaft. There's no room to turn around; if he gets stuck, he's crawling backwards. He's still wearing his bluetooth.

JACKSON
Now where?

(CONTINUED)

CONTINUED:

CHLOE

Next left.

INT. THE TANK - CONTROL ROOM -- DAY

Chloe continues to work the computer. She flips onto a page. Then stops dead at the sight of whatever she sees. Worried in the extreme.

She looks over her shoulder. Keisha, Max and Joe are working on the other side of the room, hunched over another computer. Chloe turns back to her screen, speaks quietly into the bluetooth.

CHLOE

Jackson, something's wrong.

INTERCUT:

INT. THE TANK - AIR VENTS -- DAY

As Jackson negotiates his way around a tricky left turn. Her tone registers with him.

JACKSON

Like what?

CHLOE

I've just been going through the server logs, trying to find the malfunction that caused this--

JACKSON

And?

Chloe glances around to make sure nobody's listening before:

CHLOE

There was no malfunction.

Which stops Jackson dead in his tracks.

JACKSON

What're you talking about?

CHLOE

There's no glitch in the servers, no odd traffic, no evidence of a hack, nothing.

(beat)

I'm no expert, but as far as I can see the only way this kind of malfunction could have been caused--

(CONTINUED)

CONTINUED:

JACKSON
 (getting it)
 --is if the system was designed
 to do this.

CHLOE
 Exactly.

A worried moment. Jackson considers. Then starts moving again.

JACKSON
 Alright. Keep a lid on it, I'll
 be right there.
 (touches his
 earpiece)
 Al, it's me, go private.

INT. THE TANK - SECURE WING -- DAY

As Alec and Gilroy continue to heavy the metal door open. Alec listens carefully over his earpiece. He keeps his expression carefully neutral.

ALEC
 Understood.

With a final HEAVE the door swings open just enough for someone to squeeze through the gap.

ALEC (CONT'D)
 (calling inside)
 Boone, time's up, we're leaving.

INT. THE TANK - FREY'S CELL -- DAY

Boone whirls, draws a gun and SHOOTS the lock off Frey's cell. Frey leaps back from the shot. Boone smiles in triumph for a moment.

BOONE
 Out. Now.

Frey cautiously emerges from the cell, placing his hands over his head without being prompted.

INT. THE TANK - SECURE WING -- DAY

Alec and Gilroy stand back as Frey squeezes through the gap.

ALEC
 Come on, sharpish, we don't have
 all day.

(CONTINUED)

CONTINUED:

FREY
You might not have. I on the
other--

BOONE (O.S.)
(from within)
Oh shut up!

INT. THE TANK - AIR VENTS -- DAY

Jackson speeds up as he moves through the cramped space.

INT. THE TANK - SECURE WING -- DAY

Alec, Gilroy and Boone haul Frey down the corridor, heading
back toward the big main door.

ALEC
Terrific. Now we've just got to
get through that.

GILROY
No ideas yet?

ALEC
I'm working on it.

Frey glances sideways at Boone, who's keeping the gun
trained on him.

FREY
Why don't we stop pretending you're
ever going to shoot me, John Henry?

BOONE
Go right ahead thinking I'm
pretending, Frey, it'll hurt you
more than it'll hurt me.

FREY
Is that what you said to them?

Boone's expression goes very dark.

ALEC
Shut up.

FREY
(ignoring him, to
Boone)
Is that what you said when you
killed your own daughter?

ALEC
I said shut up.

(CONTINUED)

CONTINUED:

FREY

Is that what you said when you
couldn't stop yourself from--

ALEC

(using the Voice)

Frey, shut the hell up!

Frey's mouth clamps shut, involuntary -- but the damage is done. Boone's face suddenly goes angry as hell. He brings the gun up and SMASHES Frey in the face with it--

ALEC (CONT'D)

Boone!

He raises his hand -- Boone is thrown back by a blast of telekinesis--

But Frey has scrambled to his feet. He charges off towards the main entrance--

GILROY

Frey, stop right there!

He brings up his gun ... just as...

SMASH! A CLEAR GLASS SCREEN - a blast shield - SLAMS down from the ceiling, separating Frey from the others. Boone brings up his gun--

GILROY (CONT'D)

(urgent)

Don't! It's bulletproof, it'll
ricochet!

The shout gets through just in time. Boone lowers his gun.

They all look up as Frey turns back to face them. And smiles.

FREY

I've been waiting for this day
for the last nine years. Thank
you for ensuring I lived to see
it.

