

SomeWhere InBetween

"Love's Labours Won"

by
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TEASER

FADE IN:

1

EXT. WOODS - NIGHT

1

Sweeping over wide, dense woodland, the half-moon and glittering stars peeking through the cloud cover above.

Distant, glimmering city lights seem a long way off - the woods below are near pitch black.

Until a SEARCHLIGHT scythes across them, followed moments later by a HELICOPTER, falling into line before us.

The helicopter swerves to the left, veering off and over the forest and taking its beam with it.

In the background, two more HELICOPTERS are doing the same - combing the woods below with their high-powered beams.

PAN DOWN slowly as the helicopters move on, pushing through the canopy and down towards ground level:

Where the scattered convoy of vehicles fresh from the raid on the White Furs HQ are standing.

Using the branches and foliage for cover, the searchlight beams can't pick them out against the ground. Several already have branches draped across their bodywork for added cover.

As another SEARCHLIGHT cuts through the trees, missing the nearest clump of vehicles by several yards, PULL BACK to find MARCUS watching them.

He stares upwards, keen eyes tracking the choppers as ROSHEEN moves into frame beside him.

ROSHEEN

They're not going to stop, you know. No matter how hard you stare at them.

MARCUS

They'll have to go refuel eventually. That's when we'll move.

ROSHEEN

Parker'll have troops combing the forest at our level, Marcus. And it won't be long before Conall's wolves catch us up again.

MARCUS

We've been here, what, an hour already? That's too long. We should be halfway to the sanctuary by now.

(CONTINUED)

ROSHEEN

Assuming Conall doesn't know about that already and isn't just waiting there for us.

Marcus doesn't reply.

Rosheen takes a beat to look him up and down - he's still sporting several fresh wounds from his recent battles.

ROSHEEN (cont'd)

Come on. You need to take a minute. Let me have a look at you.

MARCUS

I'm good.

ROSHEEN

Marcus, you look like you just lost a round against a hurricane.

MARCUS

I said I'm fine.

ROSHEEN

No, you have to let me -

TWIST (O.S.)

Yeah... I'd give him a minute.

Rosheen glances over as TWIST steps into view.

TWIST (cont'd)

You know how he gets.

Rosheen looks a little irritated by the interruption, but after a glance at Marcus relents and heads off.

TWIST (cont'd)

(when she's gone)

But she does have a point.

MARCUS

(sighs)

Twist...

TWIST

Hey, just playing devil's advocate. A position I am uniquely qualified for, I might add. You look like this Thai meal I tried to eat once.

He shoots her a puzzled look. She grins and moves closer.

TWIST (cont'd)

Trust me. Not good.

Marcus glances back towards the nearby vehicles - figures can be seen moving in the shadows.

MARCUS

How are the others?

TWIST

Not so great. Chris is going out of his mind trying to figure out where Lyra went. Rest of us are working on a new plan that doesn't involve us all getting herded into a corner and torn to shreds.

MARCUS

Any progress on that?

TWIST

The shreds are still winning.

He grins - for the first time in a while.

BY THE VEHICLES, and one of them is the team's BLACK VAN. Moving urgently in and out of it is CHRIS.

DANYAEL (O.S.)

Dude, listen. This isn't helping.

PULL BACK to find DANYAEL and VIVIAN watching him. Chris is unloading several bulky items of equipment.

CHRIS

The more weight this van carries, the slower it goes.

VIVIAN

We can't just ditch the convoy! These wolves need us right now!

CHRIS

They won't be as glad of the help as you'd like to think. This goes beyond a simple blood feud for them now. This is a fight for survival, and that's one fight we can't get bogged down in.

VIVIAN

Stop being such a jerk and listen to us, will you?

CHRIS

Once we find Lyra, I'll happily hear anything you two have to say. At great length.

He hasn't stopped moving, piling more and more equipment out of the van.

DANYAEL

So, what, we drive right back on ourselves, somehow make it through the waves of extra-super super soldiers and hordes of werewolves, all for another raid on a heavily-guarded facility to try and rescue somebody who we're not even sure could actually be there?

CHRIS

Precisely.

TWIST (O.S.)

Is he still on this plan?

The others look round as Twist returns.

CHRIS

I'm afraid it's the only plan we're acting on.

TWIST

Look. Let's break this down. Parker most likely has Lyra. He didn't hurt her last time, so stands to reason she'll be safe again this time. We help the Furs get out of this, we can go get the diva back with a whole heapa werewolves watching our backs. We go alone, then we're just that. Alone.

CHRIS

This isn't up for discussion.

TWIST

Don't get all British on me!

CHRIS

What?

TWIST

You know, all... order-y. And stuff. It won't work this time.

Chris opens his mouth to reply:

And a WOLF HOWL echoes through the woods - a long, painful note that gets several FURS up and on their feet.

As the note dies down, the team glance warily at one another.

(CONTINUED)

DANYAEL

Was that -

And Marcus steps into frame, face tense.

MARCUS

He's here.

All around them, the Furs start climbing back into their vehicles and generally gearing up for a tussle.

MARCUS (cont'd)

You need to make a choice, Chris.
Help us or go after Lyra. I'll
stand by it either way.

TWIST

I'm staying with Marcus.

A beat - and then Danyael and Vivian move to join Twist.

CHRIS

(sighs)
Mutiny? Really? Now?

VIVIAN

Mob rules, Chris. Take 'em or leave
'em.

Another HOWL rings out. Several ENGINES start up - the convoy is ready to move.

CHRIS

(defeated)
Fine. For now.

He heads round to the cabin, letting the others head back into the van.

Twist is last in, nodding to Marcus as she SLIDES the door shut, and as it SLAMS we:

BLACK OUT:

END OF TEASER

ACT ONE

FADE IN:

2

INT. VAN - NIGHT

2

Chris drives, Marcus riding shotgun as the van bounces across the uneven landscape.

The tail end of the Furs convoy is just up ahead, Chris weaving to keep up with them.

CHRIS

So where exactly is this 'sanctuary' I keep hearing you lot talk about?

MARCUS

Somewhere safe.

(off look)

If we told everyone, it wouldn't be a very good sanctuary, would it?

CHRIS

I'd just prefer to know where we're going, is my point.

MARCUS

And my point is that you just need to follow the others, and we'll get there soon enough.

Chris doesn't look too happy about this. PAN BACK into the rear of the van.

TWIST

(fretting)

Are we sure she'll be okay? I mean, how well do we know this 'Dr. Jones' chick anyway?

VIVIAN

We don't. She's another one of Chris' women.

CHRIS

(from front)

No, she isn't.

VIVIAN

Point is, he trusts her enough to leave Sophia with her, so you don't have to worry.

TWIST

I don't have to worry? Oh, right, good.

(MORE)

(CONTINUED)

TWIST (cont'd)

Because for a second there I coulda sworn you were asking me to be okay with leaving the kid sister I thought was dead in the hands of some total stranger, while we go hide in some underground lair with a bunch of werewolves, while a bunch of other werewolves come and try to kill us.

(beat)

I miss anything?

DANYAEL

Other werewolves and Parker. Are coming to kill us.

TWIST

There's... there's just no words to answer that with. That don't end in '... off,' anyway.

CHRIS

Settle down, you three. We may not have long to prepare a defence once we reach this place - wherever it is - so we'll need to be focused.

TWIST

Easy for you to say. You don't have family out there!

Chris throws her a look, but Twist continues:

TWIST (cont'd)

For all I know, Sophia could be out on the street, begging strangers for change and selling her kidneys for crack!

And from her anxious expression, CUT TO:

With DR. ALLISON JONES and SOPHIA, as they stand near a small mound of grey powder sitting inside a sealed glass box.

ALLISON

Ready?

SOPHIA

(nods)

Ready.

Allison reaches off screen - and returns with a long GAS LIGHTER, sparking it and reaching into the box...

3 CONTINUED:

3

... and as the flame touches the edge of the powder, it EXPLODES to life, sizzling and fizzing like a mini volcano!

