

Land of the Living

Written by

John Calver Erwin

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Final Draft
j_erwin@postmaster.co.uk

EXT. TWO SAILING SHIPS TIED TOGETHER AT SEA. BRIGHT DAYLIGHT.

One Semi derelict sailing ship, sails torn, rigging lose, wallows in the mild sea swell. Alongside is tied a modern sleek sale ship with smoke stack, a steam powered vessel.

Sailors from the steam ship are searching the deck of an apparently deserted/ghost ship. Broken rigging on the deck together with sails.

Captain picks up a set of shackles, from several scattered around the deck.

CAPTAIN OF SHIP

Slavers, a slave runner, for heaven's sake.

Captain throws the shackles into the sea.

SOUND

Splash.

Captain on the quarter deck, tucks his pistol into his belt, bends down to pick up a pistol, he notes it has been fired and is empty.

SAILOR 1

(OS)

No one in the crew deck Captain, whale boats still lashed to the deck, where did the crew go without a boat?

CAPTAIN OF SHIP

A ghost ship indeed, no name, no flag, no crew.

First Mate come running up.

FIRSTMATE

Captain forward hold, we found someone, you have a look for yourself.

DISSOLVE TO:

INT. FORWARD HOLD. SEMI DARKNESS.

The gloom of the hold is oppressive, the air thick with the brine of the sea and the stench of despair of trapped souls, around the walls shackles and chains that would be used to imprison slaves

hang waiting for their next victims.

On top of the cargo cases a naked young woman (The Haitian) stands chained hand and foot, chains lead off to each corner and sides of the hold to secure the woman in the center.

The Chains holding the Haitian form a web with her standing at the center, ready to pounce on any living soul that my enter the spun strands of iron silk.

Several men surround the cargo hold looking at The Haitian, scared or confused to enter the iron web of chains.

FIRSTMATE

We stumbled upon her like this...not a single utterance since then. She's as silent as the corps.

The Haitian turns to face the Captain Hass, defiance in her eyes.

CAPTAIN OF SHIP

(Commanding Voice)

For heaven's sake...set her free NOW.

Captain takes off his coat, approaches The Haitian and covers the young woman to cover her inflicted indignity, a gesture of decency in the midst of all the inhumanity.

The Haitian accepts the coat with grace.

THE HAITIAN

Bows her head.

CAPTAIN OF SHIP

Can you tell me your name?

THE HAITIAN

Silence.

CAPTAIN OF SHIP

(gently, in French)

Votre nom, s'il vous plaît, madame?

The Haitian slowly turns and visually examines the crew with hers GAZE, the crew wither upon it and turn away as her eyes cast over them, one by one they lower their heads, turn away to avoid her judgment of their souls.

The Captain's eyes again lock with hers, a silent communion of souls. In that moment an unspoken understanding passes between them - The Haitian sees beyond the flesh, to the person within the Captain, gazes into his soul.

CAPTAIN OF SHIP (CONT'D)

(In Spanish)

Qué le pasó a la tripulación?

THE HAITIAN

Silence that commands space.

CAPTAIN OF SHIP

What happened to the crew, please?

Captain looks around at the chains, grabs one and pulls it tight against a wall.

SOUND

Chains rattling.

CAPTAIN OF SHIP

(Shouting)

Bring tools from the ship, cut her free.

Sailors as if awoken from a trance run off in all directions, to find tools and maybe escape the presence of "The Witch".

CAPTAIN OF SHIP (CONT'D)

(Gentle Voice)

My name is Captain Johnathan Hass, can you tell me yours please.

The Haitian fixes her eyes to the Captain as if satisfied he alone has past her inspection of his soul.

THE HAITIAN

Thank you for the coat Captain, my mother named me Marie, my last master called....

CAPTAIN OF SHIP

I am not a slave master or ever will be, Marie is a good name, the only one you need. What happened to the crew?

THE HAITIAN

They abandoned the ship, or did the abandoned me.

CAPTAIN OF SHIP
Without manning the boats they would not
last long in the sea.

DISSOLVE TO:

INT. THE GHOSTS SHIP'S CAPTAINS CABIN. SEMI DARK.

The Young Haitian is standing in the center of the cabin still only dressed in Captain Hass's coat, chains are coiled around her body.

The Cabin is ransacked, clothes on the floor, turned over table, money chest open on the floor, gold and silver coins scattered.

A pair of shackles dangle from a low roof beam, a torn pile of women's clothes below them, torn in half.

THE HAITIAN
The Captain was an authoritarian man, only
he held the one set of keys to the shackles.

Captain Hass pulls a key from the shackles suspended from the roof beam.

CAPTAIN OF SHIP
Please hold out your hands.

The Haitian thrusts out her hands, chains around her fall to the floor, the captain's coat falls away to leave her naked standing, helpless and vulnerable in front of him.

The Haitian has a lashed, battered and bruised body on display.

SOUND
Chains crashing to the floor.

The Captain adverts his eyes.

THE HAITIAN
A slave has no modesty in front of her
master...

CAPTAIN OF SHIP
I am not your master, slavery is a sin
against God!

The Haitian nods at a Bible on the floor.

THE HAITIAN

The Bible tells of many slaves...The other
Captain did not have your concerns it
appears, prayed to the same god as you.

The captain takes hold of one of the shackles on The Haitian's
wrists and pushes the key into the keyhole.

SOUND

Faint click.

The first shackle falls from The Haitians wrist.

Captain Hass takes the other shackle and inserts the key.

SOUND (CONT'D)

Faint click.

The Haitian throws off the chains and holds out her hand for the
key, the Captain hands it over.

As The Haitian removes the lock around her waist and ankles the
Captain picks up the torn dress on the floor.

THE HAITIAN

The "other" captain enjoyed his pleasures,
shared them with the crew.

Captain Hass picks up a long man's shirt from the floor and hands
it over to the Haitian.

Captain Hass's actions are deliberate, his face etched with
disgust for the previous captain's deeds.

The Haitian accepts the shirt, her eyes locking with Hass's in
a silent exchange of mutual understanding – a moment where dignity
is restored and The Haitian has an insight again in to the Captains
soul.

THE HAITIAN (CONT'D)

Thank you.

The Haitian pulls the shirt over her head and pulls it straight.

The Haitian points finger at a large mirror fasten to the cabin
wall.

A bullet hole in the glass has cracks radiating outward.

The shattered mirror, a mosaic of truth and distortion, stands as a silent witness to what occurred. The Haitian, with an enigmatic grace, guides Captain Hass's arm, drawing him into the fractured reflection. They stand together, an alliance of circumstance in the fragmented glass.

Captain Hass tries to look away, The Haitian takes her hand around his mouth, under his chin and forces him to gaze at his reflection.

THE HAITIAN (CONT'D)

(Slow calm commanding
voice)

A mirror reveals many facets of a man,
not just his image we can see but deeper
inside what he tries to obscure from view.

CAPTAIN OF SHIP

(Slow and hesitant)

A mirror, A mirror, yes a mirror, a
reflection, reflections of what is, what
was, what could have been.

THE HAITIAN

Yes, what you eyes tell you, lies, a mirror
reflects the truth.

The Haitian's reflection stands naked in front of the Captain, her body shows the marks of a resent lashing. She picks up the Captain's hand and guides it over one of her breasts.

The Haitian turns to view the reflection in the mirror.

The mirror's reflection shifts. Now, The Haitian's image fades, and in her place, Captain Hass stands beside the spectral figures of his deceased wife cradling their child.

THE HAITIAN (CONT'D)

(Smiles)

Before your very eyes lies temptation,
yet it is your lost love that you see.

The Haitian grasps the Captain's free hand and holds it between her legs, again looks back into the reflection.

The reflection remains unaltered: Captain Hass, the ghostly visage of his wife, and the child between them.

THE HAITIAN (CONT'D)

(Nods her respect)

Your heart is steadfast, Captain.

CAPTAIN'S DAUGHTER.

(Off Screen)

Coughing.

The reflection in the mirror changes to that of the Captain's daughters cabin on-board his ship.

CAPTAIN'S DAUGHTER. (CONT'D)

(Off Screen)

Coughing.

The Captain, propelled by a paternal instinct, lunges towards the ephemeral image of his child.

THE HAITIAN

Your wife casts a powerful spell over you,
I am envious of her, your daughter is now
your life.

The Haitian looks across the cabin as if looking at the steam ship a long side.

THE HAITIAN (CONT'D)

(Slow calm voice)

Your daughter ails, a deal I will offer,
I stay in her cabin and tend to her on
the voyage home. I shall be the care she
requires.

CAPTAIN OF SHIP

NO, witch craft...you are a witch, demon,
temptress, a siren of the old myths. I
can see what you really are in the
"mirror"!

The Haitian goes to a chest and opens it to reveal jars and bottles a trove of medical supplies.

THE HAITIAN

(Slow calm voice)

Your daughter suffers. I shall attend to
her. This ship's Captain may have been
a sinner, but he was no fool. His medical
stores are well-provisioned. No
witchcraft required, Captain I assure you.
Only the nurturing care that her mother
would have provide, love and care that

is a superior magic to anything I can offer.

CAPTAIN OF SHIP

(Confused)

Yes...Susan is ill, fever...like her mother.

Captain shakes his head trying to cast out the fog in his mind.

The Haitian Pulls out a single jar from the chest, presents the jar of Jesuit Bark to the Captain, its contents promising relief.

THE HAITIAN

(Normal voice)

Jesuit Bark will bring the fever down.

CAPTAIN OF SHIP

You know how to use the medicine.

The Haitian changes/softens her stance in front of the Captain.

THE HAITIAN

A deal Captain, I need you and your ship, money from the salvage of the cargo, in return for my passage you take three coins in four and I will tend your daughter.

The Haitian points to the mirror again, the reflection shows The Haitian and Captains daughter standing together, well dressed with bonnets walking in a park.

CAPTAIN OF SHIP

Susan looks like her mother, has her eyes, her good temper...

THE HAITIAN

I will stay and be your dutiful wife until we find a suitable man as good as you to be her husband.

CAPTAIN OF SHIP

Never my wife, nor Susan's mother, never.

THE HAITIAN

(Nods her head)

But still Susan needs care...

The Captain's eyes drift to the mirror, where the reflection of

his daughter and The Haitian coalesce into a vision of domesticity.

CAPTAIN OF SHIP

NO. You killed the Captain and all the crew?

THE HAITIAN

Yes. I had just cause, did I not.

CAPTAIN OF SHIP

My crew are scared, frightened of you already...they whisper a witch in their heads...

THE HAITIAN

Gold in their pockets will alleviate their fears of me, silence their whispers. Money to take back to families, build a life for their loved ones, free of the sea, no necessity to leave home. They will follow the orders of a just captain like yourself.

The Captain looks at the reflection of his daughter and The Haitian.

CAPTAIN OF SHIP

NO...

The Haitian claps her hands to break the spell.

SOUND

Clap reverberates as a gun shot that's echoes.

The Captain snaps out of the daydream he is in and looks away from the mirror back to the figure of The Haitian standing before him.

THE HAITIAN

In this moment in time, in this place I will "negotiate" a bargain with the man and not his reflection. I stand before you as flesh and blood. No more a witch than the steam that fills your engine. You dare to label me evil, witches are not good or evil, just a witch. What name do you give to those who enslave my people, who bind them in chains and condemn them to a life of torment? Is that not just

the definition of evil.

CAPTAIN OF SHIP

But still...You admit to these horrors with pride. You're a witch, a bringer of evil and death!

THE HAITIAN

What of the humanity that constructs vessels not for discovery, not for the unity of distant lands, but for the transport of shackled souls to toil on foreign plantations? If I am to be condemned for my existence as evil, then weigh your sins against the crimes of those who claim righteousness while they breed suffering.

The Captain's certainty falters, his gaze dropping momentarily.

THE HAITIAN (CONT'D)

You call me a witch because I wield the unseen power, because I harness the fears of the wicked. Yet, is it not a greater sorcery to strip a man of his will, to bind him to the yoke of others greed? If my vengeance brands me as evil, then what brand do you bear, Captain Hass?

The Captain, faced with her unwavering gaze, struggles with the truth in her words.

THE HAITIAN (CONT'D)

And so, we are here now. I seek no forgiveness for my deeds, for they are the children of necessity and retribution. But I ask you, Captain, when you weigh my sins, do so with the same scale that measures your own, and then the world that has forced me to become what I am.

CAPTAIN OF SHIP

The Captain, the crew, how did they die, I know you had cause against them.

THE HAITIAN

The Storm played to my advantage, it multiplied their fear, their paranoia. They judged themselves, Captain. The evil they once poured upon me was but a chalice from which they were compelled to drink deeply. In their slumber, I turned their own minds, their hidden fears, against them.

The Haitian points to the pistol in the Captains belt.

Her voice is steady, unyielding, as she reveals the depth of her vengeance.

THE HAITIAN (CONT'D)

I listen to them succumb to their terror, flinging themselves into the merciless sea. I felt no remorse. Their screams were the symphony to which I fell into a peaceful sleep. When I awoke they were all gone as a dream formed in the night.

CAPTAIN OF SHIP

You speak of death as an artisan of your craft. What manner of creature finds pleasure in such horror?

THE HAITIAN

What you see before your eyes is what I am, no more a monster than you are.

CAPTAIN OF SHIP

These are my terms then, the cargo we divide as you described, I split with my crew, equal share. Passage to Liverpool our home port, you stay below decks for the voyage, my log will say we found you adrift in the whale boat after the storm, make your own story to fit your narrative on our arrival.

THE HAITIAN

Acceptable. One more detail, torch this haunted hulk of a vessel, send it to the abyss to join its captain and crew. It will never again hold cargo of human suffering and pain

CAPTAIN OF SHIP

Nods his head.

THE HAITIAN

Now introduce me to your daughter so I
can tend her on the voyage as in our
agreement.

DISSOLVE TO:

INT. THE COUNT'S LIVING ROOM.

17th style Century manor house main living room.

SOUND

(Faint music from the
Ballroom below)

A waltz playing.

The Count (as an old man) is standing by the large marble fire
place warming himself.

The Haitian walks in dressed in a fine ball gown, lead in by several
mam servants.

COUNT

You took your time getting here. Where's
my cargo and ship?

THE HAITIAN

Together with the crew at the bottom of
the black abyss.

COUNT

I warned the captain of you and the need
for caution...

THE HAITIAN

He could not ignore his "human" nature,
his lust, the habit of coercing slaves
to his will.

COUNT

A mistake condemning his soul to hell.

THE HAITIAN

Why did you summon me here in the first
place?

COUNT
(lifts up his arm and
waves)

Two men pull/carry a prisoner in chains and place him before the count.

The Count grabs the man's head with both his hands.

THE PRISONER
Screaming in pain.

The Prisoner visibly ages as the Count sucks out his life forces.

As the Prisoner ages the Count grows younger in appearance.

THE PRISONER (CONT'D)
Screaming diminishes.

The Prisoner ages rapidly and transforms into a shrunken shrivelled husk.

THE PRISONER (CONT'D)
Cracking noise.

The Prisoner appears to be dried out husk of skin and bone.

The Count is younger in appearance and throws the prisoners dried out husk into the fire place.

SOUND
Woosh of burning as the prisoner's body
ignites and bursts into flames.

One of the prisoners legs remains out of the fire.

The Count holds out his hands in front of him!

THE HAITIAN
Was that to scare or intimidate me, it
wasn't necessary.

The Count appears to age again, growing older by the second.

COUNT
Scream of rage!

THE HAITIAN

There is a time to be "born", a time to live, and a time to die. Even creatures such as ourselves cannot escape the cycle of life.

COUNT

I have amassed a great fortune over the centuries. I can pay you anything you demand of me. Name your price?

THE HAITIAN

Payment with coin is not the question you should be asking me now, even gold holds no value to me.

The Count pulls from his pocket a small glass bottle sealed at the top, a small straw doll can be seen at the bottom of it.

COUNT

Your time can run out now, this second.

Count kicks the leg of the prisoner into the fire.

THE HAITIAN

A high price you paid for that.

COUNT

In blood and gold, yes, but worth every penny and drop split as I have command over you now.

THE HAITIAN

That is not power over me.

The Count aims to throw the bottle into the fire.

THE HAITIAN (CONT'D)

Wait.

COUNT

I have not come to terms with my own mortality just yet.

The Count gestures to a desk and The Haitian walks over to view the contents.

COUNT (CONT'D)

I have lived a selfish existence, and will avoid the consequences by not dying any

time soon.

THE HAITIAN

It is never too late to find peace with yourself. Embrace your end with grace and dignity, and perhaps you will find solace in the spirit world.

COUNT

(Points to the fire)

My researcher discovered before his resent demise how to sustain me for infinity. We just need to recreate the ancient gods, that is now your burden.

The Haitian views the desk and examines the books and papers closely.

THE HAITIAN

So you want to breed from the old gods to feed from, is that it.

COUNT

Yes, the food from the gods will sustain us both for eternity. Can you read the "spells"?

THE HAITIAN

Don't read "spells" they "Exist" as creatures, ask them questions, they give you the answer, maybe the one needed.

COUNT

So it can be done?

THE HAITIAN

Yes. Regardless of the circumstances which the gods fled the realm of men.

COUNT

Make it so regardless of the consequences to this world, it can't kill me.

The Haitian lifts up a paper [Egyptian Hieroglyphics], scrunches it into a ball and throws it into the air, it bursts into flames and fly's across the room, the embers hitting the Count.

THE HAITIAN

Done.

COUNT

Is that it?

THE HAITIAN

I take what I want from our arrangement.

COUNT

Take what you want as long as you recreate the gods to do my bidding in this is all I ask. Gods once walked the earth with mortals as their slaves and food and will do so again.

The Count warms himself by the fire.

COUNT (CONT'D)

When will this be completed?

THE HAITIAN

I will be back in a hundred years or so.

COUNT

Screams.

Count holds out his old looking arms.

COUNT (CONT'D)

What about this.

THE HAITIAN

Learn to moderate your lust, the more you feast the greater your hunger becomes, you will consume yourself in the end.

The Haitian points her finger at the glass bottle the count is holding, it explodes.

SOUND

Escaping wind.

THE HAITIAN

I am done here with your bidding.

COUNT

Uncontrolled screaming.

Glass windows, bottles, glasses explode all around the room.

The Haitian calmly walks away.

DISSOLVE TO:

INT. LARGE BALLROOM, PARTY IN FULL FLOW.

The The Haitian walks in undegraded, as she scans the merry makers, dancers, waiters.

The Haitian finds what she is looking for, a young, elegant woman sitting alone [Anna] in a side room away from the main ballroom, The Haitian goes to sit beside her.

Anna is well dressed, all made up, but she is simply sitting dejected, consigned to her fate as waiting for the executioner to sever her head and end her misery.

THE HAITIAN

(In French)

Bonne soirée, comment profitez-vous du bal? [How are you enjoying the Ball]

Anna still has a small measure of defiance about her.

ANNA

(In Italian)

Potrei benissimo essere italiano. [I could well be Italian]

THE HAITIAN

(In English)

Not in that dress, I just past through Paris, this is the latest fashion there.

The Haitian shows off her dress.

ANNA

(In English)

Could it not be London fashion?

THE HAITIAN

(In English)

The English women do not show as much flesh, not in public anyway, not for free.

Anna turns back to watch the dancers.

ANNA

Do you desire to feed from me as well?

THE HAITIAN

You would not sustain me.

The Haitian pulls out a small mirror from her bag and hands it to Anna who takes it automatically.

THE HAITIAN (CONT'D)

Look, you could only be French.

Anna looks into the mirror.

THE HAITIAN (CONT'D)

Good now we can see your past, your future,
I know your present.

ANNA

I have no future, none but oblivion.

THE HAITIAN

Not so true now. If we can come to an
arrangement.

Image in the mirror shows The Haitian and Anna traveling in a
First Class Train Coach.

SOUND

Train sounds.

THE HAITIAN

First I am traveling back to London and
require a "companion" for the journey.

ANNA

Nods her head.

THE HAITIAN

In London I will be the ward of a young
girl Susan who requires a governess on
her frequent visits, you speak french,
Italian and English very well.

ANNA

Nods her head.

Image in the mirror shows Anna and Susan at a desk writing French
verbs.

SUSAN

(OS)

I find je trouve, we find nous trouve, he
finds il trouvent, she finds elle trouve,
they find ils trouvent.

ANNA

(OS)

Tres bien Susan.

Anna holds up the mirror directly in front of her face.

ANNA (CONT'D)

Now the truth of what you demand of me.

Image in the mirror shows Captain Hass and Anna naked on the bed
indulging in vigorous sexual activity.

ANNA/CAPTAIN HASS

(OS)

Loud and vocal sexual pleasure.

ANNA

You want a whore...

THE HAITIAN

You are not innocent in the ways of the
world or men.

Image in the mirror shows Anna semi naked on a couch in an artists
studio, several men surround her drawing her image.

There are several semi naked young women posed around the large
room with a small group of men painting, drawing and taking
pictures.

[FIRST view of Lisette and her past history]

Lisette brings another man into the art studio and sits him down
in a chair, hands him an drawing pad and a pencil.

Sometime later.

LISSETTE

(In French)

Voilà le temps pour lequel vous avez payé,
messieurs.[Thats the time you paid for
gentlemen].

The artists and models start to leave.

LISSETTE (CONT'D)

(In French)

Le bar est ouvert en bas, les mannequins descendront plus tard si vous souhaitez leur offrir des boissons. [The bar is open downstairs, the models will be down later if you wish to buy them drinks]

One of the artists points a finger at Anna.

ARTIST1

(In French)

Je n'ai pas encore fini avec elle. [I haven't finished with her yet.]

The artist pulls out two gold coins.

LISSETTE

(In French)

"Encore deux, c'est sa première "séance privée". [Two more its her first "private sitting"].

The artist pulls out two more gold coins.

LISSETTE (CONT'D)

(In french)

En haut, troisième à droite, une heures pour terminer votre "œuvre d'art [Up the stairs, third door on the right, two hours to finish your "art work".

Lisette takes the four coins, and hands one to Anna.

LISSETTE (CONT'D)

Souviens-toi d'être une bonne fille et de faire ce qu'on te dit pour les messieurs. [Remember be a good girl and do as you are told for the gentlemen.]

ANNA

Holds out her hand.

The artists grasps it roughly and pulls her quickly toward the door and the staircase.

LISSETTE

(In French)

Profiter Anna. [Enjoy Anna]

Lisette rubs the coins between her fingers and thumb.

LISSETTE (CONT'D)

(In English)

"Profiter" I will be the profiteer from
you Anna.

SOMETIME LATER.

Anna is laying naked on a bed. Lisette enters carrying a wash bowl and jug, places the wash bowl down on a stand. Then pulls Anna from the bed to her feet.

LISSETTE (CONT'D)

(In French)

Lavez-vous, un autre artiste attend vos
services. [Wash yourself down, another
artist is waiting for your, services.

Lisette hands Anna a single gold coin.

LISSETTE (CONT'D)

(In French)

Profitez-en tant que vous le pouvez, je
vous amènerai les artistes, il y a une
liste d'attente pour vous ce soir, vous
êtes très populaire en premier. Ensuite,
vous devrez travailler pour votre argent
comme le reste d'entre nous. [Make the
best of it while you can, I will bring
the "artists" to you, there is a waiting
list for you tonight, very popular you
are at first. Then you have to work for
your money like the rest of us].

The Haitian takes the mirror from Anna.

THE HAITIAN

The Captain is a man who will fall for
your charms, one way or the other. When
news of your marriage to a wealthy sea
captain reaches your father's ears it will
dissipate the heat in his anger.

The image in the mirror shows her in a wedding dress standing
next to Captain Hass.

THE HAITIAN (CONT'D)

The birth of a grandson will heal your

mothers anguish.

The Image in the mirror shows Anna holding a baby in her arms.

THE HAITIAN (CONT'D)

Your parents will visit you then. Your father will not be able to resist your mothers tears.

The Haitian holds up the mirror showing the smiling face of Captain's dead wife.

THE HAITIAN (CONT'D)

See we have approval from beyond the grave.

Anna looks across the Ball room at "The Artist" who paid for her services first talking with some other young ladies.

ANNA

HE will not let me leave.

THE HAITIAN

He has already forgotten you.

The Haitian pulls Anna to her feet and leads her by the hand to the exit.

Anna stops herself been pulled along.

ANNA

Why did you choose me?

THE HAITIAN

Simple you are here in front of my eyes now, my bargain with you lasts a few more heart beats.

ANNA

Can you make me forget the past?

THE HAITIAN

The love of a good man will do that for you.

ANNA

We leave now, don't stop till we reach Paris, I have friends they are in danger.

THE HAITIAN

It is too late for them I am sorry to say,
justice has been served upon them.

ANNA

(Begging)

Please you must help them, they are my
friends.

THE HAITIAN

Very well, but I can make no promise for
their salvation.

DISSOLVE TO:

INT. LATE 1900S FRENCH APARTMENT, LISSETTE LOOKING FOR HER
DAUGHTER. NIGHT TIME DARKNESS.- CONTINUOUS.

Lisette is wondering the large late 19th century Paris apartment
looking for her daughter Sophia.

Lisette is dressed in her finest ball gown.

LISSETTE

(in French)

Sophia, where are you girl, why you hiding,
come out. Don't make me wake the maids
to find you.

Lisette moves around the room looking.

LISSETTE (CONT'D)

(in French)

I am sorry I am late home, it was a party,
a good party.

Moves to another room.

LISSETTE (CONT'D)

(in French)

I can take you to the next one, I promise
you.

SOUND

Noise.

Lisette rushes throws open a door.

LISSETTE

Sophia....

The Artist is holding Sophia up, his moth around her neck, blood pouring out onto the floor.

LISSETTE (CONT'D)
(Screaming)

No.

Lisette launches herself at the man.

LISSETTE (CONT'D)
(in French)

NO!

LATER.

Lisette is badly injured on the floor, throat bleeding.

Sophia motionless by her side.

Man dead on the floor.

Blood all over the bodies, it was a fight to the death.

LISSETTE (CONT'D)
(in French)
Sophia, please I will take you to the next
party, please, wake up, speak to mummy.

French police enter with the house maids. A doctor bends down to examine the little girl and shakes his head.

LISSETTE (CONT'D)
(in French)
Sophia, Sophia, answer mummy, sorry I was
late home. Sophia speak to
mommy...please...speak to me.

DISSOLVE TO:

TODAY:

EXT. MAN SITTING ON A PARK BENCH. NIGHT TIME.

