

**SOMEWHERE INBETWEEN**

"Going Upstairs"

by  
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TEASER

FADE IN:

1 INT. SEWER - CHAMBER. NIGHT. 1

Right back where we left them at the end of the last episode, CHRIS and DANYAEL are back to back, standing knee deep in filthy sewer water.

Surrounding them in the chamber, a rectangular, open space filled with broken concrete pillars and heaps of boxes and crates, are six huge VAMPIRES, relations of the trio that have been causing so much trouble in Chicago thus far.

Chris has his katana ready, his eyes flicking between targets as the vampires start to hop down from their positions along the walls.

Danyaël looks less sure, knowing that in a straight fight, he's got no chance against the beefed up vamps before him.

CHRIS

(defiant)

I hope Malkuth's been paying his insurance bills for you lot!

VAMP #1

Oh, yeah, keep up with the tough talk, half-breed, 'cause this is the sound of all of us quaking in our boots.

The vamp pauses - and after a moment of silence, he and all his fellows LAUGH, the cackling echoing around the inside of the chamber.

DANYAEL

(nervously)

Chris?

CHRIS

Yes?

DANYAEL

We're screwed, aren't we?

Chris surreptitiously reaches into his inside jacket pocket for something, not taking his eyes off the vamps.

CHRIS

Not necessarily.

(whispers)

Close your eyes, and when I give you the signal, start running.

(CONTINUED)

CONTINUED:

DANYAEL

Got it.  
(beat)  
What signal?

In response, Chris THROWS whatever he retrieved from his jacket up into the air.

It's a small incendiary device, which EXPLODES six feet above him with a shower of dazzling sparks and flares.

The vampires are sent stumbling back, the intensity of the light leaving them temporarily blinded.

CHRIS

Danyaël!!

DANYAEL

What?

CHRIS

Signal! Run! Go!

Danyaël gets the hint and finally starts moving, racing back towards the tunnel that led them into the chamber.

Chris, however, is heading a different way, and he yells across to Danyaël.

CHRIS (cont'd)

Not that way, this way!

Chris KICKS the nearest vampire to the ground as Danyaël catches up, and as the other vamps start to recover their eyesight, Chris and Danyaël make good their escape, heading down the tunnel and out of sight.

As the pack of vamps SNARL as one and set off in hot pursuit, we cut to:

2 INT. SEWER - ANOTHER TUNNEL. NIGHT.

2

TWIST races round a corner and into frame, running for her life as five more of the supercharged vampires appear behind her.

She splashes along through the water in the middle of the tunnel, throwing glances over her shoulder as the vamps start to catch up.

Still running, she fumbles around inside her jacket and produces a wooden stake, and after a beat slows, glances behind her, turns on the spot and THROWS it down the tunnel.

(CONTINUED)

CONTINUED:

We track the stake as it shoots through the air, embedding itself in the chest of the closest vampire with a solid THUNK.

The vampire staggers - but doesn't fall, slumping to his knees as his colleagues overtake him.

Twist, wide eyed, sees that she hit but didn't kill the vamp, and tries to increase her speed.

Back with the vamp she hit, he takes a moment to pull the stake slowly back out of his chest with a growl of pain, dropping it to the floor and bounding off screen after Twist again.

Twist sees an opening up ahead, darting to the left and running into a long, narrow corridor, away from the water of the sewer but coated with years of ground-in filth.

3

INT. SEWERS - ACCESS CORRIDOR. NIGHT.

3

She skids to a halt as she gets to a T-junction, looking either way and trying to figure out her next move.

As the vamps close in, she picks left and starts running, quickly followed by the pack of hungry vampires.

VAMP #2

No use in running away, little girl! We're faster than you, and you'll get tired long before we do!

Up front with Twist, it looks like they're right - she's clearly exhausted already, reflexively gasping for air and starting to slow down.

She rounds another corner - and runs straight into a dead end.

There's a single locked door in the wall before her, which resists all of her frantic efforts to kick it open.

A set of shadows fall across her, and Twist turns to see that all five vampires have caught up with her, silhouetted by the lights of the corridor behind them.

Twist sets her jaw and defiantly faces up to them.

TWIST

All right, you bunch of crap-gargling baumgartners, you've got ten seconds to turn round and walk away before I tear you all a collective new one.

The vamps exchange a look - then burst into LAUGHTER.

(CONTINUED)

CONTINUED:

Twist pales, knowing this may be too much even for her to fight her way out of. She draws a second stake from inside her jacket as two of the vampires pace causally towards her.

VAMP #3

Oh, we're gonna have some fun breaking you, girl.

VAMP #4

Boss never said we couldn't play with our food!

Twist raises the stake and gets ready to fight back, but as she takes her first step towards the vamps, she's suddenly BATHED IN WHITE LIGHT, a brilliant beam of pure light shining down on her, coming from somewhere overhead.

The vamps cover their faces and stagger back, and Twist shields her eyes, looking up and trying to find the source of the light.

TWIST

What the...

Suddenly, the light INTENSIFIES for a second, and then it fades just as rapidly as it appeared.

Twist is gone.

The vamps step forward, confused, looking all round for any sign of her.

VAMP #3

Where'd she go?

VAMP #4

(sinister)

I don't know... but when we find her, she's mine.

From his seriously pissed off expression, we:

**BLACK OUT:**

**END OF TEASER**

(CONTINUED)

CONTINUED: (2)

ACT ONE

FADE IN:

4

EXT. HIGHER PLACE - THE GARDEN. DAY.

4

Twist stands before us, blinking, disorientated, looking all around her as she tries to figure out what the heck just happened.

We slowly pull back from her to see she's standing in a large garden, fenced off by tall pine trees all around. Crescents and other shapes are cut out of the verdant lawn beneath her feet, with tiny saplings pushing through the ground. A larger tree stands behind her with a circular bench running around the outside of it.

We pull back further to pick up a lake, perfectly still and mirroring the garden, not a sound beyond distant bird chirps and mild rustlings from the trees to be heard.

Still looking around, still confused as heck, Twist looks straight upwards - and YELLS in shock!

There are a few fluffy clouds in the blue sky - parting slowly to reveal the sun!

Twist yelps in terror and throws her arms up to protect herself, knowing she can't make it to cover in time, but after a beat she realises she isn't bursting into flames.

She slowly looks up again, squinting against the sunlight, not understanding what's going on until a voice from behind startles her.

MAN'S VOICE (O.S.)

It can't hurt you, you know.

Twist spins round, and we can see now that there is a MAN sitting on the bench beneath the tree, almost hidden from view in the shade.

TWIST

Say what?

MAN

The sun. It won't hurt you. You know, with you being a vampire and all, Twist.

TWIST

(lost)

Who... how did... uh?

We see the man beneath the tree closer now - tall, muscular with long, brown dreadlocked hair, blue jeans and a beige shirt on, with a suede waistcoat over that.

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CONTINUED:

He has a small pair of sunglasses perched on the end of his nose and is smoking a suspiciously fat rolled up cigarette.

He takes a drag from it and pats the bench next to him for Twist to join him.

MAN

Take a seat. Don't worry, you're very safe here.

TWIST

But... the sewer tunnels? The mean ass vampires? What's happened? Where am I?

MAN

That depends entirely on your perspective.

Twist stares at the man for a beat - then rolls her eyes and sighs, her standard sarcastic demeanour making its reappearance.

TWIST

Oh, great, another mysterious figure doling out riddles instead of straight answers...

MAN

I-

TWIST

(interrupts)

No, shut up, and listen. For once, just once, just one time in a million, I would like to meet one of your strange, mystical beings and get straight, honest answers out of you, instead of MENSA puzzles and logic-defying riddles that I have no chance of deciphering! So talk straight! Who are you, and what the Backstreet Boys is going on?

MAN

(grins)

I'm Peter. I'm part of the Guardian Spirits. And, although I should add the word 'technically' before this, you're in a higher place right now.

Peter, as we can now call him, motions to the tranquil setting around them.

(CONTINUED)

CONTINUED: (2)

PETER

This is The Garden. I've brought you up here because it's about time somebody told you why you're back on Earth, why you've been getting those visions, and what's in store for you.