Sophia claps her hands with glee at the bright pyrotechnics, and Allison smiles warmly down at her as we CUT TO:

4 EXT. HILLSIDE - NIGHT

4

The head of the Furs convoy rumbles down a dusty road, coming to a stop at the edge of an impenetrable-looking HILLSIDE.

TORIN hops down from one vehicle, with REAGAN right behind him as he approaches the hillside.

He turns as KEEGAN and DERMOT stride into frame, Keegan still looking like the bottom just fell out of his world.

TORIN

I always hoped we'd never have to use this...

(glances at Keegan)

... but with circumstances as they are, we don't have much choice.

KEEGAN

Let's just get this over with. I don't want to be stuck down there with you any more than you do with me. The sooner they stop looking for us, the better.

DERMOT

What's the likelihood of Conall knowing about this place?

TORIN

Slim. He takes prisoners, but the actual location of the sanctuary is only known to a handful of Furs.

DERMOT

Did any of them get captured?

TORIN

(beat)

Let's get a move on.

Torin and Keegan walk up to one section of the hillside - where craggy rocks jut from the side, creating an overhang.

With a glance to each other, Torin first pushes his hand towards the rock - and his hand depresses a HIDDEN PANEL!

Opposite him, Keegan does the same, both men pushing the pads in several inches.

(CONTINUED)

4 CONTINUED:

4

They release them and step back, and there's a loud GRINDING and RUMBLING sound.

TORIN (cont'd)

And once we're inside, we're going to have a talk about what I heard Conall call you back there.

Keegan is silent, not even meeting Torin's accusing gaze as the RUMBLING continues.

Several Furs have left their vehicles now, though each still has its driver keeping the engine running.

The overhang continues to RUMBLE - and from within the shadows below, a crack of LIGHT can be seen.

A huge block of stone is slowly rising from what is now a TUNNEL ENTRANCE, spotlights within bathing the convoy in yellow light.

5 INT. VAN - NEXT

5

Chris and the others are watching, surprised.

CHRIS

How did you get your hands on this?

MARCUS

We built it. Took a long time, but wolves stay fit and strong well into what you guys'd call 'old age.' Plus, claws make for great digging tools.

The nearby vehicles start rolling - the convoy is heading into the tunnels one at a time.

MARCUS (cont'd)

Just follow their lead.

Chris looks like he still has his reservations, but dutifully lets the van roll after the nearest truck.

6 EXT. HILLSIDE - NEXT

6

A handful of Furs stand either side of the entrance as the convoy rolls on. More are busy further back, covering up the tyre tracks of the various vehicles.

Just past the entrance, a sloped ramp leads deeper into the warrens, with plenty of lighting along the way.

It doesn't take long for the modest collection of vehicles to pass through the entrance, with the team's van the last in.

(CONTINUED)

6 CONTINUED:

6

As the slab over the entrance starts to slowly close, the Furs on guard slip beneath it.

The slab touches back down with a decisive THUD, blocking off the light behind - and the hillside returns to its previous, innocuous state as we CUT TO:

7 INT. BEDROOM - NIGHT

7

PAN DOWN across a modest, motel-style bedroom to find LYRA asleep on the bed.

She doesn't appear to be injured, her hair draped over her face as she sleeps, laid gently on the covers.

She stirs, shifting onto her back, before she finally starts to come round.

She sits up, pressing a hand to her head with a wince. After a moment, her recent memories return:

And with a sharp intake of breath, her head snaps left and right, trying to get her bearings.

LYRA

Chris? Twist?

She stands - a little clumsily - and stumbles a few steps.

LYRA (cont'd)

Danyael? Anyone?

Trying to stay calm, her hands spread out as she feels her way across the room.

As she locates each new piece of furniture, her confusion deepens - where is she?

She finally locates the DOOR, testing the handle and finding it's not locked. She pushes it open:

8 INT. CORRIDOR - NEXT

8

Lyra leans cautiously out into a plain, sterile white corridor, stretching off in both directions.

She pads a few feet outside, letting the door close behind her. She turns her head both ways, listening for sound.

Nothing. Her bare feet on the tiled floor is the only sound as she makes her way down the left-hand path.

9 INT. CORRIDOR - JUNCTION - NEXT

9

She finds herself at a box junction - three new choices of direction in the otherwise featureless space.

(CONTINUED)

9 CONTINUED:

9

One hand against the wall to keep her steady, she turns right and heads down another hallway:

10 INT. CORRIDOR - NEXT

10

Still the only soul visible, Lyra is now passing a wall made of mirrored glass on one side, her reflection caught and repeated dozens of times across its surface.

She stops, frowning as she strains to pick out a noise up ahead: a distant HUMMING.

She advances again, this time with renewed purpose as she heads for the source of the sound.

11 INT. OFFICE - NEXT

11

Facing another door as it slowly CREAKS open, revealing Lyra and the corridor behind.

She takes a few steps inside, the HUMMING noise louder in this new room.

She turns her head, scanning the room for whatever she can pick up - it's a cosily furnished study of sorts, with carpets, paintings and bookshelves.

Finding her feet on a plushly-carpeted floor throws Lyra for a beat - as does the CRACKLE of an open log fire.

VOICE (O.S.)

You're free to take a seat, you know.

She whirls round - there's a DESK set against a large bay window, artificial sunlight streaming in to block the speaker inside shadows.

LYRA

(frowns)

It... is that -

And it's PARKER who reaches forward to flick on a desktop lamp, revealing himself at last.

PARKER

Aye. It is.

He's dressed in civvies - shirt, slacks, brogues - as he rises from the desk and heads round it.

Lyra backs up a few steps, hands clenching into fists.

LYRA

Stay away from me.

(CONTINUED)

PARKER

Nobody here's going to hurt you,
Lyra. I promise.

LYRA

It wasn't you I was worried about.

She takes a quick breath in - but no sound leaves her lips as she tries to SHOUT back!

Thrown, she inhales and tries again - and again gets nothing.

Chuckling, Parker steps over to the left side of the room - revealing a large, bulky machine with GLOWING green RUNES etched into it.

PARKER

(pats machine)

Just a little safety precaution for
when you woke up and found your way
over here.

Lyra's hand goes to her throat, alarmed.

PARKER (cont'd)

It's not permanent. But it will
keep you civil while we have a
chance to talk.

LYRA

(scowls)

I've got nothing to say to you.

PARKER

Not yet. But you will.

LYRA

What's going on? Why have you
brought me here? Where's Chris?

PARKER

You'll find out, you'll find out,
and off with those wolf friends of
his, in order.

LYRA

(grins)

So he got away.

PARKER

(shrugs)

Not my primary objective. Not
today, anyway.

He heads over to the log fire, warming his hands. Lyra stays where she is, body tensed with nerves.

(CONTINUED)

PARKER (cont'd)
No, today I just thought we could
have a wee chat.

LYRA
About what, exactly?

PARKER
You must have wondered why I always
seemed so interested in you. Why I
kept you safe and away from the
others when your little gang last
enjoyed my hospitality?

LYRA
I'm pretty sure you weren't doing
it to be polite.

PARKER
(grins)
That I wasn't.

He approaches her, but she backs away. He raises his hands.

PARKER (cont'd)
Lyra, please. That machine over
there won't allow any harm to be
done in its presence. Something to
do with alpha wave manipulation -
I'm not a hundred per cent on it.
One of my lab boys rustled it up
for me. Anyway, my point is...

He turns one of the fireside leather chairs towards her.

PARKER (cont'd)
I just want to talk.

Lyra hesitates, glancing towards the machine, still humming
away on its pedestal.

Parker gives her a moment - and she finally relents, slowly
making her way over to the chair and sitting down.

PARKER (cont'd)
(smiles)
That's better. See? Nothing to
worry about.

LYRA
Yet.

PARKER
Och, you've been knocking about
with that Twist lass for too long,
haven't ye?

11 CONTINUED: (3)

11

Lyra crosses her hands in her lap, body language closed and guarded.

LYRA
So start talking.

Parker sinks into the chair opposite her, letting out a sigh that makes him seem a lot older all of a sudden.

PARKER
Do you know where you are?

LYRA
No. Hence me asking 'where am I?'

