

# The Honourable Woman

by

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One: "The Empty Chair"

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We start close on a bread tray. Empty.

\*

And a pair of sleek tongs.

NESSA STEIN (V.O.)  
(A woman's voice)  
Who do you trust?

Then we see a WAITER standing by the kitchen's serving hatch where the bread tray is also placed.

The waiter, Arabic and anonymous in appearance is laughing with the SOUS-CHEFS.

Otherwise muted of sound, all we can hear is a kitchen timer, ticking down the seconds.

NESSA STEIN (V.O.)  
(A woman's voice  
throughout)  
How do you know? By what they say?  
How they appear?

We watch the waiter telling a joke. He is clearly an amiable, jokey person.

The Sous-Chefs laugh at the waiter's joke.

The timer runs out - "BING"

Now just the sound of humming.

The CHEF, takes the warmed bread buns out of the oven and walks over to the waiter where he pours the buns onto the plate.

The chef doesn't like the joke.

NESSA STEIN (V.O.)  
What they do? How?

The waiter snaps to - he has a job to do.

1 CONTINUED: 1

He adjusts the tongs on the tray, lifts his head, takes a steadying deep breath, then he opens the door and steps through to -

2 INT. HOTEL DINING ROOM - DAY 2

A very upmarket restaurant possibly the London Ritz.

Full of diners.

We watch the waiter making his way through the room.

NESSA STEIN (V.O.)

And we all tell lies. Just to keep them. From each other...

Smiling, the waiter approaches a table at which a family is sat:

ELI STEIN, the father, mid fifties, patriarchal but loving - the kippah, Jewish.

EPHRA STEIN, the eldest child, ten. He is blowing fizzy drink through his straw at -

NESSA STEIN, the younger daughter, eight, wiping the drink splatters off her face.

The waiter is now at the table. With easy deference to the child, he offers Ephra Stein the bread tray. He reaches for a bun, but the waiter intercepts this movement by picking up the roll and placing it on a side plate with the use of his elegant tongs.

Eli Stein surveys his children.

NESSA STEIN (V.O.)

...And from ourselves.

A serene scene - we may have noticed he has no wife.

But we'll definitely notice the humming we can hear growing louder.

The waiter comes to Eli Stein, who points at his choice of roll.

As Ephra begins to make dough ball of his bread, we watch the waiter place Eli's choice on the side plate.

NESSA STEIN (V.O.)

But sometimes, rarely, something can happen which leaves you no choice...

The humming stops as -

The waiter drops the bread tray.

Bread rolls everywhere over dark pink carpet -

NESSA STEIN (V.O.)  
But to reveal it.

The waiter's face turns into a terrifying scream as -

We're close on Nessa Stein's nine year old eyes as she watches -

The waiter spin the tongs he's holding in his hand, those

NESSA STEIN (V. O.)  
But mostly, we tell lies. We hide  
our secrets. From each other. From  
ourselves. And the easiest way to  
do this is to not even know that we  
are.

The scene now in tableau:

Eli Stein dead on one side of the table.

His murderer on the other.

NESSA STEIN (V. O.)  
So when you think about it like  
that...

Nessa Stein in between.

NESSA STEIN (V. O.)  
It's a wonder we trust anyone at  
all.

CLOSE on the FACE of Nessa Stein.

The final BLINK of her EYES brings -

3

TITLES

3

We are extremely CLOSE on a stream of numerals moving in  
sequence across our screen. This movement is accompanied by

3 CONTINUED:

3

MALE VOICE #2  
(Arabic, subtitled)  
She. Has. Agreed.

The sound of the phone line being DISCONNECTED.

The sound of a button being pressed, a FULLER sound - as if we have been listening in on the telephone call.

And then screen goes BLACK.

End TITLES

- 4 MONTAGE: INT. ROBINING ROOM, HOUSE OF LORDS - DAY 4  
We begin to build up a picture of ABSTRACTS of -  
HANDS placing CLOTHES on a WOMAN'S BODY as we -
- 5 MONTAGE: INT. TAXI CAB, UNDERGROUND CAR PARK - DAY 5  
HANDS are taking CLOTHES OFF a WOMAN'S BODY -  
A SHIRT coming off corresponding to -
- 6 MONTAGE: INT. ROBINING ROOM, HOUSE OF LORDS - CONTINUOUS 6  
A JACKET going on.
- 7 MONTAGE: INT. TAXI CAB, UNDERGROUND CAR PARK - CONTINUOUS 7  
Buttons being UNDONE.
- 8 MONTAGE: INT. ROBINING ROOM, HOUSE OF LORDS - CONTINUOUS 8  
Buttons being FASTENED UP.
- 9 MONTAGE: INT. TAXI CAB, UNDERGROUND CAR PARK - CONTINUOUS 9  
As this UNDESSING continues we begin to get a SENSE of TWO  
PEOPLE, a MAN and a WOMAN, MAKING LOVE in the back of the  
taxi as we -
- 10 MONTAGE: INT. ROBINING ROOM, HOUSE OF LORDS - CONTINUOUS 10  
Begin to get a picture that ATTENDANTS are dressing a WOMAN  
in the INVESTITURE ROBES of the HOUSE OF LORDS.  
Red. Black. Ermine.
- 11 MONTAGE: INT. TAXI CAB, UNDERGROUND CAR PARK - CONTINUOUS 11  
Skin. Brown. Lace.  
Until the LOVERS CLIMAX and we show -

- 12 MONTAGE: INT. ROBIN ROOM, HOUSE OF LORDS - CONTINUOUS 12  
The face of NESSA STEIN - in her INVESTITURE ROBES.
- 13 MONTAGE: INT. TAXI CAB, UNDERGROUND CAR PARK - CONTINUOUS 13  
The face of NESSA STEIN - having just sexually climaxed with her lover.
- 14 MOVED TO 15B 14
- 15 MONTAGE: EXT. TAXI CAB, UNDERGROUND CAR PARK - DAY 15  
We watch Nessa step out of the BACK of a BLACK CAB.  
She readjusts her clothing before walking away as -  
PING we watch the orange "FOR HIRE" light switch on.
- 15a MOVED TO 15C 15a
- 15aa MONTAGE: INT. UNDERGROUND CAR PARK - DAY 15aa  
We move in towards the SILHOUETTE of Nessa Stein's back as she waits for the underground car park grille to lift.  
As we approach we -
- 15b MONTAGE: INT. ROBIN ROOM, HOUSE OF LORDS - CONTINUOUS 15b  
Are now CLOSE on Nessa Stein's face. Composed.  
Then we PULL BACK, further and further so we can see Nessa standing as ELIZABETH I might look in our popular imagination, surrounded by ATTENDANTS.  
Until one of them CLOSES the door on us.
- 15c INT. GARTER OFFICE - DAY 15c  
We are within the very heart of establishment. This is the Garter Office where individuals about to be appointed to the House of Lords must come to first choose a title - as we'll see...  
GARTER, is as desiccated and English as a man who spends his life staring at coats of arms should be.  
Nessa, dressed in the SAME OUTFIT she left the taxi in, is seated opposite.
- GARTER  
(Looking out of the window)  
Have you given any thought to your title?

