

1 EXT. ANGELS CLUB. BUDAPEST BACK STREETS - DAY 1 - 0500 1

Empty streets, warehouses, MUSIC from a basement club. Underground nightlife, STRAGGLERS heading home, couple of PEOPLE drinking outside, lights from the club spilling onto the street.

A girl, SOFI, coming out of the basement club, she's early 20s, pretty, drunk. Her BOYFRIEND follows her out, he's distinctive, many earrings, close-cropped hair.

SOFI SMILES at him, they're speaking HUNGARIAN to each other, she KISSES him.

They head along the cobbled street, she pulls off her heels, walking in bare feet. He takes her arm and they disappear round the corner.

CUT TO:

2 EXT. TRAFFIC BRIDGE OVER DANUBE - DAY 1 - 0515 2

A high modern bridge over the Danube, outskirts of Budapest, few cars at this early hour. The COUPLE walking along the sidewalk, arm in arm. They get to the centre of the bridge, the BOYFRIEND stops.

SOFI'S tired, she wants to go home. She looks beyond to the lights of the city.

The MAN taking a key from his pocket, digs it in a wrap, takes some coke, then offers it to her. We see a tattoo on his wrist, a wolf's head.

SOFI is not that keen, she's sleepy. But when he holds it up to her, she takes a snort.

The MAN leans in to KISS her, they're KISSING up against the railing of the bridge. His HAND under her chin, holding her FACE up, KISSING her hungrily.

SOFI LAUGHS, he leans in as if to kiss her again, on her EYES as she's lifted up, her POV from his FACE to SKY...

Sudden confusion on SOFI'S FACE, alarm. A blur of MOVEMENT, and the MAN is standing on the bridge, alone.

He steps forward looking over. A SHADOW falling hard and fast to the steel water far below. A distant thud/splash.

The MAN picks up Sofi's shoes and throws them after her. He takes the drugs from his pocket, chucks them over the edge.

He looks both ways, sticks headphones in his ears, pulls up

The river below. The Danube isn't blue. It's steely and still.

CREDITS

3 EXT. DANUBE - DAY 1 - 0600 3

SLOW FADE UP ON: Through murky water a WOMAN'S FACE, hair floating around it. The WOMAN is moving beneath the water...

CUT AGAINST:

4 EXT. BUDAPEST STREETS - DAY 1 - 0800 4

ANNA SANDOR early 30s, pretty, alive. She's walking along a busy Budapest street. As she pauses to look at a newsstand, her PHONE rings. She looks at the screen - not a number she recognises - and answers.

ANNA SANDOR
(Jo napot), Anna Sandor...

And as she listens the look on her face visibly darkens.

BACK TO:

5 EXT. DANUBE - DAY 1 - 0630 5

The WOMAN'S FACE, drifting faster through the water now, closer to CAMERA. Her face is blank and lifeless.

BACK TO:

6 EXT. BUDAPEST STREETS - DAY 1 - 0830 6

ANNA SANDOR. She steps off a tram, grim faced, walking fast across the street, the RIVER beyond...

BACK TO:

7 EXT. DANUBE - DAY 1 - 0700 7

THE WOMAN'S FACE. As it breaks the surface of the water we recognise SOFI, the GIRL we see GIRL we P Tj O Tc ET Q Q q 54 302U

ANNA'S FACE as she runs along the riverside towpath, ahead we see a couple of uniformed CITY COPS, a POLICE BOAT moored by the bank.

On ANNA as she slows, her FACE as she glimpses a BODY on plastic sheeting beyond.

ANNA trying to contain her emotion as she approaches the COPS, showing them her business card. The left hand side of the card is in Hungarian, the right in English: ANNA SANDOR, LAWYER, JLD, CENTRE FOR WOMEN'S RIGHTS.

The COP holds up a sodden ID card in a plastic evidence bag. ANNA looks at it: SOFI MUSTAFOVA. She nods, moved.

TWO GUYS turning SOFI'S BODY like yesterday's catch. ANNA wincing at their treatment of her.

All the MEN watching as ANNA walks up to the BODY, crouching down.

A swell in Sofi's belly. ANNA'S FACE. Sofi was pregnant.

ANNA comforting the DEAD GIRL as she strokes the hair from the face. SOFI'S EYES staring blankly up.

CUT TO:

SOFI'S PHOTOGRAPH on Nikki's computer screen. NIKKI at her desk looking at it. Beyond, HARRY is hurrying around the office, putting things in his bag, looking for his passport.

HARRY looks in his drawer again, a little more desperate.

NIKKI
(not even looking up)
Grey jacket, back of the door. You
wore it to Amsterdam.

HARRY
(retrieving his passport)
How do you do that?

SCENE CUT: NIKKI
I put it down to the absence of a Y
chromosome.
(sighs)

NIKKI (CONT'D)

Oh yes, he covered for you last time.

HARRY

I'll bring you back a present.

NIKKI

Like the bottle of Advocaat you brought Leo back from the Amsterdam conference?

HARRY

No. I'll bring you back a Hungarian delicacy like... what do they have in Hungary?

NIKKI

Goulash. And pretty lawyers.

HARRY

It's work.

NIKKI

And you love your work.

HARRY

Look, it's an independent postmortem, I'll be 48 hours.

NIKKI

In and out?

(off his look)

What's the matter, have you shagged everyone in London?

HARRY

Not quite.

NIKKI SMILES.

NIKKI

I think you like this one. Eva.

HARRY

Anna. I've only spent a couple of weekends with her, Nikki.

(off her look)

Okay, I like her. But I love you. You're giving up your precious weekend so that I can...

NIKKI Looks at him. So you can what?

HARRY (CONT'D)

...I was going to say fight for women's rights in Budapest. You're awfully cynical Nikki.

HARRY turns, surprised. MCBURNEY hurrying up to him, puts out a hand.

MCBURNEY (CONT'D)
Duncan McBurney. First Secretary at
the Embassy.
(beat)
British Embassy. Welcome to
Hungary.

HARRY
Thank you.

But HARRY turns away from him towards the taxi rank. MCBURNEY following him.

MCBURNEY
You weren't expecting me. The City
Police notified us. The BRFK don't
much like being second guessed.

HARRY
I'm here in a private capacity to
carry out an independent
postmortem.

MCBURNEY
And I'm here in an official
capacity to unofficially offer you
a ride into town.
(off Harry's smile)
First thing you learn as a
diplomat. Airport cabs will rob you
blind. That's a universal truth
from Zurich to Addis Ababa.

MCBURNEY gestures to his CAR. The CHILD gurgles. HARRY smiles.

HARRY
Which one of you is driving?

MCBURNEY smiles, they walk towards the car.

CUT TO:

12 EXT. DANUBE CENTRAL BUDAPEST/INT. MCBURNEY'S CAR - DAY 2 - 12
1215

MCBURNEY'S CAR driving along the banks of the Danube.
HECTOR in his deluxe car seat in the back. MOBILES and TOYS
and CHILD'S BISCUITS.

HARRY
A dead Roma prostitute. What's the
embassy's interest?

MCBURNEY

The British embassy's interest Dr Cunningham is always the same. A quiet life. Post-colonial guilt really, we try not to over-rule the natives.

HARRY grimaces, extracts a TEETHING TOY from his seat.

MCBURNEY (CONT'D)

Sorry. Hector's our first child. My wife cleaned out Mamas and Papas on our last trip home. He's got a more expensive wardrobe than I do.

HARRY

(smiles)

So, officially, an unofficial warning? Tread lightly.

MCBURNEY

It's always delicate. Democracy made its first appearance here in 1989, prostitution was legalised in '93, and Romanians have had free entry since 2007. All three are tolerated. None are encouraged. The lawyer who's acting for the deceased young lady likes to yell about all three. Anna Sandor...

(glances at Harry)

She's quite something isn't she?

HARRY

I've only met her twice. I've found her to be professional and committed...

MCBURNEY

And passionate. She's not afraid to speak her mind. In words of one syllable. I like her. They don't.

HARRY

Her father's a doctor isn't he? Neurosurgeon.

MCBURNEY

Istvan Sandor, he's one of the few guys who managed to emerge from the Soviet era unscathed. Best Health Minister they never had. I presume that's how she persuaded them to let you come and check their homework. He's the President of the hospital.

CUT TO:

ANNA SANDOR (CONT'D)

She always showed up. They're saying suicide, they always say suicide...

HARRY

Maybe they're right this time. You said she was anxious...

ANNA SANDOR

They were making her have unprotected sex with the clients. It pays them double. She was afraid, Sofi wasn't your smack-addict hooker, she was a professional, she had dreams of going back home with a brand new Mercedes. She got pregnant.

HARRY

Might that be a reason she'd have killed herself?

ANNA SANDOR

I don't think so. But it could be why they'd have killed her. Maybe she refused an abortion... Sofi knew her mind, she thought she was in control.

They get to a staircase. A SIGN downwards: HULLAHAZ/MORTUARY. They walk down...

ANNA SANDOR (CONT'D)

Why is the morgue always in the basement?

HARRY

It's never going to be the shop window. You don't want to pass that on your way to see granny.

ANNA SANDOR

I always thought it should be on the top floor. Closer to God.

HARRY

I thought you were an atheist?

ANNA SANDOR

I lapse occasionally.

HARRY watching her go.

CUT TO:

HARRY sitting in the reception area of the mortuary. ANNA

ANNA SANDOR

What possible reason do you have to
refuse?

DR KERTESZ

I'm not refusing, I'm just stating

ANNA SANDOR

What are you doing? I was talking to him...

HARRY

I'm a good pathologist but I can't perform a postmortem on ashes.

ANNA SANDOR

It's not the first time I've had to deal with their bullshit. Police and doctors. Half of them can't be bothered. The other half are lining their pockets...

HARRY

Hang on, I'm a doctor, remember?

ANNA SANDOR

In England. Doctors here make 10,000 Euros a year. Police even less. The smart ones take bribes, the stupid ones starve.

HARRY

And the honest ones?

ANNA SANDOR

That's him there. The idiot.

HARRY follows her gaze. On the wall a framed PHOTO, an imposing man in his 60s. The caption: PROFESSOR ISTVAN SANDOR.

ANNA SANDOR (CONT'D)

Or daddy as he prefers to be known.

HARRY SMILES, looking at the PHOTO. Then he turns to head up the staircase.

ANNA SANDOR (CONT'D)

Where are you going?

HARRY

Laboratorium!

ANNA SANDOR

You're almost fluent.

HARRY

Come on. And no shouting.

CUT TO:

HARRY and ANNA heading from the street outside the hospital across a walkway. She's got a document in her hand.

HARRY

You see you can be charming when you want to be.

ANNA SANDOR

Perhaps. But not many people make me want to be.

They sit down on the seats of the amphitheatre. HARRY looking through the lab report.

HARRY

There was cocaine in her blood.

ANNA SANDOR

Sofi wasn't a regular user. She hated drug addicts. Her friend Marina was on junk. Sofi stopped seeing her.

HARRY

I could retest those samples, see if the cocaine usage was long-term, sustained.

(beat)

Hang on. Did you know about this?

ANNA SANDOR

What?

(Looks at the report)

No... It can't be.

HARRY

She was HIV positive.

(Anna shaking her head)

You did say she was having unprotected sex...

ANNA SANDOR

No. Her pimp got her tested every two months, I've got the report, she was clean three months ago...

HARRY

She could have already been infected. Incubation period can be up to six months.

ANNA SANDOR

They'll use this as evidence of suicide. Pregnant. HIV positive. Maybe they're right.

ANNA SANDOR (CONT'D)

Then again, they couldn't sell her any more. So they threw her away. Like dumping their garbage.

CUT TO:

19

INT. ANNA'S OFFICE - DAY 2 - 1400

19

ANNA at a filing cabinet putting the ENVELOPE with Sofi's possessions in the drawer. She hands HARRY a sheet of paper.

ANNA SANDOR

That's it. Sofi's medical report, it's dated three months ago last Friday.

HARRY looking at the document.

HARRY

This isn't just an HIV test, this is a full STI screen...
(looking through)
A full blood count, ECG, chest scans, height, weight...

ANNA SANDOR

I know. I showed it to my father, he said a medical report like this would have cost them a couple of hundred Euros.

(off his look)

This is a business. They're professional about it. They like to know their livestock's in good condition.

HARRY following ANNA through the office. A few LAWYERS at desks, one chatting to a YOUNG MOTHER in a headscarf with a TODDLER. At another, an OLDER PROSTITUTE, a LAWYER running her through a document.

HARRY

Who are 'they'? Who runs the girls in this city?

ANNA SANDOR

Anyone with the means and the muscle. It used be the Russians, Ukrainians, now the Kosovans and Albanians have joined in. This place has always been the crossroads. Now we're the gateway to the EU, everything comes through here, drugs, contraband, women. Any fast moving consumer durable.

(MORE)

ANNA SANDOR (CONT' D)

80% of the drugs entering Europe were coming in from Turkey in the back of television sets...

HARRY

Were? What the police caught on?

ANNA SANDOR

No. Flatscreen technology. You can't fit much in the back of a TV these days.

HARRY smiles. ANNA'S COLLEAGUES eyeing him and ANNA, intrigued.

ANNA stops at her desk, checking her messages. HARRY looking at the noticeboard. PHOTOS of GIRLS, different ages, different nationalities.

HARRY

So the girls are trafficked?

ANNA SANDOR

Define trafficked. They're sold a thousand Euro a day dream, now they just want to get out.

HARRY looking at one of the PHOTOS. A YOUNG GIRL, vulnerable, timid.

HARRY

Christ, she's young.

ANNA SANDOR

Agnes Dedej. 15, Albanian. She came to me a year ago. She wanted to see the world, or at least get away from her parents. Her boyfriend said he could bring her to the EU...

MERGE INTO: A YEAR AGO. AGNES sitting at Anna's desk, chewing bubble gum. She reaches in her Hello Kitty backpack for her passport, CONDOMS falling on the floor.

ANNA SANDOR (V. O.) (CONT' D)

Only when she gets here, the boyfriend's dust and she finds she owes 15,000 euros to someone she's never met. And now she has to work to pay them.

AGNES choking back tears. She's young, trying to be brave.

BACK TO: HARRY and ANNA in the office. The PHOTO of AGNES on the board.

ANNA SANDOR (CONT'D)
I hadn't seen her in months then she called me at the office, she was upset, she wanted to meet me yesterday at Nepliget bus station. I waited all afternoon. I've given the police her picture but...

HARRY Looking at AGNES, so young, vulnerable.

ANNA SANDOR (CONT'D)
So now I'm waiting for a postcard. Or a postmortem.

ANNA takes out a newspaper clipping. It's in Hungarian but the picture is clear. A CHARRED CORPSE. Below it the words 'LO ES EGET'.