PARKER
I'm surprised you couldn't tell,
but...

He leans forward, hands clasped:

PARKER (cont'd)
You're home, Lyra.

Lyra blinks, puzzled by what he could mean as we CUT TO:

12 INT. SANCTUARY - TUNNEL - NIGHT

12

Chris leads the others as they walk down a round, hand-carved tunnel in the thick earth.

Spotlights are set into the walls, with sturdy support beams maintaining the tunnel's structure.

CHRIS
How long are we planning on staying
here?

MARCUS
Until Conall's wolves pass us by.
Then the five of us can go and get
Lyra back.
(to Twist)
And Sophia.

CHRIS
And if they don't 'pass us by'?

MARCUS
Then we're in for a fight.

Marcus glances over his shoulder at them as they exit the tunnel, stepping out into:

13 INT. SANCTUARY - NEXT

13

The centre of the hideout is a huge chamber, rising high up into the hillside with dozens of other tunnels, balconies and platforms set into the walls.

Many Furs move around - climbing ladders, carrying equipment, herding other clumps of wolves into tunnels.

TWIST

(whistles)

Neat.

VIVIAN

How many wolves can you get down here?

MARCUS

Roughly all of them.

(beat; lower)

All that are left.

DANYAEL

And you're sure we're safe down here?

ROSHEEN (O.S.)

If Conall finds us...

The team turn as Rosheen heads over, flanked by Reagan and other larger Furs.

ROSHEEN (cont'd)

... then he'll have to fight for every inch of ground he wants to take from us.

She looks up, following the curve of the chamber and smiling proudly.

ROSHEEN (cont'd)

The sanctuary was created by our families when the wolf hunts first started. The human world thought we were extinct, but we were just finding new ways to stay out of sight.

TWIST

Long as we don't go all 'Matrix Reloaded' with the outfits and the dancing, then I'm cool with it.

ROSHEEN

Marcus, have you shown them to where they'll be staying?

(CONTINUED)

CHRIS

We won't be staying long.

Rosheen shoots him a look.

ROSHEEN

I know that, but you can't leave while there's still a chance you could give away our position. We're not just hiding from humans this time - we're up against our own kind.

CHRIS

I can smother this place in enough cloaking magic that even the people in here would have trouble finding it. Trust me - we're not staying long.

Rosheen looks to Marcus, who offers an apologetic nod back. She turns and moves away as we CUT TO:

14 EXT. HILLSIDE - NIGHT

14

Distant HELICOPTERS can be heard, still combing the landscape, as we PAN DOWN over the concealed entrance.

And several GREY WOLVES pad into frame, SNIFFING the ground and trying to follow the scents of the Furs.

One gets to the entrance, digging at the dirt beneath the slab hiding the tunnel.

Soon, several more have joined it, all of them digging furiously to try and tunnel beneath the stone.

More and more wolves pile in, all of them scrabbling and digging at the earth, casting increasingly large mounds and clods of dirt back into the open.

And as the first glimmer of LIGHT shines from beneath the slab, the wolves let out a cacophony of HOWLS:

15 INT. SANCTUARY - NEXT

15

And as one, the Furs' heads snap up towards the top of the chamber as the muffled but audible HOWLS resonate down the whole area.

Marcus tenses up - and all around him, the Furs double their efforts. Some start closing off tunnel entrances, heaving rocks in front of them, while others morph into *garou* and head higher up the chamber.

(CONTINUED)

VIVIAN

We're screwed now, aren't we?

MARCUS

How the hell did he find us so quickly...

TWIST

That doesn't matter now, come on!
Any second, this place is gonna be
crawling with more of those wolves,
and if we're really unlucky then
those bio soldier freaks will be
right beh -

KABOOM! A cloud of DUST and RUBBLE shoots from one of the larger tunnels near the top of the chamber.

The sounds of the wolves at the entrance are suddenly much louder, and it's battle stations for the Furs.

As wolves rush past on all sides, the team break out their weapons, Chris moving back to get a better viewpoint.

CHRIS

Marcus, what routes will they take from where we came in down to this main chamber?

MARCUS

Can't say. There's a lot of ways in or out of here.

CHRIS

Then we'll just have to pick the most obvious one and hope we do some damage.

He FLICKS his katana round his wrist, his grip tight on the handle as he and Marcus take the lead.

With the BARKS and GROWLS of the incoming tide of wolves now backed up by regimented MARCHING FEET, we:

BLACK OUT:

END OF ACT ONE

ACT TWO

FADE IN:

16 INT. SANCTUARY - TUNNELS - NIGHT

16

Chris and the others hurry along one of the narrow, craggy access tunnels, other WOLVES passing them on both sides.

MARCUS

This way!

He leads, diverting the team down a side passage to cut past the flow of wolf traffic.

MARCUS (cont'd)

The explosion came from up here.

VIVIAN

How can you tell?

MARCUS

Because everyone else is going the other way.

Twist looks round - he's absolutely right.

TWIST

Oh, good. Because I'd hate to think we were the first line of defence or anything.

BARKS echo down the tunnel towards them - a few Black Furs are still up ahead, hurrying towards the team.

MARCUS

Here they come...

He hunches over a little, body shifting and changing - CLAWS extend from his fingers and FANGS lower over his teeth.

And the first wave of GREY WOLVES turn a corner up ahead - POUNCING on the fleeing Furs!

MARCUS (cont'd)

Go!

He surges forward, the others right behind him as they close on the struggling Furs:

One Fur weakly tires to push two grey wolves off him, their bloody jaws SNAPPING and TEARING -

Until with an almighty CRACK, Marcus SWATS one off the prone Fur and drives his FIST into the next!

(CONTINUED)

Chris gets a hand up and BLASTS one leaping wolf out of the air with a bolt of energy.

Twist gets her bat up as a wolf's jaws CLAMP DOWN on it, using it to SWING the wolf into the jagged wall.

Danyael and Vivian have less success - one wolf LATCHES onto Danyael's arm, and as he goes down Vivian gets JUMPED!

She hits the deck, a SNARLING wolf going for her throat as she fights to push it away.

VIVIAN

Help!

Twist spots her and rushes over - but GUNFIRE rings out down the corridor, sending her diving for cover!

She risks a look up - as two small SOKE GRENADES bounce down towards them.

TWIST

Look out!

With a pair of POPS, the grenades start belching thick clouds of choking WHITE SMOKE into the tunnel.

Marcus COUGHS and RETCHES as the smoke fills his lungs, Chris pulling him back to safety.

Danyael is still trying to PUNCH the wolf hanging onto his arm away without success:

Until Chris' katana SKEWERS the wolf headfirst to the ground. Danyael looks up gratefully.

CHRIS

No time to rest, Danyael. I'm sorry.

Chris is moving on, shouldering the woozy Marcus, as Danyael gets up and follows.

Vivian is just about holding her wolf off, pushing its jaws closed and up away from her:

Until she gets a better grip round its head and SNAP! She TWISTS and breaks its neck.

Getting to her feet, she's joined by Twist as the girls hear MARCHING FEET stomping towards them.

TWIST

This just went from bad to 'oh, crap' bad, didn't it?

16 CONTINUED: (2)

16

Vivian doesn't answer:

As SILHOUETTES start to appear through the smoke, the unmistakable outline of more heavily-armed SUPER SOLDIERS.

VIVIAN

Run!

Vivian grabs twist and runs for it - as goutts of FLAME shoot out from within the smoke!

TWIST

Ack!

Twist STUMBLES as she turns to avoid the fire, snagging her ankle and falling.

Vivian goes back for her, grabbing her hand and hauling her to her feet - but as Vivian looks back:

A full squad of SUPERSOLDIERS emerge from the smoke, armed to the teeth with guns, flamethrowers, tasers and everything else they'd ever need for a slaughter.

One takes aim at the girls with a GRENADE LAUNCHER, even as Vivian frantically drags Twist to safety:

17 INT. SANCTUARY - CHAMBER - NEXT

17

Chris and the others are waiting in a larger chamber, the sounds of BATTLE and GUNFIRE sounding all round them.

