

**Black.**

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

**TITLES**

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?

(CONTINUED)

1 CONTINUED:

1

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

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 BLOOM**, 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 -

3 **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. \*



8 CONTINUED: 8

Then from further down the corridor we see -  
Rachel, standing in her bedroom doorway - staring at -  
Ephra as he looks into the bathroom, for all the world a  
peeping Tom...

9 INT. EPHRA STEIN'S HOUSE, BATHROOM - CONTINUOUS 9

Now with Atika, we see her turn towards the door.  
But see nothing.

10 INT. EPHRA STEIN'S HOUSE, CORRIDOR - CONTINUOUS 10

Ephra is walking on.  
Rachel remains standing.

11 INT. EPHRA STEIN'S HOUSE, BATHROOM - CONTINUOUS 11

After a moments pause, Atika picks up the toothbrush  
packaging and places it in the dressing gown pocket.

12 INT. EPHRA STEIN'S HOUSE, CORRIDOR - MOMENTS LATER 12

We watch Atika step out of the bathroom in a loosely gathered  
robe.  
She stops to see Rachel standing in her bedroom doorway.  
Atika readjusts her robe, where previously, it revealed that  
she is naked beneath - is that what Rachel thinks her husband  
was staring at?

13 INT. HAYDEN HOYLE'S MANSION FLAT, BATHROOM - DAWN 13 \*

We continue to hear a distant WAKE-UP ALARM as -  
SIR HUGH HAYDEN-HOYLE is staring at himself in the mirror - \*  
it's not the best of sights.  
He leans his head against the mirror.

14 INT. HAYDEN HOYLE'S MANSION FLAT, BEDROOM - DAWN 14 \*

The WAKE-UP ALARM is here in this room as -  
We TRACK OVER Hoyle's crumpled suit, thrown to the floor the \*  
previous night.  
Then we see a set of similarly discarded WOMEN'S CLOTHES.  
Then we see a WOMAN asleep in bed.  
Then Hoyle standing at the foot of the bed, holding two mugs \*  
of TEA before -

(CONTINUED)

14 CONTINUED:

14

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 STEIN

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 STEIN

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

Silence.

MALE VOICE

You burned my face.

He's shocked her.

(CONTINUED)

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.

ATIKA  
 It's them.

NESSA STEIN  
 Yes.

ATIKA  
 What do they want?

NESSA STEIN  
 They haven't said.

ATIKA  
 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.

ATIKA  
 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! Whatever it is they want, they'll lose.

ATIKA  
 And we'll lose Kasim.

NESSA STEIN  
 The more shame on them.

(CONTINUED)

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.

ATIKA

You didn't have a choice.

NESSA STEIN

I did! I just made the wrong one.

ATIKA

For the right reason. We both did.

NESSA STEIN

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 STEIN

But Ephra and Rachel - they already  
know...

ATIKA

About this?

NESSA STEIN

What happened to us.

ATIKA

Not everything.

NESSA STEIN

Enough. And if they tell the  
police...

ATIKA

(comforting)

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

18 INT. ISRAELI EMBASSY, LONDON - DAY

18

We start on **JUDAH BEN-SHAHAR**, the Israeli attache Hoyle last met in Episode 1 playing chess. \*

HAYDEN-HOYLE \*

Judah, are you going to help me out here?

BEN-SHAHAR

If I remember correctly, if I were you I'd consider moving your Knight from b-16 to f-12...

Silence.

HAYDEN-HOYLE \*

The child of one of your most celebrated patriots gets kidnapped, in Gaza, seven years ago, for eleven months, stale mate... and then in goes your Unit 13 and bang! She and her translator are out in a trice. Now I would have thought that was cause for huge national celebration but you're telling me that until I'd just told you, you'd never even heard of it.

BEN-SHAHAR

No, I'm not saying that.

HAYDEN-HOYLE \*

(a breakthrough?)

Ah...

BEN-SHAHAR

I'm saying even now, after you've told me, I still haven't heard of it.

HAYDEN-HOYLE \*

Then I think you should listen.

BEN-SHAHAR

You know, apparently there are as many possibilities in chess as there are atoms in the universe... But I think they must've excluded the Middle East.

