

SOMEWHERE INBETWEEN

"When You're Weak"

by
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TEASER

FADE IN:

1 INT. TYPHY'S BAR. NIGHT.

1

We fade up on an inner city bar, but we can quickly tell that this isn't exactly 'Cheers.' The place is full of VAMPIRES, smoking, drinking, playing pool, arguing over the jukebox, which plays 'Roll Over Beethoven' by Chuck Berry, but all with a relaxed air.

The vamps are dressed like art students - plenty of sweaters and baggy jeans - and so when a posse of BIKERS push open the bar doors and step inside, the contrast is immediate.

BIKER #1

Well, hey, look what we have here!

BIKER #2

Alright, youngsters, clear out, we got some serious drinkin' to do and we don't plan on sharin' with anyone.

The vamps exchange looks, then burst out laughing. A tall, dark-haired vamp called HECTOR steps up to the lead biker, eye to eye.

HECTOR

Maybe you missed the sign outside. This is a reserved bar, we don't allow your kinds of guys in here.

Now it's the biker's turn to exchange looks and erupt into laughter. The lead biker lashes out and grabs Hector by his collar, lifting him off the ground and into the air. The arty vamps stand - trouble is brewing.

BIKER #1

You must not have heard me first time, little man. We came to drink, not pick fights with dropouts like you! So come on now, move it.

We can see Hector reaching out with his free hand, but the biker doesn't, and he can't move in time when Hector grabs up a pool cue from the nearby table, ramming it into the biker's chest.

The biker staggers backwards, dropping Hector and staring stupidly down at the wood sticking out of his chest, before collapsing to the ground.

His comrades snarl, and in moments we see that the bikers are all also VAMPIRES, breaking out brass knuckles and other weapons and advancing into the bar.

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CONTINUED:

VAMP #2

You guys picked the wrong party to
crash this time..

BIKER #2

We'll see about that when I walk
outta here wearin' your skull as a
belt buckle, kid!

The two sides charge into one another, fists flying as the bar descends into chaos. The bartender ducks out of sight as a biker is hurled against the back wall.

A vampire is pinned down to the pool table by two bikers and staked through the heart by a third, howling in pain and slumping to the ground.

Chairs are smashed across backs, glass shatters as a biker is kicked through a booth wall, and the fight is pretty evenly matched until there is an almighty EXPLOSION, the back wall of the bar shattering outwards as both sides are thrown to the floor.

Three new VAMPIRES step through the smoking hole in the wall, scanning the devastated bar as the bikers and vampires pick themselves up, coughing.

The first, CLINTON MARX, is dressed in camoflage gear and looks like the classic twenty-first century survivalist, dreadlocks and stubble to match.

The second is BRIAN RAMSAY, thin and pale with neat brown hair, but a smirk plastered across his features as he steps through the rubble.

Last out is SHENOCH, a shorter female vampire with long, dark hair and a wicked glint in her eyes.

Marx walks up to a vampire and lifts him up by his throat, sneering at his struggles.

MARX

Like a worm on a hook..

SNAP! With one twist of his hand, Marx snaps the rebel's neck and drops him to the ground.

The two opposing vampire factions back away from the newcomers.

RAMSAY

Listen up, all of you! You're all
about to take part in a new science
experiment. You excited?

(CONTINUED)

CONTINUED: (2)

SHENOCH

I don't think they're feeling it..

RAMSAY

Come on! Let me get a 'hell, yeah!'
from you!

Silence. The nervous looking rebels are backed up, while the bikers are just waiting for their moment to attack. The two tall vampires look at each other, then shrug.

MARX

Screw it. Let's just kill 'em.

We push forwards, towards the hole in the wall, as the two tall vampires split up, heading off screen for each side of the room. There is a chorus of SHOUTS as they start to tear through the other vampires, with the CRUNCH of bones breaking.

A figure starts to appear through the smoke in the hole, and as the sounds of the fight inside the room die down, the figure steps forward, to reveal:

MALKUTH, grinning from ear to misshapen ear. The half demon steps through into the remains of the bar as his vampire soldiers step into frame and kneel down respectfully. They're all splattered with blood but it isn't their own - in fact, they don't have a mark on them.

MARX (cont'd)

We have completed our mission.

SHENOCH

The test was a success.

We pull back as Malkuth scans the room - the dismembered bodies of the rebels and bikers are strewn across the floor, not an undead soul left untouched.

MALKUTH

Sterling work, boys. And girl.
You've made an old monster very
proud.

Malkuth walks into the bar, almost slipping over on a patch of blood on the floor, but making it to the bar counter.

He leans down and lights a match off the unshaven cheek of one of the dead biker vampires, using it to light up a fat cigar.

He takes a deep drag on the cigar, then hops up onto one of the remaining bar stools.

(CONTINUED)

CONTINUED: (3)

MALKUTH (cont'd)
Right then! Who wants a drink?

As Malkuth grins broadly at his new recruits, we:

BLACK OUT:

END OF TEASER

(CONTINUED)

CONTINUED: (4)

ACT ONE

FADE IN:

2 INT. TRAIN COMPARTMENT. AFTERNOON.

2

We're walking down the aisle, passing the assembled commuters before reaching the far end. As we pass into the next carriage, we see that it's dark - every curtain and blind is drawn - and also empty, save for CHRIS, TWIST and DANYAEL round a table at the back.

Twist has a flannel pressed to her forehead and seems to be in some pain as Chris opens a bottle of water and pushes it over to her.

CHRIS

Drink up, you, vampires still get dehydrated. Maybe that's why you've got such a bad migraine?

TWIST

(grimaces)
The pain...

DANYAEL

Have you taken anything?

TWIST

I've taken everything!

She sits up and blinks her bleary eyes at the boys.

TWIST (cont'd)

Do you have any heroin? I'll settle for a crack pipe - just something to take the edge of the red hot razors of doom grinding through my head...

She slumps forward again as Chris chuckles.

CHRIS

I'll see if I can rustle up a potion or something when we get to Chicago, how about that?

Twist, head still buried in her arms, gives a single thumbs up. We push in closer as Chris and Danyael carry on talking off screen.

DANYAEL (O.S.)

Who's in Chicago, then?

CHRIS (O.S.)

Some old friends who've asked me to help them investigate something.

(CONTINUED)

CONTINUED:

DANYAEL (O.S.)

You have a lot of 'old friends,'
don't you?

CHRIS (O.S.)

I seem to discover more every day!

We push right up to Twist, as though we're about to barge right into her sore head..

And then in a series of FLASHES and SMASH CUTS we're thrown into a chaotic array of images, freeze frames surrounded by flares of red, yellow and white light as though we're trapped inside a living Pollock painting.

It's hard to see what's unfolding before us, but we get a vague idea of two tall figures attacking several smaller ones. Screams and sounds of fighting echo all around us.

And we're back inside the train car as Twist sits up with a GASP, short of breath and gripping the edge of the table as she calms herself. She looks across and sees Chris and Danyael staring at her, concerned.

TWIST

(laughs it off)

Whoo! That was a bad one..

CHRIS

(suspicious)

Twist, are you sure this is just a migraine?

TWIST

Sure. It's just a really, really,
really bad one.

Chris raises an eyebrow - but lets it pass for now.

The train starts to slow down as we see passengers in the next car standing and gathering their bags. Chris nods to Danyael and stands, reaching up for his bag.

