



SILENT WITNESS 26

BLOCK 1
EPISODE 2

THE PENITENT

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Shooting Script
Blue Revisions

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1 **INT. MORTUARY. LYELL CENTRE - DAY 5 - 08:00**

1

Looking down on an empty slab in the Lyell Centre.

LAINE (O.S.)

The 'Ndrangheta aren't like the Sicilians. They don't truss you up like a chicken and leave you by the side of the road for all to see.

A HAZMAT TEAM enter the mortuary in white suits and respirators, pushing the BARREL on a trolley.

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

If they want you gone, you're just never seen again.

JACK (in Hazmat) directs them as they lift the BARREL onto a metal draining apparatus.

With the barrel in place JACK opens the rim-clamp, a HISS of smoke. He inserts a meter, checking PH levels.

The PINK SLUDGE visible inside the barrel.

2 **INT. VIEWING GALLERY/MORTUARY. LYELL CENTRE - DAY 5 - 08:01**

2

NIKKI and LAINE watching from the viewing area.

NIKKI

What do they want?

LAINE

They want us to leave them alone.

NIKKI

Then they'd stop killing?

LAINE

They're a corporation. Killing isn't good for business. If we let them get on with it...

NIKKI

Would that be so bad?

LAINE

Hundreds of billions of dirty money. Right here.

NIKKI

If they get what they want, they'd let that woman and her daughter go free? Naomi and Serena?

LAINE

(looks at her)

Funny job Forensic Pathology. The only medical speciality where you don't have to worry about killing your patients.

NIKKI

No risk?

LAINE

We all decide what we're willing to do, what we'll risk to save others. I have a job to do. And so do you.

LAINE exits. NIKKI standing there. PUSHING IN on NIKKI'S FACE.

FLASH TO:

2A - a MAN SCREAMING. A hood goes over his FACE and a GARROTE around his neck.

2B - a BODY being pushed into a BARREL in parts. A LEG with a shoe attached.

2C - CHRISTOPHER in the car, STEPHEN driving him.

2D - the PIGS eating furiously in the dirt.

2E - STEPHEN looking over the edge of the tower.

2F - ANTHONY DRINKWATER falling through blue sky.

TIGHT on NIKKI'S FACE. She holds onto the rail like she's the one falling. Her PHONE BEEPS.

A TEXT: **THEY'LL KILL US. PLEASE.**

JACK (O.S.)

Nikki?

NIKKI looks up. FLASH TO:

2G - JACK struggling as a HOOD is put over his head, a GARROTE around his neck.

JACK (CONT'D)

We're ready for you.

3

EXT. EXCHANGE BUREAU - DAY 5 - 09:00

3

An exchange bureau, exchange rates posted on the door. A MAN walks in with a bag over his shoulder.

STEPHEN (V.O.)

There's hundreds of exchange
bureau, around every station.

(MORE)

STEPHEN (V.O.) (CONT'D)
So long as I keep each bag under 15 grand, there's no ID, no record, no comeback. I can do it as many times as I want. And none of them even know who I am.

4

INT. SAFE HOUSE - DAY 5 - 09:00

4

STEPHEN ROSS with LAINE in the safe house looking at a spreadsheet. The SD CARD plugged into LAINE'S LAPTOP.

STEPHEN
Dirty money in, clean cash out.
Wash, rinse and repeat.

Behind STEPHEN, LUCA sits in the corner playing on his Nintendo. STEPHEN barks at him in Italian to turn it down.

LAINE
You're not giving me anything I don't know Stephen. This accounts for barely one per cent of what we've seen on the SD card.
(points at the screen)
I need names for these numbers.

STEPHEN
I'm an intermediary. I don't work with real names. I get a first name and a meeting point.

LAINE
Don't piss me around, Stephen.

STEPHEN
I take from Pietro and give it to Paolo. Keeps it all nice and safe. Keeps me safe too.

LAINE
Where's the real money, Stephen?

STEPHEN
Where's my wife? Where's Serena?
(gestures at LUCA)
Where's his sister? Where's his mum?

Off LUCA playing the video game into:

5

INT. MORTUARY. LYELL CENTRE - DAY 5 - 09:10

5

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

JACK

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

VELVY

Can you get DNA out of this?

NIKKI

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

JACK

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

JACK points at the liquid. A moment as they sift.

VELVY

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

NIKKI

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

JACK

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

NIKKI

Jack...

VELVY

Manifestation of might.
(off their looks)
(MORE)

VELVY (CONT'D)

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

JACK

'Manifestation of Might'. Pigs, drones and acid. What's next?

NIKKI'S FACE.

VELVY holds up a tiny, shining metal tube. NIKKI looks at it.

NIKKI

It's a medical stent.

JACK lifts out a gross-looking ragged band.

JACK

Calamari?

NIKKI

Looks like a gastric band.

JACK

So a once obese victim with a very dodgy heart?

(beat)

Not Serena, then. Not her mother.

VELVY

Will we be able to find a cause of death?

JACK

A loud noise would have done it.

(turns to NIKKI)

Isn't that what you always say Nikki? Perfect murder. Find out what's ailing them and use that.

Off NIKKI'S FACE into:

7

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

7

JACK gets out of his car on the PHONE to NIKKI.

JACK
Are you sure you're okay?

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

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

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

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

JACK
Bollocks. Sorry, got to go.

8

INT. OFFICE. LYELL CENTRE - DAY 5 - 10:11

8

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

Her PHONE BEEPS. A MESSAGING APP.

THEY WON'T WAIT, NIKKI. PLEASE.

NIKKI quickly messages back: **I CAN'T.**

A beat. Another BEEP. **THIS CONTACT HAS BEEN DELETED.**

VELVY (O.S.)

I made you a cappuccino.

NIKKI starts, closing her laptop.

NIKKI

Thanks Velvy.

She tastes the coffee, grimaces.

VELVY

I know. It's awful isn't it? I don't know how people drink that stuff.

(off her smile)

There were six cardiac stents in the acid. Only seven hundred people in the UK have more than five cardiac stents. I've started cross-referencing with gastric bands.

(still there)

Thank you for letting me do this.

NIKKI

Most of our placements are students on rotation. And most of them can't wait to get out of here. Clarissa found you, didn't she?

VELVY

She said I was crazy enough to work here.

NIKKI

Sounds like Clarissa.

VELVY

I think it was a compliment.

NIKKI

For sure. It means you're a bit like her.

(VELVY looking at her)

You left everything behind.

VELVY

Jack calls it living the dream.

NIKKI

Don't you miss it? Your family?

VELVY

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

(beat)

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

NIKKI

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

(beat)

What you're capable of?