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

19

Rachel is seated with Ephra and Atika standing over her.

Nessa is seated separate from the others.

(CONTINUED)



RACHEL

Who else knows?

ATIKA

No one - just the four of us.

RACHEL

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

ATIKA

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.

ATIKA

Yes.

RACHEL

Why?

NESSA STEIN

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

RACHEL

You don't know that.

ATIKA

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.

ATIKA

This isn't their world.

RACHEL

Atika, it's our world you're living in!

ATIKA

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 STEIN

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.

ATIKA

Then be uncomfortable; he's my  
child.

RACHEL

(pleading)

Ephra!

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...

ATIKA

We are.

EPHRA

If I were you I'm not sure I'd be  
able to make that kind of decision.

Pause.

ATIKA

(calm anger)

If you were me you'd be a Gazan;  
born in a refugee camp that's still  
there today. You'd have spent your  
whole life a stranger on your own  
land, no home, no nation, nothing.

(MORE)

19 CONTINUED:

19

ATIKA (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.

ATIKA

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 Kasim's 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... Kasim's father was...

(CONTINUED)

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 believe 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

Ephra!

EPHRA

Well, he's 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 exploit.

(beat)

But as I say, I'm sure it's not.

EPHRA

No you're not - or you wouldn't ask.

Garrett shifts a little.

21

## INT. EPHRA STEIN'S BEDROOM - DAY

21

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 she's 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!

(CONTINUED)

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 *schtupping* 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 your translator before she was Nessa's. You 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 house keeper - 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 anyone 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 right thing to do.

RACHEL

Who for? When I said The United Colours of Stein - I didn't mean it literally.

21 CONTINUED:

21

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 STEIN

Yes.

ATIKA

How often do they ring?

NESSA STEIN

Everyday.

ATIKA

Tell them it'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.

(CONTINUED)

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?

ATIKA

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.

We watch a **UNIFORMED OFFICER** enter the bathroom followed by Atika.

She indicates the toothbrush.



24 CONTINUED: 24

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** 26

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

SHLOMO 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 STEIN  
It was what we found.

SHLOMO ZAHARY  
Who found it?

Silence.

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?

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

(CONTINUED)

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.

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!

**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 DALLOWAY \*

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.



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 you who would  
 feel more compromised.

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

HAYDEN-HOYLE  
 I understand.

SHLOMO ZAHARY  
 You don't understand nothing! Look  
 at you, a pasty faced asshole! 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.

SHLOMO 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.

SHLOMO 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.

\*

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.

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 TAKES the file.

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

Nessa is standing STARING out of the window.

Her expression is HOLLOW and we should feel some CONNECTION  
between her and the previous scene before -

She turns back into the room and we see -

Shlomo seated in front of the file Hayden-Hoyle gave him.

\*

(CONTINUED)

NESSA STEIN  
That's not proof, Shlomo.

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

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

Shlomo shrugs.

SHLOMO 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?

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)  
...here! 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.  
This is the only thing you should  
ever trust.

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

31 CONTINUED: 31

Then we see him UNCLIP his heart monitor.

32 **OMITTED** 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?

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

We see Bloom emerge using his DRIP POLE as a stabiliser.

He loos one way down an empty corridor - then looking the other way he sees -

The room in which Michael Gatz died. \*

It's entrance is covered with CRIME SCENE TAPE.

Bloom walks towards it.

35 **I/E. MICHAEL GATZ'S ROOM - DAY** 35 \*

The door is pushed open and we see Bloom standing there looking in through the crime tape.

REVERSING THE POV we see the room:

(CONTINUED)

35 CONTINUED:

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's room then come back out. \*

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 MONITOR. \*

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 GLOVES as he WORKS the monitor.

NURSE \*

You're not allowed in there.

NATHANIEL BLOOM

Now you're just making it worse.

He switches the MONITOR OFF.

NATHANIEL BLOOM (CONT'D)

I need to use a phone.

38 **INT. STAIRWELL, OFFICE BLOCK - DAY**

38

Hayden-Hoyle is on his mobile phone whilst staring out of the window. \*

JENNY

(down the phone)

Anjelica Rosen's office.