TWIST

(long beat)

Oh.

And from Twist's surprised expression, we cut to:

5

INT. SEWER - ANOTHER CHAMBER. NIGHT.

5

With a COUGH and a splutter, JULIE sits upright, lying in the rubble just beyond the chamber she and SUSAN KAY were trapped by more of the boosted vampires in.

She's covered with dust, a large chunk of the collapsed roof of the sewer tunnel having landed just inches away from her.

She pushes herself to her feet and locates Kay, still unconscious and looking like she took the worst of the bomb she let off as the girls tried to escape the vampires.

Julie tries to lift Kay up and rouse her, grabbing a handful of dirty sewer water and splashing it across her face.

Kay blinks and starts to come round, trying to focus on Julie as she pushes herself upright.

KAY

(dazed)

Julie?

JULIE

(nods)

It's me. I think we lost them, but I'm not sure how. There's one dead vamp over there but that's it, so they either thought we were dead and left, or they went after someone else.

Kay COUGHS, clearly more hurt than Julie, and Julie helps Kay to her feet. The two girls survey the wrecked tunnel around them.

KAY

What should we do?

(CONTINUED)

CONTINUED:

JULIE

We need to find Chris and Danyael.  
If those things left us and went  
after them, then that's five very  
good reasons for us to help them  
out!

Kay nods and takes a step, but cries out in pain, clutching  
her left leg and stumbling to the floor again.

JULIE (cont'd)

(concerned)  
Are you okay?

KAY

(shakes head)  
I think my leg's broken, I'm not  
going to be able to walk on it.

Kay grimaces, squeezing her leg gingerly as Julie looks round  
for something that could help.

She splashes across the tunnel to the body of the dead  
vampire, tearing off a few strips of his clothing, and then  
she locates some collapsed sections of piping from the  
ceiling, heading back over to Kay.

JULIE

Here. We'll use the pipe to brace  
the leg and keep it straight, and  
make sure it's tied in place.

Kay nods as Julie starts to work on the makeshift splint. She  
lays a hand on Julie's shoulder.

KAY

Go. I can do this.

JULIE

But what about-

KAY

Julie, you said it yourself, we  
can't leave Chris and Danyael to  
face all those vampires by  
themselves! Here, take these.

Kay hands Julie two small grenades, and then takes a large,  
bulky-looking silver handgun from a holster beneath her arm.

Julie frowns as she examines the gun.

JULIE

What did you do to this? It weighs  
a ton!

(CONTINUED)

CONTINUED: (2)

KAY

Phosphorous, explosive tips to the bullets. The extra weight is in the cooling and firing mechanism. You hit a vampire with a couple of these and its body'll literally boil itself.

Julie nods and stands, tucking the gun away as Kay carries on tying the half section of pipe around her wounded leg.

JULIE

I'll try and call for help, maybe we can-

KAY

There's no time, just go! I'll be alright.

Julie hesitates - then starts to jog back down the tunnel, leaving Kay behind. She takes one last glance over her shoulder, then disappears round a corner as we cut to:

6 INT. SEWERS - MAINTENANCE CORRIDOR. NIGHT.

6

Danyael stumbles into frame, quickly followed by Chris, who helps him back to his feet as the duo race down a long, circular corridor, lined on both sides by thick bunches of electrical cables.

The six pursuing vampires pile into the corridor after them, just as Chris points for Danyael to head up an impending staircase.

Danyael races to the top, finding a locked door. He tries to barge it open, but it's no good.

CHRIS

Out of the way! Move!

Danyael dodges to the side as Chris races up the steps, a ball of YELLOW ENERGY forming in his hand. He THROWS it towards the door like a grenade, and as it strikes the door is BLASTED open, falling off its hinges.

Chris shoves Danyael through the doorway, the duo disappearing into the dark corridor beyond.

The pursuing vampires all suddenly pull to a halt, noticeably not following Chris and Danyael up the stairs after them, as we cut to:

7 EXT. HIGHER PLACE - THE GARDEN. DAY.

7

Twist sits beneath the shade of the tall tree with Peter, looking out across the scenery before her.

(CONTINUED)

CONTINUED:

A few birds flutter past overhead, and Twist manages to look almost relaxed, gazing across the perfectly still lake that lies about twenty feet away.

PETER

It's great up here, isn't it? Time just stands still. It's like I was explaining to you, I can put you back more or less exactly when and where I took you, so don't worry about spending too much time up here.

TWIST

If you could fast forward me past the part where five very tough vampires turn me into a Pollock painting, I'd appreciate it...

Peter smiles, taking another drag on his fat cigarette.

TWIST (cont'd)

So...

PETER

Questions?

TWIST

Lots.

PETER

I'll tell you what I can. There's a whole bunch of rules about this sort of thing, but circumstances being what they are, the others decided it was about time we gave you a nudge in the right direction.

TWIST

'Others'?

PETER

Other spirits, like me. We've been around since... Well, a long time ago. One way or another. Ancient civilisations used to worship us as gods, these days we try to stay a bit more low profile. There's too many false idols for people to waste their time worshipping these days, takes some of the heat off us.

Peter hands his cigarette to Twist, and after a beat she takes it, taking a deep drag off it.

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CONTINUED: (2)

PETER (cont'd)

You see, Twist, you're a very unusual case in lots of ways.

(beat)

I mean, besides the fact that you basically died and came back as a vampire, then died as a vampire and came back again!

TWIST

(dryly)

Yeah, I'm real special.

PETER

You shouldn't be so down on yourself. Do you know what Chris would be doing if you hadn't made your little entrance into his life?

Twist gives Peter a puzzled look.

PETER (cont'd)

Oh, I should probably have mentioned - it's the job of the Guardian Spirits, myself included, to watch over the destinies of the planet. Lot of people to worry about and only so many of us, which is why we look forward to getting a case like yours. Really gives us something to get our teeth into!

TWIST

Wait, back up - are you saying you can see into the future? My future?

PETER

(nods)

And Chris', and Danyael's, and Julie's, and-

(beat; smiles)

Never mind. You'll meet her soon enough.

TWIST

(totally lost)

Huh?

PETER

If Chris hadn't pulled you back out of Hell the way he did, he'd still be on his own right now. He'd still just be looking for the cure, and all the people the two of you have helped over the past few months, none of that would have happened.

(MORE)

(CONTINUED)

CONTINUED: (3)

PETER(cont'd)

Do you want to see where he'd be  
right now without you?

Twist bites her lip, considering the offer - then nods. Peter grins, finishes his cigarette and flicks it away, then turns to face Twist, rubbing his hands together.

TWIST

Oh, no, this is going to be another  
'lay your hands on me' moment,  
isn't it?

PETER

(shrugs)

I stick with the classics.

Peter lays a hand carefully each side of Twist's head and closes his eyes, concentrating.

PETER (cont'd)

Close your eyes, kid, this may make  
you feel a little dizzy.

Twist hesitates, then closes her eyes, and as soon as she does, we WHITE OUT to:

8

INT. WAREHOUSE. NIGHT.

8

Another night, another abandoned warehouse - but standing with his back to us is Chris, his katana in his hand as we push in towards him.

When we get a few feet away, Chris whips his head round to stare straight at us - but we can tell that this isn't the Chris we know and love.

He wears an eyepatch over his left eye, and an ugly scar running from cheek to temple gives a hint as to what happened to that eye.

He's still dressed in the same smart, muted colours as always, but his clothes look more ragged, patched up in places and showing signs of extensive wear and tear.

As Chris adopts a defensive pose, katana raised, we pull back a little - and three vampires step out of the darkness around him.

Grinning and cracking their knuckles, they size him up, starting to slowly advance on him.

As Chris leaps to the attack, he's still as lightning fast as ever, but as his sword blade streaks out and neatly slices the closest vamp's head off, two more appear from the shadows to take his place.

(CONTINUED)

CONTINUED:

Chris fights back as more and more enemies close in on him, but it's clearly a hopeless battle, punches and kicks starting to connect as he finds himself unable to defend against so many bad guys at once.

A figure strolls across a walkway above him, silhouetted by the warehouse's dim lighting, the glow of a cigar just illuminating his features - it's MALKUTH.

