BI ack.

3. A Only the sound of a woman breathing under stress and above. 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 DI SCONNECTED.

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

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 Michael 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

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.

1

INT. ATIKA HALABI'S BEDROOM - DAWN

5

6

7

8

5

6

7

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

It is DAME JULIA WALSH.

Silence.

#### HAYDEN-HOYLE

Morning.

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.

Silence.

# MALE VOICE You burned my face.

He's shocked her.

\*

### MALE VOLCE (CONT'D) <u>Is</u> your secret safe?

## NESSA STELN (finally) Yes... it is.

17

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

17

16

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

ati ka

NESSA STEIN

Yes.

It's them

ATIKA What do they want?

NESSA STELN 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...

ATIKA 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! <u>Whatever</u> it is they want, they'll lose.

ATIKA And we'll lose Kasim

NESSA STEIN The more shame on them

ATIKA 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 STELN I did! I just made the wrong one.

ATIKA For the right reason. We both did.

NESSA STELN And Look what it's done to us!

ATIKA 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 STEI N

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...

INT. ISRAELI EMBASSY, LONDON - DAY

# 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 <u>still</u> you're telling me to say nothing.

# ati ka

Yes.

### RACHEL

Why?

## NESSA STEIN 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!

Silence.

#### 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 <u>theirs</u>! And the <u>best</u> 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.

ATIKA But if they try, it may kill him

Silence.

RACHEL I'm not comfortable with this.

ATI KA Then be uncomfortable; he's  $\underline{my}$  child.

RACHEL

( pl eadi ng) Ephr a!

Ephra says nothing until -

EPHRA

She's right...

ATIKA (using Rachel's given name for the first time.) Rachel, please... you must say nothing!

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

And she leaves.

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

We start CLOSE on Ephra.

# EPHRA

What?!!

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

#### EPHRA (CONT'D) That's ridiculous!

Rachel is staring intently at her knees.

ATIKA Mr. Stein is not Kasimis father.

Pause - this is new...

#### EPHRA

Unbelievable.

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!

Silence.

#### COMMANDER GARRETT

Ms. Halabi... Kasimis father was...

19

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

EPHRA As she's told you before.

Silence.

## 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 <u>nothing</u> 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 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 <u>everything</u> 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 sperml

EPHRA
-------

Well, thank you, doctor!

Silence.

#### 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!

Silence.

### 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

ATIKA The police think Ephra might be Kasim's father.

Silence as Nessa absorbs this.

ATIKA (CONT'D) He's agreed to take a test.

NESSA STEIN No, you mustn't let him do that.

ATIKA It'll be fine.

NESSA STEIN No it won't.

ATIKA Yes, it will. Trust me.

Atika sees the SATELLITE PHONE on a table.

ATIKA (CONT'D) Is that the phone?

NESSA STEI N

Yes.

ATIKA How often do they ring?

NESSA STEIN

Everyday.

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 Garrett.

#### 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

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 26

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.

> SHLOWD 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.

SHLOMO ZAHARY It isn't true, you know.

NESSA STELN It was what we found.

SHLOWD ZAHARY Who found it?

Silence.

## SHLOVO ZAHARY (CONT'D)

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

NESSA STELN Can you prove it?

#### SHLOVID ZAHARY

Do I have to? (he points at his chin) You have a scar here. 24

25

#### NESSA STELN 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.

SHLOMO 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

We start on Nurse Dalloway who gave Michael Gatz the phone, now staring down at -

Nathaniel Bloom

She is troubled by what she sees.

NATHANIEL BLOOM (O.S.) Why are you staring at me?

The Nurse STARTS with shock before -

Bloom opens his eyes.

NURSE DALLOVAY

You're awake!

NATHANIEL 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.

27

\*

# 28 I NT. SHLOMO ZAHARY' S CAR - DAY

Shlomo's phone rings and he answers.

SHLOWD ZAHARY Yeah?... Who is this?... How'd you get my number?

# 29 INT. RESTAURANT - DAY

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.

