

GRIDLOCK

Action, Thriller, Espionage

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1. EXT. TANDAREI, ROMANIA - NIGHT.

The town is a hive of activity and opulence. One elegant building stands on the outskirts of the town. A man drinks as he looks off a high balcony.

2. EXT. TANDAREI, ROMANIA - CONTINUOUS. LAVISH APARTMENT BALCONY.

PETRU

Today has been a good day.

Petru, a weathered man in his late forties, swallows the contents of a glass as his wife Lorena saunters to join him. Lorena is elegant and younger than Petru by some years.

LORENA

They accepted your offer?

PETRU

They were too greedy to refuse. Nobody could compete with what I was offering on the table.

LORENA

And you can meet those promises?

PETRU

Of course my love, in a few days I will have things in place to control two more supply routes.

LORENA

You mean we?

PETRU

Yes, my love, we. By the end of the month we will control almost half of the heroin movement from the region, nobody will dare stand against us.

Lorena joins Petru as they look out across Tandarei.

LORENA

I never doubted you.

They kiss as a young girl steps onto the balcony; her face tired.

SOFIA

Daddy, I can't sleep.

Petru and Lorena end their embrace as Petru rolls his eyes. Offering affection, he moves across to the young girl. Sofia is a nine-year-old girl and brims with innocence.

PETRU

Sofia, my princess, it is too late
for you to be saying you cannot
fall asleep.

SOFIA

Sorry.

PETRU

You can never sleep when your
sister isn't here.

Sofia shakes her head as Petru scoops her up and carries her
into the house.

3. INT. LAVISH APARTMENT BEDROOM

Carrying Sofia, Petru makes his way across the opulent room
and lays Sofia on her bed.

SOFIA

What were you and mummy doing?

PETRU

I was showing your mother how much
I love her.

SOFIA

I love you, daddy.

PETRU

I love you too, my princess.

A muffled GUNSHOT echoes from behind and Petru stands tall.
Straining to locate the sound, Petru looks like a stalking
animal as he reaches beneath Sofia's bed and retrieves a
concealed gun.

SOFIA

What is it, daddy?

PETRU

Stay here.

SOFIA

But I...

PETRU

Stay!

Petru makes his way through the apartment and back to the
balcony. As the balcony comes into his view, Lorena is lying
on the floor, a pool of blood spreading from her body.

Lorena!

Petru moves to approach the body but is attacked from behind, sending him sprawling to the floor.

4. INT. LAVISH APARTMENT KITCHEN - CONTINUOUS.

Petru nurses the back of his head as two masked figures step into view. Rolling over, Petru looks up at his attackers, both men have guns pointed at him.

MASKED MAN #1
Stay where you are.

PETRU
Do you have any idea who I am?

MASKED MAN #1
That's why we are here.

PETRU
What do you want?

The Masked Man moves to press the gun to Petru's temple.

MASKED MAN #1
Nothing.

PETRU
Where are my men?

MASKED MAN #1
Dead.

MASKED MAN #2
If only you had accepted your
position amongst the other rats in
this awful town, you might have
been spared this.

PETRU
Fuck you!

MASKED MAN #2
Do you know what brought you here?

PETRU
What?

MASKED MAN #2
Greed! You're a filthy little
creature Petru, the world will be
better without you and your legacy.

A second GUNSHOT echoes from within the house, and Petru knows it is Sofia.

PETRU

Sofia!

MASKED MAN #1

Don't worry, you'll be with her.

PETRU

You bastards-

The Masked Man pulls the trigger and Petru falls lifeless to the kitchen floor.

5. EXT. TANDAREI, ROMANIA - CONTINUOUS.

Both masked men exit the apartment into the street. One man turns and strikes a match on the wall. Watching the flame, he lights a sheet of paper and tosses it into the apartment.

The two men watch as the apartment is engulfed in flame until the entire building is on fire. In the flicker of light, we see a covert Union Jack patch on the sleeve of one man.

FADE TO BLACK

The screen remains black as the title GRIDLOCK appears in glitching red font before settling. Once the title has appeared, it fades away.

6. EXT. PARIS INDUSTRIAL ESTATE - NIGHT.

The words TWELVE YEARS LATER display on the screen as a young woman paces along the derelict street. She is in her early twenties and looks on edge as she walks beneath flickering street lights.

Pausing, she removes a phone from her pocket and unlocks the screen. Opening the CONTACTS section, she hovers her finger over the CALL button next to the name AARON.

FRANCESCA

Oh come off it, what's he going to do?

Swiping sideways, Francesca opens a picture that shows her location and an address pointing to where she is. Scanning around, she freezes as the sound of a metal door opening surprises her. She finds herself bathed in the light from the warehouse as she turns to look at the sound.

DAVID

Hey, you!

David Hudson is a brutish man, muscular and imposing. He dominates the open door as he points to Francesca.

FRANCESCA

Me?

DAVID

Yes, you're here to courier, right?

FRANCESCA

Yes.

DAVID

Then come here, we're wasting time.

Locking the phone, Francesca is apprehensive but makes her way to the ramped entrance to the sliding doors where David is stood.

7. EXT. PARIS INDUSTRIAL ESTATE, WAREHOUSE ENTRANCE -
CONTINUOUS.

FRANCESCA

I was told to come here and...

DAVID

I know why you're here.

David holds out his hand and Francesca recoils from him.
No need to worry, I'd like to make sure you aren't here with the police.

FRANCESCA

I'm not! I just want to get home.

DAVID

Your purse?

Francesca hands him a battered purse with reluctance as he fishes out her driving licence.

We see the British licence clearly and the name FRANCESCA RAVEN printed next to a photograph. Pocketing the licence, David takes hold of her and pats her down.

FRANCESCA

I told you, I'm not with anyone.

DAVID

You'd forgive me for being cautious; I learned long ago not to trust people on their word.

Once he is satisfied, he invites her into the warehouse.

8. INT. PARISIAN WAREHOUSE - CONTINUOUS.

David closes the door behind Francesca as she steps into the building. The warehouse is a hive of activity with various cars being worked on. ON the far side, three cars are parked in front of a set of roller doors. David beckons Francesca to follow as they walk towards the cars.

FRANCESCA

Can I have my licence back?

DAVID

When this is done, yes.

FRANCESCA

What if I need it?

DAVID

It's best that you don't. Wait here!

Francesca watches as David disappears up a set of steps and into a container-come-office. As she looks around, a second figure emerges from the container and descends the steps.

Regina is a woman in her early thirties. Her features are Eastern European and exude confidence and prowess.

REGINA

Are you using?

FRANCESCA

I beg your pardon?

REGINA

Are you using anything, do you take drugs?

FRANCESCA

That's got nothing to do with you.

REGINA

Yes, then!

Regina moves to stand in front of Francesca and is flanked by David, who hands her the driving licence. Inspecting it, Regina savours Francesca's nervousness.

Francesca Raven, interesting name.

Is this still your home address?

FRANCESCA

Yes, why?

REGINA

Because, my dear girl, I always like to know where to make my collections if you fail to meet your end of our deal.

FRANCESCA

What is it exactly you want me to do?

REGINA

Your friend didn't tell you much, did she?

FRANCESCA

No.

DAVID

You'll be paid two-thousand Euros to drive that to London.

David motions towards one of the cars waiting at the roller shutters.

FRANCESCA

That simple?

REGINA

Nothing is ever that simple Francesca. As you can imagine by the nature of our business, there is a need for this to be done without drawing unnecessary attention.

FRANCESCA

What am I really taking?

REGINA

Nothing that concerns you.

FRANCESCA

Well, it kind of does.

DAVID

All you need to know is, should you fail to deliver this vehicle to this address in London, we will not hesitate in recovering our costs by other means.

FRANCESCA

Other means?

REGINA

If you try and fuck us over, I'll recover every last penny of worth from your family. After that, well, you can imagine the pleasure David could have with you.

FRANCESCA

I have no intention of not delivering, I just want a way to get home.

DAVID

Then, for the moment, our interests are aligned.

Regina tosses the driving licence back to David as she returns into the converted office. Francesca, still unnerved by the agreement, is escorted to one car by David.

9. INT. CAR - CONTINUOUS.

As Francesca takes her seat in the driver's seat she notices an envelope filled with money beside her. Picking it up, she peers inside as David leans in through the open car door.

DAVID

Remember, deliver the car to the address in the envelope and that will be the end of our agreement. Anything else and I will indeed find great pleasure in you.

David toys with Francesca's hair as she fumbles for the keys. With a wicked grin David hands her the keys and Francesca starts the engine. At David's signal the doors open and Francesca drives out into the quiet street.

The last view is of Francesca driving away from the warehouse, the brake lights fading, leaving David silhouetted once again. The view shows a security camera mounted to a lamppost.

The roller shutters close and we.

FADE TO BLACK

10. INT. LONDON APARTMENT - EARLY MORNING.

The bedroom is bright, panoramic windows give a view of London in the early morning, the sun just peeking in the sky, as we see Aaron Raven asleep in the bed, face down. Aaron is in his forties with short-shaven hair, he is gruff and weathered.

The sound of a phone ringing stirs him from his sleep, and Aaron reaches for the phone sluggishly. Answering the call, he remains face down in the bed and puts the phone on speaker, laying it on the pillow.

AARON

What sort of bloody time do you call this?

MIKE (OFF SCREEN)

Aaron, it's Mike.

AARON

Mike? What time is it?

MIKE (OFF SCREEN)

Almost five.

AARON

What do you want?

MIKE (OFF SCREEN)

You know I wouldn't call if it wasn't important.

Aaron's demeanour changes as he senses something in Mike's voice.

AARON

What is it, is it my mum?

MIKE (OFF SCREEN)

No, she's fine, it's...

AARON

Fran?

MIKE (OFF SCREEN)

Yes, Aaron, she's been in an accident.

Aaron sits up in bed and snatches the phone from the pillow.

AARON

Is she dead?

MIKE (OFF SCREEN)

No, but she's not in a good way.

AARON

What's happened, where is she?

MIKE (OFF SCREEN)

She's being transferred to The Royal as we speak, you'd better get there before-

AARON
What's going on, Mike?

MIKE
Just get to The Royal, I'll meet
you there and explain what's going
on.

The line goes dead as Aaron stares at the phone.

11. INT. AARON'S CAR - MOMENTS LATER.

Hands free, a call connects as Aaron races along a quiet
motorway in his car, the engine grumbling loud.

ERIN (OFF SCREEN)
Aaron, have you heard about your
sister?

AARON
That's why I'm calling, Mike just
rang to tell me.

ERIN (OFF SCREEN)
Mike? Why would he be calling you?

AARON
As a favour probably, guess he sees
it as doing the right thing.

ERIN (OFF SCREEN)
Do you know what's happened?

AARON
Not yet, I'm heading to the
hospital to find out.

ERIN (OFF SCREEN)
(crying)
Please tell me she's going to be OK
Aaron, I can't face losing her and
your father.

AARON
I'm sure she'll be fine.

ERIN (OFF SCREEN)
I can't lose her too, Aaron.

AARON
Listen, mum, I'm about to go into
the tunnel so I'll update you when
she gets to the hospital.

ERIN (OFF SCREEN)
 What do you mean gets to the
 hospital? Where is she now?

AARON
 I don't know, I'll find out
 everything when I get there myself.

ERIN (OFF SCREEN)
 Alright, just call me, please.

Aaron rolls his eyes and ends the call, gunning the car
 faster along the empty roads.

12. INT. THE ROYAL LONDON HOSPITAL, CORRIDOR - LATER.

Aaron storms through a set of doors marked INTENSIVE CARE
 UNIT. The wide corridor leads to the entrance to the ward
 where Mike is waiting. Mike is a man much the same age as
 Aaron, but heavier and dressed in ill-fitting untidy clothes.

Seeing Aaron, he moves to block the corridor, forcing him to
 stop in his tracks.

MIKE
 Aaron, calm down a second.

AARON
 Where is she Mike, what's going on?

MIKE
 I've got us a family room, we can
 talk in there.

Mike guides Aaron into a small side room.

13. INT. THE ROYAL LONDON HOSPITAL, FAMILY ROOM - CONTINUOUS.

Sparsely furnished room with a kettle and basic facilities.
 Aaron stands while Mike sits on the basic sofa.

MIKE
 Looks like being out of the job has
 been good for you, you look better
 than I expected.

AARON
 At least you kept your hair.

MIKE
 True, I guess you're lucky in the
 fact you can lose your hair and
 look younger for it.

AARON

Come on Mike, what's going on? I'm guessing the fact you're here isn't just a courtesy for old time's sake.

MIKE

Have you seen the news this morning?

AARON

No, I called my mum once I'd got dressed and came straight here.

Mike rises from his seat and turns on a small television set. The news displays on the screen and shows aerial footage of a train. A reporter's voice blares from the speakers.

FEMALE REPORTER (OFF SCREEN)

While authorities are yet to make a formal statement, it would appear early reports are that as many as fifty may have died. Although there has been no official word from the police there are already rumours that this may be more than a simple industrial accident. Speculation on the internet is already pointing towards-

Mike mutes the television, leaving the images of a train and the ticker reading HUNDREDS DEAD AND SCORES INJURED AFTER INCIDENT ON EUROTUNNEL TRAIN.

AARON

What's that got to do with anything?

MIKE

Nothing leaves this room, Aaron.

AARON

Ok.

MIKE

I need your word Aaron, what I'm about to tell you hasn't yet been released.

AARON

Mike!

MIKE

Francesca will be escorted when she gets here.

AARON

By who?

MIKE

By a team from the Special Crime Unit.

AARON

Why?

MIKE

Because of that.

Mike points to the muted television.

Aaron, we're treating it as a terrorist incident. Fran is the only suspect.

Aaron drops onto the sofa, the declaration taking the wind from him.

AARON

You've got to be mistaken, Fran's got nothing to do with anything like that.

MIKE

She was found at the scene Aaron; we aren't looking for anyone else.

AARON

Not Fran.

MIKE

Sometimes the people closest to us are the ones we fail to see, she's been touring for almost eighteen months, lots of things can happen in that time.

AARON

You can't believe that, you've known her since she was young.

Mike's phone vibrates, and he answers the call. As he speaks on the phone, Aaron stares at the muted news report and the aerial shots of a stationary train in the middle of a field, blue lights of emergency vehicles flashing in the night.

Mike speaks carefully into the phone.

MIKE (OFF CAMERA)

Yes-
 Alright-
 He's here-
 Not that I know of-
 Give it time-

Ok.

Mike ends the call as Aaron returns his attention to him.

AARON
What's happened.

MIKE
She's just landed, they're
transferring her to the ward.

Aaron stands up and moves for the door. Mike blocks his way and places a hand on his chest.

AARON
Move!

MIKE
Give them a few minutes.

AARON
Mike, move!

Mike moves aside as Aaron storms out of the room.

14. INT. THE ROYAL LONDON HOSPITAL, CORRIDOR - CONTINUOUS.

Aaron bursts into the corridor as two armed police officers flank a gurney and pass through into the ward. As Aaron runs to catch them, a pair of glass doors slide shut and CLICK showing they are locked.

Reaching the doors, Aaron tries to pull the doors open as the two armed officers turn to face him.

MIKE
(huffing)
Let them get her settled, there's
nothing spoiling.

AARON
Open the door.

Mike hesitates but removes an ID card and swipes it against the keypad, which flicks GREEN.

ARMED OFFICER #1
Sir, stop where you are.

AARON
She's my sister, move out of the
way.

ARMED OFFICER #2
Sir, you'll have to stay where you
are.

AARON

Move out of my way.