VELVY

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

NIKKI

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

VELVY

Do people really do that?

NIKKI

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

VELVY looking at her. A beat.

VELVY

Your phone is beeping.

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

NIKKI

Where's Jack?

VELVY watches as NIKKI grabs her coat, bag, exits.

9

EXT. JACK'S HOUSE - DAY 5 - 10:40

9

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

NIKKI

Jack?

10 **INT. JACK'S HOUSE - DAY 5 - 10:41**

10

NIKKI looking round. Ladders, paint pots, dust sheets. There's no one there. She HEARS a NOISE upstairs.

NIKKI

Jack...

NIKKI heading up the stairs, car-keys between her fingers.

A MAN leans over the landing. He's holding a hammer.

NIKKI (CONT'D)

Who are you? Where's Jack?

The MAN doesn't answer. Suddenly, a VOICE from below.

JACK

Nikki...

JACK emerges from the lower ground floor. He sees her FACE.

JACK (CONT'D)

You all right?

NIKKI walks quickly into the living room, JACK follows.

11 **INT/EXT. LIVING ROOM/TERRACE. JACK'S HOUSE - DAY 5 - 10:44**

11

JACK picks up his phone from the table. NIKKI, shaken, moving out to the terrace.

NIKKI

You weren't answering your phone, there's some strange guy in your house.

JACK

I left my phone in there. And he's not strange, he's Eddie. The last guy who claimed he'd fixed my fuse box disappeared on me. Eddie saved my life.

(smiles)

From the House of Horrors to The Money Pit.

(she's not smiling)

Nikki, what is it?

NIKKI shows him her PHONE. JACK staring at it.

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

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

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

(MORE)

JACK (CONT'D)
(off her silence)
What do they want?

NIKKI
I don't know. To scare the shit out
of us?

She YELLS in fury, frustration.

JACK
It's working.
(awkward)
You should stay here. For now at
least.

NIKKI
Do you think so?

JACK
Your place isn't safe. You could
move in here. I mean, I know it's a
strange moment to ask but... I
think we should be together.

A long moment. She can't deal with this, not now.

NIKKI
That girl, Chloe...

JACK
Nikki, listen-

NIKKI
They said they'd kill her and
anyone close to her. They'll do the
same to us. Do you understand Jack?
(off his look)
None of us are safe, you're not
safe. Unless...

JACK'S PHONE RINGS, it's VELVY. He rejects the call.

JACK
Unless what? What do they want,
Nikki?

NIKKI'S PHONE RINGS. She answers.

NIKKI
Hi Velvy...

12

INT. LYELL CENTRE - DAY 5 - 11:25

12

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

LAINÉ
Andrew Melville?

JACK
Six stents and a gastric band. He didn't show up for work last Monday.
(checks the notes)
He's an estate agent. Commercial property up in Peterborough, specialised in distribution centres, big box sites.

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

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

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

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

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

JACK
(staring at her)
What?

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

LAINÉ
You didn't tell me any of this.

NIKKI

I didn't know it then but she's
Stephen Ross's daughter.

LAINE

And you kept it quiet?

NIKKI

(off JACK'S look)

She begged me. She said they'd kill
her, kill her mother. They
threatened me. They've been in my
house, for God's sake.

LAINE

Why didn't you tell me about her? I
could protect you.

NIKKI

Really? Like you protected
Christopher? We're all on our own,
every one of us.

A beat. LAINE looks at Andrew Melville on the screen.

LAINE

Andrew Melville, how sure are you?

JACK

It's just a presumption, a pretty
good one. We need a DNA source to
test against.

LAINE

I thought there was no DNA.

JACK

There were other traces in that
flat. If they killed him there...
(looks at the file)

His parents live in Harpenden.
We'll get a DNA sample from them.
(looks at LAINE)

What are you going to do about the
photograph? She's not safe.

LAINE

I'm assigning you protective
officers, at home and here.
(looks at JACK)

You too.

JACK

Don't look at me. No one threatened me.

LAINE

(to NIKKI)

If Serena Ross comes near you again, we'll take her in.

NIKKI

So they'll kill her mother.

LAINE

I'll save the ones I can see.

Off NIKKI'S look into:

13

INT. SCIENCE ROOM. LYELL CENTRE - DAY 6 - 09:30

13

VELVY at his desk with some files, JACK passes by.

JACK

Aren't you meant to be on your way to Harpenden?

VELVY

Why would I go there?

JACK

You know, the DNA sample, the body in the barrel...

VELVY

I decided not to go.

(off JACK'S look)

Andrew Melville's parents are both blood group O. But Andrew was AB.

JACK

Can't be. Group O parents have Group O kids.

(off VELVY'S look)

So Andrew was adopted?

14

EXT. STATION - DAY 6 - 10:15

14

NIKKI and a PLAIN-CLOTHES COP walking down to the station platform. NIKKI on her phone.

NIKKI (ON THE PHONE)

They've made me take the tube to work. Break up my routines. Where are you?

JACK (V.O.)
Checking something out.

NIKKI (ON THE PHONE)
You shouldn't be going anywhere
without protection.

JACK (V.O.)
I'll be fine. I'm going to church.

He hangs up, NIKKI with the COP at her shoulder.

NIKKI
You're going to follow me
everywhere? Seriously?

PLAIN-CLOTHES COP
They call it close-protection for a
reason.
(clicks his radio twice)
I'll get you a coffee.

NIKKI
(under her breath)
If you think you can leave me for
that long.

COP getting coffee. NIKKI standing there. Her phone RINGS.

SERENA/CHLOE (V.O.)
Dr Alexander.

NIKKI
Where are you? Are you okay?

A TRAIN passes through the station. As NIKKI looks up, SERENA
is standing on the opposite platform.

SERENA/CHLOE (V.O.)
There's no more time, Nikki. You
have to find him. You have to do
it.

NIKKI looking for the COP, she's about to shout out to him
when she realises there's a MAN right behind SERENA.

He moves up to her, his hand on her shoulder as she stands on
the edge of the platform. TEARS streaming down her FACE.

SERENA/CHLOE (V.O.)
Please. Don't you understand? My
father signed up for this, we
didn't. Tell them you'll do it.

NIKKI

I can't. You must see that.

SERENA/CHLOE (V.O.)

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

(desperate)

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

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

SERENA/CHLOE (V.O.)

Nikki, help me!

NIKKI'S TERROR, the train yards from the station.

NIKKI

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

The COP looks up, sees NIKKI'S distress but he can't hear what she's saying.

The TRAIN THUNDERS into the station. NIKKI shouts to COP.