Lonely man, sitting on a lonely bench in a lonely park!

Gideon is sitting dejected on a park bench hunched over his mobile,

just looking down and defeated.

Screen shows photos of his young twin daughters!

Holds the phone to his hear.

KATHRYN

(OS)

Please Gideon you must visit, the twins need you so much, you can't hide yourself in London all the time. More important now after the death of Gareth

GIDEON

Can't answer you now, I have a very important case, I will call you back and let you know if I can make it.

Gideon pushes the "End Call".

SOUND

Rustling.

Gideon looks up and sees a cat stalking in the bushes.

GIDEON

Not the only one out hunting tonight, good luck my friend.

Cat walks away, silently, quickly.

The Brains walks up.

THE BRAIN'S

You OK Boss? The Met inspector's waiting impatiently to speak with you, forensics has finished, the body can be transported away for medical examination.

GIDEON

Let him wait irritating imbecile of a man.

THE BRAIN'S

Sure Boss.

GIDEON

Why does everyone call me "Boss"?

THE BRAIN'S

The same reasons I get called "Brains",
a job description.

GIDEON

Wish somebody else had my job description
tonight.

THE BRAIN'S

You sure you OK Boss, you looking tired,
more than usual that is.

GIDEON

Just family business to deal with, getting
on top of me!

THE BRAIN'S

I know that feeling all too well.

GIDEON

Come on let's get this over with and go
home!

Gideon slowly stands in some pain.

THE BRAIN'S

You sure you OK Boss, I can call Pete,
he can handle this.

GIDEON

No need, I am here already. Leave Pete
alone, he has a family to be with tonight,
why disturb his life.

THE BRAIN'S

By the look of you Boss, you need a good
drink, a good sleep, a good meal followed
by a good fuck.....

GIDEON

Thank you, Brain's, I get the picture!
No sleep for the wicked, you know that.

THE BRAIN'S

Yeh, but still Boss you need to take more
care of yourself, your looking like real
shit these days.

GIDEON

I noticed that too, take a few days once we get all the current cases finished off. Go to the "big" house in the country as we say, some fresh air will do me the world of good.

The Brain's walks off leaving Gideon alone on the bench.

DISSOLVE TO:

EXT. PARK HIDDEN IN THE TREES. NIGHT TIME.

Gideon present at a crime scene, police in white forensic suits recovering a body onto a stretcher.

Gideon talking with a CID Inspector.

POLICE INSPECTOR

What interest does "City" have in a murder this far outside of their manor?

GIDEON

We have a unsolved cases that fit this M.O.. As we have a possible case "zero" we take the lead in this investigation as in the S.O.P.

POLICE INSPECTOR

A prostitute getting carved up is not uncommon around here.....

GIDEON

Inspector, if I hear you or yours refer to this young woman as a "prostitute" one more time, I will have you and yours cleaning up all the road kill and dead dogs until you retire, do I make myself clear on that?

POLICE INSPECTOR

Yes Chief Superintendent.

GIDEON

The young woman Olivia Johnson was nineteen years old working as a pizza delivery rider. She was reported missing by the restaurant owner when she didn't report for work three days ago. Police

believe she may have been attacked while out delivering to customers, police ask anyone with information to contact them, URGENTLY. Anything else is irrelevant to the news vultures. Now have the Next of Kin been informed?

POLICE INSPECTOR

Glasgow police are doing the "Sorry to inform you knock knock" to the mother as we speak, good luck to them finding the father.

The covered body on the stretcher is wheeled past towards a waiting van.

GIDEON

We will take the body to the chief national pathologist she is concurrent with the cases and will look for similarities, a full report will be on your desk as soon as. I will C.C. you in to all our other case files so you can check for any similarities.

POLICE INSPECTOR

What's left of her, we heard rumours of other victims.....perp using a chainsaw.

GIDEON

Inspector, we don't want talk of another "Jack" roaming the streets of London scaring the "punters" do we now? Cause of death broken neck, angle grinder caused the mutilations to her body, postmortem to put your mind at rest, keep the details to yourself and definitely not for the news outlets.

POLICE INSPECTOR

NO we don't, but, angle grinder to cut the body open, sick even for London.

GIDEON

No buts. You will be given all the other case files and relevant data to proceed with your professional investigation. We

have leads on all the cases and will be
detaining a suspect very soon and closing
the cases permanently.

POLICE INSPECTOR
As you say "Chief Super".

Gideon hands over two name cards.

GIDEON
If you have any questions, you can call
me on this number or the Home Secretary
and that's their private number, not the
office if you know what I mean?

POLICE INSPECTOR
OK I get it, don't make waves for your
investigation.

GIDEON
Good. I want your initial twenty four hour
report in my inbox by 9am tomorrow morning
and it better not mention the word
"prostitute", ONCE!

The Brain's walks up to Gideon.

THE BRAIN'S
The phone has powered up, it only needed
a recharge.....but its finger print
recognition.....I will....have.

Gideon takes a pair of surgical gloves from his pocket and puts
them on.

GIDEON
Give it here Brain's, not an easy part
of your job, or mine come to that.

DISSOLVE TO:

EXT.NIGHT TIME IN THE PARK.

Gideon is leaving the ambulance.

Brain's is waiting nervously outside.

GIDEON

All done, I reset the password 123456. You can check out the first number on the list. Eireen B B F called seventeen times and sent twenty three messages. Give all the details to Susan and her team to track her down.

THE BRAIN'S

If Susan's team....

GIDEON

No Brain's you are office bound for now until we have trained you up some more, able to aim straight and not shot yourself in the foot is not the same as tactical training.

THE BRAIN'S

OK Boss, you don't want me shooting myself in the foot or anyone else's foot, I get it. The pathologist is waiting. I will "NOW" get back to the safe office and run the phone data via GCHQ.

GIDEON

I know how you feel. I have you booked on the next "door kicking" course available.

THE BRAIN'S

Its, its, its just, I was so defenceless, helpless, don't want to feel like that ever again in my life.

GIDEON

From what I saw of the report you did a fantastic job yourself to be here today, many would have given up the fight, you didn't.

THE BRAIN'S

I know its just bad memories keep coming back of how helpless I was then.

GIDEON

You are not helpless now and you have friends here to help in any situation.

The ambulance slowly drive away.

Brain's and Gideon watch it depart.

THE BRAIN'S

I will go pick Susan up, we were out at the Queen's Head when I got the call.

GIDEON

You and Susan out on the "pull" together?

THE BRAIN'S

Yeh, Susan gets nervous, you know, around men.

GIDEON

Nervous around men is not what I know of Susan.

THE BRAIN'S

Well, I see a different side of her I suppose, a soft gentle side.

Gideon pulls the phone from The Brain's hand.

GIDEON

Give me that, you get back to Susan and continue working on getting a family life.

THE BRAIN'S

You sure Boss?

GIDEON

I think I know how to plug this into the "black magic box" you have in the office, can't be that difficult if you can do it.

THE BRAIN'S

Thanks Boss.

GIDEON

On the soft and gentle side, next I have to see an old lady about a missing cat. But one thing the inspector got right why the sudden escalation of "attacks" recently, normally the "dark-side" keep themselves hidden and unnoticed.

DISSOLVE TO:

INT. GIDEONS OFFICE. SEMI DARKNESS.

Gideon opens a large black plastic brief case and pushes a big green ON button.

Various lights and a small LED screen light up.

Gideon finds the correct phone lead for the victims mobile.

Gideon selects the option "CLONE" on the LED screen.

Gideon positions himself behind his desk and opens his screen and starts checking his emails.

Window opens on the screen with a news report, large title "TRAGIC FIRE IN LYON NIGHT CLUB KILLS 11", text "Police are investigating the cause of a fire and why 11 young clubbers where trapped and unable to escape the inferno given that all the fire escapes appeared to be open....."

Gideon opens another news report, title "PARIS, FAMILY DIES IN SUSPICIOUS APARTMENT FIRE, POLICE INVESTIGATE POSSIBLE ARSON ATTACK", text "A tragic fire is been investigated in Paris after seven members of the same family found dead in their burnt out apartment, initial causes of death indicate suffocation caused by smoke inhalation as the victims slept in their beds....."

Another window opens with the title, "Paris, GOVERNMENT OFFICIAL KILLS HIMSELF BY SETTING FIRE TO HIS CAR WHILE HE WAS INSIDE", "Paris police investigate the apparent suicide of a Government Official, initial reports suggest the unnamed individual had experienced unusual mental health issues at work....."

Gideon write details down on Post-it stickers goes to a large map of Europe on the wall and pins the 3 notes to the cities.

There are a large number of pins and attacked Post-it stickers already in place.

Takes a length of string and widens it from pin to pin.

Gideon taps the pin for the single Government Official.

GIDEON

This one doesn't make sense.....

SOUND

Click...

Lights come on.

Gideon turns and pulls his .45 automatic all in one quick fluid movement and levels it straight at the man who turned on the lights

Pete standing by the light switch.

GIDEON

Fuck Pete, for a big man you can move silently, I'm saying that.

Gideon quickly re-holsters his pistol.

PETE KELLYWAY

All the ballet lessons my dear dad forced me to take as a kid to improve my posture.

GIDEON

What the fuck are you doing here.....

PETE KELLYWAY

That's my question back to you. What the fuck are you doing here? Brains called me.....

GIDEON

I told her not to disturb you at home.

PETE KELLYWAY

I told her to call me when you say not to "disturb me" at home. Now fuck off home like a good little boy.....

GIDEON

I can't I have to wait.....

SOUND

Beep.

Pete approaches the case and hits "Send" on the LED screen.

PETE KELLYWAY

All done. On your way home NOW, sir! Stop off at the American dinner on the way and get yourself one of those four thousand calorie dinners, a few beers and if that cute waitress Alice is there she will be more then willing to give you a blow job in the storeroom. Always follows you

around with those big puppy dog eyes when you visit.

GIDEON

Your the second person to tell me what I am missing in my life tonight.

PETE KELLYWAY

Well what are you waiting for, you don't need to make a reservation for the restaurant or Alice.

Pete points to the door.

PETE KELLYWAY (CONT'D)

Don't be in the office till after lunch time! I will check with Alice later on what she had for desert, don't forget to leave her a big tip for her service!

GIDEON

OK, OK, I know when I'm beat.

Gideon heads past Pete on the way out.

Pete checks the new pins in the map and looks back at Gideon.

Switches off the office lights on the way out.

DISSOLVE TO:

INT. GIDEON'S OFFICE.

Pete walks up to Gideon's desk and hands over some sheets of paper.

PETE KELLYWAY

French police have issued a letter of interest in our little new friend, checking her photos I definitely have an interest in her...

GIDEON

Your a married man Pete.

Gideon checks out the printed photo of Lissette and places the papers in his in tray.

GIDEON (CONT'D)

Interesting indeed but none urgent at the moment.

Pete hands over another printed photo graph.

PETE KELLYWAY

Another suspected arson attack killed four in Lyon, cheap lodging house, police suspect a racial motivation to the arson attack....

GIDEON

Plot it on the map.

PETE KELLYWAY

Why the interest in all the cases?

GIDEON

A good why to conceal your feeding habits, victims still alive when incinerated leaves no suspicious evidence of a crime, lungs contain smoke damage, mucus in nose and throat indicate death by asphyxiation, no obvious wounds, end of story from the pathologist point of view.....

PETE KELLYWAY

Dinner then doesn't start standing up and walking around after its incinerated.

GIDEON

Quite so, all lose ends tied up.

PETE KELLYWAY

Is this because of what happened to Helen?

GIDEON

I revived just as the locals set ablaze the camper van, poured a jerry can into the back door.....

PETE KELLYWAY

Kukri good bit of kit to carry, lucky you had it.

GIDEON

One thing the movies get right, decapitation works on every fucking monster we have come across.

PETE KELLYWAY

So far!

GIDEON

What do you make of the latest "incidents",
not just my O.C.D..

PETE KELLYWAY

Checking the dates the frequency of
attacks has reduced from eight to six weeks
now looking like three to four.

GIDEON

More in remote locations, Moldova,
Romania, Albania...

PETE KELLYWAY

Serbia and Armenia, all places not know
for their effective policing.

GIDEON

Or corruption free government officials.

PETE KELLYWAY

A few in France and Italy, but not so many
to be noticed if you are not looking at
a bigger picture. What do you make of it?

GIDEON

Someone needs to feed more frequently or
there are more hungry mouths to fill.

PETE KELLYWAY

Someone clever enough not to leave a
possible clue to their true location, or
witnesses.

GIDEON

Yes, just so. You lock up, going to
interview an important eye witness, may
be the break we need.

PETE KELLYWAY

Stop off at the American dinner on the
way home, Alice says she gets off at ten,
interested in some extra murder by
chocolate for desert with whipped cream.

DISSOLVE TO:

INT.LITTLE OLD LADIES APARTMENT.

Meeting the Mad cat Lady!

GIDEON

Now can you give me some details of where the cats went missing, please.

MAD CAT LADY.

I have all their photos on my computer, I log all of them for the cat protection league, we post their photos onto our website, helps fund raising.

GIDEON

That's not necessary, I just need the locations of where they were last seen, or a good idea where they went missing.

MAD CAT LADY.

I can show you on a map, very good of you chief inspector to come in person, the young police constable I talked to was very rude and condescending, investigating disappearing cats was beneath him it appears.

Old lady has a paper map on the wall with coloured pins indicating the cats positions.

GIDEON

Its chief superintendent and protecting people's pets is very important to my department.

MAD CAT LADY.

Good, I will be sure to inform my grandson next time I see him, but been an assistant chief constable keeps him very busy, he doesn't visit very often these days I am sorry to say. Not like when he was a little boy.

GIDEON

I am sure his duties keep him very busy, now do you remember the name of the police constable, I will need him to assist with my investigation later.

MAD CAT LADY.

Oh yes, I never forget a name and number, just the same as my cats.

DISSOLVE TO:

EXT.DARK LONDON STREET. NIGHT TIME.

Gideon is walking down a street with the poor young constable in plain clothes. Cars, vans parked along it.

YOUNG CONSTABLE

I didn't know the old lady's grandson is an Assistant Chief Constable.

GIDEON

You learn something new every day. Always best to give little old ladies the benefit of the doubt when it comes to their pets and well connected relatives.

YOUNG CONSTABLE

What?

GIDEON

Never mind.

YOUNG CONSTABLE

I am still on probation here.

GIDEON

Don't worry about it, as long as you return little ginger seven safely, I am sure everything will be forgiven by the A.C.C.

The pair stop at a transit van and Gideon knocks.

SOUND

Knocking.

GIDEON

Let me in or I will huff and puff and blow

your house in.

The door clicks and opens, Pete sticks his head out.

PETE KELLYWAY

Welcome to live cat watch night.

DISSOLVE TO:

INT. TRANSIT VAN, FULL SURVEILLANCE GEAR AND MONITORS.

Brain's is sitting in a chair looking at two laptop screens, more LED screen on the van wall.

GIDEON

Brain's and Pete, this is the dumb fucker I was telling you about.

PETE KELLYWAY

Welcome to our "Mystery Machine".

YOUNG CONSTABLE

I don't believe you are doing a full surveillance over some missing stray cats.

THE BRAIN'S

That is why you will never make C.I.D. I have eight of the cats fitted with trackers and remote camera's giving us a live feed.

PETE KELLYWAY

Anyway, PC Plod, we need you local knowledge of the area, vacant buildings, buildings under construction that sort of thing.

YOUNG CONSTABLE

There is an old shopping center under renovation, hasn't been used in years and a series of houses vacant, I can show you on the map.

THE BRAIN'S

Got a bite, someone just picked up Tabby Eleven and put her in a box cage.

GIDEON

Where?

THE BRAIN'S

The old church grave yard of all places.

YOUNG CONSTABLE

That backs onto the old shopping mall.

PETE KELLYWAY

OK Brain's punch up the map of the shopping mall.

The map of the shopping mall appears on a screen.

THE BRAIN'S

The cat tracker is heading for the north side, the entrance to the underground car park is that way.

PETE KELLYWAY

Best route in looks the east fire exit and there is a stair well on the west side.

GIDEON

You take the boys down the fire escape I will take the stairs on the west.

THE BRAIN'S

You better stay with me P.C. Plod, where I can keep my eyes on you, don't want you getting into more trouble with the A.C.C.

DISSOLVE TO:

INT. SHOPPING CENTER UNDERGROUND CAR PARK. SEMI DARK.

Man holding a cat in a cage, placing it with others in cages.

Gideon steps quickly and quietly behind him.

GIDEON

Mrs Poll will be pleased to have Ginger Seven back.

The man gently places the cat cage down.

CAT MAN

This is not what it looks like, I was just taking care of these strays, no one was looking after them you see, didn't want them to go hungry.

GIDEON

Not the cats hunger I am worried about its your diet that concerns me. Having to feed from the blood of animals makes you the lowest formghoul, you should make a complaint.

The man turns quickly.

Gideon had his pistol drawn and quickly has its muzzle pressed between the eyes of the man before he can react.

CAT MAN

No need for the gun. Why a gun? Just take the cats, you take them back, take them.

Gideon smiles and pulls the trigger.

SOUND

SIX gun shots.

Bullets go in but do not come out, NO BLOOD, just holes appear the mans face.

Pete and several figures rush in guns drawn.

Cat man falls to the floor.

PETE KELLYWAY

Didn't have you down as a cat lover Boss, had you down as a dog person myself.

GIDEON

Fuck you Pete.

PETE KELLYWAY

Anytime, its OK with me Boss! Lets get this "ghoul" chained and packaged to go.

The cat man is face down on the floor. He immediately twists and sits up.

Six holes in his face, NO BLOOD. Fangs appear in his mouth.

CAT MAN

Snarls!

Gideon fires another seven shots into the mans head. Drops the magazine, reloads, empty's another twelve shots into him and reloads with another magazine.

SOUND

Gun shots/Mag Dump.

GIDEON

Tough mother fucker.

Several figures bring in an iron girder with chains already welded into place a long it. The cat mans hands and feet are cuffed around the girder and then lose chain is wound around the body tightly, several pad locks are used once the chain is pulled tight.

SOLDIER 2

I count twenty five cases, is that it Boss?

Figure is holding up a zip lock back with empty cases.

GIDEON

(Hand Signal)

OK

A van drives in and doors open.

PETE KELLYWAY

Load up and move the lump of shit out of my sight.

GIDEON

R.V. for tea and biscuits back at the warehouse.

PETE KELLYWAY

Sure thing "Boss".

Gideon pulls his mobile out, calls The Brain's.

GIDEON

Its all clean down here, send shit for brains down. Book the laser range.

THE BRAIN'S

(OS on mobile)

Laser now you are talking my language.

DISSOLVE TO:

INT. SHOPPING CENTER UNDERGROUND CAR PARK. SEMI DARK.

The young policeman walks down to meet Gideon.

YOUNG CONSTABLE

Your not going to tell me what happened here, that looked like an Assault Team I just saw crash out of here. I swear I heard gun shots!

GIDEON

You need to consider your probation review in a couple of weeks. Just tell your sergeant you were sorry for the "little grey haired old lady and her cats", didn't want to get laughed at down at the station by the "big boys and girls", so you did some "investigating" on your own time.

YOUNG CONSTABLE

Then what happens?

GIDEON

Over there you will find some stolen mobiles, laptops from recent local burglaries no doubt, a moderate quantity of drugs! That should earn you enough "brownie" points for your probation hearing.

YOUNG CONSTABLE

Your just going to leave this all to me to clear up?

GIDEON

Someone has to take "ALL THE CREDIT", it might as well be you. Just make sure "Ginger" there gets back to the little old lady, keep the A.C.C happy, got it.

YOUNG CONSTABLE

They are not going to believe that bull shit.....

GIDEON

The C.I.D. is not going to look good as

a probational constable busted this little crime spree and the stations Chief can tick off all these crimes as been solved for his monthly spreadsheet crime fighting report. They are not going to ask questions and look for silly answers.

YOUNG CONSTABLE

Any other advice?

GIDEON

Yeh, check the scooter in the far corner, if it belonged to Olivia Johnson that's the clue that just cracked her case wide open and it's all down to you!

Gideon, turns and walks away.

Young Policeman takes out his mobile and phones.

YOUNG CONSTABLE

Sarge, you not going to believe this, I was looking for those missing cats....!

DISSOLVE TO:

EXT. THE COUNT EATING OUT. DARKNESS.

Deserted roadside car park. Europe/France.

Driver exits a box van, Well Dressed Man 1 throws a large bundle of Euros at them, driver catches the notes and walks away.

An Old and frail man The Count standing outside the vans back door.

Well Dressed Man 2 opens the back cargo door and they help the Count inside, seen by the door a selection of large petrol/jerry cans.

Several people can be seen crowded inside the van, sitting down, standing up.

Well Dressed Man 2 closes the van door behind The Count.

Van starts to shake.

SOUND
Screaming.

Van shakes more violently.

SOUND (CONT'D)
Screaming and banging.

The door tries to open and the Well Dressed Man uses his shoulder to keep in shut.

Van stops shaking.

SOUND (CONT'D)
Silence.

Well Dressed Men stands away from the door as it opens.

A younger looking Count jumps down and walks away from the van.

All the people inside the van are laying on the floor.

An arm falls out the door revealing a very old and frail looking hand.

Well Dressed Man 2 pushes the arm/hand back inside the van, reaches in, removes jerry can lid and pushes it over.

SOUND (CONT'D)
Glug Glug as petrol pours out.

Well Dressed Man 1 throws in a cigarette, closes the door.

SOUND (CONT'D)
Door slamming shut.

Slight delay.

SOUND (CONT'D)
Woosh, petrol ignites.

As group walk away the windows smash and bursts as the flames pour out.

SOUND (CONT'D)
Shattering glass.

DISSOLVE TO:

EXT. MILITARY BLASTING RANGE. EARLY MORNING.

Strong concrete walls showing blast damage and scorch marks.

Young woman/teenager strapped down with heavy chains onto an iron girder. Girder supported on strong metal legs.

Gideon walks over to the woman.

VAMPIRE LEADER.

What is going on here, we have and agreement with you.

GIDEON

The agreement is not with me, if ever one should have existed in the first place is now null and void apparently.

VAMPIRE LEADER.

It is not our fault we didn't commit those "incidents".

GIDEON

The "agreement" was for you to keep little monsters from running around killing the innocent sheep. If you are no more use to use protecting the flock, we just simply exterminate ALL the monsters regardless. Starting with you and yours.

Woman in chains starts to body change into a blood sucking monster.

VAMPIRE LEADER.

(Snarling)

What are you, their fucking "sheep dog"? You feed off the same "flock" as we do, the strong feed off the weak, that is the law of nature and you know it.

GIDEON

If you can't keep your "disciples", "followers", "off spring" under control I will.

VAMPIRE LEADER.

A "sheep dog" is just a wolf by a different name, it feeds off the same sheep when it's hungry. YOU WILL GET HUNGRY! THEN THEY COME FOR YOU!

GIDEON

Wish I could stand here and chat all day,
got things to do, buttons to push and all
that.

Gideon walks towards the vampire.

VAMPIRE LEADER.

Screaming, unearthly.

GIDEON

Don't worry, a four hundred and eighty
megawatt laser converges right here.

Gideon presses an finger into the monsters stomach.

GIDEON (CONT'D)

The temperature will reach six million
degrees, evaporating you
"instantaneously". You will be
"non-existent" before your nervous
system can send pain signals to your brain.

Vampire leader thrashes around in the chains.

VAMPIRE LEADER.

(Loud Screaming)

They will come for you.....they will come
for you.....they will come for
you.....they will come for you just as
you came for us.

Gideon walks away on what appears to be melted glass.

SOUND

Breaking glass as Gideon walks.

DISSOLVE TO:

INT. BLAST PROOF BUNKER, VINTAGE LOOKING.

Gideon enters through a heavy blast door and closes it behind
him, twisting the large handle.

Bare light bulb illuminating an "open" sign blinks out and another
bulb blinks on showing "locked".

The Brain's is looking out an observation window.

Gideon walks to join her and pulls out an old vintage walkie-talkie.

GIDEON

Firing point to control, all clear, final
check completed, target area secure.

CONTROL ROOM

(OS)

Control to firing point, commence firing
in your own time.

Gideon pulls a large key out that is secured around his neck on a piece of thick brown string. Luggage label reads written by hand "Firing Key, Return to Guard Room after use".

Hands the key to The Brain's.

Brains take the key, unhooks a control box hanging on the wall connected by a thick wire cable and inserts the key.

GIDEON

Time to take our seat for the main
performance.

THE BRAIN'S

Best seats and view in the house, I booked
them especially.

Gideon and The Brian's sit on the floor below the viewing windows.

Gideon and The Brian's pull out dark sunglasses and put them on.

The Brian's turns the Key.

SOUND

Click.

Large Orange light on the box indicates, "Armed".

The Brian's throws open a safety cover to show a button "FIRE".

GIDEON

Nods.

The Brain's hits the "FIRE" button.

BLINDING WHITE FLASH.

SOUND

THUMP.

CONTROL ROOM

(OS)

Control to firing point, sequence complete.

THE BRAIN'S

Firing point, confirm sequence complete, will send sit-rep after we carry out post inspection.

CONTROL ROOM

(OS)

Control, please be advised the laser will be down for upgrades, will inform you when complete.

THE BRAIN'S

Roger.....pity, out.

The Brian's turns and removes the key and hands it back to Gideon.

SOUND

Click.

Gideon gets up, hangs the key around his neck.

GIDEON

Time for a cuppa while we let "things" cool down out there.

Gideon walks over to a dilapidated table with an old fashion kettle, enamel mugs, jar of tea bags, sugar, hand written note "please put "USED" tea bags in the bin when finished".

The Brian's returns the control box to the hook on the wall and looks out the observation window.

THE BRAIN'S

Target "Destroyed". At least Pete will be happy, his preference is the old fashioned way.

GIDEON

And you?

THE BRAIN'S

I just enjoy firing a 480 megawatt laser.

As for disposing of the "trash", that's just a "bye" product, not for none consideration.

GIDEON

Your all "heart" Brain's.

THE BRAIN'S

Sorry Boss...You know how it is?

GIDEON

Sorry I know how it is! No fresh milk, just powder.

THE BRAIN'S

NATO standard is fine.

GIDEON

Brain's, what would you say is the difference between a wolf and a sheep dog?

