

Perfect Creature

by

Glenn Standring

SHOOTING SCRIPT

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1A EXT: PROLOGUE ON BLACK - NIGHT

The screen is black, music evoking religion and danger begins.

LILLY

For three hundred years the great plagues have swept the earth. Diseases created from the experiments of the Alchemists.

We see death tolls appear through this graphically.

The plague - 5 million souls. Virulent Small Pox - 10 million. Mutated Influenza 30 Million Souls...

Lilly

Thinking they had discovered Gods secret code for life, the Alchemists experimented with genetic science. They had no idea what they had unleashed.

We begin to see a strange medallion sweeping through smoke, slowly revealing itself.

LILLY (CONT'D)

(continuing)

...but there was also a miracle. One of these plagues helped nature create a new kind of being. At first they were called Nosferatu, or Vampire and were feared. But they were not supernatural monsters, just a better version of ourselves. They were the Brothers, and their religion and science helped sustain us against the plagues and influenzas that have ravaged Europe and the rest of the colonies. For 300 years our two races have lived in harmony. Until now...

FADE UP:

2 INT: DOCTORS SURGERY - DAY

2

We are very close on a bespectacled eye. It stares at us and then looks down.

GENETIC DOCTOR

(off)

See here. This is what you need to look for.

Cut to the object in the Genetic Doctors hand; it is like an x-ray, yet the image looks remarkably like a DNA profile.

GENETIC DOCTOR

(continuing; off)

A genetic mutation, we all carry it. But we now know a virus activates it.

We reveal the genetic Doctor, sitting at his desk, smoking a cigarette. The surgery and the clothes suggest the year, yet there are small things that are different, not what you'd expect to be around at this time. Standing next to him in the dusty haze of the room is a younger doctor; an apprentice who looks attentive.

GENETIC DOCTOR

(continuing)

This Virus plays some unknown role in the birth the Brothers. Of course the mutation occurs very rarely these days. And only in males.

The apprentice nods and then looks up. There is someone else in the room. A woman - who we now see is pregnant. There is something about her that suggests more a prisoner or psychiatric patient than a normal pregnant mother.

GENETIC DOCTOR

(continuing)

Strange isn't?

Apprentice DOCTOR

Strange?

GENETIC DOCTOR

That God would choose such humble vehicle for a miracle. The mothers invariably come from the slums, we don't know why.

(to the woman)

This is your 7th isn't it?

We see the woman; she's like a hollow person, hardly aware of where she is. The Doctor shuffles papers. Finds what he wants.

GENETIC DOCTOR

(continuing)

Yes, her first was successful, a Brother was born. Thereafter variously malformed offspring. We can only hope this one will be different.

(to woman)

You'll have to try harder this time.

The woman now looks up. And tentatively speaks.

WOMAN IN THE SURGURY

Please...

GENETIC DOCTOR

What is it?

WOMAN IN THE SURGURY

Please... I want to keep my baby. They always take my babies away.

GENETIC DOCTOR

Don't be stupid woman!

The woman drops her eyes. We see the Apprentice Doctor, almost pitying the poor woman.

Apprentice DOCTOR

(to woman)

You won't have to worry. The Brotherhood will take him...

We are closer on the woman now. Tears begin to glisten in her eyes as we drift closer to her.

Apprentice DOCTOR

(continuing; off)

...raise him in the church, teach him. He's special. You should be proud. It's a blessing really, he'll want for nothing. Not like the rest of us?

We track in closer, closer, to the woman, then continue, right into her eye, through the fluid, to see the room reflected upside down at the back of the retina. This dissolves to an upside view of...

3 INT: HOSPITAL, OPERATION ROOM - DAY

3

POV, baby's view, in an operating theatre.

Cut to

The woman we saw earlier with the Genetic Doctor; she has just given birth. The baby is placed on linen blankets and cleaned by a nurse.

A man now enters the operating theatre; we can tell the Doctor is uneasy. The man is dressed in a perfectly cut suit. He does not wear a surgical mask. His eyes are a piercingly clear light gray. He enters with two other men who look similar to him. By his side there is also a pristine boy; perhaps 8 years old, the same piercing eyes. They both approach the baby. The man stares serenely at the baby, all bloody, lying on blankets.

AUGUSTUS

This is your brother Silus. You
will teach him.

The little boy then shares a glance with the woman who has just given birth. She seems to recognize the boy.

SILUS AS A BOY

Is that my mother?

AUGUSTUS

No, not any more.

Augustus then leans forward and gently opens the baby's mouth.

We see the baby close. In the otherwise baby-like mouth we see something strange. There are two tiny fangs protruding from the otherwise smooth gums.

We see Augustus smile. In his mouth too, we see two perfectly pointed teeth.

AUGUSTUS

(continuing)

Welcome to the world little
Brother.

Cut to

We end close on the baby; its piercing eyes.

DISSOLVE TO:

4 PRODUCTION TITLE: ON BLACK.

4

Perfect Creature

The title fades. Then another title appears.

Queen's Imperial Winter Residence,

The Pacific Colony

100 years later

DISSOLVE TO:

4A EXT: CITYSCAPE - NIGHT

4A

We see a city, seething with smoke from coal fires, steam from engines, alien distorted Victorian spires are silhouetted against the moody, moonlit sky which is literally filled with dirigibles and strange flying machines that seem Victorian, of the industrial revolution, but that are also strangely futuristic. It is 1969, but not our 1969.

5 EXT: STREET - NIGHT

5

A street. The look - of the film and the night - is silver, almost metallic moonlit skies. A hazy mist hangs in the air. Wet, steel pools of water on the dark footpath where a man stands. He stares up at a zeppelin passing overhead, its shadow obscuring him briefly until it passes away. Then we see him.

The man is handsome, in a perfectly cut long wool jacket; dark gray. He wears perfectly shiny black shoes and we can see the surrounding street reflected in them; Victorian, Gothic buildings. This man is Silus. He surveys the street. While the houses are beautiful, they're run down.

Silus - his eyes are the purest light gray you have ever seen - takes a long long inhale through his nose, his eyes closing briefly as if trying to sense/smell something. He stops the breath and opens his eyes. They are clear, full of purpose.

He bends down to the footpath, runs his hand along its surface, almost caressing it. He closes his eyes. The camera moves in, to end close on Silus' ear. As this happens the soundtrack - all the noises in the night - become amplified. We see Silus' face, see him concentrating intently. We hear several individual noises. First a very quiet pitter patter.

Cut to

A cat, stealthily moving between some thorny rose bushes.

Cut to

Silus again; concentrating even more. Now the distant sound of trickling water.

Cut to

A drain pipe, leaking.

Cut to

Silus once more. This time we can hear "plop, plop, plop."

Cut to

A pool of water. Then "plop" as a drop hits it. The drop is not water. The drop is a red liquid, thick, now dispersing in the water. And another drop, "plop." High speed CRANE UP from

this pool, up up the side of a building to end on a FACE in the shadows. We can see reflective, gleaming eyes. And a mouth, with blood dripping from it.

Cut to

Silus again. His eyes flicking open; we see the footpath reflected in those perfect light gray eyes.

Music - brooding, ancient - begins to hum as Silus slowly rises, as if his limbs have the power to make him float, so perfect and powerful are they. A small smile has appeared on his lips; it is the smile of a man who knows that something very dark, something very dangerous, is close by.

Slowly his hand slips into his jacket. He holds it there, watching, surveying the street immediately ahead of him for the slightest movement. He sees it. On the wall of an old Georgian Mansion across the road, a shape on the side of the wall, almost imperceptible, hidden in the shadows and brickwork. A CREATURE on the side of the wall.

Silus begins to move forward now, everything in perfect shining silver slow motion. As he moves forward he pulls a gun from his jacket - it is silver, organic and glass, art nouveaux styling - and points it ahead of him as he glides forward.

The creature on the wall senses the movement coming towards it, moves a little and then, like a spider, scrambles along the side of the wall, heading away from us.

Silus fires. A bullet of silver explodes from the gun, seems almost to hang in the air for a moment, reflecting the moon above, before hurtling at high speed towards its target.

The shell explodes the wall next to the creature, who stops suddenly in the light so that we can see it.

A man. With reflective animal eyes and blood on his purple lips. And teeth; the teeth of a vampire. This creature immediately dives from the wall to the ground, just avoiding another two bullets that crash into the wall.

LA as the man falls directly towards the camera.

Silus now rushes forward, holding his gun out in front of him; he moves forward gracefully. He can see the man skillfully climbing up an adjacent derelict building. Silus tries to follow but his way is blocked by wire and fencing. He raises his gun towards the man once more, but he is gone.

Close on Silus' enigmatic face. Those eyes. And in his mouth, two perfectly pointed fangs.

Cut to

6 EXT: CAFE - NIGHT

6

We are outside a cafe; the cafe is a warm glow against the cold night. We see past the fine falling rain - through the large glass window that has swirling silver art nouveaux designs lacing across it - to a table inside, by the window, where two pristinely dressed men sit.

Cut to

7 INT: CAFE - NIGHT

7

We are inside. Closer on the two men. One is SILUS. The other man is AUGUSTUS; the man we saw in the operation theatre before. Augustus has hardly aged at all.

AUGUSTUS

The girl?

We see Silus. He remembers.

Cut to

8 INT: ROOM, FLASHBACK - NIGHT

8

Flashback from Silus' memory; a dead girl on a bed, blood splattered across her pillow.

Cut to

9 INT: CAFE - NIGHT

9

Silus' face. Pull out to reveal we're back in the café.

SILUS

It is taken care of.

AUGUSTUS

This is good.

SILUS

Augustus. We failed this girl. We asked her to help us catch him, and then we failed her.

AUGUSTUS

Yes. But her death served a greater good. Every trap needs bait.

Augustus lifts a beautifully designed glass and silver pipe from the onyx table at which they sit, then settles back into a fine hardwood chair. The chair's swirling, delicate back creeks as he takes a puff on the pipe.

AUGUSTUS

(continuing)

Are you sure you won't join me?

Silus shakes his head, no. The opium in the pipe crackles.

SILUS

Perhaps this is beyond us. Perhaps we should inform the authorities. The human beings.

Augustus places the pipe down, blows a smoke ring as a Chinese woman, dressed in a sarong, brings over two finely cut crystal glasses and sets them before the men, then leaves. Silus now lifts the glass and we see what it contains. Blood; dark and red and viscous. Silus takes a sip, then looks over to the bar.

There is a young woman there, sitting at the bar, being treated with great care by several of the elegantly dressed patrons; the young woman laughs, enjoying the attention. Tubes run from the young woman's arms. These tubes carry her blood into a conch shaped glass bowl. We see the Chinese waitress fill another glass from the bowl.

Silus watches, blood slightly present on his ashen lips. And we see two perfectly pointed fangs hanging in his mouth.

AUGUSTUS

For now the Brothers feel we should deal with this ourselves.

SILUS

If they find out we are covering
up these deaths...

AUGUSTUS

Which is why you must find him.
Silus.

Silus now turns to Augustus, still looking unconvinced.

AUGUSTUS

(continuing)

For centuries we Brothers have
served mankind and them us. The
great union. But remember your
history. 300 years ago when our
kind were first born into this
world they burnt our children as
monsters. They had no notion of
evolution. In another world we
might all have been slaughtered,
only to be remembered in myth,
monsters to frighten the young or
a puzzle for anthropologists. We
must refuse to let one aberrant
individual destroy the balance
between the two races. The old
prejudices are still there. Human
beings are paranoid creatures by
nature.

SILUS

Perhaps they have good reason.

AUGUSTUS

Silus. Simply concern yourself
with finding Edgar. Find your
Brother so that we can help him.
Before he kills again.

Cut to

10 EXT: JAMESTOWN SLUM, STREET - DAY

10

Close up of a NEWSPAPER. On it we see a banner headline.
"Influenza Vaccine Shortages lead to Black Market Trade." We
pull out to reveal the paper is lying on a foot path. Wind
blows the newspaper out of shot and we tilt up to the street.

The street is wet, glistening. The rain, rain rain rain. The
Edwardian and Victorian buildings of the street might seem
beautiful, but they are not. They are largely derelict. We
see a woman standing in a doorway out of the rain.

She is wrapped in a black plastic jacket that she pulls about her. A man approaches her.

JONES
Everyone's ready Lilly.

LILLY
About time.

They both move to one of the tall buildings; a four story, ancient tenement that looks empty, almost derelict.

They quietly move up the steps of the place and then pause. There is the bleep from a strange looking valve powered Walkie Talkie; hereafter called an RT.

LILLY
(continuing)
On three gents. One, two...

11 INT: JAMESTOWN SLUM, TENEMENT, HALLWAY - DAY

11

CRASH CUT to the door of the building swinging open wildly, a hand held camera on the shoulder of Lilly and Jones.

A large, grubby looking woman stands in a long, grim hallway, mop in hand. At the far end of the hall another door disconnects from its hinges and collapses inwards, two men appearing out of the rain.

JONES
(to the woman)
Don't you move!

We see a gun in Jones' hand as he moves towards the woman, who has her hands up and is getting down on her knees.

The camera then pans wildly, left and right. Then Lilly's foot kicks in a door to our right, revealing a dank office and a man, half naked, reaching for a gun. A woman is lying on a cot and she's screaming. She is instantly recognizable as a prostitute.

LILLY
(to the slum landlord)
Don't you dare.

From this POV we see Lilly's hand pointing a gun at the SLUM LANDLORD, who is now slowly easing back into the scummy office.

LILLY
(continuing)
Jones!

We now finally cut to see Lilly. She is around 25; an intelligent, handsome 25. The man Jones appears at her shoulder, leering. Jones is the type of guy you just know will go to seed at 40. But that's still 10 years away. Jones stares at the Slum Landlord who is trying to cover himself.

JONES

God help us. What an appalling sight.

12 INT: JAMESTOWN SLUM, TENEMENT, HALLWAY - LATER

12

The hallway again. The other two men we saw entering at the beginning are talking to the woman with the mop. One of the men is taking notes.

We pan to the office, to see Lilly and Jones standing before the Slum Landlord, who is now wrapped in a towel and sitting in a chair.

SLUM LANDLORD

I don't know nothing about it. I give 'em out. Make sure everyone gets 'em.

JONES

That's a lie! We know you've been trading influenza vaccine in the workhouses!

Another man now approaches Lilly.

FRANK

Lil'. I think you should see this.

13 INT: JAMESTOWN SLUM, TENEMENT, HALLWAY - CONTINUING

13

Halfway down the hall there is a door, Frank opens it displaying a set of stairs leading down.

FRANK

I'd use the mask if I were you.

Lilly pulls a dark surgical-type mask over her face, then slowly moves down the steps into the oblivion below.

14 INT: JAMESTOWN SLUM, TENEMENT BASEMENT - CONTINUING

14

Cut between Lilly's POV and her face, her eyes glimmering in the sub-light as she moves down the stairs very carefully.

And finally the horror is revealed. In this basement there are 10 or 12 people, lying on the floor. Most of them are silent, but a couple moan. One, a woman, pleads to Lilly.

WOMAN IN THE BASEMENT

Help me. Please help.

The woman extends her arm. It is covered in sweat; grimy. The glands at the side of the woman's neck are distended and swollen, her eyes bloodshot.

WOMAN IN THE BASEMENT

(continuing)

Please. I'm sick. Please.

The room is a version of hell. Lilly's eyes glisten.

Cut to

15 INT: JAMESTOWN SLUM, TENEMENT OFFICE - CONTINUING

15

Jones has the Slum Landlord by the throat.

JONES

You're a fucking liar!

SLUM LANDLORD

No, no, I swear it, I gave 'em their boosters, both of 'em. I'm a responsible landlord, I swear to god. There must've been something wrong with them vaccines.

Lilly stares at the Slum Landlord; shock in her face, and anger.

JONES

This is a civil health violation! You're going to the hell house for this. You can forget lovely Doris here where you're going.

