A quiet street in the City. YOUNG GIRLS in pretty dresses spill out of a Russian tearoom - a children's party is breaking up. But this is not just any party, as the number of Range Rovers and the subtle presence of BODYGUARDS indicates.

Finally SOFIA TEPLOV (23), a Ukrainian nanny, exits the tearoom, clutching a party bag, boxed cake, a child's rucksack and other party detritus. She is swiftly followed by MAKSIM BAZHANOV (40s, Russian, the chiselled good looks of the Baltics) and his daughter ANASTACIA (6) who clutches a silver helium balloon.

Maksim spots that Anastacia's shoelace is undone. He stops and bends down to re-tie it.

MAKSI M Odnazhdy ty upadesh. MAKSIM (CONT'D)

One day you are going to fall flat on your nose.

He brushes the tip of her nose with his finger and she smiles back at him We see the love in his eyes. Sofia becomes impatient with Anastacia, holds her hand out to lead her away.

Maksim looks irritated by this interruption. He turns to reprimand her, but stops when he sees what is happening behind Sofia.

A MAN wearing a bomber jacket and motorcycle helmet is marching across the road towards them. Another HELMETED MAN can be glimpsed behind him revving a red moped. The lead attacker carries a tactical shotgun (SPAS-12). Seeing Maksim's expression, Sofia turns to face the gunmen.

Time seems to slow, then -

The gun erupts. Sofia lurches backwards, landing almost at Maksim's feet. The gun now swings towards Maksim -

But Maksim's already on the move, sprinting to the awaiting Range Rover, with his daughter in his arms.

Another blast. The shot seems to whizz right past Maksim's ear. But he makes it. Now we hear small arms fire - one of Maksim's two bodyguards has drawn a Makarov pistol and is returning fire.

# 2 EXT/INT. STREET/TENT - DAY 1

The crime scene has been cordoned off.

The two injured bodyguards - one lying on a gurney, the other, less injured, sitting up but cuffed to a gurney - receive treatment from paramedics.

DI SARAH PARKS (30s, smart, efficient) stands nearby, talking to a fellow CID OFFICER.

SARAH

Get a translator down here. I want statements from those two within the hour.

She walks across the crime scene towards NIKKI ALEXANDER (suited), who is crouching by Sofia's body, looks up.

SARAH (CONT'D)

DI Parks.

NI KKI

Nikki Alexander.

JACK HODGSON - bagging evidence nearby - looks up, notices Sarah.

JACK

Jack Hodgson.

Sarah clocks him, they nod at each other. Sarah then crouches down to look at Sofia. With her Slavic features, and pale skin, she looks strangely beautiful. But her chest is a bloody mess.

NI KKI

A large shot gun entry wound. Scalloping and satellite holes.

Nikki and Sarah rise.

CONTI NUED:

NIKKI (CONT'D)

Do we know who she is?

JACK

(approaching)

Sofia Teplov.

Jack hands  $N_i$  kki a laminated ID card, which he has retrieved from the nanny's discarded bag.

JACK (CONT'D)

Registered nanny.

SARAH

According to the party hosts, she I ooked after Anastacia Bazhanov, daughter of Maksim Bazhanov. We believe he was the real target.

Jack raises an eyebrow - clearly the name is familiar.

NI KKI

The wound is central and closer ange.

SARAH

So maybe she confronted the gunman-

NI KKI

And died protecting her charge.

A beat as they all take this in. An innocent life snuffed out.

Sarah, Jack and Nikki survey the wider crime scene.

SARAH

(to Jack, indicating the dead man Thomas is exami ni ng)

What can you tell me about the hit man?

JACK

Three cartridges recovered. Two men injured and one fatality.

Meaning Sofia (dead) and the bodyguards (injured).

SARAH

He didn't miss with a single shot.

NI KKI

The hit man received four gunshot wounds himself - all small arms fire. The blood trail shows he moved this way...

They follow the blood trail, which has been marked out.

NIKKI (CONT'D)

... event ually collapsing here.

They arrive at the shooter's body - helmet removed - his gun by his side. THOMAS CHAMBERLAIN is at work. Jack joins him to bag the shooter's gun.

**THOMAS** 

The shots stopped him, but didn't kill him instantly. He bled out where he fell.

Jack crouches to a patch of fresh tyre treads.

JACK

Tyre mark here - motorbike or moped wheel spin.

NI KKI

There's blood here too, suggesting the rider was also hit. The blood trail heads in that direction...

JACK

(overlapping)

...into the heart of the City, the most photographed Square MIe in Europe. CCTV and number plate recognition should do the rest.

Beat. The team have finished their "presentation".

SARAH

I'm impressed.

JACK We aim to please.

SARAH

But we've got two bodies, a gunman on the loose and no sign of the target. So let's not congratulate ourselves just yet, eh?

Jack's smile fades - he shoots a look at Nikki.

Sarah turns to take in the circus - a quiet street defaced by ambulances, police cars, forensics officers etc.

SARAH (CONT'D)

What a mess.

As Sarah walks off to talk to her CID colleagues, we pick up EVA (28) watching from behind the police cordon. She is plain, anonymously dressed, with strong Slavic features.

3 <u>EXT/INT. SIDE STREET/RANGE ROVER - DAY 1</u>

3 \*

He helps her into the Range Rover, next to Kolya.

MAKSIM (CONT'D)
I have a few things I need to sort out.

Maksim kisses Anastacia goodbye and fastens her safety belt.

ANASTACIA (CONT'D)
I love you, Daddy. La liubl YU tebya, Papa.

MAKSIM (CONT'D) MAKSIM (CONT'D)
I love you, Darling. Lia tebYA liubl YU, dOchka.

Maksi m closes the door on his daughter, and she watches him from the window as the car disappears down the road.

Nikki is doing the PM on ARCHIE GRANT'S (40s) body, but has half an eye on two ghostly faces - Sarah Parks and JUSTINE GREENWOOD (45, commanding) who watch her from the viewing gallery. Thomas takes a picture of the man's face, then takes his prints.

NIKKI (CONT'D)

Historic injuries to the abdomen, left arm and right thigh. Probably also gun shot wounds.

SARAH

(on intercom) Gang member?

NI KKI

Ex-military.

We see a large "A" on the man's chest.

NIKKI (CONT'D)

Blood type tattooed on his chest. Standard practice for British troops, in case they need to be treated in the field.

Nikki takes the bullets over to the side and bags them Thomas crosses to her, putting the camera down nearby.

NIKKI (CONT'D)

(sotto)

Who's Parks's friend?

THOMAS

Justine Greenwood. Lady Chairman of the City Assembly.

Nikki chances another glance at her.

THOMAS (CONT'D)

Serving her third term and extremely influential in the Square Mle. She the police.

NI KKI

What's she like?

**THOMAS** 

(wry)

Iron fist in a velvet glove.

 $N_i$  kki suppresses a smile and they resum 206 j 1 0 c 0 Tw (polices) Tj

8. 5

NI KKI

Looks like it.

Nikki finds something unusual.

NIKKI (CONT'D)

Extensive scarring between the fingers. And the toes.

**THOMAS** 

(looking closer) Looks like...scabies.

NI KKI

(to Thomas)

Do you think he was sleeping rough?

THOMAS

Possi bl y.

Thomas takes in the body. The aggressive, military tattoos. The old wounds. The grimy hands and feet.

THOMAS (CONT'D)

Whoever he was, he'd fallen a long way.

They both look at the body - compassion overcoming any sense of judgement.