HAYDEN-HOYLE \*

Hi, Jenny. It's Hugh. \*

39 **INT. ANJELICA ROSEN'S OUTER OFFICE - CONTINUOUS**

39

**JENNY**, Anjelica's secretary is on the phone.

(CONTINUED)



JENNY

Oh... 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 ANJELICA, 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

Jenny knocks and enters.

JENNY

Hugh's on the line. \*

ANJELICA

What does he want?

JENNY

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

ANJELICA

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

Sure.

HAYDEN-HOYLE \*

Would you tell her that I love her.

Pause.

(CONTINUED)

41 CONTINUED:

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 BINOCULARS 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 -

ANJELICA  
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. \*

(CONTINUED)

45 CONTINUED:

45

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 SECURITY GUARD 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.

NATHANIEL BLOOM

It's my job.

NESSA STEIN

Your job is to get better.

NATHANIEL BLOOM

My job is to get that boy back.

NESSA STEIN

No that's the job of the police.

NATHANIEL BLOOM

They're not doing it though, are they?

She watches him head towards the door.

NESSA STEIN

Get back in bed.

NATHANIEL 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.

(CONTINUED)

Nessa looks at the tape.

NESSA STEIN  
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 STEIN  
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 STEIN  
What is it?

Bloom switches the monitor off before turning from the room.

NATHANIEL BLOOM  
That's what I wondered.

48 CONTINUED:

48

He leaves.

49 INT. HOSPITAL CORRIDOR - MOMENTS LATER

49

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

You wouldn't expect me not to.

NATHANIEL BLOOM

No I wouldn't. I'm glad that you do.

He pauses outside his door.

NATHANIEL BLOOM (CONT'D)

And what did it tell you?

NESSA STEIN

That you're acutely sensitive to...

NATHANIEL BLOOM

...Threat.

NESSA STEIN

Yes.

NATHANIEL BLOOM

Isn't that why you employed me?

Pause.

NESSA STEIN

Not to be compromised, Nathaniel.

NATHANIEL BLOOM

I'm not going to.

NESSA STEIN

Crossing that...

(the police tape)

...you done it already. Don't do it again.

NATHANIEL BLOOM

You want that boy back, don't you?

(CONTINUED)

49 CONTINUED:

49

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?

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.

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

NESSA STEIN  
Who?

NATHANIEL 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?

Mutely 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 STEIN (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.

(CONTINUED)

NESSA STEIN (CONT'D)  
 Unless you did what they said. And  
 what they wanted was for you to  
 pass a phone onto that man. So  
 that's what you did. What did you  
 do with it after?

NURSE  
 (finally)  
 Put it in the incinerator.

NESSA STEIN  
 And that's it?

NURSE  
 Yes...

NESSA STEIN  
 That's everything?...

The Nurse pauses - her eyes betray something else which Nessa spots.

NESSA STEIN (CONT'D)  
 Ah...

Nessa is seated on the end of Bloom's bed.

NESSA STEIN  
 And they gave her Five Thousand  
 pounds. So you were right.

NATHANIEL BLOOM  
 (having discovered  
 something interesting)  
 I didn't guess about the money.

NESSA STEIN  
 You would have done if you'd seen  
 her Prada bag...

Bloom regards her for a moment.

NATHANIEL BLOOM  
 I thought you were going to tell  
 the police.

NESSA STEIN  
 (reluctant)  
 No.

NATHANIEL BLOOM  
 Who's crossing the line now, Nessa.



NESSA STEIN

...I'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 -

NATHANIEL BLOOM

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

NESSA STEIN

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

NATHANIEL 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 always 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 STEIN

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

Bloom stares at here before -

NATHANIEL 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.

Silence.

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

Then, suddenly Nessa leans forward to KISS Bloom.  
He shifts away from her.

NATHANIEL BLOOM (CONT'D)

Don't.

NESSA STEIN

Why not?

NATHANIEL BLOOM

Because you're vulnerable,  
emotionally.

NESSA STEIN

I think I can handle it.

NATHANIEL BLOOM

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

This pulls her away.

