

**SOMEWHERE INBETWEEN**

"Barrel Of A Gun"

by  
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TEASER

FADE IN:

1

INT. HARDWARE STORE - NIGHT.

1

TITLE OVER - Pittsburgh.

A brightly lit, spacious hardware outlet, with occasional late night shoppers pushing trolleys past filled with goods and supplies.

CHRIS walks into frame, pushing a trolley heaped with items, and after a moment JULIE enters from the opposite side, studying the label of an electric screwdriver in her hands.

CHRIS  
(off screwdriver)  
Do we need one of those?

JULIE  
What happened to 'money is no object?'

CHRIS  
That was before I let you loose in here. I think money is rapidly becoming an object, and that object is a large negative sign next to our cash flow.

Julie smirks and tosses the screwdriver into the cart.

JULIE  
Look, just because you're not technically minded enough to understand what I'm buying, doesn't mean you should stop me getting it!

CHRIS  
I never said I-  
(beat)  
Wait, what do you mean 'not technically minded?'

Julie grins mischievously at him and turns round a corner into the next aisle. With a smile, Chris follows.

TWIST is looking over the items in the next aisle, reaching up on her tippy-toes for something on the top shelf.

JULIE  
What are you after?

TWIST  
(points)  
One of those.

(CONTINUED)

CHRIS

(looks)

Twist, that's a leaf blower.

TWIST

Well, yeah, but Julie told me she'd be able to turn it into a-

JULIE

(quickly)

Uh, Chris, why don't you go on ahead? We're almost done here.

Chris eyes them both, but takes the opportunity to head for the checkout at last. Julie waits until he's out of earshot, before turning to twist.

JULIE (cont'd)

Ixnay on the 'omemade flame throwerhay!

TWIST

But you said-

JULIE

Do you want Chris to know I'm teaching you how to build your own guns?

TWIST

Well... no.

JULIE

Exactly. For our little secret to remain a secret, you have to not tell anyone.

TWIST

(pouts)

Fine. Long as you're not going to back out on me!

JULIE

What, you think you're the only one who's gonna be using that thing when I finish making it?

They share a grin, before Julie glances round.

JULIE (cont'd)

Where's Danyael?

TWIST

Oh, uh, he's...

(beat)

Somewhere.

JULIE

Look, I know it's none of my  
business, but-

TWIST

Is this going to be a 'what's up  
with you and Danyael?' speech?  
There's nothing up. We are very  
definitely down.

JULIE

He is, anyway.

TWIST

(beat)

What do you want me to say? Things  
have just been weird, ever since...

JULIE

Ever since he told you he was in  
love with you, then claimed he only  
said it to break you out of a  
spell?

TWIST

(sighs)

Sounds about right.

JULIE

Have you tried talking to him about  
it? All the cool kids are doing  
that these days.

TWIST

And say what? 'Hey, Spook, so,  
like, are you really in love with  
me or what?'

JULIE

(chuckles)

You might want to phrase it a  
little differently.

TWIST

Okay, how about-

DANYAEL (O.S.)

We ready to go?

They spin round - DANYAEL has rounded the corner into the  
aisle, slurping from a large cup of soda.

TWIST

(shifty)

How long have you been standing  
there?

1 CONTINUED: (3)

1

DANYAEL  
Uh, just got here.

TWIST  
And you didn't hear what me and  
Jules were talking about?

DANYAEL  
Uh... no. What were you talking  
about?

TWIST  
(quickly)  
Girls' stuff. Come on, Jules.

Twist loops her arm round Julie's and drags her away. Danyael  
waits a beat, then shrugs and paces casually after them, as  
we cut to:

2 EXT. HARDWARE STORE - CAR PARK - NEXT.

2

Chris and Danyael are loading several carrier bags into the  
van as Twist and Julie hang back to talk.

JULIE  
You two can't keep this up, you  
know. Even Chris is going to notice  
something's not right sooner or  
later, and we both know he's a lot  
less subtle about asking than I am.

TWIST  
I know! I just keep getting, you  
know, distracted.

JULIE  
By what?

Twist opens her mouth to reply - and with a swift BLUR of  
movement, a MAN wrapped from head to foot in black LEAPS into  
frame, drawing a sword and facing down the two girls!

TWIST  
(beat)  
Stuff like that...

The man raises his sword and SLICES forward as we:

**BLACK OUT:**

**END OF TEASER**

ACT ONE

FADE IN:

3 EXT. HARDWARE STORE - CAR PARK - NIGHT.

3

Twist SHOVES Julie out of the way as the assassin's sword slices towards them, but as she tries to hit back the man dodges her outstretched leg and SWEEPS her to the ground.

Chris and Danyael finally hear the commotion, dropping the bags and racing over.

CHRIS

Twist!

Twist FLIPS back to her feet, narrowly avoiding another swing from the assassin's sword, but this time she's able to grab his arm, CRACKING it down with a violent yank.

The assassin drops the sword but snaps his leg round, KICKING her across the jaw.

She stumbles back and Danyael is there to catch her, as Chris dives in to the attack.

The assassin moves quickly, his hands chopping out towards Chris who struggles to hold off the onslaught.

Julie gets to her feet, sees Chris fending off the attacker and races over to the van.

TWIST

Hey! Where are you going?

Julie doesn't answer, reaching quickly into the van for her bag as Chris takes a heavy KICK to the chest.

Julie turns - she has Chris' katana in her hands, and Twist pulls Danyael back out of the way.

JULIE

Chris!

He turns - and Julie THROWS the sword towards him. Chris neatly steps back and GRABS the katana from the air, spinning to face the assassin - but he's gone.

Chris keeps the sword up as he scans the car park, but their attacker is long gone.

CHRIS

Is everyone alright?

Chris glances over his shoulder to the others. Danyael lets go of Twist, who gives him a thumbs up, and Julie nods to him.

(CONTINUED)

TWIST

(rubs jaw; winces)  
A few teeth feel a little looser,  
otherwise all good.

DANYAEL

Okay - what the hell was that?

JULIE

Either this store has a very strict  
returns policy...

CHRIS

(darkly)  
... or somebody knows we're in  
town.

Chris lowers his sword, his eyes still sharp for any sign of the assassin. Julie spots something on the ground and kneels down.

TWIST

What is it?

JULIE

Looks like he dropped something.

She reaches for it - but Chris' hand snaps into frame and grabs her wrist.

JULIE (cont'd)

Hey! What the-

CHRIS

It could be a trap.

Julie hesitates, then leans back as Chris carefully pokes the object with his sword. It's a small black object, looking like a small walkie talkie.

Chris flips the object over, and satisfied that it's safe he crouches to scoop it up.

DANYAEL

Looks like a radio.

TWIST

Since when do ninjas carry radios?

CHRIS

That wasn't a ninja.

TWIST

Uh, dressed in black, expert in  
Hidden Dragon kung fu moves and  
carried a sword like yours?

(CONTINUED)

DANYAEL

Yeah, fair to say he didn't work  
for the local Denny's.

Julie reaches out a hand, and Chris passes the radio to her.

CHRIS

See what you can make of this.

Chris sheathes his sword back into his long coat and starts  
to stride across the car park.

TWIST

And you are going where?

CHRIS

To see if I can find where he came  
from.

JULIE

So... we'll just wait at the hotel,  
huh?

Chris doesn't answer, his coat flapping in the breeze as he  
strides off into the night.

TWIST

He used to do that a lot more  
often. We should be thankful.

Julie turns the radio over in her hands, studying it.

DANYAEL

What's your expert opinion?