And Frey doesn't even turn as behind him something goes CLUNK and the vault-like door of the secure wing swings slowly open behind him. His grin of triumph increases as Boone realises what's happening.

BOONE

You set this up.

Frey claps his hands slowly, mocking.

(CONTINUED)

CONTINUED:

FREY
Bravo, John Henry. Bravo.

INT. THE TANK - CONTROL ROOM -- DAY

Something blares on a monitor. Chloe looks up as Max looks alarmed.

MAX
What the...?

He and Joe rush over to the screen. Chloe follows them over.

CHLOE
What's happening?

MAX
Blast doors have been lowered in the secure wing, but get this, the main door has been opened.

CHLOE
And what does that mean?

Max opens his mouth to answer--

BANG! Blood fountains from his head as Max slumps dead to the ground. Joe whirls in horror -- BANG -- a second shot and he slumps.

Chloe turns quickly. Stops dead at the sight of

KEISHA

pointing a smoking gun right at her!

KEISHA
Don't move a muscle.

CLOSE on Chloe's face as she registers this.

INT. THE TANK - SECURE WING -- DAY

As before, Frey facing Alec, Boone and Gilroy through the glass of the blast shield. Frey smiles as Boone's mind whirls.

BOONE
You set this up. Brought us in so we'd be here, had someone on the inside rig this--

FREY
I assume you'd already thought there was a possibility I knew
(MORE)

(CONTINUED)

CONTINUED:

FREY (CONT'D)
 nothing about Spartacus, that I'd
 said it just to bring you here to
 taunt you. It's the kind of
 analytical mind you have. And
 you'd be right.

Gilroy moves to the side of the blast door, begins working
 the small keypad set into the wall.

FREY (CONT'D)
 This was never about Spartacus,
 though dropping the had the effect
 I wanted it to have.

ALEC
 Bringing us here.

FREY
 Precisely. Now you can all stand
 witness to my revenge. You've
 got about four minutes before
 your computer system starts pumping
 DX in.

(looks Boone in
 the eye)
 I suggest you start praying for
 salvation.

And with that he turns his back very deliberately and
 marches out of the secure wing. The big, vault-like door
 SLAMS shut behind him.

CUT TO Alec, Boone and Gilroy, staring after him, grim
 and worried.

INT. THE TANK - CONTROL ROOM -- DAY

Chloe looks from the dead bodies of the technicians back
 up to Keisha, who's pointing the gun right at Chloe's
 face.

CHLOE
 I was right, wasn't I? There was
 no malfunction in the system.

KEISHA
 It did what it was programmed to
 do.

CHLOE
 So you've set this up to get Frey
 out? Why? Why in god's name--

KEISHA
 You don't get it, do you Chloe?
 (MORE)

(CONTINUED)

CONTINUED:

KEISHA (CONT'D)

There's a new wave coming, everyone knows it, we've all seen the signs. MI-16 haven't got a bloody clue, they can't see the wood from the trees, but that's the point: they're the past. People like Frey, they're the future.

CHLOE

Have you listened to yourself, do you even know what you're saying?

KEISHA

Yes. I do.

CHLOE

You're trying to let one of the most dangerous vampires in the world loose--

KEISHA

And he's going to make me live forever.

And this stops Chloe dead in her tracks.

CHLOE

Is that what he told you?

KEISHA

(signals with the gun)

Move aside.

Chloe knows she hasn't got a choice. She steps to one side. Without taking her eyes from Chloe, Keisha moves to the computer and types in a command.

CHLOE

What are you doing?

KEISHA

Removing the locks.

CHLOE

What locks?

Keisha looks at Chloe, who gets it immediately.

CHLOE (CONT'D)

Oh God...

KEISHA

The vampire wing.

INT. THE TANK - VAMPIRE WING -- DAY

LOUD CLICKS reverberate all around the vampire wing. On the ground, Naismith, Dent and the security men, all tooled up in riot gear and armed to the teeth, all look up in alarm.

DENT
What is it, sir?

Naismith watches as the nearest vampire pushes the door of his cell experimentally. It opens at a touch. He steps out, looks right at Naismith. Grins.

NAISMITH
(grim)
They're out.

INT. THE TANK - CONTROL ROOM -- DAY

Chloe looks up at Keisha in horror.

CHLOE
That's insane! Those men down there--

KEISHA
Will give us all the cover we need to get ourselves out of here.

Chloe looks back at the monitors, eyes wide. Knowing what's going to happen.