NESSA STEIN

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 bottom lip before nodding.

NESSA STEIN

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

NATHANIEL BLOOM

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

NESSA STEIN

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 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

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 STEIN

What it'll do?

NATHANIEL BLOOM

Start giving me some answers.

We leave the scene on Nessa's troubled face.

**EXT. NESSA STEIN'S HOUSE - DAY**

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

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

Through CCTV we watch CALEB SCHWAKO step out of his car to be  
led by a SECURITY OFFICER into the house.

56        **INT. NESSA STEIN'S HOUSE, CORRIDOR - MOMENTS LATER**                        56  
Again through CCTV we watch Schwako being led along a  
corridor.

57        **OMITTED**    57        \*

58        **INT. NESSA STEIN'S HOUSE, PRIVATE OFFICE - CONTINUOUS**                        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  
watching?    \*

59        **INT. HOSPITAL ROOM - DAY**    59  
Nessa has handed Nathaniel a powerful looking LAP TOP  
COMPUTER and MOBILE PHONE.

NATHANIEL BLOOM  
That's perfect.

NESSA STEIN  
What are you looking for?

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

60        **INT. CAR SALES ROOM - DAY**    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 **PICK UP TRUCKS** you could imagine.

The **SALES NEGOTIATOR** hands over the phone to Gail.

SALES NEGOTIATOR  
Are you Mr. Gatz?    \*

(CONTINUED)

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

SALES NEGOTIATOR  
 Oh, I'm sorry.

Gail looks to the floor.

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

GAIL GATZ \*  
 Mine.

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

SALES NEGOTIATOR \*  
 Then they'd like to speak to you. \*

INSURANCE PERSON \*  
 (down the phone) \*  
 Mrs. Gail Gatz? \*

GAIL GATZ \*  
 Yes.

INSURANCE PERSON (O.S.) \*  
 I just need to confirm a few \*  
 details. \*

61 OMITTED

61 \*

62 INT. CAR SALES ROOM - CONTINUOUS

62

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

SALES NEGOTIATOR \*  
 And that's thirty eight thousand \*  
 pounds. \*

GAIL GATZ \*  
 Yes. \*

SALES NEGOTIATOR \*  
 Cash. \*

The man's eyes flick towards Gail. \*

GAIL GATZ \*  
 Yes. \*

Then Gail places the money on the table. \*

62 CONTINUED:

62

The sales negotiators eyes immediately fix on that.

\*

63 **OMITTED**

63

\*



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

\*



68 CONTINUED:

68

NATHANIEL BLOOM

Got you...

69 OMITTED

69 \*

70 INT. HOUSE OF LORDS, DAY

70 \*

MONICA CHATWIN is waiting in the corridor as Nessa steps out of the chamber.

MONICA CHATWIN

Baroness Stein.

(extending her hand)

We met recently at your...  
inauguration party.

Nessa makes a very deliberate point of NOT taking the extended hand.

NESSA STEIN

I remember. And you were right; I  
did ask what you do the moment your  
back was turned.

MONICA CHATWIN

(amused)

Then I should never have taken my  
eyes off you...

NESSA STEIN

(with a level stare)

You're a spy.

MONICA CHATWIN

You make it sound so glamorous.

NESSA STEIN

I don't mean to; I mean to make it  
sound shabby and untrustworthy.

MONICA CHATWIN

Well you wouldn't exactly be the  
first now, would you? But then if  
it wasn't for people like me...

NESSA STEIN

...oh, save it...

(CONTINUED)

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

71

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)

(CONTINUED)

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 STEIN

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 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.

MONICA CHATWIN

I'm not asking you to; I'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:

71

MONICA 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 STEIN

A spy with principles...?

MONICA CHATWIN

I'll admit it's rare.

NESSA STEIN

(agreeing before)

And dangerous.

72 INT. HOSPITAL ROOM - DAY

72

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

NESSA STEIN

Do you know her?

NATHANIEL BLOOM

Our paths have crossed.

NESSA STEIN

Why?

NATHANIEL BLOOM

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

NESSA STEIN

And?

NATHANIEL BLOOM

And... Has he taken the test?

