



BLACK SCREEN

Warwickshire, England

FADE IN:

EXT. MANOR HOUSE -- DAY

Warm autumn sunlight shines down on an imposing MANOR HOUSE, a massive building on three levels, somewhere screaming 'old money'. Acres of estate surrounding the house in all directions.

Camera CRANES DOWN, giving us a sense of the sheer size of the estate. OVER this, CAPTION:

The Walker Estate, October 1996

From OS we hear a PHUT -- something FLIES INTO FRAME--

And EXPLODES as a GUNSHOT hits it square, shattering to fragments. RACK FOCUS to reveal someone on the ground, gun in hand, shooting CLAY PIGEONS.

LORD JOHN WALKER

reloads his double-barrelled shotgun. He's in his fifties, imposing, commanding, the unmistakable air of authority about him. He SNAPS his gun shut again.

LORD WALKER

Pull!

Another pigeon FLIES into the air. Lord Walker brings his gun up, FIRES -- the pigeon EXPLODES again as the expert shot hits it.

Lord Walker grins, satisfied. He glances across to his companion, a YOUNG MAN sat on the ground nearby.

LORD WALKER (CONT'D)

Want a go?

The young man turns his head. He's about fifteen, dark haired, thin faced, an arrogant and bored expression. He gives his father a look of disdain.

LORD WALKER (CONT'D)

Thought this would have been right up your street, Alec.

The boy - who we now know is a YOUNG ALEC WALKER - looks the other way, exasperated. Lord Walker looks annoyed.

EXT. WALKER HALL GROUNDS -- DAY

A GROUNDSMAN drives a LAWN MOWER across the grass, clippings flying in all directions.

LORD WALKER (O.S.)
Have you got nothing to say for yourself?

LORD WALKER AND YOUNG ALEC

walk along the grass verge. Young Alec keeps his eyes fixed on his shoes, not saying anything. It's getting on Lord Walker's nerves.

LORD WALKER (CONT'D)
Alec, for goodness sake--

YOUNG ALEC
What do you want to hear from me?

LORD WALKER
Quite a lot, as it happens, but we'll start with an explanation. A hint that you're sorry wouldn't go amiss, either.

Young Alec looks away again. Lord Walker's getting to the end of his tether.

LORD WALKER (CONT'D)
Alec, we can't go on like this, you've got to face up to this sooner or later; you were expelled from one of the most prestigious schools in the country--

YOUNG ALEC
(bored)
For blowing up a teacher's car, I thought we'd got past that.

LORD WALKER
And in the whole of this sorry business, you haven't got anything to say for yourself?

Young Alec absently watches the groundsman stop the lawn mower and get off, moving to clear up the grass clippings.

YOUNG ALEC
There's no point. I've already told you I didn't do it--

Lord Walker's look shows he doesn't believe it, and Young Alec sees it immediately.

(CONTINUED)

CONTINUED:

YOUNG ALEC (CONT'D)

There, you see, as far as you're concerned I've already been tried and convicted!

LORD WALKER

Your Headmaster was pretty convincing.

YOUNG ALEC

Him?! That man wouldn't know his--

LORD WALKER

What's got into you?

He stops, grabbing Alec's shoulder and spinning him around, so he can look into his son's face.

LORD WALKER (CONT'D)

This isn't you. Teenage rebellion I can understand, but there are limits.

YOUNG ALEC

Really?

LORD WALKER

Your mother and I have been prepared to indulge you, but now you've simply gone too far.

YOUNG ALEC

I didn't blow up that car.

LORD WALKER

You're bringing disgrace to the Walker name, fifteen generations of our family have lived on this land, that comes with responsibilities--

YOUNG ALEC

Well maybe I don't want them.

LORD WALKER

Maybe you don't, but blowing up a car isn't the answer--

Alec looks up sharply -- and his eyes have suddenly FLASHED WHITE--

YOUNG ALEC

(using the Voice)

I didn't blow up that car!

And as Lord Walker recoils in fright--

(CONTINUED)

CONTINUED:

BANG! An EXPLOSION rocks the area. They both whirl -- to see that the lawn mower has BLOWN UP. The groundsman looks at the smoking remains in shock.

Lord Walker turns back to his son. And Young Alec's face has gone very white. He looks at his father, genuine fear visible in his face.

YOUNG ALEC (CONT'D)

Did ... did I do ... I can't
have...

Lord Walker looks from his son back to the burning wreckage, not knowing what to say.

CU YOUNG ALEC's face as he deals with this. HOLD on this image for just a beat before we

SMASH CUT TO:

The adult ALEC WALKER's face -- now awash with concern -- and we are:

INT. THE CORE - CORRIDOR -- NIGHT

BANG! The double doors CRASH OPEN as two MEDICS rush a gurney down the corridor.

CHLOE PARKER lies sprawled on it, white as a sheet, bleeding heavily from her neck. One of the medics holds a BLOOD SOAKED RAG to her neck, keeping the pressure on.

MEDIC 1

Out the way! Move move move!

Alec rushes to keep pace with them.

ALEC

Will she be alright?

MEDIC 1

We need to get her into surgery
immediately--

ALEC

(using the Voice)

Will she be alright?

MEDIC 1

I don't know!

JACKSON (O.S.)

Al!

Alec looks up as JACKSON BYERS and JOHN HENRY BOONE come charging up a side-corridor towards him.

(CONTINUED)

JONATHAN RHYS MEYERS

MIRANDA RAISON

LEONARD ROBERTS

AND PHILIP GLENISTER

WALKER

“DUST TO DUST”
BY ADAM SCOTT

GUEST STARRING
DAVID MORRISSEY
SARAH SMART
HARRY LLOYD
SHAUN PARKES
BENEDICT CUMBERBATCH

SPECIAL GUEST STARS

BILL NIGHY
AS MARK BAINES

AND BRIAN COX
AS LORD JOHN WALKER

BLACK SCREEN

Newcastle, England

FADE IN:

EXT. NEWCASTLE -- NIGHT

SWEEPING AERIAL SHOT, across the illuminated sprawl of the city. To establish.

INT. THE CORE - MEDICAL WING -- NIGHT

CLOSE on Chloe's face; in profile unconscious, hooked up to a ventilator, deathly pale.

Camera SLOWLY PULLS BACK to reveal she's lying in a hospital bed, on a ventilator, receiving a blood transfusion. A clean surgical dressing covers the bite on her neck, with no trace of blood there any more.

The doctors move quickly around her, their faces saying it all; it doesn't look good.

INT. THE CORE -- NIGHT

Alec sits in a chair by one wall, staring down at his hands. Looking utterly devastated. His hands are still covered in blood.

Everyone in the vicinity fires worried looks in his direction.

Footsteps approach. He looks up as Jackson approaches.

ALEC

Any news?

JACKSON

(shakes his head)

They say they'll call us when they know something.

He sits down beside Alec. Alec looks away.

JACKSON (CONT'D)

You okay, man?

Alec doesn't answer.

JACKSON (CONT'D)

She's gonna be okay.

(looks at Alec)

You know that, right?

Alec's face clearly suggests he doesn't believe it.

(CONTINUED)

CONTINUED:

JACKSON (CONT'D)
You get the bastard who did it?

Alec shakes his head.

ALEC
That's next on my list.

The quiet steel in his voice takes Jackson by surprise.
Silence for a long moment.

JACKSON
What the hell happened?

A long pause.

Then:

ALEC
She called for help.

SMASH CUT TO:

INT. ALEC'S LAND ROVER -- NIGHT

Alec driving through the streets, something classical playing on the radio. His phone rings. He checks the caller ID: Chloe.

ALEC
(answering)
Hey. What's...

CHLOE (O.S.)
(incredibly weak)
Alec...

INT. CHLOE'S APARTMENT -- NIGHT

Chloe's lying on the ground, covered in blood, holding her hand to her neck. The floor is on the phone by her mouth.

CHLOE
Help ... me...

INT. ALEC'S LAND ROVER -- NIGHT

On Alec's horrified expression:

ALEC (V.O.)
I've never heard her like that before. Never so utterly terrified.

And Alec doesn't need telling twice. He YANKS the wheel over--

EXT. ROAD -- NIGHT

The Land Rover swerves over three lanes of traffic. HORNS BLARE as Alec hits the gas.