DANYAEL

How did we get the whole carriage
to ourselves, anyway?

CHRIS

I bought every seat.

DANYAEL

Oh.

(beat)

Wait, with what money? Last time I
checked, we were broke!

(CONTINUED)

CONTINUED: (2)

CHRIS
(grins)
Who says I paid for them?

Chris stands and grabs his bag, heading off screen. Danyaël sighs and gets Twist's bag down for her.

DANYAEL
He's going to get locked up one day, then what'll we do?

TWIST
Same thing we do every night,
Spooky.

Twist gets up and follows Chris off screen.

3 EXT. STATION PLATFORM. AFTERNOON. 3

Chris steps off the train, slipping on his hat against the afternoon sun. He motions for Twist to follow.

CHRIS
Watch yourself, plenty of direct sunlight round here.

TWIST
Oh, good, because that makes me feel better..

Twist and Danyaël dodge any stray rays of light and head into the cover of the station terminal.

We stay on the platform for a moment as a tall MAN steps into frame, watching the trio carefully.

4 EXT. CITY STREET. EARLY EVENING. 4

A yellow taxicab pulls to a stop and Chris' team get out.

Twist looks around as the cab drives away - they're in one corner of a shopping centre, but every building around is closed for the night.

Twist huffs as Chris roots through his bag for something.

TWIST
Congratulations, Chris, you've managed to not only bring me to a mall, which is a bad idea in itself, but you've also managed to get us here when everything's closed!

Danyaël lights a cigarette and offers one to Twist. She takes it, much to Chris' surprise.

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CONTINUED:

CHRIS

And when did you start smoking?

TWIST

(matter-of-fact)

It helps with the headaches. Go on, I believe you were about to tell me what in the Sam Hill we're doing out here. Well, after the inevitable lecture on smoking, at which point I remind you that I'm dead, and therefore can do whatever the heck I want to my body!

Chris frowns at her, then turns and walks up to the service entrance of a large drugstore. He scans the doorway, rubbing a hand over the plaster until he locates and flips up a hidden panel.

CHRIS

Stay close, we need to hop in quick once this opens.

TWIST

We're breaking into a drugstore? Aaw, that's sweet! Just to get me some Panadol?

CHRIS

Not exactly...

Chris checks the paper again and types in a set of numbers on the keypad. Nothing happens.

TWIST

Your intelligence really is all on paper, isn't it?

Chris holds up a finger for her to wait, and with a loud CLICK and HISS, the service door slides open, revealing a set of stairs leading down. Chris motions for Twist to head down first with a smirk.

CHRIS

You could always try showing a little more faith in me, you know!

TWIST

Yeah, and look where that gets us nine times out of ten!

Chris follows the two vamps down the stairs, and we watch the door close behind them.

5 INT. DARK STAIRCASE. EARLY EVENING.

5

The trio walk down in the gloom, their vampiric eyes glinting in the dim light.

TWIST

Chris?

CHRIS

Yes?

TWIST

This is another fine mess you've gotten us into, isn't it?

CHRIS

Oh, hush, you always say-

They all freeze as a loud THUNK echoes up the stairs towards them, accompanied by the sound of grinding metal, as though a drawbridge is opening.

TWIST

(more urgent)

Chris...

CHRIS

Don't panic, it's alright. Just keep walking.

As light starts to flood into the staircase, we cut to:

6 INT. UNDERGROUND LAB. EARLY EVENING.

6

Twist walks out from a doorway, beneath a large grate which has raised to allow access, into a spacious and well-lit walkway with larger halls branching off below and to either side, sectioned off by large glass panels.

Like a kid in a candy store, Twist races up to the glass, looking down into the halls below.

TWIST

What the...

Looking over her shoulder and down, we appear to be on the set of a Bond movie - several white-coated lab technicians are walking between tables, displays and dioramas, with explosions, gunfire, knives, swords and axes flying around, chopping up a variety of human and monster models and dummies.

Twist and Danyaël try to take in the scenes below, their attention zipping between a dozen different sights at once.

(CONTINUED)

CONTINUED:

TWIST (cont'd)

Since when were you a part of Q
Division?

DANYAEL

Heh, check out that one!

We spot what Danyael's pointing at - a female, masked lab tech with long, red hair is roasting a pair of vampire models with a large flamethrower.

Chris grins and steps back, looking along the walkway to a control room at one end, whose doors slide open.

OSBOURNE, a man with long, straggly grey hair and glasses walks out towards them, smiling warmly as he sees Chris. Chris meets him halfway, the two shaking hands and laughing.

OSBOURNE

(enthusiastic)

Chris Berkeley, as I live and breathe! How the heck are you?

CHRIS

(smiles)

I'm good, David, how are things?

OSBOURNE

Oh, you know. Catching demons, chopping them up, making better weapons to kill 'em with. Same as usual. Who're your friends?

CHRIS

This is my partner Twist McFadden, and our new recruit Danyael Norton.

OSBOURNE

The vampire radio guy? You're a long way from Atlanta, aren't you?

DANYAEL

Uh, yeah, long story.

TWIST

So, what is it you guys do down here?

(beat)

Apart from all that stuff you just explained, I mean.

OSBOURNE

You mean, 'why have I asked you three out here?'

(CONTINUED)

CONTINUED: (2)

TWIST

That was next on my list.

CHRIS

Trouble down below?

OSBOURNE

Down below, up above - to paraphrase one of my favourite movies, they're coming out of the god damned walls! We've got major fiend infestations encroaching on city limits, increased trad vampire activity and reports of a pair of powerful creatures wiping out anything in their way, human or otherwise.

Osbourne starts to lead them back into the control room.

7

INT. CONTROL ROOM. EVENING.

7

The booth overlooks the entire underground area, which arcs in a wide circle around us, splitting into many smaller chambers and test ranges. The booth is filled with expensive looking consoles and panels, with a few more techs at various stations.

Osbourne heads over to a map of Chicago and a whiteboard on one wall, using a marker to highlight several areas.

OSBOURNE

As far as we can tell, the attacks are following some kind of pattern, and there appears to be three separate trails, all making their way towards this point.

He taps on a cluster of buildings. Chris peers at it.

CHRIS

Are they looking for something?

OSBOURNE

That's what I wanted your help with. Our security teams are good, but they're not going to be much of a match against this many vamps, or gosh knows what else is down there. We needed someone with your... expertise.

TWIST

Well, now you've got three times the expertise!

(CONTINUED)

CONTINUED:

Twist grins and looks at Danyael, but he doesn't look too thrilled by the idea.

TWIST (cont'd)
Well, two and a bit, anyway...

CHRIS
We'll head out later on. I want to see what you've been up to since I was last here first!

OSBOURNE
(broad grin)
Oh, you're gonna love this...

TWIST
(nudges Danyael)
Great, another geek, just like Chris...

They follow Osbourne into:

8 INT. ANIMATRONICS LAB. EVENING.

8

Osbourne leads the team into a large, open plan workshop, full of small workman's devices and looking like the SFX department of a sci-fi movie.

Moulds of demonic creatures in various stages of completion hang on the walls and sit on the tables, with technicians adding paint and fur, as well as installing electronics.

Welding away at one large contraption is HANNAH DECADWAY, the chief of this section. A petite girl with strawberry blonde hair pinned behind her safety goggles, she's lit up by the sparks flying from her work.