NESSA STEIN

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 STEIN

(shrugging)

How should I know?

NATHANIEL BLOOM

What's your feeling?

(CONTINUED)

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

She looks at her own stomach awhile before -

NESSA STEIN (CONT'D)  
 No. It's not his.

Pause.

NESSA STEIN (CONT'D)  
 Have you ever lied to me,  
 Nathaniel?

NATHANIEL BLOOM  
 No.

NESSA STEIN  
 Would you?

NATHANIEL BLOOM  
 No.

NESSA STEIN  
 Who told you about Shlomo Zahary's  
 Hezbollah connection?

NATHANIEL BLOOM  
 I can't tell you that.

NESSA STEIN  
 Why not?

NATHANIEL BLOOM  
 What people are willing to say to  
 me, they have to do in confidence.

NESSA STEIN  
 But I'm your employer.

NATHANIEL BLOOM  
 And you employ me to find things  
 out. And that's what I do. But how  
 I do it, the methods I use, I think  
 you should just leave that to me.

NESSA STEIN  
 But how do you know if what they're  
 saying is true?

NATHANIEL BLOOM  
 You can't. You've just got use your  
 judgement.

NESSA STEIN

What if you'd made a mistake?

NATHANIEL BLOOM

You try and rectify it - which is what I'm trying to do here.

NESSA STEIN

We're all fallible, Nathaniel.

NATHANIEL BLOOM

I know; it's just that some of us try and make up for it.

73 **INT. HOSPITAL CORRIDOR - DAY**

73

We watch Nessa come out of Bloom's room, pause, and then go back in.

74 **INT. HOSPITAL ROOM - CONTINUOUS**

74

Bloom looks up in surprise as -

NESSA STEIN

Stop! Just stop!

NATHANIEL BLOOM

What?

NESSA STEIN

Don't keep looking; let the police do it!

NATHANIEL BLOOM

Oh... I don't think so.

NESSA STEIN

I don't want you to get hurt.

NATHANIEL BLOOM

I'm happy to take the risk.

NESSA STEIN

But I'm not. I'm telling you to stop.

NATHANIEL BLOOM

It won't make a difference.

NESSA STEIN

Then I'll fire you.

NATHANIEL BLOOM

Ah, well now, money - you got me there!

74 CONTINUED:

74

NESSA STEIN

Good!

NATHANIEL BLOOM

I'm joking.

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 with his briefcase open.

All business, all matter of fact.

CALEB SCHWAKO

Mr. Bloom, he has his laptop, and mine it is being its mirror and this is what he is a finding...

He passes over a piece of paper to Nessa.

CALEB SCHWAKO (CONT'D)

The Family Gatz...

\*

NESSA STEIN

The kidnap driver.

CALEB SCHWAKO

Yes.

(CONTINUED)

NESSA STEIN

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 STEIN

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 nothing.

MALE VOICE (CONT'D)

Is your secret safe?

Nessa begins to cry silently before -

NESSA STEIN

(finally)

No... It's not...

78 **INT. EPHRA STEIN'S HOUSE, KITCHEN - NIGHT**

78

Atika is cleaning the kitchen before we find -

Nessa, standing in the doorway, staring at her.

NESSA STEIN

(in shock)

I've done something terrible!



78 CONTINUED:

78

ATIKA

What?

NESSA STEIN

Terrible...

79 INT. CORRIDOR, HEATHROW AIRPORT - DAY

79

An empty corridor. Piped sounds of **BIRDS** play through the speakers. A walk belt drones in cycles.

Then **PEOPLE**, arriving from a Middle East flight. Mostly Arabic in appearance. All sorts: Tourists and Business people.

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

80 INT. PASSPORT CHECK - DAY

80

We establish IMMIGRATION 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 IMMIGRATION OFFICER as he scrutinises the unseen man.

Finally, the officer returns the passport - CLOSE on the unseen MAN's hand as he takes the passport back.

81 INT. CUSTOMS CHECK - DAY

81

We are on the contents of this piece of luggage - as it is slammed SHUT.

Then we see a CUSTOMS OFFICER unzip the camera bag and start carefully sifting through the contents until -

We see that a 50ml (ie legal) tube of oil has BURST its contents throughout the bags interior.