DANYAEL

(calling back)

Twist! Twist!

Rosheen and Reagan hurry past, and Chris calls out to them:

CHRIS

Rosheen, here!

He hands over the still-coughing Marcus.

CHRIS (cont'd)

Twist and Vivian are in trouble. We have to go and -

KABOOM! The tunnel EXPLODES in a shower of RUBBLE and DUST, knocking everyone onto the ground.

Danyael is the first to pick himself up - his face falling as he sees:

A CAVE-IN has sealed off the tunnel exit!

(CONTINUED)

DANYAEL

No...

He races up to the fallen rubble, frantically trying to dig his way through.

DANYAEL (cont'd)

Twist! Vivian!

Chris lays a firm hand on his shoulder.

CHRIS

We'll find them, Danyael. But not this way.

(to Rosheen)

Can you find us another way round?

Siobhan steps into frame, already streaked with dirt and BLOOD. She's walking with a limp still.

SIOBHAN

I can.

CHRIS

(nods)

Then let's go. The cave-in actually helps us for now, but it won't buy us much time.

ROSHEEN

We're running the evacuation procedure now. If we can hold Conall off in here for a few more minutes, we can get everyone back out and on the road.

CHRIS

So I take it we're the diversion?

ROSHEEN

(shrugs)

You stayed, didn't you?

Chris chooses not to answer. Siobhan leads him and Danyael away as we CUT TO:

Vivian and Twist are racing on, weaving through the winding tunnel even as they hear the soldiers chasing them.

TWIST

Do you even know where you're going?

VIVIAN

Do you?

TWIST

I'm just saying -

VIVIAN

Look, any way except this way means running back into Parker's troops back there. Alright?

Twist stays quiet as the girls round another corner - and it's a DEAD END!

VIVIAN (cont'd)

Damn it!

She turns - there's another junction further back - but now several grey wolves have caught up to them!

Vivian raises her sword as the wolves charge towards them, BARKING viciously.

VIVIAN (cont'd)

When I say 'go'...

THWACK! She whirls to see twist has already smacked one wolf down and is aiming for the next.

TWIST

(off look)

What?

Vivian just grins, and as she launches into the attack:

INT. SANCTUARY - TUNNELS - NEXT

Siobhan leads Chris and Danyael as they also navigate the crooked tunnels.

They come to a junction and Siobhan steps out - but leaps back as FLAME spurts towards her!

SIOBHAN

Back! Back! Other way!

The trio bundle themselves back up the corridor - as more supersoldiers round the junction behind them!

Chris turns and gestures a square in the air - and a blue FIELD OF ENERGY springs up behind them:

Just as the soldiers OPEN FIRE, their bullets rattling off the shield.

As the trio jink down another side passage, we CUT TO:

20 INT. SANCTUARY - TUNNELS - NEXT

20

Vivian and Twist have taken down five of the wolves, with their way out just a few feet ahead.

VIVIAN

That's us, let's go!

She grabs Twist's arm and pulls her towards the opening - just as more soldiers arrive in the tunnel ahead!

One takes aim and FIRES a rocket-propelled grenade as the girls dive into the tunnel:

BANG! It hits the wall and SHOWERS them with rubble, the battered tunnel walls starting to break up.

Twist is up first, Vivian close behind - until a falling hunk of rock STRIKES her head, and she drops to the ground!

Twist skids to a halt and races back for her, but as she tries to haul her up she sees Vivian is out cold.

Twist turns - the soldiers are heading straight for her, weapons levelled. There's no way out.

Twist SNARLS, eyes washing over BLOOD RED as she grips her bat tight.

TWIST

You want me, you're gonna have to come over here and -

And the soldiers are THROWN against the wall as a wave of ENERGY smashes into them!

Twist blinks, surprised - just as Chris and the others drop down from a tunnel cut higher up into the wall.

Danyael takes a moment to disarm the soldiers - then KICK each one for good measure.

Chris and Siobhan join Twist, Siobhan taking the unconscious Vivian from her.

CHRIS

Are you alright?

TWIST

Five by five. Whatever that means.

(off Vivian)

Bump on the noggin. She'll be fine.

CHRIS

We won't be if we don't hurry up and get out of here.

(CONTINUED)

The group head on, following the tunnel back down a slope.

SIOBHAN

Rosheen won't leave without you guys, don't worry. She'll send everyone else on ahead.

CHRIS

How do you know that?

SIOBHAN

(off Twist)
It's a blood thing.

As they turn a corner out of view, we CUT TO:

21 INT. SANCTUARY - NEXT

21

The main chamber of the base is now in ruins - bodies of FURS litter the walkways and floors, equipment BURNS and Parker's soldiers have every exit covered.

It's into this scene of destruction that CONALL strides, flanked as always by BEVIN and SCAR.

He approaches a gangly grey wolf who's in *garou* form, busy tearing strips of meat off a fallen White Fur.

CONALL

Report.

The wolf looks up, meat hanging from his mouth. He quickly tries to wipe himself clean and stand up straight.

WOLF

Uh, we, uh... we've taken the sanctuary, sir.

CONALL

Do we have all the Furs rounded up?

WOLF

Uh... no.

CONALL

Then we haven't taken the whole sanctuary, have we?

The wolf TREMBLES, bracing himself for Conall's reaction - but Conall just strides past him.

Bevin pauses to pat the wolf lightly on the cheek as she passes.

BEVIN

Never mind, pup.

(CONTINUED)

21 CONTINUED:

21

With a smirk, she follows the other two. The wolf lets out a SIGH of relief as we CUT TO:

22 INT. SANCTUARY - EXIT - NEXT

22

Chris' group head into a long, narrowing chamber with a slope angled up towards the surface.

The convoy of Furs vehicles is ready and waiting - the front of the train is already moving up the slope.

TWIST

Looks like the wagon train's
rollin' out again.

BOOM! They flinch and look round as something detonates behind them:

It's two Black Furs, using controlled explosions to seal off the tunnels leading into this chamber.

SIOBHAN

That'll help.

TWIST

Not if anybody forgot anything.
(off looks)
I'm just saying.

Chris watches as Rosheen heads over to Torin.

TORIN

We're all set. How long do we have?

ROSHEEN

We've blown as many of the tunnels
as we could, father, but I'm not
sure it'll give us the margin we
need.

TORIN

Then we need to leave a vanguard
behind. Something to slow Conall
down long enough to get the convoy
to safety.

Reagan steps into frame. Volunteering himself just by being there. Rosheen smiles and pats his arm.

ROSHEEN

Not you, Reagan. I'm sorry. We'll
need you.

He looks down at her, almost pouting.

(CONTINUED)

TORIN

She's right. What's left of our army still needs a commander. You'd best join the convoy while you can.

Reagan hesitates, but finally moves away.

TORIN (cont'd)

I'll ask for volunteers.

MARCUS (O.S.)

No need.

They look round as Marcus joins them.

ROSHEEN

Marcus...

MARCUS

Chris and his team have somewhere else to be anyway. They won't be following the convoy. We'll stay behind and hold off Conall and Parker's troops for as long as we can, then we blow the exit and go.

TORIN

Marcus, you're -

MARCUS

Too 'valuable'?

TORIN

(beat)

I was going to say 'too damn brave for your own good.' This could easily be a suicide mission. I'd rather not lose you like that.

MARCUS

Sir, anyone you ask to stay knows the score here. But if it's myself and Chris' team, then we can lead Conall away after the diversion falls. They'll think we're catching you all up, when we're actually doubling back to rescue on of their own from Parker.

ROSHEEN

He's got a point, father. That could buy us even more time. Enough to make it to the coast.

Torin ponders this, taking a moment to look round at the evacuation in progress.

(CONTINUED)

TORIN

Alright. But I'm getting some more volunteers to help -

MARCUS

No. Thank you, but no. We'll fight better as a team.

Torin nods - then steps forward to EMBRACE Marcus tightly.

TORIN

Come back in one piece for me.

MARCUS

Wasn't planning on leaving any behind, sir.

Torin chuckles as he steps back - and NUDGES Rosheen.

TORIN

She'd never let me hear the end of it if anything happened to you.