JULIE

Closed band two-way receiver, hi-  
band cut-off to minimise  
transmission noise, some kind of  
filter, probably for disguising the  
user's voice, and-

DANYAEL

Uh, can I swap 'expert' for  
'English'?

JULIE

Expensive.

DANYAEL

Oh.

TWIST

So he's a ninja with a steady pay  
check? Big whoop! I've had ninjas  
try to kill me plenty of times.

DANYAEL

(beat)  
When?

TWIST

(smirks)  
Wouldn't you like to know.

DANYAEL

(eyes her)  
This was in a video game, wasn't it?

TWIST

Maybe...

JULIE

Come on, let's get back to the hotel and figure this out somewhere less exposed. Chris can take care of himself.

TWIST

Finally, she figures it out!

Julie still looks concerned as Twist and Danyael clamber into the van, and as she opens the driver's side door, we cut to:

4 INT. HOTEL ROOM - NIGHT.

4

Twist sits on the bed, flipping through TV channels, as Julie sits at the small desk in the room, Chris' laptop open before her and the assassin's radio in pieces next to it.

She's talking into her cell phone, the laptop screen showing some kind of diagnostic program as she speaks.

JULIE

(into phone)  
So I just run a trace... yeah, okay, it's searching for the frequency now. How long will this take?

The balcony door slides open as Danyael steps back in, and he sits down near Twist.

DANYAEL

Who's she talking to?

TWIST

Remember Neuro? That hacker Chris knows? She gave him a call to see if he could help trace the radio's signal back to its owner.

(CONTINUED)

DANYAEL  
(impressed)  
Good initiative.

TWIST  
I'd have ideas like that all the  
time if I had her energy.

DANYAEL  
You think she tries harder just  
because she's... you know... human?

TWIST  
I think she tries harder because  
she wants to impress Chris.

JULIE (O.S.)  
You know, I can hear both of you  
just fine.

The vampires look round - Julie still has the phone to her  
ear but has turned to face them.

TWIST  
Uh, we were just-

JULIE  
Well, just don't.  
(into phone)  
Yeah, sorry. The natives are a  
little restless, that's all.

She turns back to the laptop as the room's door opens and  
Chris walks back in.

TWIST  
Hey hey. Any luck?

CHRIS  
(shakes head)  
Whoever he was, he was good. Used a  
few spells to throw off my attempts  
to track him.

DANYAEL  
Doesn't it strike anyone else as a  
little strange he just showed up,  
threw a few punches and then left?  
I mean, if I was the guy who paid  
for him to assassinate us, I'd want  
a refund.

CHRIS  
That's what I've been pondering.

TWIST

You ponder? I thought it was only  
people in black and white movies  
that did that?

CHRIS

(ignores her)  
Who's Julie talking to?

DANYAEL

She's following up on that radio,  
trying to get a lead.

Chris heads over to her, leaning over her shoulder to see  
what she's up to.

JULIE

(off laptop)  
Borrowed your computer. Hope that's  
okay.

CHRIS

Depends on what you're using it  
for.

JULIE

Oh, and I borrowed your phone too.

CHRIS

(eyes her)  
I'm listening...

JULIE

I've got Neuro working on a hack to  
find out where the radio was  
transmitting to, hopefully it'll  
lead us right to our mystery Man In  
Black.

CHRIS

Good plan.

JULIE

(into phone)  
Huh? Oh, yeah, I'm here. Chris just  
got back.  
(listens; to Chris)  
Neuro says 'hi.'

CHRIS

Can he keep his mind on the task at  
hand, for once?

JULIE

(into phone)  
What's that? Okay, great. Thanks.

(CONTINUED)

She hangs up, clicking the laptop down.

JULIE (cont'd)

Neuro reckons he can complete the trace in a few hours, he'll call soon as he's got anything.

CHRIS

Good. I think we should go and check on our merchandise until then.

JULIE

You think that guy was trying to follow us to the warehouse?

CHRIS

We'd better get there to find out.

He walks over to the TV and switches it off.

TWIST

Hey! I was watching that!

CHRIS

No, you weren't.

TWIST

(beat)

Alright, no, I wasn't. But I could have gotten into it if you'd given me more time.

DANYAEL

(stands)

Are we moving out?

CHRIS

We'd better head for our viewing appointment a little earlier than planned.

TWIST

(checks watch)

About ten hours earlier, in fact.

Chris heads for the door, and as the others get up and start to get ready to leave behind him, we cut to:

Chris leads the team down a long, dimly lit corridor behind a middle-aged, balding SECURITY GUARD. They're in some kind of plain, low-rent warehouse.

GUARD

Kinda late for you folks to be out here, isn't it?

CHRIS

We're just very eager to make sure our property is how we left it.

GUARD

Trust me, nobody's getting anywhere near the inside of this place without me knowing. Whatever you're keeping, it's safe. This place may not look like much, but that's all part of the security.

He reaches a door and rattles his way through a large key ring on his belt, selecting one and opening the door. He pushes it open and stands back.

GUARD (cont'd)

I'll be just outside when you need me to lock it up again.

CHRIS

Thank you.

The foursome head inside, into:

INT. WAREHOUSE - STORAGE ROOM - CONTINUOUS.

The room the team step into is entirely dark - until Chris flips on a light, and as neon strips overhead flicker to life, they illuminate a large, plain room which has one platform at one end.

Mounted on the platform are the assembled parts of the HEALING DEVICE, a large colour photocopy of the blueprints on the wall behind it.

The various components are mounted in place, leaving plenty of gaps, but it's still an impressive sight as Chris and the others head over.

They stand in silence for a beat, soaking up the effect the partly-constructed machine gives off, before:

TWIST

Still just looks like a chair to me.

CHRIS

(weary)  
Twist...

TWIST

Hey, it's impressive and will ultimately be a very cool thing indeed, I get that! Just saying...  
(shrugs)  
Chair.

JULIE

Let's just check it's all here so you can stop worrying, alright?

Chris scans over the components, ticking them off against the blueprint.

CHRIS

It looks like it's all here...

TWIST

Groovy garden. How much of it do we have now?

CHRIS

About a third.

TWIST

Not bad.

DANYAEL

We're making progress with this, right? I mean, you guys started on this not long after you hooked up with me, so that's what... nine months?

CHRIS

(nods)  
We're doing well. But we could be doing better.

TWIST

Killjoy.

JULIE

Twist's got a point.

TWIST

Of course I do!

JULIE

I mean... has this thing ever actually been fully assembled since it was first broken up? We must be doing better than most people who've gone looking for it!

CHRIS

I don't think we're the only people looking.

DANYAEL

What makes you say that?

CHRIS

Because it's getting harder to track down the remaining pieces. That means they're either becoming disproportionately harder to find...

JULIE

(catches on)

... or somebody else already has them.

A moment as the team digest this thought, before Chris' phone BEEPS. He takes it from his pocket and studies the screen.

CHRIS

It's from Neuro. He's almost done with the trace and says he knows where we can start looking, ready for when he's finished.

TWIST

So what are we waiting for? Let's go bag us a ninja!

CHRIS

Again, not a ninja.

TWIST

Pfft. Whatever.

The team head for the exit as we cut to:

EXT. STREET OUTSIDE BANK - MORNING.

The morning sun is trying to nose its way through the clouds as a large, squarely-built bank comes into view, the van parked across the street from it.

The team are looking across to the bank - it seems pretty dead, just a few customers passing through its doors.

DANYAEL

Call me Mr. Obvious, but I never heard of any ninjas who worked in a bank.