INT. CHLOE'S APARTMENT -- NIGHT

The door is KICKED OPEN as Alec strides in. He stops dead at the sight of the bloody tableau before him. His face goes pale.

RACK FOCUS to reveal Chloe lying on the ground, very still. As if in death.

CUT TO:

INT. THE CORE -- NIGHT

As before.

ALEC

I can't even remember the drive over here.

Alec looks up at Jackson. Simple certainty in his eyes.

ALEC (CONT'D)

We were that close, Jack. That close. If I hadn't got to her, she'd have--

JACKSON

Don't say it, my man. She's gonna be alright.

ALEC

You don't--

BOONE (O.S.)

Alec.

They both look. Boone's just entered. An urgent look on his face.

BOONE (CONT'D)

There's news.

INT. THE CORE - MEDICAL WING -- NIGHT

CLOSE again on Chloe's face, in profile. Still deathly pale, still clinging to life.

TILT UP to reveal Alec, Jackson, Boone and DR BINGHAM (40s, careworn, white lab coat) watching through the glass in the doorway.

(CONTINUED)

CONTINUED:

ALEC (prelap)
Is ... will she Turn?

INT. THE CORE - CORRIDOR OUTSIDE MEDICAL WING -- NIGHT

Bingham shakes his head.

DR BINGHAM
No. There's no trace of vampire
venom in her system.

Alec looks relieved at that.

ALEC
That's good.

DR BINGHAM
Not really. Means whoever bit
her didn't intend for her to live.
Chloe's damn lucky to have made
it for as long as this.
(beat)
As it is...

Alec's eyes whip up to Bingham's face.

ALEC
What do you mean?

DR BINGHAM
I mean she's nowhere near out of
the woods yet. We're giving her
transfusions, if you hadn't found
her when you did then she'd already
be--

ALEC
Will she be alright?

Nasty silence.

DR BINGHAM
We've done all we can. But she
lost a lot of blood very quickly,
her system's still reeling from
it.

(beat)
We'll monitor her, keep giving
her transfusions ... if she makes
it through the night, she's got a
good chance of coming through
this.

ALEC
(quiet)
And what are the odds of her making
it through the night?

(CONTINUED)

CONTINUED:

Another horrible silence. Everyone looks at Bingham. Extreme reluctance in his voice.

DR BINGHAM

That's up to her now.

He looks through the glass at Chloe. The others follow his gaze.

DR BINGHAM (CONT'D)

The human body's a remarkable thing, and she's young and strong ... but ultimately, it's not something any one of us can tell.

(beat)

I'll call you if we hear anything.

JACKSON

Thanks doc.

With a nod, Bingham exits. Alec looks through the glass at Chloe's face. Still nothing.

BOONE

Praise be to God for small mercies.

ALEC

You call that a small mercy?

BOONE

It could have been far worse, as you well know.

ALEC

She still might--

JACKSON

Don't say it--

Alec rounds on Jackson, angry.

ALEC

She might die! There, I've said it. What, you're frightened that if someone says it out loud it might come true?

JACKSON

Al, that ain't helping.

ALEC

No, it's not.

(beat)

But I've got something in mind that will.

He grabs his coat off a chair, pulls it on.

(CONTINUED)

CONTINUED:

JACKSON

Al...?

BOONE

Something like what?

ALEC

I'm going to find Edward Maitland.

(beat)

And I'm going to kill him.

JACKSON

You don't know--

Alec turns and stalks off at speed.

ALEC

Stay out of this, Jack.

BOONE

Alec, you can't--

Boone tries to follow him but Jackson grabs his arm and hauls him back.

JACKSON

Leave him.

BOONE

But he could--

JACKSON

Leave him. He needs to work this through by himself.

(off his look)

Trust me, it's better this way.

Boone doesn't look even remotely convinced of that.

INT. THE CORE -- NIGHT

Alec moves through the Core at speed, walking with purpose, paying no attention to what's happening around him. A number of people hurry to get out of his way.

He makes his way up the stairs before vanishing into the lift.

EXT. BACK ALLEY -- NIGHT

Alec emerges from the concealed door into the dirty back street. His Land Rover is parked at the top end.

He makes his way towards it - he's almost reached the door when--

(CONTINUED)

CONTINUED:

MAN'S VOICE (O.S.)
 (Manchester accent)
 You really think that's going to
 help her?

Alec whirls at the familiar voice. A figure steps out of
 the shadow of a nearby shop door.

It's MR JONES. Surprise from Alec.

ALEC
 You?

MR JONES
 Or are you more bothered about
 making yourself feel better?
 Take out your anger and
 frustrations on the first thing
 you can punch.

ALEC
 I have to do this.

MR JONES
 No.

ALEC
 What?

MR JONES
 You don't have to. You want to.
 For your own gratification. That's
 an important distinction and you
 need to see that.

ALEC
 (opens the car
 door)
 Try and stop me.

MR JONES
 Shouldn't have said that.

And before Alec can react Mr Jones has GRABBED and HAULED
 him off the car, sending him CRASHING to the ground in
 the dirty alley.

Alec looks up in time to see Mr Jones closing the car
 door. He tosses the keys back to Alec, sending them
 clattering to the ground.

MR JONES (CONT'D)
 Your friends have probably told
 you already this is a bad idea.
 Difference is, I won't take no
 for an answer.

(CONTINUED)

CONTINUED:

Alec scrambles back to his feet.

ALEC

Alright then. If that's how you want it.

And his eyes FLASH WHITE. WHITE LIGHT explodes from his palms and he charges. Mr Jones stands where he is, shaking his head sadly.

MR JONES

You've not learned anything, have you?

And the second Alec's within four feet of him the white light CUTS DEAD. Mr Jones LASHES OUT with his boot, sending Alec sprawling again. He grabs Alec by the throat, slams him up against the wall--

MR JONES (CONT'D)

I can tell you're upset or you'd have never done anything that bloody stupid. Maybe this'll learn you.

Alec HEAD-BUTTS Mr Jones, sending him back. As Mr Jones's grip relaxes, Alec twists out of the hold and PUNCHES OUT--

Only for Mr Jones to twist out of the way and SLAM Alec around the back of the head, overbalancing him and sending him crashing to the ground.

ALEC

Get the hell away from me!

He tries to get up but Mr Jones puts the boot in, sending him down once, twice, three times. Finally Alec just lies there, dazed. He looks up to see Mr Jones stood over him with a blank expression.

Pause. Then:

MR JONES

There.

Mr Jones holds out his hand.

MR JONES (CONT'D)

Feel better for having taken a swing at someone?

Alec cautiously accepts the hand, letting Mr Jones help him back to his feet.

ALEC

Not really.

(CONTINUED)

CONTINUED:

MR JONES

Good. That's the first lesson.

ALEC

You don't understand, I have to--

MR JONES

No. You don't understand. And I'm not letting you out of my sight until you've got it, there's too much at stake here.

ALEC

Understand what?

MR JONES

That what happened to Chloe, while horrible, is only the tip of the iceberg. There's a lot more at stake here than one life, and it's time you really understood that.

(beat)

Come on.

And he turns and walks off into the night. ON ALEC as he watches him go for a moment--

MR JONES (CONT'D)

Shake a leg, haven't got all night.

With a look that suggests he's going to regret this, Alec thrusts his hands into his coat pockets and walks off after Mr Jones.

INT. THE CORE -- NIGHT

Boone and Jackson sit together at a desk in the middle of the chaos, talking in hushed tones. All around them, the Mi-16 agents cast furtive glances in their direction.

BOONE

Was letting him go the best of ideas?

JACKSON

Safer than having him in here.

Boone gives him a look showing they're not on anything like the same page.

BOONE

What do you mean safer? If he lets go he could flame out--

JACKSON

He won't.

(CONTINUED)

CONTINUED:

BOONE

You sound confident.

JACKSON

Alec's never needed anyone to stop him flaming out, his judgement's better than that. He needs to blow off some steam is all.

Boone gives him a hard look.

BOONE

For all our sakes I hope you're right.

Pause.

JACKSON

Yeah. Me too.

CUT TO:

EXT. NEWCASTLE CITY CENTRE -- NIGHT

It's Saturday night and the town is just beginning to heat up for the night. Music blasts from pubs and clubs, revellers and drunks in all directions. Taxis litter the streets. Students in glowing neon hand out free drinks tickets.

