Black.

3. A Only the sound of a woman breathing under stress and aboves. A that -

The strange SOUND of rhythmic WHOOSHING, unintelligible.

Then POP a car boot latch is popped open and light streams in we are inside a car boot.

1 EXT. ROMNEY MARSH - DAY

1

We watch GAIL GATZ a woman in her late 20s, clamber out of the car.

Above her the SWEEPING BLADES of a WIND TURBINE, we are in the middle of a WIND FARM

As soon as she has orientated herself we hear a HOLDALL BAG being dropped to the floor behind her followed by a CAR DOOR slam

Then the car begins to drive away leaving Gail alone.

Then we are CLOSE on the HOLDALL as Gail unzips it - it is full of money with a PRINTED NOTE which reads -

TELL NO ONE

And we leave Gail as she turns towards the hill town of RYE.

TI TLES

Like the titles to the previous episode - We are extremely CLOSE on a stream of numerals moving in sequence across our screen. This movement is accompanied by the SOUND of a wavelength being listened to at very SLOW speed.

Throughout the course of the TITLES this processes should SPEED UP so that the numbers become faster and faster and the sound pitch, higher and higher.

Until -

We finally see that this sequence is the DIGITIZATION of a human voice.

And, finally, this is what we hear, somewhat MUFFLED -

The sound of a telephone being picked up.

MALE VOICE #1 (Arabic, subtitled)

Yes?

> MALE VOICE #2 (Arabic, subtitled)

She has agreed.

MALE VOICE #1 (Arabic, subtitled) Repeat.

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

2 INT. HOSPITAL ROOM - DAWN 2

1

We hear a distant WAKE-UP ALARM as -

As we watch a NURSE draw back the curtains.

The SUNRISE streams into the room and rests on NATHANIEL <u>BLOOM</u>, Nessa Stein's security advisor who was shot at the end of Ep 1. Still in a coma, he is attached to all the tubes of a high dependency unit.

The Nurse who turns to look at him is the SAME nurse who gave M chael Gatz a phone before he went on to kill himself.

The implication of THREAT to Bloom is clear before we -

INT. NESSA STEIN'S PRIVATE APARTMENT, PANIC ROOM - DAY 3 3

We continue to hear a distant WAKE-UP ALARM as -

The ARTIFICIAL LIGHT in the panic room begins to FADE UP revealing -

Kasim's SPY-WATCH lying on the floor before we see -

NESSA STEIN, already awake, staring at it.

4 FLASHBACK: INT. GAZA STRIP, CELL - DAWN 4

We continue to hear a distant WAKE-UP ALARM as -

Nessa, a captive, watches the sunlight fall across the room

4A FLASHBACK: INT. GAZA STRIP, CELL 2 - DAWN 4A

ATIKA HALABI, watching the light.

5 INT. ATIKA HALABI'S BEDROOM - DAWN

5

We continue to hear a distant WAKE-UP ALARM as -

In Ephra Stein's London house we are CLOSE on Atika as she wakes.

And sits out of bed.

6 INT. EPHRA STEIN'S BEDROOM - DAWN

6

We continue to hear a distant WAKE-UP ALARM as -

We watch **EPHRA STEIN** slide his legs out of bed and sit up.

This angle reveals -

<u>RACHEL STEIN</u>, on her side, turned away from her husband, her eyes OPEN and pensive.

7 INT. EPHRA STEIN'S HOUSE, BATHROOM - DAWN

7

We continue to hear a distant WAKE-UP ALARM, now becoming FASTER as -

We start on a CHILD'S ELECTRIC TOOTHBRUSH (the Disney sort) standing upright on a bathroom shelf.

Then we see Atika staring at it before she lifts it up and begins to use it to clean her teeth.

INT. EPHRA STEIN'S HOUSE, CORRIDOR - MOMENTS LATER

8

We continue to hear a distant WAKE-UP ALARM, now becoming FASTER still as -

We watch Ephra walk down the corridor.

The sound of the electric toothbrush brings him to a halt.

From his POV we look through the gap in the ajar bathroom door where we see Atika finish cleaning her teeth before -

Replacing the Disney toothbrush on the mirror shelf.

We see Ephra watching this, unseen by Atika, and then just before he's about to move on he sees something.

And from his angle we see -

The PLASTIC WRAPPING to a Disney toothbrush lying on the basin.

This toothbrush is NEW

Why?

The Woman's hand reaches out and SWITCHES OFF the Alarm before sitting up.

It is DAME JULIA WALSH.

Si I ence.

HAYDEN- HOYLE

Mor ni ng.

Walsh looks around her before the full impact hits.

DAME JULIA WALSH

Fuck...

15 INT. NESSA STEIN'S PRIVATE APARTMENT, DRESSING ROOM - DAWN 15 Silence.

We start on a dresser's DUMMY - on which Nessa's Outfit of The Day has been neatly placed.

Nessa, standing in the doorway, stares at it.

16 INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM - DAWN 16

The same clutch bag we saw previously is snatched from a table before we see -

Nessa pulling out the GPS style phone and answering it.

NESSA STELN

Hello...

The VOICE at the other end, as previously, sounds Arabic and very OLD.

MALE VOICE

Is your secret safe?

Silence as we watch Nessa absorb the question.

MALE VOICE (CONT'D)

Is your secret safe?

NESSA STELN

Tell me what it is. Tell me something no one else could know.

Si I ence.

MALE VOICE

You burned my face.

He's shocked her.

MALE VOICE (CONT'D)

Is your secret safe?

NESSA STEIN

(finally)

Yes... it is.

17 INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - DAY 17

We start CLOSE on Atika seated opposite Nessa in her office. As Nessa paces the room Atika holds the power.

ATI KA

It's them

NESSA STEIN

Yes.

ATI KA

What do they want?

NESSA STEIN

They haven't said.

ATI KA

Why not?

NESSA STEIN

I don't think they're ready. I think they've taken him as a reaction to something - something they weren't expecting.

ATI KA

What?

NESSA STEIN

Samir Meshal's death...

ATI KA

You don't know that; we'll only know when they tell us.

NESSA STEIN

But why would they have done it?

(deciding)
What if we just expose them? Tell
the world what happened to us. It's their shame! Whatever it is they want, they'll lose.

ATI KA

And we'll lose Kasim

NESSA STEIN

The <u>more</u> shame on them

17

ATI KA

And on us, Nessa; to risk a child and lose him

Nessa begins to lose control.

NESSA STEIN

I should never have done this. I should have told everyone about it, right at the start; I shouldn't have agreed to it.

ATI KA

You didn't have a choice.

NESSA STEIN

I did! I just made the wrong one.

ATI KA

For the right reason. We both did.

NESSA STELN

And look what it's done to us!

ATI KA

We don't know what it's done. Not yet. All we can do now is wait and find out. But Nessa.. Nessa, look at me...

(she pulls Nessa's focus)

We must be very, very careful now. (beat)

Tell no one.

NESSA STEIN

But Ephra and Rachel - they already know...