We see the woman who was screaming before, the prostitute; she makes an obscene gesture at Jones. As this is going on Frank and the other man we've seen are tearing the place apart, looking for something. They don't find it and Frank's look tells Lilly so.

Lilly's face is a mask. She is watching the Slum Landlord very carefully. He keeps looking down; strangely, nervously.

SLUM LANDLORD

I don't know what you're on about.
I've done nothing, I swear to god,
I've done nothing.

Lilly lets her eyes drift down, all the way down to the chair legs, which rock unevenly on the floor. Lilly is staring at the scratched, worn floor boards which MOVE.

Cut to

Frank, prizing back the floor boards. Jones restrains the Slum Landlord. Lilly watches. Frank pulls the floor boards away easily. We see that hidden in the floor cavity are packets of something. Frank pulls them out.

Rips one of the plastic bags open. In it are packets with the words "Jamestown Borough - Civilian Influenza Vaccination." Frank holds it up for Lilly to see.

The Slum Landlord is now looking three ways at once.

Lilly slowly begins to approach the Slum Landlord.

LILLY

It is my pleasure to inform you
that you are under arrest for
trafficking influenza vaccine.

SLUM LANDLORD

I want my lawyer.

LILLY

This is a violation of the 12/10
health act, whereby you have
withheld borough sponsored
vaccines from your tenants.

SLUM LANDLORD

I want a lawyer!

LILLY

Anything you say will be held
against you as evidence and, by
endangering the public good, you
are not entitled to a lawyer.

The Slum Landlord just stares at her.

SLUM LANDLORD

Fuck you then.

Lilly smiles grimly.

LILLY

There's only one other thing.

Lilly gives the Slum Landlord one almighty slap across the face that stuns him. Then Jones grabs the Slum Landlord and drags him off, but we stay on Lilly. Her face. She stoops and lifts something from the landlords desk. A public health flier saying "Fight Influenza. Ask your landlord for your free vaccine now." Then from the corner of the room, the prostitute pipes up, impatiently waving a cigarette at Lilly.

PROSTITUTE

Oi! How about me? He promised me some of that. I earned it.

Cut to

16 OMITTED

16

17 INT: POLICE CAR - TWILIGHT

17

Jones is in front, Frank is driving. The car has come to a lurching halt. Some kind of cart is blocking the road.

FRANK

(hitting the horn)

Come one!

Jones is eating some kind of pie that is an affront to culinary art.

JONES

Lil', you want some?

Ensnconced in the back Lilly shakes her head, no.

LILLY

Smells terrible.

She is watching the patterns of street lights that play and flow over the wet windows of the car. Jones shrugs.

JONES

I'm not letting that scum put me off my food. That'd be like a moral victory.

LILLY

I'll get out here.

FRANK

You sure?

We see Lilly get out. Frank and Jones share a look.

FRANK
(continuing)
What's up with her?

Jones watches Lilly move off; something like compassion crosses his features.

FRANK
(continuing)
Jones? Is she alright?

JONES
Yeah. Lilly's kid. It died of the influenza, didn't it.

FRANK
She's never said anything about a kid.

JONES
No. She never says anything.

Jones stares after Lilly, then starts chomping into his food.

18 EXT: SUBWAY STATION - CONTINUING 18

The police car pulls out leaving Lilly outside the subway station. Lilly looks exhausted, breathes in deeply. Above, power lines blow in the wind and rain and make a clacking sound. She moves off and we crane up to see the seething smoky city beyond.

19 OMITTED 19

20 INT: LILLY'S APARTMENT - NIGHT 20

Lilly enters her apartment. It's nice; not opulent, but a haven of sorts.

She stands for a moment in the empty hallway. We see a hall, several doors run off it.

20A INT: LILLY'S APARTMENT, CHILDS BEDROOM - CONTINUING 20A

Lilly approaches a room and we see inside it. It is empty apart from a stripped bed and some boxes.

Lilly flips the lid on one of the boxes. She picks up a toy; a pink fairy princess with wings, the paint on its face worn.

Lilly winds a key and the wings of the doll flutter, accompanied by the whining sound of the internal mechanics.

We see Lilly's face as she stares at the doll. Emotion fights to claw its way out from under her skin, but she doesn't let it.

Then in the distance we hear a child's cries. It almost sounds like memories wafting through the air, but the stamping of feet from the apartment above makes it plain that the noises come from there; the sound of children playing.

Cut to

21 INT: LILLY'S APARTMENT, BEDROOM - NIGHT 21

Lilly enters her bedroom. The place is a mess. She sits on the bed. She picks up a framed photo which sits on a sideboard next to the bed. It shows Lilly, a man - Lilly's age - and a child of 5 years who looks a lot like Lilly. She stares at the child. We hear the sound of rain pounding against the window of the bedroom.

22 EXT: LILLY'S APARTMENT, BEDROOM - NIGHT 22

Pull out to reveal the exterior window. We can see through the window into Lilly's apartment again, see Lilly lying down, hugging the photo. The rain has become a light mist.

23 EXT: JAMESTOWN SLUM, STREET - NIGHT 23

We are close on a poster. It shows a perfect face, serenely beaming out; it could be Silus or Augustus, except this man is dressed in religious regalia, like a priest. The poster says "The Brotherhood loves you. You are divine." We begin to crane off the poster which is revealed to be stuck on a lamp post. The street is seething, the slums of Jamestown.

A young boy, perhaps seven; spiked up hair, face covered in grime, grime from dragging himself up in this hellish place. He carries a bag filled with the detritus he's picked from the rubbish bins of the rich. He wears a distinctive red t-shirt that is several sizes too big. He moves along the street, avoiding a disinterested passersby. As he passes an alley he hears something. An animal-like growl. He stops.

Down the alley he can see two figures. One is a male. He is clutching another clothed figure; female.

KID

Hey?! Hey!

At that instant the man turns to the boy. There, half seen in the slick shadows, the most piercing eyes, a bloody mouth, with fangs, hissing. The creature drops the woman and scales the sheer wall of the alleyway; clutching various handholds, up four flights, then gone.

The kid, frightened, now makes to run off but bangs into a passerby. The man grabs the kid roughly.

MAN IN THE STREET

Where are you going in such a hurry my little ruffian? Pilfering by the look of you?

The kid struggles and the Man now sees the shape of the woman in the alleyway, slumped to the ground.

MAN IN THE STREET

(continuing)

What's going on here? What'd you do to her?

KID

Don't, I didn't do nothing. It was a Brother. It was a Brother did it.

The man moves forward, dragging the kid. And he sees the woman there, deathly white in the alley. Dead eyes staring.

MAN IN THE STREET

Oh dear god...

Cut to

24 INT: NATURAL HISTORY MUSEUM - DAY

24

We track past a sign that says "Museum of Spiritual Selection and Alchemy." In the distance we can see a group of people in the hazy light.

Cut to

Augustus - the man we saw with Silus earlier - sitting on a chair surrounded by various objects. At his feet are a gaggle of school children, aged around ten; affluent looking, human. Augustus points to a strange, ancient looking glass apparatus.

AUGUSTUS

300 years ago, with these simple instruments, the alchemist Guiseppi De Angelo discovered what we today call genetic science.

AUGUSTUS
 (continuing)
 He deciphered that the Brothers
 were a new race of beings, sent by
 god, to serve and protect you.

We see the faces of the children, rapt.

AUGUSTUS
 (continuing)
 De Angelo formed the church of the
 Brotherhood. He was a great great
 man, but there were others, bad
 men, who took what De Angelo had
 discovered and experimented
 without concern for the results.
 The science of genetics and all
 its power has been banned ever
 since. Who can tell me what came
 from these bad experiments?

One child puts his hand up. Behind the child, in the
 distance, Augustus now sees Silus approaching; Silus
 obviously wants to talk to Augustus. Augustus points to the
 child while looking at Silus.

AUGUSTUS
 (continuing)
 Yes.

CHILD
 All the bad things. Like bad germs
 and flu.

Augustus nods, watching Silus' ominous expression.

AUGUSTUS
 Yes. That's right.

Augustus looks at the child and tries to smile.

AUGUSTUS
 (continuing)
 All the bad things.

25 EXT: SLUM, STREET - DAY

25

The streets are wet. High above several large Zeppelins plod
 across the sky. We crane down to street level to find a
 police car pulling up through the steam. Lilly gets out,
 Jones beside her, wolfing down another bun.

There are cops everywhere. An alleyway is cordoned off. The dwellers of the slum have floated up and are baying like wolves, hassling the cops; some yell obscenities, generally along the lines of "where's the police when you need them?" Jones stares at the people.

JONES

Someone should flatten this cesspool and start again.

Lilly and Jones move towards the police cordon. Immediately a reporter accosts them.

STREET REPORTER

Marm? The Tribune. Do you have any comments on the death?

LILLY

No.

STREET REPORTER

They're saying it was a Brother, is that true?

Lilly stares at the reporter, pauses for thought. She whistles to one of the cops nearby, who then approaches.

LILLY

Arrest her.

Jones and Lilly push past as the reporter protests at being manhandled.

LILLY

(continuing; to Jones)
Find any witnesses and shut them up.

Jones nods and moves over to a policeman guarding the alley. Lilly ducks under the crime scene tape, moving into the alley.

26 INT: JAMESTOWN SLUM, ALLEYWAY - DAY

26

The alleyway is full of forensics personnel. Lilly moves deeper into the alleyway. We see her POV moving forward, finally revealing the body of the young woman who is surrounded by various forensics staff. Lilly talks to one.

LILLY

Can I step in?

FORENSIC GUY

With the traffic. What's it matter.

Lilly moves forward. She can now see the woman more clearly. The woman is obviously dead; her pale white skin like wet shining alabaster in the dark alley. Flashes from photographic machines light the scene, almost blinding Lilly and briefly revealing the true horror of the scene.

Lilly kneels and carefully begins to examine the body.

Another man now walks up and kneels next to Lilly; young, good looking, obviously takes pride in himself.

DOMINIC

Lil'.

LILLY

Hello Dominic.

DOMINIC

Have you seen it?

Dominic bends down and moves the dead woman's head, displaying the side of her neck. A bite has torn the skin on the side of her neck. The wound extends down, the carotid artery sliced in two.

DOMINIC

(continuing)

It's a bite. If you know what I mean?

Lilly nods, then looks down at the woman's dead, cockeyed stare. Lilly closes the woman's eyes.

LILLY

Any identification?

She is passed a bloody ID. Lilly stares at it.

LILLY

(continuing)

Tanya Garfield.

Jones now arrives.

JONES

(to forensics team)

Where do you get a cup of tea around here?

No one answers. Jones shrugs.

JONES

(continuing)

There's a kid who saw it, down there.

Lilly sees the red shirted street urchin in the distance being talked to by two uniformed policemen.

JONES
 (continuing)
 Says it was a Brother. And they've got another fellow, that's all who saw it.

Lilly nods.

LILLY
 Alright, we'll close this down gents. None of you are to say a word, not even to your old mother.

All the police officers stare at her; they know what she means alright.

LILLY
 (continuing)
 Jones. Make sure.

Jones shrugs and nods. Lilly gets up and moves towards the street kid who is being talked to by two burly, grumpy policemen. The boy is shaking.

LILLY
 (continuing)
 He saw what happened?

POLICEMAN 1
 Now he wont talk. Didn't see anything.

Lilly looks at the boy. So young.

LILLY
 What's your name?

The kid doesn't answer and gets a whack around the ears from one of the policemen.

LILLY
 (continuing; to the policeman)
 Stop that.

Lilly stares at the kid, as if the way he looks has keyed a memory in her. She squats and looks him straight in the eye.

LILLY
 (continuing)
 What's your name then?

KID
(nervous)
Albert.

LILLY
You live around here?

The kid looks nervous. Lilly moves some of the bedraggled hair out of the kid's eyes.

LILLY
(continuing)
I grew up 3 streets from here.
Matheson Lane. The Skrummers
Workhouse.

KID
(surprised)
You did?

LILLY
Or should I say, I crawled out of
here.

The kid smiles. Lilly focuses on him now.

LILLY
(continuing)
No one else will do anything about
this, you know? They just think
this is a slum. No one really
cares what happens to the people
here. Except for you. And me.

The kid stares at her; she's a magician and he's a believer.

LILLY
(continuing)
What did you see?

KID
A man.

LILLY
What kind of man?

KID
A Brother.

LILLY
You're sure it was a Brother?

KID
He had teeth and everything.

LILLY
Where did he go?

The kid turns and points to the shear wall of the alley.

KID
He went straight up there.

Lilly stares at the wall.

LILLY
Alright, you go with these men,
they'll look after you. I promise.

She rises.

LILLY
(continuing; to the
Policemen)
Get him to describe it all. And
keep him away from everyone.

The Policemen grunt and begin to lead the kid off.

LILLY
(continuing; to the
Policemen)
And get him some food.

Jones, now standing next to Lilly, moans.

JONES
Now they'll all want feeding.

Lilly looks at Jones's callous face; she's not amused.

Cut to

27 EXT: JAMESTOWN SLUM, BUILDING ABOVE ALLEYWAY - CONTINUING 27

High angle POV of Lilly and Jones moving off. Someone is watching them from the roof above. The POV belongs to Silus, who stares down at them. In particular he watches Lilly. We see Lilly pause and then look up as if feeling she's watched.

We see Lilly's POV of the building above. There is no one there.

HA of Lilly looking up.

Cut to

28 INT: POLICE STATION, HOWARD ANDERSON'S OFFICE - LATER 28

A device flies toward the camera, sharp needles eject from it slamming into skin.

Seated at the desk is a harassed, balding man (ANDERSON) of about 55. He's just finished vaccinating himself, wincing at the needle jabs on the soft skin of his arm. There are many other needle marks on his skin.

LILLY
(off)
I've quarantined the neighborhood.

Lilly stands before the man's large desk, which is lit by only a desk lamp.

LILLY
(continuing)
As far as anyone knows we have a new influenza outbreak.

ANDERSON
What about the telephonic companies?

LILLY
They're cooperating, closing all phone lines in and out except directly to us.

Anderson nods.

ANDERSON
Sit, sit.

She does.

ANDERSON
(continuing)
You've done well Lilly. The reporter is more of a problem. We have 2 days by law before we have to release her. Then it's out.

Anderson lays down the medi kit and stares at it as he motions for her to sit. She does.

ANDERSON
(continuing)
I hate these things. I'm like a pin cushion.

LILLY
It's better than the alternative, sir.

Anderson stares at her; a moment of tension.

ANDERSON

I need you to stay with this,
Lilly. You know Jamestown better
than anyone, how to handle the
people.

Lilly acknowledges the compliment.

ANDERSON

(continuing)

The Brothers have requested to be
involved with the investigation.

LILLY

That's nice for them.

ANDERSON

You have a problem with it?

LILLY

Not particularly.

ANDERSON

Good. I think they can help. And
I don't want someone working on
this whose got something against
the Church.

LILLY

How do you know I don't?

ANDERSON

Lilly, you're the least prejudiced
person I know. In fact, you're the
only one I know. That's important.
The church is powerful, but more
than that, people's faith in the
Brotherhood is about all they've
got these days. And the government
knows it. Even the Queen herself
is involved. This is political.

Cut to

29 INT: POLICE STATION, COMMUNAL OFFICE - DAY

29

Lilly enters, drinking a coffee. She begins to top it up from
the coffee stand when Jones comes up to her.

JONES

Lil'. He's here.

Lilly's expression becomes taut. She peers towards her office. She can clearly see an exceptionally well dressed man in her office with his back to us. It is Silus. A young female cop - Steph - is in there and we can see her kissing a ring on Silus' hand and Silus placing his hand on her head as if blessing her.

Steph then exits the office and approaches Lilly and Jones; her face is flushed with excitement.

STEPH

Do you know who he is? That's Brother Silus. They say one day he will lead the Brotherhood. He's a great man.

JONES

I think I hear choir music.

Steph flashes Jones a resentful look.