ROSHEEN

(blushes)

Dad!

Torin cracks a smile and heads off, leaving Rosheen with Marcus. There's an awkward beat of silence.

MARCUS

So -

And Rosheen rushes forward to KISS him, pulling him close as though she doesn't plan on letting go.

ON THE TEAM as Twist grins, watching the two Furs make out.

TWIST

See, Spook? Told ya you had nothing to worry about.

Danyael is crouched by Vivian - but he does allow a small grin at seeing Marcus with Rosheen. He rises and turns - and finds Siobhan standing behind him!

DANYAEL

Oh! Sorry, didn't -

SIOBHAN

Shut up.

She grabs him and KISSES him!

Twist's jaw drops. Danyael doesn't exactly fight back. Siobhan finally lets go, both parties taking a breath.

SIOBHAN (cont'd)

Sorry, I, uh... I just...

And she hurries off without another word. Danyael takes a moment to collect his thoughts, then turns - to find Twist giving him the Evil Eye.

DANYAEL

Oh, stop it.

Vivian COUGHS at that moment, breaking the tension as Danyael kneels beside her. She stirs, sitting up.

VIVIAN

(groans)

I am spending way too much time unconscious this year...

CHRIS

I'm afraid we don't have the luxury of much rest, everyone.

He looks round - Siobhan is clambering into the final truck as it pulls away, following the others.

Rosheen already sits on the back half, sadly staring back at Marcus as she moves up the slope.

Marcus raises a hand, nodding once in farewell. She does the same before he approaches the others.

MARCUS

Alright. I just made several promises I intend to keep, so let's work out what our plan is.

TWIST

Not get killed?

VIVIAN

(scoffs)

Denial ain't just a river in Egypt, Twist.

TWIST

It's not denial. I'm just very selective about which reality I choose to accept.

CHRIS

(weary)

The plan, in case anyone is interested at all...

He gets everyone's attention. Finally.

CHRIS (cont'd)

The exit will be left open. Our van's ready and waiting, fueled up and with the engine running.

He points to the VAN, waiting at the foot of the exit ramp.

CHRIS (cont'd)

Our opponents will most likely attack there and there...

(pointing)

... so we'll be waiting at each entrance for them. If we funnel them through the tunnels we'll keep the number of attackers at a time down, which should help.

VIVIAN

So would nuclear weapons.

CHRIS

Once things start going against us, I'll put up as thick a shield barrier as I can while we get into the van and drive the hell out of here as fast as I can. Questions?

Twist raises a hand - just as a loud THUD sounds from the other side of the caved-in entrance!

CHRIS (cont'd)

I'm afraid they'll have to wait.

The team form a line, picking which point they're going to defend as the HAMMERING continues.

MARCUS

For what it's worth... it's been an honour to fight alongside -

TWIST

Ah, knock it off. We're not doomed.

Small HOLES start to appear in the barricade - WOLVES clawing their way in.

TWIST (cont'd)

(grins)

They are.

And as she swings her bat with a flourish, we:

BLACK OUT:

END OF ACT TWO

ACT THREE

FADE IN:

23

INT. SANCTUARY - EXIT - NIGHT

23

Straight back into action - several HOLES have been burrowed out of the wall now, with WOLVES and SOLDIERS fighting their way in.

Facing them are two of our team at each entrance, bravely battling the never-ending hordes. They're split across three levels stretching up the wall:

Chris and Vivian are crossing swords with a pack of grey wolves, trying to keep them funneled into the narrow opening.

Danyaël and Twist, having liberated several weapons, are busy SHOOTING BACK at the supersoldiers trying to break in.

Marcus, meanwhile, is still a *garou* as he punches, kicks, claws and gouges his way through the wolves and soldiers before him.

BODIES litter the ground at their feet - but plenty more are on the warpath behind them.

Twist checks the ammo count on her rifle after another burst - almost done.

TWIST

Spook, you pick up any spare clips when you grabbed these?

DANYAEL

Uh... no.

TWIST

Right. No. Because that would have required actual thought.

DANYAEL

Hey! I'm not the one -

He pauses to OPEN FIRE on two soldiers who try to rush him. They duck back for cover.

DANYAEL (cont'd)

I'm not the one who broke the flamethrower!

TWIST

It was already broken!

DANYAEL

Was that after you dropped it?

(CONTINUED)

CHRIS
Quiet, you two!

Chris is in a battle of strength with one huge grey wolf, trying to avoid getting pushed over a ledge.

CHRIS (cont'd)
We can argue about this...

CRUNCH! He gets a knee up into the wolf's groin.

CHRIS (cont'd)
... after...

WHACK! A vicious ELBOW across the beast's jaw, then KICKS it back into the tunnel.

CHRIS (cont'd)
... we get out of here!

VIVIAN
Chris, three o'clock!

Chris turns - but is too slow as a wolf POUNCES on him - and they go sailing back into mid-air!

VIVIAN (cont'd)
Chris!

Chris and the wolf SLAM onto the ground, Chris winded but the wolf keeping up its attack.

Vivian looks back down the tunnel - several more *garou* wolves are ready to attack!

VIVIAN (cont'd)
(shouts down)
Twist! You got any grenades left?

Twist glances at Danyael - who shakes his head.

VIVIAN (cont'd)
Right! That's it - we are leaving!

She turns and races down from her ledge, heading for the floor.

Twist and Danyael - whose guns both CLICK empty at once - do the same.

Twist pauses to GRAB Marcus as they race past, who is busy battering a supersoldier into the ground.

TWIST
C'mon, Chewie, you know they just get back up again...

Marcus tears himself away and follows.

Chris rises, getting enough room to STAB his katana down and kill the wolf attacking him. He's taken a few scratches.

TWIST (cont'd)

Uh, chief?

She looks over her shoulder - a horde of wolves and soldiers are now flooding out through the three holes.

TWIST (cont'd)

I distinctly recall you mentioning a 'thick shield barrier'...

CHRIS

Everyone, get behind me.

The others race for the van as Chris drops to one knee, hands out before him as he focuses his thoughts.

Wolves are surging towards him, BARKING and YAPPING, while further back several soldiers take aim.

A faint SHIMMER of energy ripples past Chris - just as the soldiers OPEN FIRE!

Their bullets PING off the forcefield, ricocheting around the chamber.

ON THE VAN as one bullet PUNCHES into the bodywork - inches from Twist!

TWIST

(yells back)

Hey! Make the bullets go that way!

ON CHRIS as the haze of energy starts to thicken before him - a solid wall of power sealing off his side of the cavern.

The first wolves reach it, throwing themselves bodily against it even though they just bounce off.

Chris grimaces with each impact, suddenly seeming a little unsteady.

Vivian rushes back over to him, but he swats her hand away as she tries to pick him up.

CHRIS

Not yet...

Chris looks up - his pale skin spiderwebbing with BLACK VEINS as he pushes his powers to the limit.

(CONTINUED)

CHRIS (cont'd)
 If this doesn't hold... they'll be
 on us... in seconds...

Vivian looks up, amazed - as the forcefield thickens and rises, reaching the walls and heading for the ceiling.

DANYAEL
 (from inside van)
 Chris! Let's go!

With a final GASP of effort, Chris pushes the shield to hit the roof, forming a solid barrier at last.

VIVIAN
 Alright, Gandalf, time to go.

Chris is too weak to stand, forcing Vivian to drag him bodily back towards the van.

The side door is open and she hauls him inside, Danyael CRUNCHING the gears into reverse as he lines up the ramp.

24 INT. VAN - CONTINUOUS

24

Danyael checks back to make sure everyone's in and belted.

DANYAEL
 Alright, Operation Diversion is a
 go...

He stands on the gas:

25 EXT. SANCTUARY - EXIT - CONTINUOUS

25

The van BURNS RUBBER as it hurtles up the ramp, SPARKS flying as its chassis scrapes the stone below.

REVERSE ANGLE as the van speeds towards us, the flickering blue shield behind them already starting to fade.

