



BLACK SCREEN

THE NORTH SEA

We HEAR the sounds of WIND, HAMMERING RAIN and CRASHING WAVES.

FADE IN:

EXT. OCEAN - NIGHT

Thunder rumbles and rain crashes down into the sea. The waves rise and chop. A deadly, terrifying storm.

In the distance we can make out a shape - which is then illuminated by a single spot of light.

CLOSER IN, we get a better look -- the light burns at the top of an OIL RIG. A sign on one side bears the legend: NORTH SEA OIL.

GUARDS patrol the deck, dressed in hooded ponchos. All armed with machine guns.

INT. MAIN CHAMBER, OIL RIG - NIGHT

STARTING CLOSE on a sign, showing a stylised CIRCULAR LOGO and two words stencilled underneath: *OPERATION CORNERSTONE*.

Camera PULLS BACK and PANS AROUND, revealing the inside of the rig...

...and it's huge, stretching out into the distance on multiple levels. It resembles the inside of a prison much more than an oil rig. Stairs and gantries link the upper floors.

ARMED GUARDS fill the place.

CUT TO the back of a MAN - 50s, white haired - as he makes his way through the main chamber. As he passes the cell doors, he glances inside each one briefly.

Inside are PRISONERS, all dressed in white hospital gowns. Male and female, none looking older than about twenty five. All of them terrified.

The man -- MATTHEW HASTINGS -- makes his way up the stairs to the next level.

A PIERCING SCREAM comes from one of the cells. Hastings barely reacts as one of the GUARDS raps the butt of his rifle against a cell door.

CORNERSTONE GUARD 1

Shut it!

Hastings ignores this, reaching the end of the corridor where another man is waiting for him. SEAN ROTHMAN -- 50s, rotund, large glasses, American.

HASTINGS

Well? You have something?

ROTHMAN

Oh yeah.

INT. LAB, CORNERSTONE - NIGHT

Hastings and Rothman stand together by a railing, looking down at something happening on the floor below. Hastings shakes his head.

HASTINGS

You're sure?

ROTHMAN

(nods)

This is the most viable test subject so far.

Camera CRANES over the edge, revealing the lower floor: right underneath is a heavy metallic table.

And strapped to it is a GIRL -- early twenties, blonde, would be pretty under better circumstances. She's strapped to the table with heavy leather restraints, wired into various nasty-looking machinery.

We'll come to know this young woman as CORRINE LATIMER.

Doctors and scientists patrol around her, checking readings and drips.

CUT BACK TO Rothman and Hastings.

HASTINGS

Finally some good news.

ROTHMAN

Let's not go jumping the gun.

(off his look)

But yeah, it looks good. Early Christmas present, my friend.

EXT. OIL RIG - NIGHT

CIRCLING the rig as the storm rages. The rain's coming down harder than ever now.

INT. LAB, CORNERSTONE - NIGHT

Later. Everyone's gone, the place is in darkness. But Corrine is still shackled to the table.

She's asleep, but she's tossing and turning, struggling against the leather straps. In the grip of some horrible nightmare.

INT. HASTINGS' OFFICE, CORNERSTONE - NIGHT

Hastings sits behind his desk, phone to his ear.

HASTINGS

...just yet, but Rothman reckons
he's going to have good news in a
matter of--

EXT. OIL RIG - NIGHT

Rain continues to hammer down.

THUNDER RUMBLES - followed almost immediately by a nasty
LIGHTNING STRIKE, very close to the rig.

INT. LAB, CORNERSTONE - NIGHT

CLOSE on Corrine's face as the thunder CRACKS in the
background, like a gunshot -- and Corrine's eyes SNAP OPEN.

INT. HASTINGS' OFFICE, CORNERSTONE - NIGHT

AN ALARM BLARES -- Hastings looks up in surprise.

HASTINGS

Actually can I call you back?

INT. MAIN CHAMBER, CORNERSTONE - NIGHT

SLAM -- the lab door is thrown off it's hinges--!

ARMED GUARDS converge on the scene, guns pointed right at the
door -- where Corrine stands, having somehow yanked her way
out of her restraints, looking terrified--

CORNERSTONE GUARD 1

Put your hands up and get down on
your knees! Do it now!

CORRINE

I'm sorry, I don't--

CORNERSTONE GUARD 1

Now! Do it now!

Utter terror flashes across Corrine's face. The guards
advance, guns held at the ready--

THUNDER EXPLODES in the background--

And LIGHTNING arcs out from Corrine's hands! The electricity
CRACKLES around the place, catching the guards full on -
they're all BLOWN BACKWARDS by the blast!

Corrine looks about, horrified, not comprehending what she's done. She looks down at her hands, scared of what she's just seen--

CORNERSTONE GUARD 2 (O.S.)
You there! STOP!

And Corrine acts on pure instinct, turning and running--

CUT TO the upper levels, where Hastings emerges from his office to find Rothman approaching at speed across the gantry.

HASTINGS
What the hell's going on--?

ROTHMAN
(spotted something OS)
NO!

He's charging off in seconds. Hastings looks down -- sees Corrine's retreating form in the distance--

HASTINGS
Shit!

EXT. MAIN PLATFORM, OIL RIG - NIGHT

Corrine emerges from the door at a dead run, soaked to the skin instantly, her bare feet skidding on the wet surface -- guards try to approach her, moving in to tackle her--

WHAM! WHAM! WHAM! -- LIGHTNING BOLTS strike down from the heavens, catching all the approaching guards and sending them flying off into the darkness -- if Corrine's doing this it's not on purpose. She's running, on pure instinct, terrified--

Before skidding to a halt right at the very edge of the platform!

She looks down into the choppy sea below - an impossible fall to a certain death

HASTINGS (O.S.)
Corrine, stop!

Corrine whirls; Hastings is right behind her, about twenty feet away, getting soaked to the skin by the driving rain. CORNERSTONE GUARDS approach from behind, weapons at the ready.

CORNERSTONE GUARD 3
Sir, I have a shot--

HASTINGS
(yelling back at them)
Stand down! All of you!

The guards lower their weapons with some reluctance. Hastings looks back at Corrine.

HASTINGS (CONT'D)
Corrine be sensible, there's
nowhere you can go!

Corrine glances over her shoulder at the surging water below.

HASTINGS (CONT'D)
You don't have to run from us. We
only want what's best for you.

CORRINE
Yeah?

HASTINGS
I give you my word! Come back
inside, we can help you. There's
nowhere else you can go.
(beat)
Let us help you. Please. Let us
help you.

Silence. No sound but the rain and the storm. Corrine gives Hastings a sad smile.

CORRINE
You already have.

And in this moment we see her make a decision.

HASTINGS
NO!!!

Corrine spreads her arms -- and launches herself backwards off the edge of the rig!

HASTINGS (CONT'D)
Corrine!

He rushes up to the edge of the rig, stopping dead and looking down into the ocean below.

Hastings stands there for a long moment, looking down into the angry sea. Movement at his sides:

CORNERSTONE GUARD 3
Sir, we need to get back! Sir!

HASTINGS
...damn.

He turns and walks away.

CUT BACK TO the choppy sea, where we hold for just a beat on the surging waters.

No sign of her. No way she could have survived that fall.
And off this sight we...

BLACK OUT:

JONATHAN RHYNS MEYERS
MIRANDA RAISON

LEONARD ROBERTS
NINA DOBREV

ANDREW BUCHAN
with SOPHIA MYLES

AND PHILIP GLENISTER

WALKER

“STORM FRONT”
by ADAM SCOTT

with

COLIN SALMON

GUEST STARRING

GEORGIA MOFFETT

LARA PULVER

RAY STEVENSON

BEN MILES

OLIVER PLATT

MEERA SYAL

with

PAUL MCGANN

AND

STEPHEN FRY

AS GORDON DESSLER

CREATED BY
ADAM SCOTT

DEVELOPED BY
ADAM SCOTT & A.J. BLACK

PRODUCERS
CHRIS HAIGH
TRIX

EXECUTIVE PRODUCER
PETE D. GASKELL

EXECUTIVE PRODUCER
A.J. BLACK

BLACK SCREEN

LONDON, ENGLAND

FADE IN:

EXT. LONDON SKYLINE - NIGHT

AERIAL SHOT, sweeping across the lights of the capital. We see brightly coloured lights lining every street. Christmas lights.

INT. SHOPPING CENTRE - NIGHT

BEGIN CLOSE on a faded sign, pasted to a dirty window. It shows a cartoon Santa Claus and the words: CLOSING DOWN SALE - EVERYTHING MUST GO.

WIDER to reveal the space - it's an old shopping centre, but it's long-since been closed down. The place is in darkness, all the shops boarded up and closed, debris littering the place, dripping water somewhere in the background.

A figure in a long coat enters frame, seen from a low angle. He looks around the place, getting his bearings.

TILT UP to reveal his face - it's ALEC WALKER. His eyes catch the 'everything must go' sign, drawn to the image of Santa Claus.

CHLOE (O.S.)

That's from Christmas last year.

CHLOE PARKER enters frame behind him, pistol and torch held in front of her.

ALEC

Thought as much. This place has been abandoned for a long time.

CHLOE

Abandoned?

ALEC

(shakes his head)
They're here.

Chloe gets a better grip on her gun, looking nervous.

CHLOE

Great.

Alec moves onwards, treading very carefully.

ALEC

Alpha three, you guys in position?

JACKSON (O.S.)
Affirmative alpha one.

CUT TO the upper floor -- where we see JACKSON BYERS standing in a darkened shop doorway, shotgun held at the ready.

Something moves across the other side of the street -- Jackson looks up to see the familiar, fedora-clad silhouette of JOHN HENRY BOONE standing in another shop doorway. He gives Jackson a brief nod.

Jackson touches his coms earpiece, glancing down at the lower floor.

JACKSON (CONT'D)
Say the word and we'll bring the pain.

CUT BACK TO Alec and Chloe back down on the lower floor. They make their way through the street, Chloe's boot heels clicking loudly in the silence.

ALEC
Copy that.

CHLOE
Listen.

Alec shakes his head.

ALEC
I can't hear anything.

CHLOE
Because you're talking. Listen.

Alec gets the hint and listens.

Silence for a moment. Then something becomes audible - a CRUNCHING, TEARING noise.

The sound of eating.

ALEC
We're on.

CUT TO Jackson. He signals to Boone.

JACKSON
Go.

Boone nods, moving out across the upper floor as Jackson hurries to join him.

CUT BACK TO Alec -- he makes his way forward, Chloe behind him, gun raised at the ready. His eyes FLASH WHITE.

He looks back at Chloe and nods. She gets a better grip on her pistol.

Alec steps forward, rounding a corner. He stops.

REVERSE ANGLE to reveal what he's seeing -- five DARK SHAPES crouched in the darkness, munching away. The DISMEMBERED BODIES of three HOMELESS PEOPLE lying on the ground in a pool of blood.

The dark shapes are familiar-looking creatures, black and scaly, all claws and teeth. GHOULS.

The nearest ghoul's head FLICKS UP -- it sees Alec and Chloe and SNARLS, alerting it's brethren.

CHLOE

Lovely.

She brings up her gun. Alec stands his ground.

The Ghoul gets to it's feet and advances, picking up speed -- Alec never moves -- the ghoul CHARGES--

BANG!

A GUNSHOT catches the ghoul right in the top of the head -- Alec looks up to see Jackson standing on the walkway above him--

JACKSON

You're welcome.

The other Ghouls are moving in. Alec grins.

ALEC

Evening fellas.

His eyes FLASH WHITE -- WHITE LIGHT BLAZES from his palms.

SMASH CUT TO:

INT. LAND ROVER - NIGHT

Alec drives, with Chloe riding shotgun. Jackson and Boone in the back. The lights of London decked out for Christmas flashing all around them.

Silence for a moment. Then Jackson unloads a spent cartridge case from his shotgun.

JACKSON

It's official - I am not getting too old for this shit.

BOONE

Speak for yourself.

JACKSON

I was, grandpa.

CHLOE

This is the second Christmas in a row you've spent fighting Ghouls, right?

ALEC

Very funny.

Everyone reacts to the dark note in Alec's voice.

BOONE

Cheer up you miserable old bugger.

ALEC

Not miserable.

BOONE

I could sing if you like.

JACKSON

In the name of all that's holy, just don't.

BOONE

Why not?

JACKSON

Please.

BOONE

You haven't heard me yet.

JACKSON

I can guess.

BOONE

(smiles)

Listen and learn.

(sings)

*"Good King Wenceleslas looked out
on the feast of Steven--"*

Jackson laughs and tries to belt Boone in the stomach with the shotgun.

Chloe laughs and shakes her head before looking back at Alec. He's got his eyes on the road, a melancholy look in his eye.

CHLOE

Hey.

He glances up at her briefly.

ALEC

I'm alright.

CHLOE
Really?

ALEC
Really.

But his heart isn't in it, and from the look on her face we know Chloe doesn't believe it either.

DISSOLVE TO:

EXT. LONDON - DAY

PANNING ACROSS the shopping districts of London, rammed with Christmas shoppers. Lights, decorations and carol singers.

EXT. CLINIC BUILDING - DAY

A nondescript yet familiar building.

TRURO CLINIC - MI-16 MEDICAL CENTRE

ALEC (PRELAP)
So there's been no change?

INT. CORRIDOR, TRURO CLINIC - DAY

Alec makes his way down the corridor with DR KATHERINE ASSAM. She shakes her head sadly.

KATHERINE
She's comfortable but beyond that--

ALEC
(nods)
I was afraid you were going to say that.

They've reached the door to one of the wards. Alec looks through into the room beyond -- the shades are drawn but there's enough light to make out the form of RAINA DAVIDOV in the bed.

From this angle she could be sleeping peacefully, but Alec looks stricken about the prospect.

KATHERINE
She's on her own now. We simply don't know enough about what happened on Atlantis to even know where to start.

ALEC
We're working on that at the moment.

KATHERINE
Anything?

Alec shakes his head. Katherine sighs.

KATHERINE (CONT'D)

Thought as much.

(beat)

The human body is a remarkable thing, Alec. It can heal itself when by all rights it should have packed up and shut down ... or then it can just decide one day that the pain is too much to bear and won't co-operate no matter how much you try to heal it. That's what's going on inside Raina's head right now. She's a tough girl, I'll give her that. Resilient.

(beat)

Until she's worked through it...

Alec watches Raina sleep for a long moment.

ALEC

Can I go in?

INT. RAINA'S ROOM, TRURO CLINIC - DAY

Alec sits at the side of the bed, facing Raina. Her bed's surrounded with cards and flowers from the gang, even a teddy bear with a Santa hat.

ALEC

...completely infesting this shopping centre. Ugly swine the lot of them, but I'm not going to lie, it felt good to be able to kick someone's teeth in.

(beat)

What else? Oh yes, election yesterday. So we've got a new Prime Minister now. Whether he'll be any more use than the last load of wind is anyone's guess. I know you were doing global politics back in Canada so...

(beat)

I don't even know if you can hear me and here I am jabbering away.

He leans in closer. Raina doesn't move. Her expression is peaceful.

ALEC (CONT'D)

It's okay. I'm not going anywhere. You take as long as you want. Work out whatever it is that's going on in that head of yours.

(beat)

(MORE)

ALEC (CONT'D)

But know that I'm going to be here for you when you wake up. There's never been anything like you in the history of the world, never. Everyone likes to pretend they're unique; you actually are.

(beat)

And there's no way I'm going to let any harm come to you. I'll be here to look after you. I promise.

(smiles)

My word as a gentleman.

Still no reaction from Raina.

HOLD on Alec's face for a long moment. Something close to desperation in his eyes.

CUT TO:

EXT. NORTH SEA - DAY

The storm's stopped but the sea's still choppy as hell. We close in on a FISHING TRAWLER plying it's trade.

EXT. DECK OF FISHING TRAWLER - DAY

The huge NETS are hauled out of the water, spilling FISH into the containment bucket.

At the bottom of the pile, we see something else moving just slightly. Something pale. An unconscious female figure.

Corrine.

ROTHMAN (PRELAP)

You let her jump?

CUT TO:

INT. HASTINGS' OFFICE, CORNERSTONE - DAY

Rothman stands facing Hastings, angry as hell.

HASTINGS

We didn't exactly have much of a choice, old sport.

ROTHMAN

Don't come the 'old sport' routine with me, buddy, we both know what that girl is and what she's capable of--

HASTINGS

Relax. You saw the sea last night. She couldn't have survived that.

ROTHMAN

I need you to understand how powerful that girl is.

HASTINGS

I know that.

ROTHMAN

Alright, let me ask you something, and bearing that in mind - you really think the sea's gonna be a problem for her?

Silence.

HASTINGS

I'll get onto London.

ROTHMAN

Please do.

CUT TO:

EXT. TRURO CLINIC - DAY

Chloe's car is parked at the side of the road.

INT. CHLOE'S CAR - DAY

Chloe sits in the driving seat, listening to the news on Radio 4.

RADIO ANNOUNCER (O.S.)

...and now back to our top story which is the shock defeat of Bill Appleby in yesterday's snap general election. Mr Appleby, who's government faced a vote of no confidence following it's handling of the Atlantis incident and the firebomb attack on Parliament in November, was replaced with his arch rival David Everwood, who we now know to be on his way to Buckingham Palace to be officially asked by the Queen to form a government--

Chloe looks up as the passenger door opens and Alec gets in. She switches off the radio.

ALEC

Hey.

CHLOE

You weren't long.

Alec looks away, hurt in his eyes. Chloe leans forward and hugs him, supportive.

CHLOE (CONT'D)
She's going to be alright.

Hold on Alec's face. No reaction.

EXT. LONDON STREET - DAY

CRANE SHOT, looking down at a line of cars waiting at a corner, held up by Police traffic officers. Chloe's car is about three from the front.