INT. THE TANK - VAMPIRE WING -- DAY

Across the compound, other vampires open the cells, getting out into the main body of the compound. They look around, as though recovering from a long sleep. Then they all focus on the security guards.

NAISMITH
They're out!

The first vampire GROWLS, VAMPIRE TEETH extending. He charges -- Naismith brings up his gun and FIRES, putting a bullet into the vampire's head. He hits the ground. Naismith drops his face guard into place.

NAISMITH (CONT'D)
Activate the Dolphin!

One of the guards hits a button. Nothing happens. The vampires keep moving.

DENT
Uh, sir...?

(CONTINUED)

CONTINUED:

CUT TO one of the Dolphin emitters. It remains resolutely silent.

NAISMITH

looks back at the vampires. As they all CHARGE!

NAISMITH

Attack!

The guards bring up their guns and open fire.

INT. THE TANK - SECURE WING -- DAY

Gilroy shorts two wires together; with a SPARK the glass blast shield raises.

GILROY

Got it!

Gilroy, Alec and Boone charge forward, finding themselves faced with the huge bulk of the vault-like door. They all stop dead.

BOONE

Don't suppose there's another manual override.

GILROY

There is. Problem is, we won't be able to open it in time--

ALEC

(quiet)
I can.

Boone and Gilroy look up in surprise.

BOONE

What?

Alec raises his face and looks at the door, determined.

ALEC

I can do it.

And Boone looks horrified.

BOONE

Alec, you'd better not be thinking what I think you are--

ALEC

Why not?

BOONE

Because if you can't control it--

(CONTINUED)

CONTINUED:

ALEC

--I could flame out and the explosion will kill everyone in the Tank stone dead and maybe even bring the whole complex right down on us. I know. But we're just as dead if that gas gets in.

BOONE

Alec--

ALEC

Stand back.

Boone and Gilroy back right off, watching in mixed anticipation and horror as Alec turns to face the door.

He closes his eyes, takes a deep breath. A moment to compose himself.

Then he opens his eyes. They FLASH WHITE.

He brings up his hands. WHITE LIGHT arcs from his hands, fixing around the metal of the door. The light INTENSIFIES, building to a crescendo.

Boone and Gilroy watch in amazement.

CLOSE ON ALEC as he raises his arms. WHITE LIGHT flies in all directions. Alec's face shows the strain -- he's fighting to control it, to keep the energy at his command.

There's a long moment. Alec starts breathing hard, as though he's losing it. Boone sees it--

BOONE

Alec!

Alec raises his arms over his head like a preacher. He closes his eyes for a moment, steadying himself, then opens them again:

ALEC

(using the Voice)

MOVE!!!

And with a DEAFENING SQUEAL OF STRESSED METAL the door FLIES OFF IT'S HINGES! It collapses against the far wall.

The white light vanishes. Alec stands for just a moment before he goes limp and falls to the ground in a dead faint, utterly exhausted.

Boone and Gilroy race forward, grabbing him.

GILROY

We've got seconds, come on!

(CONTINUED)

CONTINUED:

They pick Alec up and carry him through the massive hole in the wall with some difficulty.

INT. THE TANK - VAMPIRE WING -- DAY

As the battle continues. It's a confused, bloody mess, as the vampires take on the security guards.

In the centre of it all: Naismith, directing the battle, but it's quickly deteriorated into a riot.

CUT TO the upper balcony -- where we see Frey emerge from the secure wing. He looks down over the pitched battle taking place beneath him.

A small smile on his face as he watches for several long moments. A look of triumph.

Then he turns and makes his way out.

CUT TO Naismith, fighting hand to hand with one vampire. He shakes the creature off him and batters him to the ground, SMASHING the vampire in the face with the butt end of his rifle --

-- just as another vampire GRABS HIM from behind! Teeth go into Naismith's neck. The man SCREAMS IN PAIN--

SMASH CUT TO:

INT. THE TANK - CONTROL ROOM -- DAY

Chloe watches the whole thing on the monitor, aghast. She rounds on Keisha.

CHLOE

This is crazy. All those people--

KEISHA

I'm only doing what's necessary.

That is.

(beat)

And so is this.

She brings up her gun. Points it right in Chloe's face.

KEISHA (CONT'D)

At least this will be better than the gas. You won't linger.

Chloe looks Keisha in the eye, defiant. Not giving her the satisfaction.

CHLOE

There's nothing you can do to hurt me that someone else hasn't done already.