CUT TO Alec and Mr Jones, on foot, making their way through the streets. Alec still looks like he's in a sulk. Mr Jones, by contrast, is on fine form, looking around at everything with a grin on his face.

MR JONES

Magnificent.

ALEC

What is?

MR JONES

What you're seeing here is two worlds.

Alec's expression suggests he's about ready to take another swing at Mr Jones.

ALEC

Come again?

MR JONES

You heard me. Two worlds.

(MORE)

(CONTINUED)

CONTINUED:

MR JONES (CONT'D)

One during the day, suits and business and money, one at night, booze and loud music, vodka and ecstasy, students let off the leash. One location. Two worlds. Occupying the same geography.

(beat)

Kinda describes the circles you and I move in.

ALEC

I wouldn't know anything about the circles you move in.

MR JONES

Don't be thick, Alec, we both know which of the worlds we belong to.

ALEC

What's all this about? What has any of this got to do with--

MR JONES

Everything. We're among the fortunate ones, the one who can see both worlds at the same time. One foot in either camp, as it were, like that place in America where you can stand in five states at the same time.

He glances at Alec, who's staring straight ahead.

MR JONES (CONT'D)

Or I could be talking about badgers right now for all you care.

ALEC

Glad you noticed.

MR JONES

So is that what we're going to talk about then, badgers? Moose? Monty Python movies? You're thinking about her, aren't you? Chloe?

ALEC

Actually no.

MR JONES

Then you're thinking of the one who did this.

(MORE)

(CONTINUED)

CONTINUED:

MR JONES (CONT'D)

(beat)

And you're thinking of killing him. Thinking of just how good that will feel.

ALEC

It's not like that?

MR JONES

Edward Maitland.

(off Alec's look)

That's who you think it was, isn't it?

ALEC

Are you telling me it wasn't?

MR JONES

Don't be thick, Alec, it doesn't suit you, of course it was him.

And that stops Alec in his tracks. He rounds on Mr Jones, angry.

ALEC

If you knew full well it was Edward then why the--

MR JONES

Because killing Edward Maitland won't accomplish anything. Not right now.

ALEC

Why the hell not?

Mr Jones returns the angry look.

MR JONES

You're still not getting it, are you? I might as well be speaking Chinese--

ALEC

Yes, you might as well, now what the hell are you trying to say?

MR JONES

I'm trying to say that there's more going on here than just Edward Maitland and you, and whatever cosmic karma you think's going to be served by giving him the slosh on the jaw you've been wanting to dish out all night.

(MORE)

(CONTINUED)

CONTINUED:

MR JONES (CONT'D)
And if you kill him, you'll never
know for sure.

ALEC
Never know what for sure?

Pause. Then Mr Jones lowers his voice, deadly serious.

MR JONES
Just how deep this thing goes.
(beat)
And how much is at stake, for all
of us.

And the sheer conviction in Mr Jones's voice gets Alec's
attention. Mr Jones grins.

MR JONES (CONT'D)
There. You're listening. That's
the second lesson. Come on.

ALEC
Where are we going?

MR JONES
I want to show you something.
Think of it as lesson number three.

On Alec as he takes this in. Hold on his confused face
for a moment before we

SMASH CUT TO:

Young Alec's face - that same look of utter confusion -
and we are:

INT. WALKER HALL - ALEC'S BEDROOM -- DAY

A spacious, oak-panelled room with a four poster bed.
Young Alec sits on the edge of it. Confused and
uncomprehending.

He looks around at the place. Beyond the classic setting,
it's your typical teenage boy's bedroom, mess in all
directions. 'Cast No Shadow' by Oasis comes from the CD
player.

A KNOCK on the door:

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

Alec looks up as the door opens and his mother enters.
LADY ANNE WALKER: late forties, the same dark hair as her
son, caring eyes that fall upon Alec with a deep concern.

(CONTINUED)

CONTINUED:

ANNE

You didn't have the 'go away'
sign on the door, so can I assume
it's safe to enter?

Young Alec shrugs, not looking up. Anne enters, sits
down beside her son on the bed.

Silence for a long moment. Then:

ANNE (CONT'D)

Your father told me what happened.

Pause.

YOUNG ALEC

I can't have done it.

ANNE

I know. Nobody's saying that you--

YOUNG ALEC

But I did.

That stops her in her tracks. She gives him a sharp look.

ANNE

What are you saying?

(beat)

Alec, your father told me, you
were a long way away, there's no
way you could have--

YOUNG ALEC

I know.

He looks his mother in the eye for the first time, and
she sees the worry, confusion and downright fear in his
eyes.

YOUNG ALEC (CONT'D)

That's what I've been ... I was
nowhere near it, dad was there,
he saw that I never ... but I did
it.

(beat)

I know I did. I caused it to
happen.

ANNE

How?

YOUNG ALEC

It's ... it was like something
got hot inside me and I lashed
out, and I fixed on that thing
and...

(MORE)

(CONTINUED)

CONTINUED:

YOUNG ALEC (CONT'D)

(pause)

This doesn't make any sense.

ANNE

Alec, you're not making any sense.
You're blaming yourself for
something you can't have done--

YOUNG ALEC

I did do it!

He gets off his bed angrily, turns to face his mother.

YOUNG ALEC (CONT'D)

I know I did it. I know. In
here.

(holds hand to his
chest)

Same way I know I blew up that
car at school.

(beat)

I just don't know how.

Anne knows he's telling the truth.

YOUNG ALEC (CONT'D)

I'm scared, mum. I'm so scared...

Anne gets up off the bed and wraps him in a long hug.

ANNE

I know you, Alec. I know you'd
never hurt anyone intentionally,
it's not in your nature.

They hug for several long moments. Then, from outside,
we hear movement - car tyres on gravel. Alec glances out
of the window in time to see a Rover 800 pull to a stop
by the door.

A MAN (40s, sandy hair, angular features) gets out. He
looks up at the window and makes eye contact with Alec.

It's MARK BAINES. And as he makes eye contact with Young
Alec, the two of them seem to connect.

INT. WALKER HALL - ENTRANCE HALL -- DAY

Alec and Anne descend the stairs just as the BUTLER opens
the door to admit Baines. Baines looks up at Young Alec
on the stairs. Inclines his head slightly.

BAINES

Alec Walker, I presume?

Alec opens his mouth to reply when:

(CONTINUED)

CONTINUED:

LORD WALKER (O.S.)

What's going on?

They all look around to see Lord Walker approaching, uneasy.

BAINES

Forgive the intrusion, Lord Walker, but I'm here to see your son.

LORD WALKER

Who are you? Are you from the school?

BAINES

No, I'm not from any school, sir. I'm rather glad to say I serve a higher calling than that. My name's Mark Baines.

ANNE

Why do you want to see Alec?

Baines looks up at Alec again. Makes eye contact.

BAINES

Because I know about the trouble you've been having lately. And I think I can help.

LORD WALKER

Help with what?

YOUNG ALEC

How do you know?

Baines looks up at Alec.

YOUNG ALEC (CONT'D)

How do you know what's happening to me?

A small smile from Baines.

BAINES

Because the same things happened to me when I was about your age.

Lord Walker and Anne exchange looks. Young Alec's eyes never leave Baines. And we hold on Young Alec's expression for a few moments before we

CUT TO:

INT. THE CORE - MEDICAL WING -- NIGHT

Boone sits in a rickety chair beside Chloe's bed. Watches as her chest rises and falls with her breathing. She looks no better.

Boone's rosary beads are clasped in his hand. His eyes fix on Chloe's face for a moment. Then he bows his head.

BOONE

God of compassion. Over the years I've spoken to you a lot, asked you for strength and guidance as I sought a way to repay the world for the horrible things I once did in the name of earthly gratification. You have watched over me, and you have been my salvation. Through the trials and the tests you have sent to test me, for the sacrifices you have asked of me, I have served you well and spread your word, doing your work. For that you will never hear a word of complaint. I am your servant, in gratitude for everything you have given me in my life.

(beat)

Tonight, I'm asking again for your guidance and strength, not for me, but for my friend Chloe Parker. If it is your wish to call her from this life into your arms, then I ask that you call her quickly, to relieve the suffering of her friends and family.