Osbourne taps her on the shoulder and she turns round, smiling as she takes off her goggles and thick gloves.

DECADWAY
Oh, hey, boss! I've almost got this guy finished now, we'll be good for the second field test in a few hours.

OSBOURNE
This is Hannah DeCadway, she's our animatronics expert. Hannah, this is Chris Berkeley, he's here to help with out rodent problem.

CHRIS
Animatronics?

(CONTINUED)

CONTINUED:

DECADWAY

Well, I cover disguises too, but I work on decoys, mainly, both for use in the field, so we can spy inside lairs and stuff like that, and for training purposes. I make the critters so that Dave's boys can practice blowing them away! Right?

OSBOURNE

We poached Hannah from Jim Henson's people a few years ago!

Osbourne moves away and Hannah gets back to work. Chris glances round, looking for Twist.

TWIST (O.S.)

Boo!

Chris turns round - and jumps back as Twist GROWLS at him, wearing the head of a demon decoy. Chris sighs and shakes his head as Twist giggles.

TWIST (cont'd)

Aww, did I scare ya?

Chris walks away as Twist shrugs off the headpiece.

9 INT. ELECTRONICS LAB. EVENING.

9

We're inside a darker area now, lined with half-finished electronic devices with wires, cables, panels and circuit boards spilling from the desks and shelves on the wall.

A tall black man, TERENCE CHESTERTON, is staring intently at a computer screen as he rapidly types into it.

OSBOURNE

Terry? You free?

CHESTERTON

(still typing)

Just... a... second... there!

He turns round, warm and jovial as he stands.

OSBOURNE

Chris, this is my electronics supervisor, Terence Chesterton.

CHESTERTON

Ah, Berkeley! The semi vampire guy, right? I've heard a lot about you!

(CONTINUED)

CONTINUED:

OSBOURNE

Terry deals with anything that needs batteries, always working on some new tricks and traps for our work.

Osbourne moves on as Twist reaches a curious hand towards one pile of circuit boards.

We cut to Chris as there is a loud off screen CRASH, the sound of lots of things falling to the floor.

Chris turns round and sees Twist, trying to look innocent as she stands knee deep in electronics.

TWIST

(feigned innocence)

What?

OSBOURNE

Uh... let's move on, shall we?

They follow him through to:

10

INT. WEAPONS LAB. EVENING.

10

We walk on the other side of a firing range as Osbourne and the others put on ear protection - except Danyael - and walk towards the centre of the room. Sporadic bursts of gunfire echo around the room.

We draw up behind the last booth to see a striking woman with long, red hair, the masked lab tech we saw earlier, loading a large assault rifle.

OSBOURNE

And this is Susan Kay, my weapons expert. Susan's got combat experience in flashpoints round the world, but prefers development work nowadays!

SUSAN

(nods to group)

Hello.

Straight faced, Susan hefts up the rifle and OPENS FIRE, unleashing a barrage of deafening noise. She stops and lowers the weapon, pressing a control to bring her range target within reach.

OSBOURNE

That's all for the tour for now, let's get you briefed and tooled up.

(CONTINUED)

CONTINUED:

Kay opens fire again, and Osbourne glances curiously at Danyael, who isn't wearing any headphones. Danyael blinks as though nothing is wrong.

11 INT. LAB - CORRIDOR. EVENING.

11

The team step outside the firing range.

CHRIS

You've certainly taken this place up a notch since I was last here! There was only really you and that Leonard chap here before - what happened to him, by the way?

Osbourne hesitates - but then smiles as he spots someone over Chris' shoulder.

OSBOURNE

(quickly)

Ah, there she is! One last person to introduce. A new recruit, she only joined us a few months ago but is already heading our Occult Research department. I believe you know her?

Chris turns - and we see DR. JULIE KINGSTON again, smirking as she walks up to Chris, dressed in a white labcoat like the other techs.

JULIE

(wry smile)

Well, well, well. Will wonders never cease? Come back to take another bite, have we?

Off Chris' surprised look, we:

BLACK OUT:

END OF ACT ONE

(CONTINUED)

CONTINUED:

ACT TWO

FADE IN:

12 INT. SECURITY DEPARTMENT. NIGHT.

12

A sub-machine gun is loaded up close in frame, and as we pull back, we take in eight COMMANDOS, the security team Osbourne mentioned earlier. Dressed in black combat suits and body armour, squad leader HILL salutes to Julie as she carries on talking to Chris.

The squad's room is small, opening out into a sewer access tunnel at one end, and leading onto a ramp and a waiting troop carrier outside. Racks of weapons and equipment line the walls.

JULIE

So then, David asks me if I wanted to stick around a while longer, I said yes... and 'a while' ended up being another few months! That's me up to speed, what about you?

CHRIS

Oh, you know me, Jules. I lead a quiet life. Not much to-

TWIST (O.S.)

Whaddya mean, I can't have any grenades?!?

CHRIS

(sighs)

Excuse me.

Chris stands and walks off screen. Julie smiles as she watches him, before an orderly hands her a clipboard to check over.

Twist is pouting as she puts back the grenade belt she'd tried to pick up, standing by PAGE and ROBBINS, two more of the commandos.

PAGE

Your little lady here's got a lot of spirit, Mr. Berkeley!

CHRIS

(eyes Twist)

Yes, she certainly has that...

TWIST

Chris, will you tell these guys I can handle myself in a fight? They're not letting me on that cool carrier thing, or have any guns!

(CONTINUED)

CONTINUED:

Chris patiently takes the assault rifle out of Twist's hands and passes it to Robbins.

CHRIS

I appreciate your concern, gentlemen, but Twist and I have been through plenty together, we're more than capable of looking after ourselves.

ROBBINS

That may be, but you're the only person I have clearance to allow on this mission. Your two vampire friends will have to stay here.

The two commandos move away as Twist pouts at Chris.

TWIST

Oh yeah, way to stick up for me! Boy, I'd sure hate to see you actually chew someone out, because it looked to me like you just wussed out of that one...

CHRIS

Twist, please. This is just early recon, if there's any combat to be done you know I'd rather have you around, but I really think you and Danyael can serve me better here.

TWIST

Doing what exactly? Getting fitted for lab coats?

CHRIS

Do what you do best. Be nosey. Snoop around. A lot's changed with this place since I was last here, and I want you two to find out why. Can you manage that?

Twist pouts some more, then looks genuinely concerned, leaning in closer to whisper.

TWIST

Seriously, Chris, I've got a bad feeling about this. I think something's going to happen out there, and I don't want you all alone when it hits.

CHRIS

(curious)
Do you know something I don't?

(CONTINUED)

CONTINUED: (2)

TWIST

I just...

(sighs)

It's probably nothing. Just my
Spidey Sense acting up again.

CHRIS

I'll be fine. I'll be back in a
jiffy, I promise.

Chris follows the waiting Robbins and Julie into the troop carrier. Danyael slinks over as the carrier's engine starts and it drives off screen.

DANYAEL

So what do we do now?

TWIST

Chris said 'snoop.' So, we snoop.

DANYAEL

Cool.

Twist heads off screen, and Danyael follows.

13

INT. TROOP CARRIER. NIGHT.

13

Chris settles down next to Julie as the carrier rattles down the sewer tunnel.

CHRIS

Hey there.

