



# **SILENT WITNESS 26**

## **BLOCK 1 EPISODE 2**

### **THE PENITENT**

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**Shooting Script  
Blue Revisions**

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**LAINÉ**  
**(looks at her)**  
**Funny job Forensic Pathology. The**  
**only medical speciality where you**

**STEPHEN (V. O)**  
**There's hundreds of exchange**  
**bureau, around every station**  
**(MRE)**

**STEPHEN (V. O) (CONT D)**

5

INC. MORTUARY. LYELL CENTRE - DAY 5 - 09 10

5

VELVY, JACK and NIKKI in protective gear and rubber gloves. They're sifting through the pink liquid from the barrel in a large shallow glass tray.

JACK

Organic material is quickly dissolved, twelve hours for muscle and cartilage, around two days for bone.

VELVY

Can you get DNA out of this?

NIKKI

DNA is organic by its nature. There might still be some larger bone fragments. Depending how long the remains have been in the acid

JACK

Either way, he's all here, right Velvy? Everything that person was is in that barrel. In there..

JACK points at the liquid Amount as they sift.

VELVY

Why do they do it? I mean, like this?

NIKKI

To make our job harder? Conceal the identity of the victim and the perpetrator.

JACK

And maybe just because. Old Testament, isn't it? Wrath and vengeance.

NIKKI

Jack ..

VELVY

*gh h a h*  
(off their looks)  
(MRE)

**VELVY (CONT D)**

**My rabbi taught that when God closed the Red Sea around the Egyptians it wasn't just to let us escape. It was to tell them not to come after us. A warning**

**JACK**

7

EXT/INT JACK'S HOUSE - DAY 5 - 10 10

7

**JACK** gets out of his car on the PHONE to **NKI**.

**JACK**  
Are you sure you're okay?

**NKI (V.O)**  
Why wouldn't I be?

**JACK**  
You just did a post-mortem on a  
liquified human being. You  
sawed..

**NKI (V.O)**  
Fine. I'm fine, Jack.

**JACK** opens his front door, flicks on the light switch. A  
**FLASH** and the electricity goes off.

**JACK**  
Bdlocks. Sorry, got to go.

8

INT OFFICE LYELL CENTRE - DAY 5 - 10 11

8

**NKI** hangs up. She's at her computer on the NHS system.  
The file: **STEPHEN ROSS. CONFIDENTIAL MEDICAL RECORDS.**  
**NKI** scanning through it, anxious. She scrolls down..  
**ASTHMA** His prescriptions over the years. **SALBUTAMOL**.







**NKK**

Don't you miss it? Your family?

**VELVY**

I miss it all. I miss my life. My friends. Not only that.

(beat)

I miss my God. He was always there for me.

**NKK**

It must be scary. Once you question the most basic things about your life, how do you know who you are? What you love?

(beat)

What you're capable of?

**VELVY**

I don't. I don't know anything about myself yet.

**NKK**

These people we're investigating they'd die rather than turn their back on their community. Or kill.

**VELVY**

Do people really do that?

**NKK**

Kill to save people they love? Isn't that the only motive that makes sense?

**VELVY** looking at her. A beat.

**VELVY**

Your phone is beeping

**NKK** looks at her phone. A PICTURE from an unknown sender but we don't see it. **NKK'S SUDDEN WORRY.**

**NKK**

Where's Jack?

**VELVY** watches as **NKK** grabs her coat, bag, exits.

9

EXT JACK'S HOUSE - DAY 5 - 10 40

9

**NKK** approaches a house. She takes out her phone, CALLS JACK. She can hear it RINGING from inside the house but NO ONE ANSWERS. Her fear. She takes out keys, lets herself in



**JACK (CONT'D)**  
**Jesus Christ. Who took that?**

**Her PHONE SCREEN a PHOTO of NIKKI and JACK asleep in bed**

**JACK (CONT'D)**  
**We've got to tell Laine. This is  
crazy. They've been in your house,  
your bedroom**  
**(MRE)**



12

INT. LYELL CENTRE - DAY 5 - 11:25

12

**JACK, NIKI and VELVY with LAINE in the Lyell. A PHOTO on the screen, late 30s MAN looks older, heavy set.**

**LAINE**  
Andrew Melville?

**JACK**  
Six stents and a gastric band. He didn't show up for work last Monday.

(checks the notes)  
He's an estate agent. Commercial property up in Peterborough, specialised in distribution centres, big box sites.