STEPH

Do you respect anything?

JONES

Hey. My old mum goes to church four times a week and gives blood. She's happy as a lark. Just don't expect me to kiss him, that's all I'm telling you.

Cut to

30 INT: POLICE STATION, LILLY'S OFFICE - CONTINUOUS

30

Close on the enigmatic ring on Silus' finger.

We see Lilly is seated on one side of her desk, Silus on the other. Lilly is staring at the ring, then she studies a Photostat in front of her. There is a picture of a man, a rather perfect looking man.

LILLY

Senior Brother Edgar... How long have you known about this?

Silus opposite Lilly, his perfect, serene appearance an anathema in the grunge of the Jamestown police station. He watches her very carefully, listens to the way her finger taps the sheet in front of her, the sound of her chair swiveling, all the sounds very acute to him; she has a physical ease about her.

SILUS

A matter of weeks.

Lilly smiles.

SILUS

(continuing)

Is there something wrong?

Lilly stops smiling. For the first time she is still.

LILLY

Yes. Withholding evidence.
Covering up two murders. And no
one's worried. If me or one of the
people in Jamestown did that
they'd be in the hell house with
the key thrown away. It seems the
church is able to do whatever it
wants.

Silus nods.

SILUS

You're right to not like it. It is
political.

Lilly becomes more interested at this; at the bald honesty of
the statement.

SILUS

(continuing)

We thought we could find Brother
Edgar ourselves. We were wrong.
But now any debate is pointless.

Lilly stares at him. There is already something between them
even though they stand on opposite sides of a huge gulf. She
nods, accepting his point.

SILUS

(continuing)

The greatest danger is if this
were to become public knowledge.

LILLY

Wouldn't want anyone criticizing
the church I suppose.

SILUS

It's more than that Captain. This
is about prejudice, or rather the
nature of it. As a female surely
you would understand.

LILLY

Really.

SILUS

How many other Captains in this borough are female?

LILLY

None?

SILUS

How are your actions judged, the same or differently from the men.

Lilly stares at Silus; he is an incredible being.

LILLY

Differently.

SILUS

Exactly. If a white man kills, then he is just a killer. If a black man kills, then all black men are suspect. That is the nature of prejudice. Those who are different are grouped together. If only one Brother does a bad thing then all Brothers are suspect, because we are different. And then what would this world be like, if there was no hope?

Lilly nods, acknowledging the truth of it.

LILLY

Alright then. So what do you suggest?

SILUS

First, there is something you should hear.

Cut to

31 INT: POLICE STATION, BRIEFING ROOM - LATER

31

Scummy, large briefing room. There are seven cops in here, perched on desks and chairs. Jones, Dominic, Frank plus four others. Lilly is also there. So is Silus, sitting, perfectly still, calm. Several of the cops look at him suspiciously.

LILLY

Ok, ok, quiet down.

Everyone nods and shuts up as Lilly stands in front of the men.

LILLY

(continuing)

Gentlemen, there's no other way to put it. We have only 2 days to find the suspect.

There are guffaws from most of the policemen.

JONES

There's no chance. Not a hope in hell.

FRANK

He's right. We don't even know where to begin.

LILLY

Quiet!

Lilly is angry. There is silence in the room. Lilly seems more angry than she should be.

LILLY

(continuing)

What you are about to hear will not leave this room. Everyone understand? Jones?

Jones shrugs.

LILLY

(continuing)

I would suggest anyone with a weak stomach leave now.

No one moves. They all stare at Lilly.

LILLY

(continuing)

This is Brother Silus.

She motions to Silus, who rises, watching the glares from the cops who eye him like a suspect.

SILUS

Thank you Captain. Could we have the plate?

An old slide projector heats up as the main lights are turned off. The projector sprays an image up on the wall. The face of a killer, before he became one, the serene gaze of a Brother.

SILUS
(continuing)
Senior Brother Edgar. Until 3 weeks ago, he was a trusted and talented theologian and scientist.

DOMINIC
What'd he do?

SILUS
He was personally responsible for developing the most recent influenza antivirals. It is because of him that most of you are alive today. His behavior appeared normal. Next.

3 photos come up. The victims.

SILUS
(continuing)
The victims. John Anderson. Julie Danes. Tanya Garfield. All in their early 20's, but beyond that no obvious connection. Next.

A Map.

SILUS
(continuing)
There is no precedent for Brother Edgar's behavior. No Brother has ever taken a human life, not in the 300 years since we began. Not one. Our role has been to preserve and maintain the human life. Not take it.

JONES
Next he'll be wanting an fucking medal.

Silus stares directly at Jones now. Their eyes lock. Silus continues, perfectly calm.

SILUS
What I am saying to you is that Brother Edgar's behavior is aberrant. We

SILUS

(cont)

don't understand it. And therefore
it's difficult to predict. The
only thing we know is where he
will strike next.

DOMINIC

How do you know?

Silus moves to the desk next to him. He passes something to another cop who now sits at the desk. We see Lilly now. The look on her face tells us that she knows what is coming and she's not looking forward to it.

We see what Silus gave the cop. An audio tape. The cop places the tape in a tape deck. He then switches it on. He then turns the volume knob on an amplifier which now directs static hiss to two big speakers.

We see the faces of the cops, all listening in the dim light coming from the slide projector.

Above the level of the hissing tape there is another noise. It is a wet sound. Like a cat would make if it were lapping up milk. An another sound. Like an animal, moaning with pleasure.

We see the cops; some of them are beginning to twig. And there is another noise. It is a man; moaning.

MAN ON THE TAPE

(off)

Please. Please don't hurt me.

We see Jones and Dominic. Their glares say it all. And then another voice.

EDGAR

(off, like to a lover)

Quiet.

MAN ON THE TAPE

(off)

Please...

EDGAR

(off)

I said shut up!

Then we hear a punch and then noises which can only be described as sounding like a dog killing something.

Jones springs out of his seat.

JONES

Fuck!

LILLY

Jones, sit down.

JONES

Why are we listening to this?!

LILLY

Quiet!

Jones stands there enraged. Dominic pulls him down back into his chair. All the cops are appalled by what they have heard. And then a voice.

EDGAR

(off)

Good. Now you're quiet.

We can hear Edgar moving around.

EDGAR

(continuing; off)

Did you hear that Silus? I hope so.

We see Silus, listening as intently as everyone else.

EDGAR

(continuing; off)

The next one will be tomorrow.
There is a square, Bridge Square
it's called. I will take the next
one from there. You should try
harder this time. Please try
harder...

More moving around, then the sound on the tape cuts out. We are left with only tape hiss. Everyone stares at Silus.

FRANK

He sent this to you. Specifically.

SILUS

We share the same mother. There is
a bond.

The cops all stare at Silus' emotionless response.

LILLY

There will be two teams. Frank, I
want you and Abernathy up in the
buildings around Bridge Square.

Frank nods.

LILLY
 (continuing)
 I'll lead the other team with
 Dominic, Jones and Queen's
 Imperial Guard in support. No
 guns, batons only.

JONES
 What?

LILLY
 You heard me. He's to be taken
 alive.

32 EXT: JAMESTOWN, BRIDGE SQUARE - NIGHT 32

It has rained. The small square is dimly lit. At it's center is a small park with distorted trees. And a rundown playground. A rusty swing creaks. We see a figure there. It is Lilly. She watches the rusty swing creak. Then she looks up to the surrounding buildings.

We tilt up to one of the buildings which is perhaps eight stories high; like the others around the square it is an apartment building. There is movement at the very top.

Cut to

33 EXT: JAMESTOWN, BRIDGE SQUARE, ROOF - NIGHT 33

POV from the top of the building, observing Lilly below enter a black, unmarked van. Then there is buzz from an RT. We reveal POV belongs to Silus.

SILUS
 Yes.

34 INT: POLICE VAN - NIGHT 34

Lilly is in a police van. Jones and Dominic are there with her; both of them trying to come to grips with the strange stun weapons they've been given. And there are three huge, dark eyed soldiers there, dressed in the ominous black uniform of the Queen's Imperial Guard, cocking their electric batons; which fizz in the half light.

LILLY
 Anything?

We cut between Lilly in the van and Silus on the roof.

SILUS

No.

Silus surveys the scene. He can see an Imperial Guard sniper over the square on the roof of a building. Below, in the street, we can see the silhouettes of several Brothers; unmoving, watchful sentinels.

LILLY

It's getting late.

SILUS

He will come.

LILLY

Ok. We'll sit tight.

Lilly closes the com. Jones is staring at her.

JONES

This is a dud.

Lilly ignores Jones and talks into the RT again.

LILLY

Frank?

Cut to

35 INT: APARTMENT BUILDING, BRIDGE SQUARE - NIGHT

35

Frank is inspecting a stairwell of the building. He has Abernathy with him. He talks into his RT.

FRANK

Yeah Lil'.

LILLY

(off)

Anything?

FRANK

Not a thing.

LILLY

(off)

Check each floor again.

Frank motions to Abernathy, who is already sighing.

FRANK

You heard her. Once more for the
empire.

Low Angle from the floor of the two men beginning to climb
the stairs, their guns out.

The shot stays where it is. We can see the stairs and the
wall. We pause. The soundtrack is almost dead quiet, apart
from the buzzing flouro above us. And then the CAMERA begins
to advance, like a POV, heading for the wall ahead. It
reaches the corner and then advances along cables running up
to the roof. As it climbs we can see a ventilation shaft in
the corner with no grill. The camera approaches it and moves
into the shaft, continuous.

36 INT: APARTMENT BUILDING, VENTILATION SHAFT - CONTINUOUS 36

The shot continues to track through the man-sized shaft. As
we move through the shaft - turning corners, going up
floors - we pass grills. Some of them show light coming from
the apartments within. We can hear an argument in one room.
A crying child in the next. A TV blaring in another (playing
porno). But mostly the rooms are dark. And as we move up and
along, there is a scuttling NOISE, growing louder, as if we
are approaching it.

Then the NOISE stops.

The camera halts, stares down the long ventilation shaft.
Silence. Dead silence. The camera starts to move again and
then turns a corner to run into the leering face of Edgar,
the vampire, his teeth bared, his eyes reflecting in the half
light. Then he smiles.

EDGAR

Shoo.

Cut to

A rat, staring back at Edgar. The rat turns and streaks off
back whence it came.

A slight smile appears on Edgar's face; a smile that can
chill the blood in your veins.

Then he begins to move forward. We hear his breathing; low,
but excited. He moves with the precision and strength of an
insect. His eyes glisten and reflect light like an animal's.
His skin is flesh white and milky in the metal shaft.

Cut to

His POV approaching a grill. A subdued light comes through it. The POV approaches and sees into the apartment below.

37 INT: ROOM, SAME BUILDING - NIGHT

37

A woman, around 20, attractive, brushing her hair. She has just had a shower. She sits.

Cut to

The shaft. We see Edgar's hand enter shot. His hand grips the bottom of the grill and tries to open it. It doesn't budge.

Cut to

Inside the room, the woman turns and looks up at the grill. She thinks she's heard something. She stares; waits. She gets up and moves towards the grill high above on the wall. She places a chair under it, then gets up on it, standing on tip toes, trying to see if there's anything behind the grill. Her hand reaches out and tries the grill, to see if it's secure.

Then she leans closer to it. Her face pressed right up against it. Closer. Closer.

Cut to

Edgar's white face, lurching into shot. Staring, staring.

Cut to

His POV. He is now looking through a different grill. This time there is a young man inside an apartment. Doing exercises.

Edgar watches. And again that chilling smile.

We see the man again, who gets up and preens himself in front of a mirror.

Close on Edgar's eyes, devouring the sight of this pumped up flesh. The young man exits the room, going into a bathroom.

We see Edgar's hand trying to open the grill. It moves.

Cut to

38 INT: APARTMENT BUILDING, HALL - NIGHT

38

Frank and Abernathy are on fifth floor, finishing a sweep of it. As they move they hear a CRASH. They stop. Then another crash, coming from the floor up. Then a SCREAM.

They look at each other, then begin to run to the stairwell,
as Frank talks into his RT.

FRANK
Lil'! Lil'!

Cut to

38A INT: POLICE VAN - CONTINUING

38A

LILLY
Frank.

FRANK
(off)
He's on the sixth floor! He's on
the sixth floor!

LILLY
Let's go.

Everyone fires into action and begins to exit the van.

39 EXT: JAMESTOWN, BRIDGE SQUARE, ROOF - NIGHT

39

Silus watches from his vantage point. He can see Lilly and
her team below rushing into the building adjacent to him. And
then he sees, through one of the windows on the sixth floor,
the flashes of gunfire.

Cut to

40 INT: APARTMENT BUILDING, STAIR WELL - NIGHT

40

Handheld camera with Lilly and her crew rushing up the
stairwell; up up.

Cut to

41 OMITTED

41

42 INT: APARTMENT BUILDING, BRIDGE SQUARE, HALL - NIGHT

42

Lilly and her crew entering the hall. They are confronted
with a view of the long hall. Halfway down there is a door
with blood smeared on it. We can see Abernathy, lying in a
pool of blood outside the door.

The cops stop. A door opens close to them. A large greasy man pokes his head out the door and gets the cops guns on him immediately. Lilly motions with her hand.

LILLY
(whispering)
Police. Get back inside. Get back.

The man returns and closes the door. The Imperial Guards now swing into action. They move forward towards the room, to the closed door. Lilly and her crew follow. The Imperial Guards get ready outside the door batons ready. One of them motions for Lilly and her crew to wait. Jones is nearest them. He goes down on one knee. Dominic moves past them and positions himself on the other side.

Lilly kneels where she is.

Beat.

Then the Imperial Guards kick open the door and enter.

Lilly waits, watching. There's no sound. Dominic begins to move forward, then enter the door to the apartment, his baton raised. Jones now moves forward, keeping his eyes on the door. There is no sound coming from the room.

Cut to

Lilly, kneeling in the hall. Also staring at the door. Too late to realize the door next to her is opening. Before she can react, she's staring into the face of Edgar; the eyes, the bloody mouth. Edgar is on her in an instant, moving with ferocious speed, whipping her like a rag doll into the room.

Meanwhile Jones is edging towards the room Dominic entered.

Cut to

43 INT: APARTMENT BUILDING, BRIDGE SQUARE, ROOM - NIGHT 43

Lilly, trapped, held by Edgar, who stares at her. Then, in one swift movement, he lurches down, tearing her neck with his teeth. She cries out.

44 INT: APARTMENT BUILDING, BRIDGE SQUARE, HALL - NIGHT 44

In the hall, Jones is looking into the room Dominic went into. The lights come on. The room is empty. Just the cops and Frank's bloody corpse on the floor.

JONES
Lil'.

Jones turns to see Lilly, but she's not there. The hallway is empty. He sees the door Lilly was pulled through. Then looks down. Blood is seeping from under the door.

JONES
(continuing)
Fuck!

Cut to

45 INT: APARTMENT BUILDING, BRIDGE SQUARE, ROOM - NIGHT 45

Lilly being embraced by Edgar, she can't do anything. Then a loud crash on the door, as if someone is trying to break in. Edgar stops feeding, stares at Lilly.

Beat.

EDGAR
You're so strong.

Then another crash on the door. Edgar drops Lilly. He propels himself towards a ventilation grill on the wall.

Cut to

Jones and the cops kicking the door in. It swings open to show Lilly on the floor. Jones stoops down.

JONES
Lilly!

Jones gets close to Lilly, starts squeezing the side of her neck, trying to stop the arterial blood from squirting her life away.

JONES
(continuing)
Oh shit shit.

Dominic enters and sees the scene. He yells into his RT.

DOMINIC
Lilly's hurt. She's hurt!

The other cops are now scanning the room. Meanwhile Dominic has found the ventilation shaft, blood smeared around the opening.

DOMINIC
(continuing)
He's in the ventilation shaft!

Jones then stares down at Lilly pressing one hand against the wound. Close on Lilly, going into shock. She's shivering.