THE BRAIN'S

Depends if the "Shepard" is around, sheep dogs vicious little bastards when no one is watching them. In a sheep dog wolf fight, my money is on the sheep dog, every time.

GIDEON

Yeh, my thinking too.

DISSOLVE TO:

INT. FRENCH GOVERNMENT OFFICE, NOT AN IMPORTANT LOOKING ONE.

Lisette sitting in front and a seedy looking individual sitting behind the desk in run down government office.

FRENCH GOVERNMENT OFFICIAL.

(In French)

Mademoiselle Delannoy we only wish to carry out some test, nothing more I assure you. We would like to understand more about your "condition".

LISSETTE

(In French)

The last official who just wanted to run some tests was wearing an SS uniform, possibly sitting in the very same desk as you are now. It is not going to happen, EVER do I make myself clear.

FRENCH GOVERNMENT OFFICIAL.

(In French)

We just want to try and understand...

LISSETTE

(In French)

NO.

Lisette gets up and starts leaving.

FRENCH GOVERNMENT OFFICIAL.

(In French)

We have an agreement with you, remember.

We can cancel it at any time...

LISSETTE

You did CANCEL IT, just now.

Lisette simply gets up and leave as if the man couldn't stop her if he wished. She simply walks out.

DISSOLVE TO:

INT. CHEAP PAY BY THE HOUR HOTEL ROOM. DIM.

French Government Official is sitting on a bed, a young woman naked asleep next to him. Two well dressed men are standing up in front of the French Government Official, one throws an envelope onto the bed.

WELL DRESSED 1

That's the last unless you can find her again.

FRENCH GOVERNMENT OFFICIAL.

She is gone, we can't find her. I put out police and Interpol requests for information, but nothing yet has come back.

WELL DRESSED 1

Then you are of no more use to us any longer.

She has had a hundred years to practice
hiding.

Well Dressed 1 goes to the door and opens it, a very well dressed
elderly man enters, The Count.

COUNT

You have one more use for me now at least.

French Government Official stands up.

FRENCH GOVERNMENT OFFICIAL.

Who are you, what are you doing here.

Count places his two hands each side of the French Government
Official head.

FRENCH GOVERNMENT OFFICIAL. (CONT'D)

Gasps.

The Count is sucking the life out of the French Government Official
who is visibly aging in front of our eyes. From a young man to
an OLD man in a blink of an eye.

As the French Government Official ages, the Count gets Younger.

The Count lets go.

The French Government Official falls to the floor, the two men
pick the now old man off the floor.

COUNT

(In French)

Take care of him, give him a warm send
off, the old feel the cold so much more.

The Well Dressed men carry/support the French Government Official
out of the room.

The naked woman wakes up, looks around, maybe drunk or high on
drugs, or both.

CLAUDETTE

(In French)

Fifty euro's, he didn't pay.

The Count picks up the envelope from the bed and throws it at
the woman.

COUNT
(In French)
Here, a man should always pay his whore
as a point of honour.

CLAUDETTE
(In French, drunk)
Who ya calling a whore.

The Count grasps the woman by her hair on the back of her head and pulls her to her feet.

Claudette in near panic, she now knows she has made a mistake arguing with this man.

CLAUDETTE (CONT'D)
(In French, panic)
You don't have to be rough, I will do any
thing you want, just don't hurt me, please,
don't hurt me, please.

The count pulls/lifts her up so she is on tip toes, his hand wound around the back of her head and her long hair, he twists it tighter.

CLAUDETTE (CONT'D)
(In French, pleading)
OWE. Anything you want, no money, no
trouble.....OK.....ANYTHING do ANYTHING
you want, please don't hurt me, please
don't hurt me.

The Count lifts her higher up, picks her off her feet with one hand.

The Count pulls Claudette closer to his face, looks her in the EYES.

CLAUDETTE (CONT'D)
(In French, pleading
for her life)
Please don't hurt me, please!

Urine running down Claudette's legs and dripping off her feet.

The Count throws her back onto the bed.

COUNT
(In French)
Wash yourself, get dressed, I have

retainers who need a "little pet" to keep them amused.

The Count goes to the sink and washes his hands.

Looks at his young face in the mirror.

Looks at the dirty towel, thinks about using it. Pulls a silk handkerchief from his top pocket and uses that to dry his hands.

Count holds up his younger looking hands.

In a flash the hand turns back to old looking.

Count checks his now old reflection in the mirror,

COUNT (CONT'D)
Scream of rage!

DISSOLVE TO:

EXT. QUIET SIDE STREET IN PARIS.

The French Government Official car is in a backstreet.

The NOW old French Government Official is sitting slumped at the wheel of his car, the window is open.

Well Dressed 1 is pouring a can of petrol through the window of the car onto the French Government Official, head to toe.

When he is satisfied, he drops the petrol can into the car.

When finished he backs away and the Well Dressed 2 throws a cigarette after the petrol.

SOUND
WOOF of petrol igniting.

Two Well Dressed walk away leaving the French Government Official rocking in the flames as he burns.

SOUND (CONT'D)
Man screaming, car burning, breaking glass from car windscreen as they shatter.

DISSOLVE TO:

INT. GIDEON'S MESS OF A CROWDED OFFICE. DAY LIGHT.

The Brains walks up to Gideon's desk and places several sheets of paper on his desk and holds up a USB memory stick.

THE BRAIN'S

I got the information on your latest target of interest, you were correct in your assumption the French have been keeping secretes from us, a lot of them it appears.

Gideon examines the paper on his desk.

GIDEON

This appears to be comprehensive expenses claim for dinner for two at an expensive French restaurant, a LBD to wear for the occasion and I know the name of this establishment that sells what I would call optimistically minimalist underwear if I am being polite.

Brains holds up the memory stick.

THE BRAIN'S

You wanted the information in a hurry!

GIDEON

I was expecting you to hack the French computer systems to obtain the information, not the old fashioned approach you seem to have adopted here.

THE BRAIN'S

Have you seen the French assistant cultural attaché absolute eye candy. Had to keep him distracted while I added a little something to his laptop.

Gideon signs the expense sheet and Brains hands over the USB.

GIDEON

Wait, these are not your dress size, bra size if I am any judge of those things....

Brains takes the expense form back quickly.

THE BRAIN'S

I said he had to be distracted, I didn't

say who by.

GIDEON

I hope Susan didn't damage him too much when distracting him.

THE BRAIN'S

Easy to see your interest in this target of opportunity, plenty on view in the pictures, tasteful, artistic even! You were correct in your assumption she did have an understanding with the French Interior Ministry.

GIDEON

Curious to find out why it ended so abruptly.

DISSOLVE TO:

INT. THE NIGHT CLUB. DARK

Playground for RICH people, who didn't have to be at their desk by 9am tomorrow morning.

Gideon waiting patiently at his table, as the jazz band smoothed the edges off the music.

SOUND

Jazz music.

Several empty glasses on his table already.

Lisette dressed to impress, this is style not fashion.

Even in human form Lisettee moved with an the fluid stride of a predator, giving the image of beauty and hinting at the danger that could spring and be let lose at any moment.

Gideon watched her entrance as one predator watches another hunting the same herd at a water hole, admiration from one hunter to another.

Lisette's instinct warns her she is been watched, she looks directly back at Gideon.

LISSETTE

(communicating by look

and smile)
You don't want to FUCK with me.

The hunter becomes aware it has become the hunted. This has now become a new "game" of cat and mouse.

But who is the hunter and who is now the hunted.

GIDEON
(communicating by
smile only)
Yes, I do!

Lisette gracefully sits herself down and a waiter hurries over to serve the latest regular wealthy customer.

SOUND
(Gideon's)
Tones of a mobile alerting its owner of
important messages.

Gideon pulls the offending device from his jacket pocket and glances at the screen.

ON SCREEN
3 messages URGENT D B Copper.

Gideon completes a few taps of his phone and goes to place the mobile back in his jacket pocket and looks up.

Lisette is sitting across from him at the table, setting a malt whisky bottle and two glasses down.

Lisette cracks the seal and pours two large measures and hands a glass to Gideon.

LISSETTE
Well?

Gideon takes the glass and sips the whiskey.

Lisette sips her whiskey.

LISSETTE (CONT'D)
Like what you see?

GIDEON
Interested in what I see, very much.

LISSETTE

Where you just going to undress me with your eyes all night long or actually come and approach me and say hello.

Gideon Smiles

GIDEON

I was meaning to join you later, you are accustomed to taking your clothes off as I understand it.

LISSETTE

(Smiles a smile usually seen on the face of a leopard as it stalks a baby gazelle.)

This man is dead meat walking in her eyes.

LISSETTE (CONT'D)

Artist, painter, sculptor, photographer, poets, have admired my beauty from close and afar, with or without clothes it is true to say. Which one are you, if any?

GIDEON

Poets and painters would fail trying to capture your beauty.

LISSETTE

Flattery gets you nowhere with me, heard it all before, actions speaks more in my world!

GIDEON

My interests are more administrative, work related.

LISSETTE

Work at this time of the night?

GIDEON

Some people do their best work at night, in the darkness and shadows.

LISSETTE

True. So now are you going to ask for my name and mobile number, "price"?

Gideon sips the whiskey.

GIDEON

It's a professional interest I already know your name and several of your contact numbers. As for the "price", I already paid in full.

LISSETTE

(fake cockney
Victorian accent)

I'am a good girl, I'am, not a "CHEAP" tart.

Gideon sips the whiskey.

GIDEON

Mademoiselle Solène Lissette Delannoy.

LISSETTE

(Dead Cold Smile)

Oui.

GIDEON

Mademoiselle Solène Lissette Delannoy,
born September 28th eighteen thirty
eight.

Gideon pulls a police warrant card from his jacket and opens it.

GIDEON (CONT'D)

Detective Chief Superintendent Gideon
Wilson, City of London Police.

LISSETTE

My name is Lissette Delannoy, born
September 28th nineteen ninety three,
twenty eight years old.

Gideon sips the whiskey and pulls his mobile out.

GIDEON

This is a Paris police report from 1866
describing the details of an attack on
a Solène Delannoy. These are images of
Solène Delannoy dated 1865.

Gideon brings up pictures onto his screen, and shows them to
Lissette.

GIDEON (CONT'D)

Very high quality Carte de Visite, which

is French.

All images are vintage black and white photos of Lissette naked on a bed, chair, standing by a window.

LISSETTE

Do British police officers often show nude photos to random strangers they accost in the dark.

Gideon zooms into the face of one of the photographs...the neck is exposed no covering to conceal the bite marks/scars on her neck.

Lissette is wearing a neck choker.

GIDEON

The French authorities put out an Interpol Letter of Interest in you last month, one point of identification is a scar on your neck.

LISSETTE

I am sorry you have the wrong woman.

Gideon reaches out for the choke collar around Lissettes neck, it hides her scar of the vampire attack.

GIDEON

One way to find out.

Lissette's hand shoots out to stop him and grabs him around the wrist.

LISSETTE

(with her eyes)

Surprised look as her strength is matched by Gideon.

Gideon reaches his other hand out and Lissette grabs that wrist as well.

Both are locked in a struggle, Gideon to reach and Lissette to stop him.

Gideon slowly relaxes and pulls his hands slowly away and down. Lissette releases her grip around his wrists.

Pain on his face.

GIDEON

I don't mean you any inconvenience and I definitely will not be informing the French authorities of your current location.

LISSETTE

You have the strength of an equal....but no....not....

SOUND

Lisette inhales deeply.

LISSETTE

Blood...you are bleeding, a can smell fresh BLOOD, pumping from you.

GIDEON

Its ok...nothing to concern yourself.

Gideon folds in pain onto the floor.

Lisette goes to help and puts her hand inside Gideon's jacket, pulls it out covered in blood.

LISSETTE

Waiter put this ALL on my account.

Simple job for Lisette to help Gideon to his feet and hold him steady.

LISSETTE (CONT'D)

Do you have a car?

GIDEON

Yes, in the street outside.

LISSETTE

Lets go then, you need to get out of here, quickly and quietly.

Nobody takes notice of a women helping an apparently drunken man out of the club, an frequent experience here.

DISSOLVE TO:

EXT. NIGHT TIME LONDON STREET. DARKNESS AND STREET LIGHTS.

Lisette has Gideon's set of car keys in one hand and easily supporting Gideon with the other arm.

Presses the car key fob, the BMW M5 indicator lights flash.

LISSETTE

(fake cockney ascent)

Very nice guvnor, not on a "coppers" salary,
well not a honest one!

Gideon leans against the car passenger side as Lisette opens the door.

GIDEON

I am fine, I assure you just help me into
the car, that's all I need.

Lisette simply presses a finger into the left hand side ribs of Gideon and he folds in half.

Lisette catches him, as he falls and lifts him into the front passenger seat.

LISSETTE

(fake cockney accent)

I am a good girl I am. You need someone
to take care of you governor, I'am a good
girl I'am, no cheap tart, remember that
in the future.

DISSOLVE TO:

INT. LISSETTES BEDROOM, EDWARDIAN STYLE WITH 4 POSTER BED.

Lisette has just placed Gideon onto the bed and is taking his shoes off.

LISSETTE

You posses the strength of an "equal".

GIDEON

"equal"?

LISSETTE

Equal's its what we call ourselves, don't
you know that?

GIDEON

I haven't been an "equal" long enough to know, still learning, on the job training not an adequate way to learn these things.

LISSETTE

Wait, your the new "doggy" that has been hunting us down, I have been advised to look out for you.

Gideon tries to sit up and stops in pain, Lissette pushes him back down.

LISSETTE (CONT'D)

Stop moving about, let me have a look at you, mr policeman.

Lissette pulls Gideon's jacket off over his head and throws it onto the floor.

Big patch of blood growing larger on his shirt.

LISSETTE (CONT'D)

Deep breath, inhales.

Lissette's eyes are turning into that of a Leopard and her teeth, jaw are starting to show signs of the cat features.

Lissette rips his shirt open and fully off his body.

LISSETTE (CONT'D)

Cats toy with their food first doggy!

Gideon reaches behind his back for his pistol.

Lissette slaps Gideon in the face, it would have killed a normal human.

SOUND

Hand slap.

Gideon is stunned by the blow.

LISSETTE

Bad "d o g g y".

Lissette pulls the gun from his hand and tosses it onto a nearby seat.

Lissette loses the zip on her dress that drops to the floor, and

tears her knickers down and off in a single fluid action.
Lisette holds Gideon down onto the bed.

GIDEON
Grunts in pain.

LISSETTE
Man, wolf, beast, I wonder which you are?
SHOW ME!

Pulls/rips Gideon remaining clothes open and off his body.

SOUND
Ripping cloth.

LISSETTE
Bleed, for me, "D O G G Y"!

Lisette pokes a finger deep into a bite hole/mark in Gideon's body. Pushes all the way in as far as she can go.

SOUND
Squelching.

Pulls it out and pushes it all the way back forcing her hand/finger deep as she can with force.

Pulling the finger back out allows Gideon's blood to squirt out.

Lisette bends down to drink from the fountain of blood.

GIDEON
Screaming, howling.

Lisette pokes her finger down again to her knuckles.

Twists the finger around.

LISSETTE
Show me what you are?

Gideon transform instantly into a Wolf.

GIDEON
Howling wolf.

Gideon is now a large grey wolf on the bed.

Lisette leaps onto Gideon morphed into Leopard, her tongue licks

down into one of the deep bite holes.

LISSETTE
Licking and sucking Gideon's body of
blood.

GIDEON
(Wolf)
Howling in pain.

LISSETTE
(Leopard)
Hysterical feeding frenzy noses.

Lisette closes her mouth over one of the bit marks and sucks
deeply.

LISSETTE (CONT'D)
Sucking deep.

GIDEON
(Wolf)
Wolf screaming as a man.

LISSETTE
(Sucking and gasping
for blood)

GIDEON
(Wolf)
Snarling wolf, in pain.

LISSETTE
(Leopard)
LOUDER Sucking, licking for blood.

Lisette as Leopard sits on top of Gideon's wolf's like body his
blood dripping down from her mouth.

The Wolf tries to struggle.

Leopard paws the wolf down across the face and is LOST in a "Blood
Lust".

LISSETTE (CONT'D)
Snarling, hissing

Wolf is trying to struggle, fighting back but Leopard is too strong
even for a fully grown wolf.

LISSETTE (CONT'D)
Licking up the blood, sucking and licking.

Wolf is just held down as it struggles by the Leopards front paws, Leopard feasts on his blood, freely and there is nothing he is doing to stop it NOW!

Wolf is now motionless on the bed letting the Leopard feed off and drink in his blood.

DISSOLVE TO:

INT. LISSETTES BEDROOM, DARKNESS.

Leopard and wolf fighting on the bed.

Leopard swiping the wolf across its face with her paws.

LISSETTE
Snarling a warning.

Wolf bites and grabs the Leopard by the skin on the back of its neck. Forces her down.

LISSETTE (CONT'D)
Hissing madly.

Wolf forces the Leopard down with its front paws and climbs over her back, forcing her down.

GIDEON
Deep growling.

Wolf is trying to position itself to mate with the Leopard, but she is fighting.

The Wolf uses all of its strength to force the Leopard down and bites down hard on the back of her neck.

Wolf manages to hold the Leopard still long enough for it to enter and start mating action.

LISSETTE
Loud forceful snaring.

Wolf strong mating actions with the leopard on the bed.

GIDEON
Heavy breaths as it thrust down into the

Leopard.

Wolf using its jaws/teeth and roughly holding the Leopard by skin on its neck as it copulates on top of her.

LISSETTE
Snarling, growling protests.

The Leopard is struggling to free herself from this INDIGNATION. Twisting and turning to no avail, the wolf remains on top mating fast and down and into the Leopard.

LISSETTE (CONT'D)
(snarling and hissing)
Responding to the wolf thrusts.

GIDEON
(wolf snarl)
As the wolf thrusts deeply.

The Wolf now has total control over the Leopard. The wolf is visibly rhythmically shuddering itself into the leopard.

LISSETTE
Snarling loudly with the shudders.

Leopard wagging her tail vigorously between the wolfs hind legs.

SOUND
Tail thumping on bed.

LISSETTE
Deep Loud Snarls.

The Wolf releases its bite on the Leopards neck.

GIDEON
Deep snarling.

Leopard remains still as the wolf returns to mating.

Wolf restarts its vigorous rhythmic mating action again.

LISSETTE
Low snarling, hissing.

Leopard tail beats madly from side to side.

DISSOLVE TO:

INT. EDWARDIAN STYLE HALL WAY IN LISSETTE'S HOUSE. EARLY MORNING LIGHT

Lisette is her human self, dressed in a heavy silk dressing gown, carrying a silver tray with coffee cups, pots, bottles and plate full of bacon sandwiches.

LISSETTE P.O.V.

Lisette stops by a full length mirror on the wall in the hall and puts the tray down.

Examines herself in the mirror.

Checks the "black choker" around her neck

Checks her hair.

Checks her newly applied make up.

Straightens her dressing gown around her waist and re-ties it tightly with the ribbon.

Stops. Takes a closer look at herself.

Loosens the dressing gown. Checks herself in the mirror.

Stops. Smiles at herself.

Pulls the gown down and loosens more free material, ample breasts area on show.

Satisfied, re-fastens the ribbon in a very easy loose bow to untie in a hurry.

BACK TO:

Picks up the tray and heads towards the bedroom in a purposeful manner.

DISSOLVE TO:

INT. LISSETTE'S BEDROOM, MORNING SUNLIGHT.

The bedroom and bed are clean and tidy after last night's activities, bed sheets replaced after the shower of blood.

Gideon is asleep in the bed.

Lisette enters places the tray on a bed side table and examines Gideon.

LISSETTE

We back in the land of the living, no more big bad wolf ready to eat me up with his long tongue.

GIDEON

Groaning.

Lisette pulls back the bed clothes on a naked Gideon.

LISSETTE

Now lets check if you have fully healed.

Lisette checks the bandage on his left hand side.

She reaches for it and pulls it off, surgical tape and all.

SOUND

Slurp of tape as pulled off skin.

GIDEON

OUH....that hurts.

LISSETTE

Good you heal quickly. That's the new "trick" the old doggy learns you need to take your animal self to be healed completely.

GIDEON

It will come in handy with a rampaging blood thirsty leopard in the same bed.

Lisette does her best to look apologetic.

LISSETTE

Truly I apologize, I got carried away with myself last night, don't often get the chance to play, "rough and tumble" as my inner kitty. Sorry for your clothes, I phoned your tailor and they are having a suit and shirts delivered at my expense.

GIDEON

Try unfastening buttons next time.

LISSETTE

Difficult with paws and claws!

GIDEON

Never went full wolf before. Different simpler view of the world.

LISSETTE

Yes, primary predators usually see the world three ways, the three F's food, fuck, fight, not necessarily in that order.

GIDEON

I wasn't concerned with what to eat last night!

LISSETTE

I noticed your singular "appetite" just fucking me.

GIDEON

Base level of wolf's existence I feel.

Lisette holds out the tray.

LISSETTE

Coffee, cream, sugar, bacon sandwich, me?

GIDEON

Black, one sugar please and as many bacon sandwiches as you have made, hungry, starving.

Lisette serves the coffee/sandwiches and climbs on the bed.

LISSETTE

Brown or red sauce on your sandwich, I know how particular you Brits are on your barbaric cuisine rituals.

GIDEON

How?

LISSETTE

Truck Stops, but don't ask this lady to explain!

GIDEON

Brown on a bacon sandwich is best.

LISSETTE

Navigating takes a great deal of energy out of your body. Do it too often and you need to eat large quantities of raw meat or in my instance drink fresh blood, human best but any beast will suffice when I need! Navigating over to the other side has a price to pay!

GIDEON

I could feel the energy I was burning it up, see it flow from my body! Like petrol on fire, burning hot and fast.

LISSETTE

You said you haven't been an "equal" long?

GIDEON

Just three years, was on a camping trip with my wife Helen in Jordan, attacked in the campsite. Locals found me, local doctor treated me. The dead beast man and the body of Helen.....(mouths words)...they were burnt in the camper van till only ash remained, an old traditional custom.

LISSETTE

You killed a "beast" and had the curse passed onto you?

GIDEON

I was defending my wife, fighting for her life, Royal Marine, Special Boat Service if that means anything to you? I know how to fight and kill.

LISSETTE

Yes, it did, a long time ago. So, what other extra abilities do you have.

GIDEON

Strength, healing, hearing, speed, smell, great night vision. Some body morphing it now appears.

LISSETTE

I noted the animal strength, you certainly

utilized it on me last night.

GIDEON

In what way?

LISSETTE

How, don't give me that, "to innocent to remembering" what you were doing routine with me, you went full "big bad wolf" on me. This poor little "kitty" was bitten into submission.

Lisette pulls the shoulder down on her silk robe revealing skin showing deep bite marks healing slowly. Scratches on her back still visible as deep red lines in her flesh.

Gideon shows his arms and back with deep red scratch marks still visible.

GIDEON

And what do you call these?

LISSETTE

In the spirit world "foreplay"!

GIDEON

Never experienced a changed that far down before, lost total human control. There was nothing human left, not a thought, not an action, just core animal instinct.

LISSETTE

You passed from man to wolf no intermediate step. What do you remember?

GIDEON

Fighting, fucking, fucking, fucking, fucking....

LISSETTE

I was there....definitely more fucking involved.

GIDEON

Vision black and white. Smells, sounds filled my head, irresistible smell of you, drove me insane, desire to mate, fuck, no option. Basic animal levels functions, everything, everything is fight, fuck,

feed.

LISSETTE

I was a lucky kitty, you only tried the first two out on me. How did it make you feel?

GIDEON

Powerful. BRUTAL, forceful, ALIVE. No Love, no feelings, no compassion, fight, fuck, eat are the only driving thoughts my wolf has. Nothing noble in the eyes of a wolf's attitude to the rest of the natural world.

LISSETTE

Once some people get a taste of the animal spirit they don't come back. Some get stuck half way. Congratulations, you didn't. Now you need to learn to control the level of your wolf. Especially if this little kitty is in the same bed!

GIDEON

Sorry, the feeling of power and no responsibilities, no guilt's, pure existence. The urge to dominate. Be the biggest, badass wolf ALIVE.

LISSETTE

First time you have let yourself go, sorry my fault, forgot I had a "virgin" in the bed, I might have been gentler with you. You didn't hold back, no fear of breaking some feeble girls fragile back, or blowing her brains out with a blow job.

Gideon falls back onto the bed.

GIDEON

Deep groan.

LISSETTE

Do I need to draw you a picture of what else you were doing to me when you gave me these love bites. Need to draw several pictures.

GIDEON

Sorry just wolf, I remember, simple wolf and following wolf desires. Not just a cat and dog fight we were having.

LISSETTE

You did not cease till you couldn't "perform" any more, even then you kept humping dry till you fell onto the floor.

GIDEON

Was it that bad?

LISSETTE

No complaints here, best "rogering" I have had this century in any body form, but need to get you a muzzle next time. Try and be gentlman, my brain in a Leopard's bodybeen "ravished" by your rampant wolf. Enjoyable to a certain point. Then I had to go "full" Leopard myself! Leopard followed her instincts, females of the spirit world eagerly mate with the strongest dominate male available. Guaranteed sexual satisfaction, every time in the spirit kingdom.

Lisette places her cup down and turns to place her hand on Gideon's shoulder.

LISSETTE (CONT'D)

Poor me, imagine a normal man fucking me, the sensation of a butterfly beating its wings down inside me.

Gideon gently pushes her arm back.

Lisette forcefully climbs on top of Gideon to sit on top looking down at him.

Lisette looks hurt!

LISSETTE (CONT'D)

Your big bad wolf fucked me into submission.

Lisette allows her robe to fall from her other shoulders and if fully opens and drops away.

LISSETTE (CONT'D)

You remember that "sensations"? Its why I have these soft puppy dog eyes for you this morning.

Lisette looks directly into Gideon's eyes

LISSETTE (CONT'D)

(purring)

Sensation! I want again, again, again and again, please, now!

DISSOLVE TO:

INT. LISSETTES BEDROOM, EARLY MORNING LIGHT.

Lisette is placing a breakfast tray on a bedside table.

Gideon is sitting in a chair, heavy Victorian silk robe, tapping away on his mobile.

LISSETTE

Someone very active this morning.

GIDEON

Well trying to explain where I have been for the past 48 hours to the office and what I have been "doing", they worry about me it appears. I do have a BOSS somewhere, never meet them, but definitely my BOSS that I need to keep informed about your agreement with us.

