



BLACK SCREEN

London, England

FADE IN:

EXT. LONDON -- NIGHT

BIG ESTABLISHING SHOT, showing Big Ben, the Houses of Parliament and the London Eye, lit up and spectacular in the darkness.

Welcome to the overflowing British capital.

EXT. THE CITY -- NIGHT

The financial sector of London. LIGHTS glisten in the darkness like a handful of scattered diamonds.

HOLD on the Bank of England for just a beat before we PULL UP a little to see the heart of the city, a handful of SKYSCRAPERS piercing the skyline, puncturing the heavens above.

CLOSE IN on one: the words "NEW INTERNATIONAL BANKING" visible on the side of the building.

CUT TO:

INT. NEW INTERNATIONAL BANKING - VIC'S OFFICE -- NIGHT

Where a handsome young man in a tailored suit and shoes that cost more than a regular person's monthly salary is working the phone like a lunatic.

This is VIC TYLER.

VIC

...not a question of that, we had a deal. Now you're not going back on your word, now are you?

Are you?

(big grin splits his face)

Fantastic...

INT. NEW INTERNATIONAL BANKING - CORRIDOR -- NIGHT

Vic's heading off, jacket in hand and pulling off his tie when:

DANNY (O.S.)

Oi, Vic!

Vic grins as DANNY MARCH falls into step beside him. He's about Vic's age, dressed equally flash.

(CONTINUED)

CONTINUED:

VIC

Danny boy...

DANNY

What're you so pleased about?

VIC

Three guesses?

DANNY

(grins, amazed)

The Korean thing?

VIC

Signed on the dotted line. Party
at Versailles, you coming?

DANNY

With my workload?

VIC

Your loss.

He vanishes onto a lift, throwing Danny a thumbs up as he goes. Danny shakes his head.

DANNY

Jammy bastard...

And as 'Digital Girls' by DJ NICKY T kicks in we CUT TO:

INT. CLUB VERSAILLES -- NIGHT

A large, sprawling, picturesque NIGHTCLUB. French windows show a FULL MOON in the sky and the PARTYGOERS are all having a great night. The only lights in the club are from the STROBE LIGHTS and as we PAN DOWN, we slowly start to PUSH IN on those present.

Among them is Vic - smartly dressed in a stylish shirt and trousers combo - and he scours the crowd, SIPPING from a frosted BOTTLE of BEER. Beside him, several of his BANKER FRIENDS are having a great time - drinking, messing around and generally being arses.

ANGLE ON THE CROWD as the throbbing music POUNDS through large, strategically placed SPEAKERS ... and Vic's attention's immediately caught by a YOUNG WOMAN, walking slowly through the crowd:

She's a vision of loveliness: short dark hair, a slim frame and big, doe-like eyes. Wearing nought but a Grecian-style WHITE DRESS, she quite simply looks like an angel.

ON VIC as he takes a hearty sip for Dutch courage and makes his way over to her.

(CONTINUED)

CONTINUED:

The music changes to 'Angel In The Night' by Basshunter as Vic finally reaches his aim:

VIC

Hey.

YOUNG WOMAN

Hi there.

VIC

Come here often?

YOUNG WOMAN

(smirk)

I think I speak for every girl
you've chatted up using that line
that no, I don't come here often.

Vic laughs - busted - and extends a hand.

VIC

Vic Tyler.

YOUNG WOMAN

Lisa Frost.

VIC

So, Lisa Frost ... what do you
wanna do tonight?

Lisa GRINS.

INT. SAME -- MOMENTS LATER

QUICK SHOTS of Vic and Lisa on the dancefloor, all lusty glances.

INT. VIC'S APARTMENT - BEDROOM -- NIGHT

The bedroom door OPENS with a BANG as Vic and Lisa stumble through, a flurry of movement as Lisa peels Vic's shirt free. They LAND on the bed heavily, Vic peeling off the straps of Lisa's dress with a rapt hunger. They share a passionate KISS...

...And Vic RECOILS, GASPING as Lisa GIGGLES maliciously. Vic rolls off the bed, CLUTCHING his chest - in some serious pain - as Lisa, still clothed, advances.

Low GROANS can be heard, Lisa's laughter MORPHING, DEEPENING ... as her CACKLES begin to sound quite demonic!

Her hands start to GLOW, an almost sickly GREEN AURA around them as Vic starts to shuffle backwards, getting to his feet.

(CONTINUED)

CONTINUED:

LISA

(deep; menacing)

Aww come on, Vic. Don't you want
me to give you the time of your
life...

(beat)

...no matter how short that may
be.

And suddenly she's on top of him. Vic barely has time to
SCREAM in utter fear before we:

BLACK OUT:

JONATHAN RHYS MEYERS

MIRANDA RAISON

LEONARD ROBERTS

AND PHILIP GLENISTER

WALKER

“ASH AND BONE”
BY CHRIS HAIGH

with

ALLISON DOODY

ROSE BYRNE

GUEST STARRING

DAVID MORRISSEY

COLIN SALMON

GEMMA ARTERTON

AND MATT SMITH

BLACK SCREEN

Newcastle, England

FADE IN:

EXT. NEWCASTLE CITY CENTRE -- DAY

Just to establish - business as usual.

INT. THE CORE -- DAY

Still a hive of light activity, we PULL ALONG - PCs in full action, WORKERS at them diligently.

EVE (prelap)
I think we've found something.

INT. THE CORE - BRIEFING ROOM -- DAY

Where ALEC WALKER, CHLOE PARKER, JACKSON BYERS and JOHN HENRY BOONE sit round the table, facing EVE CARNAHAN.

ALEC
Good news for a change?

EVE
Possibly. Ever since the ... incident last week we've been trying to ascertain what Cassidy Wray's last words meant.

CHLOE
Spartacus?

EVE
Not an easy task, try googling it without hitting references to a certain Kirk Douglas movie. But I think we've got something.

She hits a button, and faces appear on the screen. We recognise the first face:

EVE (CONT'D)
These gentlemen are Victor Tyler, Isaac Robinson and Daniel March. All young hotshot investment bankers working in London at a company called New International Banking. We've intercepted a lot of email traffic between the three of them, about a project they're working on.
(significant look)
The word 'Spartacus' gets mentioned a lot.

(CONTINUED)

CONTINUED:

Looks are exchanged among the four of them.

CHLOE

Coincidence?

EVE

Thought of that. The job they're doing's on a contract with a company called Allens Incorporated, who are owned, about fifteen bank accounts down the line which took a little bit of homework, by our old friend Edward Maitland.

(beat)

As a working hypothesis I think we might have found a lead.

JACKSON

So do we know what this goddamn project is?

EVE

(shakes head)

That we couldn't get. Apparently it's all to do with something called the 'Black File', which is held on New International's secure server, and they've got state of the art protection--

BOONE

Meaning we're going to have to get it the old fashioned way.

EVE

Mind like a steel trap.

Alec looks around at the others.

ALEC

So. Looks like London's calling.

JACKSON

Amen.

They're about to get up, but Chloe doesn't move. Because Eve's grinning like the cat that got the cream.

CHLOE

Eve? What is it?

EVE

Don't you want to know the rest?

PUSH IN on Eve...

CUT TO:

INT. VIC'S APARTMENT -- DAY

PULL ALONG the Apartment from the Teaser - Vic Tyler's - taking in the SPLASHES of dried BLOOD on the once-clean walls. The whole area is now a crime scene: a couple of SOCOs move past, plastic EVIDENCE BAGS in their arms.

PULL BACK to find a MAN standing. Watching. This is DI JAMES BECKER (40s, tough).

REVERSE ANGLE to see that he's staring critically at a misshapen heap on the floor:

A mouth stretched in horror, TWISTED and contorted in pain. The skin is almost all gone, but a small, heaped circle of DUST lies around it. It's then that it hits us - it's the BODY of Vic Tyler!

Becker turns away, looking slightly disgusted.

BECKER

Jesus...

He turns as a fresh-faced redhead Coroner - DR MACINTYRE - appears. She FLASHES him a smile and then starts to prod at the body.

MACINTYRE

Unbelievably rapid decomposition.
The dust around the body looks
like it came straight from the
corpse.

(beat)

Why do you always have to get the
weird ones, Becker?

BECKER

God hates me.

DANNY (O.S.)

Oi! What the bloody hell's going
on here?