**LAINE**  
Construction, land deals, they're all ways of integrating layered money. Bad money made good.

**NIKI**  
So why kill him? You said they don't do that unless they have to.

**JACK**  
Maybe Stephen Ross knows him, he connects to the other dead man?

**LAINE**  
Stephen doesn't know anybody. That's what keeps him alive.

**NIKI**  
(very agitated)  
He must know something. Why would they take his wife and daughter?  
(they're looking at her)  
I've met her. His daughter.

**JACK**  
(staring at her)  
What?

**NIKI**  
That girl who brought me the note, she was pretending to be a student.

**LAINE**  
You didn't tell me any of this.









**NKK**

I can't. You must see that.

**SERENA/CHLOE (V.O)**

You'll do the post-mortem you're not risking anything

(desperate)

They won't stop Nikki. They'll come for everyone you love, until you do it.

**SOUND of a TRAIN APPROACHING** The MAN pushes SERENA right to the edge of the platform

**SERENA/CHLOE (V.O)**

Nikki, help me!

**NKK'S TERROR** the train yards from the station

**NKK**

Okay, okay, I'll do it! Leave her alone!

**The COP looks up** sees Na

16

INT. ST GIRLAND'S CHURCH - DAY 6 - 11:31

16

A baroque interior. The church is empty. JACK looking around  
 Memorials to the Italian community in London - trade  
 association flags, plaques commemorating ships that went  
 down, a six foot Madonna and child

A NOISE beyond A WOMAN clearing brass altar railings.

JACK

I'm looking for Father Strangio..

ANGELA

He's not here. He's not very well.  
 Father Michael will be in later for  
 mass.

She takes her things, heading for a door.

JACK

I wanted to ask about an adoption  
 of a child that the church  
 organised. I think he lived here in  
 the group home.

ANGELA

The group home, that was a long  
 time ago.

JACK

My name's Jack Hodgson. I'm a  
 Forensic Scientist, I work with the  
 police.

(shows his ID)

Were you here back then?

ANGELA

I was baptised here.

JACK

His name was Andrew Melville. But  
 his birth name was Andrea Corti.

ANGELA

I don't remember the name. Sorry.

(looks at him)

I don't suppose it's anything good?  
 Those boys came here on their own,  
 five, six years old, babies almost.  
 Some of them didn't speak a word  
 for two years.

JACK

You knew them?

**ANGELA**  
**Orphans from Calabria They were**  
**sent here after the war.**





**NKK**

**Actually Velvy, could you print me  
out the file from the Mintagu case,  
it was an RIC back in May..**







**She wraps the Salbutamol canister in a plastic glove, slips it in her pocket, locks her locker, takes her coat.**

**As she passes the mirror, she stops. Staring at herself.**

**Her reflection looking back at her.**

**EXT. STREETS - DAY 6 - 14 45**

**NIKI'S sudden panic.**

**NIKI**  
 I don't want to go Take me back

**LAINÉ**  
 That claustrophobia you're  
 feeling.. We're in their world  
 now

**NIKI**  
 (looking at her)  
 How do you do it?

For the first time LAINÉ'S FACE shows vulnerability.

**LAINÉ**  
 We all live two lives Nikki. One of  
 them we never let anybody see.

24 EXT. ISOLATED HOUSE - DAY 6 - 15:00 24

ARMED NCA COPS wave the van into a driveway, the gate closing  
 behind them

25 INT. ISOLATED HOUSE - DAY 6 - 15:05 25

NIKI being led through the house. An NCA COP runs a metal  
 detector across her. A BEEP. She takes out a metal glasses  
 case, takes out sunglasses, puts them on for him

NOISES of a video game from down the hall.

26 INT. LARGE ROOM ISOLATED HOUSE - DAY 6 - 15:06 26

The room is sparse, a single bed and a camp bed for the boy.  
 LUCA playing Ninjabo to the° eo game° eo 0

èUmm°

**NKK**

What about the rest?