He watches Chris get gradually beaten down the floor, allowing himself a victorious LAUGH as Chris drops to one knee, still vainly trying to fend off the attacks of the crowd of vamps surrounding him.

As the swarm of attackers finally blocks Chris from view, we quickly WHITE OUT back to:

9

EXT. HIGHER PLACE - THE GARDEN. DAY.

9

Twist's eyes snap open, and she recoils back from Peter, staring at him in horror.

TWIST

What the Britney Spears was that?

PETER

A possible outcome. Despite what a lot of philosophers spend so much of their time talking about, the future isn't set in stone. Small key events can swing things one way or another, and it's not until those events occur that we can truly see where things are going.

Twist stands and walks away from Peter, clearly disturbed by what she just saw.

TWIST

So... so what I saw, that's something that could happen?

PETER

Technically, it already has - but only in that timeline. Do you see?

TWIST

Uh, yeah, I guess...  
(beat; shakes head)  
Actually, no.

Peter stands and strolls over to her.

(CONTINUED)

CONTINUED:

PETER

If Chris had never met you, then what I just showed you is one way he may have ended up. Alone, fighting till the last, but ultimately not being strong enough to win.

TWIST

That's crazy, Chris could take a hundred guys with his arms tied to his legs, there's no way-

PETER

(interrupts)

But since he met you, he's been on a new path. Dozens of lives have already been saved because of what the two of you have done, and hundreds more people are just waiting out there for you to find and help them.

TWIST

So, what, I just have to stick with him and everything'll be alright?

PETER

(sighs)

I wish it was that easy, kiddo, I really do. Truth is, you're both in for a lot more trouble yet. Remember those key events I just mentioned? Well, there's a whole heap of them in store for you. What happens when you hit them is what's going to end up deciding your futures.

Twist sits back down, trying to take all of this in. Peter takes a seat next to her, reaching into his waistcoat for a fresh cigarette.

He offers one to Twist, who takes it, and Peter lights it for her with a rusty old Zippo.

PETER (cont'd)

There's a few more things I need to show you before I send you back yet, so don't get all spaced out on me too soon. You're more important than you realise, Twist.

(CONTINUED)

CONTINUED: (2)

TWIST

But... How can I be important? I'm some dumb student who got herself turned into a vampire, and then spent three years murdering people, just because I was hungry! Sure, I've done what I can to make up for it since then, but... I always thought Chris was going to be the one to save the world. He's got that whole 'antihero' thing going on.

PETER

Oh, he will. Save the world, I mean. But he can't do it without you.

Twist looks across at Peter, who smiles warmly.

PETER (cont'd)

Come on. Plenty more still to do.

Peter stands and offers Twist a hand, helping her up. He starts to walk away from the seat beneath the tree, and after a moment, Twist follows and we cut back to:

10 INT. DARKENED CORRIDOR. NIGHT.

10

Their eyes glittering in the gloom, Danyael and Chris hustle towards us. They pause, looking all around.

DANYAEL

Where are we?

CHRIS

I didn't exactly bring a map with me, Danyael!

DANYAEL

Yeah, I know that, but do we at least know if we're-

MALKUTH (O.S.)

Safe?

The overhead lights flicker into life - revealing Malkuth, standing on the other side of the large, empty room Chris and Danyael have found their way into.

Malkuth is flanked by his chief vampire lieutenants, the dreadlocked MARX, the ever-grinning RAMSAY and the sinister, feral SHENOCH, her eyes greedily sizing up our two heroes.

Chris straightens up, knowing he's not getting out of this without a fight, as Danyael looks more terrified than ever.

(CONTINUED)

CONTINUED:

Malkuth steps forward, fat cigar hanging from his lips as he grins at Chris.

MALKUTH (cont'd)  
I'm afraid you're a long way from  
being safe yet, Chris. A long way  
indeed.

And from Malkuth's wicked smile, we:

**BLACK OUT:**

**END OF ACT ONE**

(CONTINUED)

CONTINUED: (2)

ACT TWO

FADE IN:

11 EXT. HIGHER PLACE - OVERGROWN GARDEN. DAY.

11

Peter walks towards a large wooden shed, surrounded on all sides by grass, plants and weeds that have grown to dizzying heights, almost hiding the stained woodwork of the shed itself.

Twist follows a few steps behind, looking all round as she soaks up the environment.

TWIST

Let me get something straight about this 'higher place' I'm supposed to be in.

Peter reaches the padlocked door of the shed and takes a ring of keys from his pocket, jangling them as he searches for the one he needs.

PETER

Go ahead.

TWIST

Why does it look like the Gorgs' back yard? I mean, what's with all the garden stuff, are all you guardian spirits just really bad gardeners or something?

Peter chuckles as he finds the right key and removes the padlock.

PETER

Aesthetics. The ones in charge have a way they like doing things, so we just follow along with that. See that house?

Peter points, and Twist follows his gaze.

Standing about half a mile away, on top of a small hill, is a large, stately-looking home, one half Addams Family mansion, one half Hogwarts School, a mixture of Gothic stone towers and battlements and wooden, old-fashioned extensions and panels. The house looks like it's been added to many times over the years, each improvement by a totally different designer.

PETER (cont'd)

That's base camp.

TWIST

That's where you guys all live?

(CONTINUED)

CONTINUED:

Peter nods as he opens the shed door and motions for Twist to head inside.

PETER

We can see the whole plane from in there, helps us keep an eye on things.

Still bewildered by the whole experience, Twist tears her gaze away from the house and walks towards the open shed door, casting a hesitant glance at Peter before stepping inside.

12 INT. HIGHER PLACE - WORKSHOP. DAY.

12

Twist blinks in surprise as she steps into what should be a small garden shed, but what is actually a large, stone-clad room filled with every kind of mystical artefact you could name.

Totem poles, tribal masks, a few bubbling cauldrons, cobweb-covered bookcases, several tall mirrors and a myriad of other objects fill the space, and Twist walks into the middle of the room, looking up, down and all around, totally overawed.

Peter steps in and shuts the door behind him, walking past a large fireplace set into one wall - the fireplace obediently springs to life as he passes.

PETER

This is my workshop. It's my job to keep an eye on what's going on downstairs, and this is where I do it.

TWIST

(awed)

What is all this stuff?

PETER

Different things need different ways of looking in on them! It's different for every culture, place and religious orientation down there.

Twist notices a computer and monitor sitting on top of a desk in one corner of the room, looking very much out of place in amongst the other, more traditional items.

TWIST

(points)

So what's that for, your porn stash or something?

(CONTINUED)

CONTINUED:

PETER

(grins)

Do you have any idea how much information passes through the Internet every day? Took me a long time to make the others see that, but without that thing I'd barely have a clue what was going on any more!

Twist looks around again, then shuts her eyes and shakes her head as she tries to gather her thoughts.

TWIST

Okay, stop. Refresh my memory, because I'm still a little fuzzy on the whole concept of whatever the frick I'm meant to be doing up here. What's going on?

PETER

We're going to read your fortune!

Peter walks up to Twist, raising one hand to reveal a fanned out deck of Tarot cards. He grins.

PETER (cont'd)

Pick a card.

Twist stares back at him for a beat, before we cut to:

13

INT. LARGE ROOM. NIGHT.

13

Chris looks round the large room he and Danyael are trapped in - there's an office suite on a second level at the rear of the room, and a set of loading bay doors beneath that - but between Chris and freedom stand Malkuth and his three super-vampires.

MALKUTH

Gave my boys quite the runaround down in the tunnels, Chris! Honestly thought we'd get you at last a few times.

CHRIS

Happy to disappoint you.

Malkuth grins, stepping closer to Chris.

MALKUTH

Of course, now I get to finish you off myself, which is just that extra degree more satisfying.

(CONTINUED)

CONTINUED:

A door opens behind them, and Danyael looks round to see the vampires who were chasing them earlier make their way into the room.

A walkway leads up to the second mezzanine level overhead, and three of the vamps start up that, covering all of Chris' exits.

CHRIS

So what's the plan, here, Malkuth?  
We fight to the death, then if I manage to beat you, your boys and girls here step in to finish me off?