TWIST

Maybe being a ninja is like a second job? Mild mannered bank clerk by day, high kicking assassin by night?

CHRIS

(snaps)

For the last time, he wasn't a bloody ninja!

TWIST

And I say again, how do you know?

CHRIS

Because a real ninja wouldn't have stopped until we were dead or he was.

(looks to bank)

We've been led here.

JULIE

So let's go find out why!

Julie opens the door before Chris can reply, and is soon heading across the street.

TWIST

Kind of headstrong, isn't she?

Chris mutters something beneath his breath as he opens his door, and Danyael slides open the van's side door.

Chris jogs to catch up to Julie as Danyael waits for Twist to hop out of the van.

DANYAEL

So what are we thinking? Neuro got a wire crossed, or we really are dealing with an order of assassins who hide out as bank tellers?

Danyael keeps talking - but his voice starts to fade away as Twist's expression changes. She starts to look pretty spooked by something, and looks towards the bank.

Looking past Danyael, the bank's front doors start to GLOW, pulsing with a faint white light, getting more insistent as Chris and Julie approach.

DANYAEL (cont'd)

... and anyway, who's to say they don't...

Danyael trails off as Twist suddenly breaks away and dashes across the street after Chris and Julie.

(CONTINUED)

7 CONTINUED: (2)

7

DANYAEL (cont'd)  
Uh... Twist?

He watches her before we cut to:

8 INT. BANK - FOYER - NEXT.

8

Chris and Julie step into the bank, its beige colour scheme and drab paintings making the interior as plain as the exterior.

JULIE  
Not getting a real 'danger' vibe  
from this.

CHRIS  
Neuro was positive this was where  
the assassin's radio was  
transmitting to, so the least we  
can do is take a look around.

They step off frame as Twist shoves the doors open, almost barging into the security guard as she does.

Danyael nods an apology to the guard, who eyes the duo suspiciously as Danyael catches up to Twist. She looks noticeably edgy, her eyes flicking all around.

DANYAEL  
Alright, what is it?

TWIST  
Something's not right here.

DANYAEL  
Where? It's just a-

BOOM! A gunshot rings out behind them, and the duo spin round to see five masked ROBBERS charging in through the doors.

The first one grapples with the security guard, knocking him to the ground and SHOOTING him in the leg, as the terrified bank clients SCREAM and drop to the floor.

LEAD ROBBER  
Alright, everybody lie down on the  
floor and keep calm!

Danyael and Twist swap a worried look as we:

**BLACK OUT:**

**END OF ACT ONE**

ACT TWO

FADE IN:

9 INT. BANK - FOYER - MORNING.

9

The various bank clients are spread out across the floor, face down and hands behind their backs. Two robbers, armed with shotguns, patrol the shop floor, keeping an eye on the hostages.

Twist and Danyaël are together, trying to see where Chris and Julie are over on the far side of the floor.

Over by the back door that leads through to the vault, the lead robber and his accomplice are herding the bank manager and a terrified clerk away.

DANYAEL

(whispers)

Okay, I'm officially upgrading this situation's status to 'bad.'

TWIST

(whispers)

'Bad' would be me losing my wallet. This is what I'd class as 'terrible.'

DANYAEL

So what are we gonna do?

TWIST

(beat)

Ask to make a withdrawal?

DANYAEL

Twist!

TWIST

I'm serious! The place is being robbed, they're not gonna miss a few more bucks, are they?

DANYAEL

We can't-

ROBBER #1 (O.S.)

Hey!

The duo look up as one of the masked robbers steps into frame, pointing his shotgun at them.

ROBBER #1 (cont'd)

Pretty sure I remember saying 'everybody keep quiet.'

(CONTINUED)

TWIST

(off Danyael)

Sorry, it's his fault. He has bad hearing.

ROBBER #1

Keep it down, or you're gonna wish you never walked in here!

TWIST

I already wish I never walked in here!

ROBBER #1

(losing temper)

Just shut up!

He stomps away, **SHOVING** a brochure display stand to the floor with a **CRASH**.

DANYAEL

Antagonising the guys with guns?  
Nice move.

TWIST

Okay, I'm going to spell this out for you because you appear to have missed. Bullets. Don't. Hurt. Us.

DANYAEL

Twist, if we start a crossfire in here, people are going to get killed. Non-bulletproof people.

TWIST

(looks round)

Yeah, but five bucks says Chris tries something in the next few minutes.

Twist raises an eyebrow, and Danyael frowns - he knows that's a very likely possibility!

Over with Chris and Julie, they're sitting with their backs against one of the counters, another two robbers guarding them and the six other people nearby.

JULIE

Okay, I'm open to ideas.

Chris doesn't answer, focusing as he scans the foyer. Julie watches him, then nudges him to get his attention.

JULIE (cont'd)

Don't.

(CONTINUED)

CHRIS

Don't what?

JULIE

Don't use your 'quiet, I'm concentrating' face. Not now.

CHRIS

Julie, we have to try-

JULIE

No, we don't. What we have to do is sit tight and wait for the right moment.

CHRIS

That's what I'm doing!

JULIE

(shakes head)

You're working out how strong a flash spell to use to disable the first two robbers, then how long it's going to take you to get into the vault and take down the next two.

CHRIS

(beat)

Well, they aren't going to know that.

JULIE

Just sit tight. I think I've got a plan.

CHRIS

Such as?

Julie looks over to the nearest robber.

JULIE

Uh, excuse me?

ROBBER #2

Shut up.

JULIE

I really need the bathroom.

ROBBER #2

So hold it in!

JULIE

Sorry, no can do. Weak bladder. Stress related.

(MORE)

(CONTINUED)

CONTINUED: (3)

JULIE (cont'd)  
 So, you know, being here, in a bank  
 that's being robbed and armed guys  
 walking around, it's...

The people next to Julie start to shuffle away from her.

ROBBER #2  
 (sighs)  
 No bathroom breaks!

JULIE  
 Okay, your call. All I'm saying is,  
 in a few minutes there's going to  
 be a pretty bad mess around-

ROBBER #3 reaches into frame and grabs Julie, helping her to  
 her feet.

ROBBER #2  
 Hey, what are you doing?

ROBBER #3  
I don't want to find out if she's  
 bluffing!

The robber pushes Julie towards a door marked 'Toilets,'  
 keeping his shotgun handy.

ROBBER #3 (cont'd)  
 Let's go. And don't try anything.

JULIE  
 Don't worry. I won't.

She glances down to Chris, who looks far from happy with this  
 plan, and then lets the robber walk her over to the  
 bathrooms.

Twist looks up and sees Julie being escorted across the  
 foyer, before spotting something else through the glass front  
 entrance.

DANYAEL  
 Reckon she's planning something?

TWIST  
 It's Julie, she's always planning  
 something. But...

DANYAEL  
 What?

TWIST  
 We have a bigger problem.

DANYAEL  
Now what?

(CONTINUED)

Twist motions towards the entrance - and Danyael sees with horror that the morning sun is starting to peek across the rooftops on the other side of the street.

Beams of sunlight are already stretching across the foyer, and it won't be long before they reach the space where Twist and Danyael are pinned down.

DANYAEL (cont'd)

Crap...

TWIST

Reckon they'd move us if we ask nice?

Danyael glances up as Robber #1 strides past again, glaring down at them both.

DANYAEL

No chance.

TWIST

Alright, then we're going to need a plan 'b.'

DANYAEL

That suggests that we had a plan 'a' to start with!

TWIST

Just follow my lead.

Danyael watches as Twist slowly stands up, casually stretching her leg out and wincing.