JULIE

(grins)

Hey yourself.

CHRIS

(beat)

So...

Another beat, before Julie chuckles at Chris' expression.

JULIE

Oh, for God's sake, Chris, will you
relax? I'm not mad still about what
happened.

CHRIS

Are you sure? Because if I was you,
I know I'd still be pretty upset
about it all...

(CONTINUED)

CONTINUED:

JULIE

Well, I'm not you, am I? Look, I know you going all Lon Chaney wasn't your fault, you did your best to fix me up afterwards and I just can't bear the thought of you getting another frown line because of me!

Chris nods, satisfied, as commando Page steps over.

PAGE

We've picked up some signals matching the traces we found at the other scenes, Doctor. We'll reach them in a few minutes.

JULIE

Thank you, Page. Good work.

Page salutes and steps away.

CHRIS

Getting used to a position of power?

JULIE

(grins)

It has its perks...

We cut from the troop carrier to:

14

INT. PSYCHICS LAB. NIGHT.

14

We pan across what resembles a doctor's office, with anatomical wall charts and models spread across several desks, before picking up LIZZIE, a young, skinny blonde woman sitting in a large, dentists-style chair with electrode pads attached to her temples, and DR. TRACY BLACK, the middle-aged, matronly head of this department.

BLACK

Alright then, Lizzie, we'll try this again. Keep your eyes closed, and concentrate your thoughts.

LIZZIE

Will do, Doc.

Black scoops up a pack of large cards from the desk and holds one up with its back towards Lizzie. On the reverse, we see a star symbol.

BLACK

Begin.

(CONTINUED)

CONTINUED:

LIZZIE
(beat)
Star.

Black holds up a card with a square symbol.

LIZZIE (cont'd)
Square.

This continues for three more cards, until:

TWIST (O.S.)
Now that is cool!

Lizzie opens her eyes and looks over - and we see Twist standing in the doorway of the office, grinning.

TWIST (cont'd)
I always thought that bit at the start of Ghostbusters was just for comedy, I never realised people actually did that!

BLACK
(turns to Twist)
I'm sorry, you are...?

TWIST
Twist. I'm here with Chris Berkeley, he said I could look around.

BLACK
I'm sure he did, Miss 'Twist,' but I'm in the middle of a consultation here, I'm afraid I'll have to ask-

LIZZIE
Naah, you know what, Doc? Let's leave it for tonight. I'm kinda tired, I could use a break.

Black looks back to Lizzie, not looking best pleased.

BLACK
Very well. We'll start again in the morning.

Black starts to pack her equipment away as Lizzie pops off the pads and hops out of the chair. She takes Twist by the arm as she reaches the doorway.

LIZZIE
I'll show Twist around, keep her out of your way!

(CONTINUED)

CONTINUED: (2)

TWIST

Uh... okay.

Lizzie leads Twist off screen with a grin.

15

INT. LAB - CORRIDOR. NIGHT.

15

Lizzie and Twist walk past a series of doors with two-way mirrors, showing other, similar offices beyond.

LIZZIE

You're new round here, aren't you?

TWIST

Well, sort of, I'm-

LIZZIE

Here with that Chris guy, yeah, I heard. Mr. Osbourne's been talking about him visiting all week, I think he's pretty psyched about it.
(grins)
No pun intended.

TWIST

So... you're psychic, huh?

LIZZIE

Yup. And you know what? I knew you were going to say that.

TWIST

Be serious for a second!
(beat)

Oh God, I can't believe I actually just said that...

LIZZIE

You want to ask me something?

TWIST

Yeah, that's why I snuck down here. I saw the big sign saying 'Psychics & ESP Division,' and followed the blue line all the way to you.

LIZZIE

Come on, my room's just round here. I'd rather not talk out in the open, too many people could be listening.

Lizzie leads Twist down another corridor at a T-junction.

16 INT. TROOP CARRIER. NIGHT.

16

The commandos are locked and loaded as we hear the carrier apply its brakes. Chris stands, helping Julie up.

HILL

We're here. The target location will be just across the street when we hit the surface. There aren't many civilians around so we shouldn't be seen.

CHRIS

Check. How many targets are inside?

HILL

Just three, so considering there's ten of us, we should be fine.

Chris does a quick head count he realises there's one person missing - eight commandos and then himself.

We hear the CLICK of a gun loading, and pull back to see that Julie has donned a black suit and body armour too.

CHRIS

(beat)

Julie?

JULIE

Yeah?

CHRIS

I'm sorry, I- You're coming with us?

Julie looks across at him, surprised that he'd question her.

JULIE

Yes, of course! Why do you think I'm here? I'm occult and magic backup for the security team.

Chris blinks - he's never considered Julie as a fighter. He doesn't get much time to think as the carrier jolts to a stop, and Hill reaches up and pops the roof hatch.

17 EXT. CITY STREET. NIGHT.

17

We're looking down on a manhole cover as it slides out of the way, with first Hill, then Robbins, and then Chris climbing out of the hole. Hill sweeps the area, gun up, as Chris helps the rest of the team out. Julie is last.

Hill motions towards a closed nightclub opposite, and the team hustle towards it, crouched low and moving fast.

(CONTINUED)

CONTINUED:

They reach the doorway, and Hill swipes down a keycard to hack the lock open.

18 INT. CLOSED NIGHTCLUB. NIGHT.

18

The team moves silently into the building, spreading out to cover every angle as Chris and Hill head for the centre of the room. Julie is behind them, sweeping a hand held radar scanner around. She points to one corner, and Hill nods and creeps forward.

We're looking out from behind an overturned table with the sound of laboured breathing as Hill approaches. Chris reaches out, and with one sudden snap of his wrist pulls the table back.

A man rolls out onto the floor, and the team jump back, guns ready. Chris holds up his hands.

CHRIS

It's alright, he's not armed.

Chris leans down - the man is a vampire, GRUBS, and his difficult breathing is a result of the large wooden stake embedded in his neck. He tries to sit up, and Hill helps.

CHRIS (cont'd)

Who are you? Can you tell us what happened here?

PAGE (O.S.)

Chris?

Hill looks round - Page has found two more bodies, slumped across the bar counter against the back wall.

PAGE (cont'd)

There's more of them back here. All vampires, all staked.

CHRIS

(to Grubs)

Was this a rebel nest? Were you attacked?

GRUBS

There were... three... three of them..

Chris frowns and lets Grubs rest again. He stands, and Hill joins him as the rest of the squad regroup.

JULIE

What do you think?

(CONTINUED)

CONTINUED:

CHRIS

I'm sure he didn't mean three vampires, there's no way just three trads would be able to wipe out a whole nest. He may have meant some kind of demon or monster, but I can't see or sense any trace of anything.

JULIE

I'll keep looking, we may have missed something.

Hill's men fan out, leaving Chris with his thoughts.

19

INT. LIZZIE'S ROOM. NIGHT.

19

Twist looks round the small bedroom Lizzie has been allocated - she's personalised it where possible with stacks of books and magazines, posters and paintings. Lizzie is sat on the single bed, watching Twist.

LIZZIE

You've got a lot of secrets, haven't you? Things you don't like to tell people.

TWIST

Something like that... I guess I prefer dealing with stuff on my own. How about you? How'd you end up here?