SHLOWD 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.

SHLOVIO ZAHARY

I didn't ask.

HAYDEN-HOYLE

lt's free.

SHLOWD ZAHARY I don't think so.

SilenceHOY 7.08 .10.44 Tm - 0.1987mS5ai e5443b

29

\*

# HAYDEN HOYLE

(replacing his coffee cup)

It's all kosher, Mr. Zahary.

# SHLOMO ZAHARY

(disagreeing) 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.

SHLOMD 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.

#### SHLOVO ZAHARY

You don't understand nothing! Look at you, a pasty faced arschole! You a fucking vampire or something; you can't see sunlight?

HAYDEN-HOYLE I want to help you, Shlomo.

# SHLOVO ZAHARY

Hah!

#### HAYDEN-HOYLE

You should have been given that contract.

# SHLOVIO ZAHARY

...now you're my fucking business advisor... Chutzpah! 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.

\*

\*

\*

#### SHLOVO ZAHARY

(realising there's a price to pay)

Hoh...

#### HAYDEN-HOYLE

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

# SHLOMO ZAHARY

Yeah...

#### HAYDEN-HOYLE

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

Silence.

# 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.

#### SHLOVO 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 STELN That's not proof, Shlomo.

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

NESSA STELN But you would say that, wouldn't you?

Shlomo shrugs.

## SHLOMO ZAHARY

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

Silence.

NESSA STEIN I think I already did.

SHLOMO ZAHARY And you chose wrong.

Nessa's doesn't agree.

SHLOMO ZAHARY (CONT'D) And you know why I know that? Because I can feel it... (he grabs his belly) ...<u>here</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.

SHLOMO ZAHARY What the fuck are you talking about? It's the ONLY way it works! Forget all this bullshit! (the paper reports) Anyone can write anything - but this... (he slaps his gut) ...this you write for yourself. <u>This</u> is the only thing you should ever trust.

31 INT. HOSPITAL ROOM - DAY

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

30

22.

Then we see him UNCLIP his heart monitor.

32 OMI TTED

33 INT. HOSPITAL ROOM - MOMENTS LATER

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

NURSE What are you doing?

NATHANIEL 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.

NATHANIEL BLOOM You should know I'm not good with authority.

NURSE I'm going to fetch a doctor.

NATHANIEL BLOOM Then you haven't listened to me...

She leaves the room

34 INT. HOSPITAL CORRIDOR - MOMENTS LATER

34

32 \*

		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 Bloom back out.	is room then	come	*
	It is then we see –			
	The DRIP POLE, stranded, outside Michael Gatz's room where the crime tape is now hanging loose.			
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 G the monitor.	LOVES as he V	VORKS	
	NURSE You're not allowed in there.			*
	NATHANIEL BLOOM Now you're just making it worse.			
	He switches the MONITOR OFF.			
	NATHANIEL BLOOM (CONT' I need to use a phone.	D)		
38	INT. STAIRWELL, OFFICE BLOCK - DAY		38	
	Hayden-Hoyle is on his mobile phone whilst s window.	taring out of	t he	*
	JENNY (down the phone) Anjelica Rosen's office.			
	HAYDEN-HOYLE Hi, Jenny. It's Hugh.			*
39	INT. ANJELICA ROSEN'S OUTER OFFICE - CONTINU	OUS	39	
	JENNY, Anjelica's secretary is on the phone.			

40

41

39

\*

\*

\*

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. INT. ANJELICA ROSEN'S OFFICE - MOMENTS LATER 40 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 himl've gone to lunch. 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.

(CONTI NUED)

# 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

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

As Anjelica looks up we -

#### INT. STAIRWELL, OFFICE BLOCK - CONTINUOUS 43 43

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

> HAYDEN-HOYLE (O.S.) Goon... 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

> 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.

41

42

26.