INT. CHLOE'S CAR - DAY

Chloe and Alec sit in the jam. Radio 2 plays Joni Mitchell's "River" under the scene. Chloe looks at the traffic and shakes her head.

CHLOE
For once we can't even blame Boris Johnson.

ALEC
New Prime Minister on his way to the palace, had to happen.

CHLOE
(spots something)
Oh, speaking of...

Alec looks up in time to see an official motorcade of cars moving down the street, flanked by police cars and outrider bikes.

ALEC
Our new leader.

The traffic cop at the front signals them to move. Chloe pulls out with the others.

CHLOE
What do you think this is going to mean for us?

ALEC
MI-16?
(shrugs)
He can't be any worse than Appleby was, that's for sure.

CHLOE
Better the devil you know--?

ALEC
(shakes his head)
Appleby was a prat.

CHLOE
He's a politician. Goes with the
territory, no?

ALEC
They say that about the aristocracy
too.

(beat)
So actually, come to think of it...

Chloe laughs at that.

CHLOE
Does this mean you've got a seat in
the House of Lords?

ALEC
(nods)
I've got the official robes
somewhere. I'll dig them out
sometime, you can have a proper
laugh.

CHLOE
Wear them to Rufus's Christmas do,
that'd get people going.

Alec smiles slightly.

CHLOE (CONT'D)
See? You do still remember how to
do it.

ALEC
Do what?

CHLOE
Smile. Come on, cheer up, it's
nearly Christmas.
(beat)
Our first Christmas together.

Alec smiles again, looking somewhat surprised.

ALEC
Yeah. I like that.

BLACK OUT:

BLACK SCREEN

GRIMSBY, ENGLAND

FADE IN:

EXT. GRIMSBY COASTLINE - DAY

Establishing shot of the harbour, buffeted by the waves. The fishing trawler we saw earlier is tied up in the dock.

INT. CABIN, FISHING TRAWLER - DAY

Corrine sits by herself in the cab, dressed now in clothes borrowed from the fishermen, hopelessly oversized on her.

She looks terrified, her eyes flicking about the place.

EXT. GRIMSBY DOCKYARD - DAY

The TRAWLER CAPTAIN leads two POLICE CONSTABLES up the ramp onto the trawler.

TRAWLER CAPTAIN

Wouldn't give us her name, where she came from, nothing. I don't know how she's still alive.

INT. CABIN, FISHING TRAWLER - DAY

The captain leads the constables inside - and stops dead at the sight of the empty cabin.

INT. TRAIN STATION, GRIMSBY - DAY

Packed with punters, commuters and trains arriving and departing.

A BUSINESSMAN pays for a cappuccino from a booth. He puts his wallet on the counter for a second, bends down to pick up his briefcase.

When he stands up again the wallet is gone.

CUT TO the automated ticket machines. Corrine stands in the queue. She pulls money out of the wallet, inserts it into the machine.

The touchscreen lights up with names of destinations. She reaches out and picks one: *Doncaster*.

A dark look in her eyes.

CUT TO:

EXT. ST PAUL'S CATHEDRAL - DAY

AERIAL SHOT of the famous London landmark. To establish.

INT. MI-16 CORE - DAY

The lift doors open and Alec and Chloe enter. The place is just as bustling as ever but everyone looks to be on a wind-down - exhausted agents and analysts being relieved and making their way home.

A few attempts at Christmas decorations have been plastered to various walls and computer screens.

JACKSON (O.S.)

Al.

Alec and Chloe make their way over to where Jackson sits at his terminal. Nearby, Boone - knackered - pours whiskey from a hip-flask into a mug of canteen tea.

ALEC

Long night?

JACKSON

Election day's always a pain in the ass.

BOONE

Mostly quiet. A few troublemakers around Elephant and Castle. Oh and UKIP had another go at summoning a demon.

(off Alec's look)

Don't worry, we took care of it.

CHLOE

It'd have to be bloody UKIP wouldn't it?

ALEC

Makes a change from the Tories.

BOONE

And that twat from the BNP's currently sporting a broken nose, you can thank me later or just send cheques.

JACKSON

Whatever, it's over. Think this guy'll last five years?

ALEC

In this economy, I'd say even money.

Boone snorts as he takes a sip of the tea.

BOONE

Frankly I'd rather take my chances with UKIP and their demon.

Chloe laughs as RUFUS KELSEY moves across the floor in his wheelchair to join them.

RUFUS
Morning all.
(looks up at Alec)
Raina?

ALEC
The same.

JACKSON
Sorry, man.

Alec nods his thanks. A slightly awkward silence.

RUFUS
Well. Let's get on with it, shall we?

INT. BRIEFING ROOM, MI-16 CORE - DAY

Alec, Chloe, Jackson, Boone and Rufus sit around the table. They're all facing the big monitor. After a moment a BURST OF STATIC resolves itself into--

WEXLER (O.S.)
Is this thing working? Can you hear me?

RUFUS
Loud and clear.

REVERSE ANGLE to reveal the screen - displaying the faces of JOHN WEXLER and NERIAH STARLING, the image slightly fuzzy

NERIAH
Happy Christmas from Atlantis.

ALEC
(absently)
Merry Christmas.

CHLOE
(grins)
I see Pedant's Corner is open for business.

Alec doesn't even react to the jibe, which worries Chloe. Rufus rolls his eyes as he looks back at the screen.

RUFUS
How's it going?

WEXLER

A damn sight easier now we've got that teleportation mechanism from the church in Bath set up at Sixteen.

Alec looks right at Neriah.

ALEC

Have you found anything?

An awkward moment as Neriah shakes her head.

NERIAH

I'm sorry, Alec--

ALEC

Nothing?

WEXLER

Give us a chance boss, we're poking around at this technology like a pack of aborigines playing with a Spitfire. We might get lucky, or we might accidentally press something that makes the place go boom. We've got a lot of ground covered--

NERIAH

But nothing to help Raina specifically. Not yet.

Alec's face falls slightly. Neriah sees it, tries to cover.

NERIAH (CONT'D)

But I'm sure we will, we're making big discoveries every day--

ALEC

You're doing your best. I know.
(beat)
You'll get there when you can.

Another awkward silence. Wexler coughs.

WEXLER

Yes, well I think we'd better be getting back to it.

RUFUS

Keep me posted of all developments.

WEXLER

Will do. Atlantis out.

The screen cuts to black. Chloe reaches out to place a hand on Alec's.

CHLOE
They'll get there, Alec.

ALEC
(quiet)
When?

RUFUS
Yes, well, until then we've got some more pressing matters to deal with. Jackson, can you mind the shop for a few hours?

JACKSON
Because you're going where?

RUFUS
Downing Street. It may have escaped your notice that we have a new Prime Minister. Someone has to go and explain to him all the potential things that could go bump in the night.
(beat)
Alright, let's get on with it.

The meeting breaks up, Rufus wheeling his way out of the office. He stops as he goes past Alec.

RUFUS (CONT'D)
Trying to help Raina's a top priority for this agency, Alec. Remember that.

ALEC
(grateful smile)
Thanks Rufus.

Rufus claps him on the shoulder before heading out. Alec looks back at Chloe - and it's clear he's still just as melancholy as before.

BLACK OUT:

BLACK SCREEN

ATLANTIS

FADE IN:

EXT. ATLANTIS - DAY

Starting low on the waters of the North Sea before RISING UPWARDS to sweep across the cash island of Atlantis, crystalline architecture glistening in the sunlight.

INT. TEMPLE CHAMBER, ATLANTIS - DAY

The main chamber, scene of the climactic final battle of 3.15.

The place is now a hive of activity -- MI-16 TECHNICIANS and dark-robed AVAR ANALYSTS working in all directions, laptops and machinery set up, conducting a detailed examination of the technology. It's clearly a massive undertaking.

CUT TO a makeshift desk, where Neriah and Wexler sit by a laptop, the image of MI-16 cutting out. Neriah sags slightly.

WEXLER

What?

NERIAH

I lied to him. Again.

WEXLER

You were trying to cheer him up--

NERIAH

And I told him something that's patently not true. Admit it, we've no idea if we'll ever manage to get any of this to work, let alone find anything to help Raina.

WEXLER

Alec knows you're doing your best.

NERIAH

I'm not sure that's enough.

She gets up and moves over to the main dais. The three BLOOD STONES are visible, prominently wired into the crystalline structure.

NERIAH (CONT'D)

Six months we've been at this--

WEXLER

And I stand by my analogy of the aborigines and the Spitfire. We'll get there.

NERIAH

I admire your optimism.

WEXLER

That's what my wife says.

Neriah smiles for the first time in any of this.

WEXLER (CONT'D)

You're not going to let him down.

NERIAH

I lied to him when this first began.

WEXLER

You had your orders.

NERIAH

Nuts to orders.

(beat)

I should have known to trust Alec back then, but I was too concerned with keeping secrets. And this is where it ended up. If I'd told him the truth...

(beat)

You know I should have taken up the Chief Avar position by now?

WEXLER

I did wonder about that, yes. Neriah, beating yourself up about this isn't going to make it any better.

NERIAH

I almost think it would have been easier if Alec had been angry with me.

WEXLER

He'll come around.

NERIAH

I know.

WEXLER

Just give him time, eh? He's one of the good guys.

From her tone we know she doesn't believe it. Wexler smiles, trying for reassuring.

WEXLER (CONT'D)

Well. Best get back to it, eh?

He turns and moves off. Neriah considers for a moment, then moves off, following him.

HOLD on the dais for a moment - and within one of the crystals we can see something moving. SYMBOLS -- characters in the Atlantean language, opposite lines moving left and right.

HOLD on these for a second.

CUT TO:

INT. RAINA'S ROOM, TRURO CLINIC - DAY

CLOSE IN on Raina as she lies asleep, as peaceful as before.

Pause.

Then, almost imperceptibly, she starts to TWITCH slightly. Her eyes moving beneath her lids, as though she's dreaming.

CUT TO:

EXT. DOWNING STREET - DAY

CROWDS and JOURNALISTS line the street, clapping and cheering, as the parliamentary motorcade pulls to a halt outside the famous front door of Number Ten.

The back door of the main car is opened and DAVID EVERWOOD steps out to huge cheers from the crowd and camera flashes from the press. He's in his forties, sinewy, intelligent. A naturally charismatic presence as he smiles and waves for the cameras.

He makes his way up to the podium outside the door and faces the press.

EVERWOOD

I have returned from Buckingham Palace, where a short while ago Her Majesty asked me to form a new government and take up the position of Prime Minister.

Another huge cheer from the crowd.

EVERWOOD (CONT'D)

Times have been difficult. We live in an uncertain age. The world is changing all around us. I think it's fair to say that I never expected I would be spending my Christmas in Downing Street.

(laughter from the press)

But as your new Prime Minister, I want to promise to restore the public's faith in government, and give the country the leadership it so desperately needs in these difficult times.

He turns and makes his way up the steps to the door of number ten. Even louder CHEERS resound as he turns on the doorstep for the iconic wave before making his way inside.

INT. RECEPTION AREA, 10 DOWNING STREET - DAY

Everwood enters, moves down the procession of staff, shaking hands, all smiles.

RUFUS (PRELAP)
That was quite the speech, Prime
Minister.

INT. PRIME MINISTER'S OFFICE, 10 DOWNING STREET - DAY

Oak panelled and warm, a fire burning in the grate. Everwood
stands facing Rufus.

EVERWOOD
Do you think anyone believed me,
Rufus?

RUFUS
Probably not, but you've got one of
those faces so they'll forgive you.

Everwood laughs as he sits down.

RUFUS (CONT'D)
I'm glad it was you who got the top
job, sir. After your time at the
Home Office--

EVERWOOD
Yes, I thought so. It's been a
strained few months, between the
whole Atlantis incident, the
anarchist attack on Parliament--

RUFUS
You're starting to make me feel
guilty.

EVERWOOD
We need a bit of normality, for the
good of the country, we need...

He stops, laughs and shakes his head.

EVERWOOD (CONT'D)
Listen to me, I'm speechifying.
You'd never have thought I'd spent
the last few weeks on the campaign
trail.

RUFUS
(smiles)
Never even crossed my mind, sir.

EVERWOOD
Now, I suppose you're going to tell
me precisely what it is that you
chaps in MI-16 get up to?

RUFUS
 (smiles)
 Not all of it. We have to have some
 secrets, don't we sir?

Everwood laughs slightly at that. He looks up at the window --
 rain begins to patter against the glass.

RUFUS (CONT'D)
 Looks like we're in for a storm.

EVERWOOD
 Don't you start, that sounds like
 tomorrow's headlines.

Rufus laughs and a moment later Everwood joins in too.

BLACK OUT:

BLACK SCREEN

DONCASTER, ENGLAND

FADE IN:

EXT. SUBURBAN STREET - DAY

A street of nice-looking semi-detached houses. Christmas
 lights and the odd plastic snowman in evidence. One garden
 bears a sign with a picture of a sleigh and the words:
 "Santa, please stop here."

On the driveway of one house, a man in his fifties is washing
 a classic green Jaguar. This is DOCTOR JOHN BLAKE.

He continues buffing the car for a few moments before he
 realises someone's watching him. He looks up to see Corrine
 stood at the top of the drive, watching him in silence.

BLAKE
 (surprised)
 Corrine?

She just stands and stares at him, looking very uncertain.

INT. SITTING ROOM, BLAKE'S HOUSE - DAY

Blake pours two cups of tea, hands one over to Corrine, who's
 sitting on the sofa, still looking worried as hell.

BLAKE
 Here, drink this, you look dead on
 your feet.

She drinks the tea, eyes a plate of biscuits on the table.

BLAKE (CONT'D)
 Help yourself.

And she digs in, grabbing the whole plate and wolfing them all down.

BLAKE (CONT'D)
Steady on, slow down, you'll make yourself sick.

He sits down opposite her, tea in hand.

BLAKE (CONT'D)
Well you're the last person I expected to see turning up on my doorstep.

CORRINE
I didn't know where else to go. I tried to go home, find my parents--

BLAKE
They moved away, ages ago.

CORRINE
You were my last hope.

Silence. Blake sips his tea while Corrine polishes off the last of the biscuits.

BLAKE
What on earth happened to you?

No answer. Corrine looks scared again. Blake smiles, reassuring.

BLAKE (CONT'D)
I tell you what - how'd you feel about a hot beef sandwich? I've got some gravy left over from Sunday, sound good?

Corrine nods, eagerly.

INT. KITCHEN, BLAKE'S HOUSE - DAY

Blake picks up his telephone and dials. After a moment:

HASTINGS (O.S.)
Yes?

BLAKE
It's Blake, I'm at home and you're not going to believe who just turned up on my--

CLICK -- the line goes dead -- Blake looks up to see Corrine standing nearby, her finger on the hook.

BLAKE (CONT'D)
Corrine--

CORRINE

You were going to send me back to them.

THUNDER RUMBLES in the background and rain begins to pelt against the windows. Blake doesn't notice, his eyes fixed on Corrine in something like terror.

BLAKE

You have to understand--

CORRINE

You sent me to Cornerstone.

BLAKE

To help you! You were sick, you needed help, I was--

CORRINE

Then answer me this - where are my parents?

Blake goes very pale.

BLAKE

I had nothing to do with that, I'm just a scientist, they were asking too many questions and they had to--

CORRINE

Had to be kept quiet? Once you realised what I was?

Rain's hammering even harder against the windows now. Blake looks up, noticing for the first time.

BLAKE

Dear god. They actually did it, didn't they?

CORRINE

Surprise.

FLASH!

LIGHTNING CRACKLES from her hand, catching Blake right in the chest! He's thrown backwards, SMASHING through the French windows--

EXT. BACK GARDEN, BLAKE'S HOUSE - DAY

--HITTING the ground amid a shower of broken glass!

Blake gets to his feet, hands and face covered in cuts, soaked to the skin in seconds by the pouring rain. He looks up in terror to see Corrine standing in the broken window, a frighteningly blank look on her face.

BLAKE
 (yelling over the storm)
Please! It wasn't me, I didn't have
 anything to do with--

CORRINE
Lies. All of it, lies, every last
 bit of it!

BLAKE
I can help you! You have to
 understand, I can help you--

CORRINE
 Everyone's saying they can help me.
 But do you know what?

She holds up her hands. LIGHTNING CRACKLES around her
 fingers.

CORRINE (CONT'D)
 I think you've all helped me quite
 enough.

Blake looks up in terror as--

FLASH!

A LIGHTNING BOLT arcs from the sky, SLAMMING right into him!
 Blake SCREAMS in agony--

CUT TO Corrine's face as she watches. Her expression dark,
 unmoved, illuminated by the flashes of lightning.

Blake's screams continue to come from OS.

CUT TO:

EXT. LONDON SKYLINE - DAY

HUGE BLACK STORM CLOUDS blanket the horizon, rain lashing
 down and lightning crackling. An electrical storm happening
 right over the city.

INT. RAINA'S ROOM, TRURO CLINIC - DAY

Sounds of the storm echo from outside as rain HAMMERS against
 the glass.

We CLOSE IN on Raina's face, her eyes TWITCHING beneath the
 lids.

INT. TEMPLE CHAMBER, ATLANTIS - DAY

Neriah runs over to where Wexler stands at the main dais.

NERIAH
 What is it?

WEXLER

This just started about ten minutes ago.

He indicates the crystals. The symbols dancing backwards and forwards.

INT. RAINA'S ROOM, TRURO CLINIC - DAY

CLOSER in on Raina's face -- her hands are now twitching, her monitors starting to BEEP with warning noises...

From outside, a HUGE CLAP OF THUNDER sounds like a gunshot--

--and Raina's eyes SNAP OPEN!

She sits up in bed with a jerk, looking around, terrified, finding the drips and monitors in her hands and arms:

RAINA

What the ... oh god, oh God...