**STEPHEN**

I left the group home when I was eight. I finished school in Italy.  
(sits, looks at the PHOTO)  
I heard Bobby had a stroke, he was only a kid, his sister got a rich family, left him behind

**NKK**

And this one?

**STEPHEN**

I don't remember any Ludo. The only one I saw was Franco. When he needed something

**LAINÉ**

Where's Franco now?

**STEPHEN**

Dead. An overdose.

**NKK**

An overdose? Really?  
(off his look)  
That's three dead. Why are they killing you?

**STEPHEN** doesn't answer. **LAINÉ** leans in

**LAINÉ**

You're a goddamn goldfish, Stephen, you open your mouth and say nothing!  
(KICKS his chair)  
Maybe he's a plant, him and the



**NKK**

You said you'd help them. Why won't you tell them what you know? Tell them what the numbers mean. Please!

**STEPHEN**

And then what? They're the real power, the 'Nkrangheta. They decide, not the police, not any of you. They have the money, so they have the power.

**NKK**

And that makes what they do all right?

**STEPHEN**

Of course it does. Enough money makes everything all right. You think you're seeing the real world, clean and safe. What do you think pays for it? This is the most corrupt country on earth. You don't build anything, you just make money from money. And most of that money is crime.

**NKK**

Tell me about your crimes, Stephen.

**STEPHEN** walks towards the window

**STEPHEN**

I'm a middle man. I drive, I carry, I forget.

**NKK**

So your conscience is clear?

**STEPHEN**

I'm not smart enough or rich enough for a conscience. I do what others tell me to do.

**NKK**

Is it a corrupt country on earth? Whatever they tell you to do? Drive. Carry. Kill?

ivat ml

He stares out of the window.

chahaha





**STEPHEN**

I don't think so I think it's real.

**NKK**

So tell her. I'm begging you Stephen. Maybe they can finish this, bring her home, Serena..

(he looks at her, sharp)

You gave Laine the money exchange ring and then you shut up shop

(he sinks onto the bed)

Why give her that and not the rest? Unless...

(he looks away)

Unless you don't know

(realisation)

You can't tell them what the big numbers mean because you don't know. Just a middle man.

**STEPHEN**

I'm ignorant. I thought my ignorance would keep us alive. I was wrong. Now I'm a ghost, an empty shell.

**NKK** turns away, angry, frustrated, her last hope gone. Unseen, she loads the **BERRICANE CANISTER** into the **INHALER**.

**STEPHEN (CONT'D)**

So why don't you do what you came here to do.

**NKK**

What?

**STEPHEN**

You're a pathologist, there's no good reason for you to be here.

**NKK**

I'm here. No talk to you t y t t

**STEPHEN**

Did they send Sere<sup>a</sup> ° r

**(MRE)**

**STEPHEN (CONT'D)**

**(off her look)**

**They threaten your family? Your husband?**

**NIKI**

**I don't have a family.**

**STEPHEN**

**But you have someone you care about.**

**NIKI**

**Yes.**

**STEPHEN**

**It will all be over. They'll release my family. Release you**

**NIKI**

**Will they?**

**STEPHEN**

**It's business, just a transaction for them. They don't kill for fun. Give it to me, I'll take it, whatever it is.**

**NIKI**

**I can't.**

**STEPHEN** looking at her. A moment. He sits down on the floor.

**STEPHEN**

**It doesn't matter.**

**NIKI**

**What do you mean?**

**STEPHEN**

**They wouldn't rely only on you. They just needed you to come here.**

**NIKI**

**(approaching him)**

**What?**

**STEPHEN**

**They've been watching you, every step. You should go, before they get here.**

**(takes her hand)**

**Can you take my boy?**

**NKK**

**Stephen . .**

**Suddenly the LIGHTS GO OFF. The RADIO CUTS OUT in the next room**

**NIKI (CONT'D)**

**Laine!**

**27**

**INT. ISOLATED HOUSE - DAY 6 - 15 11**

**27**

**Moving with NIKI down the corridor, STEPHEN held in the background. NCA COPS in lockdown mode with torches, LUCA is taken into another room, the door locked.**

**NIKI**

**I think I was followed. They know where we are.**

29

EXT. GATES, ISOLATED HOUSE - DAY 6 - 15 15

29

The THREE VANS swing round to the gate as it opens.