JONES
She's dying! She's fucking dying!

At that moment SILUS appears at the door.

Silus stares at Lilly, bleeding to death in Jones' arms. Silus immediately bends to her. With his free hand Jones pulls out a vicious knife which he points at Silus.

JONES
(continuing)
Get away from her!

But Silus ignores the knife and moves closer to Lilly.

JONES
(continuing)
Get away or I'll stick you!

SILUS
Do you want me to save her?

Jones wavers.

SILUS
(continuing)
She is dying.

Jones backs the knife away. Silus whips his hand to the blade of the knife, slashing his wrist, blood immediately issuing from the wound. He presses his bleeding wrist to Lilly's mouth. At first resistant, Lilly begins to suck at the wrist. Jones is appalled.

Silus then leans close to Lilly and whispers in her ear. All the other noises in the soundtrack drop out.

SILUS
(continuing)
Lilly. Stop fighting now. Fall
back, fall back...

Slowly she does. Silus removes his wrist from Lilly's mouth. She is silent, comatose.

A medical team now scramble through the door, pushing past Silus and the bloody Jones and begin to work on Lilly. For a moment Silus and Jones stare at each other. Then Silus turns to the ventilation shaft in the corner. He closes his eyes. Listens.

DOMINIC
He's getting away!!

SILUS
Quiet.

The cops are silent. Stare at Silus who opens his eyes.

SILUS
(continuing)
He's going up.

We move in on Silus' ear. Closer, closer. Into his ear.

DISSOLVE TO:

46 INT: APARTMENT BUILDING, VENTILATION SHAFT - NIGHT 46

The long shaft and in the distance Edgar approaching, his eyes reflective, moving with the speed of an insect through the shaft, his bloody mouth.

Cut to

Silus, now also in the shaft, his gun out, moving forward. He turns a corner. The shaft is empty. He waits, watching, listening. He hears a scuffling.

Cut to

Edgar, the same, turning a corner to see Silus approaching him. Silus raises his gun. A puff emits from the end of his gun. The projectile hurtles towards Edgar, who just ducks out of the way in time.

Edgar turns. There is a grill next to him. He smashes it with his foot.

Cut to

Silus approaching the junction, turning the corner, just in time to see Edgar's legs pass through the hole.

46A INT: APARTMENT BUILDING, HALL - CONTINUING 46A

We see Jones move into the hall, looking at the roof, searching. Then he looks at Lilly's blood which covers his hands. He pockets his stun weapon and pulls out his own dangerous looking gun.

Cut to

47 INT: APARTMENT BUILDING, DIFFERENT FLOOR - NIGHT 47

A door bursts open. Edgar - in slow motion - crashes through the door and into the hall. The sound track is a huge driving slab of choral orchestral music.

The camera tracks back as he starts to mount the wall, his momentum carrying him diving towards the camera.

Cut to

Silus enters the empty hall. No Edgar. Then he sees in the roof, a manhole cover, slightly ajar.

Cut to

48 INT: APARTMENT BUILDING, CEILING CAVITY - NIGHT 48

Silus' POV as he climbs into the crawl space, its ceiling following the pitch of the roof. It is dark and extends for a long way. Silus squats in the sub light like a beautifully dressed animal.

What he can't see are two blinking eyes above him in the rafters of the dark roof. It is Edgar. Edgar drops, Silus turns too late as the weight of Edgar drives into him, sending both of them through the floor of the ceiling cavity and down...

49 INT: APARTMENT BUILDING, ANOTHER HALL - NIGHT 49

...to fall, a dead weight, crashing down onto the floor of the hall in a hail of debris. Edgar is on top of Silus and strangling him, and then he stops and turns.

He moves just in time to avoid a bullet from Jones' gun which glances Edgar's cheek, sending off a wisp of burnt colored smoke.

Cut to

Jones. Gun smoking, standing at the other end of the hall.

Edgar screams the scream of something from the animal kingdom. Then turns and runs.

Cut to

Silus rising, pulling out his gun. Jones points his gun, but Silus is obscuring his view.

Cut to

Edgar runs away down the hall.

Then on Silus. Very still, very silent. Close on his finger pressing the trigger.

The camera zooms right into the interior of the gun to see the projectile entering the gun's chamber and the hammer igniting it.

The projectile explodes out the end of the gun.

High Angle of the projectile flying towards its target, the ceiling lights above streaking past on its reflective surface, cruel mechanical claws suddenly slide out from the side of the capsule.

Then Edgar, camera tracking back at high speed.

Slow move in on Silus' cool gray eyes.

Then whack! The projectile stabs into Edgar's back, the claws springing forward to hook onto Edgar's flesh, we see the fluid within the transparent projectile flow into Edgar, see Edgar's eyes widen, see his POV of the approaching window then...

Crash. Edgar's head implants itself in the wall below the window, the dust and debris from the wall board drifting over Edgar's numb stare.

In the background Silus stands. Motionless.

We see Jones walking forward, gun still pointing, heading towards Edgar. Silus turns and steps in front of him.

JONES

Get out of my way.

SILUS

No.

Jones stares at Silus and contemplates firing.

JONES

He killed Lilly.

Silus doesn't move. He stares calmly at Jones.

Jones points the gun in Silus' face.

Beat.

JONES

(continuing)

Bang.

Jones lowers his gun. We end close on Silus' serene face.

SLOW DISSOLVE

50 OMITTED

50

FADE OUT:

50A INT: SFX - CONTINUING

50A

Black. Voices in the dark, quiet at first, then growing more frightening; then the hint of a face, in negative - Edgar - then screams, like the screams of an animal on the hunt. And another face, alternating with Edgar's. Silus.

CUT TO:

51 INT: HOSPITAL, LILLY'S WARD - DAY

51

High Angle of Lilly asleep, lying on a hospital bed. We drift down. Again there is rain, pounding against the window. Her body flinches; she is in a dream, a nightmare. As we drift closer to her, her eyes open, staring straight up and then to the left. Then grim recognition.

Cut to Low Angle on Silus standing above her, examining the tube that runs a clear fluid into her in a slow drip.

LILLY

Antibiotics. They say it's like an animal bite.

Silus nods. He slowly sits on the bed.

LILLY

(continuing)

I want to thank you.

SILUS

We all caught Edgar.

LILLY

I don't mean that. The blood, they say it saved my life. Is it true that people who go to church are given your blood?

SILUS

Sometimes the rituals call for it. Some say they have visions from it. That it restores their health.

Silus regards her and she him. She reaches out and touches his hand, almost retracts at the smooth texture of the skin.

LILLY

So smooth.

She turns over his hand to reveal the wrist; the scars are almost gone from where Silus cut himself.

LILLY

(continuing)

Healed already.

SILUS

In some ways my body is like a human embryo. The cells regenerate quickly. It is why we live so long. Will someone come for you? Your family?

She releases his hand.

LILLY

I don't have one. Not any more.

SILUS

I see.

LILLY

Influenza. My husband was quick. But my daughter, Mary, her little body fought it for a long time. So I just waited. Hoped. But then you realize how cruel hope is. And you just want it to end. Not to stop her suffering, but to stop my own.

SILUS

I am sorry.

LILLY

Do we seem pathetic to you?

SILUS

No. Fragile. Worn down by nature. But you fight back.

LILLY

Yes. We're good at that.

Lilly stares up into Silus' serene face. Silus smiles. Then stands.

SILUS

I think yours will be a good life
to watch, Lilly. Goodbye.

Lilly tries to smile as Silus turns and walks off down the ward.

Close on Lilly who looks grim. Then she turns to the window. Rain again, blowing hard against the pane.

52 INT: HOSPITAL, LILLY'S WARD - CONTINUOUS

52

As Silus leaves the ward he passes Jones, who's been standing there as if he's been watching them. A beat. Then Jones shoves a newspaper into Silus' hands.

JONES

Nicely done. You're more human
than I thought.

Jones unceremoniously pushes past Silus and moves into Lilly's room. Silus reads the newspaper. The story tells of the recent deaths in Jamestown, explaining that it was an insane man who thought he was a Brother. The man's picture is shown; it is actually one of the victims.

Through the window in the doorway Silus watches Jones approach Lilly. We are close on his enigmatic face.

DISSOLVE TO:

52A EXT: BROTHERHOOD BUILDING, FOYER - DAY- Establisher

52A

We tilt down a grand building.

53 INT: BROTHERHOOD BUILDING, FOYER - DAY 53

A huge foyer, shining marble floors. All done in perfect taste. We see Silus cross the foyer and enter an elevator. The elevator doors close.

54 INT: BROTHERHOOD BUILDING, SECURITY CONTROL ROOM - DAY 54

Silus enters the room. There are several technicians at work at a console; again the organic nouveaux stylings of the Brothers. Augustus is also there. Next to him, someone who is obviously human. His lack of perfection stands out; the balding hair, dark rings under his eyes. Silus joins them.

AUGUSTUS

Silus. You know Professor Liepsky.

Silus shakes the Professor's hand. We see the hands touching, then slide apart with a wisping sound that makes the Professor wince a little.

SILUS

How is he?

PROFESSOR LIEPSKY

See for yourself.

He taps one of the men at the console on the shoulder. The man hits a button and we see that in front of the console there is a huge glass window and beyond it a room which is now lit.

Edgar is in there. And Edgar is not pleased. Even from here his glowering stare penetrates everyone in the room. From this distance we can't make out much, beyond the fact that Edgar is seated in a chair, in an otherwise plain white room. Around his chair is a strange "brace" of sorts, that seems to be holding Edgar in place.

SILUS

Is the brace necessary?

AUGUSTUS

He decapitated a guard as they brought him in. Even though he was sedated. He said he will drink us all dry.

SILUS

Insane then.

PROFESSOR LIEPSKY

Not quite.

Silus now turns to the Professor.

PROFESSOR LIEPSKY

(continuing)

He's become infected.

SILUS

With what?

The Professor looks to Augustus, as if worried he's said to much.

AUGUSTUS

Go on, Brother Silus will soon be part of the inner circle of the Brotherhood. He should know this.

Cut to

55 INT: BROTHERHOOD BUILDING, LABS - CONTINUING

55

POV approaching a curved, glass and metal door. On the door we see the words "Biological Containment Area."

DISSOLVE TO:

56 INT: BROTHERHOOD BUILDING, BIO CONTAINMENT WARD - DAY- Establisher

56

POV continues. There are 3 beds in here. In them, strapped down, 3 young woman. They are all insane, monstrous; the whites of their eyes are blood red.

We see Silus observe them, but there is no horror in his eyes, just compassion. He moves to one of the woman and slowly grasps her hand. She lurches towards him.

PROFESSOR LIEPSKY

If she wasn't restrained she would try to kill you. Don't worry, it's only transmissible through their blood. We designed it that way.

Silus quietly turns to the Professor.

SILUS

Designed?

PROFESSOR LIEPSKY

Genetically designed. Edgar was experimenting with the virus that created you. It was sanctioned by the government.

SILUS

Since when do they sanction such things?

PROFESSOR LIEPSKY

Since not one Brother has been born in 70 years. And never a female of your kind from which we could breed. And we need to breed more Brothers. You give the world hope. To the people you're like gods walking the earth.

AUGUSTUS

This is what Edgar was doing Silus. Trying to genetically control the birth of Brothers.

Silus is now turns back to the poor creature on the bed.

PROFESSOR LIEPSKY

And Edgar was successful. Each of these women carried a Brother, for a time. But, the virus... changed. Most of them have died and these will die soon.

Silus places his hand on the poor creature's head, blessing her.

PROFESSOR LIEPSKY

(continuing)

And Edgar may be the first Brother to ever die.

PROFESSOR LIEPSKY
 (continuing)
 Before that, his brain will wither
 like these women. Containment will
 be the issue.

Cut to

57 INT: BROTHERHOOD BUILDING, CELL ANTEROOM - CONTINUING 57

A door slamming behind Silus, he is in a strangely, eerily lit cubicle.

SILUS
 (off)
 The police officer. Lilly. Did he
 infect her with this?

PROFESSOR LIEPSKY
 (off)
 No. She was lucky. But it is in
 Edgar's blood. It always will be.

...and another door in front of Silus clicks, then slides open to reveal...

58 INT: BROTHERHOOD BUILDING, CELL - CONTINUING 58

Edgar, sitting in the chair. He immediately turns to the door, his eyes burrowing straight into Silus.

Silus moves forward. We track, Silus' POV, toward Edgar and the reality of his predicament is revealed.

There are metal rods extending from the cage around him. Two at the sides. Two from the front. They strategically pointed at Edgar's chest and sides. If he was to try to get up, they would pierce him.

SILUS
 Hello my Brother.

We can now see Edgar for the first time in something approaching a normal state. He looks similar to Silus, perhaps not quite so perfect. He radiates confident primeval power; less a man captured than an animal waiting. Edgar is smiles. He shifts a little, we see the rods piercing his flesh.

EDGAR

Do you like what they've done for me Silus?

He moves again, as if enjoying it.

SILUS

You are sick. We will help you if we can.

EDGAR

Help me? I am being what I was meant to be. How can you help me from that? Or do you want to tame me? Brainwash me? Animal or vegetable, are those the two choices, Silus?

Edgar leans closer to Silus.

EDGAR

(continuing)

I want to share the feeling with you. To feel their blood flow until every last drop is yours, until that weak, pointless little pump finally stops.

They are staring at each other very intently now. Edgar smiles gently.

EDGAR

(continuing)

The one I had, the police woman. She was so strong. I found it hard to leave her.

Edgar moves.

EDGAR

(continuing)

Is she dead?

SILUS

She survived.

EDGAR

Good. I will have her again.

For perhaps the first time, we see a real hint of anger on Silus' face.

SILUS

You won't touch her.

Edgar looks at his brother for a moment. Edgar's features are a paradox; almost sympathy for Silus followed by understanding. Then he smiles.

EDGAR

You've chosen to watch over her.
You want her don't you? I can see
it in your eyes. You are like me.

Silus' control has returned now.

SILUS

I will pray for your cure, Brother.

Silus then turns and leaves.

EDGAR

I wont be able to forgive you for
this you know? Not ever. In fact,
when I get out of here...

He moves violently, blood seeping from his wounds now.

EDGAR

(continuing)

I will make you see. I will show
you the way. I will see you drink
your little police woman right
through.

By now frightening music has hummed into existence. Silus has paused at the door to the cell. Without looking back he passes through the door, leaving Edgar to his prison.

Edgar, slowly turns back to the window in front of him. He sees himself reflected in it. The Camera moves into Edgar's eyes. The lights go out. All we are left with are his strange reflective eyes. Waiting. Waiting.

FADE OUT:

60 INT: BROTHERHOOD BUILDING, CELL - NIGHT

60

A smooth, white walled cell. Flash edits of Edgar. Standing, posing, balancing literally on his fingertips, doing sensuous, slow gymnastic yoga. His hair has changed so we know time has passed. Finally he stands there; poised tensile steel. He slowly draws his finger nails against the shining floor of the cell, it almost looks like he's sharpening them. A tube comes from his arm for taking blood samples.

Then Edgar begins to run directly at the glass window of the console room and then dives for it, smashing his head against it; blood and saliva left smeared there. Behind the glass window the console operators jump.

60A INT: BROTHERHOOD BUILDING, SECURITY CONTROL ROOM - CONTINUUI60A

CONSOLE OPERATOR 1

I don't like it when he does that.

CONSOLE OPERATOR 2

(scolding Edgar; into
microphone)

You stop that or we'll use the gas!

60B INT: BROTHERHOOD BUILDING, CELL - CONTINUING

60B

We see Edgar, slowly pulling himself up, blood and bruising apparent on his face. He smiles.

We zoom in close to the glass, see Edgar's infected blood run down it until it congeals a little, caught in a tiny, almost imperceptible, hairline fracture.