Another CLAP OF THUNDER -- the door opens and Katherine enters at a run--

KATHERINE

My God, Raina, you're--!

Raina's eyes FLASH WHITE -- Katherine is HURLED off her feet and SLAMMED into the wall!

Raina looks up, terrified, as Katherine scrambles to her feet, the fear in her eyes obvious to Raina.

RAINA

What's happening to me?

Katherine pulls out her phone and dials. After a moment:

KATHERINE

Alec, it's Doctor Assam. You need to get round here, now.

Raina looks back down at her fingers. WHITE ENERGY is beginning to PULSE from within.

CUT TO:

EXT. OIL RIG - DAY

Establishing shot of the Cornerstone base.

INT. MAIN CHAMBER, CORNERSTONE - DAY

Hastings and Rothman make their way at speed through the chamber, talking as they go:

HASTINGS

He's dead.

ROTHMAN

God dammit.

HASTINGS

We need to contain this, contact her, she'll know what to do--

MAN'S VOICE (O.S.)

You know what you have to do.

The voice is low and utterly terrifying with a hint of something Scandinavian in the accent. Both men stop dead, looking up at something OS.

MAN'S VOICE (O.S.) (CONT'D)

What you should have done in the first place.

HASTINGS

Dragan--

DRAGAN (O.S.)

No more games.

On the edge of frame we see the silhouette of a FIGURE -- we don't get a full view but we can tell he's HUGE, and Hastings and Rothman both look worried as hell.

DRAGAN (O.S.) (CONT'D)

I will take it from here.

CUT TO:

INT. RAINA'S ROOM, TRURO CLINIC - DAY

Alec enters at a dead run, noticing the door - which is partially torn off it's hinges.

The room is a disaster area - smashed furniture, torn curtains, debris and broken glass littering the floor. It looks as though a fight's happened in here. Alec looks up to see--

RAINA, curled up on the bed, hands skiing violently, looking as though she's freaking out. WHITE ENERGY crackles around her fingers and a faint white glow keeps appearing around the edges of her eyes.

And various OBJECTS - a vase of flowers, a medical chart, cups, glasses, a mobile phone and Raina's Santa teddy-bear - are floating in mid-air, moving through empty space like fish in a tank.

THREE NURSES are present, keeping well back out of the way. One of them approaches, holding a syringe behind his back - a sedative.

MALE NURSE

Take it easy, we just want to help you--

RAINA

Stay back!

MALE NURSE

Raina--

He raises the syringe, planning to make a run at her -- her eyes FLASH WHITE--

RAINA

(using the Voice)

Stay the hell away from me!

BANG! The TV screen EXPLODES OUTWARDS in a shower of sparks, sending everyone flying -- Raina's hands to her mouth in terror, what the hell was that--?

ALEC

(using the Voice)

Get back, all of you, right now!

THAT gets everyone's attention -- the nurses practically jump backwards, the syringe dropping to the ground.

Raina looks up at the shout. The glow from her eyes vanishes as she fixes on the new arrival.

RAINA

...Alec?

ALEC

(grins)

You decided to redecorate. I approve.

MALE NURSE

Sir, you might want to--

ALEC

Nobody asked you, Sonny Jim, so get back and shut your cakehole, understand?!

The nurse gets the hint. Alec looks back at Raina, grins.

ALEC (CONT'D)

Can't get the staff these days.

Raina looks down at her hands. WHITE LIGHT is building up beneath the skin.

RAINA
What's happening to me?

 ALEC
Raina, don't--

She raises her hands--

 ALEC (CONT'D)
Don't!

FLASH! WHITE LIGHT explodes outwards, knocking everyone flying--

Alec's on his feet in seconds -- he charges forward--

The flying object abruptly change course and fly right at Alec, pelting him from all directions -- Alec fights his way through them, reaching the bed--

 ALEC (CONT'D)
I've got you!

His hands close around hers -- WHITE LIGHT sparks around them--

All the floating objects suddenly STOP DEAD, hanging in mid-air, completely still.

 ALEC (CONT'D)
There. That's better.

 RAINA
...I can't control it!

 ALEC
Yes you can, Raina, listen, look at me. Look at me.

She looks up at him, abject terror in her eyes.

 ALEC (CONT'D)
It's not in control of you, you're in control of it. Just calm down.

 RAINA
Alec--

 ALEC
Calm down. I want you to do something for me. Imagine a wall around your mind, in all directions, a wall built of steel, you're inside it and nothing can hurt you.

 RAINA
I can't--

ALEC
 (calmly)
 Yes. You. Can. I believe in you,
 Raina, I know you can do it.

Raina looks into his eyes, sees the conviction there. Their gazes hold for a long moment.

ALEC (CONT'D)
 ...that's it, just like that.

Slowly, without ever being dramatic, the white light FADES OUT from her hands and eyes.

Raina TWITCHES as though a jolt of energy had passed through her. She looks up at Alec, a smile creeping in around her lips.

RAINA
Whoa...

ALEC
 (smiles)
 You did it. I knew you could.

Raina laughs, her face lighting up--

CRASH! All the floating objects drop to the floor, making Raina jump.

ALEC (CONT'D)
 Whoa, it's fine, it's fine.

She looks back at him. Tears starting to well up in her eyes.

ALEC (CONT'D)
 It's alright. You're alright now.

He folds her into his arms for a hug.

ALEC (CONT'D)
 It's going to be alright...

HOLD on the image of the two of them for a long moment.

INT. MI-16 CORE - EVENING

Jackson's sitting at his computer, reading something on the screen. He looks up as Boone approaches with two coffees.

BOONE
 Thought you could do with a pick-me-up.

JACKSON
 Been demoted to tea-boy?

BOONE

Someone's got to do it, Freddie's going off sick for the day.

(off Jackson's look)

His mates took him out for a Chinese last night. As I understand it the sour got him before the sweet could calm things down again.

JACKSON

(laughs)

Always something with him.

BOONE

What he was calling his mates through the lavatory door was never Chinese, I can assure you of that.

Jackson snorts with laughter at that as Boone sits down.

BOONE (CONT'D)

Any news?

JACKSON

Of Raina?

(shakes his head)

Al's over at the hospital with her now.

BOONE

Poor girl. She'll be terrified out of her wits.

JACKSON

Yeah, well she's a new Knight and her powers are gonna be getting up to all kinds of random shit. Alec's got his work cut out for him.

BOONE

That's still bothering you a bit, isn't it?

(off his look)

Her being a Knight, I mean.

Jackson gives him a serious look.

JACKSON

I was Alec's Second for years, I've been around a lot of Knights, I know it's bad in the beginning. Powers go haywire and you gotta learn to control it fast before it kills you. This...

(collects his thoughts)

It's never happened before, a female Knight. It's ...

(MORE)

JACKSON (CONT'D)
 in a lot of ways, it's like a
 blasphemy type of thing, you know?
 Something that shouldn't happen,
 something it's wrong to even say.
 (beat)
 It'll have knocked a lot of people
 for a loop, that's for damn sure.

Boone nods as he considers.

BOONE
 Interesting times indeed.

JACKSON
 What?

BOONE
 Ancient Chinese curse. "May you
 live in interesting times." What's
 that?

Boone's nodding at the screen. Jackson glances back briefly.

JACKSON
 Yeah, incident flagged up in the
 database. Freak thunderstorm out of
 nowhere in South Yorkshire.

BOONE
 Not exactly our line of work.

JACKSON
 It appeared over one street in the
 whole town and then vanished inside
 an hour, just long enough to
 electrocute a scientist washing his
 car.

BOONE
 Okay, I'll bite, this is sounding
 more interesting. Want to check it
 out?

JACKSON
 Actually, yeah, need to clear it
 with Rufus first though.
 (beat)
 Speaking of, where the hell is he
 anyway?

From OS we hear a band strike up something seasonal and we
 CUT TO:

INT. FUNCTION ROOM, 10 DOWNING STREET - NIGHT

A celebration party is in full swing. On a stage a HOUSE BAND
 plays a jazzy version of "Winter Wonderland."

The place is packed - politicians, civil servants, husbands, wives, dignitaries, men in tuxedos, women in long evening dresses. A celebration for the election victory, with Everwood at the centre of it all, surrounded by friends and colleagues:

EVERWOOD

...but no, President Bush wasn't talking about the Afghan leader at all - he was talking about his dog!

A huge laugh from the assembled crowd. RACK FOCUS to reveal Rufus, dressed in a tux, sitting nearby in his wheelchair, glass of champagne in his hand, chuckling slightly.

The rustle of a long dress beside him:

YATES (O.S.)

I never get tired of hearing that one.

Rufus looks up as JOANNE YATES slides in beside him, clutching her own champagne flute, smiling at Rufus in greeting. She's in her thirties, intelligent, professional, dark and attractive in a slinky blue dress.

RUFUS

Even though you know the punchline?
Come on, Joanne--

YATES

It's a classic, I don't know what to tell you.
(raises her glass)
Happy Christmas.

RUFUS

Merry Christmas.

YATES

(smiles, amused)
Pedant.

They clink glasses and drink.

RUFUS

I thought I saw some of your Oversight and Joint Intelligence bods lurking about.

YATES

Yes, well. New man at the top, we had to put in an appearance, same as you. After all, he's going to be steering the ship for the next few years.

RUFUS

You said the same thing about Appleby.

YATES

This one's got staying power.

RUFUS

I should hope so.

YATES

(grins)

So how did he take it when you described all the various things that go bump in the night?

RUFUS

Pretty well, actually. He was at the home office, he's seen enough Sixteen files to not be easily shocked. Besides, after Thule, Atlantis, that business in the States a few months ago--

YATES

Yes, I imagine it's a good deal easier explaining what you fellows do now. Oh, and speaking of...

She produces a USB stick from her handbag, hands it over to him.

YATES (CONT'D)

I figured since we were both going to be here I could deliver this in person.

RUFUS

(mock outrage)

You want to talk shop, tonight?

YATES

A case from Oversight, a girl.

RUFUS

(amused)

You brought work to the new Prime Minister's Christmas party?

YATES

(laughs)

You make me sound like I'm no fun. Might have some connection with your side of things. No rush, but if you could have a look into it I'd appreciate it.

RUFUS
You drive a hard bargain.

YATES
Be nice to me, I might even give
you a dance later.

RUFUS
(re: wheelchair)
That'd be interesting.

YATES
We'll manage something. We're both
good at improvising.
(looking OS)
Prime Minister, congratulations...

She moves off to talk to Everwood, who greets her with a
smile. Rufus looks down at the USB drive. A frown.

RAINA (PRELAP)
How do you handle it?

CUT TO:

INT. RAINA'S ROOM, TRURO CLINIC - NIGHT

Alec sits on the bed beside Raina. The room is just as
devastated as before, but the two of them are alone. Alec
shrugs.

ALEC
Practise.
(off her look)
Okay, it freaked me out a bit when
I first learned what I could do--

RAINA
A bit?

ALEC
A lot. I was fifteen when it
happened, when my powers first
manifested themselves and the Black
Chapter came looking for me. The
big realisation's what I told you -
it's not in control of you--

RAINA
--I'm in control of it.
(beat)
Didn't feel like that earlier.

ALEC
You'll get there.

Silence.

RAINA
What happens now?

ALEC
What do you mean?

RAINA
Well I can't go back to Canada, my
real parents are dead--

ALEC
I'll make sure you're alright.

RAINA
How? You're going to invite me to
live with you?

That gives Alec pause.

RAINA (CONT'D)
It's all so--

ALEC
We'll manage. But the first thing
we're going to have to do is train
you up a bit, get you properly in
control of your powers.

RAINA
Or?

ALEC
Or it can kill you stone dead and
make a hell of a mess doing it.

RAINA
So we're back to who's going to
train me. You?

Again, this gives Alec pause. The two of them sit in silence
for a long moment.

EXT. DOWNING STREET - NIGHT

Rain hammers down as Joanne Yates emerges from the front door
of Number 10. A doorman hurries forward with an umbrella.

YATES
(grateful smile)
Oh, thanks!

He escorts her to a waiting car, opening the back door for
her.

EXT. LONDON STREETS - NIGHT

Tracking with Yates' care as it negotiates it's way through
central London.

INT. BACK OF YATES' CAR - NIGHT

Yates sits on the back seat, mobile phone to her ear.

YATES

Relax. I've given it to MI-16.

HASTINGS (O.S.)

Are you sure that's wise?

INTERCUT WITH:

INT. HASTINGS' OFFICE, CORNERSTONE - NIGHT

Hastings sits at his desk, phone on speaker.

HASTINGS

Do we want Sixteen poking around in this thing right now, especially given--

YATES

It was the only thing we could do. Sixteen would have had to get involved anyway, they'd found out about Blake and a girl who can cause deadly thunderstorms at will definitely falls within their purview. It would have looked more suspicious if we'd tried to keep them out of it.

HASTINGS

It's not that I don't see the logic in that but--

YATES

Matthew, you're worrying about nothing. Sixteen's days are numbered.

HASTINGS

(intrigued)

How?

YATES

One of the last things Appleby did before he got out of office. The Atlantis incident left him with egg on his face and he was too proud a man to let that slide. Wheels have been set in motion. Cornerstone is secure.

Hastings looks reassured by that.

YATES (CONT'D)

You've got that smug yet relieved look on your face, haven't you? I can hear it.

HASTINGS

Regarding the girl: you should know Dragan's put himself in the field.

That gives Yates pause.

HASTINGS (CONT'D)

Yes, my reaction exactly. Still, if we want her back--

YATES

Just tell him to be quick about it. He's supposed to be our ace in the hole.

HASTINGS

I'll do that.

YATES

I want this over in twenty-four, forty-eight hours tops.

HASTINGS

I'm trying my best--

YATES

Then try harder.

She rings off, looking annoyed.

DISSOLVE TO:

EXT. LONDON SKYLINE - MORNING

An early morning mist hangs in the air.

INT. EUSTON STATION - MORNING

The crowds and chaos of a central London train station. Commuters, tourists, students, vagrants. A SALVATION ARMY CHOIR sings "God Rest Ye Merry Gentlemen."

Corrine makes her way through the crowds, unnoticed among the sea of faces. She looks aimless, upset, walking as though she's got no destination in mind.

Then she stops. Suddenly very worried. She turns to look--

We never quite see what she sees, but just for a second we get the impression of something HUGE watching from the shadows.

Corrine turns away - terror in her eyes - and walks off, moving much faster now.

CUT TO the POV of something enormous, standing at least seven feet off the ground. We watch Corrine hurry out of the station.

Pause.

Then we start moving, through the crowds - people look up and stare but we brush right past them, completely fixed on Corrine.

INT. CORRIDOR, TRURO CLINIC - DAY

Chloe makes her way up the corridor, a bag over her shoulder. She notes the nurses clearing up after the devastation of yesterday.

INT. RAINA'S ROOM, TRURO CLINIC - DAY

Chloe enters to find Alec sitting in a chair near Raina's bed, pint mug of tea in hand. Raina's sitting up in bed, wolfing her way through a gigantic cooked breakfast.

CHLOE

Hey. Making up for lost time?

RAINA

I've been asleep for six months,
I'm starving.

CHLOE

Can't blame you for that.

ALEC

You remember Chloe, right?

RAINA

(still eating)
Yeah, hi.

ALEC

Sorry about not coming home last
night--

CHLOE

It's fine, I figured you'd be here.

Raina stops, looks between the two of them. An awkward moment.

RAINA

Have I walked into the middle of
something?

ALEC

Eat.

CHLOE
 (laughs)
 Don't worry, he's always like this.

RAINA
 So I'm beginning to learn.

CHLOE
 Well, hopefully I can cheer you up
 a bit - I went up Oxford Street
 this morning and got you some clean
 clothes.

She drops the bag on the end of Raina's bed.

CHLOE (CONT'D)
 There. I think I've got the right
 sizes, can't guarantee they'll be
 the most fashionable things ever
 but--

RAINA
 (genuinely touched)
 You did?

ALEC
 Thanks, Chloe.

CHLOE
 Least I could do.
 (looks at Alec)
 Listen, sorry but I'm going to have
 to pull you away.

ALEC
 Rufus?

CHLOE
 He wants us all in first thing.

Alec looks up at Raina.

ALEC
 I've gotta vanish.

RAINA
 You'll be back though, right?

ALEC
 Try and stop me. If you need
 anything get Doctor Assam to ring
 me.
 (beat)
 And eat something for god's sake,
 you look like you're going to fall
 apart.

Raina gives him a one-fingered gesture as Alec gets up. As they head for the door--

RAINA

Chloe?
 (she looks back)
 Thank you.

Chloe smiles, genuine.

CHLOE

Get yourself well. We'll be back later.

ALEC

Count on it.

They head out. Raina watches them go with a small smile.

EXT. CENTRAL LONDON STREETS - DAY

On Corrine, blundering wildly through crowds of Christmas shoppers, ducking and weaving, as though fleeing for her life.

She reaches a street corner, looks up -- sees a CCTV camera right above her, pointing in her direction.

CCTV CAMERA POV: as Corrine turns and runs off into the streets.

INT. RUFUS' OFFICE, MI-16 CORE - DAY

CLOSE on an image of Corrine's face, displayed on the main wall monitor.

JACKSON (O.S.)

That's her.

WIDER, to reveal the room: Rufus behind the desk, facing Alec, Chloe, Jackson and Boone. Jackson checks his notes on an iPad before looking back up.

JACKSON (CONT'D)

Definitely the same girl running away in Doncaster.

BOONE

Name of Corrine Latimer, according to the file.

RUFUS

This is all most worrying--

ALEC

Why?
 (off their looks)
 (MORE)

ALEC (CONT'D)

I mean, sorry if I'm being a bit thick but I've been out of the loop on this one a bit.