MALKUTH

Actually, I was thinking of starting with the trusted 'reveal secret plans' technique. It seems, oh, I don't know, fitting somehow.

DANYAEL

Uh, don't you normally save that speech for when you know we're not going to live much longer?

Malkuth chuckles, and Chris continues glancing round the room, keeping his options open.

MALKUTH

Your combat-shy friend's on to something there, Chris! Normally, yes, the villain reveals his grand scheme because he's oh-so-sure that the hero won't live long enough to do anything about it. Classic mistake.

Malkuth drops his cigar on the ground, grinding it down with his boot.

MALKUTH (cont'd)

In our case, the plan's already so far in motion that it won't make a blind bit of difference if you get out of here or not!

(grins)

It pays to plan ahead.

CHRIS

Funny, I always thought your predictability was your downfall.

(CONTINUED)

CONTINUED: (2)

MALKUTH

Not this time, my dear boy! Marx here and his comrades are just the first wave of what I've got planned. I've got hundreds of vampires like him, just waiting in the shadows, ready for my command.

(evil grin)

There are forces who'll pay a lot of money to have an army like that at their disposal.

CHRIS

(wry smile)

And so, after all the posturing, it comes down to money.

MALKUTH

(shrugs)

Well, money, and the large sections of North America that my business partners have promised me, once they take over this dead planet one city at a time.

Chris stares coolly back at Malkuth, the two old adversaries mentally preparing themselves for the duel.

Unseen by any of them, a small ventilation grille in one wall POPS open slightly, and a hand reaches round to slowly and carefully unfasten another screw.

The grille is in a far corner of the room, up on the second level with part of the mezzanine walkway beneath it, and luckily plenty of cover from barrels, boxes and crates lying around as Julie peers out from behind it.

She looks down across the room, her heart sinking as she sees the mess that Chris is in.

We move back to Chris and Malkuth as Marx walks over to them, holding out a large, wickedly barbed sword for Malkuth.

MARX

Here you go, boss.

MALKUTH

Thank you, Clinton.

Marx steps back, respectfully, and as Malkuth takes a few practice swings, he nods his head towards the vampire.

MALKUTH (cont'd)

See that? Loyalty. Absolute, unquestionable.

(MORE)

(CONTINUED)

CONTINUED: (3)

MALKUTH(cont'd)

I bet you'd kill to have some  
people like that on your team,  
wouldn't you! You'd last longer  
without dead weight like Boneless  
Boy there slowing you down.

Malkuth sneers at Danyael, who does his best to throw a  
tough, defiant look back at him. Sadly, this just makes  
Malkuth and the other vampires laugh.

Danyael looks to Chris, hoping that he's got some kind of  
plan, and Chris' eyes flick very briefly to the far corner of  
the room - he's spotted Julie.

CHRIS

Well then, looks like we'd better  
get on with all this. I'm sure we  
both have places we'd rather be.

Chris steps forward, raising his sword, and Malkuth grins,  
loosening up and taking a few more practice swings with his  
sword.

Up in the gantry, Julie squeezes her way out of the air vent  
she'd found her way into, ducking down low to make sure none  
of the nearby vampires spot her.

She scans the room, trying to work out some kind of a plan,  
as we cut to:

14 INT. HIGHER PLACE - WORKSHOP. DAY.

14

Twist watches Peter at work - he's wiping down the full-  
length mirrors, stoking the fires beneath the cauldrons and  
arranging a variety of ouija boards, sitting on top of a  
long, wooden table.

In her hand she holds a Tarot card, but it's face is away  
from us.

TWIST

(impatient)

Is this going to take long? I don't  
want to take my eyes off Chris for  
any longer than I have to, whether  
you say you can get me back just  
when I left or not!

PETER

Patience, Twist.

Twist HUFFS loudly and starts to wander round the room,  
reaching an inquisitive hand out towards a shelf, holding  
what looks like an array of dead creatures in jars of  
formaldehyde.

(CONTINUED)

CONTINUED:

Luckily, Peter CLAPS his hands before she has the chance to knock anything over.

PETER (cont'd)  
Ready! Come on, over here.

Twist walks towards him, seeing that he's cleared a space at the table for her to sit. She draws back one of the high-backed chairs and sits, glancing at the clutter either side of her as Peter takes a seat opposite.

He places the rest of the Tarot cards on the table between them, and Twist raises a puzzled eyebrow at him.

TWIST  
Hey, look, I appreciate that you must get kinda starved for company up here, but card games aren't really my thing.  
(beat)  
I've got my Game Boy...

PETER  
It's just to help me illustrate my points. Here.

He flips over two cards - the Magician and the Emperor.

PETER (cont'd)  
This is you, the Magician. The Emperor is Chris. The Magician stands for a powerful person, someone who has control over worldly events, while the Emperor stands for organisation and leadership.

TWIST  
(sceptical)  
Right...

PETER  
You have the ability to see things that haven't happened yet - but they're not always the things that are necessarily going to happen. Part of your gift is the power to influence events through this knowledge.

TWIST  
(not following)  
Give me an example.

(CONTINUED)

CONTINUED: (2)

PETER

Say you had a vision that made it look like Chris was going to get shot and hurt if he went into a building. Would you stop him?

TWIST

(quickly)

'Course.

PETER

There you go. You had the information, and you used it to influence events. But what if Chris was meant to go into that building? What if, by keeping him away, you influenced some other event that had much worse consequences?

TWIST

(catching up)

Oh, I get it - kind of like the Butterfly Effect?

PETER

Exactly.

He turns the Magician card upside down.

PETER (cont'd)

If you use the information given to you in the wrong way, then you start to create new situations, and they will affect those around you. For example...

Peter lays down two more cards - the Fool and the Empress.

PETER (cont'd)

Danyael and Julie. The Fool stands for innocence and optimism, the Empress for a strong woman, the equal of the Emperor in many ways.

Peter turns all four cards the wrong way up.

PETER (cont'd)

Now, because you stopped Chris from being hurt, you've caused something else to happen, and that affects the choices that all the others can make. Events that shouldn't have happened start to come around, and your paths all take a new turn.

Twist looks up at Peter, frowning.

(CONTINUED)

CONTINUED: (3)

TWIST

Alright, now try that sentence again with added sense.

Peter sees he's not making his points as clear as they could be, and he scoops the cards away.

PETER

Alright. Show me the card you picked out a minute ago.

Twist drops the card in her hand on the table - it's Strength. Peter lays three more cards above and below it.

PETER (cont'd)

Strength is all about triumph over the negative, showing courage in the face of adversity. If you make the right choices, good things will come of it.

Peter flips the top three cards over - they are the Sun, the Star and the Lovers.

PETER (cont'd)

But if you take you and your friends down the wrong path, then you'll bring about a whole new set of events.

Peter reverses the Strength card, and flips over the three cards below it. These are Death, the Devil and the Tower.

Twist studies the display before her for a moment, before nodding and looking back up at Peter.

TWIST

Alright, I think I get this. You're trying to say that I've got to make sure I make all the right calls from here on out, because if I don't, I could end up causing a whole heap of problems. Right?

PETER

(grins)

Pretty much. That's about as much detail as I can give you - you need to understand that your gift has more power than you think, and it will only increase with time. After all, with great power-

(CONTINUED)

CONTINUED: (4)

TWIST  
 (interrupts)  
 Yeah, spare me the motivational  
 speech, Uncle Ben. Let's segue into  
 when the hell did I get picked to  
 be the girl with all the answers?

Peter leans back in his chair, hands behind his head.

PETER  
 That, Twist, is a little more  
 complicated.

As Twist rolls her eyes, we cut back to:

15

INT. LARGE ROOM. NIGHT.

15

Malkuth circles Chris, their eyes locked on each other. The  
 vampires spread across the room watch expectantly, eager to  
 see a good fight kick off.

'Medusa's Path' by Prodigy begins to play.

CHRIS  
 Let Danyael go.

MALKUTH  
 Why should I do that? My boys'll  
 need someone to take their  
 frustrations out on when I'm done  
 with you!

CHRIS  
 He's not a warrior. This isn't his  
 fight, this is just between you and  
 me.

Malkuth glances at Danyael for a moment, then shakes his  
 head. Danyael pales, and Chris narrows his eyes.