(CONTI NUED)

It's not the response he was hoping for. INT. STAIRWELL, OFFICE BLOCK - MOMENTS LATER 46 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. INT. HOSPITAL ROOM - DAY 47 47 We start on Nathaniel Bloom, sitting up in bed. NESSA STELN Apparently, you've been giving them the run around. NATHANI EL BLOOM lt's my job. NESSA STEI N 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 t hey? 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.

45

CONTI NUED:

He mouths the words to himself.

27.

45

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

Nessa looks at the tape.

NESSA STELN I can't cross that.

# NATHANIEL 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.

NATHANIEL BLOOM (CONT'D) This is the room in which Michael Gatz, 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 STELN

Great . . .

Bloom is pressing a button which scans BACKWARDS.

NATHANIEL 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.

NATHANIEL 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 heartbeat 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.

He leaves.

# 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 STELN

NESSA STELN 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

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?

NATHANIEL 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.

NATHANIEL 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 STELN

Who?

NATHANIEL BLOOM Someone who's been watching over me.

51 EXT. HOUSING ESTATE, STAIRWELL - NIGHT

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

49

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52 EXT. COMMUNAL WALKWAY, OUTSIDE FRONT DOOR - MOMENTS LATER 52 We can hear the sound of a CARTCON 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 STELN Do you know who I am? Mutely the Nurse nods. NESSA STELN (CONT'D) Do you know what I represent? Mutely the Nurse shakes her head - she doesn't. NESSA STELN (CONT'D) Trouble. For you. On every level. Unless you cooperate. Immediately wary, the Nurse turns for her door. NESSA STELN (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 threat ened to do to her, am I right? The Nurse lifts frightened eyes to Nessa. NESSA STELN (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 daught er... Again, it's true.

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

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 STELN 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.

NATHANIEL 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.

NATHANIEL 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 STELN 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) <u>Rage</u>. And I'd say that's kind of curious, given your public role as peacemaker.

Silence.

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

Don't.

NESSA STEI N

Why not?

NATHANI EL BLOOM Because you're vul nerable, emotionally.

NESSA STELN I think I can handle it.

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

This pulls her away.

NESSA STEI N Ah... and you're nothing but a professional.

He smiles at her before.

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

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

Nessa bits her bottomlip before nodding.

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

NATHANIEL BLOOM (back on track) We don't have to go to the police.

NESSA STELN

Good. . .

# NATHANIEL 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 STELN

So?

He starts writing on a scrap of paper.

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

NESSA STELN Caleb 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 STELN What it'll do?

NATHANIEL BLOOM Start giving me some answers.

We leave the scene on Nessa's troubled face.

#### 54 EXT. NESSA STEIN'S HOUSE - DAY

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.

35.

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#### 56 INT. NESSA STEIN'S HOUSE, CORRIDOR - MOMENTS LATER

Again through CCTV we watch Schwako being led along a corridor.

**OMI TTED** 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 STELN Mr. Schwako, I need you to do something for me.

CALEB SCHWAKO (without blinking) Who would you like me to be wat chi ng?

INT. HOSPITAL ROOM - DAY

Nessa has handed Nathaniel a powerful looking LAP TOP COVPUTER and MOBILE PHONE.

> NATHANI EL BLOOM That's perfect.

NESSA STEI N What are you looking for?

NATHANI EL BLOOM What you always look for in this situation: The money.

60

INT. CAR SALES ROOM - DAY

Gail Gatz, the woman released from the boot of a car at the start of the episode, is seated with her <u>BROTHER</u> 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?

(CONTI NUED)

59

59

56

GAIL GATZ No, he's my brother. My husband's recently deceased...

SALES NEGOTI ATOR

Ch, l'm sorry.

Gail looks to the floor.

SALES NEGOTI ATOR (CONT'D) Whose name will the car be insured under?

## GAIL GATZ

M ne.

The negotiator has a PHONE in the crook of his neck which he now passes to Gail.

Then they'd	SALES NEGOTIATOR Like to speak to you.
	I NSURANCE PERSON

	(down the	phone)
Mrs.	GaÌl Gatz?	·

# GALL GATZ

Yes.