Robber #1 hurries back over, grabbing her arm and shaking her angrily.

ROBBER #1

What the hell do you think you're doing? Get back on the ground!

TWIST

Cramp!

The robber LOADS his shotgun and aims it at her, and Twist raises her hands.

ROBBER #1

Either you lie down or you fall down. Your choice.

TWIST

Hey, not arguing here. Just saying, over here by the doors, well... it's not good for my arthritis.

(CONTINUED)

ROBBER #1  
 (narrows eyes)  
 Say what?

TWIST  
 Yeah, I know, too young to get it,  
 right? I'm a modern medical marvel.  
 Point is, if I'm lying over by this  
 draft much longer, my joints are  
 gonna start seizing up and then  
 I'll be moaning in pain for the  
 next few hours, and I'm sure you  
 guys don't want that!

The robber looks torn over what to do, glancing over to his  
 colleagues. Robber #2 shrugs, as if to say 'deal with it!'

Twist looks down to the floor - the sunlight from outside is  
 only a few inches away from her now!

She looks back to the robber, smiling hopefully - and with a  
 GRUNT he nods, jerking his thumb towards the closest wall.

ROBBER #1  
 Alright, fine. Get over there.

TWIST  
 Thanks. Can my friend come with? he  
 gets lonely without me.

She points down to Danyael, and the robber mutters again.  
 Twist grins and pulls Danyael to his feet, dragging him  
 quickly away from the sunbeams and over to the cover of the  
 wall.

ROBBER #1  
 Anybody else got any urgent medical  
 problems they feel like sharing?

Silence. With a final glare at Twist and Danyael, the robber  
 continues his patrol.

DANYAEL  
 Nice work.

TWIST  
 Thanks.

DANYAEL  
 Now how do we get out of here, now  
 we're in less danger of bursting  
 into flames?

TWIST  
 (beat)  
 Still working on that part.

9 CONTINUED: (6)

9

Twist looks round, trying to form a plan, as we cut to:

10 INT. BANK - BATHROOMS - NEXT.

10

Robber #3 stands guard outside the ladies room.

11 INT. BANK - LADIES ROOM - NEXT.

11

Julie sits inside one of the cubicles, urgently sorting through a small pouch on her belt. The robber KNOCKS on the door, and she looks up.

ROBBER #3 (O.S.)  
(through door)  
Come on, hurry it up in there!

JULIE  
Just a second!

Julie opens the cubicle door as carefully as she can and sneaks over to the automated hand dryer, retrieving a small screwdriver from her pouch and starting to unscrew the dryer's cover.

12 INT. BANK - FOYER - NEXT.

12

Chris is growing impatient, watching Robber #2 carefully as he strolls past. Next to him is a shivering young WOMAN, who he gently nudges.

CHRIS  
I'm going to take down that man, so  
I need you to make a diversion.

WOMAN  
W-what? N-no, I can't-

CHRIS  
Yes, you can.

WOMAN  
But... but what can I do?

Chris lowers his head - then PUNCHES the woman across the jaw! She slumps forward, and he catches her, calling out:

CHRIS  
Hey!

Robber #2 hurries over.

ROBBER #2  
What now?

(CONTINUED)

12 CONTINUED:

12

CHRIS

I think she just fainted. Help me  
lie her down.

ROBBER #2

No way, do it yourse-

CRACK! Chris shoves the robber's shotgun backwards into his face, smashing into his nose.

The stunned robber reels back, and Chris deftly SWEEPS him off his feet, PUNCHING him again as Robber #1 rushes over.

Chris ROLLS out of the way as the robber FIRES his shotgun, blasting a hole in the counter behind Chris.

13 INT. BANK - BATHROOMS - NEXT. 13

Robber #3's head snaps round at the sound of the shotgun blast, and he turns and KICKS the bathroom door open.

14 INT. BANK - LADIES ROOM - CONTINUOUS. 14

The robber steps into the ladies room - and with a loud ZAP and a burst of SPARKS, he's SHOCKED by something!

Julie has jury rigged the hand dryer, getting to the power cable and turning it into a makeshift taser, and she wrenches it away from the robber as he drops to the floor, convulsing.

She scoops up his shotgun and steps over his writhing body as we cut back to:

15 INT. BANK - FOYER - NEXT. 15

People SCREAM and panic, pulling themselves out of the way as Chris barrels towards the robber.

TWIST

Alright, Chris! Man of action at  
last!

Twist gleefully leaps to her feet, and Danyael hurries over to the closest group of hostages.

Chris TACKLES the robber as he FIRES again, his blast hitting the ceiling and dislodging a hail of concrete dust.

16 INT. BANK - VAULT - NEXT. 16

The LEAD ROBBER and his accomplice, ROBBER #4, swap a glance at the sound of the blast, before the Lead Robber presses his handgun into the bank manager's neck.

(CONTINUED)

LEAD ROBBER

Something you forgot to tell me?  
Some security we missed?

MANAGER

No, no, I swear I didn't-

The robber PISTOL WHIPS the manager across the head, and the clerk SCREAMS in terror as he slides to the floor.

She whimpers as the robber presses his gun to her temple, leaning in close.

LEAD ROBBER

As you have now discovered, I do not appreciate being lied to.

CLERK

(shaking)

There's... there's... there's no-one here! We only have one guard, and he's outside!

LEAD ROBBER

Guess we have a few gung ho heroes on the premises, then!

(to Robber #4)

Get out there and find out what's going on.

(to Clerk)

Let's get this vault open so we can all go about our day, alright?

Robber #4 dashes out of the vault, as the sobbing clerk reaches down and takes the manager's keys from his pocket.

Twist finally gets to Chris and drags the robber off him, laying him flat with a heavy PUNCH.

TWIST

Smooth moves, Chris! Is 'charge blindly at opponent' a standard plan for you?

CHRIS

Just get these people out of here!

Chris leaps up and races towards the bathroom.

TWIST

Uh, but, you know... sunlight.

Chris doesn't hear her, throwing open the bathroom door - and running straight into Julie!

CHRIS  
(surprised)  
How did you-

JULIE  
Never mind.  
(looks over his shoulder)  
Get down!

Julie PULLS Chris to the floor as Robber #4 FIRES at them from over by the vault.

Danyael is shepherding hostages out through the front doors, keeping his head down.

DANYAEL  
Soon as you're clear, call the police!

HOSTAGE  
But what about-

DANYAEL  
We'll be fine. Now go!

Danyael reaches out to help an elderly woman through the doors - and his hand is SINGED as a ray of sunlight falls across it.

He YELPS and jumps back, looking up as Chris, Twist and Julie step into frame.

TWIST  
You alright?

DANYAEL  
I'm fine, just a little crispy round the edges.

CHRIS  
The final raider's still in the vault.  
(to Twist)  
Let's go.

JULIE  
Hey! What about me?

TWIST  
Yoink!

Twist GRABS the shotgun from Julie's hands as he and Chris jog over to the vault.

CHRIS  
We'll take care of this.

17 CONTINUED: (2)

17

JULIE  
 (scowls)  
 Jerk.

DANYAEL  
 Forget about them, they'll be  
 alright. Let's get everyone out of  
 here!

Julie is still watching the departing Chris as the sound of  
 approaching police sirens begins to fill the air.

18 INT. BANK - VAULT - NEXT.

18

The Lead Robber and the clerk stand before a wall full of  
 safety deposit boxes, her nervous fingers fumbling through  
 the manager's keys.

The robber presses his gun to the back of her head, loading  
 the chamber with a loud CLICK.

LEAD ROBBER  
 You've got five seconds before-

TWIST (O.S.)  
 Before what?