But it only opens a few inches and STOPS.

LAINE

What's happening?

The GATE GUARDS press the remote but the gate doesn't open

LAINE (CONT'D)

Shit! Get that thing open!

She gets out of the VAN. The gate shuts again, locking. Then it WHIRS open but JAMS again.

ARMED COPS fanning out around the VANS, checking the perimeter. One stands on the wall, checking the road, the houses opposite, the windows.

LAINE, armed, SHOUTING ORDERS, giving instructions into her walkie-talkie. NCA COPS trying to prise the gate open.

30

INT. VAN - DAY 6 - 15 16

30

NKKI and STEPHEN in the back of the windowless van.

NKKI

What's happening?

STEPHEN'S FACE, pale a O ' nV QAHENS F? TE

**STEPHEN**  
**I couldnt stop him He was...**



**NIKI**

Afraid of you? You're not an intermediary, you're the grim bloody reaper.

(off his silence)

Anthony knew he was going to die, that's why he ran. They were going to kill you too Anthony, Andrew Franco. And you

**STEPHEN**

I told you, Franco had an overdose.

**NIKI**

Wake up Stephen. What happened back then? At the home?

Off **STEPHEN** looking at her into

33

INT/EXT. SECOND VAN COUNTRY ROAD - DAY 6 - 15:20

33

Looking through the hatch from the front of the van to the back. **LUCA** staring back at **LAINE** in the front seat.

She closes the hatch, looking forwards. The empty country road. Then..

**LAINE**

Parked car, left verge, two hundred metres. Possible explosive device.

The **RED CAR** seems empty, isolated. **DRIVER** looks at her.

**LAINE (CONT'D)**

Alpha Two, move up

The **TRAILING VAN** overtakes **LAINE'S VAN** and **LAINE'S VAN** moves to the outside lane, drawing level, now protected from the potential body trap.

The empty car ahead, closer and closer.

**LAINE** braced, her forearm against the window, her shoulder turned to it. Her **DRIVER** holding his breath as...

... the **TWO VANS** PASS the **RED CAR** and..

... **NOTHING**. The **DRIVER** EXHALES. It's a few more seconds before **LAINE** does.

34

INT. VAN - DAY 6 - 15:22

34

**NIKI** with **STEPHEN** in the back of the van. **SILENCE**





In the wing mirror of the LORRY, a BLAZE of ORANGE as the VAN  
BURNS.

44

EXT. ROAD JUNCTION - DAY 6 - 16 00

44

On JACK'S FACE, desperate.

Through the windscreen of his car: ahead the VAN still

LAINÉ

His gun's gone. His number two is  
unaccounted for. What happened  
here?

(looks at him)

Could someone have walked out of  
this?

JACK sits down, felled

JACK

I don't know I don't know what  
happened here.

LAINÉ

And you always know what happened,  
right?

Off JACK'S anguished FACE into

45

EXT/INT. FARMHOUSE BUILDING - DAY 6 - 16 20

45

STEPHEN slumped Beyond, N . d, G n p d, JA s na pened,

**STEPHEN**

**I don't want anyone else on my  
conscience.**

**NKK**  
You knew what to do How come?  
(off his look)  
Don't answer that.

**STEPHEN**  
It's normal. Protect yourself from  
the blast, escape through the hole  
it makes.

**NKK**  
And that's normal?

**STEPHEN** takes a GUN from his jacket, checking the magazine.

**NKK (CONT'D)**  
Is that the policeman's gun?

He doesn't answer, taking out the DRIVER'S WILLET, NCA ID

**STEPHEN**  
Seventy pounds cash, three credit  
cards.

A SUDDEN SPLASH **STEPHEN** looks up **NKK** has thrown the gun  
into a silage ditch Not somewhere he's getting it back from

**STEPHEN (CONT'D)**  
Are you crazy?

**NKK**  
I don't want anyone to die, either.

A moment. **STEPHEN** looking at her.