The Officer picks out the tube and smells it before asking -

CUSTOMS OFFICER

What's this for?

And now for the first time we see the face of SALEH AL-ZAHID, in his mid forties but for the DISFIGURING BURN SCARS that have DECIMATED HIS FACE. \*

SALEH AL-ZAHID \*

My face.

CUSTOMS OFFICER

Better get a new one.

(CONTINUED)

81 CONTINUED:

81

The Officer ZIPS the bag back up.

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

82

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 toothbrush.

Stillness.

COMMANDER GARRETT (CONT'D)

Actually, no trace of paternal DNA was found at all, only Atika's...

CLOSE on Atika.

COMMANDER GARRETT (CONT'D)

But then that's not unusual, and as we had Mr. Stein's sample to cross match, if it had been present on the toothbrush it would have shown up. So...

(to Ephra)

You are not the father.

EPHRA

So where does that put us, Commander? No, no, don't tell me - now you're the one holding your dick in your hands.

Garrett looks down as -

RACHEL

Excuse me.

Suddenly Rachel is running from the room.

The door slams behind her before Atika looks to Garrett.

ATIKA

Thank you.

TROUBLED, Ephra looks away.

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 *my Tribe*, hmm?

HAYDEN-HOYLE \*

"Never Again" - isn't that the motto of *Shayetet 13*?

EPHRA

I wouldn't know.

HAYDEN-HOYLE \*

Really? The Israeli SAS - I would have thought your father helped set them up.

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 CONTINUED:

83

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.

ATIKA

Who?

RACHEL

Kasim's father.

Pause.

ATIKA

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?

ATIKA

But he did.

RACHEL

On the day you were kidnapped.

(CONTINUED)

85 CONTINUED:

85

She stands and still with Kasim's toy in her hand, places her hands on her PREGNANT stomach.

RACHEL (CONT'D)

I can't imagine how it must've been for you - to see that and then have to go through this.

(the pregnancy)

In all that horror.

ATIKA

I had Nessa.

RACHEL

And she had you.

ATIKA

We were strong together.

RACHEL

You still are... much stronger than me.

86 INT. NESSA STEIN'S PRIVATE APARTMENT, LIVING ROOM - NIGHT 86

We watch the door to the PANIC ROOM swing SHUT.

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

CLOSE on Nessa Stein's face as the Panic Door swings shut, it plunges her into -

Dark.

88 INT. HOSPITAL ROOM - DAY

88

Francis is standing opposite Nathaniel Bloom who, dressed, is seated in a chair.

FRANCES

She says you can go.

\*

Bloom just nods.

FRANCES (CONT'D)

When?

\*

NATHANIEL BLOOM

Straight away.

He stands to prove the point.

Francis stands to match him.

(CONTINUED)

FRANCES

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

\*

NATHANIEL 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 whatever proof you need  
to find, I want you getting it  
before the police catch wind of you  
looking - because if they did that,  
our employer could suddenly find  
herself dangerously compromised.

\*

(beat)

Do you understand?

NATHANIEL BLOOM

Yes.

FRANCES

No trail.

\*

Francis goes to leave but pauses at the door.

FRANCES (CONT'D)

And she told me to tell you - you  
were right about what you saw.

\*

NATHANIEL BLOOM

What did I see?

FRANCES

I don't know but I think you should  
be careful.

\*

NATHANIEL BLOOM

Of what?

FRANCES

You've just taken two bullets for  
her, Nathaniel, I'm sure that could  
make any woman see more in you  
than's healthy...