(beat)

But if you have chosen not to take her, if this is not her time, then I ask you to speed her recovery, to not make her suffer, because in this world, nobody deserves this kind of suffering. Nobody. Least of all someone as good and kind as her.

(beat)

Please God, don't let her die.

And his voice breaks for just a second as he says it, but he covers himself very quickly.

Behind him the door opens and Jackson enters. Boone crosses himself and kisses the rosary before looking up at Jackson. He's holding two coffees.

(CONTINUED)

CONTINUED:

JACKSON

You look like you could use this.

Boone smiles slightly as he takes the cup.

BOONE

Thanks.

Jackson nods and takes a seat beside Chloe, opposite Boone. They sit in silence for a moment. Finally:

JACKSON

You alright, man?

Boone coughs into his hand to hide his face for a moment.

BOONE

(terse)

Fine.

(beat)

Fine. I'm okay.

(beat)

The first time I met Chloe, it was her sitting in this chair.

JACKSON

With Rufus. I remember.

BOONE

I said the words to comfort her. Not because they're true, but because someone's got to say them. Got to give comfort even when you know it's bad news.

(beat)

Rotten now the boot's on the other foot.

JACKSON

No change then?

Boone shakes his head.

BOONE

What about you?

(off Jackson's
look)

You've wanted her off the team often enough.

JACKSON

(sharp)

Time and place?

BOONE

Ah. So you're just as concerned as the rest of us.

(CONTINUED)

CONTINUED:

Jackson looks horrified at the idea.

JACKSON

Course I am, man, why would you think...?

BOONE

Because I've been there. I've felt the emotions, the rage, the heat...

(beat)

I can't go through this twice. Not the same way.

Pause.

JACKSON

What do you mean?

Boone looks up at Jackson. A slight smile.

BOONE

My daughter. Cassandra.

(beat)

She was ... taken from me.

JACKSON

Cassandra?

BOONE

(smiles)

Cassandra Elizabeth Boone. She was about Chloe's age when she...

He breaks off, Jackson surprised to see genuine emotion in Boone's face. He pulls himself together very quickly.

BOONE (CONT'D)

Sorry. The circumstances ... old man rambling.

Jackson's mind whirls with a thousand questions, but he knows now isn't the time to ask.

PULL BACK from the two of them, holding vigil either side of Chloe's bed, like a guard of honour.

EXT. NEWCASTLE STREETS -- NIGHT

Mr Jones leads Alec through the darkened streets, walking like a man who knows exactly where he's going.

Alec glances around - they're headed into a rough area of town, the walls covered with graffiti, the houses boarded up.

(CONTINUED)

CONTINUED:

HOMELESS PEOPLE fill every shop doorway, looking up at the new arrivals with deep suspicion.

Alec notes that a lot of them seem to recognise Mr Jones. Mingled looks of fear and respect from them.

ALEC

You seem well known.

MR JONES

I get around.

His tone stops Alec from enquiring any deeper. They round a corner; Alec looks up in surprise as warm light spills from the open doorway of a rundown COMMUNITY HALL. Homeless people congregate around it in all directions.

MR JONES (CONT'D)

Do you know this place?

Alec shakes his head.

MR JONES (CONT'D)

They call it Carnegie Hall.
Biggest homeless shelter in
Newcastle.

ALEC

I thought you said--

MR JONES

I did. Now watch and listen, you
might learn something. Come on.

He heads inside without another look. Alec's face suggests he's doing this against his better judgement, but he follows Mr Jones inside.

INT. CARNEGIE HALL -- NIGHT

Inside the place is packed to the rafters, the floor strewn with sleeping bags as the homeless jostle for space. The SALVATION ARMY have a buffet table set up against one wall, dishing out soup and cups of tea.

Alec looks around at the faces inside; some old, some young, all with eyes that have seen too much. He finds themselves unable to meet their gaze.

MR JONES

The side of Newcastle the tourists
never get to see.

MAN'S VOICE (O.S.)

Now then...

(CONTINUED)

CONTINUED:

Alec and Mr Jones turn to see a PRIEST approaching; we recognise him as FATHER KIRBY (from 1.06) and he grins at the sight of Mr Jones.

KIRBY

Wondered when you'd show up again.

The two of them shake hands. Alec watches in some surprise.

MR JONES

Hello Father. You know Alec Walker, I take it.

ALEC

Wait - you two--?

KIRBY

Evening Alec. And yes, Mr Jones has been very kind to our efforts here over the years, Alec, helped us deal with some trouble--

MR JONES

Knock it off, father, I only did the right thing.

KIRBY

(to Alec)

You see that? He says it like doing the right thing's normal in these parts. You wouldn't be saying that when you see what goes down at the Newcastle/Sunderland derby.

MR JONES

(ignoring that)

Busy tonight?

KIRBY

Not as much as we used to. Less of a turnout that normal.

His tone catches Alec by surprise, as does the dark look passed between Kirby and Mr Jones.

ALEC

That's good, right? Fewer kids on the street--

MR JONES

Depends where they are if they're not on the street.

Before Alec even gets the chance to register that properly:

(CONTINUED)

CONTINUED:

MR JONES (CONT'D)

Is Susan here?

KIRBY

(thumbs over his
shoulder)

Out back. Word to the wise,
though, I wouldn't. She's not in
a good way.

MR JONES

Didn't think for a minute that
she would be. That's the point.

(to Alec)

Come on.

And he makes his way out the back. Alec glances at Kirby,
who shrugs - don't ask me. Alec turns and follows Mr
Jones out the back.

EXT. BACK OF CARNEGIE HALL -- NIGHT

Mr Jones leads Alec out the back, where more homeless
kids are gathered, these ones younger than the ones in
the hall. A lot of them recognise Mr Jones - this time,
though, they all look scared and a lot of them shrink
away from him, hurrying out of frame.

ALEC

You seem to have that effect on
people.

Mr Jones ignores him, making his way to where SUSAN, a
young girl of maybe 23 sits with her hands around a hot
cup of tea, keeping warm.

From her dress and bearing we can tell she's homeless,
like the rest of them, and her expression is one of dark
and despondency, which vanishes the second she claps eyes
on Mr Jones.

SUSAN

Mr Jones...

MR JONES

(smiles)

Hello Susan. Long time no see.

And Alec looks on in surprise as Mr Jones moves to hug
her. Susan catches sight of Alec over Mr Jones's shoulder
and she breaks the embrace.

SUSAN

Who's your friend?

MR JONES

Susan, meet Alec Walker.

(CONTINUED)

CONTINUED:

SUSAN
Looks rich. Is he rich?

MR JONES
You could describe him as being
one of the landed gentry.

ON ALEC: how the hell did he know?

MR JONES (CONT'D)
Alec, where's your manners?

Alec reaches into his wallet, pulls out some notes which
he hands over to Susan.

SUSAN
Thank you.

ALEC
You're welcome.

MR JONES
Just don't spend it on booze, get
yourself a bed or something.

SUSAN
I've already told you, clean and
sober, sixteen months.

MR JONES
Keep it that way. Now tell Alec
what you told me?

SUSAN
About Johnny?

Pause. Then Susan nods, fighting back tears.

MR JONES
It's okay, we're here to help.

ALEC
Who's Johnny?

Susan starts to cry. Mr Jones puts a supportive arm around
her.

MR JONES
Her boyfriend. They came up here
from Manchester together.

SUSAN
Someone told us there were jobs.
So much for that plan.

(CONTINUED)

CONTINUED:

MR JONES
(to Alec)
He's gone missing.

Which surprises Alec.

ALEC
For how long?

SUSAN
Three weeks now.

Mr Jones hands her a slightly grubby handkerchief - she takes it and wipes her eyes.

SUSAN (CONT'D)
Sorry, it's just--

MR JONES
It's okay. Now I want you to tell Alec everything you told me last time I was here. He needs to know this.

Susan gives Alec an appraising look, not convinced. She glances back at Mr Jones, who nods - it's okay. Finally:

SUSAN
The men took him.

ALEC
What men?

SUSAN
They don't come around here any more, not since Mr Jones got involved.
(beat)
Before that they'd come down here every few days, asking for volunteers, casual labour, twenty quid a day. That can keep you going for a few days when you live...
(beat)
Anyway, Johnny went off with them three weeks ago.

She looks Alec in the eye, clearly upset but fighting her way through it.