ANNA SANDOR (CONT'D)
This was one of my colleague's clients. All she wanted was to go home. 'Lo es eget', shot and burned. They shoot them through the face then burn what's left. Kill one troublemaker and the others know to be scared.

HARRY
What about you, Trouble? Do you know when to be scared?

ANNA SANDOR
If I was getting anywhere, doing any good, I'd be scared.
(off Harry's smile)
I think there's something worth fighting for here.

HARRY
And you like a fight don't you?

ANNA SMILES.

CUT TO:

20

EXT. COURTYARD. RUINED BAR - DAY 2 - 1500

20

Tables in a courtyard of a 'ruined' bar. Saturday afternoon buzz. HARRY and ANNA at a table, drink, LAUGHTER. HARRY a little bit merry, ANNA sipping at her glass. HARRY looking at the menu.

HARRY

ANNA LAUGHING at him. Then she sees SOMEONE, her smile fades.

ANNA SANDOR
We've got a problem.

HARRY
(worried)
What is it?

ANNA SANDOR
You know what I love about this place? Everyone, anyone comes here. You know what I hate about it? That includes my father.

HARRY looks up. The MAN from the PHOTO in the hospital. The imposing FIGURE of ISTVAN SANDOR coming towards them.

HARRY
Christ. How do I look?

ANNA SANDOR
Like a foreigner who's slept with his only child.

ISTVAN sits down beside them, takes Anna's beer and drinks, speaking HUNGARIAN to ANNA.

ANNA SANDOR (CONT'D)
English dad. This is Harry Cunningham. A very important doctor from London.

HARRY
(puts out his hand)
Pleased to meet you sir.

ISTVAN SANDOR
Are you gay?
(off Harry's look)
Every Englishman I ever met was gay.

HARRY
Maybe I just never met the right boy, but I don't think I'm gay.

ISTVAN SANDOR
(pointed)

Said I'd ordered some results on a
dead Romanian woman. One of yours I
presume?

ANNA SANDOR

There's got to be some advantage to
the name.

(to Harry)

You know when I was six I needed a
kidney transplant...

ISTVAN SANDOR
He's screwing my only daughter.
Could I hate him more?

CUT TO:

21 EXT. TRAM STOP. BUDAPEST STREETS - DAY 2 - 1700 21

A YELLOW TRAM pulling up at a stop. ANNA and HARRY get off.

HARRY and ANNA walking along the street, HARRY a little drunk. As they walk, their hands brush, a SMILE between them.

ANNA SANDOR
When is your flight home?

HARRY
Day after tomorrow, Monday morning.
But I can move it up if you like,
if you're busy. I can retest the
samples back in England.

ANNA SANDOR
If you want to go...

HARRY
Why would I want to go?

ANNA smiles.

CUT TO:

22 EXT. COURTYARD. ANNA'S APARTMENT BUILDING - DAY 2 - 1730 22

ANNA and HARRY exiting the stairs of her apartment building, Harry's bag over his shoulder. They walk along the 3rd floor walkway, SOUNDS of TV from other apartments, a BABY CRYING, a PARROT SQUAWKING. Late afternoon.

A comfortable silence between them. ANNA unlocks her door, 3 locks...

CUT TO:

23 INT. ANNA'S LIVING ROOM - DAY 2 - 1735 23

HARRY looking around Anna's apartment. A large flat, curated clutter, mid-century furniture. Books, files, music. SOUND of ANNA in the kitchen, fridge opening, clink of bottles. She returns with a couple of bottles of beer, takes a blanket from the sofa.

She passes HARRY, he follows her to the covered balcony.

CUT TO:

24

INT. STAIRWELL. ANNA'S APARTMENT BUILDING - DAY 2 - 1736 24

HARRY following ANNA up a spiral staircase. Afternoon sun spilling through the window.

CUT TO:

HARRY
Is it another case?

ANNA SANDOR
No.
(beat)
It was about me.

HARRY
(teasing)
You mean there's things I don't know about you?

ANNA SANDOR
Probably.
(beat)
Maybe not.

HARRY
(mock serious)
Listen Anna, I know everything there is to know about women.
(off her look)
I know that...

He picks up the pen from the file, draws a line on her belly.

HARRY (CONT'D)
I know that your liver is here,
your kidneys -
(seeing her scar)
- whoever you stole them from - are here...
(she laughs as he draws)
Your lungs are here. Your pancreas starts here. And your heart...

HARRY draws a huge circle on her chest. ANNA looking at him.

ANNA SANDOR
Life makes you laugh doesn't it?
(off his look)
What do you want? If it's just a good time in a different time zone I can understand that...

HARRY
Would you prefer that?

ANNA SANDOR
I'm asking you a question. If you don't want to answer it...

HARRY

What do I want? We barely know each other. I live in London, you live here.

ANNA SANDOR

Will you always live in London? Do you prefer to be alone?

HARRY

Where's all this coming from? Are you asking me what I want or are you telling me what you want?

ANNA SANDOR

I suppose I was wondering if there's any coalition between them.

HARRY

Coalition? Is this a political pact?

ANNA SANDOR

(anger)

You want to laugh at my English because the conversation's too much? Grow up Harry.

ANNA starts to gather stuff up, putting it on the table.

HARRY

What's going on here? Is this is an argument? Because I really don't want to have an argument with you and if we are going to have an argument I'd sort of like to know what it's about.

ANNA SANDOR

I asked you what you want. You're not a child, I'm not a child... We can both be serious in our work, why not in our lives? That's serious too, isn't it?

HARRY

I don't know. Maybe. I don't know yet. Do you?

(off her look)

So why ask me?

ANNA pulls the blanket from the table, sending a beer bottle smashing to the ground.

HARRY (CONT'D)

Anna!

But she's already halfway down the steps...

HARRY standing there, wondering what just happened.

He bends down picking up pieces of the bottle.

He picks up another unopened bottle of beer. He looks around for a beer opener, then puts it against his teeth, then WINCES.

HARRY (CONT'D)

Ow.

His CROWN has come out again. HARRY pushes it back into place. He looks at the beer. It's open now. He shrugs.

JUMP CUT TO:

HARRY looking out over the city, drinking. The SUN, lower now, sound of MUSIC, POLICE SIRENS distant.

HARRY (CONT'D)

What am I doing?

JUMP CUT TO:

HARRY standing there. He SIGHS. He knows why he's here.

HARRY puts his shoes back on, takes his shirt, we follow him as he starts down the fire escape...

CUT TO:

26

INT. ANNA'S LIVING ROOM/BEDROOM - DAY 2 - 1820

26

On Harry's back as he comes from the balcony into the apartment. He can't see Anna. But he can hear the TELEVISION on LOUD.

But the living room is empty. The FAN on, HARRY puts his shirt on, walks towards the bedroom.

ANNA is lying in bed turned away from the door, the shutters across the window, it's dark, shafts of light coming through.

HARRY

HARRY flicks on the light. And stops. ANNA staring right at him. Her EYES glassy. The white bed sheet wet and soaked red with blood. HARRY pulling away the sheet.

HARRY (CONT'D)
Christ, Anna...

Then he looks at her body, blood everywhere, trying to find the wounds, feeling for a pulse, blood on his shirt.

HARRY looks down, a KITCHEN KNIFE on the floor. It's covered in blood. HARRY staring at it.

A NOISE from the bathroom. HARRY looks up. Standing in the en-suite doorway is a MAN.

HARRY standing there. The MAN steps towards him,

27 EXT. UPPER FLOOR WALKWAY. ANNA'S APARTMENT BUILDING - DAY 27-1825

HARRY exiting Anna's flat, running along the exterior walkway, blood running from a cut on his head. He can see a SILHOUETTE running down the stairs through the frosted window of the stairwell...

CUT TO:

28 INT. STAIRWELL. ANNA'S APARTMENT BUILDING - DAY 2 - 1826 28

HARRY tearing down the stairs, two at a time. ANNA'S KILLER three flights below.

HARRY
Help! Stop him!

As HARRY runs down the stairs we start to hear concerned VOICES, SHOUTS above him...

CUT TO:

29 EXT. COURTYARD. ANNA'S APARTMENT BUILDING - DAY 2 - 1827 29

ANNA'S KILLER running across the courtyard and through the doors to the street beyond.

CUT TO:

30 EXT. COURTYARD. ANNA'S APARTMENT BUILDING - DAY 2 - 1828 30

HARRY coming down the last flight of stairs and through the doors into the courtyard where PEOPLE have started to gather.

HARRY
Where is he? Did you see him? He killed her.

HARRY looking towards the door to the street, there's no sign of him. He turns back. They're staring at him.

HARRY (CONT'D)
He killed Anna, Anna Sandor...
Ambulance. Ambulance. Police...

A GUY on the 3rd floor walkway, pointing in to Anna's apartment, SHOUTING in Hungarian, the FACES staring at HARRY.

HARRY looks down at his shirt. It's covered in blood. In his hand, the KITCHEN KNIFE. He puts it on the ground waving at them.

HARRY (CONT'D)
Don't touch it. Police. Police.

HARRY looking to the door to the street, but a NEIGHBOUR grabs him. HARRY pulling away. Another WOMAN on her MOBILE calling the police.

HARRY (CONT'D)
Yes, police, police...

But the WOMAN is pointing at him, PEOPLE coming down from upstairs. The NEIGHBOUR goes to grab him again, HARRY pushing him back. There's a CROWD growing now, a COUPLE of GUYS stepping towards him, one has an ice hockey stick, he points at HARRY, SHOUTING at the others in Hungarian...

HARRY backing away, trying to explain but they don't understand.

The CROWD getting angrier, the GUY with the hockey stick goes for him and as SOMEONE enters the door from the street, HARRY turns, pushes past and exits the apartment building, running...

CUT TO:

31 EXT. STREET NEAR ANNA'S APARTMENT BUILDING - DAY 2 - 1830 31

HARRY running down a long street near Anna's building, he's no idea where he is, what he's doing, he can hear VOICES SHOUTING behind him but he keeps running.

JUMP CUT: HARRY running...

JUMP CUT 50 FRAMES: High above HARRY. He's stopped, hyperventilating, the empty street...

JUMP CUT: spinning round HARRY, he looks down at his shirt, stained with Anna's blood, he pulls it off, appalled, sits down on the street, shaking.

HARRY
Anna.

JUMP CUT: HARRY running again, tears in his eyes.

JUMP CUT: HARRY walking in the shadows, he takes out his PHONE, but he doesn't know who to call.

He reaches in his pocket, takes out a business card. DUNCAN MCBURNEY. He turns it over. Handwritten is McBurney's home number.

HARRY looking at it, a relic from another time.

JUMP CUT TO:

HARRY on the PHONE. MCBURNEY'S VOICE.

MCBURNEY (V.O.)

Slow down, I can't hear you. Is that Dr Cunningham?

HARRY

Yes. Yes. She's dead. Anna's dead. A man in her apartment, he killed her...

MCBURNEY (V.O.)

Who killed her? Where are you Harry?

HARRY

I don't know. She's dead. I saw him. She was stabbed, a multiple stabbing... Oh Christ...

MCBURNEY (V.O.)

Listen to me Harry. Go back to your hotel...

HARRY

I'm not staying at a hotel. I'm staying with her, I'm staying with Anna...

(Looks up)

There's a street sign. Duna Utca.

MCBURNEY (V.O.)

You're in Andrassy district. Get to the river, to Szabadsag Hid, Freedom Bridge. I'm coming to get you. Don't talk to anybody. Do you hear me? Wait for me there. Freedom Bridge, I'll be 30 minutes, less...

HARRY nodding.

HARRY

Thank you.

MCBURNEY (V.O.)

It's okay Harry. Just get to the bridge. You know my car.

CUT TO:

Freedom Bridge, ornamental ironwork in the centre of Budapest. HARRY standing in the middle of the bridge. It's strangely empty, barely any traffic.

HARRY waiting. Looking each way for MCBURNEY'S CAR, his arms wrapped around him, trembling from shock more than cold.

A MAN walking towards him. HARRY starts walking the other way, but a VOICE calls out to him.

JANOS
Euro... Forint... Dollar...
Dollar...

HARRY quickening but the MAN is coming after him...

JANOS (CONT'D)
Deutsch? Italiano?

HARRY
No sorry, I don't have any money...

The MAN is clearly homeless, probably drunk, medicated or both. He keeps talking, holding out his hand.

JANOS
English? American? Marlboro,
Marlboro?

HARRY
I don't have money, no cigarettes,
leave me alone, go away...

HARRY walking away from him, but JANOS is still following him. HARRY steps out into the empty carriageway. As he approaches the middle of the bridge a POLICE CAR is now visible stopped 20 metres ahead of him, blue lights flashing.

HARRY looking at the police car, relief, MCBURNEY must have sent them.

HARRY starts towards the police car, TWO COPS getting out, HARRY taking his passport from his shirt pocket, holding it up. The COPS watching him come towards them.

JANOS watching, soft behind HARRY. HARRY squinting through the sunlight, there's another CAR parked behind the police car.

A COUPLE of GUYS getting out, leather jackets. They approach the COPS, the COPS talking to them. HARRY trying to see who these GUYS are, looking for MCBURNEY in the CAR.

But now the COPS are getting back into their car, the GUYS in leather jackets coming towards him, a glimpse of tattoos on their hands.

A MOMENT. HARRY squinting into the sun, this doesn't feel right, and as he looks towards the POLICE CAR it starts to reverse, the blue lights turn off.

A beat. HARRY'S FACE. The POLICE CAR is driving away. The TWO GUYS coming towards him...

HARRY looks over his shoulder. JANOS is walking away fast. HARRY turns and runs...

HARRY running, the GUYS SHOUTING after him, beyond, the departing FIGURE of JANOS. Hearing the FOOTSTEPS behind him, JANOS glances back, then he's running too...

The CAR starting up behind, HARRY glancing behind him, the two GUYS running after him, the CAR coming up the bridge fast towards him.

JANOS at the end of the bridge, crossing the road towards a subway, HARRY following. GANGSTERS running after them...

CUT TO:

33

INT. PEDESTRIAN TUNNELS - DAY 2 - 1931

33

JANOS running down stairs into a seemingly endless graffitied pedestrian foot tunnel, a COUPLE of HOMELESS PEOPLE sleeping under cardboard.

HARRY following him, JANOS swearing in Hungarian at him...

Shuttered kiosks and shops, JANOS running on, disappearing round a corner. HARRY trying to keep up...

CUT TO:

The GANGSTERS coming down the stairs, the tunnel is empty. One of them pulls the cardboard away from the HOMELESS GUYS who look up bemused, afraid.

The OTHER GUY pulling at the shutters of the shops but they're all locked. He takes out his MOBILE speaking in Ukrainian...