ATI KA

About this?

NESSA STEIN

What happened to us.

ATI KA

Not everything.

NESSA STEIN

Enough. And if they tell the police...

ATI KA

(comforting)

Shh... They won't... I'll speak to them They'll listen to me. After all, I am his mother...

RACHEL

Who else knows?

ATI KA

No one - just the four of us.

RACHEL

Well, I think that circle should be widened now to include the police.

ATI KA

No.

RACHEL

Atika, you were kidnapped for almost a year and we weren't allowed to tell a soul. And now your son's been taken, apparently by the same people, and still you're telling me to say nothing.

ATI KA

Yes.

RACHEL

Why?

NESSA STELN

Because it's the best chance we have of getting him back.

RACHEL

You don't know that.

ATI KA

We're the only ones that do! We're the only ones who know what these people are like. First hand!

Si I ence.

RACHEL

I say we go to the police.

ATI KA

This isn't their world.

RACHEL

Atika, it's <u>our</u> world you're living in!

ATI KA

But Kasim's in theirs! And the best thing we can do right now is to wait, find out what they want and then decide whether or not we can give it to them

NESSA STELN

Nothing the police can do will change that.

ATI KA

But if they try, it may kill him

Si I ence.

RACHEL

I'm not comfortable with this.

ATI KA

Then be uncomfortable; he's my chi I d.

RACHEL

(pl eadi ng)

Ephr a!

Ephra says nothing until -

EPHRA

She's right...

ATI KA

(using Rachel's given name for the first time.)

Rachel, please... you must say not hing!

RACHEL

Actually, you know what? I'm happy with Mrs. Stein.

And she I eaves.

EPHRA

You better be right...

ATI KA

We are.

EPHRA

If I were you I'm not sure I'd be

ATI KA (CONT'D)

But if you were me - you would have learnt one thing...
(beat)

How to wait.

EPHRA

Not everyone's going to be so patient. A vacuum like this, people are going to start trying to fill it with all sorts of shit.

ATI KA

Let them But no matter what they do, you don't say a word. Promise me, Ephra. On Kasim's life. Promise me.

He pauses a moment before looking down

20 INT. EPHRA STEIN'S HOUSE, LIVING ROOM - DAY

20

19

We start CLOSE on Ephra.

EPHRA

What ?!!

Commander Carrett is seated opposite Ephra, clearly having imparted some dramatic news.

EPHRA (CONT'D)

That's ridiculous!

Rachel is staring intently at her knees.

ATI KA

Mr. Stein is not Kasim's father.

Pause - this is new...

EPHRA

Unbel i evabl e.

COMMANDER GARRETT

What we're doing here it's just routine, belt and braces...

EPHRA

Except you're not the one having to drop his trousers!

Si I ence.

COMMANDER GARRETT

Ms. Halabi... Kasim's father was...

ATI KA

... Killed. Seven years ago. In a car crash. In Gaza.

EPHRA

As she's told you before.

Si I ence.

EPHRA (CONT'D)

But you don't beliève her.

We look at Rachel, as she lifts her eyes up to SCRUTINISE Garrett.

EPHRA (CONT'D)

You know what I think? I think time's ticking on and you've absolutely nothing to show for it so now you're just clutching at straws... or my balls...

RACHEL

Ephr a!

EPHRA

Well, <u>he's</u> the one fucking it up!

RACHEL

(to Garrett)

What if it was true?

EPHRA

Rachel!

RACHEL

(still to Garrett)

How would it help?

COMMANDER GARRETT

If it was true...

EPHRA

This is crazy...

COMMANDER GARRETT

...It would mean you have a secret - one they may be preparing to

21

21 INT. EPHRA STEIN'S BEDROOM - DAY

Ephra and Rachel withdrawn to their bedroom

RACHEL

Why were you so aggressive?

EPHRA

What? Because he's an idiot.

RACHEL

Is this it? Is this why you agree with Atika on everything she says?

EPHRA

I agree with her because <u>she's</u> the child's mother.

RACHEL

And now it looks like you've got a vested interest all of your own!

EPHRA

Rachel . . .

RACHEL

So take the test.

EPHRA

What?

RACHEL

Take the test.

EPHRA

No. . .

RACHEL

Why not?

EPHRA

Because it. Is. Ridiculous!

RACHEL

But if it's so crazy, why not just do it? Placate them

EPHRA

I'm not going to dignify this with an answer - and I'm not going to give the keystone cops a bit of my sperm

RACHEL

They won't need sperm

EPHRA

Well, thank you, doctor!

Si I ence.

RACHEL

You, Nessa, Atika - what you three are up to I don't get. But let me tell you - you the housekeeper and not wanting anyone to find out about it - this I do!

Si I ence.

EPHRA

No. . .

RACHEL

... It is possible!

EPHRA

Don't! Just don't...

RACHEL

I've worked it out; it's possible. Atika was <u>your</u> translator before she was Nessa's. <u>You</u> gave her to Nessa just before she went out there. Why'd you do that?

EPHRA

Because she was a good translator!

RACHEL

So how come she became a <u>house</u> <u>keeper</u> - here in our house?

EPHRA

You know why...

RACHEL

I know she and Nessa went through a terrible experience, one that we are unable to let <u>anyone</u> else know about... but how come she didn't go and live with Nessa? How come she had to come and live with us?

EPHRA

Because it was the <u>right</u> thing to do.

RACHEL

Silence before -

EPHRA

Rachel . . .

RACHEL

Take the test.

22 INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM - DAY 22

Atika is standing in the living room

ATI KA

The police think Ephra might be Kasim's father.

Silence as Nessa absorbs this.

ATI KA (CONT'D)

He's agreed to take a test.

NESSA STEIN

No, you must n't let him do that.

ATI KA

It'll be fine.

NESSA STEIN

No it won't.

ΔΤΙ ΚΔ

Yes, it will. Trust me.

Atika sees the SATELLITE PHONE on a table.

ATI KA (CONT'D)

Is that the phone?

NESSA STEIN

Yes.

ATI KA

How often do they ring?

NESSA STEIN

Ever yday.

ATI KA

Tell themit's safe.

23 INT. EPHRA STEIN'S HOUSE, LIVING ROOM - DAY

23

CLOSE on Commander Garrett.

COMMANDER GARRETT

Thank you for agreeing to do this.

Ephra is seated behind his desk making no eye contact as he scoffs a little at the suggestion.

COMMANDER GARRETT (CONT'D)

So they take a mouth swab from the mother and from . .

Atika is standing.

COMMANDER GARRETT (CONT'D)

The... male... And something from the child.

Rachel, poised, is seated.

COMMANDER GARRETT (CONT'D)

A strand of hair. Does Kasim have a hair brush?

ATI KA

No.

Eagle eyed followers will remember Atika picked up her son's hairbrush in the last episode.

COMMANDER GARRETT

Then perhaps from his bed.

Pause.

EPHRA

What about a toothbrush?