SUSAN (CONT'D)
I haven't seen him since. He never came back. None of them did.

Mr Jones throws a significant look at Alec.

(CONTINUED)

CONTINUED:

ALEC
Susan, who did these men work
for?

SUSAN
(shrugs)
Some big company, I don't know...

MR JONES
Show him.

Susan suddenly looks scared.

MR JONES (CONT'D)
I'm not going to let anyone hurt
you. But if you want anything to
be done about this, he needs to
see it.

ALEC
I can help. Susan.

He steps forward, forcing her to make eye contact with
him.

ALEC (CONT'D)
I can help you.
(beat)
Believe me.

She looks him in the eye, sees the honest look there.
Finds she believes him.

SUSAN
I got this off one of the men, he
dropped it. He was one of the
ones Johnny went off with.

She digs into her pocket, pulls something out: a crumpled
piece of paper. She hands it over to Alec. He takes it.

SUSAN (CONT'D)
Is he right? Can you help?

Pause.

ALEC
I'll try.

SUSAN
(with feeling)
Thank you.

EXT. CARNEGIE HALL -- NIGHT

Alec and Mr Jones emerge from the building and begin to
walk away, back towards the centre of town.

(CONTINUED)

CONTINUED:

MR JONES

Now what were you saying about it being a good thing there's fewer homeless kids on the streets?

Alec says nothing, opens the crumpled piece of paper. It's on headed stationary. The logo is a familiar one: Maitland Enterprises.

Alec glances up to Mr Jones.

ALEC

What are you saying?

MR JONES

There's a lesson in here somewhere, if you're paying attention.

ALEC

Assume I'm--

MR JONES

Too impatient to see what's going on right in front of your eyes?

ALEC

Knock it off, I'm not the god damn Karate Kid, alright? Start talking to me like a human being.

MR JONES

Then start acting like an intelligent man. Look beyond your own pain for five seconds and you'll see that Chloe's not the only one Edward Maitland's hurt. He's casting a shadow all across the country, this type of thing's not just happening in Geordieland, you know.

ALEC

So you've just given me another excuse to kill him--

MR JONES

No.

ALEC

(angry)

Then what the hell are you--?

Mr Jones grabs Alec and SHOVES him up against the wall, holding him by the lapels.

ALEC (CONT'D)

You're crazy--

(CONTINUED)

CONTINUED:

MR JONES

Probably. Now listen good, because it's very important: killing Edward Maitland is not the answer.

ALEC

Why? Because that'll make me no better than him? I can live with that.

MR JONES

(angry)

Useless. You're still not seeing it, are you?

And he recoils, letting go of Alec and making him drop to the ground. Alec scrambles back to his feet, finding himself looking straight into Mr Jones's eyes.

MR JONES (CONT'D)

This thing is bigger than Edward, and if you think he's the top of the pyramid you've got another thing coming. There's a tide turning at the moment, and some of us are trying to stand in the way of it, and if we're going to win then I need good men like you, men with the ability to make a difference, to put aside the personal nonsense and the pain and the hurt and look at this thing properly for five bloody seconds.

(beat)

If you kill Edward Maitland tonight, you'll get personal gratification. But nothing else. And you need something far more powerful than that.

ALEC

And what would that be?

A long pause. Mr Jones gives him a serious look.

MR JONES

The truth.

On the soundtrack -- a BEEP BEEP BEEP that suddenly turns into a solid TONE and we

SMASH CUT TO:

INT. THE CORE - MEDICAL WING -- NIGHT

As Chloe's body ARCHES, in the throes of some kind of seizure, Jackson and Boone leap to their feet:

JACKSON

Chloe!

Boone rushes to the door:

BOONE

(yelling)

We need some help in here!

Jackson looks at the monitor. Flatline. As MEDICS rush in Jackson pulls back, sharing a worried look with Boone. Boone crosses himself and begins to pray.

BAINES (prelap)

I realise this is a lot to take in, but I want you to understand something very important.

CUT TO:

INT. WALKER HALL - DRAWING ROOM -- DAY

CU Baines:

BAINES

There is nothing wrong with your son.

Baines sits facing Lord Walker and Anne. Young Alec is sat off to one side, watching Baines with suspicion.

BAINES (CONT'D)

The incidents he's been experiencing are perfectly normal for someone such as he.

LORD WALKER

What do you mean?

BAINES

I work for a group called the Black Chapter.

LORD WALKER

Never heard of it.

BAINES

I'd be concerned if you had. We take our privacy very seriously because if the truth about what we were became public, the consequences could be--

(CONTINUED)

CONTINUED:

ANNE

Mr Baines, what are you talking about?

Baines glances at Young Alec, offers him a reassuring smile before turning back to his parents.

BAINES

Alec has a power within him, a power that has just begun to manifest itself - it normally happens like this, in the mid teens. When it's controlled, it gives extraordinary abilities. What you've seen so far is just the beginning. As I said, the same thing happened to me.

(beat)

Alec is what we call a Knight. And so am I.

Lord Walker recoils in derision.

LORD WALKER

Load of old--

YOUNG ALEC

Prove it.

They all look to where Young Alec is watching with interest. A moment while Baines holds his gaze. Then he smiles.

BAINES

Yes, of course.

And his eyes FLASH WHITE. Everyone REACTS to this in recognition as Baines stretches out his hand - and a cup and saucer rises from the table, landing neatly in Baines' hand.

The white glow vanishes and Baines sips from the cup.

BAINES (CONT'D)

This is very good tea, by the way.

YOUNG ALEC

Are you saying I can--?

BAINES

No. Not yet. But you will be able to, once we've trained you up a bit, and a lot more too.

ANNE

What do you mean by training?

(CONTINUED)

CONTINUED:

Baines looks back at her. The jovial look on his face softens slightly.

BAINES

Lady Walker, you need to understand that the power Alec has inside him is very dangerous. We've been keeping an eye on him since a number of incidents at school, but this incident with his teacher's car--

YOUNG ALEC

I didn't do that!

BAINES

You did.

(before Alec can speak)

You didn't intend to, I'm sure, but we both know you did. The energy acted of it's own accord, but it'll have happened because of something inside you - I imagine you were feeling angry at the time.

(beat)

That's why we held off on making contact before now - if I'd turned up and told you all of this before, you'd have never believed it. You needed to have experienced it for yourself.

(to his parents)

This is why he needs to be trained. Now that his powers are beginning to manifest, the energy will start to lash out when he's angry or upset, even when he's asleep. There's nothing he can do about it, but bad things will happen and continue to happen until Alec knows how to control it.

(beat)

He's a danger to himself and everyone around him at the moment.

A long silence. Then:

LORD WALKER

What are you proposing?

BAINES

The Black Chapter has been looking after Knights for the last eight hundred years.

(MORE)

(CONTINUED)

CONTINUED:

BAINES (CONT'D)

And that's where Alec needs to go, sooner rather than later. We're offering him a home, training, and a purpose in life. In short, we're offering him a future.

(beat)

I know it's a lot to think about, but it's not a decision that can wait. Alec's approaching the most critical time in his life, and he needs to decide now what he's going to be. So I'll give you some time to think.

(beat)

Just don't take too long.

CLOSE on Young Alec's face as he deals with this. We hold on this conflicted look before we

CUT TO:

Alec's face, present day, and we are:

INT. ALL NIGHT CAFE -- NIGHT

Where Alec and Mr Jones sit at a table in the back, mugs of tar-like tea in front of them. The place is grimy and scummy, empty save for a few TRUCKERS and a bored-looking SERVER behind the counter.

Alec glances down at the paper with the Maitland Enterprises logo again.

ALEC

Johnny's not the only one, is he?

Silence for a long moment.

MR JONES

Tell me about your parents.

Which catches Alec by surprise.

ALEC

What about them?

MR JONES

What do you remember?

ALEC

Why do you want to know?

MR JONES

They died in a fire, didn't they?

(CONTINUED)

CONTINUED:

ALEC
You seem to know everything, you
tell me.

MR JONES
Have I touched a nerve?

Alec's expression is now one of anger.

ALEC
What are you trying to do?

A smile from Mr Jones.

MR JONES
Seeing which buttons work best
when pushed. This is something
you have strong feelings on.

ALEC
Ten out of ten for observation.