# 6 <u>INT. VIEWING GALLERY/CUTTING ROOM, LYELL CENTRE - DAY 1</u> 6

JUSTI NE

Have you found the second gunman?

Justine Greenwood turns away from the viewing window to address Parks. We see Greenwood properly for the first time - immaculate hair and make-up and a very expensive suit.

SARAH

We tracked him to Hackney. Then he disappears. I've got my team down there.

JUSTI NE

Any working theories?

SARAH

Oligarchs attract a lot of interest not all of it good. We have several lines of enquiry open-

JUSTI NE

And I've every confidence you will bring it to a swift conclusion. Your record speaks volumes, Sarah.

SARAH

(surprised) Thank you.

Silence. We glimpse Nikki and Thomas working in dumb show in the background. The room has a hushed feel.

JUSTI NE

I don't need to tell you that Mr Bazhanov is an important figure in the City. This needs to be handled sensitively.

Which knocks Sarah off her stride.

SARAH

Sensitively?

JUSTI NE

As far as the press are concerned, we'll take the line that today's incident was random and unprovoked. We avoid talk of hitmen, soft pedal Russian involvement. And no mention of Maksim Bazhanov.

9A. 8

KRISTINA Thank God you're ok. I was so worried.

MAKSI M

(suddenly loud) For God's sake, Kristina, our marriage has been dead for years. Today I nearly died too.

KRI STI NA

Meani ng?

MAKSI M

Nobody else knew I would be at Lev's party.

KRI STI NA

And you think I had something to do with it?

11.

8

8 CONTINUED:

MAKSI M

You go to all these parties. But not this one. What was so special about today?

KRI STI NA

(furious)

Do you really believe I would put our daughter's life in danger? Damn you for even thinking that.

She does seem genuinely upset at the insinuation.

MAKSI M

Then who? Who else knew I'd be there?

KRI STI NA

(flustered)

Sofia, the security detail, Anastacia of course-

Maksim's already heading for the door.

KRI STI NA (CONT'D)

Where are you going now?

Not hi ng.

KRI STI NA (CONT'D)

Maksi m

But he's gone.

### 9 INT. FORENSICS LAB, LYELL CENTRE - DAY 1

9

The forensics haul from the crime scene is laid out on the desk. Jack offers Clarissa the shotgun.

CLARI SSA

Don't tempt me.

She takes it. Jack starts to remove the shooter's clothes from the evidence bags. Sarah watches their progress.

CLARISSA (CONT'D)

Italian made combat shot gun. It's designed to drop your enemy with one shot - so it's especially popular with the Special Forces.

Sarah takes this in.

SARAH

Even if you had that kind of training, why risk a full frontal assault? You'd have to be crazy.

**CLARI SSA** 

Or desperate.

Nikki approaches.

NI KKI

We should send his mugshot to the MOD.

SARAH

(qui ck)

Already done it. But if these guys are ex-SAS, we're unlikely to get chapter and verse, trust me.

NI KKI

Then we push harder. If we find out who the shooter is, then odds on we find his accomplice too.

SARAH

If you think you can do better, you're very welcome to try.

Nikki absorbs this.

SARAH (CONT'D)

JACK

Pass me a scalpel, will you?

Clarissa obliges. Jack slits up the stitching, opening up the seam. He removes a bundle containing five £50 notes and a small see-through bag containing five pills.

JACK (CONT'D)

Sewing your valuables into your clothes. An old soldier's trick.

NI KKI

Also common amongst people living rough.

Sarah looks at the pills, which have letters and numbers stamped on them

SARAH

NB. 52.

CLARI SSA

Subut ex. It's a heroin substitute - similar to methadone.

SARAH

So he was trying to get clean.

On Nikki. Beat, then:

SARAH (CONT'D)

Something like this would be prescription only, right?

NI KKI

He could have sourced it on the streets.

JACK

Possibly, but it's much more expensive than methadone and pretty rare. We should check out drop in clinics, homeless shelters, the British legion, see if anyone knows him

SARAH

I'll get the boys on it. We're checking local hospitals too - see if anyone has presented with gunshot wounds. However we do it,

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14.

9

A brief beat, then:

SARAH

Leave him to me.

# 10 <u>INT. RECEPTION, LYELL CENTRE - DAY 1</u>

10

Sarah heads for the exit, Jack and Nikki with her.

SARAH

There's likely to be a lot of press interest in this case. So any and all communication comes through my office, ok? No talking out of school.

NI KKI

We've done this kind of thing before - we know the drill.

SARAH

I'm very glad to hear it.

Sarah exits. They watch her go.

JACK

Looks like we've got a live one.

Nikki looks at him - that's one way of putting it.

### 11 INT. CUTTING ROOM, LYELL CENTRE - DAY 1

11

Thomas works on Sofia Teplov's body. Her chest and abdomen are open. Nikki approaches, in civvies, and stands nearby.

NI KKI

Anyt hi ng?

THOMAS

No exit wound.

Thomas turns to the cutting room screen: A hi-res image of Sofia's back with irregular darkened bumps.

THOMAS (CONT'D)

Some pellets under the skin of her back where elastic recoil finally stopped them

He returns to Sofia's gaping body.

THOMAS (CONT'D)

Pellets would have expended their energy in the body, causing massive internal trauma.

NI KKI

Death would have been rapid.

Small mercies.

THOMAS

And, she was a mother.

Nikki reacts - more bad news.

THOMAS (CONT'D)
From the slit shape of the cervix,
I'd say she gave birth sometime in
the last couple of years.

Thomas covers the body, then heads over to the sink to sieve the stomach contents. Ni kki goes with him

THOMAS (CONT'D)

NI KKI

(surprised) Was she taking it too?

THOMAS

Urine's clear.

NI KKI

Coul d the bodi es have been crosscont am nat ed?

THOMAS

We bagged them at the scene, transported them separately, autopsied them separately after a deep clean...

NI KKI

So Sofia could have come into contact with the shooter prior to the attack.

THOMAS

I'd say that's a distinct possibility.

Thomas pours liquid from a plastic tub labelled 'Sofia Teplov - stomach contents' through a sieve over a bowl in the sink. He pulls something out and examines it.

Despite the gore, we can see it's a SIM card. He holds it up for Nikki to see.

THOMAS (CONT'D)

Why swall ow your SIM card unless you had something to hide?

### 12 <u>EXT. THE ELYSIUM - DAY 1</u>

12

Sarah Parks approaches a luxury apartment block in the City of London. The uniformed SECURITY GUARD on the door checks her ID, then ushers her into the security seal. One seethrough door opens, then closes again behind her, before the one in front of her opens. She heads inside.

#### 13 INT. FOYER, ELYSIUM - DAY 1

13

Plonking her keys etc. on a small tray, Sarah walks through a metal arch as she is scanned for guns etc. The light pings red. The security guard pats her down.

SARAH

(impatient)
Are we done?

The guard finds nothing. He escorts her through this HIGH SECURITY foyer. Sarah walks past the elaborate floral displays and expensive sculptures to be met by LEWS MLTON (40s, short hair, smart).

SARAH (CONT'D) (showing her warrant card) DI Parks. We spoke?

M LTON

(shaking her hand) Lewis MIton. Head of Security. Shall we?

MIt on uses his keycard to access the lift. They step inside.

#### 14 INT/EXT. THE ELYSIUM - DAY 1

14

The small lift is a beautiful glass capsule, affording Sarah an amazing view of London, as it shoots up, up, up.

#### INT. DOSHI PENTHOUSE, ELYSIUM - DAY 1 15

15

AMY GREENWOOD (23, a P. A.) leads Sarah from the lift into a palatial penthouse apartment. This comprises the home and office space of Doshi & Doshi.