The exchange is quick and violent. As Armed Officer #2 moves to intercept Aaron, he acts on instinct and rips the carbine from the officer's hands. Offering no violence, he moves the officer aside to move towards Francesca, who lies intubated on the bed.

The exchange between the officers is brief as Aaron shows his skill and lands a glancing blow into the officer's face, sending him sprawling backwards into the wall, his nose bloodied.

MIKE

Aaron, stop!

As Armed Officer #1 moves in towards Aaron, angered by the attack, Mike steps between them.

He's with me!

ARMED OFFICER #1

I don't care, he can't go around doing that.

Armed Officer #2 rises to his feet, nursing his nose.

MIKE

She's his sister, he's emotional.

ARMED OFFICER #1

That's no excuse, he's coming in for police assault.

MIKE

He used to be one of us.

ARMED OFFICER #1

Then he should know better.

ARMED OFFICER #2

My bloody nose, you twat.

AARON

I'm sorry about that.

Aaron's demeanour changes as he steps back from the officers and Francesca on the bed. She looks vulnerable and pale on the hospital bed.

Listen guys, I shouldn't have done that.

ARMED OFFICER #2

Too right, you fucking asshole.

MIKE

Guys, come on, give him a break.

AARON

No, they're right, that's not what you'd expect from someone who was once a blue brother.

Aaron snatches a bandage from the side of Francesca's bed and offers out as a peace offering to the blooded officer. The air is tense for a moment before the officer takes it, allowing Aaron to back away.

The officers sort themselves out as Mike guides Aaron back out of the glass doors. As they return to the corridor, a paramedic moves to pass into the ICU.

MIKE

Hey, are you with her?

Mike shows his badge to the paramedic who inspects it for a second.

PARAMEDIC

Yes.

AARON

What's her injuries?

The aromatic looks to Mike, who nods.

MIKE

He's her brother, it's fine.

The paramedic taps the screen of his tablet and pulls up Francesca's report.

PARAMEDIC

Broken left jaw, swelling to the eye socket, multiple broken ribs, fractured collar bone, unresponsive and maintaining an induced coma. Blood toxicology is yet to be analysed and her vitals are borderline.

MIKE

Anything else?

PARAMEDIC

No, now I need to hand over to the ICU doctor if you don't mind.

Not waiting for an answer, the paramedic unlocks the glass doors, leaving Mike and Aaron alone in the corridor.

AARON

Who did that to her?

MIKE

We're not sure. Early signs are it was someone trying to stop her.

AARON

I can't believe she could do what you're saying, Mike.

MIKE

Listen, Aaron, I think we need to talk...officially.

AARON

Meaning what?

MIKE

You've seen Fran, my boss wants me to bring you to the station.

AARON

For an interview?

MIKE

A debrief.

AARON

Same thing! Are you arresting me, Mike?

MIKE

No, don't be daft.

AARON

Then I'll meet you there, I need a few minutes to think.

MIKE

Don't fuck about Aaron. You know the Supe would take great pleasure in finding a reason for me to have to arrest you. Best to just get this done with without any of that crap.

AARON

I'll be there, I just need to clear my head.

Aaron leaves the hospital while Mike remains outside the ICU.

15. EXT. THE ROYAL HOSPITAL, CAR PARK - MOMENTS LATER.

Aaron walks across the car park to his car on his phone.

AARON

Sam, it's me.

SAM (OFF SCREEN)
What is it, man?

AARON
I need your help, can you get to
the office?

SAM (OFF SCREEN)
Sure, what's up?

AARON
It's Fran, she's in trouble. I need
you to find out where she's been
the last few months.

SAM (OFF SCREEN)
Last you said she was in France.

AARON
She's back.

Aaron unlocks the car and sits inside. His phone connects to
the Bluetooth, and the call continues as he leaves the car
park.

SAM (OFF SCREEN)
Man, that's cool, how is she.

AARON
She's in hospital, Sam. She's not
in a good way. She's in trouble.

SAM (OFF SCREEN)
Shit! What kinda trouble?

AARON
I need to find out who she's been
with and what she's been doing.

SAM (OFF SCREEN)
What's she involved with?

AARON
Not on the phone, but trust me,
it's bad.

SAM (OFF SCREEN)
Give me an hour and I'll have
something.

AARON
I'll give you a few hours, my old
lot want to speak with me.

SAM (OFF SCREEN)
Oh shit, it's THAT bad?

AARON

Yeah. I'll meet you at the office once I'm done.

SAM (OFF SCREEN)

Sure thing.

AARON

Oh, and Sam.

SAM (OFF SCREEN)

Yeah.

AARON

Keep this to yourself, this isn't something I want anyone else to know about.

SAM (OFF SCREEN)

You got it, pal.

Aaron ends the call as he pulls into the morning traffic.

16. EXT. WHITECHAPEL POLICE STATION EXTERNAL - LATER.

An uninspiring building stands in the heart of London. Officers mill around as police cars move around the building. Taking in the building, there is a flurry of movement as the main doors to the station burst open and Aaron steps through them.

17. INT. WHITECHAPEL POLICE STATION, RECEPTION - CONTINUOUS.

The reception is cramped with posters mounted to the wall. A solitary officer sits behind a reception desk while Mike stands in the reception. Aaron is halfway through the door as Mike shouts.

MIKE

Aaron wait.

AARON

For what? You have me hear all morning and told me nothing.

MIKE

What did you expect? It's not like the old days where we sit down and discuss cases, you gave that up years ago.

AARON

I expected you to give me something.

MIKE

Aaron, if it wasn't for me they would have pulled you in under the Terrorism Act, you'd be sitting in a cell rather than standing here with me.

AARON

What, you expect me to be grateful for that? It's the same bullshit just delivered under the false pretense you're letting me choose to be here.

MIKE

Get over yourself.

AARON

You've always been a spineless asshole, never able or willing to do what was needed.

MIKE

This thing will pull your family under the microscope Aaron. Can your newfound life stand the scrutiny or attention?

AARON

I'll be fine with that.

MIKE

They'll dig through your past, bring up your time here and the shady past you left behind.

Aaron lets go of the door and squares up to Mike.

AARON

You ever complained when it got us the results.

MIKE

Those days are gone. I considered my losses to be down to evidence and procedure, not by the fact I failed to beat the truth out of someone.

AARON

Sanctimonious prick!

Aaron towers over Mike, fists clenched and ready to strike.

MIKE

The old boy is back, and it was all too easy to bring him out. I expect in your new line of work puts that nature to good use.

For a moment, Aaron considers following through his attack, but steps back.

AARON

Bouncing your head into the glass would not help me find out what my sister is involved in.

Aaron turns and storms towards the reception door.

MIKE

Don't do anything stupid Aaron, leave us to do our job.

AARON

That's what I did seven years ago when I left this shithole. You leave me to do my job and we will be fine.

The door closes, leaving Mike watching as Aaron disappears into the street.

Aaron drives out of London, leaving the city behind.

18. EXT. RURAL VILLAGE, ENGLAND

The town sign reads DORCHESTER as Aaron's car races through, activating a speed-warning sign.

19. EXT. AARON'S FAMILY HOME - CONTINUOUS.

The house is a substantial property set off the main road. Aaron drives along a long driveway before bringing his car to a stop on the drive in front of the house. Exiting the car, the door is opened and we find Sam waiting at the threshold.

Sam is a young man in his early twenties, he looks at odds with the expensive home and is dressed like an unkempt student.

SAM

Thought you'd be here sooner, man.

AARON

I would have been, it took longer with Mike than I expected.

SAM

Is it right, they're holding Fran on...

AARON

Not here, let me get changed and I'll meet you in The Hub.

SAM

There's something I should tell you.

AARON

Not now.

Aaron walks past Sam, who rolls his eyes in frustration.

SAM

Great, this is going to be fun!

Sam returns to the house and closes the door.

20. INT. THE HUB - MOMENTS LATER.

The Hub is an ultra-modern office space within the house. Various screens cover the walls and several desks are dotted around the room. Sam walks in and drops a plate onto a desk next to a young woman, Charlie.

Not offering a word Charlie, a woman a little older than Sam with a distinctive punk appearance, snatches the sandwich and eats.

SAM

I didn't get a chance to tell him.

AARON

Tell me what?

Aaron walks through the door and stops in his tracks as he looks from Sam to Charlie.

CHARLIE

Aaron, nice to see you.

AARON

What's she doing here?

SAM

I tried to tell you. I need help and I know you didn't want me talking to anyone you didn't trust.

AARON

Trust? And she was the first one you thought of?

CHARLIE
Up yours, Aaron.

Charlie stands from the desk and makes to leave The Hub.

SAM
No, wait. Come on, Aaron. Give her a chance.

AARON
You can do it on your own, you don't need Charlie's help.

SAM
I know. I can do it on my own, but I can do it faster with her help.

Aaron is obviously annoyed.

AARON
Fine! Do what you need to, just help me find out what's happened to my sister.

CHARLIE
Thanks, can we talk about what happened?

AARON
Not right now, Fran is more important.

SAM
Right man, maybe you should get yourself cleaned up and we will have something to show you in an hour?

AARON
An hour?

CHARLIE
I'm just about done data mining Fran's movements. Another hour and I'll be done.

AARON
Fine, Im going for a run.

Aaron storms out of The Hub, leaving Sam and Charlie to return to their work.

21. EXT. RURAL VILLAGE, COUNTRY LANES - LATER.

Drenched in sweat, Aaron races along a field before breaking out into a sprint.

Music blares in his headphones as he races the last stretch and emerges on the long driveway to the house. Skidding to a stop next to his car, he pants to catch his breath and checks the time on his watch.

Removing the headphones he wipes his face on his top he enters the house.

22. INT. AARON'S FAMILY HOME, BATHROOM - MOMENTS LATER.

Aaron showers, his physique is apparent to see as he stands beneath the shower washing away the day. His face is troubled as he hides the worry. Slamming his hand onto the wall, he lets the water fall off him for a moment.

23. INT. THE HUB - LATER.

Aaron has changed and walks into The Hub where Sam and Charlie are waiting.

CHARLIE
Feel better?

AARON
A little.

CHARLIE
Good.

Their exchange is short and snappy.

SAM
Take a seat man, we'll show you
what we've found.

The screens change through their explanation of what they have discovered about Francesca. Aaron sits at a desk, watching the screen and briefing.

AARON
What have you found out?

SAM
Fran was consistent with her
travels, she moved around most of
the Eastern Bloc, touching into
some of the less touristy places
but mostly predictable places.

CHARLIE

Money was constant, nothing out of the ordinary on expenses although more than once she went overdrawn, didn't take her long to get back into credit though, so I expect she pulled in a few cash-in-hand jobs.

SAM

Six weeks ago, that changed.

AARON

How?

CHARLIE

Nothing in, nothing out, and the balance was only just above zero.

The screen shows bank transactions. The company logo GRIDLOCK appears as a watermark on all the screens.

AARON

Where was her last transaction before that?

SAM

Algeria.

CHARLIE

Not exactly in Europe. She made a few trips out of the normal places, and Algeria was one she visited twice in as many months.

AARON

If there was no money in or out of her accounts, how did she get from Algeria to England?

SAM

Her next transaction was a week ago, a minor deposit of a few hundred into the account in Paris.

AARON

Algeria to Paris, isn't a cheap trip.

CHARLIE

There are many illegitimate ways to cross and you know what they are.

SAM

It doesn't look great man, even from our point of view. I know what the police will be thinking.

AARON

There will be an explanation to it all.

Charlie casts Sam a glance who looks uncomfortable.

CHARLIE

Ok Aaron, let's cut the bullshit.

SAM

Charlie, not now.

AARON

It's fine.

CHARLIE

You know we'd look at her record; you didn't think we'd work on this without some background, did you?

Aaron shakes his head.

SAM

Terrorism, Fran?

AARON

She didn't do it.

CHARLIE

How do you know that, after only a morning of digging, even you must see it points in only one direction?

AARON

She didn't, do, it!

SAM

You know we'll do everything we can to help, but there's only so much we can do from The Hub.

AARON

Then find me something to go on, please. I need to find out what's happened to her.

CHARLIE

We could start with the Algeria connection.

AARON

There will be a reason for it. I want you to dig deeper, do what you can to find out what she was doing for almost two months in Algeria, of all places.

SAM

What about the train?

Aaron tenses at the mention of the train.

AARON

What about it?

SAM

Looks like Counter Terrorism has the lead on the investigation, although Interpol has sent over a team to support considering the fact the train had come from France.

The screens come back to life with images and clips of video.

CHARLIE

Your sister boarded the train in the car they found her in. Nothing distinctive and at the moment they know it's on false plates but nothing more than that.

AARON

Haven't they got the VIN?

CHARLIE

Nobody can get near it.

AARON

Why?

SAM

They're treating the entire scene as a CBRN incident. Whatever poisoned everyone in the carriage, that has affected your sister, is still in there and there's a reluctance to go in until they can identify what it is. They've got HazMat teams in there with equipment to identify the chemical.

CHARLIE

But so far, nothing.

AARON

That car is the key.

CHARLIE

We know, and right now it's locked in a poisonous train halfway across the country under armed guard.

AARON

It's been what, almost twenty hours since this happened and you're saying the police have nothing? The Special Crime Unit has nothing to go on, they don't even know what they're dealing with?

SAM

Yes, and until they do, they won't even risk opening the doors in case it off-gasses something they can't control.

AARON

Mike showed me some images, some video of inside the train. Where did they get those from?

Charlie brings up the same images, one of which shows a dead child on the floor of the train.

CHARLIE

These?

AARON

Yeah.

SAM

They're from the first responders, most of them are in critical condition themselves.

AARON

Any chatter elsewhere?

CHARLIE

The internet is clean, the usual false claims but nothing concrete.

SAM

Even the Dark Web hasn't shown anything.

AARON

So we've got nothing to go on?

The sound of a doorbell interrupts them, and Aaron looks at the others in The Hub.

SAM

Nothing to do with us.

AARON

Wait here, nobody should even know I'm here.

24. INT. AARON'S FAMILY HOME, HALLWAY - CONTINUOUS.

It is dark outside, a solitary silhouette shows through the frosted glass. As he reaches the door, Aaron checks the pistol he has in his waistband and tucks it back into the small of his back. Keeping his hand on the weapon, he opens the door.

Opening the door, Aaron finds Arianna stood on the steps, a young woman pretty and around the same age as his sister.

ARIANNA

Hello, I'm looking for Fran.

AARON

And who are you?

ARIANNA

I'm Arianna, we shared an apartment in Paris. You must be her brother, Aaron?

Aaron's face drops as we.

CUT TO:

25. EXT. PARISIAN WAREHOUSE - NIGHT.

The warehouse is being emptied. David steps into the room and looks at the activity of the workmen.

DAVID

Five minutes and we're gone.

One workman offers David a nod and continues to pack boxes.

REGINA

David!

Emerging from the office, Regina stalks across to David, her face contorted with anger.

DAVID

We're nearly ready.

REGINA

It's not that.

DAVID

Then what's wrong?

REGINA

The bitch isn't dead.

DAVID

Who exactly are we talking about?

REGINA

The little bitch we used to ship
the car to England, she's still
alive.

Regina thrusts a phone at David, and he reads the screen, his expression mirroring her frustration. Clicking a video, David watches as the screen shows Francesca in a hospital bed.

DAVID

If she's been exposed, she's as
good as dead.

REGINA

She should b dead already!

A sudden noise snatches both their attention as a pile of boxes crash to the floor.

REGINA

Be careful with that, you fool.

WORKMAN

It was an accident.

Regina is on him in a second and presses a blade against the man's throat.