The robber spins round, sees Twist at the vault entrance and  
 FIRES - but she ducks back out of the way.

The robber marches towards the entrance - but is caught out  
 as Chris DIVES in through the opening, knocking the robber  
 off his feet.

The robber goes for his gun, but Chris kicks it away, sending  
 it skittering over to the clerk.

LEAD ROBBER  
 You don't understand! We're not  
 here to-

CHRIS  
 (punches him)  
 And I'm not here to listen.

The robber fights back, but Chris PUNCHES him twice more  
 before he finally falls still.

He looks up to the clerk, who is huddled in the corner, as  
 Twist heads over to her.

TWIST  
 Don't worry, everything's cool now.

CLERK  
 B-but... but he...

(CONTINUED)

TWIST

He can't hurt you now.

Twist looks round to Chris as he walks over.

TWIST (cont'd)

You dumbass! What was with the charging in here like that?

CHRIS

I had an armed man to disable!

TWIST

And a hostage who could have been killed!

A beat. Chris looks down at the clerk.

CHRIS

I'm sorry.

She's too shellshocked to answer.

TWIST

Is everyone else okay?

CHRIS

They're fi-

A loud RUMBLING starts to fill the vault, and Chris and Twist look round in confusion as the wall of deposit boxes starts to VIBRATE, RATTLING loudly.

Twist pull the clerk away as the entire wall SLIDES BACK, revealing a long, plain white tunnel beyond!

TWIST

What in the...

The tunnel ends in a thick steel door, with an 'Authorised Personnel Only' label across it. Twist looks to Chris.

CHRIS

I don't know either.

Chris steps into the tunnel, peering down towards the door.

CHRIS (cont'd)

But I think we should find out.

Chris starts to walk down the tunnel as we:

**BLACK OUT:**

**END OF ACT TWO**

ACT THREE

FADE IN:

19 INT. BANK - TUNNEL - MORNING.

19

Chris is stood halfway down the long tunnel as Twist reappears at the entrance, Julie and Danyael now with her.

CHRIS

What's the situation outside?

JULIE

Police are taking statements. It's time we weren't around to give one.

DANYAEL

(off tunnel)

What's this?

TWIST

We found it. It just opened in the wall after we took out the last perp.

CHRIS

I believe it's what we came here to find.

Julie takes the shotgun back off Twist and loads it with a loud KER-CLICK.

JULIE

Then let's make a house call.

Chris waits for the foursome to catch him up before they walk together down the tunnel.

They haven't been going long when the tunnel entrance starts to CLOSE again behind them.

Strip lighting in the walls and ceiling keep the tunnel bathed in white light, but the entrance seals with a very definite THUD.

TWIST

This isn't going to be like that bit in 'ET,' is it?

DANYAEL

Which part?

TWIST

The tunnel bit leading up to the alien experimentation part.

(CONTINUED)

DANYAEL  
 (shudders)  
 God, I hope not.

Chris reaches the steel door. There's a small numeric keypad and card slot, which he places his palm against.

JULIE  
 What are you-

ZAP! Chris recoils, clutching his hand in pain.

CHRIS  
 The keypad's magically protected.

JULIE  
 Here, let me try.

She steps forward, leaning over to examine it, then reaches into her back pocket and takes out a thick credit card wallet.

TWIST  
 Anyone ever tell you that you might  
 have a few store cards too many?

Julie opens the wallet - it's filled with credit-card shaped circuit boards. She takes one out and SWIPES it down the slot in the lock.

JULIE  
 Electronic keycode reader. Should  
 open the door for us in just a-

CLICK. The steel door pops open a little, and Julie turns to the others with a grin.

JULIE (cont'd)  
 After you.

Chris steps past her, and out onto:

Chris slows to a stop, trying to take in what's before him as the others join him.

The tunnel led them into some kind of huge, open plan laboratory, divided into dozens of smaller sections and teeming with people!

The team are stood on top of a small balcony overlooking the whole complex, the white colour scheme continuing across the whole setup arrayed beneath them.

CHRIS  
Well, this is...

TWIST  
Oddly familiar.

JULIE  
This is just like Osbourne's lab!

DANYAEL  
So what's another one doing hidden  
inside a bank in Pittsburgh?

A long walkway stretches towards the balcony from the far side of the huge room, and a tall black man is heading across that towards them, flanked by two men in flak jackets and armed with rifles.

Chris tenses up, reaching for his sword as the others brace themselves for a fight, but the man raises a hand and smiles pleasantly.

MAN  
There's no need to worry, Mr.  
Berkeley.

CHRIS  
You know who I am?

MAN  
I know who you all are. Dr. Julie  
Kingston, Danyael Norton, and this  
must be Miss Twist McFadden.

TWIST  
I am she. Who wants to know?

MAN  
Please, follow me. Dr. Parker is  
waiting to see you all.

JULIE  
Dr. Who?  
(beat)  
Wait, forget I said that.

The man motions that the team should follow him back across the walkway.

MAN  
Please, this way.

He heads back off, the two guards standing smartly to attention as Chris leads the others across the walkway.

They peer down into the lab below - it's a carbon copy of Osbourne's lab back in Chicago, even down to the weapons ranges and other test areas, making the whole place feel like an oversized 'Q' Division.

21 INT. LAB - MANAGEMENT SUITE - NEXT.

21

The tall man opens a door into a plush waiting room, and stands back to let the team step inside.

MAN

Dr. Parker will be out to see you in just a moment. Please, make yourselves comfortable. Can I offer you any drinks?

CHRIS

No, thank you.

TWIST

Cappucino, please!

Chris glares at her, and Twist sighs.

TWIST

We're all good, thanks.

He nods and leaves, closing the door behind him. With the bustle of the noisy lab outside sealed off, Twist notices soft, cheesy muzak filtering into the room.

TWIST (cont'd)

Okay, I'd like to be the first among us to say 'huh?'

CHRIS

I'm as lost as you are, Twist.

TWIST

Somehow, I doubt that.

JULIE

Let's break this down. We get attacked by some random guy who just happens to leave us a radio before making his exit, and when we follow the signal we find ourselves here, where there's a complete hidden underground lab and people saying they're expecting us?

VOICE (O.S.)

I'll admit, it wasn't an ideal way to get to meet you all...

The team whip round - and DR. PARKER has stepped out of an office to join them. He's a burly Scottish man in his fifties, thick set and sporting a neat beard and glasses.

(CONTINUED)

PARKER

... but I'm sure you can appreciate my desire for secrecy.

CHRIS

And the bank raid upstairs?

PARKER

An unfortunate coincidence.

DANYAEL

Why didn't you do anything to help?

TWIST

Yeah, couldn't fail to notice the armed guards and aircraft hangar-sized lab full of guns and toys you've got out there! Is this an insurance thing?

PARKER

Again, it's a secrecy thing. I can't expose this operation, no matter what goes on in the outside world.

Chris steps closer, looking down at the slightly shorter Parker.

CHRIS

I think we're due an explanation.

PARKER

And you'll get one! Please, follow me.

He heads for a door at the end of the suite. Chris glances to Julie, who nods, and the team follow Parker as he opens the door and steps into:

Parker leads the team out into the heart of the lab, taking them on a tour past the several sections and departments - weapons testing, demonstrations of devices like camouflage gear and monster decoys, and much more.

JULIE

Is this anything to do with David Osbourne's lab over in Chicago?

PARKER

You could say that, aye. Did you know David has effectively retired from the underworld business?

CHRIS

Retired?