(MORE)

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

(beat)

And let me tell you something,
Keisha: when he does it, it's
going to hurt. A lot.

KEISHA

Goodbye Chloe.

BANG! The shot rings out -- and KEISHA SCREAMS and drops
the gun -- she's been shot in the hand!

Chloe looks up in amazement as the air vent in the ceiling
SLAMS OPEN and Jackson drops down from the gap--

CHLOE

Jackson!

Jackson gets his bearings, brings his gun up again, but
Keisha's already running for it. The door opens at her
touch. Jackson aims but the door slams shut behind her.

JACKSON

Dammit!
(whirls to Chloe)
You okay?

CHLOE

I'm fine, but we've got a bigger
problem.

Jackson looks at the monitor. A countdown for the gas.

Two minutes.

INT. THE TANK - CORRIDORS -- DAY

Keisha blunders through the corridors, clutching her
bleeding hand. From OS, we HEAR the sound of the battle
happening down in the vampire wing.

INT. THE TANK - OUTSIDE SECURE WING -- DAY

Boone and Gilroy set Alec down on the ground. He's still
unconscious.

GILROY

Is he alright?

BOONE

He's drained.

INT. THE TANK - CONTROL ROOM -- DAY

Jackson leaps into the chair, begins typing like a madman.

(CONTINUED)

CONTINUED:

CHLOE

The computer's locked out, you said I couldn't--

JACKSON

We've got limited access, that's all we need, besides, you've got something now you didn't have before.

CHLOE

What?

JACKSON

Me.

Chloe doesn't argue as Jackson works the computer. The clock ticks down. Less than a minute.

CHLOE

Jackson--

JACKSON

Working on it.

He hits enter. The clock FREEZES on 00.54s. Jackson grins up at Chloe, his smile faltering at the sight of her expression.

JACKSON (CONT'D)

What?

CHLOE

I dunno, just seemed a bit anticlimactic.

JACKSON

You thought I'd let it count down to 007 or something? Please. But I can do this.

He hits a button.

INT. THE TANK - VAMPIRE WING -- DAY

CLOSE on the Dolphin emitter. The sounds of battle still coming from OS.

Give it a moment. Then the Dolphin symbol LIGHTS UP.

CUT TO the ground of the Tank -- where suddenly, the vampires stop fighting. The security guards watch in amazement as the vampires all go cross-eyed and fall to the ground.

CUT TO Dent, in the middle of the whole thing. Looking utterly bewildered.

INT. THE TANK - CONTROL ROOM -- DAY

Jackson keeps working the computer while Chloe speaks into her bluetooth.

CHLOE

Yeah, we've cut off the gas and called for reinforcements. The lockdown should be over too.

INT. THE TANK - OUTSIDE SECURE WING -- DAY

Boone stands up from where he was crouched over Alec.

BOONE

Copy that.

He pulls off his earpiece and walks off. A determined look in his eyes. Gilroy looks up from where he's sat by Alec's head.

GILROY

Where are you going?

BOONE

(not looking back)
To finish this.

And he talks off, his face like thunder.

INT. THE TANK - CORRIDORS -- DAY

Frey rounds a corner, approaching a door marked VEHICLE STORAGE. He gets there in time to see Keisha round a corner, still cradling her wounded hand. Her face goes from a mask of pain to a huge look of relief.

KEISHA

We did it!

FREY

Yes, we did. Thank you.
(sees her hand)
You're hurt.

KEISHA

It's nothing.

FREY

Let me see.

She holds out her injured hand. He takes it, gently, almost lovingly.

FREY (CONT'D)

I owe you everything.

(CONTINUED)

CONTINUED:

She looks at him with an expression bordering on pure adoration.

KEISHA

This is the start of something amazing.

FREY

Yes, it is.

Keisha never has time to scream. Frey's face CONTORTS. VAMPIRE TEETH extend -- in seconds he's grabbed her from behind and BITTEN RIGHT DOWN on her neck.

And Keisha SCREAMS in unimaginable agony, her face contorting in horror. Realising that Chloe was right.

INT. THE TANK - OUTSIDE SECURE WING -- DAY

Chloe comes skidding around the corner to find Gilroy helping Alec into a sitting position. His eyes are slits and he looks utterly exhausted.

CHLOE

Oh god, Alec!

She charges over to him.

GILROY

Easy, give him some room--

ALEC

(groggy, very weak)
Can't ... get rid of ... me that easily.

He focuses on Chloe with some effort.

