



BLACK SCREEN

Munich, Germany

FADE IN:

EXT. LIBRARY -- NIGHT

An imposing, Gothic-looking building right in the centre of the city. To establish.

ALEC (V.O.)

When a Knight dies, the rest of us feel it. Wherever we may be, anywhere in the world, whether we knew him or not ... we always know. When one of us has fallen, the rest of us always know.

INT. LIBRARY -- NIGHT

TRACKING WITH a dark figure in a long coat as he makes his way through the darkened book shelves. The light of the moon catches his face after a moment. ALEC WALKER, alone, moving with purpose.

ALEC (V.O.)

The legend says that Knights never really die.

Alec reaches a book shelf, his eye catching one specific book: an ancient, leather-bound Guttenberg bible. Alec pulls it back.

A moment later, with the grinding of ancient gears, the bookshelves retract, revealing the secret door within.

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

When people ask what that means, those who claim to be in the know always point to our numbers.

Alec enters and the secret door slides shut behind him again.

INT. INNER SANCTUM -- NIGHT

Alec enters. Inside a ceremony is taking place: around twenty MEN in sombre black dress sit on benches in a rough horseshoe shape. All races, creeds and colours.

KNIGHTS.

At the centre of the horseshoe is an elaborate CRYSTAL formation, slightly bigger than a football, standing on an ornate pedestal.

(CONTINUED)

CONTINUED:

ALEC (V.O.)

There are approximately fifty
Knights in the world, always, at
any given time.

Alec slides into one of the benches, nodding in greeting
to the couple of Knights sat there.

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

Sometimes it may appear to be
less than that, but that usually
means there's a brother Knight
somewhere out there, a Knight
whose powers haven't manifested
themselves yet.

Alec's eyes are drawn to the crystal. A WHITE GLOW pulses
within.

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

But there have never been more
than fifty Knights on record as
being alive in the world at any
time.

Alec now turns his attention to the man stood at the open
edge of the circle. A tall, powerfully built man
apparently in his early fifties, the unmistakable air of
authority about him. Dressed in a black robe similar to
a priest's habit, but without any collar or insignia.

This is HAIZUM. And he continues to preside over the
ceremony, talking and gesturing. We can't hear what he's
saying.

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

Some claim this is God's work,
maintaining the balance of nature
in keeping our numbers constant.

Alec looks from Haizum to the other Knights. Some
recognise him, catching his eye and nodding in greeting.
Others have their hands clasped, as if in prayer. Others
keep their eyes fixed on the crystal.

ALEC (CONT'D)

Another theory is that there are
only fifty Knight souls in
existence...

The white glow coming from the crystal intensifies.

ALEC (CONT'D)

...and when one dies the soul
reincarnates in the body of a newly
born boy, to continue the

(MORE)

(CONTINUED)

CONTINUED:

ALEC (CONT'D)
fight where our fallen brother
left off.

Haizum stops and gestures. The Knights all rise to their feet, Alec among them. All eyes are on the crystal.

A moment. Then Haizum's eyes FLASH WHITE. All around the circle the other Knights do the same. Alec is the last to join in, the white glow FLASHING into his eyes.

ALEC (V.O.) (CONT'D)
If this theory holds true, then
it means that the legends are
indeed true, and that Knights
never truly die.

And from within the crystal, WHITE LIGHT BLOSSOMS, rising up from it's crystal case and FLASHING up at speed, filling the room with blinding white light.

And then it's gone. The glow from the crystal has vanished. The white glow vanishes from the eyes of the Knights.

Alec glances to Haizum, who catches his eyes and nods. Alec's eyes are drawn to the small plinth beside him, where a framed photograph of a handsome, smiling man is positioned to all can see. The face of PAUL WEST smiling up from the picture.

HOLD on Alec as he registers this.

ALEC (CONT'D)
Small comfort to those of us who
have lost a friend.

INT. SAME -- LATER

The ceremony has broken up, the other Knights are milling about, talking in small groups, catching up. Alec stands by the picture of West for a moment. A sad smile on his face.

HAIZUM (O.S.)
Hard times.

Alec looks up as Haizum approaches.

ALEC
I don't like this ceremony.

HAIZUM
And yet you came.

(CONTINUED)

CONTINUED:

ALEC

I came to honour my friend. A different thing entirely. But this ... not for me.

(beat)

When I go, this isn't what I want. Make sure Gabriel knows.

HAIZUM

I will.

ALEC

He couldn't show up in person, even for West's funeral?

Haizum smiles, amused.

HAIZUM

One would think the First Knight is entitled to his privacy.

Alec looks like he's heard it all before, and he doesn't like it.

HAIZUM (CONT'D)

How goes the search?

ALEC

Slowly.

HAIZUM

Has John Henry Boone been useful to you?

This catches Alec by surprise. He looks up at Haizum.

ALEC

Very.

HAIZUM

Then he'll be grateful God sent him to you.

ALEC

God didn't send him. You did.

HAIZUM

(shrugs)

Semantics. Use him. You're going to need him. You'll need what he knows.

ALEC

For what?

A look. Then Haizum's expression gets very grim.

(CONTINUED)

CONTINUED:

HAIZUM
Something is coming.

BLACK OUT:

BLACK SCREEN

London, England

FADE IN:

EXT. LONDON SKYLINE -- DAY

AERIAL SHOT, sweeping over the skyline. To establish.

EXT. BANK -- DAY

A slick, modern-looking bank somewhere right in the financial quarter. OVER this, CAPTION:

House of Tylen banking facility.

INT. BANK LOBBY -- DAY

PATRONS and STAFF in all directions. The lobby is large and opulent, with a high ceiling.

CRASH! The doors burst open. Everyone looks up in horror as ARMED COMMANDOS in full attack gear burst in, armed to the teeth.

SCREAMS from all around. The bank's SECURITY GUARDS attempt to fight back but they're overpowered in seconds, the attackers shooting them dead.

At the centre of the attackers: a man in a suit and tie, long coat and hair flowing behind him.

MICHEL GIDEON.

And he's carrying a MACHINE GUN.

As the fighting continues, Gideon grins around at the whole thing, his eyes shining, like he lives for this thing. He points his gun upwards and OPENS FIRE, spraying bullets in all directions and laughing in pure joy.

ON THE SOUNDTRACK -- a ringing phone. And we CUT TO:

INT. EDWARD'S STUDY -- DAY

EDWARD is sat behind his desk, doing paperwork. He snatches the phone up on the first ring.

EDWARD

Yes?

(CONTINUED)

CONTINUED:

GIDEON (O.S.)
We've begun.

INT. BANK LOBBY -- DAY

Gideon stands amidst the wreckage of the battle, phone to his ear, gun held casually at his side.

All around him we see the bodies of the bank staff and the patrons. His commando team moves through the place, working with military efficiency.

GIDEON
(into phone)
You'll be hearing about it soon
enough. Now it's time for you to
play your part.

INT. EDWARD'S STUDY -- DAY

And Edward's face splits in a look of utter triumph.

EDWARD
I'm ready when you need me.

And off this triumphant look we

BLACK OUT:

JONATHAN RHYS MEYERS

MIRANDA RAISSON

LEONARD ROBERTS

AND PHILIP GLENISTER

WALKER

“SPARTACUS”
BY ADAM SCOTT

with
RUPERT PENRY-JONES
ALLISON DOODY
ROSE BYRNE
AND JAMES MCAVOY

GUEST STARRING
DAVID MORRISSEY
MARC WARREN
KATIE MCGRATH
KEVIN R MCNALLY
OMAR EPPS
AND SAM NEILL

SPECIAL GUEST STAR
OLIVIER MARTINEZ
AS MICHEL GIDEON

BLACK SCREEN

Newcastle, England

FADE IN:

EXT. COLBY INDUSTRIES -- DAY

Establishing shot of the Colby building, in the middle of Newcastle's financial district.

INT. COLBY INDUSTRIES - DOMINIC'S CELL -- DAY

CLOSE on the face of DOMINIC REESE, lying in bed, asleep. And in the throes of a violent nightmare. He THRASHES, moaning in pain--

BETH (O.S.)

Dominic?

No response. Close in on Dominic's face as he thrashes...

WOMAN'S VOICE (V.O.)

Now he's one of us...

BETH (O.S.)

Dominic?

And Dominic wakes up with a start, JERKING upwards into a sitting position, his eyes bloodshot and his face drenched in sweat.

BETH (O.S.) (CONT'D)

Are you alright?

Dominic looks over to where BETH MCGINNIS is sat nearby, watching him with a worried expression. Dominic says nothing, looking utterly embarrassed at his predicament.

BETH (CONT'D)

Spartacus again?

No answer. Dominic swings his legs off the bed, picking up a glass of water from the table and drinking deeply.

BETH (CONT'D)

Anything new?