PARKER

He took a long time to recover from the injuries he sustained in New York earlier this year, and so he's begun a program to sign over his group's assets to independent operators like myself.

The team pass a man testing a flame thrower out on a set of dummy vampires.

PARKER (cont'd)

I like to think I'm continuing the good work, in my own way.

JULIE

So, what, David walked away and now you're taking over his labs?

PARKER

I own this one, the one in Chicago and several smaller operations across the East Coast. I'm going to be branching out into the Midwest over the course of next year.

CHRIS

Sounds like you have some bold ambitions.

PARKER

I'm sure a man like yourself will appreciate that the work never ends. There's always something that needs to be done, and there will always have to be people willing to do it.

CHRIS

Evil prevails when good men do nothing.

PARKER

One of my favourite sayings. I actually have it up on my office wall.

Parker grins and beckons the team towards an elevator.

PARKER (cont'd)

Come on, I'll take you to the best parts.

22 CONTINUED: (2)

22

He calls the lift, and the team step inside, still looking round at the many and varied things going on.

23 INT. ELEVATOR - NEXT.

23

Chris turns to Parker as the elevator starts to head down.

CHRIS

I couldn't help but notice you seem to have a larger emphasis on weaponry than Osbourne's lab.

PARKER

I have a vested interest in ridding the world of the creatures that prey on humankind, Christopher.

CHRIS

Violence isn't the only way.

PARKER

(smirks)

Coming from you, that doesn't really mean very much.

Chris falls silent, and Parker allows himself a smug grin as the lift comes to a stop.

24 INT. BASEMENT - CORRIDOR - NEXT.

24

The team step out into a long, dark corridor, its gloom a stark contrast to the clean, bright lab upstairs. Several large panes of glass are set into the right-hand wall.

JULIE

What's down here?

PARKER

The other side of our work. The less... public side of things.

Parker starts to stroll down the corridor, and the team peer in through the windows as they pass.

Each one looks in on a small chamber, and Chris and the others are suitably horrified by what they see.

An operating theatre has a still-moving vampire strapped down to a table, HOWLING and thrashing around as he's vivisected by two surgeons.

In another, a caged creature looking like a huge, bipedal bear is repeatedly SHOCKED by lab assistants bearing long taser guns.

(CONTINUED)

In the next, several large, clear bubbling vats of fluid contain dozens of small, piranha-like creatures - and above each vat is a chained vampire, struggling desperately to get free!

CHRIS

(shocked)

What the... this is... this is insane!

PARKER

Really? I happen to find it very enlightening.

JULIE

Are you crazy? This isn't why David started his work! He wanted to-

PARKER

He wanted to understand what made the things that go 'bump' in the night tick, Dr. Kingston. He wanted to look into their minds and bodies, find weaknesses, exploit any advantage he could find over them.

CHRIS

He drew the line at torture.

PARKER

And that's why he wasn't as successful as he should have been.

Parker's statement stops Chris and Julie in their tracks.

JULIE

(getting angry)

What the hell is that supposed to mean?

PARKER

I mean that the work we've been doing down here has led to the development of weapons and technologies that have saved hundreds of lives.

CHRIS

Even so, you can't-

PARKER

Are you about to suggest that these things have rights, Christopher?

(MORE)

PARKER (cont'd)

That they have any justifiable reason to get to share this world with mankind?

CHRIS

(serious)

Not everything that's considered part of the underworld can be seen as a threat.

PARKER

By your own standards, you are a threat. You're a murderer, Chris. You've taken a life just to continue your own. And so has Miss McFadden.

Julie, Twist and Danyael step back - Chris stares coldly down at Parker and the others can sense the tense atmosphere.

CHRIS

I'm under no illusions that I'm a 'good' man, Doctor. I've made plenty of decisions that I wish I could go back and change.

PARKER

As have I. You've been making amends your way, I've been doing it mine.

CHRIS

Julie? We're leaving. Whatever Dr. Parker led us here for, I'm not interested in-

PARKER

You're constructing the healing device, am I correct?

Chris freezes. He and Julie swap glances.

PARKER (cont'd)

It's not all death down here, Chris. Allow me to show you what I think will help you see my side of the coin.

He steps over to an electronically sealed door, swiping a keycard down it. A heavy pressurised lock HISSES as it opens, and Parker pulls the thick door aside.

Chris steps into the small, plain room as Parker flips on the lights - to reveal more parts of the HEALING DEVICE!

With a patchwork of photocopies, drawings and actual manuscript making up the blueprints behind it, Parker has arrayed his components of the device like Chris, giving it a disjointed, cutaway appearance.

Chris is in awe as he heads closer, the others filing in behind him. Parker joins Chris as he studies the display.

PARKER

I've been trying to assemble it for a few years now, and it's only recently come to my attention that you were on the trail as well.

Chris stays silent as Parker continues.

PARKER (cont'd)

I believe that between us, we have approximately seventy-five per cent of the necessary components.

Parker turns to Chris, whose eyes are locked on the display.

PARKER (cont'd)

And I'm willing to combine my efforts with yours to complete the construction.

Chris looks at the doctor at last, then back to Julie.

PARKER (cont'd)

I don't expect an answer right away, but I'd appreciate you spending a little time here to see what else I'm doing with the organisation. There are obviously some aspects of my work you're uncomfortable with, but I hope we can reach some kind of compromise between us.

Julie doesn't know what to say, and Chris turns back to Parker, considering his next words carefully.

CHRIS

If I agreed... would that mean all the components would be kept here?

PARKER

Here, or at a neutral location of your choice if that made you feel more secure.

(MORE)

25 CONTINUED: (2)

25

PARKER (cont'd)

I appreciate the effort you've gone to in collecting your side of this, and I'm just as anxious to make sure the rest of it doesn't fall into the wrong hands as you are!

Chris looks back at the device - spotlights show off the pieces, and for Chris it's like being in front of part of the Holy Grail.

CHRIS

I'll need some time to think about this.

PARKER

Of course. I'll get my assistant, Ewen, to show you to some accommodation.

Chris tears his eyes away from the display and walks back over to the team, and as Parker follows them back out of the room, we cut to:

26 INT. LAB - GUEST ROOM - NEXT.

26

Twist opens a door and steps into a five-star quality room - two double beds, a large bathroom to the rear, an entertainment centre, fridge and minibar. Julie is behind her, and the girls grin as they take in the luxury.

TWIST

Now this is the kind of comfort a girl could get used to!

Twist leaps onto the nearest bed, giggling happily as she bounces on the bed springs.

JULIE

Well, say what you like about this Parker guy, but he knows how to make his guests feel welcome.

Julie sits on the next bed, looking round the room as we cut over to:

27 INT. LAB - GUEST ROOM #2 - NEXT.

27

Chris sits on the edge of his bed in an identical room, resting his chin on his hands, his expression locked in deep thought.

Danyaël plops onto the edge of his bed, a bottle of beer in each hand. He opens them and offers one to Chris.

DANYAEL

So what are you going to do?

(CONTINUED)

CHRIS

I honestly don't know, Danyael.

DANYAEL

Hey, the whole live experimentation thing freaked the unholy crap out of me too, but you have to admit.. this guy seems to know what he's doing!

Chris swigs his beer thoughtfully, as we cut to:

INT. LAB - PARKER'S OFFICE - NEXT.

Parker reaches his own office at last, a cosily-furnished affair with plenty of family photos and trinkets. The lights are off and the curtains are drawn, so he reaches for the light switch, but pauses as he hears:

VOICE (O.S.)

Don't.

He freezes, turning slowly towards his desk.