NESSA STEIN  
Umm... Baroness Nessa Stein...

GARTER  
(pained interruption)  
...Oh, no, I must stop you there! I  
never allow Christian names.

NESSA STEIN  
I'm not... a Christian.

This draws Garter's eyes into the room.

GARTER  
(Exhausted social ennui)  
Oh, yes...  
(Beat)  
Well, either way no first names.  
And no counties; counties are for  
earls...

Garter imperiously returns his gaze to the window before  
flicking his fingers to indicate she should continue.

NESSA STEIN  
Baroness Stein of Tilbury.

Pause.

GARTER  
Til-bury... In Es-sex?...

NESSA STEIN  
(Aware of the  
condescension)  
The Docks.

GARTER  
(Withering at the  
horror)  
The... docks...

NESSA STEIN  
Where my father landed as a child.

GARTER  
Oh... my...

Pause. He sits forward referring to his questionnaire.

GARTER (CONT'D)  
And have you any special  
stipulations for your coat of arms?

NESSA STEIN  
Stipulations...



GARTER  
Something representative of your  
family perhaps...

NESSA STEIN  
It's just me and my brother.

GARTER  
(reacting like he's  
hearing confession on  
Oprah)  
But something you may have  
inherited... Beyond arriving on  
a... Boat.

Nessa's silence lasts uncomfortable seconds until -

GARTER (CONT'D)  
When are you taking the oath?

NESSA STEIN  
Next week.

Then Garter picks up his pen and as if to strike something  
out on his check list he says -

GARTER  
Then we'll leave it as blank then,  
shall we?

And we are macro CLOSE on Garter's pen as he strikes a LINE  
through the space where an answer should be.

GARTER (O.S) (CONT'D)  
For now.

Before we JUMP OUT to see -

GARTER (CONT'D)  
Til...bury... Imagine.

And he looks back out of the window as -

We go CLOSE into Nessa's face as we then -

15d INT. ROBIN ROOM, HOUSE OF LORDS - DAY

15d

We are CLOSE on Nessa, fully robed as we JUMP OUT to see -

A CHAMBER ATTENDANT present her with a piece of paper.

NESSA STEIN  
(Taking the paper)  
Thank you.  
(She begins to read)  
I, Nessa...

15d	CONTINUED:	15d
16	OMITTED	16
17	OMITTED	17
18	OMITTED	18
19	EXT. UPMARKET LONDON STREET - DAY	19
	We see a Maybach type CAR draw to a halt outside a smart block of apartments.	
20	INT. CHAUFFEUR DRIVEN CAR - CONTINUOUS	20
	<u>SAMIR MESHAL</u> , Palestinian, late 60s, clearly extremely wealthy, is seated in the back of his car.	
	SAMIR MESHAL (to his driver) Wait here.	
21	EXT. UPMARKET LONDON STREET - CONTINUOUS	21
	We watch Meshal step out of his car and head towards the apartments' ENTRANCE.	
22	OMITTED	22
23	INT. SAMIR MESHAL'S PENTHOUSE HOTEL ROOM - DAY	23
	BOOM.	
	The front door is closed.	
	We watch Meshal enter his living room.	
	Total SILENCE.	
	NESSA STEIN (V.O.) ... Baroness Stein of Tilbury...	
	A perfectly designed interior, completely EMPTY of life.	
	Taking off his TIE we watch Meshal head for his bedroom.	
24	OMITTED	24
24a	INT. ROBIN ROOM, HOUSE OF LORDS - DAY	24a
	We are CLOSE on the face of Nessa Stein as she begins to intone -	
	NESSA STEIN ...in the county of Essex...	
	As soon as she has said this we begin to hear a distant ALARM, beeping like a clock - which takes us to:	

The ALARM is sounding unseen from somewhere in this apartment.

The noise brings Meshal into the room. Dressed in a bath robe he is about to have a shower.

NESSA STEIN (V.O.)  
...do solemnly, sincerely and truly  
declare...

Extremely CLOSE on a small digital alarm clock. Beeping.

It has been placed directly in front of Meshal's home computer screen.

The screen is on.

A short letter has been written in Arabic.

Meshal's hand comes into shot and picks up the alarm clock.

He fumbles to switch it off.

- 28 OMITTED 28
- 28a INT. ROBIN ROOM, HOUSE OF LORDS - CONTINUOUS 28a
- NESSA STEIN  
...and bear true allegiance...
- 29 EXT. SAMIR MESHAL'S PENTHOUSE HOTEL ROOM, TERRACE - CONTINUOUS 29
- We start on a PALESTINIAN FLAG, mounted on a flag pole hanging diagonally from hitherto terrace, as the wind cracks its cloth?
- As we hear - another small alarm clock, exactly the same as the first, has been placed on a garden table.
- Beeping.
- And beside it, a letter, neatly folded in three.
- We are close on the letter as Meshal's hand picks it up, unfolds it and begins to read its content.
- From the glimpse we catch of it, it appears to be a print out of the same letter previously seen on the computer screen.
- 30 INT. SAMIR MESHAL'S PENTHOUSE HOTEL ROOM - CONTINUOUS 30
- We pull back away from the window as the muslin falls back to obscure our view of Meshal.
- NESSA STEIN (V.O.)  
...to Her Majesty Queen Elizabeth,  
her heirs and successors...
- 31 OMITTED 31
- 31a INT. ROBIN ROOM, HOUSE OF LORDS - CONTINUOUS 31a
- NESSA STEIN  
...according to law."
- 32 INT. CHAUFFEUR DRIVEN CAR - DAY 32
- We are extremely close on a mobile phone version of Space Invaders.
- The invaders are getting very close.
- The Samir Meshal's chauffeur is playing, as he waits in the driver's seat.
- He hears a splattering sound and looks up to see a bird has crapped on his wind screen. He uses his wipers and screen wash to try and clean it off before -

Returning to his game.

33 OMITTED 33

33a INT. ROBIN ROOM, HOUSE OF LORDS - CONTINUOUS 33a

Now in the WIDE we watch Nessa hand the piece of paper back to one of the CHAMBER ATTENDANTS, dressed in mourning suit.

NESSA STEIN  
Was that alright?

INT. CHAUFFEUR DRIVEN D 108228 CONTINUOUS

Move across this letter to see another - perhaps a utility bill with the name -

"Samir Meshal" printed on it.

It's upon this name that we focus as the sound of the cello gets louder and we -

38

INT. HOTEL DINING ROOM - DAY

38

We start CLOSE on a place name at a formal table. The place name says -

"Samir Meshal" the chair is empty - exaggerated by the fact that the rest of the table is full of FORMAL DINERS as if they are attending a function.