REGINA

Listen up!
I pay every single one of you more
than you are worth, so be under no
illusion that I won't hesitate in
terminating your employment at any
moment.

WORKMAN

I'm sor-

REGINA

Enough! Can we just get ourselves
out of here without more issues?

Regina presses the blade into his flesh until a trickle of blood escapes. After an uncomfortable silence, she releases the workman and steps away.

WORKMAN

(whispers)
Crazy bitch.

Regina rounds on him in a second, before anything else can be said she swipes the knife across the man's throat who falls to the floor gasping. As the life escapes the man, she addresses the other workers.

REGINA

Does anyone else have anything they wish to say?

Nobody answers, the warehouse remains silent.
I thought not.

Regina wipes the bloody blade on the workman's overalls as David moves to her side.

DAVID

(hushed)

It's not wise leaving this behind, it will raise suspicion if he's found.

REGINA

Bring him along then, he'll be just as useful dead as he was alive.

Stalking off, David watches as the workers return to their work. Moving to a truck waiting at the roller shutter doors, David moves out of sight and leans against the wall. Lighting a cigarette, he lets out a long SIGH and casts a glance back towards the dead body.

DAVID

God damnit, that's going to be a pain in the ass to sort.

As David watches the workers, a figure moves behind him casting a shadow, reaching for a weapon in his waistband, he turns to find Regina stood waiting.

REGINA

Are you going to say what you're thinking or sulk for the next few days?

She is calmer but still dangerous.

DAVID

You already know my thoughts.

REGINA

True, but you can't deny it had the desired effect.

DAVID

They were already doing as they were told Regina, they'll only let you push them so far. What did he say anyway?

REGINA

It doesn't matter.

DAVID

Clearly it does, the fact he's lying in a pool of blood says it was important.

REGINA

No, what was important was the fact he dared to say what they are all thinking. It was only right I correct their perception of me, tighten the grip.

DAVID

Whatever you say.

REGINA

Do you know why I chose this name?

DAVID

Aside the obvious need to start a new life?

REGINA

I have never been one to not carry meaning, Regina Albinelor comes from my native tongue and it means-

DAVID

Queen Of Bees, I know.

REGINA

That's who I am to these people, they are my little drones and I am their queen.

DAVID

That's a dangerous mantle to sit on, every monarch's reign comes to an end.

REGINA

My reign has only just begun. You have been with me since the beginning, you are my perfect worker bee, always by my side.

DAVID

You're playing a dangerous game Regina. Being so close to the end game don't throw it all away now through foolish choices.

Regina's face stiffens, David holds his ground at her cold glare.

You're so close to achieving everything your family dreamed of, don't-

REGINA

This is not my family's legacy, it is mine. I created this, all of this, and it will all be in my name not theirs.

DAVID

I understand that.

REGINA

Besides, what's one pointless drone when that silly little bitch has put everything in jeopardy.

DAVID

What are you planning to do about her? Knowing you as I do I expect you're already moving pieces around the board so it will be little more than a hiccup along the way.

REGINA

Leave it to me.

DAVID

I was afraid you were going to say that.

REGINA

And david?

DAVID

Yes.

REGINA

Dispose of the body. You were right, we can't afford to make mistakes this late in the game.

26. INT. AARON'S FAMILY HOME, HALLWAY. NIGHT

A short time has passed since Arianna arrived and Aaron is stood in the hallway speaking with the younger woman all the while keeping the pistol out of sight.

AARON

I'm sorry, what was your name again?

ARIANNA

Arianna, I shared an apartment with Fran for a few months.

AARON

And why are you here?

ARIANNA

Fran said she would call when she got home and when I saw the news I tried to call her. She had given me her address when she left and said to come see her once she was settled. Is she ok?

AARON

No, not really, she's in hospital.

Arianna is upset and Aaron ushers her into the kitchen.

27. INT. AARON'S FAMILY HOME, KITCHEN - CONTINUOUS.

Aaron offers Arianna a seat and sets about making a drink. While she wipes her eyes Aaron sends a message on his phone.

ARIANNA

Was it something to do with the train?

AARON

Yes, she was on the train, I'm trying to work out what happened.

Aaron looks to the door as Sam walks in, he offers Aaron a nod and replaces his own phone in his pocket.

SAM

Didn't know we were expecting guests.

AARON

We weren't, this is Arianna, a friend of Fran's.

SAM

Nice to meet you.

AARON

When was the last time you saw Fran? She's not been in touch much recently.

Aaron watches Arianna's reaction as he pours them all a drink. He notices subtleties in her body language as Arianna appears uncomfortable.

ARIANNA

About a week ago, when she came back from a road trip with some of her friends.

SAM

Road trip?

ARIANNA

Yes, she used to get, how do you say it? Itchy feet?

AARON

Sounds like Fran!

ARIANNA

She always was looking for where to go next, it was hard to keep up with her sometimes, especially after-

Arianna trails off as Sam and Aaron shared a glance.

AARON

After?

ARIANNA

I probably shouldn't say anything, it's nothing that important, it's over with now.

AARON

Arianna, please, I want to help find out what happened to Fran, anything could be useful.

ARIANNA

It was after she broke up with Etienne.

SAM

Etienne?

ARIANNA

Her boyfriend, she met him while travelling; he lived with us for a time but he wasn't how do you say nice.

Aaron looks uncomfortable as he listens.

AARON

What did he do to her?

ARIANNA

Nothing much but he always managed to upset her, when she broke it off he didn't take it well. He kept turning up at the apartment, one night he even broke in.

AARON

Do you know where I might find him?

ARIANNA

Last I heard he went back home.

AARON

Home?

ARIANNA

Algeria.

Sam makes notes out of Arianna's eye line on a small tablet as she speaks. There is a feeling of friendly interrogation as they speak.

AARON

Do you know how Fran got the money together to come back home, last I heard she hardly had any money.

ARIANNA

There are lots of ways to get home, she said she was going to speak to her mother.

AARON

I'll have a chat with her.

The room falls quiet for a second.

ARIANNA

I should go. I need to find a hotel to stay in.

AARON

Rubbish! There's not a hotel for miles and I'll not have you wandering around looking for somewhere to stay.

ARIANNA

I couldn't.

AARON

I insist.

Aaron's phone vibrates and he pulls it out to read a message. The text appears CHARLIE: NEED YOU BACK HERE, GOT SOMETHING.

ARIANNA

Can I see her?

Arianna's question snatches Aaron's attention from the phone.

AARON

Sorry, what?

ARIANNA

Fran, can I see her?

AARON

I'll see what I can sort in the morning. If you'll excuse me there's something I need to sort out, I'll let Sam show you to the spare room if that's alright?

ARIANNA

Thank you.

28. INT. THE HUB - CONTINUOUS.

Charlie remains at the computer and turns to face Aaron as he comes into the room.

CHARLIE

Who's the chick?

AARON

It's weird. She's Fran's flatmate, apparently.

CHARLIE

What's she come here for?

AARON

Says Fran told her to look her up when she came to England, last saw her a week or so ago.

CHARLIE

You're suspicious!

AARON

When am I not?

CHARLIE

True, want me to do some digging?

AARON

Of course! So, what was so important?

Charlie returns to the keyboard and once again the screens change on the far wall.

CHARLIE

About an hour ago we received a signal from your sister's phone. It's been offline since she entered the tunnel, that was the last point of contact we had for her.

AARON

So what? I expect it's Mike and the team interrogating it.

CHARLIE

I agree but normally they lock it in a Faraday Box but it seems someone wasn't on the ball and I got a brief burst of signal.

AARON

Did you get anything?

Charlie allows the screen to answer as the map appears that Fran checked as she searched for the industrial warehouse.

CHARLIE

It's a location in Paris, an industrial suburb north of the city.

AARON

What's there?

CHARLIE

Not much, lots of derelict plots up for rent but...

Charlie brings up a street image and icons appear at random positions.

AARON

But what?

CHARLIE

I hacked into the city database and got the location of all private, commercial and local authority cameras and found this.

The screen is filled with CCTV footage of the rear of the warehouse. We see as the shutters open and Fran's car drives out of the warehouse. Very little can be seen in detail, the footage is dark.

AARON

Take it back, just as it drives off.

Charlie freezes the image and Aaron moves closer to the screen.

It's Fran!

CHARLIE

I know, I was able to cross-reference the registrations on the train to the camera, took a while but that's her.

AARON

How do you do all that?

CHARLIE

Do you really want me to answer or should I leave you to pretend you're still an angel?

The comment frustrates Aaron, but he hides it before replying.

AARON

Bring back the map of the cameras.

The screen changes.

There, that system around the warehouse where's the footage from them?

CHARLIE

They're a closed-loop private system.

AARON

Any way to access them?

CHARLIE

Not without physically being there no.

AARON

What's the address?

CHARLIE

Aaron, you've got to be kidding, Mike and his lot will arrest you in a heartbeat.

AARON

How long until the investigation team get the same data?

CHARLIE

I've spoken to some contacts and done the best I can to delay it.

AARON

How long?

CHARLIE

Tomorrow afternoon at the latest.

AARON

Then we haven't got time to piss around arguing about going.

CHARLIE

You're predictable Aaron.

Charlie thrusts a pair of printed air tickets at him.

You fly at midnight. You'll be there in no time. You'll need the spare passport. I expect Mike will have you tagged.

Aaron inspects the ticket and sees the name JACK CRESWELL printed on the sheet.

AARON

Thank you.

CHARLIE

Oh stop being nice, it's not in your nature. It's your turn to do some work, now get your ass over there and let's see if we can't get something before your old friends get in the way.

CUT TO:

29. EXT. PARIS, NIGHT - LATER.

An aircraft flies above the city and banks towards the airport. Paris is displayed with the Eiffel Tower flashing like a beacon.

30. INT. TAXI, NIGHT

Aaron sits in the rear of the taxi. The radio is playing and the driver is silent as he drives Aaron to his destination. The taxi turns onto a dreary street and pulls up next to the pavement.

TAXI DRIVER

My friend I could find you better than this place.

AARON

It's fine, I've stayed here before.

TAXI DRIVER

Dressed like that? I doubt it!

Aaron pays the driver and exits the taxi.

31. EXT. PARIS SUBURB STREET, NIGHT - CONTINUOUS.

Aaron moves across the street towards a rundown building. Opening the door, he takes a moment before stepping into the less than picturesque bed-and-breakfast.

32. INT. PARIS BED AND BREKFAST, ENTRANCE - CONTINUOUS.

A portly woman sits behind a desk, after a brief exchange Aaron is handed a key and he makes his way through the building and to the top floor. Reaching a flaking door he opens it and steps into the room.

33. INT. PARIS BED AND BREKFAST, ROOM - CONTINUOUS.

Aaron throws his bag onto the bed and moves towards the window. Pulling the mouldy curtain aside he looks down the road and pulls out his phone.

AARON

Sam, it's me.

SAM (OFF SCREEN)

You made it alright then?

AARON

Yeah, I've just checked in.

Aaron looks around to take in the less than attractive room.

CHARLIE (OFF SCREEN)

How is it? To your liking?

AARON

Why do I get the feeling you did this on purpose!

CHARLIE (OFF SCREEN)

I took some satisfaction when I read the Trip Advisor reviews. One star must be good.

AARON

At least it has a view! Anything more about the warehouse?

SAM (OFF SCREEN)

There's a night guard patrols until about six in the morning, after that it's pretty much left alone.

AARON

Right, in that case I'll grab a few hours and see if I can't get you into the CCTV system.

SAM (OFF SCREEN)

What do you want me to do with the Arianna girl?

AARON

Keep her there, tell her I'll take her to see Fran when I get back.

CHARLIE (OFF SCREEN)

I've been digging but nothing's flagging up Aaron, looks like she could be clean.

AARON

Keep digging.

CHARLIE (OFF SCREEN)

We will, now get some sleep.

Aaron ends the call and plugs the phone in before dropping onto the bed to stare at the stained ceiling. With the noise of the city outside, Aaron falls asleep.

34. INT. PARIS BED AND BREKFAST, ROOM - MORNING.

The sound of a phone vibrating wakes Aaron as he reaches for the phone and answers the call.

AARON

Yeah?

CHARLIE (OFF SCREEN)

They were quicker than I thought they'd be, they've got the footage.

Aaron sits up on the bed.

AARON

How long?

CHARLIE (OFF SCREEN)

Hour, two at most.

AARON

Shit!

35. EXT. PARIS SUBURB STREET, MORNING - MOMENTS LATER.

Aaron appears on the street and makes his way towards the industrial building at the end of the street. Investigating the site Aaron finds the front locked and makes his way around the side of the building to find a way in.

36. EXT. PARISIAN WAREHOUSE, REAR - CONTINUOUS.

Aaron scrambles over a fence and lands in a puddle before making his way around the to the familiar roller shutter doors. Testing each door he finds them all locked.

The final door is secured only with a chain and padlock. Keeping himself out of view of the camera, his hood up the whole time, Aaron forces the padlock and breaks into the warehouse.

37. INT. PARISIAN WAREHOUSE, EMPTY - CONTINUOUS.

The warehouse is empty. Discarded boxes lay scattered on the floor. We scan the room and see no sign of the activities previously seen inside the building. Dust floats in the air and the warehouse is dark with beams of morning light through cracks in the ceiling.

Aaron enters the room through a door on the far side of the warehouse and investigates the open space. As he walks towards the centre of the room, a cloud of flies erupt from the floor where they had been sat on the puddle of dried blood left behind.

AARON
What the hell?

Aaron stops and bends down to inspect the puddle of blood. It is dry to the touch and we see Aaron is unnerved. Before moving, Aaron takes a photo of the blood and sends it to Charlie.

Looking around Aaron's attention falls to the two containers one atop the other that act as offices. Looking around, moving quietly as rats scurry around at his intrusion, he makes his way to the offices and up the steps.

38. INT. PARISIAN WAREHOUSE, OFFICE - CONTINUOUS.

Aaron skulks around the office, in the confined space he is forced to use a torch to search. Pieces of paper litter the room. A sudden noise from the warehouse stops Aaron dead in his tracks.

Creeping to the window Aaron looks down and waits. After a few tense seconds a figure dressed all in black appears through the same door Aaron entered through. He is about to move when the sound of a GUN SAFETY being removed sounds behind his head. The barrel of a pistol is pressed to the back of Aaron's head.

WAREHOUSE MAN #1
(in French)
Up here, I've got him.

WAREHOUSE MAN #2
(in French)
Bring him down here.

AARON

Listen, I'm just looking...

WAREHOUSE MAN #1

Shut up! You English?

Aaron moves towards the door and feels the gun move from the back of his head. Taking his opportunity, he attacks Warehouse Man #1 and they fight. Their fight sends them crashing through the office before they crash through the glass window and fall to the warehouse floor below.

Glass rains down and they continue to fight on the floor. As Aaron gains an advantage, strangling the other, his opponent launches a surprise attack with a concealed knife and slices the skin above Aaron's right eye. As he falls backwards a GUNSHOT sounds and he stands still.

WAREHOUSE MAN #2

Enough! Show me your hands.

Aaron reluctantly complies as he wipes the oozing blood from his eyes.

AARON

Great!

CUT TO:

39. INT. CALAIS HOTEL BEDROOM, MORNING - MOMENTS EARLIER.

Regina lies in the sheets of an impressive bed looking and expensive hotel room. She looks relaxed however that is disturbed as David storms in from the bathroom wearing only a towel around his waist.

DAVID

We've had a breach at the warehouse.

REGINA

What? When?

David places his phone on the bed and activates the speaker.

WAREHOUSE MAN #1

Five minutes ago, a motion sensor in the building activated, we are on the way now.