RUFUS

It's worrying because Joanne Yates gave me a file that had to have been put together before anyone at either Oversight or the Joint Intelligence Committee was aware of what was happening in Doncaster.

CHLOE

Meaning that they knew Corrine was on the run before any of this kicked off.

ALEC

Got it. Interesting.

RUFUS

That's one word for it.

BOONE

Who's Joanne Yates when she's at home, anyway?

CHLOE

Formerly of the Ministry of Defence, she was brought in to act as the head of the Joint Intelligence Committee after William Stafford got the boot.

JACKSON

Meaning she's connected.

RUFUS

She's also very good at what she does. I'd always counted her as a friend up now. That's why this doesn't make any sense at all.

A long pause as that sinks in.

CHLOE

What do you want us to do about it?

RUFUS

Leave me to worry about the political nonsense. You lot concentrate on finding the girl, if she's as dangerous as Jackson reckons--

JACKSON

On it.

RUFUS
 (half smile)
 Not going to find her in here, are you?

The four of them get up and head out.

ALEC
 Where do we start?

BOONE
 I'll put the squeak in with the local lowlife, see what turns up...

The conversation dies out as they file out. Rufus sits on his own for a moment, looking up at Corrine's picture. Worry in his eyes.

Eventually, after a long moment of consideration, he picks up his phone and dials a number.

RUFUS
 Gordon? Rufus here.
 (smiles)
 Yes, I know, long time. Look, I'm sorry to disturb you but I need some help on something. What can you tell me about Joanne Yates?

INT. RAINA'S ROOM, TRURO CLINIC - DAY

Raina stands in front of the mirror, dressed in some of the clothes Chloe bought her (jeans and a casual sweater). She messes with her hair, straightening it out.

KATHERINE
 You look better.

Raina looks up to see Katherine entering with a jug of water and a small dish of pills.

RAINA
 Feel better. The shower helped.

KATHERINE
 (smiles)
 Little things that make all the difference, isn't it? I'll be back later.

She heads out. Raina looks back at herself in the mirror, tries for a brave smile.

RAINA
 Right.

We PUSH IN HARD on her eyes as:

INSERT: The Atlantean symbols, flashing backwards and forwards--

BACK TO SCENE as Raina stumbles backwards, reacting as though punched. She sits down on the edge of the bed.

RAINA (CONT'D)
What the...?

INT. TEMPLE CHAMBER, ATLANTIS - DAY

Neriah and Wexler stand over the console, looking at the symbols. Worry in their eyes.

WEXLER
You see what I see?

Neriah looks down and sees it. The symbols are moving faster by the moment.

NERIAH
That does it, I'm calling Rufus.

INT. MI-16 CORE - DAY

Jackson's phone rings - he snatches it up on the first ring.

JACKSON
Byers, talk to me.
(beat)
Where?

Boone looks up from his desk, hearing the urgent tone. Jackson's scribbling down something in his notebook.

JACKSON (CONT'D)
Yeah, we're on our way, thanks.

He hangs up and gets to his feet, grabbing his jacket.

BOONE
What is it?

JACKSON
Our girl's been sighted at
Battersea Power Station, the cops
have eyes on her.

BOONE
Now you're talking my language.

They've just about reached the lift doors as they open, disgorging Alec and Chloe.

ALEC
What's going on?

BOONE

About face, forward march, now!

They both get the hint, piling back onto the lift as Jackson and Boone join them, the doors slamming shut behind them.

CUT TO:

EXT. BATTERSEA POWER STATION - DAY

Alec's Land Rover slams to a halt. Alec, Chloe, Jackson and Boone all clamber out, stopping dead at the sight of something OS.

CHLOE

Yep, this looks like us.

REVERSE ANGLE

to reveal the massive bulk of BATTERSEA POWER STATION spread out in front of them.

And in the sky over their heads, BLACK STORM CLOUDS are gathering.

EXT. ENTRANCE, BATTERSEA POWER STATION - DAY

The four of them race up to the entrance in time to hear an alarm blaring.

JACKSON

Now that can't be good.

WORKERS are streaming out of the front door at high speed. Behind them they hear the sound of sirens -- POLICE CARS and FIRE ENGINES are approaching at speed.

Alec buttonholes a passing WORKER.

ALEC

Oy, you, what's going on?

WORKER 1

Power surge, all the instruments went bonkers, a general evacuation's been sounded.

ALEC

Bonkers in what sense?

WORKER 1

In the sense that the whole bloody place could melt down at any --
hey, you can't go in there!

The four of them have gone sprinting inside. The worker shakes his head in bafflement before legging it.

The first drops of rain begin to fall.

INT. MAIN CORRIDOR, BATTERSEA POWER STATION - DAY

The four of them enter, Chloe, Boone and Jackson all with weapons raised.

The place is almost eerily silent, the only noise coming from the machinery - an electrical whining building to an uncomfortable level in the background.

JACKSON

This place is pretty damn big,
how're we even gonna--?

ALEC

She's here.

JACKSON

All right.

He gets a better grip on his shotgun. Chloe looks to Alec, uncertain.

CHLOE

Alec?

ALEC

...there's something wrong here.
(beat)
Come on.

He makes his way forward, the other three behind him, weapons raised and covering every angle.

ALEC (CONT'D)

(calling out)
Corrine Latimer?

CUT TO a dark alcove, where Corrine is crouched in the shadows, breathing hard. Looking as though she's on the verge of descending into outright panic.

ALEC (O.S.) (CONT'D)

Corrine, it's alright, we're not
here to hurt you.

CUT BACK TO Alec, looking around.

ALEC (CONT'D)

We just want to talk to you. It's
alright, it's safe, we just want to
help you.

Silence. They all look around, eyes skinned in all directions.

CHLOE

Alec--?

Alec's eyes suddenly FLASH WHITE--

ALEC

(using the Voice)

Everybody down!

Everyone hits the deck just as--

FLASH! ELECTRICITY ARCS OUT from the machinery right over their heads, flickering above them!

JACKSON

Jesus!

Alec's on his feet--

CHLOE

Alec, no!

Alec's hands go out -- the electricity IMPACTS on him--

A horrible crackling sound as Alec's whole body seems to glow white for just a second -- before the electricity dies off, absorbed within Alec's body.

ALEC

Corrine?

CUT TO the alcove, Corrine moving out to see what's happened. She faces Alec from a long distance away.

ALEC (CONT'D)

You don't have to fight us, we just want--

CORRINE

Stay the hell away from me!

LIGHTING ARCS OUT from her hands, sending machinery EXPLODING in showers of sparks -- Alec LEAPS BACK as Corrine turns and runs for it--

ALEC

Corrine!

She's gone. Alec looks back to see the other three back on their feet again.

ALEC (CONT'D)

She's scared.

BOONE

But not of us.

A worried look passes between the four of them.

CHLOE
Then we've got a problem.

ALEC
Let me deal with this.

He walks off after Corrine.

CHLOE
Alec--!

But he's gone. She looks back at the others in annoyance.

CHLOE (CONT'D)
I hate it when he does that.

JACKSON
Come on.

He leads them off in a different direction.

EXT. ROOFTOP, BATTERSEA POWER STATION - DAY

Alec emerges out onto the roof - the rain's really coming down now, hammering onto the metal roof. Thunder rumbles and lightning crackles in the background.

He looks around, eventually spotting Corrine on the edge of the roof.

ALEC
Corrine!

He has to shout to make himself heard above the din. She doesn't look back but she stiffens. She's heard him.

ALEC (CONT'D)
Corrine, I don't know what you're scared of but I can help you!

CREATURE POV

again from a great height, looking down on Alec and Corrine, further away in the distance.

ALEC (CONT'D)
Trust me, I can help you, I can protect you!

BACK TO SCENE

Alec takes a cautious step towards her.

ALEC (CONT'D)
Let's go back inside - you don't need to do this, let's just go back inside--

CORRINE
(screaming)
You don't understand! You can't
protect me!

ALEC
From what?

SLAM!

From out of nowhere Alec is BELTED across the side of the head with tremendous force! He goes flying out of sight, skidding along the wet roof!

Corrine hears it, whirling in horror to see--

A GIGANTIC FIGURE, easily eight feet tall, advancing on her. He's dressed in a black tactical combat suit, rigged with kevlar armour in specific places. His face is scarred and grotesque, a leather skullcap clamped to the top of his head. But in the eyes -- a cunning, cruel intelligence.

This is DRAGAN, our first proper look at him, and he's a terrifying sight to behold.

And Corrine looks absolutely scared out of her wits as he advances on her, a sadistic grin on his face.

DRAGAN
From me.

Corrine backs off hurriedly. Her feet very near the edge of the rooftop.

CUT TO:

INT. RAINA'S ROOM, TRURO CLINIC - DAY

Raina sits on her bed, looking out of the window. Rain pattering against the glass.

Then -- FLASH -- WHITE LIGHT in her eyes for just a second!

Raina reacts as though punched in the chest, physically falling backwards and nearly tipping off the bed. She scrambles back up into a sitting position.

RAINA
...whoa.

CUT TO:

EXT. ROOFTOP, BATTERSEA POWER STATION - DAY

Dragan advances on Corrine -- she tries to scramble backwards but now she realises she's right at the edge.

CORRINE

I'm never going back there!

Dragan remains impassive. He cracks his knuckles and advances--

ALEC (O.S.)

Hold it right there!

Dragan turns to see Alec marching up to him. Dragan rolls his neck, like a boxer limbering up.

ALEC (CONT'D)

Picked the wrong guy to mess with,
Sonny Jim.

Alec's eyes FLASH WHITE -- WHITE LIGHT explodes out from Alec's hands, a massive blow--

Dragan rocks a bit, but remains upright.

And Alec stops dead, staring at the big man in utter disbelief.

ALEC (CONT'D)

What the--?

DRAGAN

Wrong.

And he BELTS Alec in the face with a huge punch, sending Alec flying backwards--

Alec's powers ignite -- he lands catlike on his feet, is up and charging at Dragan again in seconds--

Dragan GRABS him out of the air and SLAMS him down on his back, hard! Alec gasps in pain as he looks up to see Dragan over him.

DRAGAN (CONT'D)

That the best you can do?

Alec gets back to his feet. Dragan stands back, giving him time, a mocking smile -- he's enjoying this.

ALEC

What the hell are you?

Dragan just smiles, gestures -- come on. Alec moves back in for another round.

Unseen and forgotten under all of this, Corrine slips back down into the power station.

INT. CORRIDORS, BATTERSEA POWER STATION - DAY

Corrine emerges from the roof stairs at a dead run. She's about to charge off when--

CHLOE (O.S.)

Corrine!

She WHIRLS to see Chloe approaching, gun pointed at her. Corrine brings up her hands--

CHLOE (CONT'D)

Easy!

She puts her hands up, gun pointed well away from her, a submissive pose.

CHLOE (CONT'D)

Easy, nobody's going to hurt you.

CORRINE

Stay back!

CHLOE

Alright, we're not going anywhere.

Corrine looks to right and left -- Jackson's approaching from one side and Boone from another. They're advancing slowly, weapons drawn but not pointed.

CHLOE (CONT'D)

We're not the enemy Corrine, we want to help you--

CORRINE

I don't believe you!

CHLOE

Then let us prove it.

That takes Corrine by surprise. She looks from Jackson to Boone and back to Chloe again, terror rising in her face.

JACKSON

Oh boy...

Something snaps in Corrine -- she brings her hands up again, ELECTRICITY CRACKLING--

CORRINE

NO!!!

Jackson brings his gun up--

CHLOE

Jackson, don't--!

THUNK! -- Something hits Corrine in the neck -- a
TRANQUILLISER DART.

The effect on Corrine is instantaneous -- the electricity
CUTS DEAD and she SLUMPS, Boone rushing forward to grab her
before she hits the ground. Chloe and Jackson rush in to join
him.

CHLOE (CONT'D)

Jackson--

JACKSON

She was gonna go postal again, I
didn't have a choice.

His fingers grope for a pulse.

JACKSON (CONT'D)

She's fine.

(looks up)

I'll stay with her, you two go find
Alec.

WHITE LIGHT flashes from above, making them all look up.

BOONE

That wasn't lightning, was it?

CHLOE

Come on.

The two of them run out of there as Jackson pulls out his
mobile.

JACKSON

(into phone)

Control this is Alpha Three, I need
a medical team right now.

EXT. ROOFTOP, BATTERSEA POWER STATION - DAY

CRUNCH!

Alec falls backwards into frame, spitting out a mouthful of
blood. His face is a mess and his movements seem painful.
Rain hammers down onto his face.

ALEC'S POV

looking upwards, slightly fuzzy, as Dragan enters his field
of vision.

DRAGAN

(echoing)

Disappointing.

BACK TO SCENE

as Alec struggles back to his feet. Dragan lets him get up, looking as though he's enjoying himself. A mocking smile.

Alec gestures, his eyes FLASHING WHITE -- Dragan is BELTED around the back of the head by a coil of heavy cable, thrown telekinetically--

Alec charges forward, HANDS BLAZING with white light, aiming a gigantic punch--

Dragan SMASHES him backwards, as though swatting a fly.

Alec's dazed again, looking up at Dragan in amazement.

SLAM! SLAM! SLAM!

HUGE HAMMER BLOWS rain down on Alec as Dragan unloads, huge blows that would squash a normal man. Alec GASPS in pain, spitting blood.

Dragan turns as if to walk away -- then doubles back, STAMPING on Alec's shin!

Alec howls in pain -- Dragan's boot descends again as Alec rolls to left and right, trying to dodge the blows--

CUT TO across the rooftop, as Chloe and Boone emerge from the stairs. Chloe spots Alec, with Dragan right on top of him, pummelling away.

CHLOE

My God...

She starts forward but Boone grabs her arm and hauls her back into cover.

BOONE

Not yet.

CHLOE

But--

BOONE

This isn't going to help Alec.

He glances around for inspiration, then spots something OS.

BOONE (CONT'D)

There.

He moves off, with Chloe following quickly.

CUT TO Alec as Dragan backs off, signalling "get up". Alec clambers shakily back to his feet.

DRAGAN

Very disappointing.

Dragan grins and lumbers forward. Alec unloads a few blows but it's clear he's hurting, his strength not in them, and Dragan brushes them aside easily.

He unloads on Alec like a boxer, PUMPELLING away at Alec's chest!

Alec nearly falls over backwards -- Dragan grabs him by the throat and hauls him off the ground, bringing him up to eye level--

DRAGAN (CONT'D)

How does it feel to know you're not invincible?

Just for a second there's something approaching fear in Alec's eyes.

Dragan grins gain - enjoying this - then HURLS Alec across the rooftop, skidding across the rainwater, nearly going over the edge!

Alec grabs hold of something to steady himself. He looks up to see Dragan coming back again.

Alec looks back at him, trying not to show any fear as Dragan gets closer, fists raised--

BOONE (O.S.)

Oy! Ugly!

Dragan turns at the shout--

ELECTRICITY CRACKLES -- reveal Boone standing there, holding a gigantic power cable pressed straight to Dragan's chest!

BOONE (CONT'D)

Stick this in your pipe and smoke it.

Dragan is dazed, staggering backwards -- Boone moves forward, holding the cable in place, pressing his advantage--

BOONE (CONT'D)

Now! Turn it up all the way!

CUT TO Chloe at one of the substations -- she turns the switch all the way up--

ELECTRICITY BLASTS outwards from the cable -- a sound like a gunshot fills the air as Dragan is blown backwards--

--Falling right off the edge of the roof!

Chloe switches off the electricity, rushes forward to Alec as Boone drops the cable. She helps him back to his feet, groggy as hell--

CHLOE

Alec--!

ALEC

(dazed)

I'm alright, just ... just give me
a minute...

Chloe hugs him close. On his face we can see WHITE LIGHT dancing around his wounds as the healing process begins.

Boone, on the edge, looks down. There's no sign of Dragan below.

BOONE

He's gone.

He looks back up at Alec, who shakes his head.

ALEC

That wouldn't have killed him.

CHLOE

What the hell was he?

ALEC

...I don't know.

He looks at Chloe -- and just for a second she sees just how badly hurt he is. He tries to shrug it off.

ALEC (CONT'D)

I'm fine.

CHLOE

No you're not, let's get out of
here.

(pulls his arm around her
shoulders)

Put your weight on me.

Alec smiles, grateful.

CUT TO:

INT. RAINA'S ROOM, TRURO CLINIC - DAY

Raina's sitting on the end of her bed while Katherine puts her through an examination, thermometer in her ear.

KATHERINE

Alright, that looks fine. Follow my
finger.

Raina obediently watches Katherine's finger as it moves back and forth.

RAINA
Any idea when Alec's coming back?

KATHERINE
Sorry. He'll be back though, I'm
sure. He's been here every day
since you got sick.

RAINA
Really?

KATHERINE
(nods)
Him and Chloe both. You're lucky to
have him watching out for you. Then
again, I always thought--

Raina's eyes FLASH WHITE!

KATHERINE (CONT'D)
(stepping back sharply)
Raina?

CLOSE on Raina's eyes -- inside the white glow we can see the
same Atlantean symbols we saw on the dais, flashing backwards
and forwards inside the white light.

BACK TO SCENE

as Raina's face goes completely blank -- BLACK MARKINGS
flashing into existence across her face and hands, like henna
tattoos -- Katherine REACTS, she's seen this before--

KATHERINE (CONT'D)
Raina, just calm down--

Raina's on her feet in seconds, marching towards the door--

KATHERINE (CONT'D)
Raina!

She races forward, grabs Raina's arm--

WHITE LIGHT FLASHES -- Katherine is thrown backwards, hitting
the floor, out for the count. Raina barely acknowledges the
move, she's walking out of there, leaving the unconscious
Katherine behind.