Lewis MIton follows Sarah and Amy. He closes the doors behind him - momentarily shutting us out.

#### INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - DAY 1 16 Bazhanov

16

DANI EL

I'm afraid we've no idea where Mr Bazhanov is.

DANIEL DOSHI (31), one half of London's property power couple, is speaking. He is handsome, sharply dressed. He is well-spoken with the occasion 1 9snd tone Tc 2kpeaohuTj 1 0 S 0 1 1

DANI EL

YASM N (CONT'D)

We're supposed to be meeting him tomorrow to look over the architect's plans, but now...

SARAH

And he's not been in contact?

YASM N

(shaking her head)

Amy's been trying to get hold of him since you called, but he's got properties in West London, Surrey, Sandbanks...

SARAH

(to MIton)

You'd know if he'd been in his apartment?

M LTON

We don't have CCTV inside the building - the residents don't like it - but I have men on every floor. He's not been in.

SARAH

I'll need his mobile number.

YASM N

Of course.

SARAH

And I'll need to see his apartment.

DANI EL

Do you have a warrant?

SARAH

Within the hour.

DANI EL

Then you're more than welcome to come back.

Sarah eyeballs him

SARAH

Do you make a habit of obstructing police business?

DANI EL

The men and women who own these apartments are some of the richest on the planet. They've made their fortunes in oil, gas, steel - dangerous businesses.

(MORE)

18. 16

17

16 CONTINUED:

DANI EL (CONT'D)

And when they're in London they require two things: security and privacy. My sister and I ensure they get them

SARAH

(rising)

Then it looks like we're done here.

YASM N

We're not trying to be difficult, but we've made certain guarantees. Many of the residents here come from regimes that wouldn't look kindly on their lifestyles, so discretion is vital.

SARAH

Listen, I don't give a shit what goes on behind closed doors. But two people are dead. On my patch. And I want to ask Mr Bazhanov why.

## 17 <u>INT. FORENSICS LAB/SCIENCE ROOM, LYELL CENTRE - DAY 1</u>

Jack, on the phone, has the bagged SIM card.

JACK (INTO PHONE)

Serial number: 0087485062. We'll need a full call history.

Jack joins Nikki and Thomas in the latter's office as Nikki reads from the evening edition of a London newspaper.

NI KKI

"A bot ched carj acking brought chaos to the streets of London today".

THOMAS

How would you like me to react?

NI KKI

No mention of Bazhanov. Or any Russians for that matter.

JACK

Who do you think owns the paper you're reading? They protect their own.

NI KKI

Per haps.

THOMAS

But you sense another force at work...

NI KKI

Don't you? Parks seems keen on keeping this thing as contained as possible, doesn't want us to ask the awkward questions-

JACK

You don't know that.

NI KKI

"Leave Bazhanov to me, I eave the press to me"?

JACK

It's a high-profile career case.

NI KKI

Do you think she asked the MOD about the shooter?

**THOMAS** 

The MOD has a duty to protect former soldiers, especially if they've been involved in covert ops. Either way it was probably a cul-de-sac.

A knock on the door makes them look up.

MAKSI M

(ent er i ng)

I'm looking for Dr Alexander.

NI KKI

(approaching)

That 's me.

MAKSI M

Maksim Bazhanov. I've been asked to formally identify Sofia Teplov. She was our nanny - she has no family here...

Nikki hesitates, that's the first she's heard of it. Is he lying? She shoots a look at Thomas, then:

NI KKI

This way, please.

Nikki leads Maksim to the Chapel of Rest. As they depart, we see Thomas cross swiftly to his desk and pick up the phone.

# 18 <u>INT. CHAPEL OF REST, LYELL CENTRE - DAY 1</u>

18

Sofia Teplov's body (sheeted, face exposed) is laid out into the Chapel of Rest. Nikki leads Maksimin.

MAKSI M

That's Sofia.

NI KKI

I'm very sorry for your loss.

MAKSI M

She's been with us since the day Anastacia was born. She saw more of our daughter than she did her own. She has a daughter - Marcia - back in the Ukraine...

He peters out, looking at the dead young woman.

Did she have a boyfriend over here?

MAKSI M

Not that I know of.

NI KKI

Had she made any new friends recently? Had any problems?

Maksim looks at Nikki, as the dots start to join up.

MAKSI M

It was Sofia wasn't it? She betrayed me.

NI KKI

(car ef ul)

It's one line of enquiry.

Confirmation of Maksim's fears.

MAKSI M

She was the only other person who knew I'd be at the party.

Beat.

MAKSI M (CONT'D)

I trusted her with my daughter's life. They were so close... (turning to Nikki)

Do you know who killed her?

NI KKI

Not yet.

MAKSI M

What did they use?

NI KKI

I can't say.

CONTI NUED:

He looks at Nikki as he says this. But she is poker-faced.

18 CONTINUED:

MAKSI M

How much would it cost? For you to tell me what you know?

NI KKI

We're going to have to end this conversation now.

Nikki holds the door open for him He gives Nikki a long, hard look, then leaves. He steps out into the corridor to find Sarah Parks waiting for him

# 19 <u>INT. VIEWING GALLERY, LYELL CENTRE - DAY 1</u>

19

Nikki and Sarah talk with Maksim Nikki shows him photos of Sofia, the shooter and his bodyguards dead in the street.

Maksim stares at the photos.

SARAH

Who do you think was responsible, Mr Bazhanov?

MAKSI M

(shr uggi ng)

The attack was no surprise. I've been targeted for months now.

NI KKI

Target ed how?

MAKSI M

Vandalism, death threats, a constant campaign of harassment.

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23. 19

19 CONTINUED:

SARAH

And you're paying the price now?

Maksi m hesi t at es, then:

MAKSI M

You tell me.

Out on his defiance. He's saying nothing more today.

# 20 EXT. MILTON'S FLAT - NIGHT 1

20

Lewis MIton approaches a low-rise, gated, ex-council complex. It's a far cry from the opulence of the Elysium Groups of kids hang around the streets, looking for trouble.

MIt on opens the front door and heads inside.

## 21 INT. MILTON'S FLAT - NIGHT 1

21

He slings his keys down on the hall table.

He's about to walk into the kitchen, when he notices something that disturbs him A reading light is on in the living room in an otherwise pitch dark house.

He lifts a baseball bat from the hat stand. He moves towards the living room where he is surprised to find:

Eva (the Russian woman from the end of Scene 2) sitting in his armchair, looking straight at him

EVA

Apologies, Mr MIton. I should have contacted you at work, but I wanted to talk to you alone.

M LTON

If you were after a private chat, then you should have left the monkey at home.

We now see a huge Russian guy - Eva's companion KONSTANTIN (27) - in the corner behind Lewis. Lewis has spotted him in the mirror. Eva gestures Konstantin to step outside.

M LTON (CONT'D)

(to Eva)

Now you too, sweetheart.

**EVA** 

I've come a long way.

M LTON

Then say what you want and get out.

EVA

Don't you want to know who I am?

M LTON

I know what an FSB thug looks like. The cheap suit is a dead giveaway.

EVA

I'll get to the point then. There is something, someone, I need access to in the Elysium building. And I'd like you to help me.

M LTON

No chance.

EVA

I admire your operation thereit's hard to penetrate. So I'm willing to pay. Two hundred thousand dollars in cash. Half up front, half on delivery.

A beat. Lewis says not hing.

EVA (CONT'D)

More than enough for the deposit on a new house. Or do you like it here in Lambeth?

Lewis eyeballs her, saying nothing.