Atika looks up at Ephra who is looking intently at Carrett.

COMMANDER GARRETT

Yes, that would be excellent.

There is a moment. The reason is indiscernible to the room but not to us - if we remember the packaging for the new toothbrush Ephra saw at the episode's start.

EPHRA

(finally)

There you go then.

He looks at Rachel before -

EPHRA (CONT'D)

Let's use that.

24 INT. EPHRA STEIN'S HOUSE, BATHROOM - DAY

24

We watch a <u>UNIFORMED OFFICER</u> enter the bathroom followed by Atika.

She indicates the toothbrush.

He picks it up in gloved hands and bags before -

25 INT. EPHRA STEIN'S HOUSE, CORRIDOR - MOMENTS LATER 25

Ephra and Rachel are both waiting in the corridor as the Officer emerges and passes them

As the toothbrush passes Ephra's eyeline he stares at it before lifting his eyes to -

Atika, who is now standing in the bathroom doorway.

Then Rachel walks to her bedroom

And she goes in and CLOSES her bedroom door.

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

as wide

26

24

We start on <u>SHLOMO ZAHARI</u>, late 60s, bullet headed, as wide as he is tall, he lost the bid to be Nessa's business partner in the first episode.

SHLOWO ZAHARY

You're being manipulated.

Nessa is sat opposite him wearing the outfit we'd previously seen on the tailor's dummy.

NESSA STEIN

I couldn't give you the contract, Shlomo, it was impossible.

SHLOWD ZAHARY

It isn't true, you know.

NESSA STEIN

It was what we found.

SHLOWD ZAHARY

Who found it?

Si I ence.

SHLOMO ZAHARY (CONT'D)

Me work with Hezbollah! That kind of crazy I'd be sitting in front of you now surrounded by a pool of piss!

NESSA STEIN

Can you prove it?

SHLOWD ZAHARY

Do I have to?

(he points at his chin)

You have a scar here.

NESSA STEIN

Long since gone.

SHLOMO ZAHARY

But I know it's there because you sat on my knee when the doctor stitched it.

Pause before -

NESSA STEIN

I can't be compromised, Shlomo.

SHLOWD ZAHARY

You already have been. I don't know who and I don't know how but someone's been feeding you a crock of shit about me - and you're eating it. It's about time you changed your chef!

27 INT. HOSPITAL ROOM - DAY

27

26

We start on Nurse Dalloway who gave M chael $G\!at\,z$ the phone, now staring down at -

Nat hani el Bloom

She is troubled by what she sees.

NATHANI EL BLOOM (O.S.)

Why are you staring at me?

The Nurse STARTS with shock before -

Bloom opens his eyes.

NURSE DALLOWAY

You're awake!

NATHANI EL BLOOM

Have been for sometime.

The Nurse begins to walk for the door.

NURSE DALLOWAY

I'll fetch a doctor.

As she goes we focus on Bloom who -

Starts to move his EYES around the room

Like a CALCULATOR he is beginning to systematically work out where he is.

28	INT. SHLOMO ZAHARY'S CAR - DAY	28
	Shlomo's phone rings and he answers.	
	SHLOWO ZAHARY Yeah? Who is this? How'd you get my number?	
29	INT. RESTAURANT - DAY	29
	Shlomo Zahary is sitting alone in an empty restaurant, looking towards the equally empty entrance.	
	When we jump in CLOSE to him, he looks up.	
	Someone has arrived at his table.	
	SHLOWO ZAHARY You ever enter a restaurant from the front?	
	Hayden-Hoyle sits down opposite Zahary.	*
	HAYDEN-HOYLE Rarely. You been offered anything?	*
	Zahary assizes Hoyle with a cool eye.	*
	SHLOWO ZAHARY I didn't ask.	
	HAYDEN-HOYLE It's free.	*

SHLOMO ZAHARY I don't think so.

Si I enceHOY 7.08 .10.44 Tm - 0.1987mS5ai e5443b

29

29 CONTINUED:

HAYDEN- HOYLE

(replacing his coffee

cup)

It's all kosher, Mr. Zahary.

SHLOWD ZAHARY

(di sagreei ng)

It's Italian...

HAYDEN- HOYLE

If we were to meet in public I think it would be <u>you</u> who would feel more compromised.

SHLOWD ZAHARY

Don't fuck with me you scrawny little shit; I didn't ask to meet you at all.

HAYDEN- HOYLE

I under st and.

SHLOWD ZAHARY

You don't understand not hing! Look at you, a pasty faced arsehole! You a fucking vampire or something; you can't see sunlight?

HAYDEN- HOYLE

I want to help you, Shlomo.

SHLOMO ZAHARY

Hah!

HAYDEN- HOYLE

You should have been given that contract.

SHLOWD ZAHARY

... now you're my fucking business advisor... Chut zpah! Never mind fingers, I shake your hand I'm gonna check I've still got a soul!

Hoyle takes out a file and passes it across the table.

HAYDEN- HOYLE

You didn't deal with Hezbollah. We looked. And this proves it.

Shlomo looks at the file and then reaches out for it.

But Hoyle rests his hand protectively on the file.

SHLOWD ZAHARY

(realising there's a
price to pay)

Hoh. . .

HAYDEN- HOYLE

Seven years ago the Stein Group launched it's first phase of the telecommunications roll out into the Palestinian territories. And you got that contract.

SHLOWD ZAHARY

Yeah...

HAYDEN- HOYLE

So, maybe you can tell me; how come it was Ephra Stein Launched it and not his sister?

Si I ence.

HAYDEN-HOYLE (CONT'D)

How come he was in the lead back then but now their roles are reversed? Take your time... it was seven years ago.

Finally Shlomo lifts his hand off the file - he's not got to say.

SHLOMO ZAHARY

Why don't you ask him that question?

HAYDEN- HOYLE

I will.

Hoyle holds the file out towards Shlomo.

HAYDEN-HOYLE (CONT'D)

And maybe in the future - I can ask you a few more.

Finally, Shlomo falls to temptation and TAK. 1yt e90. 31yster?

NESSA STEIN

That's not proof, Shlomo.

SHLOWD ZAHARY (picking the file up) Looks pretty like it to me.

NESSA STELN But you would say that, wouldn't

Shlomo shrugs.

SHLOWD ZAHARY

So what you got is two bits of paper: one says you can't trust me, the other says you can. Which you going to choose?

Si I ence.

NESSA STEIN I think I already did.

SHLOWD ZAHARY

And you chose wrong.

Nessa's doesn't agree.

SHLOVO ZAHARY (CONT'D)

And you know why I know that? Because I can feel it... (he grabs his belly) ...h<u>ere!</u> I don't need no bits of paper to tell me what to think. And nor should you.

NESSA STEIN

Except it doesn't work that way, Shlomo... and you know it doesn't.

SHLOWD ZAHARY

What the fuck are you talking about? It's the CNLY way it works! Forget all this bullshit! (the paper reports) Anyone can write anything - but

t hi s. . .