CUT TO:

HARRY in the side tunnel, turning left, running straight into... JANOS who starts pushing him away, swearing again in Hungarian. Beyond JANOS the exit is blocked off.

HARRY
Please, help me...

JANOS looks at him a moment, then he's off again, running down the main tunnel. HARRY takes off after him...

CUT TO:

The GANGSTERS moving along the main tunnel. SOUND of FOOTSTEPS beyond. In the distance, JANOS and HARRY running. The GANGSTERS tear off after them.

CUT TO:

JANOS getting to the end of the tunnel where it opens out to a concourse where six sets of steps/ramps go up to street level, JANOS running up one set of steps, SOUND of TRAFFIC beyond...

As he nears the top of the steps, a CAR SCREECHES up at the exit, JANOS recognises the GANGSTERS' CAR, he ducks back into the stairwell, sliding down the stairs two at a time, SHOUTING angrily at HARRY.

CUT TO:

The GANGSTERS running along the tunnel to the concourse of six exits to see a FIGURE coming down the stairs.

They draw their guns, but it's their partner, the DRIVER. One of the GANGSTERS gestures at another set of stairs, the two of them running up, the DRIVER following.

CUT TO:

34

EXT. BUDAPEST STREETS - DAY 2 - 1940

34

The three GANGSTERS looking up and down the street. It's empty. The three of them walking between the CARS, GUNS in hand, one of them crouching, looking under each car...

They look at each other. NO SIGN of Harry and Janos.

CUT TO:

35

EXT. BUDAPEST STREETS - DAY 2 - 1950

35

Another street. JANOS walking along, HARRY following, both of them sweating. HARRY looks over his shoulder but the GANGSTERS are nowhere to be seen. JANOS turns, shoves him angrily.

HARRY
Why did you run?

JANOS turns, starts to walk away. HARRY following.

HARRY (CONT'D)
Who are they? Do you speak English?

JANOS
No English. Ruski. Romana. Deutsch.

HARRY
Erm... oh God...
(school boy German)
Warum has du gelauft?

JANOS shrugs, still walking away.

JANOS
Polizei... Mafia...
(crosses his wrists)
Alles zusammen. Together.

HARRY
Danke.

JANOS
Danke? Danke?

JANOS stops, he looks threatening now. He makes the international gesture for cash.

JANOS (CONT'D)
Geld. Euro. Dollar.

HARRY hesitates, reaching in his pocket. JANOS shoves him again, HARRY hands him twenty euros and change. JANOS nods, starts to go.

HARRY Looking at his PHONE: MISSED CALL: MCBURNEY.

HARRY catches Janos's arm.

HARRY
Embassy.
(off Janos's look)
British Embassy.

HARRY holds out a fifty Euro note. JANOS'S FACE.

CUT TO:

36 EXT. BRITISH EMBASSY/INT. LYELL CENTRE. LEO'S OFFICE - NIGHT
2 - 2100

HARRY and JANOS walking a dimly lit side street, JANOS now with a newly purchased bottle of something strong, sipping as he goes.

He gestures to a building a couple of blocks up across the street, a Union Jack flying.

JANOS
British.

HARRY hands JANOS some more money. JANOS looking at him in the pool of streetlight, trying to size him up.

JANOS (CONT' D)
Was ist du?
(off Harry's look)
Was ist du? Was machst du?

HARRY
Doktor. Ich bin Doktor.

JANOS
Doktor?
(Looks at him)
Good luck, Doktor.

JANOS pats him on the shoulder, turns and walks away. HARRY watching him. Move round HARRY into...

HARRY'S IMAGINATION. A flash of reflection off steel as the

HARRY
Anna's dead.

QUICK FLASH: ANNA talking to him earlier, her FACE animated, her life force.

HARRY has stopped now, he's shaking...

HARRY (CONT'D)
She's mixed up in something, there are these criminal gangs, it was one of them, they had tattoos... This guy said they were speaking Ukrainian...

LEO
What are you talking about? What guy?

HARRY
It doesn't matter. They think I did it Leo. They think I killed her.

LEO
Harry, go to the police. Explain it, I'll get on a plane first thing.

As HARRY watches he sees SOMEONE appearing from a side door in the Embassy beyond. Between the cars we recognise DUNCAN MCBURNEY. The relief on HARRY'S FACE.

HARRY
I called the Embassy, I'm going there now...

But then HARRY sees who MCBURNEY is talking to. Two CITY POLICEMEN. HARRY staring at them.

LEO
Harry?

Suddenly SOMEONE is behind HARRY, grabbing his arm, wrenching the PHONE from Harry's hand...

LEO (CONT'D)
Harry?

HARRY spinning round to see...

JANOS stamping on HARRY'S PHONE again and again -0.01500000 Tc 12 0

JANOS
Uberall. Uberall.

HARRY
Everywhere? What's everywhere?

JANOS
Polizei...
(tugs his ear)
Sie horen.

JANOS gestures back at the Embassy, MCBURNEY has gone now but the TWO POLICEMEN are still there.

JANOS (CONT'D)
Same. Same police. Von der Brucke.

HARRY
From the bridge?

HARRY Looking at the POLICEMEN. The SAME GUYS.

JANOS
No police.
(crosses his wrists again)
Polizei... Mafi a...

HARRY
I have to trust somebody.

JANOS Looking at him.

JANOS
Trust?
(points upwards)
Trust auf Gott.

HARRY Looking at the POLICE outside the Embassy. JANOS looking at him. He shakes his head.

JANOS (CONT'D)
Komm.

HARRY'S FACE.

SLOW FADE TO BLACK...

CUT TO:

37 INT/EXT. BUDAPEST AIRPORT - DAY 3 - 1000

37

Bright sunlight through the glass of the arrivals hall. LEO and DUNCAN MCBURNEY coming up the escalator. No baby now, this time it's official business.

MCBURNEY

He was meant to meet me at Freedom Bridge. He wasn't there. I've tried to call him since then, a dozen times. If he comes in, we can help...

LEO

He called me. He got interrupted. He was talking about the man who killed Anna, he thought he was connected to some gang. I think he was attacked, Harry would have been in touch, contacted us, he's not stupid...

They exit the arrivals hall, bright sunlight.

MCBURNEY

We've checked the hospitals. The problem is, the police think he did it. He was covered in her blood, he had the knife, he ran. He didn't seem like that kind of guy.

LEO

He isn't. Jesus.

MCBURNEY

Anna Sandor stepped on a lot of toes. Dr Cunningham didn't kill her. We've got people looking for him.

LEO

What about the police?

MCBURNEY

There are police and there are police. It's good you're here.

MCBURNEY (CONT'D)

The more people asking about Harry, the more difficult it is for him to disappear.

MCBURNEY shows LEO the HUNGARIAN NEWSPAPER he's carrying, a PHOTO of LASZLO VOROS.

MCBURNEY (CONT'D)

I've contacted a friendly face in government, environment minister Laszlo Voros, bit of a rising star, he's one of the good guys...

They arrive at MCBURNEY'S CAR, haphazardly parked at the curbside. A COP writing out a ticket for it.

MCBURNEY shows his diplomatic badge to the COP who grimaces,

From the mortuary, KERTESZ speaks some words in English as he reads what Harry wrote.

DR KERTESZ
Liver. Lungs. Kidneys.

ISTVAN watching KERTESZ as he makes the first incision.

ISTVAN SANDOR
Your colleague drew on my daughter's body with pen, like a surgeon before an operation. And then he cut her. Like a butcher.

ISTVAN watching the continuing postmortem, he doesn't speak again. LEO standing there, shaken.

CUT TO:

KERTESZ has removed Anna's organs from ANNA'S BODY, and is now dissecting them. He pauses abruptly in his commentary, leans towards TIBOR. The two of them talking.

LEO watching, puzzled.

LEO
What's happening?

TIBOR exits the mortuary, enters the viewing area.

TIBOR ORBAN
Professor Dalton. You have to leave now.

LEO
Why? Who are you?

TIBOR ORBAN
Detective Orban, National Investigations Office. I've taken over the Anna Sandor murder case.

LEO looking at him. ISTVAN still watching the postmortem.

LEO
I don't mean to be rude Detective but if I'm not able to observe the postmortem, I should like to know why.
(off Tibor's silence)
In the circumstances I think a second independent postmortem will have to be carried out.

ISTVAN SANDOR
You're his colleague, his friend, right? What makes you independent?

TIBOR ORBAN
We're being premature here, I
think. Nobody has been charged.
There'll be time for these
decisions later.

ISTVAN starts talking angrily to TIBOR in Hungarian. LEO
hesitates.

LEO
I've heard many wonderful things
about your daughter Professor
Sandor. I'm very sorry for your
loss.

ISTVAN barely glances at him as LEO exits the viewing area.

CUT TO:

39

INT. HOSPITAL CORRIDOR/STAIRWAY - DAY 3 - 1105

39

LEO walking with MCBURNEY along the corridor.

MCBURNEY
He didn't give you any reason why?
(off Leo's shrug)
I'll go and talk to them. Don't
worry Professor Dalton.

LEO
(worried about everything)
About what?

LEO looks up. On the wall the framed PHOTO of ISTVAN

MCBURNEY walks away.

LEO standing looking at the picture of ISTVAN SANDOR.

CUT TO:

40

EXT. BUDAPEST HOSPITAL - DAY 3 - 1120

40

TIBOR ORBAN exiting the hospital, speaking on his mobile.

LEO standing waiting for him. TIBOR hangs up, before LEO can say anything, TIBOR speaks...

TIBOR ORBAN
Where is he Professor?

LEO
I don't know. If I knew would I be standing here?

TIBOR ORBAN
Possibly. You would have assumed we were following you.

LEO
Are you?
(off Tibor's smile)
Why don't I make it easy for you.
Let's assume you're going back to the murder scene...

TIBOR ORBAN
Why would we assume that?

LEO
I think you're that kind of detective. There's something you found out in there...
(points back at hospital)
... Something that changes things.
And you want to go back to understand it.

TIBOR looking at him.

CUT TO:

INT. ANNA'S LIVING ROOMGehk ROOMGep_ThoMGep5hoMGY56I e01700000 Tc 12

TIBOR ORBAN (CONT' D)
(off Leo's shrug)
In English. Smashing glass.

On the table the picnic blanket, the broken beer bottle.

TIBOR ORBAN (CONT' D)
A few minutes later there was the sound of a struggle. Dr Cunningham ran out, he had blood on his shirt. He was carrying a knife.

They look through into the bedroom. Forensic tags and markers, the sheets have been removed from the bed.

LEO looking at the mattress, it's stained in blood. In the living room the clothes rail on the floor, a FORENSIC OFFICER looking at Anna's clothes, some still hanging, half off the hangers, others on the floor. He picks up a dress, it's been torn.

The lamp on the wall smashed, the smashed PHONE being bagged. LEO'S FACE.

TIBOR ORBAN (CONT' D)
To me it seems personal. Angry. Reactive.

LEO
I know what it seems. I'd be thinking the same as you.

TIBOR ORBAN
You mean if you didn't know him.

LEO
That's why you brought me here isn't it? To see if it made me doubt him.

TIBOR ORBAN
I knew Anna Sandor. She drove me crazy. Everything was a conspiracy, against women, against minorities, against her. A woman with a cause can be a very tedious thing.

LEO
Harry told me he saw the man, he said he had tattoos, gang tattoos.

TIBOR ORBAN
This isn't a gang killing. They like people to know they were there. A warning to others. Often the victim is disfigured, teeth are smashed, the body is burned. 'Lo es eget.' Shoot and burn.

LEO

She was working with people who were trafficked. Perhaps whoever killed her was trying to retrieve documents, witness statements...

LEO following TIBOR around the apartment.

TIBOR ORBAN

There's no evidence of theft.

LEO

Dr Cunningham disturbed the assailant before he finished.

TIBOR ORBAN

Then we'd have two bodies.

LEO

What you're looking at here is a struggle, a man trying to escape the scene, another man trying to stop him. You've got a murder weapon, you've got a suspect. But you have no motive.

TIBOR ORBAN

Passion, sex, deceit, rejection. Women are killed by people they know. It's always the boyfriend, right?

LEO

Whatever you found in the postmortem, you're not sure what to think about it are you?

TIBOR ORBAN

Why did Dr Cunningham come to Budapest?

LEO

You know why. To perform a postmortem on Sofi Mustafova. But you'd cremated her before he had the chance.

TIBOR ORBAN

He came because of a dead prostitute. And because he wanted to see his girlfriend imagine.

LEO

You think he came to kill Anna?

TIBOR ORBAN

I think something had changed. I think he had another reason to be here.

LEO

(Looking at him)
What? What did you find? Anna was sick, she was ill? What?

TIBOR ORBAN

Anna Sandor was pregnant. About eight weeks.

LEO'S FACE. His shock.

TIBOR ORBAN (CONT'D)

You didn't know? He didn't tell you?

LEO

I'm not sure he knew. On the phone, he'd have said...

TIBOR ORBAN

Anna Sandor was at a conference in Amsterdam two months ago. Dr Cunningham was also there.

LEO

You're saying it was Harry's child? My God...

TIBOR ORBAN

Who might he have told?

LEO

Me... My colleague. His mother perhaps. But I doubt it.

TIBOR ORBAN

Maybe Anna told him last night. Maybe that's why they fought. She was going to keep it, she wasn't going to keep it. They're reasons to fight.

LEO

But not reasons to kill.

TIBOR ORBAN

Maybe the baby wasn't his. We're checking foetal DNA.

LEO

Oh Christ.
(beat)

(MORE)

LEO (CONT'D)

I can supply a sample of Harry's DNA...

TIBOR ORBAN

Why would you do that?

LEO

(Looks at Tibor)

Harry was going to be a father. When you find him, I'd like to be the one to tell him.

TIBOR ORBAN

When we find him? If he's alive, it's probably because he's guilty. If they killed Anna Sandor, they've killed him too.

CUT TO:

42

INT. DISUSED WORKSHOP. TRAM DEPOT - DAY 3 - 1158

42

HARRY lying asleep. Daylight across his face, his hair matted. A HAND stroking his forehead.

ANNA SANDOR

Harry.

ANNA sits down on the dirty mattress he's sleeping on. They're in a disused workshop, corrugated roof, boarded up window. The SOUND of trams beyond.

ANNA SANDOR (CONT'D)

Harry. It's beautiful day, come on let's go and have breakfast. We should swim, it's hot. Your forehead's burning...

HARRY opens his EYES seeing ANNA.

HARRY

I thought... are you okay?

ANNA SANDOR

Of course. I'm sorry we fought.

HARRY

It was my fault.

ANNA looking at him. She gets up, HARRY closes his EYES. Then he sits up, looks around. The room is empty. And he's alone.

He looks around the disused workshop. Plastic bags of shopping, the empty bottle of alcohol. HARRY looking down, an empty blister pack of Amitriptyline.