**STEPHEN**  
How were you going to do it? Kill  
me.

**NKK**  
I wasn't.  
(off his look)  
You have asthma. The Salbutamol in  
your inhaler eases your lung  
pass rd/w we yone d

(MORE)

**STEPHEN (CONT'D)**

Your phone will have connected to  
the network. We need to keep  
moving.

**STEPHEN** exits the building. A beat. **NICK** follows.

46 INT. MORTUARY/VIEWING GALLERY, LYELL CENTRE - DAY 6 - 17:00 46

The **NCA DRIVER'S BODY** on the slab. **JOSEPH** doing the PM. On his screen, tomography software calculating the trajectory of the bullet that killed him.

**JOSEPH**

... the trajectory, exit wound and  
pattern of internal trauma is  
inconsistent with a fifteen degree  
external close shot...

He throws a look to **JACK** who's watching from the viewing area. **LAINÉ** enters the viewing area.

**LAINÉ**

Who's he?

**JACK**

Professor Ellison. He knows what  
he's doing. Your officer, the  
driver, it was a close shot from  
his left side. You know what that  
means?

**LAINÉ**

He was shot from inside the cab. By  
one of ours.

**JACK**

You knew didn't you?

**LAINÉ**

We keep this between us. We keep  
everything between us for now.  
Until I know who we can trust.

Beyond, **JOSEPH** collecting gunshot residue from the **BODY**.

**JACK**

The tyre marks I gathered, they  
match the refuse truck you found.

**LAINÉ**

Our forensics are dusting it down  
now.



**JACK**

Get me everything you find. Any sign of extraction, more tyre tracks. I hope your guys aren't trampling evidence...

**LAINÉ**

You'll get everything I promise. Listen, Jack...

She hands him an evidence bag, a PHONE inside.

**JACK**

It's Nikki's. O u only

e4/ 4

**LAINÉ**

We found it in woods by the road, a mile from the van. We don't have the code.

**JACK** opens the evidence bag, gloves on, enters the code.

Quickly he looks through the phone, last calls, etc. Then he stops. On the screen, **NIKKI'S UNSENT TEXT:**

**I'MICK JACK I'M**

**JACK**

She's alive. She survived the blast.

(off LAINÉ'S look)

Where is she?

**LAINÉ**

One thing at a time, Jack.

**JACK**

That's right. You only care about the ones you can see.

**NKK**

Where are you planning to go?  
(off his silence)

I need to call my colleague. I can  
use a payphone. He can help  
(off STEPHEN'S silence)

We're more than colleagues.

**STEPHEN**

Our only chance is to stay off-  
grid

**NKK**

To do what?

**STEPHEN**

To stay away, stay alive. While I'm  
still out here, they'll keep Naomi  
and Serena alive.

**NKK**

That's it? That's your plan?

**STEPHEN**

Until a better plan gets here.

Another car. It's locked, but there's an unlock button on the  
door. He slides a flat plastic strip through the window gap

**NKK**

This thing.. it didn't start with  
Anthony Drinkwater, did it? You  
said Franco Cesarano died two days  
before Anthony...

**STEPHEN**

I told you Franco wasn't killed,  
he was an addict.

**NKK**

So just a coincidence? We have a  
saying in our business; once is  
happenstance. Twice is coincidence.  
Three times is a criminal act.

**STEPHEN**

I saw him Franco

**NKK**

What?

**STEPHEN**

I helped them bury him





**VELVY**  
**You okay, Jack?**  
**(off his silence)**  
**(MRE)**

**VELVY (CONT'D)**  
You're not used to not knowing things, are you?

**VELVY** notices the PHONE

**VELVY (CONT'D)**  
Is that...

**JACK**  
(his stress)  
Nikki's.

**NIKKI'S UNSENT TEXT: I'M OK JACK I'M**

**VELVY** looking at him but **JACK** can't talk about it.

**JACK (CONT'D)**  
I'm still waiting for the tyre tracks from the extraction point.  
(his anger raw now)  
What the hell's wrong with them?  
Don't they want to find her?