ANGLE BEHIND THEM, a POLICE CONSTABLE on duty at the entrance to the apartment, stopping Danny from entering.

POLICE CONSTABLE

Guv, this guy won't--

BECKER

(to constable)

It's alright.

(to Danny)

Who are you?

(CONTINUED)

CONTINUED:

DANNY

Danny March, I'm a friend of Vic's,
what's happened?

BECKER

(long beat)

I'm sorry. But Mr Tyler died
last night.

And it hits Danny like a blow. The colour drains from his face and he SLUMPS down against the door frame, collapsing in a heap.

ON DANNY as Becker bends down to his level - looking genuinely sorry at the young man's distress.

BECKER (CONT'D)

I really am sorry. But we need
to find out what happened to him.

DANNY

You mean... it wasn't an accident
or anything?

BECKER

(suspicious)

An accident?

DANNY

Yeah, Vic's always been a natural
born klutz. He's always...

(beat; gulps)

...Always used to trip over
anything. He could trip over a
chair in an empty room.

BECKER

No, I'm sorry. When was the last
time you saw Vic alive?

DANNY

What? Oh, um, yesterday at work.
He'd ... he'd just done a merger
deal with a South Korean company,
he was off out to the Versailles
to celebrate.

BECKER

Club Versailles?

(Danny nods)

Alright. This officer will take
you home. Okay?

Danny NODS as Becker pulls him to a standing position and the Police Officer moves a shellshocked Danny away.

(CONTINUED)

CONTINUED:

STAY ON BECKER - as MacIntyre appears, a little GOO on her blue coroner uniform.

MACINTYRE

Any luck?

BECKER

No.

(beat)

Think I'm gonna need to bring in some outside help.

MACINTYRE

'Outside help'?

BECKER

An old friend of mine...

INT. DANNY'S CAR -- DAY

Danny collapses in the front seat. And starts to SOB. His GIRLFRIEND, off-screen, places a worried and concerned arm around him.

GIRLFRIEND (O.S.)

Hey hey hey. What's wrong?

DANNY

(between sobs)

Vic... he's dead... he's dead...

GIRLFRIEND (O.S.)

Oh my God. Danny, I am so sorry...

He COLLAPSES into her arms. PAN AROUND to reveal her...

...And it's LISA from the Teaser! She's looking almost maternal, caring as she comforts him.

But as we PUSH IN, her expression changes. She's now cold, cunning - a ruthless, malevolent SMIRK crossing her face.

LISA

It's alright ... it's going to be alright...

Continue to PUSH IN, Lisa's evil expression framed by her boyfriend's tearing-up frame before we:

SMASH CUT TO:

EXT. CUL-DE-SAC -- DAY

OPEN ON a normal, suburban street. CHILDREN play in the street, a POSTMAN delivers the letters of the day. Even a MILKMAN is delivering BOTTLES.

(CONTINUED)

CONTINUED:

CAPTION: Ealing, London

ANGLE ON THE STREET as a CAR pulls up and Chloe gets out. She tugs her clothes straighter, even though they're pristine. She turns back, seeing Alec in the driver's seat. He waves as he drives off.

ON CHLOE as she heads for one HOUSE in particular - semi detached, with a scraggly but clean garden out front.

She KNOCKS on the door, hands sweeping and making sure she looks respectable once more until NINA KELSEY - a beautiful BLACK WOMAN in her forties - answers the door. She gives Chloe a WIDE GRIN and the two women HUG tightly.

NINA

Chloe!

CHLOE

Nina. It's so good to see you.

NINA

You too, love. Come on, it's freezing out!

CHLOE

It's June!

NINA

It's Britain. June is only less cold.

Chloe SMILES at this as Nina allows her inside, closing the door.

INT. KELSEY HOUSE -- DAY

Warm furnishings, plenty of PHOTOGRAPHS all over the walls and just the general sense of a happy home as we PAN AROUND.

NINA

(calling out)

She's here!

Nina takes Chloe's jacket and the two women head into the cosy kitchen...

INT. KELSEY HOUSE - KITCHEN -- DAY

...Where a grinning RUFUS KELSEY is waiting, sat at the KITCHEN TABLE. A plate of dinner, mostly uneaten, is in front of him. He looks up and smiles at the sight of the new arrival.

(CONTINUED)

CONTINUED:

RUFUS
(warmly)
Chloe.

CHLOE
Hello Rufus.

He starts to approach Chloe ... and it's then that she realises that he's in a WHEELCHAIR.

Chloe was expecting this, but it's still something of a shock. She leans down and gives Rufus a hug before sitting down opposite him at the table.

INT. SAME -- LATER

Nina deposits a plate with a piece of cake in front of Chloe.

CHLOE
No, Nina, really I'm--

NINA
I know you say you're fine, but God didn't invent great food like my amazing chocolate-vanilla cream cake, just to be denied by skinny things like you. You sure you're eating nowadays?

CHLOE
(rolls eyes)
Yes, Mum.

Nina SWATS her playfully.

NINA
Anyway, I'll leave you to it. The Sky Plus box is clogged with Lost episodes screaming to be watched.

Nina departs with a motherly SMILE, leaving Rufus and Chloe alone.

CHLOE
She's good to you.

RUFUS
You're telling me. I don't think I could have coped.

An awkward moment for Chloe before:

CHLOE
How are you with the...?

(CONTINUED)

CONTINUED:

She indicates the wheelchair. He shrugs, almost nonchalant.

RUFUS
You get used to it.
(light)
Guess I won't be running the
marathon this year.

CHLOE
Please, Rufus. Don't.

RUFUS
Come on, I'll be fine now.
(off her look)
Seriously, I'm fine. I mean it.
I'm back to work next week.

CHLOE
Really? That's good.

RUFUS
Yeah. Kennedy's got me a desk
job at Section B--

A flicker of something in Chloe's eyes.

CHLOE
A desk job? Rufus, that's your
idea of the fifth circle of Hell.

RUFUS
(smirks)
And what would be the sixth circle?

CHLOE
(smirks back)
If Man U won against Arsenal.

RUFUS
Ain't that the truth?

A moment of silence, Chloe picking at the cake on her plate. Finally:

RUFUS (CONT'D)
It'll be strange not seeing you
there. Having you work with me.

CHLOE
I know. But what I'm doing with
Alec...

At the mention of Alec Rufus suddenly gets cagey.

RUFUS
Yeah, how's that going?

(CONTINUED)

CONTINUED:

CHLOE

Truthfully? Not well. This thing's bigger than any of us thought, there's still a lot we have to unravel.

RUFUS

'We'?

(beat)

So you're one of them now?

Chloe BLINKS - a little taken aback by the dig Rufus just flung her way.

CHLOE

I'll always be loyal to MI-16, Rufus, I took the oath same as you did - but this is important too. They've shown me so much, and I made a promise to myself that I wouldn't come running back until everything was done.

Pause.

RUFUS

And what if it's never done, Chloe?

CHLOE

(long beat)

It will be.

(off his look)

Trust me, I don't intend to run around the world with Alec Walker for the rest of my life.

ON RUFUS - he looking extremely conflicted now. He's angry but trying not to show it.

RUFUS

Just remember: you work for MI-16, not the Black Chapter. Remember that, Chloe. For all our sakes.

ON CHLOE as she nods - but their once friendly attitude is gone as we PULL BACK, the kitchen framing the scene.

EXT. CUL-DE-SAC -- DAY

ANGLE ON CHLOE as she leaves, Nina closing the door behind her with a weary, maternal smile. There's a stray TEAR in Chloe's eye - her conversation with Rufus having affected more than she'd like to openly admit.

ANGLE ON THE CAR as Alec leans out - he clearly sensing that everything's not right here with Chloe.

(CONTINUED)

CONTINUED:

ALEC
Chloe ... are you alright?

CHLOE
Hmm? Yeah, fine. Why?

ALEC
Nothing. Just...

CHLOE
(beat)
Alec. I'm fine, really.
(brisk)
So. Where to next?

CUT TO:

EXT. POLICE STATION -- DAY

Just to establish on the station - a hive of activity going on inside. Jackson and Boone stand outside, Jackson smoking a cigarette.

INT. POLICE STATION CORRIDOR -- DAY

Becker enters, jacket in hand, looking bone tired. He looks up, sees Chloe and Alec approaching. He grins at the sight of Alec.

BECKER
Here comes trouble.