CHLOE

Alec...

ALEC

It's okay, I'm alright. Where's Boone?

He sees the worried look in Chloe's face.

ALEC (CONT'D)

Help me.

He starts trying to stand. Chloe grabs him and helps to haul him upright.

INT. THE TANK - CORRIDORS -- DAY

Frey drains the blood from Keisha's jugular. He's rapt, utterly concentrating on this, like a gourmet, until:

(CONTINUED)

CONTINUED:

BOONE (O.S.)
Another life you've ruined?

Frey looks up. Boone is stood at the end of the corridor, like a gunslinger. His face horribly blank.

FREY
You want some?

He holds out Keisha's limp body, indicating the wound in her neck. Boone doesn't move.

FREY (CONT'D)
Yes, this was all about the escape.
But we were a good team once upon
a time, you and I.
(beat)
Imagine what we could do. Imagine
what we could create together.

Boone's eyes are on the blood. Frey smiles, sure he's got through.

FREY (CONT'D)
Join me again, John Henry. Join
me--

Boone's on top of him in seconds, a punch like an iron bar levelling Frey and sending him sprawling to the ground.

BOONE
Maybe you weren't listening before,
Frey. But if you want to see the
real me, if you're that desperate
to see what I really am ... guess
what?

His face goes feral, teeth extending.

BOONE (CONT'D)
This is me.

Frey never has a chance as Boone sets into him. Meaty fists descend as Boone attacks.

HOLD on Boone's face as he attacks, fists SLAMMING into Frey's face and body. We never see the attack, just the cold anger in Boone's face, and we know he's beating Frey to a pulp. Blood splattering onto his face.

Give it several long, horrible moments.

Then:

ALEC (O.S.)
John Henry?

(CONTINUED)

CONTINUED:

The voice is incredibly weak, but it's enough to get Boone's attention. He jumps to his feet, looking guilty. Looks up to see Alec, stood at the end of the corridor, leaning heavily on Chloe for support.

ALEC (CONT'D)

He's had enough.

BOONE

(angry)

I'll say when he's--

ALEC

(quiet)

Don't. You're a better man than that.

This gets through to Boone. He looks down at Frey -- we now see him lying on the floor, a bloody mess in a pool of blood. Boone reacts in horror, as though seeing it for the very first time. He takes a couple of involuntary steps back. Horrified at what he's done.

HOLD on his face as he takes this in. And as the haunting tones of "Nostalgia" by Emily Barker and the Red Clay Halo begin to fade in, we

DISSOLVE TO:

Tramlines, across northern skies, cut my red heart in two...

INT. THE TANK - GILROY'S OFFICE -- DAY

Finding Boone sat by himself, staring down at his hands. Trying to deal with what's just happened.

My knuckles bleed, down Johnson street, on a door that shouldn't be in front of me...

He looks up as Alec enters - still a bit shaky on his feet but otherwise okay.

A moment. The two of them stand in silence. Then:

ALEC

You're not that man. Not anymore.

Boone looks up. His face shaken, vulnerable.

Take it away, to where gypsies play, beneath metal stars by the bridge...

BOONE

Aren't I?

(MORE)

(CONTINUED)

CONTINUED:

BOONE (CONT'D)

(beat)

I thought I wasn't. But he's still here. Somewhere inside me.

(beat)

And I'll have to live with that.

Alec looks into his eyes. Knowing there's nothing he can say that will make it any better.

INT. THE TANK - GANTRY -- DAY

Alec and Boone join Chloe and Jackson, stood by the lift. Jackson looks at Boone, concern in his face.

JACKSON

You okay, man?

BOONE

(quiet)

Fine. Let's go.

They head for the lift. Boone stops as he sees something OS: Frey, in cuffs, being escorted back to his cell. His face still bloodied and broken.

The two of them share a glance for a moment. Hold on Boone's face.

BOONE (CONT'D)

Next time, throw away the bloody key.

DISSOLVE TO:

INT. OFFICE -- NIGHT

Somewhere dark, moonlight streaming through the window.

Gideon sits at a desk, reading through the material on the computer. Maps. Documents. Charts. Gideon smiles to himself.

He pulls out his phone. Dials a number.

GIDEON

(into phone)

It's me. Gideon. It's the real thing - information on every vampire holding in Britain.

(beat)

Yes, I know. We're ready to proceed.

Hold on his face for just a moment before 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

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A.J. BLACK

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BACK ROOM
PRODUCTIONS