LIZZIE

My parents sent me here when I was little. I think it was when I had an argument with Mom one morning and sent her into a coma that made people think I wasn't a hundred per cent normal...

TWIST

Jeez! Was she okay?

LIZZIE

Luckily, yeah. Dad said I needed to learn more about my abilities, more to make sure I didn't hurt anyone than anything else, but not long after that, Dr. Black visited us, and soon after that, here I was.

Twist sits down at the foot of the bed.

LIZZIE (cont'd)

So are you gonna ask me?

(CONTINUED)

CONTINUED:

TWIST

Ask you what?

LIZZIE

(rolls eyes)

I'm a reader, I'm not stupid.
You're wondering about the visions
you keep having. What they mean.

TWIST

Well... yeah. I just put them down to
bad dreams and an overactive, Star
Wars-fuelled imagination, but
lately-

LIZZIE

Lately they've been getting
stronger. Like, the stronger they
are, the worse the warning. Right?

Twist nods. Lizzie reaches out to take one of her hands.

TWIST

I hate this part...

LIZZIE

(closes eyes)

Relax. Concentrate. Try not to
think of anything.

(beat; grins)

Especially that!

TWIST

Huh?

LIZZIE

Just messing with ya. Alright. You
try to recall the last thing you
saw, I'll watch it with you and
we'll see what I pick up. Can you
do that?

TWIST

I'll try..

A beat as the two girls sit in silence, Lizzie frowning and
rubbing her hands over Twist's as she focuses. Suddenly, with
a white FLASH, they both GASP, Lizzie lurching backwards and
Twist sliding off the bed.

TWIST (cont'd)

What the hell was that?

(CONTINUED)

CONTINUED: (2)

LIZZIE

(breathless)

I don't know... I saw... men, our men...
the security team, they were being...
oh, God... they were being killed!

TWIST

(urgent)

Chris!

Twist leaps to her feet and races out of Lizzie's room.

20

INT. CLOSED NIGHTCLUB. NIGHT.

20

Chris is lifting tables and chairs as Julie watches her scanner beside him, but with no results.

CHRIS

Nothing. Not even a bloodstain that
didn't come from our unfortunate
friends.

JULIE

What could have done this? Take out
an entire rebel nest without
getting scratched?

CHRIS

I don't know, maybe it's-

They both spin round as we hear a SCREAM behind them.

We whip round and see one of the commandos being lifted into the air by his throat, legs kicking, by Marx, as Shenoch has her fangs in the neck of another unfortunate soldier. Ramsay stands behind them, grinning.

The remaining commandos leap to action, surrounding the vampires and levelling their weapons, but the Marx just grins, snapping the commando's neck.

MARX

Alright, fleshbags! You're all
about to take part in a new science
experiment. You excited?

Chris narrows his eyes and draws his katana.

RAMSAY

(to Chris)

And you especially, freak boy. The
boss told us we could have some fun
with you.

(CONTINUED)

CONTINUED:

As the vamps start to snigger, we:

BLACK OUT:

END OF ACT TWO

(CONTINUED)

CONTINUED: (2)

ACT THREE

FADE IN:

21 INT. CLOSED NIGHTCLUB. NIGHT.

21

And we're straight into the action - Page flies across the screen and slams awkwardly into the wall, followed by another commando, this one very much dead as he slides down to the floor.

We're with Chris as he attacks Marx, slashing out with his sword, but Marx just deflects the blade with his forearms, his thick leather jacket sparking as though lined with steel.

Marx finally swats Chris' sword out of his hands and PUNCHES him in the gut, sending Chris flying back through the air. He smashes through two tables on his way down.

Marx steps right up to Julie, who freezes as he towers over her. With a malicious chuckle, he reaches out and grabs her by the throat, lifting her into the air.

Robbins and Hill appear behind the vamp, opening up with the guns and blasting him, but the hulking beast shrugs off the bullets and continues squeezing the life out of Julie. Julie starts to fade away...

And then CHOP! Chris's sword streaks back into frame, lopping Marx's forearm off as Chris yells with exertion. Julie drops, coughing, to the floor, and Chris scoops her up and out of the way.

CHRIS
Are you alright?

JULIE
I'll be fi- look out!

THUD! Chris is knocked sideways as Shenoch throws him out of the way, swatting Julie out of the way and charging towards one of the remaining commandos.

Chris recovers and looks up as the commando SCREAMS - Shenoch is busy chomping down on his neck, and with a spray of blood the soldier falls limp.

As Chris watches, eyes wide, Marx picks up his detached forearm and presses it to the bloody stump.

There is a HISS, and the two parts seem to fuse together - within moments, the arm is good as new.

CHRIS
Get out! Fall back! Fall back!

(CONTINUED)

CONTINUED:

Chris gathers up the dazed Julie and races towards the exit. Robbins and Hill let out another few bursts of fire to push the vampires back before turning and running after Chris.

22 EXT. CITY STREET. NIGHT. 22

Chris holds the manhole cover up as Julie groggily makes her way down towards the carrier below, quickly followed by Robbins and Hill.

A SNARL heralds the arrival of the vampires, who start to dash across the street towards Chris. He drops out of sight and closes the manhole behind him.

The first vamp reaches out for the cover, but a yellow FLASH and small explosion blows him off his feet.

23 INT. SEWER TUNNEL. NIGHT. 23

Chris looks up towards the cover as sparks rain down onto him. Hill shields his eyes against it.

HILL
What was that?

CHRIS
Booby trap. Just had time to lay a quick trap spell over the entrance before I dived in. That won't distract them for long, let's get back to base!

Hill nods and hops into the carrier, followed by Chris.

24 INT. TYPHY'S BAR. NIGHT. 24

With the place now looking more like a lounge bar, Malkuth wanders into frame, sipping an oversized cocktail as the assembled vamps, human heavies and demons in the rest of the room chatter to themselves over the jukebox.

His three vamps enter, and everyone in the room parts to let them walk up to Malkuth.

MALKUTH
Ah good, Curly, Moe and Larry. Did you take out the second rebel nest?

MARX
Yeah, but...

MALKUTH
But what? I don't like people using the word 'but.' It generally makes me want to hurt them.

(CONTINUED)

CONTINUED:

RAMSAY

We hit resistance. Nothing major, a bunch of guys who looked like a SWAT team, and that Chris guy you told us to watch out for was with them.

MALKUTH

(grins)

Excellent! Was the girl with him?

RAMSAY

Well, a girl was with him, she was kinda petite, had brown hair.

MALKUTH

(frowns)

No, that's not her. She must be nearby if he's here, however - those two are like Lois and Clark, never one without the other. Keep looking. You have two more rebel settlements to wipe out in this area before we move on.

(beat)

And what happened to your arm?

Marx examines the forearm Chris severed, now back in place. Blood stains his jacket around the wound. He grimaces and turns back to Malkuth.

MARX

That Chris prick is what happened, little bastard took it right off!

MALKUTH

But I'll bet you found it stuck back on as easy as it came off, eh? You've got me to thank for that!

The trio share a group Evil Laugh.

25

INT. SECURITY DEPARTMENT. NIGHT.

25

Twist paces anxiously inside the empty bay, rushing over to the access doors as they slide up, revealing the parked troop carrier.

The hatch pops open and Chris walks out, carrying Julie who we see has a nasty cut on her arm. A despondent looking Hill and Robbins are next out.

TWIST

What happened?