REGINA

How far away are you?

WAREHOUSE MAN #1

A minute.

REGINA

Good. David, bring up the feed.

David moves and retrieves a laptop. Opening it he types in the password and brings up the live feed of the video cameras inside the warehouse. Over the phone the engine switches off as they have arrived.

DAVID

The feed is up.

David cycles through the footage that shows Aaron entering and taking photographs of the blood.

REGINA

There, what's he doing.

The image zooms.

DAVID

He's taking photos.

REGINA

He's in the main warehouse, moving into the office. He's taken photos, I want that phone.

WAREHOUSE MAN #1

Not a problem.

The screen shows the two men arrive while Aaron is off camera. As the scene plays out both David and Regina stare at the screen.

DAVID

I wish I'd left the cameras running in the office.

REGINA

A bit late for that now.

Glass explodes as Aaron and the security man crash through the glass and fight. Only as they roll around the floor does the second man arrive and press his pistol into Aaron's head. In a heartbeat they have him bound with his hands to the rear.

WAREHOUSE MAN #1

We've got the intruder.

REGINA

Who is he?

40. INT. PARISIAN WAREHOUSE - CONTINUOUS.

Aaron is bound on the floor as Warehouse Man #2 searches through Aaron's jacket and removes a wallet. Opening it he removes various pieces of ID and speaks into the phone that is now on speakerphone.

WAREHOUSE MAN #2

His name's Jack Creswell, English.

DAVID (OFF CAMERA)

Find out what you can about him and then kill him.

REGINA (OFF CAMERA)

Make sure you dispose of the body.

The phone goes dead, the call terminated.

WAREHOUSE MAN #1

Now it's my turn, I'd prefer it if you didn't tell me anything so I can beat the shit out of you a little more.

A heavy blow smashes into Aaron's head, sending him crashing to the floor.

41. INT. CALAIS HOTEL BEDROOM - CONTINUOUS.

Regina and David have left the laptop unattended on the bed. Regina stands looking out of the hotel window at Calais, toying with a locket around her neck.

DAVID

I have a horrible feeling this all ties back to that girl and the car.

REGINA

I suspect it does.

DAVID

You should never have used her. She's threatened everything you've planned.

REGINA

Not really, she has merely accelerated my plans that were already in motion.

DAVID

It was foolish.

REGINA

It was my choice and I stand by it.

DAVID
You should have her removed from
the equation.

REGINA
I know.

DAVID
Do you want me to put things in
place?

REGINA
It's already done.

Regina turns to face him, her hands still fiddling with the
locket.

I have someone in London who can
help us. Very soon she'll no longer
be a problem.

DAVID
I know this isn't how you wanted it
to be, but I think it's for the
best.

REGINA
Everything is coming together,
before long I will have justice for
them.

Regina opens the locket that shows aged photos of a woman and
younger child. The faces are Lorena and Sofia. Regina's
expression softens and she has tears in her eyes. Although
visibly uncomfortable David moves closer and holds Regina
close with obvious affection.

DAVID
You've achieved so much for it to
fall apart now.

REGINA
We are so close.

As Regina tries to regain her composure David releases her
and takes a step back.

DAVID
I'll leave you for a bit, I'll find
out more about our visitor.

REGINA
David?

David pauses as he picks up the laptop, on the screen we see
Aaron launch up at the two Warehouse Men and attack them but
neither Regina nor David notice.

DAVID

What is it?

REGINA

Thank you.

Closing the laptop David leaves the room through the connecting door where we focus on Regina, now hardened in her expression still toying with the locket.

42. INT. PARISIAN WAREHOUSE - CONTINUOUS.

Aaron launches up from his position of disadvantage, shoulder barging the man aside. Although bound to the rear, he fights them off and runs as a shot rings in the air.

WAREHOUSE MAN #2

Don't just stand there

Diving behind a large container, Aaron struggles to pull his arms underneath his legs and to the front. He succeeds in time as one of the men appears around the edge of the container.

WAREHOUSE MAN #1

There's no point running, you'll not get out of here alive.

They fight - the fight is furious and desperate with Aaron at a significant disadvantage. Although this is the case he handles himself well and takes control of the situation. Throughout the fight threats are made but with little consequence, dialogue between the men is sparse.

WAREHOUSE MAN #2

Drop the knife.

The fight continues between the men until Aaron overpowers the first, killing him and retrieves the knife that was used to cut his still bleeding head. Using the knife Aaron kills the second man leaving him gasping on the floor bruised and bleeding.

Laying on the floor Aaron catches his breath before rolling the knifed man's body over and finding the keys for the handcuffs. Unlocking them he drops them to the floor and nurses his wrists.

AARON

That's better.

Aaron searches through both men's clothes and takes each of the men's mobile phones before making his way out of the warehouse the way he came.

43. INT. THE HUB - CONTINUOUS.

Charlie sits at a computer while Sam sits eating. Her phone vibrates on the desk and she picks it up without looking at who is calling. We see it is Aaron.

CHARLIE

Yup.

AARON (OFF CAMERA)

Charlie it's me.

CHARLIE

Aaron!

Charlie clicks her fingers and Sam drops his food and unplugs his headphones. Charlie waves him over.

AARON (OFF CAMERA)

I found the warehouse.

CHARLIE

Did you get anything we could use?

Charlie taps the keyboard and the live-feed from the CCTV camera shows Aaron limping out of the back door.

SAM

Everything alright? You look like shit man.

AARON (OFF CAMERA)

What?

CHARLIE

I've got the camera feed up, we can see you.

Aaron looks at the camera and we see his blooded face.

AARON (OFF CAMERA)

I've been worse and yes, I got two phones from the assholes who jumped me.

CHARLIE

Where are they now?

AARON (OFF CAMERA)

Dead!

SAM

Shit man, this is getting worse by the minute.

AARON (OFF CAMERA)
 Tell me about it. My face hurts
 like hell and I've had my ass
 handed to me. Can you do anything
 with the phones?

CHARLIE
 Yes, get back to the B and B and
 ring me when you're there, I'll
 talk you through what I need you to
 do.

AARON (OFF CAMERA)
 Give me ten minutes and I'll call
 you back.

The call ends, and the CCTV follows as Aaron walks away from
 the warehouse.

SAM
 I get a feeling things are just
 going to go from bad to worse with
 this.

CHARLIE
 I know, I'm starting to regret
 answering the phone when you
 called.

SAM
 Listen, you can go if you - OUCH!

As he is speaking Charlie punches him playfully in the leg.

CHARLIE
 Stop being a dick, I live for this
 kinda stuff.

SAM
 Right, erm.

CHARLIE
 Get your terminal booted up, when
 Aaron calls I want us to clone the
 phones and get him back here before
 things start to snowball more than
 they already are.

CUT TO:

44. INT. PARIS BED AND BREKFAST, ROOM - MOMENTS LATER.

Aaron storms into the room and throws the phones on the bed.
 Before making the call to Charlie he inspects his battered
 face in the mirror and washes off the blood. The wound above
 his eyes is deep and sore.

Using a field kit from his luggage Aaron seals the cut with steri-strips as he puts his phone on loud-speaker and calls The Hub.

CHARLIE
Please tell me you've cleaned
yourself up?

AARON
Doing it as we speak, what do you
want me to do with the phones?

CHARLIE
Have you got your laptop?

AARON
Yep.

Aaron wipes the dried blood and moves to his computer. Under Charlie's instruction he does what she tells him.

CHARLIE (OFF CAMERA)
Plug both of them in and let them
register.
Once they're loaded open up the
Gridlock link.

The screen loads.

AARON
How long will this take? I'd rather
be out of here before anyone
arrives at the warehouse.

SAM (OFF CAMERA)
Five minutes, maybe ten.

AARON
Fine, I've not got much to pack,
how's Fran's friend?

SAM (OFF CAMERA)
Quiet, we've not seen much of her
other than to ask if she can see
her.

AARON
Have you spoken to Mike about that?

SAM (OFF CAMERA)
No, do you want us to?

Aaron thinks for a moment before answering as the progress bar moves on the screen.

AARON
I'll sort it.

CHARLIE (OFF CAMERA)
 We've got you a flight back, leaves
 in a few hours, I've emailed you
 the details and tickets.

AARON
 Thank you.

SAM (OFF CAMERA)
 Once they've downloaded you can
 ditch them, we will have everything
 of the phones and there's no point
 risking someone tracking the GPS.

AARON
 Ok, I'll do that once they're
 uploaded. Right now I need to speak
 with Mike.

CHARLIE (OFF CAMERA)
 I've still found nothing about this
 Arianna girl that worries me, her
 financials are what you'd expect
 for a young woman travelling.

AARON
 I'll trust your judgement on that.
 You know what you're looking for.
 What about Fran, anything new from
 her stuff?

There is an uncomfortable pause.
 Charlie?

SAM (OFF CAMERA)
 We've found a second bank account
 for her, it's not looking great.

Aaron nurses his throbbing head.

AARON
 Tell me when I get back.

Ending the conference call Aaron scrolls through the contacts
 until he selects Mike's name. The call connects and Mike
 answers.

MIKE (OFF CAMERA)
 Hello?

AARON
 It's Aaron.

MIKE (OFF CAMERA)
 What do you want?

AARON

One of Fran's friends turned up at my door yesterday.

MIKE (OFF CAMERA)

And you're only calling me now? What are you playing at, I want to see them.

AARON

She wants to see Fran, I wouldn't be calling you otherwise.

MIKE (OFF CAMERA)

You're walking a fine line Aaron, withholding a witness from an ongoing investigation is only going to end one way.

AARON

Oh curb it Mike, I'm not in the mood for your bullshit.

MIKE (OFF CAMERA)

Where are you? I'll pick you and this woman up.

AARON

No thanks, she'll be at the hospital this evening.

MIKE (OFF CAMERA)

You're not at home are you?

AARON

See you this evening Mike.

Although Mike starts to speak again Aaron cuts him off and drops the phone onto the bed.

Standing, he looks out of the window as a parade of French police vehicles screech up the road. They pass by the bed-and-breakfast without incident and begin an assault on the warehouse. As Aaron watches the computer PINGS showing the phones have downloaded. Slamming the lid shut, he unplugs the phones and scoops up his belongings. In the background, we hear the shouts of the Police on the street.

CUT TO:

45. INT. AARON'S CAR - EVENING.

Aaron drives along London streets through steady traffic, he is frustrated and cursing the slow-moving traffic when the phone rings in the car. The screen shows SAM on the screen.

AARON

Sam, I'm about fifteen minutes away
although traffic is a bitch.

SAM (OFF CAMERA)

Cool man, we'll wait for you here.

Aaron slams his hand onto the horn as a car cuts him up
through traffic.

AARON

Move out the way asshole!

46. EXT. THE ROYAL HOSPITAL, CAR PARK

Sam, Charlie and Arianna are sat in an idling car opposite
the entrance to the hospital. Aaron's voice blares from the
speakers.

AARON (OFF CAMERA)

Sorry about that.

ARIANNA

It's fine, I'm just grateful you
could arrange for me to see Fran.

AARON (OFF CAMERA)

It's not a problem, but I should
warn you the policeman I'm going to
introduce you too may be a
little...

CHARLIE

Hostile.

ARIANNA

Why?

AARON (OFF CAMERA)

It's a long story but we have a
history.

CHARLIE

Yeah, so do I. I'm sure you'll
understand why I'm not going in.

AARON (OFF CAMERA)

I get that, Sam are you alright
taking Arianna in and I'll come to
you when I get there?

SAM

We can wait.

ARIANNA

I'd like to see her.

SAM

Fine, I'll take her in but don't take forever, I don't want to spend too much time alone with Mike.

AARON (OFF CAMERA)

Cheers pal, I'll be as quick as I can.

Sam and Arianna leave Charlie and walk into the hospital entrance.

47. INT. THE ROYAL LONDON HOSPITAL, CORRIDOR

Together they walk through the hospital until they arrive at the entrance to the ICU where Mike is waiting. He does not look happy to see Sam but feigns a smile when he sees Arianna.

MIKE

Sam, can't say I'm surprised Aaron didn't come.

SAM

He'll be here in a few minutes.

MIKE

Too busy elsewhere?

SAM

Erm...well...

MIKE

It's fine Sam, you were never the best liar. What say we have a little chat while Miss?

ARIANNA

Arianna.

MIKE

While Arianna here visits her friend.

Mike walks Arianna to a pair of armed police officers sat at the entrance to the corridor where a solitary hospital room sits.

Guys, this is Arianna, she's here to see Fran.

ARIANNA

Thank you.

Arianna's eyes fill with tears as she looks at Fran.

48. INT. THE ROYAL LONDON HOSPITAL, ICU ROOM - CONTINUOUS.

Arianna holds her hand to her mouth as she looks at Fran. Fran is laid on a hospital bed with a plethora of cables, tubes and screens monitoring her. She looks bruised and frail, her face is swollen and the machines BEEP and TONE as Arianna tentatively inches forwards. As she reaches the bedside Arianna wipes the tears from her face and reaches down to touch Fran's hand.

ARIANNA

Oh Fran, what has happened to you.

Mike and Sam have remained at the door watching the tender moment. Making sure Arianna is settled, Mike nudges Sam and motions with his head to follow him.

49. INT. THE ROYAL HOSPITAL, FAMILY ROOM - CONTINUOUS.

Mike escorts Sam into the same family room from earlier. Closing the door the two of them are alone and Mike's softness disappears.

MIKE

So Sam, what's Aaron gotten himself into this time.

SAM

I don't know what you mean.

MIKE

I'm not a fool, I've known Aaron a lot longer than you have, I know he'll be doing everything he can to help Fran so, once again, what's going on?

SAM

You can ask him yourself, when he gets here.

Sam makes himself a drink, trying to appear calm but his hand shakes with nerves as he pours.

MIKE

Oh Sam my dear boy, the deeper you follow Aaron down the hole, the less chance you've got of getting back out you know? You could do everyone a favour and just help me keep a lid on all of this.

SAM

Keep a lid on what?

MIKE

Can you remember the first time we met?

SAM

It's pretty hard to forget.

MIKE

You were looking at fifteen years for obstruction and hacking, if I remember right it was me who was the voice of reason and Aaron who was a little more, robust, in your interview.

SAM

So?

MIKE

So, after all that, you still follow him around like a lapdog.

SAM

You don't understand, you don't know what you're talking about.

MIKE

Clearly. Anyway, at the moment we are keeping everything quiet but the more Aaron takes it upon himself to interfere, the harder that will be.

SAM

What are you keeping quiet?

MIKE

What was Aaron doing in Paris?

The two remain defiant, neither answering as a voice disturbs the tension.

ARIANNA (OFF SCREEN)

Help! Get away from her.

Both men turn and burst from the family room.

50. INT. THE ROYAL LONDON HOSPITAL, CORRIDOR - CONTINUOUS.

A man dressed in a nurse's uniform steps from the door of Fran's room as Arianna grabs at his arm. Pushing her roughly against the wall, the two armed officers turn as the man runs off away from them. Arianna sobs, nursing her arm, and staggers back into Fran's room as Sam sprints up the corridor.

51. INT. THE ROYAL LONDON HOSPITAL, ICU ROOM - CONTINUOUS.

Fran is stood in panic checking Fran as Same bursts into the room followed by Sam. Hearing him enter she shrieks in fear and turns to face him.

ARIANNA

He was doing something to her; I don't know what. He had a gun, why would he have a gun?

Mike, hearing what Arianna has said, turns and gives chase leaving Sam and Arianna alone in the room.

SAM

What happened?

ARIANNA

The nurse, he was asking questions and then I saw the gun in his waistband. I shouted for help and he panicked.