**VELVY** looking at him **JACK** is barely holding this together.

**VELVY**  
She was writing you a text. You were the first thing she thought about.

**JACK**  
I'm her weakness.

**VELVY**  
It doesn't sound like that to me.  
Sounds like you give her strength

**OFF JACK'S FACE** into

51

**INT/EXT. CAR/STREET - DAY 6 - 17:28**

51

**NIKKI** and **STEPHEN** sitting in the stolen car.

**STEPHEN**  
When I got there, they'd already wrapped him up. There was drugs stuff everywhere. They said he'd overdosed



**STEPHEN**

It's better. It's the only thing I  
can give my family. They'll leave  
them alone. You too

**NIKI**

(puts out her hand)  
Give it to me Stephen

**STEPHEN**

I'm not a good man I let down my









57

EXT/INT JACK S HOUSE - EVENING 6 - 18 10

57

**JACK** walks up to his front door. It's unlocked His surprise

**JACK**

Hello?

**EDDIE (V.O)**

Just no, Jack I'm upstairs.

**JACK** sees **EDDIE S** tool-box in the hallway. He goes halfway up the stairs. **EDDIE** has some wires sticking out of the wall.

**EDDIE**

Your house is live. I had to pull the whole wiring loom out. It's a deathtrap..

**JACK**

You work away, I'm just grabbing something heading back to work

**EDDIE**

You all right, boss?

**JACK** nods, heads downstairs. He goes to open one of the hall cupboards, the handle comes off in his hand His frustration

**JACK**

Shit, shit, shit.

**JACK** goes to **EDDIE S TOOLBOX** opens it, taking out a **SCREWDRIVER** Then he stops. Under the tray of tools is a **GUN**

**JACK S FACE**

58

EXT JACK S HOUSE - EVENING 6 - 18 11

58

**JACK** on the phone on the street outside his house

**JACK (ON THE PHONE)**

Velvy, did the tyre track analysis come in?

A moment while **VELVY** checks.

**VELVY (V.O)**

Three distinct patterns leading away from the refuse lorry, three cars. Pirelli P5s, Firestone Roadhaws and Truenale 10/17s.

**JACK** crouched down by a car outside his house. The torch on his phone. The tyre print: **TRUENALE 10/17. MD** in the treads.

**JACK (ON THE PHONE)**  
I might have a lead on the guys who took Nikki.

**VELVY (V.O)**  
Can I help? Should I tell the police?

**JACK (ON THE PHONE)**  
Police? After what happened today?

58

INT. JACK'S HOUSE - EVENING 6 - 18 12

59

**JACK** comes back in the house, coming face to face with **EDDIE**

**EDDIE**  
I thought you were going back to work, boss.

**JACK**  
You were right, I'm not feeling great. Do you mind knocking it on the head? I think I'd better get some sleep

**EDDIE**  
You're sure?

**JACK**  
If you don't mind?

**EDDIE** nods, heads back upstairs for his stuff. **JACK** takes out **NIKKI'S** scorched **PHONE**, powers it up. He navigates to **SHARE MY LOCATION**

He slides **NIKKI'S PHONE** in the side-pocket of **EDDIE'S BAG**

**EDDIE** comes back down, grabs the toolbox and the bags.

**EDDIE**  
Feel better, boss.

**JACK** nods, trying to look normal. Finally the front door closes. A moment.

**JACK** looks through the blinds. **EDDIE** is sitting in his car. He's on the phone. **JACK'S FACE**

Then.. **EDDIE** pulls away. **JACK** opens his location app **NIKKI'S PHONE** flashing as it moves in **EDDIE'S CAR**

60

INT/EXT JACK S CAR/STREETS - EVENING 6 - 18 25

60

**JACK S PHONE** on the dash - he's driving following **EDDIE** via **NIKKI'S PHONE SIGNAL**.

Finally, the **PHONE SIGNAL STOPS** - **EDDIE** has reached his destination **JACK** driving carefully down the street of detached houses. Then he sees **EDDIE S CAR** in a driveway.

He pulls up beyond, gets out. He goes round to the back of the house, a high hedge but he can see through it.

Suddenly **JACK S PHONE RINGS**. He pulls away from the hedge, crouching down beside the fence. He answers without speaking

**NIKKI (V.O)**

Are you alone Jack?