(CONTINUED)

CONTINUED:

CHRIS
 (passing Julie to Twist)
 We have a major problem. Three of
 them, to be precise.

TWIST
 Vampires? Monsters? What?

CHRIS
 Vampires. Three incredibly powerful
 ones, like nothing I've ever seen.
 They shrugged off bullets, and one
 even managed to stick his arm back
 on after I'd cut it off..

Twist grimaces as Hill sits down, head in his hands.

TWIST
 Where's the rest of the team?

HILL
 Dead. All of them.

TWIST
 Jeez. I'm sorry.

HILL
 (to Chris)
 What the hell were those things?

CHRIS
 That, Sergeant, is what I intend to
 find out..

Chris heads off screen, and we cut to:

26 INT. LAB - CONTROL ROOM. NIGHT.

26

Osbourne paces up and down inside the room as the rest of his
 team look on.

OSBOURNE
 This is bad. Very bad indeed.
 That's six good men we lost
 tonight.

CHRIS
 David, I think I can guess who's
 behind this.

Osbourne looks up, and nods when he meets Chris' gaze.

OSBOURNE
 Malkuth.

(CONTINUED)

CONTINUED:

CHRIS

It's the kind of stunt he pulls.
I'm guessing there've been attacks
on the other rebel cells in the
city, Dan?

DANYAEL

Yeah, two cells out of four down
already, no word from the third.
I'm heading out to the fourth, see
if we can get them out of there and
back here before those two goons
show up.

KAY

I'll go with you, if they show up
you'll need some added firepower.

Danyael nods, relieved, as Twist raises her hand.

CHRIS

Yes?

TWIST

I know this is going to sound
weird, but... can I stay here when
you guys head back out?

CHRIS

You're right, that does sound weird
- it's not like you to pass up the
chance of a fight, Twist, what's
wrong?

TWIST

(guiltily)

Oh, nothing, I've found some, uh,
research I can do here, just wanted
to follow it up. It might help.

Twist smile hopefully. Chris raises an eyebrow but lets it
pass, and Twist sighs with relief.

CHRIS

Alright. Danyael, you and Doctor
Kay carry on to the last rebel
hideout, I'll take the third and
head straight to you if it's been
hit already.

Everyone stands and files out of the room. Julie starts to
leave but Chris takes her by the arm. She winces and they
hang back to talk.

(CONTINUED)

CONTINUED: (2)

JULIE

Watch that hand, mister, I took a good, old-fashioned war wound in case you didn't notice!

CHRIS

I did notice. Come on, let me patch you up properly.

JULIE

Hey, what's that supposed to mean? I'll have you know I-

CHRIS

Did a sloppy job because you were rushing.

A beat. Julie sighs - he's right.

27 INT. DR. BLACK'S OFFICE. NIGHT.

27

The office is in darkness, but after a CLICK the door opens, and Lizzie and Twist sneak inside. Lizzie starts flicking lights on as Twist studies the big black chair.

LIZZIE

You nervous?

TWIST

Huh? Oh, no, just... what are we gonna do here, exactly?

LIZZIE

We're going to do what the Doc's been doing to me for the past few years. We're testing you for levels of telepathic energy, see if you've got ESP or something else cool like that.

TWIST

'Cool' ain't the word I'd use...

Lizzie gently guides Twist into the chair.

LIZZIE

Relax. I know how to do this. Been reading the Doc's mind for years, I could set this thing up in my sleep!

Twist fails to look reassured as Lizzie switches on a few of the machines and computers surrounding the chair and picks up a pair of electrode pads.

(CONTINUED)

CONTINUED:

LIZZIE (cont'd)

Now then. Close your eyes and think happy thoughts, and we'll get this started.

Twist bites her lip but closes her eyes as Lizzie carefully applies the pads.

We push in close on the unfolding multi colour diagram of Twist's brainwave activity, before we dissolve to:

28

INT. MEDICAL BAY. NIGHT.

28

No-one else is around as Chris dresses Julie's wound, Julie sat on one of the beds inside the clinical, steel-furnished lab and Chris standing over her. He carefully cleans some dried blood from her arm and inspects it.

CHRIS

This is quite nasty, you know.

JULIE

I've had worse.

She grins cheekily - he sighs and shakes his head.

CHRIS

You're not going to let me forget that in a hurry, are you?

JULIE

Not if you keep sighing in that cute way whenever I do!

CHRIS

(off wound)

This might need some stitches... unless you want me to use a spell on it?

JULIE

Thanks, but no. I'll stick to natural healing unless absolutely necessary, if it's all the same to you.

CHRIS

You're sure? It'd just take a second-

JULIE

Don't make me scowl at you, buster!

Chris reaches over and roots through a supply cabinet for a suture kit, pulling up a chair and getting to work.

(CONTINUED)

CONTINUED:

CHRIS

So, Jules, I've been meaning to ask you something.

JULIE

Mmm?

CHRIS

How on Earth did you end up here?

Julie chuckles as Chris starts to stitch her wound.

JULIE

I answered a job ad, would you believe! It didn't go into specifics, but after the interview for an 'experimental research assistant' position, David told me more about what his team did here, and when they learned about my occult studies background, they asked me to take over their division.

Julie winces as Chris starts to tighten the stitches.

CHRIS

Sorry.

Julie watches Chris as he concentrates on the stitches, a warm smile on her face. He doesn't notice as he finishes, wraps a new bandage round and leans back.

CHRIS (cont'd)

There you go, good as new.

JULIE

Thanks, Chris.

(beat)

While I've got you here, there's something that I've been meaning to ask you.

CHRIS

Oh?

JULIE

It's a little stupid, but I'm hoping you'll hear me out.

CHRIS

Now I'm intrigued... carry on!

(CONTINUED)

CONTINUED: (2)

JULIE

Life here is great. I get accommodation, a decent steady paycheck, plenty of work to do, access to research materials and texts I wouldn't normally get... but I miss you.

CHRIS

Me?

JULIE

(quickly)

You know what I mean, I miss working with you like we used to. Back when we were at the hospital together, then after I found out about... You know, everything, those six months when we were out searching for those tombs in the Azores, remember?

CHRIS

(nods)

You treated the whole expedition like your very own Indiana Jones film, as I recall!

JULIE

Ever since we met up again, I've been thinking about that, about what it was like to work alongside you every day. Life was exciting, you know? Different. Always something new. And fascinating as my work here is-

CHRIS

You're bored.

JULIE

(sighs)

Oh, God, yes.

They share a chuckle. Chris dumps the used suture kit.

CHRIS

So what are you saying, Jules? Do you want to pack this in and traipse round the country with me? We don't pay much and we certainly don't have an expense account...

JULIE

That sort of stuff doesn't matter to me.

(MORE)

(CONTINUED)

CONTINUED: (3)

JULIE(cont'd)

I want to get back out in the field again. I'm not an office girl, Chris, I want to start using all the knowledge I've gained here, to start helping you again.

A long beat as Chris considers her offer.

CHRIS

You're sure?

JULIE

Well...

(beat)

That's not all. A lot of the scrolls I've been translating recently, as well as input from the ESP Division and news from our informers and contacts, have all been pointing towards something big on its way. Forces are in motion, and it's all going to come to a head very soon.

CHRIS

What sorts of forces?