Pause. Then Dominic shakes his head.

DOMINIC

Just flashes. Images. I don't know what they mean.

BETH

It's over now. They can't get you again, not here.

(CONTINUED)

CONTINUED:

Dominic looks up at her. His face deeply worried.

DOMINIC
It means something.

BETH
You can't know that--

DOMINIC
I can.
(beat)
Something's going to happen.

Beth doesn't know what to say. RACK FOCUS to reveal the security camera on the wall, watching them.

INT. COLBY INDUSTRIES - FLAME'S OFFICE -- DAY

CLOSE on the monitor, showing the scene from the cell.

DOMINIC (O.S.)
I've been feeling it for the last couple of weeks. Whatever it is ... it's going to happen soon.

GENERAL P.O.V.

to reveal FLAME sat behind his desk, with Alec and CHLOE PARKER stood over him. Watching quietly.

FLAME
What do you think?

ALEC
That's the second person in two days to tell me something's coming.

CHLOE
Who was the first?

ALEC
Someone who's right more often than he's wrong.

FLAME
Well, I don't know about any of that, Alec...

He switches off his monitor, turns in his chair to face Alec and Chloe.

FLAME (CONT'D)
...but as far as our friend Dominic is concerned, I'm at a dead loss.

CHLOE
The tests didn't show anything?

(CONTINUED)

CONTINUED:

FLAME

(shakes his head)

We chucked everything we could at him, including some stuff that's both experimental and highly illegal at the same time. Nothing. Zip. Beyond a few abnormalities in his blood which we are looking into, Dominic's just your usual common or garden vampire.

He gives Alec a searching look.

FLAME (CONT'D)

We'll keep at it of course, but if he's the key to this thing, I can't figure out why.

(beat)

What would you like us to do from here?

ALEC

I'm not sure. But keep at it. There's something here, I'm positive about it.

FLAME

(nods)

You're the boss.

EXT. NEWCASTLE STREETS -- DAY

As Alec's Land Rover cruises through the streets.

CHLOE (prelap)

You're worried again, aren't you?

INT. ALEC'S LAND ROVER -- DAY

Alec looks up from the wheel to glance at Chloe.

ALEC

Eh?

CHLOE

You've got that same look, the one from Kenya. Everyone's looking at you for an answer you don't have.

(beat)

It's getting to you again. Isn't it?

Silence for a moment. Then Alec nods, turning his eyes back to the road.

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

I know you'll do the right thing.

(beat)

Does that help?

Pause. Alec's about to open his mouth to answer when his phone rings. He answers quickly.

ALEC

Alec Walker.

JACKSON (O.S.)

Al, you gotta get yourself back here right now.

ALEC

Why? What's happened?

INT. THE CORE -- DAY

JACKSON BYERS sits at a desk, phone to his ear. In the background we can see the Core is in abject chaos.

JACKSON

This shit has just hit the fan.

BLACK OUT:

BLACK SCREEN

Aberdeen, Scotland

FADE IN:

EXT. CLYDESIDE -- DAY

We barely get a chance to register the industrial shipyards on the banks of the river before a massive EXPLOSION rocks the area, a huge BALL OF FLAME going up from a burning factory.

EXT. RIVER BANK -- DAY

Where Gideon stands beside a blacked-out car, watching the blaze with another huge smile of triumph.

A moment later he gets into the car and it drives off.

EVE (prelap)

Reports are coming in from all over the country.

CUT TO:

INT. THE CORE -- DAY

TRACKING WITH EVE CARNAHAN as she strides through the core. Alec, Jackson, Chloe and JOHN HENRY BOONE trailing in her wake.

EVE

It started in London and just spread from there.

BOONE

How bad?

EVE

Bad.

They reach the main screen. Eve hits a button and the screen lights up with images of the attack in London from earlier.

EVE (CONT'D)

This is the National Bank of Cole and Stagg, London, the whole thing's a well-known front of the House of Tylen's banking movements. They were the first to be hit.

They watch in silence as the images of the attack play out.

ALEC

Where are we getting this from?

EVE

The attackers themselves, they've been uploading the videos directly to the internet, they want everyone to see this.

JACKSON

Can we--?

EVE

Trace them? No, they're rotating IP addresses too fast, we've already checked on that.

ALEC

Who are the attackers? Anyone we know?

EVE

(shakes her head)

New players, they're calling themselves the Circle. Doesn't tally with anything in any database we've got, we're checking now.

(CONTINUED)

CONTINUED:

Alec glances at Boone.

ALEC

The name mean anything to you?

Boone doesn't look at Alec, but he shakes his head, keeping his eyes on the screen.

BOONE

No, nobody I've heard of before.

(points)

But that guy looks familiar.

They all look. The image now shows Gideon, right at the centre of it, leading the attack.

JACKSON

Well come on then, who is he?

BOONE

(shakes his head)

I can't remember.

(looks at them all)

I'm sorry, I know I've seen him somewhere before, but I just can't place it. I'll keep trying.

JACKSON

Great.

EVE

Well, whoever they are, they shoved their manifesto up on the web as well. In short; they want to overthrow the vampire houses and install themselves in their position.

ALEC

No sense in aiming small, I suppose.

Eve gives Alec a look.

EVE

We have to treat this as a credible threat, especially given the scale and timing of these attacks. Kennedy wants MI-16 on high alert, he wanted your permission to shift a few resources away from the mission with Edward--

ALEC

Fine.

Eve looks utterly surprised by this.

(CONTINUED)

CONTINUED:

ALEC (CONT'D)

What, you thought I was going to fight you?

(shakes his head)

Please. If these guys have the amount of brass neck they seem to have, it's a problem we need to deal with.

Chloe gives him a look.

CHLOE

There's more, isn't there?

ALEC

(nods)

The timing of all of this is interesting.

EVE

Interesting as in--

ALEC

As in I've got a nasty feeling this whole sorry thing might be connected.

Pause for a moment as that one hangs in the air.

INT. SAME -- MOMENTS LATER

The meeting's broken up, everyone's jumping to it. Boone heads off towards the stairs, heading upwards.

JACKSON (O.S.)

Hey, Boone.

Boone looks up as Jackson falls into step beside him.

BOONE

Grave news.

JACKSON

Yeah, you ain't kidding. Any idea where you might have known that guy from?

BOONE

(shakes his head)

Nearly three hundred years of memories in this thing, Jackson, not always easy to shake one loose.

(off his look)

It'll come back to me.

Jackson nods, accepting.

(CONTINUED)

CONTINUED:

JACKSON
Where you headed?

BOONE
To check on something.

JACKSON
Need backup?

BOONE
No, I can do this. Stay here,
help Alec, I'll call if I need
anything.

JACKSON
(nods)
Cool. Stay safe.

BOONE
You too.

And with that he vanishes into the lift. Jackson watches the closed door thoughtfully for a moment before turning and heading back down into the madness of the core.

EXT. BACK ALLEY -- DAY

Boone emerges from the concealed door and heads up the street. He pulls out his mobile and dials. After a moment:

BOONE
It's me. I take it--

HAIZUM (O.S.)
We've heard.

INTERCUT:

INT. INNER SANCTUM -- DAY

Where Haizum is sat under a stained glass window, looking at images on a computer screen. The same shots of the attack in London.

A grave look on Haizum's face.

HAIZUM
They're not even attempting to
keep themselves a secret.

BOONE
The man with no mask.

HAIZUM
I see it.

(CONTINUED)

CONTINUED:

A moment. Haizum looks slightly afraid to ask.
Eventually:

HAIZUM (CONT'D)

Is that him, John Henry?

(beat)

Is that Gideon?

Boone's face looks horribly conflicted.

BOONE

That's what I've been asking since
he showed his face.

(beat)

I don't know. It's likely, but
... I don't know.

HAIZUM

We need to know for sure. Because
if it is him, all our worst fears
may prove to be true.

An exceptionally grim look from Boone.

BOONE

I know. Don't think I don't.

A moment of silence shared by the two men over the phone.

CUT TO:

EXT. HOTEL -- DAY

As Circle commandos storm the building. SCREAMS and
GUNFIRE come from within. OVER this, CAPTION:

Liverpool. House of Kyra facility.

CUT TO:

EXT. DOCKS -- DAY

Circle troops are engaged in a firefight with the security
guards and police, and it's very clear immediately that
the Circle has the upper hand. OVER this, CAPTION:

Dover. House of Cain facility.

CUT TO:

EXT. FACTORY -- DAY

SMASH! The factory gates are SMASHED OPEN as a black van
screams inside. Circle troops leap out and attack without
warning. The defenders never have a chance. OVER this,
CAPTION:

(CONTINUED)

CONTINUED:

Manchester. House of Altrau Facility.