(he slaps his gut) ...this you write for yourself. This is the only thing you should ever trust.

31 INT. HOSPITAL ROOM - DAY

We watch Nathaniel Bloom's feet hit the hospital floor.

Then we see him UNCLIP his heart monitor.

32 OMI TTED 32

33 INT. HOSPITAL ROOM - MOMENTS LATER

33

The Nurse enters the room to find Bloom, hooked up to his mobile DRIP heading for the door.

NURSE

What are you doing?

NATHANI EL BLOOM

Going for a walk.

NURSE

Get straight back into bed.

Bloom assizes the Nurse a moment before continuing for the door.

NURSE (CONT'D)

I said get back into bed.

NATHANI EL BLOOM

You should know I'm not good with authority.

NURSE

I'm going to fetch a doctor.

NATHANI EL BLOOM

Then you haven't listened to me...

She I eaves the room

34 INT. HOSPITAL CORRIDOR - MOMENTS LATER

		24.	
35	CONTI NUED:		35
	The empty bed and beside it the MONITOR.		
	Then we watch Bloom assize the crime tape.		
	Then look at his own drip bag.		
36	INT. HOSPITAL CORRIDOR - LATER		36
	The Nurse returns - we watch her enter $\operatorname{Bl}\nolimits$ oom back out.	s room then	come
	It is then we see -		
	The DRIP POLE, stranded, outside M chael Gatz the crime tape is now hanging loose.	's room wher	e
37	INT. MICHAEL GATZ'S ROOM - MOMENTS LATER		37
	The Nurse enters to find Bloom examining the	MONI TOR.	
	NURSE What are you doing in here?		
	NATHANIEL BLOOM It's okay, I'm wearing gloves.		
	We notice he is wearing a pair of SURGICAL GL the monitor.	OVES as he V	O RKS
	NURSE You're not allowed in there.		
	NATHANIEL BLOOM Now you're just making it worse.		
	He switches the MONITOR OFF.		
	NATHANIEL BLOOM (CONT'E I need to use a phone.))	
38	INT. STAIRWELL, OFFICE BLOCK - DAY		38
	Hayden-Hoyle is on his mobile phone whilst st window.	aring out of	t he
	JENNY (down the phone) Anielica Rosen's office.		

 $\begin{array}{ccc} & \text{HAYDEN-HOYLE} \\ \text{Hi} \,, & \text{Jenny.} & \text{It's Hugh.} \end{array}$

<u>JENNY</u>, Anjelica's secretary is on the phone.

INT. ANJELICA ROSEN'S OUTER OFFICE - CONTINUOUS

39

(CONTI NUED)

JENNY

Ch... Hello, Hugh. How are you?

HAYDEN- HOYLE

(down the phone)

Very well, thank you... Jenny, is Anjie available?

Jenny's eyes flick across through the glass partition separating her from her boss <u>ANJELICA</u>, Hoyle's ex-wife, who is at her desk working.

JENNY

Um.. just let me check. Hold the line.

With that Jenny presses the hold button on the telephone before rising from her seat.

40 INT. ANJELICA ROSEN'S OFFICE - MOMENTS LATER

40

39

Jenny knocks and enters.

JENNY

Hugh's on the line.

ANJELI CA

What does he want?

JENNY

Didn't say - just wants to know if you're available.

ANJELI CA

Tell him I've gone to lunch.

41 INT. STAIRWELL, OFFICE BLOCK - MOMENTS LATER

41

Hoyle is waiting on the phone until -

JENNY

I'm sorry, I'm afraid she's not here - she's gone out to lunch.

Hoyle is staring out of the window as -

HAYDEN- HOYLE

Would you mind giving her a message?

JENNY

Sur e.

HAYDEN- HOYLE

Would you tell her that I love her.

Pause.

41

JENNY

(down the phone)

Of course.

HAYDEN- HOYLE

Please, tell her exactly that; it's very important.

JENNY

(down the phone)

I'll let her know.

HAYDEN- HOYLE

Thank you.

Hoyle then switches off the phone before lifting a pair of BINOCULARS to his eyes.

As he stares through them for the first time we see -

He has a PERFECT VIEW of Anjelica's office in the tower block opposite.

We watch Jenny as she walks into Anjelica's office.

42 INT. ANJELICA ROSEN'S OFFICE - CONTINUOUS

42

JENNY

He told me to tell you that - he loves you.

As Anjelica looks up we -

43 INT. STAIRWELL, OFFICE BLOCK - CONTINUOUS

43

POV through the high powered BI NOCULARS are trained on Anjelica waiting for her reaction.

HAYDEN-HOYLE (O.S.)

Go on... smile...

We wait - her face inscrutable until -

44 INT. ANJELICA ROSEN'S OFFICE - CONTINUOUS

44

Anjelica shakes her head before -

ANJELI CA

He doesn't know what it means.

45 INT. STAIRWELL, OFFICE BLOCK - CONTINUOUS

45

POV the binoculars as we watch Anjelica return to work as Jenny closes her door.

Then we're on Hoyle as he lowers the binoculars.

He mouths the words to himself.

It's not the response he was hoping for.

46 INT. STAIRWELL, OFFICE BLOCK - MOMENTS LATER 46

Hoyle walks down the stairs towards a <u>SECURITY GUARD</u> who is waiting, staring at him

As Hoyle passes he gives him a FOLD of CASH.

HAYDEN- HOYLE

Thanks.

We stay with the guard as he counts the cash before looking down at the departing Hoyle.

47 INT. HOSPITAL ROOM - DAY 47

We start on Nathaniel Bloom, sitting up in bed.

NESSA STEIN

Apparently, you've been giving them the run around.

NATHANI EL BLOOM

It's my job.

NESSA STEIN

Your job is to get better.

NATHANI EL BLOOM

My job is to get that boy back.

NESSA STELN

No that's the job of the police.

NATHANI EL BLOOM

They're not doing it though, are they?

She watches him head towards the door.

NESSA STELN

Get back in bed.

NATHANI EL BLOOM

Don't you start.

48 INT. HOSPITAL CORRIDOR - CONTINUOUS

48

Bloom walks towards Michael Gatz's room

This time he goes in without pause, ducking through the Crime Tape.

By the time Nessa catches up, he's already at the monitor.

Nessa looks at the tape.

NESSA STELN

I can't cross that.

NATHANI EL BLOOM

Then stay there.

Bloom picks up a piece of hospital furniture to prop open the door.

We then watch him as a fires up one of the medical monitors beside the bed.

NATHANI EL BLOOM (CONT'D)

This is the room in which M chael Catz, the kidnap driver, killed himself. He was rigged up to this monitor when he did it - so, in effect, it's a recording of the last moments in his life. Here's where he's dead...

We see a recording of a FLAT LINE on the monitor.

NESSA STEIN

Great . . .

Bloom is pressing a button which scans BACKWARDS.

NATHANI EL BLOOM

Here's where he's dying...

The monitor shows the awful cardiac dysrhythmia.