JULIE

That's what I want to help you find out. There's only so much I can do here, I think I can help prepare you for what seems to be coming, find some way to stop it. As soon as we figure out what 'it' is, anyway.

Chris ponders this, rubbing his chin.

29

INT. DR. BLACK'S OFFICE. NIGHT.

29

Lizzie watches the screens and equipment around Twist and the chair as Twist lies back, her eyes closed. Lizzie is studying printouts and keeping one eye on the colour co-ordinated brainwave activity monitor.

TWIST

Anything?

LIZZIE

Hmm...

TWIST

'Hmm?' Don't 'hmm.' 'Hmm' in my book always means something bad.

LIZZIE

No, nothing bad, just that...

(CONTINUED)

CONTINUED:

TWIST

(alarmed)

What? Liz, pauses in the middle of sentences are as bad as going 'hmm'!

LIZZIE

This can't be right. Some of the readings coming off this machine are off the scale, some are hardly registering at all...

TWIST

So what?

LIZZIE

So, basically, you seem to be showing all the associated signs of psychic ability, but with none of the physical factors. Sorta like watching TV without it being plugged in.

TWIST

I'm what? What does that mea-

FLASH! Lizzie and twist both suddenly recoil in pain as a vision hits them.

With another FLASH, we are in the sewers. A crocodile waddles its way through the squalor and sewage, its movements and the rest of the scene moving in awkward, jolted frames. The image goes FUZZY. When it returns to normal, Chris and Danyael are standing back to back. They stand deadly still, as if both of them had been FREEZE-FRAMED. The Crocodile eyes them, amused.

With a FLASH, the Crocodile VANISHES. Chris & Danyael continue to remain in their PAUSED state. Both are in attack position.

With another FLASH, the sewer becomes filled with VAMPIRES. At least a dozen of them. They circle Chris & Danyael. Their movements are slightly exaggerated.

Chris & Danyael don't move... and then they do. Their movements are fast, their faces a mesh of impending panic.

The Vampires attack, and the screen becomes AWASH with BLOOD, as we:

BLACK OUT:

END OF ACT THREE

(CONTINUED)

CONTINUED: (2)

ACT FOUR

FADE IN:

30 INT. DR. BLACK'S OFFICE. NIGHT. 30

Twist is up and out of the chair, dragging half the equipment with her before she stops to tear away the electrode pads. Lizzie is reeling, as though punch drunk.

LIZZIE

Woah... what was that?

TWIST

(urgent; focused)

Trouble. Chris and Spook are in danger, I've got to warn them!

Lizzie is too dazed to stop Twist as she dashes out.

31 INT. SECURITY DEPARTMENT. NIGHT. 31

Twist skids into the security team's room - but it's empty. The access ramp leading into the sewer tunnel is empty, and the carrier is gone. Frantic, Twist slams her fist against the intercom on the wall to call for help.

TWIST

(panicked)

Hello? Hello! Somebody, anybody!

VOICE

(filtered; through intercom)

Who is this?

TWIST

Mr. Osbourne? It's Twist, Chris' partner! Where is he?

OSBOURNE

What? Slow down, young lady!

TWIST

Chris and Danyael, where are they?

OSBOURNE

They've already set off, you said you were staying here so they didn't call you... is there a problem?

But Osbourne is already talking to empty space, as Twist has leapt out through the access ramp and is racing down the sewer tunnel as fast as she can.

32 EXT. CITY STREET. NIGHT.

32

We're with Chris as he emerges from another manhole cover. He helps Julie, Kay and Danyael out, Hill and Robbins following. The teams divide into two.

CHRIS

Okay. The fourth hideout is just down this street, the third is half a block that direction. We'll sweep the third and head straight over to you. If you see those vampires, do not engage them, understood?

HILL

Trust me, I'm in no hurry to get my ass killed. We'll hold them off so we can pull back to the carrier.

With a nod to Julie, and a good luck handshake to Hill, the two teams split up and head down their streets.

We follow Chris and Julie as they jog along, through a quiet residential area and towards an old sports hall just beyond a few rows of houses. Chris signals for Julie to cover him as he steals forward, heading for a line of windows set into the walls.

Chris reaches the hall, and peers inside.

At first, it just looks like an empty sports hall - bleaches, basketball court marked out - before we close up on the legs of a dead body lying on the floor.

Chris frowns and calls Julie over.

CHRIS

Bodies. I'll go in and check if they're the rebels who were supposed to be based here or not.

JULIE

Okay. Be careful.

Chris heads for a fire exit, barges it open with a CRUNCH and disappears inside.

33 EXT. ROCK CLUB. NIGHT.

33

Danyael leads the two commandos and Dr. Kay to the outside of the closed club. Kay is sporting an unwieldy, hose-like weapon.

DANYAEL

What is that thing?

(CONTINUED)

CONTINUED:

KAY

New model flame thrower. I'm experimenting to see which chemical compounds work best on undead tissue, some definitely burn faster than others.

DANYAEL

(gulps)

Oh. Good.

Hill steps up to the door of the club and tries the handle - and the unlocked door swings open. Hill throws a cautious look at Kay before stepping inside, assault rifle raised and ready.

34

INT. ROCK CLUB. NIGHT.

34

Danyael is at the rear as Hill, Robbins and Kay spread out, sweeping the club for activity. A small stage faces a bar on the opposite wall, with a well-worn dance floor and posters covering the walls and ceiling.

Robbins heads towards the band's dressing rooms to the side of the stage, nudging open a door quietly.

Kay checks behind the bar, frowning.

DANYAEL

What is it?

KAY

Nothing.

DANYAEL

Oh.

(beat)

That's good, right?

KAY

I mean, there's nothing here. No traces of the vampires who were supposed to be living here, or of anybody who might have attacked them. It's as though-

VOICE (O.S.)

As though the place has been cleaned up by someone?

Kay jumps up, flame thrower ready, quickly joined by Hill and Robbins as we spin round to reveal:

Malkuth, standing in the doorway, his three super vampires behind him.

(CONTINUED)

CONTINUED:

MALKUTH

I think we did a fine job, personally, the humans who come here will never know just how much mess we made killing all those irritating rebels! To quote the Bard, 'who would have thought the old man had so much blood in him?'

KAY

Don't move!

MALKUTH

Oh, I'm not going to.

He snaps his fingers, and the vamps step forward, cracking their knuckles.

MALKUTH (cont'd)

But they are.

The vamps leap forward, and Kay, Robbins and Hill open fire, as we:

35 INT. SPORTS HALL. NIGHT.

35

Julie joins Chris inside as he finished dragging the last of five unfortunate rebel vamps' bodies out of the way.

JULIE

No good, huh?

CHRIS

They were surprised, didn't stand much of a chance. This bears the same M.O. as our new villains, brute force and a general lack of subtlety.

JULIE

So do we go find Danyael and the others now?

CHRIS

That seems to be the plan. The Cleaners will no doubt be here soon to take care of the bodies.

We stay on the scene as Chris and Julie walk towards the door. Chris is closing the fire door again as we see a pair of red EYES glint out from the shadows behind the bleachers.

As the door shuts, several more pairs join in.

36 INT. ROCK CLUB. NIGHT.

36

Hill and Robbins are FIRING their guns as the vamps march forward, shrugging off the bullets.