The van hangs a sharp left out of the cave, and as blossoms of GUNFIRE and EXPLOSIONS hammer the shield, we CUT TO:

26 INT. BEDROOM - NIGHT

26

Lyra is back in her faux bedroom, curled up on the bed. She's still wide awake, lost in her thoughts.

A soft KNOCK at the door is followed by Parker opening it and stepping inside.

PARKER
 How are you feeling?

(CONTINUED)

She stays quiet. Parker wanders further into the room, hands tracing over the furniture.

PARKER (cont'd)
I know you can't really appreciate it, but this is an exact replica of your old room.

Again, she says nothing. Parker sits on the edge of the bed.

PARKER (cont'd)
Lyra, please. I've given you some time. I let you storm right out of my office after I said -

LYRA
Since you told me I was 'home.'

PARKER
(bows head)
Aye. Are you ready now to let me explain a few things?

LYRA
I don't want to hear it. Nothing you could say will make me believe you.

PARKER
That's probably true. So I've brought somebody here to speak to you instead.

He rises and heads for the door. STAY ON LYRA as she curls up a little tighter. Wanting this all to end.

PARKER (O.S.) (cont'd)
She's just through here.

Lyra sits up a little as she hears a second person enter the room - and hears a GASP of shock.

VOICE (O.S.)
(female; Scottish lilt)
Ly... Lyra? Is that you?

Frowning, Lyra sits upright - and a SHADOW falls across her.

LYRA
Who's that? Who's there?

REVERSE ANGLE to show the new arrival - silhouetted against the light from the door.

VOICE
Don't you recognise me?

PARKER

She can't see. She's blind.

VOICE

Oh. Oh, I... I didn't -

LYRA

Your voice, it's... do I know you?

ON LYRA as the figure steps into view - it's a girl Lyra's age, features very similar to our girl (long, curly hair, slender frame, big blue eyes).

The young girl smiles as she takes Lyra's hands in her own, and guides them up and over her face.

GIRL

Don't you remember me?

Lyra frowns, letting her fingers trace the girl's features, struggling for recognition - until:

LYRA

(eyes wide)

Shona?

SHONA lets out a little SOB of relief, nodding.

SHONA

Aye. Aye, Lyra... it's me.

LYRA

But... but how... where do I... I don't - I mean, I can't -

But Shona ignores all that and EMBRACES Lyra warmly.

SHONA

Oh, God, Lyra... I thought you were dead!

Lyra is utterly thrown, her mind racing as she tries to process what's happening.

SHONA (cont'd)

I thought my big stepsister was gone...

And that sparks off the memory Lyra's been looking for. She gently pushes Shona back, needing a moment.

LYRA

We're... sisters?

PARKER

On your mother's side.

(beat)

As I said earlier... you're home.

Shona is now crying freely, and pulls Lyra in for another hug as we CUT TO:

27 INT. VAN - NIGHT

27

Back with the team, licking their wounds as they race on.

DANYAEL

Where to?

CHRIS

Back to Allison's lab. We need to see if she's completed work on anything to stop those soldiers.

MARCUS

And then we'll go and get Lyra?

CHRIS

And once she's back with us, then we grab Sophia and keep moving.

VIVIAN

How long are we going to run?

A beat of uncomfortable silence falls across the van.

VIVIAN (cont'd)

Look, Parker wants us wiped out just as bad as he wants the Furs and vamps gone too. So how long are we going to just keep running away from him, and when are we going to take a stand?

CHRIS

Vivian, we need the right tools to stop his troops first.

TWIST

And once we get the Furs to safety, they'll have our backs when we go all-out against Parker.

VIVIAN

Hey, I want him dead as much as anyone, but... do you guys really think we can still do this?

Nobody chooses to respond. Vivian sits back down, the mood in the van solemn as we CUT TO:

28 INT. PARKER'S OFFICE - NIGHT

28

Lyra is sitting by the fire, waiting as Parker takes a seat facing her - armed with a glass of whiskey.

PARKER
Would you like me to start at the beginning?

LYRA
(nods)
I need to hear it all.

Parker exhales, taking a swig of his drink.

PARKER
You, Lyra Morley, are the last in a long line of clones of my deceased, estranged stepdaughter.

Lyra is silent as Parker continues:

PARKER (cont'd)
Even before I married your mother, your opinion of me was never exactly a good one.

CUT TO:

29 EXT. SCIENCE PARK - DAY

29

A downtown cluster of labs and buildings - with a jeering PICKET LINE outside, made up of placard-waving PROTESTORS.

PARKER (V.O.)
In fact, you were one of my most vocal critics.

PAN ALONG the crowd to locate LYRA - a little younger and scruffier, but shouting just as fiercely as those nearby.

30 INT. LAB - DAY

30

Lyra is now part of a team of black-clad youths, sneaking their way through some kind of animal testing lab.

Various caged creatures SHRIEK and HISS at them as they pass - monkeys, cats, birds.

PARKER (V.O.)
You dropped out of college, abandoned your music degree and became an activist - against me.

As her comrades get to work unlocking the cages, Lyra moves towards a larger cage, covered by thick black drapes.

(CONTINUED)

PARKER (V.O.) (cont'd)
 But it was when you broke into one
 of my labs and attempted to free
 the test subjects that you were...
 well... I'm sure you remember.

Lyra picks up a FIRE EXTINGUISHER, and uses it to BASH OPEN
 the locks on the cage.

She carefully pulls the drapes back, letting the cage door
 swing open...

And something FLIES out towards her - some kind of huge, jet
 black INSECT, its wings BUZZING at terrific volume!

Her hands lash out, trying to beat it away, but the insect
 shrugs off the blows, its long, needle-like head ZAPPING
 forward, and as Lyra SCREAMS again the creature lets out a
 SHRIEK to match!

31 INT. PARKER'S OFFICE - NIGHT 31

Parker is over by his desk now, staring out through the
 window with its artificial sunset display.

PARKER
 I rushed you to my infirmary as
 fast as I could, but the creature
 that stung you...

LYRA
 I died, didn't I?

He looks down at his glass, draining the last drop before
 heading back over as we CUT TO:

32 INT. INFIRMARY - DAY 32

Lyra lies on the table, tube in her mouth, IV in her arm -
 and FLATLINING.

The attending doctors look to Parker, who steps slowly into
 frame and takes Lyra's hand.

PARKER (V.O.)
 Any other man would have accepted
 his loss, but...

He leans over her, tears in his eyes, and KISSES her lightly
 on the forehead. And he then turns to his team with a fierce,
 commanding glare in his eyes as we CUT TO:

33 INT. LABORATORY - NIGHT 33

PUSH THROUGH a busy, bright lab facility, TECHNICIANS moving
 around and checking various pieces of equipment.

PARKER (V.O.)

Well, I'm not 'any other man.'

The room holds about two dozen tall GLASS TUBES, filled with a clear green fluid and hooked up to a series of monitoring devices.

Something HUMANOID is inside each tube, floating in the fluid and curled up into a tight ball.

PARKER (V.O.) (cont'd)

The insect that stung you was a mutated strain, its unique abilities based around sonic manipulation. What I didn't realise at the time was that when I began the cloning program with your DNA, some of the insect's carried over.

UP CLOSE to the first tube now - and it's LYRA who floats within, breathing mask in place.

A long conveyor belt runs from the back of one of the tubes as a HATCH opens in it, disgorging the GREEN FLUID.

The naked, slimy Lyra clone slides out of the tube, GASPING for breath and shuddering like a new born.

Attending technicians quickly wrap her in blankets and sit her up as she RETCHES, coughing and spluttering.

PARKER (V.O.)

It didn't all run smoothly. There were many failed attempts -

LYRA (V.O.)

I know. I found them. You had a facility underneath a town called Elysium, didn't you?

PARKER (V.O.)

Aye, I heard about that. I'm sorry you had to find out that way.

The clone Lyra sits up groggily as a technician shines a pen-light into her eyes - but her pupils don't respond.

Shivering and afraid, she pulls the blanket tightly around her as she's helped off the conveyor.

34 CONTINUED:

34

PARKER (V.O.) (cont'd)
 And I'm also sorry I couldn't find
 a way to fix the blindness that the
 process gave you.