EVA (CONT'D)

Of course, you have family near here, don't you? Perhaps we should talk to them?

The menace in her voice is clear.

M LTON

(I aughi ng)

My toxic ex-wife and my spineless kid.

EVA

(without missing a beat) Four hundred thousand dollars, then.

Lewis takes a step towards her. Then another. Konstantin reappears but backs off after a shake of the head from Eva. Lewis moves in close - virtually nose to nose.

M LTON

There is nothing you can say that would make me betray my employers. So take your bad hair, and Uncle Josef there and...

He's in extra close now.

M LTON (CONT'D)

PISS. RIGHT. OFF.

Eva holds his gaze for a moment, then rises and exits. Despite his cool, we know Lewis's heart is racing.

# 22 <u>EXT. BASEMENT CAR PARK, ELYSIUM - NIGHT 1</u>

22

Maksim's Range Rover swings down the ramp to the underground car park entrance to the Elysium He stops at the barrier, swiping his card and keying in a six-digit code. A second later, the reinforced steel shutters open. He drives in fast and the shutters close behind him, shutting us out.

### 22A <u>INT. ELEVATOR, ELYSIUM - NIGHT 1</u>

22A

Maksi m wat ches London swoop away beneath him as the elevator shoots up.

# 23 INT. CORRIDOR/MAKSIM'S APARTMENT, ELYSIUM - NIGHT 1

23

Maksim pounds down the corridor. Lets himself into his apartment with his keycard. Within, opulence on a grand scale. Silk wall paper, Wenge furniture, European oak everywhere. Ebony and marble finishes. Style befitting the most expensive penthouse in London.

Maksim goes through and picks up a bottle of vodka.

JUMP CUT TO:

MAKSI M (CONT'D)

I should have come straight to you, but I had to see Anastacia off...

YASM N

How is she?

MAKSI M

(shaking his head)

She loved Sofia - to see her gunned down like that...

Upset and anger punch through hard now.

MAKSIM (CONT'D) Sofia was like family. We trusted her. And she turned on us.

YASM N

I can't believe it.

MAKSI M

I should be dead.

YASM N

Don't say that.

She has tears in her eyes, which he kisses away. Then he lifts her lips to his, kissing her passionately. So glad to be alive. Finally, disengages, cups her face in his hands.

MAKSI M

After today, things will have to be different. You know that, don't you?

Yasmin runs her hand down his cheek.

YASM N

Stay here at the Elysium for a while. You'll be safe. Kristina might not like it but-

MAKSI M

I've asked her for a divorce.

Beat, as Yasmin takes this in.

MAKSIM (CONT'D)

I don't want to have to live a lie anymore, Yasmin.

He holds her.

23 CONTI NUED:

MAKSIM (CONT'D)

Life's too short.

This time she kisses him Fierce and passionate.

### 24 INT. GRAHAM BOWLES'S BASEMENT - NIGHT 1

24

Graham Bowles, stripped to the waist and now crudely bandaged, primes a Browning pistol for action. He checks the loading mechanism, sliding an empty magazine into the gun. Satisfied, he checks the sight. He points the gun right at us, staring down the barrel of the gun, before squeezing the trigger.

Click. Hold on him, staring at us.

#### 25 INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - NIGHT 1

25

At the top of the Elysium, Justine Greenwood and Daniel Doshi look out over London. AMY GREENWOOD(23, a conventionally stylish P.A.) pours Justine expensive mineral water. She gets a very warm smile in thanks - warmer than necessary. Amy smiles back awkwardly, then departs. As they watch her go:

DANI EL

We had a visit from DI Parks earlier.

JUSTI NE

I've spoken to her. She understands the situation.

DANI EL

International investors are extremely security-conscious people. We can't have gunfights on the front pages.

JUSTI NE

I've said I'll keep a lid on it.

Daniel looks at her. Doesn't like her tone.

DANI EL

Any idea who was responsible?

JUSTI NE

It was a professional hit, but beyond that...

DANI EL

We'll review our security protocols tonight, change the access codes, hire more personnel.

(MORE)

DANIEL (CONT'D)

We'll do our bit - you do yours. Find the shooters and shut this thing down.

JUSTI NE

We're moving heaven and earth-

27A.

25

DANI EL

You're a good ally, Justine. Which is why our business and others like it guarantee your re-election. It's at moments like this, that our faith in you needs to be repaid.

His message is clear.

# 26 <u>INT. AMY'S WORK STATION, DOSHI PENTHOUSE, ELYSIUM -</u> 26 NI GHT 1

Amy is working on her laptop, as Justine approaches.

JUSTI NE

Working hard?

AMY

Al ways.

JUSTI NE

That's my girl.

Justine walks round, so she can see what Amy's typing. This clearly makes Amy self-conscious, like her homework's being checked.

JUSTINE (CONT'D)

I know Daniel asks a lot, but this job could open a lot of doors for you, so make the most of it, eh?

AMY

I'm trying.

The way this is said might make us think Amy has fucked up similar such opportunities before. Justine smiles at her daughter. Rests her hand on her shoulder affectionately.

JUSTI NE

I thought we could get a takeaway tonight? Watch some rubbish TV?

AMY

I'd love to, Mum But I'm going to be here 'til midnight - if I'm lucky.

JUSTI NE

Another time then. Get a cab home.

But we briefly glimpse Justin's loneliness here - the loneliness of a divorced high-flyer.

AMY (looking a bit guilty)
Don't wait up.

Justine smiles at her and walks off to the lift. Amy watches her go. Is that guilt we see? Or something else?

27 <u>SCENE OMITTED</u>

27

29A. 27A

JACK Mum, Dad, grandparents, cousins, her little girl, the lot.

SARAH Prepared to sacrifice one man's life to save nine more.

They take this in.

JACK

The shooters must have known this was her weak spot and worked on it. They probably intended to kill her all along, when the time came.

It's a depressing scenario. Sarah looks at the picture of little Marcia.

SARAH

The things we do for love.

# 28 <u>SCENE OMITTED</u>

28

# 28A INT. CORRIDOR, LYELL CENTRE - NIGHT 1

28A

Jack walks Sarah out.

JACK

You got kids?

SARAH

A little girl - Lucy. She's a terror. You?

JACK

Never met the right woman.

SARAH

Don't let that put you off. Lucy's father was gone before her first birthday. I don't regret it.

They walk on.

SARAH (CONT'D)

And no, I haven't replaced him, if

Checking again that she's not being followed, she vanishes inside, pulling the door shut behind her.

# 29A EXT. SQUAT ROOFTOP - NI GHT 1

29A

A glorious night-time vista over the City of London. The Shard, the Cherkin, all the familiar landmarks are lit up.

ADAM LANSLEY (36, a bear of a man has piercing eyes set in a handsome but ravaged face) stands alone on a precipitous ledge, looking out over the scene. A T-shirt hugs Adam's muscular form revealing tattoos on his arms and neck. Several are military - an eagle, an assault rifle, two soldiers supporting a com ade, but we also see one for Chelsea F. C.

We hear footsteps approaching from behind.

ADAM

I don't recognise this City anymore.

Amy steps up onto the ledge beside him

ADAM (CONT'D)

I don't recognise .

It's said with affection. He fingers her smart, City clothes. She moves in, kisses him deeply.

AMY

Isn't that the whole point?

They kiss again, framed by the London skyline.

#### 30 <u>INT. SQUAT - NI GHT 1</u>

30

Pan across the squat. In the midst of the squalor is a kind of command centre.