	INSURANCE PERSON (O.S.)						
I	j ust	need	t o	conf i r m a	few		
de	det ails.						

# 61 OMI TTED

## 62 INT. CAR SALES ROOM - CONTINUOUS

We are EXTREMELY CLOSE on a computer screen as we see "g.gatz@chastelive.co.uk"

SALES NEGOTI ATOR And that's thirty eight thousand pounds.

GAIL GATZ

# SALES NEGOTI ATOR

Cash.

Yes.

The man's eyes flick towards Gail.

Yes.

Then Gail places the money on the table.

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

64	INT. CAR SALES ROOM - CONTINUOUS	64	*
	We see 38,000 typed in on the computer.		*
	Then Gail's Brother's eyes drift out of the window towards very UGLY PICK UP Truck that is being prepared by SALES STAFF.	s a	* * *
	Gail is stone-faced about the whole thing - but her Brothe is clearly delighted.	ər	*
	INSURANCE PERSON (down the phone) And how will you be paying for that?		* * *
	GALL GATZ (into the phone) Cash.		* * *
	Gail is stone faced about the whole thing - but her Brothe is clearly delighted.	ər	*
65	OMI TTED	65	*
66	INT. CAR SALES ROOM - CONTINUOUS	66	
	SALES NEGOTIATOR (regarding the computer) Well, your insurance is now up and running. They'll send you an email to confirm But once I count that (the money) the vehicle's yours. (beat) Congratualtions.		* * * * * * * *
	The brother SMIRKS as - Gail looks to the floor.		*
	Then we are close on hte computer screen as the cursor good over hte email address which suddenly HIGHLIGHTS as we hea mouse click.		* * *
	Ping - it is sent into cyber space.		*
67	OMI TTED	67	*
68	INT. HOSPITAL ROOM - DAY	68	
	We start on Bloom doing some PRESS UPS when -		
	We here a computer "PING"		
	He stops – and looks towards the computer.		

# 68 CONTI NUED:

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

\*

# MONICA 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

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

NESSA STEIN Who's responsible for it?

MONICA CHATWIN The same group threw those blood bags at your brother.

NESSA STEIN What were they going to do with it?

MONICA 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 STEIN 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?

Chatwin 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)

70

40.

# MONICA 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.

## MONICA 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... uncompromised.

NESSA STEIN I don't. Want. Your. Help.

MONICA CHATWIN And we understand that too.

NESSA STELN

Who's <u>we</u>?

#### MONI CA 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 l'm afraid we're going to offer you assistance whether you like it or not.

#### NESSA STELN

I won't take it.

## MONICA CHATWIN

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

#### NESSA STEIN

(suppressed anger) Are you expecting me to thank you!?

#### MONICA CHATWIN

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

(MORE)

## 71 CONTINUED:

# MONICA CHATWIN (CONT'D) But people like you and what you're trying to do, shabby and untrustworthy though you think l am, you make it worth my while.

NESSA STEIN A spy with principles...?

MONICA CHATWIN I'll admit it's rare.

NESSA STEI N (agreeing before) And dangerous.

72 INT. HOSPITAL ROOM - DAY

72

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

NESSA STELN Do you know her?

NATHANIEL BLOOM Our paths have crossed.

NESSA STELN

Why?

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

NESSA STELN

And?

NATHANIEL BLOOM And... Has he taken the test?

NESSA STELN

Who?

NATHANIEL BLOOM Your brother.

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

NATHANIEL BLOOM What do you think it'll be?

NESSA STELN (shrugging) How should I know?

NATHANIEL BLOOM What's your feeling?

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

NESSA STELN

Good!

NATHANIEL BLOOM

l'mjoking.

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 FLCOR.

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. Not hi ng.

The sound of a PHONE RINGING takes us -

# 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 STEI N

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 STEI N (finally) No... It's not...IVING ROOM - NIGHT

ati ka

# NESSA STELN

Terrible...

#### 79 INT. CORRIDOR, HEATHROW AIRPORT - DAY

What?