\*

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 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**   91

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**   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 before -                                 \*

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



95	<b>INT. BLOOM'S CAR - CONTINUOUS</b>	95	*
	Bloom checks his gun before tucking it into the back of his trousers and getting out of the car.		*
			*
96	<b>EXT. GATZ FARMHOUSE - CONTINUOUS</b>	96	*
	We watch Bloom approach the farmhouse.		*
	He knocks on the door.		*
	And waits.		*
	Nothing.		*
	He tries the door - it opens.		*
	Bloom decides to enter.		*
97	<b>INT. GATZ FARMHOUSE - CONTINUOUS</b>	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	<b>INT. GATZ FARMHOUSE, KITCHEN - CONTINUOUS</b>	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 shot in the chest by something quite explosive.		*
			*
	Immediately, Bloom puts on a pair of SURGICAL GLOVES.		*
98A	<b>INT. GATZ FARMHOUSE, HALLWAY - MOMENTS LATER</b>	98A	*
	Bloom steps into the hallway and picks up a cloth.		*
98B	<b>EXT. GATZ FARMHOUSE - CONTINUOUS</b>	98B	*
	We watch Bloom open the front door wide.		*
	Then within the shadows of the hallway we see him rub down the door, wherever he may have touched it.		*
			*
98C	<b>INT. GATZ FARMHOUSE, HALLWAY - CONTINUOUS</b>	98C	*
	We watch Bloom close the front door.		*

(CONTINUED)

98C CONTINUED: 98C

Then pause - before looking up the stairs. \*

98D INT. GATZ FARMHOUSE, STAIRWELL - MOMENTS LATER 98D \*

We watch Bloom move up the stairs. \*

98E INT. GATZ FARMHOUSE, LANDING - CONTINUOUS 98E \*

We watch Bloom move throughout the rooms leading off the landing. \*

Each empty. \*

Then he returns to the landing and looks above him. \*

The CLASPS to the attic cover are undone. \*

Someone is up there. \*

NATHANIEL BLOOM \*

Gail Gatz? My name is Nathaniel \*

Bloom. There's a man downstairs in \*

the kitchen. He's dead. Who is he? \*

(silence) \*

If I wanted to kill you Gail, I'd \*

be putting holes in the ceiling. \*

He waits before, finally, the attic hatch is opened and we \*

see - \*

Gail. \*

GAIL GATZ \*

(strung out) \*

He's my brother. \*

NATHANIEL BLOOM \*

Who killed him? \*

GAIL GATZ \*

I heard them arguing. My brother \*

told him I wasn't here. I hid. \*

NATHANIEL BLOOM \*

Where did he say you were? \*

GAIL GATZ \*

At his house. I clean it. \*

NATHANIEL BLOOM \*

When was this? \*

Gail begins to cry. \*

GAIL GATZ \*

(confused) \*

I don't know. \*

(CONTINUED)

98E CONTINUED:

98E

NATHANIEL BLOOM  
We have to get you out of here.

\*

\*

99	<b>EXT. GATZ FARMHOUSE - EVENING</b>	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	<b>OMITTED</b>	100	*
101	<b>OMITTED</b>	101	*
102	<b>OMITTED</b>	102	*
103	<b>EXT. GATZ FARMHOUSE, DRIVE - EVENING</b>	103	*
	We watch Bloom's car leave the farm at speed.		*
104	<b>INT. BLOOM'S CAR - EVENING</b>	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.		

(CONTINUED)

104 CONTINUED:

104

NATHANIEL BLOOM  
You have to.

\*

GAIL  
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.

\*

GAIL  
I can't...

NATHANIEL BLOOM  
Gail...

GAIL  
I KILLED HIM!

Silence.

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 recalibrate the  
whole situation.

NATHANIEL BLOOM  
Okay... you've still got to the  
police...

GAIL  
No.

(CONTINUED)

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

GAIL  
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.

Blooms considers a moment before.

GAIL (CONT'D)  
Please! I'll tell you everything.  
You're right, I was taken. I know  
who gave me the money.

\*  
\*

NATHANIEL BLOOM  
Who?

\*  
\*

She levels him with a stare.

\*

GAIL  
Let me see my Mother first.

\*  
\*

Pause before -

\*

NATHANIEL BLOOM  
Where is she?

\*  
\*

GAIL GATZ  
At work.

\*  
\*

Bloom looks at his watch with surprise.

\*

GAIL GATZ (CONT'D)  
It's a stone factory. She does  
their books at night.

\*  
\*  
\*

Bloom decides.

\*

NATHANIEL BLOOM  
Where is it?

\*  
\*

107 **EXT. ROMNEY MARSH - NIGHT**

107

We watch the car drive off.