CHRIS (cont'd)  
 Don't do this, Malkuth. Let him go,  
 you owe me that much at least.

MALKUTH  
 No deal. You dragged him into your  
 mess, so if he gets killed again  
 because of you, I want it to rest  
 solely on your conscience.  
 (smirks)  
 I'm a bastard like that.

Malkuth takes a step back, ready to start his attack, and  
 Chris tenses.

(CONTINUED)

CONTINUED:

On the walkway overhead, Julie stealthily pads towards two vampires, standing and watching the unfolding scene below them intently. Julie has Kay's modified handgun in one hand, and one of her grenades in the other.

The vamps don't hear her coming, their attention too focused on Chris and Malkuth.

Back with the two opponents in question, Malkuth allows himself a small smile, then LUNGES forward with his sword.

Chris SHOVES Danyael out of the way and blocks Malkuth's sword, a shower of sparks flying as the two blades meet.

Malkuth tries to push Chris back, but the two fighters are too evenly matched, their faces inches apart as they try to gain an advantage.

Up above, one of the two vampires watching chuckles to himself, nudging his comrade.

VAMP #5

Twenty bucks says Malkuth kills him in two minutes.

VAMP #6

Pfft! Please. Fifty bucks says he does it in one.

VAMP #5

Deal.

The two vamps start to shake hands, but as they reach for each other, Julie raises her gun and FIRES.

The whole room's attention snaps up to the walkway as the first salvo of bullets rip into the two vampires.

Julie fires again and again, putting half a dozen bullets in each vampire, who jerk spasmodically as the shells hit.

Chris and Malkuth exchange a glance - and now it's Chris' turn to grin.

CHRIS

Rule number one, Malkuth. If you don't have a backup, then you don't have a plan!

Julie races to the edge of the walkway as the two vamps start to literally burn up next to her, WAILING as their bodies disintegrate around them.

Julie quickly hurls her grenade out into the centre of the room, yelling down to Chris.

(CONTINUED)

CONTINUED: (2)

JULIE  
Fire in the hole!!

Chris is already moving, grabbing Danyael and throwing him to the ground, as the grenade EXPLODES, sending hot fragments of shrapnel in every direction and blasting away a chunk of the walkway nearby.

As the vampires are sent reeling from the blast wave of the grenade, and a bright FLARE of white light fills the room, we quickly:

**BLACK OUT:**

**END OF ACT TWO**

(CONTINUED)

CONTINUED: (3)

ACT THREE

FADE IN:

16 INT. LARGE ROOM. NIGHT.

16

Straight back into the action, as the assembled vampires are blown off their feet by the force of the grenade.

Malkuth lands flat on his back, reeling, but Chris is already on his feet and running, Danyael right behind him.

Up on the walkway, Julie dashes towards the nearest flight of stairs, pausing to blast one of the vampires as he recovers and makes a snarling lunge towards her.

The vampire is thrown backwards, SCREAMING as his chest bursts into flames, and Julie gets to the ground floor, catching Chris up as the reunited trio make it to the bay doors.

Chris spots a thick chain operating a pulley that raises the doors, and with one powerful swing of his katana, he SLICES through the chain.

The bay doors roll up with a CLATTER, and Chris shoves Julie and Danyael forward as the trio start running again.

Marx helps Malkuth to his feet as the surviving vampires all jump down to the floor of the room.

MALKUTH  
(furious)  
Get after them!!

Marx leads on with Ramsay and Shenoch right behind him, the remaining vamps falling in behind the lead trio as they race through the bay doors.

Malkuth stands, seething with anger as he dusts himself down.

MALKUTH (cont'd)  
(sinister)  
That's right, Chris, keep  
running... That's all you'll ever  
be able to do against me.

With a final imperious glare, Malkuth turns round, walking off screen as we cut to:

17 EXT. CHICAGO - CITY STREET. NIGHT.

17

Chris, Danyael and Julie race away from the sewer plant processing building behind them, through an industrial district and towards the bright lights of the city centre up ahead.

(CONTINUED)

CONTINUED:

Behind them, Marx yells out a fierce war cry as the pack of vampires he leads chases down Chris and the others.

Back with Chris as Danyael throws a panicked look over his shoulder.

DANYAEL  
Should we split up?

JULIE  
That didn't do us any favours last time!

CHRIS  
Stick together! Keep moving. Julie, call for some backup!

JULIE  
There isn't any! Those vampires killed the rest of the security team, we're all that's left!

Chris' dark look says it all - they're in trouble.

CHRIS  
Which is the quickest way back to the lab?

JULIE  
Follow me!

Julie veers away, down a side street, and Chris and Danyael follow her.

18 EXT. CHICAGO - BACK STREETS. NIGHT.

18

Julie leads the trio down a narrow alleyway, turning into a wider path that leads past some inner city apartment blocks and their gardens.

Julie places one hand on a tall fence and tries to vault over it, but when she fails and starts to fall back, Chris is there to push her up and over.

Chris leaps the fence in one bound, but Danyael struggles a bit more to clamber over.

CHRIS  
Where are we going now?

JULIE  
Short cut, come on!

Julie runs across the flat, plain garden, past a washing line and some rain-soaked garden furniture, up to a small gate leading alongside the apartments.

(CONTINUED)

CONTINUED:

As the trio disappear through the gate, Marx BURSTS straight through the fence, splintering the wood in all directions. He points towards the gate.

MARX

That way!

As the vampire continue their pursuit, we cut to:

19

INT. HIGHER PLACE - WORKSHOP. DAY.

19

Peter now unfurls a large roll of parchment on the table in front of Twist. It's a pencil sketch of some kind of epic battle scene, with two huge opposing forces clashing over a battlefield that looks like it's in the middle of an earthquake, with great chunks of the ground rising up into the air.

Twist scans over the scene as Peter weighs down each end so it stays flat.

In the centre of the battle, standing on top of a raised pillar of rock, are three figures. The first two, highlighted by a blaze of light all around them, are locking swords, deep in combat.

The third lies on the ground between the two of them, seemingly out of the fight.

Twist looks up at Peter, curious.

TWIST

Very pretty, reminds me of a Saxon album cover I saw once. What's the skizz with it?

PETER

This, as far as we can tell, is very, very important.

Twist looks back down at the scroll again.

TWIST

Uh-huh. You have no clue what this is, do you?

PETER

(sighs)

I'm afraid not. That's part of the deal with what we are - we can see some way into the future, down paths where events have already determined what the future will bring, but this...

(scratches head)

This, we've drawn a blank on.

(CONTINUED)

CONTINUED:

TWIST

Well, and this is strictly an amateur, non-guardian thingummiewhatsit opinion, to me, it looks like two huge armies kicking each other's asses, and these two dudes here look like they're fighting over this third guy right here.

(looks up)

Do you know anything about what this is at all? And what does it have to do with me?

PETER

This was drawn over seven hundred years ago. According to legend, the artist, a monk living in Europe by the name of Vidente, was burned at the stake for heresy. He claimed this was the end of the world, that these images came to him in a dream, and he was told to record them so that one day, when the time came, those who could affect the outcome of the battle could learn from it.

TWIST

(smirks)

Guess he really wanted to get into that art school, huh?

PETER

(rolls eyes)

As best as we can tell, given what we know, you, Chris and Malkuth may all be in this battle.

TWIST

(impressed)

Really? Woah. So, are we these three people in the middle here?

PETER

I don't know. Maybe. I'm showing you this now so that you know about it, maybe you'll see something in the near future that'll help us figure out what it is.

TWIST

I'm hearing a lot of 'maybes' coming from your side of the table.

(MORE)

(CONTINUED)

CONTINUED: (2)

TWIST(cont'd)

Not exactly confidence inspiring,  
given that you've been describing  
yourself as an all-seeing, all-  
knowing guardian angel of mankind!

PETER

(shrugs)

Nobody's perfect. Whatever events  
lead to this battle, they haven't  
happened yet. Small elements of it  
may have been set in motion  
already, but as of yet, there's  
nothing concrete that allows us to  
see to this point.

Peter rolls the scroll back up and Twist leans back in her  
chair, thoughtful.