When we establish the room we see a number of things:

The cello music is being played live by a CELLIST on a podium in front of a room full of formal tables and GUESTS. This is a well heeled occasion and clearly with a middle eastern influence.

Some of the men are wearing Jewish kippahs but there is also a smattering of men wearing Arabic headdresses.

The other thing this establishing shot is CAREFUL to indicate is -

That this is the same dining room in which we saw Eli Stein murdered in the first scene.

As the cellist finishes his recital we rest on EPHRA STEIN, Nessa's brother, seated at one of the tables, with RACHEL, his wife and his two children, HANNAH nine and MAZEL, eight.

As they all applaud, Ephra takes the moment to draw heavily

ATIKA HALABI, late 30s, Arabic (Palestinian), with the dignified beauty of a world-weary witness, stands to leave the table.

Previously seated between the Stein children, it should be immediately apparent she is some kind of nanny.

Before she goes she leans down to KASIM HALABI, 6 years old, clearly of a similar ethnicity as Atika.

ATIKA (CONT'D)  
(to Kasim)  
Stay still...

She kisses Kasim on the head before she's gone leaving Rachel to say -

RACHEL  
(to Ephra)  
Why does she always do that?

EPHRA  
Hmm?

RACHEL  
Use my surname; it makes me look bad.

Suddenly a man is ruffling Ephra's hair. This is SHLOMO ZAHARY, late 60s, bullet headed, as wide as he is tall, with a mouth to match the width.

SHLOMO ZAHARY  
(still ruffling Ephra's hair)  
Is that a bald spot I see? In this way, at least, you are

SHLOMO ZAHARY

You could give me a hint because I have seen the shit in your nappies!

EPHRA

Nessa runs the business, Shlomo...

SHLOMO ZAHARY

...Now, yes... but there was a time...

EPHRA

I just run the foundation! If you're looking for a job as a professor, then maybe I could help you out!

SHLOMO ZAHARY

Ha! Professor! I got three ways I spell my own name!

(eyes narrowed)

Do I need to find a new job?

EPHRA

Shlomo! I don't know! All you got to do is wait a couple more minutes; She's going to announce it in her speech!

SHLOMO ZAHARY

Why so theatrical?

EPHRA

You can't leak these things; it wouldn't be fair.

SHLOMO ZAHARY

And you always got to be fair, right?

EPHRA

It's how we survive.

SHLOMO ZAHARY

Is that why that Palestinian bastard Samir Meshal's been invited?

EPHRA

Everyone who's put in a tender has been invited.

SHLOMO ZAHARY

(Looking towards Meshal's empty chair)

Hasn't turned up yet I see.

(MORE)





NESSA STEIN (CONT'D)

But first I just want to say a couple of things. The cellist here today is Mustapha Shamar. He's a virtuoso, he's a graduate of the Stein Music Centre in Ramallah and this Saturday he's playing at the Royal College of Music!

There is applause for the young cellist over which -

NESSA STEIN (CONT'D)

I can't think of a better example of what we're trying to achieve here!

Finally the applause subsides.

NESSA STEIN (CONT'D)

And I'm certain he wouldn't be here today if it wasn't for one man: My brother, Ephra Stein.

We see Ephra, slightly tensing at the mention of his name.

NESSA STEIN (CONT'D)

Unlike his sister, he doesn't court the limelight - probably because he's an awful lot cleverer than me. But as President of the Stein Foundation it's his educational programmes that make sense of everything else I try to do. So make no mistake, as this is my hand...

(she holds up her right hand)

That is his!

(she holds up her left hand)

Thank you, Ephra.

To applause, we see an embarrassed Ephra, first make a small nod of recognition, then take a sip of wine.

As Atika returns to the table.

ATIKA

(to Rachel)

They're going to do a tomato pasta.

She notices that Kasim's chair is empty.

ATIKA (CONT'D)

Where's Kasim?

We return to Nessa's speech.

NESSA STEIN

So... These aliens decide to invade earth... And to show they mean business what they do is first they destroy London and New York and then they land. Right on the Green Line between Israel and the West Bank. And they decide to call a meeting between the Palestinian Authority and Israel. And their message is simple: "Resistance is useless! Lay down your arms!"... And I can't really tell you the detail of what happened next but basically by the end of it all - your sympathy was with the aliens...

This gets a huge laugh.

As Nessa waits for it to subside, she puts on a pair of reading spectacles. This is a tool she uses.

She is a confident public orator and the speech that follows is expertly timed and delivered.

From her POV we then see Atika, clearly looking for someone, leaving the room.

Nessa notes this before continuing.

NESSA STEIN (CONT'D)

Twenty nine years ago my father, Eli Stein, was murdered here in this room.

There is an obvious change in atmosphere.

Rachel takes Ephra's hand as they listen with a certain discomfort.

NESSA STEIN (CONT'D)

He was a wonderful father to my brother and me. But first and foremost I think it's fair to say, he was a great son of Israel.

An elderly man, starts a smattering of spontaneous applause amongst the audience.

We watch Kasim walk along a corridor using his SPY WRISTWATCH to guide him in his imaginary game.

As he does so, Nessa's speech can be heard echoing down the corridor.

39 CONTINUED:

39

NESSA STEIN (O. S.)  
 He arrived here in Britain in 1939.  
 A refugee and an orphan. This  
 country took him in and the  
 protection it offered became the  
 defining experience of his life.

40 INT. HOTEL DINING ROOM - DAY

40

NESSA STEIN  
 Eli Stein believed that no home  
 could thrive unless it was  
 surrounded by strong walls. So yes,  
 it's true; his company name, my  
family name, was stamped on the  
 side of mortar shells, and rifles,  
 and tanks. Because that's what my  
 father offered Israel; strong walls  
 for a fledgling nation. And that's  
 what cost him his life. Here in  
 this room. Twenty Nine years ago.

The audience listen with a strange stillness.

41 INT. HOTEL CORRIDOR - DAY

41

Atika enters the corridor.

ATIKA  
 Kasim!

The corridor is empty except for the sound of Nessa's echoing  
 speech.

NESSA STEIN (O. S.)  
 Last year, Israel's gross domestic  
 product exceeded Two Hundred and  
 Twenty Billion dollars. I know my  
 father would be very proud of that  
 figure. A fledgling state no more,  
 I think you'll agree, but one  
 that's thriving, within strong  
 walls.

42 INT. HOTEL DINING ROOM - CONTINUOUS

42

A small smattering of applause.

NESSA STEIN  
 Last year, the combined domestic  
 product of the Palestinian  
 territories barely touched Four  
 Billion dollars. Four. What a  
 difference a wall makes.

Stillness.