NIKKI (CONT'D)

She's over there! Help her! Please!

NIKKI desperate, trying to see beneath the train, the track.

The COP running up the stairs, on his radio.

The TRAIN starts to move out. There's nobody there. Not on the track, not on the platform.

The COP runs down onto the opposite platform, it's empty.

SERENA'S VOICE on NIKKI'S PHONE.

SERENA/CHLOE (V.O.)

Do it now, Nikki. Before they hurt someone you love.

15

EXT. ST GIROLAMO'S CHURCH - DAY 6 - 11:30

15

JACK walking along a Clerkenwell street. The City beyond. He goes up the steps of an ornate Italian church.

16

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

16

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

A NOISE beyond. A WOMAN cleaning brass altar railings.

JACK

I'm looking for Father Strangio...

ANGELA

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

She takes her things, heading for a door.

JACK

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

ANGELA

The group home, that was a long time ago.

JACK

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

(shows his ID)

Were you here back then?

ANGELA

I was baptised here.

JACK

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

ANGELA

I don't remember the name. Sorry.

(looks at him)

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

JACK

You knew them?

ANGELA

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

JACK

What war?

ANGELA

Not a war exactly, but lots of killing back then. The 80s, 90s. The clans, the families in Calabria went to war.

JACK

His father, the man who adopted him, sent me this.

He shows her a PHOTO of ANDREW as a child. Her recognition.

ANGELA

I remember. Do you want to see?

17

INT. CRYPT. ST GIROLAMO'S CHURCH - DAY 6 - 11:35

17

JACK following ANGELA downstairs to a dark crypt. MEN doing renovations beyond, SPEAKING ITALIAN.

ANGELA

Andrea didn't talk but he ate. Like it would keep him safe somehow. They were in a terrible state, some of them were found in the mountains, living like animals. Father Strangio insisted we took them in, built them up. This church is named for Saint Gerolamo, he protects Orphans.

ANGELA opens a cupboard, takes out a SCRAPBOOK. PHOTOS from the 90s, the group home attached to the church. KIDS in a dining room, 6-8 years old. HANDWRITTEN NAMES alongside.

ANGELA (CONT'D)

We tried to find them homes. The girls got adopted quickly but the boys...

JACK sees ANDREA CONTI'S name. The BOY'S FACE. Then he sees another name: STEFANO. The BOY'S FACE. He's got his arm around ANDREA. In contrast he looks strong, confident.

JACK

(shock)
I know him.

ANGELA

Stefano. He was mischief. Everybody loved him.

JACK

He's Stephen Ross now. They were here together?

(looking at the photo)

Was there an Anthony? Antonio.

ANGELA points at the photo: BEVILACQUA.

JACK (CONT'D)

The boy I'm looking for was called Drinkwater.

(off her LAUGH)

What is it?

ANGELA

Bevilacqua. Drink-Water. Antonio Bevilacqua.

JACK staring at the photograph of the KIDS.

JACK

They were all here. All the boys.

18

INT. OFFICE. LYELL CENTRE - DAY 6 - 11:40

18

NIKKI at her computer. STEPHEN ROSS'S medical records open. The prescriptions - SALBUTAMOL.

She opens another screen: CONTRAINDICATIONS FOR SALBUTAMOL.

A list of drugs. NIKKI scanning it, her finger shaking.

FLASH TO:

18A - JACK with the HOOD over his head, he's SCREAMING.

NIKKI walks into the lab area, looking through bottles of liquids, chemicals etc.

VELVY

Are you looking for something? Can I help?

She turns, VELVY is there.

VELVY (CONT'D)

I'm good at finding stuff. All of it is new to me, you see.

(looking at the shelf)

It says you need gloves for these.

NIKKI

Actually Velvy, could you print me
out the file from the Montagu case,
it was an RTC back in May...

VELVY
 RTC - Road Traffic Collision,
 right?

He exits, happy to be of service. NIKKI back at the shelf, more urgent now. But she can't find what she's looking for.

Then she remembers... the cabinet on the opposite wall. But it's locked. She checks her keyring but it's not there. She goes to JACK'S desk. Taped under it is the KEY.

NIKKI unlocks the cabinet. She finds what she's looking for, a small canister labelled: BERRICANE.

As she locks the cabinet again, VELVY is standing there.

VELVY (CONT'D)
 The Montagu case...

NIKKI
 What?
 (he's holding a printout)
 Thanks. Just leave it on my desk
 please.

As he turns, she slips the Berricane into her bag, zips it shut. Beyond, the PLAIN-CLOTHES COP.

NIKKI'S PHONE RINGS. It's JACK.

19

EXT. CLERKENWELL STREETS - DAY 6 - 11:42

19

JACK walking along a run-down street of Victorian terraced flats and shopfronts. Behind them, the shining glass towers.

JACK (ON THE PHONE)
 They were all at the same group
 home, orphans from some Mafia war.
 The Italian church took them, tried
 to find them families.

NIKKI (V.O.)
 So what? They all grew up together?

JACK (ON THE PHONE)
 What happened in that place? Why
 does someone want these kids dead?
 Nikki?
 (off her silence)
 Are you okay?

NIKKI (V.O.)
 Not really.

Off JACK'S FACE into:

20

INT. MEETING ROOM. LYELL CENTRE - DAY 6 - 14:15

20

LAINE and JACK looking worried at NIKKI.

LAINE

What did Serena want? Why are they giving you so much attention?

NIKKI

You mean what's so special about me?

(off JACK'S look)

They want us to stop. Drop the investigation.

JACK

We must be getting close.

LAINE

Close to what? Ending up in a ditch?

JACK

(pointing at the photo)

There are eleven kids in this picture. One committed suicide in jail in '04, four went back to Italy, one had a stroke years ago. Two are in pieces in our cold store and one is in your custody. That leaves these two, Frank and Ludo. Frank was in and out of care but I can't trace him beyond the age of eighteen. And if Ludo was adopted I can't find any trace of him. We need to speak to Stephen Ross.

NIKKI

I'll talk to him.

(off their look)

I connected with him at the farm. I met his daughter. I think he might talk to me.

LAINE and JACK looking at NIKKI.

21

INT. CHANGING ROOM. LYELL CENTRE - DAY 6 - 14:30

21

NIKKI in the changing area at her locker. She's wearing a mask and gloves as she carefully charges an empty Salbutamol canister from the larger Berricane can.

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

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

Her reflection looking back at her.

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

22

A windowless van heading out of London.

23 **INT. WINDOWLESS VAN - DAY 6 - 14:45**

23

NIKKI, LAINE and PLAIN-CLOTHES COP sitting in the back compartment of the van, cut off from the driver. No windows, no way of seeing where you're going.