MR JONES
Good. I'm glad. Now all you
need to do is--

Alec's phone rings. He snatches it up quickly:

ALEC
Jack, what is it?

JACKSON (O.S.)
It's Chloe.

INTERCUT:

INT. THE CORE - CORRIDOR OUTSIDE MEDICAL WING -- NIGHT

Jackson paces, phone to his ear. Boone sits nearby, rosary
in hand, praying. Through the window we can see the medics
working around Chloe's bed.

JACKSON
She had a seizure.

ALEC
What kind of--

JACKSON
It's okay, it's cool, just a bad
reaction to one of the
transfusions, she's on O-neg now,
they reckon she's going to be
okay.

(beat)
Al, where are you?

(CONTINUED)

CONTINUED:

ALEC

Busy.

JACKSON

Have you--

ALEC

No, I haven't. Not yet.

(glances at Mr
Jones)

Something else has come up.

Mr Jones smiles serenely as he sips his tea.

JACKSON

Something else like what?

ALEC

I'll tell you later.

JACKSON

Well get back here as soon as you
can.

ALEC

Thought you said she was going to
be fine?

JACKSON

That's what the doc said, but,
well...

(beat)

He looked as white as that dude
from The Da Vinci Code when he
said it. Al, if this goes bad--

ALEC

Alright, I'm coming now.

JACKSON

(relieved)

Thanks man. Later.

ALEC

Bye.

He hangs up. Jackson glances over at Boone, who hasn't
moved, eyes still closed in frantic prayer.

CUT BACK TO the cafe, where Alec gets to his feet.

MR JONES

Where are you going?

Alec gives him a very dark look.

(CONTINUED)

CONTINUED:

ALEC

Don't ever assume you know anything about me. You don't.

And he hurries out. Mr Jones downs his tea in one go.

EXT. STREET OUTSIDE CAFE -- NIGHT

Alec emerges and walks off. Behind him, the cafe door opens and Mr Jones appears:

MR JONES

Oy! Where do you think you're going?

ALEC

Back where I should have been in the first place.

MR JONES

You can't help her there, you know that?

ALEC

Well maybe I can, ever think of that?

MR JONES

Be sensible, Alec, you can't help her any more than you could have helped your parents--

Alec whirls and PUNCHES Mr Jones hard in the face. Mr Jones goes down hard, hitting the deck.

ALEC

Want to bet?

Mr Jones spits out a mouthful of blood thoughtfully before getting back to his feet.

MR JONES

You can't help anyone. With anything. Not now.

ALEC

I don't have to listen to this--

MR JONES

Yes you do!

(beat)

You're angry right now, and you don't have that luxury. People depend on you, and if you go off and indulge yourself right now--

(CONTINUED)

CONTINUED:

ALEC

I'm going to let them down?

MR JONES

Now you're getting it.

ALEC

I. Don't. Care!

MR JONES

Yes you do. Wanna know how I know?

Alec LASHES OUT again but Mr Jones is ready for it this time - he CATCHES Alec's fist, holding it on one hand.

MR JONES (CONT'D)

That's how.

And he TWISTS the arm, bringing Alec up half-nelson and PUNCHING him in the kidneys. Alec goes down hard, wincing in pain on his hands and knees as Mr Jones stands over him.

MR JONES (CONT'D)

And we're back to the same point we started at. You do care. But you've got to look beyond whatever it is you're carrying around inside you, deal with it and go forward, otherwise everything you've ever done as a Knight will all have been in vain.

ALEC

You make it sound like I wanted--

MR JONES

Of course you didn't. Destiny doesn't take what we want into account.

Alec looks up at him.

ALEC

Is that what you're calling this? Destiny?

He scrambles back to his feet.

ALEC (CONT'D)

Chloe could die and you're--

MR JONES

Chloe's one person.

(MORE)

(CONTINUED)

CONTINUED:

MR JONES (CONT'D)

There are people out there who
you haven't even met counting on
you right now.

(beat)

It's time.

He turns and starts to walk off.

ALEC

Time? Time for what?

Mr Jones turns back to him. An even look.

MR JONES

No more tricks. No more goading.
I promised you I'd show you the
bigger picture.

(beat)

Are you coming or not?

And from Alec's face we know he doesn't know what to think.

CUT TO:

EXT. WALKER HALL -- EVENING

The sun is beginning to set behind the treeline.

Young Alec sits on the front steps, watching it.
Conflicting emotions battling across his face.

LORD WALKER (O.S.)

Lot to take in, no?

Young Alec looks up in surprise as his father enters frame,
sitting down on the steps beside him.

YOUNG ALEC

Hell of a lot to take in.

LORD WALKER

Alec.

YOUNG ALEC

Sorry.

Pause.

LORD WALKER

I've always known.

Young Alec looks up in surprise as he sees the look on
his father's face.

YOUNG ALEC

About--

(CONTINUED)

CONTINUED:

LORD WALKER
Specifically this? No.
(beat)
But I've always known you were
different.
(off his look)
Not in a bad way. But it's true
you've never really fitted in
anywhere, and that there's always
been something ... something ...
not the same about you.

YOUNG ALEC
Different?

LORD WALKER
Odd things happen around you,
they always have, even when you
were a baby.

Pause.

YOUNG ALEC
What do you think I should do?

Lord Walker looks down at his son. Sees something
approaching desperation in his face.

LORD WALKER
It's not a decision I can make
for you. What I will say is that
I've watched you drifting for the
last few years, I thought it was
just normal teenager stuff but
now ... you were looking for a
purpose, trying to find out what
life has in store for you.
(beat)
And I think this man Baines might
be able to give you that.

Young Alec isn't sure what to make of this. He looks
down at the ground. RACK FOCUS to reveal Anne watching
from the drawing room windows.

INT. WALKER HALL - DRAWING ROOM -- EVENING

Anne watches her son, a worried look on her face. The
phone rings. She picks it up.

ANNE
(into phone)
Hello?

MAN'S VOICE (O.S.)
Is this Lady Walker?

(CONTINUED)

CONTINUED:

There's just a hint of a Welsh accent in the voice.

ANNE
Who is this?

MAN'S VOICE (O.S.)
My name is Hamilton. I'm calling
about your son.

On Anne as she reacts to this.

ANNE
What do you mean?

CUT TO:

EXT. VILLAGE -- NIGHT

Anne parks up her car, gets out in the middle of the village - somewhere old and cosy, a picture postcard of English rural life. She looks across the road at the pub - THE ANGEL.

A moment of indecision. Then she makes her way inside.

INT. THE ANGEL -- NIGHT

Your basic English pub - warm fire, real ale, full of locals talking and laughing. Game of darts on the go. Anne enters, looks around, uncertainty in her face.

She's considering leaving when someone catches her eye - a thin-faced man in his thirties, sat at a table at the back. This is HAMILTON.

ANNE (prelap)
What do you know about my son?

INT. SAME -- LATER

Anne and Hamilton sit at the table, talking in hushed tones.

HAMILTON
I know someone from the Black
Chapter has been to see you.
Mark Baines, is it?
(nods)
Somehow I'm not surprised.

ANNE
And who exactly are you, Mr
Hamilton?

(CONTINUED)

CONTINUED:

HAMILTON

I represent a group who monitor the activities of the Knights. When we saw the Black Chapter had visited your son it was deemed appropriate that I come to speak to you, before they got their claws in.

There's something about his tone that Anne reacts to.

ANNE

What do you mean?

HAMILTON

What I mean is that I'm sure Baines told you that the Black Chapter has Alec's best interests at heart, and I'm here to tell you that this is a lie. They want to take your son away from you and they want to turn him into a weapon, someone for them to use. If Alec goes with them he'll have no chance of having a normal life, and chances are you'll never see him ever again.

(beat)

Now I don't know about you, but that doesn't sound like any kind of life to me. But I can help.

ANNE

What kind of help?

HAMILTON

My friends and I, we can protect Alec, teach him how to live with his affliction and give him a chance to lead a normal life. We'd have to leave tonight, but--

ANNE

Affliction?

HAMILTON

A poor choice of words--

ANNE

I would say a very poor choice.

She gets to her feet.

ANNE (CONT'D)

Thank you for your concern, Mr Hamilton, but nobody is getting their hands on my son.

(CONTINUED)

CONTINUED:

HAMILTON

But--

ANNE

Nobody.