ALEC
(extends a hand)
Jimmy.

BECKER
(they shake)
Alec. How are you?

ALEC
Tired.

BECKER
Know what you mean. Long hours... and Shazza's has another baby, so me and Pauline are up at all hours looking after it while she's out with her mates.
(off Chloe)
And who is the ingenue?

CHLOE
Ingenués belong in fiction. I'm tougher.
(extends hand)
Chloe Parker.

(CONTINUED)

CONTINUED:

BECKER
 (smiles; shakes)
 James Becker. At your service.
 (teasing)
 Didn't miss us a little bit then,
 Alec?

ALEC
 (to Chloe;
 explaining)
 I've ... helped Becker and the
 boys here out with a few of the
 more ... exotic cases from time
 to time

BECKER
 Exotic? Is that what we're calling
 the Whitechapel thing these days?

ALEC
 Don't bring that up again if you
 know what's good for you. This
 can't be as bad as that one

BECKER
 Oh I don't know, Alec...

Becker pulls on his jacket and grins at Alec.

BECKER (CONT'D)
 I've got one that looks like it's
 right up your straza.

CUT TO:

INT. MORGUE -- DAY

All cold blues, bright lights - very sterile as we PAN
 THROUGH the morgue.

MacIntyre, Becker, Alec and Chloe assembled. MacIntyre
 finishes pulling the body out of the locker.

She NODS at Becker, a quizzical glance at Alec and Chloe
 too, before she leaves them to it.

ON ALEC as he PULLS THE SHEET BACK... and the unfortunate
 body of Vic Tyler is displayed once more.

CHLOE
 Yikes...

BECKER
 (to Alec)
 I knew this'd need your expertise.

(CONTINUED)

CONTINUED:

ALEC
Cover him up, for god's sake.

Becker does, Chloe looking relieved.

CHLOE
Is it just me or are we spending
far too much time hanging out in
morgues of late?

ALEC
(to Becker, ignoring
that)
Who was it?

BECKER
Investment banker by the name of
Vic Tyler.

Alec and Chloe share a quick look which Becker clocks.

BECKER (CONT'D)
What? What have I said?

CHLOE
Vic Tyler's ... well, he was
involved in something we were
investigating.

BECKER
Best if I don't ask, right?

ALEC
Yeah...

ON ALEC - he bending down to examine the body up-close.
Really up-close - he's almost nose-to-nose with the remains
under the blanket. After a moment his eyes FLASH WHITE.

ON BECKER, his eyes narrowing. Alec's eyes suggest he
knows something. He straightens up, looks back to Becker.

ALEC (CONT'D)
What can you tell me?

BECKER
(shrugs it off)
Body was found early this morning
by the cleaner and my charming
coroner friend says that the
decomposition is more equivalent
to that of ten to twenty years
than a few hours.
(beat)
Tyler was out clubbing last night,
according to a few of his friends,
(MORE)

(CONTINUED)

CONTINUED:

BECKER (CONT'D)
he was spotted leaving with some
girl, maybe she can...

ALEC
A girl?

BECKER
Yeah? Why?

ALEC
(sighs)
It's always the women...
(beat)
We'll deal with this Jimmy. I
promise.

BECKER
What could have caused it, though?

ALEC
(firm)
Jimmy. I'll sort it.

BECKER
(annoyed)
Fine. Suit your bloody self.

ALEC
Sorry mate.

BECKER
Yeah, well. Call me if you need
anything cleaning up.

Becker walks out, trying his best not to look annoyed.
Chloe turns to Alec.

CHLOE
Alright, what could have caused
it? What killed this guy?

ALEC
It's known mostly in Greek
mythology as a devourer of men's
souls...

CHLOE
What?

ON CHLOE AND ALEC as they head out of the morgue:

ALEC
It's a Siren.

EXT. HOSPITAL CAR PARK -- DAY

Alec and Chloe exit the police station - to find a surly looking Boone and Jackson, stood by Alec's Land Rover underneath a shady tree.

Jackson and Boone exchange worried glances, which is getting on Chloe's nerves.

CHLOE

Okay, will someone please tell me what the hell a Siren is?

JACKSON

(to Boone)

Wanna do the honours? Work out your brain cell?

BOONE

(cheerful)

You first, Jack the lad.

(to Chloe)

A Siren is a demonic creature that literally attracts men to her, like a hyper-advanced attraction aura.

CHLOE

(beat; to Jackson)

English, please?

JACKSON

Siren: a creature that men really like. Like, really really like. And then the Siren kills the men and eats their souls. Generally takes the form of a beautiful young woman.

CHLOE

Thanks for the translation.

BOONE

Greek Myth. Apparently the Greeks were folly for a pretty young girl. Except there's some truth behind the legend.

ALEC

Yes, yes, very interesting but not all that helpful. You three start on New International Banking. I want to see if we can get a look at this 'Black File.' Jackson?

(CONTINUED)

CONTINUED:

JACKSON

On it.

CHLOE

Sixteen weren't able to break
their security around the file--

JACKSON

Please. I ain't never yet been
defeated by a computer, got no
intention of startin' now.

ALEC

Good man.

ON ALEC as he moves away into the sunlight.

BOONE

(calls out)
Where you going?

ALEC

Someone I need to talk to. See
if I can find me a Siren.

And within moments, he's walked off.

ANGLE ON CHLOE, JACKSON and BOONE as they stand.

EXT. LEICESTER SQUARE -- DAY

Big and sprawling, TOURISTS and LONDONERS alike moving
around. Alec is among them, looking for someone. A moment
later he claps eyes on SIMON, a man in his twenties,
wearing a fluorescent jacket bearing the words: BUY THE
BIG ISSUE - HELP THE HOMELESS.

ALEC

Hello, Simon.

SIMON

(grins in
recognition)
Alec!

They shake hands.

SIMON (CONT'D)

How are you?

ALEC

Good. Got time for me to buy you
breakfast?

Simon's eyes brighten a little.

INT. CAFE -- DAY

This greasy spoon cafe is doing a roaring trade - BUILDERS and BUSINESSMEN alike dining here. 'Just Dance' by Lady GaGa is playing softly.

Alec and Simon sit at a booth in the back. Simon tucks into a full English. Alec sips absently from his mug, before:

ALEC
I need your help, Simon.

SIMON
Ee mrhff mraw...

ALEC
Sorry?

Simon swallows his food.

SIMON
I don't know... the last time you 'needed my help', I ended up with a piece of metal in my side.

ALEC
It's just words.

SIMON
Fine. What about?

ALEC
The Siren. There's one in London now and killing. What can you tell me?

ON SIMON as he thinks, chewing over a piece of fried bread. He spears a large chunk of bacon with his FORK:

SIMON
I can't.

ALEC
Simon.

SIMON
Sorry, I genuinely can't. That side of things ... I just don't hear what I used to these days, you know?

Alec nods, annoyed.

ALEC
Thought that might be the case.
(MORE)

(CONTINUED)

CONTINUED:

ALEC (CONT'D)

(beat)

Thanks anyway.

(sees the look on
his face)

What?

Simon considers for a moment before:

SIMON

Alright, and you didn't hear this
from me.

ALEC

Go on.

SIMON

There's a guy, he seems to hear
everything ... he's who you need
to speak to.

ALEC

What's his name?

A moment. Then, with something like dread...

SIMON

Mr Jones.

And he says it like a portent of certain doom, but Alec
doesn't react.

ALEC

(blank)

Mr Jones.

SIMON

And you didn't hear that from me.

ALEC

Not exactly sure what it was I
didn't hear, Simon. What's his
first name?

SIMON

(shrugs)

Well that's the thing, ain't it,
no-one knows. No first name,
probably no real last name just,
just Mr Jones. But if you want
information about your end of
things, he's the man to talk to.

Alec mulls this over for a moment, considering. Finally:

(CONTINUED)

CONTINUED:

ALEC
Where can I find him?

CUT TO:

INT. SAFE HOUSE -- DAY

Comfortable but functional. The gang have set up a temporary base here. Jackson looks over at Boone, working a laptop.

JACKSON
You do know how to fly that thing, right?

BOONE
I can kill a rat with a knife from twenty feet away.

JACKSON
What's that gotta do with anything?

BOONE
When I was growing up, it was a slightly more important life skill than knowing how to use a MyFace.

CHLOE
(laughs)
MySpace. And Facebook.