Arianna is shaking, upset and scared by what has happened.

SAM

I need to speak to Aaron.

Sam pulls out his phone and calls Aaron. As the phone rings Sam's eyes go wide and the phone falls to the floor.

AARON (OFF CAMERA)

Sam? Sam? What's up? Sam?

Sam steps to Fran's side and lifts one of the IV tubes from the side of the bed. A hypodermic needle protrudes from the tubing. As Sam looks he reaches towards the now blank monitor screen and turns it on, the screen displays a flatline on all of the displays.

52. INT. AARON'S CAR - CONTINUOUS.

Aaron is pulling into the car park of The Royal Hospital in haste.

AARON

Sam, what's going on?

ARIANNA (OFF CAMERA)

Aaron?

AARON

Arianna what's happening, why did Sam call, where is he?

ARIANNA
Aaron it's Fran.

AARON
What about her, is she ok?

ARIANNA
She's-
She's-
Dead.

Aaron brings the car to an emergency stop and sits staring at the flickering light of the hospital entrance.

AARON
I'm here.

Aaron is in a state of shock, his face blank but eyes enraged as he sits taking deep breaths in the idling car.

53. INT. THE ROYAL LONDON HOSPITAL, CORRIDOR

Aaron bursts through the doors as Mike, flanked by the armed officers, stand at Fran's room. Arianna is sobbing on Sam's shoulder as his arrival snatches everyone's attention.

AARON
What the fuck is going on?

MIKE
Calm down Aaron.

Aaron stalks towards the door to Fran's room.

SAM
Aaron don't, you don't need to see that.

MIKE
Aaron.

AARON
How'd it happen?

Aaron pushes into the room and sees the sheet placed over Fran's body. He stumbles and leans against the wall, the upset is clear.

MIKE
Someone got to her, dressed as a nurse.

AARON
Tell me you got them?

Mike looks uncomfortable.

Mike!

MIKE

They got away.

AARON

How the fuck did they get away?
What sort of protection are these
two assholes providing if someone
can come in and do this?

MIKE

Because unlike you I don't have
unlimited hours in the day to keep
myself active, I work every hour
sent to me trying to keep people
safe.

AARON

Brilliant job you're doing of that.

MIKE

Screw you, I've done nothing but
protect her while she's been here;
I've done everything I could.

AARON

It wasn't enough though, was it?

Aaron clenches his fists and is about to lunge for Mike.

ARIANNA

Stop it! That won't solve anything.

AARON

It'll make me feel better.

MIKE

Welcome back angry man.

SAM

Guys, can we talk?

Both Mike and Aaron glare at one another for a moment before
turning to face Sam. After a few seconds the two men leave,
the room followed by Sam.

54. INT. THE ROYAL LONDON HOSPITAL, FAMILY ROOM - CONTINUOUS.

The door opens as Aaron stalks into the room.

MIKE

Don't even bother asking.

AARON

You can't tell me you're getting anywhere with your investigation, you could use the assets and connections I have.

MIKE

Aaron, you've already caused waves with what you did in France.

Aaron glares at Sam.

SAM

I didn't say anything.

MIKE

He didn't, I knew you'd gone when Charlie booked your flights.

AARON

So why didn't you stop me?

Mike is uncomfortable.

MIKE

If I'd tried would you have listened?

AARON

No.

MIKE

Exactly, might as well not waste my breath.

AARON

Help me work this out Mike.

MIKE

This is bigger than we think, look at what's happened to Fran.

AARON

Help me understand it, help me find out who is responsible.

The two are calmer but the atmosphere remains tense.

MIKE

You know I can't do that.

AARON

Do you even know what's on that train?

MIKE

You know we don't, the CBRN teams and HazMat won't go in until we have an idea of what we're dealing with.

AARON

Why? They're protected enough, what's stopping them?

MIKE

Because, for the moment, there are too many question marks and risks. No senior officer in their right mind will allow officers inside until we have a forensic strategy and safe decontamination in place. For once, they won't risk their officers.

AARON

And there it is! Gaffers sit there looking at risks and dangers while my sister is executed in a hospital bed, Mike the longer you leave this the less chance there is of finding who is responsible.

Mike shakes his head.

Please.

MIKE

I can't, those days are gone.

AARON

Fine, Sam!

Aaron storms out of the family room and joins Arianna outside the room.

Come on, we're leaving.

MIKE

We're going to need a statement.

AARON

You can talk to my solicitor, arrange it through him.

MIKE

Aaron don't do this.

AARON

Do what Mike? Do your job for you?

MIKE

I won't be able to protect you if you go down this route, I won't be able to stop them bringing you in.

AARON

I don't need your protection.

Storming past Mike the three of them leave the ICU and walk back through the hospital.

ARIANNA

What are they going to do about Fran?

AARON

Nothing, they'll sit and wait and I'm not willing to do that.

SAM

So what are we going to do?

AARON

We? Nothing. Me, I'm going to find out what the fuck's going on with that train.

SAM

I don't think that's a good-

AARON

I don't care what you think Sam, if Mike and his team are sitting around I'm not going to waste time.

ARIANNA

I want to help.

AARON

Don't be daft. Charlie will sort you out a flight home for the morning.

They emerge out of the hospital and walk back towards the parked cars.

55. EXT. THE ROYAL HOSPITAL, CAR PARK - CONTINUOUS.

Charlie sees them coming and exits the car.

ARIANNA

Why would someone want to hurt Fran?

AARON

That's the problem, we don't know
and until we do you're at risk just
for being near her.

ARIANNA

I'm not going home.

AARON

It's not up for discussion.

ARIANNA

No, you're right it's not.

Ariann stands defiant as they reach the cars.

CHARLIE

What's going on? I saw all the
police cars and thought Mike had
arrested you.

SAM

Fran's dead.

CHARLIE

Shit. Aaron I'm sorry.

AARON

It's fine, we need to get moving.
Apparently Arianna is coming with
me.

CHARLIE

Where to?

AARON

That fucking train and the car that
seems to have started all of this.

CHARLIE

Then you should read this.

Charlie hands Aaron a tablet.

That's from one of the phones you
got in Paris.

The screen reads a single message IT HAS FORCED US TO
ACCELERATE OUR PLANS, WE WILL BEGIN THE RELEASE FAR SOONER
THAN EXPECTED, GET YOURSELF TO LONDON BEFORE...

AARON

Before what?

CHARLIE

The rest was corrupted.

AARON

That settles it, we leave now.

56. INT. CHEAP HOTEL, NIGHT - LATER.

Aaron takes two keys from a tired-looking receptionist. The hotel sits beside the motorway and the sound of traffic roars from outside. Looking at his watch Aaron hands Arianna her key.

AARON

It's late, we should clean up and get some sleep.

The time shows it is the early hours of the morning.

ARIANNA

Then what are we going to do?

AARON

Hopefully Charlie will have something for us.

They talk as they walk through the narrow corridors to their rooms.

Listen Arianna I appreciate Fran was your friend but I'd understand if you wanted to go home.

ARIANNA

Not a chance, I feel I owe it to her.

AARON

You don't.

Arianna looks hurt.

But I'm glad for the company.

Aaron unlocks his door and walks into the room.

57. INT. CHEAP HOTEL ROOM - CONTINUOUS.

Closing the door Aaron leans his head on the door and slides down to sit on the floor. For the first time he looks exhausted and beaten. Burying his head in his hands we.

FADE OUT:

58. INT. CHEAP HOTEL ROOM, AFTERNOON - LATER.

Starting with a black screen all we hear is light knocking. At the sound we see Aaron has fallen asleep on the floor and stirs at the sound of knocking.

Rising to his feet he opens the door to find Arianna standing there.

ARIANNA
Sorry, I thought you'd be awake.

AARON
Guess I was more tired than I
thought.

Arianna looks behind Aaron and notices the bed is still fresh.

ARIANNA
I've booked a table in the
restaurant, I thought you could do
with something to eat.

AARON
Let me get cleaned up, I think a
shower is in order.

ARIANNA
(laughing)
Probably for the best.

CUT TO:

59. INT. CHEAP HOTEL, RESTAURANT - SHORT TIME LATER.

Aaron walks into the dining room and finds Arianna sat at a small table already sipping from a glass of wine. Seeing him she waves him over.

AARON
This is a bad idea.

ARIANNA
I thought I'd order some food,
there's not much choice on the
menu.

AARON
(laughing)
What do you expect, it's a motorway
hotel.

ARIANNA
True.

Their food arrives and they talk while eating, the conversation passes as they eat their meal.

AARON
So, tell me about yourself.

ARIANNA

There isn't much to tell, I've been travelling for a few years.

AARON

Any family?

ARIANNA

Not really, just my mother, I never knew my dad.

AARON

Any brothers or sisters?

Arianna pauses as she finishes her wine.

ARIANNA

I have a half-sister, but I only found out about her a few years ago.

AARON

That must be difficult.

Sensing he has touched a nerve Aaron changes the subject. Sorry, I didn't mean to push.

ARIANNA

It's fine, it's not something I've really thought about and I suppose travelling is giving me time to get my head around it.

AARON

Must be difficult.

The conversation dries up as they finish their meals. As Aaron settles the bill his phone PINGS with a message. Aaron reads the message as they prepare to leave.

AARON

Charlie has something, I need to speak with her.

ARIANNA

Mind if I come too?

AARON

Not at all.

They leave the restaurant and the air between them feels closer.

60. INT. CHEAP HOTEL ROOM - MOMENTS LATER.

Aaron closes the door as Arianna steps in and settle on the bed. Opening the laptop on the bedside table he connects to the video chat and the screen is filled with Charlie's face.

CHARLIE

Hey you two.

AARON

What have you got for us?

CHARLIE

They've found the bodies in Paris and while they haven't issued a warrant for you, it won't take long for Mike to put the pieces together.

AARON

Mike won't push for that.

CHARLIE

Mike isn't in charge of the investigation anymore.

ARIANNA

Who is?

CHARLIE

No idea, it looks like Interpol have collaborated and while they're keeping Mike involved in the investigation, they are shifting the investigation into Interpol's systems.

Sam appears on the screen.

AARON

That could be a problem, how long is that likely to take?

CHARLIE

I think they'll be overseeing everything in the next forty-eight hours.

AARON

I'll just have to do what I can until then. I plan on getting to the train yard around midnight tonight.

CHARLIE

Once you're there, we will go live-feed and I'll be your eyes and ears.

AARON

What are we looking at when we get there?

CUT TO:

61. EXT. TRAIN YARD, NIGHT - LATER.

The train yard is quiet and bathed in moonlight. Surrounded by a large fence we have a view of the immense site that is filled with various discarded trains and carriages. In the centre sits the recognisable Eurostar train bathed in spotlights and sealed with police tape. Charlie's voice answers Aaron's last question as we view what she is describing.

CHARLIE (OFF CAMERA)

There are three armed officers inside the compound and two standard security guys on the main gates. There is CCTV but I've managed to route it through the Gridlock servers so I have full control of that, for now.

AARON

Anything else?

CHARLIE

Planned patrols from armed response teams every forty-five minutes with radio checks on the hour. Shift change over is half-past midnight.

We find Aaron and Arianna hidden amongst shrubbery to the side of the perimeter fence dressed all in black. Aaron looks at his watch that shows the time as twenty-five past midnight.

AARON

We're here.

CHARLIE (OFF CAMERA)

I've got you on camera.

SAM (OFF CAMERA)

We've got movement on the main road, looks like the night patrol shift swap.

AARON

We're on.

Both Aaron and Arianna conceal their faces and move towards the fence line.

CHARLIE (OFF CAMERA)

You won't have much time.

SAM (OFF CAMERA)

The three inside are moving to the gates.

Aaron climbs the fence first followed by Arianna. Once inside the compound they move with caution through the graveyard of derelict trains and carriages until we see the Eurostar train bathed in bright light.

CHARLIE (OFF CAMERA)

You're going to need some equipment before you go inside the train, they've shipped a container onto the site.

AARON

Where is it?

CHARLIE (OFF CAMERA)

The other side of the train you're standing at.

SAM (OFF CAMERA)

Looks like the night shift are swapping weapons, they'll be back at the train in a few minutes.

Aaron squeeze beneath an abandoned train and emerges on the other side next to a container. Using a piece of discarded metal, he forces the door open and steps inside.

62. INT. TRAIN YARD CONTAINER - CONTINUOUS.

Aaron looks around the dimly lit container. Stacks of CR1 Chemical suits are piled on shelves. Searching through he selects two suits and makes his way to the door.

POLICE GUARD #1 (OFF CAMERA)

Hello? Is someone in there?

Aaron freezes and as the police officer steps into the container Aaron attacks. A short struggle follows as Aaron overpowers the officer and seals him inside the container.

63. EXT. TRAIN YARD, NIGHT - CONTINUOUS.

Stepping outside, a second police officer is waiting and lunges for Aaron catching him off-guard.

POLICE GUARD #2
Stop resisting, you're under
arrest.

The two men struggle and fight but it is Arianna who ends their fight with a surprise attack on the unsuspecting officer. She uses a piece of wood to knock the officer unconscious.

AARON
Thank you, we need to move.

Retrieving the two chemical suits, he hands one to Arianna. I guessed your size, we should get changed before these guys are missed.

Aaron drags the second officer into the container and they set about getting changed.

64. INT. EUROSTAR TRAIN CARRIAGE - MOMENTS LATER.

The carriage is dark, the emergency lights are dim and provide minimal light. The carriage is still, bodies litter the floor. The carriage is a mess, bloodstains are everywhere and the cars are smashed and battered.

As we move through the carriage a door slides open and we see Aaron and Arianna standing silhouetted in the open door. Not wasting time they enter the carriage and close the door behind them.

CHARLIE (OFF CAMERA)
We've got no cameras inside, you're
on your own but I've got live-feed
from your phone if you need it.

AARON
Trust me, you don't want to see
this mess.

They move cautiously stepping over the dead bodies littering the floor. Using the suit-mounted lights they scan around until they find the car Fran travelled from Paris in.

AARON
Over there, that's the one Fran was
in.

Approaching the car the windscreen is smashed and the body of a middle-aged man lies lifeless on the bonnet.

ARIANNA

What happened here?

AARON

I don't know, that's what we're here to find out.

Moving around the car, Aaron inspects the interior and sees the damage and splintered glass. Seeing nothing out of place, he inspects underneath the car and calls Arianna to join him.

AARON

What do you make of these?

ARIANNA

I have no idea.

Underneath the car, we see two large canisters attached to the underside of the car. Aaron removes his phone, now encased in a protective plastic container, and points takes a series of photographs.

CHARLIE (OFF CAMERA)

They are not supposed to be there.

SAM (OFF CAMERA)

Can you take the camera closer?

AARON

Whereabouts?

SAM (OFF CAMERA)

Keep moving towards the front of the car, stop, there.

CHARLIE (OFF CAMERA)

What is it Sam?

SAM (OFF CAMERA)

Some sort of model number, there, I've got it.

AARON

Can you find out what they are?

SAM (OFF CAMERA)

I'm working on it man.

CHARLIE (OFF CAMERA)

Can you find any of the CCTV cameras in the carriage, we might be able to remotely access them using your phone.

AARON

Arianna, can you find one of the cameras?

Arianna moves off in search of the cameras while Aaron looks around the car. His torchlight settles on the dead child he saw in the photographs and for a moment he pauses, the child's lifeless eyes looking up at him with a bloodstained teddy gripped in its hands.

65. EXT. PRIVATE LANDING STRIP, TANDARREI - NIGHT.

A private jet lands on the tarmac and taxis. As the plane comes to a stop the doors open and Regina is the first to descend the steps to a waiting car. David follows closely behind as they both sit in the back of the car.