Kay's flame-thrower has already set several parts of the club and Ramsay's arm burning, but as Shenoch swats Robbins' gun away and grabs him, sinking her teeth into his neck, Danyael is already stumbling towards the door.

DANYAEL

Let's go! Run! Fall back! Retreat!

KAY

I get the idea!!

Kay fires another gout of flame at Shenoch, who rolls to avoid it. Hill races past her, grabbing the doctor with one arm and dragging her behind him.

HILL

Move it!

The trio hustle out of the club as the vamps charge after them, Malkuth hanging back to have a good old Evil Laugh at things. He looks round at the now blazing club.

MALKUTH

Ah, I love a good bonfire..

We quickly cut to:

37 EXT. CITY STREET. NIGHT.

37

Danyael, Hill and Kay are running towards the manhole cover as Chris and Julie start to head into frame.

CHRIS

(tense)

What's happened?

HILL

Those two vamps were already there, they'd cleaned the place out before we arrived!

DANYAEL

They killed Robbins, like they were waiting for us!

Chris looks behind them - the vamps are out of the club and closing fast. Chris wrenches the manhole cover up.

CHRIS

Quick, get to the transport!

(CONTINUED)

CONTINUED:

Julie is the first to dive down.

38 INT. SEWER TUNNEL. NIGHT. 38

Julie lands in the sewer water with a SPLASH - and her expression quickly turns to shock.

The troop carrier has been completely wrecked - its structure torn to pieces, wheels ripped away and engine a mess of smoke and sparking parts. Julie looks round as the others drop into the tunnel next to her.

DANYAEL

Crap! Now what?

HILL

Keep running! These tunnels split off at regular intervals, split up and head back for the lab!

Julie looks to Chris, who motions towards Kay.

CHRIS

Go with Susan, I'll take Danyael.

KAY

Do you know the way back?

CHRIS

I'll figure it out.

They look up at the SCRAPE of the cover being removed. Chris gives Julie a shove and points down the tunnel.

CHRIS (cont'd)

Go!

They split up and race off. We track them for a few moments until, sure enough, the tunnel splits into three. Chris motions for Julie and Kay to take the first, he and Danyael the third. We stay with Chris and Danyael as they run as fast as they can through the knee-high water.

39 INT. ANOTHER SEWER TUNNEL. NIGHT. 39

As fast as his legs can carry her, Twist races towards the troop carrier's last destination, following her nose, or rather Chris' scent.

40 INT. SEWER TUNNEL. NIGHT. 40

We're with Kay and Julie as they splash along, but Julie has to keep pausing to let the overburdened Kay catch up.

(CONTINUED)

CONTINUED:

JULIE

(off flame-thrower)

Susan, dump that thing, it's slowing us down!

KAY

Not a chance, this is the best weapon we've got, and several months of development work! I'm not giving it up because of those-

VOICE (O.S.)

Vampires?

The girls freeze - and we pull back to see they've just entered a small chamber in the tunnel. Half a dozen more of the huge vampires are waiting for them.

They fan out, cutting the girls off as Kay aims her weapon at them.

VAMP #1

Wrong turn, ladies! You wanted the tunnel marked 'Exit' instead of the one marked 'Certain Doom.'

KAY

Don't come any closer. I could melt the enamel off your teeth with this.

VAMP #2

Hmm. Now, see, I'd be scared if we hadn't just shown your friend what we do to punks who make idle threats.

Another vamp THROWS something heavy towards the girls, and it lands before them with a SPLASH - it's Hill, his lifeless eyes staring back at them.

Kay grits her teeth and raises the flame thrower.

KAY

Alright, we'll do this your way.

She pulls the trigger - and there is nothing but a series of CLUNKS from the weapon. As she looks down at the now useless weapon, the vamps snicker.

VAMP #3

Don't work too well when you get it wet, does it?

Kay offers a forced smile - then grabs something from her belt and throws it towards the ceiling.

(CONTINUED)

CONTINUED: (2)

KAY

Julie! Run!!

Turning and shoving Julie back towards the tunnel they just left, the vamps don't have time to react before there is a large EXPLOSION, the grenade Kay just threw dislodging a large chunk of the ceiling.

As falling rocks and bricks cover the frame, we cut to:

41 INT. ANOTHER SEWER TUNNEL. NIGHT. 41

Chris and Danyael stop as they hear the muffled explosion, dust floating down from the ceiling.

DANYAEL

What was that?

CHRIS

Hopefully, the sound of Julie and Susan getting away...

They share a look - they both know it's not likely to be that optimistic. Chris sighs and then starts running back up the tunnel, Danyael close behind.

DANYAEL

(mutters)

And the award for 'Worst Escape Ever' goes to...

They dash onwards, into:

42 INT. ANOTHER TUNNEL. NIGHT. 42

Chris and Danyael pass through a chamber similar to where we just left Julie and Kay - and with a similar number of occupants. Chris brakes and Danyael bounces into him.

We pan round and see another six of the tall, muscular vampires emerging from the shadows.

DANYAEL

It's a trap!

CHRIS

(narrows eyes)

Only if we don't make it out.

Chris draws his sword slowly, tensing up.

43 INT. SEWER - CHAMBER. NIGHT.

43

One hand over her mouth against the dust clouds, Twist steps carefully into the chamber where Kay let off her grenade - sections of the roof have collapsed, filling parts of the room with piles of rubble.

Twist spots the unconscious bodies of both Julie and Kay and dashes over. She checks their pulses, and breathes a sigh of relief.

TWIST

Alright, that's two. Now where are-

She stops and slowly stands and turns - and behind her, five of the vamps are also getting to their feet. They cough and shake the dust off them.

One has been flattened by falling bricks, but the rest are still in one piece. Two are burned from the grenade, but they're all just as deadly.

They spot Twist and advance on her, snarling.

TWIST (cont'd)

Okay, could have done with getting a vision about this bit too..

44 INT. SEWER - CHAMBER. NIGHT.

44

Back to back, just as in Twist's vision, Chris and Danyael face off against the six vampires surrounding them.

Nobody makes the first move, everyone tensed and ready. The crocodile we saw earlier saunters into frame, hanging back and studying the scene ahead.

DANYAEL

Chris, uh... kind of lacking a good plan here.

CHRIS

I think 'fight and escape' are two very reasonable objectives, Danyael.

VAMP #4

Glad we ran into you at last, half-breed. The boss had a message he wanted us to give you.

Chris watches as the vamp roots inside his jacket for a piece of paper, reading from it.

(CONTINUED)

CONTINUED:

VAMP #4 (cont'd)

'Hello, Chris. Hopefully, you're hearing this as you face six more of my finely-tuned, genetically modified vampire killing machines. Just thought I'd take a moment to gloat in spirit. I'm very close to the end now, Chris, very close indeed, and I wanted to make sure you were out of the way before I moved into the final phase. You see, Chris, this little scene sums up everything about our relationship. Whenever I'm winning, you're losing. Whenever I have the advantage, you don't, and when you're weak, then I'm strong. I'm sure you'll put up a good fight, but this time I'm afraid it just won't be enough. Yours, Malkuth.'

The vamp tears up the note as the pack prepare to attack.

VAMP #5

Any last requests?

CHRIS

(beat; grins)

Actually, yes. Don't go easy on me. I'd hate to let my fans down.

With a GROWL, the first two vamps leap forward, and as they do, we:

BLACK OUT:

END OF SHOW