BOONE
(shrugs)
There you go then.

Jackson seethes as he starts working on his own laptop.

JACKSON
Alright, Eve wasn't kidding around about New International's security.

CHLOE
Can you get through?

JACKSON
Probably. It'll take a while, though.

CHLOE
Good. In which case, Sirens 101, who can fill me in?

BOONE
Basically what I said earlier, it's a creature that first popped up in Greek myth, but they do
(MORE)

(CONTINUED)

CONTINUED:

BOONE (CONT'D)
 exist. They take the form of
 beautiful women, attract men and
 drain their life force. Simple,
 really.

JACKSON
 Like what vampires do, you mean?

Boone pointedly ignores that.

CHLOE
 How do you kill them?

BOONE
 A good question. Unfortunately
 one without a good answer, there's
 few enough confirmed Siren
 sightings let alone any reports
 of one being killed. We're firmly
 off the map here.

CHLOE
 Terrific. Great fun riding with
 you guys, now I've got a whole
 load of other things trying to
 kill me.

Boone laughs. Jackson doesn't, which Chloe clocks.

CHLOE (CONT'D)
 What is it?

JACKSON
 Alec, off doing his 'Han Solo'
 act. Where the hell is he?

CUT TO:

INT. SNOOKER HALL -- DAY

Alec descends into a basement bar - dingy, dark, smoky.
 About a dozen snooker tables are set up and at most of
 them have patrons.

Alec stands at the foot of the stairs, glances around
 until he spots the man he's looking for.

MR JONES

is stood at a corner table, playing solo, sinking the
 balls thoughtfully. He's in his forties, tall, skinny,
 intense eyes. Clothes rough and well travelled. He looks
 like the modern day equivalent of a biblical prophet,
 except for one thing; this man looks dangerous as hell.

Alec makes his way over to him.

(CONTINUED)

CONTINUED:

ALEC

Mr Jones?

MR JONES

(a hard Manchester
accent)

Who wants to know?

ALEC

My name's Alec Walker.

This is enough to get his attention for just a second,
then he turns back to his game, ignoring him.

ALEC (CONT'D)

I've been hearing rumours about
you for a while now. Seems you're
quite the man in the know.

MR JONES

And I'd have thought a sensible
bloke like you'd know better than
to listen to rumours.

Silence for a moment. Alec watches as Mr Jones plays.

ALEC

You know, you're a hard man to
track down. Everything I hear
about you seems to be thirdhand
and doesn't tally. Now I can't
figure out if this is all just
exaggeration, or deliberate
deception, or just a case of
Chinese whispers gone mad, but
when it all boils down to it no-
one really seems to know anything.

MR JONES

Well perhaps it's because I value
my privacy.

ALEC

Maybe ... but I've been told you
might be able to help me with a
problem I've been having of late.
That true?

Silence for a beat.

MR JONES

I'm not a doctor, mate. I don't
do dodgy jobs on the side, y'know,
kidney transplants and stuff.

ALEC

No. I need information on a Siren.

(CONTINUED)

CONTINUED:

Mr Jones pauses just long enough for us to know this has registered. Then, still not looking at Alec:

MR JONES

A Siren?

ALEC

I've been told you're the man to talk to.

Mr Jones sinks the last ball. Then he stands up, looks Alec in the eye.

MR JONES

You got the wrong guy.

ALEC

Really?

MR JONES

Really. Whatever you think I know, I can't help you. You're on your own.

He reaches down beside the table, picks up an old leather rucksack and swings it over his shoulder.

MR JONES (CONT'D)

Bye.

Then he walks out. Alec watches him go for a moment -- then he follows him.

EXT. SNOOKER HALL -- DAY

Mr Jones emerges into the lee of the building, just out of the way. He EXITS FRAME. After a moment Alec emerges from the door, glances around. No sign of him. He walks off--

And then Mr Jones emerges from the shadows, GRABS Alec, SLAMS him against the wall--

MR JONES

I've told you already, I can't help you.

ALEC

I don't believe you.

MR JONES

Tough.

And he PUNCHES Alec in the stomach, HARD. The force knocks Alec to the ground, wincing, trying to get his breath back. He looks up as Mr Jones regards him coldly.

(CONTINUED)

CONTINUED:

MR JONES (CONT'D)

Now leave me alone.

He turns to go. Alec struggles back to his feet.

ALEC

Now just a damn minute--!

Mr Jones whirls, KICKS Alec in the stomach with enough force to send him CRASHING back into several bins. The force of the blow worries Alec, but he struggles back to his feet.

ALEC (CONT'D)

Fine. We'll do it your way.

His eyes FLASH WHITE. WHITE LIGHT explodes from his palms. He strides forward, fists raised--

But the moment he gets within five feet of Mr Jones the white light suddenly CUTS OUT, as if a switch has been turned off. Alec stops in shock, looking down at his hands.

ALEC (CONT'D)

(genuinely thrown)

What the...?

MR JONES

Knights.

Alec looks up at him in surprise.

MR JONES (CONT'D)

I've dealt with Knights before...

POW!

Another PUNCH from Mr Jones SNAPS Alec's head back. Alec rallies, TACKLES Mr Jones but the man simply SWATS him off and retaliates with a vicious SNAP KICK!

MR JONES (CONT'D)

...and you never care about anyone but yourselves until you want something. And that, Alec Walker...

Alec gestures, trying to telekinetically shove a BIN into Mr Jones, but it doesn't move. Alec looks up just in time to see Mr Jones launch a vicious CRESCENT KICK to his chest, knocking him back.

MR JONES (CONT'D)

...is damn rude.

(CONTINUED)

CONTINUED:

Alec looks up - Mr Jones is stood right over him. He grabs Alec by the lapels, hauls him upright and SLAMS him against the wall. Gets right into his face.

MR JONES (CONT'D)

You're on your own. Don't make me say it again.

ANGLE ON MR JONES as he leaves, disappearing up the street.
ON ALEC as he retreats, clutching a bloody lip.

ALEC

...what the hell?

INT. SAFE HOUSE -- DAY

ON THE TEAM as they wait, the signs of their research evident. All of the BOOKS are open at certain pages across the floor, while the laptop displays several websites.

The team themselves are enjoying some Chinese food. Chloe, sat beside Jackson, steals a piece of his chicken.

JACKSON

Get your own.

CHLOE

(playful)

I have my own. I just wanted to try yours.

JACKSON

For the fifth time?

BOONE

Jackson, chill. I know you're getting worried cos Lord Alec ain't back yet - but he will.

JACKSON

I ain't worried.

Suddenly the door OPENS. Everyone goes for their weapons, Jackson grabbing his shotgun...

...All of which is completely unnecessary as ALEC staggers through the door, pain still in his body.

ALEC

Relax, only me.

CHLOE

Where the hell were you for...

(checks watch)

...Seven hours?

A moment while Alec considers answering...

(CONTINUED)

CONTINUED:

ALEC

Checking the streets for anything
on our Siren.

JACKSON

And? You get anything?

ALEC

No...

(beat)

Nothing. There's nothing on the
streets, no intel on who this
Siren is and why she went after
Vic Tyler. So that's a dead end.

JACKSON

But--

ALEC

(ignoring him)

So we need to do is get back to
what we came for in the first
place.

BOONE

What had you in mind?

ALEC

The best thing we can do is go
after the two other bankers. See
if they're hiding something worth
dying for.

(beat)

What do we know about them?

CUT TO:

INT. WINE BAR -- NIGHT

A stylish BAR - all chrome, steel and bright lights, full
of STUDENTS and CITY SLICKERS.

'It's Getting Better' by Mama Cass Elliot is playing as we
PUSH IN one group of friends in particular, finding

DANNY MARCH

well into the process of getting smashed with a group of
his MATES, all looking like bankers from their dress and
appearance. Danny makes an extravagant-looking toast
which they all join in with, and we REVERSE ANGLE to find
someone sat at a table nearby:

ALEC

sipping an orange juice, watching everything.

(CONTINUED)

CONTINUED:

DANNY

is about to make another toast when he feels a hand on his shoulder. Another GIRL joins them. LISA.

LISA
Are you okay?

DANNY
Not really.

She gives him a long, sympathetic hug.

ON ALEC - and his demeanour changes entirely the second he claps eyes on Lisa. Just knowing, instinctively, that this is the girl he's been looking for.