A huge map is pinned to the walls. Certain locations are marked with red circles and next to them photos of men-rich, powerful-looking men. Intriguingly, two of the photos/men have been crossed out with black pen.

ANOTHER ACTI VI ST, STEVE (40s, ex-soldier) plays video footage on two large Apple Mac screens. DVD burners abound - the technologically minded will get that DVDs are being burned.

The footage is disturbing: A man and woman in throwgl 0 144 Tm - 0.175

One of the masked anarchists grabs the man by the hair, pulling him across the room and dumping him on his knees in front of the camera. The masked figure looms above him, looking straight into the camera as he speaks.

ADAM (ON SCREEN)
(unidentifiable in his
balaclava)
Leave London. Or you will be next.

Then the footage ends. And FreeLondon's logo fades up.

STEVE

Happy?

**ADAM** 

( noddi ng)

Good work.

STEVE

How many shall I run off?

ADAM

Thirty more. You didn't have plans for tonight, did you?

Adam moves off. Shaking his head ruefully, Steve starts putting DVDs into envelopes.

Some of the names on the envelopes are familiar - BBC news, ITN, Reuters. Others - Volkov Duprieska, Ifeyani Odotola - are not.

Steve places the last envelope on top of the pile. We see it is addressed to: Maksim Bazhanov, The Elysium Building, London EC1A.

Adam joins Amy away from the command centre.

AMY

I think we should postpone.

**ADAM** 

No.

**AMY** 

They've changed the access codes at the Elysium

ADAM

So we change the plan. Backing out now makes us look weak. If we can't get to him in the Elysium, we'll hit him elsewhere.

Amy hesitates.

 $\begin{array}{c} \text{ADAM (CONT'D)} \\ \text{We can't be the one that blinks} \\ \text{first.} \end{array}$ 

AMY Death or glory?

**ADAM** 

I owe it to the other guys. All those who did their bit, then came home to find their City had been sold out from underneath them Their neighbourhoods, their communities, even their bloody football teams - all gifted to rich for eigners.

We note the Chelsea F.C. tattoo on Adam's forearm again.

ADAM (CONT'D)
The politicians may have given London away, but we're going to

# 32 INT. KITCHEN, SARAH'S HOUSE - DAY 2

A new day. It's morning in Sarah Parks's modest house.

She sits at the kitchen table with an old laptop. She's looking at a WeDonate page, which is raising money for a cute young girl who suffers from "Anaplastic Large Cell Lymphoma". We glimpse other words: "U.S. treatment" and "MAB clinical trials" as well as pic of the girl.

The thermometer for amount raised stands at £30,000, seventy thousand pounds short of the £100k target.

Photos of Sarah finishing a 5k run, a little girl with her favourite nurses in hospital.

Sarah is scrolling down the list of donations. Several small sums in previous weeks of £5 and £10, slightly larger ones labelled "Fun Run" and "Cake Sale" etc.

All in all, it's paltry stuff. Sarah looks anxious, hears Lucy bounding down the stairs.

Then wat ches the WeDonate page as ANONYMOUS makes a whopping £35,000 donation.

Sarah is more troubled than pleased. But before she can investigate further, LUCY (6) runs into the room. The girl from the WeDonate page is Sarah's daughter and she is dressed for school.

SARAH

Ready to go?

LUCY

Ready.

SARAH

Got your pack lunch?

LUCY

Yes.

SARAH

Book bag?

LUCY

Yes.

32 CONTINUED:

SARAH

Cardigan on the right way round?

Beat. Lucy checks herself, smiles and starts to take it off.

SARAH (CONT'D)

Come on, let's do your hair.

She begins to comb Lucy's hair, catching the two of them in the mirror.

LUCY

How do I look?

SARAH

(emotional)

Perfect.

# 33 INT. FORENSICS LAB, LYELL CENTRE - DAY 2

33

Nikki is poring over the morning paper, looking at the small article on yesterday's shooting. No photos, scant detail - buried in the middle pages.

Jack approaches. He hands Nikki a sheet of paper.

JACK

Sofia made three calls yesterday. All to the same mobile number. The timing fits with the shooting.

Nikki looks at the number.

NI KKI

Tell Parks. We need to put a trace on it.

On Nikki - finally something to work with.

#### 34 INT. LIVING ROOM, DOSHI PENTHOUSE, ELYSIUM - DAY 2

34

The footage of the home invasion (that we saw Adam watching) plays on a smart laptop. The manila envelope lies alongside.

We pull back to reveal Lewis MIton watching it, flanked by Daniel and Yasmin Doshi.

YASM N

(unner ved)

This is the third one in as many weeks.

34A. 34

# M LTON

One of my boys recognised the handwriting. Brought it straight to me.

DANI EL

(gesturing to the footage) Is that Matryushev?

M LTON

(noddi ng)

And his mistress. His wife was out of town at the time of the attack.

MIton smiles grimly.

M LTON (CONT'D)

A week later, Matryushev sells up and moves to Monaco.

YASM N

Can you blame him?

M LTON

Before them, it was the Nigerians. In Mayfair.

The footage comes to an end and FreeLondon's logo comes up.

DANI EL

Are they responsible for the attack on Maksim?

M LTON

Could be. The DVD came with another ultimatum - warning Mr Bazhanov to quit London or face the consequences.

YASM N

We need to go to the police.

DANI EL

Do you really think Maksim Bazhanov wants the police crawling all over his affairs?

YASM N

For God's sake, Daniel, his life is in danger.

DANI EL

We talk to Maksim first. If we go straight to the police, the Press will get hold of it. Maksim will be all over the front pages looking like a man on the run. He can't afford that, so nor can we. He needs to show the world that he's untouchable.

YASM N And what if he isn't?

She stares at her brother, refusing to back down.

# YASM N (CONT'D) What if they can get to him?

On Daniel. Despite his front, he looks worried.

#### 35 INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - DAY 2

35

Amy is alone in the office, she can hear the Doshis chatting to MIton next door. She pulls out a Blackberry and dials. It connects. In front of her on her computer screen, we glimpse Yasmin and Daniel's schedules.

#### AMY (INTO PHONE)

(hushed)

Bazhanov's due back at the Elysium at 3 p.m I checked the garage. He left this morning in a dark grey Range Rover Vogue. I'm sending you the details now.

She ends the call and starts to type on her Blackberry.

### 36 EXT/INT. GRAHAM BOWLES'S BASEMENT/SURVEILLANCE VAN - DAY 236

A wasteland in Hackney. At its centre, a block of flats scheduled for demolition. Parked outside is a SURVEILLANCE VAN. Jack and Nikki approach it, step inside, are greeted by Sarah, her eyes on a screen.

#### SARAH

Tech support pinged Sofia's calls to a phone in this area. A couple of illegals in the first floor say there's a man living rough in the basement.

Nikki and Jack take this in, as Sarah puts on a headset.

SARAH (INTO HEADSET) (CONT'D) Okay. Permission to force entry.

On the screen, they watch the tactical support team proceed.

#### 37 <u>INT. GRAHAM BOWLES'S BASEMENT - DAY 2</u>

37

We are inside Bowles's flat now, looking back at the door. Suddenly it flies off its hinges. Three armed officers wearing BODYCAMS stormin. Their torch beams fly this way and that aCd7m pu 240 274.44 Tm - 0.1/eteams fargH flies oilleg /wles's fl A man lying on the ground. The policemen approach cautiously, guns trained on the target the whole time. Then one of them reaches forward and turns the man over.

It's Graham Bowles.

His throat has been slit.