NESSA STEIN (CONT'D)

I believe in Israel and I believe I can say this with heartfelt intent. Because like Her I am also an orphan; I lost most of my extended family to the Holocaust; my father, here in this room; and my mother to childbirth - delivering me. So my brother and I know what it means to have to forge an existence alone, without family. And how precious... no, necessary... it is to feel secure after such loss.

We momentarily focus on Ephra for his reaction. He resolutely stares at his feet.

NESSA STEIN (CONT'D)

But when Ephra and I took over this company, almost a decade ago now, we decided on a fundamental change. In our view amongst the greatest threats to Israel is Palestinian poverty. Terror thrives in poverty, it dies in wealth. So we decided that instead of mines, we'd lay cables. Millions of miles of cables. For telephones. For the internet. Millions of miles of communication. Because we believe the strongest wall we can help Israel maintain, is the one through which equality of opportunity can pass!

There is a smattering of applause.

INT. HOTEL CORRIDOR - DAY

And empty corridor.

Then looking the other way we see -

A child.

Kasim.

Then reversing around again we see -

A WAITER - given the episode's first scene, the implication of danger is implicit.

WAITER

Are you lost?

Kasim is pointing his spy watch at the waiter.

43 CONTINUED:

43

NESSA STEIN (O. S.)

So today, after months of negotiation with both the Palestinian Authority and the Israeli government, I am truly delighted to be able to announce that the Phase Three roll out of broadband internet throughout the West Bank has been agreed.

44 INT. HOTEL DINING ROOM - CONTINUOUS

44

Immediately Shlomo Zahary sits forward.

NESSA STEIN

Fibre optic! Linking every university, every hospital, every school to high speed internet! Universities we've helped fund to give hospitals we've helped build, the graduates they need.

(beat)

As you know the Stein Group always looks to make partnerships and I know competition for this particular contract has been fierce. But I am now in a position to say that the winner of the Phase Three contract is... Samir Meshal of Qassim Communications!

Shlomo is shocked to hear his defeat.

He stiffens, sits back, and casts a deadly eye towards Samir Meshal's still empty seat.

Beside this empty seat the room stands up to applaud.

45 INT. HOTEL CORRIDOR - DAY

45

ATIKA (O. S.)

Kasim!

Atika is walking down the corridor where we last saw Kasim with the waiter.

No one is there.

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

Kasim!

46 INT. HOTEL KITCHEN - DAY

46

Kasim is being held in the Waiter's arms, surrounded by other WAITERS.

Every one is LAUGHING as he puts on a chef's hat. It is a completely innocent although the ANGLES CHOSEN replicate the last moments before the Waiter killed Eli Stein decades before.

The danger to Kasim should be implicit before -

Atika enters.

ATIKA

Kasim...

47 INT. HOTEL KITCHEN - MOMENTS LATER

47

We are heading along the same corridor we last saw Eli Stein's murderer travel.

KASIM

He was nice.

ATIKA

He was a stranger! And what do strangers do? They steal little boys who don't tell their mothers where they're going!

48 INT. HOTEL CONFERENCE ROOM - DAY

48

Nessa is being interviewed via a live RADIO LINK.

She is wearing headphones.

FRANCES PIRSIG is seated beside her also in headphones.

RADIO JOURNALIST  
(via radio link  
throughout)

NESSA STEIN

No controversy. I was interviewed extensively; I will serve as an independent cross-bencher with absolutely no party affiliation whatsoever. None.

RADIO JOURNALIST

But you're an Israeli, right?

Frances begins to frantically SCRIBBLE DOWN NOTES for Nessa to read.

Close on Nessa's hand as she calms her assistant's writing. She's capable of answering this unaided.

NESSA STEIN

I was born and raised in the UK, my companies are based here, the Stein Group is based here, we employ over 3,000 people here with annual exports of over 350 million on which we pay UK tax, personal and corporate...

(smiling)

I think that makes me a UK citizen...

RADIO JOURNALIST

You also hold an Israeli passport.

NESSA STEIN

Anyone with direct Jewish ancestry has that right.

RADIO JOURNALIST

You certainly qualify on that! Eli Stein, "The Sword of Israel!" Your father, Baroness Stein. That's quite an inheritance.

NESSA STEIN

And I hope you'll recognise it's precisely because of what we've chosen to do with it, that I'm standing here today.

RADIO JOURNALIST

Do you have close protection, Baroness Stein?

Through the glass door, the SILHOUETTE of a man.

NESSA STEIN

Yes I do.



Why?

RADIO JOURNALIST

NESSA STEIN

NESSA STEIN

He's clean, Shlomo. We checked.  
Like we have to check on everyone  
who wants to work with us.

She indicates to FRANCES to get something. FRANCES pulls out a piece of paper from her case.

NESSA STEIN (CONT'D)

Like we had to check on you.

FRANCES holds this piece of paper out to Shlomo.

Shlomo stops pacing and stares at the proffered paper.

SHLOMO ZAHARY

What's that?

FRANCES

In October 2009 you received a contract for 287 million dollars from a Lebanese French private bank to supply computer systems which were then shipped to a West African state. The proceeds of their resale were then returned to a Lebanese holding account where they were then layered through a number of further shell companies until the laundered funds finally arrived back to their original source.

NESSA STEIN

(Pause)

Hezbollah.

This has shocked Shlomo. He marches forward and whips the page out of Nessa's hand to stare at it.

SHLOMO ZAHARY

This is bullshit!

NESSA STEIN

I'm sure your initial sale was perfectly legal and that you were unaware of what followed.

SHLOMO ZAHARY

No, I wasn't!

NESSA STEIN

But unfortunately, we have to be.

SHLOMO ZAHARY

Where'd you get this?  
(the paper)

Nessa says nothing.

SHLOMO ZAHARY (CONT'D)  
 (desperately looking at  
 the paper)  
 It's not true! It's not!

NESSA STEIN  
 We cannot carry secrets, Shlomo.  
 Ever.

SHLOMO ZAHARY  
 This isn't one of them! Whoever  
 gave you this is lying.

NESSA STEIN  
 I'm sorry.

SHLOMO ZAHARY  
 Ephra! Pull your sister in line.

EPHRA  
 Like I said, Shlomo, she runs the  
 business.

SHLOMO ZAHARY  
 Then what a fucking fuck up she's  
 making of it!

Nessa begins to stand, the meeting's clearly over.

As Shlomo stares at her, aghast with shock.

SHLOMO ZAHARY (CONT'D)  
 Are you mad? Are you fucking mad?  
 You're getting rid of me. I've been  
 loyal to your family longer than  
 you've been alive! You keep picking  
 and choosing and dropping and  
 fucking up... pretty soon you end  
 up on your own! And out there...  
 (he points to the door)  
 ...you can't be alone!

Nessa stares at him for a moment before -

NESSA STEIN  
 (quietly)  
 I'm not.