NIKKI checks her phone, no reception, no internet.

 LAINE
 (holds out her hand)
 I'll look after that.

 NIKKI
 Is that really necessary?

LAINE takes her phone, puts it in a Faraday bag.

 NIKKI (CONT'D)
 Has Stephen told you much?

 LAINE
 Very little we didn't already know.
 He's holding out on us.

 NIKKI
 Until you find Naomi and Serena.

 LAINE
 They're gone. The sooner he
 realises it and you accept it, the
 better.

 NIKKI
 And if they get to Stephen? And his
 son?

 LAINE
 They won't. That's why this is
 necessary.

A beat. On NIKKI. FLASH TO:

23A - JACK with a GUN to his HEAD. A LOUD GUNSHOT.

NIKKI'S sudden panic.

NIKKI

I don't want to go. Take me back.

LAINE

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

NIKKI

(looking at her)

How do you do it?

For the first time LAINE'S FACE shows vulnerability.

LAINE

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

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

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

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

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

NOISES of a video game from down the hall.

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

The room is sparse, a single bed and a camp bed for the boy. LUCA playing Nintendo in the corner. STEPHEN at the window.

NIKKI sits, LAINE at the door. The SCRAPBOOK from the group home on the table: the KIDS. By it is STEPHEN'S INHALER.

STEPHEN

I hadn't seen Antonio since we were kids but I'd never hurt him. I was sent to the bank to collect him...

NIKKI

With a fake ID. He died trying to get away from you. He knew he was going to die.

(off his SILENCE)

And the other victim, Conti...

STEPHEN

I haven't seen Andrea either, not since the home.

NIKKI

What about the rest?

STEPHEN

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

NIKKI

And this one?

STEPHEN

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

LAINE

Where's Franco now?

STEPHEN

Dead. An overdose.

NIKKI

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

STEPHEN doesn't answer. LAINE leans in.

LAINE

You're a goddamn goldfish, Stephen, you open your mouth and say nothing!
(KICKS his chair)
Maybe he's a plant, him and the data card! Just to screw with us!

LUCA playing his game, headphones on, scratching his eczema.
LAINE taps him on the shoulder.

LAINE (CONT'D)

Come on Luca, let's get you something to eat.

Dutifully the BOY follows LAINE out. STEPHEN watches them go.

NIKKI puts her hand over STEPHEN'S INHALER, palms it.

STEPHEN

The boy's getting worse. They said
they'd help.

NIKKI

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

STEPHEN

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

NIKKI

And that makes what they do all right?

STEPHEN

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

NIKKI

Tell me about your crimes, Stephen.

STEPHEN walks towards the window.

STEPHEN

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

NIKKI

So your conscience is clear?

STEPHEN

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

NIKKI

Whatever they tell you to do? Drive. Carry. Kill?

He stares out of the window. NIKKI'S anger. She takes the canister from the inhaler. From her glasses case she takes the identical Berricane canister wrapped in a latex glove.

NIKKI (CONT'D)

Is Laine right about the SD card?
Is it worthless?

STEPHEN

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

NIKKI

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

(he looks at her, sharp)

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

(he sinks onto the bed)

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

(he looks away)

Unless you don't know.

(realisation)

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

STEPHEN

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

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

STEPHEN (CONT'D)

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

NIKKI

What?

STEPHEN

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

NIKKI

I'm here to talk to you.

STEPHEN

Did they send Serena to you?

(off her look)

It's what they do. I could tell you'd met her. When you said her name, I knew.

NIKKI

I don't know what you're talking about.

STEPHEN

It's okay. I know why you're here.

(beat)

Give it to me, whatever it is.

(MORE)

STEPHEN (CONT'D)

(off her look)

They threaten your family? Your husband?

NIKKI

I don't have a family.

STEPHEN

But you have someone you care about.

NIKKI

Yes.

STEPHEN

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

NIKKI

Will they?

STEPHEN

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

NIKKI

I can't.

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

STEPHEN

It doesn't matter.

NIKKI

What do you mean?

STEPHEN

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

NIKKI

(approaching him)

What?

STEPHEN

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

(takes her hand)

Can you take my boy?

NIKKI

Stephen...

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

NIKKI (CONT'D)

Laine!

27

INT. ISOLATED HOUSE - DAY 6 - 15:11

27

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

NIKKI

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

LAINE takes NIKKI'S bag, hands it to one of the other cops.

LAINE

Your jacket.

NIKKI

(giving her the jacket)
You searched me, scanned me.

LAINE checking the jacket. The OTHER COP takes something from NIKKI'S bag - no bigger than a postage stamp.

FLASH TO:

27A - CHLOE/SERENA reaching into NIKKI'S bag at the end of Part 1, placing the tiny tracker.

LAINE

It's a sleeper. It didn't register when we scanned you. Shit.

LAINE walks away, talking into her radio. NIKKI and the NCA COPS following her.

28

EXT. ISOLATED HOUSE - DAY 6 - 15:15

28

THREE IDENTICAL VANS pulling to a halt outside the house. ARMED NCA guarding the exit. LAINE bringing STEPHEN out, LUCA following with NIKKI. The VAN DOOR opens.

STEPHEN

No. He's not coming with me.
(to LAINE)
Keep him with you.

LAINE thinking for a second. She nods. She hands NIKKI her phone back in the Faraday bag, pushes her towards the open VAN DOOR with STEPHEN, slams it shut.

LAINE gets in the following VAN with LUCA.

29 **EXT. GATES. ISOLATED HOUSE - DAY 6 - 15:15**

29

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

But it only opens a few inches and STOPS.

LAINE

What's happening?

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

LAINE (CONT'D)

Shit! Get that thing open!

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

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

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

30 **INT. VAN - DAY 6 - 15:16**

30

NIKKI and STEPHEN in the back of the windowless van.

NIKKI

What's happening?

STEPHEN'S FACE, pale, grim.

31 **EXT. GATES. ISOLATED HOUSE - DAY 6 - 15:17**

31

Finally, the gates start to open. The COPS piling into the VANS. The VANS pulling out at speed.

The VANS speed out into the road, a CAR approaching, it pulls over as the VANS tear past, one goes left, two go right.

32 **INT. VAN - DAY 6 - 15:18**

32

SILENCE. NIKKI and STEPHEN in the back of the windowless van.

STEPHEN

Is it true he'd have been dead
before he hit the bottom?

NIKKI

Anthony? It's just one of the
things people say. He was alive all
the way down. 50 floors.

STEPHEN

I couldn't stop him. He was...