108 **EXT. ROMNEY MARSH - NIGHT**

108

We establish the factory, in the middle of nowhere as we then  
see -

108 CONTINUED:

108

Bloom's car come to a halt.

109 **OMITTED**

109 \*

110

**INT. FACTORY - NIGHT**

110

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

NATHANIEL BLOOM

Where?

Gail walks on towards some light switches.

GAIL

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 -

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.

NATHANIEL 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.

(CONTINUED)



110 CONTINUED:

110

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

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

111

Atika enters through the front door, returning with her ruck sack.

The house is dark until a a LIGHT GOES ON, silhouetting Ephra in a doorway.

EPHRA  
 What happened when you were kidnapped.

ATIKA  
 What do yo mean?

EPHRA  
 What happened to Kasim's father.

ATIKA  
 You know what happened.

EPHRA  
 Tell me again.

ATIKA  
 He was driving the car the day we were taken. He was killed.

112 **FLASHBACK: INT. SECURITY CAR, CITY STREET, GAZA - DAY**

112

Bang.

CLOSE on Atika, in the back of the car, blood splattered, looking towards the front, off screen.

113 **INT. EPHRA STEIN'S HOUSE, LOBBY - NIGHT**

113

Ephra continues in silhouette.

EPHRA  
 The toothbrush wasn't Kasim's. It was new. I saw you use it.

Silence.

EPHRA (CONT'D)  
Is Kasim mine?

ATIKA  
 No.

EPHRA  
 Then whose is he?

(CONTINUED)

ATIKA  
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 WOMAN SLUMPED on a DRIVING WHEEL.

EPHRA (CONT'D)  
She was the driver of your car.

Atika can do nothing but stare at the picture.

EPHRA (CONT'D)  
So I'm going to ask you again. And this time I want you to tell me the truth. Who. Is. Kasim's. Father?

Silence as we watch Atika, for the first time since her whole trial began, begin to CRY.

114 **FLASHBACK: INT. GAZA STRIP, CELL 2 - NIGHT** 114 \*

CLOSE on Atika in her cell as a MAN roughly begins to drag her from the room.

115 **FLASHBACK: INT. GAZA STRIP, CELL CORRIDOR - CONTINUOUS** 115

Atika is walked down the corridor.

116 **FLASHBACK: INT. GAZA STRIP, KIDNAPPER'S ROOM - NIGHT** 116

Atika is brought into the room where a MAN is waiting in the shadows from which he begins to walk.

117 **PRESENT DAY: INT. FACTORY - NIGHT** 117

Along the factory floor, on which Bloom was shot, a MAN is walking towards us.

As he emerges into the light we -

118      **FLASHBACK: INT. GAZA STRIP, KIDNAPPER'S ROOM - CONTINUOUS** 118

The man emerges into the light and we see it is SALEH AL-ZAHID, a deeply handsome man.

\*  
\*

119      **PRESENT DAY: INT. FACTORY - NIGHT** 119

We see it is the SAME man - except for the DISFIGURING BURN SCARS that have DECIMATED HIS FACE.

The editing juxtaposition suggests this man IS KASIM'S FATHER.

New ANGLE in the factory as we watch him flip a switch to start -

The huge MEAT RECLAMATION CYLINDER - which begins to turn.

120      **PRESENT DAY: EXT. ROMNEY MARSH - NIGHT** 120

We hear the WHOOSH of the wind turbines as we see -

The SHOT GUN Gail had in her house.

Laid beneath a turbine.

Then we discover Gail, the bottom part of her jaw OBLITERATED in an apparent suicide.

And then we are WIDE, seeing the WIND FARM - the same place where Gail was dropped off at the episode's start.

Her car near by.

As Saleh Al-Zahid walks away.

121      **INT. FACTORY - NIGHT** 121

We are looking down into the huge reclamation cylinder.

Amongst the offal and animal off-cuts, we see the body of NATHANIEL BLOOM - about to be turned into dog food.

It will be as if he'd never even been there at all.

122      **EXT. FACTORY - NIGHT** 122

We watch the lights go off and Bloom's car draw away into the dark which brings -

END OF EPISODE