CUT TO:

INT. BACK OF CAR -- DAY

Where Gideon sits, laptop on his knees watching shots from all of the battles. The Circle troops emerging victorious all across the country.

A small, proud smile on his face. This is all starting to come together.

CUT TO:

EXT. EDWARD'S MANSION -- DAY

Slowly tracking in. To establish.

INT. EDWARD'S STUDY -- DAY

Edward stands in the window, looking out across the grounds. A small smile on his face, like he can't believe this is finally happening.

Give it a moment. Then the door bangs in and PAIGE COLLINS marches in, looking worried.

PAIGE

Edward, I've just had Norvus on the phone, the facility in Dover--

EDWARD

--is under attack.

He turns to face her. She sees the look on his face.

EDWARD (CONT'D)

I know.

Paige looks stunned for a moment, then gets it. Her face flushes with excitement.

PAIGE

Then it's ... it's happening?
After all this time...

EDWARD

(huge smile)
Bet you never thought we'd get here.

PAIGE

Then this means--

The PHONE RINGS. Edward grins at Paige.

(CONTINUED)

CONTINUED:

EDWARD

It's definitely starting.

He reaches down and puts the phone on speaker, motioning for Paige to keep quiet.

EDWARD (CONT'D)

Edward Maitland.

WELLES (O.S.)

This is Welles. I take it you've heard?

Edward smiles at Paige, who grins back -- two people in on a joke nobody else knows about.

EDWARD

Mr Welles, what an unexpected--

WELLES (O.S.)

If this call was unexpected then you really are living in a different world to the rest of us, Edward.

INTERCUT:

INT. OFFICE -- DAY

Somewhere in London, high up, the Gherkin visible in the background.

WELLES (50s, dark hair and brows, powerfully built) paces angrily, holding his mobile in front of him and talking on speaker.

WELLES

The Houses are under attack--

EDWARD

I've heard. Our facility in Dover was hit less than an hour ago.

That gives Welles pause.

WELLES

So they've gone after the Cain as well?

EDWARD

We've been hit just as badly as your people in the House of Tylen. Everything's a bit hazy at the moment, but it looks as though all the Houses are being hit.

Welles stops, suddenly looking very grave.

(CONTINUED)

CONTINUED:

WELLES

Then it's worse than we thought.
What do you know about this group,
the Circle?

EDWARD

I'm making enquiries now but I'm
willing to bet I know as much
about them as you do.

Paige stifles a laugh in the background, turning her face
away from the phone so Welles doesn't hear. Edward manages
to keep a straight face.

EDWARD (CONT'D)

About the only thing we know about
them is they're well armed and
they mean business.

WELLES

We're going to need a little more
than that, and tell whoever that
is in the background that this is
no laughing matter. What I want
to know is what the Cain are going
to do about it, because if--

EDWARD

Mr Welles, please, relax.

WELLES

Relax?! Have you lost your--?

EDWARD

Just listen to me for a moment.
The situation's serious, of course,
but I'm doing some investigating
on my end, and I should have some
answers in a couple of hours.
When I've got something solid
I'll get back to you.

WELLES

A threat to one House is a threat
to all, Edward, you know that.
We need to organise a combined
response to this threat--

EDWARD

And I want the same thing you do.
I'll get back to you with an answer
this afternoon. I promise you.

Welles doesn't look convinced, but he knows this is the
best he's likely to get. Reluctantly:

(CONTINUED)

CONTINUED:

WELLES

See you do. The Houses won't be patient, that I promise you.

EDWARD

I'll speak to you later, Mr Welles.

Welles rings off, looking annoyed and worried at the same time.

INT. EDWARD'S STUDY -- DAY

Edward and Paige share a look. A moment. Then that triumphant smile comes back into Edward's eyes.

EDWARD

What did I tell you? Everything is falling into place.

And Paige returns the smile again.

BLACK OUT:

BLACK SCREEN

Manchester, England

FADE IN:

EXT. FACTORY -- DAY

The same factory we saw earlier, the one belonging to the House of Altrau.

We've arrived in the aftermath, and we can see the devastation that's been left. It's like the aftermath of a bomb blast -- rubble, smoke, fire and bodies in all directions.

FIRE BRIGADE and RESCUE WORKERS sift through the wreckage, hauling out survivors, placing covers over the faces of the bodies.

QUICK SHOTS, taking in the faces of the survivors. All shaken, disorientated, and wondering how this could have happened.

CUT TO Alec's Land Rover, as it pulls to a halt nearby. The doors open and Alec, Chloe, Jackson and Boone all get out. In silence they make their way over to the centre of the rubble and debris. HOLD on their faces for a few moments as they take in the sheer devastation all around them.

Boone watches as two rescue workers haul a badly injured man out of the wreckage, SCREAMING. They race to get him to an ambulance.

(CONTINUED)

CONTINUED:

He pulls his rosary beads out of his pocket, bows his head and begins to pray, quickly, under his breath.

LUKE (O.S.)

It was worse than this.

Alec, Jackson and Chloe all look up at the sound of the voice. Nearby, LUKE sits on a crumbling piece of stone wall, covered in congealed blood and dust, looking shellshocked. Crucially, there's no sign of any wounds where the blood could have come from.

LUKE (CONT'D)

I was too slow. I got here just as they were leaving. I couldn't...

He trails off, casting an eye around the devastation, as though trying to take it all in.

LUKE (CONT'D)

I wasn't fast enough.

The three of them make their way over. Alec gives Luke a searching look.

ALEC

You look hurt.

LUKE

I'll heal, Alec. Most of them weren't so lucky. Those Circle guys, they knew what we were, they knew this was a House of Altrau facility and they just didn't care. They tore the place apart. Everyone who was here at the time is dead.

He looks up, looking Alec in the eye.

LUKE (CONT'D)

That's why I called you. Someone's got to stop these people, before...

Silence for a moment. Then:

ALEC

(gentle)

Luke, you said you had something for me.

That seems to jar Luke out of his reverie. He gets to his feet.

(CONTINUED)

CONTINUED:

LUKE

Yes. Yes, of course. And it's something you need to see. This way.

He turns and leads them back towards the factory. Alec and Jackson follow. Chloe looks back to where Boone is still stood praying. After a moment:

CHLOE

Boone?

Boone looks up. Sees Chloe looking his way.

CHLOE (CONT'D)

Coming?

Boone crosses himself before dropping his beads back into his pocket and following her into the factory.

INT. FACTORY -- DAY

Luke leads the four of them into the factory, moving with purpose.

LUKE

The situation's the same up and down the country. Every House has been hit, everyone's trying to find someone to blame but as far as I can tell nobody's ever heard of this 'Circle' before.

CHLOE

What about the Cain?

LUKE

What about them?

CHLOE

Have they been hit?

LUKE

Yeah, twice, their bases in Dover and Glasgow.

Chloe exchanges a look with Alec, who shares her surprise.

JACKSON

This don't add up.

They all glance at Jackson.

JACKSON (CONT'D)

This Circle's all high tech with sophisticated weapons and counter-
(MORE)

(CONTINUED)

CONTINUED:

JACKSON (CONT'D)

intel, and they can launch a strike like this without nobody seeing it comin'. How can they do that? How can they just be out there like this and nobody knows about them?

BOONE

Somebody knows about them. Nobody's saying. That's the more interesting question.

LUKE

Well when we find out who was in on this from the word go, somebody's going to be wanting that unlucky man's head on a dish.
(beat)
Come on, this way.

They've reached their destination. On a table amidst all the rubble is a BODY covered by a sheet. Luke WHIPS the sheet off, revealing the form of a CIRCLE SOLDIER in full combat gear, killed by a single bullet wound to the head. Eyes open and staring at the ceiling.

A moment of silence while everyone takes this in. Then Luke turns to Alec.

LUKE (CONT'D)

What can you tell about him?

Alec looks surprised. He steps forward, holds his hand over the body, inches from the skin of the face. Alec's eyes half-close, a WHITE GLOW coming from between the slits.

It's barely a moment later before the glow VANISHES and Alec pulls his hand back, looking at Luke in amazement.

ALEC

He's--

LUKE

(nods grimly)
--human.

And this surprises everyone. Boone gives Alec a hard look.

BOONE

Are you sure?

ALEC

No way I'm wrong about this, John Henry.

(CONTINUED)

CONTINUED:

CHLOE

We just assumed the Circle were vampire--

JACKSON

(nods)

Because they knew where to attack the Houses, all the weak spots.

ALEC

Looks like we were wrong.

He gives them all a hard look.

ALEC (CONT'D)

Which means our true enemy has yet to reveal himself.

A horrible moment while everyone takes this in.

EXT. NEWCASTLE STREETS -- DAY

TRACKING WITH Edward's silver Bentley as it makes it's way through the streets.

INT. EDWARD'S BENTLEY -- DAY

Edward drives, his face determined.