Maksim, under pressure now, approaches the entrance to the Emirates cable car at Greenwich Peninsula. Alone, no bodyguards, he feels exposed and scans the deserted surroundings as the cable car comes round.

The door opens. A young couple step out. A smart Slaviclooking woman is left standing alone inside. She is YELENA MARKOV (45, poker-faced).

MAKSI M

Yel ena.

Yel ena eyeballs him Maksim hesitates.

YELENA

The doors close in ten seconds, Maksi m

He looks around. Then steps in. He kisses her "hello". As he does so, he pulls the ear piece from her ear.

MAKSI M

MAKSIM (CONT'D)

You won't be needing that. Et o tebYE ne panAdobitsia.

He pulls a brooch from her lapel.

MAKSI M

Or that. This is a private chat.

He throws both out onto the floor as the doors close.

#### INT. EMIRATES AIR LINE CABLE CAR - DUSK 2 39

39

The cable car begins its journey across the river.

YELENA

I've been here for three years and this is the first time I've been on this thing. My kids bug me to take them but I've never seen the point of going from nowhere to nowhere.

Maksim watches her closely. Clearly doesn't trust her.

YELENA (CONT'D)

(gesturing at the view)

obviously like it here. I can see the attraction, though it's a pity to see a Russian child being

İCcİs is tiTj 1a frwhe0TCe1c -06ŎoT 12 Tf 1 0 0 ySohj 1a f

#### MAKSI M

Kristina and I talked about that when we found out she was pregnant. But by then I had four properties here, Kristina had the gallery. We've never regretted it.

#### YELENA

Keep telling yourself that. An exile always has regrets.

#### MAKSI M

I have never felt at home anywhere as much as I do in London. Which is why I'm going to make you a one time offer. I know what's happening here and I want it to stop. You will call off the dogs. Let me live my life in peace. And in return I will give the Russian State \$1 billion.

A long beat, as Yelena takes in this surprising offer. Then she turns and examines the view.

#### YELENA

You've always been a generous man Maksim And a decisive one. I admire you more than you realise.

On Maksim Where's this going?

#### YELENA (CONT'D)

There was a time back in Moscow, when we were young, that I hoped that you and I might...but you al ways had your eyes on the bigger prize. Kristina had the connections - she was a much more useful acquisition.

#### MAKSI M

(bitter)

It wasn't a business transaction.

#### YELENA

But there's a problem with always wanting more. Greed is dangerous. It encourages you to ever greater risks.

Maksim stares hard at her.

#### YELENA (CONT'D)

You knew the rules. Make your money, pay your dues - don't meddle in politics.

(MORE)

39 CONTINUED:

YELENA (CONT'D)

But your ego always gets the better of you. So you ridicule the President, plot against him This is personal now.

Beat.

YELENA (CONT'D)

I promised the President your heart on a plate. And that is exactly what I am going to give him

For the first time, Maksim looks rattled.

### 40 INT. GRAHAM BOWLES'S BASEMENT - DUSK 2

40

Nikki examining the corpse of Graham Bowles, who lies on his back in the middle of the room

NI KKI

Gunshot wound to the chest. The edges of the wound are puckered and there's some scabbing. Also some aerated drying blood - so this was recent, but not immediately before death.

SARAH

No prizes for guessing what did kill him

Nikki's finger follows the line of the cut.

NI KKI

The line of the cut is jagged, meaning the skin and muscle was slack when it was cut. If you pull someone's head back to cut their throat, the skin would be taut and the cut straight. So...

JACK

His head was pushed forward when his throat was slit.

NI KKI

If this was done by an amateur, the head would have been pulled back, like you see in the movies. Whoever did this has military training or experience of hand to hand combat.

Jack and Sarah takes this in.

SARAH

Why's he on the floor?

NI KKI

Looks like he was in the bed - there's dried blood on the sheets. Perhaps he fell or lunged out of the bed when attacked.

Jack kneels down by his outstretched arms.

JACK

He was face down when they found him My guess is he was pulling himself in this direction when he had his throat cut. You can see from the drag patterns, the blood sat ur at i on. . .

NI KKI

The door is over there. If he was trying to escape, why go that way?

JACK

Unless he wasn't trying to escape.

Jack and Nikki are now on their hands and knees, scouring the floor surface. Pressing, testing...

They find a loose panel and lift it up. Jack shines his torch into the recess.

SARAH

He was trying to protect himself.

The beam lights up a small stash of handguns and shot guns.

#### 41 INT. YASMIN'S BEDROOM, DOSHI PENTHOUSE, ELYSIUM - NIGHT 2 41

Yasmin nervously scans the London skyline, as if searching for her absent lover. Her phone is clamped to her ear.

YASM N (INTO PHONE)

It's me again. The architect is here, so just wondering where you are. Call me.

She clicks off and scans the view once more - deeply worried then turns and heads over to:

#### 42 INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - NIGHT 2

42

Their office space, where an ARCHITECT has spread out blueprints on a large table. A model of the Excelsior tower is also on the table, along with artist's impressions, and photographs of the development site. Yasmin crosses and talks to him

AMY

How many units have you sold?

DANI EL

All but four. And who said you can't sell thin air?

Amy looks at the Excelsior sales brochure.

AMY but 97e.

It looks...very impressive, Daniel.

DANI EL

It'll be the most expensive residential property in the world. Not bad for a second generation immigrant.

AMY

I'm sure nobody thinks of you like that.

DANI EL

Not any more, they don't.

EXT. BASELi, Udon't.

ADAM (uni dent i f i abl e) You should have heeded our war ni ngs, Maksi m

Maksim, bloodied and beaten, raises his hands in defence, clinging hopelessly to the front of the assailant's jacket.

But it's a trick and suddenly Maksimjerks the assailant down hard, as he rears up. The top of Maksim's head collides sickeningly with the assailant's face.

The assail ant crumples to the ground and Maksim makes good his escape, sprinting through the now open shutter doors.

44 <u>SCENE OMITTED</u>

44

# 45 INT. OFFICE, DOSHI PENTHOUSE, ELYSIUM - NIGHT 2

45

Amy is prepping drinks, when the doors burst open. She is surprised (and alarmed) to see Maksim march into the apartment.

Daniel, Yasmin and the architect turn as Maksimenters. They hurry over to him-

- but stop short when they get close. He's battered, bloodied and sprinkled with broken glass.

#### DANI EL

What the hell happened, Maksim?

But Maksim doesn't seem to hear him He grabs Yasmin by the hand and leads her away.

Daniel seems taken aback by this.

Amy watches Maksim and Yasmin Leave, rattled.

#### 46 INT. VIEWING GALLERY, LYELL CENTRE - NIGHT 2

46

Jack in the viewing gallery with Sarah and Nikki. Close-ups of the guns from Bowles's basement. Enhanced images of the partially filed off serial numbers.

#### JACK

Based on the serial numbers, the guns are definitely ex-British army.

#### SARAH

So the MOD has been a little more forthcoming.

\*

Orime scene photos on screen: Orant's body from the shootout; and Bowles with his throat slit in his basement.

SARAH (CONT'D)

Our shooter is Archie Grant, the rider is Graham Bowles. Both former members of the 12th Airborne regiment.

Thomas shoots a look at Nikki, but it's ignored.

SARAH (CONT'D)

The suspicion is that Bowles and Grant turned mercenary after leaving the SAS. Working for Private Mlitary Companies in Russia, the Caucuses - rescuing kidnap victims, carrying out deniable exercises in the Ukraine, Georgia.

JACK

Which could have brought them into contact with the Russian state.

SARAH

Exactly. Hiring Grant and Bowles to hit Bazhanov would have been simple and discreet.