His expression suggesting he's ready to do battle.

CUT TO:

EXT. APARTMENT BLOCK -- NIGHT

A sweeping, extremely modern BLOCK of stylish apartments - nothing like the one the team were camped out in.

INT. APARTMENT BLOCK - CORRIDOR -- NIGHT

ON DANNY AND LISA as they approach her flat. Danny's pissed, weaving slightly.

DANNY
(grandiose hand
gesture)
Your palace awaits.

LISA
(smiles)
Why thank you.

She turns to face him. Sees the sadness in his eyes.

LISA (CONT'D)
Are you going to be okay?

DANNY
(shrugs)
I think so.

She SMILES - very sultry and seductive - and rests her hands on Danny's shoulders.

LISA
Come inside... I'll make you forget
about everything...

(CONTINUED)

CONTINUED:

DANNY
No... I can't...

LISA
Come on. I can make everything
fade away...

DANNY
I said no! I just... wanna go
home.

LISA
And get drunk?

DANNY
Problem with that?

LISA
Danny...

DANNY
Does it matter? My best friend
died--

LISA
I know that but you--

DANNY
--so don't you dare start
criticising what I do.

ON DANNY as he storms away. Lisa doesn't look upset,
just worried. That's until he leaves - then it turns to
frustration.

ANGLE ON LISA as she enters her apartment.

EXT. ROOFTOP -- NIGHT

Across the way from the apartment, watching Lisa from a
height.

ALEC

is stood there. His eyes narrow, having seen everything.

INT. LISA'S APARTMENT -- NIGHT

ON LISA as she dials a number into her phone. PAN AROUND
her apartment as it dials - nice, yet spartan. Giving
the impression it's owner is very rarely here.

The phone's answered.

LISA
It's me.

(CONTINUED)

CONTINUED:

WOMAN'S VOICE (O.S.)
Status report?

LISA
(sighs)
It's going as well as expected.
(beat)
Don't worry. The three of them
will be gone soon. Hopefully.

WOMAN'S VOICE (O.S.)
Hopefully?

INTERCUT:

INT. CAR -- NIGHT

Where PAIGE COLLINS is driving, talking over a bluetooth earpiece. On the streets outside we can see the lights of Newcastle's Tyne Bridge.

PAIGE
Hopefully isn't good enough.

LISA
I didn't mean--

PAIGE
You're aware who you're working
for.

LISA
Yes I am.

PAIGE
And you're aware of what kind of
... very bad things can be done
to you if certain people don't
like the results that you produce.

LISA
(annoyed)
I understand completely.

PAIGE
Good. Then we'll wait to hear
from you when you've been
successful.

LISA
You know where to find me.

PAIGE
Yes.
(beat)
Yes we do.

(CONTINUED)

CONTINUED:

And she rings off, leaving that horrible thought to hang in the ether.

INT. LISA'S APARTMENT -- NIGHT

Lisa SNAPS HER PHONE SHUT - really pissed off. But before she can do anything - there's a KNOCK at the door.

ON LISA as she practises a comforting smile and pulls the hem of her top down, exposing a bit more cleavage before she opens the door...

LISA

Danny? Danny, is that you?

...And finds ALEC stood there, charming grin in place.

ALEC

Sorry, not Danny. You'll have to make do with me.

LISA

What the--?

Alec ignores her as he shoulders past her inside. He gestures with one hand and the door SLAMS SHUT behind him.

ALEC

So we're not disturbed. Hope I've got your attention.

LISA

You're a Knight.

ALEC

What gave it away?
(off her look)
Listen to me. We can do this one of two ways. One way's going to involve an impromptu trip to Asda and you being dumped into the Thames in several plastic bin bags.

LISA

(grins)
Promises, promises...

ALEC

(ignoring that)
Or you can tell me who you're working for.

LISA

And why would I want to do that?

(CONTINUED)

CONTINUED:

ALEC

Because I've already got a pretty good idea who it might be, and if I'm right then you know how much danger you're in.

LISA

Are you saying you want to protect me?

ALEC

Give me that name and I'll never darken your doorway again. I don't care about you or what you do, that's your business. Someone's pulling your strings and I want to know who.

LISA

(flirty)
You... if you're lucky.
(beat)
Saying that, I have been a very bad girl...

On Alec as Lisa advances towards him, sultry...

LISA (CONT'D)

And I think that's what you need, isn't it, my brave and gallant Knight? To learn what's right and wrong again.

She's really close to him now. Alec's trying not to fall for it.

LISA (CONT'D)

Well I have been naughty...

ALEC

Stop it.

LISA

...And need to be ... punished.

ALEC

I mean it. I...

LISA

Let me show you...

Lisa's inches away, hands brushing over Alec's jacket.

LISA (CONT'D)

...How to live again.

Alec's fighting, but we can see his will melting away.

(CONTINUED)

CONTINUED:

ALEC

Look ... I...

Lisa reaches up, placing a finger to his lips.

LISA

...Shh...

And they KISS, lips brushing - it's only the faintest contact, but the effect is immediate as Alec DROPS TO THE GROUND, GASPING in agony!

LISA (CONT'D)

(giggles)

As if I was ever going to let you take away my life!

(beat)

I mean I had to kill for this apartment. Literally. And I'm only a girl doing my job.

ALEC

(weak)

You...

LISA

Now don't start going all accusatory with me. I'd have thought you'd have liked something more fitting for your last words.

She stalks towards him, her heels CLICKING on the hard wood floor.

LISA (CONT'D)

I've never taken a Knight before. This should be an interesting experience...

Alec's fighting to remain conscious, but it's a losing battle.

ANGLE ON LISA - the same GREEN GLOW we've seen before appearing around her body as she reaches for Alec...

...And is THROWN BACK against the wall! Alec looks up, dazed to see:

MR JONES!

MR JONES

Mind if I cut in?

He advances on Lisa like a predator, face drawn ... and PUNCHES her solidly in the face. She hits the ground hard, looking slightly dazed...

(CONTINUED)

CONTINUED:

MR JONES (CONT'D)
 Surprised? I wouldn't be. The
 usual rules about hitting a woman
 don't apply with the likes of
 you.

Lisa struggles back to her feet. Mr Jones approaches,
 fist raised - but Lisa BACKHANDS him. And her strength
 is incredible - Mr Jones is thrown off his feet and sent
 FLYING backwards, CRASHING into a COFFEE TABLE.

He's up in seconds - and he SLUGS Lisa in the face,
 blocking a punch and SNAP KICKING her in the head once
 more.

But Lisa FLIPS TO HER FEET, DUCKS a blow and HEADBUTTS Mr
 Jones before KICKING him in the groin!

He collapses in pain - but DRAGS her down to the ground,
 PUNCHING her repeatedly.

She PUSHES at him before grabbing a WOODEN LEG from the
 coffee table and CLOCKING him with it...

...before scurrying out of the apartment!

ON ALEC

he watching - his breathing becoming shallower.

Mr Jones bends down beside Alec... who's rapidly losing
 his battle on consciousness...

MR JONES (CONT'D)
 Don't you dare...

Too late. Alec collapses back into unconsciousness.

BLACK OUT:

FADE IN:

INT. SAFE HOUSE -- NIGHT

The large windows are looking out onto a London night.
 RAIN falls steadily down, soaking everything possible,
 the ORANGE LIGHT of STREETLIGHTS reflecting off the glass.

It's beautiful in a cosy night kind of way.

PULL BACK a little to find that Chloe is watching the
 rain.

BOONE (O.S.)
 Hey.

(CONTINUED)

CONTINUED:

RUFUS

Hi, Chloe.

CHLOE

Hey. Listen, I don't suppose anyone had checked in with you from MI-16 about Alec?

RUFUS

No. Why?

CHLOE

(sighs)

He just hasn't turned up, that's all. He was supposed to meet us but then--

(beat)

I don't suppose you could lend a couple of agents...

A long pause as Rufus considers. Then, with what looks like reluctance.

RUFUS

No, Chloe.

CHLOE

What?

RUFUS

I'm sorry--

CHLOE

Why the hell not?

RUFUS

--I can't expand our resources onto someone who isn't even one of our agents.

(beat)

Even through association.

CHLOE

I thought you owed me one.

RUFUS

Not this time.

CHLOE

(hurt)

Rufus...

RUFUS

No. I'm sorry.