LISSETTE

That's not the whole truth by the look of your face.

Gideon throws and invitation card at Lisette, gold edged.

GIDEON

From my jacket pocket, what's left of it. You want to be my "PLUS ONE" for the Bank Holiday weekend? Need to RSVPPDQ! They are not taking "no" for an answer this time!

Lisette reads the card

LISSETTE

YOUR KIDDING ME, fancy dress,
1920s....Black Tie, dinner fancy
dress.....a country house party.

GIDEON

You also get to meet Helen's parents and
my twin daughters.

LISSETTE

OH.

GIDEON

Yes, OH.

LISSETTE

How do you want me to play it....., friend,
lover....

GIDEON

Just be yourself, that's all I can ask
of you. They don't know about me being
an "equal" or the like, just there was
an explosion in the camper van, I alone
survived with my injuries. That I can't
face seeing my children. Helen's parents
have custody of the twins, how can I bring
them up like this, a monster.

LISSETTE

I.....understand.....I don't
understand.....I understand my pain at
the loss of my daughter, your pain is that
your daughters are still alive.

GIDEON

Yes, that is about it. You don't have to
come if you.....sorry I asked you, you
don't need to.

LISSETTE

Too late you already invited me and I
accepted. I think I have a few rags and
trinkets I can wear to your fancy dress
party.

GIDEON

Get packing, we have a long drive into
the country for the long weekend.

LISSETTE

I have a "situation" you can help me resolve, first! The client gives me a bad feeling, the creeps, me the creeps! Then we need to visit an "acquaintance", need her to check you out, spiritually, see your wolf pedigree.

GIDEON

The morning is still young. Where's my suit?

LISSETTE

Is Ms Marple's invited to the party, I do hope so?

GIDEON

God NO, I am the police detective, always a murder in a country house during a fancy dress party if Ms Marple's attends.

DISSOLVE TO:

INT./EXT. INSIDE THE BMW M5. DAYLIGHT

A large pelican case is on the back seat.

LISSETTE

First, I need to deliver this artwork to my eager creepy customer.

Lisette tapping away at the car GPS.

LISSETTE (CONT'D)

To this address, Mayfair.

Gideon Checks the GPS address.

GIDEON

You are fucking kidding me?

LISSETTE

No, who else is going to pay eight million dollars in cash for this drawing not even a painting, a preliminary sketch. How do you think I survive, minimum wage stacking shelves in Tesco's.

GIDEON
Those paintings of you on the wall...

LISSETTE
All the naked ones, I cant really sell those, sentimental value, reminds me of a time when I was "popular".

GIDEON
I can imagine.

LISSETTE
STOP IT, I know what you are thinking.

GIDEON
Some of the signatures on those painting.....

LISSETTE
You only noticed the "signatures" on the paintings?

GIDEON
Other things as well, nice vase of roses on the table....

LISSETTE
Huff, Just drive.

DISSOLVE TO:

INT. LARGE ROOM IN A MAYFAIR MANSION. DAYLIGHT.

Several men and women are standing around a picture on a stand.

AUTHENTICATOR.
All the documents match, the drawing was last exhibited and sold in Paris 1934, the bills of sale show its history from the artist to the present owner, drawing is still in its original frame, wooden case when it was first sold.

RUSSIAN OLIGARCH
So it is genuine?

AUTHENTICATOR.
Right down to the original receipt from

the artist themselves, signature alone adds two hundred thousand to the price, easiest commission I have ever earned.

Oligarch pulls out an envelope and hands it to Lissette.

RUSSIAN OLIGARCH

Credit from a well known Swiss Bank as you asked for. I would be in the market for other paintings of well known artists.

LISSETTE

I might be able to track down a small Cezanne or Monet.

Holds up the letter.

LISSETTE (CONT'D)

Will not be this cheap.

RUSSIAN OLIGARCH

I have a great deal of petty cash to spend, if necessary, twenty million US dollars.

LISSETTE

I will see what I can do for that price.

RUSSIAN OLIGARCH

Now Chief Superintendent Willson, what has the Special Branch to do with such "private" business transactions?

GIDEON

There are other interested parties not as law abiding when it comes to such matters as you with missing art work. Ms Delannoy was worried about theft during transportation, impossible to trace the art once it is locked away in a vault in Zurich.

RUSSIAN OLIGARCH

You are not suggesting.....

GIDEON

No, just giving the policeman's interest of public safety in these matters.

RUSSIAN OLIGARCH
Thank you for your explanation.

Lisette and Gideon leave the room.

Oligarch takes out his mobile, taps a number.

Pause while it is answered.

ONE WAY CONVERSATION

RUSSIAN OLIGARCH (CONT'D)
I have found what you want.

SOUND
(Off Screen)
Indistinct voice to audience.

RUSSIAN OLIGARCH
I can have it delivered to that address,
certainly.

SOUND
(Off Screen)
Indistinct voice to audience.

RUSSIAN OLIGARCH
Cost, 20 million dollars to my usual back
account.

SOUND
(Off Screen)
Indistinct voice to audience.

RUSSIAN OLIGARCH
Arranging delivery now for you.

Oligarch taps his mobile, puts it back in jacket.

DISSOLVE TO:

INT. THE HAITIAN'S VODOO ROOM.

The Haitian which doctor is sitting behind her desk, two assistants
by her side.

Lisette and Gideon are in the room looking around.

THE HAITIAN

(French ascent)
What brings you to my sanctuary, Solène,
my cherished friend? And why do you escort
a policeman past my door? I perceive more
now!

Gideon looking around the room.

GIDEON
I can hear voices?

The Haitian points to a shelf of bottles.

THE HAITIAN
A petite collection of souls. Each one
ensnared within these glass prisons. You
possess the true sight and hearing,
monsieur. You are not merely a policeman
in the corporeal realm; you traverse the
boundaries into the spirit world.

Gideon looks into a bottle; a little straw figure of a human is
inside.

THE HAITIAN (CONT'D)
Tell me, which one speaks to you most
clearly? Do any voices resonate with you?

Gideon picks up a bottle.

GIDEON
This one. Very bad French, swear words.

THE HAITIAN
Called Creole, the language of
Hispaniola.

GIDEON
The label says July 1789.

THE HAITIAN
Indeed, that soul has languished in
captivity for over two centuries. Beware,
monsieur, of those who would ensnare your
essence and entomb it within glass. Such
is the fate of those who fall prey to "bad
juju."

GIDEON

I will heed the warning you can be sure of it.

THE HAITIAN

I am intrigued. I know the tale of the lady, but what of you, monsieur? How did you come to navigate these treacherous worlds of the spirits?

GIDEON

My wife Helen was attacked and I fought to save her from the "animal" that was attacking her.

THE HAITIAN

So both of you "navigated over" driven by the fervent desire to protect the ones you hold dear. The spirit world, monsieur, has its own brand of justice.

GIDEON

You call this justice?

THE HAITIAN

A cruel justice indeed but you yourself where once a hunter of men, no stranger to spilling blood, you judge others creatures by the standard of your own humanity. The law of the jungle prevails, kill or be killed, the strong devour the weak, the hunter needs to feed to survive.

The Haitian walks to a wall, pulls off a cloth to reveal a large mirror.

GIDEON

Enough of this, let's go, if you can be of no help.

THE HAITIAN

Patience, monsieur, Madame, please, both of you, stand before the mirror with me. It shall reveal to me what lies beyond, the truth.

HAITIAN P.O.V. AS LOOKING IN A LARGE MIRROR.

Lisette, Gideon stand in front of the mirror, they just see their own reflection.

The Haitian see Lisette reflection as a leopard on four legs, spots, whiskers, tail.

The Haitian see Gideon as a wolf on four legs, grey and long hair, whiskers, tail.

Both wolf and leopard are circling The Haitian.

LISSETTE
Snarling and hissing.

GIDEON
Growling.

Gideon is circling Lisette trying to mount and mate, Lisette is avoiding him and pawing him away.

THE HAITIAN
Good. Wolf shows strong interest in the Leopard.

Gideon and Lisette are nose to nose hissing and snarling.

Lisette paws Gideon in the face so he turns away.

THE HAITIAN (CONT'D)
The Leopard must learn to play nicely with her new mate if she desires what she truly wants.

The Haitian grabs the Leopard by the neck with her hand.

As the Leopard turns to face The Haitian the wolf takes its chance and quickly mounts the Leopard and grasps it around the neck and shoulder with its mouth in a bite hold.

Gideon immediately pulls Lisette into him with his front paws using its weight to force the Leopard down and starts its rhythmic thrusts.

LISSETTE
Hiss and Snarls.

The Leopards tail beats the air.

The Haitian watches the animals continue to energetically mate.

THE HAITIAN

You have been cursed mr policeman by the
beast you killed, but you had a strong
spirit inside you already.

The Haitian watches them mate until the wolf finishes its
shuddering.

LISSETTE

Growling and snarling.

The wolf holds on and keeps the Leopards pressed down.

THE HAITIAN

Eager the wolf, strong take what they want
from the weak.

The Haitian grabs the Leopard by her snout and looks into her
eyes.

LISSETTE

Loud snarling!

Leopards tail thrashes widely in the air.

THE HAITIAN

The spirit world is cruel and savage my
dear Solène, you must submit to it.

LISSETTE

Loud hissing and snarling snarling!

The Haitian slaps the Leopards snout.

THE HAITIAN

The Leopard protests her virtue to much!

Wolf starts its energetic mating rhythmic thrusting.

LISSETTE

Loud hissing and snarling.

The Haitian steps on one of the Leopard paws holding it down.
The Wolf takes the opportunity to increase its mating action.

LISSETTE (CONT'D)

Deep loud snarling.

The Haitian waits till the wolf has finished its final shudders.

THE HAITIAN
Enough indignation.

The Haitian release her foot on the Leopard.

Leopard turns and faces The Haitian.

LISSETTE
Loud angry snarl.

Then Haitian claps her hands.

SOUND
Clap.

BACK TO:

Lisette and Gideon are standing side by side to each other as nothing has happened to them, they are just viewing themselves in front of the mirror.

GIDEON
Let's go wasting our time here.

Lisette looks back at The Haitian as she leaves.

DISSOLVE TO:

INT. M5 CAR.

Gideon and Lisette get in his car.

LISSETTE
Traffic is going to be heavy getting out of London.

GIDEON
Shouldn't be a problem for us.

LISSETTE
I can't turn into a leopard and run out of London if that is what you mean.

Gideon is feeling with his hand under the dash board.

SOUND
Police Siren.

Blue light flashing lights fill the car interior.

GIDEON

I had the car police registered, now it comes with "blues and two's".

LISSETTE

Great! Can I drive, please, please, please?

GIDEON

When I get onto the open motorways, why not, just add it to the list of regulations I have probably broken already today.

DISSOLVE TO:

INT. STATELY HOME LIBRARY. NIGHT TIME.

Lisette is dressed in a vintage dress (Channel), black seemed stocking, high heels, lots of gold and tight choker necklace as always.

Lisette is all dressed up for a dinner party.

SOUND

Low Party Music and laughter can be heard from other rooms.

Lisette is approached by another (young) woman equally well dressed.

KATHRYN

(In French)

I was hoping to have a quiet word with you at some time tonight Lisette.

Lisette is looking up at the paintings, one in particular, a young woman, Helen, Gideon's dead wife.

KATHRYN (CONT'D)

(In French)

The woman Gideon still loves, a lesser woman would feel jealous of such love.

LISSETTE

(In French)

Jealous no, envious yes. What woman wouldn't want a man to love her so, even after death.

KATHRYN

(In French)

Yes, that is Helen, painted for her 21st birthday.

Lisette looks at a painting of two young girls.

LISSETTE

(In French)

The twins Corie and Karena, his second and third love. Gideon looks good in a military uniform up there.

KATHRYN

(In French)

I shouldn't say this but all the English Military stuff here does get a bit tedious for me, my side of the family is French.

LISSETTE

(In French)

Giggling, Yes, Waterloo Station, Trafalgar Square, Beef Wellington.

KATHRYN

Just so!

LISSETTE

(In French)

Want did you want to say?

KATHRYN

(In French)

Gideon loved Helen....

LISSETTE

(In French)

Not loved, loves.

KATHRYN

(In French)

You know the story.....

LISSETTE

(In French)

Yes, tragic.

KATHRYN

(In French)

Its the twins Gareth and I are most concerned for, they need their father here, they already lost their mother, they can't lose their father as well. With Gareth's tragic accident there is no man in the house.

LISSETTE

(In French)

What can I do?

KATHRYN

(In French)

Corie and Karena need him in their lives, he doesn't have to work in London, I have more money....we can buy a house in London for him and the girls....or he could live here.

LISSETTE

Yes!

KATHRYN

Yes?

LISSETTE

Yes, I will beat some sense into his stupid brain for you, definitely the only one who can hit him hard enough to make some sense sink in.

KATHRYN

Thank you?

LISSETTE

Those two "darling tornadoes" I saw running around the party need their father. I will make him see that.

KATHRYN

Gideon has taken them for a bed time story, we can join them.

LISSETTE

Lets go and find them, the twins threaten not to go to sleep tonight unless Gideon read them a story. I would like to meet the twins when they are "stationary"!

KATHRYN

The nursery, we can take the secrete stair case.

Kathryn walks to a bookcase and pulls it open.

LISSETTE

Secrete passages, I like this house even more.

KATHRYN

I hope you can visit more often....

LISSETTE

I fully intend too, I assure you.

DISSOLVE TO:

INT. NURSERY LARGE BEBROOM.DIM LIGHT.

Lisette and Kathryn enter via a door in a book shelf.

Gideon is asleep on a bed the twins asleep hugging him.

KATHRYN

I will wake him up.

LISSETTE

No leave him in peace, he has had a couple of hard days "work" with me, he needs a rest.

Lisette picks one of the girls up.

LISSETTE (CONT'D)

Put them both in the other bed and leave Gideon in this one.

KATHRYN

You sure you want to leave him here, its a big four poster bed to sleep in alone? Don't you want some company to keep you "occupied"?

Lisette places the girl on the other bed. Kathryn goes for the other girl.

While Kathryn has her back turned Lisette uses her strength to

lift and place Gideon under the blankets.

LISSETTE

Let him get some quality time here, remind him what he is missing in his life.

KATHRYN

The secrete passages go all the way to your room.

LISSETTE

I am sure Gideon will find me later if he wants.

KATHRYN

I hope he remembers which bedroom you are in?

LISSETTE

Country house parties are always "exciting" in the small hours of the night, in such matters of finding the right bedroom door and the willing occupant.

KATHRYN

Yes, but it is more interesting at the breakfast table I can tell you. I can leave him a note with directions?

LISSETTE

YES, please do. I don't want him getting into the wrong bed tonight, that could be "unfortunate" for the occupant!

DISSOLVE TO:

INT. THE HAITIAN'S VOODOO ROOM. LATE NIGHT

The Haitian has his tarot cards in hand, simply placing cards on the table in front of him.

SOUND

Phone ring.

The phone displays "The Count".

THE HAITIAN

Yes.

HAITIAN P.O.V.

First card turned over, picture card of a "The Knight".

SOUND
(Off Screen)
Indistinct voice to audience.

Second card turned over, picture card of a "The Empress".

THE HAITIAN
Easily be done as you say.

Third card turned over, picture card of "The Lovers".

SOUND
(Off Screen)
Indistinct voice to audience.

Forth card turned over, picture card of a "The Sun".

THE HAITIAN
Then I am free of you as our deal long
ago, no more do your will, in any matter.

Fifth card turned over, picture card of "The Devil".

SOUND
(Off Screen)
Indistinct voice to audience.

Sixth card turned over, picture card of the "The Hanged Man".

THE HAITIAN
It is done, set in flesh and blood.

Seventh card turned over, picture card of a "The Tower" (images
of woman a window, fire falling from the sky).

THE HAITIAN (CONT'D)
She must comes to no harm, the spirits
world will protect her.

Eighth card turned over, picture card of a "The Emperor".

SOUND
(Off Screen)
Indistinct voice to audience.

Ninth card turned over, picture card of "Death".

THE HAITIAN
Everything we desired is in place.

Places mobile back on the desk.

Tenth card turned over, picture card of the "Fool".

The bottle on the desk starts to shake and vibrate, The Haitian picks it up.

THE HAITIAN (CONT'D)
You not like my deal with devil.

The bottle tries to fly out of his hand.

THE HAITIAN (CONT'D)
The Fool, for them I can play.

The bottle tries again to fly out of his hand.

THE HAITIAN (CONT'D)
Make a deal, you watch over the woman,
I set you free.

The Haitian shows The Fool card to the bottled.

THE HAITIAN (CONT'D)
Agreed then.

The bottle goes still.

THE HAITIAN P.O.V. THE STRAW FIGURE STANDS UP AND PUTS ITS FACES
AGAINST THE GLASS.

SOUND
Glass bottle tap.

THE HAITIAN
So we are agreed?

STRAW MAN
(inside the bottle)
NODS its head.

The Haitian turns over the last card, "Judgment".

THE HAITIAN
Written in the cards so it shall be.

DISSOLVE TO:

INT. LARGE BEDROOM COUNTRY HOUSE.EARLY MORNING.

Lisette is asleep in the 4 poster bed.

Gideon pulls the large curtains open.

LISSETTE

Mon Dieu.....what time is it.

GIDEON

Nearly six-ish.

LISSETTE

Still night time, close the curtains and come back to bed.

GIDEON

The sun disagrees with you.

LISSETTE

Did you sleep well?

GIDEON

Bed too soft and small. Back and neck ache.

Lisette pulls back the bed clothes.

LISSETTE

Then come here for a not so gentle massage.

Lisette taps the mattress.

SOUND

Tap tap tap.

GIDEON

No response.

LISSETTE

You going to make me beg. Naked young woman,
four poster bed, country mansion,
"BEGGING"! Really?

Lisette now sits up and begs like a little dog.

LISSETTE (CONT'D)

(fake cockney accent)

Does the kind gentleman want to give the
good little bitch a big bone to chew on?

GIDEON

No response.

LISSETTE

Really.

Lisette turns 180 degrees, take a position on hands and knees.

LISSETTE (CONT'D)

Please! You are going to leave this girl
with no dignity!

Lisette lowers her face onto the mattress and spreads her arms
out.

SOUND

Hand slap!

LISSETTE

OWE...Who is a Good doggy!

GIDEON

(angry)

I am not a DOG!

SOUND

Hand slap!

LISSETTE

AH....

Lisette lifts her head up from the mattress.

LISSETTE (CONT'D)

"Good doggy".

SOUND

Hand slap!

LISSETTE

AH....good, BAD doggy.

DISSOLVE TO:

INT. GARAGE AREA IN THE MANSION.

Work boots and legs covered in ex-army coveralls sticking out from under an E-Type.

GIDEON
Lisette?

LISSETTE
Here!

Lisette pulls herself out from under the car on a trolley.

LISSETTE (CONT'D)
Kathryn asked me to give the jag a
"SERVICE" this morning!

GIDEON
Yes Gareth's favourite plaything,
suppose nobody has taken care of it since
his tragic death.

LISSETTE
Kathryn explained about the horse ridding
accident.

GIDEON
Watching the twins ridding in the bottom
field gave me palpation with them jumping
over those fences.

LISSETTE
Those twins came to your rescue way to
early this morning, good job they made
so much noise. Difficult to explain what
"daddy" was doing...

GIDEON
Locking the door tonight would be a good
idea, for many reasons. How is the car?

LISSETTE
In English the carburettors are "Bunged
up" and the clutch is just "Knackered".
I prefer my "Italian Stallions" even with
their vintage Italian electrics.

GIDEON

A girl who can "fix" vintage cars, every mans dream.

LISSETTE

I had a few boy friends who preferred their cars more then me, can you believe that. I kind of grew up with motor cars you could say.

GIDEON

Enzo Ferrari said the E was the most beautiful car in the world.

LISSETTE

As a piece of "Art Work" it never has to moves and he didn't have to fix the "bloody" thing. Just park it in an art museum and be done with it, I will take the M5, 911, S8.....

GIDEON

So true I am afraid to say.

Gideon helps Lissette to her feet.

LISSETTE

Good you can push this piece of junk back into the garage for me.

GIDEON

You can't call an "E Type" a piece of junk.

Gideon pushes the car back into the garage and Lissette closes the doors behind them.

DISSOLVE TO:

INT. INSIDE THE GARAGE. AMBIENT LIGHT.

Lissette locks the door to the garage securely behind them.

Lissette has set a trap!

LISSETTE

Sorry, "a rusty piece of crap", is a more accurate description.

Lisette starts popping the buttons of the overalls and drops it to the floor, she is naked underneath.

LISSETTE (CONT'D)

Now, before the twins burst in and "interrupted", you were giving this little bitch a very "big bone" she was enjoying and fully deserved.

GIDEON

Really, Naked?

LISSETTE

Do I look like a girl who wears cheap Marks and Spencer's knickers, "some" stains impossible to wash out of vintage silk and handmade lace. Now p.l.e.a.s.e finish what you started this morning.

Lisette holds up a large nylon muzzle strap loop.

LISSETTE (CONT'D)

The advantage of a large country house, large numbers of big, bad dogs that need to be kept under control.

Lisette pulls out a taser from the pockets of the overalls.

SOUND

Electric buzzing.

GIDEON

Howling.

Lisette reaches out and pulls Gideon down to her level.

Pulls his clothes open, popping buttons, tearing zips.

The shock and pain, confusion triggers Gideon to meta-morph uncontrollably down into a wolf.

Lisette takes her chance and fixes the muzzle around Gideon/wolf's jaws.

LISSETTE

Told you I would find you a muzzle.

Gideon is thrashing around but using its paws cannot dislodge the muzzle, his wolf is trapped in clothes.

LISSETTE (CONT'D)

BIG BAD WOLF remember you have hands to
free yourself.

Lisette grabs from the wall a big dog harness that has been attached
to a chain hoist and quickly attaches some of the straps around
the wolf's body as it struggles to free himself from clothes and
muzzle.

GIDEON

Muted growling due to muzzle.

Lisette pushes a button and the wolf is hoisted off the ground.
Wolf legs scrambling in the air as it is lifted.

SOUND

Eclectic motor, chains winch.

Lisette walks around the wolf as it trashes in the air and finishes
tightening straps around the wolf's body and between its legs.

Lisette grabs the wolf by the muzzle.

LISSETTE

Gideon, think "human" not "wolf" to set
yourself free. That's the lesson for today,
Mr Wolf remember you are "human", it is
in your brain, somewhere, you just need
motivation.

Lisette lowers herself to look into the wolf's mad eyes.

LISSETTE (CONT'D)

Gideon, Gideon, G i d e o n? No human in
the brain cavity. GOOD kitty playtime.

Lisette reaches for some large dog shoes and holds them up to
the wolf.

LISSETTE (CONT'D)

These are so big bad dogs don't scratch
the nice wooden floors in the "big house",
or sensitive little kitties.

Lisette places the shoes on the still struggling wolf's feet
and ties them on, securely.

Lisette grabs Gideon by the Muzzle.

LISSETTE (CONT'D)
Big bad wolf, you have no big teeth to
bite me with.

Lisette grabs Gideon by the paws in covers.

LISSETTE (CONT'D)
No big claws to scratch me with!

Lisette looks Wolf/Gideon in the eyes.

LISSETTE (CONT'D)
What do you have left Mr B I G B A D W
O L F.

Lisette grabs the wolf and throws it towards a corner of the
garage where there is an old sofa covered in blankets.

The chain hoist propels the wolf into the side of the sofa.

SOUND
Metallic grating as hoist moves.

LISSETTE
Bad doggy, now going to teach you how to
treat a little kitty, "nicely" in the
future, like the lady she is.

The wolf hits the sofa.

Lisette leaps and the Leopard lands on the wolf's back.

LISSETTE (CONT'D)
Snarling deeply.

Leopard standing on top of hapless wolf looking down upon him,
biting down hard on the wolf's ear.

GIDEON
Whimpering!

Leopards tail wagging wildly in the air as she paws down at the
wolf's face.

DISSOLVE TO:

INT. INSIDE THE GARAGE. DARKNESS.

Gideon and Lissette human form asleep on the sofa, covered in an old horse blanket.

Lissette is sleeping on top of Gideon.

Gideon awakes with a jolt and throws Lissette off the sofa onto the floor.

SOUND

Thud.

LISSETTE

Hissing like a Leopard.

GIDEON

No wait, STOP, please.

Lissette picks herself up and climbs back onto the sofa and under a blanket to join Gideon.

LISSETTE

Purring like a big cat.

Lissette starts to lick Gideon on the face into his ear.

GIDEON

Stop that.

LISSETTE

Why?

GIDEON

Making my ear hot and wet.

LISSETTE

I can describe what parts of my anatomy are hot and wet....

GIDEON

That's ok, I don't need to imagine.

LISSETTE

I think these blankets will need a wash, you weren't "inserted" on a couple of occasions, wolf too eager, or you were just marking your territory.

GIDEON

Sofa is Tyson's bed, a guard dog for the

cars, these blankets have been in need of a wash for thirty years, by the smell of it.

Gideon pulls out the dog muzzle.

GIDEON (CONT'D)

And this?

LISSETTE

Safe sex. I want to wear a shoulder-less gown for tonight's dinner party, nineteen thirty's, original, beautiful, elegant, didn't want to look like a dog's chew toy.

GIDEON

Suppose you are right. You certainly made the wolf "intensely" angry! Incandescent with rage! It really wanted.....

Gideon throws the muzzle away.

SOUND

Clatter.

LISSETTE

I enjoyed the "intensity"! Mr wolf will have to learn other ways to communicate his emotions. So in the four hours you were "marking your territory" you never considered using your hands to release the catches.

GIDEON

It appears this wolf has only a one tract mind. It couldn't fight you, eat you, could only.....

LISSETTE

It takes time to "adjust" to your new "wolf" way of thinking, just have to concentrate and remember you are human, somewhere. Focus on something you love the most in human form, memories filter down to the animal brain, love, hate, desire and sex are the strongest emotions.

Lisette checks her watch.

LISSETTE (CONT'D)

Well, we have two hours before dinner, you can show me the roman bath house as you promised. It's going to take more than a "cat lick" to clean this kitty up for polite company. The Big Bad Wolf needs a good scrubbing judging by how much I am "sticking" to you.

Gideon pushes Lissette off the sofa again and gets up.

LISSETTE (CONT'D)

OWE. No need for that, I was only saying you "misfired".