SHLOMO ZAHARY  
 (nodding as he suddenly  
 gets something)  
 You think a red robe is going to  
 protect you?! Is that what this is -  
 some massive father thing?  
 (MORE)

You think that place is going to  
protect you because he can't?!

Nessa blinks - there maybe some truth to his surmise.

SHLOMO ZAHARY (CONT'D)

The only thing they want to do is  
keep you so close you can't escape  
when they decide to knife you!

(suddenly calm)

Nessa, you've enemies enough  
already.

NESSA STEIN

50 CONTINUED:

50

NESSA STEIN

Well, now you have. Thank you.

Nessa begins to move on.

51 INT. HOTEL LOBBY - CONTINUOUS

51

Hannah, Ephra Stein's eldest, drops her ice cream on the PLUSH CARPET.

A foot comes into shot and efficiently rubs it in.

EPHRA

Don't worry about it.

He's about to lead her by the hand when something catches his eye.

He is watching Nessa talking to Monica Chatwin.

Ephra puts his daughter down, as if he's just seen a ghost.

EPHRA (CONT'D)

Go to mummy now.

52 INT. HOTEL LOBBY - CONTINUOUS

52

Back close with Nessa and Chatwin as Nessa continues her descent down the stairs followed by Chatwin.

NATHANIEL BLOOM, her close protection officer, follows.

MONICA CHATWIN

From now on I hope you'll feel you have all the support you deserve.

NESSA STEIN

From who?

MONICA CHATWIN

The British Government.

NESSA STEIN

Support but not influence...

MONICA CHATWIN

Of course not! It's simply recognition of the UK's historic responsibility to the Middle East.

NESSA STEIN

I hope so.

MONICA CHATWIN

Oh, I know so; I heard it from the Prime Minister's lips!

(CONTINUED)

Nessa STOPS and regards Monica with care before -

NESSA STEIN  
Exactly what job are you about to  
take on, Mrs. . . .

MONICA CHATWIN  
. . . Monica. . .

NESSA STEIN  
. . . Chatwin. . . ?

MONICA CHATWIN  
(answering the question)  
Oh, shhh. . .  
(guilelessly)  
But I'm sure you'll be asking your  
security. . .  
(Bloom)  
. . . the moment I've turned my back.

Chatwin extends her hand again, which Nessa takes.

MONICA CHATWIN (CONT'D)  
Congratulations! It really is a  
wonderful day.

With that she spins on her heels and walks towards the  
entrance watched by Nessa until she turns to Bloom

NATHANIEL BLOOM  
MI 6. Julia Walsh is bringing her  
back to run the Middle East desk.

This comes as a surprise to Nessa.

NESSA STEIN  
I thought Hayden-Hoyle was in  
charge of that?

NATHANIEL BLOOM  
So does he. . .

Thurber carefully replaces the paper in his inside pocket.

THURBER

And who might be your choice for successor?

"Squeak" goes the old lift wheels.

HAYDEN-HOYLE

Julia knows my choice; he's been my deputy for three years.

THURBER

And if it wasn't him?

HAYDEN-HOYLE

Then it wouldn't be my choice.

Thurber says nothing - the implication obvious.

HAYDEN-HOYLE (CONT'D)

It's not my choice.

The lift stops and a JANITOR looks to enter - that he is clearly ARABIC is only a suggestion of the Establishment's endemic cultural imperialism...

THURBER

(to the janitor)

Next one please!

The button is pressed, down they go, momentarily watched by the janitor before -

HAYDEN-HOYLE

When?

THURBER

Obviously, we'd like you to finish up on whatever's outstanding.

Bang.

Thurber pulls BACK the gates.

THURBER (CONT'D)

And then you'll be free.

Hoyle heads for the exit - which we feel in his SILHOUETTE before -

THURBER

You haven't asked me who it's going to be.





DOORMAN

Sir, Hugh.

55

INT. HOTEL CORRIDOR - DAY

55

We watch Monica Chatwin walking down a corridor until we hear

EPHRA (O.S.)

Why are you here?

Ephra has followed her and is now standing at the head of the corridor.

Chatwin stops and turns.

MONICA CHATWIN

To congratulate your sister.

EPHRA

Leave her alone.

MONICA CHATWIN

I just offered her my help.

EPHRA

She doesn't need it.

MONICA CHATWIN

She has before... And I think she might again.

EPHRA

Stay away from my sister.

MONICA CHATWIN

It's my job, Ephra, keeping

But our focus is on Atika, the Arabic nanny, who is carrying the younger of Ephra Stein's children, Mazel, whilst holding the hand of Kasim, her son.

We watch Ephra return and take Mazel off Atika.

RACHEL  
Where have you been?

EPHRA  
(as if it was pleasant)  
Someone I haven't seen in years.

The family draws up to Nessa, who's waiting.

RACHEL  
Ohhh... Nessa, what they...  
(pointing at Ephra but  
meaning "men" in  
general)  
...do to our bodies, you would  
never believe!

Immediately, Nessa looks at Atika - there is a strange, indiscernible moment between them.

NESSA STEIN  
(tight)  
Hello.

Atika nods a tight "hello" back.

Nessa looks down at Kasim who is pointing his "Spy-watch" at her.

NESSA STEIN (CONT'D)  
That's a big watch.

Kasim presses a button -

MAN  
(via spy-watch playback  
he plays the waiter's  
voice)  
"Are you lost?"

NESSA STEIN  
(responding)  
Let's hope not...

NATHANIEL BLOOM  
(interrupting)  
They're ready.

We introduce SCORE as -

56	CONTINUED:	56
	With a last glance at Kasim, Nessa steps towards the entrance.	
57	EXT. HOTEL - MOMENTS LATER	57
	We watch Nessa Stein being whisked into her security car.	
58	INT. NESSA STEIN'S PROTECTION CAR - CONTINUOUS	58
	We watch Nessa Stein settle in the back seat, joined by her press secretary, FRANCES, as Nathaniel Bloom sits in the front passenger seat.	
	Nessa looks out of the window towards the hotel entrance.	
59	OMITTED	59
60	INT. NESSA STEIN'S PROTECTION CAR - MOMENTS LATER	60
	To <u>SCORE</u> we watch Nessa Stein being driven through the streets.	
	Then she looks inside the car to -	
	Catch a glimpse of Nathaniel Bloom looking at her in the rear view mirror.	
61	INT. HOYLE'S PROTECTION CAR - DAY	61
	The <u>SCORE</u> continues as -	
	We watch Hoyle being driven through the streets.	
	He is looking out of the window.	
	Then he looks inside the car to -	
	Catch a glimpse of his protection officer looking at him in the rear view mirror.	
62	EXT. VAUXHALL BRIDGE - DAY	62
	We watch Hoyle's protection car go over the bridge -	
	The MI 6 building in front of us.	
63	EXT. NESSA STEIN'S HOUSE - DAY	63
	A large, Holland Park mansion, ex embassy.	
	To <u>SCORE</u> we watch Nessa Stein's protection car draw past the security gates.	
	On a new angle, we see the car dip into an underground carpark.	
	Her life style carries serious wealth and security.	