ON CHLOE as she recoils a little - stung by the harsh tone in his voice.

(CONTINUED)

CONTINUED:

ON RUFUS - he looking a little guilty as what he's saying.

RUFUS (CONT'D)
Chloe, I'm sorry. I--

CHLOE
(clipped)
I understand, Rufus.

RUFUS
Chloe--

CHLOE
I'm sorry to have troubled you.
It won't happen again.

She HANGS UP. Looks down at the phone, before walking back to where Boone and Jackson are standing.

Chloe hands them the leftover takeaway and they stand to watch the rain. It's going to be a long night of waiting as we PULL BACK from this.

ON RUFUS

as he sits back in his wheelchair. Looking like he already regrets doing that.

EXT. LONDON STREETS -- NIGHT

Rain's now HAMMERING DOWN. We find Lisa blundering through the night streets getting soaked, looking angry as hell with herself.

She's not really looking where she's going, so much so that she blunders right into a YOUNG LAD of around 25:

YOUNG LAD
Oi! Watch where you're--

He never gets any further - Lisa is on him in seconds, kissing him passionately. He SCREAMS IN PAIN as the same green glow covers him.

He drops to the ground, his body DECOMPOSING IN SECONDS, just like Vic's. Dust from the corpse mixes with the rain water.

TILT UP Lisa's side, as she slowly clenches her fist. We eventually come to rest on her face again. The old confidence returned to her, and a look suggesting that physically she's strong again.

She's back on form.

(CONTINUED)

CONTINUED:

And she SMILES.

DISSOLVE TO:

EXT. LONDON SKYLINE -- MORNING

As the sun rises across the city.

INT. BEDSIT -- MORNING

Dawn's first light streams in as we PAN ALONG the dirty, ill kept room - to find a sleeping Alec beneath the covers.

He stirs, BLINKING, bleary - and is shocked to find Mr Jones across from him, reading a NEWSPAPER!

MR JONES

Morning.

Which completely throws Alec. He tries to sit up - then can't, he's still too groggy. He tries again; this time he manages to get into a sitting position. Takes a moment to get his bearings.

ALEC

What...?

MR JONES

You've been taking your own sweet time.

ALEC

Where...?

MR JONES

Bedsit. London. Morning.
(beat)
Oh and...

He reaches over and SMACKS Alec about the head, properly waking him up.

Alec gives him a hurt look, rubs the side of his face.

ALEC

What was that for?

MR JONES

That was a very stupid thing you did.

ALEC

Well...

MR JONES

Brave though.

(CONTINUED)

CONTINUED:

Which catches Alec by surprise.

ALEC
Say that again?

MR JONES
It was also a very brave thing
you did, trying to protect young
Danny from Lisa.

ALEC
You couldn't have just told me?

Mr Jones gives him a look.

ALEC (CONT'D)
Right. Course not.

MR JONES
So you remember.

He turns the page of his paper - then puts it down and
shakes his head in something like disgust.

ALEC
What?

MR JONES
You don't want to know--

ALEC
Don't I?

Mr Jones gives him a hard look.

MR JONES
Alright, maybe you do. Since you
asked; your lot crack me up.

ALEC
(blank)
'My lot'.

MR JONES
Knights. You know, I've dealt
with a lot of Knights over the
years, a lot, and you've got one
common defining character trait,
you know that? Care to guess
what it is?

(before Alec can
answer)
Alright, I'll tell you. It's
arrogance.

ALEC
Now look--

(CONTINUED)

CONTINUED:

MR JONES

You act like you're plugged into some kind of fountain of ancient knowledge. It's an arrogance you normally only see in dictators or people who are really into opera, the idea that everything you're doing is important, that it's for some kind of higher purpose. And you never stop and think; you make decisions that you think are for the greater good, but you never stop to think about them, the little people, the hundreds of lives who you affect because of the decisions you make. And then you find yourself blundering into any situation without a clue how you're going to deal with it but supremely confident that you can deal with it because you're a Knight, you're--

ALEC

(beat)

You're right.

Now it's Mr Jones' turn to look surprised.

MR JONES

Excuse me? Gonna have to repeat that.

ALEC

I was stupid last night. I was reckless, I should have known better than to take on a Siren by myself.

MR JONES

Yes, you should have.

ALEC

Especially when I knew what she could do to me. Did do to me.

MR JONES

Well ... perhaps.

He folds the paper, turns to give Alec a frank look.

MR JONES (CONT'D)

But they do say that bravery's just stupidity with it's hair combed and a tie on.

(CONTINUED)

CONTINUED:

On Alec as he considers this for a moment, not sure how to take it.

ALEC
That's... smart.
(beat)
So what does that make you, Mr Jones?

MR JONES
(blank)
What do you mean?

ALEC
You seem to know a lot about things, yet you don't get involved. You resisted the powers of a Siren, when they clearly would work on anyone.

Mr Jones gives him a mocking look which Alec ignores.

ALEC (CONT'D)
And then there's the fact that I can't sense you, and that my own powers don't seem to be able to work on you.
(beat)
Who are you?

THWACK! Another SLAP around the head for Alec.

MR JONES
Wrong. Question.

ALEC
Suit yourself.

MR JONES
Bloody Knights.
(beat)
I was right the first time. Most of you can't be bothered to get involved with the world - sitting in your own ivory towers and dealing with "bigger issues" while everyone else in the world suffers for your arrogance.

ALEC
(annoyed)
Please, don't hold back on my account, say what you're actually thinking. You'll feel better for it.

(CONTINUED)

CONTINUED:

MR JONES

But I don't think you're one of them.

And this completely throws Alec. It takes a moment it to register.

ALEC

You what?

MR JONES

You heard me.

ALEC

(guarded)

Right...

MR JONES

There are only a few of your sort left, ones willing to stand and fight and die for what's right. To die to save the world.

ALEC

I was hoping it wouldn't come to that.

MR JONES

Well, frankly, I don't think I'd be helping you if I was hoping for the opposite.

ALEC

(looks up sharply)

So you're helping me? Is that it?

An enigmatic smile from Mr Jones as he hands Alec a plate - a couple of BACON SANDWICHES on there.

MR JONES

Something tells me you're an old fashioned tomato ketchup type of bloke.

Alec takes the plate guardedly.

ALEC

Thanks.

MR JONES

Don't get used to it. Now eat, that Siren will have knocked the stuffing out of you and you're going to need your strength for what's coming.

(CONTINUED)

CONTINUED:

Alec considers for a moment.

MR JONES (CONT'D)
Sometimes a bacon butty is just a
bacon butty.

And Mr Jones smiles slightly for the first time in the conversation. Alec grins back and starts eating.

MR JONES (CONT'D)
The Siren doesn't matter. She's
only the tip of an enormous iceberg
that's heading straight for the
world's Titanic.

Pause.

ALEC
Then help me deal with it.

Another enigmatic smile from Mr Jones as we CUT TO:

INT. SAFE HOUSE -- MORNING

Chloe enters to find Jackson working the laptop. In the background, Boone's busying himself with something.

CHLOE
Hey.
(a nod from Jackson)
Any progress?

JACKSON
(shakes his head)
This security program's a bastard.

CHLOE
What happened to 'I ain't never
yet been defeated?'

JACKSON
First time for everything.

CLICK -- Boone readies a shotgun. Chloe looks up in surprise. Jackson looks slightly guilty, which Chloe clocks.

CHLOE
Alright, what are you guys up to?

JACKSON
Heading out. Gonna look for Alec.

CHLOE
And you didn't think of asking
me?

(CONTINUED)

CONTINUED:

BOONE
We'll be back. Soon.

CHLOE
Oh no you don't, you are not going
anywhere without me--

But Jackson and Boone are already heading for the door. Boone opens it - only for the two of them to stop dead at the sight of Alec and Mr Jones behind it.

ALEC
Morning.

BOONE
(stepping back to
allow them in)
Morning yourself.

Alec grins as he enters. Jackson regards Mr Jones with some suspicion. The man just gives him a glare.

MR JONES
Yes?

JACKSON
Okay...

An awkward moment. Alec glances at Chloe, sees a relieved look there. Then he claps his hands, rubbing them together.

ALEC
Alright, what're we all sitting
around here for? We've got a job
to do!

SMASH CUT TO:

INT. DANNY'S APARTMENT -- MORNING

A bleary, sleeping DANNY is present, the covers tucked around him as he nurses a huge hangover.