Nessa's discomfort at such clinical evidence is not shared by Bloom's impassive stare.

NATHANI EL BLOOM (CONT'D)

And here...

(he stops the monitor) ... is five minutes beforehand. Look at that.

Nessa looks at the monitor, now playing forward.

As we see it we see a regular heart beat and then we see an INTERRUPTION - like a static pulse.

NESSA STELN

What is it?

Bloom switches the monitor off before turning from the room

NATHANI EL BLOOM

That's what I wondered.

49 INT. HOSPITAL CORRIDOR - MOMENTS LATER

Nessa is following Bloom back into his room

NESSA STEIN

I reread your profile, the one I had drawn up on you before I gave you this job.

NATHANIEL BLOOM You have someone watch the watcher, that's interesting.

NESSA STEIN

NESSA STEIN

And I've already told you to leave it to the police.

Bloom takes this in before pushing his room door open.

50 INT. HOSPITAL ROOM - DAY

50

We start on Nathaniel Bloom's heart monitor.

It is beating regularly.

We then see Bloom standing with the monitor clip on his finger.

A mobile phone in his other hand.

NESSA STEIN

Who are you calling?

NATHANI EL BLOOM

That doesn't matter. Look.

They both look towards the monitor.

We can hear the phone - welcoming us to the answerphone and as Bloom moves it towards the monitor they both see -

The same static INTERRUPTION they saw on Gatz's monitor.

NATHANI EL BLOOM (CONT'D)

Five minutes before he died he made a call - which is very odd because when he came in here, the police had taken his phone.

NESSA STEIN

(a resonant moment)

Someone gave him another.

NATHANI EL BLOOM

And I've an idea who that might've been.

NESSA STEIN

Who?

NATHANI EL BLOOM

Someone who's been watching over me.

51 EXT. HOUSING ESTATE, STAIRWELL - NIGHT

51

We watch the Nurse who gave Michael Gatz his phone, wearily mount her communal stairwell.

52 EXT. COMMUNAL WALKWAY, OUTSIDE FRONT DOOR - MOMENTS LATER 52

We can hear the sound of a CARTOON playing on the TV inside this front door as -

The Nurse lifts her keys to the front door lock.

WOMAN'S VOICE

(in the shadows)

Mrs. Dalloway?

The Nurse turns to see -

Nessa Stein step out of the dark.

NESSA STEIN

Do you know who I am?

Mutely the Nurse nods.

NESSA STEIN (CONT'D)

Do you know what I represent?

Mut el y the Nurse shakes her head - she doesn't.

NESSA STEIN (CONT'D)

Trouble. For you. On every level. Unless you cooperate.

Immediately wary, the Nurse turns for her door.

NESSA STEIN (CONT'D)

That's your daughter in there isn't it?

The Nurse pauses.

NESSA STELN (CONT'D)

And you're afraid because of what they threatened to do to her, am I right?

The Nurse lifts frightened eyes to Nessa.

NESSA STEIN (CONT'D)

I understand. Believe me, I do. So let me tell you what I think's happened: they sent you a phone. And then they called it.

The nurse's eyes betray the truth of that.

NESSA STEIN (CONT'D)

And they threatened you. .. with your daughter...

Again, it's true.

53

53

NESSA STEIN

... I'm not putting another child in danger because of me - and telling the police about this, her's could

Bloom takes in this definite shift in her strict code before asking -

NATHANI EL BLOOM

You saw her on your own? No security with you?

NESSA STEIN

Ah, now, don't start checking up on me.

NATHANI EL BLOOM

That's not what I meant - I mean, it's a hard thing to do.

NESSA STEIN

It wasn't so difficult.

NATHANI EL BLOOM

The only way to get someone like that to talk is to make them more afraid of you than of anyone else that's <u>always</u> difficult.

NESSA STEIN

It was kind of dark.

NATHANI EL BLOOM

She must've seen something.

Nessa, sat on the end of his bed, stares at her dangling feet a moment before speaking TO THE FLOOR.

NESSA STEIN

I'm kind of chilly, wouldn't you say?

Bloom stares at here before -

NATHANI EL BLOOM

No, I wouldn't. I'd say you were full of anger. No...

(even more)

Rage. And I'd say that's kind of curious, given your public role as peacemaker.

Si I ence.

This has momentarily stunned her and will, in fact, prove to be a pivotal moment in their relationship.

Then, suddenly Nessa Leans forward to KLSS Bloom He shifts away form her.

NATHANI EL BLOOM (CONT'D)

Don't.

NESSA STEIN

Why not?

NATHANI EL BLOOM

Because you're vulnerable, emotionally.

NESSA STEIN

I think I can handle it.

NATHANI EL BLOOM

I can't. For me, that's professional suicide.

This pulls her away.

NESSA STEIN

Ah... and you're not hing but a professional.

He smiles at her before.

NATHANI EL BLOOM

I'm the wrong side of the wage slip, Nessa.

Silence as Nessa feels the strength of his certain stare.

Until, suddenly, she stands.

NESSA STELN

Okay, so I've made a bit of a fool of myself; I need to go away and think about that.

NATHANI EL BLOOM

Don't. Nothing's happened. We're fine.

Nessa bits her bottom lip before nodding.

NESSA STEIN

So... what do you want to do next?

NATHANI EL BLOOM

(back on track)

We don't have to go to the police.

NESSA STEIN

Good...

53

53 CONTI NUED:

NATHANI EL BLOOM

The nurse, she's not important. What's interesting is what it's told us about Kasim's kidnappers.

Nessa just stares at him

NATHANIEL BLOOM (CONT'D) They have a method: they threaten and they reward. So when Gatz made that call, she said he didn't say a word. So I think he heard a repeated threat - which if he didn't do what he did to himself, they'd carry out. But he did and having done it, my guess is his family got a reward.

NESSA STEIN

So?

He starts writing on a scrap of paper.

NATHANIEL BLOOM So who did the profile on me, before you took me on?

NESSA STEIN

Cal eb Schwako.

NATHANIEL BLOOM Okay. While I'm still in here, I need him to get me some equipment.

He holds out a piece of paper.

NATHANIEL BLOOM (CONT'D)
It's a programme for my lap-top.
He'll know it.

NESSA STEIN

What it'll do?

NATHANI EL BLOOM

Start giving me some answers.

We I eave the scene on Nessa's troubled face.

54 EXT. NESSA STEIN'S HOUSE - DAY

54

Through CCTV footage we watch a CAR pull through the opening electric gates to Nessa Stein's house.

55 EXT. NESSA STEIN'S HOUSE, FRONT ENTRANCE - DAY

55

Through CCTV we watch <u>CALEB SCHWAKO</u> step out of his car to be led my a <u>SECURITY OFFICER</u> into the house.