EXT. MAITLAND WING -- DAY

The Bentley pulls to a halt in a designated parking space. PULL BACK to reveal the massive bulk of the modern hospital wing, which we recognise from episode 1x01.

Edward gets out of his car, makes his way inside.

INT. MAITLAND WING - LOBBY -- DAY

Edward makes his way through the reception. The pretty RECEPTIONIST behind the counter recognises him and smiles.

RECEPTIONIST

Morning Mr Maitland.

EDWARD

(smiling back)

Vicky, good to see you.

He makes his way around the back of the reception area to find himself facing a seemingly blank wall.

After glancing around to make sure nobody's watching he presses his thumb to the wall in a specific place. A moment. Then a CONCEALED DOOR opens in the panelling. Edward enters, the door sliding silently shut behind him.

INT. PROJECT SPARTACUS -- DAY

Edward steps out onto a gantry, standing over a vast space. A moment while he takes the sight in. Then he smiles.

REVERSE ANGLE

to reveal what he's looking at: a vast, cavern like structure on multiple levels, completely underground, everything made of chrome and steel. The cavern is bisected by gantries and catwalks.

And filling the clear majority of the space below: UPRIGHT CYLINDERS, taller than a man, covered by condensation to conceal what's inside.

MAN'S VOICE (O.S.)

Beautiful, isn't it?

A MECHANICAL WHIRRING comes from OS. Edward turns to see the new arrival: a black man in a lab coat, walking with some difficulty. The mechanical sounds are coming from beneath his clothes; though we can't see it, the man's using an EXOSKELETON to assist him to walk.

And we recognise the man as DR MARLON DIETRICH from episode 1x07, but his face is badly burned, his featured distorted, evidencing what he went through to escape the explosion at Dietrich Biomedical.

EDWARD

The product of many years work by many talented men.

DIETRICH

You want to belittle my contribution?

EDWARD

Certainly not. You were the only one who could take the elements and put them all together, making it work.

This seems to pacify Dietrich a bit. The two of them look down over the cavern again.

EDWARD (CONT'D)

You have succeeded in making it work?

DIETRICH

(smiles)

They've performed perfectly, in every test. Now we just need the dress rehearsal--

(CONTINUED)

CONTINUED:

EDWARD

The timetable's been moved up.

Which surprises Dietrich. Then he smiles in excitement:

DIETRICH

We're going straight to the main event?

EDWARD

So it would appear. And I could be requiring them to to move on a moment's notice.

DIETRICH

Edward -- relax. We're ready to begin this thing whenever you are. All we need is for you to give the word.

Edward looks back out over the cavern.

CUT TO closer in on one of the cylinders. Through the mist of condensation, we can just about make out a silhouette. The head and shoulders of a powerfully built man.

CUT TO:

INT. THE CORE - EVE'S OFFICE -- DAY

Eve's doing paperwork, looking stressed to all hell.

MOVEMENT OUTSIDE in the office catches her eye. She looks up to see Alec, Chloe, Jackson and Boone entering, carrying the body on the stretcher. Alec's talking urgently to an MI-16 MEDIC.

INT. THE CORE -- DAY

Eve approaches at speed, arriving just as:

ALEC

(to medic)

...complete workup of this man, everything you can find, anything that might not even appear significant, I want to know everything.

MEDIC 1

You got it.

They cart the body off and Alec turns to face Eve.

ALEC

What's wrong?

(MORE)

(CONTINUED)

CONTINUED:

ALEC (CONT'D)

(off her look)

I can see it in your face, come on, what's happening?

EVE

This thing just got bigger.

Worried looks fired between all of them.

INT. SAME -- MOMENTS LATER

The five of them are clustered around the big map of the UK, which is now riddled with red dots.

CHLOE

All of these are attacks?

EVE

(nods grimly)

And some of them happened within the last hour. There's a pattern to them too - the attacks seem to be happening approximately twenty minutes apart.

CHLOE

But why? Why would they wait--

BOONE

(quiet)

It's to spread fear.

They all look at him. He grimly keeps his eyes on the map as he speaks.

BOONE (CONT'D)

By delaying twenty minutes it gives just enough time for the word to spread, get people frightened and then, boom, next attack.

(beat)

They're sending a message to the vampire leaders. None of their facilities are safe.

EVE

The fights are getting bloodier too. Most of the Houses have cottoned on by now and they've placed troops at all their installations, trying to ambush the Circle. It's starting to spill over onto the streets.

(MORE)

(CONTINUED)

CONTINUED:

EVE (CONT'D)

Sixteen's doing all we can to minimise the damage, but right now it's like trying to nail smoke to the wall.

ALEC

Terrific. Anything else we should be aware of?

EVE

It's not just England now.

They all look at her in amazement.

JACKSON

Please tell me--

EVE

Believe me, I wish I was kidding. Reports of attacks have already come in from Belgium and France, and a House of Khazar facility in Hamburg went dark about five minutes ago.

(looks at Alec)

You know what this means, don't you?

Alec nods grimly, his eyes on the map.

ALEC

Whoever the Circle are ... they've declared all out war on the vampire nation.

A moment while that horrible thought hangs in the air.

INT. EDWARD'S STUDY -- DAY

Edward sits at his computer, grimly watching the feeds from the attacks on the internet. His expression unreadable.

A moment. Then the door BANGS OPEN. Edward looks up in surprise to see Welles storming in, with Paige hurrying in his wake.

PAIGE

I'm sorry, he wouldn't take no for an answer--

EDWARD

(getting to his feet)

It's alright, Paige.

(CONTINUED)

CONTINUED:

WELLES

Really? You won't think it's alright by the time I've finished with you. You owe me an explanation.

A moment. Then Edward nods.

EDWARD

Fine. Let's talk.

Welles jerks his head in Paige's direction.

WELLES

I don't want the tart here.

Paige is about to let loose an angry retort when:

EDWARD

Paige, it's alright. Would you give us a minute?

Paige looks like she'd quite happily punch both Edward and Welles. With extreme reluctance:

PAIGE

Fine.

She gives Welles a look that would have melted metal -- which he chooses to ignore -- and stalks out, slamming the door behind her. Edward gives Welles a hard look.

EDWARD

She didn't deserve that.

WELLES

She'll get over it, I'm sure. Right now you owe me an explanation.

EDWARD

I was just about to call you--

WELLES

I'm sure you were. Let me remind you that as the largest of the UK Houses, the rest of us look to the Cain for direction in a situation like this.

EDWARD

Making this my problem?

(CONTINUED)

CONTINUED:

WELLES

(smiles)

You wanted to wear the hat of authority, Edward, well this is what comes with it. So what do you plan do do?

A moment. Then Edward smiles.

EDWARD

Rather glad you asked me that, old boy.

He makes his way over to the pool table, pulls a cue from the wall.

WELLES

For god's sakes, man, take this seriously--

EDWARD

(sharply)

I'm taking this more seriously than you will ever know.

He leans over the pool table, hits the white and breaks.

EDWARD (CONT'D)

And I've come across some very disturbing information about the cause of these attacks.

WELLES

What kind of information?

Edward glances up at him.

EDWARD

Really, Welles, if I shared this with you before I shared it with the others, everyone else would accuse the Cain and the Tylan of having secret dealings behind their backs. The balance of power in this country's wobbly enough without us making the situation any worse.

WELLES

Now's hardly the time--

EDWARD

No. Now's exactly the time.

He stands up, cue in hand, and looks Welles straight in the eye.

(CONTINUED)

CONTINUED:

EDWARD (CONT'D)

Perception is everything, you've been around long enough to know that. And a man in your position with your life experience would surely know that destabilising an already delicate balance of power, at a time like this, would be the biggest blow to our world since the fall of the Brotherhood. We simply can't afford that, not at this time.

Welles looks furious, but he knows Edward's got a point.

WELLES

Alright. What do you propose?

EDWARD

A conclave. We bring together all the leaders of the Houses so I can share this information freely and without prejudice. That way we can arrange the kind of joint response we spoke about on the phone this morning. I'm inviting all the leaders to my offices for a meeting tonight--

WELLES

No.

Edward gives him a look.

EDWARD

Excuse me?

WELLES

Perceptions, remember? If you want to be seen to be doing the right thing, freely and without prejudice as you say, this meeting can't happen on House of Cain territory. We'll need to do it in a neutral location.

A moment. Then Edward smiles slightly.

EDWARD

Do you know ... I think I know just the place...

INT. THE CORE -- DAY

Hold for a moment on the sheer chaos of the place: operators rushing around, phones and faxes going at high speed, emails flying, trying desperately to deal with

(CONTINUED)

CONTINUED:

this situation. At the centre of it all -- Chloe and Jackson, working everything.