An empty corridor. Piped sounds of <u>BIRDS</u> 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

We establish <u>IMM GRATION CONTROL</u> 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 <u>MAN</u>'s hand as he takes the passport back.

INT. CUSTOMS CHECK - DAY

79

The Officer ZIPS the bologMoMababeBepGARRETT (CONT'D)

INT. EPHRASSTELON′S HOUSSE, LIVING ROTOM w DAY (Mr. 82 Ka

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 -

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

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# 83 CONTI NUED:

#### 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

Radically.

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.

Silence.

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.

83

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\*

83 CONTI NUED:

## HAYDEN-HOYLE (CONT'D)

Take it.

Ephra glances at it again before -

#### EPHRA

It's not right.

#### HAYDEN-HOYLE

(agreeing) 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

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

eri me about nim

ATI KA

Who?

#### RACHEL

Kasimis 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. 83

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# 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.

# NATHANIEL 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

CLOSE on Nessa as she stares out of her window before -

She turns away.

#### 90 EXT. ROMNEY MARSH, - DAY

A car is stationary as ANOTHER car approaches it along the horizon line.

A closer ANGLE reveals Nathaniel Bloom, waiting in the stationary car as the OTHER draws to a halt alongside.

An ELDERLY MAN roles down his window.

#### ELDERLY MAN

John Hopkinson?

In lieu of answer, Bloom holds up a small package wrapped in a plastic bag.

In response the Elderly Man holds up a similarly sized package.

Synchronised, each man holds out his package across the gap between the car windows and exchange.

#### 91 INT. BLOOM'S CAR - CONTINUOUS

We watch Bloom unwrap the bag to reveal - an AUTOMATIC PISTOL plus a magazine of bullets, which he begins to inspect as -

92 INT. ELDERLY MAN'S CAR - CONTINUOUS

We watch as the man inspects the bundle of cash.

Both finish, satisfied.

ELDERLY MAN You going to cause trouble?

# NATHANI EL 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 Rommey Marsh before -

We see Bloom's car arrive beside the muscle car, previously \* purchased by Gail for her brother.

90

89

92

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95	INT. BLOOM'S CAR - CONTINUOUS	95	*
	Bloom checks his gun before tucking it into the back of h trousers 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.		*
	Bloom decides 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 sh in 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 hallway 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.	vn	*
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.		*

			NA	THANI	EL	BLα	MC
We	have	t o	get	you	out	of	her e.

98E

\* \*

57.

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 Bloomis 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.

	NATHANIEL BLOOM You have to.		*
	GALL Stop the car!		
	NATHANIEL BLOOM No.		
	GAIL (pulling on the wheel) STOP THE CAR!		
105	EXT. A ROAD - NIGHT	105	*
	We watch the car slew to a halt.		
106	INT. BLOOM'S CAR - CONTINUOUS	106	*
	GAIL I can't go to the police.		
	NATHANIEL BLOOM You can; you have to.		*
	GALL I can't		
	NATHANI EL BLOOM Gail		
	GALL 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 recalibrateUOU	S	

NATHANI EL BLOOM You've got to, there's no other choice.

gai l

Not yet.

She turns to Bloom, her eyes pleading.

GAIL (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	
	Bloomis car come to a halt.			
109	OMI TTED		109	*

# 60.

110

# 110 INT. FACTORY - NIGHT Sweep goes the metal shutters as they're drawn open. It's dark.

# NATHANI EL BLOOM

Gail walks on towards some light switches.

# gai l

In the back.

Where?

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 -ANIMAL CARCASSES.

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

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

> GAIL I didn't kill my brother.

> > NATHANI EL BLOOM

What?

GAIL 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.

NATHANIEL 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...

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# ATI KA

l just told you.

# EPHRA

# No, you haven't.

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

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

And then WE SEE the photo.

Of a DEAD WOMAN SLUMPED on a DRI VING WHEEL.

EPHRA (CONT'D) <u>She</u> was the driver of your car.

Atika can do nothing but stare at the picture.

EPHRA (CONT'D)