And with that she turns and walks out, leaving Hamilton alone. A seething look of anger in his face.

CUT TO:

INT. THE CORE - CORRIDOR OUTSIDE MEDICAL WING -- NIGHT

Jackson and Boone watch the doctors through the glass. After a moment the door opens and Dr Bingham emerges, knackered.

DR BINGHAM

She's stabilised.

(off their looks)

For now. We've got a long way to go yet.

He turns and heads off. Jackson and Boone exchange looks before turning and looking back at Chloe. She looks somehow even more frail than before.

BOONE

Where the hell is Alec?

JACKSON

That's what I'd like to know.

POUNDING DANCE MUSIC on the soundtrack as we CUT TO:

INT. VISAGE -- NIGHT

The music blasts out from a rundown-looking building in the centre of Newcastle, a long queue of CLUBBERS waiting to get in. Welcome to the trendiest club in Newcastle.

ALEC AND MR JONES

stand on a street corner nearby, watching the door. Alec's looking annoyed.

ALEC

How long are we supposed to wait here?

MR JONES

Until something happens.

ALEC

But--

From OS, the ROAR of a powerful engine. Mr Jones smiles.

(CONTINUED)

CONTINUED:

MR JONES

There.

He nods at a side-street across the way. Give it a moment before--

A sleek black and chrome motorcycle SCREAMS around the corner, half skidding before righting itself and picking up speed, headed right for the door.

Alec watches as the bike ROARS up to the door, looking like it's about to crash -- the BOUNCER doesn't flinch -- before it pulls a complete 180 and skids to a halt, pointing right back the way it came from. Effortlessly cool.

ALEC

Okay...

The rider dismounts. He's wearing a black leather jacket embossed with an elaborate pattern of FLAMES up the sleeves and across the back.

CUT TO Alec and Mr Jones, watching from the other side of the road.

MR JONES

Recognise him?

ALEC

Should I?

CUT TO the door, where the bouncer grins at the display.

BOUNCER

Evening Mr Colby.

The man takes off his helmet, revealing a thin-faced handsome guy in his early twenties with a cocksure, "I'm-slightly-too-big-for-my-boots" attitude. At the sight of his face everyone in the queue cranes for a better look, and a lot of mobiles come up to take pictures.

He grins at the Bouncer before ripping off his jacket to reveal a smart clubbing shirt inside. He chucks the jacket and the keys at the Bouncer.

YOUNG MAN

Not a scratch, remember now.

BOUNCER

I know.

YOUNG MAN

Top man.

(CONTINUED)

CONTINUED:

He stuffs twenty quid into the Bouncer's pocket before heading inside. All the girls in the queue point and giggle at his retreating form.

CUT TO Alec and Mr Jones:

MR JONES

Let me try it another way - does the name Jonathan Colby mean anything to you?

From Alec's expression it clearly does.

ALEC

That's him? Flame?

MR JONES

(nods)

Jonathan "Flame" Colby, son of Noah Colby and heir to the Colby Industries empire.

ALEC

Heard of him. Something of a troublemaker?

MR JONES

That's one way of putting it. He likes to live the life - fast cars, fast women, he's permanently in and out of the tabloids--

ALEC

And what's this got to do with--?

MR JONES

With the price of fish? Nothing. With what you're into? Everything.
(beat)
Be seeing you.

And with that he turns and walks away.

Alec is thunderstruck for a moment. Then:

ALEC

Piss off...

And he turns and hurries around the corner after Mr Jones.

EXT. NEWCASTLE BACK STREET -- NIGHT

Mr Jones rounds the corner and moves off. Give it a moment before Alec comes storming around the corner after him.

ALEC

Piss off!

(CONTINUED)

CONTINUED:

MR JONES
(not looking back)
That's what I'm trying to do--

ALEC
That's it?!

Mr Jones stops, turns around to face him.

ALEC (CONT'D)
We've been walking the streets
talking bollocks for hours and
... and...

MR JONES
I promised I'd show you the big
picture.

ALEC
Yeah, but--

MR JONES
And I did.

ALEC
But--

MR JONES
Have you listened to nothing I've
said all night?

And he strides forward, eyes blazing, anger in every line
of him. Alec actually looks a touch worried as Mr Jones
gets right into his face--

MR JONES (CONT'D)
I keep telling you this, for God's
sakes look beyond your own pain.
See what else is happening.
Tonight I've shown you the truth,
and believe me, that's a very
rare commodity in this day and
age.

ALEC
But--

MR JONES
Jonathan Colby is the key to this
whole thing. You find him, you'll
find--

ALEC
Find what?

MR JONES
The next step.

(CONTINUED)

CONTINUED:

And he backs off, the dark look still in his eyes.

MR JONES (CONT'D)

Now I've shown you the path.
What you do with it from here on
in is your business. I'm going
now. What's left of this is down
to you from now on, and it's
important that you keep on the
straight and narrow.

(grins)

I can't be beating you up every
time you decide to go off the
rails.

(beat)

Goodnight, Alec. Don't try to
follow me again.

And with that he turns to walk off. HOLD on Alec's face
as:

MR JONES (O.S.) (CONT'D)

Give my regards to your friend
Chloe.

And Mr Jones is gone. We remain on Alec for a long moment;
his expression utterly baffled, wondering what any of
this means. And off this we

CUT TO:

EXT. WALKER HALL -- NIGHT

A crescent moon shines down onto the estate. To establish.

INT. WALKER HALL - ALEC'S BEDROOM -- NIGHT

SLOWLY PUSHING IN on Young Alec's face as lie lies in
bed, tossing and turning. His eyes flicker rapidly beneath
his lids - he's in the midst of a nightmare.

BAINES (V.O.)

*The Black Chapter has been looking
after Knights for the last eight
hundred years.*

INSERT: from earlier - the lawn mower blowing up.

BAINES (V.O.) (CONT'D)

And that's where Alec needs to
go, sooner rather than later.

*INSERT: Young Alec surrounded by tall men, looking down
on him, their eyes glowing white.*

(CONTINUED)

CONTINUED:

BAINES (V.O.) (CONT'D)
*Now that his powers are beginning
 to manifest, the energy will start
 to lash out when he's angry or
 upset...*

*INSERT: Young Alec, his eyes and hands BLAZING with white
 light...*

BAINES (V.O.) (CONT'D)
...even when he's asleep.

*INSERT: As the white light from Young Alec's eyes suddenly
 FLASHES OUT to fill the whole screen and we SLAM CUT TO:*

BACK TO SCENE

as Young Alec's eyes snap open, breathing hard, drenched
 in sweat ... and immediately he knows there's something
 wrong.

THICK SMOKE fills the bedroom. Young Alec scrambles out
 of bed, pulling on his dressing gown.

YOUNG ALEC
 (calling out)
 Mum? Dad?

Then he catches sight of the door. A RED GLOW comes from
 beneath it.

INT. WALKER HALL - UPSTAIRS CORRIDOR -- NIGHT

Young Alec emerges out into a blazing inferno. The house
 is ON FIRE! Young Alec rushes to the bannister, looks
 down into the entrance hall - the whole place is IN FLAMES,
 black smoke fills the air and the fire ROARS all around
 him.

Hold on Young Alec for a moment. A look of complete
 bewilderment. Then he starts coughing with the smoke and
 realises:

YOUNG ALEC
 Mum! Dad!

He charges off down the corridor.

CUT TO the door of the master bedroom as Alec skids into
 view. The walls in this area have caught fire. Young
 Alec makes his way through the flames, holding his sleeve
 to his mouth against the smoke.

He tries to open the door - it's locked.

YOUNG ALEC (CONT'D)
 Mum! Dad! Open the door!

(CONTINUED)

CONTINUED:

No answer. He starts POUNDING on the woodwork with his fist. Nothing.

YOUNG ALEC (CONT'D)
Open the door! Open it! Open
the door--!

WHITE LIGHT EXPLODES from his palm, throwing Alec back slightly and BLOWING the door off it's hinges.

A look of horror and wonder from Young Alec - did I just do that? - before he dashes inside.

EXT. WALKER HALL -- NIGHT

Showing the house from a distance, the fire and flames clearly visible through the windows.

INT. WALKER HALL - MASTER BEDROOM -- NIGHT

Young Alec dashes into the room--

YOUNG ALEC
Mum! Dad--!