NIKKI

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

(off his silence)

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

STEPHEN

I told you, Franco had an overdose.

NIKKI

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

Off STEPHEN looking at her into:

33

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

33

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

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

LAINE

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

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

LAINE (CONT'D)

Alpha Two, move up.

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

The empty car ahead, closer and closer.

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

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

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

34

INT. VAN - DAY 6 - 15:22

34

NIKKI with STEPHEN in the back of the van. SILENCE.

STEPHEN

When we were at the home, at the church, I was the biggest. None of us knew where we were. I looked after the other boys. Like family.

NIKKI

Like you looked after your wife and kids?

STEPHEN

Maybe people like you and me aren't meant to have family. It's dangerous to get close to us.

NIKKI'S FACE. They feel the VAN slow down, sharing a look.

35

EXT. ROAD JUNCTION - DAY 6 - 15:23

35

The VAN on the country road. From a side-road a BIN LORRY pulls in front of them, two BIN-MEN standing on the back. The VAN DRIVER glances at his NCA COLLEAGUE who shrugs. DRIVER pulls up behind the LORRY which is stopped at some BINS.

The TWO BIN-MEN step down, walking towards them...

DRIVER

What the hell?

DRIVER turns to his NCA COLLEAGUE who raises his gun...

And SHOOTS the DRIVER in the forehead.

36

INT. VAN - DAY 6 - 15:24

36

NIKKI and STEPHEN in the back of the van. The frosted glass partition CRACKS, mists RED.

NIKKI

Shit. What was that?

37

EXT. ROAD JUNCTION - DAY 6 - 15:24

37

The NCA COP getting out. As he passes the BIN MEN he tosses his NCA JACKET into the back of the bin lorry.

The BIN MEN approaching the VAN, one of them has something in his hand...

38

INT. VAN - DAY 6 - 15:24

38

NIKKI with STEPHEN in the back of the VAN.

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

44

EXT. ROAD JUNCTION - DAY 6 - 16:00

44

On JACK'S FACE, desperate.

Through the windscreen of his car: ahead the VAN still SMOKING, still on FIRE. NCA COPS keeping their distance.

JACK jumps out, running up to the cordon. LAINE stops him.

JACK
Was she inside? Is she in there?

LAINE
You can't go in yet. It could be wired. EOD are en route.

JACK pushes past her, running up to the VAN. He PULLS open the back doors, KICKS at the cage with his boot, looks in.

The floor where the blast hit, the KEVLAR VESTS, BURNED SEAT.

JACK
Nikki...

JACK runs round to the driver's door, a BODY SLUMPED against it. He pulls the door open, the BODY falling towards him.

It's the DRIVER, not NIKKI. There's no one else in the VAN. JACK pulls the BODY clear. His desperation.

JACK (CONT'D)
Where is she?

CUT TO: JACK with gloves and kit. The BODY blackened, the FACE bloody, TEETH black and broken. LAINE approaches.

LAINE
Was he killed by the blast?

JACK
(shakes his head)
He was shot. Close contact. Frontal bone.

Behind them the VAN is smouldering, BOMB OFFICERS going through the wreckage. LAINE (in gloves) checking the BODY.

JACK (CONT'D)
What are you doing?

LAINÉ

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

(looks at him)

Could someone have walked out of this?

JACK sits down, felled.

JACK

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

LAINÉ

And you always know what happened, right?

Off JACK'S anguished FACE into:

45

EXT/INT. FARM OUTBUILDING - DAY 6 - 16:20

45

STEPHEN slumped. Beyond, NIKKI lies there, FACE blackened, bloody, EYES closed.

NIKKI opens her eyes. Painfully, she gets to her feet, goes over to STEPHEN. His hand over a wound on his arm. Carefully she moves it, looking at the wound.

NIKKI

Let's clean this, get you to hospital.

STEPHEN

Can't go to a hospital.
(off her look)
They'll check there. They'll do everything cops do, only better.

NIKKI

We're going to need help.

She takes out her PHONE, turns it on. She starts to TEXT JACK. STEPHEN grabs it, hurls it into the trees.

STEPHEN

Off-grid. Do you understand? Do you want to stay alive?

NIKKI

You saved me.

STEPHEN

I don't want anyone else on my
conscience.

NIKKI

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

STEPHEN

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

NIKKI

And that's normal?

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

NIKKI (CONT'D)

Is that the policeman's gun?

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

STEPHEN

Seventy pounds cash, three credit
cards.

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

STEPHEN (CONT'D)

Are you crazy?

NIKKI

I don't want anyone to die, either.

A moment. STEPHEN looking at her.

STEPHEN

How were you going to do it? Kill
me.

NIKKI

I wasn't.
(off his look)
You have asthma. The Salbutamol in
your inhaler eases your lung
passages. Berricane does the
opposite.

Despite himself he smiles.

STEPHEN

You want to know about death, call
a professional.

(gets up)

(MORE)

STEPHEN (CONT'D)
Your phone will have connected to
the network. We need to keep
moving.

STEPHEN exits the building. A beat. NIKKI follows.

46

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

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

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

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

LAINE
Who's he?

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

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

JACK
You knew, didn't you?

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

Beyond, JOSEPH collecting gunshot residue from the BODY.

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

LAINE
Our forensics are dusting it down
now.

JACK

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

LAINE

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

She hands him an evidence bag, a PHONE inside.

JACK

It's Nikki's.

LAINE

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

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

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

I'M OK JACK. I'M-

JACK

She's alive. She survived the blast.

(off LAINE'S look)

Where is she?

LAINE

One thing at a time, Jack.

JACK

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

47

EXT. INDUSTRIAL ESTATE - DAY 6 - 17:05

47

A small industrial estate, a row of cars. STEPHEN walking down the cars, checking door handles.

NIKKI

This is crazy, Stephen. We need to go to the police.

STEPHEN

Haven't you learned?

NIKKI

Where are you planning to go?

(off his silence)

I need to call my colleague. I can use a payphone. He can help.

(off STEPHEN'S silence)

We're more than colleagues.

STEPHEN

Our only chance is to stay off-grid.

NIKKI

To do what?

STEPHEN

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

NIKKI

That's it? That's your plan?

STEPHEN

Until a better plan gets here.

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

NIKKI

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

STEPHEN

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

NIKKI

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

STEPHEN

I saw him. Franco.

NIKKI

What?

STEPHEN

I helped them bury him.

He unlocks the car door. He leans over, unlocks the passenger side. By the time she gets in, the engine is RUNNING.

NIKKI

Where?

(off his look)

Where did you bury him? Can you show me?