CHLOE

(into phone)

Can you give me the numbers from Manchester please--

JACKSON

(into phone)

Soon as you can, my man, this is crucial--

CUT TO Boone, stood in a quiet corner well back from the chaos, talking on his mobile. After a moment:

BOONE

(into phone)

Max? Yes, it's me, John Henry.

(beat)

Yeah, I know, but this is serious.

(beat)

Yes, I thought you'd have heard.

Well I think it's even more serious than all of that.

(beat)

I'll do what I can, but right now

I need you to do me a favour.

(beat)

If you don't hear from me within

the next twenty-four hours, I

want you to get a message to

Cassandra.

(beat)

Yes, I know how dangerous that

will be, but I know I'm asking

the right person.

A moment. Boone seems to be struggling to say something.

BOONE (CONT'D)

(into phone)

Tell her ... tell her that I love her.

(beat)

And that I'm more sorry than she'll ever know.

(beat)

Thank you, Max. You're a gentleman.

I'll see you when all of this is over.

And he hangs up. In this moment Boone looks more worried than we've ever seen him before.

EXT. COLBY INDUSTRIES -- DAY

CRANING UP the side of the building. To establish.

FLAME (prelap)
I've heard about the attacks.

INT. COLBY INDUSTRIES - CORRIDORS -- DAY

Alec and Flame make their way through the building, walking with purpose.

ALEC
Got contacts on the inside?

FLAME
(shakes his head)
My dad.

That gets Alec's attention.

ALEC
Ezekiel's looking into this?

FLAME
(nods)
He's pointing some serious resources at this, says he'll get in contact if he learns anything.

ALEC
Why?

FLAME
(shrugs)
Says he owes you one after you saved my life.

Alec doesn't quite know what to make of that. He changes tack.

ALEC
Dominic asked to see me?

FLAME
(nods)
And he wouldn't take no for an answer.

A significant look passes between the two of them.

DOMINIC (prelap)
The nightmares are getting stronger.

INT. COLBY INDUSTRIES - DOMINIC'S CELL -- DAY

Alec sits in a corner facing Dominic, who's dressed and sat on the edge of the bed. Flame and Beth stand nearby, listening intently.

ALEC

Anything new?

DOMINIC

Oh yes. I'm seeing more. And I don't just think they're nightmares.

(beat)

I think they're memories.

Alec glances at Beth. She holds Dominic's eye, giving him a supportive smile. Dominic draws strength from it as he turns back Alec.

ALEC

Anything you could tell us would really help, especially now.

DOMINIC

Is something happening?

ALEC

Yes, but don't you worry about that. What do you remember?

Dominic looks down at the ground for a moment. A beat while he composes himself. Then:

DOMINIC

I was living on the streets. I can remember that.

Alec glances at Flame and Beth, then back to Dominic. We SLOWLY PUSH IN on Dominic as he speaks.

DOMINIC (CONT'D)

That's the last thing I remember til the woman found me.

ALEC

Woman?

DOMINIC

Young, dark hair, eyes like the devil.

ALEC

(getting it)

Paige Collins.

(CONTINUED)

CONTINUED:

DOMINIC

Never knew her name. She told me she could get me food, somewhere to stay ... I really wasn't going to say no, was I?

(beat)

That's when she took me there.

ALEC

To Spartacus?

DOMINIC

Again, I never knew what the place was called.

(beat)

That's when it all gets fuzzy.

INSERT: Very quick shots, nightmare images. Dominic strapped to a laboratory table, needles inserted, him screaming in pain, blood and fluids are pumped into him ... it's like something out of a mad scientist movie. And Dominic HOWLS in pain...

BACK TO SCENE

Dominic's shaking, trying to keep under control. Beth tries to move to his side but Flame steps forward, putting himself between them. He gives her a warning shake of the head.

Dominic looks up, nervous and jittery. He looks Alec in the eye.

DOMINIC (CONT'D)

I don't know how much of it is nightmare and how much happened ... but I think most of it's real.

(beat)

I'm sorry, I know that's probably not a lot of help to you--

ALEC

You're doing fine. Everything you can tell us helps.

DOMINIC

There's something else.

(beat)

I told you, they're getting worse. Like we're building up to something.

(beat)

Just now, I had the strongest nightmare I've had since this whole thing happened. It's getting closer.

(CONTINUED)

CONTINUED:

A moment while this sinks in with Alec.

INT. COLBY INDUSTRIES CAR PARK -- DAY

Alec makes his way from the building across the underground car park, to where his Land Rover is parked. He's just about there when:

MAN'S VOICE (O.S.)
Defend yourself, Walker!

Alec DUCKS, missing a punch to the head, and KICKS OUT. His attacker stumbles back, and Alec scrambles to his feet in time to get a good look at the man.

It's MR JONES.

And he squares up to Alec immediately. Alec shakes his head wearily.

ALEC
Do we have to do this every time?

MR JONES
It's character building.

And without another word he's on top of Alec. Alec parries and attacks back. He tries to land a roundhouse kick but Mr Jones is too quick -- he grabs Alec's leg, YANKS him off balance and sends him CRASHING to the ground, winding him.

Mr Jones releases his grip and grins down at Alec, offering his hand.

MR JONES (CONT'D)
Now we've got that out of the way...

Alec accepts the proffered hand and allows Mr Jones to help him to his feet.

ALEC
Next time you decide to drop in, is it too much to announce yourself with a phone call or something?

MR JONES
Then how would you learn humility?

Alec rolls his eyes, seeing the grin on Mr Jones's face.

ALEC
You're enjoying this, aren't you?

MR JONES
Immensely.

(CONTINUED)

CONTINUED:

ALEC

So is there a point to this visit
beyond ... character building?

MR JONES

Only to confirm what you already
know.

That gets Alec's attention.

ALEC

This is all connected, isn't it?

A beat. Then Mr Jones nods.

EXT. ALL NIGHT CAFE -- DAY

Through the window we can see Alec and Mr Jones sat at a
table. It's the same grimy-looking greasy spoon they
visited in episode 1x08.

INT. ALL NIGHT CAFE -- DAY

Alec and Mr Jones are sat as far away from the assembled
homeless and truckers as they can get, teas in front of
them, talking in hushed tones.

ALEC

You led me to Flame, and he led
me to Dominic. That was what you
wanted, wasn't it?

MR JONES

I hoped that would be the outcome.

ALEC

Which means Dominic is important.

Mr Jones doesn't react to this, just sips his tea. Alec
tries a different tack.

ALEC (CONT'D)

And you couldn't have just told
me in the first place?

MR JONES

The process is the important bit,
not the result. If I'd just told
you what was happening, things
might not have worked out as well
as they have.

ALEC

So you can predict the future?
You're a Seer?

Mr Jones grins slightly.

(CONTINUED)

CONTINUED:

MR JONES

Nice try.

And Alec knows it's as much as he's going to get. He tries not to look irritated. Mr Jones puts down his tea, looks Alec in the eye.

MR JONES (CONT'D)

By the time you get back to your mates, it'll be common knowledge that Edward's called a conclave of the vampire leaders.

ALEC

Eh? What did--?

MR JONES

Just shut up and listen, okay?

ALEC

Talking straight for once?

MR JONES

Shut it or I might just decide it's character building to hand you your own backside again.

(beat)

What they won't know by this point is where the conclave will take place. They're holding it aboard HMS Resplendent, it's an lo Royal Navy destroyer--

ALEC

--docked on the Tyne, doing double duty as a naval museum. I know it. I assume it's a trap?

Mr Jones gives Alec a sharp, "don't be an idiot" look.

MR JONES

Of course it's a trap. Who the trap's for, or more importantly why, those are the questions. But one thing's for certain, Alec. You have to be there. You and your friends. And if you want to prevent an atrocity, I suggest you go in heavy.

He gets to his feet.

ALEC

That's it? You can't--

(CONTINUED)

CONTINUED:

MR JONES

(sharp)

Don't try to follow me. I'll know, and it'll be the worse for you.

(beat)

One other thing. Your friend John Henry Boone.

ALEC

What about him?

MR JONES

He knows something. You're going to need that. Best of luck.

And with that he turns and leaves. Alec remains in his seat, looking worried as hell.

EXT. NEWCASTLE STREETS -- EVENING

Day is beginning to turn into night.

TRACKING WITH ALEC as he walks through the streets, head down, lost in thought. Trying to make sense of it all.

INT. THE CORE -- EVENING

Alec descends the steps into the chaos. He looks over to see Chloe, Boone, Jackson and Eve cloistered around the map of the UK -- which is covered with more red dots than ever.

Chloe spots Alec as he approaches. She smiles ... a smile which then falters as she sees the serious look on his face.

ALEC (prelap)

So that's the situation.

INT. THE CORE - BRIEFING ROOM -- EVENING

The five of them are sat around the table. Eve's sat at the head, but everyone's eyes are on Alec. He's addressing them but not looking anyone in the face, his eyes fixed on the centre of the table.