GIDEON

We need some clothes to get back to the house.

LISSETTE

The bag, in the far corner, the little kitty thinks of everything.

DISSOLVE TO:

INT. LARGE BEDROOM COUNTRY HOUSE. LATE NIGHT DARKNESS.

Chair propped up against the door handle to stop little children running into the room, unexpectedly.

Ballroom dress on the bedroom floor, man's clothes scattered around.

Wolf and Leopard asleep on the four poster bed.

Leopard eyes open and it listens, gets up onto its feet and paws the wolf.

LISSETTE

(OS)

Gideon.

Wolf jumps awake onto its feet, looks around. Hesitates for a split second and then tries to mount the Leopard for mating.

LISSETTE (CONT'D)

Hissing quietly!

Leopard shrugs the Wolf off and forces it off the bed.

LISSETTE (CONT'D)

(OS)

Bad dog.

Wolf flinches, looking around for the location of the sound it has inside its head.

LISSETTE (CONT'D)

(OS)

Gideon? G i d e o n?

The wolf looks up at the Leopard and then around the room. The Leopard looks down into the eyes of the Wolf.

LISSETTE (CONT'D)

(OS)

Gideon?

Leopard paws the wolf in the face.

LISSETTE (CONT'D)

(OS)

Gideon?

Leopard paws the wolf in the face again.

LISSETTE (CONT'D)

(OS)

Wolf?

The wolf stops and looks directly up.

LISSETTE (CONT'D)

(OS)

Wolf, listen, hunt.

SOUND

(OS)

Animals breathing, hoofs on the ground.

LISSETTE

(OS)

Smell.

Wolf rises its nose in the air. Both the Wolf and Leopard look at a large open window.

Leopard jumps off the bed and heads for the open window, the Wolf follows.

DISSOLVE TO:

EXT CONTINUOUS HUNTING SEEN. NIGHT DARK FOREST.

Lisette and Gideon hunt a deer.

Lisette lands on the back of a deer, teeth and claws dig in.

Gideon launches himself at the deer, grabs it around the neck and brings the animal down.

Gideon rips the deer's head back and neck open.

GIDEON
Snarling widely.

Gideon fights Lisette off the deer and rips into its flesh ripping the deer open.

GIDEON (CONT'D)
Chopping on flesh, crushing bone.

Gideon stands guard over the deer, snarling and showing his teeth to Lisette.

DISSOLVE TO:

INT. ROMAN BATH ROOM.

Bath house, steam, chairs, walk in hot pool.

Gideon and Lisette in human form stepping into a shower together.

Lisette leading an unsteady Gideon by the hand.

Both caked in BLOOD, hair matted with blood, chunks of flesh glued to their faces, hair, bodies thick with blood of the deer.

Lisette starts immediately to wash the blood and gore from her body.

Water turning red.

Gideon is slow and hesitant, holding his head more than washing his hair, covering his ears.

Lisette turns to Gideon looks concerned.

LISSETTE
How you feeling?

Lisette helps wash some of the blood and gore off Gideon's face and out of his hair

GIDEON
Wolf....wolf still in my head, wolf, wolf,
here, wolf now, wolf, wolf, hunting, blood,
hot blood, DO.

Gideon closes his human eyes.

Gideon's eye's open, wolf eyes.

GIDEON (CONT'D)
Wolf growling!

Gideon grabs Lisette picks her up carries her over to a lounge sofa and roughly deposits her face down and falls on top of her.

SOMETIME LATER.

Lisette and Gideon up to their necks in hot water in a walk in bath.

Gideon's eyes closed.

Lisette brushing Gideon hair off his face.

Gideon's eyes open, still wolf.

Lisette using her hand/fingers to brush clean Gideon's hair.

LISSETTE
(Low Soft Voice)
Gideon, please, I want you to come back
to me.

Lisette taps Gideon gently on the forehead.

Continues using her hand/fingers to brush clean Gideon's hair.

LISSETTE (CONT'D)
(soft gentle voice)

Hello, Gideon I want you to come back,
now, please.

Lisette brushing Gideon hair off his face.

LISSETTE (CONT'D)
Gideon, can I talk to you, please Gideon!

Gideon closes his wolf eyes.

Continues using her hand/fingers to brush clean Gideon's hair.

LISSETTE (CONT'D)
Gideon, I need you to come back to me.

GIDEON
Gasping, deep breathing.

Mouth open, eyes closed gulping in air.

Gideon opens his eyes, human.

GIDEON (CONT'D)
Wolf gone, "FULLY SATISFIED".

LISSETTE
"Satisfied", I would hope so. You feeling
better now you finished what you wanted
to DO? Was getting concerned that Gideon
wasn't coming back.

GIDEON
Wolves mind, Do! DO! No rational process.
That simple! DO! Wolf, just pushed his
way into my mind, no stopping it. Wolf
wanted to DO.

LISSETTE
I noticed, the DO! The "wolf" came from
the spirit word into the human form. I
have never heard of that happening.

Lisette pushes her shoulder out of the water showing human teeth
marks, a lot of human teeth marks slowly healing themselves.

GIDEON
Wolf reminded me, what it didn't "DO" after
the hunt, the kill, the feast. It was very
"INSISTENT", "DO". The wolf, hunt,

running, chase, kill, deer's throat,
teeth crushing, feeling the deer struggle,
kill, flesh ripping, eat, taste of warm
meat, drinking blood. Then "DO".

LISSETTE

"DO" as fuck the little kitty "ridged",
well tell your inner wolf, the little kitty
is more than satisfied and the wolf is
welcome to "DO" anytime as long as it is
in private, a five star hotel room, a
country house roman bath, a private beach
in the Maldives....

GIDEON

Sorry, but it was just the wolf's level
of existence. DO fight, DO hunt, DO fuck!
Couldn't stop it. Hunting, raw, intense,
savage, just existence. Do kill wanted
food. Do it just wanted to fuck.

LISSETTE

Well use the experience the other way next
time, when you are wolf, remember the way
humans think. No need to bite me into
submission. If a message can go from wolf
to human mind, it can go the other way,
you just need greater motivation!

GIDEON

We can go for an early breakfast now, the
horse riders go out early. How can I feel
hungry so soon after that "feasting"?

LISSETTE

Go for the late breakfast? More DO-ing
p l e a s e?!

Lisette places her arms around Gideon and starts to kiss him

GIDEON

Sorry, human males don't seem to recover
as fast as their inner wolf.

DISSOLVE TO:

INT. STATELY HOME LIBRARY.DAYLIGHT.

Gideon by himself looking up at the picture of Helen.

Lisette walks in and stands by Gideon, looks up at the picture.

LISSETTE

Kathryn said I would find you here.

Holds up a picnic basket.

LISSETTE (CONT'D)

Since we missed the late breakfast as well,
DOING, she packed a picnic we can eat on
the way back to London.

Gideon looking up at the picture of Helen.

Lisette turns to go.

GIDEON

Stop, I finished, just saying goodbye here.
I can smell the bacon sandwiches.

Lisette holds up a bottle of Brown source.

LISSETTE

(Fake cockney accent)

Almost impossible to find in the "POSH"
kitchen, without our sense of smell.

GIDEON

The twins are in the bottom paddock ridding,
I can hear them laughing from here, not
just good smell we have. Lets go and say
goodbye and tell them we will be back in
a couple of weeks if you want to join me?

LISSETTE

PLEASE and I will gladly finish
"servicing" the E type for you, just need
to balance the carburettor's, but you do
need a new clutch plate soon its "fucked".

GIDEON

But your leaving the garage door open next
time!

LISSETTE

No need to close the doors,
congratulations, you broke the record,
if we include "human body" count with the
"wolf's" extraordinary contribution, no
"misfires" this time, the record is
"yours"!

Lisette turns and smiles at Gideon.

LISSETTE (CONT'D)

And only a few minor bite marks still
visible, luckily where it doesn't show
in polite company.

DISSOLVE TO:

INT./EXT. IN THE M5 DRIVING BACK. CONTINUOUS.

M5 driving on the motor way.

GIDEON

You look like the cat that has drunk all
the cream.

LISSETTE

Not just the cream that makes the kitty
smile.

GIDEON

I noticed.

LISSETTE

Thank you for the invitation, good solid
four poster beds are hard to find, but
lock the bedroom doors next time.

GIDEON

Fortunately, the twins made so much noise
as they rushed in.

LISSETTE

It would have been difficult to explain
what the lady was doing with.....

High speed large van heading up behind the M5, pulls up to overtake,
followed by another similar van behind it, third van behind it.

Gideon glance in his mirror.

Sudden impact of two vans hitting the M5 from the side and back, pushing it at high speed into the emergency lane.

A truck is parked in the emergency lane and the M5 crashes into the back of it.

Slow motion action of air bags deploying, flying glass.

Hands reaching in, cutting seatbelt, pulling the blood stained and broken couple out and placing them in the back of the last large van.

RUSSIAN OLIGARCH

(into phone)

I have the package, will deliver her to the address as agreed.

SOUND

(Off Screen)

Indistinct voice to audience.

RUSSIAN OLIGARCH

I want him, we have our own plans for him.

SOUND

(Off Screen)

Indistinct voice to audience.

RUSSIAN OLIGARCH

Yes that will work for us, then we take him ourselves.

SOUND

(Off Screen)

Indistinct voice to audience.

RUSSIAN OLIGARCH

It will be done as you say once the money is delivered to my bank account.

DISSOLVE TO:

INT. OLIGARCH VIEWING PARTY.

Large well decorate room with a central full wall window looking down onto a wild animal enclosure.

A hand full of rich old mem surrounded by twenty or more young

beautiful woman in full party dress. Drinks in hand, white powder available for "inhalation" on mirrors at the bar!

SOUND

Light music, conversation and the high pitched laughter of women gaining favour with rich old men.

The Haitian, The Count and Oligarch looking out and down from the window onto a large self contained animal enclosure.

Trees set in concrete, wooden platforms and constructions around the enclosure,

Even a tire swing!

Gideon, wearing surgical gown, asleep/unconscious on the floor.

COUNT

Our wolf man has performed what I need him to supply, his offspring so I can feed off their energy.

THE HAITIAN

What is all this in aid of? You have everything you need now.

COUNT

The love of money, I also need that to live and remain invisible.

RUSSIAN OLIGARCH

We have to show the clients what they are paying for.

COUNT

Immortality at such a cheap price!

RUSSIAN OLIGARCH

Two billion is not cheap, even if the dollar is no longer what it use to be!

Gideon starts to move on the floor, trying to get to his feet.

RUSSIAN OLIGARCH (CONT'D)

SHOW TIME.

The party of people in the room move to the window and via for the best view from the window.

DISSOLVE TO:

INT. WILD ANIMAL ENCLOSURE. BRIGHT LIGHTS.

Gideon dressed only in a surgical gown is unconscious on the sand covered floor, face down.

Animal enclosure, large spacious, secure and brightly lit.

Deadwooden trees held upright in concrete, high platforms, wooden structures give the place more a roman arena look and feel.

Gideon awakes and slowly pushes himself up by his arms only to find one of his hands deep inside a half eaten animal carcass all bones, blood and gore.

Gideon staggers to his feet and sways.

SOUND

Click.

Some lights in the enclosure turn off.

SOUND (CONT'D)

Click.

More lights in the enclosure turn off.

SOUND (CONT'D)

Click.

All lights in the enclosure turn off. BLACKNESS.

SOUND (CONT'D)

Click.

BRIGHTNESS. Spot lights in the enclosure walls turn ON.

Gideon is brightly lit and the enclosure is now full of darkness and shadows.

In the darkness the figures standing at the window above are silhouetted against the party lights as they look down.

This is a Roman Arena and the gladiators are entering.

Metal doors in the wall slide open.

SOUND (CONT'D)

Metallic scrapping.

Gideon looks around.

SOUND (CONT'D)

Soft paws running.

LEOPARD 2

Snarling.

SOUND

Metallic scrapping.

Gideon looks around.

SOUND (CONT'D)

Soft paws running.

LEOPARD 3

Snarling.

Gideon looks around as he hears the Leopards stalking around him in the shadows.

SOUND

Snarling behind and above Gideon.

Leopard/Lisette jumps down from a platform onto Gideon's back and digs her claws and teeth in.

Leopard 2 pounces from the dark and bites down onto Gideon's arm.

Leopard 3 jumps in and grabs Gideon's leg.

GIDEON

Screaming.

The Leopards bring their victim down.

Three Leopards fly into the air.

The wolf is standing ready to fight.

GIDEON (CONT'D)

Loud Howl.

Leopard/Lisette jumps onto the Wolf's back and is thrown off.

Leopards 2 and 3 attack and the Wolf again throws them away.

SOUND
Leopards Snarling.

Three Leopards spring on to the Wolf and bring it down.

Wolf fighting back.

SOUND (CONT'D)
Leopards, Wolf, snarling as they fight.

Wolf and Leopards roll off into the darkness.

SOME TIME LATER.

A very torn and battered Wolf is eye to eye with an equally battered and tore Leopard trying to hide.

Leopard knows she is defeated.

GIDEON
Loud snarl

LEOPARD 3
Soft hiss.

Wolf jumps and grabs Leopard by the neck.

LEOPARD 3 (CONT'D)
Snarl.

The Wolf positions itself for mating and forcefully starts its rhythmic thrusting down and into the Leopard.

LEOPARD 3 (CONT'D)
Muted snarling.

Wolf shuddered to a halt mating, releases the Leopard which runs away into the darkness.

Wolf heads off into another direction.

Wolf finds Leopard/Lisette and Leopard 2 equally tore, scratched and battered, side by side in a wood structure.

GIDEON
Snarls loudly.

Leopard/Lisette backs away.

Wolf comes up behind Leopard 2 and mounts it for mating, Leopard

2 offers no resistance to the indignation.

LEOPARD 2

Hissing.

Wolf now faces Leopard/Lisette.

Leopard/Lisette faces Wolf/Gideon, paws him in the face.

Wolf/Gideon leaps and forces Leopard/Lisette down.

LISSETTE

Loud hissing.

GIDEON

Loud snarling.

Leopard/Lisette flattened beneath the wolf, turns, rolls to no avail.

The Wolf positions itself for mating and forcefully starts its rhythmic thrusting down and into the Leopard.

LISSETTE

Hissing in rage.

Leopard/Lisette tail wagging madly beating on the floor.

SOUND

Thump, thump of leopard tail on the floor.

Wolf completes its shuddered, releases the Leopard/Lisette.

Leopard/Lisette stays down on the ground as the Wolf/Gideon circles her.

Wolf/Gideon comes around and mounts Leopard/Lisette. for mating, no resistance offered as the rhythmic trusts start.

LISSETTE

Mild hissing.

DISSOLVE TO:

INT. ANIMAL CONFINEMENT AREA. BRIGHT LIGHT.

Gideon is naked apart from an electrification collar around his neck, inside a strong animal cage. Only straw to sleep on.

Gideon skin and body show the battle scars from previous fights with big cats, his face covered in scratches, arms, legs, body covered in bite marks, deep penetrating bites and scratches bleeding.

The party-goers enter the room lead by the Oligarch and surround Gideon's cage.

RUSSIAN OLIGARCH

Now ladies here we see the ANIMAL close up.

OLDMAN 1

Are we safe?

RUSSIAN OLIGARCH

Perrrrrrfectly.

Oligarch holds up a control unit and presses a button.

SOUND

Electrical cracking.

GIDEON

Screams.

His only defence is to turn into the wolf.

RUSSIAN OLIGARCH

Now we see the wolf.

Handlers bring in a cage with a Leopard and join it to Gideon's with strong bolts. This female Leopard is in perfect condition, no fight marks.

RUSSIAN OLIGARCH (CONT'D)

Some of the ladies wanted to see the wolf close up and in action, dog fucking a cat.

Workers pull back the bars that separate the two cages.

The Wolf looks directly at the Oligarch, bars its teeth.

GIDEON

Snarls deeply.

RUSSIAN OLIGARCH

Now we don't want that "bad dog".

Oligarch hits the control button.

SOUND
Electrical cracking.

GIDEON
Howling.

The only animal the Wolf can take its frustration out on is the female Leopard hiding in the corner.

Wolf faces towards the Leopard, slowly walks towards it.

The Leopard backs away into the corner of its cage.

LEOPARD 4
Low hissing.

GIDEON
Deep growl.

The onlookers crowd around the cage for a better look.

Wolf/Gideon has a hold around the leopard's neck and has mounted for matting.

LEOPARD 4
Loud snarls.

RUSSIAN OLIGARCH
See ladies.....the dog fucking a cat.

Crowd push closer to view.

SOUND
Excited human voices.

RUSSIAN OLIGARCH
I will take "it" tomorrow morning as our agreement.

COUNT
Yes, but don't damage the merchandise to much, I still have need of its services.

DISSOLVE TO:

EXT. TRAFFIC ACCIDENT AT THE SIDE OF THE ROAD. DAYLIGHT.

Fire officers are walking around in complete hazmat suits closed air systems. Chemical detectors and radiation counter out.

Bodies are been placed in Bio-hazard bags and zipped up by others in Bio Haz Mat Suits.

Gideon is naked in the middle of the road been sprayed down by fire officers from a distance as he washes himself with a bar of soap.

One fire officer is in normal uniform standing a respectful distance away.

FIRE OFFICER

(using megaphone)

Can you tell us the nature of the chemical hazard.

GIDEON

(shouting)

Puffer Fish, Tora Fugu puffer-fish powder, maybe, don't breathe it in, touch it with your skin, get it in your eyes.

FIRE OFFICER

Your fucking kidding me, Tora Fugu puffer-fish.

A plain clothes police woman takes the megaphone.

POLICE INSPECTOR

Chief Superintendent Wilson.

GIDEON

(shouting)

Yes, nice for someone to recognize me.

POLICE INSPECTOR

Would have been easier if you had been wearing your uniform sir.

GIDEON

(shouting)

Sorry left it at home it appears.

POLICE INSPECTOR

Good, a lot of people have been out looking for you since your smashed BMW was found twelve weeks ago!

GIDEON

(shouting)

Twelve weeks! Any news on a Lissette Delannoy who was traveling with me in the car?

POLICE INSPECTOR

Nothing I am sorry to say, usual steps taken in the search. The army is sending a "Decontamination Unit" its arriving soon, speak after they give you the "All Clear".

DISSOLVE TO:

INT. MOTOWAY SERVICE AREA.

Several police officers are standing around a table as Gideon and the police inspector sit at a table.

INSPECTOR REDBRIDGE

That's your third all day breakfast, you hungry, never know anyone willingly eat a whole all day breakfast from here before.

GIDEON

Very, you would not believe how hungry I can get.

INSPECTOR REDBRIDGE

I know I am only an Inspector in a minor county force, but any chance of getting any answers from you to fill in the large blanks in my report for the chief constable, who wants a verbal report NOW!

GIDEON

What do you want to know?

INSPECTOR REDBRIDGE

What caused the driver of the van to have a collision, C C TV show the van running off the road with no other vehicle involved.

GIDEON

The battery in my collar went flat, I remembered I had hands, as simple as that.

INSPECTOR REDBRIDGE

Fine! Why do I have a dead Russian Billionaire, seven dead mercenaries, who were apparently transporting a kidnapped police officer who has been missing for weeks?

GIDEON

No idea what you can say in your report, but it doesn't matter what you say anyway, a D List will be stamped on everything.

INSPECTOR REDBRIDGE

What can I tell the press gang about closing off a five mile stretch of the M25, not to mention the dead Russian billionaire.

GIDEON

The van was transporting narcotics that escaped causing the occupants to become overwhelmed, resulting in the vehicle crash when the driver was under the influence of the drugs. The road was closed to remove dangerous drugs from the road surface. This required it to be washed down by the fire services.

INSPECTOR REDBRIDGE

The news boys aren't going to believe that hog wash.

GIDEON

Well, you tell me where a Russian billionaire get their money from, nobody really knows do they, drugs a good possibility. Gives us a good excuse to raid his homes and business offices.

DISSOLVE TO:

INT. GIDEONS OFFICE.

Gideon is pacing the office.

GIDEON

OK Brains start earning your Nic-Name.

THE BRAIN'S

Look, I have GCHQ crunching all the numbers from the mobile phones gathered from the crash site. Most interesting is an IP address from the HQ of the Russian GRU in Moscow.

GIDEON

And?

THE BRAIN'S

And haven't you heard of end to end encryption.

GIDEON

Yes. But have you been able to learn anything?

THE BRAIN'S

I can trace some of the other IP address myself, they originate from Russian Research Institutions closely tied to Russian genetic research. My highly educate guess was you were been trafficked as "research material" for possible genetic engineering. If they could impart a fraction of your abilities to human soldiers.

GIDEON

HUMAN!

THE BRAIN'S

Sorry, wrong word I know "Boss".

GIDEON

Forget it Cate, I am a bit hyper sensitive to the word, "human" at the moment. I understand what you are trying to say. I know you just joined us and this is not your chosen "day job", but do you best and track this all down for me, please. Phone up GCHQ and tell them "Market Garden 1984" and they will put a 100 brains as big as yours on the job, anything you tell

them to do, WITHOUT QUESTION.

THE BRAIN'S
Brains as big as mine don't exist "Boss"?

Pete walks in carrying a tablet, smiling.

SOLDIER 1 PETE
You need to send Sam a crate of wine for editing the autopsy reports from the van crash.

GIDEON
Why do we have to pay Sam in wine, its her job to edit the reports, she is the government's chief pathologist.

SOLDIER 1 PETE
Well apparently, two of the deceased had their necks snapped as if someone attempted to twisted their heads off. The driver had a fist sized hole punched in the back of their skull and the Oligarch...

THE BRAIN'S
And what?

SOLDIER 1 PETE
Had serious lacerations around the groin and genitals with a cause of death recorded as rapid exsanguination!

THE BRAIN'S
Rapid exsanguination?

SOLDIER 1 PETE
Yeh, apparently, he had his throat ripped out completely to the bone. As if inflicted by a "chain saw" or other sharp "toothed" object!

GIDEON
Moral of the story, don't piss off a wolf when you are trapped inside a van together.

DISSOLVE TO:

INT. VAN BEFORE ATTACK. DARKNESS

Gideon enters the van outside the Haitian's house.

SOLDIER 1 PETE

Nice of you to join us "Boss".

GIDEON

I am no "Boss", why does everyone keep calling me "Boss"?

SOLDIER 1 PETE

Once a "Boss" always a Boss to us "Boys". We need you here for the "other one".

THE BRAIN'S

The electronic surveillance systems say "4", eyeballs say "5".

GIDEON

Where is the "plus one"?

THE BRAIN'S

Basement, probably, doors don't open and close by themselves.

SOLDIER 1 PETE

Charlie 1 taking the 2nd floor, Charlie 2 the ground and us taking the basement. Charlie 4 and 5 perimeter and containment.

Soldier 1 hands over a 4 barrelled saw off shotgun to Gideon and a handful of extra shells.

SOLDIER 1 PETE (CONT'D)

Your little popgun, loaded "buckshot"!

Gideon breaks the gun to check it is loaded and then snaps it shut again.

GIDEON

Anybody got a coke to drink while we wait?

Pete throws a can.

SOLDIER 1 PETE

Just beer, who do you think we are the boy scouts.

GIDEON

Cheers!

DISSOLVE TO:

EXT. OUTSIDE HOUSE WALL. BLACKNESS.

Shadows of men conceal themselves behind a shield.

SOUND
Muffled explosion.

Brick and mortar explode.

SOUND (CONT'D)
(several voices)
GO GO GO

Shadows of men move to fill the hole just made.

DISSOLVE TO:

INT. GIDEON IS STRIDING DOWN A NARROW STAIRCASE. NVG.

A figure is coming up the stairs, human-ish in shape but not in speed.

Gideon holds up the four barrelled shot gun and fires all four barrels into the face of the upcoming figure.

SOUND
Other gun shots fired.

DISSOLVE TO:

INT. HAITIAN BASEMENT LIGHTS ON.

Two humans plastic cuffed hands and feet down on the floor.

Two body bags, FULL and closed.

Human figure with a hole blasted into its head chained along a steel girder, 15-16 raps of chain around the complete body.

SOLDIER 2
All secure upstairs. The Brain's is
collecting the phones for data.

SOLDIER 1 PETE
These two didn't put up a fight, local

boy and a Russian by the sound of it.

Gideon picks up the indicate Russian and simply starts breaking finger of his right hand, one by one.

SOUNDS

Crack.

RUSSIAN PRISONER 1

Screams.

SOUNDS

Crack.

RUSSIAN PRISONER 1

Screams louder.

SOUNDS

Crack.

RUSSIAN PRISONER 1

Screams even louder.

Gideon snaps the wrist.

SOUNDS

Loud Crack.

RUSSIAN PRISONER 1

Screams in absolute terror. I Talk, tell you everything I know.

GIDEON

Not asking any questions, just doing this for "FUN"!

SOUND

Louder Crack.

Gideon breaks the elbow joint, the Russian blacks out.

GIDEON

Hand me the other one.

A middle aged woman enters the basement.

DB COOPER

That will be enough, for now, please Gideon.

GIDEON

Dame Barbra Barrel, D B Cooper in person
if I am not mistaken.

DB COOPER

Well, if any of my emails get leaked to
the press, who is going to believe there
is an official with a user name of DB
Cooper.

DB Cooper checks out the vampire with the missing face.

GIDEON

OK boys take the trash out for recycling.

SOLDIER 1 PETE

These two Boss?

GIDEON

The warehouse, I may want to question them,
or just incinerate them with the rest of
the "garbage" we have collected tonight.

Soldiers carry the trash out with them.

DB COOPER

A bit heavy handed with the "hired help"
Gideon?

GIDEON

There has to be consequences for working
for the "parasites", you just can't
surrender and demand your "human" rights
and a lawyer!

DB COOPER

Unfortunately, I agree with you, for now
anyway. But STOP if I tell you, don't know
how much support I have, since you want
to go play in Europe, tread carefully
please. Your monsters are easier to deal
with than my human political opponents.

GIDEON

"Jeux sans frontieres".

DB COOPER

You went to Durham, Mathematics, a 1st
wasn't it before you joined the colours.

GIDEON

I was never even in my "human nature" one to thread carefully.

DB COOPER

Still! You should be able to find my office now you know who I am, I shouldn't be hard to find for someone with your skill set. I have a large number of old paper files you need to read, but can't leave my office for various "historical" reasons.

Pete puts his hand to his ear.