66. INT. CAR - CONTINUOUS.

The car pulls off leaving the jet behind.

DAVID

I thought we were headed for London, is it wise to make a detour?

REGINA

You think they would do something about the roads.

They are rocked in their seats as they drive along the pot-holed road.

DAVID

Don't avoid the question Regina.

REGINA

There's something I need to sort out here, one last thing before London.

Sighing, David sits back and stares out of the window.

67. EXT. FOREST, WINDING TRACK - SHORT TIME LATER.

The car pulls onto the unkempt track and bounces along until it reaches a long concrete ramp leading down to a military bunker door. The doors are bathed in the headlights as the car comes to a stop and both David and Regina get out.

ALEXIS

This place is haunted you know.

Alexis is a middle-aged man, greasy and sneaky looking. He smokes a cigarette as he appears from the trees behind the car.

DAVID

Alexis.

ALEXIS

David, Regina or whatever you like to call yourself at the moment.

REGINA

What are you doing here?

ALEXIS

I could ask the same of you.

REGINA

I own this place, why would I not come?

ALEXIS

You trusted me with the security, perhaps you should share with me what you're doing down there.

DAVID

We pay you well enough to protect us from prying eyes.

ALEXIS

I always considered our arrangement a partnership and yet you keep secrets from me.

REGINA

You are at best my silent partner here in Tandarei, how did you know I was here?

ALEXIS

Nothing happens in this town without me knowing.

REGINA

So it would seem.

ALEXIS

Well there is one thing I don't know.

DAVID

What would that be?

ALEXIS

What is happening in there. You didn't think I'd notice more shipments coming from inside?

Regina whispers to David and Alexis appears frustrated. David clearly does not agree with Regina and shakes his head but falls silent with her stern gaze.

REGINA

You want to know what we're doing here Alexis? Do you really want to know?

ALEXIS

Of course.

REGINA

Then let me show you.

Regina points to the door, inviting Alexis to join her and he moves with caution. He appears nervous and unsure but accepts Regina's invitation and walks with her down the ramp.

68. INT. UNDERGROUND BUNKER - CONTINUOUS.

The large bunker doors open and Regina, David and Alexis step into the main chamber. Armed guards stand either side of a pair of glass pods. Seeing Regina on the other side of the glass wall, the men snap to attention and opened the pod doors for them to enter.

DAVID

Deposit your weapons in there.

David points to a shelf beside the pod.

ALEXIS

I'm not going in there unarmed.

DAVID

Then you're not-

REGINA

We will be doing the same.

Regina places her own pistol on the shelf and steps into the pod as the glass rotates around her. David removes his own weapon and does the same, stepping through the second pod.

ALEXIS

Those guys still have guns.

REGINA

I trust them; I don't trust you. If you want to know what we are doing here, then stop wasting my time.

With reluctance Alexis disarms himself and steps through the pods. As the doors rotate he joins David and Regina on the other side of the glass wall.

ALEXIS

I love what you've done with the place.

Ignoring his sarcasm Regina leads the way along a corridor that ends in a set of metal doors. As David pushes them open we see a large laboratory that is a hive of activity.

FEMALE SCIENTIST

Miss Albinelor, we weren't expecting you.

REGINA

How are we progressing?

FEMALE SCIENTIST

Very well, ahead of schedule in fact. Who is that with you?

REGINA

He is my guest, in fact, perhaps you could provide us a sample?

Offering a nod the scientist disappears and Regina turns to face Alexis, his expression is one of curiosity.

ALEXIS

Sample of what?

REGINA

What do you think I do here Alexis?

ALEXIS

Don't treat me like a fool, we know you're manufacturing something and I doubt it's vodka.

REGINA

You'd be right. My busy bees are creating a very profitable product, they've helped create an extra strength and purity of our country's finest export.

DAVID

Cocaine and heroin Alexis, the likes of which your greedy little brain could barely comprehend.

REGINA

I trust you now understand why I am very selective about who sees what happens in my hive?

The female scientist appears on the gantry and presents Regina with a small plastic bag filled with white powder.

Taking it she holds it out for Alexis who takes it with caution.

ALEXIS

What makes it so different?

REGINA

That's my little secret, if I told you that it would mean David would have to kill you.

Alexis looks nervously at David.

ALEXIS

I appreciate you showing me this. I should return to Tandarei, there's something I think I need to try.

DAVID

I'll take you back to the entrance.

Alexis stiffens at the offer.

REGINA

It's fine David, I'll escort him out. You find out the yields and how much we will be ready with and by the time I'm done we will be back on the road.

Regina stops David from arguing with a subtle change in her expression.

Regina walks with Alexis back to the entrance of the bunker. Alexis remains nervous but this eases as he puts distance between him and David. Reaching the pods he turns to face Regina, his confidence a little renewed now she is alone with him and the two armed guards.

ALEXIS

Why did you agree to show me what you're doing?

REGINA

Because you asked, you wanted to know.

Alexis steps into the pod and waits for the doors to close.
Alexis?

Alexis steps into the pod and turns around to face Regina.

ALEXIS

Yes?

REGINA

Do you know the best part of being
a silent partner?

ALEXIS

What's that?

REGINA

Nobody knows you've had any
involvement with me.

ALEXIS

People would miss me.

REGINA

They won't!

On cue, the two guards close in on Alexis and fire their weapons until they run empty. The bulletproof glass of the pod absorbs the rounds as the glass is sprayed with blood. Alexis, bullet-riddled and gasping for breath, struggles to look up at Regina as he takes his dying breaths.

ALEXIS

Who....are...you?

REGINA

Twelve years ago, I learned how the
greed of people like you can undo
grand plans. I won't make those
same mistakes. I am the last person
you want to cross, but I suspect
you understand that now.

Regina fires the final executing round into Alexis' head as
we.

CUT TO:

69. INT. EUROSTAR TRAIN CARRIAGE, NIGHT

Arianna is balanced on the roof of a van while Aaron holds her steady. They have removed the casing from a ceiling-mounted camera and she is holding Aaron's phone up to the camera unit.

SAM (OFF CAMERA)

You've got company.

They freeze.

AARON

What have you got Sam?

SAM (OFF CAMERA)
I'm not sure, a black pick-up has just been allowed through the gates, it's driving towards the train.

AARON
Get down, Charlie have you managed to get access?

CHARLIE (OFF CAMERA)
We are about half downloaded.

AARON
Shit! How much longer do you need?

CHARLIE (OFF CAMERA)
A minute, maybe two.

SAM (OFF CAMERA)
They're pulling up outside man.

The sound of an engine carries in the air.

AARON
Get inside the back of the van, leave the phone on the roof.

Aaron helps Arianna down and they scramble into the back of the van in time for the sliding doors to move aside. Three men dressed in similar protective clothing step into the carriage and make their way towards the car.

70. INT. VAN - CONTINUOUS.

Concealed within the van, Aaron and Arianna watch through the window of the van as the three men find Fran's car and set about retrieving the two canisters from underneath. Working quickly the three men transport the canisters out to the waiting pickup and before long the carriage is once again plunged into almost darkness.

AARON
Damn it.

CHARLIE (OFF CAMERA)
What happened?

AARON
They've taken the canisters from underneath the car, Sam, can you get something from the car?

SAM (OFF CAMERA)

There aren't any number plates on it, I'll try and geo-tag them but we are already running the servers to capacity downloading the footage from the cameras.

AARON

Fuck. Grab my phone, we're leaving.

CHARLIE (OFF CAMERA)

You might want to wait a minute, the pick-up is still outside.

AARON

Tell me when it's gone, I want out of this bloody graveyard.

After a short time Arianna retrieves the phone and the two of them make their way to the sliding doors. As Aaron pulls the door open we see that the sky is starting to lighten as dawn approaches.

71. INT. THE HUB, AFTERNOON - LATER.

All four of them sit in the hub as Charlie brings up the CCTV footage from the hacked camera. We begin seeing the events unfold on the screen before we.

BEGIN FLASHBACK:

72. INT. EUROSTAR TRAIN CARRIAGE

The carriage is as you would expect, lines of cars fill the carriage, all those that have been seen in the destroyed carriage are recognisable, Fran's car sits in the centre as she remains seated inside.

73. INT. CAR - CONTINUOUS.

Fran sits in the car with her phone in hand as the power warning flashes on the screen. Searching through her bag she finds the cable and plugs it in but nothing happens. Slipping the keys into the ignition she turns the car over as a man walks past the car. The sound of the engine makes him jump and he turns to shout at Fran, we see it if the dead man that was dead on the bonnet of Fran's car.

SANDWICH MAN

(in German)

Stupid girl, it says no engine.

FRANCESCA

Sorry, I'm sorry.

In her panic Fran knocks the handbrake and the car lurches forward, colliding with the car in front before stalling. As the engine dies, the sound of hissing air gushes from the front of the car and a puff of smoke bursts from beneath the bumper, spraying the Sandwich Man.

SANDWICH MAN

(in German)

What are you doing?

FRANCESCA

It was an accident, I'm sorry.

The man coughs and splutter, dropping the sandwich to the floor. As Fran moves to look out at the man she screams as the man, face contorted with pain and anger, smashes into the side window of the car sending glass shattering all over her. The man smashes the window with his head and he lashes out at Fran like a man possessed.

Kicking out Fran clammers into the passenger seat and fights off the man, kicking him in the head to keep him away. One blow sends him collapsing back out of the shattered window and as Fran chances a peak out of the windscreen she sees others in the carriage starting to act the same deranged way.

As she is looking out of the windscreen the Sandwich Man launches himself onto the bonnet of the car and begins smashing at the windscreen with his feet leaving smears of blood on the glass.

END FLASHBACK.

74. INT. THE HUB - CONTINUOUS.

Aaron is now standing in front of the screen, a look of horror on his face. The scene plays out showing the passengers turning into crazed people, smashing into things until the lights go out and all we can see is silhouettes as people fight. This is our first experience of the chemical attack, it is terrifying to see.

AARON

Rewind it, back to when Fran's car crashes into the other one.

The video replays.
Pause it there.

The screen shows the cloud of smoke from beneath the front of the car.

ARIANNA

That must be those things under the car.

SAM

Not very secure if all it took to break them was that impact man.

AARON

I've seen enough, switch it off.

The paused image not only shows the cloud of smoke but also Fran's terrified face.

ARIANNA

We need to give this to the authorities, to your policeman friend.

AARON

No chance, we haven't looked at everything yet, if we give it to Mike we'll never see it again.

ARIANNA

I know you're trying to protect Fran's memory but this isn't your job anymore, this is about the police doing what they are supposed to do.

AARON

This is about more than Fran, you've seen what happened on that train. You walked through the corpses. This is about finding out what happened so we can stop it happening again.

ARIANNA

That isn't your job, it isn't theirs or mine.

AARON

Mike and the others aren't making progress.

ARIANNA

Because you're not letting them, if they had all the information you've collected they'd be able to make progress, you're stopping them.

AARON

No, I'm not, I'm doing what they should be doing.

ARIANNA

And how can they do it if you're hiding things from them?

SAM

She has a point Aaron.

AARON

Not you too, what happened to loyalty?

SAM

It's not about that, I just think we are going further down a path we shouldn't be.

ARIANNA

I won't be part of this anymore, I wanted to help save Fran and we can't do that anymore. You saw the bodies on that train, the mess, the devastation. The authorities need what we have and it's wrong for you to think you know better than them.

AARON

Damn you all, do what you want with it.

Aaron storms out of the room leaving the three of them.

CHARLIE

I'll make a copy, we're keeping the original.

SAM

This is getting out of hand.

75. INT. AARON'S FAMILY HOME, HALLWAY - MOMENTS LATER.

Having collected her belongings Arianna moves towards the front door with the disc in her hand. Reaching the door Aaron appears on the landing above.

AARON

Be careful who you trust with that.

ARIANNA

Are you saying you don't trust your friend?

AARON

I'm saying Fran got mixed up in something far bigger than we know, it would be wise to be cautious. This is more than a simple terror attack, even the government can't identify what it is. You need to be careful.

ARIANNA

So what, you will offer to keep me safe?

AARON

I'm just giving you some advice, this is the sort of world I used to live in, I know the dangers.

ARIANNA

It's the world you used to work in, you don't anymore.

Opening the door Fran pauses before leaving.
I'm truly sorry about Fran, she was a good friend and didn't deserve any of this.

Aaron watches as she closes the door and leaves.

CUT TO:

76. EXT. LONDON WEST END HOTEL - NIGHT.

A car pulls up to the curb and the concierge opens the door allowing Regina to step out.

CONCIERGE

Welcome back Miss Albinelor, they are expecting you in the conference room.

Regina nods and makes her way into the hotel.

77. INT. LONDON WEST END HOTEL, ENTRANCE - CONTINUOUS.

Stepping into the hotel Regina is greeted by Marvin Atwood, an over-zealous tycoon that oozes money.

MARVIN

Miss Albinelor, it is a great pleasure to see you. I will get your bags taken to the suite we have allocated you.

REGINA

No need, I won't be staying at the hotel.

MARVIN

We've spared no expense; we have provided all our guests the finest suites.

REGINA

I'm not bothered about that, I will make my introductions and retire to my apartment.

Marvin is put out but does his best to hide it.

MARVIN

As you wish, the other guests will be eager to meet the face of Mavka.

Marvin guides Regina to a packed conference hall.

78. INT. LONDON WEST END HOTEL, CONFERENCE HALL - CONTINUOUS.

The room is busy and oozes with money, well-dressed men and women of social standing talk and drink champagne. Various banners litter the room advertising the event BIO-PHARM CONFERENCE. Marvin guides Regina to a raised area and podium.

MARVIN

Gentlemen, ladies, may I introduce Miss Regina Albinelor of Mavka Pharmaceuticals.

Applause spreads around the crowds as all eyes focus on Regina.

REGINA

Thank you for your acceptance to the conference, although we may be a small company I have dreams to make our presence be known amongst such esteemed representatives.

With the grand introduction made Regina leaves the podium and is stopped by a burly Scotsman.

SCOTTISH BUSINESSMAN

I'm interested to see what you will bring to the table this year, always high expectations of the newest members.

REGINA

We are aware how far we've come and how much further we are yet to go.

Marvin ushers her through the crowds, passing by stands and tables filled with expensive gifts and items to placate the gathered people.

MARVIN

Although you're choosing not to stay here, you're welcome to dine with us tonight, we have the suite booked for the conference and all food is provided.

REGINA

I mean no disrespect, I have a lot of matters to attend that would be best suited to my suite at The Tear Drop.

MARVIN

I would very much like to see the workings of your impressive facility.

REGINA

Then when the conference is over, I will give you a personal tour.

Marvin's expression softens.

MARVIN

I look forward to it.

REGINA

As do I, no if you'll excuse me?

MARVIN

But of course, it is nice to finally put a face to the name Miss Albinelor.

REGINA

Regina, please.

Shaking Marvin's hand she makes her way back to the entrance and the waiting car.

79. INT. CAR - CONTINUOUS.

David remains seated in the car waiting for her. As Regina takes her seat her expression changes to one of distaste.

REGINA

Pompous assholes every one of them.

DAVID

Enjoyed yourself then?

REGINA

A necessary charade I know but still, more money than sense the lot of them.

Tapping on the glass separating them from the driver Regina gives him instructions.

Take me to The Tear Drop, we have things to attend to.

80. EXT. LONDON - NIGHT.

The car pulls away from the hotel and drives through the capital. In the distance, towards the Thames, an impressive glass structure appears in the skyline. This is The Tear Drop, a feat of architecture that shimmers in the night. The car pulls up outside the building moments later and both Regina and David exit and make their way into the building.