56 INT. NESSA STEIN'S HOUSE, CORRIDOR - MOMENTS LATER 56 Again through CCTV we watch Schwako being led along a corridor. **OMI TTED** 57 57 INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - CONTINUOUS 58 58 We watch the strange shape of Schwako, late 50s, goatee, German, pencil thin in a long Crombie overcoat, his briefcase peculiarly clutched by both hands to his chest as he approaches a chair (and us) until finally he sits down. CALEB SCHWAKO Lady Stein. It is a pleasure to be seeing you again. Nessa is seated behind her desk. NESSA STEIN Mr. Schwako, I need you to do something for me. CALEB SCHWAKO (without blinking) Who would you like me to be wat chi ng? 59 INT. HOSPITAL ROOM - DAY 59 Nessa has handed Nathaniel a powerful looking LAP TOP COMPUTER and MOBILE PHONE. NATHANI EL BLOOM That's perfect. NESSA STEIN What are you looking for? NATHANI EL BLOOM What you always look for in this situation: The money. INT. CAR SALES ROOM - DAY 60 60 Gail Gatz, the woman released from the boot of a car at the start of the episode, is seated with her **BROTHER** amongst the most obvious <u>PICK UP TRUCKS</u> you could imagine. The SALES NEGOTIATOR hands over the phone to Gail. SALES NEGOTI ATOR Are you Mr. Gatz?

60	CONTI NUED:			60
			GAIL GATZ brother. My husband's eased	
		Ch, I'm sorr	SALES NEGOTI ATOR y.	
	Gail looks	to the floo	r.	
		Whose name wunder?	SALES NEGOTIATOR (CONT'D) will the car be insured	
		M ne.	GAI L GATZ	
	The negotion now passes		HONE in the crook of his neck which	he
			SALES NEGOTIATOR like to speak to you.	
			I NSURANCE PERSON the phone) at z?	
		Yes.	GAI L GATZ	
		I just need details.	INSURANCE PERSON (O.S.) to confirm a few	
61	OMI TTED			61
62	INT. CAR S	SALES ROOM -	CONTI NUOUS	62
	We are EXT "g.gatz@ch	REMELY CLOSE nast el i ve. co.	on a computer screen as we see uk"	
			SALES NEGOTI ATOR hirty eight thousand	
		Yes.	GAI L GATZ	
		Cash.	SALES NEGOTI ATOR	
	The man's	eyes flick t	owards Gail.	
		Yes.	GAIL GATZ	

Then Gail places the money on the table.

	37A.		
62	CONTI NUED:	62	
	The sales negotiators eyes immediately fix on that.		*
63	OMI TTED	63	*

64	TINT. CAR SALES ROOM - CONTINUOUS 64	ŧ
	We see 38,000 typed in on the computer.	
	Then Gail's Brother's eyes drift out of the window towards a very UGLY PICK UP Truck that is being prepared by SALES STAFF.	
	Gail is stone-faced about the whole thing - but her Brother is clearly delighted.	
	I NSURANCE PERSON (down the phone) And how will you be paying for that?	
	GAIL GATZ (into the phone) Cash.	
	Gail is stone faced about the whole thing - but her Brother is clearly delighted.	
65	OMI TTED 65	5
66	INT. CAR SALES ROOM - CONTINUOUS 66	3
	SALES NEGOTI ATOR	
	The brother SM RKS as - Gail looks to the floor.	
	Then we are close on hite computer screen as the cursor goes over hite email address which suddenly HIGHLIGHTS as we hear mouse click.	а
	Ping - it is sent into cyber space.	
67	OMI TTED 67	7
68	INT. HOSPITAL ROOM - DAY 68	3
	We start on Bloom doing some PRESS UPS when -	
	We here a computer "PING"	
	He stops - and looks towards the computer.	

68

Then on the computer screen we see the I NSURANCE DETAILS for the car purchase made out to GAIL GATZ.

70 CONTINUED:

MONI CA CHATWIN

... we wouldn't be able to deal with people like this...

She holds up a piece of paper.

71 INT. HOUSE OF LORDS, TEA ROOM - DAY

71

70

Nessa and Monica seated at a table as Nessa passes a piece of paper back to Monica.

NESSA STELN

Who's responsible for it?

MONI CA CHATWIN

The same group threw those blood bags at your brother.

NESSA STEIN

What were they going to do with it?

MONI CA CHATWIN

Post it on the internet - that's where most things end up these days. But not this - this has been well and truly spiked.

NESSA STEIN

How did they find out?

MONICA CHATWIN

Unlike us, the police aren't always quite so discrete.

NESSA STELN

Ephra's not Kasim's father.

MONICA CHATWIN

And when the tests come back I'm sure that's what they'll confirm

NESSA STEIN

They will.

Nessa sits back.

NESSA STEIN (CONT'D)

And you've come to tell me this - why?

Chat win shifts her position slightly, gathering herself, before continuing.

MONICA CHATWIN

I know you're not going to accept it but... I admire what you're trying to do. A lot.

(MORE)

71

71

MONI CA CHATWIN (CONT'D)

The economic disparities between Israel and Palestine are inarguable and this government, tacitly, fully supports your efforts to address the problem I'll go so far as to say, Baroness, it's why your here.

NESSA STELN

I'm nobody's puppet.

MONI CA CHATWIN

We're not asking you to be one. On the contrary, we want you to be exactly who you are - and it's our job...

(indicating the spiked story)

...to do everything we can so that you remain... uncomprom sed.

NESSA STEIN

I don't. Want. Your. Help.

MONICA CHATWIN

And we understand that too.

NESSA STEIN

Who's we?

MONICA CHATWIN

(ignoring the question)
Our only interest is National
Security whereas your position
demands total impartiality. But
right now what you want, we want so I'm afraid we're going to offer
you assistance whether you like it
or not.

NESSA STEIN

I won't take it.

MONI CA CHATWIN

I'm not asking you to; I'm just telling you we've dismantled that site.

NESSA STELN

(suppressed anger)

Are you expecting me to thank you!?

MONICA CHATWIN

Gratitude? No, Baroness. M ne's a thankless task, I'm well aware of that.

(MORE)

71 CONTINUED:

MONI CA CHATWIN (CONT'D)

But people like you and what you're trying to do, shabby and untrustworthy though you think I am, you make it worth my while.

NESSA STELN

A spy with principles...?

MONICA CHATWIN

I'll admit it's rare.

NESSA STEIN

(agreeing before)

And dangerous.

72 INT. HOSPITAL ROOM - DAY

72

71

Bloom is sat at a window chair, staring out of the window.

NESSA STEIN

Do you know her?

NATHANI EL BLOOM

Our paths have crossed.

NESSA STEIN

Why?

NATHANI EL BLOOM

What I do for you, she does for the government.

NESSA STEIN

And?

NATHANI EL BLOOM

And... Has he taken the test?

NESSA STELN

Who?

NATHANI EL BLOOM

Your brother.

NESSA STEIN

They'll have the results in a couple of days.

NATHANI EL BLOOM

What do you think it'll be?

NESSA STEIN

(shr uggi ng)

How should I know?

NATHANI EL BLOOM

What's your feeling?