48

EXT/INT. CEMETERY/CHAPEL - DAY 6 - 17:15

48

NIKKI and STEPHEN walking through a cemetery.

STEPHEN

Last time I spoke to Franco, he was doing better. He'd been clean for nine months, he'd got his purple chip.

NIKKI

You didn't think it strange, him falling off the wagon after all that time?

STEPHEN

Franco had been using on and off for twenty years. Sad, but not strange.

STEPHEN stops at a ramshackle chapel. A stained-glass window in the wall. In the floor is a rectangular metal platform.

NIKKI follows him onto the platform. STEPHEN pulls a lever. Suddenly the platform starts to SINK into the floor.

NIKKI

What is this?

STEPHEN

The undertaker's a human being.
(off her look)
I mean, one of ours.

49

INT. CATACOMBS. CEMETERY - DAY 6 - 17:20

49

Under the chapel floor, a row of DOORS set into the wall. STEPHEN and NIKKI with torches.

STEPHEN

Give me a hand?

NIKKI helping him slide a coffin out. It's heavy.

STEPHEN opens the lid, pulls back, recoiling from the smell.

NIKKI looks in. TWO BODIES in the coffin. Her surprise. One of them wrapped in a rug.

NIKKI picks up a discarded plastic bag, uses it to pull away the rug.

NIKKI

Why go to all this trouble if it was an overdose?

STEPHEN

The dead can still be useful if no one knows they're dead. They can apply for credit cards, mortgages, they can be company directors.

NIKKI

That's not why they put Franco here.

Using the plastic bag, NIKKI parts the DEAD MAN'S hair. His skull is fractured.

NIKKI (CONT'D)

Drugs? That's blunt force trauma, there are lacerations around the depression, multiple bruises on the skin. Franco was murdered.

She looks at his wrists, ligature marks, fingernails bloody, cigarette burns on his hands.

NIKKI (CONT'D)

Tortured too.

50

INT. SCIENCE ROOM. LYELL CENTRE - DAY 6 - 17:25

50

JACK inspecting NIKKI'S PHONE. VELVY enters, hands him a document.

VELVY

The chemical composition from the blast site. Sentilium micrate, it's military grade stuff. Maybe they stole it from the army?

JACK

They didn't need to. The 'Ndrangheta run a sideline in arms sales, supplied both sides in the Syrian war...

VELVY
You okay, Jack?
(off his silence)
(MORE)

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

VELVY notices the PHONE.

VELVY (CONT'D)
Is that...

JACK
(his stress)
Nikki's.

NIKKI'S UNSENT TEXT: I'M OK JACK. I'M-

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

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

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

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

JACK
I'm her weakness.

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

Off JACK'S FACE into:

51

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

51

NIKKI and STEPHEN sitting in the stolen car.

STEPHEN
When I got there, they'd already
wrapped him up. There was drugs
stuff everywhere. They said he'd
overdosed.
(looks at her)
Franco never hurt anyone. Why would
they do that?

NIKKI
When did you last see him?

STEPHEN

Franco called me last week wanting to meet. He said he'd been speaking to Anthony.

NIKKI

What did Anthony tell him?

STEPHEN

You don't get it, Franco was like that. Always showing up looking for money.

(beat)

We were all planted here, some grew high, Anthony got to the top of the tower. Others didn't grow so well. Like Franco. And me.

NIKKI

So who dies next Stephen? It's someone from that photo.

STEPHEN opens the car door, getting out.

NIKKI (CONT'D)

Where are you going?

STEPHEN

I need to piss. That all right with you?

NIKKI watching as he disappears around the corner. A moment. Then she checks her jacket. Sudden concern.

52

EXT. STREET BY THE CEMETERY - DAY 6 - 17:30

52

NIKKI walks around the corner. No sign of STEPHEN. Then she sees him in an alley.

NIKKI

Stephen!

And now we see it, the ASTHMA INHALER in his hand.

STEPHEN

Leave me alone. Turn around and walk away.

NIKKI

No. I can't.

STEPHEN

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

NIKKI

(puts out her hand)
Give it to me Stephen.

STEPHEN

I'm not a good man. I let down my family, my friends. I've hurt people. I've killed.

NIKKI

I don't want to hear this.

STEPHEN

Franco wasn't like me, he was good. He said we were brothers, he came to my wedding, remembered the kids' birthdays. He was the only one of us who kept up with Bobby...

NIKKI

Bobby? Roberto Greco? The one who had a stroke?

STEPHEN

Bobby always had fits. There was treatment, his sister got it, she was with a rich family... Nobody wanted Bobby.

NIKKI

He was a teenager when it happened?

NIKKI takes out the photo of the BOYS in the group home.
YOUNG BOBBY staring out.

NIKKI (CONT'D)

Does he have any other family?

STEPHEN

I don't remember. I was eight.

NIKKI

Do you know where he is now?

STEPHEN

Why? He's no use to you, he can't talk.

NIKKI

Can you take me there?

(off his look)

Can you stay alive until then?

STEPHEN looking at her. NIKKI takes the INHALER from him.

53

EXT. OAK HILL NURSING HOME - DAY 6 - 17:45

53

NIKKI and STEPHEN walking up to a suburban nursing home.

NIKKI

This is private, expensive.

Someone's paying for him.

54

INT. RECEPTION. OAK HILL NURSING HOME - DAY 6 - 17:48

54

TWO ID CARDS - DR N. ALEXANDER, HOME OFFICE PATHOLOGIST.

TERENCE JAMES, NATIONAL CRIME AGENCY INVESTIGATOR. The photo is hidden by STEPHEN'S thumb.

NIKKI and STEPHEN at the reception desk, signing in. A desk CAMERA takes their pictures, RECEPTIONIST printing PASSES.

RECEPTIONIST

You won't tire Bobby out, will you?

He got quite upset the last visit.

NIKKI sees their FACES on the receptionist's screen. And above them BOBBY GRECO'S previous visitor: the FACE is the dead NCA cop CHRISTOPHER.

55

INT. CORRIDOR. OAK HILL NURSING HOME - DAY 6 - 17:50

55

NIKKI and STEPHEN walking down the corridor.

NIKKI

Christopher was here.

STEPHEN

What? That cop? Why would he have come here?

56

INT. BOBBY'S ROOM. OAK HILL NURSING HOME - DAY 6 - 17:51

56

A MAN, 30s, sitting in a chair, alone. STEPHEN knocks gently.

STEPHEN (IN ITALIAN)

Bobby, it's me, Stefano.

BOBBY doesn't even look up. STEPHEN pulls over a chair, sits down. He takes BOBBY'S HAND in his.