HARRY standing unsteadily, his head hurts.

HARRY (CONT'D)

Anna.

He's cut and bruised. Suddenly a wave of nausea hits him. He pushes through the door and up steps towards daylight...

CUT TO:

43

EXT. DISUSED WORKSHOP. TRAM DEPOT - DAY 3 - 1200

43

The blinding sunlight. HARRY throwing up against the wall of the workshop. He looks up.

JANOS is standing against the wall, eating Frankfurters from a jar. He offers the jar to HARRY. HARRY looks away.

HARRY

What time is it?

JANOS

Mittag.

HARRY

12? It's quiet.

JANOS

Sonntag. Sunday.

HARRY looking around. Beyond is a tram depot, a yellow tram going along the tracks.

HARRY shows JANOS the blister pack of drugs. JANOS smiles.

JANOS (CONT'D)
(points at the sheet)
Polizei...

On the sheet is the BFRK crest, the Budapest police, the central telephone number. JANOS mimes someone calling the police, pulls his finger across his neck, HARRY will be done for. HARRY'S FACE.

JANOS disappears inside, returns with some CLOTHES, throws them to HARRY. HARRY looking at them...

CUT TO:

EXa50 STRER, (A) 16 (N) 16 (O) 16 (S) 16 () 16 (() 16 (C) 16 (O)16

JANOS (CONT' D)
I am Kommunist. Die Welt...
(turns his finger)
The world, it turns.

JANOS stops, points beyond. An apartment block, once elegant, grand, now shabby.

JANOS (CONT' D)
Das war mein haus. My house. My
friends. My life. Alles endet. Neun-
und-achtzig. Eighty-nine.

JANOS finishes his coffee, lost in the moment.

HARRY
I'll get more money.

HARRY takes out his credit cards. JANOS shakes his head.

JANOS
Kein bank. Kein phone. Kein metro.

HARRY looking at him. Move round HARRY into... HIS
IMAGINATION.

The KNIFE emerging from Anna's shirt, white sheets, cold metal and the KNIFE rises to fall once more, reflecting ANNA'S FACE, again MUTE and super-slowed.

HARRY standing in the street.

HARRY
Janos. The Mafia... the gangs...
The man who killed Anna...

JANOS looking at him. He blows through his teeth. He starts to walk off, HARRY following him.

HARRY (CONT' D)
It was my fault. We had an
argument. I should have been there.
Why? Why kill her?

JANOS stops by a BUS STOP, there's a BUS MAP of BUDAPEST.
JANOS gesturing at the map, different sections.

JANOS
Serbo. Albanian. Roma. Kosovar.

Then he points to another section by the river. JANOS bares his teeth. The White Wolves.

JANOS (CONT' D)
Ukrainisch.

HARRY
Ukrainian? They're Ukrainian?

HARRY Looking at the MAP. The northwest bank of the Danube.

JANOS gestures at HARRY, there's nothing HARRY can do.

HARRY (CONT'D)
I have to try.

HARRY goes over to the PAYPHONE, picking up the phone.

JANOS
Hey!

JANOS mimes, 'no phone'.

HARRY
It's a payphone. Coins. No trace.

HARRY dialling a UK number.

CUT TO:

46 INT. LYELL CENTRE. NIKKI AND HARRY'S OFFICE/ EXT. BUDAPEST 46 STREET - DAY 3 - 1232

NIKKI in her office at her desk.

NIKKI
Leo, what's going on? Where is he?

LEO walking a Budapest street on the PHONE.

LEO
I don't know. They don't know.

NIKKI
Oh God...

LEO
Listen, I need you to courier his DNA samples. To me, you've got the hotel details...

NIKKI
To match against the crimescene?
They really think he did this?
(off his silence)
How cooperative do you want to be Leo?

LEO walking along, thinking.

LEO
How serious was it, this thing with him and Anna?

NIKKI

I don't know, they only met a couple of months ago. About as serious as it normally is with Harry?

(beat)

Maybe more.

(beat)

Why are you asking me this?

LEO stops in the street.

LEO

Anna was eight weeks pregnant.

NIKKI'S FACE.

NIKKI

Did he know?

LEO

I hope not. He hasn't called you. Not even a text?

NIKKI

Not a word. The people who killed Anna... Have they killed him?

(off Leo's silence)

Oh God...

LEO

We'll find him. We'll find him Nikki.

LEO'S FACE. He's looking out over the city. A sleepy Sunday afternoon. They're not going to find him today.

CUT TO:

47

EXT. ANNA'S OFFICE BUILDING - DAY 3 - 1400

47

Anna's office building. The street is empty. In a first floor window, a LAWYER, dressed casually, finishing up some work, turning off the fans, shutting the windows. JANOS standing

JANOS shaking the lawyer's hand, he won't let go. Finally the LAWYER pulls himself away, closing the front door, double locking it. The sound of the ALARM arming.

CUT TO:

48 INT. HALLWAY. ANNA'S OFFICE BUILDING - DAY 3 - 1405 48

HARRY walking through the hallway of Anna's office building. He goes up the stairs...

CUT TO:

49 INT. ANNA'S OFFICE - DAY 3 - 1406 49

HARRY walking quickly through Anna's office. He gets to her desk. The drawer is locked. He looks around, takes a pair of scissors, jams it in the drawer, yanking it open.

Inside is paperwork, pens, a DESK DIARY and a SMALL TAPE RECORDER. There's a wire running up to the desk, connecting it to the TELEPHONE. HARRY grabs the DIARY and TAPE PLAYER, wrapping them in a JUMPER that's hanging on Anna's coat stand. He's about to go, then he sees a KEY in the drawer.

JANOS

She's dead.

HARRY gathering up what's left of Sofi's stuff. A water stained SNAPSHOT of a smiling SOFI and another GIRL in happier times. The blisterpack of pills, a label with Sofi's name and the drug: OVULIEVE.

HARRY

Are you sure you don't want her contraceptive pills to add to your medicine chest?

JANOS doesn't understand a word. He's looking back at SOFI'S PHOTO in the file.

HARRY (CONT'D)

What does it say? Was hast du darin gefi ndet?

JANOS

(Looking at Sofi's photo)
Pretty woman... She is prostitute?

HARRY

Does it have an address, Strasse?
Utca?

JANOS shakes his head looking at the file.

JANOS

Bar. Club. Work...

HARRY looks at the page. A bar name. ANGELS. And an address.

CUT TO:

53

EXT. ANGELS CLUB. BUDAPEST BACK STREETS - DUSK 3 - 2030

53

The same cobbled streets we saw SOFI and her BOYFRIEND walking at the beginning. MUSIC from the basement club, 'ANGELS'. It's dusk. The evening shift starting.

HARRY approaching the basement club. At the side of the building a GIRL is sitting on some steps smoking. He walks towards her, SMILES. She doesn't look at him, saying something in HUNGARIAN.

HARRY

Sorry I don't speak Hungarian. I'm a tourist.

GIRL

Entrance that way. I finish work.

HARRY stops, feeling the blood rising. His anger.

Beyond, other MEN exiting the club, same tattoos. The GUY looking at him. He steps towards HARRY.

HARRY (CONT'D)
I've got money. What'll this buy
me?

HARRY holds up some banknotes, tosses them down onto the street between them.

HARRY (CONT'D)
How many girls do I get for that?

The GUY just looking at him. Then he reaches in his pocket, takes out a thick roll of cash.

HARRY looking at him.

HARRY (CONT'D)
Fair point. Yours is thicker than
mine.

HARRY picks up the money, affects a SMILE, walks off trying to control his anger.

The other GUYS LAUGHING at him, MARINA watching him go.

CUT TO:

54 INT. LYELL CENTRE. NIKKI AND HARRY'S OFFICE/LEO'S OFFICE - 54
NIGHT 3 - 2225/2325

NIKKI in the Lyell Centre, at her desk. It's late. She looks pale.

Her laptop open. The SCREEN: BUDAPEST DAILY - the English language news site. The headline: ACTIVIST ANNA SANDOR STABBED TO DEATH.

SCROLLING down the site: HARRY'S PHOTO.

NIKKI'S HEAD in her hands. She closes the laptop, turns off the lights in the office.

She goes to leave, in the corner of her eye, a red light dimly flashing. She turns to look for it, it's in Leo's office, his phone.

NIKKI going to the PHONE, she presses SPEAKERPHONE. YOU HAVE ONE MESSAGE. She presses play.

HARRY (V.O.)
Leo it's me. I can't use my mobile.
You shouldn't be using yours.
(beat)
(MORE)

HARRY (V. O.) (CONT'D)
I'll be at the ferry station, Pier
Seven at eleven tonight. Is it safe
to come in?

NIKKI'S FACE. She looks at the clock, it's 22.25. She looks
back at the laptop. 23.25 Budapest time.

NIKKI
Shit.

CUT TO:

55 EXT. HOTEL - NIGHT 3 - 2326 55

LEO running out of the hotel, he goes round the corner to a
payphone. All seen in long shot, no sound.

JUMP CUT TO:

LEO running from the phone booth, across the street, across
the square and away down the street...

CUT TO:

56 EXT. JETTY - NIGHT 3 - 2346 56

Darkness, a small ferry pier on the Danube. CARS passing
behind. PARTY CRUISES going up and down the river.

On the dark pier is HARRY, JANOS sitting on the edge, feet
dangling. He's pretty drunk, drinking from a bottle looking
out at the river. HARRY watching him.

HARRY
Will you be okay Janos?

JANOS is SILENT. HARRY takes the rest of the money from his
pocket, offering it to JANOS.

HARRY (CONT'D)
It's not mine. I stole it from a
charity. I'll pay them back when I
get home.
(Janos takes the money)
Maybe you'll come to London? My
guest.

JANOS looks at him, SMILES, pats HARRY on the shoulder. He
goes to the edge of the pier, unzipping his fly, starting
to pee into the Danube.

NOISE from a party boat in the background. MUSIC.

HARRY (CONT'D)

You believed in something, didn't
you Janos. You were wrong, weren't

HARRY'S FACE. Breathless. Adrenaline coursing through him. Another CRACK! A bullet sparking off the jetty behind him.

HARRY starts to run...

CUT TO:

57

EXT. RIVERSIDE ROAD - NIGHT 3 - 2348

57

HARRY running hard as he can along the side of the road.

CRACK! HARRY falls to the ground.

HARRY lying on the verge. He tries to move, but pain cuts through him. His jeans torn, blood seeping through.

He looks up, bleary eyed. A DARK FIGURE approaching him, traffic behind. The MAN is carrying a HANDGUN.

As passing HEADLIGHTS illuminate the MAN we see he's holding a CAN of PETROL in the other hand.

ANNA SANDOR (V.O.)

'Lo es eget'. Shot and burned. They

The TAXI DRIVER doesn't understand him, LEO SHOUTING.

LEO (CONT'D)
Stop! STOP! Let me out!

The TAXI slows to a stop, LEO thrusting cash at the surprised TAXI DRIVER, rushing from the taxi...

CUT TO:

59

EXT. RIVERSIDE ROAD - NIGHT 3 - 2350

59

LEO running back towards where he saw HARRY, trying to make out the shapes in the darkness, lights on the river... Confusion, fear on his FACE.

As he approaches, a sudden explosion of FLAME sucks the darkness out of the night.

LEO panicked, rushing towards the FIRE. The FLAMES consuming HARRY'S BODY. And beyond, a glimpse of the FIGURE in the leather jacket walking away into the darkness.

LEO at HARRY'S BODY, taking off his coat to smother the flames, but the heat is too intense, he has to step back.

SOUND of SIRENS in the distance.

LEO staring at the burning body, he recognises Harry's watch, his SHOES, hands pulling at his hair, desperate.

LEO
Harry. HELP! HELP!

CUT TO:

LONG SHOT of LEO standing by HARRY'S burning BODY, the FLAMES the only light in the darkness.

CUT TO:

60

EXT. RIVERSIDE ROAD - NIGHT 3/FIRST LIGHT 4 (IF POSSIBLE) 60
0530

LATER. POLICE CARS, an AMBULANCE parked at the roadside.

LEO sitting in the grass, something in his hand. Beyond, from where HARRY'S CHARRED BODY lies, a MAN approaches.

TIBOR standing there looking at LEO.

TIBOR ORBAN
I'm sorry Professor Dalton.

LEO doesn't look up.

TIBOR ORBAN (CONT'D)

I'm sorry. I'm going to need that.

And we see the charred British passport in LEO'S HAND.

LEO passes it up to TIBOR who puts it in an evidence bag.

TIBOR watching JANOS' BODY being carried by TWO COPS from the jetty.

TIBOR ORBAN (CONT'D)

He was shot in the head. Executed.
Did you know him?

LEO shrugs. Only now does he look up at TIBOR, gesturing towards the POLICE CARS.

LEO

How did they find out? How were they here so fast?

TIBOR ORBAN

Not fast enough.

LEO looking at him.

TIBOR ORBAN (CONT'D)

We knew he'd contact you. Your cellphone. The hotel phone.
(off Leo's look)

The phone kiosk outside your hotel.

LEO'S HEAD in his hands. Then he looks up, anger, steel.

LEO

How did they know where to find Harry? The people who killed him.

TIBOR ORBAN

Maybe they followed him. We were too slow.

LEO stands.

LEO

They didn't follow him. You know how they found him. The police.
(a beat)

You.

TIBOR ORBAN

You're upset Professor Dalton...

TIBOR turns to go. LEO pulls him round.

LEO

You.

TIBOR ORBAN
You and your friend playing games.
You didn't play very good. You used
that phone.

TIBOR Looking at him. LEO PUNCHES him in the face, hard.

TIBOR bowing his head, blood dripping from his mouth.

Then he looks up at LEO once more.

TIBOR ORBAN (CONT'D)
Go home old man.

TIBOR walks away. LEO standing there. He looks beyond.

A BODY BAG being lifted onto a gurney. A COP writing the
name in white marker on the black plastic.

CUNNINGHAM. H. 18. 06. 1972

END OF EPISODE ONE

61

EXT. BUDAPEST STREETS - DAY 4 - 0900

61

NIKKI'S FACE Looking out of a car window. She hasn't slept, she's pale, lost in thought.

Reflections of buildings in the car window, the churches and palaces of postcard Budapest.

LEO (V.O.)
Nikki, where are you?

NIKKI (V.O.)
Have you found him?

LEO (V.O.)
Nikki... It's terrible news I'm afraid...

Her FACE staring out of the car window. Numb.

NIKKI (V.O.)
I'm coming out there.

LEO (V.O.)
It's okay. I'm here...

NIKKI (V.O.)
No. I want to bring him home.

NIKKI Looking out at this foreign city.

NIKKI (V.O.) (CONT'D)
How did he die?