TWIST

Are you asking me to keep an eye  
out for any clues, then?

PETER

You were given your gift for a  
reason, Twist. I think that battle  
has a lot to do with it.

TWIST

So who gave me my 'gift' exactly?  
Oh, and while you're here, tell  
whoever it was that put nerve-  
shattering migraines in with the  
deal to go and kiss my ass, because  
that part sucks.

Peter grins and stands, motioning for Twist to stand too.

PETER

Everything happens for a reason.  
You think it's a coincidence that  
Chris screwed up that spell and  
pulled you out of Hell?

Twist opens her mouth to reply, but hesitates - suddenly, a  
lot of things are starting to make sense to her.

PETER (cont'd)

You've been working with Chris for  
a while now. When have you ever  
seen him get a spell wrong, even  
when he's got a dozen bad guys  
breathing down his neck?

TWIST

(mind racing)

You...

(MORE)

(CONTINUED)

CONTINUED: (3)

TWIST(cont'd)

you made him cast that spell wrong on purpose? He was meant to get me back?

Peter doesn't answer, he just smiles wryly at Twist and starts to walk away. After a beat, she regains her senses and shouts after him.

TWIST (cont'd)

Hey! Don't just walk away from me, you tree-hugging hippy freak! Tell me! Why was I brought back? Why me?

Peter turns to Twist as he opens the door of the workshop.

PETER

You'll find out in time. I've told you all you need to know for now. It's time I sent you back. I'll put you back at the actual time, too, that's the best point given what's happening down there.

Twist angrily marches towards Peter, but he doesn't look particularly worried.

TWIST

Now you listen to me, baumgartner, we're about to witness an inverse relationship between the number of stab wounds I inflict on you and the number of answers you start giving me, so cut the crap and-

Peter raises his hand, and the scene rapidly WHITES OUT to:

20

INT. SEWERS - ACCESS CORRIDOR. NIGHT.

20

The white light fades away, and Twist is back at the dead end where she was first spirited away. The vampires are long gone.

She takes a moment to get her bearings, seething as she realises she's been sent back to Earth with only half the story.

TWIST

That no good, sneaky little...

Twist trails off as she remembers why she was down in the sewers in the first place.

TWIST (cont'd)

Chris!!

She sprints off screen, and we cut to:

21 EXT. CITY STREETS. NIGHT.

21

Julie leads the team out from behind another row of apartment buildings into the middle of the city. She points, pausing to gasp for breath.

JULIE  
(panting)  
The lab's... that way!

CHRIS  
(nods)  
Go. Take Danyael. I'll hold them off.

JULIE  
What? No, no way! I've already had to leave Susan down in the tunnels with a broken leg, we can't split up again! We're just a few blocks away, maybe we can-

CHRIS  
(serious)  
Julie. They've been gaining on us since we started running. They'll catch us before we get to the lab, no matter how fast we run.

As if to confirm that point, we can hear Marx's voice shouting out as he and the other vampires home in on our trio.

CHRIS (cont'd)  
I can slow them down. I'll have more chance of ditching them and getting back to meet you by myself anyway.

Julie hesitates, looking into Chris' eyes. She doesn't want to leave him for one second, and he can see that. He lays a hand on her shoulder.

CHRIS (cont'd)  
(softly)  
Trust me.

MARX (O.S.)  
There they are!!

Chris looks round - Marx and his posse have emerged from behind the apartments, and are racing towards us.

Chris looks back at Julie, and with one last, pleading look at Chris, she turns and starts to run away.

(CONTINUED)

CONTINUED:

Danyael catches Chris' eye, and the two exchange a nod. Chris turns to face Marx and the others as Julie and Danyael make their escape.

Marx slows down, grinning as the vampires fan out, surrounding Chris.

MARX (cont'd)  
The self-sacrifice routine, huh?

RAMSAY  
Very noble. When we kill your friends, we'll be sure to tell them how brave we thought you were.

CHRIS  
(calmly)  
I see Malkuth installs cliched tough talk into all of his flunkies these days. It gets very repetitive, you know.

Shenoch licks her lips, HISSING at Chris as she circles him. He stares back at her.

SHENOCH  
Vampire blood tastes like fire.  
(grins)  
Hot and sweet.

CHRIS  
I'll bear that in mind.

Chris suddenly SWINGS the katana round, but Shenoch is too quick, neatly backflipping out of the way.

Marx and Ramsay dive in to the attack, one either side of Chris, but he's able to fend them off, rapidly dodging from side to side, blocking their punches and kicks.

Marx gets a good hit in and knocks the katana out of Chris' hand, and as Chris recovers Ramsay lands a solid boot to his back.

Chris stumbles, and two of the other vampires are quick to take the advantage, one grabbing Chris' arms as the other lays two heavy punches into Chris' chest.

Chris raises his feet, kicks off the first vamp and pushes himself up and over the second, a stake in his hand by the time his feet hit the floor.

With a YELL, he drives it through the vampire's back, and despite the vamp's purposefully-thickened bones, the stake pushes out through the front of his chest.

(CONTINUED)

CONTINUED: (2)

As the dead vamp drops to his knees, Chris is already on the move again - he jump kicks one vamp and send another flying with a backhand, before Shenoch LEAPS at him with a shrill cry, knocking him off his feet.

Chris slams onto the ground, Shenoch on his chest, pinning him to the ground.

SHENOCH  
No match for us!

CHRIS  
I'm still warming up!

Chris HEADBUTTS the wild vampiress, and as she falls away from him, he rolls away, recovering his stray katana as he gets back to his feet.

Chris faces the vampire pack again - they're down to eight now, and Chris is still heavily outnumbered.

Marx steps forward, but Ramsay stops him, shaking his head.

RAMSAY  
Let me take this one, Clint.

With a smirk, Marx nods and motions for Ramsay to do his worst. Cracking his knuckles, the clean cut vampire strides towards Chris.

RAMSAY (cont'd)  
Didn't appreciate you hurting my woman back there, half-breed.

CHRIS  
I think calling her a 'woman' is being somewhat generous. She's more like a wild animal.

Ramsay and Chris face off, just a few feet apart now.

RAMSAY  
Oh, keep talking, limey! You're just giving me more reasons to turn that skull of yours into a bowling ball!

Ramsay charges forward, and deflects Chris' first few sword slices with carefully-timed swipes of his hand, finally grabbing Chris' wrist and holding it up in the air.

Chris is powerless against the stronger vampire as Ramsay forces Chris' wrist round, SLAMMING the katana back into Chris' chest.

(CONTINUED)

CONTINUED: (3)

Chris GASPS and slumps to the floor, and Ramsay circles him, sneering down at him. We quickly cut from that to:

22

INT. LIMOUSINE. NIGHT.

22

We're inside a luxurious black limo, the city lights outside speeding past us, looking at Malkuth as he sits on the back seat, clearly still gnashing his teeth about Chris' earlier escape.

Malkuth suddenly clutches his chest and lurches forward, gasping for air as though he's been stabbed.

As he holds his chest, wincing with pain, we hear the window leading to the driver's seat roll down, and the chauffeur calls back to him.

CHAUFFEUR (O.S.)

Are you alright, sir?

MALKUTH

(wheezing)

Fine... I'm fine. Keep driving. Get me out of this city before anything else goes wrong.

The window whirrs as it rolls back up, and Malkuth lounges back, breathing deeply, clearly still in pain as we cut to:

23

EXT. CITY STREETS. NIGHT.

23

We're back out in the street, with Ramsay pacing round Chris, who is still sprawled on the floor, trying to push himself up and failing.

RAMSAY

Oh, the irony! The hero impaled on his own sword! How ever will he get out of this one?

Chris tries to stand, but Ramsay just kicks him back to the floor again.

RAMSAY (cont'd)

Now I know that won't kill you unless I can get it through your heart, but I'm betting it still hurts like hell right now, doesn't it?

Ramsay places his boot on the katana's handle, pressing down and forcing the blade deeper into Chris' chest. Chris YELLS in pain as the other vampires LAUGH.

(CONTINUED)

CONTINUED:

RAMSAY (cont'd)

Time for a quick lesson, punk. This one's called 'Why I shouldn't try to act like such a hardass, when it's clear to everyone that I am, in fact, a little bitch!'