STEPHEN (IN ITALIAN) (CONT'D)
I brought my friend Nikki. She's a
doctor.

(in ENGLISH)
She's very posh.

NIKKI
Only compared to you, Stephen.

Still BOBBY doesn't react. On the wall is his CARE CHART.
NIKKI takes it down, reading through.

STEPHEN
Franco's not been well, he asked me
to come instead. I think about you
a lot. I have kids now, can you
believe it?

STEPHEN takes some PICTURES from his pocket.

STEPHEN (CONT'D)
This is my wife Naomi. The boy is
Luca, he's ten. And this is my
daughter Serena. But she's all
grown up now.

NIKKI looking at BOBBY'S MEDICAL HISTORY. The word: MOYAMOYA.

NIKKI
It says he has Moyamoya. It's a
disease that caused his stroke. I
saw a case where all four kids in
the same family had it.

STEPHEN
I remember Bobby's fits. They used
to tie him to the bed.

A moment. NIKKI thinking.

NIKKI
What if the reason they're
targeting the boys from the group
home isn't because of what you
know? It's who you know?
(goes to the door)
I need to speak to Laine.

STEPHEN
Nikki-

NIKKI
We can't do this alone Stephen. We
need help.

Off STEPHEN looking at NIKKI into:

57

EXT/INT. JACK'S HOUSE - EVENING 6 - 18:10

57

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

JACK

Hello?

EDDIE (V.O.)

Just me, Jack. I'm upstairs.

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

EDDIE

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

JACK

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

EDDIE

You all right, boss?

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

JACK

Shit, shit, shit.

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

JACK'S FACE.

58

EXT. JACK'S HOUSE - EVENING 6 - 18:11

58

JACK on the phone on the street outside his house.

JACK (ON THE PHONE)

Velvy, did the tyre track analysis come in?

A moment while VELVY checks.

VELVY (V.O.)

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

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

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

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

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

59

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

59

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

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

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

EDDIE
You're sure?

JACK
If you don't mind?

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

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

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

EDDIE
Feel better, boss.

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

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

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

60

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

60

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

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

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

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

NIKKI (V.O.)

Are you alone Jack?

JACK

Nikki? Jesus. Are you okay?

NIKKI (V.O.)

I'm all right, really. I-

JACK

Have they got you? Are you-

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

NIKKI (V.O.)

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

JACK

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

NIKKI (V.O.)

I couldn't call you. The police...

JACK

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

NIKKI (V.O.)

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

JACK

At the group home, the church?

NIKKI

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

JACK

Who is it?

NIKKI (V.O.)

They could be listening, Jack. Call Laine, only her. Tell her I'm at the Oak Hill nursing home in EN4. I need her help, I need her here. I've got to go.

JACK

Nikki...

But she's hung up. JACK'S FACE.

61 **INT/EXT. LAINE'S CAR/STREETS - EVENING 6 - 18:30**

61

LAINE driving fast, on the phone, ear-pods in.

LAINE

Enfield Command?

(beat)

Let me know as soon as you've got them. Don't let anyone near them, whatever their clearance.

(listening)

I need complete control of the building. I'll be there soon.

LAINE hangs up, driving, her jaw tight.

62 **EXT. OAK HILL NURSING HOME - EVENING 6 - 18:35**

62

TWO POLICE ARVS parked up outside the care home, BLUE LIGHTS FLASHING, ARMED COPS alongside. TWO ARMED POLICE exit the care home with NIKKI and STEPHEN, helping them into the car.

The TWO ARVS SPEED away.

63 **EXT. HOUSE - EVENING 6 - 18:37**

63

JACK making his way back to his car. He passes the BIN outside the house EDDIE went into. Something catches his eye.

A LANYARD from the Lyell Centre University. He pulls it out of the bin. The PHOTO ID for CHLOE/SERENA.

JACK'S FACE, looking back at the house.

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

64

LAINE driving. She turns off into a driveway. The sign: OAK HILL NURSING HOME.

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

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

65

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

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

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

BOBBY is lying in bed, eyes closed.

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

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

LAINE (IN ITALIAN)
I'm sorry Bobby. I tried.

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

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

Unconsciously, she traces the scar on her scalp.

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

Quietly, she picks up a pillow from the chair.

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

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

LAINE (CONT'D)

They said you'd always be my
weakness, that I'd have to lose
you. I wouldn't listen. I wouldn't
let them hurt you...

BOBBY starts to struggle, arms flailing. She holds firm.

On LAINE'S FACE, TEARS in her eyes.

And then something else. A RED DOT on her temple.

A SNIPER'S LASER TARGET.

LAINE looks up. The garden door is open a crack. A MAN'S
SHADOW beyond.

LAINE (CONT'D)

What do you want? I'm doing it,
aren't I?! This is what you told me
to do! My own brother!

A SECOND RED DOT on her. Her anger.

LAINE (CONT'D)

I'll get rid of all of them. Anyone
who knows about me. Bobby. Stefano.
That pathologist...

LAINE closes her eyes. The LASER DOTS on her head.

LAINE (IN ITALIAN) (CONT'D)

We never asked for this. We were
kids.

GLOVED HANDS take the pillow from her, pushing her back to
the wall.

A long moment. As she opens her eyes...

LIGHT DAZZLING her. A GUNMAN in front of her. ANOTHER at the
door. MORE beyond the window. All in POLICE UNIFORMS.

LEAD OFFICER puts LAINE to the wall, ANOTHER searches her.

NIKKI pushing in through the doorway, checking BOBBY. He's
calm, his breathing regular now.

LAINE (CONT'D)

Don't touch him! Don't touch my
brother!

NIKKI looking as LAINE'S HANDS are cuffed in front of her.

NIKKI

I saw your scar. Momamoya Disease.

LAINE

It means 'wisp of smoke'. That's what the arteries looked like in my scan. I got fixed, Bobby didn't.

NIKKI

They chose you... Helped you join the police...

LAINE

We're not amateurs. We don't buy cops. We grow our own.

NIKKI

All the way to the top of the NCA? So you could make sure the police never got to the real crimes, make sure they'd look the other way.

LAINE

You make it sound so fucking easy.

NIKKI

Easy? No. You had to be two people.

LAINE

I was good at it. A wisp of smoke.

NIKKI

Did Anthony recognise you?

LAINE

(disbelief)

He hadn't seen me since I was five...

FLASH TO:

67

INT. VANCE CHELLACOT OFFICES. TOWER BLOCK - DAY 0 - 09:47

67

FLASHBACK:

LAINE and DRINKWATER'S BOSS walking through the office. DRINKWATER coming the other way. He sees her, shocked. As she walks past:

ANTHONY DRINKWATER

Ludo?