SOLDIER 1 PETE

Boss, you may want to "look at" something, Charlie two two says they have found a temple to you.

DB COOPER

Mysterious!

DISSOLVE TO:

INT. VICTORIAN UNDERGROUND RESERVOIR.DARK.

The group explore a dark underground man made cavern.

SOLDIER 2

What is this place?

DB COOPER

By the look of it an underground water storage chamber of some sort.

Gideon points in a direction.

GIDEON

Over there Pete.

Pete shines his light onto a WW2 vintage sign and a door way, "Thames Embankment, South Bank".

SOLDIER 2

That's 2 miles way at least from here!

SOUND

(OS)

Over here Boss!

The group walk towards the noise and a showing of touch lights.

SOUND (CONT'D)

(OS)

Found the fuse box.

SOUND (CONT'D)

Click.

Industrial work light on tripods switches on.

Standing in front of the group is a twenty foot statue of ANUBIS.

SOLDIER 1

Shit! They got you good Boss!

DB COOPER

They moved a whole temple here, brick by brick. All this is definitely First Dynasty, 3000 BC give or take five hundred years.

SOLDIER 1

Give or take 500 years?

DB COOPER

I did Classics at Cambridge, if it was an ancient Greek temple I could narrow it down to fifty years give or take.

SOLDIER 1

Nice to know our educated elite are good for something.

GIDEON

Anubis.....

DB COOPER

The original god of the underworld before he was usurpt by Osiris in the Middle Kingdom around 2000BC.

GIDEON

A man with a dogs head....

DB COOPER

Jackal's head, it was his brother Wepwawet

who is portrayed as a man with the head
of a dog, or in full canine form a grey
or white fur wolf.....

Gideon falls to his knees.....

GIDEON

(Laughing)

It's been in front of us all along....the
truth.....I was in FUCKING JORDAN....you
can be in Egypt in a couple of days on
foot.

Pete goes and helps Gideon off his knees.

DB COOPER

Start of an Interesting hypothesis
Gideon.

PETE KELLYWAY

So Gideon's a god?

SOLDIER 2

Don't know about a god, but there is a
letter here addressed to a Mr Policeman,
not addressed to a god. Bottle with
labelled the same.

Gideon snatches the letter and bottle.

GIDEON P.O.V. LETTER

"What is done is done by my hand. The baby is yours and Lisette,
safe for now until the child is born. Baby wears his "soul" on
the outside to protect the mother.

The Count wants the baby to feed off its energy, so he may live
again, stop him, please.

The "soul" in the bottle is there to help you, don't release until
you need him, keep the bottle it has a powerful thirst for souls
and will consume any you place in front of it.

Be the policeman first and not soldier."

DB COOPER

Gideon let me take you up out of here,
you need some fresh air by the look of

it.

GIDEON

"People sleep peaceably in their beds at night only because rough men stand ready to do violence on their behalf, Churchill".

DB COOPER

The original quote originates from Kipling's Tommy, a humanitarian is always a hypocrite in such quotations. Your words are not lost on me or others. You do what you do in our name, the blood on your hands also stains mine. Trinity College, Classics and History, Double 1st if it matters. How I got into this "SHIT", reading old historic gothic texts of monsters under the bed!

GIDEON

Yep, joke is some of the texts weren't stories.

DB COOPER

There is a war, Gideon, one we must win by any means available to us, and you are it.

DISSOLVE TO:

INT. OLD WOODEN LIBRARY.

Gideon sitting at a window seat.

By him are several documents bearing the German Nazi seal and markings.

Gideon in reading an old leather bound book.

DB COOPER

Do you need any help in the translation.

GIDEON

I can handle the German, even the Russian.

Gideon holds up the book with a woodcut image of a man with a wolf's head.

GIDEON (CONT'D)

The Latin books I can look at the pictures.

DB COOPER

There are manuscripts in here going back twelve hundred years, letters from Henry 7th to the pope asking how to define a soul.

GIDEON

And they tell me absolutely fucking nothing I need to know!

DB COOPER

That's not quite true Gideon, there are several texts the relate to you directly.

Gideon slams the book shut.

GIDEON

Werewolves not just a name for the Nazi's, "Wolf Lair", "Operation Werewolf" all straight from the Nazi high command. Lilly the Werewolf is my name. I bite, I eat, I am not tame, My Werewolf bites the enemy. Gives a whole new meaning to "master race".

DB COOPER

There is little evidence of actual werewolves in Nazi army.

Gideon holds up a book.

GIDEON

Great War, Eastern Front, nowhere else did the wolves appear as large and as fearless then the Russia side, preying on the living soldiers....

Gideon holds up and American Document stamped "Ultra Secret", "Eyes Only Churchill/Roosevelt".

GIDEON (CONT'D)

A good use for an A bomb is to wipe out an army of "Werewolves" on the battle field.

Holds up another bundle of documents.

GIDEON (CONT'D)
GRU 1970s taking about "creating"
werewolf soldiers.....and they are not
talking metaphors.

Gideon stands up and walks out.

GIDEON (CONT'D)
I have important work to finish today.

DISSOLVE TO:

INT. WAREHOUSE AGAIN.

Gideon is controlling a overhead lift with a remote hand unit.

The lift is carrying an iron girder with a "beast man" (with hole
in it face healing) chained down multiple times.

Gideon lowers the vampire down into an open oil-drum.

The vampire starts to shake in rage.

VAMPIRE 1
High pitch screaming.

Gideon stops and puts on ear defenders.

Pete walks in carrying two jerry cans of petrol.

SOLDIER 1 PETE
One or two, boss?

GIDEON
Just the one for now, no need to waste
a valuable natural resource, climate
change is everyone's responsibility
don't you know.

Pete pours the petrol into the barrel.

SOUND
Gulg glug gulg.

Steps back.

GIDEON
Bring the Russian out.

Two men drag the Russian out with a heavily bandaged arm and face him towards the occupied barrel.

GIDEON (CONT'D)

Light him up Pete.

SOLDIER 1 PETE

My absolute pleasure, they say jobs today don't give you satisfaction!

Pete takes out a Zippo lighter and some paper from his pocket, places a stone from the ground into the paper, crunches it up, lights the paper and throws it into the drum.

SOUND

Woosh.....

beast starts trashing around.

SOLDIER 1 PETE

I prefer this method to the Laser, but don't tell Brains that.

GIDEON

She's way ahead of you on that one Pete.

VAMPIRE 1

Unearthly Screaming.

Gideon faces the Russian.

GIDEON

Now I am asking questions and I better like the answers.

SOLDIER 1 PETE

Got another nineteen jerry cans just in case we don't like what he says Boss.

Pete takes the Russian by his good arm and drags him towards the oil drum for a better look and listen.

SOLDIER 1 PETE (CONT'D)

Now these bloodsuckers took my son from me, I have absolutely no hesitation in torching "scum" like you, so talk, all you know.

Pete holds up a lighted Zippo under his nose!

DISSOLVE TO:

INT. WAREHOUSE AGAIN.

The Russian is been dragged away.

A young female vampire is hosted onto the crane ready to be incinerated next. Tied to an iron girder with layers of chains.

YOUNG VAMPIRE EIREEN

Please I beg you, I don't deserve this.....Its not my fault what I am...please...

Gideon is operating the remote control.

YOUNG VAMPIRE EIREEN (CONT'D)

Please I am begging you, don't do this I can help, willing to help you, any way I can.

GIDEON

What do you think Pete, up to you, your kid?

Gideon stops the hoist.

YOUNG VAMPIRE EIREEN

Kid, I am, still just a kid, I followed some mates to a party one night...

SOLDIER 1 PETE

This one does seem a bit more "friendly" compared to the other animals, human even. What do you know?

YOUNG VAMPIRE EIREEN

The name a "Count", others who mention Gideon at a meeting.

SOLDIER 1 PETE

Who?

YOUNG VAMPIRE EIREEN

My "clan", you have the leader, next in line, the vicious bitch in red.

GIDEON

We can do a deal, for now, if you tell us something useful!

YOUNG VAMPIRE EIREEN

How?

DISSOLVE TO:

INT. WAREHOUSE AGAIN.

The vampire in red is chained on an iron girder and it is lowered by hoist into a strong large insulated metal bottle

The young vampire Eireen is still suspended from the crane, watching.

SOUND

Engine as liquid nitrogen truck reversed in.

The pipe is placed into the metal bottle.

GIDEON

Let it pour.

SOUND

Liquid nitrogen pouring, bubbles.

SOUND (CONT'D)

Vampire scream, slowly getting lower as nitrogen pours in.

Gideon turns to the young vampire Eireen

GIDEON

Now what do you know, that bitch is going nowhere for now, "cold storage" as it were.

YOUNG VAMPIRE EIREEN

There was a meeting, the older vampires, I was there as entertainment...

GIDEON

"Life" didn't change for you much...did it?

YOUNG VAMPIRE EIREEN

They talked only about you, how you have

hunted them down and the Count wanted you dead. The Russians want you back alive, but the Count insists you die first, they could have what's left of you.

SOUND

The liquid nitrogen stops flowing.

The storage bottle is full, its mist still moving and flowing out as the contents cool.

GIDEON

How, what details can you give of the meeting, make it worthwhile keeping you around a bit longer.

YOUNG VAMPIRE EIREEN

The house, its address, there is a security system, video cameras, biometrics security system installed, I can operate it. You scare the shit out of these vampires. The count sent a letter ordering your death.

GIDEON

Now if you can persuade Pete not to turn you into a bbq, can you get us in to the house. A "blood sucker" took his son remember.

Pete holds up a lighted Zippo under the young vampire's nose.

SOLDIER 1 PETE

One wrong step and its BBQ time.

The girl nods her head.

GIDEON

Contact the Brains, give her the address when you have it Pete.

Pete clicks a thick collar around Eireen's neck.

SOLDIER 1 PETE

Blows your head off if you try anything silly.

Pete signals and others arrive with power tools.

SOLDIER 1 PETE (CONT'D)

Cut her lose!

DISSOLVE TO:

INT. MAKE SHIFT CELL IN A STORE ROOM.DIM LIGHTS.

Room furnished with a bed mat on the floor, chemical toilet, that's it.

Young vampire heavily chained to the wall, sitting on the bed mat back to a wall.

Pete enters carrying a pizza, beer and a bottle.

SOLDIER 1 PETE

Here if you are hungry.

YOUNG VAMPIRE EIREEN

Thanks for nothing.

Pete places the load on the floor.

SOLDIER 1 PETE

The bottle is 190 proof grain vodka, we know how hard it is for you to get drunk. We will find you somewhere better to "exist" tomorrow.

YOUNG VAMPIRE EIREEN

The Tower of London, torture chamber sounds good.

SOLDIER 1 PETE

You work with us, we can find you a nice cellar in the country side, we have others like you working for us, freely.

YOUNG VAMPIRE EIREEN

Why do they work for you?

SOLDIER 1 PETE

You all don't turn into blood crazed monsters. Look at yourself, you are still self aware, still capable of independent thinking, still have a human nature, your own mind and memories.

YOUNG VAMPIRE EIREEN

I still get HUNGRY for human blood, flesh!
I can't stop the craving. I need blood,
flesh to live and I hate what I have to
do to survive

SOLDIER 1 PETE

We can make arrangements. Think about it,
you hate the bitch who turned you into
a monster and left your intelligence
enough to realize what has happened to
you. The worst case in my opinion. My son
just became a crazed demon from hell, only
good thing he didn't know who I was when
I put him down out of my misery! Saw it
in his eyes, nothing human left before
I fired between his cold dead eyes.

Eireen starts to cry.

YOUNG VAMPIRE EIREEN

My friend OJ.....they just....used my
phone to order...

Pete gets down and sits on the bed roll back to the wall.

SOLDIER 1 PETE

OJ? Olivia Johnson, you mean?

YOUNG VAMPIRE EIREEN

Yeh, they knew she was my friend and they
still butchered her. Meet her before, well
before, just know her a long time, my only
real friend here. Big joke, call for a
pizza and eat the delivery girl instead.

SOLDIER 1 PETE

We got the ones responsible for her
"death".

YOUNG VAMPIRE EIREEN

NOT ALL of them.

SOLDIER 1 PETE

There are others?

YOUNG VAMPIRE EIREEN

Yeh a lot more, plenty left hiding in the
basements around London. I will give you

them ALL on one condition.

SOLDIER 1 PETE

Name it?

YOUNG VAMPIRE EIREEN

I get to toss the match onto those mother fuckers, watch them burn and go to hell.

Pete puts his hand in his pocket and pulls out his zippo, hands it to Eireen.

SOLDIER 1 PETE

Deal!

Eireen takes the zippo, opens it and sparks it up.

SOLDIER 1 PETE (CONT'D)

Sid throw me the keys and kick the boys and girls out of their maggots, looks like we have plenty of overtime to earn tonight.

A set of keys come flying in and Pete catches them in one hand.

YOUNG VAMPIRE EIREEN

The names Eireen, just Eireen, stupid mother didn't even know who my father was, so just Eireen will do.

Pete holds up the keys.

SOLDIER 1 PETE

We going to be good Eireen?

YOUNG VAMPIRE EIREEN

Yeh, we going to be good, for once in my life!

SOLDIER 1 PETE

Please to meet you Eireen, welcome to the team. looks like you will fit right in here.

DISSOLVE TO:

INT. SEMI DERIRLICKED ROOM/OFFICE. DARKNESS.

Gideon enters with a camping LED light and places the light and soul bottle on the table.

Takes a whisky bottle, opens and pours a large measure into a plastic cup.

SOUND

Gulping down.

Gideon collapses onto a low camp bed, one leg and an arm dangle off.

Gideon has fallen into "oblivion".

Pete walks in.

PETE KELLYWAY

Boss, the good little vampire.....

Pete stops seeing Gideon half on the camp bed, pulls his legs straight onto the bed, folds his arm down his side.

Tucks a pillow under Gideons head.

Pete puts the lid back on the whisky bottle, switches the LED lamp off and heads for the door.

PETE KELLYWAY (CONT'D)

Night Boss, sleep well, we got this covered!

Pete walks out closing the door behind him.

Semi blackness.

SOUND

Knock, Knock, Knock.

The straw figure in the bottle is knocking its fist on the glass.

DISSOLVE TO:

INT. MEDICAL EXAMINATION ROOM.

Lessette is secured to a wheel chair, wrists and ankles.

LISSETTE

What happened to the other one?

JENNA

I am Jenna, I will be caring for you from now on.

LISSETTE

Still, Jenna, what happened to the other "doctor".

JENNA

There was an unfortunate car accident, he and his family were killed in a crash a few days ago. The car burst into flames and they were all incinerated beyond recognition.

LISSETTE

And your family?

JENNA

I don't have anybody, nobody knows I am here, my bed is in the basement below with some others.

Jenna pulls the wheel chair bound Lissette around and moves in front of her.

JENNA (CONT'D)

Enough introductions. Now let's listen to your heart and lungs.

Jenna pulls out a stethoscope and loosens Lissette shirt.

JENNA (CONT'D)

Breath in for me.

Jenna repositions herself to reach behind Lissette.

JENNA (CONT'D)

Now let's listen to your back.

Now she can whisper into Lissette ear, movements used to hide the talking.

JENNA (CONT'D)

(Loud)

Breath in for me.

JENNA (CONT'D)

(low whisper into ear)

Your boyfriend is ripping arms and legs off people.

JENNA (CONT'D)
(Loud)
And again pleas.

Changes her head to the other side.

JENNA (CONT'D)
(low whisper into ear)
All over Europe looking for you.

Jenna repositions the stethoscope to Lissette stomach.

JENNA (CONT'D)
We will even be able to hear the babies heart beats.

LISSETTE
BABIES....

JENNA
Yes, twins didn't you know?

LISSETTE
No one told me anything, especially about twins.

JENNA
Look, it is all in our best interests for me to look after you, and you cooperate with me. Now I want to use the ultrasound scanner to check your twins, but I don't want any trouble.

LISSETTE
(fake Victorian ascent)
I'am a good girl I'am.

Jenna unfastens the wrist and ankle straps.

AS THE MEDICAL PROCEDURE TAKES PLACE LISSETTE AND JENNA CONTINUE TO WHISPER OUT OF SIGHT AND SOUND OF THE VIDEO CAMERA.

JENNA
Climb onto the table for me, let me help you.

JENNA (CONT'D)
(low whisper into ear)
I mean actually pulling arms off people.

LISSETTE
Is this the right spot.

JENNA
Just let me help you up a bit more.

Jenna pulls Lissette up the table

JENNA (CONT'D)
(low whisper into ear)
THEY are scared of him.

JENNA (CONT'D)
That's good, now let's have a look at your
twins.

JENNA (CONT'D)
(low whisper into the
ear)
He is getting close to finding you.

Jenna pulls the scanner head out and starts the examination.

JENNA (CONT'D)
The blood transfusion is working, but your
body is under nourished.

LISSETTE
I am eating like a horse.

JENNA
I know, I fear your body can't absorb
sufficient nutrients, your babies are
sucking you dry.

LISSETTE
You are telling me.

Looking at the images from the scanner.

JENNA
Well, they appear a hundred percent
healthy. Size and heart rate, flow all
perfect.

LISSETTE
My babies are normal?

JENNA
Yes, have a look.

Jenna hits a button and photos of the babies start to come out of the machine.

JENNA (CONT'D)
Take some.

LISSETTE
THANK YOU.

JENNA
Interesting, not identical twins, boy and girl.

LISSETTE
Impossible, The Haitian said only one baby...

JENNA
Check the pictures yourself. Boy is more advanced. Superfetation when one baby is conceived after the first one. What was the time interval between intercourse with the father?

LISSETTE
The first time Gideon.....well it was total animal full on mating, we never stopped all night. Then daily and nightly for eight or more weeks, none stop, we didn't have an option.

JENNA
The Haitian?

LISSETTE
Yes, tricked us into our sprit form of a Leopard and Gideon as his wolf. Simple place us together in a dog kennel and let us fuck ourselves silly all day long.

Lisette looks down at the scanner screen.

JENNA

Could be four weeks difference between you babies. Well judging by size, you have been pregnant for 6 months at least with the baby boy.

LISSETTE

Six months...the first time we fucked. Gideon gave me a good "seeing too" didn't know we could become pregnant like that.

JENNA

Lucky girl, but I don't think it had anything to do with "biology" not as I understand it.

Jenna takes a plastic tube.

JENNA (CONT'D)

Now I am going to try feeding a tube down your nose into your stomach, I want to drip concentrated protein into you 24hrs a day for the next week.

LISSETTE

Anything you say doctor.

JENNA

Good, we need to look after you.

Lisette takes Jenna hand.

LISSETTE

I will do anything for "my" babies.

As she talks, she is tapping out a series of numbers onto the back of Jenna's hand.

JENNA

All mothers will, men don't know the pain mothers have to go through.

Jenna stands up and moves to make notes in a folder.

JENNA (CONT'D)

Back to the chair and we will try the nose tube, it may cause some discomfort.

Jenna pulls the tube out of its packet and starts to insert it up Lisette nose.

Jenna and Lissette are close and can easily conceal their whispers.

JENNA (CONT'D)
Swallow please.

LISSETTE
UHG...

JENNA
(low into ear)
Hope I can find a phone.

LISSETTE
AHRAH

JENNA
Sorry let me try again.

JENNA (CONT'D)
(low whisper into the
ear)
4...4...0...1....8....7....

LISSETTE
(low whisper into the
ear)
Send "Leopard" in message.

JENNA
OK, good, keep swallowing.

DISSOLVE TO:

INT. CHEMIST SHOP/PHARMACY. DAYLIGHT.

Shop assistant is tapping out messages on her mobile while standing behind the counter. Jenna approaches with two "large male suited escorts/Russian Minders".

JENNA
(In Italian)
I was informed that my order has arrived,
Dr Jenna Lemmi.

CHEMIST ASSISTANT.
(In Italian)
I need to check for you, please wait here.

The assistant has left her phone on the counter.

Pharmacist arrives.

PHARMACIST

(In Italian)

I am sorry your order contains "restricted medications" can I see your accreditation Dr Lemmi.

Hands over her medical card.

Pharmacist goes over to his computer and starts the process of checking the ID.

Jenna places both hands on the counter, one covers the mobile phone.

JENNA

(In Italian)

It should all be in order.

PHARMACIST

(In Italian)

Sorry I need to check, the sleeping pills alone are sufficient to get my license struck off if I do not check.

JENNA

(In Italian)

I understand.

PHARMACIST

(In Italian)

All checks are done Dr Lemmi, if you want to drive around the back of the shop, we place your order directly into the van for you.

Shop assistant returns to take the payment.

PHARMACIST (CONT'D)

(In Italian)

Anything else I can help you with today.

JENNA

(In Italian)

I have done everything I need to do, thank you.

DISSOLVE TO:

INT. HERCULES TRANSPORT PLANE.

Gideon is asleep with several other soldiers around the aircraft sleeping.

RAF Flight Sergeant wakes Gideon up and gives a headset over to him and gives him the switch box.

GIDEON

Gideon here.

THE BRAIN'S

(off screen)

Just received a text message to your private number.

GIDEON

What does it say?

THE BRAIN'S

(off screen)

"Leopard"!

GIDEON

That's Lissette! Have you got a trace.

THE BRAIN'S

(off screen)

Not a good one, Italy, number from Rome, signal from East Coast, one tower every 20km out there. Tracking the owner by bank and employment records as we chat.

GIDEON

Track it FAST.

THE BRAIN'S

(off screen)

Will do, but it's a big area.

GIDEON

It narrows Europe down to a few hundred square kilometres, I will take that as a positive for the day.

Gideon take the switch box and sets it for cockpit.

GIDEON (CONT'D)
Gideon to Pilot.

PILOT
(off screen)
Pilot here, how are you going to upset
me again?

GIDEON
Forget that hot date in London you had,
next landing zone, Italy.

PILOT
(off screen)
Italy?

GIDEON
Any NATO Base close to the East Coast,
saves on the paper work for all our weapons,
we can hide on a NATO base.

PILOT
(off screen)
I will wake the navigator up and give them
the bad news.

GIDEON
Don't you like Italian food?

PILOT
(off screen)
Not in Italy when my dates in Mayfair!

GIDEON
Roger That. Out!

DISSOLVE TO:

INT. HERCULES TRANSPORT PLANE.

Gideon has a laptop open on his lap looking at a marked map,
headphones on.

THE BRAIN'S
(OS)
The grey area is the only location the
text message could have come from....

GIDEON

The red circle?

THE BRAIN'S

(OS)

If you had let me finish, the red circle is an interesting electronic dead zone. Statistically speaking there should be a greater level of electronic activity, even my fridge has blue tooth not to mention the internet of things.

GIDEON

In what way?

THE BRAIN'S

(OS)

Like someone is deliberately not using mobile phones, WIFI or the internet in that area, not a blocking device, that would be obvious just restricted usage.

GIDEON

Got it, electronic silence, somebody hiding "SOMETHING", the absence of foot prints is still a track to follow for a hunter.

THE BRAIN'S

(OS)

Something like that...whatever. The ownership of the land and buildings is also a grey area, companies registered in Panama and long chains of past owners registered in BVI, etc etc. Several joined private estates, hunting lodges, chateaus, private airfield and most telling for you a private wildlife park licensed for "dangerous" wild animals including big cats and wolves!

GIDEON

Book yourself on the next flight to Rome and bring your bag of tricks, looks like you first foreign mission.

THE BRAIN'S

(OS)

REALLY.

GIDEON

Just leave the three fifty seven behind
in the office safe.

DISSOLVE TO:

EXT. ITALIAN COASTAL COUNTRY SIDE.

Gideon and The Brain's are with an open top sports car parked
in what looks like a vine yard.

They are having a picnic.

A marked security car pulls out, two guards get out.

SECURITY GUARD ONE.

(In Italian)

Hey, you can't stay here, private property,
move.

THE BRAIN'S

(In Italian)

It's just a picnic, no harm done.

SECURITY GUARD ONE.

(In Italian)

Sorry you have to leave.

THE BRAIN'S

(In Italian)

Can't we just finish, we are doing no harm,
just a picnic.

Security guard two steps forward.

THE BRAIN'S (CONT'D)

(In Italian)

OK, we are going.

Gideon and The Brain's pack up and start the car and drive off.

DISSOLVE TO:

EXT. GIDEON AND THE BRAINS IN THE CAR DRIVING AWAY.

GIDEON

You never said you could speak Italian.

THE BRAIN'S

No one asked, anyway, with a nick name like "The Brian's" what else did you expect. I could have tried my Russian as well.

GIDEON

You noticed the other guard's Russian tattoos, I can tell you the army unit and prison he has been in, just by looking at them.

The Brian's pulls a black box from under the seat held in place by duck tape.

THE BRAIN'S

This little box should tell us a whole lot more when I analyse it later. Keep driving around we can pick up more electron intelligence.

GIDEON

There complete communications network.

THE BRAIN'S

That's only a fraction of it, The Brain's Remember.

GIDEON

I am sorry for the nickname you got, my fault.

THE BRAIN'S

I like it, makes me feel part of the team. Never really been part of a team before, no one likes the "really" smart girl in the team.

GIDEON

Sorry you had to become part of the team in the first place. Not what.....

THE BRAIN'S

Yea...me too Boss, but here we are in the same fucking team.

DISSOLVE TO:

INT. BASEMENT BRIEFING IN PROGRESS.

Gideon is standing in front of a group of 30 plus soldiers plus others in the team.

GIDEON

Formal introduction, we have been calling her "The Brian's" for too long, Dr Cate Hollands has just been awarded her PhD in Applied Physics at UCL after a slight delay to her studies.

SOUND

Rounds of applause.

SOLDIER 1 PETE

So "Doctor Brain's" it is then from now on.

Gideon pulls out a unit badge NOSFERATU in Cross hairs and hands it too Cate.

GIDEON

She completes her first active assignment and came back alive, so gets the Badge.

SOUND

Loud applause and whistles.

GIDEON

Next introduction, Eireen. Only been with us a short while, but proved herself a BIG TEAM player.

SOUND

Loud applause and whistles.

Gideon hands over another unit badge.

GIDEON

But remember the intelligence we are using to enter the grounds and building comes from Dr Holland, so give her some respect for that. Just stand behind Eireen when she is off loading her shotgun, she doesn't leave "anything" standing in front of her.

Cate stands up, pointing to a screen.

THE BRAIN'S

I have plotted the locations of security cameras and security devices onto the plans of the grounds and buildings. So stay clear when you are doing your close order recces.