64 INT. MI 6 UNDERGROUND CARPARK - DAY 64  
We watch Hoyle's car come to a halt.  
Hoyle steps out.

65 INT. UNDERGROUND CAR PARK - DAY 65  
Bloom holds the door open for Nessa as she steps out.

66 INT. NESSA STEIN'S HOUSE - DAY 66  
We follow Nessa up the stairs and into -

67 INT. NESSA STEIN'S HOUSE, LOBBY - DAY 67  
Although designed as a domestic residence, the house is the Stein Corporation's headquarters. (Think 10 Downing Street)  
To SCORE we watch as Nessa enters the lobby she to be greeted by her OFFICE STAFF, all of whom burst into spontaneous applause.  
Which Nessa accepts.  
A whirlwind, with Nessa at its centre.  
And in the detail of her expression, exhaustion.  
She sees a \_\_\_\_\_

This is an evident surprise.

BOORMAN (CONT'D)  
Suicide. Approximately two o'clock  
this afternoon.

HAYDEN-HOYLE  
How?

BOORMAN  
Hung himself from a flagpole  
wrapped in his national flag.

HAYDEN-HOYLE  
How very patriotic.

70 INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - CONTINUOUS 70

Nessa has received similar information.

Bloom, FRANCES and the security officer are in the room with her.

Nessa sits down.

NESSA STEIN  
You're sure it's suicide?

NATHANIEL BLOOM  
From what I can gather he left a  
note.

71 INT. MI 6 HEADQUARTERS, HOYLES'S OFFICE - CONTINUOUS 71

BOORMAN  
This...

Boorman puts down an evidence photograph of the letter Meshal picked up before his death.

HAYDEN-HOYLE  
Definitely from him?

BOORMAN  
Those are his finger prints.

The photograph shows that the original letter has been dusted down to reveal Meshal's finger prints.

BOORMAN (CONT'D)  
It's addressed to his wife.

HAYDEN-HOYLE  
(reading the letter)  
Do you think if I'd learnt to read  
Arabic, it'd have made my job a  
whole lot easier?...

BOORMAN  
(corrected)

Sir.

Finally, he looks up.

HAYDEN-HOYLE  
So why's it come to us?

Boorman passes Hoyle another photograph - which we DON'T see.

BOORMAN  
This.

Hoyle studies it a moment - this unseen information changes







She is in an expansive apartment which we see - as she gets up.

77 INT. HOYLE'S MANSION FLAT, KITCHEN - EVENING 77

To SCORE we watch Hoyle place a meal in the microwave.

And he watches it spinning round -

Alone.

78 INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM - EVENING 78

To SCORE we watch Nessa sit with a microwave meal on her knee.

79 INT. NESSA STEIN'S PRIVATE APARTMENT, KITCHEN - EVENING 79

To SCORE we are again looking SUPER-EIGHT family footage of:

Eli Stein in a large dining room. Three places are laid, of a possible twelve, and Eli at the head is carving a spring chicken beside the round bread and menu of Rosh Hashanah.

This is being filmed, we suppose, by Ephra who then spins his camera to find:

80 CONTINUED: 80

NESSA STEIN  
(into phone)  
I'm going out.

81 INT. HOYLE'S MANSION FLAT, KITCHEN - EVENING 81

To SCORE, we watch Hoyle pull down a folding ladder from his attic.

He begins to climb the steps.

82 OMITTED 82

83 OMITTED 83

84 EXT. HOYLE'S MANSION BLOCK, FIRE ESCAPE - CONTINUOUS 84 \*

Keeping low Hoyle walks along the rear roof line, unseen from the front, until he reaches the fire escape stairs.

He jumps onto them.

85 EXT. NESSA STEIN'S HOUSE - EVENING 85

We watch the gates to Nessa Stein's house open and her protection car pass through.

86 INT. NESSA STEIN'S PROTECTION CAR - EVENING 86

Nessa is seated in the back.

87 EXT. CITY STREET - EVENING 87

We watch Hoyle walk along a street and hail a taxi.

Unwatched.

Hoyle gets in it and the taxi draws away.

88 EXT. RESIDENTIAL STREET, CITY - EVENING 88

We watch Nessa step out of her protection car.

Her DRIVER watches her ring a doorbell to a residential house.

The door is opened by FRIEND #1

Nessa makes a display of hugging him.

She then enters the house.

And the door is shut.

89 OMITTED 89

90 OMITTED 90



Is this an assignation - as we saw in the first montage?

No. Nessa breaks eye contact.

100 EXT. COMMUNITY HALL - EVENING 100

We watch a taxi draw up to a halt outside a community hall, a fairly down at heel working man's club type.

We watch Hoyle step out.

101 EXT. CITY STREET - EVENING 101

A taxi draws to a halt on a busy night street.

We're close to see Nessa step out of the taxi

102 INT. COMMUNITY HALL - EVENING 102

We are close on the signing-in book as a signature is written:

George Cumming

We see that it's Hoyle who is signing in under a false name.

103 INT. RESTAURANT - EVENING 103

We watch Nessa as she is led to a table for TWO in a very BUSY restaurant.

104 INT. COMMUNITY HALL - EVENING 104

The hall has been laid out with many small tables at which couples are sat opposite each other.

Playing chess.

It's a chess club.

Hoyle is sat alone at one table, away from the others, and is laying out the chess pieces as per a notebook he is using for reference.

This is clearly an ongoing game.

105 INT. COMMUNITY HALL - EVENING 105

107 INT. RESTAURANT - EVENING 107

From a person's POV we move towards Nessa's table.

A NEW ANGLE on Nessa as this person sweeps round to sit opposite her.

108 INT. COMMUNITY HALL - MOMENTS LATER 108

The man who sits down is JUDAH BEN-SHAHAR, who is, we will discover, an attache to the Israeli Embassy.

HAYDEN-HOYLE

Knight to B6.

Ben-Shahar regards the table before -

BEN-SHAHAR

Interesting.

109 INT. RESTAURANT - EVENING 109

The person who sits down opposite Nessa Stein is -

Atika Halabi, her brother's nanny.

WAITRESS (O.S.)

Can I get you something to drink?

ATIKA

(without taking her eyes  
off Nessa)

Go away.

The waitress goes. Atika's strength of dismissal is a surprise to us.

And when we REVERSE to see Nessa's face we see that -

She has begun to cry.

NESSA STEIN

I can't do this! I can't...

Atika leans forward and places her palm on Nessa's cheek. Suddenly this is a woman who reveals huge emotional control.

ATIKA

Yes, you can. We're strong, you and I.