81. INT. THE TEAR DROP, ENTRANCE - CONTINUOUS.

The building is ultra-modern and a large sign dances in lights on the floor that reads MAVKA PHARMACEUTICALS.

DAVID

I took a call while you were in the hotel.

REGINA

Yes.

DAVID

The girl, the one from the car.

REGINA

What about her?

DAVID

It's done. She's been removed from the equation.

REGINA

Excellent.

They stop in the centre of the entrance as Regina looks around.

DAVID

Things are appearing to be back on track.

REGINA

Do you know the meaning behind the name Mavka?

DAVID

A woman who lures young men to their death

REGINA

You surprise me knowing that, but do you know why I chose it?

DAVID

No.

REGINA

My family name is Kostroma, the goddess of fertility who killed herself by drowning. The Tear Drop, my creation, is my beacon to lure this corrupt world to my call so I might show them my true might.

DAVID

I have no doubt you will find your peace.

REGINA

This isn't about peace, this about power and revenge for what happened to my family.

DAVID

We are on the final part of that plan Regina.

REGINA

I know. I'll be in the penthouse for a while, make sure I am not disturbed

82. EXT. THE TEAR DROP, EXTERNAL - CONTINUOUS.

We see the size and grandeur of The Tear Drop building from the ground up until we have a view of London dominated by the building.

83. INT. AARON'S FAMILY HOME, HALLWAY - AFTERNOON.

Following Arianna's departure Aaron has slept and we find him emerging from the bedroom into the hallway.

AARON

Sam? Charlie?

SAM (OFF CAMERA)

We're in The Hub man.

Descending the stairs, Aaron passes by the front door and a sudden movement through the frosted glass catches his attention. Turning the door he is about to speak with, then door explodes inwards in a plume of smoke and splinters of wood.

Aaron's ears are ringing and the sounds are dampened as he is thrown across the room.

Aaron watches the world in half-speed as balaclava-covered mercenaries storm in through the hole where the front door had been. Dazed and disorientated, Aaron struggles to regain his feet as a torrent of silenced rounds PING and RICHOCHET around him.

Aaron crashes through the cellar door and tumbles down a set of stairs closely followed by one of the armed intruders.

84. INT. AARON'S FAMILY HOME, CELLAR - CONTINUOUS.

Aaron rolls away from the bottom of the staircase and attacks the intruder that follows him down. Armed with an old golf-club as a weapon, he launches his attack. The two men fight until Aaron disarms him and shoots the man dead on the floor.

Another volley of rounds sprays through the cellar door and Aaron takes cover in the darkness, returning fire with his own weapon until it runs dry. Cornered and trapped, Aaron waits as two intruders make their way down the stairs.

Using the discarded club Aaron attacks both men and more rounds bury in the walls around him. Gaining an advantage Aaron sprints back up the stairs closely followed by the two intruders. Halfway up the stairs Aaron turns and kicks the nearest intruder sending the two of them tumbling back down the staircase.

Bursting into the hallway Aaron is tackled to the floor and begins fighting with another of the intruders. Aaron is desperate and manages to scramble free after knocking the other man unconscious. Snatching one of the discarded weapons from the floor Aaron sprints through to The Hub.

85. INT. THE HUB - CONTINUOUS.

Charlie and Sam are held at gunpoint as Aaron creeps around the corner. Charlie catches his eye as Aaron moves into position to shoot at the intruders holding them at gunpoint.

CHARLIE

How did you know what we were doing here?

INTRUDER #1

Our boss has ways.

CHARLIE

Well you didn't piggy-back our systems so that means someone had to have told you.

INTRUDER #1

It would seem that your friends are
also our friends too.

Intruder #1 removes a Police Evidence bag from his pocket and holds it out for Charlie to see. Even from where he is hidden, Aaron can see the copy of the CCTV disc that Arianna had taken to Mike.

CHARLIE

Crooked bastard.

Aaron takes aim with the gun but a dull THUMP sound stops him. Unseen until now David fires a rubber baton round at Aaron that crashes into his stomach sending him tumbling to the floor. Clutching his stomach Aaron writhes on the floor as David saunters over, reloading another round into the bulky AEP Launcher.

DAVID

A face to the name at last.

AARON

(gasping)

Who are you?

DAVID

I think it's time you found out
what a mess you've got yourself
into, Mr Raven.

David stands over Aaron with the launcher resting on his shoulder. Raising his foot he stamps down on Aaron's head and we.

FADE TO BLACK

86. INT. DERELICT WAREHOUSE - LATER.

Initially the screen remains BLACK but the world comes into view with the sound of crackling electricity. Aaron is bound to a chair with wires attached to a stun gun that rests in David's hands. Cycling the device the sudden shock wakes Aaron from his unconsciousness.

DAVID

Glad to see you back with us.

Aaron doesn't answer, still dazed and confused another surge of electricity causes him to flex against his bonds.

Shall we try again Mr Raven?

AARON

Where am I?

DAVID

How about a moment to catch your
breath?

David removes the barbs from Aaron giving him time to regain himself.

AARON

Who are you?

DAVID

David Mordell. You've been putting
your nose where it doesn't belong
and I would like to know why.

AARON

Looks like there are a lot of
things we would both like to know
David Mordell, how about you tell
me where my friends are first?

Removing a folding knife David presses the tip into Aaron's thigh and twists the blade in his leg. Aaron grits his teeth against the pain.

DAVID

You mean the pesky little hackers
who have been sneaking through our
systems?

On cue Sam and Charlie are dragged into the room. Charlie appears untouched but Sam's face is swollen and bruised. They are thrown to floor in front of Aaron.

AARON

They're nothing to do with this,
let them go.

DAVID

They're everything to do with this,
without them I doubt you'd have
been as much trouble as you've been
for us.

David towers over Sam who flinches at his touch.

AARON

Leave him alone! It'll be alright
Sam, I promise.

David grabs Sam's chin and pulls his head up to look at him.

DAVID

Will it be alright Aaron, will it
really? Somehow I think you'll soon
realise this all very far from OK.

AARON

What do you want from me?

DAVID

Me? Nothing. If it was left to me I'd have put an end to your meddling long before now but that isn't up to me.

AARON

Who is it up then?

DAVID

You'll find out soon enough. For now I'd like to find out how much you know about our plans and who you've told.

CHARLIE

Seems like you already know enough from our mutual friend.

DAVID

You mean this?

David produces the evidence bag and tosses it into Aaron's lap. Looking down Aaron sees the bag is sealed and the label contains Mike's details.

AARON

I'm curious to know where you got that from.

DAVID

I thought you would be, maybe I'll tell you before I kill you.

AARON

That's nice of you, I'll try and remember that.

Aaron's sarcastic tone irritates David who releases Sam and moves to tower over Aaron with his enormous frame.

REGINA

Don't rise to it David, Mr Raven here is well-versed in pushing the right buttons in an interrogation aren't you?

David tenses and his demeanour changes. Noting the change Aaron smirks.

AARON

Your employer by any chance? Even the big boys are afraid of the boss.

DAVID

Piss off!

David once again pushes the blade into Aaron's thigh.

REGINA

David, enough!

With reluctance David steps back but leaves the knife protruding from Aaron's thigh.

AARON

And who might you be?

REGINA

We'll get to that soon enough. I believe David asked what you knew of our plans and you declined to answer, perhaps if I ask that might be different?

AARON

Not likely.

Regina moves to Aaron and pulls the knife from his leg. Toying with the blade she moves to Sam's side and drops to her haunches.

REGINA

You've already seen the lengths I am prepared to go to, there's no need for anyone else to die unnecessarily.

Regina toys with the knife on Sam's face and neck.

CHARLIE

Leave him alone bitch.

REGINA

I'll ask again, killing your little hacker friends will cause me no concern if you choose not to answer. What do you know?

AARON

Let him go and I'll tell you.

REGINA

I'm sorry, you think this is a negotiation?

Without warning Regina slices the knife across Sam's throat sending arterial spray out in front of him. Unable to stem the bleeding he gags before falling to the floor. Blood pools beneath his body as both Charlie and Aaron watch on in horror.

AARON
Who...are...you?

Regina wipes the blooded blade on Sam's top as she stands up.

REGINA
I suppose there's no harm in
knowing, my name is Regina
Albinelor. I'll leave you alone for
a moment to consider your answer.

Regina beckons David to follow leaving Aaron and Charlie
alone with Sam's corpse between them.

AARON
I'm sorry, I didn't mean for any of
this.

CHARLIE
It's not your fault.

AARON
Of course it is, I asked for Sam's
help and because of that he called
on your help.

CHARLIE
You know I'd have helped no matter
what.

Charlie shuffles to Sam's body and rests her head on her dead
friend's shoulder and sobs.

87. INT. DERELICT WAREHOUSE, OFFICE - CONTINUOUS.

Regina and David stand in the abandoned office for a moment.

REGINA
Do you think he will talk to us?

DAVID
With all we've found out about him
and his past history I seriously
doubt it.

REGINA
I'm going back to The Tear Drop, do
your best to find out how much they
know and then kill her.

DAVID
What about him?

REGINA

I have something else in mind for him, when you've bled the little bitch bring him to me.

DAVID

We should stop messing with him, he's already caused us more trouble than we had anticipated.

Regina's demeanour changes, her voice is stern and angry.

REGINA

I want him alive, there are some things he needs to know before the end.

DAVID

Whatever you say.

REGINA

I'll see you back there.

88. INT. DERELICT WAREHOUSE - CONTINUOUS.

Charlie lays sobbing on Sam's body as David returns to the main room. Regina stalks off away from them as Aaron remains bound to the chair.

DAVID

Enough of that.

REGINA

Goodbye Mr Raven, I'll see you at The Tear Drop when you're done having fun David.

David rips Charlie from Sam's body as the two guards return to the room and drag Sam's body away. Cast aside Charlie sits herself up against a crate looking defeated.

AARON

What now?

DAVID

I've been asked to encourage you to tell us what you know.

AARON

Good luck with that.

DAVID

Maybe I should soften you up a little first.

David sets about unleashing a variety of blows at Aaron as he sits in the chair.

89. EXT. WAREHOUSE - CONTINUOUS.

Hearing the beating from within Regina smiles as she steps to the side of the now familiar car. Taking her seat in the rear she taps on the glass to the driver and gives him instructions

REGINA

Get me back to The Tear Drop, I have things to sort out.

90. INT. WAREHOUSE - MOMENTS LATER

Aaron has received a fair few blows and sits in the chair panting, blood stains his cheeks and he looks thoroughly beaten. Charlie looks on in horror, deflated and upset.

DAVID

Changed your mind yet?

AARON

You hit like a bitch, I expected more from a big guy like you.

As Aaron spits a mouthful of blood onto the floor, David pats his pockets in search of the knife he handed to Regina. Remembering it was used to kill Sam, he turns to retrieve it from the floor.

Much to his surprise, Charlie stands behind him, Sam's blood staining her hands that now holds the knife. As David turns, she drives the knife through the air and buries it in his shoulder.

David staggers backwards reaching to no avail to remove the knife that is buried to the hilt in his back. Wasting no time Charlie aids Aaron from the chair and between them they turn and run leaving David flailing around blindly.

91. INT. DERELICT WAREHOUSE, CORRIDOR - CONTINUOUS.

Charlie and Aaron burst through a set of doors and run along the corridor leaving David behind. Pausing at the end of the hallway Aaron snaps the plastic cuffs against a piece of jagged metal as David crashes through the doors.

AARON

Charlie, go!

CHARLIE

No, not without you.

AARON

Get to my apartment, you'll be able to remotely access The Hub from there. Go!

Aaron turns and sprints towards David and the two men fight.

92. INT. DERELICT WAREHOUSE - CONTINUOUS.

David and Aaron's fight takes them back into the main warehouse room. They fight amongst the abandoned shelving and equipment, each making use of whatever they can as makeshift weapons. Both men fight with ferocity and receive a variety of injuries as they fight.

Moving across the room, they smash through another set of doors, which places them in a room filled with cars. We see various canisters matching the ones seen beneath Fran's car littered around the room. As the fight continues, Aaron uses one of the empty metal canisters to subdue David, knocking him unconscious.

Aaron pauses with the canister held above David's head, contemplating whether to kill the man as he lies on the dirty floor. Thinking better of it, Aaron discards the bottle and moves to inspect the cars. The cars are a mix of vehicles and as Aaron reaches the end of the row, he spies a sporty model that catches his attention.

AARON

Now that's more like it.

Moving back to David, Aaron searches through his pockets and finds a mobile phone. Using the unconscious man's finger to unlock it, he taps in Charlie's phone number by hand.

Using the search engine he types in THE TEAR DROP and brings up the corporate website for MAVKA PHARMACEUTICALS. Scanning the page he finds the publicity photograph of Regina.

AARON

There you are!

Tapping the address a map opens and he clicks NAVIGATE.

Dropping into the sportier car he starts the engine and speaks into the voicemail box as he maneuvers the car within the warehouse.

AARON

Charlie it's me. By the time you get this I'll hopefully be at this Tear Drop place that woman mentioned.

(MORE)

AARON (CONT'D)

Looking online it's some sort of business building in the City. Call someone on Mike's team and send them there, I know you don't trust him but we need help, I need help, just please.

Ending the call Aaron accelerates and smashes the car through the shutters at the rear of the warehouse and skids onto the street.

We remain focused on David's body as he stirs and sees the rear lights of Aaron's car as it screeches away from the warehouse.

DAVID

(groggy)

Not so fast you little bastard.

David stands and staggers over to another of the cars.

93. EXT. LONDON STREETS - MOMENTS LATER.

Aaron's car races along the London streets. As he pulls onto a main dual-carriageway a second car races in pursuit. We follow the vehicles as Aaron is chased along the roads. The views switch from inside Aaron's vehicle to the pursuit from an aerial view as David tries to ram him off the road.

The cars zip and weave between traffic and fly through various junctions without care or warning for others. In the distance we see the familiar shape of The Tear Drop in the skyline.

The chase continues as both cars are driven furiously along the nighttime roads.

94. INT. AARON'S CAR - CONTINUOUS.

The phone rings and REGINA appears on the screen. Tapping answer.

AARON

At least I have a name for you now!

REGINA

David?

AARON

Afraid your boyfriend's a bit busy at the minute, mind if we talk.

REGINA

Mr Raven?

AARON

That's right.

REGINA

You're making a big mistake.

AARON

Not as big as the one you made
killing my friend.

REGINA

We shall see.

The call ends as David smashes his car into the side of Aaron's, pressing him against the central barrier. Sparks fly and Aaron fights to break free with the steering wheel.

95. EXT. LONDON STREETS - CONTINUOUS.

The cars part as they pass through a junction and Aaron slams on the brakes. As David passes through the junction, Aaron spins the car and disappears along a side street, The Tear Drop dominates the skyline now as they near their destination. Delayed but still in pursuit, David handbrake turns his own car and chases after Aaron.

The chase continues until they reach a long stretch of road leading to The Tear Drop. As they draw nearer David tries to pass on the offside of Aaron but he expects the maneuver. Slamming his car into David's he forces the other onto the opposing side of the road forcing him to crash into a parked car.

David's car flips onto its roof and spins, coming to a stop in the road in front of The Tear Drop. Having lost control Aaron crashes into another parked car causing the airbags to deploy but his car remains upright.

The street is carnage as Regina bursts through the doors of The Tear Drop, flanked by a number of her personal guards.