CUT TO:

EXT. ATLANTIS - DAY

Establishing shot of the island.

INT. TEMPLE CHAMBER, ATLANTIS - DAY

The place is now on high alert - MI-16 officers and Avars all standing back from the machines, all of which look like they're powering up. Wexler's right in the middle of them, looking worried as hell.

CUT TO Neriah, making her way through it all with a phone clamped to her ear.

NERIAH

...no, I don't understand it
either, it's like it's building up
to something.

She reaches the dais, Wexler joining her. The symbols are now flashing past at even higher speed.

NERIAH (CONT'D)

I suspect we're about to find out.

She and Wexler share a worried look.

INT. CORRIDOR, TRURO CLINIC - DAY

SLOW MOTION as Raina walks straight toward camera, up the corridor. WHITE LIGHT trailing from her hands and eyes.

EXPLOSIONS echo all around her -- TV monitors exploding in showers of sparks, glass breaking, a fire alarm going off, a fire extinguisher blowing it's top. Everything reacting to the untrained powers of a Knight.

Raina ignores it all, just keeps walking straight towards camera until her face completely FILLS THE SCREEN.

EXT. TRURO CLINIC - DAY

Raina emerges from the front door, turns and walks off down the street at speed. A terrifyingly blank look on her face.

She knows exactly what she's doing. A girl on a mission.

BLACK OUT:

BLACK SCREEN

KENT, ENGLAND

FADE IN:

EXT. COUNTRY LANE - DAY

A blacked-out car makes it's way up a country road. Fields with stone walls on both sides.

INT. CAR - DAY

Rufus sits in the passenger seat, driven by an MI-16 AGENT.

EXT. HOUSE - DAY

The car pulls to a stop outside a pretty-looking cottage surrounded by a vast garden.

EXT. GARDEN - DAY

Rufus wheels his way into the garden. He spots a MAN crouched behind a holly bush the sound of muffled cursing.

RUFUS

Impressive.

The man emerges: rotund, intelligent, friendly, in his late fifties. This is GORDON DESSLER, and he smiles at Rufus ironically.

DESSLER

You really like it?

RUFUS

Someone's clearly put a lot of work into this.

DESSLER

The product, regrettably, of having far too much time on one's hands. Some people read, or go to the gym, or get involved in charity cake decorating contests. Myself...

(gestures around)

I've taken up gardening.

(ironic smile)

God help me, this is how bad it's become.

Rufus laughs and a moment later Dessler does the same. He walks over to shake Rufus' hands.

RUFUS

You're looking well, Gordon.
Rested.

DESSLER

Restless more like. Like I said, far too much free time. I looked retirement in the face and decided I wasn't having any of it. All well and good until I suddenly hadn't the choice. Funny how things work out, isn't it?

(looks up at the car)

Got your regulation MI-16 gorilla on standby, I see.

RUFUS
Do I need him?

Dessler gives him a shrewd look.

DESSLER
Depends what you've come for.

RUFUS
You know what I've come for. Joanne Yates. I know there's more here than anyone's telling me and I know a man with an axe to grind when I see one.

Dessler's eyes go dark.

DESSLER
I think you and I had better have a drink.

EXT. TRURO CLINIC - DAY

Just to establish.

INT. CORRIDOR, TRURO CLINIC - DAY

Alec, Chloe, Jackson and Boone enter. Alec, still looking utterly knackered, rests on Chloe and Jackson for support. Behind them, Boone carries Corrine's unconscious form in his strong arms.

They stop dead at the sight of the devastation.

JACKSON
Jeez...

The place looks like a war zone, moreso than anything that happened previously.

Alec pulls himself together with what looks like an effort. He puts his weight on his feet, letting go of Jackson, then Chloe.

CHLOE
Alec--

ALEC
I'm fine.

INT. RAINA'S ROOM, TRURO CLINIC - DAY

Alec enters, stops and looks around at the wrecked room--

KATHERINE (O.S.)
She's gone.

Katherine's sitting on the floor, nursing a black eye.

ALEC
Katherine...

KATHERINE
(half-smile)
Twice in two days. You Knights
never do anything small, do you?

ALEC
What happened? Did she freak out
again or--?

KATHERINE
(shakes her head)
More to it than that. She was in
control, focused, like she knew
what she was doing--

ALEC
She was possessed.

He turns to see the other three arriving in the doorway.

JACKSON
Possessed?

BOONE
You realise that means there's only
one place she could be going,
right?

INT. TEMPLE CHAMBER, ATLANTIS - DAY

Neriah's phone rings, she snatches it straight up.

NERIAH
Alec?

ALEC (O.S.)
Are you having any trouble with the
equipment there?

NERIAH
Yes, actually, how did you--?

ALEC (O.S.)
Listen to me, you're in danger--

CRASH!

From OS something explodes -- SCREAMS fill the air as Neriah
and Wexler look up, spot the source of the trouble--

WEXLER
Oh no...

RAINA has marched into the main entrance, white light glowing
from her hands and eyes.

MI-16 GUARDS move in to try and stop her -- WHITE LIGHT FLASHES and they're thrown backwards, SMASHING against the crystalline walls--

WEXLER (CONT'D)
Get back from her!

The guards back off, nervous as hell.

WEXLER (CONT'D)
Everyone stay the hell away from her, that's an order!

Raina takes no notice of anyone as she stalks up to the console. Neriah and Wexler back right off.

NERIAH
(into phone)
Alec--

INT. RAINA'S ROOM, TRURO CLINIC - DAY

Alec's got his phone to his ear.

ALEC
She's there, isn't she?

NERIAH
Yes she is.

ALEC
Stay away from her, I'm on my way.

He hangs up.

INT. TEMPLE CHAMBER, ATLANTIS - DAY

Neriah looks around at everyone assembled.

NERIAH
Alright, everyone back off, now!

The assembled MI-16 and Avar team gets the hint, everyone retreating backwards away from the dais.

WEXLER
What's she playing at?

NERIAH
No idea.

CUT TO the dais, where Raina is working the controls with focus and speed. Her expression completely blank.

INT. MI-16 CORE - DAY

The lift doors open and Alec emerges with Chloe, Jackson and Boone trailing in his wake. Alec stalks across the room, knowing exactly what he's doing.

JACKSON

Al, this ain't a good idea--

ALEC

If you've got a better one then speak now or forever hold your peace.

INT. RESEARCH LAB, MI-16 CORE - DAY

A pristine white LAB, technicians in coats working controls. At the centre is the dais we saw in the church in Bath from episode 3.14.

The door bangs open and Alec enters.

ALEC

I need a shift to Atlantis, right now.

At the look on his face, nobody dares argue. The machine starts powering up as Alec steps onto the precise spot.

CHLOE

At least let us come with you, watch your back--

ALEC

(shakes his head)
Jack's right, it's not safe.
Besides, she's my responsibility.

Silence. Then Chloe nods, understanding.

CHLOE

Good luck.

TECHNICIAN (O.S.)

Live in three, two, one, mark!

FLASH! WHITE LIGHT shines out from the machine and Alec vanishes from sight.

INT. CORRIDOR, ATLANTIS TEMPLE - DAY

FLASH! Alec reappears in a flash of white light.

A beat to steady himself. Then he's off and running.

INT. TEMPLE CHAMBER, ATLANTIS - DAY

Neriah, Wexler and the collective team huddle at the back of the room. They look up as Alec approaches at a run.

NERIAH
Alec, thank god...

ALEC
Not yet, we could still all get
blown to Kingdom Come, where is
she?

WEXLER
(points)
Through there.

Neriah grabs Alec's arm.

NERIAH
Be careful. She's dangerous.

ALEC
I know.
(beat)
Everyone stay out of the way.
Nobody comes in unless I say so,
and I do mean that.

CUT TO the dais, where Raina stands with her back to the now deserted chamber.

She's working the controls with speed and precision. Her skin still covered in the henna tattoos, her eyes still glowing with the possession.

RAINA
You shouldn't be here.

Her voice has changed - it's deeper, darker, more precise.

RACK FOCUS to reveal Alec standing behind her.

ALEC
Who am I speaking to?

RAINA
*The machine. The knowledge of the
ancient world.*

ALEC
Atlantis.

RAINA
Yes.

ALEC

You would appear to be talking
through the body of a friend of
mine. I'd like it back.

RAINA

This Vessel is necessary.

ALEC

A lot of people have said that.
(takes a step forward)
But I think Raina Davidov should
have a say in the matter.

Raina cocks her head on one side and looks at him as if
sizing him up. Eventually:

RAINA

As you wish.

And she LAUNCHES herself at him off the dais--!

Alec barely has time to react, hurling himself sideways and
coming up in a fighting crouch -- just as Raina's boot
descends right into the point where his head would have been--

Alec's eyes FLASH WHITE as his hand goes up -- Raina is
YANKED off the ground and suspended in mid-air--

ALEC

You don't have to do this, I don't
want to hurt you--

Raina raises her hands -- FLASH -- WHITE LIGHT explodes
outwards, throwing Alec backwards as Raina descends slowly
and gracefully back to the ground.

RAINA

You don't have a choice.

Alec scrambles back to his feet.

ALEC

Meaning what? What are you--?

From OS we hear an ALMIGHTY CRASH--!

The whole floor SHAKES -- the crystals begin to rattle--

CUT TO Neriah and Wexler, looking around in horror.

WEXLER

What's happening?

NERIAH

(realising)
Dear God...

CUT BACK TO Alec, looking around, arms out to his sides to steady himself as the shaking gets even worse. He looks up at Raina - who's standing perfectly still at the centre of it all, watching him with curiosity.

RAINA

This was never meant for you.

He looks out of the crystal window - outside he can just see the water rising.

EXT. ATLANTIS - DAY

AERIAL SHOT of the island, and from here we can see the water rising up the coastline. It's slow, but what's happening is obvious - Atlantis is sinking back into the ocean.

INT. TEMPLE CHAMBER, ATLANTIS - DAY

Alec looks back at Neriah.

ALEC

(yelling)

Get everyone out! Now!

Neriah hurries to the rear console and starts working the controls. The machine starts powering up - then stops dead!

NERIAH

It's not working!

Alec turns back to Raina.

ALEC

Nobody has to die here, let us go.

RAINA

You know how to raise Atlantis.

That knowledge cannot survive.

Alec looks to Neriah, who looks helpless, then back to Raina.

ALEC

Fine. We'll play it your way.

He raises his hand -- Raina is YANKED forward, telekinetically--!

Alec grabs her hand -- WHITE LIGHT EXPLODES outwards from his hand, FILLING THE SCREEN--

EXT. WHITE SPACE

Whiteness in all directions, emptiness as far as the eye can see, reminiscent of the Construct from The Matrix.

Alec is at the centre of it, looking around wildly.

ALEC

Raina?
 (calling out)
 Raina!

RAINA

...Alec?

He turns to see Raina sat on the floor, curled up in a ball, looking defeated. The tattoos have vanished and the light in her eyes have gone - this is the real Raina. He rushes over to her.

ALEC

Raina? Can you hear me?

Raina looks at him -- her eyes focus on him--

RAINA

Alec? What's happening?

ALEC

You've been possessed, it's like before, the programming's in your head again.

RAINA

Oh God--

ALEC

No, no, listen to me, we need you to fight it, you're stronger than it and you can break through.

RAINA

...can't--

ALEC

If you don't, we'll all die.

RAINA

I can't do it, I can't--!

ALEC

Listen, look at me. Look at me.

She finally meets his gaze.

ALEC (CONT'D)

Listen to me, listen very carefully. The programming's in control of your mind, but it can't stay that way, not if you don't let it. It's just like we practised back in the hospital, you're in control of it, not the other way around. It's your mind and your body, now you fight it.

RAINA
 What the hell kind of world do you
 people live in--?

 ALEC
 You're strong enough to do this, I
 know you are. Fight it.

She meets his eyes again.

 RAINA
 ...I'm scared.

 ALEC
 (gentle)
 I know.

Alec puts his hands on her shoulders.

 ALEC (CONT'D)
 But you don't need to be. I'll
 protect you. I'll always protect
 you.
 (beat)
 Now you fight it.

His words strike home, remembering the promise he made her.
 He takes her in his arms and hugs her.

WHITE LIGHT fills the scene again and we CUT BACK TO:

INT. TEMPLE CHAMBER, ATLANTIS - DAY

Alec and Raina break apart - to find the place SHAKING all
 around them, stuff falling from the ceiling. The place is
 falling apart all around them.

Alec turns to Raina, a huge grin.

 ALEC
 You did it!

 RAINA
 Where the hell--?

 NERIAH (O.S.)
 Alec!

Alec looks up - Neriah's working the back console, white
 light seeping from the crystals.

 NERIAH (CONT'D)
 It's working, come on!

Alec grabs Raina's hand as the two of them scramble up,
 charging across the temple floor, dodging this way and that
 as debris continues to fall.

WHITE LIGHT expands to fill the scene and we CUT TO:

INT. RESEARCH LAB, MI-16 CORE - DAY

-- Where Chloe, Jackson and Boone rush forward towards them.

CHLOE

Alec--

ALEC

Easy, we're all fine.

JACKSON

We saw the readings from Atlantis,
it looked like--

RAINA

It's gone.

They all look at her. Raina still looks scared, but she's holding it together now as she looks up at Alec.

RAINA (CONT'D)

It's been sunk back down. We're not meant to have the knowledge of that place. Not yet.

ALEC

I think you might have saved our lives back there.

RAINA

I didn't do anything--

ALEC

Disagree. You fought back, broke through the programming.

NERIAH

And the machine started working as soon as you did. You saved our lives, Raina. Thank you.

Raina looks around at the others in amazement.

INT. KITCHEN, DESSLER'S HOUSE - DAY

Dessler pours whiskey into two tumblers, moves over to where Rufus sits by the kitchen table.

DESSLER

Your tastes remain the same, I trust?

Rufus savours the smell of the drink.

RUFUS

Ardbeg. You always liked the good stuff.

DESSLER

I taught you well.

They clink glasses.

DESSLER (CONT'D)

Joanne Yates. Be a bit careful there.

RUFUS

Why?

Dessler considers for a moment.

DESSLER

Did you ever hear about a group called Ultra?

(Rufus shakes his head)

Thought not, it was largely kept quiet. Though next time Director Kendall's in London for a briefing ask him about it, you'll get chapter and verse from him.

RUFUS

And the short version? I'm assuming it's the Americans given the DSR link?

DESSLER

Ultra was a project designed to investigate the power of the human mind. This was before the existence of true Seers was well known of course - they experimented on children who had certain abilities, mostly concentrating in the field of remote viewers.

RUFUS

Heard of that.

DESSLER

Well, quite. Bad news all around, basically. Anyway, the DSR put them out of business a few years ago but, as always with these things, cut off one of the monster's heads and another one springs up to replace it.

RUFUS

And that head was Joanne Yates.

DESSLER

I gather she was very popular with the Americans. Her outfit's called Operation Cornerstone, set up just three days after the DSR supposedly closed the book on Ultra. Their remit's all for scientific examination of the paranormal.

RUFUS

For exploitation? Like weapons?

DESSLER

(nods)

And she brought what was left of Ultra over here.

RUFUS

And set it back up?

DESSLER

Ah, well you see that's the problem, I was never quite able to prove it. But she found out I was investigating her, I'm quite sure of that, and not long afterwards some very powerful people quietly asked me to retire.

Rufus watches in silence as Dessler takes a long sip of his drink.

DESSLER (CONT'D)

I could never prove it was her exactly, but the list of suspects was pretty thin. Anyway, by then it was too late to do anything about it. I was gone, Allan Kennedy, god rest his soul, got the top job, and my research on Cornerstone simply vanished from public view. All things considered, it was the best outcome our Miss Yates could have hoped for.

A pause while Rufus considers.

RUFUS

Hypothetically speaking - could a remote viewer with sufficient power be able to control the weather?

DESSLER

There's nothing hypothetical about it in the slightest, m'boy.

RUFUS

You're saying it's been done?

DESSLER
I'm saying I can prove it.

A small smile from Rufus.

RUFUS
Your research didn't just disappear
did it, you old fox?

DESSLER
(smiles)
I find in this game one can never
be too careful.

Rufus pulls out his mobile and dials.

DESSLER (CONT'D)
You know there'll be consequences
of course?

RUFUS
Risk worth taking from where I'm
sitting. How'd you fancy helping me
give Operation Cornerstone a black
eye?

DESSLER
My dear fellow, I thought you'd
never ask.

RUFUS
(into phone)
Jackson? Rufus. Got a small job for
you.

EXT. WHITEHALL - EVENING

Establishing shot of the famous-looking street of buildings.

CABINET OFFICE, WHITEHALL

INT. YATES' OFFICE, WHITEHALL - EVENING

Joanne Yates sits behind her desk, doing paperwork. After a
moment her phone rings.

YATES
Yes?

DRAGAN (O.S.)
I beat the Knight.

YATES
Oh now you've got some nerve.

INTERCUT WITH:

EXT. BANKS OF THE THAMES - EVENING

Dragan is crouched in the shadows near the entrance to a sewer.

YATES

You put yourself into the field to retrieve the girl, not get into a fight with Alec Walker.

DRAGAN

You've forgotten what I was created to do.

YATES

I remember that all too well, but that wasn't your mission today. I'm not going to have our whole operation compromised for the sake of your ego, Dragan, don't ever forget it.

DRAGAN

Don't piss in my pocket and tell me it's raining. I'm cleaning up your mess--

YATES

You're doing it badly.

(beat)

And you've made yourself known. Now we're going to have to do this the hard way.

A hint of a smile about Dragan's features.

RAINA (PRELAP)

Do you think it'll happen again?

INT. RECOVERY ROOM, MI-16 CORE - DAY

Alec sits facing Raina, who's propped up on a bed on top of the covers, still fully dressed.