NESSA STEIN

What if they find out?

ATIKA

They won't.

NESSA STEIN  
They might...

ATIKA  
Nessa...

Atika takes Nessa's hand.

ATIKA (CONT'D)  
They will never find out. I  
promise.

Atika's eyes are unwavering.

ATIKA (CONT'D)  
Never.

110 INT. COMMUNITY HALL - EVENING

110

Now how is that possible? The last time I saw that trick, it was David Nixon and Ali-baba...

BEN-SHAHAR

I don't know them.

Silence.

BEN-SHAHAR (CONT'D)

It wasn't us.

Now for the first time we recognise the deadly intent that has seen Hoyle rise to the top of his profession.



- 113 INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM - NIGHT 113  
 To Atika's protective ARABIC LULLABY sung over we -  
 Watch Nessa standing in her just her UNDERWEAR in an EMPTY apartment.  
 We are CLOSE on her face before -
- 114 FLASHBACK: INT. SECURITY CAR, CITY STREET, GAZA - DAY 114  
 Still with the ARABIC LULLABY over -  
 We are close on Nessa seated in the back of a security car travelling at speed along a Gaza city street.
- 115 FLASHBACK: EXT. CITY STREET, GAZA - CONTINUOUS 115  
 We watch a three car motorcade progress at speed past us.
- 116 FLASHBACK: INT. SECURITY CAR, CITY STREET, GAZA - CONTINUOUS 116  
 Nessa looks across to the person sitting beside her in the car -  
 It is Atika - who gives Nessa a small nod of comfort.
- 117 FLASHBACK: EXT. CITY STREET, GAZA - CONTINUOUS 117  
 Still with the ARABIC LULLABY over -  
 At a street corner we watch the lead vehicle turn around the corner and come to a sudden halt.  
 A truck is blocking the road ahead.
- 118 FLASHBACK: INT. SECURITY CAR, CITY STREET, GAZA - CONTINUOUS 118  
 Nessa looks nervously around her as her car STOPS.
- 119 FLASHBACK: EXT. CITY STREET, GAZA - CONTINUOUS 119  
 Behind Nessa's vehicle ANOTHER TRUCK is rolled out of a passage way to block their reverse as -  
 Armed, Arabic militia suddenly stream towards Nessa's vehicle.
- 120 FLASHBACK: INT. SECURITY CAR, CITY STREET, GAZA - CONTINUOUS 120  
 Still with the ARABIC LULLABY over -  
 Atika takes Nessa's hand. Though mute of sound we can see her mouthing "It's alright, it'll be alright" to Nessa.  
 Bang! We see the REMNANTS of the driver's assassination strewn across the dashboard.

120 CONTINUED: 120

As the blood splatters onto Nessa she begins to SCREAM UNCONTROLLABLY - nothing like the poise we have seen her display up until now.

Atika grabs Nessa's face in her hands - and locks her eyes on Nessa - to calm her down as -

The side window behind Nessa explodes.

121 INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM - NIGHT 121

Still with the ARABIC LULLABY over -

Back in the present, we are CLOSE as Nessa touches a fingerprint lock on the living room wall.

This opens a -

122 INT. NESSA STEIN'S PRIVATE APARTMENT, PANIC ROOM - CONTINUOUS ~~122~~

Still to the LULLABY over we watch -

Nessa step into a PANIC ROOM.

Sparsely furnished. Really just a mattress, duvet and telephone.

123 FLASHBACK EXT. CITY STREET, GAZA - DAY 123

We watch the militiamen run both Nessa and Atika along the street towards -

A large waiting CAR, it's boot lid open.

124 FLASHBACK: I/E - KIDNAP CAR BOOT - CONTINUOUS 124

Looking up out of the boot as -

Nessa and Atika are forced to step into it.

And lie together as -

The boot lid is snapped shut.

125 INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM - CONTINUOUS ~~125~~

We watch from the living room as the panic room's door closes leaving her apartment -

Empty.

We watch the lights automatically go out in the -

Living room.

Kitchen.

Bedroom. Bed neatly made.

It's as if no one has ever been there.

As Atika's LULLABY comes to an end.

126 INT. EPHRA STEIN'S HOUSE, KASIM'S BEDROOM - CONTINUOUS 126

Atika stops singing the lullaby as -

She takes the spy watch off Kasim's sleeping wrist.

MAN

(via spy-watch playback  
he plays the waiter's  
voice)

"Are you lost?"

Atika looks at the watch for a moment before placing it on the side table.

And leaving the room.

Dark.

We begin to hear "Bach, Prelude, Cello Suite No5" being played by an unaccompanied cellist.

127 INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - DAY 127

We begin on MURAJI the Palestinian representative to the UK. -

MURAJI

We think the Israelis killed him.

Nessa is seated opposite.

NESSA STEIN

And who is it that's actually  
thinking that? The entire

MURAJI

We want you to choose a  
Palestinian.

NESSA STEIN

I will choose whoever best protects  
the aims and ideals of this company  
and nothing you or anyone else  
"wants" will effect that decision.

MURAJI

You cannot choose an Israeli - not  
after this.

Nessa stands, polite but steely.

NESSA STEIN

I'll choose exactly who I want.

Muraji stands.

MURAJI

Then you'll have made a mistake.

NESSA STEIN

And if I do at least it will be  
mine.

128 THE STAGE, THE ROYAL COLLEGE OF MUSIC - EVENING 128

We watch the stage being set as we hear a cello PRACTICING.

129 OMITTED 129

130 INT. EPHRA STEIN'S HOUSE, FRONT DOOR - EVENING 130

We start CLOSE on Kasim looking nervous.

ATIKA (O. S.)

Don't be afraid.

Atika has leant down to comfort him.

ATIKA (CONT'D)

Everything will be alright.

Ephra is standing by the open door with Hannah and Mazel, all  
ready to go out.

EPHRA

It's going to be more than that;  
it'll be great.

CLOSE on Atika as she kisses Kasim goodbye.

131

EXT. THE ROYAL COLLEGE OF MUSIC - EVENING

131

Establishing the entrance.

There is a notable gathering of protestors both Israeli supporters and Palestinian.

Their banners and flags in clear opposition.

As are their chants.

Peaceful but cordoned and separated by police.

When we come closer we can hear opposing chants as the first of the GUESTS begin to arrive.

132

INT. NESSA STEIN'S PROTECTION CAR - EVENING

132

The car is STATIONARY as Bloom takes instruction through his ear piece.

Nessa is sitting with FRANCES to one side and Bloom in the front passenger seat.

FRANCES

Once you're inside, we've agreed to a short interview. Obviously they'll probably want a comment on whatever's going on outside.

NESSA STEIN

I don't want to be drawn...

FRANCES

Then don't be... the message is the music.

Bloom has just come off the phone.