ALEC

If Mr Jones is right, and I've no reason to believe he isn't, we could be looking at a trap.

JACKSON

Crazy, man -- even Maitland wouldn't be dumb enough to pull that, everyone would know he was behind it--

(CONTINUED)

CONTINUED:

ALEC

I know. But in a perverse kind of way, it makes sense. Besides, Jones has been right too many times before to ignore.

Jackson and Boone share a look that suggests they aren't convinced.

ALEC (CONT'D)

Either way, it's behind the point. We need to be ready.

He looks up for the first time, his attention turning to Eve, looking her in the eye.

ALEC (CONT'D)

Can we count on Sixteen's help?

EVE

Thinking I'm going to pull the rug out from under you?

ALEC

It crossed my mind. Wouldn't be the first time, either.

EVE

(shakes her head)

Not this time, Alec.

Alec glances around the faces of the other three, taking in Jackson, Boone, and finally Chloe. And he knows they're all with him.

ALEC

Alright. Let's be ready.

INT. THE CORE - ARMOURY -- EVENING

Everyone's tooling up for battle: body armour, combat suits, guns of all shapes and sized. Chloe, Jackson and Boone among them, along with a riot squad of MI-16 COMMANDOS.

Alec approaches Jackson, who's putting his shotgun through it's paces.

ALEC

Still pulling to the left?

JACKSON

(shrugs)

Broken spring, no biggie, it's fixed.

He loads shells into the gun.

(CONTINUED)

CONTINUED:

JACKSON (CONT'D)
 (not looking up)
 Something on your mind, my man?

ALEC
 You don't have to do this, Jack.
 It's my job, not yours.

JACKSON
 Yeah, and my job's to watch your
 back, guess you could say I'm
 stuck with it.
 (beat)
 Besides, you ain't gone runnin'
 off anywhere by yourself anytime
 lately.
 (looks up at Alec)
 Progress, sorta.

Alec laughs slightly.

JACKSON (CONT'D)
 Appreciate it, but I ain't goin'
 nowhere.

Alec smiles, accepting. He claps Jackson in the shoulder.

CUT TO CHLOE, stood in a corner, tooled up for battle,
 phone to her ear, making a call.

CHLOE
 (into phone)
 ...yeah, we know. Don't worry,
 there's enough of us going in,
 it'll be safe enough.
 (beat)
 I learned from the best.
 (beat)
 Thanks Rufus. Thanks for ...
 well, for everything.

She looks up as Alec approaches.

CHLOE (CONT'D)
 (into phone)
 I've got to go. Talk to you later.
 (beat)
 Bye.

She hangs up. Looks up at the grim expression in his
 face.

ALEC
 Chloe--

(CONTINUED)

CONTINUED:

CHLOE

This isn't going to be one of those 'sleep-with-me-tonight-for-tomorrow-we-all-may-die' moments, right?

It takes Alec a second to register this, then he bursts out with genuine laughter, and a moment later Chloe joins in.

CHLOE (CONT'D)

Just checking.

ALEC

Sorry to disappoint.

CHLOE

You didn't.

(off his look)

It's reassuring to know I can still make you laugh.

Alec smiles ... but he looks uncertain, wrong-footed and not sure how to proceed. Chloe makes it easy for him.

CHLOE (CONT'D)

You were going to ask me to stay out of this, weren't you?

ALEC

We could do with you watching our backs, besides you don't have to get involved--

Chloe gives him a sharp look.

CHLOE

I'm involved already. Remember?

Alec's eyes are automatically drawn to her neck, where Edward attacked her.

ALEC

I'm sorry. If I hadn't dragged you into this--

CHLOE

Stop with the guilt, Walker, you're carrying enough of that around without making me part of it. I got hurt by Edward, not you.

ALEC

But--

CHLOE

End of story.

(CONTINUED)

CONTINUED:

The steel in her voice isn't lost on Alec. He knows he's not going to win this one. She steps forward, lowers her voice.

CHLOE (CONT'D)

And for what it's worth ... I wouldn't have missed this for the world.

Alec looks her in the eye. Sees she means it. A shared moment for the two of them, broken by--

BOONE (O.S.)

Alec.

Alec looks up to see Boone stood nearby, rifle slung over his shoulder.

BOONE (CONT'D)

We're ready.

Alec glances at Chloe. She gives him a mischievous grin.

ALEC

So are we.

And the three of them fall into step as they head out of the armoury.

INT. THE CORE -- EVENING

Where Jackson and Eve are waiting with the MI-16 commandos. Alec glances at Eve, who nods and smiles.

Jackson grins at Alec, raises his shotgun in salute.

JACKSON

No speeches, please.

ALEC

Duly noted. Come on.

And they all head out.

EXT. NEWCASTLE -- NIGHT

With the Angel of the North in the foreground. Behind it we see the lights of the city in the distance as night finally descends.

EXT. EDWARD'S MANSION -- NIGHT

Just to establish.

INT. EDWARD'S STUDY -- NIGHT

Edward is getting ready in a sharp three-piece suit. He's tying his tie in the mirror when the door opens and Paige enters.

PAIGE
The others have signalled. The
conclave's on.

EDWARD
I knew it would be.

He finishes tying his tie and turns to face her, buttoning up his waistcoat.

EDWARD (CONT'D)
Something wrong?
(off her look)
Come on, Paige, where's that famous
smile?

Paige gives him a hard, serious look.

PAIGE
Are you sure you're going to go
through with this?

EDWARD
What else could I do?

PAIGE
Come clean. Tell the rest of
them who the Circle really are,
fight back--

EDWARD
No.

PAIGE
You'd be a hero to every vampire
in this country--

EDWARD
And by tomorrow I will be the
undisputed leader of every vampire
in this country.

Paige looks uncomfortable as hell. Edward steps forward and places his hands on her shoulders, smiling a reassuring smile.

EDWARD (CONT'D)
I don't think you understand it
all, even now.
(MORE)

(CONTINUED)

CONTINUED:

EDWARD (CONT'D)

This is what I've been building
towards since this thing began,
before I was even a bit player
with the House of Cain. Everything
that I've done since I came to
power has been leading up to this
moment, and I'm fully committed.

(smiles)

There's no going back.

Paige still doesn't look particularly happy. Edward cups
her chin in his fingers, raises her face so she's looking
him in the eye.

EDWARD (CONT'D)

Try to understand: this is the
single most important night of my
life. And I need you by my side,
to help me see this through to
the end.

(beat)

Do you still love me?

PAIGE

You know I do.

EDWARD

Then we're committed. Both of
us. Okay?

A moment. Then Paige smiles and nods.

PAIGE

Always.

EDWARD

(huge smiles)

Great.

He pulls on his jacket, looks her up and down.

PAIGE

What?

EDWARD

Fabulous, as always.

(extends his arm)

Shall we?

Paige rolls her eyes as she takes his arm and the two of
them head out of the office.

CUT TO:

EXT. RIVER TYNE -- NIGHT

CRANE SHOT looking down over Newcastle's quayside, revealing the Tyne Bridge, the Millennium Bridge, and the Sage, all lit up and spectacular against the night sky.

RACK FOCUS to reveal our destination: another source of lights down river, just past the bulk of the Sage on the banks. We MOVE IN TO:

EXT. HMS RESPLENDENT -- NIGHT

A gigantic, full size former Royal Navy Destroyer tied up to the banks of the river.

To look at you'd never know it had been commissioned: the running lights are all on, the crew move purposefully on the upper deck. It looks like a fully working battleship.

The gangplank is descended, down onto the quayside.

EXT. QUAYSIDE -- NIGHT

Two HOUSE OF CAIN GUARDS in FBI-style black suits and curly earpieces stand guard at the bottom, checking off names on a clipboard. A well-groomed MAN in a dark suit is stood by them, flanked by two bodyguards. The guards check off the names on the list and step back to allow the man and his entourage to enter.

A car draws up nearby, the back doors opening to admit Edward and Paige. Paige looks up at the ship, awed by the sheer size of it this close in.

EDWARD

Impressive. Fitting, too, given what we're about to do.

Paige gives him a sideways look that he laughs at. A second car draws up and Welles emerges, impeccably tailored, accompanied by a single BODYGUARD.

WELLES

Always the dramatic, Edward, I'll give you that.

EDWARD

(smiles, gracious)

Looks like we're fashionably late. Please.

He steps back to allow Welles access to the gangplank first.

INT. HMS RESPLENDENT - CORRIDOR -- NIGHT

TRACKING WITH an imposing BLACK MAN in a sharp suit, flanked by his bodyguard. This is HARLIN. They reach the door to the ward room, where a House of Cain guard runs a metal detector over the two of them and the bodyguard surrenders his weapon. The door is opened and Harlin enters.