ALEC

How do you feel?

RAINA

Better.

ALEC

So what do you think?

RAINA

...I think that might be the end of it.

(off his look)

(MORE)

RAINA (CONT'D)

Since I woke up I've had this kind of ... I dunno, feedback, distortion at the back of my mind. The second Atlantis sank back into the ocean, it went.

ALEC

Atlantis did what it had to do. It activated you to protect itself. You think it might be finished with you?

RAINA

I hope so.

Alec holds out his hand.

ALEC

May I?

Raina takes his hand. The second their fingers close WHITE LIGHT flickers between them.

ALEC (CONT'D)

The Knight powers are still there. And I reckon all that Atlantean knowledge is still in there somewhere.

(touches her forehead)

It'll come back in it's own time, when you're ready to work it out.

RAINA

And then what?

ALEC

(shrugs)

Maybe then we'll learn what Gideon wanted from Atlantis in the first place.

INT. MEDICAL FACILITY, MI-16 CORE - NIGHT

Corrine lies in bed, awake, seeming much calmer now. Around her, a team of doctors led by Katherine perform an examination.

EXT. WHITEHALL - NIGHT

Cars and buses flash past despite the late hour.

INT. RECORDS ROOM, WHITEHALL - NIGHT

A lift door opens and Jackson emerges. He looks around at what he sees.

JACKSON

Damn...

Bookcases stretch as far as the eye can see. The whole place has a vaguely musty air about it.

He moves out into the room, pulling his phone out of his pocket and checking his email. A set of instructions are visible on the screen for just a second.

Jackson makes his way through the room, looking around to make sure he's not observed. Eventually he reaches a row of bookcases right at the back. He checks a reference number on his phone to on the shelf. They match.

Jackson looks around again, then squats down and begins knocking gently on the floor. After a moment he heard a HOLLOW sound.

JACKSON (CONT'D)

Bingo.

He digs his nails into the board and it pulls out, revealing a small cavity within. Jackson shines the light from his phone screen inside - a small USB flash drive sits at the bottom, slightly dusty.

Jackson dials his phone as he pulls out the flash drive. After a moment:

RUFUS (O.S.)

Jackson - you've got it?

JACKSON

Oh yeah.

He holds the drive up to the light.

RUFUS (PRELAP)

It's pretty much like Gordon explained it to me, except it's much worse.

CUT TO:

INT. BRIEFING ROOM, MI-16 CORE - NIGHT

Rufus sits facing Alec, Jackson, Chloe, Boone, Neriah and Wexler. The circular logo of Operation Cornerstone is visible on the main screen.

RUFUS

Jackson?

JACKSON

Cornerstone were operating through a network of scientists and doctors, looking to identify children with potential psychic abilities.

NERIAH

And what happened to them?

CHLOE

Abduction.

(looks up at Jackson)

Right?

Jackson nods grimly.

JACKSON

We got records of missing kids,
kids who had strange things
happening around them. Guess
Dessler figured these would have
been Cornerstone's hit list. Then
we got this.

He hits a button - the image changes to show a picture of a vast storm system, taken from a satellite.

JACKSON (CONT'D)

This is Lincoln, Nebraska, 2007.
That storm you're seeing there is a
hurricane and it was summoned into
existence by a remote viewer
created by the Ultra program.
Cornerstone was designed to do the
same thing. As far as the records
can see, the experiments had mostly
produced a whole lot of nothing.

ALEC

(quiet)

Until Corrine.

BOONE

Great merciful Christ. No wonder
the poor girl was terrified.

JACKSON

Corrine's records were on the drive
as well, Dessler identified her
vanishing as something Cornerstone
could have been involved in.

He hits a button. The image is replaced with a shot of Corrine, smiling into the camera, looking about sixteen.

JACKSON (CONT'D)

That's the last known photograph of
her. She lived in Doncaster, and
was a patient of a local GP one Dr
John Blake.

WEXLER

Last seen struck by lightning in
Doncaster.

JACKSON

Exactly.

CHLOE

They've turned that girl into a weapon.

ALEC

Someone's going to get a punch on the nose for this.

JACKSON

Yeah, you might want to think carefully first, my man.

The image changes again - this time showing an image of a man. The scars have gone, but the face is clearly recognisable as Dragan.

JACKSON (CONT'D)

Recognise him?

ALEC

Kind of hard to forget, who is he?

JACKSON

His name's Dragan Bjurman, he's Scandinavian, born in Oslo originally. Soldier with the Norwegian National Guard, injured in combat 2004 as part of the Afghanistan campaign. That's when Ultra got their hands on him. There's notes in here about a program of genetic engineering.

(looks Alec in the eye)

He was specifically engineered to defeat a Knight in close combat.

Silence as everyone looks at Alec. He looks at Dragan's face for a long moment.

ALEC

Explain a few things, anyway.

RUFUS

Not enough. We need more if we're going to make a proper shake of this.

NERIAH

If you're thinking of trying to talk to Corrine I'm not sure how much help that'll be - Katherine and I tried earlier, she's not speaking to anyone.

Pause. Then:

ALEC

There's more than one way to skin a cat.

BOONE

Meaning what?

INT. RECOVERY ROOM, MI-16 CORE - NIGHT

Raina sits on the bed, legs drawn up, looking as though she might drop to sleep at any moment. She looks up at a knock on the door and Alec enters.

RAINA

Hey.

ALEC

Hey. How're you doing?

RAINA

Truthfully? Pretty bored.

ALEC

Fantastic. How'd you feel about making yourself useful?

INT. MEDICAL FACILITY, MI-16 CORE - NIGHT

Corrine lies on her side on the bed, staring at the wall, her expression curiously blank.

The door opens. Corrine doesn't look up as Raina enters. She crosses the room and sits down beside Corrine.

RAINA

Hey. Figured you might want some company.

No answer from Corrine.

RAINA (CONT'D)

That's okay. You don't have to say anything. This is me keeping you company, right?

Still no answer. Raina looks a bit worried. She glances over her shoulder.

INT. CORRIDOR OUTSIDE MEDICAL FACILITY, MI-16 CORE - NIGHT

Alec and Chloe stand in the doorway, close enough to hear but far enough away for Corrine to be unaware of them. Alec gives Raina an encouraging smile.

INT. MEDICAL FACILITY, MI-16 CORE - NIGHT

Raina looks back at Corrine.

RAINA

It's okay, I understand. God knows what this must be like trying to get your head around. It's bad enough for me.

(beat)

I just want you to know - I know what you're going through.

INT. CORRIDOR OUTSIDE MEDICAL FACILITY, MI-16 CORE - NIGHT

As Alec and Chloe listen:

RAINA (O.S.)

I know that sounds trite, you're thinking "who the hell is this girl, what the hell does she know about what happened to me?"

INT. MEDICAL FACILITY, MI-16 CORE - NIGHT

Raina sits looking at the floor. Then, slowly but with increasing confidence:

RAINA

My father died when I was very little. I can't really remember him. Me and my mom, well, we didn't get along.

INT. CORRIDOR OUTSIDE MEDICAL FACILITY, MI-16 CORE - NIGHT

On Chloe as she listens...

RAINA (O.S.)

Never did, actually, even before, but afterwards...

INT. MEDICAL FACILITY, MI-16 CORE - NIGHT

Raina looks up at Corrine.

RAINA

I used to think it was my fault. That somehow I was the reason, that there was something wrong with me and that's why she didn't like me. It was ... well, it was horrible, that's what it was.

(beat)

Then when I was fifteen I was sent away, out of the country. My mother had finally had enough of me. That's what I thought. Sent to live with my aunt and uncle in Canada. I know, I know, so far so Harry Potter. Actually it was pretty good.

(MORE)

RAINA (CONT'D)
 They liked me, I liked them, I had
 friends, I had a life, and then...
 (beat)
 Then it all fell apart.

INT. CORRIDOR OUTSIDE MEDICAL FACILITY, MI-16 CORE - NIGHT

On Alec as he listens...

 RAINA (O.S.)
 My aunt and uncle were murdered,
 and it turns out the reason I was
 sent away was because I was part of
 some ancient mystical prophecy or
 something and next thing you know
 some very bad people are after me.
 I didn't know any of it, but
 suddenly, there's me, mixed up in
 the end of the world or something.
 (beat)
 So now I'm terrified, all the time.

INT. MEDICAL FACILITY, MI-16 CORE - NIGHT

Starting on Raina's face before PANNING ACROSS to Corrine...

 RAINA
 I've got this, this thing inside
 me, and it's dangerous. There's
 times I think I can control it...

...CLOSE on Corrine's face -- and there's tears in her eyes.

 RAINA (CONT'D)
 ...and then there's other times I'm
 scared if this is going to be the
 moment when it kills me stone dead.
 (beat)
 But in the midst of all this,
 there's ... there's this guy I met.

INT. CORRIDOR OUTSIDE MEDICAL FACILITY, MI-16 CORE - NIGHT

Alec looks up at Chloe in surprise.

 RAINA (O.S.)
 Alec, he's called. Alec Walker.

INT. MEDICAL FACILITY, MI-16 CORE - NIGHT

Close on Raina's face, real emotion in her eyes:

 RAINA
 And right from the beginning he's
 been looking after me. And he's a
 goof and weird and old fashioned
 and all that but ... I don't know,
 when I'm around him...

INT. CORRIDOR OUTSIDE MEDICAL FACILITY, MI-16 CORE - NIGHT

 RAINA (O.S.)
 ...I feel safe.

A shared look between Alec and Chloe - Alec looks genuinely touched by that.

 RAINA (O.S.) (CONT'D)
 And I want to help you with that,
 Corrine.

INT. MEDICAL FACILITY, MI-16 CORE - NIGHT

Raina leans in closer to speak to Corrine.

 RAINA
 Because you are safe here.

Close on Corrine. Does she dare to believe it?

INT. CORRIDOR OUTSIDE MEDICAL FACILITY, MI-16 CORE - NIGHT

 RAINA (O.S.)
 Alec told me what happened to you
 and it's horrible, but he helped me
 through all of this. I think he can
 help you as well.

 CHLOE
 She's a natural at this.

Alec looks very proud.

INT. MEDICAL FACILITY, MI-16 CORE - NIGHT

Raina turns in her chair, looks at the back of Corrine's head.

 RAINA
 I want to help too. If you'll let
 me.

There's a simple honesty in her words.

A long pause.

Then:

 CORRINE
 What do you want me to do?

Raina looks up in amazement as Corrine sits up in bed and turns to face her.

INT. CORRIDOR OUTSIDE MEDICAL FACILITY, MI-16 CORE - NIGHT

Alec and Chloe share a proud smile.

RAINA (O.S.)
Tell me what happened to you.

INT. MEDICAL FACILITY, MI-16 CORE - NIGHT

RAINA
Once we know, we can do something
about it.

Silence for a moment as Corrine collects her thoughts.

CORRINE
It started when I was sixteen...

EXT. DOWNING STREET - NIGHT

Just to establish.

INT. PRIME MINISTER'S OFFICE, 10 DOWNING STREET - NIGHT

Rufus sits facing Everwood across the desk.

EVERWOOD
And the girl's co-operating?

RUFUS
Corrine's information has been most
useful. If even half of what she's
told us is true...

EVERWOOD
I get the picture, thank you. This
is ... it's inhuman.

RUFUS
Rest assured I'm not going to stand
for this, Prime Minister. Action is
going to be taken--

EVERWOOD
I never cease to be amazed by the
kind of horrible things that
happened on my predecessor's watch.

RUFUS
This seems like as good a time as
any to do a little housekeeping
then, sir.

Pause.

EVERWOOD
Alright. But be careful -
Cornerstone has already
demonstrated they're not afraid to
push back.

RUFUS

Then I'd say we both need to be careful, sir.

A grim look is shared between the two of them.

INT. YATES' OFFICE, WHITEHALL - NIGHT

Yates sits behind her desk, listening to something on her computer:

EVERWOOD (O.S.)

But be careful - Cornerstone has already demonstrated they're not afraid to push back.

RUFUS (O.S.)

Then I'd say we both need to be careful, sir.

Yates switches the file off, looking annoyed. Then she pulls out her phone and dials.

HASTINGS (O.S.)

Joanne?

YATES

Corrine's being held at MI-16.

(beat)

I want her back.

CUT TO:

EXT. BANKS OF THE THAMES - NIGHT

Establishing shot of a small, metal hut-like building -- an electricity substation.

INT. ELECTRICITY SUBSTATION - NIGHT

A TECHNICIAN in a white coat clocks out, turns to nod at his mate.

TECHNICIAN 1

See you tomorrow.

TECHNICIAN 2

Jingle all the way.

Technician 1 rolls his eyes as he exits--

SMASH! -- The door EXPLODES INWARDS, the falling rubble burying the first technician! The second looks up to see--

DRAGAN

entering, a big smile on his face.

The man never has time to scream before Dragan's on top of him.

There's a horrible sound of breaking bone.

INT. SWITCH ROOM, ELECTRICITY SUBSTATION - NIGHT

Dragan enters. The room's full of switches and monitors. He finds what he's looking for immediately - a switch marked St. Paul's Cathedral.

An evil smile from Dragan.

CHLOE (PRELAP)
We'd never have done it without her.

CUT TO:

INT. MI-16 CORE - NIGHT

Alec and Chloe sit together at her station.

ALEC
You were right about Raina, she's a natural.

CHLOE
Always the tone of surprise.

ALEC
I've got a nasty feeling we all underestimated her. Us, Gideon, her mother.

CHLOE
Sounds like you're going to have your hands full with her for a while then.

ALEC
Yeah, maybe.
(beat)
Actually, I've been meaning to talk to you about that.

CHLOE
Oh yes?

ALEC
Raina's going to need somewhere to stay. And she's going to need to be trained, she's at too dangerous a stage with her powers to be left alone--

CHLOE
 She'll be moving in with us,
 surely.

ALEC
 And -- what?

Chloe smiles, amused.

CHLOE
 Surprised?

ALEC
 I was kind of building up to asking
 you that--

CHLOE
 She's important to you, I know
 that.
 (shrugs)
 That means she's important to me as
 well.

ALEC
 But--

CHLOE
 No buts. I love you, Alec, and that
 means I'm going to support you al
 the way with this. Don't argue.

Alec looks slightly flabbergasted for a moment. Then he
 smiles.

ALEC
 I love you too, you know that?

CHLOE
 Oh yes.

She smiles as Alec leans in for a kiss.

RAINA (PRELAP)
 I don't want to sit on the
 sidelines with this thing.

CUT TO:

INT. RECOVERY ROOM, MI-16 CORE - NIGHT

Where Alec sits on the bed beside Raina. She turns to him,
 gives him a serious look.

RAINA
 Corrine told me what happened to
 her. What she went through with
 those people. That's what Gideon
 tried to do to me.
 (MORE)

RAINA (CONT'D)
 I don't want to be the victim in
 this, I want to help. I want to
 make a difference.

Alec smiles.

ALEC
 I'd have been concerned if you'd
 said anything but that.

Raina mirrors the smile.

ALEC (CONT'D)
 Well, the first thing we're going
 to have to do is train you up a bit
 and--

ALARMS BLARE throughout the building--

ALEC (CONT'D)
 What the--?

INT. MI-16 CORE - NIGHT

Alec and Raina enter at a dead run to find the place on high
 alert. Alec buttonholes Boone as he enters from another door.

ALEC
 What the hell's going on?

BOONE
 Not a clue. If this is someone's
 idea of a Christmas prank then
 there's going to be--

JACKSON
 It's not.

They all hurry around to his station, where Jackson and
 Wexler work the computers.

ALEC
 What is it?

WEXLER
 Look at that.

He points at something. Jackson reacts in horror.

JACKSON
 Shit shit shit--

CHLOE
 What the hell's going on?

WEXLER
 The power readings have gone right
 off the scale.

(MORE)

WEXLER (CONT'D)
 (looks up)
 It's building to an overload.

RAINA
 Overload meaning--?

CHLOE
 (yelling over the din)
Alright, evacuation protocol one,
let's go people, everyone out!

Nobody needs telling twice - everyone drops everything and starts to head out--

WEXLER
 Stairs only, don't use the lifts!

CHLOE
 (to Alec)
 This can't be good.

INT. CORRIDORS, MI-16 CORE - NIGHT

A group of MI-16 STAFFERS walk down a corridor at speed, heading for an emergency exit--

SMASH!

The wall EXPLODES INWARD, rubble flying everywhere, crushing all of them!

Dragan stands there in the middle of the dust and destruction. He turns and hulks off down the corridor.

INT. MI-16 CORE - NIGHT

Alec's at the back, supervising the evacuation. Suddenly his eyes FLASH WHITE, a danger warning--

CHLOE
 Alec?

She's seen it. Alec looks over at Raina across the room -- her eyes flashed just the same.

RAINA
 You felt that too?

ALEC
 Oh my God...

He turns and runs off--

CHLOE
 Alec!

Raina tries to run after him but Chloe grabs her arm and hauls her back.

CHLOE (CONT'D)
No, we've got to get out.

RAINA
But Alec--

CHLOE
--can take care of himself, now
come on!

She half-drags Raina out of there.

INT. MEDICAL FACILITY, MI-16 CORE - NIGHT

The door crashes open -- Corrine whirls to see Dragan hulking his way into the room. He smiles at the sight of her.

DRAGAN
Hello Corrine.

Corrine SCREAMS--

INT. CORRIDOR OUTSIDE MEDICAL FACILITY, MI-16 CORE - NIGHT

Alec enters at a dead run -- just in time to see Dragan emerge out of the room with Corrine, unconscious, slung over his shoulder in a fireman's lift.

ALEC
(using the Voice)
Hold it right there!

He charges forward, white light blazing--

SLAM!