61 EXT: JAMESTOWN CLUBLAND, STREET - NIGHT

61

Rain on the streets. A man, covered in tattoos - an affluent hood, is in a doorway snorting snuff

Dominic, Jones and several other cops emerge from hiding places, pointing their guns at the man who puts his hands up. Hand held cameras follow several other cops and Lilly as they move into the building, again catching various hoods unaware.

Lilly moves forward quickly, down a hallway and finds what she is looking for. In a room she discovers a harem of prostitutes, none of them older than ten years old. She stares at their doll-like faces, then lowers her gun.

We see Lilly, the scars from Edgar's attack now healed but still apparent on her neck. Her hair is shorter; she seems more worn down.

Jones appears on her shoulder.

LILLY

Take them away from here.

Jones nods as Lilly walks off.

JONES

You don't feel like a drink?

But Lilly doesn't respond, she just walks off. Jones watches her leave. Then he stares at the round faces of the children in front of him, something approaching compassion there.

JONES

(continuing)

Now my girls, anyone hungry?

62 EXT: JAMESTOWN CLUBLAND, STREET - CONTINUING

62

Lilly exits the building into the rain, wrapping herself up against it. Then she stops, feels she's being watched. She looks up at the surrounding buildings. But there's nothing there. She pulls out an amulet with the symbol of the Brotherhood on it from under her jacket, and then after a beat, kisses it, a little smile comes to warm her lips against the cold. She leaves.

Cut to

63 EXT: JAMESTOWN CLUBLAND, BUILDING ROOFTOP - CONTINUING

63

POV looking down on Lilly as she walks away. It's Silus, watching her quietly from the shadows, his eyes reflective orbs in the night.

64 OMITTED

64

64A OMITTED

64A

64B INT: BROTHERHOOD BUILDING, CELL - CONTINUING

64B

Edgar's cell is very dimly lit. Edgar is in front of the glass window to the console room. He is repeatedly banging his head against it. And his fingernails slide across the shiny surface; has he simply gone insane? A voice comes over the Tannoy.

CONSOLE OPERATOR

(off)

If you don't stop that we'll use
the gas. You hear me?

Edgar just continues to bang his forehead against the glass, it drums eerily.

Cut to

65 INT: LILLY'S APARTMENT - DAY

65

We track through Lilly's apartment, silently. We enter the lounge to see Lilly sitting on a couch watching a strange looking valve powered globular Television-like device. We track ominously up behind her. Then stop.

JONES
 (off)
 I knocked.

Lilly turns to Jones.

LILLY
 You nearly gave me a heart attack.

Steph now emerges from the kitchen, dressed in a t-shirt and shorts and carrying some food. Jones looks at her coldly.

JONES
 What's this then?

Lilly and Steph smile at the inference Jones is beginning to draw.

STEPH
 My apartment was condemned, keep your hair on, what's left of it.

Meanwhile Lilly shushes them and turns back to the murky gray images emitting from the television.

TV PRESENTER
 ...the ascension through the ranks of the Church has been fast for Brother Silus. He will now be the highest ranking cardinal outside the ruling council of the Brotherhood. This is largely seen as a reward for his handling of the last influenza pandemic.

Jones and Lilly watch as Silus is seen on the television in an interview. Steph stares at the screen with awe, she involuntarily kisses the symbol that hangs from a chain around her neck; it resembles a Brother's ring.

STEPH
 Isn't he amazing?

Jones sneers under his breath.

JONES
 A saint.

LILLY
 Quiet.

We move over their shoulders to track closer to the black and white TV screen.

TV PRESENTER

You have been an opponent of those who want an easing in the ban on genetic research.

SILUS

Yes.

TV PRESENTER

They would say you're denying legitimate research into a science that would change the world.

SILUS

The church does not deny the potential. Only the motivations of those who want to exploit it. And the fact that we understand so little of its power.

TV PRESENTER

With the elimination of influenza, are we approaching a new era where disease might be a thing of the past?

As she is saying this we are now close on the TV's speaker. We then begin tracking out. We reveal the speaker is not part of the TV, but the speaker in Edgar's cell. Edgar, smiling coldly as he listens. As he listens he is gently gliding his finger nails against a sharp edge of the chair; sharpening them.

SILUS

Disease is part of nature, it will always be a part of our lives.

Close on Edgar.

EDGAR

How true.

TV PRESENTER

(off)

Brother Silus' confirmation ceremony will be held today in the sacred Chapel of St. Augustine where all the Brotherhood will gather.

Edgar listens, smiles.

66 INT: CEREMONIAL CHAPEL - DAY

66

An ornate door; ancient, with strange, beautiful dark symbols carved into the old wood, like something out of a castle in Prague. The doors open and we see a large chapel. And within the large dark interior, lit by great long candles, the Brotherhood have gathered. They all stare at the camera, which we reveal is Silus' POV.

We see SILUS. Unchanged, still the perfect creature he has always been. But for now the suit has gone and instead he stands draped in fine ropes, robes that carry his life on them; achievements, his rank, which is now high.

In the distance, at an alter, stands AUGUSTUS. He is also in his gowns. A gong sounds and the Brothers, in unison with the music, begin to chant; it is eerie, it sounds like Tibetan monks.

67 OMITTED
THRU
69

67
THRU
69

70 INT: BROTHERHOOD BUILDING, SECURITY CONTROL ROOM - CONTINUING

70

Professor Liepsky, looking more aged, worn, enters the control room. Alarms are sounding. At the console is a human male who looks terrified.

CONSOLE OPERATOR

I turned off the lights to try and calm him...

Liepsky hits a button and it floods Edgar's cell with light.

Edgar is right there, staring at them, his hands plastered over the glass window. He is covered in blood. In the background a bloody corpse on the floor. Edgar bangs his head against the glass, making Liepsky flinch. On Edgar's forehead we see scars from this kind of repeated banging.

CONSOLE OPERATOR

(continuing)

We gassed him as usual. We waited 10 minutes. He must have held his breath.

The look on Liepsky's face says it all. We see Edgar. We had thought he was looking at the Professor. But he's not, his gaze is focused past the Professor to the dimly seen back wall of the control room.

On it is a schematic, showing this room, other rooms on the level, the elevator shaft. Edgar is talking it all in.

70A INT: CEREMONIAL CHAPEL - DAY

70A

Silus, on one knee before Augustus. Augustus now places a ceremonial sword at the back of Silus' neck, then draws it gently across the skin. Below, a Brother holds out a bowl to catch the drops of Silus' blood.

AUGUSTUS

The blood flows, through them, to
us and we preserve them, preserve
the blood we are bound to protect.

Silus raises his head. We see his face. He takes the bowl, drinks and then stands, holding it up to the other Brothers.

SILUS

Let the blood be one and the two
races join, as the Perfect
Creature.

Cut to

71 INT: BROTHERHOOD BUILDING, CELL - DAY

71

Close on Edgar, smiling. Calm.

EDGAR

Today my brother enters the
history books, Professor.

PROFESSOR LIEPSKY

(over the tannoy)

Move back!

After a moment, Edgar slowly walks backward in perfectly
smooth movements.

EDGAR

Tonight all the Brothers will be
with him. A perfect day for me to
celebrate.

From the far wall Edgar begins to glide forward, first in
slow motion then ramping up to full speed, launching himself
at the glass window. He bounces off it, leaving blood and
saliva there.

The Professor and the console operator share an unsettled
glance.

Edgar slowly stands. He stares very intently at the glass
window in front of him. We zoom in on the glass. The small
hair line fracture we saw previously now begins to lengthen
before our eyes.

Edgar's face. A smile. Then he is forward at high velocity
before anything else can happen, smashing once more into the
glass window, this time shattering it into a thousand tiny
pieces.

71A INT: BROTHERHOOD BUILDING, SECURITY CONTROL ROOM - CONTINUI71A

Horrified the console operator begins to make an escape. But
Edgar is on him before they're a few paces towards the door.
Edgar's long fingers sink into his neck like the flesh and
bone were clay. He screams.

The Professor makes it to the door, pulls himself through and
shuts it, but on Edgar's hand. Edgar doesn't flinch, but
kicks the door open.

72 INT: BROTHERHOOD BUILDING, HALL - DAY

72

The Professor is now scrambling, half falling in slow motion
as Edgar advances. As normal motion returns he kicks Liepsky
in the head; the sound of impact has a nasty fatality to it.

Cut to

Edgar. A door further down the hall is being unbolted. Edgar immediately runs towards it, then launches himself at it, his fingers extended like knives which enter the eyes of a guard who's coming through the doorway. The guard falls back on another two guards behind him.

A round from a shotgun goes off, taking a small chunk from Edgar's side, but it's nothing more than a bee sting to him. His speed and precision is that of a creature who knows he only has one chance. He kicks the second guard under the chin, instantly snapping his neck, while flicking the third in the eyes with his sharpened fingernails. This guard falls, his eyes leaking orbs.

Beat.

Edgar crouches like a dark god of destruction, a siren sounding, the lights all going off, then flicking to red emergency lights. Edgar's eyes reflect in the half-light. Then he bares his teeth. At the end of the hallway he can hear the elevator arriving on this floor. Edgar smiles.

Cut to

73	OMITTED	73
AND		AND
74		74

75	INT: BROTHERHOOD BUILDING, FOYER - DAY	75
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The gleaming surfaces of the ground floor of the Brotherhood building. We hear the elevator begin to arrive. We pan off this to a desk where a receptionist sits.

Cut to

The Receptionist; she's trying desperately to place a call. We see the shadow from a figure cast over her and she turns and looks up, fear making her shake now.

Cut to

Edgar, staring down at her.

EDGAR

You won't be taking any more calls today.

Cut to

76 INT: BROTHERHOOD BUILDING, HALL - LATER

76

Slow steadicam along the underground halls. We see the bodies of Edgar's victims being cleaned up by personnel. We stop. In the distance we see the door to Edgar's cell open.

Cut to Silus, observing the scene. The lighting is intermittent, flickering. Augustus is standing next to Silus, the weird light of the hallway reflecting in his eyes.

AUGUSTUS

Now he carries this thing out into the world. Can you imagine what will happen if he infects others? Or if the experiments were known.

We are left with Silus' beautiful, reflective eyes.

SILUS

The question becomes what will he do next? He said he would kill us all. But especially the police officer. Lilly.

Cut to

77 INT: JAMESTOWN SUBWAY - SUNSET

77

Flashing lights of subway trains screaming through subway tunnels, wheels screeching as metal grinds on metal.

78 INT: JAMESTOWN SUBWAY EXIT - CONTINUING

78

The streets are flooding like Bangkok in the monsoon; rain pouring off awnings that hang out over the street. The streets are full; prostitutes, drug peddlers, apothecary shops, the industrial revolution low down and dirty. There is a fight breaking out between two men who are dressed like punk rockers.

Several people are alighting from a subway exit; the exit has "Jamestown/Brougham" on a nouveaux styled sign that might remind you of a Paris or Barcelona metro, only dirtier.

We see Lilly in the distance, in her dark jacket, emerge from the subway. She begins the short walk to her apartment. The streets are crowded and there are plenty of Maori people in this area, so there's plenty of food stalls; the air is filled with the sound of evening prayers. Lilly stops at one of the food stalls and starts picking up vegetables. A Maori man comes out and smiles and they start talking in the local dialect. She buys a live eel.

Cut to

Across the street, in a doorway, we see a very weedy, sick looking guy - this is Freddy. Standing next to him is a Prostitute, swaying from the effects of laudanum.

PROSTITUTE

Come on governor, you going to pay me or not?

FREDDY

Soon enough my cherub. I've not finished with you yet.

He sucks on something that looks like a ventaline inhaler, then pockets it, licks his lips and begins heading off down the street, the drunk Prostitute dragged along.

Cut to

Again, Lilly from a distance, walking along the street which is more deserted, now carrying a bag full of groceries. As she walks we begin to hear voices; violent, arguing. Lilly approaches an alleyway, the raised voices becoming louder. She slowly places her bag on the ground and then pulls out a revolver. She edges into the alleyway.

79 EXT: JAMESTOWN SLUM, ALLEYWAY - CONTINUING

79

Lilly's POV down the alleyway. It seems empty. The POV moves in a little and there in an offshoot of the alleyway we can see Freddy. He is standing over a woman who cowers; she's

plainly a prostitute. Freddy points a gun at her head.

FREDDY

You've been ripping me off! I should blow your dirty little brains out!

STEPH

(off)

Police! Put the gun down now!

And now we see, it's not Lilly we've been watching, but Steph. She points her gun at Freddy. Freddy turns to Steph. He slowly raises his arms.

FREDDY

It's ok. I'm complying officer, see.

STEPH

Put the gun on the ground and step away!

FREDDY

I'm doing it.

Freddy puts the gun down. The Prostitute on the ground now scrambles to her feet and heads towards Steph.

PROSTITUTE

He's crazy! Fucking crazy!

She gives Freddy the finger then heads off.

STEPH

(to the prostitute)

Wait!

(to Freddy)

Down! Right now, down on the ground!

Freddy gets down.

FREDDY

I'm getting wet now.

Low Angle on Steph approaching. Behind her a FIGURE is descending the wall behind him.

STEPH

Shut up!

Steph is over Freddy now. He's staring up at her. He can see that a shape has appeared behind Steph. EDGAR, his eyes gleaming. Steph pulls out some handcuffs.

STEPH

(continuing)

Put your hands behind your back.

FREDDY

Sure. Anything you say.

But before Steph can move forward, Edgar has her gun hand in a vice-like grip. She cries out in pain as her wrist disintegrates. As a reflex she stamps on Edgar's foot and kicks him in the groin with her other.

He does not flinch. He smashes Steph into a down pipe on the wall of the alley so that wet grit is ground into her face. We then see Edgar's face at her shoulder.

EDGAR

Nice to meet you again.

Edgar pulls back the jacket at Steph's neck to find no scars. He pulls Steph's face towards him brutally, staring at her profile.

He then smashes her head against the pipe so that she falls unconscious to the ground.

FREDDY

What's wrong?

EDGAR

You brought me the wrong one.

FREDDY

Does it matter, one's as good as the next?

Edgar's stare makes Freddy shut up and avert his eyes. Edgar then turns on the tube on his arm so that blood drips into the unconscious Steph's mouth; making her gag.

FREDDY

(continuing)

You promised me some of that.

Freddy's licking his lips.

Edgar studies Freddy, then raises his arm. Freddy just stares. We see the tube on Edgar's arm that connects to his veins. And in a moment Freddy has latched onto it and is sucking like some kind of human leech.

EDGAR

What do you see Freddy. Visions?
Can you see your future?

For a moment Edgar strokes Freddy's hair, then rips the tube away.

FREDDY

Hey!

Freddy moves forward, but is pushed back by Edgar.

EDGAR

Don't be a greedy little pig
Freddy. You have to earn more.

Close on Edgar, his repellent features under the hood. He looks up. Far above, through the falling rain, past the high-rise slum around them; we see the moon hanging like a pearly crescent in the sky. The moon is slowly obscured by clouds.

EDGAR

(continuing)

We have more to do.

Cut to

80 EXT: JAMESTOWN CLUBLAND, STREET - NIGHT

80

We see a figure exiting the subway. This time it is Lilly,
following the same path that Steph took.

Making her way through the crowded street. The rain has given way to a fine mist.

Then, as Lilly moves forward she senses something; that feeling again, that she is being watched. She stands for a moment as people push past, looks up at the gothic Victorian buildings that loom out of the drifting mist. But there is nothing.

Lilly begins to make her way through the drifting mist, casting glances at the odd passerby.

Then, ahead of her, there is one pedestrian in particular, taller than the rest, wearing a great hooded jacket, who stands out. He is immediately suspicious to Lilly. He is slowly moving through the crowd towards her. From under the hooded jacket we see the glint of the approaching figure's eyes; an intense stare hidden in the shadows. The man now puts his hand in his pocket as if he's reaching for something.