NESSA STEIN (harking back to Zahary's thoughts) You mean my gut

NESSA STEIN

Good!

NATHANI EL BLOOM

I'm j oki ng.

NESSA STEIN I'm not! You saved my life.

NATHANIEL BLOOM
I was just doing my job - and I'd still do it whether you paid me or not.

He smiles.

75 INT. LAUNDRY ROOM - MOMENTS LATER

75

Nessa bursts into the LAUNDRY ROOM and tries to regain her composure.

But then - she starts to cry.

And as she does so she slips down onto the FLOOR.

Where she SOBS until -

Looking up she sees -

A JANITOR looking down at her.

And offers her a TISSUE.

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

76

Now Caleb Schwako, the surveillance man, is seated opposite

NESSA STELN

The police already know about them

CALEB SCHWAKO

But not that they are spending money. Lots of it. In cash. In Rye. It's a very nice place, Rye.

NESSA STELN

And that's where he'll go next.

Nessa presses her eyes shut before -

CALEB SCHWAKO

He is very good, very thorough. He has the bite between his teeth; nothing will stop him, I think. Nothing.

The sound of a PHONE RINGING takes us -

77 INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM - NIGHT 77

The GPS phone is ringing.

Nessa stares at it for a long while before -

She picks it up.

NESSA STEIN

Hello?

MALE VOICE

Is your secret safe?

Nessa says not hing.

MALE VOICE (CONT'D)

Is your secret <u>safe</u>?

Nessa begins to cry silently before -

NESSA STEIN

(finally)

No. . . It's not . . . I VI NG ROOM - NI GHT

ATI KA

What?

NESSA STEIN

Terrible...

79 INT. CORRIDOR, HEATHROW AIRPORT - DAY

79

An empty corridor. Piped sounds of $\underline{\text{BIRDS}}$ play through the speakers. A walk belt drones in cycles.

Then <u>PEOPLE</u>, arriving from a M ddl e East flight. Mostly Arabic in appearance. All sorts: Tourists and Business people.

Then we discover - a piece of <u>HAND LUGGAGE</u> being carried. It is distinct, like a large camera bag, something like that.

80 INT. PASSPORT CHECK - DAY

80

We establish IMM GRATION CONTROL before - we are close on the camera bag as it is set on the floor.

Then we are close on a HAND as it hands over an ISRAELI PASSPORT.

CLOSE on the <u>IMMIGRATION OFFICER</u> as he scrutinises the unseen man.

Finally, the officer returns the passport - CLOSE on the unseen $\underline{\text{MAN}}$'s hand as he takes the passport back.

INT. CUSTOMS CHECK - DAY

The Officer ZIPS the b@GMMANDERpGARRETT (CONT'D)

82 INT. EPHRA SSTEION'S HOUSE, LIVING ROTOM w DAY (M r .82 K a

We start on Commander Garret as he takes a piece of paper out of his briefcase.

COMMANDER GARRETT (O.S.)

So we have the results...

We now reveal the room with Ephra, Rachel and Atika all seated opposite Commander Garrett.

COMMANDER GARRETT (CONT'D)

Mr. Stein, no trace was found of your DNA on Kasim's tootr60 Tc ())in, no trace was foua, RI

Ephra is standing alone, thinking when something takes his eye.

He turns to see -

83

Hayden-Hoyle standing watching him Strangely Ephra is not surprised.

EPHRA

I wondered how long it would be before you came out of the woodwork.

Hoyle is standing beside shrubbery.

HAYDEN- HOYLE

And as it turned out, it was the rose beds.

EPHRA

Woodworm, blackfly; it's all the same.

HAYDEN- HOYLE

I'm sorry for your troubles, Ephra.

Ephra just eyes him

EPHRA

And you just want to help... How many countries have you people destroyed with that kind of offer?

HAYDEN- HOYLE

I'm not sure - but I'm certainly glad not to be standing here in a pair of jackboots. And I'm sure you are too...

EPHRA

Given the history of , hmm?

HAYDEN- HOYLE

"Never Again" - isn't that the motto of ?

EPHRA

I wouldn't know.

HAYDEN-HOYLE, hmm?0wn3.205 Tc 0.0 Tw (EPHRA) T

83 CONTI NUED: 83

EPHRA

If he had, it would've been a long time ago.

HAYDEN- HOYLE

When your family pursued a very different agenda to the one you have today.

EPHRA

Radi cal I y.

HAYDEN- HOYLE

Except you and Unit 13, your paths have crossed, haven't they? Seven years ago, in their role as specialists in hostage rescue.

Si I ence.

HAYDEN HOYLE (CONT'D)

I know your secret, Ephra.

(beat)

I know Nessa and Atika Halabi were both kidnapped in Gaza, seven years ago.

EPHRA

No, you don't.

HAYDEN- HOYLE

Yes, I do...

Hoyle takes a photo out and shows it to Ephra who gives it a cursory glance.

EPHRA

What's that?

HAYDEN- HOYLE

The car from which they were taken.

Ephra looks again at a photo we DON'T SEE.

EPHRA

Who's that?

HAYDEN- HOYLE

The driver.

EPHRA

I don't think so.

HAYDEN- HOYLE

All the same, there it is...

He offers the photo to Ephra.

(CONTINUED)

83 CONTI NUED:

HAYDEN-HOYLE (CONT'D)

Take it.

Ephra glances at it again before -

EPHRA

It's not right.

HAYDEN- HOYLE

(agreei ng)

I might not put it in the family album But I wouldn't pretend it doesn't exist. Not anymore.

Finally, Ephra takes the photo.

84 INT. EPHRA STEIN'S HOUSE, BATHROOM - NIGHT

84

83

We start CLOSE on the TOOTHBRUSH Atika used for the DNA test.

She replaces it, stares at it, then stares at herself in the mirror.

85 INT. EPHRA STEIN'S HOUSE, KASIM'S BEDROOM - NIGHT

85

Rachel is sat on Kasim's bed when Atika enters. This elicits a small flash of territorialism from Atika - unseen by Rachel, who is looking at Kasim's neatly ordered toys - before picking one of them up.

RACHEL

Tell me about him

ATI KA

Who?

RACHEL

Kasim's father.

Pause.

ATI KA

I really didn't know him Sometimes in situations like that things happen much faster than they should. He was very... hopeful.

RACHEL

And if he hadn't died?

ATI KA

But he did.

RACHEL

On the day you were kidnapped.

FRANCES

But everything you do, car hire whatever, I want it done with false ID.

NATHANI EL BLOOM

Why?

FRANCES

I understand right now, you've agreed to withhold information from the police. Technically, that's obstruction of Justice.

NATHANI EL BLOOM

At her request.