CRASH! A HEAVY BEAM falls from the ceiling, covered in flames. Alec RECOILS, bringing his hands up to shield his face, missing the beam by inches.

Young Alec lowers his hands. Through the smoke he catches sight of the bed...

And he stops in his tracks. The four poster bed is BLAZING, burning to a crisp. And from inside the curtains, illuminated by the fire, we see the dark outline of two BURNT HUSKS inside. Bodies.

YOUNG ALEC (CONT'D)
No.

CU YOUNG ALEC as he look on in horror. And in this moment he knows his parents are dead.

YOUNG ALEC (CONT'D)
No...

EXT. WALKER HALL -- NIGHT

One half of the roofing FALLS INWARD. Flames RISE UP from the house, illuminating the area with an orange glow.

INT. WALKER HALL - MASTER BEDROOM -- NIGHT

On Young Alec's face as he stares in horror at the bodies of his parents. Unable to comprehend what he's seeing.

(CONTINUED)

CONTINUED:

His movements looking almost involuntary, his legs give way beneath him and he drops into a sitting position, tears running down his face, unable to comprehend what's happening.

Outside in the hallway, the ceiling CAVES IN. Young Alec doesn't respond. He just sits there, unable to move, trying to understand.

All around him, the fire gets closer by the moment.

Pause.

And then a hand comes INTO FRAME, grabs Alec by the shoulder and hauls him to his feet--

BAINES (O.S.)

Let's get you out of here!

Alec looks up in amazement to see MARK BAINES stood over him. He shrugs off his long coat and wraps it around Alec's shoulders.

BAINES (CONT'D)

Come with me. Hold on.

Young Alec doesn't resist. Baines turns to face the window, bring sup his hand. Young Alec watches in amazement as Baines' eyes FLASH WHITE--

EXT. WALKER HALL -- NIGHT

A third-floor window EXPLODES OUTWARDS. FLAMES LASH OUT ... but something else comes with it. Two figures, propelled by the explosion. Young Alec and Baines.

And Baines's eyes are glowing white as the two of them descend gently to the ground, Baines using his telekinesis to break the fall.

The movement is incredibly smooth, and in moments the two of them gently reach the gravel of the driveway.

The two of them turn to look back up the blazing inferno that was the house.

YOUNG ALEC

Did I do it?

Baines looks down at Young Alec. Tears are streaming down the young man's face.

YOUNG ALEC (CONT'D)

Was it me? Did I--

BAINES

No. No you didn't.

(CONTINUED)

CONTINUED:

YOUNG ALEC

But--

Baines squats down, takes Alec's shoulders in his hands and looks him in the eye.

BAINES

Listen very carefully to me, Alec.
This wasn't your fault. You didn't
cause this, understand?

(beat)

Do you understand?

A moment. Then Alec nods, fighting back the tears. Baines draws him into a hug.

BAINES (CONT'D)

It's alright ... we'll find out
who did this, I promise.

Young Alec cries openly. Unseen by Alec, the look on Baines' face changes - somewhere between resignation and pity.

PULL BACK from the two of them, illuminated against the burning bulk of the house.

EXT. ROAD -- NIGHT

The blazing house is an orange spot on the horizon. In the distance we can hear the sirens of fire engines.

TILT DOWN to reveal a small car parked on the verge. A man sat inside.

Hamilton.

INT. HAMILTON'S CAR -- NIGHT

Hamilton watches the burning building for a few long moments. Then he reaches into his coat, pulls out his phone and dials.

HAMILTON

(into phone)

It's me. I was too late. The
Black Chapter got there before I
could.

(beat)

I know. A pity.

(beat)

Still, not a total loss. At least
we've got the other one.

EXT. ROAD -- NIGHT

Hamilton's car starts up and drives off.

(CONTINUED)

CONTINUED:

HOLD on the distant bulk of the burning Walker Hall.
Give it several long moments before we

DISSOLVE TO:

EXT. NEWCASTLE -- MORNING

AERIAL SHOT, sweeping across the buildings as the sun
begins to rise.

Jesse Malin's "Basement Home" begins to play.

INT. THE CORE - MEDICAL WING -- MORNING

Where Jackson's still sat beside Chloe's bed, head lolling
on one side, asleep.

With a jolt he shakes himself awake, rubbing his eyes.

JACKSON

...damn.

He rubs his face, looks across at Chloe's bed--

And stops dead. Chloe's eyes are flickering, starting to
open.

JACKSON (CONT'D)

...Chloe?

The door opens and Boone enters - he stops short at the
sight. Then turns and sticks his head back through the
door.

BOONE

(yelling)

Doc, get in here, now!

Jackson's at Chloe's side in seconds, taking her hand.

JACKSON

Chloe, if you can hear me, squeeze
my hand.

He looks down. Chloe's hand doesn't move.

A horrible moment. Jackson exchanges a look with Boone
before looking back at her.

JACKSON (CONT'D)

Chloe?

Pause.

Then Chloe squeezes back. Her eyes flutter open. She
focuses on Jackson with some effort.

(CONTINUED)

CONTINUED:

CHLOE

(weak)
...Jackson...?

And a huge look of relief crosses Jackson's face. He looks up at Boone, sees the same look reflected there. At that moment the door opens and Dr Bingham enters at a dead run:

DR BINGHAM

Give me some space!

Jackson pulls back as Bingham rushes to Chloe's side.

INT. THE CORE -- MORNING

As Alec charges down the stairs like a freight train, straight through the chaos.

ALEC

Out the way!

Everyone jumps aside to make room for him.

INT. THE CORE - MEDICAL WING -- MORNING

Alec skids into the room, stopping dead at the sight. Chloe's awake, propped up on her pillows and talking to Dr Bingham. Jackson and Boone are also present, stood well back.

Chloe turns to look at Alec. Their eyes meet.

A moment.

Then the biggest smile crosses Chloe's face.

And Alec sags with relief. He strides over to her and envelopes her into a long hug. A look of surprise from Chloe for a moment before she hugs back.

HOLD on this image for a long moment.

JACKSON (prelap)

Did you kill him?

CUT TO:

INT. THE CORE - CORRIDOR OUTSIDE MEDICAL WING -- MORNING

Alec, Jackson and Boone stood together. Alec's still watching Chloe through the window. He turns to look back at Jackson.

ALEC

What?

(CONTINUED)

CONTINUED:

JACKSON

Edward, dumbass. You kill him?

ALEC

No. Not yet.

The tone in his voice catches Jackson and Boone by surprise. Alec turns to face the two of them properly.

ALEC (CONT'D)

Not yet.

BOONE

What do you--?

ALEC

We've not seen the wood for the trees. Not yet.

(beat)

The situation's a lot more complicated than we thought. I don't know how or what's involved or ... anyway, we've got work to do.

(beat)

And murdering that son of a bitch is only part of that.

A dark look passes between the three of them. United in purpose.

BLACK OUT:

BLACK SCREEN

Munich, Germany - 1996

FADE IN:

EXT. LIBRARY -- NIGHT

An ancient, Gothic-looking building somewhere in the heart of the city.

A car draws to a halt, disgorging the Young Alec and Baines. Young Alec looks up at the building with some trepidation. He glances at Baines, who nods - it's okay - and they cross the street towards it.

INT. LIBRARY -- NIGHT

Baines leads Young Alec through the ancient bookshelves. They make their way to one shelf near the back, where Baines reaches out to grasp one book in particular: an ancient, leather-bound Guttenberg bible.

(CONTINUED)

CONTINUED:

BAINES

Remember it.

He pulls back on the book. Young Alec watches in amazement as the bookshelf retracts, revealing the secret door within.

YOUNG ALEC

What will happen now?

BAINES

One Knight's a brother to another Knight, and we look after our own. This is your home now. We are your home.

(beat)

Welcome to the brotherhood of the Black Chapter, Alec Walker. Now come. Gabriel's waiting for us.

He enters the secret door.

Hold on Young Alec for a long moment. A look of fear on his face. Then he squares his shoulders and marches into the blackness. Toward his future.

BLACK OUT:

WALKER

CREATED BY
ADAM SCOTT

DEVELOPED BY
ADAM SCOTT & A.J. BLACK

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CHRIS HAIGH

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BACK ROOM
PRODUCTIONS