**JACK**

Nikki? Jesus. Are you okay?

**NIKKI (V.O)**

I'm all right, really. I-

**JACK**

Have they got you? Are you

He looks back at the house. **EDDIE** smoking on the back steps.

**NIKKI (V.O)**

I'm safe, Jack. I'm with Stephen, just us. They left us for dead

**JACK**

Christ, Nikki, I've been going mad. I thought they'd taken you like Serena.

**NIKKI (V.O)**

I couldn't call you. The police..

**JACK**

I know. I don't know who to trust.

**NIKKI (V.O)**

I think I know what this thing is about. Anthony, the banker, he knew someone at the top of the 'Nirangheta's financial operation. I think they all grew up together...

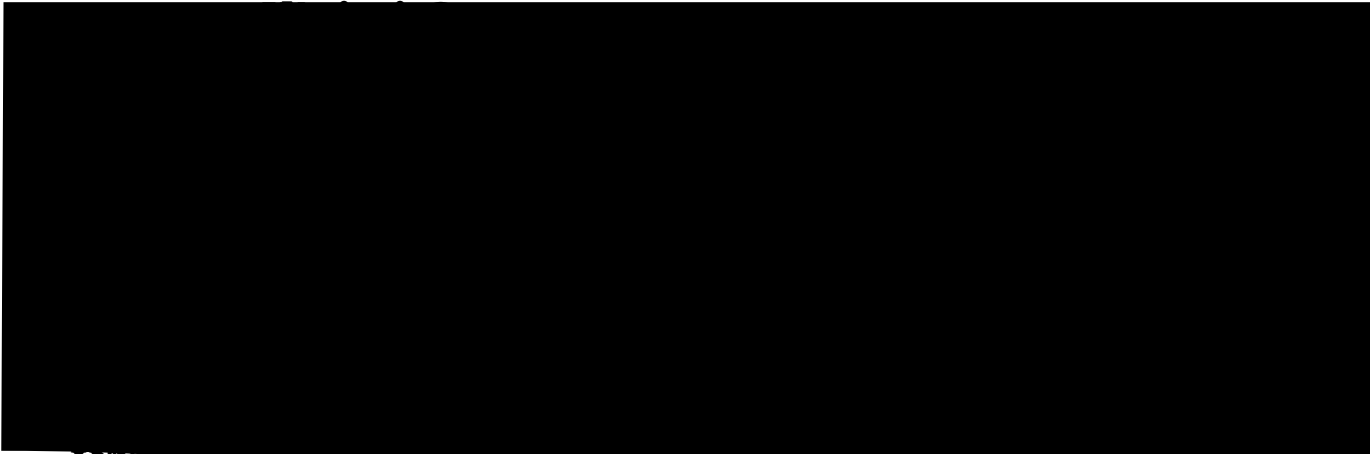
**JACK**

At the group home, the church?

**NIKI**

That's why they're targeting all  
the boys from back then I think  
Christopher figured it out too,  
that's why they killed him  
Anything to protect their key  
asset.

**JACK**



61

**IN/EX. 11**

LLJ UH **LAINE** Driving fast, I

**LAINE**

Enfield Command  
(beat)  
Let me know as soon as  
them Don't let a  
whatever their cl



**JACK'S FACE** Looking back at the house.

64 **EXT. OK HILL NURSING HOME - EVENING 6 - 18 45** 64

**LAINÉ** driving She turns off into a driveway. The sign **OK HILL NURSING HOME**

**LAINÉ** gets out. No police in evidence. She turns off her phone.

65 **INT. OK HILL NURSING HOME - EVENING 6 - 18 46** 65

**LAINÉ** enters. Even the reception is unmanned. **LAINÉ** locks the doors behind her. She checks the rooms off the entrance. And starts down the darkened corridor.

Ahead a dim light in **BOBBY'S** room. Her **FACE** reflected in the glass of the door. Her finger traces the scar on her scalp.

66 **INT. BOBBY'S ROOM OK HILL NURSING HOME - EVENING 6 - 18 47** 66

**BOBBY** is lying in bed, eyes closed.

**LAINÉ** looking at him. She goes over to the window checking the garden outside. Then she approaches his bed.

She sits on the side of it. And strokes his cheek. When she speaks it's not **ENGLISH**.