LAINE stops, looking at him.

ANTHONY DRINKWATER (CONT'D)

Ludovica?

LAINE

Sorry?

(off his look)

I think you got the wrong girl.

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

68

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

LAINE standing in BOBBY'S room.

NIKKI

That was enough to get him killed.

LAINE

He told Franco.

(her silence, then)

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

NIKKI

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

LAINE

You see these hands? Spotless.

NIKKI

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

LAINE

I was a good cop. Do you believe
me?

NIKKI

People died. You helped them to do
that.

LAINE

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

69

EXT. HOUSE - EVENING 6 - 18:55

69

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

Then he sees SOMEONE in the back window. It's SERENA. A MAN pushes her back towards the living room. Another WOMAN there. It's NAOMI.

JACK gets to the back window, ducking down. He looks up through the window. SERENA sees him, her EYES wide.

And then JACK sees the reflection. The GUN at his head.

EDDIE

Hello, boss. I thought you weren't feeling well?

JACK raises his hands. As he turns, suddenly his left hand KNOCKS the GUN sideways as his right hand grabs EDDIE'S wrist, twisting hard and EDDIE hits the ground.

As JACK grabs for the gun there's a SHOUT. In the window a MAN has a GUN to SERENA'S head. Her terrified FACE.

JACK has no choice, he drops the gun. EDDIE picks it up.

70

INT. OAK HILL NURSING HOME - EVENING 6 - 18:57

70

LAINE being led through the nursing home. At the entrance she comes face-to-face with STEPHEN, accompanied by a COP.

LAINE

You didn't even remember me, did you, Stefano? I was just a girl. Ludo.

STEPHEN

Ludovica. You let them kill us all.

LAINE

Let them? Like either of us had a choice?

STEPHEN

You took my family.

NIKKI

Call them. Now.
(holds a phone to LAINE)
Call them and tell them Stephen Ross is dead. Tell them to let Serena and Naomi go. They'll believe you. They'll do it.

A long moment. LAINE looking at NIKKI.

LAINE

No.

(off NIKKI'S look)

I have children too. A husband.

I'll go down, get me for whatever
you want.

(looks at STEPHEN)

I'm not like him. I'm no Penitent.
I won't talk.

At this, STEPHEN lunges at her, murderous. Instinctively,
LAINE twists around and when she turns she has the ARMED
OFFICER'S GUN in her hand.

It goes off in STEPHEN'S CHEST. He falls to his knees.

NIKKI rushes to him, trying to put compression on the wound.

NIKKI

Get medics here, now!

71

EXT. HOUSE - EVENING 6 - 19:00

71

JACK, NAOMI and SERENA being led fast out into the back
garden, hands tied behind them, all gagged.

JACK is thrown down onto the ground, a boot in his back.
SERENA and NAOMI pushed down beside him.

A PHONE RINGS SOMEWHERE. VOICES speaking CALABRIAN, JACK
straining against the ties, the gag, now his feet are bound.

SILENCE. With the last of his energy JACK twists his body
round, BRIGHT LIGHT in his FACE, a SILHOUETTE beyond.

And then...

Nothing. He blinks in the bright house security light.

But nobody is there. They've gone.

SOUND of a CAR SPEEDING OFF into the night.

He pushes down his gag.

JACK

Serena. Naomi. It's okay.

JACK kneeling down by them, he's freed himself. SERENA and
NAOMI are CRYING. JACK unties them, comforting them.

They EMBRACE. Rising up from the garden... CUT AGAINST:

75

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

75

NIKKI walking up to the ROSS'S house. A SOLD SIGN outside.

A car in the drive, suitcases/boxes in the boot. As NIKKI approaches, the YOUNG WOMAN at the car looks up. It's SERENA.

NIKKI

I wanted to say goodbye.

SERENA/CHLOE

I'm glad you did.

NIKKI

And I wanted to give you this.

NIKKI hands her an envelope. SERENA opens it. She's looking at the PHOTO of STEPHEN, 8, his arm around KIDS from the group home, protective.

SERENA/CHLOE

They were going to kill us. Your friend Jack too. Then they just disappeared.

(beat)

They got what they wanted. My dad was dead.

NIKKI

How did they know?

SERENA/CHLOE

They're everywhere, aren't they? Still.

NIKKI

Are you safe now? Are any of us?

SERENA/CHLOE

They're not interested in us anymore, Nikki. They've moved on.

NAOMI exits the house with LUCA. He seems lighter, a boy again. Seeing NIKKI, he takes NAOMI'S HAND.

SERENA/CHLOE (CONT'D)

I used to hate my dad. Then I walked in his shoes a bit. I'm ashamed for what I asked you to do. I was trying to save my family.

NIKKI

So was he.

SERENA squeezes NIKKI'S hand. She gets in the car.

Off NIKKI watching as they drive away into:

76

INT. JOSEPH'S OFFICE. RESEARCH FOUNDATION - DAY 7 - 14:00

76

Following JOSEPH heading into work. He enters his plush office, hanging up his coat.

NIKKI (O.S.)

How much is a sofa like this?

JOSEPH turns, NIKKI is sitting on the sofa opposite his desk.

NIKKI (CONT'D)

I was thinking of offering you a job but this sofa alone is a month's budget at the Lyell Centre.

JOSEPH

Maybe you can get too comfy on a sofa like that.

NIKKI

Come and work with us, Joseph.

JOSEPH

You mean for you?

NIKKI

No. Come and be our boss.

JOSEPH

Shouldn't that be your job? You're by far the most qualified.

NIKKI

Not me. I know I can't do that stuff. If I want to work the only way I know how, I can't compromise.

JOSEPH

Budgets, funding rounds, dealing with the politics?

NIKKI

Yeah. All that crap.

(off his smile)

Do what you do here, but this time for the angels.

JOSEPH

I see. You fancy a sofa like this do you?

NIKKI

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

JOSEPH

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

NIKKI

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

JOSEPH

That's quite a pitch.
(off her LAUGH)
What about your colleague? Mr Hodgson? Isn't he interested in being the boss?
(off her silence)
What are you offering him?

A long moment. NIKKI looks at him.

NIKKI

I haven't worked that one out yet.

JOSEPH watching from the window as NIKKI walks away, alone.

77

EXT. LYELL CENTRE - DAY 7 - 14:03

77

NIKKI walking through the quad outside the Lyell Centre.

Beyond, on a bench is JACK, his back to NIKKI. Beside him on the bench are two coffees.

NIKKI stops, staring at JACK. She SMILES.

On her FACE as she starts towards him.

CUT TO: BLACK.