CUT TO:

35 INT. FACILITY - ROOM - NIGHT

35

Lyra, dressed now in a plain white gown, sits in a sterile
 room with a large VIEWING WINDOW on one wall.

PARKER (V.O.)
 It was when the insect's DNA
 manifested as your powers that I
 had to admit defeat.

Lyra turns her head slowly to face the window - and then
 starts to HUM softly.

She rises to her feet as the noise builds in volume, her lips
 starting to curl as she approaches the glass.

She POUNDS her fists against the screen and lets out a full-
 throated SCREAM:

CRACKS start to snake across the window, and as she throws
 her head back and SCREAMS ever louder, the window finally
 SHATTERS!

PARKER (V.O.) (cont'd)
 I had no choice. I had to isolate
 you until I could find some way to
 perfect the process, to delete the
 insect DNA from your own and
 restore you to who you were.

36 The door flies open and several SOLDIERS rush into the room,
 hands clamped over their ears as they try to get close.

37 EXT. FACILITY - NIGHT

37

With plenty of ARMED GUARDS on standby, a SEARCHLIGHT tracks
 one team who carry the sedated Lyra between them.

A large CRATE waits on the back of a truck, which the men
 bundle Lyra into.

INSIDE THE CRATE as the back panel is lifted into place and
 sealed - plunging us into darkness.

38 EXT. LAKE HURON - DAY

38

And a freighter chugs along in the middle of one of the Great
 Lakes, nothing on the horizon for miles.

(CONTINUED)

Until the crate is pushed over the side - where it lands with a THUMP on a patch of rock only a few metres across.

PARKER (V.O.)

Of course, when you freed yourself and began to cause disappearances, I had to send Chris along to... to clean things up. I had hoped he could do what I couldn't and finally put an end to the pain I'd put you through...

As the freighter sails away, leaving the crate behind, we
DISSOLVE TO:

39 INT. PARKER'S OFFICE - NIGHT

39

Parker is back in his chair, rubbing his head. He seems genuinely filled with sorrow.

PARKER

... but he's too decent a man for that. He saved you, took you in, and now here we sit once again. Me to face my demons and try to make amends for them, and you... you to help me.

LYRA

'Help' you? How could I possibly help you?

Parker leans forward, placing his empty glass down.

PARKER

Lyra.. I'm dying.

Lyra's mouth opens in surprise as we:

BLACK OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

40

INT. PARKER'S OFFICE - NIGHT

40

Resume, with a speechless Lyra sitting opposite Parker.

LYRA

But - I don't understand, how can
I...

Parker reaches out and takes her hands. For the first time,
she doesn't resist.

PARKER

Do you believe everything I've told
you? About who you are?

LYRA

(beat)

I... I remembered a lot of it last
year, when I went to see this man
called Sueno. He helped me
remember. He said there was some
kind of... lock on my memories.

PARKER

That was my doing, I'm afraid. At
the time, I felt it was for the
best. I didn't want you knowing who
you were before I was ready to fix
what I'd done to you.

LYRA

A lot of things make sense now,
like...

She takes a breath, trying to calm her racing emotions.

LYRA (cont'd)

Like Shona. I never even remembered
her until she was right there in
front of me, and suddenly it was
like years of my life just... leapt
back into my mind.

Lyra rises, her hands slipping from Parker's.

LYRA (cont'd)

How we used to go fishing out on
the lake behind grandma's house...
how she could never play 'Moonlight
Sonata' properly so I had to help
her with the high notes...

She paces across the room, lost in the memories.

(CONTINUED)

LYRA (cont'd)
 (smiling)
 Or how people never expected us to
 be as close as we were, because
 they'd never seen two girls -

SHONA (O.S.)
 (over her)
 ... who looked so alike from two
 different fathers.

Lyra turns - Shona is standing in the doorway. Lyra lets out
 a happy LAUGH, and Shona rushes over to embrace her again.

SHONA (cont'd)
 This is all too much... I mean, I
 mourned you, Lyra. I went t your
 memorial. I cried myself to sleep
 for weeks, and now...

She looks up - Parker has joined them.

PARKER
 And now we're together again.

Lyra turns to face him.

LYRA
 Why didn't you tell me? Why did you
 have to keep things secret for so
 long?

PARKER
 Would you have listened.

A beat. Lyra concedes the point.

PARKER (cont'd)
 Shona, are you not... angry with
 me? For what I did? Bringing her
 back?

SHONA
 My big sister's alive and standing
 right here before me.

She strokes Lyra's hair affectionately.

SHONA (cont'd)
 Right now, I'm too busy being glad
 for that to worry about the how and
 the why of it.

She turns to Parker - suddenly stern and commanding.

SHONA (cont'd)
 But you are going to tell me
 everything you did to her.

Parker bows his head, walking away and leaving the two girls together.

PARKER
 I don't suppose there's any chance
 I can -

ALARM BELLS start to ring, starting the girls. Parker rushes for his desk and snatches up his PHONE.

PARKER (cont'd)
 (into phone)
 What the hell is going on?

He listens - then shoots an urgent look towards the girls before he hangs up.

SHONA
 What is it? What's happening?

PARKER
 We need to get you two out of here,
 now.

SHONA
 But why? What's wrong? Is it -

LYRA
 It's Chris.

A half-smile forms on her lips as we CUT TO:

PUSH TOWARDS a high wall to one side of the facility - an open complex set out like a military barracks.

Chris stands before the wall as Twist and the others battle SECURITY TEAMS on either side of him.

Chris has one hand raised - a globe of BLACK ENERGY snarling and crackling in the air before him.

And a HOLE is starting to scorch itself out of the wall facing him as Chris directs his energies.

TWIST
 (mid-fight)
 How much longer?

Chris doesn't reply - doesn't need to, rather, as with a loud FOOM the hole he's been burning into the wall is complete.

41 CONTINUED:

41

He wastes no time, racing for the entrance and DIVING through it, leaving the others to catch up.

42 INT. FACILITY - CORRIDOR - NEXT

42

Parker strides along as Shona and Lyra follow, the ALARMS still sounding urgently overhead.

Base personnel and SECURITY hurry past in both directions - Parker stops one to ask:

PARKER

Is it him?

GUARD

Sir. He's breached the outer wall.

PARKER

What about the anti-magic fields?

GUARD

Holding for now, but they're under a lot of strain. Whatever energy he's putting out, he's pushing them to their limits.

Behind them, Lyra's smile starts to drop - she knows what that must mean.

PARKER

Prepare my shuttle for the beta site. Send every bio-squad we have to face them.

GUARD

Sir.

He hurries off, and Parker turns to usher the girls along.

SHONA

'Bio-squads'? Dad, what's -

PARKER

It doesn't matter. What matters is getting you two to safety.

He stops by a security door, swipes a keycard to unlock it and guides the girls inside as we CUT TO:

43 INT. FACILITY - GARAGE - NEXT

43

In a long, high-ceilinged room lined with all manner of base vehicles, Chris leads the team on.

VIVIAN

This way.

(CONTINUED)

She hurries a few steps ahead - just as SLIDING DOORS at the far end open to reveal a team of SUPER SOLDIERS!

DANYAEL

Down!

The team duck for cover behind the parked vehicles as BULLETS and ROCKETS fly their way.

Several vehicles are hit, DETONATING in blazing fireballs and spraying white-hot debris.

Which is when Vivian realises Chris hasn't taken cover - she looks up to see he's still advancing!

VIVIAN

Chris! Get your ass down!

The soldiers are reloading for another barrage, but Chris just raises a hand.

CHRIS

Desarmar.

The soldiers' weapons all begin to MELT in their hands!

Chris keeps coming, katana at the ready as the troops march forward to meet him hand-to-hand.

Moving with blinding speed, he HACKS left and SLICES right, detaching limbs and cutting the soldiers down.

Even as they hit the ground, some are starting to push themselves back up - their wounds HEALING as the flesh knits back together!

That's when Chris reaches into his jacket and takes out a thin, GRENADE-shaped object.

He takes a few steps back and tosses it onto the ground in the midst of the recovering soldiers.