Lilly now slowly slips her hand into her jacket, her gun a cold hard presence in her hand. She stares ahead at the approaching figure, who has now stopped, after bumping into a pedestrian. Lilly continues forward, closer, closer. From under the hooded jacket the glistening eyes of the man ahead catches hers for a moment. The man now begins to approach her, his hand pulling something from his jacket, going for something. A gun.

Lilly immediately pulls her gun. The mist beads on the shining barrel of her gun. The man is raising his hand towards her.

LILLY

Police. Put your hands where I can see them!

The man now lurches forward, his hand rising towards Lilly, her finger begins to caress the trigger of her gun, as the man looms closer. And then he is gone.

Cut to

The man slamming against the wet wall of a building, grasping at the hands that now threaten to throttle him.

And we see Silus, his hands on the man's throat, and for only the second time, we see anger in Silus' eyes.

People in the street scatter as more Brothers emerge with guns pointed. And Lilly, shaking, pointing her gun at the man Silus is holding. On the ground, next to the man, she sees what he had in his hand. A pamphlet. Asking people to come to church service; a picture of a Brother priest serenely beaming out from it.

Meanwhile the man that Silus has is gagging on the ground, Silus' hand still on his throat. He's begging.

PARISHONER

Holy brother, please...

Lilly grabs Silus' shoulder.

LILLY

Let him go.

She shows Silus the pamphlet.

LILLY

(continuing)

He's harmless. Let him go.

The man now pulls back his hood. He is black, his large, watery eyes stare up in awe at Silus. He grabs Silus' hand which now relaxes and draws Silus' ring to his lips, kissing it, in tears.

PARISHONER

Forgive me. I've offended you...

We see Silus' dark stare.

A beat.

Then Silus reaches out and places his hand on the man's head.

SILUS

No. You are divine. It is the world that offends me.

Silus rises, the Parishioner just lays there in awe. Silus now turns to Lilly who is on his shoulder. And now Lilly realizes for the first time that it is Silus.

LILLY

Brother Silus. What's going on?

We then hear a police siren and a car pulls up through the rain. The door opens and Jones emerges, taking in both Lilly and Silus. A grim smile of realization comes to Jones' face. He pulls something from his jacket.

Cut to

81 INT: LILLY'S APARTMENT, LOUNGE - NIGHT

81

Steph's ID is tossed down on a table.

JONES
(off)
A shopkeeper heard yelling. Went
to see, found this. One witness.
A prostitute.

Jones tosses down a photo. It is Freddy, looking suitably
scummy in a police identikit photo.

JONES
(continuing)
She identified this lovely
citizen. We thought maybe he had
a grudge or was crazy. I guess we
were wrong.

Silus stands by the window; lights make patterns on his face.

SILUS
It is Edgar.

LILLY
And now he's got Steph. Why does
he want her?

SILUS
She is not what he was after.

We see Lilly slowly getting it.

LILLY
Steph was staying with me. She was
wearing my coat. It was me he was
after. Wasn't it?

Silus now turns, slowly moves towards her, coming out of the
shadows. Lilly finds it hard to return his gaze,
involuntarily touches her neck where it is scarred from
Edgar's attack. Jones is watching all this very carefully.

SILUS
Yes. He will come for you Lilly.

JONES
Right, then we put you somewhere
safe and set up this place.
Shooters on the roofs. And when he
comes we blow his fucking brains
out.

SILUS
He will know. He will see and hear
it.

Lilly is staring at Steph's ID.

LILLY

It has to be me. That's what he wants. It's the only chance Steph's got.

JONES

What are you talking about, she's probably dead already...

LILLY

Jones! And we can't make it too hard. He has to be able to get in. He can't suspect anything.

Jones is shaking his head. Silus just stares at Lilly.

LILLY

(continuing)

That's the way it will be. I'm the bait.

Close on Silus.

82 INT: JAMESTOWN SLUM, HIDEOUT - SUNSET

82

We are in a large, derelict warehouse; detritus and stacked and smashed wooden crates. Music is playing somewhere in the distance from a phonograph. We track through the space. Daylight comes through cracks in the blacked out windows high above, creating tiny shafts of laser light that flicker from the dust.

We pass through the stacks of crates that are like a high walled maze. Music emits from a stereo, loud. We continue to move down a hall. Through the detritus, towards a door. A hand opens the door.

83 INT: JAMESTOWN SLUM, HIDEOUT, CELL - CONTINUING

83

In the corner of the room, huddled, chained to the floor, is Steph. She does not look good. In fact she looks very sick. There are tubes coming off her arm.

Freddy stoops down and begins to check the tubes running from her arm. There are small taps on the tubes. He turns them on. Blood begins to flow from her into a cup that is already stained red. As he turns it off Steph shivers, her eyes open. The whites of her eyes are blood red; she is sick. She speaks, weakly.

STEPH

Help me. Please, I'm sick. Help me.

She reaches for Freddy, but he pulls away. Freddy's not looking too hot either.

FREDDY

Don't fucking touch me.

He picks up the half filled cup and leaves. Steph stares after him. Tears welling in her eyes, beginning to shake now, moving against the chains that bind her. But they stay fast.

84 INT: JAMESTOWN SLUM, HIDEOUT - CONTINUING

84

Freddy moves into the large warehouse space, the music still echoing. Freddy looks around, searching for Edgar.

FREDDY

Hey!

His voice echoes through the empty space.

FREDDY

(continuing)

Where've you gone now?

85 EXT: LILLY'S APARTMENT - NIGHT

85

A POV, wavering slightly, the hint of a whispering breath. We see Lilly's apartment. The shot zooms in at high velocity, searching the windows, zooming in here to check the lock on this window, then on that. Then the shot wildly pans and twists to the street below. Again it zooms in, to the entrance of the building, to a couple walking past in the night, as if searching for any sign of something out of the ordinary. We can hear the couples voices, talking about inane things.

Cut to Edgar's face in the shadows. His eyes reflective, his whole being readied and concentrating. He closes his eyes. We move around to end close on his ear, the soundtrack becoming stark as the sounds of the night become eerily separated and distinct. One sound in particular, a kind of metal sound, scratching slightly, growing louder.

Edgar's eyes open.

Cut to

A zoom speeding towards Lilly's bedroom window, then swooping at the last minute to end on an apartment one floor down.

And there, gently moving in the night air, a partially open window, the latch grinding in the breeze.

Cut to

86 INT: LILLY'S APARTMENT - CONTINUING

86

A whiz pan POV, ending on the lounge of Lilly's apartment; as if we just caught the last part of someone turning their head, as if alerted. All the lights are out. We slowly begin to move forward, dipping and gliding silently, into the hallway. Slowly we approach a doorway and creep into...

87 INT: LILLY'S APARTMENT, BEDROOM - CONTINUING

87

We can see Lilly lying on the bed, her skin alabaster in the moonlight that comes through the window blinds. Closer closer until we halt above her.

Cut closer to see Lilly asleep; her hand grips her service revolver which protrudes from under her pillow.

We see Silus standing above her, his eyes glisten in the sub light. As he watches, Lilly moves, as if she's having a dream, her hand grips the gun beneath her pillow.

Silus slowly bends down, close to her. Watching. Then he reaches out, as if to gently wake her, then stops as Lilly stirs. She turns, curling up into the fetal position. Silus is confronted with the old scars from Edgar's attack.

For a moment Silus stares at her. Stares. Then very quietly, smoothly, he moves his head down, very close to her arm. He sniffs it, as you would something very delicate, very complex. Then he closes his eyes.

We see Lilly, her arm. Silus slowly enters frame, moves his face close to Lilly, moves along her arm as if taking in her scent. Slowly her arm raises, as his face moves up her body to her neck, her hand now embracing Silus' head. Closer as his face is near hers and still with eyes closed her face turns towards him, his dark lips and hers are close.

Cut to

Silus, back where he was, smelling her arm. His eyes open and he moves back a little, as if shocked by the daydream he has just indulged in.

We see Lilly, as she was before, curled up in the fetal position. Then a sound.

Silus immediately pivots, his gun immediately pointed at the figure who stands silhouetted in the doorway. Jones.

JONES

What are you doing?

The camera immediately drops, through the floor of Lilly's apartment to the apartment below to find...

88 INT: APARTMENT BELOW LILLY'S - CONTINUING 88

...Edgar, standing in the apartment below, immediately freezing. We zoom into his ear as he listens.

Flash cuts of sound and image; a large man turning in his bed and groaning, a tap drips in an apartment, a fluorescent colored mosquito catcher vaporizing a mosquito with a zing, then a woman's lips; whispering...

LILLY

What is it? Jones?

Cut to

89 INT: LILLY'S APARTMENT, BEDROOM - CONTINUING 89

Silus above Lilly, his hand up to silence her, Jones stock still in the doorway. Waiting, waiting...

Bang, Silus rushes to the window of the apartment, ripping it open, pointing his gun below. But there is no one there. Then Silus spots it. On the floor below the window is open, a curtain gently wafts out of the window in the breeze. Silus turns to Jones and Lilly.

SILUS

Stay here.

Silus immediately drops out of the window.

Cut to

Lilly rushes to the window and looks out expecting to see Silus dead on the pavement below, but the street is empty. And then she sees it; the window below her apartment is open.

90 INT: LILLY'S APARTMENT, HALLWAY - CONTINUING 90

Lilly, gun extended, moving forward towards her apartment door, Jones behind her, trying to grab her.

JONES

Get back here, Lilly!

But Lilly shoves him off, opens the door and moves into the hall and waits.

She hears more smashing from the other side of the building.
She turns to Jones.

LILLY

Cover me.

And she's off, smashing the apartment door in front of her with her foot and moving into the apartment, towards the window beyond. Jones can only curse, lift his gun and move after her.

91 INT: APARTMENT ADJACENT TO LILLY'S - CONTINUING 91

Lilly's POV crashing through the apartment and reaching the window, pulling it open to see...

92 EXT: LILLY'S APARTMENT, REAR - CONTINUING 92

...Lilly's POV of the city below. We see her search with her eyes, and then she sees it.

Cut to

Lilly's POV, closer, looking down on Edgar running over a roof.

Cut to

Edgar running towards us as we track back, then he launches himself...

Cut to

Low angle, Edgar jumping from above us, to land almost on the camera, stopping himself by grabbing iron piping protruding from the side of the building.

Edgar turns, smiles, thinking he's escaped; then shock comes across his face.

Cut to

Edgar's POV as Silus flies through the air and crashes straight into the camera. Silus' hands go straight for Edgar's throat, stopping Edgar from falling. The two Brothers eyes lock.

EDGAR

You saved me...

Then Edgar's smile. He pushes off the wall with his legs, sending both of them tumbling over the railing.

We see them fall, Silus hitting a railing which sends him spinning out of control, whilst Edgar manages to clasp onto it.

Cut to

Silus' POV, tumbling wildly out of control, heading for the ground, finally coming to a jarring stop, the view of the alleyway upside down.

We now reveal Silus, only just conscious, caught in wire netting, hanging upside down in the alleyway.

And there, landing, is Edgar, poised, watching. Edgar slowly approaches so that he is near. He bends down to Silus.

EDGAR
(continuing)
When will you admit it. You're
just like me.

Edgar's nose is bleeding. He dabs some on his fingers, then raises his hand to Silus.

EDGAR
(continuing)
Maybe you need some encouragement.

He brings the dripping blood closer to Silus, closer...

Then an explosion; the sound of bullets whistling through the air. Then Edgar is gone.

Cut to

Lilly and Jones entering the alleyway to find Silus still hanging from the railing.

LILLY
(to Jones)
Get him down.

Lilly then moves into the adjacent alleyway to search for Edgar.

JONES
Lilly, wait! Damn you. Lilly!

She turns and gives him a final quick look.

LILLY
If he escapes then Steph is dead.
Just follow me when you can, hurry!

Cut to

Lilly moving through a slick wet alleyway; water plops and dribbles from leaking pipes. She swings her gun towards movement; water crashing out of a pipe. Lilly's shaking, terrified, but she keeps on going. And then another sound and she swings her gun to find Edgar, standing in the shadows, waiting.

EDGAR

The little policewoman.

LILLY

Don't move!

Edgar purposely raises his hand so that she fires; the bullet going through the flesh of Edgar's arm; his arm now smoking.

LILLY

(continuing)

I said don't move. Where is she,
where's the girl?

Edgar can only smile.

EDGAR

Oh, I've killed her already.
Essentially.

Then he moves, she fires, but he's too fast, spinning, diving, in an instant he has the gun, twisting it and Lilly's arm behind her back. She fires, once, twice, the bullets and smoke rising up from Edgar's side. He twists harder, the gun then falling to the ground. Edgar is now behind her. He moves his face close to hers.

EDGAR

(continuing)

Has he tasted you yet, little
policewoman?

Lilly tries to twist out of his grasp.

EDGAR

(continuing)

He's just the same as me, you know
it, you can feel it too.

LILLY

He's nothing like you.

Edgar's face twists into a smile.

EDGAR

We will see. You will be my tool.

JUMP CUT:

A cat, hissing, screeching.

Cut to Silus and Jones entering the alleyway, the cat tearing away from them in fright. Jones moves forward and we tilt down to see Lilly's gun lying on the wet cobblestones, smoke wisping from the barrel. Jones stoops down and picks up the gun, then turns to Silus. After a beat, Jones throws the gun at Silus' head. Silus dodges it easily and it clacks onto the cobblestones.

JONES

You happy now?

Cut to

93 INT: JAMESTOWN SLUM, HIDEOUT, TOILET - DAY

93

Close on Freddy's face, looking at himself in a mirror. He's pulling back his eyelid; his eyes are bloodshot and he's sweating. Freddy then pushes the mirror shut and we see Edgar, silhouetted in the bathroom doorway.

FREDDY

You scared the shit out of me.
Hey, the police woman. She's real sick. To tell the truth I don't feel so hot myself.

Edgar approaches, still silhouetted.

EDGAR

I want you to take her and put her where they'll find her.

FREDDY

But I'm sick. She's given me something...

Edgar moves incredibly fast, we can't quite see what he has done but we suspect he has just buried his hand in Freddy's chest. We see Freddy's face, stunned, deathly white.

EDGAR

What have I said to you?

Freddy falls, leaving Edgar's hand in mid air; we can't see clearly, but it looks frighteningly like he has one of Freddy's internal organs in his hand.

EDGAR

(continuing)

I hate arguments.

Cut to

94 EXT: JAMESTOWN SLUM, ALLEYWAY - DAY

94

Close on a pendant; the symbol of the Brothers.

We pull out to reveal Steph, very sick now. Edgar is has her wrapped in a sheet and is half carrying her along a decrepit alley. Ahead of him is a street; we can see several passersby.

Edgar sits Steph up against the wall of the alley, propped up. She really is sick. She coughs.

Edgar looks at her for a moment. Then after consideration, takes her hands and crosses them, and places an envelope in her limp hands. Happy with the composition he moves off.

Cut to

A close High Angle on Steph looking up, her bloodshot, dazed eyes staring blankly. We drift up and away from her. Already the rats are beginning to come out and sniff her.

95 INT: HOSPITAL, HALLWAY - DAY

95

There are several nurses running towards us, they turn and move down a hallway. We reveal Jones and Dominic. They move to the nurses station and Jones flashes his ID.

JONES

Stephanie Richards, you just brought her in.

And then a scream. Blood curdling; the sound of someone insane, screaming their lungs out, hurling abuse. We see the faces of the cops and the terrified nurse in front of them who points down the hall where the noise is coming from. The Cops move off. The nurse then sees someone else arrive. She raises the pendant that hangs around her neck and kisses it.

NURSE

Thank god you're here.

We see who has entered. It is Silus. Near him there are several people sick. They look sick; like Steph and Freddy looked.

Cut to

96 INT: HOSPITAL, ISOLATION WARD - CONTINUING

96

Jones and the Dominic move through an anteroom. Nursing staff and doctors are madly running about. The screaming we heard before punctuates the noisy clutter of medical procedures.

Jones approaches a door; it has the words "level 4 isolation unit" on it. A large Guard blocks his way.