A picture appears on the screen of the Count.

GIDEON

This is our target, leave him to me, do not engage unless you want your soul sucking out of your body.

SOLDIER 1 PETE

You could try making that sound like a "joke" one day Boss.

SOUND

Muted laughter

Gideon steps over to a wall chart. Points to several photographs.

GIDEON

Check these pictures, Lissette is a HOSTAGE, maybe others been held somewhere inside, pictures of other missing young females from around Europe.

DISSOLVE TO:

INT. MEDICAL EXAMINATION ROOM.

JENNA

Everything is looking good.

JENNA (CONT'D)

(low into Lissette ear)

Where is he, did he get the message?

LISSETTE

I have to start thinking of names.

LISSETTE (CONT'D)

(low into Jenna ear)

He will not rush in.

JENNA

What names are you thinking.

JENNA (CONT'D)

(low into Lissette ear)

More of the guards are deserting, even the Russians.

LISSETTE

(low into Jenna ear)

The money doesn't compensate for having an arm thorn off.

JENNA

(Low Voice)

The Count wants to see you in person after your examination.

DISSOLVE TO:

INT. LARGE CASTLE LIVING ROOM.

Lissette is wheeled into the room, restrained by the wrists and ankles.

Several guards around her.

LISSETTE

"Count Ricchetti", I have been looking for you for a long time, one of your SPAWN killed my daughter and cursed me for eternity of living death.

COUNT

Distant glorious times, let's not reminisce my dear "Lissette". I need you to make a video for Gideon Wilson. Let him see you are well and inform him, you and "one" of your babies will be released unharmed when I have finished with you, if he stops his hunt, NOW.

LISSETTE

Gideon getting close, how many vampires and normal has he "dispatched" recently.

COUNT

You have been well treated here.

LISSETTE

Because you need a healthy baby of mine to replenish your "energy", even vampire's bodies have to die of old age it appears. How many centuries has it been.

COUNT

I may have cursed you, so if I die you die with me!

LISSETTE

A price worth paying in my view.

COUNT

I am offering you a chance to walk out of here "alive" with one of your babies. Else I can take them both from you, like Sophia, make you watch as I drain them of life in front of you.

LISSETTE

But you need time that Gideon is not giving you.

COUNT

I can take the twins out of you now with my bare hands.

LISSETTE

No, you can't. The Haitian made conditions, that you cannot break. Next time check the small print on any spells cast by her regarding innocent children and their mothers. You don't make a deal with the spirits without conditions and you have to keep them, or else.

COUNT

Yes, I would like to have "words" with The Haitian but she has made herself difficult to find for now.

LISSETTE

I am sure she will make an appearance in due time.

COUNT

The message?

LISSETTE

I will record the message for you, I don't wish to anger you, but Gideon will not stop. How many of your "normals" will risk their right arm for you. Gideon is pulling them off all your paid for "helpers" he gets his hands on.

COUNT

How do you know that?

LISSETTE

(In Russian)

Paris was a good place to learn Russian after the Great War, good place to pick up Faberge and other jewellery at great knock down prices from desperate Russian nobles.

Lisette turns to one of the guards

LISSETTE (CONT'D)

(In Russian)

I hope you are paid well, your arm doesn't grow back after its pulled off.

COUNT

Wheel her in front of the camera!

LISSETTE

Can I ask to be moved in with Jenna, I would like some company, while I wait.

COUNT

Wait for what?

LISSETTE

My babies to be born of course.

DISSOLVE TO:

INT. LARGE OPEN PLAN APPARTMENT.

Lisette comes in the door, and it is closed behind her.

LISSETTE

Not locked?

JENNA

Why would it be locked, we have nowhere to go. We can take a walk in the garden court yard, walls 20 feet high.

Jenna points to a door.

JENNA (CONT'D)

You can have one of the rooms, but we sleep in that one. You are welcome to join us.

Claudette enters, Healthy looking and sober.

CLAUDETTE

Good another house guest for the company, we sleep better together, feel safer with numbers.

JENNA

Yes the more the merrier.

CLAUDETTE

Can you check my arm, its itchy. They are taking me shopping if you want anything.

Jenna takes a large plaster off Claudette's arm.

JENNA

It looks good, healing well nothing to worry about, the itching is the skin knitting together over your old marks.

CLAUDETTE

Now I am not injecting "shit" into my arm five times a day is what you mean.

JENNA

Considering the physical mess, you arrived in.

CLAUDETTE

That was a life time ago, first time in my life I have been looking after myself.

LISSETTE

If your shopping, shampoo, good soap, silk knickers....

CLAUDETTE

I know what you mean, will do my best, depends what shops the Russians visit, I am just along for the company and the eye candy.

JENNA

I only get to visit the pharmacy, occasionally unfortunately.

CLAUDETTE

Russians talking about the beach next week, I can try and persuade Ivan again.

JENNA

No, too many questions are asked. How is Ivan treating you now?

CLAUDETTE

He takes less energy than masturbation. Don't worry about me I was a piece of warm street meat long before the Count dragged me here, nothing Ivan can do to me a thousand men haven't already done.

JENNA

You sure your OK with all, it's still not....

CLAUDETTE

I wasn't just a whore, I was a cheap street whore, nothing new can be done to me. One day us "fly's" will eat their fill.

LISSETTE

"Us fly's" what does that mean?

CLAUDETTE

The Counts eyes, I remember as a child watching a large spider eating a fly, in its jaws, trapped helpless. Those cold black spider eyes looking at you as if you were just "prey, food", he couldn't even bring himself to eat me, such a worthless piece of shit that I was! Only thing I could do was piss myself. One day I will watch the maggots eat him away day by day till he is all gone! Fly's need to feed! Us fly's will fight back one day.

Jenna replaces the band aid.

JENNA

All done, just keep taking the antibiotics.

CLAUDETTE

YEH, sure. Got to go now don't want to make Ivan or the Big Russian angry at me for been late. I will try for the soaps, no promises but I will try to sweet talk Ivan into letting his little angle go shopping.

LISSETTE

Chat more later.

Claudette leaves.

JENNA

Come on I will show you a bed, there big, you can share mine if you want.

DISSOLVE TO:

INT. CELLAR IN LARGE MANSON HOUSE.DIM

Typical improvised military quarters, a make shift recreational area, tables to eat, drink, play cards, even a table tennis area set up.

Several groups are sitting around drinking, laughing, eating sandwiches.

Pete and Gideon sitting at a table, drinking cans of beer.

On table is a jacket with the arms folded in an S, on top of the jacket are 3 empty pizza boxes, onto of the pizza boxes are empty cans of beer and coke.

Around the center piece are several empty towers built of coke, beer cans, cigarette laid out in lines.

M&Ms in different colours grouped together.

Gideon is using his two hands to indicate direction.

GIDEON

Three mikes in, Gunship "Golf Two" comes in to cover the Troop carrier "Tango 2", hovers, troops fast rope down into the court yard.

SOLDIER 1 PETE

Question thirty two now on our list, do the red M&Ms have a belt fed in the diet coke tower to the left.

Pete writes this down in his not book.

GIDEON

If we designed the defence plan, YES they would. It's no good. We need to get someone inside the place, we don't know how many more layers go beneath 3rd level, where do these tunnels meet up. How many Brown M&Ms and do the Blue ones have RPGs?

SOLDIER 1 PETE

Questions thirty three, thirty four, five and six. Unless the R F A has a five inch brick throwing capability, we are fucked here.

GIDEON

Thirty seven, how long before the Carabinieri show up in force?

SOLDIER 1 PETE

Not making it "easy" here on us BOSS!

Eireen comes in with a try of drinks cans.

YOUNG VAMPIRE EIREEN

More beer if you want it?

GIDEON

Making yourself an invaluable member of the team I see, much appreciated.

YOUNG VAMPIRE EIREEN

As Brain's keeps telling me, I am the newest member of the team so I start at the bottom by making the "coffee" and handing out the beers at every opportunity.

Pete takes the tray.

SOLDIER 1 PETE

Take a seat Eireen we have been meaning to have a chat with you.

Eireen sits down, Pete hands her a drink.

SOLDIER 1 PETE (CONT'D)

Look we are soldiers we know that in a mission we take risks....

YOUNG VAMPIRE EIREEN

I know what you are going to say, at the moment I am like Gideon, indestructible, but if the Count is my vampire "zero", it all ends with him for me.

GIDEON

Yes, when we take the Count down there is no knowing what will happen to you....

SOLDIER 1 PETE

If there was a way of not putting you in danger we would.....

YOUNG VAMPIRE EIREEN

Look, its taken my "DEATH" to make me feel "good about myself". Don't worry, just fuck the Count BIG TIME for me, I will be there to drag his soul down to hell with me if I go with him.

Pete stands up and points to Eireen.

SOLDIER 1 PETE

"If looks could kill"!

GIDEON

"They possibly will in games without frontiers..."

SOLDIER 1 PETE

NO, not the song good as it is....There was a young woman today with the two Russians, part of their camouflage while shopping. She got into massive argument with "Mr Big", the look she gave him was just like Eireen gave us now.

GIDEON

I saw the young woman you mean, could be Eireen's European cousin. Totally out of place with those two gorillas

SOLDIER 1 PETE

I was wondering who she reminded me of, now I know.

GIDEON

Brain's, get the video surveillance from today, about 13.30 on-wards, shops....

DISSOLVE TO:

INT. MAKE SHIFT CONTROL AND COMMAND ROOM.

Eireen is looking at a laptop, it has a still picture of Claudette displayed on the screen.

GIDEON

Any results on facial recognition.

THE BRAIN'S

A long shot, she will need an active criminal record or open.....

YOUNG VAMPIRE EIREEN

She will have one, take my word for it, "professional street trash" if ever I saw it, just like me!

Police Records start to pop up.

YOUNG VAMPIRE EIREEN (CONT'D)

Got her, you were wrong Gideon, not my cousin, twin sister. Christ, juvenile shoplifting, theft, drugs, prostitution, definitely my twin sister, record as long and colourful as mine.

SOLDIER 1 PETE

She wasn't on drugs, no way, not when I saw her, she was stone cold sober, in total control of herself! In that she reminded me of you Eireen.

GIDEON

How is your French Eireen?

YOUNG VAMPIRE EIREEN

Don't need to speak French, we both speak a different language, "street trash", no translation required between us two.

THE BRAIN'S

The Russians go shopping nearly every day, early afternoon.

SOLDIER 1 PETE

A daily "milk run", "the Russian lads" need their razor blades and chocolate bars, fresh bread, eggs, nearly all smokers, just like us here.

GIDEON

OK Eireen, any idea how to play this, make contact with her.

YOUNG VAMPIRE EIREEN

Easy! Watch and learn, "street trash" in action.

DISSOLVE TO:

INT. FRENCH LOCAL SUPPER MARKET.

Two Russian heavies walking around the shop, Claudette loading a shopping cart all buy herself.

Eireen dumps into Claudette and walks on.

Their appearance is remarkably the same. Long uncut hair, no defined cut or shape, rough and cheap tattoos, boyish clothes, black leather jacket, blue jeans, the street is full of invisible people like this.

Claudette looks up and immediately sees "Eireen" as fellow street trash.

YOUNG VAMPIRE EIREEN

(Visual Body Language,
just a look)

I want to talk to you.

CLAUDETTE

(Visual Body Language,
simple look back)

Sure.

Claudette checks the location of the two Russians and wonders over with the trolley to meet Eireen.

YOUNG VAMPIRE EIREEN

Do you speak English?

CLAUDETTE

Crazy and chips.

YOUNG VAMPIRE EIREEN

Yeh Gravy and chips will do. It's a bit
"dull" here, nothing to do.

CLAUDETTE

No one to Donald Duck.

YOUNG VAMPIRE EIREEN

No, I just "need" something "else".

CLAUDETTE

Two hundred.

YOUNG VAMPIRE EIREEN

Two hundred, WHAT?

CLAUDETTE

Euros.

YOUNG VAMPIRE EIREEN

A bit steep.

Claudette nods her head towards the big Russian.

CLAUDETTE

Speak him.

YOUNG VAMPIRE EIREEN

OK OK two hundred yeh two hundred got it
here.

Eireen pulls a crumpled bundle of euros out of a pocket and then has to search her trousers of more crumpled notes, counts out two hundred.

CLAUDETTE

Wait.

Claudette wonders over to the big Russian and holds one hundred Euros up to him, he takes it. Claudette reaches into his jacket pocket and takes out a small plastic bag with some tablets.

Claudette returns and hands over the plastic bag.

Eireen takes Claudette's hand for a brief fraction of a second and they lock each other in the eyes.

Eireen takes the bag and pockets its quickly.

YOUNG VAMPIRE EIREEN

Any more?

CLAUDETTE

Tomorrow.

YOUNG VAMPIRE EIREEN

OK, meet here.

Claudette walks away, Eireen heads for the exit door, just as she reaches it the "Big Russian" is blocking her way.

Eireen pulls out her hand from her jacket pocket, and activates her cheap plastic and small blade "flick knife" and holds it under the nose of the Russian.

The big Russian reads her like an open book, cheap street trash.

YOUNG VAMPIRE EIREEN (CONT'D)

Wot ya looking at?

The big Russian takes in the whole picture and especially the cheap knife and smiles.

BIG RUSSIAN

(Poor English)

Fuck for money?

The Russian holds up the hundred Euros he has just been given by Claudette.

YOUNG VAMPIRE EIREEN

(takes the money)

BIG RUSSIAN

Hotel?

The big Russian nods across the square to a small hotel across from the shop and thumbs out another hundred euro.

Eireen folds her cheap knife blade, away and pockets it with the money.

Russian shouts out across the shop.

BIG RUSSIAN (CONT'D)
(Poor French)
Take your time Claudette, no hurry going
to the hotel, party time.

Claudette looks across towards Eireen as she walks out with the big Russian.

Both lock eyes again.

Maybe there is a "street trash union".

CLAUDETTE
(just a look)
Enjoy.

YOUNG VAMPIRE EIREEN
(Just a look)
Yeh, right.

DISSOLVE TO:

INT. HOTEL BAR ACROSS THE STREET FROM THE SHOP.

Claudette is standing at the bar drinking a glass of wine.

Eireen comes downstairs enters and walks to the bar.

YOUNG VAMPIRE EIREEN
(Poor Italian)
Glass of red wine please.

Eireen drops one hundred euro note on the bar top, takes the wine and starts to drink.

The big Russian comes down the stairs and enters the bar.

BIG RUSSIAN
(Poor French)
Claudette, we go now, late.

Claudette empty's her glass taps it down, turns around and walks out the bar.

Eireen picks up her change and the crumbled note Claudette has left, pockets both in one go.

DISSOLVE TO:

INT. LARGE OPEN PLAN APPARTMENT.

Jenna and Lissette sitting at the kitchen table drinking a bottle of sparkling water.

Claudette enters with several large shopping bags and places them on the table.

LISSETTE

Looks like you had a good day shopping.

CLAUDETTE

Yes, the big Russian was in no hurry today,
he was "distracted".

Claudette pours herself a glass of water and lets some spill onto the table.

Claudette takes a drink and as she does so uses the split water to spell out a name.

CLAUDETTE (CONT'D)

(in water writing)

WOLF.

Claudette rubs the writing away quickly and places her glass down on top of where it was.

CLAUDETTE (CONT'D)

Got everything you wanted today.

DISSOLVE TO:

INT. MAKE SHIFT CONTROL AND COMMAND ROOM.

Pete and Eireen are the only two in the room.

SOLDIER 1 PETE

(shouting, angry)

That was not part of the plan we discussed.

YOUNG VAMPIRE EIREEN
Had to keep my cover, not like I was playing
a part outside my character, was it?

SOLDIER 1 PETE
(loud)
Still, you didn't have to put yourself
in, in, in danger...

YOUNG VAMPIRE EIREEN
I am a fucking blood sucking animal! The
last time I punched a man hard, my fist
broke through their face, smashed it open
like a rotten apple!

SOLDIER 1 PETE
(shouting)
That's not what I was meaning and you,
you, you know it.

Eireen hugs Pete tightly towards her and starts crying.

YOUNG VAMPIRE EIREEN
I am sorry you're not my dad, wish you
had been, maybe then what I did would have
mattered to me.

Pete hugs her back.

SOLDIER 1 PETE
(quietly)
If the job's vacant I will gladly take
it, OK?

YOUNG VAMPIRE EIREEN
Let you know, I have some others to
interview first before I can make a final
decision on that matter.

Pete lets go and leave's.

Brain's walks in to find Eireen crying.

THE BRAIN'S
You, OK? I heard the shouting!

Eireen straightens herself out

YOUNG VAMPIRE EIREEN

Yeh, you know me, tough girl, never cry, never had a reason to cry. I am a fucking monster....no need to be crying.

THE BRAIN'S

You sure doing a good imitation of crying now!

Eireen wiping tears from her face.

YOUNG VAMPIRE EIREEN

Well, you wait twenty five years for a father figure to show up and they immediately "ground" you for "life", some of us that's now a long time!

THE BRAIN'S

Tough break, dads are like that!

YOUNG VAMPIRE EIREEN

I wouldn't know, but it feels good to be finding out.

THE BRAIN'S

Come on, I have a bottle of wine in my broom cupboard bed-space, calling us to be drunk.

DISSOLVE TO:

INT. BASEMENT BRIEFING IN PROGRESS.

The room is full of people Gideon is giving the final briefing.

GIDEON

Lastly any questions, if you have, it means I haven't done my fucking job properly and we are all about to die. Well, anybody, last chance?

Every seems satisfied.

GIDEON (CONT'D)

Good. Everyone gets back to their teams and squads, we got two hours to load up our last mags! Bangs and bullets are the only things that compensate for poor

planning and intelligence, so load up your
fucking socks with ammo.

Eireen steps forward.

YOUNG VAMPIRE EIREEN
Like to say a few words Boss.

GIDEON
Go ahead.

Eireen pulls out a picture of Claudette.

YOUNG VAMPIRE EIREEN
Claudette, make sure she gets out safely,
we owe her that much and a lot more.

SOUND
Murmurers of agreement.

Eireen pulls up a box of whiskey.

YOUNG VAMPIRE EIREEN
A box of good Irish Whisky for you all,
to celebrate, just dome proud OK, whatever
happens.

Eireen pulls up a wooden rifle crate.

Smashes it with her hand. Pulls lose a big length of wood, uses
her combat knife to make a large wooden steak.

Holds up the steak.

YOUNG VAMPIRE EIREEN (CONT'D)
I know you can't kill our monster with
this! If you see the Count, first give
me a shout. He isn't going out with any
dignity, especially where I am going to
be sticking this.

SOUND
Whistles and hand clapping.

GIDEON
On that "point", go, go, go!

The crowd of people disperse.

Eireen finds Pete before he leaves. Pete is wearing the reflective trousers of a flame proof suit.

YOUNG VAMPIRE EIREEN

You drew the short straw to carry the flame thrower I see.

SOLDIER 1 PETE

Something like that, may preferred "tool" for eradicating vermin.

YOUNG VAMPIRE EIREEN

I made my mind up on the name to stick in the empty space on my birth certificate if the offer is still open.

SOLDIER 1 PETE

A bit late for me to adopt you don't you think?

YOUNG VAMPIRE EIREEN

Not me I am thinking about, you got two young daughters who need a "BIG" sister to keep them on the straight and narrow. Keep them from making the wrong "life decisions" if you know what I mean.

SOLDIER 1 PETE

It will be my pleasure having you in the family.

Eireen and Pete hug and Pete walks away.

Brains joins Eireen.

THE BRAIN'S

You crying again.

YOUNG VAMPIRE EIREEN

NA. You know me, just got some dust in my eyes.

THE BRAIN'S

Yeh, it is a "bit" dusty in here.

YOUNG VAMPIRE EIREEN

Anyway. Eireen Kellyway is a much better name to have on a tombstone, beats Eireen Unknown any day of the week.

Brains hands over a set of dog tags.

THE BRAIN'S
Pete said to get these ready for you.

Tags read "Eireen Kellyway" DoB 25 years past

YOUNG VAMPIRE EIREEN
Crying heavily.

THE BRAIN'S
Come on let's go wash that dust out of
your eyes before anyone else thinks your
crying.

DISSOLVE TO:

EXT. ATTACK CHATEAU/CASTLE. DAYLIGHT.

Large helicopter gun ship comes down.

Large mini gun in the door opens fire.

Explosions and flame rip along the ramparts and destroy a watch
tower.

Second large helicopter comes down and troops fast rope out into
the court yard.

Large wood door in court yard explode inwards and what looks like
a tourist bus drives in.

The bus looks like it is covered in bullet holes but on closer
inspection it is armoured and bullet proof.

Bus door opens and Gideon leading troops leaps from the vehicle
firing.

Russian mercenaries join the battle but are soon shoot down by
the mini gun from the gun ship.

DISSOLVE TO:

INT. TUNNEL INSIDE THE CASTLE. DARKNESS

The stone wall explodes inwards.

Pete leads the troops into the tunnel via the blasted hole. He

is wearing a complete silver fireman's reflective suit because he is carrying a flame thrower.

SOUND

Wush of flames.

Several vampires rush Pete who turns the tunnel into a flaming inferno. The Vampires are consumed in the high temperature flame.

SOUND (CONT'D)

Vampires screaming.

Flames have engulfed Pete.

Pete walks into the flames.

SOUND (CONT'D)

WUSH OF FLAME THROWER.

Eireen dashes forward and pulls Pete from the flames and rips the fire suit off him. Pete's clothes inside steaming from the heat, Pete is using a small scuba tank to breath from.

YOUNG VAMPIRE EIREEN

Are you fucking stupid!

Eireen has blistered hands and skin from the heat.

YOUNG VAMPIRE EIREEN (CONT'D)

Better stay behind me old man! Don't want to be looking for another "dad" this late in my life.

Eireen watches as her skin heals on her hands.

YOUNG VAMPIRE EIREEN (CONT'D)

You don't fucking heal as quick.

Eireen is past a bullet proof shield and Pete gets a pump action shotgun handed to him.

Eireen now walks ahead of the troops down the tunnel.

DISSOLVE TO:

EXT. ROAD BRIDGE. DAYLIGHT.

Helicopter gun ship hovers on one end of a road bridge just above the road surface. A soldier drops smoke grenades and metal tire spikes from the open door.

Orange smoke engulfs the road bridge at one end.

The helicopter moves to the opposite end of the bridge and hovers just above the road surface.

The mini gun at the door is pointing down the bridge into the smoke.

A column of multiple fast moving police cars is racing down the access road to the bridge blue lights and sirens.

As the cars pass the smoke their tires blow due to the spikes and come to a stop.

One police car pierces the smoke and the driver and passengers come face to face with a mini gun levelled at them from the helicopter door.

Police get out of their car and hold up their hands.

Mini gunner gives the thumbs up and the helicopter fly's away.

DISSOLVE TO:

EXT. COURTYARD HELICOPTER DROPS OFF ACID BATH.

A cargo helicopter comes in with large blue plastic tank slung underneath and carefully lands it on the ground.

Large warning signs saying "DANGER CORROSIVE ACID".

Several troops in full plastic/rubber hazmat suits/masks rush forward and pull the lid off.

Troop rush in carrying bodies and throw them into the acid tank.

One of the hazmat suits has crude writing, black pen on the back reading "Vampire Disposal UNIT".

SOUND

Vampires screaming.

Smoke and bubbles coming from the acid bath as the vampire's

dissolve.

Another of the hazmat suits has crude writing, black pen on the back reading "This Way To hell" and a big arrow pointing down!

A burning arm rises from the acid bath and falls back down.

DISSOLVE TO:

INT. TWO TEAMS MEET UP AT THE DOOR. DARKNESS

SOUND

Gun fire and explosions.

Eireen is leading one team down a large corridor and Gideon another coming the other way, they both meet either side of a large double wooden door.

GIDEON

We are four mikes early.

YOUNG VAMPIRE EIREEN

Do we need to wait?

SOLDIER 1 PETE

Russians not putting up much of a fight.

More troops join the backs of Eireen and Gideons teams.

GIDEON

That's the idea, didn't give them a chance to put up a fight, we fucked them up first.

SOLDIER 1 PETE

WE FUCK BIG TIME.

GIDEON

Not so easy here they will be ready and waiting for us!

Soldiers rush forward and place breaching charges on the door frame and hinges.

SOLDIER 1 PETE

Mask up!

Pete holds up choke and vomit gas canaster. Warning symbols show Gas Mask and person Vomiting, Skull and Crossbones and several

other warning signs.

Soldiers are loading up multiple 40mm grenade launchers with the same gas. Other Soldiers pull on Masks.

GIDEON

Not exactly following the Geneva Convention with that.

SOLDIER 1 PETE

It doesn't cover life sucking monsters or Russian mercenaries, I CHECKED!

A Soldier holds up 1 finger and taps his watch.

Gideon taps a fist to his head twice. A soldier places a clap detonator in his hand and everyone backs down the tunnel out of the blast radius of the door charges.

Another soldier places a small camera into the door lock and uses a tablet to show what's on the other side to everyone. Mercenaries and vampires hiding, waiting behind the door.

SOUND

(OS)

Larges distant explosion.

Plaster, bits of tunnel fall down.

SOUND (CONT'D)

(OS)

Smaller hand grenade explosions.

Gideon waits.

SOUND (CONT'D)

(OS)

Another large explosion followed by gun fire.

Two diversionary attacks have been made.

SOUND (CONT'D)

(OS)

More heavy gunfire and grenade explosions.

Soldier with tablet gives the "thumbs up" as mercenaries and vampires waiting are moving away to respond to the other attacks.

Gideon claps his hands together twice trapping the detonator between them.

SOUND (CONT'D)
LOUD Explosion as the doors implode.

Soldiers with grenade launchers step out and fire multiple rounds of "choke" gas into the space beyond the doors.

SOUND (CONT'D)
Grenade launcher fire.

Soldiers approach the door and toss in multiple hand grenades.

SOUND (CONT'D)
Loud explosions.

Eireen approaches the door with her auto shot gun and Gideon approaches from the other side of the door.

Gideon nods his head and both he and Eireen open fire and enter the door and pass through to the other side, other soldiers follow.

SOUND (CONT'D)
Heavy gun fire.

DISSOLVE TO:

INT APARTMENT OF JENNA/LISSETTE/CLUADETTE.

Jenna, Lissette and Claudette are together around the table.

SOUND
Explosions and gunfire.