LEO (V.O.)
Nikki...

NIKKI (V.O.)
How did he die?

CUT TO:

62

INT. VIEWING AREA/MORTUARY - DAY 4 - 0930

62

LEO'S FACE, reflected in glass.

A VOICE speaking HUNGARIAN, heard through an intercom. And another VOICE speaking ENGLISH, translating.

MCBURNEY (O.S.)
...The body has been identified as that of Harry Cunningham, male, 38 years old, UK national... The body weighs 82 kg, height approximately 179 cm...

We're on LEO'S FACE through this, hearing snippets of McBurney's translation. One speech bleeding into another.

MCBURNEY (O.S.) (CONT'D)
The victim is badly burned, there are traces of an accelerant, indicating the body was burned deliberately...

In the mortuary, KERTESZ stands over the BODY. TIBOR to one side taking notes.

MCBURNEY (O.S.) (CONT'D)
...No reactive changes to the wounds, suggesting life was extinct before the body was burned...

LEO'S FACE in the glass. Staring out, barely hearing MCBURNEY'S VOICE.

MCBURNEY (O.S.) (CONT'D)
...Gunshot trauma to the face and head... trauma to the back of the skull... Six nine millimetre bullet cases found alongside the body...

LEO

LEO
(bitter)
I'm so glad we could be of help.

LEO watching as KERTESZ starts cutting into HARRY'S BODY.

CUT TO:

63

INT. HOSPITAL ATRIUM - DAY 4 - 1000

63

NIKKI enters the hospital, the stained glass wall beyond.
As she nears the stairs, TIBOR is coming down towards her.

TIBOR ORBAN
Dr Alexander, I'm Tibor Orb1 C ORBAN

TIBOR ORBAN

Nothing.

(off her look)

Eventually we will release Dr
Cunningham's body when the Medical
Examiner says so, and you will come
back to Budapest to take him home.
You will be angry for a long time.
You'll arrange petitions, and ask
your government to demand a review.
I will still be a policeman. You
will still be a pathologist. And
your friend will still be dead.

NIKKI looks up. LEO is standing at the top of the stairs.

LEO

Nikki.

NIKKI hurries up to him, LEO putting his arms around her.

NIKKI

(whispers)

I'm not going to cry. Not in front
of him.

LEO looking over her shoulder at TIBOR. TIBOR has the good
grace to look away.

CUT TO:

64 EXT. ANGELS CLUB. BUDAPEST BACK STREETS - DAY 4 - 1200 64

MUSIC coming from the club. Outside a COUPLE of FOREIGN
BUSINESSMEN, beer bottles in hand, smoking.

MARINA exits a side door, bag over her shoulder. She chats
to the DOORMAN, he looks dubious, he doesn't seem to have
what she wants. And if he does, he's not giving it to her.
MARINA walking away.

And we move with her, long-lensed. She's being followed.
For a brief moment we see the back of the MAN following.
The black leather jacket of the MAN who killed HARRY.

CUT TO:

65 INT. HOTEL ROOM - DAY 4 - 1205 65

Nikki's hotel room. The windows looking out over the city.
She's sitting in a chair, unscrewing a miniature bottle of
whisky. She pours it in a glass, drinks. LEO standing
beyond, watching her.

NI KKI

NIKKI drinking the whiskey. Her PHONE BLEEPS. She picks it up. A text message. She clicks on it. It's a PHOTO.

The PHOTO is of her and LEO. She's sitting in the chair, holding the glass. It's just been taken. She looks up, the buildings opposite through the window.

NIKKI

LEO standing by a newsstand looking at a copy of VIP MAGAZINE, a Hungarian 'Hello', a beaming family portrait of Minister LASZLO VOROS, his pretty wife, IRINA and FIFTEEN MONTH OLD SON. The caption: 'HUNGARY'S OBAMA'.

LEO flicking through the mag, a series of PHOTOS of glamorous IRINA and her SON.

As he puts it back, he sees the day's Budapest newspaper. On the front page a PHOTO of HARRY. Another picture of the ambulance and police cars by the river.

LEO

Jesus.

LEO walking down the street, takes out his PHONE.

LEO (CONT'D)

Nikki, it's out, it's in the paper...

CUT TO: over the shoulder of the MAN in the leather jacket, hood up. He's following LEO at a distance. His HAND deep in his pocket, holding something heavy.

LEO hailing a cab. He gets in, hanging up the PHONE, showing the TAXI DRIVER a map. Suddenly the other door opens, a FIGURE gets in, the leather jacket.

LEO (CONT'D)

Hey!

Sudden fear on LEO'S FACE.

And we see the TAXI drive off, doing a sudden U-TURN, two FIGURES in the back seat.

CUT TO:

SOPHIE RAWORTH (CONT'D)
Minister of State Laszlo Voros has
vowed to set up an independent
commission to investigate the
circumstances of Dr Cunningham's
death...

On the screen: VIDEO FOOTAGE of LASZLO VOROS...

SOPHIE RAWORTH (CONT'D)
Laszlo Voros is widely seen in
Brussels as a moderniser and is
currently leading polls to become
his party's leader next month...

NIKKI'S PHONE BLEEPS, another text message. She looks up,
the curtains are drawn. The text is from LEO.

MEET ME AS SOON AS YOU CAN. MARTYR'S MEMORIAL. TELL NO ONE.

CUT TO:

70

EXT. MARTYR'S MEMORIAL - DAY 4 - 1530

70

Tight on NIKKI walking along, looking around warily. She
checks her PHONE, there's no coverage here.

Her POV: sun in her eyes, a long avenue to a wide expanse
of white marble, four walls of COMMUNIST ERA friezes and
statues. The Martyr's Memorial.

NIKKI walking across the white flagstones. There's no one
around, she's nervous, uncomfortable.

And then in the doorway of the memorial wall she sees LEO.
She starts towards him.

Her POV: as she gets closer, in the deep shadow she can
glimpse another FIGURE, standing behind LEO wearing a dark
leather jacket. NIKKI stops.

And the MAN turns, seeing her.

Tight on NIKKI squinting into the sun. Concern, confusion.

LEO

Nikki.

NIKKI'S POV: she takes a step towards them, straining to
see through the horizontal sun. The MAN looking at her.
She stops again. Turmoil on her FACE.

She turns quickly, starting to walk away. On the back of
the MAN as he approaches her.

On NIKKI'S FACE as he comes towards her. She stumbles, his
hand grabbing her arm.

And she's being pulled into an embrace. She looks up into the FACE of...

HARRY CUNNINGHAM. He looks at her, relief and emotion. LEO approaching. NIKKI staring at him in disbelief, looking into his eyes.

CUT TO:

70A

INT. MARTYR'S MEMORIAL - DAY 4 - 1545

70A

LATER. In the dimly lit mausoleum, HARRY stands, NIKKI with her back to him. She won't look at him. SILENCE hangs heavy.

NIKKI
We thought you were dead.

HARRY
I'm sorry Nikki. Seeing you...
seeing you both...

Feeling the emotion, he tails off. He reaches out his hand to NIKKI, she pulls away.

A MOMENT. Then she looks at him.

NIKKI
Sorry...

HARRY
I had no choice. They would have
kept coming for me. I just needed
time...

NIKKI
For what?

HARRY
I need to know what happened to
Anna. He killed her. I need to know
why.

NIKKI glancing at LEO. LEO doesn't meet her eye, he approaches HARRY.

HARRY looking over, JANOS' BODY lying at the end of the pier.
HARRY trying to calm himself.

ANA SANDOR (V.O.)
'Lo es eget'. They shoot them
through the face then burn what's
left. It's a warning and a
humiliation, no open casket...

JUMP CUT: HARRY standing over the BODY. We realise he's got
the GUN in his hand. His FACE pale, desperate.

HARRY half crouches, holding the GUN out towards the MAN, but
he can't do it. He stands up, turning away from the BODY, his
head bowed. He can't do it.

Push into HARRY'S FACE looking down, the DEAD MAN'S HAND, the
WOLF HEAD TATTOO...

CUT TO: the same HAND over Anna's mouth as she struggles,
EYES searching for help, for HARRY, super slow, MUTE... until
CRACK! A GUNSHOT.

Then... CRACK. A SHOT. Another. SHOTS RINGING out and a VOICE
SHOUTING, AGONY, DESPERATION...

BACK TO:

72 INT. MARTYR'S MEMORIAL - DAY 4 - 1550 72

HARRY'S FACE, the shame and pain of the memory.

HARRY
I burned him. I poured the petrol
over him and burned him...

BACK TO:

73 EXT. RIVERSIDE ROAD - NIGHT 3 - 2350 (FLASHBACK) 73

HARRY pouring petrol over the BODY.

HARRY (V.O.)
My crown was loose. I put it in his
mouth.

HARRY crouching, he puts the crown in the bloody mess of
the man's mouth. The MAN soaked in petrol wearing HARRY'S
SHOES.

HARRY (V.O.) (CONT'D)
I took his coat, gave him my watch,
my shoes, my passport... And then I
burned him...

CUT TO: HARRY walking away from the burning BODY, numb, limping, staring into darkness as it swallows him...

CUT TO:

74 INT. PEDESTRIAN TUNNEL - NIGHT 3 (FLASHBACK) - 0100 74

HARRY limping along a dimly lit pedestrian tunnel. His bloody footprints on the polished floor. He grabs the FIRST AID KIT from the wall, shoving the contents in his pocket.

JUMP CUT TO:

75 INT. DISUSED WORKSHOP. TRAM DEPOT - NIGHT 3/FIRST LIGHT 4 75
0500 (FLASHBACK)

HARRY stumbling round Janos's 'home', he puts the GUN down on the work bench, finds some scissors.

HARRY starts to cut away the material from round the wound. The wound is deeper than he thought.

NIKKI

So they killed Anna for a piece of paper that means nothing?

HARRY points at the CERTIFICATE.

HARRY

This name, Dr Elek, the guy who signs the reports... I found his number in the phone records in Anna's office. I think he was her source...

NIKKI glancing at LEO. Has he told him?

LEO

Did Anna say anything else, that night...?

HARRY shakes his head.

HARRY

She told me she was meant to meet this other girl, Agnes Dedej, a prostitute, she's only fifteen. Agnes didn't show, maybe Agnes knew something, maybe Anna knew it too, but she didn't tell me. She didn't trust me...

LEO and NIKKI looking at him.

HARRY (CONT'D)

What is it? What do you know?
(mind spinning)

NIKKI glancing at LEO. It's clear he thinks this is the wrong time to be talking about it.

HARRY
What are they saying about her? You can't trust them...
(off their silence)
What is it for Christ's sake?

LEO
Let's just concentrate on getting you out of here...

HARRY
Ni kki...

NIKKI
Anna was pregnant.

HARRY'S FACE.

HARRY
How long?

NIKKI
Harry...

HARRY
How long?

LEO
Eight weeks.

A MOMENT. HARRY nods. He walks towards the door...

CUT TO:

76A EXT. MARTYR'S MEMORIAL - DAY 4 - 1553

76A

HARRY standing on the steps. LEO emerges behind him.

LEO
We'll get you on the hydrofoil to Vienna. We can sort this out, but not here...

HARRY
You're sure? Eight weeks?

HARRY standing there, mind spinning. NIKKI looking at him.

LEO

LEO

They'll know you're alive as soon as they get the DNA results on that body. Then what?

HARRY takes out a plastic bag. Strands of HAIR.

HARRY

It's his. Give it to them.
(off their look)
I thought it'd give me a chance to get out, go home...
(Laughs at the word)
I thought... I thought I could...

HARRY standing there. Looking at LEO and NIKKI, he wants to say something, a goodbye, an explanation, a wish.

Then he turns and walks away.

LEO

Harry!

But it's NIKKI who goes after HARRY.

In long shot, we see him stop and look at her. She walks up to him, close, WHISPERING something in his ear.

LEO watching. And then HARRY walks away, disappearing down the long path of trees.

CUT TO:

77

INT. DISUSED WORKSHOP. TRAM DEPOT - DAY 5 - 0900

77

MARINA lying on a mattress. Unmoving.

A SHADOW across her, a HAND feeling for a pulse.

A MOMENT. MARINA stirs, EYES opening, slowly, painfully. Her POV: blurry, trying to focus. A FIGURE sitting opposite, watching her, unfamiliar. Her EYES close again.

HARRY (V.O.)

Marina. You're okay. You've been asleep a long time...

She opens her EYES again, focusing unsteadily on HARRY.

HARRY (CONT'D)

I gave you something to help you sleep.

MARINA trying to keep her EYES open.

HARRY (CONT'D)
We met before. I'm a friend of
Anna's. I'm a doctor.

MARINA'S first instinct is to pick up her bag, looking
through it.

HARRY (CONT'D)
It's gone Marina. I threw it away.

MARINA
Give me it, bastard, thief.

Her FACE, desperation. HARRY holds up the snapshot: MARINA
and a smiling SOFI.

HARRY
Your friend Sofi... she's dead.

MARINA
So what. She killed herself.

HARRY
I don't think that's true.
(off Marina's look)
Anna. Anna Sandor's dead too. I
just want to know why. Why they
were killed.

MARINA shaking her head...

HARRY (CONT'D)
Anna was...
(finding the word)
She was pregnant with my child. I
can help you. We can help each
other.

MARINA looking at him. Feeling faint. HARRY takes her arm.

HARRY (CONT'D)
You need to sleep. Sleep now.

Her POV of HARRY helping her back to the mattress. The PHOTO
of her and SOFI. Her EYES closing...

CUT TO: LATER. HARRY'S FACE, lost in thought. Sound of
BELLS RINGING. The tape player from Anna's office by his
side. VOICES, two women speaking HUNGARIAN, one is Anna.
The other is panicked, young. Anna trying to calm her.

In front of HARRY on a chair is ANNA'S JUMPER. He's just
staring at it, listening to her VOICE, the BELLS. MOVE
ROUND HIM into...

HIS IMAGINATION. Super-slow and mute as before, but this
time the sequence is reversed.

The KNIFE emerging from ANNA, blood disappearing back into her, the KNIFE becoming clean. JANOS getting up from the dock, the hole in his head disappearing and he's SINGING again. ANNA SMILING at HARRY.

BACK TO: HARRY sitting in the workshop. He looks up. MARINA is sitting up on the mattress, unsteady. HARRY gets up going over to the bench, mixing bicarbonate into milk.

HARRY (CONT'D)
Drink this. It'll help with the

MARI NA

She says she's scared. She needs money. She says she hasn't much time.

We hear the scared VOICE, we hear BELLS RINGING in the background, the BELLS we heard at ANNA'S apartment. Then the tape player slurs to a halt. He opens it up. The TAPE is exposed, mangled.

HARRY

Shit.

HARRY pulling out the tape, it breaks.