Ramsay roars with laughter as Chris squeezes his eyes shut, unable to fight back.

We take a glance back at Marx and the other laughing vampires - then there is a sudden BURST OF FLAME, shooting in from somewhere off screen, and five of the vamps are engulfed in flames!

Marx and Shenoch dive out of the way as the remaining vamps HOWL, staggering around, their bodies moving pillars of fire, before one by one they collapse to the ground.

Marx looks round in disbelief for the source of the fire.

Twist grins back at him, supporting the wounded Kay with one arm. Kay has recovered her flamethrower, and aims it squarely at the last two vampires.

TWIST

Is it me, or did it just get awfully hot out here?

Kay fires the flamethrower again - and again, Marx and Shenoch dodge it.

Chris, meanwhile, gets the chance to drag the katana blade out of his chest, grimacing against the excruciating pain. Ramsay's attention is all on Kay, busy looking for an opening to attack her.

Chris rises to his feet, glaring coldly at Ramsay, who finally twigs that Chris is back up and spins round to face him.

CHRIS

You don't stab a man with his own sword. That's just rude.

SWISH! Chris swings the blade, and Ramsay's head leaves his shoulders.

As he crashes to the ground, Shenoch SCREAMS in rage, but Marx is already dragging her away, dodging another burst of flame from Kay.

Marx spots a manhole cover by his foot and STAMPS on it, shattering it and revealing the tunnel beneath. He turns and smirks at Chris.

(CONTINUED)

CONTINUED: (2)

MARX

Okay, half-breed. One round to you.  
See you soon.

With that, he JUMPS down into the exposed tunnel, dragging Shenoch with him.

Kay breathes a sigh of relief as the two vampires disappear from view, and Twist wanders over to Chris as he presses a hand to the ugly wound in his chest.

He looks up at her, and she tuts and shakes her head, the McFadden Smirk firmly in place.

TWIST

Seriously, man! What would you do  
without me?

Chris smiles gratefully at Twist, and as she reaches out a hand to help him up, we:

**BLACK OUT:**

**END OF ACT THREE**

(CONTINUED)

CONTINUED: (3)

ACT FOUR

FADE IN:

24

INT. OSBOURNE INDUSTRIES - CONTROL BOOTH. NIGHT.

24

We're inside the command centre of the underground lab that brought Chris and the others to Chicago, with head honcho OSBOURNE pacing nervously up and down the room, his wild grey hair showing us that he was asleep until recently.

Sitting or standing at various points round the room, the white walls of the test ranges below visible through the glass and the various computer terminals and monitors flickering away in the background, are Chris, Danyael, Kay, Julie, TERENCE CHESTERTON and HANNAH DECADWAY - Osbourne's main team members are all here.

Julie is sitting with Kay, who is still nursing her wounded leg but has plenty of fire in her green eyes. Chris has a bandage strapped to his chest wound.

OSBOURNE

This is bad. This is very, very bad. Very bad indeed!

CHRIS

I think that's clear, David, what we need to concentrate on is finding out where Malkuth is, and what this 'big plan' he kept boasting of is all about.

JULIE

We can normally track his movements without too much trouble, let's get the scouts out there and see what they can find.

DECADWAY

I've just finished a new batch of those little spy drone things, they can cover fifty square miles each in a few hours. Do you want me to get a batch of those up in the air?

OSBOURNE

(nods)

Terence, get on the network, check in with our other contacts. Malkuth won't have stayed in Chicago, so he'll be on his way to his next destination by now.

CHESTERTON

I'm on it.

(CONTINUED)

CONTINUED:

He and DeCadway stand and leave the room, and Kay pushes herself to her feet with a grimace.

JULIE

Hey, you sit down, you're not ready to-

KAY

Julie, I'm fine. I've been shot up worse than this before and carried on moving, I'm not about to let it slow me down now! Besides, I can't just sit here and do nothing. That's not my style.

Julie looks to Osbourne, who nods, and Julie helps Kay to her feet, the two girls heading for the door and leaving the control room.

DANYAEL

So...

CHRIS

(grins)

Are you about to ask me if we have a plan yet?

DANYAEL

Am I getting that predictable already?

OSBOURNE

Chris, you're the best person we have who can stop Malkuth in a straight fight. Soon as we find where he is, I'll help you get out there on the double.

(off Chris' injury)

That is, if you're still okay to get back into action?

CHRIS

Believe me, I've been hurt worse. It'll heal up in no time.

Osbourne turns to a large map of Chicago, which also covers many of the surrounding cities.

OSBOURNE

I just wish we knew where he was going now, it'd save us a lot of time.

(CONTINUED)

CONTINUED: (2)

CHRIS

We need to see if we can work out  
what it is he's doing, first.  
That'll give us the best clue.

Osbourne nods, and glances back round at Chris.

OSBOURNE

Where's your friend Twist?

DANYAEL

Oh, she said she had to go check a  
few things out, said she'd catch up  
with us later on.

CHRIS

(curious)

What would she have to 'check up  
on' here? It's not like she knows  
anybody...

Danyael shrugs, and as Chris frowns, puzzled, we cut to:

25 INT. LIZZIE'S BEDROOM. NIGHT.

25

Twist sits at a chair behind a small desk in LIZZIE's room,  
the fragile-looking blonde psychic sitting up in her bed.

One bedside lamp is on, and Lizzie rubs her tired eyes as she  
looks Twist up and down.

TWIST

Sorry to wake you up, I just...

LIZZIE

You didn't know anybody else you  
could talk to, it's cool. To tell  
you the truth, having somebody else  
with any kind of ESP round here is  
kinda refreshing. Since they  
shipped the last bunch out to go  
work in the field, I've been on my  
own down here!

(smirks)

They don't let me out much.

Twist manages a smile, looking down at her hands as she  
wrings them together.

LIZZIE (cont'd)

Alright, I don't need to be a  
mindreader to tell there's  
something pretty big affecting the  
orbit of Planet Twist tonight.  
What's up?

(CONTINUED)

CONTINUED:

Twist looks up at her, trying to work out how to describe what happened earlier with Peter and the 'higher place.'

TWIST

When I was down in the tunnels earlier, trying to find Chris, something... someone, even, spoke to me, or... At least, I think that's what happened, I really don't know what to make of any of it.

LIZZIE

Okay, now I'm intrigued. Spill.

TWIST

I was cut off, surrounded by these five bad-ass vampires, no way out, when suddenly this bright white light shone down on me, and-

LIZZIE

(high-pitched voice)  
They're he-ere...

Twist glares at Lizzie, who chuckles and reaches out to pat Twist's knee.

LIZZIE (cont'd)

I'm sorry, that was mean. Couldn't resist. So what happened after the 'Ghost' moment?

TWIST

(struggling to explain)  
I... I was in this garden, or something, and there was this man, said his name was Peter, he... He told me a bunch of things that I think I understood, but... I don't know, I'm not sure I didn't get knocked out and just dream the whole thing.

Lizzie gets out of bed and walks over to Twist, taking her hands in her own.

LIZZIE

One way to find out.

Twist nods, then closes her eyes, as does Lizzie. The two girls sit in silence for a few beats.

TWIST

Anything?

(CONTINUED)

CONTINUED: (2)

Lizzie SIGHS and opens her eyes, shaking her head.

LIZZIE

Sorry, no. It's like somebody just hit 'erase' and wiped out a big chunk of the last few hours. I saw you go into the sewers, saw you get trapped by the vamps, then it's just white noise until you're back in the sewers, and you find Kay and head back to the surface.

Twist slumps, holding her head in her hands. Lizzie throws a comforting arm around her.

LIZZIE (cont'd)

Come on, it's not so bad. Happens all the time. You think there's a manual for what we can do? You may have noticed all the tests and things I have to do down here - they're still filling in the blanks with how I work, and trust me, there are plenty of blanks.

TWIST

It just doesn't make any sense, you know? All this stuff he told me, he said...

(beat; deep breath)

He said I was important. Said the things I've been seeing are to help me make choices, because the choices I make are going to affect some big war or something...

Twist stands, starting to pace up and down Lizzie's room, clearly on edge.