'Chasing Pavements' by Adele is playing from a small RADIO on his bedside - which Danny turns down as several KNOCKS are heard from his door.

ON DANNY as he stands - clad in last night's clothes - and stumbles through his apartment to reach the front door. He OPENS IT.

And BOONE is stood behind there.

DANNY
(bleary)
Whoayou?

(CONTINUED)

CONTINUED:

BOONE
Someone wants a word with you.

CUT TO:

EXT. LONDON -- DAY

AERIAL SHOT of the capital. Just to establish.

INT. SAFE HOUSE -- DAY

On Danny - sat in a chair, looking more than a little bit scared now.

Alec and Mr Jones are standing around him.

ALEC
You're not exactly in the best of positions here, Danny boy.

Mr Jones hands Alec a DOSSIER and he opens it out in front of Danny. They're all PHOTOS of Vic's body.

Danny RECOILS, as much as he can, looking away.

ALEC (CONT'D)
Your girlfriend did this. Little Lisa. She murdered and drained your best friend of his life. Literally.

DANNY
No...
(beat)
No, this isn't possible.

ALEC
Want to bet?

ACROSS THE SCENE

we find Jackson, Boone and Chloe watching. Chloe's eyes are drawn to Mr Jones.

CHLOE
Okay, so who is he?

JACKSON
(shrugs)
Your guess is as good as mine.
Boone, you got any ideas?
(no answer)
Hey...

He looks up - sees Boone sat watching Mr Jones with an odd expression.

(CONTINUED)

CONTINUED:

JACKSON (CONT'D)

What is it?

BOONE

There's something...

JACKSON

What?

BOONE

Something ... wrong about that man.

(beat)

I don't know what you'd call it.

Jackson and Chloe exchange glances - what the hell was all that about?

ALEC AND MR JONES

are still questioning Danny, and it's starting to sink in how much trouble he's in here.

ALEC

Danny?

DANNY

We... we always knew there was a chance that this could backfire... but not like this...

MR JONES

Of course not.

Both Alec and Danny look up at Mr Jones - this is the first thing he's said in the whole interview.

MR JONES (CONT'D)

Fishy dealings, not a problem for you and Vic, right? I mean all you're doing is moving the money, the end result's not your business, right?

DANNY

It's not like that--

MR JONES

So what is it like?

Pause.

ALEC

How much do you know about Edward Maitland's dealings?

(CONTINUED)

CONTINUED:

DANNY
 (shakes head)
 Nothing much. But still enough to
 get people killed, clearly.

ALEC
 (beat)
 We'll do you a deal. You call
 Lisa, arrange to meet up with her
 tonight. We get her, you're a
 free man.
 (off Danny's look
 of relief)
 Well... nearly. There's one more
 thing as well.

EXT. NEW INTERNATIONAL BANKING -- DAY

Just to establish.

INT. NEW INTERNATIONAL BANKING - DANNY'S OFFICE -- DAY

Now dressed a bit more presentably in a shirt and tie,
 Danny's at his PC. A USB DEVICE is plugged in. Danny
 starts to copy files to the USB device. The files are all
 marked: THE BLACK FILE

Danny finishes quickly and turns to Alec and Jackson, who
 are standing behind him. He hands them the USB device.

JACKSON
 What the hell is the 'Black File',
 anyhow?

DANNY
 It's a bunch of financial records.
 They detail transactions,
 investments, stock trading and
 money movements that someone wanted
 off the records.

ALEC
 That someone being Edward Maitland?

DANNY
 (shakes head)
 We never knew his name ... but
 whoever he is, he's scary.

JACKSON
 Scary enough that you're prepared
 to wail on him--

DANNY
 Hey, don't think for a minute
 that I'm not shitting myself here.
 (MORE)

(CONTINUED)

CONTINUED:

DANNY (CONT'D)

(beat)

It's gone too far. Vic's dead,
all of this ... I want out. I'll
give you all of it, but I want
out of it, and to be safe. That's
my price.

Alec and Jackson exchange looks.

INT. LAND ROVER -- DAY

ON CHLOE, sitting in the driver's seat. She looks down at
her phone - clearly contemplating something... before
dialling a number.

CHLOE

(into phone)

Rufus?

RUFUS (O.S.)

Oh. It's you, Chloe.

INTERCUT:

EXT. KELSEY HOUSE - BACK GARDEN -- DAY

Where Rufus is sat with the paper in his lap.

CHLOE

Yeah, it's me. Listen... about
last night... we both said some
things that we didn't mean.

(beat)

I was upset by what you said and
I know you didn't mean it.

RUFUS (V.O.)

But I did.

Chloe BLINKS - actually quite hurt by this.

CHLOE

(yelling)

Okay, you know what Rufus? I am
sick to death of trying to be
friends with you when all you're
doing is being uncooperative!
What's happened to you is horrible
and I get that, but you know what?
It wasn't the Black Chapter's
fault, so stop acting like it and
stop acting like I'm some sort of
traitor for trying to help Alec.

(MORE)

(CONTINUED)

CONTINUED:

CHLOE (CONT'D)

(beat)

Don't you dare ever question my commitment to MI-16. You know me better than that. If only I knew you better.

She HANGS UP. RUFUS looks stoic, but it's clear some of that hit home and he doesn't like it.

INT. LAND ROVER -- DAY

That little rant's like draining poison from a wound - and Chloe SAGS back against the seat.

But she doesn't look any better for it. She looks downright miserable.

INT. BANK - DANNY'S OFFICE -- DAY

Danny moves to get something off the printer just as Jackson turns to Alec, a little pissed off.

JACKSON

Where the hell did you run off to last night? You went running off without me again? I thought you promised, man.

ALEC

Jackson, I'm sorry. I really am. Without you there, I made a huge mistake that nearly cost my life.

(beat)

I won't make the same mistake twice.

JACKSON

Sure. Until next time.

Pause. Then a look between them - Alec grins, and a moment later Jackson does too. They're still good.

JACKSON (CONT'D)

So what's the plan now?

SMASH CUT TO:

INT. CLUB VERSAILLES -- NIGHT

PAN DOWN from the ceiling to find ourselves in the club from the Teaser. All of the NEON LIGHTS are on, FLASHING and attracting more people to the dancefloor.

'Keep Your Head' by The Ting Tings is in full swing - as we PAN AROUND, sweeping through the crowd...

(CONTINUED)

CONTINUED:

...to see a smart-casual Danny. He sips heavily from a bottle of beer. Waiting.

However a FEMALE appears through the crowds - LISA. She's dolled up to the nines, on a figure-hugging blue gown and looks gorgeous.

She flashes Danny a big GRIN - which he doesn't reciprocate. Lisa BLINKS, a little confused, as she walks up to him.

LISA
Danny, what--?

Then she turns, seeing what he's looking at:

THE TEAM

Alec, Chloe, Jackson and Boone, accompanied by Mr Jones. They advance on Lisa...

...who DROP KICKS Danny's beer into a POWER CABLE up above. It BREAKS, showering everyone nearby in alcohol.

LISA (CONT'D)
You bastard!

ON LISA as she pulls a LIGHTER from her purse, FLICKS IT UP at the booze-soaked wire - and it EXPLODES INTO FLAMES!

Within seconds, it's melted through the plastic - and the lights in the club start to EXPLODE, one-by-one!

Lisa PUNCHES through a pillar - scaring a few of the civilians as her FIST starts to GLOW GREEN!

SCREAMS start to cry out as partygoers flee - the electrical overload and the flames setting off the SPRINKLERS!

ON DANNY

as he ducks into cover - but as Lisa's fist comes into contact with the energy current, he notices something: just for a second, her face changes, becoming older, lined, almost ancient looking. Danny registers this.

BACK WITH LISA

as she TACKLES Jackson, SMACKING him in the face before SWEEP KICKING an unprepared Chloe and HEABUTTING Boone.

Mr Jones ELBOWS her in the face, CRACKING her head back with a CRY but she ducks beneath him, PUNCHES him in the ribs and starts to run!

ON ALEC as he sees his team, recovering after the painful force of Lisa's blows.

(CONTINUED)

CONTINUED:

ALEC
 (to Mr Jones)
 Looks like it's just you and me.

Danny helps the team to their feet as Alec and Mr Jones give chase...