INT. HMS RESPLENDENT - WARD ROOM -- NIGHT

Refitted to include a large table, holding eight chairs. Harlin enters, exchanges looks with Welles and then Edward.

EDWARD
Harlin, thanks for coming.

HARLIN
This better be worth it.

He takes a seat beside Welles.

EDWARD
Alright, now that we're all here,
let's get started.

INT. COLBY INDUSTRIES - DOMINIC'S CELL -- NIGHT

Beth enters, carrying a jug of water. She sees Dominic sat on the edge of his bed.

BETH
Thirsty?

DOMINIC
Not half.

He's edgy, eyes darting in all directions, compulsively scratching himself, like a junkie in need of a fix. Beth notices.

BETH
Something wrong?

DOMINIC
No, I'm alright.

He clearly not, and Beth knows it. She pours him a glass of water.

BETH
Here.

INT. HMS RESPLENDENT - WARD ROOM -- NIGHT

Where the meeting has already degenerated into an argument, with Welles angrily facing down Harlin.

(CONTINUED)

CONTINUED:

WELLES

If you want to argue about casualties, need I remind you--

HARLIN

You want to remind me? Those bastards killed my son!

EDWARD

Gentlemen, please, this isn't getting us anywhere. This is what the Circle wants, us fighting each other and not them, can't you realise this?

UNDER THIS, RACK FOCUS to reveal Paige stood at the back of the room with the other associates and bodyguards. She glances around to make sure nobody's watching before quietly ducking out of the room, unnoticed.

INT. PROJECT SPARTACUS -- NIGHT

A ringing phone. Dietrich is sat at his desk, snatches it up on the second ring.

DIETRICH

Yeah?

PAIGE (O.S.)

It's time.

EXT. HMS RESPLENDENT -- NIGHT

Finding Paige stood on the poop deck. She makes her way back towards the gangplank.

PAIGE

(into phone)

Edward says it's time.

(beat)

Activate Spartacus.

INT. PROJECT SPARTACUS -- NIGHT

Dietrich puts the phone down with a look of triumph on his face.

DIETRICH

All right...

He reaches around his neck, removes a long KEY on a chain. He inserts it into the computer, types a password in. A screen appears: ACTIVATE?

A moment. Then Dietrich clicks 'OK'.

(CONTINUED)

CONTINUED:

From below, we hear the sound of MACHINES grinding into action.

INT. COLBY INDUSTRIES - DOMINIC'S CELL -- NIGHT

Beth and Dominic sit together, talking quietly.

BETH

Don't lose hope, alright? We'll figure it out. It's just a matter of time.

Dominic looks into her eyes. A note of pleading there.

DOMINIC

Can they ... can they turn me back? Cure me?

Clearly the question Beth was dreading. She takes a deep breath.

BETH

Dominic--

That's as far as she gets. Dominic suddenly grabs the side of his head, keeling over and hitting the ground. Beth jumps out of her chair in fight--

BETH (CONT'D)

Dominic, what the--?

Dominic's eyes SNAP OPEN. And Beth recoils in horror at the sight of the RED ANGRY GLOW there as Dominic's face contorts in fury, in bloodlust.

BETH (CONT'D)

No...

Dominic's eyes fix on her. Beth moves like greased lightning, rushing out of the door and SLAMMING IT into place just as Dominic LEAPS at her, SMASHING into the glass door with enough force to SHATTER the plate, creating cobwebs of crack.

INT. COLBY INDUSTRIES - OUTSIDE DOMINIC'S CELL -- NIGHT

Beth recoils back just as Flame comes running up.

FLAME

Beth! I felt that from upstairs, what's--

SMASH! Dominic's THROWN HIMSELF at the glass again, SHATTERING it further. Flame recoils in horror at the sight.

(CONTINUED)

CONTINUED:

FLAME (CONT'D)

Oh man...

Inside, Dominic paces like a wild animal. Flame and Beth exchange a very worried look.

EXT. QUAYSIDE -- NIGHT

The illuminated bulk of HMS Resplendent in the background. A convoy of BLACKED OUT VANS pull to a halt, the doors opening and the MI-16 troops leaping out, ready to do battle. Alec, Chloe, Boone and Jackson are among them.

Alec signals and everyone gathers around for a quick conference.

ALEC

Alright, now remember, the important thing is to get those vampire leaders off the boat and into a secure location as fast as possible. I know we don't have a shred of evidence either way, but I think we all know that Edward Maitland's involved in this thing.

(beat)

We all ready?

He glances at the faces of Boone, Chloe and Jackson, all of whom nod. Alec smiles.

ALEC (CONT'D)

Alright. Let's do this.

And they charge towards the ship.

INT. HMS RESPLENDENT - WARD ROOM -- NIGHT

Where the argument is still going in full strength:

HARLIN

How do we know some of you aren't involved in this?

WELLES

That's preposterous, Harlin, we've all been hit and you know it--

Edward's mobile rings. He answers, unheeded:

EDWARD

(into phone)

Hello?

(expression of horror)

What? When?

(CONTINUED)

CONTINUED:

He jumps to his feet. Welles notices.

WELLES

Where do you think you're going?

EDWARD

There's been another attack, I need to take this, I'll just be a moment.

Welles glances back at the heated argument.

WELLES

Looks as though they'll just carry on without you.

Edward and Welles share an ironic look before Edward ducks out. Welles turns back to the row in progress.

EXT. QUAYSIDE -- NIGHT

Edward makes his way down a second gangplank (toward the aft of the ship) to where Paige is waiting with the car.

PAIGE

Cutting it a bit fine?

EDWARD

Appearances.

He gets into the car and Paige starts the engine.

RACK FOCUS to reveal the main gangplank, in the back of shot, where Alec and the gang lead the MI-16 commandos up into the ship.

CUT TO Alec, who stops, looking around, almost as if he heard something. In the distance we see the tail lights of a car retreating.

JACKSON

Al?

ALEC

Thought I saw...
(shakes head)
Forget it, let's move.

They head inside.

INT. HMS RESPLENDENT - WARD ROOM -- NIGHT

Where the argument has just gone up a notch. Welles is getting frustrated.

(CONTINUED)

CONTINUED:

WELLES

For god's sakes can we discuss
this like gentlemen?!!

BANG! The door bursts open and the argument stops dead as the MI-16 commandos burst in. Alec strides into the utter silence, grins around, loving it.

ALEC

Evening all.

HARLIN

What is the meaning of this?

WELLES

Who the hell are you?

Alec's eyes FLASH WHITE:

ALEC

(using the Voice)

**Someone you'd do well to listen
to.**

That gets their attention. Looks are fired at Alec, a mixture ranging from respect to outright loathing. Then Welles gets to his feet.

WELLES

What are you doing here?

ALEC

Getting you all out. We've reason to believe you're all in great danger.

(glances around)

Where's Maitland?

Only now do most of the other vampire leaders realise Edward's chair is vacant.

HARLIN

This is preposterous, what right do you have to come barging in here and--

That's as far as he gets: all the lights in the room GO OUT, plunging the room into total darkness.

EXT. HMS RESPLENDENT -- NIGHT

As all the lights across the ship WINK OUT at once.

INT. HMS RESPLENDENT -- NIGHT

LIGHTS FLARE as the MI-16 team switch on their torches. Chloe shines a light at Alec, who gives her a grim look.

(CONTINUED)

CONTINUED:

ALEC

It's started.

EXT. QUAYSIDE -- NIGHT

From the blacked out form of HMS Resplendent we PAN ACROSS to the upper floor of a nearby building, where a single light burns in an upper window.

INT. PENTHOUSE -- NIGHT

Edward and Paige enter. The room is deserted, unfurnished, looking as though it hasn't been lived in for months ... except that at one side, facing the window, a makeshift table has been erected, with three LAPTOPS networked together. A mobile command centre.

Someone is sat in a chair looking out over the river. It's Dietrich. He glances up at the sight of the new arrivals.

DIETRICH

Beginning to think you weren't going to make the show.

EDWARD

Wouldn't miss it for the world.
Do it.

Dietrich grins as he hits the 'enter' button on one of the laptops. A display begins counting up to 100%.

Edward pulls out his phone and dials. After a moment:

EDWARD (CONT'D)

We've begun.

GIDEON (O.S.)

I know.

EXT. QUAYSIDE -- NIGHT

CLOSE on Gideon's face, a backdrop of night sky and stars behind him.

GIDEON

I'm watching it all.

PULL BACK to reveal where Gideon is: he's stood on the railings of the TYNE BRIDGE, looking right out across the river, giving him a perfect view of the blacked out ship.

From OS, we hear a SOUND: the vague impression of MARCHING FEET.

EXT. HMS RESPLENDENT - POOP DECK -- NIGHT

Alec leads all assembled into a charge onto the poop deck. They stop dead at the sight of something OS. The sound of MARCHING FEET is closer than ever.