HARRY (CONT'D)

Shit.

(Looks up)

Did Agnes say where she was?

MARI NA

(shrugs)

She was saying she couldn't stay on the payphone, she had to go...

HARRY

Maybe she was already in the bus station?

HARRY sitting there, lost in thought.

HARRY (CONT'D)

Those bells, I heard them on the phone to Anna. The church opposite her apartment...

HARRY looks at MARI NA, she doesn't look well.

HARRY (CONT'D)

Marina, are you okay?

MARI NA

My stomach hurts.

HARRY

It's part of the withdrawal.

MARI NA

(sarcastic)

Is that right?

(bitter)

I've done it before. Many times.

HARRY

Why do you go back?

MARI NA starts drinking the bicarbonate mixture he gave her.
HARRY looking at her.

HARRY (CONT'D)
You know what it's like to lose a
child, don't you?

MARINA looks up. He's holding up a MASS CARD. A baby cherub
on the front. A date. 2005. A lock of hair attached to it.

HARRY (CONT'D)
Ildiko Sebes. Your daughter?

MARINA
Son of a bitch. Give me that. You
have no right. Who the hell are
you?

HARRY
(chastened)
I'm sorry.

He hands her the MASS CARD. She puts it in her bag.

HARRY (CONT'D)
What you want, it's on the table.

MARINA looks at the foil wrap. She puts it in her bag.

HARRY (CONT'D)
Agnes Dedej. Do you know her? Do
you know where she might be?

MARINA
(shakes her head)
I have to go. If I don't show up
they'll come looking for me.
(Looks at him)
They'll find you.

HARRY looking at her. He can't trust her, but he can't keep
her here. He unbolts the door.

HARRY watching her walk away across the tram tracks.

CUT TO:

78 INT. HOTEL ROOM - DAY 5 - 0930

78

NIKKI coming along the corridor to her hotel room. The door

MCBURNEY

It's not far. Why don't we pay Dr
Elek a visit?

CUT TO:

80

EXT. UPSCALE RESIDENTIAL STREET - DAY 5 - 1030

80

An upscale residential street. LEO and MCBURNEY standing outside a grandiose house. A brass plaque: DR ELEK.

MCBURNEY

Quite a place isn't it?

MCBURNEY pressing the ornate bell. Again and again. LEO looking at a WREATH hanging on the wall. A long ribbon hanging down, writing on it.

LEO

My Hungarian's a little rusty, but
I'm guessing he's got a good excuse
for not answering the door.

MCBURNEY looking at the ribbon. Ornate script: JOSZEF ELEK.
And in the centre a PHOTO of a MAN in glasses in his 60s.

JUMP CUT TO:

MCBURNEY on the PHONE speaking in Hungarian. He turns to LEO.

MCBURNEY

Three days ago. Car accident
apparently.

LEO

I see.

A MOMENT. LEO and MCBURNEY looking up at the house.

MCBURNEY

No Hungarian doctor I know has a
house like this.

LEO

They're clearing up aren't they?
Anyone who knows.

CUT TO:

81

EXT. ANGELS CLUB. BUDAPEST BACK STREETS - DAY 5 - 1100

81

Angels Club, GUYS with tattoos outside. MARINA exits, a GUY hassling her, she flirts with him for a moment, walks on.

MARINA crossing the cobbled streets. She looks up, a FIGURE watching her beyond. It's HARRY.

She turns the other direction, walks away. HARRY following her. She goes down another street, stops, turning on him.

MARINA
What if I shout? They'll come.

MARINA standing there. HARRY sees her FACE. It's bruised.

MARINA (CONT'D)
I missed a shift. I'm much more scared of them than I am of you.

HARRY
Let me have a look at that.

MARINA
Go away.

She walks on, HARRY following.

HARRY
I want to help you.

MARINA
No you don't.

HARRY standing there.

HARRY
I need to find Agnes.

MARINA
I don't need to find Agnes. I need a hit. I need to keep my head down and work. I need you to leave me alone.

But HARRY isn't going anywhere. MARINA looking at him.

MARINA (CONT'D)
A girl at the club told me Agnes is 'Kul on leges'... One of the special ones.
(a beat)
Like Sofi.

HARRY
Special how?

MARINA
Young, pretty. They put her in a nice apartment, on her own, give her expensive clothes. The important clients, VIPs, they come there, not to the club like the tourists and the city cops...
(Looks down)
I was special once.

HARRY Looking at her.

HARRY

So that's what the medical examinations are about, I saw Sofi's certificate...

MARI NA

The men don't use condoms, they pay more. I got pregnant. I didn't want an abortion, but I owed them money, so I ran. When they found me I was in my seventh month. I still owe them money. I'll always owe them money...

HARRY

Where is she? Agnes?

MARI NA

I went to a party for some businessmen, politicians. There was a girl living at the apartment, she was young, Albanian...

HARRY

Where is it, the apartment?

MARI NA

Magyar Street. Special girls, special address.

HARRY

Magyar Street. What number?

MARI NA

I don't remember. It was months ago.

HARRY

Will you show me?

MARI NA

Will you leave me alone?

CUT TO:

82

EXT. MAGYAR STREET - DAY 5 - 1159

82

A wealthy street. A COUPLE of POLICE standing by a building at the end, a Minister's house perhaps. In a doorway stand HARRY and MARI NA looking at a building opposite.

MARI NA

That one. Second floor.

HARRY Looking at the security cameras on buildings, lamp posts.

HARRY
The front of the building or the back?

MARINA
The whole second floor. I told you, she's a special girl...

MERGE INTO:

83 INT. MAGYAR STREET APARTMENT - NIGHT - 2100 (FLASHBACK) 83

MARINA'S FACE at the party a few months previous. GUY in a SUIT talking to her. His hand on her arm. MARINA'S POV:

Through OTHER PEOPLE at the 'party', sitting down, glimpsed between TWO OLDER MEN is AGNES. She looks tiny, young, far too young for the dress she's wearing...

BACK TO:

84 EXT. MAGYAR STREET - DAY 5 - 1200 84

HARRY and MARINA looking up at the building. The curtains are drawn on the second floor.

HARRY
Curtains drawn at noon.

MARINA
They work her hard. Like vampire.

MARINA walks away without a look back.

HARRY in a doorway of the building opposite, keeping to the shadows. Watching the apartment building.

But there's no one going in or out. Just a FEMALE CONCIERGE watering the plants, smoking.

HARRY walks past her into the inner courtyard...

CUT TO:

85 INT. STAIRCASE. MAGYAR STREET APARTMENT BUILDING - DAY 5 - 1202 85

HARRY going up the ornate stairs, sweat damp on his back, FEMALE CONCIERGE following him, SHOUTING at him in HUNGARIAN.

HARRY

Second floor. I'm a client.

He takes out a card. ANGELS CLUB. FEMALE CONCIERGE looking at him suspiciously, talking away at him in HUNGARIAN.

HARRY (CONT'D)

I still don't understand a word you're saying. I'm a tourist.

(gestures up)

Girl?

He continues up the ornate staircase. SOUND of PIANO playing from an upper floor. The FEMALE CONCIERGE watching from the landing below as he RINGS on the doorbell.

No response. FEMALE CONCIERGE coming up the stairs. HARRY gestures at the apartment.

HARRY (CONT'D)

She's sleeping, maybe?

FEMALE CONCIERGE taking out her PHONE. HARRY walks over to her, taking out some money. He points to the door.

HARRY (CONT'D)

It's okay. She's expecting me.

FEMALE CONCIERGE looking dubious. He hands her another twenty Euro note. She takes a key, unlocking the door. HARRY steps quickly into the apartment, she goes to follow him but he shuts the door, bolting it, FEMALE CONCIERGE SHOUTING after him...

CUT TO:

86

INT. MAGYAR STREET APARTMENT - DAY 5 - 1204

86

The apartment is ornate, but entirely empty, stripped of furniture. HARRY looking round, confused. Beyond the door to the bedroom is ajar, it's dark inside.

HARRY

Agnes!

No response. He goes into the bedroom, but it's dark. He reaches for a light switch but he can't find one. SOMETHING on the bed. A horrible feeling of dread.

He opens the blinds, light flooding the room. It too is empty. The bed has no mattress, two pillows on the frame.

A VOICE from outside the apartment. He goes back towards the door. His POV through the frosted glass: FEMALE CONCIERGE talking animatedly on her phone.

HARRY (CONT'D)

Shit.

CUT TO:

87 EXT. MAGYAR STREET - DAY 5 - 1206 87

MARINA at a tram stop, smoking. Then she sees a CAR approaching. She starts to walk away. But they've seen her. The CAR stops. COUPLE of UKRAINIAN GUYS getting out. We recognise one of them as SOFI'S KILLER.

He's talking to MARINA, annoyed, angry, she's playing innocent. But he's suspicious of what she's doing here.

She protests but he grabs her, shoves her into the car.

CUT TO:

88 INT. MAGYAR STREET APARTMENT - DAY 5 - 1207 88

HARRY going to the window, looking out to the street. He opens the window, but it's twenty feet to the street. On the wide exterior window ledge is a window box, the plants long dead. And an ashtray full of old cigarette butts.

HARRY looking at the window box. Pushed into the earth are several small brown plastic prescription bottles, all empty. The labels are all pretty much worn away, but on one is a fragment of a name: AGNES...

Below SOUND of a CAR pulling up. HARRY looks down, pulling away from the window...

CUT TO:

89 EXT. MAGYAR STREET APARTMENT - DAY 5 - 1208 89

The GUYS getting out, SOFI'S KILLER ordering MARINA to wait for them. She nods, cowed, sweat on her brow.

FEMALE CONCIERGE waiting for them at the entrance, jabbering away in Hungarian.

CUT TO:

90 INT. STAIRCASE. MAGYAR STREET APARTMENT BUILDING - DAY 5 - 90
1209

The GANGSTERS climbing the stairs behind the FEMALE CONCIERGE.

She unlocks the door, they turn the handle, pushing hard, the door opens, surprise on FEMALE CONCIERGE'S FACE. They step past her and in...

CUT TO:

91 INT. MAGYAR STREET APARTMENT - DAY 5 - 1210 91

SOFI'S KILLER moving fast through the apartment, going to the bedroom, but it's empty. He checks under the bed, the closets. And comes back out to the living room.

The OTHER GUY goes through into the back bedroom, the window open a crack. A TREE right outside the window, down to the courtyard. The GUY leaning out of the window, sweat marks on his armpits, looking down, CURSING.

FEMALE CONCIERGE jabbering away at them. She's holding a newspaper. SOFI'S KILLER walks over to her, looking at it. She's pointing to a PHOTO. The PHOTO is of HARRY.

Push in on the FACE of SOFI'S KILLER. HARRY is alive.

CUT TO:

92 INT. MAGYAR STREET APARTMENT - DAY 5 - 1215 92

SOFI'S KILLER exits the apartment, grilling the FEMALE CONCIERGE on the landing. A DOOR opens on the floor above them, an OLD GUY exits his apartment, hearing the VOICES below...

OLD GUY opens the door to the lift. And stops. Crouched in the corner of the lift is HARRY, knees pulled into his chest. His hair matted with sweat.

OLD GUY looking at him. The MEN'S VOICES below.

HARRY looks at OLD GUY, imploring.

CUT TO:

The lift descending, the GANGSTERS on the landing looking round towards it, seeing only the OLD GUY. But we can see HARRY crouched down, barely breathing...

CUT TO:

93 EXT. HOTEL TERRACE - DAY 5 - 1300 93

LEO on the eighth floor hotel terrace looking out over the Danube to Buda Castle. He reaches into his pocket for the pre-paid mobile HARRY gave him. FOOTSTEPS behind him. He turns. It's TIBOR ORBAN walking towards him.

Hurriedly, LEO puts the phone back in his pocket.

LEO

Are you looking for me? Haven't you got better things to do?

TIBOR ORBAN

Maybe. There's been a complaint. About you. Apparently you've been ringing on dead men's doors.

LEO

I just went to talk to him.

TIBOR ORBAN

Why?

LEO doesn't answer. TIBOR looking out over the city.

TIBOR ORBAN (CONT'D)

What do you want to know about Dr Elek?

LEO

What is there to know? He died in a

TIBOR ORBAN (CONT'D)

Mr McBurney, well, he's a diplomat, he can do what he likes, within reason. But you...

LEO

You don't want to get involved. I don't blame you, I don't think I would. You want to follow me, I'll tell you where I'm going. I'm going to see Laszlo Voros, in his office at the Ministry. Mr McBurney's spoken to him. Mr Voros seems like someone who actually wants to know what's going on here.

TIBOR is SILENT. LEO glaring at him. A MOMENT. Then the PHONE in Leo's pocket starts to RING. LEO ignores it.

TIBOR ORBAN

Aren't you going to answer that? It might be important.
(off Leo's look)
May I?

TIBOR puts out his hand. LEO weighing his options, heart racing. The PHONE stops RINGING. He hands it to TIBOR.

TIBOR ORBAN (CONT'D)

Did you get a new phone?

LEO

It's a pre-paid. It's cheaper.

TIBOR clicking on the missed call. He presses DIAL.

LEO (CONT'D)

What are you doing?

TIBOR ORBAN

Don't worry, I'll give you a Forint.

The PHONE RINGING.

CUT TO:

94

EXT. BUDAPEST STREETS - DAY 5 - 1301

94

HARRY walking along a street, the MOBILE RINGING in his hand. He answers, he's about to speak, but then he waits... SILENCE. A long moment. Then a VOICE.

TIBOR ORBAN (V.O.)

Hello?

HARRY looks at the PHONE. He knows it's not Leo. He hangs up.

TIBOR ORBAN

This is Hungary. I am under no obligation at this stage to reveal the reasons for your arrest.

LEO looking at him.

CUT TO:

96 INT. HOTEL LOBBY - DAY 5 - 1310

96

TIBOR and another COP escorting LEO through the lobby of the hotel to the exit. LEO looks over at the CONCIERGE.

LEO

Peter. Tell Dr Alexander I've been arrested. Tell her to call the British Embassy, she knows who to talk to. Please.

CONCIERGE wary. He doesn't acknowledge LEO, looking away.

TIBOR ORBAN

Shall we?

TIBOR waiting by the doors. Reluctantly LEO exits in front of him. TIBOR glances back at CONCIERGE, exits too.

CUT TO:

97 EXT. DISUSED WORKSHOP. TRAM DEPOT - DAY 5 - 1400

97

HARRY crossing the tram tracks towards the disused workshop. He opens the door...

CUT TO:

98 INT. DISUSED WORKSHOP. TRAM DEPOT - DAY 5 - 1401

98

HARRY stepping inside, then he stops abruptly. In the shadows SOMEONE is pointing a GUN at him.

Harry's breath caught in his throat. Then he sees the HAND shaking. A SOFT SOBBI NG.