Jones shows his ID. A figure brushes past them and enters the door; the figure is fully decked out in something like a spacesuit.

Jones and Dominic are ushered sideways, to another room. This room has a glass viewing window which looks into the adjacent room. A middle aged Doctor stands there, his thumb nail in his mouth, looking thoughtful. When he turns towards Jones, we can see there is fear in his eyes. Jones shows his ID. Screaming from within the adjacent room draws his attention and that of Jones.

97 INT: HOSPITAL, STEPH'S ROOM - CONTINUING

97

In the adjacent room two nurses are trying to put in a line to Steph's arms which are restrained by straps. Steph lies on a bed. She looks truly sick; her hair matted, her skin blotchy. Her eyes are also blood red, the tiny blood vessels hemorrhaging. And she is screaming abuse at the nurses and Doctors who work on her.

Close of Jones, staring at the scene.

Silus now enters the room. Almost immediately Steph stops screaming. She is staring directly at Silus; even this deranged, she is still in complete awe.

JONES

Will she recover?

The Doctor turns to Jones; the Doctor looks puzzled.

DOCTOR

No. Containment is the issue now.
She is... insane. And we've had
more cases, 10 in the last hour.

The Doctor leaves.

Jones turns to Silus.

JONES

What is this? What is it?

SILUS

It comes from Edgar. He has shared
his blood with them.

JONES

You're telling me that he's out
there spreading this around?

Jones gets close to Silus, intimidating.

JONES
 (continuing)
 He'll give it to Lilly!

Dominic gets in between.

DOMINIC
 Jones! Back off.

Dominic pushes Jones back and then stares at Silus.

DOMINIC
 (continuing)
 This is spreading.

Silus doesn't speak, just stares at Steph.

DOMINIC
 (continuing)
 Brother Silus?

JONES
 That's it, Lilly's dead.

SILUS
 No. He will keep her alive.

DOMINIC
 Why?

SILUS
 So that I will come for him.
 That's what he wants.

Dominic pulls an envelope from his jacket and passes it to Silus, who opens it to discover a beautifully handwritten letter.

DOMINIC
 It says, "Everything flows from me. My blood will change the world." What does that mean?

Silus stares at the two men. Then turns to Steph, her eyes, creepy, still locked on Silus.

103A EXT: JAMESTOWN SLUM BUILDING, ROOF - NIGHT

103A

Jamestown, from above. We drift down so that we see the buildings, see fires breaking out, hear screams echoing through the night. We continue down towards the rooftop of one building in particular. We see one of the infected citizens of Jamestown standing on the roof, screaming out into the night like some crazed animal.

We continue past the creature, then travel through a ventilation shaft on the roof. We hurtle down this, down, down to the depths of the building and out the shaft into a subterranean basement. We drift through a doorway in the wet stone wall, down a tunnel, to finally enter a room.

And we see Lilly. She is covered in grime, her hands bound above her head with chains to an ancient, ornate pipes that twist through the place. She looks up at us.

Cut to

103B INT: JAMESTOWN SLUM, HIDEOUT, CELL - CONTINUING

103B

Edgar, now standing above Lilly. He bends down, checking the chains that bind her. His face moves close to her so that he can smell her. Hear her heart pounding. See the scars from his previous attack. Then a noise, echoing through the tunnels. The sound of the mad infected denizens of the containment zone, screaming out into the night. Edgar smiles.

EDGAR

It almost sounds like children playing, don't you think?

LILLY

No.

EDGAR

I looked at your body. You have borne a child.

Lilly's features tense.

EDGAR

(continuing)

Did you abandon it? Your kind are good at that.

Even though her position is impossible, Lilly won't show Edgar fear.

LILLY

Why don't you just kill me?

Edgar just smiles. Lilly spits in his face and screams at him.

LILLY
(continuing)
Kill me!

Edgar grabs her by the throat, for a moment anger boils out of Edgar, but he restrains himself.

EDGAR
I can see why he likes you. But I have a better use for you. To save you, Silus will take my blood. Join me.

LILLY
You're insane.

EDGAR
The world is insane. I am better than you. But they force me to serve you. Does that happen in a sane world? Forced to watch you waste the most precious thing you have. Life.

Then Edgar's face changes; he stares at her with pity, for a moment we see a hint of the noble creature he used to be.

EDGAR
(continuing)
Do you know what they do to us when we are born? They take us from our mothers. Force us into a life of loneliness, and denial. Can you imagine a life like that?

Lilly senses an opening.

LILLY
You don't have to do this. You can change things.

Edgar places his head in his hands, he seems to be weeping.

EDGAR
You have reminded me of something.

When he looks back up at her, he is terrifying to behold.

EDGAR
(continuing)
I must search out my mother, if she still lives. And kill her for what she did.

Edgar smiles quietly, rises and exits.

We are left with Lilly bound to the rusty pipes. She strains, tries to pull her hands from the chains, but they won't move. Above her on the pipe there is a old rusty bracket. Lilly blinks through the sweat running into her eyes. She moves the

chains that bind her hands closer to the bracket and begins rubbing the chains against the bracket in the vain hope that she may be able to cut her way through the chains. She strains harder and harder, fighting back the tears, the fear, she just grinds at the chain repetitively.

Cut to

104 INT: HOSPITAL, STEPH'S ROOM - DAY 104

Steph, in the hospital bed, her eyes staring up, hollow. A bed sheet is drawn over her dead face.

Cut to

105 INT: HOSPITAL, VARIOUS - CONTINUING 105

We see Silus. Staring through a window into an office. In there we can see Jones. Jones is talking in a very animated manner to someone who is obviously a reporter. The reporter stares, like Jones, through the window towards Silus. Jones turns away, looking guilty.

Cut to

Bedlam in the hospital corridors. People screaming, being restrained. What is clear is that the virus Steph had has now broken out into a plague of biblical proportions. We see a DOCTOR standing in the middle of the hospital corridor, blood over his smock, in a state of pure shock.

And we see Silus there. A perfect creature observing the chaos. As he stands there he can see a small child; a girl, maybe around five. Silus stares at the child. The girl is holding her mother's hand. Her mother lies on a cot, strapped down; there are many other cots filling the crowded hallway. Her mother is dead. The girl's dirty face is stained with tears. For a moment Silus wavers.

Then he moves over to the girl. She stares up at him with her tear stained grimy face. Silus goes to place his hand on her forehead as blessing, but the child cringes, then jumps up and escapes down the hallway. Silus can only stare at the horror of it all.

Cut to

106 INT: ROOM - DAY

106

On a dirty, stained valve radio. We slowly track in on the speaker, hearing an interview coming from it.

REPORTER

(off)

Some say this plague is the result of genetic experimentation, by the Brothers. Do you have a comment?

Cut to

106A DELETED

106A

107 EXT: JAMESTOWN SLUM, QUARANTINE ZONE - NIGHT

107

We move past road blocks.

HEALTH OFFICIAL

(off)

We're asking everyone to stay in their homes in the sections of Jamestown now under quarantine.

Armed, gas masked guards stand with their guns at the ready. Beyond the blockade is Jamestown. Fires burn, bodies lie on the streets.

REPORTER

(off)

There are reports of residents being shot trying to escape the quarantine zone. Is that true? They say the Queen has left the city... Is this martial law?

A figure is stumbling towards us. One of the guards fires and the figure drops.

Cut to

Two soldiers, wearing crude Victorian containment suits, surveying a map.

SOLDIER

We've blocked off this section,
and here, containing the Jamestown
slums.

We see the soldier outlining the Quarantine zone, marked in
red.

108 OMITTED 108
AND AND
109 109

110 INT: BROTHERHOOD BUILDING, FOYER - DAY 110

There is an angry mob, banging on the locked doors of the
brotherhood building. Their placards tell the tale. "Brothers
have brought the plague." "No to Genetic experimentation."

EDGAR

(off)

Do you like the world I am making
for us, Silus? I haven't had your
little policewoman yet. But I will
soon. You'll just have to find me.
You know where I am. Everything
flows from me. Remember that...

Human police stand ready with guns. It's a disaster. Silus is
there. He watches the faces of the mob, baying for blood. He
sees them burning the emblems of the brotherhood.

DISSOLVE TO:

111 INT: BROTHERHOOD BUILDING, AUGUSTUS' OFFICE - CONTINUING 111

We are in a beautifully ornate office. It is like a private
chapel. We see Silus enter. He is grim. Augustus is kneeling
in prayer. He senses Silus.

AUGUSTUS

The infection is spreading. Each
day he shares his blood with more
of them. Even though they are
locked in their homes.

SILUS

He is somewhere in the quarantine zone. I will find him.

Augustus turns to Silus. Augustus moves closer to him, stares into Silus' strange, pale eyes.

AUGUSTUS

Clear. So very clear your eyes. The way they were when you were born. There will be no search.

Augustus moves off to his desk. Silus is shocked.

SILUS

No search?

AUGUSTUS

The Queen has instructed the government to evacuate the city around the quarantine zone. In another day they will take action.

SILUS

What kind of action?

AUGUSTUS

Eradication. Of everything within the area. They will burn it all. Including Edgar.

SILUS

And the innocents there, who are not infected?

AUGUSTUS

It is a necessary step. We cannot let this escape.

SILUS

No!

Augustus looks up at Silus; this is perhaps the first time Silus has refused anything that Augustus has decreed.

AUGUSTUS

Is it the policewoman? Is this affecting your thinking? There is no love for our kind Silus. Only service.

SILUS

We have done this. Released this thing into the world. We have betrayed their trust in us, more than once. I won't do it again.

AUGUSTUS

There is no debate. They will be sacrificed, so the rest will be pure.

Silus shakes his head.

AUGUSTUS

(continuing)

This policeman, Jones. He talked to the press. Told them this came from Edgar.

Silus watches Augustus very carefully.

AUGUSTUS

(continuing)

There are members of the inner circle who question the way you have handled this. Blame you for this man's actions. I have made it clear that you will fix this. That you will silence him.

Augustus moves close to Silus now. Gently touches his face.

AUGUSTUS

(continuing)

These are hard things we do. But you must think of the greater good. And of your own future.

Cut to

A light bulb flickering.

112 INT: JONES APARTMENT, HALL - NIGHT

112

Jones exits an elevator. The light above him flickers and dies. He stands in the dark.

JONES

Great.

Jones begins to stomp down the hall, towards the part of the hall that is lit. Then pop, that light goes out as well.

Jones stops. He pulls out his big gun from his armpit holster. He checks over his shoulder, and then with the gun extended he moves slowly forward. He approaches an area that opens up a little. He pauses, then under his breath.

JONES

(continuing)

Come on then...

He launches himself around the corner and fires his gun. He's lucky that his misses his target.

A small, dirty, cowering boy with his fingers on the bank of light switches. The wall next to the boy's head has exploded; dust and wall board now drift down like snow.

Jones can only stare at the quivering child whose dirty face blank with fright.

Then Jones turns. He can make out a figure in the dark hall. A patient, quiet sentinel.

113 INT: JONES APARTMENT - NIGHT

113

Jones opens the door to his apartment and enters. Silus follows. The place is a dump. Lounge and kitchen all one area, bedroom off to one side, dishes in the sink, clothes everywhere. Jones heads into the kitchen and turns on a coffee machine, then grabs a dirty glass, pours a drink. Silus watches him.

Jones comes into the lounge. He still has his gun in his hand. He stares at Silus, whose perfect outline makes Jones' life seem even more abysmal.

JONES

What do you want?

SILUS

I want to help you. They know you talked to the press.

JONES

They can fuck off. For that matter, so can you.

Jones takes a slurp on his drink.

JONES
 (continuing)
 You'd be the last person I'd trust.

SILUS
 Why?

JONES
 I saw you. Remember. Watching
 Lilly, when she was asleep.

Silus doesn't answer now. Jones moves forward.

JONES
 (continuing)
 Maybe you're just like your
 Brother. Maybe you're helping him.
 Now there's a thought.

Jones prods Silus' shoulder with the gun.

JONES
 (continuing)
 Do you know where she is?

Jones prods again and finds Silus' elegant steel fingers
 around his wrist. The two men face off.

JONES
 (continuing)
 You've changed. Not the outside.
 But inside. I know you. You know
 what, I can see myself?

Jones tries to wrench his wrist free, but Silus holds it
 tight. Jones swings his free arm and smashes Silus on the
 side of the face.

For a moment Silus doesn't move, then his hand is around
 Jones' throat. Squeezing. Squeezing. His other hand wrenching
 the gun from Jones' hand. There is silence in the room, apart
 from Jones' choking gags. Then Silus pushes Jones back so
 that he flies into a chair. Jones stares up at Silus now,
 fear in his eyes. Silus watches him. Then a sound attracts
 his attention.

Cut to

Water hisses from Jones' coffee machine in the kitchen.

JONES
 (continuing; sneering)
 Coffee's ready.

Cut to

Silus, turning, listening, focusing on the water dripping from the coffee machine. Silus is concentrating. Realization comes into his eyes.

We zoom close to Silus' ear. The soundtrack becomes enhanced.

Cut to

The tap in Jones' festering sink, dripping; plop plop plop. We see the water in the bottom of the sink reflecting the room. We see Silus approaching; reflected there. His hand enters frame and touches the water. And we hear Edgar's voice, the words we heard him say in Augustus' office.

EDGAR

(off)

You know where I am. Everything flows from me...

We see Silus staring at the water. We see a giant drop of water hanging from the tap, hanging, hanging, then falling...

Cut to

114 INT: JAMESTOWN SLUM, HIDEOUT - NIGHT

114

We are under water, liquid drops down into the water; red liquid, blood. We can see a figure distorted in the water; the figure is bleeding himself into the water. It is Edgar.

Cut to

We see a subterranean water system. We see Edgar at the edge of a pool, bleeding himself into the water supply. Edgar looks up. His eyes reflect at us, blinking like an animal's.

Cut to

Lilly in her cell, still grinding away at the chains that bind her hands. She stops, as if she's heard something, expecting Edgar to walk through the doorway. He doesn't. She begins desperately grinding away at the chains once more.

Cut to

115 INT: JONES APARTMENT - CONTINUING

115

Back on Silus who now turns to Jones.

SILUS

Do you have a map?

Cut to

Jones laying out a map of the city on his kitchen table; empty booze bottles roll out of the way. Jones has a pen and he's marking off an area.

JONES

There's the quarantine zone. It's a pit. Slums.

SILUS

The water supply. Where is it?

Jones searches and then pin points an area in the center of the quarantine zone.

JONES

There, all the old suburbs are supplied by their own artesian wells. Mineral springs. That's why it hasn't broken out of Jamestown, it's the water. Jamestown's water.

The two men stare at each other, both reaching the same conclusion.

SILUS

He is there, with Lilly.

We see the Map.

116 EXT: JAMESTOWN SLUM, QUARANTINE ZONE - NIGHT

116

Cut to a crane down to reveal Silus and Jones observing the guards at the blockade.

JONES

You'll never get in, they've circled the whole borough.

Silus turns to Jones.

SILUS

I will get in. You must go to the press. Tell them about the water. Tell them what the government will do.

JONES

You're dead after this. You know that? Whatever happens.

Silus smiles.

SILUS

Watch for me, Officer Jones.

Silus exits. Jones watches him leave, then Jones leaves too.

117 EXT: JAMESTOWN SLUM, QUARANTINE ZONE - CONTINUOUS 117

We see Silus, close. It's as if he is meditating. We pull out to reveal he is kneeling on the roof of a building; he looks as if he's preparing himself for something.

He then rises, all fluid concentration, and runs towards us and then the camera is on his shoulder as he jumps off the roof.

Cut to

Silus' POV falling down down, falling towards a window then smashing through it.

117A EXT: OMITTED - CONTINUING 117A

118 INT: APARTMENT BUILDING, QUARANTINE ZONE - CONTINUOUS 118

Silus exploding onto the floor of the apartment. For a moment there is silence, just glass tinkling, Silus poised. Then Silus turns and is gone.