The lamp over his desk flicks on - and there's VIVIAN! The raven-haired vampire grins at Parker as she leans casually across his desk.

VIVIAN

Dr. Parker, I presume?

PARKER

Who are you?

VIVIAN

I'm Vivian Taylor. And you have something I want.

Vivian's smile broadens - revealing her FANGS, and from Parker's tense face, we:

**BLACK OUT:**

**END OF ACT THREE**

**ACT FOUR**

FADE IN:

29 INT. LAB - PARKER'S OFFICE - DAY.

29

Vivian stands from behind the desk as Parker backs away, his eyes flicking round to look for a way out.

VIVIAN  
Don't bother.

PARKER  
Don't bother what?

VIVIAN  
Wondering where your assistant is.  
Although, I should add... he was  
faithful to the end.

Parker's foot nudges into something on the floor, and he looks slowly down - to see the body of the tall man the team met earlier.

VIVIAN (cont'd)  
He died trying to stop me from  
getting to you. Noble.

His eyes are glazed, and a bloody wound on his neck shows how he met his demise.

PARKER  
So what do you want?

VIVIAN  
You have to guess.

PARKER  
Don't play games with me. I can  
have a dozen armed men in here in-

Vivian reaches over for the intercom unit on Parker's desk - and lifts it to reveal a set of shredded wires and cables.

VIVIAN  
(mocking)  
Maybe if you shout really loud, one  
of them will hear you!

Parker slumps for a beat - then straightens. He's not about to get pushed around by one measly vampire!

PARKER  
Alright, then, let's hear it.

Vivian seems impressed by his courage as she strides over to him, flicking her long hair out.

(CONTINUED)

PARKER (cont'd)  
Money? Blood? Do we perhaps have  
someone you know held here?

VIVIAN  
None of the above. Although you do  
have someone I know here.

PARKER  
(beat; narrows eyes)  
Chris Berkeley, by any chance?

VIVIAN  
Give the man his prize! How did you  
guess?

PARKER  
I've done my research on him.

Parker looks Vivian up and down, grinning and nodding.

PARKER (cont'd)  
Yes... yes! It's all coming back to  
me now. You two used to work  
together, didn't you?

VIVIAN  
(cold)  
That was a long time ago.

PARKER  
I understand you two didn't part on  
the best of terms.

VIVIAN  
You could say that.

PARKER  
So what do you want him for?  
Revenge?

VIVIAN  
(grins)  
Oh, a whole lot more than that. I'm  
planning on taking away his reason  
for being.

PARKER  
That's a pretty lofty ambition for  
a lone vampire like yourself. How  
exactly do you plan on achieving  
that goal?

VIVIAN  
If I tell you, you have to promise  
to keep it quiet.

PARKER

And why should I do that?

Vivian grins, licking her tongue across her fangs.

VIVIAN

Because if you don't, I'll break every bone I can find in your body, then make you watch as I rip the throat out of every single person in this lab and feed them to my associates. And I have a lot of associates.

PARKER

You'd never leave this base in one piece if anything happened to me.

VIVIAN

And you'd be in big trouble with my boss if anything happened to me!

PARKER

So it appears we're in a stalemate.

Vivian hops up onto the desk, crossing her legs.

VIVIAN

I guess so.

Sensing that Vivian won't try anything just yet, Parker heads for his chair. Vivian rotates on the desk to follow him as he takes a seat.

PARKER

Perhaps we can come to an arrangement?

VIVIAN

You give me what I want, and I don't force feed you your own liver?

PARKER

I was thinking more of a mutually beneficial agreement.

VIVIAN

(intrigued)  
Go on.

PARKER

I don't trust Chris. Or any of his friends.

(MORE)

PARKER (cont'd)

I've seen for myself the damage he's wreaked, the broken lives he's left behind - his crusade to find a 'cure' for vampirism has blinded him to the fate of the humanity he so desperately wishes to rejoin!

VIVIAN

Preaching to the converted here.

PARKER

At the same time, he has great potential. I could use his skills to achieve a number of significant goals for me, and I'm fairly sure we can trick him into helping you out too.

VIVIAN

I'm liking this so far...

PARKER

You're aware of the healing device?

VIVIAN

(beat; innocent)  
The what?

PARKER

Come now, Miss Taylor, don't play games with me now. Not when we're both being so very honest.

Vivian stares at him for a beat, then hops off the desk, standing before him and folding her arms.

VIVIAN

So what if I do?

PARKER

Do you have any parts of it?

VIVIAN

Maybe.

PARKER

I do. And so does Chris. But I imagine you knew that already.

Parker reads Vivian's expression as she looks away.

PARKER (cont'd)

It's important to you to stop him building it, isn't it?

Vivian doesn't answer - and Parker takes that as a 'yes.'

PARKER (cont'd)

I can make sure that doesn't happen. I can ensure that when we finish the device, the only people who take advantage of its powers are you and me.

VIVIAN

What do you need it for?

PARKER

That's for me to know. I won't ask why you need it either.

VIVIAN

Oh, I don't mind sharing. It's to make sure Chris can't.

PARKER

Is that all?

VIVIAN

(beat)

Yes.

Parker wisely decides to let the subject slip.

PARKER

So do we have a deal?

VIVIAN

We both use Chris to get what we want and walk away shiny happy people, because we can't actually kill one another without getting ourselves killed in the process?

PARKER

To paraphrase, yes.

VIVIAN

(grins)

I'm in. But I have a favour to ask first.

Vivian perches back on the end of the desk, leaning over and whispering something into Parker's ear. He chuckles, nods, then reaches for his cell phone.

PARKER

(into phone)

Hans? It's Dr. Parker. Put Webster on the line, I have something I need him to do for me.

Vivian smiles broadly as we cut to:

30

INT. UNDERGROUND LAB - GROUND FLOOR - DAY.

30

Julie is talking to one of the lab techs, who is demonstrating a new rifle design he's about to test out as Parker strides over.

PARKER

How are you finding everything?

JULIE

Oh, everything's... well, it's actually a lot more organised than I'm used to.

PARKER

I understand you worked for David for some time in occult research, correct?

JULIE

Yeah. I ended up leaving when... well, you know what happened.

PARKER

I do. And I was very sorry to hear about it.

Julie looks over to the test range as Parker continues.

PARKER (cont'd)

You know, you've got far too good a brain to waste it out in the field.

JULIE

Excuse me?

PARKER

My apologies, that came out wrong. Julie... I want you to come and work for me.

JULIE

(beat)  
What?

PARKER

I could really use somebody of your experience here. We have an extensive occult library, both in reference texts and in computerised form, but currently no departmental head to take charge of it all.

JULIE

And you're asking me?

(CONTINUED)

PARKER

I know full well how the lure of the field can be... but I also know the dangers that come with it. We've all suffered loss because of the forces we fight to destroy, Julie, but it's no good chipping away at the problem one day at a time.

JULIE

(stuck)

That's not what we... it isn't like that.

PARKER

You'll have the ability to do some real good here, Julie. At least tell me you'll consider it.

Julie looks genuinely torn, her mind trying to process the news.

JULIE

I...

An ALARM starts to sound, and Parker's face drops as red emergency lighting comes on across the complex.

JULIE (cont'd)

What is it?

Parker rushes for an intercom unit.

PARKER

(into intercom)

What the hell's going on?

VOICE

(filtered through intercom)

Sir, we have a fire in the chemical lab - it's the new test compound! It's reaching critical mass and we can't control it!

PARKER

My God...

He steps away from the intercom as Chris, Twist and Danyael hurry into frame.

TWIST

What's all the ruckus?