EXT. CLUB VERSAILLES - ROOFTOP -- NIGHT

...as Mr Jones PUNCHES Lisa, EXPLODING the door out behind her as they battle out.

Alec follows in pursuit - with Danny and Chloe not far behind. However, Lisa spots Danny and SLIDES beneath Mr Jones' legs, KICKING OUT and TRIPPING up Chloe...

...before GRABBING Danny in a vice-like grip. Mr Jones and Alec take one side, Danny and Lisa another.

ALEC
 Let him go!

LISA
 You come anywhere near me and I drain this boy! He's enough for me to recharge my strength to full capacity.
 (to Mr Jones)
 And you know what happens when I do that.

MR JONES
 (grim)
 You'll be unstoppable.

LISA
 (grins)
 I like the sound of that.

ALEC
 Please...
 (beat)
 He's young, he's got a whole future ahead of him. He doesn't deserve to be caught up in this world.

LISA
 I'm sorry... I really am...
 (beat)
 But I've got no choice. He'll kill me if I fail.

Deadlock - a horrible pause for a moment, nobody sure what to do. Then, just when Alec's about to try something stupid:

(CONTINUED)

CONTINUED:

DANNY
You've been used, haven't you?

The voice is shaking but in control. Everyone looks at him in surprise.

ALEC
Danny...

DANNY
(ignoring him, to
Lisa)
I know what that feels like.
I've been used. We all were, me,
Vic, Isaac, we were all used. By
whoever you're working for,
whoever's using you right now.
Because we don't matter.

ALEC
Danny...

DANNY
We're expendable.

Alec looks up -- sees an ELECTRICAL POWER LINE behind them. Realising.

ALEC
Danny, don't you dare--

DANNY
No more.

Lisa's just got time to look concerned...

DANNY (CONT'D)
No more!

And he SHOVES BACKWARDS - Lisa is overbalanced, the two of them toppling backward ... right onto the power line!

Lisa hits it first - her GREEN GLOW cutting through the insulation. SPARKS FLY -- LISA SCREAMS--

Alec charges forward, gesturing. Danny is RIPPED out of Lisa's grip telekinetically, sending him hurtling forward and smashing into the ground. He rolls over, looks back at Lisa...

Sparks are covering her as she SCREAMS. And something strange is happening to her. She starts to rapidly AGE right before our eyes! In seconds she changes from young and beautiful to middle aged then wrinkled then old, until, just like Vic's corpse, she CRUMBLES and with one final SCREAM she collapses into a heap of bones and dust!

(CONTINUED)

CONTINUED:

And suddenly it's over. Silence for a long moment. Danny just stares at the heap that was once Lisa. Alec approaches, holds out a hand.

ALEC
That was stupid.

Danny takes the hand, allows Alec to help him up.

DANNY
Yeah. Yeah, I guess it was...

ALEC
But ... you know what they say about stupidity just being bravery with it's hair combed and a tie on?

He glances back at Mr Jones, who smiles slightly. Danny looks bemused.

DANNY
Uh ... no?

ALEC
Me either.

Danny and Alec share a grin.

EXT. CLUB VERSAILLES -- NIGHT

There are a couple of POLICE SQUAD VANS outside, the officers inside sorting everyone out, as well as a FIRE ENGINE and a couple of AMBULANCES.

'Leave Out All The Rest' by Linkin Park FADES IN:

Alec is outside, taking a breather. His hands are SHAKING a little as he looks down at them. Then something attracts his attention - he looks up to see

MR JONES

across the scene, watching him. A look passes between the two of them - then Mr Jones turns and heads up an alley, vanishing into the night.

Alec watches him disappear. Someone WHISTLES behind him. Alec turns - to see DI BECKER behind him.

BECKER
I'm guessing the pile of bones up there's your fault.

ALEC
You're guessing right.

(CONTINUED)

CONTINUED:

BECKER

Still... thanks for clearing this mess up.

ALEC

You're welcome. I'm sorry I left you out of the loop.

BECKER

Meh. If everyone were in the loop, it wouldn't be a loop, it'd be a fact.

Alec laughs as he shakes hands with Becker.

TRACK OVER TO CHLOE who is helping Danny move - he has a nasty CUT in his leg.

CHLOE

Take it easy, alright...

DANNY

Trust me, I've had enough excitement for one night.

RUFUS (O.S.)

Chloe.

Chloe turns - and there's Rufus. Looking apologetic, as he wheels himself over.

CHLOE

(to Danny)

Think you can get to the ambulance okay?

DANNY

Sure. Thanks.

He heads off. Rufus waits until Danny's out of earshot before:

RUFUS

Chloe... I'm sorry about what I said. I'm really sorry.

(beat)

I just ... I miss the days when the two of us were a team.

CHLOE

We still are.

RUFUS

Properly, I mean. Seems like such a long time ago.

(CONTINUED)

CONTINUED:

CHLOE
No. It isn't.

RUFUS
So I'm sorry.
(off Danny)
How is he?

CHLOE
He's fine. After they get him
stitched up though, we can't help
him. He'll be at the mercy of
the guys who he just royally pissed
off.

RUFUS
I'm going to put him into MI-16's
witness protection program.

CHLOE
(blinks)
Really?

RUFUS
The boy needs protecting... and
even if you're working with the
Black Chapter, you're still my
friend.

Chloe stands still - and then leans forward, HUGGING Rufus
tightly. He reciprocates after a beat.

CHLOE
God we've been silly.

RUFUS
Clean slate?

CHLOE
Definitely.

Off them, we slowly...

DISSOLVE TO:

INT. EDWARD'S STUDY -- NIGHT

A ringing phone. Paige is reclined on the sofa, reading
a magazine. She looks annoyed as she answers.

PAIGE
(into phone)
What?
(beat)
When?

A long beat. Then she sighs in exasperation.

(CONTINUED)

CONTINUED:

PAIGE (CONT'D)

I see.

(beat)

No, don't worry, Edward. You're right, as always.

(beat)

If you want something done properly, do it yourself.

CUT TO:

INT. SNOOKER CLUB -- NIGHT

There's literally no one around as Alec walks down the line of snooker tables.

ANGLE ON ONE TABLE - as Alec approaches it, finding MR JONES there, stood at a table and racking the balls up.

ALEC

(beat)

Thanks for everything you did tonight. You really helped us out a lot.

Mr Jones SHRUGS - no big deal.

ALEC (CONT'D)

Anyway, I just wanted to say... thanks.

(beat)

So... I'll be seeing you around.

ON ALEC as he turns to walk away...

MR JONES

You're a big player.

ALEC

(turns)

What?

MR JONES

There is something huge coming. And you're a key player in it.

(beat)

You're the Odin in this Ragnarok.

Alec isn't sure how to take this. Finally:

ALEC

Thanks.

MR JONES

Everything's a game.

Mr Jones passes Alec a SNOOKER CUE.

(CONTINUED)

CONTINUED:

MR JONES (CONT'D)
So how about a real game?

ALEC
Sure.

PULL BACK as the two start to play, racking them up before we:

DISSOLVE TO:

EXT. APARTMENT BLOCK -- DAY

ON ALEC AND JACKSON, both of them cleaned up considerably as they walk down a street.

JACKSON
So where's this safe house?

ALEC
Only around the corner. It's good to walk, you know.

JACKSON
I got three stitches from where that Siren bitch stuck me. Walking ain't great for me.

They round the corner...

...and see a horrifying sight on the ground before them:

ALEC
Shades of Nelson's knackers-yard...

DANNY

His BODY is crumpled, SMASHED and literally BROKEN in places - BLOOD is widening a circle as Jackson and Alec rush to meet him.

ANGLE ON THE BODY, Jackson looking up at the OPEN WINDOW at the apartment above.

JACKSON
Did--did he jump?

But as Alec bends down, he sees something on Danny's neck. A pair of CIRCULAR PUNCTURE WOUNDS.

VAMPIRE BITE MARKS.

ALEC
No.
(beat)
No, he didn't.

(CONTINUED)

CONTINUED:

A dark look passes between the two of them.

Neither of them notices a car driving off in the background.

INT. PAIGE'S CAR -- DAY

As Paige drives away. She casually wipes dried blood from the corner of her mouth. Then she smiles. Satisfied.

BLACK OUT:

WALKER

CREATED BY
ADAM SCOTT

DEVELOPED BY
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BACK ROOM
PRODUCTIONS