Cut to

119 EXT: JAMESTOWN SLUM, QUARANTINE ZONE - CONTINUOUS 119

The slums are wrapped in smoke and haze from fires that burn there; an eerie dead zone, made all the stranger by the gothic spires that climb out of the haze.

Then Silus hears something. It is the wailing of a new born child. Silus moves towards the cries, then up ahead he sees a figure, kneeling on the ground. As Silus moves through the haze he sees what it is. It is a Brother Priest, kneeling beside someone. The Brother is holding the hand of the person on the ground who is in the last throws of death. When Silus is next to him the Priest looks up at him. Tears wet his cheeks. For a moment they just stare at each other.

PRIEST 2

Who has done this, Brother?

SILUS

We have. To our shame.

The Silus hears the babies cries again. Closer now. The Priest stares at the dying creature on the ground in front of him. Drops the limp hand he was holding. Then rises and turns squarely to Silus.

PRIEST 2

I have something to show you.

The Priest moves off towards a building and Silus follows.

Cut to

119A INT: JAMESTOWN SLUM, QUARANTINE ZONE, HOVEL - CONTINUING 119A

We see Silus and the Priest enter. The Priest leads Silus into the dark place. As he moves forward Silus can hear a strange gurgling sound; not of the sick or dying, this is a more innocent sound. The sounds of a newborn.

We See Silus approach a filthy, roughly made crib. In it is a baby; it's eyes stare up at Silus with wisdom beyond their years.

PRIEST 2

It is a miracle my Brother. She is a female, the first of our kind.

Silus watches the baby carefully.

SILUS

She must be protected.

He then turns to the Priest.

SILUS

(continuing)

I would ask for your help Brother.
The Church can no longer be
trusted...

119B EXT: JAMESTOWN SLUM, HIDEOUT - CONTINUING

119B

Edgar, atop the roof of the building that sits above the water treatment plant. He is watching his handiwork; the screams in the night, the burning fires, the haze rising up, cloaking the city. Then down below, he sees a figure approaching. He knows who it is. Silus is coming to him.

Cut to

120 INT: JAMESTOWN SLUM, HIDEOUT, CELL - CONTINUING

120

Lilly, in her cell. She is working the chains that bind her hands against the pipe. She's rubbing them desperately, harder, harder. Then she stops. She can hear someone approaching.

Edgar appears in the doorway; still and poised. Then he turns, listening. A creaking echoes through the tunnels as if an iron door, somewhere above, has been opened.

EDGAR

He's coming little one. He's coming for you.

Edgar takes one more blinking look at Lilly and then leaves, slamming the large iron door behind him.

Lilly pulls at the chains, hoping against hope that they'll break. They don't.

LILLY

No.

She now looks above. The pipe her chains are connected to runs up towards the roof, then takes a bend to disappear into the wall near the door. She bangs on the pipe. There is a little movement where it goes into the wall. Just enough to give her some hope.

Lilly struggles now to her feet. She slides the chains up. To get the chains over the bend she'll have to jump. She does, sliding the chain over the bend. Now she hangs from the pipe, the chains cutting into her wrists viciously, making her groan. She then gets her hands on the pipe and begins sliding along the pipe until she is near the door. She then reaches up with her feet and kicks at the wall, pushing, trying to dislodge the pipe. It moves, water leaks from it. But it does not give way.

A desperate beat. Then she reaches down to the door with her foot. She tries to force down the door handle, her foot wet and slippery. Finally she gets the handle down, opens the door so that it clangs against the wall.

LILLY

(continuing)

Hello! I'm down here. Silus...

Her hands slip from the pipe and again the chains bite into her wrist. She cries out in pain.

Cut to

121 INT: JAMESTOWN SLUM, HIDEOUT - CONTINUING

121

Above we see Silus, stopping. Lilly's cries echo through the place. It is a wet maze of grease and rust, ornate twisting pipes built long ago and now decrepit. Silus waits, listens. Then something.

Cut to

Feet, moving fast, splashing in a pool of black water.

Silus turns, just catching a movement, a flash of someone moving off through the distorted piping. He moves to where he saw the figure, to catch sight of a person moving to an open iron doorway.

SILUS

Lilly?

But when the woman turns it is not Lilly. It is one of the infected; the red eyes, mad and staring at him. And both he and the creature hear it. Cries, of someone in pain. Lilly.

Cut to

121A INT: JAMESTOWN SLUM, HIDEOUT, STAIRWELL - CONTINUING

121A

Lilly's cries echo up the stairwell, up towards the surface.

Cut to

121B INT: JAMESTOWN SLUM, HIDEOUT, CELL - CONTINUING

121B

Lilly twisting on the chains that bind her to the pipe, crying out in pain.

Cut to

121C INT: JAMESTOWN SLUM, HIDEOUT

121C

The creature moving through the doorway towards the sounds of Lilly's cries. Silus now moves forward to get to the creature, flying towards the doorway. We see him approaching the doorway and then from nowhere Edgar slams into Silus, sending them both careening over a railing.

121D INT: JAMESTOWN SLUM, HIDEOUT, STAIRWELL - CONTINUING

121D

Low Angle looking directly up at the two Brothers fall, bouncing and crashing off the rails on the way down.

121E INT: JAMESTOWN SLUM, HIDEOUT, STEAMROOM - CONTINUING

121E

They both hit the wet stone floor. They are in the pipe room where subterranean mineral springs rise up from deep in the earth and where the boroughs water supply is sterilized.

Silus is stunned, rises, blood issuing from his mouth. Silus pulls his gun from his coat, but Edgar's kick is too fast, whipping the gun away so that the glass instrument smashes against some dripping pipes. Edgar then squares off against Silus.

EDGAR

It is a maze down here. But given time, that thing will find her. Do things to her. I'll show you where she is, if you take some.

Edgar stalks forward. He holds up his arm to Silus.

Silus stares at the tube coming from Edgar's arm. Edgar moves towards Silus, twisting on the tube so that his infected blood drips onto the ground.

EDGAR

(continuing)

You're almost there anyway.

And then Silus' face, intense, a dark smile, his hand now gripping Edgar's hand; surprise in Edgar's eyes.

He pulls Edgar toward him with all his might, his hand clamping onto Edgar's throat - the power of the entwined bodies immense - then Edgar whipping his body, breaking Silus' grip, smashing Silus on the side of the head, but then only to get a kick from Silus directly in the stomach that sends him smashing into several protruding pipes, ripping into his back. Edgar screams.

122 INT: JAMESTOWN SLUM, HIDEOUT, CELL - CONTINUING

122

Lilly. Half conscious now, hanging from the pipe above her, twisting. The sound of Edgar's screams makes her groan, awaken a little, dazed. Then there is a loud clang. She cranes her head to see down the tunnel that leads to her cell. She catches sight of a shadow, movement in the tunnel.

LILLY

Silus...

Then the figure moves into the tunnel, shuffling, the legs not completely following the brains instructions, but doing enough to propel the person forward, then a stumble. And in a shaft of light Lilly can see a hand slapping at the wet wall. But it is less a hand than a claw. And the face that follows the hand; the red, reflective eyes of one of the half mad, the infected. The thing catches sight of Lilly, then propels itself towards her.

We see it's POV, approaching faster, faster.

And Lilly reaching out with her foot, to the door, struggling to hook it with her foot, trying to close it, almost catching the door handle, but her foot is so slippery and the thing is almost on her. Then she stretches out with her foot, just catching the door and slams it in the face of the thing that is about to attack her.

The thing on the other side of the door is now screaming wildly and the door handle is jerking down as the creature tries to activate it and Lilly has her feet on it, trying desperately to keep the door shut, but her feet keep slipping. And then she realizes that the pipe from which she hangs is beginning to wobble - water is now coursing from the hole in the wall, beginning to flow faster and faster. Her feet slip more and more on the door.

Lilly tries to keep the door closed, but her feet are too slippery and the thing is pushing through the door. In the dark space only its eyes and slavering mouth are clear, hands grasping for Lilly legs, scratching at them, Lilly twisting, the creature's nails searching for purchase on her legs. Lilly hauls herself up, wrapping her legs around the pipe she's attached to. The thing below her is groaning incoherently, reaching up, its hands grabbing at her, Lilly pulling herself just out of reach, then seeing the eyes below her, wanting her. Lilly tries to pull herself higher. And then she feels it. The pipe she's attached to is shifting, where it joins the wall. Water is now flooding from it, the pipe jerks down, some of the old wall giving way.

The creature's fingers are now able to grasp Lilly's t-shirt, drag at it, pull at her, screaming, the pipe grinding, water flowing and then the whole thing comes down, the pipe bursting out of the wall.

Lilly and the pipe falls, right on top of the creature.

For a moment neither of them move, then the creature is grabbing at Lilly's hair, pulling her head back. In a flash Lilly pulls the pipe to which she is attached right into the face of the creature. This gives her time to stagger upright.

She's still chained around the pipe; she can see the end of the pipe near the door.

She begins to slide the chains back as the creature begins to rise and advance towards her. Lilly desperately slides the chain along the pipe. It catches on a protrusion, while the creature advances. Lilly frees it just in time, falling backwards as the creature jumps at her, Lilly lifting the chain up to hold the creature back. The creature strains to get at Lilly. Lilly now has the chain at the creature's neck. She begins to tighten it around the creature's neck, her only hope now. The creature changes now, from frightening to pitiful as it realizes it can't breathe, it's fingers desperately moving over Lilly's face, almost pleading. Tears form in Lilly's eyes as she tightens the stranglehold; there is no anger there, just desperation, and behind that, pity.

The creature breathes it's last breath then collapses onto Lilly.

123	OMITTED	123
	AND	AND
124		124

124A	INT: JAMESTOWN SLUM, HIDEOUT, STEAMROOM - CONTINUING	124A
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Edgar and Silus stalk each other in the steam room. Edgar launches himself towards Silus, but Silus is now too quick. Silus slams Edgar sideways into a pipe, an imprint of Edgar's face left on the pipe.

Stunned Edgar releases his grip, stumbles back, Silus rising now, he has him. Again, Silus slams Edgar's head into another pipe. And now Silus has Edgar's throat in his fist and the look on Silus' face tells Edgar he will not escape.

We see Edgar, beginning to lose consciousness now, dying. Steam now rises all around them from broken pipes. Then behind Silus, Edgar can make something out. An old, corroded tank, steaming, with the words sterilizer on it. There are a series of long shafts connected to the sterilizer via a tube and held in position by clamps; they look like they're for sterilizing bottles.

With a last effort Edgar propels Silus backwards onto one of the shafts, making Silus grimace and clutch his back where he's been pierced, then slide to the ground. The piercing has operated some lever so that steam now also drifts from the wound on Silus' back.

Cut to

Silus looking up, clutching his back with the pain of it.

And now Edgar above him. He removes one of the sterilizer shafts from the bracket that holds it. He clutches a lever on the side which makes viciously hot steam pulse from the end of the shaft. Edgar moves slowly towards Silus.

We see Silus, unable to rise, crawling back, until bang, he's stopped by more pipes behind him. Nowhere to go.

And Edgar ready to pounce. He does, driving the shaft towards Silus' head. Silus manages to raise one hand to Edgar's wrist to stop the shaft from piercing his skull. Now the shaft is right in Silus' face, the lightly steaming hole staring back at Silus. Edgar's finger moves to the lever on the side of the shaft, ready to get some steam going.

EDGAR

If I burn the skin from your face,
I wonder how that would be. If you
looked like a monster...

Cut to

Edgar's finger moving over the steaming lever. The steaming end of the shaft right in Silus' face.

Then Edgar's face as he watches his brothers face for the last time.

The blasting sound of steam and a steaming blast from the shaft drifts into our frame.

Cut to Silus. His face is not scolded.

Cut back to Edgar, his expression getting tighter, his face redder, the whites of his eyes becoming bloodshot. Then he goes to speak, but now words come out, only a swirling puff of steam.

And then he falls and we see behind him, standing there is Lilly, one of the other sterilizing shafts in her hand; steam still rising from the sharp end of it.

Cut to Edgar, prone, on the wet floor of the pipe room; steam rises from both his mouth and the back of his head.

DISSOLVE TO:

125 EXT: JAMESTOWN SLUM, QUARANTINE ZONE - NIGHT

125

POV steadicaming through the streets of the Quarantine zone.

The POV belongs to Lilly who moves down the street, half carrying Silus who limps. Lilly takes in the devastation. Then Silus pulls up.

LILLY

What is it?

SILUS

In there.

Silus is pointing to a fallen down building through the haze and the rain.

LILLY

Is there something wrong?

SILUS

No.

He gently touches her mud smeared face.

SILUS

(continuing)

There is something very precious.
You must take it, keep it secret.
Don't let them touch it.

LILLY

I don't understand.

SILUS

You will.

And then they both hear it. A wail, distorted, echoing; it sounds like a hurt animal. Lilly looks at Silus.

SILUS
(continuing)
Hurry.

Lilly turns towards the building. She slowly moves towards it, into the doorway as Silus watches her go. Silus turns to the sunrise, it reflects in his eyes.

Cut to

126 INT: JAMESTOWN SLUM, QUARANTINE ZONE, BUILDING, NIGHT 126

Lilly moves through the derelict place, past fallen beams. It seems empty. Then Lilly hears it again. A wail. This time she knows what it is; we can tell from the way her eyes glisten.

She moves forward, closer to the sound. And finally she sees the Brother Priest we saw before, who kneels in front of a crate. He looks up at her as she approaches.

As Lilly moves forward she sees what lies with the crate. Wrapped in dirty sacking, there is a baby.

In the corner Lilly can see a woman - the child's mother - dead from the infection.

The baby cries and Lilly can see the tiny fangs of a Brother in the baby's mouth.

PRIEST 2
The first female of her kind. The
first daughter given to us.

Lilly moves forward. Emotional music rises in the soundtrack; evoking memory, the circle completing. Lilly reaches out, letting the baby girl grip her hand. Lilly reaches into the crate, drawing the baby into her arms, staring down into the baby's face; a face somehow already wise, already serene. Broken tears run down Lilly's cheek as she presses the baby to herself, all the pain of the past flooding over her, the baby's tiny hands reaching out, clasping onto her.

PRIEST 2
(continuing)
Come. Before they find her.

Cut to

127 EXT: JAMESTOWN SLUM, QUARANTINE ZONE - DAWN

127

Lilly exits the building. She looks around for Silus, but he has gone. She pauses. Through the mist and drifting smoke from the fires we can see that in the distance a tarnished sun is lighting the horizon.

PRIEST 2

We must go.

After a final pause Lilly moves off with the Priest, carrying the tiny bundle with her.

LILLY

(VO)

For me, everything has changed now.
Because of Silus I see the world
through new eyes.

FADE OUT:

128 EXT: LILLY'S APARTMENT - NIGHT

128

Silus, on a fire escape, in the shadows. Gone are the clothes of the Brotherhood, rather he is dressed as someone who does not want to be seen.

Cut to his POV. We see Lilly's building. We see through the window, into her apartment; a beacon of warmth in the night.

In Lilly's bed we can see the baby, its hands happily making patterns before its eyes.

LILLY

(VO)

Now I see hope, and I see a child,
the first female of her kind.

Silus scans the apartment.

He can see the lounge. Jones is there with Lilly. Lilly is dressed to go out; to leave. Jones and Lilly hug. Then Jones picks up two suitcases and moves towards the door.

Silus watches as Lilly moves into the bedroom and reaches down for the tiny baby, its tiny arms clasping onto her as she lifts it.

LILLY

(VO)

Perhaps Edgar got what he wanted
after all, because it time this
child will truly change our world.

We see Silus, closer, watching.

Cut to

Lilly, pausing, moving to the window of her apartment, staring out into the night, almost directly toward Silus. She raises her hand, as if in a gesture of goodbye and then she leaves.

Cut to

Silus, close, nodding.

End Credits