NI KKI

But why give the job to British hitmen, rather than use one of their own? Why take a chance by using outsiders?

Sarah Looks at Nikki. As ever, more questions, than answers.

# 47 INT. BEDROOM/BATHROOM, BAZHANOV MANSION - NIGHT 2

47

Kristina is dressed in her night gown.

She walks into the ensuite bathroom She looks at herself in the mirrored cabinet, taking in her worry lines, the dark rings under her eyes that her makeup barely conceals.

She opens the cabinet and picks up a few jars of expensive cosmetics. She closes the cabinet.

She and we jump out of our skin. Eva's face stares back at us from the mirrored cabinet.

Kristina spins to face her.

EVA

Hello Kristina.

# 48 <u>INT. MAKSIM'S APARTMENT, ELYSIUM - NIGHT 2</u>

48

Footage of Adam's home invasion (from Scene 30) plays on a lapt op. Maksim and Yasmin watch.

YASM N

Are you sure it was them?

MAKSI M

He spoke with an English accent. They wore balaclavas, had baseball bats. They said I should have "heeded their warnings".

YASM N

I'm calling the police.

She dials. It connects. But Maksim stares into the distance.

YASM N (CONT'D)

(approaching)

Maksim?

MAKSI M

(empty)

I have to leave London.

A beat. The police operator can be heard on the other end, but Yasmin clicks off the call.

MAKSI M (CONT'D)

I can't fight on so many fronts.

YASM N

You can't leave. Not after everything you've achieved. Let's deal with this together. We'll bring in the police, get extra security - you can't let them win.

MAKSI M

It's not safe for me here anymore.

We sense it's costing Maksima lot to say this.

MAKSI M (CONT'D)

For Anastacia's sake, we have to leave.

Yasmin looks at him - what's he saying?

MAKSI M (CONT'D)

We can start over. New York? Los Angeles? We could be together properly. Live a normal life. YASM N

Maksim, I can't just walk out on Daniel. We've not spent more than a night apart since we were sixteen. Our lives are here, my life is here-

MAKSI M

I won't change my mind, Yasmin. I'm going to wind up my businesses, sell the properties, finalise my divorce. Come with me. Please.

He offers her his hand. On Yasmin.

# 49 INT. CORRIDOR, LYELL CENTRE - NIGHT 2

49

Sarah exits the Lyell Centre.

JACK

I was finishing soon anyway, so I was wondering if you fancied a drink?

Sarah stops, scrutinises him, then:

SARAH

Well, we could go for a drink. Then a bite to eat. Then a bit of awkward chit chat as you walk me to the Tube.

Jack looks at her, unsure where this is going.

SARAH (CONT'D)

Or we could just go to my place.

For once Jack is speechless. Sarah leans in and whispers in his ear.

SARAH (CONT'D)

Don't think I'm easy, Jack. Just...very time efficient.

She walks off and after a moment, Jack follows.

#### 50 INT. BEDROOM, BAZHANOV MANSION - NIGHT 2

50

Kristina kneels on the bathroomfloor, as Konstantin looms over her.

Eva stands in front of her.

**EVA** 

Because you stole from your country. There is no greater sin, Kristina.

KRI STI NA

Please. You don't have to do thi-

EVA

You stole from people like me. Ordinary citizens trying to better themselves. And you bought yourself this.

She gestures at the luxurious (tacky?) bedroominterior.

KRI STI NA

I can get you money.

Eva dismisses the idea with a flick of her hand.

**EVA** 

I want Maksim

KRI STI NA

No.

**EVA** 

He is hiding in the Elysium He knows we are watching him I need you to draw him out.

KRI STI NA

You must be out of your mind-

EVA

If you do this for me, you can keep it all.

Now Kristina is quiet.

EVA (CONT'D)

The money, the houses, the planes. Your daughter. It can all be yours. So think very carefully, Kristina, because I won't ask you again. Do we have a deal?

A long beat, then:

KRI STI NA

Go to Hell. I will never betray my husband to the likes of you.

Eva stares at Kristina. Then nods to Konstantin. The big man snaps Kristina's head back, sending her tumbling to the tiled floor. We stay tight on Eva's face, as the beating begins.

Yasmin stands in front of her irate brother.

DANI EL

Are you completely insane?

YASM N

Daniel, please...

DANI EL

He's a married man.

YASM N

Maksim's divorcing Kristina. He wants to be with me.

Beat.

51

DANI EL

How long has this been going on?

YASM N

Nine months. Give or take. I love him, Daniel.

DANI EL

Clearly.

It's not said with warmth.

DANI EL (CONT'D)

What about Doshi and Doshi?

YASM N

I can still help-

DANI EL

(withering)

From a condo on Venice Beach?

YASM N

YASM N

I don't want that fight anymore. I just want a normal life. The life we never had.

Daniel shakes her head, like she's in cloud cuckoo land.

YASM N (CONT'D)

Me, Maksim, Anastacia, children of our own.

This looks and feels like a real betrayal to Daniel.

DANI EL

No one else could have done what we've done, Yasmin. We were kids, we had nothing. Now we have all this.

He gestures to their surroundings.

YASM N

And does it make you happy?

DANI EL

It made us both happy.

YASM N

Why can't you give me your blessing?

Daniel stares at her - his anger is clear.

YASM N (CONT'D)

I'm sorry. I love you more than anything and I would never want to hurt you. But things have changed.

DANI EL

And what happens when they come after you in the US? There are people out there who want Maksim

Is that what you want - to be a fugitive for the rest of your life?

YASM N

It won't be like that.

DANI EL

What happens when they catch up with you? Would you like to be buried over there? Or back here?

YASM N

Don't.

51 CONTINUED:

DANI EL

You will never be safe. Is he really worth it?

A I ong beat.

YASM N

Yes, he is.

DANI EL

(with venom)

Well I hope he knows what he's taking on.

He exits, leaving Yasmin shaken.

# 52 <u>INT. KITCHEN, SARAH'S HOUSE - DAY 3</u>

52

A new day. Jack enters wearing Sarah's towelling bath robe, arms too short for him, to be confronted by: Lucy in her school uniform

**JACK** 

Hello...I'm Jack. You must be Lucy.

LUCY

I'm 6.

JACK

Good for you. I'm a friend of your mum's. Do you know where-

LUCY

She's outside. Talking to Dad.

Jack's heart stops. He looks out the window. Sarah is in the garden talking on her mobile phone - she is clearly arguing. Jack breathes out. He turns back to Lucy.

JACK

So...have you got school today?

Lucy nods. It's a dumb question given her uniform

A long beat as the two stare at each other. Then:

LUCY

Why are you wearing my Mumis bathrobe?

#### 53 INT. MAKSIM'S APARTMENT, ELYSIUM - DAY 3

53

Maksim is talking to Anastacia on FACETIME on his mobile phone in Russian.

MAKSI M

Did Uncle Kolya take you to Central Park...?

MAKSI M (CONT'D) DIAdia KO ya vodli tebYA f tesntrAalny park?

ANASTACI A

Yes. I like the horses. We rode in a carriage.

ANASTACIA (CONT'D) Da, ia liubllu loshadEl. My Ezdili v kar Et e.

Maksim's phone pips. A call coming through on the other line.

MAKSI M

Ok, darling, love you. Got to go. Next time we speak it won't be on the phone.

MAKSI M (CONT'D) KharashO daragAva, liubllU tebYA. SichAs gavarIt ne magU. V sl Eduyushi raz my uzhe pagavarlm ne pa telfonU.

ANASTACI A

I love you, Daddy.