It's MARINA. Holding the GUN that Harry stole.

HARRY

It's empty.

MARINA still holding the GUN. HARRY approaching her, gently. Her HAND falling, the GUN on the floor.

HARRY (CONT'D)

What happened?

MARI NA
They saw me. On Magyar Street. They
put me in the car.

HARRY
Are you okay?

MARI NA
I ran. They went in the building, I
thought they'd found you...

HARRY Looks over. There's a holdall next to her.

MARI NA (CONT'D)
I can't go back. I ran from them.
Do you understand?

HARRY
It's okay. I can help you...

MARI NA
What are you talking about? You?
You can't help anyone.

HARRY' S FACE.

CUT TO: LATER. MARINA sitting on the floor of the workshop.
HARRY boiling water on Janos's gas stove.

HARRY
Maybe they took Agnes somewhere
else. Another apartment...

MARI NA

MARI NA opens one of the empty prescription bottles.

MARI NA (CONT' D)
They give the girls Valium
sometimes, keeps them quiet.

HARRY
It's not Valium. Smell it.
(she sniffs)
I think it's iron. But if Agnes was
anemic why hide it from them?

MARI NA
When I was pregnant I took iron
pills. It helps the blood.

HARRY
Agnes is pregnant?
(realisation)
That's why she ran. Jesus.

MARI NA
So they wouldn't send her to the
clinic. So she could have her baby.

HARRY Looking at MARI NA.

HARRY
Agnes is alive, somewhere. She's
pregnant. She must be terrified.

MARI NA'S FACE. Remembering that feeling.

CUT TO:

99

INT. HOTEL ROOM - DAY 5 - 1500

99

NIKKI in her hotel room, worried, talking on her phone to
DUNCAN MCBURNEY. On the bed a copy of VIP MAGAZINE, LASZLO

MCBURNEY (V.O.)
They've got seventy-two hours
before they have to tell anyone
anything. . .

NIKKI grabs her coat and bag, exits the room.

CUT TO:

100

INT. DISUSED WORKSHOP. TRAM DEPOT - DAY 5 - 1501

100

HARRY Looking through Janos's stuff in the workshop.

HARRY
I think there's some tea here
somewhere. . .

MARI NA
Coffee. I need coffee.

HARRY rummaging in Janos's plastic bags. MARI NA behind him.
She puts something down on the bench.

HARRY
What's that?

MARI NA
I told you. I was special once.

HARRY Looking at it. It's a MEDICAL CERTIFICATE just like
Sofi's. Only this one is dated JUNE 2005.

HARRY

HARRY

You're smart. You speak better
English than I do. You're only
twenty-six. You've got a future.

MARI NA

You sound like that American
missionary who used to come round
to see the girls, telling us God
loved us and g 18u0 Tc11u0 Toan

It's stupid. She was born dead. At least they buried her properly. They did that for me.

HARRY

It helps. Having some place to visit, some place to grieve.

MARINA looks at him, self-loathing.

MARINA

I never visit. I've never been.

HARRY seeing the pain on her face. He looks down, he's been playing with the blisterpack in his hand. As he looks at it again, the label with Sofi's name on it, the brand name - OVULIEVE - he realises the label has started to come away in his hand. Beneath it there's different text...

NIKKI

I'm sorry, I wouldn't normally,
it's just my colleague, Professor
Dalton, he's been arrested, and...

IRINA VOROS puts her hand on Nikki's arm.

IRINA VOROS

This must be an awful time for you.
Come, sit with us, I'll get you
something to drink...

(Nikki goes to sit down)

I understand, we also have suffered
a loss, an old friend of my
husband's, our family doctor...

NIKKI

I'm sorry, I'm disturbing you, this
isn't your concern. Mr McBurney
from the Embassy is coming to get
me...

IRINA VOROS

Duncan? Of course. I know he and
Laszlo have spoken about this...

IRINA calls over the WAITER, talking to him. NIKKI Looking

NIKKI
(surprised, looks at her)
Really?

IRINA VORAS
Our little miracle.

NIKKI looking at the BOY. FOOTSTEPS approaching, NIKKI looks up, MCBURNEY is there. A beat.

The look on McBurney's face. Wary. Cold.

MCBURNEY
Hello Nikki.
(then)
Irina, what a nice surprise.

MCBURNEY kisses IRINA, starts to speak to her in Hungarian. NIKKI watching, looking at the child. She glances at the coffee table, the FUNERAL ORDER OF SERVICE lying there. A PHOTO on the front and a name: DR JOSZEF ELEK.

NIKKI looks at IRINA talking in hushed tones to MCBURNEY. NIKKI'S FACE. A feeling of creeping dread.

When the WAITER arrives with Nikki's drink, MCBURNEY sees NIKKI is walking away.

MCBURNEY (CONT'D)
Where are you going Nikki? The car's outside...

NIKKI
I left something in my room...

MCBURNEY
You seem upset. Has something happened?

But NIKKI keeps walking. Her PHONE clasped in her hand.

MCBURNEY (CONT'D)
Nikki...

MCBURNEY walking towards her as she enters the lifts.

Nikki's face as she presses the lift button, trying to keep calm. FOOTSTEPS approaching.

MCBURNEY (O.S.) (CONT'D)
Nikki...

MCBURNEY appearing at the lift, but the doors close. NIKKI exhales. She dials her phone. Leo's answerphone.

NIKKI

Leo, I don't know if you're out yet, I don't know if you'll get this... I met Minister Voros' wife, she's just been to the funeral of Jozsef Elek. Leo, she said Elek was an old friend, he was their doctor...

NIKKI'S VOICE continues over...

CUT TO:

102

EXT. BUDAPEST STREETS - DAY 5 - 1510

102

TIBOR pulled over at the side of the road. Leo's phone in his hand. He's listening to Nikki's message.

NIKKI (V.O.)

There's something else. Their son... Irina Voros is a Haemophiliac, type A, but she claims her son isn't. The boy isn't hers, he can't be. Why would they pretend? What's going on Leo?

TIBOR'S FACE. Sitting there a moment, thinking. Then he presses a key and we hear 'MESSAGE DELETED'.

A knock on the window. A FACE we recognise, SOFI'S KILLER. TIBOR winds down the window, nods. SOFI'S KILLER hands TIBOR an envelope of CASH. And TIBOR hands him something in return.

A POLICE FILE. The name: CUNNINGHAM, HARRY.

CUT TO:

103

EXT. CEMETERY - DAY 5 - 1600

103

HARRY walking along. A vast endless cemetery. Ahead of him is MARINA, nervous as they pass the rows of graves.

They get to an area of smaller graves, fresh flowers, toys placed against the headstones. The children's section.

HARRY nods over to a wall of plaques, each one with a small door. MARINA hesitates.

MARINA'S POV: scanning the wall, the names. She stops, reaching out to one, tracing the name with her fingers.

ILDIKO SEBES. The birth and death date the same: 02/07/05.

MARINA

I told you. July. So much sun, so much light. I remember that.

FLASH TO: MARINA'S MEMORY. SUNSHINE through a window. A FACE blurry in front of her, saying something soothing in HUNGARIAN. Her EYES close again. Then the briefest SOUND.

A BABY CRYING.

BACK TO: MARINA standing there.

MARINA (CONT'D)
I heard her. I really feel like I
heard her. So stupid.

HARRY looking at her. MARINA blinking in the afternoon sun.

HARRY

MARINA (CONT'D)

You brought me here.

HARRY Looking at the small COFFIN.

HARRY

I thought... I'm not sure Marina...

(reality check)

It's five years, it's not your baby anymore. All you'll see is...

MARINA

What will I see?

HARRY Looking at her.

MARINA (CONT'D)

I heard her cry.

HARRY hesitates. MARINA goes to open the door. HARRY puts his hand on her shoulder, pulling aside the door himself. MARINA looks away. HARRY starting to remove the coffin, but the side falls away. HARRY staring.

HARRY

Look Marina. You have to look.

Slowly MARINA turns, her POV from behind Harry's back.

In the half-collapsed coffin there are no bones, no decomposed remains. Just a single BRICK.

CUT TO:

104 EXT. WASTE GROUND - DAY 5 - 1700

104

Vast waste ground on the edge of the city. An unmarked car approaching, dust billowing behind. It stops.

LEO handcuffed in the back. In front TIBOR and a DRIVER.

LEO

What the hell's going on? First you hold me in some building for four hours, no questions, no charges... What do you want from me?

TIBOR ORBAN

The truth would be nice.

LEO looking at him. The waste ground beyond. There's no one here, no one to shout to. Nowhere to go.

LEO

I want to speak to the British Embassy.

(MORE)

LEO (CONT'D)

I want to know why you're holding me, why you're preventing me from going to Minister Voros, telling him what I know.

TIBOR ORBAN

Minister Voros and I are well acquainted. I have his personal number on my phone. Do you want it?
(off Leo's look)
You know very little Professor Dalton. I was on Laszlo Voros' personal protection detail for five years. I know him better than anyone.

LEO

(Looking at him)
He's involved?

TIBOR ORBAN

Involved? In what?

LEO

The girls, the ones for the VIPs, businessmen, politicians... He's one of the clients?

TIBOR ORBAN

(Laughs)
Laszlo Voros having sex with girls for money? I find that highly unlikely.

LEO

Why, because he's so clean?

TIBOR ORBAN

No. Because Laszlo Voros is gay.
(beat, Tibor smiles)
Not something you publicise here. Not if you want to get elected.

LEO

But he's married, they have a young baby...

TIBOR Looking at him. A MOMENT.

TIBOR ORBAN

I know who called you earlier.

LEO'S FACE. He must be bluffing.

TIBOR ORBAN (CONT'D)

I know that Dr Cunningham is alive. Where is he?

ISTVAN

(shaking his head)

Anna showed me that girl's medical report, Sofi Mustafova. She told me her theory, the girls get pregnant or infected and they're killed...

HARRY

Anna was wrong. Sofi wasn't killed because she was pregnant. Or even because she was HIV positive. She was killed because what she had they couldn't sell. *

ISTVAN SANDOR

(shaking his head)

I see why you and Anna got on. Everything was a conspiracy with my daughter.

HARRY

I've just been to the grave of a child recorded as a stillbirth in 2005. There's no baby there. They buried a brick in its place. *

He's got Istvan's attention now.

HARRY (CONT'D)

The contraceptive pills they're giving them, they're anti-histamines, placebos, I've seen the packs, they relabelled them. They want the girls to get pregnant...

(off Istvan's look)

The babies of trafficked prostitutes, immigrant girls and runaways, sold to the rich here in Budapest. They thought Anna knew, that's why they killed her.

ISTVAN SANDOR

No. You killed her, it was your DNA, your fingerprints on the knife. You fought, about her baby, your baby. What sort of man kills

HARRY
I killed your daughter. Istvan. Is that what you think? Really?

ISTVAN SANDOR
What, you're going to tell me you loved her now?

HARRY
She didn't tell me about the baby. I didn't get a chance to... [love her]...

On the wall, a framed PHOTO of ISTVAN, the one HARRY and ANNA looked at in the corridor.

HARRY (CONT'D)
I thought you'd want to know the truth. Anna had so much respect for you. She told me you were the only honest man she ever knew.

HARRY Looking at the wall, other PHOTOS, CERTIFICATES from Istvan's career. A picture of SIX YOUNG DOCTORS, serious, white coats. The date 1968. The Soviet Crest on the photo.

HARRY (CONT'D)
I can't imagine what it was like. To live, to practice medicine under such conditions.

ISTVAN in front of the picture from 1968. *

ISTVAN SANDOR
(staring at the picture) *
Under the Soviets

ISTVAN SANDOR

The same people. All the same...
They never went away, they just
found new masters...

*
*
*

HARRY

You knew? You knew this was
happening?

*
*
*

ISTVAN SANDOR

When I saw that poor girl's
certificate, when I saw Jozsef
Elek's signature...

*

HARRY

Why didn't you tell Anna about
Elek, she could have done something
about it. She would have done
something about it.

*

ISTVAN SANDOR

I dealt with it. I called the
authorities. When I found out
they'd started doing this again, I
told the authorities. I did
everything I could to put a stop to
this.

*
*
*

HARRY

Why didn't you tell her?

ISTVAN SANDOR

I had to protect her, she was
always flying too close to the sun.
When she was a girl...

HARRY

(cuts in, angry)
She wasn't a child. She cared about
these women. If you cared about
her, about the things that were
important to her...

ISTVAN SANDOR

It's because I cared about her...

HARRY

Why didn't you tell her? For
Christ's sake, she could be alive.

ISTVAN SANDOR

I couldn't tell her.

HARRY

Not her? Your own daughter?

ISTVAN SANDOR

Especially not her.

HARRY
What are you talking about?

HARRY Looking at ISTVAN. A LONG MOMENT.

HARRY (CONT'D)
That story. About you, about Anna's
kidney transplant... You couldn't
donate to her, could you?
(Istvan silent)
It would never have matched. Anna
wasn't your child.

ISTVAN Looking down, just staring down.

HARRY (CONT'D)
That's why you couldn't tell her
the truth about Sofi, about the
other girls. Because then she'd
know the truth about herself.

Still ISTVAN won't look at him.

HARRY (CONT'D)
Anna was stolen. You weren't her
father.

ISTVAN SANDOR
I wanted to be. But it was always
there. Like she knew. My wife was
desperate for a child. I was giving
them my silence, why shouldn't I

My wife killed herself because she
knew Anna could never love her.
Anna was hard. Like a stone.

HARRY wants to punch him. Meeting Istvan's gaze.

HARRY

Not to me.
(a beat)
Not to me.

HARRY exits. ISTVAN standing there. A MOMENT. He opens his
desk drawer. A MOBILE PHONE. He takes it out and dials...

CUT TO:

107 EXT. STREET NEAR ANNA'S APARTMENT BUILDING - DAY 5 - 1800107

A POV: Anna's building. Her apartment windows. The roof
terrace, the plants, the awnings...

Reveal HARRY standing across the road. And as he looks up,
ANNA is standing on the roof terrace, PHONE in hand looking
out. His memory of a phone call between them.

ANNA SANDOR

(Laughing)
I thought you said you were at
work?

The BELLS start to ring. On the PHONE. And with HARRY, here, now, on the street.

ANNA SANDOR
Bye phone-friend.

HARRY
Bye Anna.

HARRY standing in the street looking up at her as she hangs up the PHONE. He looks beyond, the church towers, the BELLS RINGING. TEARS welling in his EYES.

HARRY starts to walk away, the bells getting more distant. Then he stops, thinking. He looks back at Anna's building.

HARRY (CONT'D)
Why were there those bells... when Agnes called you? She called you at your office.

HARRY looking towards the church. He starts to run.