PARKER

We have a dire situation on our hands. Follow me!

Parker hurries off as several more techs run past, heading for the emergency exits.

31 INT. UNDERGROUND LAB - CHEMICALS LAB - NEXT.

31

Inside a clean, clinical room filled with bulky lab equipment, two techs in full hazmat suits are desperately working with a complicated device on a table before them.

It looks like some kind of explosive device, with wires and cables spilling across the surface.

Parker joins another tech outside the lab, WILKES, as she looks desperately into the lab through the large, plexiglass windows.

WILKES

Sir! We've got-

PARKER

A problem, yes, I can see that, lass! What's going on?

One of the techs inside the lab speaks into a radio inside his hazmat suit.

HAZMAT TECH #1

(filtered; through intercom)

The bornium-298 is approaching critical mass, sir! If we don't defuse this timer, then-

JULIE

(wide-eyed)

Then it'll explode!

DANYAEL

What?

JULIE

Bornium-298, it's a highly flammable binary agent.

PARKER

We've been working with it to try and create some new kind of incendiary device for the field, but the chemicals involved are very unstable... if they hit critical mass, they could detonate, and...

(CONTINUED)

WILKES

And the blast would level  
everything inside the next two city  
blocks.

Chris looks into the lab as the techs continue their  
desperate work.

CHRIS

Can they do it?

A burst of GAS shoots up from the device, and the techs  
stagger backwards. One approaches the glass - and something  
corrosive is eating into his hazmat suit!

HAZMAT TECH #2

Sir, open the ventilation shafts!

Wilkes goes to a control panel and types in a code - but  
nothing happens! Panicked, she tries again.

HAZMAT TECH #2 (cont'd)

Open the damn vents!

WILKES

I'm trying!

JULIE

Oh, God...

The two techs' suits are literally boiling away!

TWIST

Can't one of us do something?  
Chris, do a spell or-

JULIE

No! Bad idea, it could set off the  
chemicals and cause an explosion!

DANYAEL

We have to do something!

Twist watches - one of the techs inside the lab is hammering  
at the door controls to get out, as his partner continues to  
work.

PARKER

(yells)

Darnell! Get back in there!

Gritting her teeth, she marches for the doors, opening the  
outer hatch to step into the decontamination chamber beyond.

Chris double takes as he sees what she's doing, racing over  
to the chamber - but it's already locked down.

(CONTINUED)

CHRIS

Twist? Twist!

TWIST

I'll be alright! Vampires heal,  
remember?

She opens the inner door and Hazmat Tech #2 scrambles desperately past her. Twist rushes up to the other tech, who boggles in surprise at her.

HAZMAT TECH #1

Your... where's your suit?!?

TWIST

I don't need one! Now just tell me  
what to do!

Twist reaches for a gas mask, holding it over her mouth as the tech points to several thick bunches of cables.

HAZMAT TECH #1

You have to hold those back while I  
work, then pull them hard to  
disconnect when I give the word!

Twist nods - but her skin is already starting to SIZZLE as the highly corrosive gases filling the chamber get to work.

Outside, Chris, Danyael and Julie watch helplessly as Twist helps the tech defuse the device.

DANYAEL

(frantic)

Twist! Twist!!

She turns to look at him, holding his gaze for a beat - then looks back to the tech.

She starts to shake, blisters forming across her exposed skin, as the tech points to the cables in her hand.

HAZMAT TECH #1

Now! Pull them out and stand back!

She nods and PULLS at the cables - but they don't budge!

She looks to the tech, whose eyes betray his fear as he stumbles backwards.

TWIST

Ah, screw it...

Twist rolls her eyes, throws the gas mask away and grabs the cables with both hands.

She HEAVES as she tries to free the cables - and with a final CRACK they come loose in her hand.

She falls over backwards, tripping over a small metal table - and the device on the counter EXPLODES!

The inside of the chamber is filled with thick smoke, obscuring everything from view.

DANYAEL

Twist!

He HAMMERS his hands against the glass, but all he can see is smoke.

DANYAEL (cont'd)

Get them out of there!

Wilkes finally gets the vents open, and with a series of HISSES, the smoke is sucked out of the room.

It takes an eternity to clear - and reveals at first the first Hazmat Tech. The front of his suit is torn open, a bloody wound in his chest. Julie steps back, her hands over her mouth in horror.

The rest of the smoke clears away - and Twist is pinned beneath the table she fell over. The device has left a charred, smoking hole in the desk surface.

DANYAEL (cont'd)

(explodes)

Twist!!

He tears over to the decompression chamber, WRENCHING the door open with a burst of vampire strength.

Chris is right behind him as the two climb over the shivering form of the second tech, kicking the inner door down and racing over to Twist.

Chris pulls the table off her as Danyael cradles her, wiping the smears of smoke and soot from her face. Her blistered skin is red raw all over.

DANYAEL (cont'd)

Twist... can you hear me? Are you okay?

Chris looks just as scared as Danyael as he helps lift her up, pulling back her hair...

... and Twist COUGHS. Relief washes over Chris and Danyael as they help her to her feet.

TWIST  
 (groggy)  
 Did we... is it okay?

CHRIS  
 It's okay. It's all okay.

Danyael can't help himself and HUGS her, clutching her tightly to him.

TWIST  
 Okay... traumatic incident...  
 needing personal space...

DANYAEL  
 Sorry, I just...

He steps back, still holding on to her.

DANYAEL (cont'd)  
 I thought you were-

TWIST  
 I'm not.  
 (smiles)  
 Not yet, anyway.

He manages to smile back, and as Chris turns and nods to Julie and Parker outside, we DISSOLVE to:

The team are assembled out by the van. The side door is open to show Twist wrapped up tightly on a makeshift bed, bandages wrapped round her and Danyael by her side. Julie and Chris are standing with Parker.

PARKER  
 I can't thank you enough for what your girl did in there.

JULIE  
 She's a regular hero, all right.

CHRIS  
 Will there be any kind of after effects from her exposure to the chemicals?

PARKER  
 As she realised, her body will regenerate the wounds in a few days or so. She'll be a little sensitive to the touch until then, but apart from that, she's just fine.

(MORE)

PARKER (cont'd)

Anyone human exposed to that level of the toxins would be dead by now, but luckily for her, she's far from human.

Chris doesn't look convinced, but Parker lays a warm hand on his shoulder.

PARKER (cont'd)

Just come right back if she experiences any problems. Thanks to her efforts, I still have one of the finest operations in the country for dealing with specialist cases like her!

JULIE

We will. But hopefully we won't. If you see what I mean.

PARKER

Aye. Well, you'd best be on your way. You'll think about what I asked you, won't you, Julie?

Chris raises an eyebrow and turns to Julie, who tries to shrug off the comment casually.

JULIE

Yeah, I will.

Parker shakes hands with both of them before letting them head back to the van.

CHRIS

What did he mean?

JULIE

I'll tell you later.

Parker watches them climb into the van, and with a final wave from Julie they head off down the street.

Vivian is waiting at Parker's desk as the man himself steps back inside.

PARKER

It all went according to plan. I never realised my staff could be such fine actors! And I should also thank Miss Decadaway for rustling up those special effects in time.

VIVIAN

Yeah, I was watching from in here.  
Kudos for the guy's chest popping  
open like that!

PARKER

Hannah's the best at what she does.  
That's why I kept her on the  
payroll.

VIVIAN

What do we do now?

PARKER

Now... we wait. And then you get  
what you want.

Vivian can't help breaking into a broad smile as we:

**BLACK OUT:**

**END OF SHOW**