LISSETTE
Sounds like my Boyfriend has finally turned up.

Claudette takes off her training shoes and pulls out the soul in-certs. Hidden inside each are 2 small circuit boards, different colours.

Claudette hands one each to Jenna and Lissette, as she does, she activates them, then activates her own.

Puts her trainers back together and puts them back on

Claudette holds up the fourth circuit board, Black in colour.

CLAUDETTE

The fly goes hunting. Block the door behind me and play Sleeping Beauties and await the prince to arrive.

LISSETTE

And do what, just await rescue.

JENNA

YES you are already fucked and pregnant, Gideon has done everything to you not mentioned in the grim fairytales!

LISSETTE

I'm Sleeping Beauty, you can be Snow White.

SOUND

More loud explosions and gunfire.

JENNA

Suppose you are right, they know where we are now.

Claudette signals to the door.

CLAUDETTE

Block it behind me and I am going "Spider" hunting. Fly's have their day.

DISSOLVE TO:

EXT. OPEN COURT YARD.

Eireen, Gideon and soldiers regroup in an open courtyard.

Gideon puts his hand inside his jacket pocket and pulls out a small tablet. Three lights are flashing inside a drawing of the building.

YOUNG VAMPIRE EIREEN

You take Lissette and Jenna. Me and Pete go for Claudette, looks like she is moving fast, going after the Count.

GIDEON

You sure.

SOLDIER 1 PETE

YEH, we got this shit covered Boss.

Gideon turns to his troops.

GIDEON

OK. Check weapons and ammo, mag up.

Gideon and his team /check/change magazines from their guns and reload with fresh ones if needed.

Gideon shows his tablet to some troops and indicates a direction of travel.

Gideon heads out with his team of soldiers.

SOLDIER 1 PETE

OK boys you heard the "BOSS", check weapons and ammo, get ready to move out, plenty more need fucking over.

DISSOLVE TO:

INT. APARTMENT OF JENNA/LISSETTE AND CLAUDETTE.

Gideon comes in through the smashed up wooden door followed by some of his troops.

The OLD looking Count is standing behind Lissette and Jenna with one hand around each neck. Behind the Count is the Big Russian.

COUNT

Now which neck do I break first Gideon?

GIDEON

Just let them go....

COUNT

And what I walk away into the sunset!

GIDEON

Why not, we both get what we want.

COUNT

No we don't, do we. I need one of these babies.

Eireen and Pete come into the room followed by Claudette.

COUNT (CONT'D)

Ah our little pet has returned...

CLAUDETTE

Fucked you back.

SOUND

Glass bottle been hit/tapping from
inside.

Gideon reaches into his combat jacket and pulls out the soul bottle
and pulls the cork out.

A tornado fills the room, dust, furniture and plates fly around
the room in a circle.

Gideon's eyes change to the of Wolf.

Gideon leaps at the Count.

SOUND (CONT'D)

High Speed Wind.

Eireen takes her chance and launches herself at the Count. Lissette
and Jenna are knocked aside.

Gideon, Eireen and Count are locked in mortal combat.

Eireen is no match for the Count and is losing badly.

Count claws her across the chest opening up her body.

The tornado point heads for Eireen and enters her mouth and the
room goes quiet. Eireen possessed by the soul in the bottle jumps
up takes charge of the fighting.

Gideon/Eireen are throwing the Count around the room like a rag
doll and slams him onto a table.

Eireen holds up her hand and the bottle flies into it. Eireen has
one arm of the Count and Gideon the other, now both try to force
the bottle neck into the counts mouth.

But they can't do it as the Count is fighting back.

Claudette rushes to Eireen and takes the bottle. While
Gideon/Eireen holds the Count, Claudette forces the bottle neck
into the Count's mouth.

ALL HELL BREAKS LOSE IN THE ROOM. Lighting, wind, shadows become

soul silhouettes sucked up into the bottle. One soul silhouette first, quickly follow by a second, third and now by their tens. The bottle is sucking up all the souls the Count has trapped, by their thousands into the bottle.

The room goes quiet. Everything stops moving.

Eireen collapses onto the floor.

The Big Russian has Lissette and is pointing a pistol at her head.

BIG RUSSIAN
Now I just walk out.

The tornado leaves Eireen's mouth and enters the Big Russians mouth.

The Big Russian drops the gun down.

BIG RUSSIAN (CONT'D)
(In French)
No one has chivalry anymore to attack a woman with child.

Gideon rushes forward to take Lissette. Claudette joins Jenna and Pete rushes to an unconscious Eireen.

Gideon presses his radio button.

GIDEON
Alpha to all stations, for you the exercise is over, for you the exercise is over, out.

Gideon helps Pete put Eireen over his shoulder in a fireman's lift.

SOLDIER 1 PETE
She has a pulse, breathing, but not healing like before.

GIDEON
Go! Take her and the others to the medic-vac, I will do the clean up here.

Pete heads for the door with Eireen, Jenna and Lissette.

Claudette is trying to pick the dead body of the Count up.

CLAUDETTE

You have an acid bath, I am going to give this bastard his one swimming lesson.

Gideon indicates to some troops who rush in to pick the Count up and carry him away with Claudette.

Body of Big Russian steps in and pulls the bottle out of the Counts mouth.

Gideon puts the cork back in.

Only the Big Russian and Gideon left in the room.

GIDEON

(In French)

You going to be good in this world my friend.

BIG RUSSIAN

(In French)

In this nice new body, yes, I will be good here.

GIDEON

What are you going to do, find The Haitian?

BIG RUSSIAN

(In French)

Life is too short mr policeman for revenge, I go back home soon enough. You should do the same, let The Haitian be is best for you.

Gideon reaches behind and pulls out his first aid kit and rips it in half. Hands one half over to the Big Russian.

GIDEON

Money, map, "mobile phone", compass all in here.

BIG RUSSIAN

(In French)

I have done a deal with this body's "owner". He will take me back to Haiti and I will leave his body in one piece and mostly undamaged if he is good to his word!

GIDEON

(In French)

Good luck on that, now you better get the fuck out of here because we are going to blow this place to hell where it belongs.

BIG RUSSIAN

(In French)

The young woman, she had a good heart, I pulled her soul back in, the spirit world is short one. One soul someday to balance the spirit world as payment is needed. It may come for you, I fear.

GIDEON

Until that day comes, goodbye my new "friend".

DISSOLVE TO:

EXT. ON THE BATTLEMENTS.

Gideon is climbing a staircase, The Brian's and her team are just ahead carrying laptops, servers and bags of electronic intel.

Two troops are waiting counting soldiers as they pass. They also have a collection of det-cord strands waiting.

Gideon joins then and is pulling behind him spools of det-cord.

GIDEON

Last man!

Soldiers 2 holds up a board. It has all the call signs ticked off, a count of soldiers 127, 9 medic-vac, 17 hostages and 0 body-bagged.

SOLDIER 2

That's everyone back on board Boss!

Soldier 2 joins all the det-cord together and adds the detonator circuit and an old fashioned burn safety fuse.

GIDEON

Light it up.

Soldier 2 pulls the safety tab on the fuse and hands over a wireless remote. The fuse starts smoking!

SOUND

Fuse hissing.

SOLDIER 2

We have five mikes before the secondary initiation goes off.

GIDEON

Well as General Custard once said, "lets get the fuck out of here".

SOLDIER 2

Roger that one Boss.

The three head for the last waiting helicopter.

DISSOLVE TO:

EXT. GIDEON SITTING IN A HELICOPTER LOOKING OUT THE DOOR.

Gideon gets the OK sign from the pilot, clear of blast zone.

Gideon pulls the wireless detonator out and opens the arming switch. Pushes the fire button.

The castle explodes!

Gideon pushes his mike button.

GIDEON

Alpha to all station, R V for tea and biscuits, R V for tea and biscuits, job done, job done, out!

DISSOLVE TO:

EXT. ENGLISH COUNTRY HOUSE MANSION GARDEN.

Lisette is seated on a large wicker chair, baby chair holding twins besides her.

Jenna approaches pushing an identical baby chair, twins.

JENNA

How is my "patient" felling now?

LISSETTE

Like a cross between a beached whale and

a milk cow.

Jenna takes a seat next to Lissette.

Kathryn approaches and sits down.

KATHRYN

You two sound like you are enjoying yourself.

JENNA

We are just comparing notes on how it feels like to be a "cow".

KATHRYN

I know that feeling all too well myself.

KATHRYN (CONT'D)

Just upgraded nanny two with three, four, five more when required. The twins are so excited about their new brother and sister.

Gideon arrives with the twins wearing horse riding hunting uniform, one in each arm.

GIDEON

Everyone in this family can really ride, had to close my eyes several times watching them.

KATHRYN

Start riding as soon as we can sit up in the cot in our family. Valerie and Desiree come from Chantilly so born in the saddle as it were.

DESIREE

(In French)

Teach them how to truly ride cross country.

VALERIE

(In French)

And hunt.

GIDEON

We will have to talk about that, its dangerous.....

KATHRYN

Not for us really, we will talk later on it. Common you two, wash your hands and time for lunch, show your cousins and friends around to the nursery dining room.

KATHRYN (CONT'D)

So nice to have the house full of sound and laughter of children.

Kathryn gets up to leave.

KATHRYN (CONT'D)

Got to go and feed the dogs, keep them happy, don't want the begging at the dining table, AGAIN.

DISSOLVE TO:

INT. VICTORIAN UNDERGROUND RESERVOIR. DARK

Gideon walking in the darkness towards the lights and the Egyptian temple.

Gideon checks his mobile.

DB COOPER

(mobile screen)

"Message from D B Cooper, meet me at the temple 2pm".

Gideon sees Barrel standing between the legs of the statue to Anubis, back to him.

Dame Barrel is looking into a full length mirror.

GIDEON

Dame Barrel?

No response.

Gideon reaches Dame Barrel and pulls her around.

"White powder across her face".

Gideon reaches for his pistol.

SOUND

Large cat snarl.

Panther hits Gideon in the back and he falls to the floor.

Wolf using its mouth grabs/rips the pistol from his hand and gives it to The Haitian.

Several big cats and wolves surround Gideon.

SOUND (CONT'D)

Snarling.

The Haitian walks into the spot light.

Gideon gets to his feet slowly.

THE HAITIAN

Please, no need for aggravation, here,
with me, in this place of worship.

The Big Russian enters dragging/carrying two tactical dressed individuals and dumps them at the feet of Dame Barrel.

Big Russian pulls the face mask off one of the tactical figures to reveal Pete, semi conscious.

SOLDIER 1 PETE

Sorry "Boss", only following orders.

Pete slumps down.

Big Russian pulls the mask off The Brains.

GIDEON

I told you to stay in the office Brains,
you are safe there.

THE HAITIAN

There are several more here, in more or
less the same condition.

BIG RUSSIAN

(In French)

Not too badly damaged, they will heal I
promise you.

The Haitians assistants push an animal cage on wheels into the circle of light.

An electric shock collar hits the floor in front of Gideon followed by an electric shock baton and tasers.

THE HAITIAN

You don't need to pick a side mr policeman, it has been done for you already. You where warned "they will come for you".

GIDEON

"They will come for you", yes, I ignored the warning, didn't think they would.

THE HAITIAN

If your "friends" would put you in a cage what are they going to do with your children.

GIDEON

My children, what about my children.

THE HAITIAN

Just biological specimens to be cut up and dissected.

SOUNDS

(OS)

Large number of cats, wolves snarling.

Several tranquilizer darts hit Gideon all over his body.

SOUND

Hissing cough as darts fired.

Gideon's nose starts to run uncontrollably, he lifts his hands to his face to try and stem the flow.

THE HAITIAN

VX nerve agent, enough to kill ten thousand mortal men.

Gideon falls to the floor twitching.

DISSOLVE TO:

INT. OLD MANSION HOUSE BALL ROOM - NIGHT.

The flicker of moonlight as a cloud passes in front of the moon casts an eerie glow in the Ball Room.

Only the light of candles and a large fire illuminate the room.

Music Plays and a hundred women dance to the music.

GIDEON, is slumped in a wheel chair, wearing a surgical gown, an IV drip puncturing his arm, saline bag held on a poll.

The Music dies down and the dancer's part to allow Kathryn to wheel Gideon in to the centre of the floor.

THE HAITIAN

Our Guest of honour has half arrived.

LISSETTE

Unlike the rest of us he has not dressed for the occasion.

SOUND

Women laughter.

A lone large BLACK WOLF enters the centre of the action.

SOUND (CONT'D)

Wolves growling.

GIDEON

Panting heavy, fighting for breath.

The Haitian steps into the centre of attention. Her eyes are pools of midnight, reflecting the light of the moon.

THE HAITIAN

(Admiration)

You're more resilient than I anticipated Gideon, majestic, you should have been prowling around on your paws a week ago.

SOUND

Wolves growling grows louder.

The Haitian bends down and removes the IV drip, the bag is empty.

Gideon hauls himself up falls onto his hands and knees on the stone floor.

GIDEON

Wrenching/Vomiting

Gideon is violently sick on the floor

GIDEON (CONT'D)
(fighting for breath)
What have you done to me?

The Haitian pulls and throws the IV and bag down in front of Gideon.

THE HAITIAN
The Russians were fools, they contained the man. This is designed not to curb your transformation into your wolf, but to confine you to it, cage you within the fur. That's all we need of you the wolf.

GIDEON
Poison?

THE HAITIAN
Thallium, a heavy metal that will take years to dissipate from your system. As long as the residue lingers, you'll remain as your inner wolf.

GIDEON
Why?

THE HAITIAN
(Seductively)
A new world dominance. In your human form, too intelligent to confine you. As a wolf we simply keep your tummy full and your tail wagging as with any big dumb dog.

SOUND
Women laughter.

The Haitian claps her hands, Lissette approaches Gideon.

SOUND (CONT'D)
Wolves howling.

THE HAITIAN
(close, whispering)
We awakened the beast within, Gideon. And beasts have simple appetites we can fill and fill and fill.

SOUND
Wolves running/snarling.

Two women throw a dead hog down in front of Gideon.

LISSETTE

You can smell the fresh blood.

She leans in, her lips a breath away from his ear, her words a velvet caress that sends shivers down his spine.

LISSETTE (CONT'D)

(whispering)

Embrace it, as you did before. Let go of your humanity. It's so... limiting. Our own private island, hundreds of square miles for you to run wild be the wolf you are.

She traces a finger down his chest, and GIDEON's body responds despite his resistance.

Lisette moves her hand between Gideon's legs and strokes vigorously.

LISSETTE (CONT'D)

(Teasing)

You can fight it all you want, but nature wins in the end, it always wins.

The Haitian points to several young women who simply drop their clothes to the floor and morph into wolves.

THE HAITIAN

This is the Full Moon festival in your honour. Take any bitch you want, plenty for you to satisfy your appetite.

GIDEON

Growling with pleasure and pain.

Gideon growl melds with a moan, the duality of pain and pleasure a battleground within him.

SOUND

Distance music starts again.

Both Gideon, Lisette and The Haitian turn to face the source of the music.

THE HAITIAN

A party, you are expected to perform for the guests. I don't want to disappoint them.

Gideon his voice changing to a gravelly growl as he loses his humanity, the wolf within is starting to win.

GIDEON

What am I....

THE HAITIAN

You are the offspring of chaos, a descendant of the most powerful creatures the world has ever known.

Lisette with her free hand moves Gideon face so he views the adjacent wolves.

GIDEON

Growling.

THE HAITIAN

The law of nature is not pretty, the strong feed off the weak. This island has been a breeding ground for a hundred years, needs new blood.

The Haitian, Lisette move away from Gideon.

SOUND

Wolf running.

The Haitian points to the large black wolf approaching fast.

BLACK WOLF

Growls.

The Black wolf, its fur as black as pitch, runs forward, its dominance unchallenged until now, it senses a challenge to its dominance, it's a fight to the death.

THE HAITIAN

To lead the pack, you have to fight and kill its present leader, the alpha male.

The Black wolf senses its chance and dives straight on top of Gideon in his human form.

The Black Wolf drags Gideon's body out of the ball room and out a large door leading onto the garden.

THE HAITIAN (CONT'D)

The winner takes it all.

SOUND

Wolves fighting

The battle, a vicious display of nature's cruel law survival of the fittest as the wolves all attack Gideon.

DISSOLVE TO:

INT. BALLROOM - NIGHT

The grand ballroom is a theatre of the macabre. GIDEON, now fully a wolf, prowls amidst the chaos he has wrought.

Wolf-Gideon carries the severed head of the Black wolf in his mouth.

THE HAITIAN

(applauding)

Bravo, you are truly magnificent!

The woman and several female wolves encircle Wolf-Gideon forming an arena.

The Haitian gestures, and several more female guests begin to transform into wolves.

Their human forms contort and shift into wolves as they step out of their evening dresses.

The wolves circle Wolf-Gideon, nipping and biting, keeping him in a state of agitation.

THE HAITIAN (CONT'D)

Choose, beast. Take whichever bitch you desire!

The female wolves harass Wolf-Gideon further, biting and scratching. GIDEON has endured enough. With a dominant growl, he grabs one of the wolves, asserting his choice with primal force. The music ends.

Guests raise their glasses, and the ballroom is filled with the

sounds of revelry and dark laughter.

THE HAITIAN (CONT'D)

(booming voice)

See, just a big dog after all! We know how to keep a dog's appetite satisfied, warm place to sleep, full stomach and a wagging tail.

Laughter echoes as the wolves mating dance unfolds.

EXT. SECLUDED BEACH. BRIGHT SUNSHINE.

A naked human Gideon pulls himself slowly out of the surf, his beard and hair are long.

Gideon on his hands and knees crawls out of the waves onto the beach.

GIDEON

Vomiting.

Gideon uses the surf to wash his face, when he looks up Lissette is holding out a glass of water and ice cubes.

Lissette is heavenly pregnant.

Gideon takes the glass and looks up at Lissette, with a shaking hand Gideon drinks the water slowly.

The glass is drained and Lissette refills it from a large glass jug, Gideon drains the glass again.

GIDEON (CONT'D)

(Difficult speaking)

How...how long?

LISSETTE

(matter of fact)

Four years near enough.

Gideon collapses to the sand.

GIDEON

I feel like shit.

Lisette attempts to refill the glass, Gideon takes the jug and slowly pours the water over his head.

GIDEON (CONT'D)

Screams.

LISSETTE

Arthur and Sophia will be pleased to see you, they are waiting by the cottage...

GIDEON

Arthur, Sophia?

Lisette takes Gideon's hand and places it on her swollen stomach.

LISSETTE

You can name these two...

Gideon turns and starts to crawl back into the sea.

FADE TO BLACK

Character Profile: Gideon Wilson

Gideon Wilson:

Background: Aman caught between his human intellect and his primal instincts.

Role in the Undead Hierarchy: Serves a clandestine government unit, a modern iteration of the once-feared Witch Hunter General Offices. Tasked with eliminating other creatures of the night, such as vampires and werewolves.

Internal Conflict: Struggles to maintain his humanity while being a weapon for his handlers.

Quest for Redemption: His victories remind him of his humanity, but also of the curse he bears.

Background:

Gideon Wilson was the epitome of an Alpha male long before his transformation into the supernatural werewolf. His life was marked by exceptional achievements and a natural leadership that shone through from his youth. Physically imposing and mentally sharp, Gideon excelled in sports and academics, his prowess on the rugby field matched only by his acumen in mathematics, where he earned a first-class degree. His leadership qualities were further recognized when he captained his university rugby team, a precursor to his authoritative roles in the future.

Military Career:

Gideon's drive and discipline saw him join the elite ranks of the Royal Marines, where he quickly rose to the rank of Captain. His exceptional skills and strategic mind did not go unnoticed, and he was soon selected to join the Special Boat Service, the UK's naval special forces, where he undertook some of the most grueling and dangerous missions.

Personal Life:

Away from the battlefield, Gideon found love in Helen, a woman of noble and affluent lineage. Their union was blessed with twin daughters, cementing a familial bond that would soon be tested under the most harrowing circumstances. The family's life took a tragic turn when Helen was attacked by a werewolf during a deployment in the Jourdain desert.

Transformation:

In an act of desperate courage, Gideon engaged the beast with nothing but a kukri army knife. His valiant effort to save his beloved ended with the creature's decapitation, but it came at a cursed price. The blood of the werewolf mingled with his own, passing on the ancient curse and thrusting Gideon into a life forever balanced on the edge of humanity and monstrosity.

The Curse:

Now, Gideon walks a fine line between the living and the undead. He retains his soul but is bound to the whims of the spirit world, summoned at times he can hardly control. In his wolf form, Gideon becomes a colossal grey beast, stripped of human emotion and intelligence, driven by the pure, remorseless instincts of a predator.

Role in the Undead Hierarchy:

To maintain a semblance of his former life and to keep his curse at bay, Gideon serves a clandestine government unit, a modern iteration of the once-feared Witch Hunter General Offices. He is their weapon, their hunter, tasked with the elimination of other creatures of the night, vampires and werewolves alike. His existence is a lonely vigil, tolerated and sustained only for as long as he remains useful to those who hold his leash.

Gideon Wilson is a man caught between two worlds, a protector and a predator, whose every victory in the service of his handlers is a reminder of the humanity he fights to preserve within himself. His story is one of conflict, duty, and the eternal quest for redemption.

Character Profile: Mademoiselle Lissette Solène Delannoy

Background:

Born into the gilded cradle of 19th-century Parisian aristocracy, Lissette Solène Delannoy was the embodiment of refinement and culture. Her childhood was a tapestry of opulent balls and intellectual salons, where her sharp mind was as celebrated as her stunning visage. Schooled in literature, art, and music, Lissette was a luminary of her time, the epitome of grace and sophistication.

Personal Life:

Lissette's personal life, once a fairytale, spiraled into tragedy when a forbidden love affair left her with child. Her family, aghast at the scandal, disowned her, casting her from the warmth

of privilege into the cold shadows of disgrace. Yet, Lissette's spirit remained unbroken. She adapted to her new life on the fringes of society, her existence sustained by the fleeting affections and financial support of those men who still sought her company, both for her intellect and her beauty.

Transformation:

Lissette's transformation into the supernatural was as tragic as it was extraordinary. One fateful night, her daughter, the sole beacon of love in her life, was targeted by a malevolent vampire. In a fierce and desperate struggle, Lissette sacrificed her life to protect her beloved child. This act of pure love resonated through the ether, granting her a second life tethered to the mortal realm—alive yet not alive, human yet more than human. With her soul intact, Lissette arose with the sun, her body now host to an ancient curse and a gift of extraordinary power.

The Curse of Being Undead:

Lissette's new existence is a paradox of freedom and confinement. She walks the earth with the curse of immortality, her senses heightened, her physical form a fortress of strength and agility. Yet, she is bound by the constant reminder of her ethereal state, a life without the warmth of human touch, without the simple pleasure of the day's light upon her skin. Her nights are haunted by the hunt, her predatory instincts as much a part of her as the air she no longer breathes. Her transformation includes the ability to morph into a leopard, a manifestation of her fierce protectiveness and independence.

Her Role in Gideon's Destiny:

Lissette's path crosses with Gideon Willison, a man unaware of the depth of his own soul and the destiny that awaits him. In Gideon, Lissette recognizes a kindred spirit, a potential ally in her quest for redemption and the reunion with her daughter. Yet, as their journey unfolds, Lissette's influence becomes the catalyst for Gideon's awakening. Through their intertwined fates, Gideon is set upon a path of self-discovery, his true purpose becoming clearer with each step they take together.

In leading Gideon, Lissette finds a semblance of salvation, a hope that perhaps her undying state is not a curse but a chance to right the wrongs of her past. As she guides him towards his destiny, she also seeks her own—a release from her eternal limbo and a reunion with the daughter she sacrificed everything to save. Lissette's existence, once defined by the opulence of her birth,

is now a journey of redemption, her every action a step towards absolution and perhaps, one day, peace.

Character Profile: The Haitian

Name: Known only as The Haitian, she does however allow herself to be called Marie, her true name is a whispered secret carried by the winds of Espanola.

Background:

The Haitian's origins are as enigmatic as the island of Hispaniola itself, steeped in the rich and tumultuous history of the 1800s. She is a mosaic of the island's soul, a spiritual alchemy born from the pain of the enslaved and the mysticism of voodoo rituals passed down through the centuries. Her essence is entwined with the land, her power an echo of the ancient spirits that have long watched over these shores.

Role and Abilities:

As a powerful shaman and spiritual leader, The Haitian is the living embodiment of Mother Earth. She maintains the equilibrium of existence, her hands instruments of creation and destruction. With her left hand, she breathes life into the world, nurturing and healing. With her right, she delivers death, a necessary counterbalance to sustain the cycle of life. Her actions are not driven by malice but by a profound understanding of the natural order.

Conflict with The Count:

The Haitian finds herself compelled by The Count, a vampire on the brink of demise, whose hunger has evolved beyond the sustenance of mortal blood. The Count's desire to consume the divine essence of reawakened gods is a perversion of the natural order, yet The Haitian sees in his desperation an opportunity to serve a grander design.

Philosophy and Agenda:

Though not inherently cruel, The Haitian operates with a detached benevolence, guided by the mandates of the spirit world. Her agenda is a tapestry of intricate plans, each thread woven with intent and purpose. She maneuvers through the mortal realm with a grace that belies her formidable power, seldom needing to resort to overt displays of magic. Her influence is subtle, often achieved through the simplest of human vulnerabilities.

Relationship with Lissette and Gideon:

The Haitian recognizes the latent power within Lissette and the untapped potential of Gideon. To her, they are exquisite chess pieces in a game that spans beyond their comprehension. She is prepared to exploit their strengths and desires to fulfill the cosmic balance she is sworn to uphold, even if it means sacrificing their individual fates.

Interpersonal Dynamics:

Her personal relationships are as strategic as they are intimate. When she becomes the stepmother to a young woman, it is not through enchantment but through the seduction of her lonely father. The Haitian teaches that beauty and cunning can be as persuasive as any spell. Yet, she holds a certain reverence for Lissette's resilience and grace, seeing in her a reflection of nature's savage beauty.

Ultimate Intentions:

While The Count believes he manipulates The Haitian for his own survival, she, in turn, uses him as a pawn to achieve a vision only she can fully comprehend. The Haitian serves the spirits, her loyalty to the ebb and flow of life and death unwavering. Her actions, though seemingly heartless, are driven by a profound respect for the savage yet beautiful duality of the world she embodies.