FRANCES

Exactly. So what ever proof you need to find, I want you getting it before

89	INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - DAY	89
	CLOSE on Nessa as she stares out of her window before -	
	She turns away.	
90	EXT. ROMNEY MARSH, - DAY	90
	A car is stationary as ANOTHER car approaches it along th horizon line.	е
	A closer ANGLE reveals Nathaniel Bloom, waiting in the stationary car as the OTHER draws to a halt alongside.	
	An <u>ELDERLY MAN</u> roles down his window.	
	ELDERLY MAN John Hopkinson?	
	In lieu of answer, Bloom holds up a small package wrapped a plastic bag.	in
	In response the Elderly Man holds up a similarly sized package.	
	Synchronised, each man holds out his package across the g between the car windows and exchange.	ар
91	INT. BLOOM'S CAR - CONTINUOUS	91
	We watch Bloom unwrap the bag to reveal - an AUTOMATIC Plplus a magazine of bullets, which he begins to inspect as	
92	INT. ELDERLY MAN'S CAR - CONTINUOUS	92
	We watch as the man inspects the bundle of cash.	
	Both finish, satisfied.	
	ELDERLY MAN You going to cause trouble?	
	NATHANIEL BLOOM If this goes as it should, no one will even know I've been here.	
93	EXT. ROMNEY MARSH - MOMENTS LATER	93
	We watch as the cars part.	
94	EXT. GATZ FARMHOUSE - EVENING	94
	We establish the Gatz Farmhouse on the Romney Marsh befor	e -
	We see Bloom's car arrive beside the muscle car, previous purchased by Gail for her brother.	lу

95	INT. BLOOM'S CAR - CONTINUOUS	95	*
	Bloom checks his gun before tucking it into the back of htrousers and getting out of the car.	ni s	*
96	EXT. GATZ FARMHOUSE - CONTINUOUS	96	*
	We watch Bloom approach the farmhouse.		*
	He knocks on the door.		*
	And waits.		*
	Not hi ng.		*
	He tries the door - it opens.		*
	Bl oom deci des to enter.		*
97	INT. GATZ FARMHOUSE - CONTINUOUS	97	*
	Bloom cautiously enters the unlit house.		*
	NATHANIEL BLOOM Hello? You left your front door open. Is anyone home? Hello?		*
	No answer.		*
	We follow Bloom towards the back of the house and into-		*
98	INT. GATZ FARMHOUSE, KITCHEN - CONTINUOUS	98	*
	The first thing we see is the POOL OF BLOOD spread out underneath the table, wrapped around the chair legs, beginning to congeal like a custard tart.		* *
	Then we see the dead body of Gail's BROTHER. He's been shin the chest by something quite explosive.	not	*
	Immediately, Bloom puts on a pair of SURGICAL GLOVES.		*
98A	INT. GATZ FARMHOUSE, HALLWAY - MOMENTS LATER	98A	*
	Bloom steps into the hall way and picks up a cloth.		*
98B	EXT. GATZ FARMHOUSE - CONTINUOUS	98B	*
	We watch Bloom open the front door wide.		*
	Then within the shadows of the hallway we see him rub dow the door, wherever he may have touched it.	v n	*
98C	INT. GATZ FARMHOUSE, HALLWAY - CONTINUOUS	98C	*
	We watch Bloom close the front door.		*

Then pause - before looking up the stairs.

*

98D INT. GATZ FARMHOUSE, STAIRWELL - MOMENTS LATER

98D *

We watch Bloom move up the stairs.

*

98E CONTINUED: 98E

99	EXT. GATZ FARMHOUSE - EVENING	99	*
	We watch Bloom lead Gail to his car.		*
	Suddenly the world around them feels very threatening.		*
	They get in the car and drive.		*
100	OMI TTED	100	*
101	OMI TTED	101	*
102	OMI TTED	102	*
103	EXT. GATZ FARMHOUSE, DRIVE - EVENING	103	*
	We watch Bloom's car leave the farm at speed.		*
104	INT. BLOOM'S CAR - EVENING	104	
	Bloom looks in his rear view mirror - and so do we.		
	Nothing is following.		
	Bloom continues to drive.		
	NATHANIEL BLOOM Your husband was on a contract that went wrong. To cover it up, his employers took you to make sure he did as they said. He did. He saved your life. They weren't going to kill you, Gail. But for some reason they've changed their mind.		* * * * * *
	He looks at Gail who doesn't look at him		*
	NATHANIEL BLOOM (CONT'D) Why? Who gave you the money?		*
	Gail doesn't appear to be listening.		*
	NATHANIEL BLOOM (CONT'D) Gail! Who paid you that money?		*
	GAIL Where are you taking me?		*
	NATHANIEL BLOOM The police.		*
	GAIL I can't go to the police.		

NATHANI EL BLOOM

You have to.

GAI L

Stop the car!

NATHANI EL BLOOM

No.

GAI L

(pulling on the wheel)

EXT. A ROAD - NIGHT 105

105 *

We watch the car slew to a halt.

106 INT. BLOOM'S CAR - CONTINUOUS 106

I can't go to the police.

NATHANI EL BLOOM

You can; you have to.

GAI L

I can't...

NATHANI EL BLOOM

Gail...

GAI L

I KILLED HIM

Si I ence.

GAIL (CONT'D)

I killed my brother.

We focus on Bloom's reaction.

GAIL (CONT'D)

He was going to spend all the money... All of it...

She begins to cry as Bloom has to quickly recalibrateUOUS

NATHANI EL BLOOM

You've got to, there's no other choi ce.

GAI L

Not yet.

She turns to Bloom, her eyes pleading.

GALL (CONT'D)
I've got to see my mother first. I
have to tell her where I've left
the money. Please! Let me see my
mother first.

108	CONTI NUED:	59A.	108	
	Bloom's car come to a halt.			
109	OMI TTED		109	*

110 INT. FACTORY - NIGHT

110

Sweep goes the metal shutters as they're drawn open. It's dark.

NATHANI EL BLOOM

Where?

Cail walks on towards some light switches.

GAI L

In the back.

Gail switches the lights on and moves ahead.

Bloom follows.

As he does so he begins to look around him And out of the shadows he begins to see - ANI MAL CARCASSES.

NATHANIEL BLOOM
(as something dawns on him)
This isn't a...

Gail is now standing up ahead staring at him She is crying.

GAI L

I didn't kill my brother.

NATHANI EL BLOOM

What?

GAI L

I had to bring you here, I had to. He said he'd kill my mother if I didn't...

Suddenly Bloom's world turns upside down.

NATHANI EL BLOOM

Who...

An EXPLOSION of a GUN SHOT.

And Nathaniel Bloom is shot in the head.

Dead in a fraction of a second.

As he drops to the floor.

GAIL (shaking with sobs) He made me...

111 INT. EPHRA STEIN'S HOUSE, LOBBY - NIGHT

111

ATI KA I just told you.

EPHRA

No, you haven't.

Ephra raises the photograph Hayden-Hoyle gave in the garden into the LIGHT.

EPHRA (CONT'D) (referring to the photo) Because that was the driver of your car.

And then WE SEE the photo.

Of a DEAD WOVAN SLUMPED on a DRIVING WHEEL.

Atika can do nothing but stare at the picture.

EPHRA (CONT'D)