ALEC

I think they're here.

Everyone looks.

REVERSE ANGLE

to reveal that they're seeing. TWO DOZEN FIGURES are marching up the quayside towards the ship, moving fast in a tight, military formation. They're all armed to the teeth, muscular and imposing. Black helmets completely obscure their faces.

ON THE DECK

everyone looks worried. Chloe glances at Alec. He's watching them with a grim look.

CHLOE

What is it?

ALEC

There's something ... something wrong here...

The uncertainty in his voice worries Chloe.

INT. PENTHOUSE -- NIGHT

Edward, Paige and Dietrich watch from the window. Edward smiles at the sight.

PAIGE

They'll be wondering who they are.

EDWARD

Then let's give them a show.
(glances at Dietrich)
Do it.

Dietrich grins again, reaches down and hits a button on one of the computers.

EXT. HMS RESPLENDENT - POOP DECK -- NIGHT

Welles muscles his way to the front, to stand beside Alec.

WELLES

I take it those aren't yours?

(CONTINUED)

CONTINUED:

ALEC
(using the Voice)
Get behind me!

Welles does, his movement looking involuntary.

ALEC (CONT'D)
(back to normal)
And no.

JACKSON
(noticing something
OS)
Al.

He points with his shotgun. They all look at

THE SOLDIERS

who are all reaching up to remove their helmets, acting in unison.

ON THE DECK

everyone REACTS IN HORROR to what they see.

CUT BACK TO THE SOLDIERS

as the helmets move away. And it's a horrific sight. Their faces are DISTORTED, their jaws slightly elongated. Their mouths full of VAMPIRE TEETH. Their eyes SCORCHED RED-BLACK with bloodlust.

They're vampires. But this is a type of vampire we've never seen before: something feral, primal, and utterly sinister.

ALEC

glances at Boone, who's watching the faces in disgust.

ALEC
What are they?

BOONE
(through gritted
teeth)
Abomination...

INT. PENTHOUSE -- NIGHT

As Edward grins down at the sight.

EDWARD
Alright, enough with the sideshow.
Let's finish this.

(CONTINUED)

CONTINUED:

DIETRICH

As you wish.

He hits a button.

EXT. QUAYSIDE -- NIGHT

And without any warning the vampires all SNARL. All the military precision is gone -- suddenly they're feral, rasping, ready for a fight. Their eyes fixed on the defenders on the poop deck.

Then, first one and then all of them, the CHARGE!

EXT. HMS RESPLENDENT -- NIGHT

Jackson brings up his shotgun as the first attacker leaps into the fray. The blast catches the vampire full in the chest, sending him flying -- but he's back up and snarling in seconds, the body-armour having protected him.

Suddenly the others are swarming onto the deck, advancing forward--

ALEC

Everybody back!

His eyes FLASH WHITE. The MI-16 troops bring up their weapons as the troops charge.

A battle breaks out, the first few attackers going down to shotgun blasts before the vampires get too close and it goes hand to hand.

Right away it becomes clear that these vampires aren't kidding around -- they've got superhuman strength and they're using it.

Several MI-16 commandos are sent flying. Others are grabbed and mauled, vampire teeth going in and blood flying.

Screams go up from the deck.

WELLES

looks at the battle for just a second before turning to the other vampire leaders:

WELLES

Get back! Everyone inside!

The others don't need telling twice. They all charge back inside the ship, Welles' bodyguard SLAMMING the hatch closed behind them.

(CONTINUED)

CONTINUED:

CUT TO one of the vampire attackers, who sees the retreat. He SNARLS and charges, running right for the door--

INT. HMS RESPLENDENT - STAIRWAY -- NIGHT

The vampire leaders are running down the stairs--

-- just as the attacking vampire MOVES STRAIGHT THROUGH THE DOOR!

The leaders react in horror as the vampire charges. Several bodyguards bring up their guns and fire--

EXT. HMS RESPLENDENT -- NIGHT

As the battle continues, Jackson sees what happened. Recognises it.

JACKSON

Al--

ALEC

I've seen it. They're Ascendants.

He sends one flying with a burst of telekinetic energy. Whirls to see two of them closing in on Chloe.

ALEC (CONT'D)

CHLOE!!

He charges forward, WHITE LIGHT blazing. He sends one flying with a telekinetic burst. The other is too quick, tackling Chloe to the ground.

Alec's on him in seconds, wrenching the Ascendant off Chloe and grabbing him around the neck. WHITE LIGHT BLAZES -- the Ascendant HOWLS in pain as he DISINTEGRATES in white light...

Alec staggers back, winded from the power usage as Chloe scrambles back to her feet.

CHLOE

Alec!

She sees another Ascendant charging in, raises her gun and BLASTS him full in the forehead, sending him flying back. In seconds Alec's recovered himself and is charging back into the fray.

EXT. QUAYSIDE -- NIGHT

CRANE SHOT, looking down at the battle below. The sheer scale of the fight taking place on the deck of the ship.

HOLD on this horrible sight for a long moment.

EXT. TYNE BRIDGE -- NIGHT

Gideon watches the battle from a distance with an amused smile.

Then, something makes him frown. On the ship he can see FLASHES OF WHITE LIGHT. Alec, using his powers.

Gideon's frown gets deeper. Then he turns and moves out of frame, walking with purpose.

INT. COLBY INDUSTRIES - OUTSIDE DOMINIC'S CELL -- NIGHT

SMASH! Dominic HURLS HIMSELF at the glass of his cell in that same mad frenzy. The cracks in the glass are even worse now; it's at breaking point.

Beth backs off as far as she can. Flame's got his phone to his ear:

FLAME

Yes, I need security down here
right now, we've got a--

SMASH!

The GLASS SHATTERS and Dominic FALLS TO THE GROUND amid the broken shards. He's up in seconds, the cuts to his face and hands healing--

BETH

Dominic--!

Dominic sees her but doesn't seem to register it. He CHARGES, SMASHING her out of the way and charging out of the door.

Flame rushes over to Beth's side. She's bleeding from several cuts -- she's fallen right onto the broken glass!

FLAME

Are you alright?

BETH

...think so...

Her hand goes to her side. Comes away covered in blood.

FLAME

(yelling)
I need some help in here!

EXT. COLBY INDUSTRIES -- NIGHT

As Dominic SMASHES out through the front doors and charges out into the night.

(CONTINUED)

CONTINUED:

CLOSE ON HIS FACE, eyes shot through with red, mad with bloodlust.

His mind is operating only in primary colours and he's looking for something to kill.

EXT. HMS RESPLENDENT - POOP DECK -- NIGHT

The battle is in full swing. Jackson and Boone are back to back, fighting off the attackers as best they can.

They have to yell to make themselves heard over the battle.

JACKSON

What the hell are these things?

BOONE

Offhand I'd say this is what Edward's been building!

Boone brings his gun down hard on the head of an Ascendant.

INT. HMS RESPLENDENT - WARD ROOM -- NIGHT

The vampire leaders and their bodyguards are barricaded into the ward room. All guns pointing at the main door.

Welles and Harlin exchange a look. They're scared out of their wits.

EXT. HMS RESPLENDENT - POOP DECK -- NIGHT

Alec sends an Ascendant flying with a blast of telekinetic energy. Then his head whips up, as though he hears something. And then he sees

A DARK FIGURE

stood on the poop deck, in the shadow of the funnel. Watching him. The figure turns and moves off into the shadows.

CUT BACK TO Alec as he downs the Ascendant he's fighting, before charging off after the figure.

ALEC

Hey!

EXT. HMS RESPLENDENT - QUARTERDECK -- NIGHT

Alec skids around a corner and stops dead. There's no sign of the dark figure.

ALEC

Where are you?

No answer. Alec looks around; still no sign.

(CONTINUED)

CONTINUED:

ALEC (CONT'D)
Show yourself.

Still nothing.

ALEC (CONT'D)
(using the Voice)
I said show your--

SMASH! Alec is SHOVED OFF HIS FEET by a powerful blow that sends him flying. He goes crashing to the deck, looking up to see--

GIDEON (O.S.)
Alec Walker.

The dark figure steps out of the shadows, his face catching the moonlight. Gideon. And he smiles at Alec.

GIDEON (CONT'D)
I've wanted to meet you for some
time, mon ami.

Alec's eyes flash white. He brings his hands up.

ALEC
(using the Voice)
Who are you?

Pause.

And then Gideon's eyes FLASH WHITE RIGHT BACK AT ALEC!

GIDEON
(using the Voice)
**A brother warrior. Just like
you.**

The white glow VANISHES from Alec's eyes as he stares at Gideon in utter disbelief, unable to take this in: Gideon is a Knight!

BLACK OUT:

WALKER

TO BE CONTINUED...

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