CUT TO:

108 EXT. STREET NEAR THE CHURCH - DAY 5 - 1805 108

A payphone opposite the church. HARRY approaching as the bells stop. HARRY standing there looking round.

Beyond, a VAN near the church, a couple of CHURCH PEOPLE handing out food to some HOMELESS PEOPLE.

HARRY approaching, in LONG SHOT we see him showing the HOMELESS GUYS Agnes' photo. They ignore him, focusing on the food. But one of the CHURCH PEOPLE sees it. He nods.

CUT TO:

109 INT. PEDESTRIAN TUNNEL NEAR CHURCH - DAY 5 - 1810 109

A large HOMELESS WOMAN walking into a pedestrian tunnel leading to the subway. Beyond, a few grubby tents, some sheets strung up to create some sort of privacy.

At the entrance to the tunnel HARRY appears. An OLD MAN lying in a dirty sleeping bag. A few other HOMELESS PEOPLE smoking beyond.

HARRY trying to talk to the OLD MAN, showing him a PHOTO of AGNES. The OLD MAN shrugs. HARRY looking at the PEOPLE beyond. It seems hopeless.

Further down the tunnel, barely glimpsed through the sheets hanging, he sees MOVEMENT. A small FIGURE getting up, her silhouette as she slips away down the tunnel.

HARRY follows, trying to see her through the walls of

110 EXT. TRAM DEPOT - DAY 5 - 1830 110

Street opposite the tram depot. A TAXI pulling away. HARRY helping AGNES across the tram tracks towards the workshop.

CUT TO:

111 INT. DISUSED WORKSHOP. TRAM DEPOT - DAY 5 - 1835 111

HARRY and AGNES enter the workshop, HARRY looking around, Marina's not there. HARRY helping AGNES onto the mattress, she's MOANING, hands on belly, talking to her baby.

HARRY looking through the boxes, plastic bags, he finds a box of medicines, pills, looking through them, some have no labels, they all look pretty old.

HARRY
Thanks Janos.

He gets to another box. It's full of old MOBILE PHONES.

JUMP CUTS: HARRY rummaging through the box of PHONES.

Finally he finds one that powers up, some credit left. He takes one of the medicine bottles, the BUDAPEST HOSPITAL crest, a phone number. He DIALS.

The RECEPTIONIST answering in Hungarian.

HARRY (CONT'D)
Istvan Sandor. Istvan Sandor.

The line goes SILENT for a moment. Then it starts RINGING.

CUT TO:

112 INT. ISTVAN SANDOR'S OFFICE - DAY 5 - 1836 112

The PHONE RINGING, pull back to reveal ISTVAN standing in

A SUDDEN KNOCK on the door. HARRY goes to the door.

MARI NA
Harry. It's me.

HARRY relieved, unbolting the door. MARI NA enters. In her hand is a PHARMACY BAG, she hands it to HARRY, closing the door behind her.

MARI NA (CONT' D)
I couldn't find them. Your
colleagues. This is the stuff you
wanted.

HARRY looking at the contents of the bag. MARI NA goes to AGNES, talking to her in HUNGARIAN, trying to calm her.

MARI NA holding Agnes's hand, HARRY looking at MARI NA and her arm. The tell-tale imprint on her upper arm from a tourniquet, a BRUISE on her inner elbow...

HARRY
Mari na...

MARI NA turns. And we can see it now. She's strung out, high on heroin. A MOMENT.

HARRY (CONT' D)
What happened?

MARI NA
Her baby's dead already isn't it?
She can't feel it. It's dead. Like
Ildiko.
(Looks up at him)
Women like us, we were never meant
to be mothers.

HARRY looking at her. Dread rising in him.

HARRY
How long have I got? Have I got
time to move her?

MARI NA
(shrugs)
I'm sorry.

HARRY moving towards the door, he sees MARI NA left it unbolting, but as he gets to it there's already a FIGURE standing in the doorway, menacing.

SOFI'S KILLER. He has a GUN, TWO more GUYS behind him.

SOFI'S KILLER pushes past him, another GUY grabbing HARRY by the neck pushing him back against the wall.

SOFI'S KILLER tells MARINA to get out. She hesitates, stopping by the door, turning back to HARRY.

MARINA (CONT'D)
They said they'd tell me, where my baby is. If I helped them.

She exits. SOFI'S KILLER, and one of the other GUYS start to lift AGNES.

HARRY
You can't move her. Are you crazy? Look at her.

SOFI'S KILLER
Shut up.

HARRY
If you move her she'll lose the baby. That's what you want isn't it, the baby?

SOFI'S KILLER unmoved.

HARRY (CONT'D)
Fine. You want to take that risk, the baby dies you've got nothing to sell. Explain that to your boss.
(off his look)
We need to call medics.

SOFI'S KILLER'S FACE. Not a chance. He starts towards AGNES. HARRY desperate...

HARRY (CONT'D)
Look, I'm a doctor. I can deliver the baby. But you can't move her.

SOFI'S KILLER looking at AGNES.

HARRY (CONT'D)
I can do it here. If you let me.

CUT TO:

116

INT. BUDAPEST HOSPITAL - DAY 5 - 1900

116

TIBOR walking down a hospital corridor. He stops outside Istvan's office, knocks. No response. The door is open.

TIBOR ORBAN
Professor?

CUT TO:

117 INT. ISTVAN SANDOR'S OFFICE - DAY 5 - 1901

117

TIBOR steps into the office, FILES spread everywhere, now covering every shelf, every tabletop, every inch of carpet.

TIBOR stops. ISTVAN is slumped in his chair. A CIGARETTE burned all the way down in the ashtray beside him. Below Istvan's hand, a bottle of pills, a few capsules lying on the carpet. TIBOR feels for a pulse, but ISTVAN is dead.

TIBOR looking at ISTVAN. The PHOTO of ANNA is lying on the desk. Next to it is a FILE. A BLACK and WHITE PHOTO of a WOMAN, the resemblance is striking. Anna's real mother. And clipped to the photo, a tiny baby hospital bracelet.

On the FORM we see the name of the real mother. And below it the adopted parent's name: ISTVAN SANDOR.

TIBOR goes to the door, locking it. And he starts to collect up the files, one by one. He takes Istvan's briefcase and starts putting the files inside...

CUT TO:

118 INT. DISUSED WORKSHOP. TRAM DEPOT - DAY 5 - 1930

118

AGNES' FACE. Her EYES closed. She opens her EYES, looking down. In her arms is a TINY BABY wrapped in a towel. The BABY CRYING softly.

HARRY sitting against the wall, exhausted. A GUY watching from the door.

SOFI'S KILLER enters the workshop, says something to the other GUY. HARRY gets up.

HARRY
Not yet. Wait...

The GUY goes towards AGNES. HARRY pulls him back.

HARRY (CONT'D)
I need to give the baby the Vitamin
K shot...

HARRY goes to take the BABY gently from AGNES. She looks up at him confused, anxious.

HARRY (CONT'D)
It's okay. It's okay Agnes.

But he knows it isn't okay, he's desperately playing for time. He looks at the BABY.

HARRY (CONT'D)
(Lying)
There's something wrong. He's not
breathing properly. Hang on...

The GUY goes to take the BABY, HARRY resisting. GUY hits
him with the GUN butt, HARRY falls, AGNES SCREAMING as the
GUY exits carrying the CRYING BABY.

AGNES trying to get up, SOUND of a CAR starting up, pulling
away. She collapses, SOBBING.

HARRY (CONT'D)
I'm sorry Agnes. I'm so sorry.

GUY WHACKS HARRY, cocking the GUN. But he doesn't shoot.

HARRY (CONT'D)
What are you waiting for?

SOFI'S KILLER comes back into the room. He puts something
down on the floor. It's a JERRY CAN of PETROL.

CUT TO:

119 EXT. TRAM DEPOT - DAY 5 - 1931

119

TIBOR ORBAN walking across the tram tracks. He reaches the
workshop, looking around him a moment.

Then TIBOR slips into the workshop...

CUT TO:

120 INT. DISUSED WORKSHOP. TRAM DEPOT - DAY 5 - 1932

120

HARRY lying on the ground, his wrists bound in front of him
with plastic ties. AGNES in the corner, CRYING.

TIBOR enters the workshop, SOFI'S KILLER looks up at him,
surprised. TIBOR talking to him in Hungarian, looks towards
AGNES. SOFI'S KILLER considering. HARRY staring at TIBOR.

TIBOR ORBAN
So now you know. What are you going
to do about it?

HARRY sitting there. SOFI'S KILLER nods to the other GUY who
pulls AGNES to h 16mc 12oEK5ed. THe61W (120) 0 842 cm BT -0.016nR

TIBOR ORBAN

Her? She's young, healthy. We sold the calf but we can still milk the cow.

HARRY

Just business right?

TIBOR ORBAN

Just? 30,000 euros a baby, 50,000 to the right customer. The supply is there, orphanages, care homes, prostitutes...

(approaches Agnes)

Now that you've told everyone about her, you've got to wonder if she's worth the trouble...

TIBOR takes a terrified AGNES from the GUY, heading towards the door. SOFI'S KILLER picks up the can of petrol, starts

121A EXT. TRAM YARD - DAY 5 - 1947

121A

A line of TRAMS parked up. On one side of the trams is TIBOR pushing AGNES forward. On the other side of the track and the trams, SOFI'S KILLER leading HARRY forward, OTHER GANGSTER behind. As they walk, HARRY catches glimpses of TIBOR through the trams, his hand on Agnes' shoulder as he leads her along the tracks. HARRY stumbles, SOFI'S KILLER pushes him on.

As HARRY looks up, he sees TIBOR push AGNES forward, and there's a GUN in Tibor's hand, he's raising it at the girl's back...

Harry's terror, but before he can do anything the GUN swings round towards him...

An explosion of NOISE and BLOOD, BLOOD showering Harry's face, and SOFI'S KILLER looks down, surprised to see his chest soaked in blood. He falls, dead.

The OTHER GANGSTER, confused, goes to put up his hands, another GUNSHOT, and he too falls, hit by a sniper's bullet.

On the roof of one of the tram buildings stands a POLICE SNIPER. HARRY standing there in shock. And then he sees AGNES, he rushes to her, but TIBOR is there, helping her up...

Through the trams we can see COPS streaming towards them. HARRY looking at TIBOR confused, angry.

TIBOR ORBAN

You thought I was one of them. So did they. You were my way in.

(off Harry's look)

My grandfather served the Nazis, my father under the Soviets. I'm different. I wanted something better.

PARAMEDICS rush up to AGNES, a blanket round her, checking her pulse. TIBOR cuts the plastic ties around Harry's wrists. Over his shoulder, HARRY sees MARINA standing by a car, COPS with her.

HARRY

Mari na?

TIBOR ORBAN

She was your friend, after all. She called me.

As PARAMEDICS help AGNES away, HARRY turns to TIBOR.

HARRY

What about the baby? You let them take the baby.

TIBOR puts a hand on Harry's shoulder, then walks past him towards SOFI'S KILLER on the ground, kicking the GUN away from him.

LEO gets to HARRY, puts a blanket around him, NIKKI running towards him...

CUT TO:

122

INT. BUDAPEST AIRPORT - DAY 6 - 0930

122

Early morning at Budapest Airport. Bright light streaming through the windows. And a MAN walking through the terminal carrying a small BABY. It's DUNCAN MCBURNEY.

Ahead, a COUPLE sitting at the airport cafe. They look anxious, excited. The MAN stands as MCBURNEY approaches.

MCBURNEY

You look worried, don't be. His mother's Albanian, very young, you're doing a good thing, believe me I know.

WOMAN looks at the BABY as MCBURNEY puts down an envelope.

MCBURNEY (CONT'D)

The documents are all there.

The MAN shakes his hand. But he doesn't let go. MCBURNEY confused. Behind MCBURNEY a FIGURE approaches. It's TIBOR ORBAN. MCBURNEY looking up at him. Other COPS approaching, NNI stencilled on their jackets...

As MCBURNEY is led handcuffed from the airport terminal, we realise we're seeing this now as TV NEWS FOOTAGE, a strapline and commentary from a HUNGARIAN NEWS READER as MCBURNEY is led from the airport.

A PHOTO of SOFI'S KILLER. A PHOTO of SOFI MUSTAFOVA. A PICTURE of JANOS, smart, young. AGNES DEDEJ. DR ELEK. All commented on in Hungarian by the onscreen NEWS READER.

And now an under-pressure LASZLO VOROS reading a statement to camera. He doesn't look so slick anymore. IRINA at his shoulder, cold, stone-faced.

CUT TO:

122A

INT. HOTEL ROOM - DAY 6 - 0935

122A

And watching this on TV in his hotel room is HARRY. A HAND on his shoulder. He looks up, it's NIKKI, LEO standing behind her. LAZSLO VOROS on the screen.

NIKKI

He'll say he knows nothing about it
won't he?

(Looking at Irina on the
TV)

She knows.

They hand HARRY a boarding pass. HARRY gets up, following them towards the door. He glances back once more towards the TELEVISION.

On the screen ANNA'S FACE looking back at him.

CUT TO:

123

EXT. LONDON SUBURB - DAY 7 - 1200

123

A large house in the London suburbs. A beautiful summer's day. A FIVE YEAR-OLD GIRL in a dress playing in the garden.

MOTHER'S VOICE (O.S.)

Alice don't get your dress dirty.
Our visitors will be here soon...

And we see HARRY at the gate. He stops, looking back at someone. MARINA approaching. She looks different, she looks healthy, she too is wearing a smart dress.

MARINA stops, transfixed by the GIRL, who's playing, oblivious, happy.

HARRY

It's okay Marina. They're expecting
us.

MARINA

They haven't told her have they?

HARRY

First you meet her, a few times, as
a friend. Then when she gets to
know you...

MARINA nods. She's nervous, her hand shaking on the gate.

MARINA

She's my daughter.

HARRY smiles.

MARINA (CONT'D)

She looks happy doesn't she? She's
beautiful.

MARINA looking at the GIRL, TEARS in her EYES.

MARI NA (CONT' D)

She' s alive.
(quiet, to herself)
I l di ko.

The GI RL playing with her TOYS in the garden.

MOTHER' S VOICE (O. S.)

Alice!

The GI RL looking towards the WOMAN in the house.

MARI NA

Come on.

She turns away from the gate. HARRY looking at her.

MARI NA (CONT' D)

She' s happy. That' s important,
isn' t it. The most important thing.
(off his look)
We can go now.

HARRY

Mari na. . .

MARI NA

Maybe one day, when she wants it,
she' ll come and find me. And then
I' ll be happy too.

MARI NA going back to the car, HARRY following her, his hand on her shoulder. As he opens the door for her, MARI NA looks back one more time.

The GI RL LAUGHING as she plays in the garden.

THE END.