Dragan delivers a gigantic punch right to Alec's face! Alec is thrown backwards, slamming into the rear wall.

ALEC'S POV

Dazed, looking up and seeing Dragan walking out with Corrine over his shoulder.

EXT. ST PAUL'S CATHEDRAL - NIGHT

The MI-16 gang are congregated together on the other side of the street. Wexler's reading something on his iPad.

WEXLER
Not good, not good, not good...

BOONE
I don't like it when you keep
saying 'not good' Wexler, what's
happening?

WEXLER

The power readings are going bonkers.

(serious look at Boone)

If it gets much higher--

RAINA

Where's Alec? We can't leave him in there, we've got to--

JACKSON

You can't go back in, it's suicide--

RAINA

But--

CHLOE

(pointing)

There!

They all look up -- a figure is emerging from the doors of the cathedral. Alec. He descends the steps at a dead run just as--

BOOM!

A HUGE EXPLOSION rocks the area, coming from underneath the pavement!

Alec is THROWN FORWARD into the road by the blast! He's up in seconds, spinning around to see--

The cathedral on fire! FLAMES roar from inside the building as St Paul's burns, the MI-16 core beneath it incinerated.

ALEC

No...

He looks up to see the others approaching, led by Chloe, who throws herself into his arms. He hugs her back.

CHLOE

Corrine?

ALEC

Taken.

(looks back at the building)

Cornerstone's won this round.

They all stand in silence watching the building burn.

And off this site we

DISSOLVE TO:

EXT. SAME - LATER

The road is cordoned off at both ends while the fire brigade tackle the blaze. It looks to be largely under control but huge parts of the cathedral are completely burnt out.

A large crowd has gathered, watching from behind the cordon.

CUT TO the other side of the road -- Alec stands at a wall, looking out over the blackness of the river, lost in thought. Anger in his face.

CHLOE

That's not a face I want to see
coming after me.

Alec doesn't look up as Chloe slides in beside him.

CHLOE (CONT'D)

You're thinking about Corrine,
aren't you?

ALEC

There was nothing I could do. He
just swatted me to one side like I
was nothing, like I was--

CHLOE

We'll get her back.

ALEC

Wish I had your confidence.

Chloe rests a hand on his.

CHLOE

We'll get her back.

Alec looks up, surprised by the conviction in her voice.

CHLOE (CONT'D)

Come on. We've got things to do.

She links her arm though his and they move off.

CUT TO the pavement in front of the cathedral. Jackson, Boone, Neriah and Wexler are gathered around Rufus' wheelchair, talking in hushed tones. Raina's sitting nearby on the steps, looking unsure where she should be.

WEXLER

...fortunately all the
information's backed up to the
mainframe, we didn't lose any date.

BOONE

Lost something a mite more
important than that.

JACKSON

This is nuts. They're not even pretending anymore, they want us to know they can walk all over us--

ALEC (O.S.)

Then we've got to show them they're totally wrong.

They all look up to see Alec and Chloe approaching, Alec's expression still thunderous.

ALEC (CONT'D)

They think they're invulnerable. They think because Joanne Yates has her claws in at the top then they can do whatever the hell they feel like, to whoever the hell they feel like. Now I don't know about the rest of you guys but I've suddenly got an overwhelming desire to break somebody's teeth in a good cause, and I can't think of a better one than this right now.

(beat)

So I'm going to sort this out. If anyone would care to join me, now's the time.

Silence for a moment. Then:

BOONE

Well ... when have I ever sat out when a good fight was on the cards?

JACKSON

I'm in.

CHLOE

We're all in. Right guys?

NERIAH

To the end.

WEXLER

Amen to that.

Alec smiles around at the group.

ALEC

Alright.

CHLOE

What's the first order of play then?

ALEC

Corrine Latimer. What they did to her was wrong, and I can't think of a better place to start than putting that right.

RAINA (O.S.)

Then in that case I'm coming too.

They all look up to see Raina marching over to them.

ALEC

Raina--

RAINA

No argument, Alec, I'm going. I want to help Corrine.

(beat)

Besides ... I think I might know where they're going.

All eyes on Raina as she smiles.

CUT TO:

EXT. OIL RIG - NIGHT

Establishing shot of the Cornerstone oil rig.

INT. LAB, CORNERSTONE - NIGHT

Corrine is strapped to the table we saw in the beginning. She looks hazy, out of it, like a junkie in the middle of a fix.

Hastings stands nearby, talking on his mobile.

HASTINGS

(into phone)

Yes, we've given her a sedative, she can't access her powers. After last time we're not taking any chances.

(beat)

No, no, nothing of the kind at all - as far as I'm concerned this whole thing is an unqualified success, it vindicates Ultra and proved that everything they were trying to do was valid. Now all we need to do is find out what it is about Corrine Latimer that made it work.

(beat)

Yes, I'll keep you up to date. Okay. Bye.

He hangs up. His gaze lingers on Corrine for a brief moment before he turns and walks out.

Corrine's head turns slightly.

CORRINE'S POV

Hazy and out of focus - but she manages to see something for just a second.

Dragan, standing in the window. He smiles at her, looking smug.

CUT BACK TO Corrine's face -- fear starting to creep in through the haze.

EVERWOOD (PRELAP)

It's outrageous.

CUT TO:

INT. PRIME MINISTER'S OFFICE, 10 DOWNING STREET - NIGHT

Everwood sits behind his desk facing Joanne Yates.

YATES

Prime Minister--

EVERWOOD

Don't come the innocent routine with me, Joanne, it won't wash. I've seen the evidence. I've seen what you people have been doing, and I'll say it again: it's outrageous. What you did to that girl--

YATES

Was necessary.

Everwood looks at her in utter disbelief.

EVERWOOD

How can it possibly--?

YATES

Spare me the moral outrage, Prime Minister, you're a practical man and you know that the world we're living in is now a very different place than it was before. There's a war going on out there, most people don't know about it, but it's real and it's terrifying and good people are going to die fighting it. Hard choices are going to have to be made, and we're going to need weapons to fight this war.

EVERWOOD

They aren't weapons, they're people-

YATES

It's a matter of opinion at this stage.

Everwood is left flabbergasted by this.

EVERWOOD

Jesus wept...

YATES

I wouldn't get too comfortable on the moral high horse, Prime Minister. It won't be long before you have to make one of those hard decisions, and I promise you it'll be that much easier knowing you've got a Cornerstone weapon in your back pocket.

She gets to her feet and pulls on her coat.

YATES (CONT'D)

If not...

(shrugs)

Appleby and I didn't get on either and, well ... look what happened to him.

(beat)

Good day, Prime Minister.

She turns and walks out. Everwood watches her go, looking speechless for a moment. Then he picks up a phone and dials.

EVERWOOD

Get me Rufus Kelsey.

DRAGAN (PRELAP)

I never understand the ones who run.

INT. LAB, CORNERSTONE - NIGHT

Corrine's awake, looking frightened. She's still strapped to the table as Dragan paces around it, a gigantic, hulking figure.

DRAGAN (CONT'D)

Not because I don't think you'll have a chance, but because -- why would you want to go back to the way things were before.

He looks down at her as he continues walking.

DRAGAN (CONT'D)

I was a soldier. All I ever wanted was to fight for my country. And on my first mission, I nearly died. My body simply wasn't strong enough. But now...

He stops at her head, looking down at her. She looks up at him, his face upside down in her field of vision.

DRAGAN (CONT'D)

Now everything's changed. Now I'll never be let down by my body again.

He reaches down to brush hair back from her face. She recoils as though slapped.

DRAGAN (CONT'D)

I wouldn't have it any other way.

The sheer devotion in his eyes is terrifying - Corrine holds her position with what looks like an effort.

ALARMS BEGIN to blare.

INT. HASTINGS' OFFICE, CORNERSTONE - NIGHT

Hastings and Rothman both look up at the noise.

ROTHMAN

What on earth...?

EXT. BALCONY, OIL RIG - NIGHT

FLARES flash into existence, lighting up the whole area -- and illuminating two ROYAL NAVY DESTROYERS bearing down on the oil rig.

NAVY CAPTAIN (O.S.)

(shouted over speakers)

Attention Operation Cornerstone. This is HMS Defiant. Stand down and prepare to be boarded, or we will open fire.

BOARDING BOATS shoot out from between the destroyers, heading straight for the rig.

EXT. BOARDING BOAT - NIGHT

Where Alec, Raina, Chloe, Jackson, Boone, Neriah and Wexler are all visible inside, along with a boarding party of ROYAL MARINES COMMANDOS.

EXT. OIL RIG - NIGHT

Rothman and Hastings watch from the upper balcony.

HASTINGS

Oh no...

Rothman snatches up his radio.

ROTHMAN

Blow them out of the water.

EXT. BOARDING BOAT - NIGHT

GUNSHOTS fire down at the boats from the rig as the Cornerstone guards open fire--

ALEC

Everybody down!

He's on his feet in seconds, eyes FLASHING WHITE, WHITE LIGHT blazing from his palms as he raises his hands above him--

And the bullets CHANGE COURSE, impacting on the water and missing the boats by miles!

EXT. BALCONY, OIL RIG - NIGHT

Hastings and Rothman look down in horror.

HASTINGS

Come on.

The two of them head inside.

EXT. MAIN PLATFORM, OIL RIG - NIGHT

Alec's the first aboard, climbing onto the deck with the ladder -- and ducks to avoid a kick from one of the guards. He brings his hand up -- the man is HURLED BACKWARDS by a telekinetic shove!

Guards open fire from above -- Alec brings his hands up, deflecting the bullets again.

UNDER THIS, the rest of the team, led by Chloe, scramble up onto the platform. The Commandos open fire, precision shots taking out a few of the Cornerstone guards before the others duck into cover.

ALEC

Come on!

As the commandos keep the Cornerstone guards pinned down, Alec leads the others in a headlong charge across the platform and into the main door.

INT. MAIN CHAMBER, CORNERSTONE - NIGHT

The doors burst open and Alec leads everyone inside -- and they all stop dead at the sight in front of them.

RAINA

Oh...

REVERSE ANGLE to reveal what they're looking at - the vast chamber, walls lined with cells, the prisoners locked inside them. A few of the prisoners are on their feet to see what's happening; others just sit still, unmoving, out of it or worse.

Back to the gang. Everyone looks furious.

BOONE

Someone's going to die for this.

NERIAH

I couldn't agree more.

GUNFIRE cracks around them -- everyone dives into cover as more CORNERSTONE GUARDS appear, opening fire on the team.

Chloe grabs Raina and hauls her into cover of a doorway.

RAINA

So this is, like, a normal day on the job for you people?

Chloe grins as she fires off a couple of shots, forcing the guards back into cover.

CUT TO Alec - he makes a hand gesture and YANKS one of the guards off an upper balcony telekinetically, sending the man plunging downwards.

ALEC

Jack, take charge. Get these people out of here.

JACKSON

Got it.

Alec grins at Chloe and Raina.

ALEC

Ready to live dangerously again?

RAINA

No!

ALEC

Correct answer, now come on!

JACKSON

Covering fire!

He, Neriah, Wexler and Boone open fire as Alec, Chloe and Raina scurry out of there.

INT. HASTINGS' OFFICE, CORNERSTONE - NIGHT

Hastings enters at a dead run, going straight for his desk. He ferrets around in his drawer for a second before finding something -- a silver USB FLASH DRIVE.

He stuffs it in his pocket and hurries out.

INT. MAIN CHAMBER, CORNERSTONE - NIGHT

Jackson looks back at his troops.

JACKSON

Okay people, let's move!

The MI-16 troops move out of cover and begin advancing down the hallways, firing at the Cornerstone guards, forcing them onto the back foot and slowly driving them backwards.

INT. UPSTAIRS CORRIDOR, CORNERSTONE - NIGHT

Alec leads Chloe and Raina up to a top floor -- two guards try to attack from both sides -- Alec gestures, the guards PITCHING forward and banging their heads together before falling into a heap on the ground.

RAINA

Gotta get you to teach me that one.

ALEC

This way.

He leads them off up the corridor.

INT. LAB, CORNERSTONE - NIGHT

BLAM! The door explodes inwards -- Corrine looks up as Alec enters, followed by Chloe and Raina. Raina rushes forward.

RAINA

Corrine!

She's by Corrine's side in seconds.

CHLOE

Stand back.

Raina gets back as Chloe starts undoing the straps holding Corrine prisoner.

RAINA

Don't worry, we're going to get you out of there--

CORRINE

(spotting something over her shoulder)

LOOK OUT!

Alec DROPS just in time -- a GIGANTIC FIST slams into the wall right where his head had been seconds before!

He rolls and stands -- Dragan's standing in the doorway grinning at the sight of Alec.

INT. MAIN CHAMBER, CORNERSTONE - NIGHT

Where the gunfight is still continuing.

The Commandos continue to advance up the corridor, precision shots taking out the Cornerstone Guards or keeping them pinned down in cover. But it's clear the MI-16 team have the advantage.

INT. LAB, CORNERSTONE - NIGHT

Where Dragan advances on them. Alec stands his ground.

ALEC
 (to Chloe, looking at
 Dragan)
 Get her out of here.

CHLOE
 Alec--

ALEC
 Do it!

Chloe and Raina look worried, but they gather up Corrine between the two of them and half carry her out through a back door.

Alec looks up at Dragan. He rotates his neck, like a boxer.

DRAGAN
 Why? You know you can't win.

ALEC
 I don't have to. I just have to
 keep you busy long enough so my
 friends can torch this place.

And before Dragan can react Alec CHARGES forward, leaping upwards to HEADBUTT him right in the face--!

The blow staggers Dragan back - Alec presses his advantage, BLASTING him backwards with white light--

Dragan staggers back a few steps -- Alec comes in for another blow--

SMASH!

Dragan swats him around the face, sending him flying backwards. Alec hits the deck, dazed. He looks up to see Dragan advancing on him.

DRAGAN

Now run.

He PUNCHES downwards -- Alec dodges the blow and scrambles back to his feet --

Dragan advances, SWINGING away -- Alec scurries backwards, staying out of reach of the punches--

INT. MAIN CHAMBER, CORNERSTONE - NIGHT

Jackson and Wexler are at the front of the advance, firing shots and ducking back into cover. Wexler looks up -- sees another gang of guards appearing from an upstairs balcony, charging down at them.

WEXLER

Reinforcements!

Jackson looks up, sees it too.

JACKSON

Nuts.

He drops back out and keeps firing.

CUT TO the upstairs gantry, where the reinforcements charge down. They've just about reached a perfect firing position--

BANG!

A FLASH GRENADE explodes, dazzling them -- as everyone jerks back in alarm, Neriah's suddenly right in the middle of them! She moves fast, her limbs a blur, taking out one, two, three of them--

One of the guards snatches up his gun, whirls to point it at Neriah -- a hand falls on his shoulder--

BOONE (O.S.)

Bad luck, chum.

BOONE yanks the man backwards -- his face goes feral as he BITES DOWN on the man's neck, the guard howling in pain as he loses consciousness.

Boone drops the man to the ground, looks up at Neriah -- the guards are down.

NERIAH

(calling out)

Clear!

CUT TO Jackson, down on the floor as he emerges from cover.

JACKSON

Okay, let's get these people out of there!

The commandos start opening the cell doors, helping the prisoners out.

INT. CORRIDORS, CORNERSTONE - NIGHT

Chloe and Raina hurry down the corridor, supporting a barely-conscious Corrine with them.

RAINA

What about Alec, we can't just--

CHLOE

He can take care of himself.

Raina's eyes FLASH WHITE--

RAINA

Look out!

Chloe brings her gun up just in time -- two CORNERSTONE GUARDS appear at the end of the corridor--!

BANG! BANG! Two shots ring out--

INT. UPPER FLOORS, CORNERSTONE - NIGHT

SMASH!

Alec hits the ground, stumbling back up just as -- CRASH! -- Dragan's fist impacts in the wall, denting a metal girder and causing the overhead catwalk to BEND horribly--

DRAGAN

I can do this all night.

Alec gestures -- the broken girder FLIES up into the air, SMASHING into Dragan -- he brushes it aside as though it were nothing.

INT. MAIN CHAMBER, CORNERSTONE - NIGHT

Finding Neriah up on the top deck. She turns just as Boone points--

BOONE

There.

She looks across the scene--

CUT TO the other side of the main chamber, where Rothman and Hastings are trying to do a runner. They've just about reached a rear door when--

NERIAH (O.S.)

Don't even think about it!

They whirl to see Neriah and Boone advancing on them, Neriah pointing her gun, Boone not holding a weapon but looking truly terrifying with fangs extended and blood around his mouth.

CUT TO the ground floor, where Jackson's supervising the evacuation. He watches Wexler help a struggling man to walk.

WEXLER

Like that, that's it, put your weight on me...

BOONE (O.S.)

Look what we found.

Jackson turns to see Boone and Neriah hauling Hastings and Rothman down the stairs, Boone holding Hastings half-nelson.

BOONE (CONT'D)

Trying to make a sharp exit.

NERIAH

He had this on him.

She hands the USB drive over to Jackson. Jackson takes it, grins.

JACKSON

Personal mementos? Family album?

(no reply)

Whatever. I think there's some people in the DSR who're going to want a word with the pair of you.

Hastings and Rothman exchange a worried look.

INT. CORRIDORS, CORNERSTONE - NIGHT

Chloe downs another guard with a precision shot -- just as Raina looks around to see another guard approaching from behind, gun raised--

RAINA

Chloe, get down!

The guard fires -- Raina's hand comes up--

And the bullet STOPS DEAD in mid-air!

The guard looks amazed -- what the hell -- just long enough for Chloe to fire, hitting him right in the knee and sending him howling to the ground.

Raina looks down at her hands. Amazed. Feeling the rush.