**LAINÉ (IN ITALIAN)**  
I'm sorry Bobby. I tried.

**BOBBY** opens his eyes, he seems to focus on her.

**LAINÉ (IN ITALIAN) (CONT'D)**  
My big brother. They wouldn't let me take you with me.

Unconsciously, she traces the scar on her scalp.

**LAINÉ (ENGLISH FROM NOW) (CONT'D)**  
I got everything. You got nothing.

Quietly, she picks up a pillow from the chair.

**LAINÉ (CONT'D)**  
I begged my new family to take you as well, but I was just a little girl. And now.. I'm sorry.

**LAINÉ** puts the pillow over **BOBBY'S FACE**, pressing down hard.



**LAINÉ (CONT'D)**



ANTHONY DRINKWATER (CONT'D)

Ludovica?

LAINÉ

Sorry?

(off his look)

I think you got the wrong girl.

LAINÉ LAUGHING it off. But as she walks away, DRINKWATER is still staring at her. BACK TO

68 INT. BOBBY'S ROOM OAK HILL NURSING HOME - EVENING 6 - 18 51 68

LAINÉ standing in BOBBY'S room

NICK

That was enough to get him killed

LAINÉ

He told Franco

(her silence, then)

I didn't want any of the boys hurt.  
They were my family.

NICK

Why get me involved? Just keeping  
us close? Why not get rid of  
Stephen yourself?

LAINÉ

You see these hands? Spotless.

NICK

The NCA's golden girl. The  
'Nirangheta's golden asset.

LAINÉ

I was a good cop. Do you believe  
me?

NICK

People died. You helped them to do  
that.

LAINÉ

They can be quite persuasive.  
Wouldn't you say?

69 EXT. HOUSE - EVENING 6 - 18 55

69

JACK skirting back round the house. The garden is empty but  
he can see movement in the house.





**72      INT. OK HILL NURSING HOME - EVENING 6 - 19 05      72**

**STEPHEN** lying in a pool of blood, **MEDICS** and **NKKI** working on him trying to save him

A **MEDIC** puts her hand on **NKKI'S** **ARM** and she realises he's gone

**Rising up from NKKI**, looking down on **STEPHEN** his blank **EYES** staring up at us...

**CUT TO** the **SCRAPBOOK PHOTO** of the **KIDS** in the group home. **STEPHEN** smiling his arm around **ANDREA ANTONIO FRANCO ROBERTO BOBBY**

And at the back of the group is **LUD** And we see it now - not a boy, a girl with short hair. **OLD** on her **FACE** looking back at us, impossible to read

**73      EXT. CITY OF LONDON - DAY 7 - 10 00      73**

The gleaming **Towers of the City of London**, just like at the start of the film

**74      INT. CITY OF LONDON OFFICES - DAY 7 - 10 00      74**

But this time there are **POLICE** and **NCA JACKETED OFFICERS** moving through the floors and offices.

**WORKERS** moving away from their desks as **POLICE** seize **LAPTOPS** and **MAKE ARRESTS**.

**BBC NEWS REPORTER (V.O)**

In a series of coordinated raids this morning City of London Police and the National Crime Agency made several arrests and seized financial records at a number of City banks and funds in connection with international money laundering. The Director General of the National Crime Agency announced they have uncovered a major conspiracy by the 'Ndrangheta, an Italian Organised Crime Group based in Calabria, to launder billions of pounds from the proceeds of criminal activity through the City of London. The evidence was contained on a data card recovered during an undercover operation..

**EXT. STEPHEN'S HOUSE - DAY 7 - 13 00**





**NKK**

I know you think it's indulgent but I need to be free to do my work, to put everything I am into it. Case by case.

**JOSEPH**

Hands on, right? You think you're the only one who gives a shit?

**NKK**

I saw the PM report you did on the police driver who was shot. You got straight off that it was an inside job. You're a good pathologist. And I think I can learn from you. Even if I'll very rarely listen to you.

**JOSEPH**

That's quite a pitch  
(off her LAUGH)  
What about your colleague? M