NATHANIEL BLOOM

It's vocal but contain. 27Ro you're inside, we've agreed t

NATHANIEL BLOOM  
Al right, but straight in.

133 OMITTED 133

134 OMITTED 134

134A EXT. ROYAL COLLEGE OF MUSIC - EVENING 134A

In our world now we watch Nessa enter through the screaming  
protestors. \*

135 INT. ROYAL COLLEGE OF MUSIC, MAIN LOBBY, STAIRCASE - MOMENTS  
LATER \$35

Ephra Stein, holding Mazel with Hannah and Kasim standing  
beside him.

EPHRA  
You al right?

NESSA STEIN  
(clearly slightly  
rattled)  
Yeah, yeah...  
(finding composure)  
Where's Rachel?

The little boy nods.

NESSA STEIN (CONT'D)  
(to FRANCES)  
Who's looking after them?  
(Ephra's family)

FRANCES  
This man's going take them to their  
box.

An USHER is standing with the group.

It's clear Nessa's been rattled by her recent confrontation.

NESSA STEIN  
(sharp)  
Are you cleared?

The usher doesn't know how to answer.

NESSA STEIN (CONT'D)  
Is he cleared?

NATHANIEL BLOOM  
(soothing)  
Yes, he is. It's okay...

FRANCES  
You should go on in.

Led by the usher, Ephra and the children begin to follow.

Nessa watches them go.

136 INT. ROYAL COLLEGE, MAIN AUDITORIUM - EVENING

136

Looking up into the DRESS CIRCLE from the main auditorium, we watch Ephra's family settle into their seats.

Mazel on Ephra's knee, Hannah seated one side, Kasim the other.

Kasim looks over the balcony.

It's quite a scene.

Full of people.

We hard cut onto the face of a MAN.

Standing, staring - straight at Kasim.

INT. ROYAL COLLEGE, OFF STAGE CORRIDOR - EVENING





FRANCES, clapping, is standing to the side of the stage watching.

142 INT. ROYAL COLLEGE, OFF STAGE CORRIDOR - CONTINUOUS 142

We can hear the muffled applause as Nessa and Bloom are lead along the corridor.

Suddenly, the lights flicker.

143 INT. ROYAL COLLEGE, MAIN AUDITORIUM - CONTINUOUS 143

Ephra looks up at the flickering lights.

From the stage we see that the lights in the whole auditorium are flickering -

And then -

The lights go out.

Completely.

Dark.

144 INT. ROYAL COLLEGE, OFF STAGE CORRIDOR - CONTINUOUS 144

We watch the "Fire Exit" sign also flicker.

And then die.

Total dark.

Total silence.

Then Bloom's phone torch lights up.

145 INT. ROYAL COLLEGE, MAIN AUDITORIUM - NIGHT 145

It is pitch black.

Imagine a room of that size with that many people in the pitch black.

EPHRA

(into the dark)

It's alright, everything's fine. We just sit here.

146 INT. ROYAL COLLEGE, OFF STAGE CORRIDOR - NIGHT

146

Nessa and Bloom pause.

NATHANIEL BLOOM

(To the usher)

Rear loading bay. Take us there  
now!

147 INT. ROYAL COLLEGE, MAIN AUDITORIUM - NIGHT



156	OMITTED	156	
157	OMITTED	157	
157B	EXT. ROYAL COLLEGE, EXTERIOR STAIRWELL - NIGHT	157B	*
	We watch the Assailant PUSH OPEN the gates leading to -		
157C	EXT. PRINCE CONSORT ROAD - CONTINUOUS	157C	
	The Assailant and Kasim run out into a street full of GUESTS having left the building.		
	The Assailant picks Kasim up and runs with him.		
157D	EXT. ROYAL COLLEGE, EXTERIOR STAIRWELL - NIGHT	157D	
	We watch Nessa run through the gates to -		
157E	EXT. PRINCE CONSORT ROAD - CONTINUOUS	157E	
	Nessa joins the road and the CROWD.		
	CLOSE on her as she pushes through the crowd to see -		
	The Assailant in the distance running.		
	WIDER NOW as we watch Nessa leave the crowd in pursuit.		
158	OMITTED	158	
158A	EXT. ROYAL COLLEGE, LOADING BAY - NIGHT	158A	
	The fight between Bloom and Gatz concludes with -		
	Bloom SHOOTING Gatz with a single shot.		
	He then turns to see the Usher, watching in horror as Bloom notices he's alone.		
	NATHANIEL BLOOM		
	Where'd she go?		
	Weakly the usher points towards the corridor.		
159	OMITTED	159	
160	OMITTED	160	
161	OMITTED	161	
162	OMITTED	162	
163	OMITTED	163	
164	OMITTED	164	

165 EXT. ALBERT MEMORIAL, KENSINGTON GARDENS - NIGHT 165  
With the sound of the city behind them -  
We first watch the man RUN up the STEPS, his shadow streaking  
behind.  
Then Nessa Stein running after - struggling for BREATH.

165A EXT. ALBERT MEMORIAL, KENSINGTON GARDENS - NIGHT 165A  
Around the back of the memorial, we come off the SILHOUETTED  
STATUE of Cleopatra to find -  
The Assailant disappear into the PARK.  
From a vantage point that exaggerates her isolation, we watch  
Nessa Stein follow.

And takes aim at Nessa.

Her fundamental miscalculation, revealed.

She is too exhausted to move.

Equally exhausted, he is finding it hard to steady his hand.

Bang!

A bullet strikes the man in the chest.

Bang!

The next takes him down.

Silence.

Until -

Nathaniel Bloom lowers his aim.

He has been crouched on one knee to shoot.

Now he stands.

And then there's the sound of something going pop.

A weird, disturbing sound.

For a moment neither Nessa nor Bloom can locate the source.

Until -

Bloom lifts his jacket.

Damp now from the blood soaking through his shirt.

He looks up at Nessa as she stares at him.

And in that moment they both know -

He's hit.

Pop - as the second bullet strikes him and he falls first to his knees, then onto his back as -

We simultaneously hear the rev of a "scrambler" motorbike

- 166B EXT. KENSINGTON GARDENS, STATUE REAR - CONTINUOUS 166B  
 Nessa rounds the statue to find -  
 The pillion rider sweeping Kasim onto the bike like a rag doll.  
 Aiming his gun directly at her.  
 Before the bike screams away.  
 Defeated -  
 Nessa Stein lets out a terrible anguished cry.
- 167 INT. EPHRA STEIN'S HOUSE, KITCHEN - NIGHT 167  
 Atika is seated at a low lit kitchen table, studying when suddenly -  
 She looks up.  
 Intuitively aware that -  
 Something terrible has happened.
- 168 EXT. KENSINGTON GARDENS - NIGHT 168  
 We leave Nessa Stein as we found her at the episode's start -  
 Flanked by two shot men.  
 Alone.  
 In the dark.

END OF EPISODE