INT. UPPER FLOORS, CORNERSTONE - NIGHT

Dragan PUNCHES OUT -- Alec hits the ground, spitting blood--

Dragan's on top of him immediately. He grabs Alec by one arm, YANKING him violently off the ground -- Alec CRIES OUT in pain as his shoulder dislocates--!

INT. CORRIDORS, CORNERSTONE - NIGHT

Chloe and Raina look up at the scream--

RAINA

Alec--

She starts to run off--

CHLOE

Raina, don't you dare!

RAINA

(over her shoulder)

I'm sorry, I can't leave him!

She vanishes off, leaving Chloe supporting the still barely-conscious Corrine.

CHLOE

Raina? Raina!

INT. UPPER FLOORS, CORNERSTONE - NIGHT

Alec hits the ground, his arm twisted at an impossible angle. He looks up - something approaching fear in his eyes - as Dragan advances on him, grinning. Enjoying himself.

SLAM!

Dragan's fist comes down -- Alec manages to roll away just in time--

SLAM!

Another one, this one missing Alec by inches--

SLAM!

This one catches Alec right in the chest -- he MOANS in pain again, his arm hanging useless.

Dragan lays into him with his fists - BANG BANG BANG BANG BANG -- over and over again, blood spitting from Alec's mouth as he's pummelled.

Dragan steps back, KICKS Alec in the ribs with enough force to send him rolling over -- right on top of his injured arm!

He YOWLS in pain as Dragan approaches. Dragan grins again, reaching down to grab Alec around the head with a gigantic fist -- he HAULS Alec back to his feet, Alec struggling not to scream.

DRAGAN

Is that all you've got?

INT. CORRIDORS, CORNERSTONE - NIGHT

Chloe helps Corrine down the corridors.

CHLOE

Come on, it's not far now, we're
nearly there.

Hold on Corrine's face for just a second. The hazy expression
is going from her eyes.

She's almost fully conscious again.

INT. UPPER FLOORS, CORNERSTONE - NIGHT

Where Dragan's still dangling Alec off the ground. Taunting
him.

Alec looks Dragan in the eyes.

Hatred in his face.

Then he reaches up, grabs his injured arm -- SHOVES his
shoulder back into place with a horrible sound, yelling in
pain, the move surprising enough to make Dragan let go.

Alec stumbles back, still on his feet. He finds his bearings,
looks up into Dragan's eyes. Defiant.

ALEC

Let's finish it.

Dragan seems to shrug -- then advances forward -- Alec brings
his hands up to defend himself--

FLASH!

WHITE LIGHT EXPLODES behind Dragan -- and the big man is
thrown straight to the ground with enough force to make the
decks shake! Alec and Dragan look up in amazement--

Raina is standing there, one hand held in front of her, her
eyes glowing white!

RAINA

You might be a match for one
Knight.

(beat)

Well what about two?

Dragan lumbers back to his feet, advancing on Raina -- the
white glow vanishing from her eyes, fear replacing it. She
brings her hands up -- DEBRIS flies off the ground, slamming
into Dragan but having no impact--

ALEC (O.S.)
 (using the Voice)
Get the hell away from her!

Dragan is grabbed from behind -- and HAULED off his feet--!

REVEAL ALEC there, white light blazing, straining with every ounce of his strength! He SCREAMS in rage and fury as he HURLS Dragan at the wall--

EXT. TOP PLATFORM, OIL RIG - NIGHT

The wall EXPLODES outwards as Dragan is thrown straight through it, collapsing onto the platform, inches from the edge!

He struggles back to his feet, looks up to see Alec and Raina approaching. Alec looks badly winded, the white light flickering erratically around his hands, but he keeps advancing.

Dragan grins, advancing forward again.

DRAGAN
 You shouldn't have done that.

He lumbers towards them, limping slightly.

RAINA
 Alec--

Something impacts on Alec's face, gently.

Rain.

He looks up to see STORM CLOUDS forming in the night sky overhead.

Alec smiles.

ALEC
 Listen to me, do exactly as I say.

He grabs her hand.

Dragan continues to lumber forward, bringing his hands up for another attack--

ALEC (CONT'D)
 Now!

Alec and Raina's hands come up -- WHITE LIGHT explodes from their palms--

Dragan STOPS DEAD! He tries to move -- but he can't, they're holding him in place.

RAINA
 (trembling)
 Alec, I can't hold it--!

ALEC
 You don't have to. We just have to
 give her time.

RAINA
 Who?!

CORRINE (O.S.)
 Me.

Dragan looks up in amazement--

CORRINE

emerges from the hole in the wall, hands held wide, murder in
 her eyes. Chloe stands in the gap, gun pointed straight at
 Dragan.

CHLOE
 Make it count!

ALEC
 Corrine--

CORRINE
 Hold him still. I'll do the rest.

Dragan suddenly becomes aware of the rain hammering down all
 around him. Of the huge storm clouds over his head, thunder
 rumbling away. Overhead, there's the first CRACK of
 lightning.

And fear shows in Dragan's face for the first time.

Corrine advances on him, eyes boring into his face. She yells
 over the gale:

CORRINE (CONT'D)
Still wouldn't have it any other
way?!

She brings her hands up--

CRACK!

A GIGANTIC BOLT OF LIGHTNING cracks down from the heavens --
 SLAMMING right into Dragan's body!

Dragan HOWLS IN PAIN as the flesh burns from his bones--

ALEC
 NOW!

He and Raina SHOVE OUT telekinetically--

And Dragan is HURLED over the edge -- another bolt of lightning SLAMMING into him in mid-air!

The man's screaming stops dead abruptly. His body vanishes out of sight, plunging into the depths of the north sea.

The white light vanishes from Alec and Raina's eyes. They both stagger back, winded.

CHLOE

Alec!

She rushes forward to him--

ALEC

Easy, easy on the shoulder.

RAINA

We did it!

ALEC

You could have been killed!

RAINA

So could you.

Alec struggles not to laugh. He looks up at Corrine. She turns to face him, rain plastering her hair to her skin.

ALEC

What do you reckon? In out of the rain?

Pause.

Then Corrine smiles.

PULL BACK from the four of them at the top of the oil rig, the Navy ships approaching slowly as a fresh batch of FLARES go up.

And off this sight we

DISSOLVE TO:

EXT. LONDON SKYLINE - DAY

AERIAL SHOT, circling Big Ben and the Houses of Parliament. The burnt out St Paul's can be seen in the distance. Snow is just starting to fall.

CHRISTMAS EVE

EXT. WHITEHALL (AERIAL) - DAY

Establishing shot of the distinctive Cabinet Office building.

INT. CORRIDORS, CABINET OFFICE - DAY

Where Joanne Yates makes her way up the corridors, briefing paper in hand, flanked by an aide.

YATES

...okay, but run this information
by the CPS and clear it with Donald
if you need to.

The aide nods and scurries off. Yates turns to enter--

INT. YATES' OFFICE - DAY

--and stops dead in amazement:

ALEC

Surprised to see us?

Alec's standing in the window, Chloe beside him.

YATES

You'd better have a damn good
reason for this or MI-16 will--

CHLOE

Ah, you know who we are? Good,
that'll save us some time.

ALEC

You might as well give it up now,
Joanne. You know what happened on
the oil rig last night. You know
what we found there. What we
stopped there. Cornerstone's
finished.

YATES

And yet you still come waltzing in
here, you've got a bloody nerve.

CHLOE

Can I just shoot her?

ALEC

No.

CHLOE

Spoilsport.

YATES

Cornerstone is far bigger than one
oil rig. If you think you've
defeated--

ALEC

Not yet. But you're thinking about
this, aren't you?

Chloe holds up the silver USB flash drive.

ALEC (CONT'D)

Got it off your man Hastings last night. Your little file of blackmail secrets. Plus the full Dead Ground map of every Cornerstone site in the country. The SAS, as it turns out, are absolutely charming and were quite happy to do this job on the side for us.

(checks watch)

They should be done now.

Yates looks from Alec to Chloe in amazement.

RAINA

(pipes up from chair)

What he's saying is you're finished, basically.

YATES

You couldn't--

EVERWOOD (O.S.)

Oh yes we could.

The door opens - and Everwood enters, accompanied by Rufus and Dessler. Yates looks at the three of them in amazement.

DESSLER

Hello Joanne. Long time no see.

EVERWOOD

You should have thought long and hard before you made a threat against me.

ALEC

Or MI-16.

Silence. Yates is cornered between all of them. Chloe grins, loving it.

RUFUS

Gordon, would you care to do the honours?

DESSLER

My dear Prime Minister, I thought you would never ask.

(looks at Yates)

Miss Parker, please arrest this vile woman.

CHLOE

With pleasure.

Chloe marches over. Yates looks at them in amazement as her hands are pulled behind her back and handcuffs are applied.

DESSLER

If I might ask for one small
favour?

(smiles)

Take her out through the front.

A grin crosses Chloe's face.

INT. CORRIDORS, CABINET OFFICE - DAY

Yates, hands cuffed behind her back, is led out by Alec and Chloe.

All eyes on Yates as she's forced to to the perp walk, her face red with shame. A woman who's just lost everything.

EXT. CABINET OFFICE - DAY

As Alec and Chloe lead Yates down the stairs.

RACK FOCUS onto the window, showing Rufus, Dessler and Everwood watching.

INT. YATES' OFFICE - DAY

Rufus looks up at Everwood.

RUFUS

You didn't have to come yourself,
Sir.

EVERWOOD

What on earth is the point of being
Prime Minister if you can't have a
little fun with it?

DESSLER

Well, I have to say that felt
pretty sort of marvellous.

EVERWOOD

Indeed. And it occurs to me that
with Miss Yates out of the picture,
there's an opening for things to
change at this place.

(looks at Dessler)

If you'd consider it.

Dessler beams.

DESSLER

Prime Minister, if I spend one more
day in that cottage I'm likely to
murder someone. Christmas has
indeed come early.

Rufus smiles, thrilled for his friend.

EVERWOOD

Well then, gentlemen. Let's talk.

BLACK OUT:

BLACK SCREEN

NOTTINGHAM, ENGLAND

FADE IN:

EXT. ROAD - DAY

Where an MI-16 car makes it's way through the streets.

INT. MI-16 CAR - DAY

Wexler drives, with Raina in the front seat. Corrine on the back seat, looking nervous.

CORRINE

Where are we going?

RAINA

(smiles)

You'll see.

EXT. RESIDENTIAL STREET - DAY

The car is parked in a street of smart houses.

INT. MI-16 CAR - DAY

Wexler points at one of the houses.

WEXLER

That one there.

CORRINE

Why? What am I looking--?

She stops at the sight. There's a Christmas tree in the window -- where we see a MAN in glasses decorating it, aided by his wife.

And Corrine's jaw drops.

CORRINE (CONT'D)

How--?

WEXLER

Cornerstone never had your parents removed, just moved somewhere else. Bought their silence.

CORRINE
Do they know I'm coming?

WEXLER
(shakes his head)
Don't be too hard on them - they
never knew what they were sending
you to.

RAINA
Merry Christmas.

Corrine smiles for the first time.

INT. SAME - MOMENTS LATER

Raina and Wexler watch as Corrine rings the doorbell.

WEXLER
Think she'll be alright?

The door opens. Corrine's parents stare in amazement before
sweeping her up in a huge hug. Raina smiles.

RAINA
I think so.

Wexler returns the smile. Raina looks back to see Corrine
waving at her. She waves back.

WEXLER
Come on.

He puts the car into gear and drives off.

EXT. ST PAUL'S CATHEDRAL - DAY

Establishing shot, the place still looking burnt out,
cordoned off behind police tape.

INT. MI-16 CORE - DAY

The place is a burnt-out wreck, computers and desks trashed.
A clean-up effort is in progress, but it's a losing battle.
Jackson and Boone are in charge. Boone shakes his head.

BOONE
End of an era.

JACKSON
Yeah.

RUFUS (O.S.)
Or maybe the start of something
new.

Jackson looks up to see Rufus approaching.

JACKSON

You look like someone's given you good news.

RUFUS

For once I get to be it's bearer. The Prime Minister's installed Gordon Dessler as his new Director General of intelligence, with responsibility for MI-5, MI-6, the whole thing. Everyone singing from the same hymn sheet, no more backbiting or politicking between the intelligence communities.

BOONE

No politicking. I'll believe that when I see it.

JACKSON

You didn't mention about Sixteen.

RUFUS

No, I didn't. The Prime Minister feels there's too much bad association with this agency, after Yates and Stafford and... Anyway, he's decided that since this place went up in flames it's as good an excuse as any to sweep things up. MI-16's going to be dissolved in the next six months.

JACKSON

Say what?

A smile crosses Rufus' face.

RUFUS

In it's place, there's going to be a new unit, with all of Sixteen's old remit but now extended to include Cornerstone's line of scientific investigation. Whatever they became, the original idea behind them was a good one. It just needs to be suitably ... shaped. And they're going to need someone to run it.

BOONE

Yourself?

RUFUS

(shakes his head)

Not me. I'm getting out. I was supposed to have retired six months ago, remember?

(MORE)

RUFUS (CONT'D)

I'm not spending another Christmas away from my kids. Besides, this needs new blood, new ideas. A clean start can't just be Sixteen repackaged, and that needs a new director.

(beat)

I suggested you, Jackson.

JACKSON

Me?

Jackson looks as though he's been thumped. He looks to Boone, then back to Rufus.

JACKSON (CONT'D)

This is a joke, right?

RUFUS

(smiles)

Think about it over the holidays. You've earned it, and I can't think of anyone better.

He turns and wheels himself away. Jackson watches him go in stunned silence.

BOONE

Does this mean I've got to call you sir? Cos I'm telling you right now, it's not happening.

Jackson looks at Boone - who cracks up, and a moment later Jackson does too.

EXT. ST PAUL'S CATHEDRAL - DAY

Neriah stands on the steps, looking out across the river. A small smile on her face.

ALEC

Thought I might find you here.

She looks up as Alec joins her.

NERIAH

You got my message, I take it?

ALEC

I did. Sure I can't talk you out of it? This place won't be the same without you.

NERIAH

(shakes her head)

The Avars are setting up a new HQ in Jordan. It's time I was back there.

(MORE)

NERIAH (CONT'D)

It's mine to lead, Milena asked me that much. I can't put it off forever.

Silence.

ALEC

When?

NERIAH

After Christmas, I think.

ALEC

I see.

(beat)

Thank you.

Neriah looks up at him.

ALEC (CONT'D)

When I met you I was in one of the darkest places I've ever been. You helped me through it. I'll always be grateful for that.

NERIAH

And I just wished I'd been honest with you from the word go. That's my biggest regret. I should never have lied to you, Alec, and for that I'll always be sorry.

Alec nods, accepting. He leans in and hugs her, somewhat to Neriah's surprise.

ALEC

Forgiven.

(beat)

You'll be missed.

NERIAH

(smiles)

You don't need me. Not now you've got Chloe and Boone and Jackson back again.

Movement OS - they both look up to see Wexler and Raina ascending the steps towards them.

NERIAH (CONT'D)

What's going to happen to her now?

On Alec for a beat. Then:

ALEC

We've got that under control.

And as a song begins - Jesse Malin's version of "Fairytale of New York" - we CUT TO:

EXT. LONDON (AERIAL) - NIGHT

As snow falls over the capital, Christmas lights illuminating everything.

INT. ALEC'S APARTMENT - NIGHT

The door opens - Alec steps back to let Raina in. She walks in with a bag over her shoulder.

ALEC

Welcome.

Raina looks around in amazement.

RAINA

This is your place?

PAN AROUND to reveal the huge apartment, windows looking right out across to the Houses of Parliament. Chloe gets up off the sofa, approaches them.

CHLOE

He's a Lord, didn't anyone tell you that?

ALEC

You're going to be staying with us, at least for now.

(beat)

If that's what you want, at least.

A huge smile crosses Raina's face.

And the music kicks in properly as we CUT TO:

INT. SAME - LATER

A quick series of shots - food, drink, people. A party in full swing.

--Alec cooking in the kitchen...

--Chloe and Neriah sharing a bottle of wine and laughing...

--Boone and Rufus playing cards...

---Dessler watching it all, looking vaguely bemused, like he's just discovered an indigenous tribe...

--Jackson presents Boone with a pair of comedy reindeer antlers - Boone gives him a playful belt in the stomach before pulling them on, looking almost defiant.

Off to one side - Raina. Smiling, like she can't believe she's now part of this crowd.

She catches Alec's eye.

He smiles.

She smiles back.

He raises his glass in a toast.

She raises hers back. A shared moment between the two of them.

Then Alec looks across the room to where Chloe's standing. Their eyes meet. She smiles, beautiful.

EXT. BALCONY, ALEC'S APARTMENT - NIGHT

As snow falls.

The party's still going on inside; Alec and Chloe stand on the balcony, looking out across the view. He's standing behind her, his arms around her.

CHLOE

They're making a mess in there.

ALEC

I know.

CHLOE

You're not going to get OCD about cleaning it up, are you?

ALEC

Thought that was your job.

She laughs and nips him somewhere tender.

CHLOE

You've still got the touch, Walker.

ALEC

I should damn well hope so.

Across the river, Big Ben begins to chime. Midnight. Christmas day. Alec looks back at her.

ALEC (CONT'D)

Merry Christmas.

CHLOE

Merry Christmas, Alec.

She turns her head. They kiss.

Through the window, Raina spots them. She looks up, catches the eyes of Neriah, Jackson and Boone. Smiles from all of them.

Back to Alec and Chloe. Still in each other's arms. Together. Perfect. At last.

And off the sight of them, framed by the falling snow and the view down the Thames, we

BLACK OUT:

WALKER

WILL RETURN IN
WORLD ON FIRE

executive producer
ADAM SCOTT

BACK ROOM
PRODUCTIONS