96. INT. AARON'S CAR - CONTINUOUS.

Pushing open the door Aaron staggers out of the and takes cover behind it as a volley of gunshots echo in the air. Chancing a glance around his wrecked car Aaron sees that David is dead, his body hangs half out of the overturned car, his neck twisted at an impossible angle and a pool of blood stains the road.

REGINA

Give yourself up now Aaron.

AARON

What if I don't?

REGINA

What's the point in fighting?

Aaron is about to answer when two guards burst from either end of his car, their guns leveled at him. They are joined by Regina who glares at him.

AARON

Guess I'll go with you then.

The two guards take hold of Aaron and as they drag him towards The Tear Drop we see a cloud of smoke HISSING from the canisters mounted underneath David's overturned car.

REGINA

Get us inside and seal the doors.

Aaron is taken into The Tear Drop as blue lights appear in the distance travelling towards them.

97. INT. THE TEAR DROP, PENTHOUSE - MOMENTS LATER.

Aaron is manhandled out of a lift and dragged into the vast open-plan office. The panoramic windows give an impressive view of London. Moving across the room Aaron remains held at gunpoint but not bound. Two guards remain at the lift while two stand either side of him. Regina moves to perch on the edge of a large desk in front of the windows.

REGINA

I never thought it would come to this, that you would come this far.

AARON

I'm full of surprises.

Regina taps a keyboard on the desk and a projector shows a view of the street outside the main entrance. A handful of people are fighting, including police officers. As they all watch the screen their actions mirror those of the people on the train carriage footage.

REGINA

That you are, can you see what you've started? We are quite safe in here, I've designed The Tear Drop to be my own fortress and besides, I have these.

Tapping the desk two vials lift up.

AARON

And just what is that?

REGINA

A little cocktail to keep us all safe.

Regina opens the vial and hands small containers it to the guards either side of Aaron.

AARON

Don't I get one?

Regina laughs as she moves to hand the other two guards their own vials.

REGINA

Perhaps it would pay to make our introductions again. It surprises me how much you look like him.

AARON

Like who?

Regina taps the keyboard again and an image of an old man appears on the screen. This is Aaron's father, there is a notable resemblance between Aaron and the photograph.

What's this about?

REGINA

My name is not Regina Albinelor, I was born Elenuta Kostroma, my father was Petru Kostroma.

AARON

Should that mean something to me?

REGINA

Probably not but those names meant something to him, your father.

AARON

His business was his own, it's got nothing to do with me, besides he's dead.

REGINA

I'm well aware of that, acute heart failure with no medical history to have predicted it.

AARON

How do you know that?

Regina smiles menacingly.

REGINA

Because I killed him.

Aaron moves to launch from the chair but is held down by one of the flanking armed guards.

AARON

Bullshit.

The screen changes again and shows a shaky video from a handheld camera. The voice that speaks is David's from behind the camera.

DAVID (OFF CAMERA)

I come with a message from the Kostroma family.

ANTHONY

Who?

REGINA (OFF CAMERA)

Twelve years ago you were hired to deal with a problem in Tandarei Romania were you not?

ANTHONY

Kiss my ass.

REGINA (OFF CAMERA)

You were paid to execute an innocent man and his family.

ANTHONY

I don't know what you're talking about.

REGINA (OFF CAMERA)

I do, I have made it my life's mission to avenge the murder of my family, to make those pay that took everything from me as a young woman.

ANTHONY

Innocent? A drug dealing sociopath?

REGINA (OFF CAMERA)

Then you admit it?

ANTHONY

Just do what you're going to do, I'm not going to give you the pleasure of a dying confession.

The footage continues as David appears on screen and plunges a hypodermic needle into Anthony's neck. As the liquid is pushed into his veins we see his eyes go wide and he convulses clutching his chest.

REGINA (OFF CAMERA)
You took my family from me. I
intend to do the same to you.

The image pauses with Anthony's lifeless eyes staring out of the screen at Aaron.

REGINA
Your father lived a charmed life,
one of wealth and reputation. You
benefited from his black heart.
Your lives have been paid for with
blood money and I would see his
legacy destroyed.

AARON
So you're saying this has all been
on the whim of a vengeful bitch?

Regina cannot contain her rage and steps forward striking Aaron hard across the face.

As I guess you're going to kill me,
are you going to tell me what your
grand plan is?

REGINA
Oh, I'll do better than that. I'll
show you what I plan to do and how
it will destroy your father's name
and legacy in the process.

AARON
It was no accident Fran was in that
car was it?

REGINA
Not at all, I have planned every
step of this and Fran was a means
to get to you, I would have
everything you know be destroyed.

AARON
But Fran and I have nothing to do
with anything my father did.

Regina removes her phone and makes a brief call, we cannot hear who is on the end of the phone.

REGINA
Use the back entrance, we are
expecting you in the penthouse.

Ending the call she places on the phone on the desk and turns to face Aaron.

Do you know what your father did
for work?

AARON

I have an idea but I never asked.

REGINA

He had a distinguished career in the armed forces, even spent a time in the SAS before retiring. It was from there that he moved into a more lucrative freelance career, similar to you and your Gridlock Private Investigation.

AARON

So what?

REGINA

His work allowed him to be a deniable asset for tasks that the British government would prefer to maintain their deniability, my father was one such mission.

AARON

Your old man sounds like a swell guy, if something happened to him I'm sure he was all innocence and sweet smiles.

REGINA

Not at all, my father was a greedy man. All those who achieve power always want more.

AARON

He'd be proud of you then!

REGINA

Hardly the same, my father was interested in money, I am interested in something far less materialistic.

AARON

And what's that?

REGINA

Revenge. I spent years building my empire so I could not only find those responsible for murdering my family but also allow me to make things right.

AARON

He was just following orders, doing his job.

REGINA

Your fucking father crept into my home in the middle of the night, executed my mother, my father and my six-year-old sister. When he was done he torched the house. I searched through the wreckage until my fingers bled.

Regina's eyes are filled with tears.

BEGIN FLASHBACK:

98. EXT. TANDAREI, ROMANIA BURNED WRECKAGE OF THE KOSTROMA HOME

A young Regina staggers amongst the wreckage of her home. Clothes stained and face covered in soot she searches amongst the rooms. There is little left of the building and she walks with care until she finds a familiar remnant of a teddy amongst the wreckage. Sobbing we watch as she fights to dig through the smoldering rubble until he see a child's burned hand appear between the stones.

END FLASHBACK.

99. INT. THE TEAR DROP, PENTHOUSE - CONTINUOUS.

Regina toys with her hands, tears mark her cheeks as she remembers the FLASHBACK.

AARON

I'm not saying I agree with what my father did but you're punishing the wrong people.

REGINA

Am I!?!

AARON

Why punish the soldier that pulled the trigger and not the ones who gave the orders?

REGINA

You are thinking too small.

Regina wipes the tears from her face and composes herself.

AARON

Meaning what?

REGINA

Your family name will forever be associated with the most devastating chemical attack in living history. Your sister has already started the ball rolling and in the next twenty-four hours the world will believe the Raven family are responsible for the deaths of thousands.

AARON

My father is dead, his legacy is no more and you do not need to bring his sins against his family.

REGINA

My father was the villain, not my mother and not Sophia.' Regina wiped the tears from her face. 'Did he show them the same mercy?

AARON

You don't have to repeat the same mistakes.

REGINA

I'm not making the same mistakes. | When I launch my attack there will be panic, death and destruction. Your putrid country will linger in its own fear until I bring this to them.

Regina picks up the vial from the desk.

With this your country will give me anything I want and in turn I will become their only hope of salvation.

AARON

I thought you said it wasn't about money.

REGINA

It's about power and showing your country that not every backwater Eastern Bloc country sits in your shadow.

AARON

What about the others, there wasn't just my father I'm sure.

Regina brings the projector screen to life again and cycles through photographs of other men.

REGINA

David Heath, one of your father's men, tragically overdosed on ketamine. He was the first to taste my wrath.

The screen changes.

Carl Baker, the third man. He was very informative about the events of that night and I learned a lot from him.

The image changes back to Anthony Raven in his youth in military fatigues.

Anthony Raven, your father, he was the first test outside of my laboratories for the compound your sister released on the train.

AARON

What is it, what was it she released?

REGINA

Let me show you!

On cue the lift at the back of the room PINGS and Aaron turns to look at the new arrivals. As the lift doors slide open we see Arianna standing with Mike behind her.

AARON

You!

MIKE

Aaron? What are you doing here?

AARON

Don't give me that, you've been with them all along. I told you not to trust him Arianna.

MIKE

Has that mess downstairs got something to do with you?

REGINA

Officer, I'm aware you know this man.

MIKE

Yes.

REGINA

Then you'll know the character he is? Brash, violent and it would appear unhinged following the death of his sister.

Mike closes in on Aaron, as he does Arianna launches an attack and plunges a hypodermic needle into Mike's shoulder.

MIKE

What the f-

Mike drops to his knees grasping at his throat as Aaron looks on in horror.

REGINA

Come here my sister, you've done well.

Arianna drops the needle and scurries around to join Regina.

AARON

(yells)

What have you done to him?

REGINA

I told you I would show you my plan. Your friend has been injected with my compound, before he dies I will watch as he tears you apart. Your friend has a few minutes before the effects take hold.

AARON

Fucking crazy bitches, both of you. And you, I trusted you.

ARIANNA

I'm sorry.

REGINA

No you're not! It was his bastard father that destroyed our lives, there is no sympathy for him.

AARON

Who is she to you?

REGINA

All this began when I discovered your sister was off gallivanting through Europe. An innocent and impressionable girl would always be the weakest link in your family chain. I could never go straight for the caged animal that you are, I needed something that would tame the beast and your sister gave me that opportunity. So far from home there was no easier way than to give her a friend.

AARON

I thought your sister died, wasn't that the whole reason for all this?

REGINA

Your father killed Sophia, Arianna is another legacy of my father's imperfect life. She is my half-sister but the same blood runs through our veins and the same thirst for vengeance unites us.

AARON

Two twisted bitches in search of vengeance.

As Mike writhes on the floor we see his body language change and he suddenly launches to his feet and looks around the room like a frenzied animal.

AARON

Mike, Mike it's me.

The two armed guards back away from Mike who stands twitching, as Aaron speaks Mike's attention is drawn to him and he attacks. Reaching one of the armed guards Mike snaps his neck and the lifeless body falls to the floor.

As Regina and the other guard take cover Mike and Aaron fight. Aaron is reluctant to hurt his friend but we see Mike is only interested in killing Aaron, there is no reasoning with Mike as he suffers the effects of the compound.

Between them they fight, smashing through and over furniture until Aaron is sent flying over the desk sending the contents crashing to the floor. As a result of their fight a glass table is smashed and Aaron uses a piece of the broken glass to slice through Mike's calf rendering him unable to use his leg.

Undeterred Mike crawls across the floor lashing out at Aaron until he is able to trap him beneath a heavy ornament that traps him in place flailing like a trapped animal. Looking to his side Aaron sees the dead guard and reaches for the gun.

Aaron and the second guard exchange a volley of rounds, Aaron is wounded and the guard is killed. Although wounded Aaron is still able to move as another gunshot sounds in the air. The round impacts into his shoulder sending him spinning and as he collapses Aaron fires blindly in the direction of the second gunshot.

REGINA

No!

Crashing to the floor Aaron rolls over in time to see Arianna stagger back against the glass and fall to the floor clutching at her chest. Her clothes are bloodstained.

ARIANNA

Help me.

REGINA

What have you done?

Aaron retrieves the vial from the floor and searches through the contents as Regina tends to Arianna. We see Aaron approach Mike who remains thrashing on the floor and injects him with one of the vials. It does not take long for Mike to collapse still trapped beneath the ornament.

ARIANNA

I don't want to die.

Aaron moves to Regina and Arianna and kicks away the discarded revolver.

AARON

If it helps Arianna-

REGINA

Shut up! You have nothing to say to my sister.

AARON

If it helps, you didn't kill Fran.

Arianna looks up at him, her face pale and weak.

ARIANNA

How?

AARON

Charlie tagged you the moment you arrived, she found problems with your background and Mike was able to make plans in case of an attempt on her life.

REGINA

There's no way you could have known.

CHARLIE (OFF CAMERA)

Your systems aren't as secure as you'd like to think.

REGINA

Who is that?

AARON

A friend.

CHARLIE (OFF CAMERA)

And everything that's just happened has been recorded on your own systems that I conveniently have control of.

REGINA

This isn't possible.

AARON

Of course it is, Gridlock is more than just a PI company, we are a family.

REGINA

I'll kill you.

AARON

No you won't, you've already tried that and now Arianna's blood is on your hands.

REGINA

No.

AARON

Yes. Charlie, send the footage to Mike's team and get everyone up here. All they'll need to counteract the release downstairs is here and Mike needs some help.

CHARLIE (OFF CAMERA)

I'm on it.

Regina cradles Arianna's head. She is dead.

AARON

This is for Sam!

Aaron drives a piece of shattered glass into Regina's thigh and she screams.

100. EXT. THE TEAR DROP, EXTERNAL

Through the glass we see Aaron move to lift the ornament from Mike. On the street below a number of police cars arrive and armed officers storm into the building as we.

FADE OUT:

101. INT. WHITECHAPEL POLICE STATION, OFFICE - SIX MONTHS LATER.

SIX MONTHS LATER displays for a moment as we find Aaron sat at a desk with Charlie.

Mike walks into the room aided by a walking stick. Limping Mike steps to Aaron's side and drops a newspaper onto the desk in front of him. The headline reads LIFE SENTENCE FOR FAILED TERROR PLOT. ON the page we see Regina being escorted from court.

AARON

How long before she's out?

MIKE

Long after we've retired I'm sure.

AARON

Listen Mike, I'm sorry about the leg.

MIKE

I've seen the footage, you didn't have a choice.

AARON

Still-

MIKE

It's done, all of it. We're good mate, we're good. How's Fran doing?

AARON

Better, she's having physiotherapy and they've managed to work through some of the other issues.

MIKE

Glad to hear it.

CHARLIE

Did they play the tapes in court?

MIKE

No, it all came down to a viewing in the Judge's chambers but what does it matter, justice was served for once.

Aaron stands up and turns to face Mike.

AARON

Can't say I miss this place but I do miss the company.

MIKE

Likewise.

They shake hands.

AARON

Always a place for you at Gridlock
when you decide to wake up and
leave this shit behind.

MIKE

(laughing)

After all that I think I'm already
on your payroll.

AARON

Thank you for trusting me with
everything, I wouldn't have found
out what I did if you hadn't been
in the background helping.

MIKE

Even I know when our system doesn't
work and we need, help, from other
sources.

AARON

My door is always open Mike.

MIKE

The way the world is going I expect
I'll be knocking on it soon enough.
IN fact-

AARON

Let us celebrate this victory
before you ask me for anything
Mike.

Mike holds a folder in his hand and drops it onto the desk,
conceding to Aaron's request. They shake hands and embrace
before Aaron and Charlie leave the office.

Mike moves to the window and looks out at the view. In the
distance we can see The Tear Drop. Mike pulls a sheet of
paper from the folder he discarded on the table and looks at
the report.

MIKE

I'll definitely be needing you
sooner rather than later mate.

Mike looks at the sheet and we see a brief heading on a
lengthy email, it reads INSPECTOR RE: BURGLARY SOUTH LONDON
BANK, ESTIMATED LOSSES SIT AT SIXTY-FIVE MILLION POUNDS,
SAFETY DEPOSIT BOXES UNACCOUNTED FOR INCLUDE SIX REGISTERED
TO MAVKA PHARMACEUTICALS - CONTENTS UNKNOWN. Mike stares at
the paperwork as we.

FADE TO BLACK