ANASTACIA (CONT'D) La liubl YU tebya, Papa.

Maksim looks at the Caller ID. Answers.

MAKSI M ( I NTO PHONE)

Kristina.

KRI STI NA (O.S.)

I'd like to meet. To go over the terms of this divorce you are insisting upon.

Maksim's surprised by this sudden decision to engage with the idea of a divorce, but plays it cool.

MAKSI M ( I NTO PHONE)

We don't need to meet. That's what we pay lawyers for.

KRI STI NA (O.S.)

I would prefer, for our daughter, a more civilised approach.

Maksim absorbs this, looks at a cherished photo of his daught er. Considers his options.

MAKSIM (INTO PHONE)

As would I.

KRI STI NA (O.S.)

Meet me at Liverpool Street Station in half an hour.

Despite her best efforts, Kristina's voice is tight with t ensi on.

MAKSIM (INTO PHONE)

Are you ok? Anastacia said she tried to call you last night but couldn't get hold of you.

# 54 INT. SQUAT - DAY 3

54

Amy (still in yesterday's clothes) sits on the floor with a Adam His face is heavily bruised. The mood is tense, fraught.

AMY

We can't risk going after Bazhanov again.

**ADAM** 

We have to.

AMY

Haven't you been hurt enough?

ADAM

(frustrated)

We've been on this guy for months. We hit him again tonight.

AMY

How? I can't be sure we'll be able to get in and out cleanly-

**ADAM** 

We're never going to get it handed to us on a plate. There'll always be risks. But if you want to walk, I won't stand in your way.

**AMY** 

Screw you. This is my fight as much as yours.

Adam stares at her, not prepared to back down yet.

AMY (CONT'D)

Or perhaps you think that you're the only who's had to make sacrifices?

**ADAM** 

Amy-

AMY

I had to beg for forgiveness from my mother. Tell her she was right all along. I've lived with her lectures and insults, so I could get that job, get close to Bazhanov-

ADAM

Which is why we can't quit now. Why we have to stay strong. We need to drive these parasites from London.

Amy stares at him, still frustrated and upset.

AMY

Don't under estimate me.

ADAM

I don't.

AMY

I've always believed in you. Believed in this. I'm worried about you.

**ADAM** 

Don't. Help me. Let's finish what we started.

55 INT. CONCOURSE, LONDON TRAIN STATION - DAY 3

55

Kristina, wearing shades, hovers in the middle of the

He embraces her.

MAKSIM Shh. We won't let them win.

He looks around surreptitiously.

55 CONTINUED:

As he does so, he clocks Eva and Konstantin approaching deftly. He stiffens. Eva smiles. He seems to look around for a way out.

As Eva and Konstantin are about to arrive alongside Maksim, they fail to realise they're being followed by Sarah Parks and some PLAIN CLOTHES OFFICERS.

Sarah and an officer flank Eva and Konstantin and keep pace with them

Konstantin and Eva realise they have company. Keeping their cool they look for an escape route, but realise they are surrounded. With a weary air, they allow themselves to be spirited away. Nobody notices. Life goes on.

Sarah nods to Maksim, who nods his appreciation back to her.

SARAH

We'll be in touch, Mr Bazhanov.

Maksim hands Kristina an envelope of cash, some plane tickets, a new passport. Kristina checks it - her photo, fake name. He kisses her on the forehead.

MAKSI M

Go straight to Anastacia. Give her my love. Tell her l'II see her soon.

She looks at him tenderly. Strokes his cheek.

KRI STI NA

Take care of yourself.

Kristina hurries off.

#### 56 <u>INT. INTERVIEW/OBSERVATION ROOM, POLICE STATION - DAY 3</u> 56

Nikki and Jack stand by the two way mirror, watching Eva being interviewed by Sarah.

#### 57 INT. INTERVIEW ROOM, POLICE STATION - DAY 3

57

SARAH

I'm happy to keep doing this all night, so I'll ask you again - when did you contact Grant and Bowles?

Not hing.

SARAH (CONT'D) How did you find them?

Eva just smiles at her.

SARAH (CONT'D)

I'm glad you find it entertaining.

**EVA** 

I find entertaining.

SARAH

I'm sorry?

**EVA** 

l'malegal attaché in this country. I have

Sarah eyeballs her.

EVA (CONT'D)

My embassy is faxing this police station right now, demanding my <u>immediate</u> release. So unless you want to commit career suicide, I'd suggest we end this now.

Sarah stares at her. Knows she's powerless here.

EVA (CONT'D)

Sometimes it's best to say nothing and look the other way, DI Parks.

She enunciates the last syllables with withering sarcasm Then she stands. A long beat, then Sarah stands too.

58 <u>INT. OBSERVATION/INTERVIEW ROOM, POLICE STATION - DAY</u> 3 58

NI KKI

Is that it?

On Jack.

59 EXT/INT. POLICE STATION/CAR - DAY 3

59

Konstantin and Eva leave and walk towards a dark saloon. The door opens - we see Yelena Markov inside. Eva and Konstantin climb inside and the car roars off.

60 INT. MAKSIM'S APARTMENT, ELYSIUM - DAY 3

60

Maksim throws a few expensive items into a large handcrafted suitcase. We see his passport in there too.

Yasmin uses her keycard to let herself in. Maksim looks pleased to see her.

MAKSI M

I've just had our travel arrangements confirmed. I've got the details here. But before you look at that, I've something else for you.

He pulls a box from his pocket. Opens it to reveal a beautiful vintage ring. He takes Yasmin's hand and slips the ring onto her ring finger.

MAKSI M (CONT'D)

I've been carrying it around for weeks. This wasn't quite how I was i magining it, but...

Yasmin smiles, but looks so sad. Tears fill her eyes.

MAKSI M (CONT'D)

(concerned) What is it, baby?

He tries to hold her, but she moves away from him

A long beat as she tries to find the words. She is shaking.

YASM N

I haven't been very honest with you, Maksim I've tried to be, but ...it's hard.

MAKSI M

Yasmin...

YASM N

And now things are moving so fast and...and

61 INT. INTERVIEW/OBSERVATION ROOM, POLICE STATION - DAY 3 61 \* Justine roasts Sarah in the interrogation room

JUSTINE
I take my hat off to you, Sarah.
You've done a great job at keeping
this quiet. Wait 'til you see
tomorrow's headlines.

Sarah simmers, saying nothing.

JUSTINE (CONT'D) Oligarchs, spies, guns. You've made London look like the Wild West.

SARAH

I'm just doing my job. People's lives are at stake. I can't control what the Press writes-

JUSTI NE I told you to keep Bazhanov

# EXT. BASEMENT CAR PARK, ELYSIUM - NIGHT 3

Yasmin, now in a robe, looks in her handbag for something. Goes to her desk, throws papers around, searching for something. She gives up and heads over to Daniel's desk, grabbing his universal key card from it.

# 69 <u>INT. MAKSIM'S APARTMENT, ELYSIUM - DAWN 4</u>

69

The door flies open and Yasmin runs inside.

YASM N

(worried)

Maksi m?

She exits the bedroom, rushes into another.

YASM N (CONT'D)

Maksi m?!

She exits, looks around the apartment wildly.

YASM N (CONT'D)

MAKSI M?

Si I ence.

Then the ring tone of a Blackberry starts up. Where's it coming from? Yasmin looks around. Makes her way in the direction of the sound.

And ends up by a linen cupboard near the front door.

The ringt one stops. Yasmin reaches out her hand.

She opens the door to find f0 06urec (st. ) Tj 1 0 0 346.44 Tm - 0.18