TWIST (cont'd)

(agitated)

That can't be me, you know? I'm already pretty unique, I can't have this kind of responsibility! What if I make a bad call? He showed me what could have happened to Chris if he'd never found me, and...

(trails off; shakes head)

He can't be right. He just can't.

Lizzie stands, placing a hand on each of Twist's shoulders and looking into her eyes with a warm smile.

(CONTINUED)

CONTINUED: (3)

LIZZIE

There's not much I can say to help you figure this out right now, that's something you've got to work out on your own. What I will say is this - you've been given a gift. Use it.

TWIST

(bites lip)

Do you think I should tell Chris?

LIZZIE

That's your call. Do you think he'd act differently with you if he knew?

TWIST

You know, he probably would.

LIZZIE

Then don't. When the time's right, maybe, but until you're sure about things, I'd keep it to yourself. You said you were told that things you do are going to influence other events?

TWIST

(bitterly)

Yeah, something like that. The butterfly effect, redesigned just for me.

LIZZIE

In that case, definitely don't tell him. You could throw things one way or another.

Twist thinks, then nods, satisfied with this advice.

TWIST

I'd better go, we need to get after Malkuth again so I should probably go find Chris and Danyael.

LIZZIE

Okay, sweetie.

TWIST

(beat)

Hey, thanks for listening, you know? I know I talk a lot, but I'm not very good at, you know... sharing.

(CONTINUED)

CONTINUED: (4)

LIZZIE  
 (smiles)  
 It's cool.

Lizzie kisses Twist lightly on the cheek, then turns and gets back into bed.

LIZZIE (cont'd)  
 Keep in touch, okay?

Twist grins, then exits the room. We stay with Lizzie for a moment as she thinks over the conversation with a wry smile, then she switches off the bedside lamp and gets back to sleep, and we cut to:

26 INT. LAB - FIRING RANGE. NIGHT.

26

Twist walks into the long firing range, with the sounds of one gun blasting away echoing down the room.

She spots Chris at the farthest booth, and she grabs a pair of earphones and wanders over to him.

Goggles and earphones on, Chris is firing the modified handgun Julie was using earlier, concentrating as he blasts at a pair of dummy targets in the range.

As the bullets shred into the dummies, they erupt into flames, and Chris nods, impressed, turning as Chris taps him on the shoulder.

TWIST  
 What'cha doin'?

CHRIS  
 Just trying a few things out. As you know, I'm not fond of guns, but...

TWIST  
 (grins)  
 But some of these toys are kinda cool, aren't they?

Chris smirks as he reloads the handgun.

CHRIS  
 They certainly are!

Chris glances at Twist, and spots her distant expression. He lays the handgun back down on the counter before him, taking off his earphones.

CHRIS (cont'd)  
 Are you alright? You've been noticeably quiet.

(CONTINUED)

CONTINUED:

TWIST

Huh? Oh, yeah, just, you know.  
Girl's stuff.

Chris doesn't look like he buys that for a minute.

CHRIS

What's actually the matter? And  
where have you been disappearing to  
while we've been here?

Twist opens her mouth, then pauses, searching for the right words. Chris patiently waits for her to speak.

TWIST

D'you ever think that us meeting  
wasn't an accident?

CHRIS

(thinks)

I've never really given it much  
thought. I know it was certainly  
one chance in a million that  
brought us together, but I just put  
it down to luck.

TWIST

'Luck'? Thought you didn't believe  
in that stuff?

CHRIS

(smiles)

Until I met you, I didn't.

Chris starts to walk towards the exit, with Twist alongside.

TWIST

Yeah, but, what I mean is, do you  
ever wonder what would have  
happened if I hadn't popped out of  
that portal a few months back? How  
things would have turned out  
differently?

CHRIS

Occasionally, yes. But then I think  
I'm better off not thinking about  
what could have been, and  
concentrating instead on what's  
actually going on.

Chris eyes Twist, knowing that there's more going on here  
than she's telling him.

(CONTINUED)

CONTINUED: (2)

CHRIS (cont'd)

I'm not sure what's brought all this on, but if it helps at all, I think there was a reason you came back.

TWIST

You do?

CHRIS

I'm not about to theorise on what it is, but what I do know is that since I met you, we've helped people that I would otherwise never have met. Before you came along, everything I did was focused on finding the cure. I didn't have any time for anyone else's troubles, and now... Now, things are different for me. And that's all because of you.

TWIST

(proud)

Really?

CHRIS

Yes, really. Don't let it go to your head, though.

Twist smirks as the duo leave the firing range.

27

INT. LAB - CORRIDOR - CONTINUOUS.

27

Chris and Twist exit the firing range and stroll down one of the lab's many plain corridors.

CHRIS

Every day you've been back, you've proven that you deserve to be here. You've selflessly risked your life for others, put yourself in danger to save people you barely know, and what I see the most is that you're not doing any of this for money, or fame, or anything like that. You do it because it's right.

TWIST

(tongue in cheek)

Well, a bit more money would sweeten me up a little...

(CONTINUED)

CONTINUED:

CHRIS

You know what I mean. You've gotten through every obstacle n your path thus far, and I'm confident that whatever fate has in store for you, you'll be able to handle it.

Twist smiles, flattered, then after a moment's thought starts to speak again.

TWIST

Chris, there's something I think you should know. When I was down in the tunnels, looking for you and Danyael, I-

Twist is interrupted as Julie's voice rings out over the lab's PA system.

JULIE (O.S.)

Chris? You'd better get up to the control booth, there's something you need to see. We've found Malkuth, but... Look, just get up here now, okay?

Chris looks back at Twist.

CHRIS

Whatever you were about to say, I'm afraid it'll have to wait!

Chris dashes for the nearest staircase, and with a sigh Twist follows him.

28 INT. LAB - CONTROL BOOTH. NIGHT.

28

Chris and Twist hurry into the command centre to join everyone else.

A large video monitor has been fixed to one wall, showing an aerial view of a large city.

Julie spots that Chris has arrived and taps Osbourne on the shoulder.

JULIE

He's here.

OSBOURNE

(turns round)  
What? Oh, good.

CHRIS

What's going on?

(CONTINUED)

CONTINUED:

OSBOURNE

Hannah's spy drones managed to get a positive match on the limo Malkuth used to leave Chicago, so we've been able to follow him.

DECADWAY

He's got a few that he uses, dotted round the country, but we've kept up with all his licence plate changes thanks to a few inside tips, so we were able to locate his car and track it.

OSBOURNE

He appears to be heading for New York, he's on his way to Cleveland as we speak.

CHRIS

Why New York?

DECADWAY

That's what we thought, so I spoke to some employees we have out there and got them to send a chopper up to sweep the city, looking for anything weird. They found this.

Hannah points to the video screen, and Chris and Twist frown as they stare at what's before them.

Still on the same shaky aerial shot, we can tell now that we're in New York as the Empire State Building scrolls past us, before we pick up some kind of electrical disturbance forming in the air above another tall tower building.

The camera tries to zoom in and focus on the disturbance - it looks like a ball of dark purple energy, crackling with white tendrils of electricity. It hovers about ten feet above the tower's rooftop, bobbing gently in the air.

CHRIS

(puzzled)

What is it?

CHESTERTON

So far, we have no idea. According to our team out there, it's giving off a variety of energy readings that are off the charts, and... it's getting bigger.

CHRIS

How quickly?

(CONTINUED)

CONTINUED: (2)

CHESTERTON

At its current rate of expansion,  
we're predicting it'll be fifty  
feet in diameter in a matter of  
hours.

Chris strokes his beard thoughtfully. All eyes in the room  
turn to him, waiting for his next comment.

CHRIS

I don't think it's a coincidence  
that Malkuth is headed towards  
whatever this thing is. What's the  
situation in New York itself?

DECADWAY

Local news are reporting on it,  
they think it's some kind of freaky  
ball lightning or something.

Chris falls silent again, and after a beat Julie breaks the  
silence.

JULIE

Chris?

We push in on Chris' face as he nods once.

CHRIS

Looks like we're going to New York,  
everybody.

And from Chris' determined expression, we:

**BLACK OUT:**

**END OF SHOW**