A cloud of GAS quickly sprays from it, engulfing the soldiers - who quickly start to SCREAM and HOWL in pain!

Twist and the others emerge from cover, cautiously advancing as Chris watches the carnage.

The soldiers are flapping wetly on the ground, their bodies literally DISSOLVING around them.

Vivian looks away, sickened, and Twist covers her mouth in disgust.

MARCUS

Damn...

DANYAEL

I guess we can call that a
successful field test, right?

CHRIS

(cold)
Let's keep moving.

He walks on, striding over the quivering bodies of the
soldiers as we CUT TO:

44 INT. FACILITY - SHUTTLE BAY - NEXT

44

Parker clatters down a metal staircase into a long tunnel,
which has RAILS running down the centre.

Standing at the end of the tracks is a SHUTTLE BUS, a bullet
train-shaped vehicle with room for six.

PARKER

We're here. Quickly, girls.

He starts to gently push Shona and Lyra towards the bus, but
Lyra stands her ground.

LYRA

No. Let me speak to him.

PARKER

There isn't time!

On cue, a distant EXPLOSION rattles the entire room.

SHONA

Lyra...

LYRA

He'll listen to me. I can get him
to stop.

PARKER

And if he doesn't?

LYRA

(firm)
He'll listen to me.

Parker looks desperately round the room - which RUMBLES again
- before he takes Shona's hand.

PARKER

Will you come back to us?

LYRA

I will.

(CONTINUED)

SHONA
Lyra, be careful!

LYRA
Don't worry. He's not here to hurt me. He's here to rescue me.

SHONA
Who's 'he'? What's going on? Is anybody going to tell me?

PARKER
On the way, sweetheart, I promise.

He bundles her into the shuttle, turning back to Lyra.

PARKER (cont'd)
You don't have to do this.

LYRA
Yes, I do. There's so much...
(beat)
We're not finished yet.

And with that, she turns away, feeling her way back up the staircase. Parker can only watch as we CUT TO:

45 INT. FACILITY - LABORATORY - NEXT

45

The doors to a long, glass window-lined lab section BLOW OPEN, sending the bodies of several soldiers HURTLING through the air in flames!

As the smoke clears, it's Chris who steps into the lab first, an aura of BLACK ENERGY crackling in the air around him.

The scientists within are already packing up and leaving, but at the sight of Chris they drop their things and flee.

Vivian passes Chris, the team moving on through the smoke-filled lab.

VIVIAN
All of Parker's bases follow the same basic layout. Through these doors we'll hit another main access corridor, and at the end of that is the shuttle garage.

TWIST
He has his own space shuttle?

DANYAEL
Shuttle train.
(to Vivian)
Right?

(CONTINUED)

VIVIAN

It'll blast him to the next site
faster than anything Tokyo's got.

MARCUS

So we stop it from leaving. Cut the
power.

VIVIAN

(shakes head)

Triple failsafe. It's one of the
most secure power lines in the
entire complex.

TWIST

Gotta admire a man with such a
foolproof exit strategy.

The team burst through the doors:

46 INT. FACILITY - CORRIDOR - CONTINUOUS

46

And out into another corridor.

DANYAEL

Where's -

And there's LYRA, standing alone about halfway down.

CHRIS

Lyra!

He rushes towards her - but she puts up her hands and SHOUTS.

Chris is hit by a blast of power that almost knocks him off
his feet, forcing him to a stop.

CHRIS (cont'd)

Lyra, what -

LYRA

Chris, please... don't come any
closer until you've gotten rid of
that dark magic.

He looks down at his hands - where BLACK VEINS are still
showing beneath his skin.

CHRIS

Lyra, we don't have time for
this...

Behind him, doors on the other end of the corridor open - and
more super soldiers flood through!

(CONTINUED)

DANYAEL

Chris! We've got company!

The rest of the team launch into the attack as Chris turns back to Lyra.

CHRIS

Lyra! Come over here, now!

LYRA

No! Chris...

(shakes head)

I can't come with you.

CHRIS

What?!?

ON TWIST as she grabs another of the anti-soldier grenades.

VIVIAN

How many more of those do we have?

TWIST

Uh... two. Including this one.

VIVIAN

Better make it count.

Twist takes aim and THROWS the grenade - which bounces off the floor and fails to activate!

TWIST

Baumgartner!

MARCUS

Look out!

One soldier has a FLAMETHROWER, which he sprays towards the team, forcing them to dive back.

ON CHRIS as he remains in the standoff with Lyra. She keeps her distance from him.

CHRIS

I don't understand - why do you want to stay?

LYRA

It's... there's too much to explain now, you just have to trust me. Parker... he's sick, Chris. He's sick, and he wants me to help him.

CHRIS

Help him? He's done nothing but try to take advantage of you!

LYRA

No! It's not like that! I... I think I can get through to him if I stay. Maybe make him call off his attacks.

CHRIS

Lyra, you're not making any sense.

KABOOM! An EXPLOSION behind him makes him turn - the team are losing ground against the incoming soldiers, more of whom are arriving every moment.

CHRIS (cont'd)

Listen to me - we have to leave, now.

LYRA

(lowers head)

Please, Chris. Let me try. I may be able to end this for all of us.

CHRIS

Lyra!

VIVIAN (O.S.)

Chris! We could use a hand!

He turns - the team are engaged in a frantic melee with the powerful soldiers.

Chris looks back - but Lyra is GONE.

CHRIS

Lyra! Lyra!

TWIST (O.S.)

Christopher Berkeley, you get your British ass back here right now!

Chris finally has to tear himself away, racing back to help the others as we CUT TO:

Parker and Shona are strapped into the bus, waiting anxiously - as the door opens and Lyra slips in.

SHONA

Lyra!

LYRA

Let's go. Quickly.

She finds a seat and settles in, Shona reaching across to fasten her belts.

47 CONTINUED:

47

PARKER
You've made the right choice.

LYRA
I hope so. For all our sakes.

Parker thumbs the intercom:

PARKER
Clear for departure.

A soft CHIME sounds as the doors seal with a HISS - before the shuttle starts to roll down the tracks.

48 INT. FACILITY - CORRIDOR - NEXT

48

Chris charges into frame as one soldier has Vivian in a chokehold, trying to literally push her head free of her shoulders.

His katana STABS down into the man's chest via his shoulder blade, and he releases Vivian.

CHRIS
Grenade!

Danyael pushes one into his hand.

DANYAEL
Last one!

Chris pushes a BUTTON on the grenade before SLAMMING it down against the floor.

It instantly disgorges another cloud of thick smoke, the soldiers COUGHING and CHOKING.

CHRIS
Come on!

He races for the nearest door.

TWIST
Wait - where's Lyra?

CHRIS
(grimly)
She isn't coming.

VIVIAN
Excuse me?

CHRIS
I haven't got time to explain!
We're out of those weapons, and
there are plenty more soldiers!

(CONTINUED)

48 CONTINUED:

48

The door opens, and he motions for the others to go.

CHRIS (cont'd)

So let's get the hell out of here!

The team hesitate - then do as they're told, filing back through the door.

Chris casts one look back at the troopers - their bodies turning to goo - then another glance towards the door Lyra escaped through.

As he finally ducks out of view, the door seals behind him as we DISSOLVE TO:

49 INT. SHUTTLE - NEXT

49

Lyra rests her head against the window, the narrow tunnel outside whirring past at incredible speed.

PAN ACROSS to Shona who takes Lyra's hand and smiles, then to Parker, watching them both.

A slow, genuine grin creeps across his features as we CUT TO:

50 INT. SANCTUARY - EXIT

50

ON THE RAMP as someone paces slowly up it, their body out of frame. They come to a stop and kneel:

It's CONALL. He scoops up a handful of dust, letting it slip through his fingers as he stands.

Scar and Bevin are waiting behind him - more grey wolves and super soldiers hang back, Chris' barrier having fallen.

SCAR

So what now?

CONALL

Now... we go to war. For the last time.

He spins on his heel and marches back towards his troops, as we finally:

BLACK OUT:

END OF SHOW